

NEWS: Atlantic triumphs in an intense bidding war to sign Mobowinning dancehall reggae star SEAN PAUL

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NEWS: ROMEO's label Relentless is at the centre of major-label interest as its deal with Ministry of Sound ends

 Talent 4



NEWS: Universal curbs up massive worldwide TV campaign to back U2's second retrospective album

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STREET CREDIBILITY BUILDS PR SUCCESS - FEATURE, PG. 11

FOR EVERYONE IN THE BUSINESS OF MUSIC

19 OCTOBER 2002 £3.80

MUSICWEEK

Brits go 'live' in awards shake-up

by Martin Talbot

The Brit Awards show is to be broadcast within hours of taking place next year, in the biggest shake-up for the show in more than 14 years.

The event will take place on Thursday, February 20, going out across the ITV network on the same evening for the first time in 14 years. Details of the plans are due to be unveiled at a brunch meeting with media tomorrow (Tuesday), hosted by Brits chairman Tony Wadsworth and executive producer Lisa Anderson.

The show is expected to kick off at 5pm, with a two-hour broadcast starting early evening. The show will be rapidly edited as it is still taking place at Earls Court 2, in a move which echoes TV broadcasts

of other shows such as the Bafta Awards.

It will make this coming February's event the first to go out on TV the same night as the actual ceremony since the infamous Mick Fleetwood and Sam Fox presented show went out live in 1989, prompting organisers to abandon a live broadcast.

The move to broadcast the Brits "as live" is being driven by a desire to inject some drama into the awards. "What we are trying to do is keep the excitement level up," says Tony Wadsworth. "We think this will be one way of doing it. You can feel when something is going out live. This is part of our overall effort to make sure that we are ahead of the game."

He adds that there are no plans



Wadsworth and Anderson: TV plan to move completely live in future years. "There are certain risks you take by going completely live, which are all pretty apparent. But those are risks you don't need to take. This will give us all the excitement without going purely live."

One source close to the show adds, "With the explosion of reality TV, viewers are very used to live TV

– they expect it. This will create some obvious tension on the night, because no one will know the winners. In the past few years, 12m people have read who have won the awards on the morning of the TV broadcast."

The rescheduling, with the awards starting in the afternoon, will also allow for early evening TV news coverage to build anticipation for the evening's TV broadcast.

The dramatic policy change has been under discussion since this spring's show, which registered an average TV audience of 7.4m, with a peak of 9.2m.

The new 'as live' broadcast will be the first under a new two-year deal with ITV, which will run through the 2004 show. As part of the agreement, ITV has made a

commitment to a similar programme of preview programmes as were inaugurated last spring and which attracted up to 4m viewers each. A main headline sponsor is also expected to be tied up this week.

The format of the Brit Awards itself is also to be changed, with guests viewing the show from theatre-style seating before moving to a post-show dinner and party in Earls Court 1. It is understood that the alternative format, which was echoed at the Mobo Awards two weeks ago, has also been under consideration for several months.

Voting for this year's Brits – again drawn from an academy of 1,000 members – is set to take place next month, with polling day set for November 21.

Will Young (pictured) was due to lead an impressive BMG domination of both the singles and albums charts yesterday (Sunday), Young's debut album, *From Now On*, was set to debut comfortably at one with the major claiming four albums in the Top 10, while his *The Long And Winding Road* duet with Gareth Gates was poised to lead four singles in the top six.

 BMG Music division president Ged Doherty says he is confident the company can continue its good form through to the end of the year. "We are aiming to have nine albums in the Top 20 this Christmas," he says. The BMG success follows a strong third quarter market share performance, with RCA-Arista returning to the top of the singles table on 16.4%. Polydor ruled again on albums with 8.2%, while parent company Universal remained top albums (26.1%) and singles (30.6%) corporate group.



Sadler returns in top MTV role

Former Capital Radio regional programme director Mark Sadler has re-emerged as music programming head at MTV Networks UK & Ireland.

Sadler, who left his regional director's post for the south last month, took up his new position at the broadcast operation last Monday. He will oversee music programming for the main MTV station and digital channels MTV2, Base, Hits and Dance.

Sadler believes now is an exciting time to enter the music television arena, as lots of new competition is entering the market. He adds, "It's really what I want to do. Having done just shy of 10 years at Capital, I thought the time was right for a complete change of scene."

His role extends that previously occupied by Andrew Sauterman, who was previously head of music programming for the main MTV UK & Ireland channel. He left in February to become programme director of Channel Z in New Zealand.

Sadler joined the Capital group in 1993, starting at Midlands-based BRMS where he produced the 1994 Sony Radio Awards-winning Les Rossy programme and helped to develop and stage the group's first Party in the Park event held in Birmingham.

As regional programme director for the south, he oversaw Hampshire's Ocean FM and Power FM as well as Sussex's Southern FM.

Park upbeat despite 'Lame Academy' jibes

The makers of the BBC talent show *Fame Academy* are planning no changes to the format despite a series of critical reviews dubbing the show "Lame Academy".

With the series attracting an average audience of 4.6m – peaking at 5.2m – for the first Friday night opening programme and then 3.7m (peak 3.8m) for the Tuesday night edition, last week's media was awash with reports that viewers were turning off after becoming bored with 'reality' TV.

However, *Fame Academy* head-teacher Richard Park was giving little credence to the reports. "For critics to pour scorn on it is rather



Fame Academy: building audience

disappointing, but not unsurprising. They need to give the plot time to unfold because it is something that needs to develop," he says. "People who like talent being developed will find their way to the show."

He also says his widely-reported comments about being "30 down at half time" and rating the talent "15 out of 100" were taken out of context or misinterpreted.

Similarly, a spokesman for the show's producer Endemol says the production company faced similar criticism when *Big Brother* was first screened and is planning no changes to the format.

"We all know that these sort of shows build," he says. "They start on a small audience because you cannot expect viewers to switch on to characters that people don't know. We are in the first five days of a 10-week run."

World gets taste for David's Flava

Craig David's brand new single *What's Your Flava* has made a flying start at radio round the globe, with US Top 40 stations making it their second most-added track of the week.

Only TLC's *Girl Talk* won more support at US Top 40 last week, as the single also won strong first-week support in France, Germany and Norway. "It has been universally accepted at radio and is the fastest-growing Craig single we have ever worked with," says Wildstar CEO of International Graham Williams. "We are hitting our targets internationally, even though Craig has been out of the

marketplace for 18 months in some countries."

What's Your Flava's parent album *Slicker Than Your Average* – due for release internationally around November 11, apart from the US where it is released the following week – has already registered a worldwide shipment figure of 2m units.

David will perform at a European album launch for *Slicker Than Your Average* on November 13 in Paris. France was the second best-performing European market for David's debut album *Born To Do It*, which sold 750,000 units in the region.

newsfile

SONY MUSIC UK UNVEILS NEW STRUCTURE OF PRESS OPERATION

Sony Music UK has unveiled details of its new structure within the company's new repertoire-based structure. Carl Fysh, appointed director of press and publicity, will head the operation which will oversee press for both UK-signed and international repertoire, while Simon Hargreaves becomes head of press and Kim Maschay becomes executive PR. Nicky Hobbs, Helen Solomon and Nidhi Vidyarthi are appointed press officers, with Emma Eastmond as press assistant, while Joanna Burns continues as senior press executive.

LANAOCQ AND WATERMAN AMONG THOSE CONFIRMED FOR MUSIC ROADSHOW

Radio One DJ Steve Lamacq and Pete Waterman (pictured) are among the names confirmed as panellists for the forthcoming Sound Advice music industry education roadshow. Producer Mark Hill, former Dire Straits manager, Ed



Bicknell and Muzak Week executive editor

Mark Talbot are also among the line-up of panellists at the event, which is supported by more than a dozen industry organisations and opens on October 21 at the Brit School in Croydon.

ROBEY TO JOIN EAST MIDLANDS SAGA RADIO

Saga has appointed one-time Classic Gold network programme controller Paul Robey as programme director of Saga 106.6FM, which launches in the East Midlands in February. Robey, also formerly managing director of Hinckley-based Fosseway Radio, says he aims to turn the East Midlands station into the most popular destination for the over-50s market.

IFPI HONOURS ACTS WITH PLATINUM EUROPE AWARDS

Polydor UK-signed acts Sophie Ellis Bextor and Ronan Keating were both awarded IFPI Platinum Europe awards in September for 1st sales of their respective albums *Read My Lips* and *Destination*. Parlophone signings Coldplay reached the same mark with a Rush Of Blood To The Head, while multiple-platinum winners included Jive's Britney Spears with *Zm* for Britney and Columbia's Shakira with *Fun for Laundry Service*.

AGUILERA CONFIRMED TO PERFORM AT MTV EUROPE AWARDS

Christina Aguilera has been added to the line-up of performers for the MTV Europe Music Awards taking place in Barcelona on November 14. Polydor acts Sophie Ellis Bextor, Ronan Keating and Ms Dynamite and Parlophone's Kylie Minogue are among the awards performers.

WOOLWORTHS AND SMASH HITS INK TIE-IN FOR THREE CONSECUTIVE YEAR

Woolworths has been confirmed as sponsor for the Smash Hits Poll Winners Party and tour for a third successive year. V2's Liberty X (pictured) and Universal Island's Sugababes are among 17 acts who will perform at the event which takes place on November 24 at the London Arena and being broadcast live on Channel 4's T4.

BBC COMMISSIONS SOMETHING ELSE TO COVER FORTHCOMING JAZZ EVENT

Radio 3 and radio production company Somethin' Else has been commissioned by the BBC to make two 60-minute programmes for BBC4 on the 20th London Jazz Festival, as well as a four-hour special for Radio Three on the opening night of November 15. The BBC4 programmes, which will go out on November 22 and 23, will be hosted by the channel's music presenter Andrea Oliver and trombone player and bandleader Ashley Slater.

DAVID BOWIE BEST OF

David Bowie's EM-i-ssued Best Of Bowie album is released on November 4 with a DVD following on November 11, and not as stated last week.

m w playlist

ELECTRIC SIX - Danger! High Voltage (XL)

Recordings This White Stripes-meets-New York-meets-Mystical smax has already been gaining special radio airplay and could just be a surprise hit (single, October 23)

OXYGEN FEAT ANDREA BRITTON - Am On Your Mind (Switch)

Seductive progressive vocal sounds that have already been a hit with Judge Jules (promo 12-inch)

APHRODITE - See This It (V2) UK rapper Wildflower contributes some choice lyrics to this potential crossover cut from drum & bass veteran Aphrodite (single, November 21)

ATHLETE - Beautiful (Parlophone) Still sounding as fresh as it did on its first spin (single, November 4)

TLC - 3d (LaFace) Dirty South meets drum & bass on the title track from TLC's tenth studio album. This shows why they remain the funkiest and sassiest girl group around, despite the untimely loss of Lisa 'Left Eye' Lopes (album, November 11)

CHRISTINA AGUILERA FEAT ALICIA KEYS - Impossible (RCA)

Featuring the piano and vox of La Keys, this soaring ballad is the standout track from Aguilera's impressively mature new album. If this isn't a single, Christina's a prude from Stripped (album, October 29)

TED BARNHART - Short Scenes (Narwhal) Debut solo album from Beth Orton co-hering, featuring a bewitching contribution from the lady herself. Folkish, marvellous (album, November 18)

VARIOUS - Cherrytones Rock (Lo Records) A journey off the beaten track with Cherrytones who deliver a romping collection of nuggets (album, out now)

DURO & AGE OF AQUARIUS - Orkni Olorun (The Jazzhole) Afrologic's Fearless remix adds a loosely funky twist to this track by the band led by Fela Kuti's one-time rhythm pianist (import compilation sampler)

YEAH YEAH YEAH - Machine (Whitcutt) The kooky garage rockers look set to keep the buzz alive with this EP (single, November 4)

EC's one-stop digital licensing deal paves way for internet transmissions

The European Commission has pulled down a key barrier to radio and TV stations wishing to transmit over the internet by approving a one-stop digital licensing agreement.

The simulating deal, which was agreed last week, means broadcasters can now obtain record producers' rights to transmit programming over the internet into up to 31 countries on the basis of one single, central licensing deal agreed with one of the participating collecting societies, including the UK's MCPS/PRS.

IFPI chairman and CEO Jay Berman says the move is significant because it is the first time an internet licensing agreement has had EC approval. He says this will make it

easier for broadcasters and is a big step forward for the music industry adapting to the internet.

"Symbolically, it is fantastic and also the impact will be enormous because you only need to go to one society to get a licence," he says.

The move has been welcomed by European Digital Media Association executive director Lucy Cronin. She says it introduces an element of competition into the collecting societies, which can only be good for her members such as Vitaminic, Virginie and Music Choice.

"This is a big development, but it is still the thin side of a larger wedge because we as digital distributors still have to negotiate rates for rights," she says.

'Perfect storm' predicted for global sales decline

by Robert Ashton

A "perfect storm" is being blamed for a disappointing global performance from the music industry in the first half of this year, with business down by nearly 10%.

According to the IFPI's interim global sales report, global sales of CD, cassette, film, TV, live, video, while single sales dropped by 17%.

The decline is attributed to a combination of factors coming together at once, ranging from increased CD-R burning, internet piracy, weak economic conditions and competition from games and other leisure products.

The global decline struck hardest in the most technology-advanced markets such as the US and Japan, which saw value down 6.8% and 14.2% during the six months. In Europe, the picture was also bleak; overall the market was down 7.5% in value terms, and with 7.2 fewer units shipped.

The German market took a large brunt of the decline, down 14.5% in value to just \$779.8m. This allowed France - bucking the downward trend with a 5.2% value growth to \$835.5m - to become the fourth most valuable music market in the world.

IFPI chairman and CEO Jay

HALF-YEAR CD SALES TALLY

| | US | unit value | growth |
|---------|---------|------------|--------|
| USA | 5,395.1 | -8.7% | -6.8% |
| Japan | 2,178.1 | -13.8% | -14.2% |
| UK | 1,048.3 | -5.1% | -6.2% |
| France | 836.9 | +3.6% | +5.2% |
| Germany | 779.8 | -8.2% | -14.5% |

Source: IFPI

Berman says there is no surprise in the figures because of the "perfect storm" effect and particularly the huge CD-R burning has taken off in recent months. He says the challenge now is for the record industry to create legitimate online offerings quickly.

"We are in transition," he says. "People want great flexibility in how they listen to music and those things need to be accommodated legitimately. However, we need to be able to sustain the business we are in, while developing those other businesses."

Berman does not underestimate the job still to be done. "It is the converse of our physical world, where the pirates are trying to get in," he says. "Online it is almost the fourth most valuable music market in the world and we are trying to get it."

Berman is also more optimistic

BT Openworld set for awards launch

BT Openworld is launching the Interactive Music Awards 2002 to recognise achievements in the interactive music community.

The awards will take place on November 25 at the BT Tower and will include categories for record companies, new media and marketing executives, specialist music websites, retailers and websites built by music fans. Three of the 13 award categories will be voted by the public.

Meanwhile, BT Openworld's site Motormusic has launched Vertigo Sessions, a series of gigs to be held at the BT Tower. The first will feature Source Records' Turin Brakes on October 23 and will be presented by Zoe Ball, who will be broadcasting her entire Xfm show from the event.

about the second half of 2002, which he believes will turn around as 7% fall in CD sales. With huge releases from the likes of Coldplay and Elvis Presley in the second period, Berman says the "litmus test" will come at the end of the year. "The first six months did not live up to expectations and there was evidence that there was a drop-off during the World Cup," he says.

For the first time, the IFPI has also tracked music video sales across the globe, which has become an encouraging and growing revenue stream for record companies with the increasing penetration of DVD players. Every European country monitored recorded annual growth - some doubling sales - and in the UK, which shipped 19% more units, DVD now accounts for 63% of all music video sales compared with just 33% in 2001.

Following the release of the figures, USBurg downgraded its forecast for growth in the global value of music sales from a decline of 3.1% to being down 7.2%. However, like Berman, the bank expects "the second half of 2002" to show some degree of recovery.

Sun promotion drives on after mixed first month

The architects behind the Sun CD Of The Week promotion remain committed to the promotion, despite mixed initial results after its first month.

Queen last Friday became the fifth subject of the promotion, which allows consumers to collect four vouchers for The Sun to exchange for an exclusive CD in HMV stores nationwide.

Initial feedback suggests that overall sales of the albums highlighted have not increased, although the promotion has driven consumers into HMV stores.

A BMG spokesman says sales of Natalie Imbruglia's album *White Lies* were unaffected by the profile.

But Telstar general manager David Mather remains upbeat about



Queen: Sun promotion

the potential for the promotion, even though Mis-teeq's album saw no sales increase. And Sony says it will continue to support the promotion, despite mixed results with the Jennifer Lopez offer.

Spin Music's Andy Cleary, who brokered the promotion for The Sun, says, "It is definitely a slow burner. The record labels and the

public are getting used to it. It needs to evolve."

Cleary says labels are continuing to support the initiative, with acts already lined up for the next four weeks, starting this Friday with Fatboy Slim and the next three weeks with Electric Six Parade (October 25), Blondie (November 1) and Catatonia (8).

HMV marketing director John Taylor says it will review the campaign in a month. "It has been positive so far in terms of uptake," he says.

"What we need to look at, after a few weeks, is whether it is doing what we want to do and see how the album sales are going to come back of it. That is what everybody needs to do - this is not to do with giving away free music."

Emap axes Network & Chart as down seeks new sponsor

by Paul Williams

Emap is pulling the Network Chart Show from its stations' schedules, as the nation's favourite chart rundown continues its search for a new sponsor.

Eight Emap stations which are currently running the 4pm to 7pm Sunday countdown will stop airing the show at the beginning of next year and replace it with the group's own Smash Hits chart. The Smash Hits chart is compiled through Emap TV viewers' selections and votes placed while the radio programme is broadcasting.

Emap Performance chief executive Tim Schoonmaker says the group decided to abandon the Network Chart because it did not believe plans to bring in interactive elements into the show went far enough. "We believe in a fully interactive chart and we believe the combination of radio,

press and television is a pretty compelling proposition for advertisers," he says. "A little bit of competition will be good for the market."

Emap's decision to leave the field comes as the programme, which was more than 900,000 listeners ahead of Radio One's rival Top 40 show in the last ReJays with an audience of 3.6m, seeks a replacement for Pepsi whose sponsorship ceases at the end of the year. The drinks giant's contract is worth £1.7m a year, although it is believed the leading, potential sponsor being lined up is presently offering under £1m, less than the total costs of the show.

The planned departure of Emap has sparked a radical structural shake-up of the programme, with the Capital Radio Group, Chrysalis Radio, GWR and Scottish Radio Holdings jointly taking over control of it from the Commercial Radio Companies



Schoonmaker: backing interactivity

Association. Chrysalis's involvement comes as three of its Galaxy stations plan to start airing the programme from next year, a move which will partially fill the gap left by Emap.

Under the new partnership, a three-year chart deal has been inked to include 94 stations nationwide, while Neil Fox will continue as host. UBC remains programme producer and Capital Radio continues to handle advertising and sponsorship.

Capital Radio operations director Paul Davies says discussions are

continuing with several potential sponsors. "This is a huge product and there are a lot of people who have expressed interest in it, but what we want to do is get the best possible brand fit," he says.

UBC chief executive Simon Cole says there are no plans for "radical changes" to the programme itself next year, although it will feature interactive elements. He notes that a trial interactive feature last week attracted 15,000 text messages.

"We are dealing with an interactive generation here," he says. "This is a digital radio generation and they are simply not happy with a man playing records through a loudspeaker. They are used to interactivity."

In parallel with the Network Chart changes, Radio One is also undergoing a review of its own Top 40 programme with a new host being lined up for February next year.



There is likely to be no questioning of the logic of the decision to move the Brits to an "as live" show next year.

It is a no-brainer and it should make for the most exciting show for years – although the boldness of Tony Wadsworth, Lisa Anderson and their team in making the decision should not be overlooked. It will not have been an easy decision to make.

It has long been clear that the Brits has become the victim of its own profile, in the tabloids and elsewhere. The huge interest in all things related to the awards – from dress Kylie is wearing, who is wearing who, who will be overlooked among the gongs – has meant that, by the time you tune in the following night, it all seems so familiar. The "as live" initiative will allow us to have our cake and eat it. The TV show will offer the excitement of the live event, without turning Anderson and Wadsworth's hair grey.

As the editors race against time to meet the deadline for broadcast, it will be seat-of-the-pants stuff, no doubt. But it will make for a far more exciting ride and a better show.

But, whatever happens on that front, the next issue which the Brits should also aim to address is gravitas.

For all its status as a must-watch show, the Brits struggles when it comes to respect, from many consumers and for too many artists. I was particularly struck by this in May at the Ivor Novello Awards ceremony, a show which I embraced warmly by all who attend it. Perhaps this is because those who win are also those who vote – to win is to receive genuine recognition from your peers.

Perhaps the status of the Brits also means that any minor errors and misjudgments regarding the awards are exposed to the world. Everyone has an opinion about the Brits, after all.

But there are things that the Brits can do. It can have confidence in itself and the strength to withstand calls to move the gongs and tinker with its rules on an annual basis.

Apparently, there will be more category changes this year. And, of course, it is important for the Brits to reflect changes in the music environment, if it feels it must.

But there should be a limit to these changes.

Any such amendments should be the subject of much soul-searching and any changes should be kept to an absolute minimum.

We should use this year as an opportunity to draw a line in the sand and move on.

The Brits – the biggest and the best awards show in the music business by some way – no-one should be left in any doubt about that. *Martin Talbot*

martin@musicweek.com

Dancehall reggae artist Sean Paul (pictured) has been at the centre of an intense bidding war between a number of major labels.

Warner Music's Atlantic label last week emerged victorious in the battle to sign the star, who scored his best reggae act at the Mobo Awards two weeks ago. Atlantic has struck a deal with Paul's existing label VP Records, the first release being new album *Dutty Rock*, which was originally due to appear through VP in September but was held back as part of the Atlantic deal. The tie-up with Atlantic is understood to be worth at least £2m. *Dutty Rock* will now be released on November 11. Paul recently scored a Top 40 single in the UK with Gimme The Light through VP.



Westlife go head to head against new David album

Westlife are facing yet another high-profile, first-week chart battle as their greatest Hits set hits stores on the same day as Craig David's new album.

The group, who in the previous two fourth quarters convincingly saw off first-week competition from both the Spice Girls and Madonna, are arguably up against their toughest challenger yet on November 11, with 1&A track best of selling against David's newly-arrived *Clips* that year.

David and Westlife's head-to-head stands out as the cream of a crop of first-week superstar battles which are being played out over the next month. Blue's second album *One* goes up against U2's Best Of 1990-2000 in first week of November, while November 18 has Shania Twain – who topped Christmas 1999's chart with her last album *Come On Over* – up against last year's festive champ Robbie Williams.

Simon Cowell, founder of Westlife's label S Records, is

UPCOMING CHART BATTLES

Oct 28: Gareth Gates vs David Gray

Nov 4: Blue vs U2

Nov 11: Craig David vs Westlife

Nov 18: Shania Twain vs Robbie Williams

Labels shows artist albums scheduled. Dates correct as of October 10.

playing down the significance of emerging victorious in week one. "It's always nice to be the winner, but we're looking at overall sales now," he says. "For my label, I'm looking at how many records Will, Gareth and Westlife can sell in a period."

Telstar Records managing director Jeremy Marsh, who is looking to sell 250,000-plus Craig David albums week one, agrees that sales, rather than chart positions, are what counts in the Christmas market. "The good news is enormous football through the stores and I'd like to think people will buy both albums," he says.

Polydor wraps up Nirvana album to deliver Christmas sales bonus

Polydor Associated Labels is pulling out all the stops in a manufacturing and marketing effort to rush release Nirvana's first greatest hits album.

Kurt Cobain's widow Courtney Love and Universal Music Group, who had been locked in a long legal battle, reached an agreement two weeks ago, paving the way for the eagerly-anticipated package.

However, to ensure it was in stores ready for the Christmas market Polydor Associated Labels' head of marketing Karen Simmonds says the company is doing "in three and a bit weeks what would normally take three months". "We are manufacturing huge amounts of albums and there is a special black sleeve with a full cover, which all adds to the logistical headache," she says.

It is anticipated that 1.5m units will be shipped from the company's Hanover manufacturing base to retail stores on October 26, ready for sale two days later.

Simmonds and her team are also having to work an alternative marketing strategy because of the



Nirvana: anticipated 1.5m shipment

unusually quick turnaround. The focus for the album will be TV advertising, which kicks off on October 20, because the deadline for advertising in any of the monthly music titles has passed. However, page ads will also run in the weeklies and broadsheets, including *NME* and *Time Out*, while MTV and VH1 are hosting Nirvana nights on October 26 and November 2 respectively.

"The set-up is so much shorter so we want a pre-awareness campaign with the TV," says Simmonds. "There has also been so much speculation about the album that we are relying on a lot of editorial coverage."

IE MUSIC WOULD LIKE TO THANK THE FOLLOWING FOR THEIR UNSTINTING HELP IN SECURING THE GROUNDBREAKING NEW DEAL FOR ROBBIE WILLIAMS:

ROBBIE WILLIAMS, WITHOUT WHOM!

PATRICK McKENNA, SANJAY WADWHANI AND THEIR INGENIUS TEAM OF GENIUSES.

HOWARD & NIGEL JONES (NO RELATION) OF SHERIDANS AND THEIR DEDICATED 24/7 TEAM.

CHARLES BRADBROOK & DELOITTE AND TOUCHE WHO, WITH PATRICK, SUPPLIED EXQUISITE EMBELLISHMENTS!

ALAIN LEVY, DAVID MUNNS, TONY WADSWORTH, IAN HANSON & THE EMI TEAM FOR THEIR FEARLESS TENACITY IN THE FACE OF OUR BRINKMANSHIP.

AND FOR SETTING UP, IN THE ABSENCE OF A RECORD DEAL, THE RELEASE ON NOVEMBER 18TH OF ROBBIE WILLIAMS' NEW ALBUM 'ESCAPOLOGY', THE FOLLOWING:

BILLY McLEOD, MATTHEW AUSTIN AND SARAH ADAMS AT THE PARTNERSHIP FOR KNOWING YOUR JOBS LIKE THE BACKS OF YOUR HANDS.

DAVE TRAFFORD AND SHAUN DELANEY AT 3MV FOR EXPERTLY GUIDING US THROUGH THE RETAIL MAZE.

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JOHN CARVER, GUY BLASKEY, STUART FRYER AND SARAH FARMER AT HARRY MONK AND CUNNING STUNTS - THE NAMES SAY IT ALL.

ALAN EDWARDS AT THE OUTSIDE ORGANISATION THE CALM IN THE EYE OF THE STORM.

ANDY MURRAY AND RICHARD HODGSON AT 4TUNES FOR PRECISION MARKETING.

LLOYD SALMONS AT OUTSIDE LINE FOR WEAVING A MAGIC WEB.

CARRIE SUTTON AND BABY DYLAN.

TOM HINGSTON, DANNY DOYLE AND MANUELA WYSS AT TOM HINGSTON STUDIOS - WHERE'S THE CACTUS?

VAUGHAN ARNELL AND JASON KREMER AT GODMAN'S - OUR FRANCO AND ZEFERELLI

AND LAST, BUT NOT LEAST.....

JAMES TONKIN AND GILLIAN NESBIT AT HANGMAN STUDIOS

HEY, LET'S DO IT ALL AGAIN SOON FOLKS!

WITH HUGE THANKS FROM:

TIM, DAVID, JOSIE, LUCY, GABBY, DEBBIE, JESS, MICHAEL, HELEN, KEV, ABI & NIELEM

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US Chartfile

ELVIS REMAINS KING OF CHART

A rather hectic week at retail brings 23 debuts on the Top 200 albums chart this week, although none of them is strong enough to topple reigning champ Elvis Presley's *Elvis: 30 #1 Hits*, which sold a further 336,500 copies to bring its two-week sales tally to nearly 835,000. As in the UK, the act to debut at number two — while Presley's set enjoys a second week at the top — is The Rolling Stones, whose *Forty Licks* compilation sold nearly 310,000 copies, almost twice as many as the 156,000 tally which brings rapper Xzibit's *Man Vs Machine* onto the chart at number three. There are also Top 10 debuts for American Idol: Greatest Moments — a 15-song souvenir of the TV hit of the year, featuring recordings from winner Kelly Clarkson (pictured), and tracks from the final 10.

A side from the Stones, who equal their highest chart debut to date, there are no fewer than five other debuts by UK acts. The most notable of these is Floetic by Foxye. A London duo comprising Mearla Ambrosio (aka Songstress) and Natalia Stewart (Floastic), they are called Floetic because their music is a fusion of poetry and soul. They are both graduates of the Brits School and first came to notice when Michael Jackson covered Ambrosio's song *Butterflies on an Invisibile* album. The original recording of that song is on Floetic, which sold more than 41,000 copies last week to secure a number 19 debut. The title track of the album is also doing well, moving 34-29 on the R&B/hip hop chart and 24-13 on the Hot 100's pop chart under Mark

Former Dire Straits leader Mark Knopfler also has a good week, debuting at number 39 with *The Ragpickers Dream*, two years to the week since his last album *Sailing to Philadelphia* debuted and peaked at number 60. The *Ragpickers Dream* sold nearly 24,000 copies last week, a third more than *Sailing to Philadelphia* managed on its maiden voyage. Knopfler's Georgia pal Dariusz meanswhile, returns to the chart with *The Very Best of Sting & The Police*, which debuts at number 46, with more than 22,000 copies sold. His live album *All This Time* debuted a little higher (number 40) while selling a lot more (58,000) last December.

The UK intake is completed by *Russell Watson* (pictured), Encore at number 127 (9,000 sales) and *Elvis Costello's Cruel Smile* at number 180 (nearly 6,000 sales). Encore is 16-year-old Watson's second chart album, following *The Voice*, which peaked at number 19 in summer 2002. Costello's *Cruel Smile*, his 22nd chart album, is the US, comprises paraded recordings (live, radio slots, B-sides) from the sessions for his recent *When I Was Cruel* album.

Alan Jones

Global TV ads aim to drive U2 retrospective past 13.5m sales

by Paul Williams

Universal is devoting one of its biggest worldwide TV ad spends this year to U2's second retrospective, as it looks to better volume one's 13.5m-plus sales.

With the band holed up in the studio in Dublin recording their next album, the major will instead be relying on a series of promotional and marketing tools to push *The Best of 1990-1990*, which is being released globally around November 4. This will include a series of TV ads running up to Christmas and specifically tailored for each territory, with music drawing on their biggest hits in the respective markets.

Given U2's renewed court popularity on the back of their last studio album, *Universal Island* international director Steve Matthews believes that the timing could not be better for this release. "When we released the Best



U2: huge global TV ad spend

Of volume one, the previous studio album was Pop which had done 6m records around the world and this record is coming off the back of *All That You Can't Leave Behind* which has now done 11m around the world," he says.

Matthews says one of the aims of the new record is to persuade people who bought the first volume to see this as the "natural partner". The

packaging is similar in that the first record was gold with a black and white image of a boy in a helmet representing 1980 to 1990," he says. "This one is silver with two lions with locked horns from the One video and, for a lot of people, it will sum up the last decade for U2."

Like the first greatest hits set, the new best of will initially be released in a limited-edition version, only this time as a triple rather than a double pack to include a DVD featuring previously-unreleased material. A separate DVD will hit stores on December 2.

Ahead of the album's release, its leadoff single *Electric Storm* is winning strong support at radio, having already reached the *airplay Top 10* in Italy, Norway and Portugal.

While the band's recording schedule is preventing them playing an active part in promoting the best of album, the four-piece have supported

the release with a film of them talking about each track.

Universal is also placing a 50-minute documentary with TV stations, which was filmed around their Stone Castle gig in Dublin last year. CBS in the US will air it around Thanksgiving at the end of November, while Canal Plus has rights for France and NHK for Japan.

Within the US, the album will be given further exposure through the forthcoming *Martin Scorsese* movie *Gangs of New York* which opens there at Christmas and features new track *The Hands That Built America* as its main theme.

Despite the flood of other best of sets entering the festive market, Matthews is convinced this release is one that people "won't be able to ignore". "This record will reflect U2's position as the biggest band in the world," he says.



Simon Fuller remains so convinced of the US potential of 5 Club's (pictured) *Don't Stop Movin'* that he is counting on the track to push their forthcoming album *Stateside*. "Simon believes this is a worldwide hit and he's pretty good with his judgement," says the 19 group of companies' head of international Chrissie Harwood. The spring 2001 UK chart-topper comes out as a commercial single in the US via the Universal label in November and will be one of a handful of additional tracks on the US version of their next album *Alive*. Its predecessor, *Sunshine*, which housed *Don't Stop Movin'*, never won a US release. The new TV series has now started its US TV run on ABC Family, while a two-hour documentary on the band will run over the Thanksgiving weekend.

Russian government swings into action with anti-piracy task force

The Russian government is turning its focus on the country's rampant music piracy problem with the launch of an anti-piracy task force.

Prime Minister Mikhail Kasynov will head the group that faces the task of addressing what has become the second largest music piracy market in the world, with piracy rates standing at around 85%.

Its launch follows the establishment at the end of last year of the National Federation of Phonogram Producers, which is affiliated to the IFPI and represents more than 70% of the Russian music industry. The IFPI's European executive committee visited Russian government officials in Moscow in May as part of discussions to establish the new task force.

IFPI chairman and CEO Jay Berman says he is encouraged that the Russian government has recognised the need "to act aggressively" against the country's very high lev-



Berman: encouraging measures of piracy. "The priority now is that the government works to coordinate the activities of the different ministers responsible in this area and that there is very close cooperation between the government and the legitimate industry," he says. Meanwhile, Berman was part of calls last week for urgent action against Italy's music piracy problem, following a visit to Rome by record company heads. The IFPI says piracy there now accounts for 27% of the national music market, while estimates in southern Italy put it as high as 50%.

Bureau set to launch report at Musicworks

London's French Music Bureau (FMB) is launching a new report comprising comparative research of the French and British music markets at this month's *Musicworks* conference in Glasgow.

The report aims to open up discussions on the strengths of the two markets, which have both bucked global trends by posting sales increases over the past two years.

The report will gather data surrounding artists, intellectual property rights and support of music in the two territories, while also examining the Scottish and Welsh markets in specific detail.

The preliminary document will be unveiled at a panel at 2.30pm on the opening day of the conference, which runs from October 31 to November 2.

Stones comeback set to be biggest-selling album yet

Forty Licks has instantly staked its claim to become one of the Rolling Stones' biggest-selling albums of all time after bagging Top Five chart debuts across the globe.

The Virgin-issued album, which uniquely combines material from their Decca and Rolling Stones Records catalogues, only just lost out to Elvis Presley for the top spot in the US having taken an early-week sales lead. However, its number two debut on the *Billboard* 200 makes them the year's highest-ranked UK act of the year to date.

In France, which excludes retrospective sets from the main albums chart, it enters at one on compilations and is also topping the Japanese international chart and becoming an instant chart-topper in Iceland and Portugal. It arrives at one in Canada, Germany, Italy, Sweden and Switzerland, while charting at three in Australia, Austria, New Zealand and Norway.



Rolling Stones: global chart run

EMI Records International catalogue vice president Mike Hesley, who also helmed the major's *Key Moments* and *Pink Floyd* retrospectives into the two previous pre-Christmas markets, believes this is just the beginning. "There's been a very good pickup from the younger audience, which is probably due to the fact they're seeing an influence on a lot of younger bands," he adds.

TV advertising is driving the campaign globally as the band press on in North America with their 40th anniversary world tour. Next year, the tour moves to Europe, Australia and Asia, where they are expected to make their live debut in China.

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GRASSROOTS CREDIBILITY LEADS TO UK URBAN SUCCESS

Street credibility is an elusive quality, but it is essential if you want your urban act to cross over. Pluggers follow what is a traditional formula: start with grassroots exposure, seek underground acceptance, then go for the mainstream. Adam Webb reports

It would be fair to say that urban music is currently enjoying unprecedented success in the mainstream. Last week's Top 40 contained no fewer than 10 singles from various urban genres and, while the majority of those were US releases, the continued success of Ms Dynamite, Craig David, Beverley Knight and So Solid highlight the growing strength of the British scene. Even pop music, in the shape of Liberty X or Blue, is dressed up in the style of urban Britain.

Yet, behind these successes, the mechanics of breaking an urban record remain staunchly traditional. A strong grassroots campaign remains the prerequisite for any mainstream success. For Harvey Jones, national and regional radio plunger at Zonedid, underground acceptance is absolutely vital to everyone but the biggest world stars. "With urban artists you really have to have the street on your side," he says. "That means the pirate DJs and the clubs. Grassroots credibility is paramount and, if you haven't got that, then mainstream radio isn't really going to touch you."

Quite simply, this grassroots credibility can only be attained by building a record from the ground and getting the artist or track out to



So Solid Crew, Beverley Knight (l-r): among those firing up the UK urban scene

the people who will support them. The vehicle for this is radio – both legal and pirate. Shaun "Stuckee" Willoughby at Direct Demand says, "A lot of labels tend to call us club promotions and I really resent that tag, because it's not just clubs and these days radio is probably more significant. We can't get anything away at a club until we build it at radio first."

Willoughby's work on Truth Hurts' Addictive

is a prime example of this. The track was a mainstream hit in September, but the campaign was instigated in March, with limited US promos sent to key specialist stations, ILRs and pirates, in addition to a handful of elite club DJs. Once it was acknowledged by the first wave of underground scenemakers, the record was then set up for mainstream success. As Jamie Binns at Soul 2 Streets says, aside

from the more insular drum & bass scene – where records circulate among a tightly-knit group of DJs – this process is common across the urban genres. "It comes down to the scene," he says. "You need to know who the players are and make sure that they're backing your record."

The support of pirate stations here is crucial, particularly regionally. Despite the prominence of urban sounds on the Radio One playlist and the emergence of 1Xtra, there are still significant populations in the UK with little or no specialist radio. "In certain areas, like Huddersfield and Bradford, you have nothing legal going on daytime so you rely heavily on the pirates to profile the music," says Shaun Willoughby. "Everyone listens to them, so that's why midway through a campaign we actually take the artist into the stations. Just as a regional plunger would have an ILR radio tour, we do an urban radio tour."

These tours, taking the artist directly to their core audience via both legitimate and pirate stations are another essential element in breaking the underground. Even established acts such as Damage or Beverley Knight will appear on a variety of stations – cementing relationships with their fanbase

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How to co-ordinate a successful urban PR campaign

For Laurence Verfallie, specialist in drum & bass at Electric PR, the role of the urban PR is to maximise the buzz on the scene and provide a direct link between dancefloor and magazine editors. Drum & bass is an anomaly among the urban genres in that a record's reputation is created through the swapping of dub plates within a close-knit community of DJs. This is driven by the chatrooms on specialist websites such as Breakbeat and Dogs On Acid, to the point where the possibility of a record is virtually decided before it gets to be plugged or promoted.

"Quality control belongs to the floor," she says. "You cannot prefabricate a drum & bass or a garage tune and make it a massive tune if you do not have the support of the scene behind you. DJs are already out there playing tunes and entertaining the people. If they drop a track and it gets a reward then it goes to the front of their box and I am never hyping anything that hasn't got the potential to be big, whether that's on the underground scene or on the mainstream."

Like pluggers, PRs have their own specialist urban scene to cover - with an array of titles including *New Nation*, *The Voice*, *Echoes*, *Blues & Soul*, *Touch*, *Hip Hop Connection*, *Breaking Point*, *Knowledge*,

and reiterating their grassroots credentials. A Direct Demand tour of the Midlands would take in Galax, BBC Radio West Midlands and six pirates around Birmingham, along with ILRs and pirates in Wolverhampton, Coventry, Walsall, Derby and Nottingham. "It's all regional," says Willoughby. "I do Liverpool, Manchester, Huddersfield, Bradford, Sheffield and Nottingham with a mix of legal and pirate stations and it's amazing the profile it gives to the act. It's all about creating an initial buzz and then building on it."

Adrenalin, *Untold*, *Gargamel*, *ATM* and *Juice*. After these come the general dance magazines with their specialist sections such as *Muzik*, *Mixmag*, *DJ*, *Jockey Star*, *Ministry* and *7*, then more general music titles including *NME* to the style magazines and beyond.

For Sarah Smith at Zzonked, who is running campaigns for UK hip hop label Big Dada, this process of promotion is mainly driven by freelance journalists promoting the acts that they love. "It's between you and them to take it to the magazines and push the features editors into getting a piece in," she says. "That tends to be the battle where you have to get freelancers on your side. They're the people who are specialists and they need to get paid so they have to get their features in."

However, while mainstream radio and TV have embraced urban music, there is still a feeling that the wider music press is not as supportive as it could be. According to Laurence Verfallie, drum and bass receives little coverage simply because the labels involved do not have advertising money.

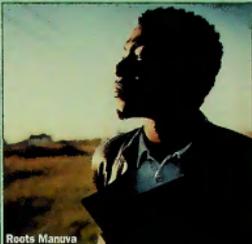
"These are a lot of small labels with small budgets," she says, "and because we are marginal to the music industry generally, we are also sometimes marginal to the urban scene as well." Sarah Smith, meanwhile,

Similarly, Soul 2 Streets will concentrate its efforts on specialist shows at Kiss, Galax, 1Xtra, Radio One and Choice, along with pirates such as Flex, Ice and Unique. With underground success comes the opportunity for national pluggers to attack daytime schedules.

However, this process of the underground feeding the mainstream can be affected by market forces and Jamie Binns has definitely noted a state of flux among certain pirate stations. "From a business perspective, the



DJ Marky



Roots Manuva

considers the wider music press guilty of treating urban music as a fad - ready to hype a scene up and then abandon it for the next big thing.

Yet both had achieved a share of success over the past year, pointing to broadsheet coverage of Roots Manuva and the likes of DJ Marky and Ed Rush & Optical making the cover of *DJ* magazine. Here is evidence of the most specialist sections of the urban market realising their potential to reach a wider audience.

garage pirates are becoming of less interest to the majors because it's not generating them any income," he says. "You may still get a runaway artist that comes through, such as Ms Dynamite, but you've got to remember that those artists came through at a particular time and that time has changed now. Radio One is not supporting garage any more and so it will be very difficult to break a garage artist. What we're finding now is all the R&B stations are coming back and a lot of the garage stations are turning to drum &

Certainly, Nick White at Smash Press, currently working on ex-Katch 22 rapper Huntkillbury Finn, considers the press to be as receptive as they have ever been, making it worth targeting as wide an audience as possible. "Certainly, at the moment, with the reaction that Ms Dynamite has generated from the rest of the industry, there is a lot of excitement. Urban music is getting a lot of interest and people are starting to pick up on it," he says.

Adam Webb

bass. There are a few of the main ones left, but they've all kind of flipped because there's not such a high turnover of good garage music anymore."

Shaun Willoughby says, "Ultimately, we provide the buzz on our side so that the press can pick up on it. Similarly, if it's high on the urban chart or if it's A-listed by Choice FM then the national pluggers can go into Radio One and say, 'Big urban record'. I look on it as ammunition-building and the more ammo you've got, the further you can go."

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Campaign of the quarter: Ms Dynamite

MS DYNAMITE: RICHARD DAWES,
POLYDOR

Some six months ago, few had heard the name of Ms Dynamite, beyond an appearance on Sticky's garage track *Boool*. Now, one Mercury, three Mobos and numerous front covers later, there can be few who have not. For the first time in many years, the UK has an urban artist accepted and acknowledged by both the mainstream and the specialist press.

Yet she is far from an overnight success. According to Polydor press officer Richard Dawes, one crucial factor in the success of the Ms Dynamite campaign was the amount of time he had to work with her. Initially signed on the strength of a demo in the summer of 2001, it was nearly a year before the release of the *It Takes More* single.

"It just blew me away so much. I just hadn't heard anything like it from a British artist in recent years," he says now of the rough demo tracks. "And it was great to know we wouldn't be launching anything until the next year. I had time to do the photos right, play the right people the music and just get everything in place early. It's one of the smoothest campaigns I've been involved with, just because we had so much time."

The first big features came at the end of 2001 with significant pieces in *Dazed & Confused*, *The Face* and *NME*. Interestingly, Dawes was also keen to raise Dynamite's profile in the newspapers and she was introduced to *The Telegraph*, *The Times* and *The Express* as "one to watch" in 2002. This would certainly pay dividends later

in the year.

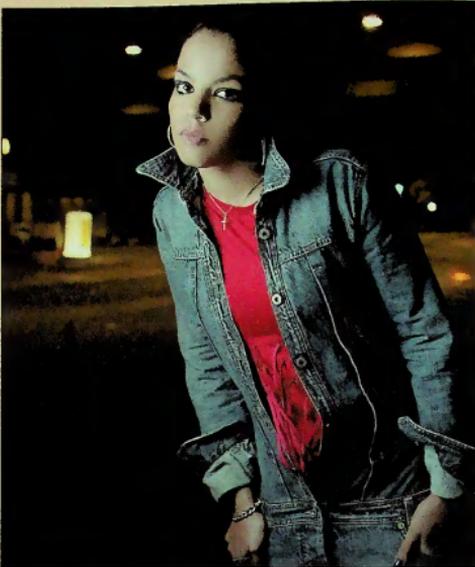
This combination of cuttings – from both the style bibles and the broadsheets – was collated into a press pack and sent to media and radio. Dawes feels this was all-important in cementing Dynamite's crossover appeal, as it presented the complete artist with a weight of publicity already behind her.

"As soon as we went to our first meeting with radio and gave them the pack, they just said 'We've got everything we need here,'" he says. "It was useful to them not only having credible stuff like *The Face* and the *NME* but also to have *The Telegraph* and *The Times* pieces so they could see there was more to this girl than just urban music."

With a strong media image already developed, there were five front covers, including *Dazed & Confused*, *Touch and DJ*, to coincide her debut single release. Positive reviews of her Mercury-winning LP strengthened the press pack and from there things snowballed with supplement front covers in *The Mirror* and *The Sunday Times*.

Now, after the award ceremonies and wall-to-wall tabloid coverage, Dawes hopes there will be strong ramifications not only for Niomi McLean-Daley, but for urban music in general. "I think having a positive light shed on an artist like that is good," he says. "If you look at a lot of the other urban artists, not a lot of them have had positive coverage in the papers. Yet [after the Mobos] there was a full-page three feature in the *Daily Mail* and it was all positive and that, for me, was amazing. She's really connecting with all sorts of people."

Adam Webb



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Track of the quarter

SUGABABES: ROUND ROUND (UNIVERSAL-ISLAND)

If you are going to get dropped after your debut album, you could do worse than finding yourself with Universal-Island for your second, it seems. The press's attachment to the Sugababes as the manufactured pop act it is OK to like may have waned a little these days, but their stock at radio has never been higher. *Freak Like Me* held the airplay

number one spot for two weeks in May and emerged with a listener total second only to Liberty X's *Just A Little* in quarter two.

In terms of its longevity in the top spot, Round Round went three better even than its illustrious predecessor, hitting number one in the last week of August and staying there for five weeks.

The track's arrival in the Top 50 on July 21 augured well, as it leapt from 57 to 26 in a single bound to record that week's biggest increase in plays. ILR stations were initially the biggest fans, accounting for 926 of the track's 1,006 plays that week and 20.6m of its 28.3m listeners.

From that point the climb became relentless, as Round Round moved to number 15 for the next week and to the very edge of the Top 10 for the week after that, building its plays to 4,678 and its audience to 50.89m in the process. From there, the trio spent a further



TOP 25 AIRPLAY HITS FOR Q3 2002

| Track/Artist (Label) | Plays | Audience '00 | Ret./Prom/Reorder |
|--|-------|--------------|-------------------------|
| 1 Round Round Sugababes (Universal-Island) | 28357 | 893937 | Un/Island/Un/Island |
| 2 In My Place Coldplay (Parlophone) | 22070 | 843111 | Parlophone/Parlophone |
| 3 Colourblind Darius (Mercury) | 23890 | 689316 | Mercury/Mercury |
| 4 Love At First Sight Kylie Minogue (Parlophone) | 22060 | 667046 | Parlophone/Parlophone |
| 5 Faithless Ashanti (Maverick/Mercury) | 20623 | 644181 | Mercury/Mercury |
| 6 A Thousand Miles Vanessa Carlton (A&M/Polydor) | 18679 | 600893 | Polydor/Polydor |
| 7 Hot In Here Nelly (Universal Island) | 13857 | 562402 | Un/Island/Un/Island |
| 8 A Little Less Conversation Dixie Vs JBL (RCA) | 17464 | 556849 | BMG/BMG |
| 9 Got To Have Your Love Liberty X (V2) | 12774 | 554341 | V2/V2 |
| 10 The Tide Is High (Get The Feeling) Atomic Kitten (Innocent) | 20201 | 546407 | Outside/Virgin |
| 11 Lhr! It Up Ju Juolee feat. Case (Def Jam/Mercury) | 14236 | 538658 | Mercury/Mercury |
| 12 Just The Way You Are Milky (Multiplay) | 16377 | 536055 | RPPR/The Partnership |
| 13 Starry Eyed Surprise Oakenfold (Perfecto) | 13780 | 490328 | Anglo/Anglo |
| 14 Wherever You Will Go The Calling (RCA) | 18398 | 445199 | BMG/BMG |
| 15 Just A Little Liberty X (V2) | 14413 | 407433 | V2/V2 |
| 16 Lon Te See Ya Cry Erina (Globe Interscope/Polydor) | 12799 | 394301 | Polydor/Polydor |
| 17 Just Like A Pill Pink (Arista) | 12349 | 378044 | BMG/BMG |
| 18 Anyone Of Us (Stupid Mistake) Gareth Gates (S) | 12646 | 355158 | BMG/BMG |
| 19 When You Look At Me Cristina Milani (Del Soul/Mercury) | 15045 | 354985 | Mercury/Mercury |
| 20 I'm Gonna Be Alright Jennifer Lopez (Epic) | 12436 | 354689 | Epic/Sony |
| 21 By The Way Red Hot Chili Peppers (Warner Bros) | 5942 | 346766 | Partnership/Partnership |
| 22 It Just Went To Tim Deluxe feat. Sam Oomen (Underwater) | 8298 | 344262 | Anglo/Anglo |
| 23 James Dean (I Wanna Know) Daniel Bedingfield (Polydor) | 13406 | 342767 | Polydor/Polydor |
| 24 Do You Have The Man Dynamic (Polydor) | 10661 | 340691 | Polydor/Polydor |
| 25 I Love It When We Do Ronan Keating (Polydor) | 9749 | 337580 | Polydor/Polydor |

Source: Music Control/MW Research

two weeks at number three, gradually turning up the heat on the Coldplay/Darius axis which held the top two spots. On August 25 they did it, taking their audience into the nineties for the first time on 96.25m from 2,914 plays. Just as the track slipped off number one on the sales chart.

At that point, with a lead of more than 10m listeners on Coldplay's In My Place and a little less than 20m on Darius, Round Round looked secure. And so it

proved. The track's audience would never be as high again, but that didn't stop it hanging onto its airplay crown for a further four weeks before anyone managed to muster up a serious challenge - and once again, it came in the form of Liberty X, this time with *Got To Have Your Love*. First by then, Sugababes had already accumulated 28,357 plays and 893,637,000 listeners to capture the overall airplay crown for the quarter.





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SINGLES COMMENTARY

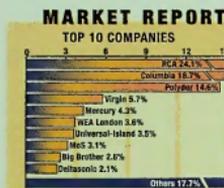
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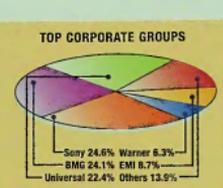
As Ketchup become the 11th all-girl group to top the chart, with their debut single The Ketchup Song (Asereje), The Mucosi sisters hail from Córdoba in Spain and are daughters of famous flamenco guitarist Tomate, hence their punning *nomme de disque*. The previous all-girl groups to top the chart are The Supremes, The Three Degrees, Sister Sledge, The Bangles, the Spice Girls, All Saints, B*Witched, Destiny's Child, Atomic Kitten and Sugababes. Of these, the only previous all-girl family act to take the throne were Sister Sledge, comprising four sisters.

Las Ketchup are the fourth all-Spanish act to reach number one. The first were female duo Bocanra in 1977 with *Yes Sir, I Can Boogie*, the second Julio Iglesias, who topped the chart in 1981 with *Begin The Beguine* (lover A Empezar) and the third was Julio's son Enrique, whose Hero reached number one in February.

S Club Juniors establish a new and frustrating record this week, becoming the first act in chart history to launch their career with a trio of



Figures show top 10 companies by % of total sales of the top 75, and corporate groups share by % of total sales of the top 75



Figures show top 10 companies by % of total sales of the top 75, and corporate groups share by % of total sales of the top 75

number two with sales of 84,500 with their first hit *One Step Closer* in May. Just behind Sugababes' *Freak Like Me*. Their July follow-up,

SINGLES FACTFILE

the Netherlands and Denmark, as well as the UK. Las Ketchup are the first family act to reach number one since July 2000, when The Corrs registered their only number one with *Breatheless*. Before its domestic release last Monday, The Ketchup Song (Asereje) sold more than 10,000 copies in five weeks on import, moving 81-63-56-51-49 on the chart. It is also charting in the US where it climbs 76-67 this week.

Automatic High, opened with sales of 51,000 and also peaked at number two, unable to dethrone Gareth Gates' *Anyone Of Us (Stupid Mistake)*. New Direction completes the S Club Juniors hat-trick this week, with first-week sales of just more than 35,000. All three S Club Juniors singles are lifted from their upcoming debut album *Together*, which is out next week.

In 1985, three singles titled *The Power Of Love* hit the chart within eight months – singles of that title topped the chart for Frankie Goes To Hollywood and Jennifer Rush, while another song called *The Power Of Love* reached number 11 for Hury Lewis & The News. No other title has racked up three different hits in a shorter time – until now. In July, Dee Dee reached number 12 with a song called *Forever*. Last month, N-Trance climbed to number six with an entirely different *Forever*, and this week sees Tricky-X debut at number 19 with *Forever*. Confusingly, like N-Trance's hit, it is on the All Around The World album, which thus extends its streak of Top 20 hits this year to eight in a row.

INDEPENDENT SINGLES

| Pos | Title | Artist | Label |
|-----|----------------------------|----------------------------------|---------------------------------------|
| 1 | HELP ME | Nick Carter | Jive 329432 (P) |
| 2 | NESSAJA | Scotter | Sheffield House/EMI UK 0142180510 (V) |
| 3 | SPACE WALK | Lemon Jelly | XI.XFLXS 15003 (V) |
| 4 | COME BACK AROUND | Feeder | Echo EDC13310 (P) |
| 5 | CARE DEL MAR | Energy 52 | Last Language 10578190 (V) |
| 6 | SOFT TO HAVE YOUR LOVE | Y2 Y2WB2556 (IM/VP) | Y2WB2556 (IM/VP) |
| 7 | PRESSURE COOKER | G Club presents Banda Sonea | Difonect DTF200205 (V) |
| 8 | VANILLA RUD | The Wisharts | Round/East West 51MASC004X (P) |
| 9 | UP THE BRACKET | The Lberines | Rough Trade RTADEC03064X (P) |
| 10 | START EYED SURPRISE | Oakenfold | Perfecto PER2720CS (IM/VP) |
| 11 | GIMME THE LIGHT | Sean Paul | VP VPCC400 (P) |
| 12 | SOUND ADVICE | Ron Size | Full Cycle FCY044 (V) |
| 13 | SEX | Robbie Rivera feat. Billy Paul W | 352 Records 352C0061 (P) |
| 14 | NEBUCHAN | Frank Trax | Res NEO2203 (V) |
| 15 | IF | Dolly Parton | Sanctuary SAN1338 (P) |
| 16 | IT'S A PHASE | Tiger | Top Top TP1902 (V) |
| 17 | NAG NAG NAG | Felici David | Novamute COM01103 (V) |
| 18 | SILVER SCREEN SHOWER SCENE | Felix De Houssat | City Rockers ROCKERS1920 (V) |
| 19 | I CAN COMPLETE YOU | Luke Slater | Mute COMUT287 (V) |
| 20 | MASTERCUTS – B&H LIVE | Various Artists | Beechwood CUTSAMP51 (I) |

All charts © The Official UK Charts Company 2002

| Pos | Title | Artist | Label |
|-----|----------------------------|------------------------------|----------|
| 1 | THE KETCHUP SONG (ASEREJE) | Ketchup | Columbia |
| 2 | NEW DIRECTION'S GUY | Jasper Carrott | 21 |
| 3 | HEAVEN GOES ON | Labrinth | 22 |
| 4 | STAY EYED SURPRISE | Y2 Y2WB2556 | 23 |
| 5 | UNDERGATEWAY | All Saints | 24 |
| 6 | HELP ME | Nick Carter | 25 |
| 7 | DY-NA-MI-TEE | Dee Dee | 26 |
| 8 | FOREVER | Tricky-X | 27 |
| 9 | HEAVEN GOES ON | Labrinth | 28 |
| 10 | STAY EYED SURPRISE | Y2 Y2WB2556 | 29 |
| 11 | OUTSTATIONARY | The Vines | 30 |
| 12 | TRY | Van Halen | 31 |
| 13 | FANTASY | Apollonia | 32 |
| 14 | WHAT'S YOUR FLAVX? | Crash David | 33 |
| 15 | BAFF | Big Vegas | 34 |
| 16 | NESSAJA | Scotter | 35 |
| 17 | UNDERGATEWAY | All Saints | 36 |
| 18 | IN MY FIVE | Colony | 37 |
| 19 | ADAPTIVE | Sean Paul feat. Busta Rhymes | 38 |
| 20 | SHE HATES ME | Public Enemy | 39 |

80,000 new users since mid-August launch

The music-buying public now dials Shazam on 2580 from their mobile phones to identify and top music virtually anywhere – in a bar, in stores, on the radio, in the car. Shazam then sends a text with the artist and track. There's no need to register or subscribe. Try it now – call 2580

1. Play music. 2. Dial 2580 and follow instructions. 3. Point mobile towards LOUD music. Shazam sends the call after 30 seconds. 4. Receive a text with name of artist and track.

Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

| Pos | Title | Artist | Label |
|-----|--------------------------|-------------------------------|------------------|
| 1 | HEAVEN | DJ Sammy and Yanou | Delta |
| 2 | DILEMMA | Nelly feat. Kelly Rowland | MCA |
| 3 | DE ANOTHER DAY | Madonna | Maverick |
| 4 | WHAT'S YOUR FLAVX? | Crash David | Wilder |
| 5 | NO FLOW | Big Brovaz | Epice |
| 6 | SHINY DISCO BALLS | Who Da Funk feat. Jessica Eye | Cream/Parlophone |
| 7 | LIVING IN A HINGED PLACE | Idemid | Parlophone |
| 8 | WHAT'CHU LOOKIN' AT? | Whitney Houston | Arista/BMG |
| 9 | LIVE LOVE YOU | Austin Time | Jive |
| 10 | THE ZEPHYRUS | Red Hot Chili Peppers | Warner Bros. |

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1.6 million tracks on the Shazam database

Get maximum exposure of your pre-releases to boost sales. Send pre-release CDs to Shazam Promo Dept, 4th Floor, 136 Regent St, London W1B 4SD. Please then dial 2580 from mobile phone. Shazam has 80,000 new users since mid-August. Shazam is available on all mobile phones. Multi-Genre and Pre-Release allow the listener to recognise music being played from another source.

19 OCTOBER 2002

| The | Last | Title | Artist (Producer/Publisher/Writer) | Label | CD/Cass (Distributor) | |
|-----|------|---|--|---|----------------------------------|---------------|
| 1 | NEW | THE KETCHUP SONG (ASEREJE) | Las Ketchup (Jody) Sony ATV (Rus/Belton) | Columbia | 6732193/6731934 (TEN) | |
| 2 | NEW | NEW DIRECTION | 5103 James White & Steve White Sony ATV/BMG/Universal/Cherry (Dennis Hearn/White) | Polygram | 0652/02/065294 (U) | |
| 3 | 2 | THE LONG AND WINDING ROAD/SUSPICIOUS MINDS | Wishbone Ash (Ash) Warner-Chappell (Ash) | BMG | 7422193/7421934 (BMG) | |
| 4 | 3 | COMPLICATED | Avril Lavigne (The Matrix) Warner-Chappell/Universal (Dimitry Kabanov/Avril Lavigne) | BMG | 7422193/7421934 (BMG) | |
| 5 | NEW | ALL MY LIFE | Joe Fajardo (Rushmore/No Fighters) EMI (Joe Fajardo) | RCA | 7432193/7432193 (BMG) | |
| 6 | 4 | JUST LIKE A PILL | Paul Oakenfold (Paul Oakenfold) | Arista | 7432193/7432193/7432196/54 (BMG) | |
| 7 | 5 | DOWN BY | Holly Valance (Hooper) Universal (Davis) | London | LONDON0491.0493463 (TEN) | |
| 8 | 6 | MY VISION | Jamiro QUINTET (Saul Lewis) Warner-Chappell/Perfect/Universal (Liam Salmon/Sevi) | RU/UN | RUUN261 | |
| 9 | 4 | DOWN 4 U | Yvonne Burt Foster (Yvonne Burt Foster) | Murder Inc | 063002/063009 (U) | |
| 10 | 10 | LITTLE BY LITTLE/HE IS LOVE | Big Brother (KIDDEST/DMW) Oasis (Oasis) Oasis/Creation/Sony ATV (Salgado) | RU/IZEL | RUZEL026 | |
| 11 | NEW | CHECK THE MEANING | Hot/Right HUNTD 1B1, IE3 | Hot/Right | HUNTD 1B1, IE3 | |
| 12 | 7 | THE TIDE IS HIGH (GET THE FEELING) | Alison Krauss (Paddy/Scott) Universal/Sparco Records (Vibe/Sargent/Evans) | Imprint | IMPR033/033/03302 (U) | |
| 13 | NEW | DREAMING OF YOU | Coral (Brooks) DeLaube/Tyburn | Debatonic | DTC00.2000 (U) | |
| 14 | 14 | WHAT IS GOING ON SCHOOL | Universal/MCA/S4/0229/MCA/S4/0229 (U) | Universal | MCA/S4/0229/MCA/S4/0229 (U) | |
| 15 | 12 | GANGSTA LOVIN' | InterScope/Polygram 4278042/427804 (U) | InterScope | 427804 (U) | |
| 16 | 13 | CLEANIN' OUT MY CLOSET | InterScope/Polygram 4273942/427394 (U) | InterScope | 427394 (U) | |
| 17 | NEW | HELP ME | Rock Carver (Reverend) Warner-Chappell/Chrysalis (Dennis Hearn/Sevi) | Chrysalis | 0924323/0924324 (U) | |
| 18 | 11 | LIKE GOES ON | Carli Lundy (Lundy) Warner-Chappell/Sony ATV (Barclay/Symons/DW) | RU/UN | RUUN262 | |
| 19 | NEW | FOREVER | All Around The World (XGLOBE/255) (U) | Universal | XGLOBE/255 (U) | |
| 20 | NEW | OUTTHAWAY | The Vines (Shelton) Sony ATV (Nichols) | Heavenly | HN11200/11201 (U) | |
| 21 | 15 | WHEN I LOSE YOU | RCA 7432193/7432193/7432196/54 (BMG) | Sabah Wanzore (Zanard) Galt/EMI/Sony ATV/Universal (Dennis Hearn/Salgado) | 04218063 | |
| 22 | 17 | NESSAJA | Sheffield Tunes/Edel (UK) 4121851/412185 (U) | Scottone (Scottone) BMG/Edel 2000/Red (Marlin) Warner-Chappell/Edel 4121851 (U) | 4121851 (U) | |
| 23 | 16 | BUNSEN BURNER | John Stinson (Wilson) Pyramatic (Green/Kersey/Cherry) (U) | InterScope | 427804 (U) | |
| 24 | 20 | GOT TO HAVE YOUR LOVE | Liberty X (Gammone) EMI/Screen Gems/Universal (White/Khalil/Rodriguez) | Universal | 427804 (U) | |
| 25 | 18 | UNDERNEATH IT ALL | InterScope/Polygram 4377724/4377804 (U) | InterScope | 4377724 (U) | |
| 26 | 15 | TRY | Nelle (Dunn) Warner-Chappell/Chrysalis (Dennis Hearn/Salgado) | Chrysalis | 0924323/0924324 (U) | |
| 27 | 16 | DAYS GO BY | Credence COO82030/1-IE3 | Daily Vegas (Daily Vegas) Warner-Chappell (Smith/Horn) | 712CR0206 | |
| 28 | 22 | SHE HATES ME | Gaffer/Polygram 4378024/4377984 (U) | Chrysalis | 0924323/0924324 (U) | |
| 29 | 20 | ROUND ROUND | Island/Interscope 020304/020304 (U) | Island/Interscope | 020304 (U) | |
| 30 | 27 | ADDICTIVE | InterScope/Polygram 4377724/4377784 (U) | InterScope | 4377724 (U) | |
| 31 | 23 | FEEL IT BOY | Virgin WUSC258/1/USC258/1 (U) | Virgin | WUSC258/1/USC258/1 (U) | |
| 32 | 32 | COME BACK AROUND | Echo EESC3133/1-IP | Freder (Nelson/Nichols) Universal (Nichols) | Echo | EESC3133/1-IP |
| 33 | 21 | STRANGE AND BEAUTIFUL | B Unique BUNUC20/02X/BUNUC20/CAS (TEN) | Aqualung (Hobbs) Warner-Chappell (Hobbs) | 0632324 | |
| 34 | 30 | PAPA DON'T PREACH | Kelly Rowland (Rowland) Warner-Chappell (Eifer) | EMI | 6731602/6731604 (TEN) | |
| 35 | 36 | UNDERNEATH YOUR CLOTHES | Shakaya (Shakaya/McIntosh) EMI/Sony ATV (Shakaya/McIntosh) | EMI | 6731602/6731604 (TEN) | |
| 36 | NEW | SPACE WALK | XL RXLS 15000/1-IV | XL RXLS | 15000/1-IV | |
| 37 | 31 | DY-NA-MITE | Polygram 5709252/5709254 (U) | McDonomie (Bent) EMI/Universal (Hobbs/Rams) | 5709251 | |

| The | Last | Title | Artist (Producer/Publisher/Writer) | Label | CD/Cass (Distributor) |
|-----|------|---|--|---------------------|----------------------------------|
| 38 | 39 | CROSSROADS | East West/SQA/00100/01/SQA/0010 (TEN) | East West | SQA/00100/01/SQA/0010 (TEN) |
| 39 | 11 | COLOURBLIND | Mercury 63862/63862 (U) | Mercury | 63862/63862 (U) |
| 40 | 24 | CAFE DEL MAR | East West/DK/0680/01/DK/0680 (U) | East West | DK/0680/01/DK/0680 (U) |
| 41 | 32 | DEM GIRL (I DON'T KNOW WHY) | East West/DK/0680/01/DK/0680 (U) | East West | DK/0680/01/DK/0680 (U) |
| 42 | NEW | SHE MOVES (LALALA) | Korean (Korea/Headline) Ministry of Sound (Schoen/Brown) | Substance | SUBS 14005/14005/14005 (U) |
| 43 | 37 | FANTASY | Appleton (Nangui) Windward (Young/Tayman) | Polygram | 5709252/5709254 (U) |
| 44 | NEW | FEELS GOOD (DON'T WORRY BUT A THING) | Atlantic/Interscope 02006/1-IE3 | Atlantic/Interscope | 02006/1-IE3 |
| 45 | NEW | NO PANTIES | Atlantic/Interscope 02014/02014 (U) | Atlantic/Interscope | 02014/02014 (U) |
| 46 | NEW | PRESSURE COOKER | Defected DF00003/1-IE3 | Defected | DF00003/1-IE3 |
| 47 | 19 | LIGHT MY FIRE | S 7432193/027432194/04 (U) | S | 7432193/027432194/04 (U) |
| 48 | 40 | EVERYDAY | Ben Jono (Ben Jono) Warner-Chappell (Ben Jono/Salgado) | Chrysalis | 0924323/0924324 (U) |
| 49 | 33 | ANYTHING FOR YOU | Mercury 63882/63882 (U) | Mercury | 63882/63882 (U) |
| 50 | 36 | WALK ON WATER | Positive COTV119/7CTV119 (U) | Positive | COTV119/7CTV119 (U) |
| 51 | 43 | FOREVER | All Around The World (XGLOBE/255) (U) | Universal | XGLOBE/255 (U) |
| 52 | 41 | LIKE A PRAYER | Serious/Mercury 5ER0080/5ER0080 (U) | Serious/Mercury | 5ER0080/5ER0080 (U) |
| 53 | 26 | VANILLA RAIN | RoundSnapper 5MASC040/1-IE3 | RoundSnapper | 5MASC040/1-IE3 |
| 54 | 12 | A THOUSAND MILES | ABM/Polygram 4373404/437344 (U) | ABM/Polygram | 4373404/437344 (U) |
| 55 | 45 | STARRY EYE SURPRISE | Perfecto PERF27005/PERF27005 (U) | Perfecto | PERF27005/PERF27005 (U) |
| 56 | 18 | UP THE BRACKET | Rough Trade RTA02500/CAS (U) | Rough Trade | RTA02500/CAS (U) |
| 57 | 14 | ANYONE OF US (STUPID MISTAKE) | BMG 427804/427804 (U) | BMG | 427804 (U) |
| 58 | 54 | ROMEO DUNN | Relevant RELENT020/RELENT020 (U) | Relevant | RELENT020/RELENT020 (U) |
| 59 | 47 | NOTHING | Def Jam R3262/0262 (U) | Def Jam | R3262/0262 (U) |
| 60 | 28 | FORMULA | Columbia 6731395/1-IE3 | Columbia | 6731395/1-IE3 |
| 61 | 46 | I LOVE IT WHEN WE DO | Polygram 5709252/5709254 (U) | Polygram | 5709252/5709254 (U) |
| 62 | 5 | GIMME THE LIGHT | VP VP0630/1-IP | VP VP0630/1-IP | VP0630/1-IP |
| 63 | 56 | TOO BAD | Roadrunner RR02174/RR02174 (U) | Roadrunner | RR02174/RR02174 (U) |
| 64 | NEW | HEAD ON COLLISION | MCA/Interscope 02086/1-IE3 | MCA/Interscope | 02086/1-IE3 |
| 65 | 53 | GRACE | Parlophone CDR5898/1-IE3 | Parlophone | CDR5898/1-IE3 |
| 66 | 25 | INSATIABLE | Multiply CMUL1780/1-IE3 | Multiply | CMUL1780/1-IE3 |
| 67 | 12 | AUTOMATIC HIGH | MCA/Interscope 02086/1-IE3 | MCA/Interscope | 02086/1-IE3 |
| 68 | 10 | I WANT A GIRL (PART ONE) | Puff Daddy/Arca 7432193/7432193/7432196/54 (BMG) | Puff Daddy/Arca | 7432193/7432193/7432196/54 (BMG) |
| 69 | NEW | SOUND SUICIDE | Full Circle 01C704/1-IE3 | Full Circle | 01C704/1-IE3 |
| 70 | 67 | HAVE FUN GO MAD | BBC Music WMSS 60572/WMS5 60274 (U) | BBC Music | WMSS 60572/WMS5 60274 (U) |
| 71 | 10 | IN MY PLACE | Parlophone CDR5898/1-IE3 | Parlophone | CDR5898/1-IE3 |
| 72 | 7 | LOVE TO SEE YOU CRY | Enrique Iglesias (Taylor) EMI/Universal/Strada (Iglesias/Berry/Taylor) | EMI | 6731602/6731604 (TEN) |
| 73 | NEW | WHAT YOU GOT | Sanctuary SANX 1300/1-IP | Sanctuary | SANX 1300/1-IP |
| 74 | 58 | LOVIN' IS EASY | Polygram 5709252/5709254 (U) | Polygram | 5709252/5709254 (U) |
| 75 | 43 | LOVIN' IS EASY | Hear Say (Eriksen) Universal/Mulry/Warner-Chappell (Eriksen/Eriksen) | Universal | 6731602/6731604 (TEN) |

| TITLES A-Z | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |
|------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| A | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |

As used by Top Of The Pops and Radio One

Music City Focus

A review of the bands, the music business and a look at the Belfast Festival.

BELFAST

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ALBUMS COMMENTARY

by ALAN JONES

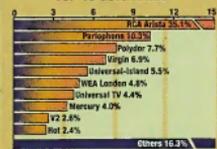
Comfortably beating the 147,000 opening week's tally registered by Pop Idol – The Big Band Album in April, Pop Idol winner Will Young's *From Now On* sold upwards of 187,000 copies last week for an easy chart victory. It sold more than three times as many copies as runner-up *The Rolling Stones' Forty Licks* and carved itself an 8.8% share of the artist albums market. *From Now On* is the first artist album release from BMG/Simon Cowell's S imprint, with autumn albums from Gareth Gates and Westlife (a best of) expected to emulate its chart success. Pop Idol – The Big Band Album was the label's introductory album release and has sold more than 384,000 copies to date.

While the US albums chart welcomes seven newcomers to the Top 20 this week, providing an uplift in sales of nearly 20%, there are just two new arrivals in the upper echelon of the UK list, with sales in the sector sliding by 9% as a result. Aside from Will Young, the only other debutants are the much-awaited *Datsuns*. The



MARKET REPORT

TOP 10 COMPANIES



Figures show the 10 companies by % of total sales, all the top 25 artists follow

SALES UPDATE



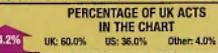
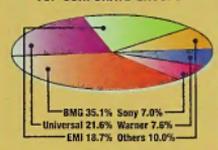
New Zealanders' brand of retro rock has won them many admirers among the music press and triggered a bidding war, which was won by

ALBUMS FACTFILE

It is a far cry from the 1,108,000 first-week sales his debut single *Anything Is Possible*/Evergreen registered in March, but Pop Idol winner Will Young's first album *From Now On* still arrives with a robust first-week sale of more than 187,000 – nearly as many as the rest of the Top Five's sales combined. Young's opening sales tally is the highest by a new male soloist since Craig David's *Born To Do It* raced to an

opening week return of 225,000 in August 2000 and the highest by a new act since Hear'Say's *Popstars* shot out of the trap with a 306,500 start some 18 months ago. *From Now On* includes songs by the likes of Burt Bacharach and Cathy Dennis, and its arrival at the top of the chart gives BMG – which also issued the Elvis Presley, Pink and Avril Lavigne titles – four albums among the top seven.

TOP CORPORATE GROUPS



V2. Unfortunately, Datsuns have come down a notch or two from its peak, with the album getting a cautious welcome at best from

other critics. It sold around 12,500 copies last week, good enough for a number 17 debut. Sanctuary did Dolly Parton proud last week, with the busy country legend providing self-deprecating soundbites over the UK's radio and TV networks. Parton's visit there was ostensibly to promote her single, a cover of Burt Bacharach's 'If', but the single sold fewer than 1,000 copies and makes a quiet debut at number 73 as a result. Parton's presence did, however, have an inspiring effect on the single's parent album *Halos & Horns*, which experienced a 55% uplift in sales week-on-week to more than 3,000 copies and resurfaced at number 63 on the albums chart. That is its highest position for three months and lifts its overall sales to over 21,000. Coincidentally, David Gates' *Songbook – A Lifetime In Music* set, which features recordings from the singer-songwriter's Bread days (including 'If') as well as solo material, climbs 14-11 on its second appearance in the chart, with nearly 15,000 buyers last week.

COMPILATIONS

A closely contended battle for the compilation chart crown was resolved in favour of EMI/Virgin's *New Woman: The Autumn Collection*, which seized the title from Small's Hits: *Let's Party* – the champion for the last five weeks – by a slender margin of just 145. *New Woman: The Autumn Collection* itself dipped 18% from its previous frame and sold fewer than 17,000 copies while capturing the title – the lowest sale for a number one compilation since *Discs 24* climbed to the summit in April 22, 2000, and selling just more than 15,500 copies. On a brighter note, *New Woman: The Autumn Collection* is the fourth number one of seven released in the series since its August 1999 inception and the second in a row this year. Total *New Woman* sales now exceed 700,000. Among the 39 tracks on *New Woman: The Autumn Collection* are Chad

Kroeger and Josey Scott's *Hero*, Shonda Wanda Couda by Beverly Knight and Got To Have Your Love by Liberty X.

Overall, it is another quiet week in the compilation sector, with sales down 4.3% week-on-week with only seven new entries to the Top 100, none of them higher than the number nine perch claimed by the latest Ministry of Sound set, *Trance Classics*. It received little more than 8,000 sales to earn that position for the 365th, two-disc set – the 21st compilation put out this year by Ministry of Sound and the 18th to breach the Top 20.

Also making its debut, *Big Beach Boutique II* is a record of Norman Cook's Brighton Beach gig earlier this year. The gig attracted an estimated audience of up to 500,000, while the album sells more than 7,000 copies to debut at number 11 this week.

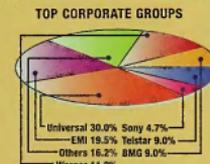
MARKET REPORT



Figures show the 10 companies by % of total sales, all the top 25 artists follow



TOP CORPORATE GROUPS



INDEPENDENT ALBUMS

| The Last | Title | Artist | Label (independent) |
|----------|--|------------------|---------------------------------------|
| 1 | THE DATSUNS | The Datsuns | V2 VVR 102092 (3MV/P) |
| 2 | SONGBIRD | Eva Cassidy | Blix Street/Mot 021005 (HOT) |
| 3 | IMAGINE | Eva Cassidy | Blix Street/Mot 021005 (HOT) |
| 4 | FINSTERER | Saint Etienne | Mantra/Beggars Banquet MNIC 1623 (V) |
| 5 | DANCING DOWN THE STONEY ROAD | Chris Rea | Jazzee Blue JBLUCD01X (3MV/P) |
| 6 | WALKING BETWEEN THE TUMBLERS AND THE STARS | Felony Sim | SKIN BRASSIC 2020 (3MV/P) |
| 7 | SEAN NOS NUA | Siobhán O'Donnor | R&M Entertainment R&M02 001 (P) |
| 8 | 2 THINKING IT OVER | Liberty X | V2 VVR101792 (3MV/P) |
| 9 | 18 | Moby | Mute CDSUTUM022 (V) |
| 10 | 7 INTERGALACTIC SONIC 7'S | Ash | Infectious INFECT02CB (3MV/P) |
| 11 | 6 JUST ENOUGH EDUCATION TO PERFORM | Strep-tococcus | V2 VVR 110108 (3MV/P) |
| 12 | 12 MELODY AM | Rykospop | Wall Of Sound WALLCD02 (V) |
| 13 | 18 PLAY | Moby | Mute CDSUTUM172 (V) |
| 14 | 7 YOUR NEW FAVOURITE BAND | Hives | Payday/AMC022 (P) |
| 15 | 4 PUSH THE BEAT FOR THIS JAM – THE SINGLES | Scotstar | Sheffield Tones/Edel UK 014112STU (V) |
| 16 | 13 DUNBASSWITHMYHEADMAN | Underwood | J&O JBO101092 (3MV/P) |
| 17 | 13 WHITE BLOOD CELLS | White Stripes | XL Recordings XLCD 151 (V) |
| 18 | 12 THE HOUR OF BEWILDERBEAST | Beady Drown Boy | XL Recordings TNLXCD 133 (V) |
| 19 | 16 HOMETIME | Alison Moyet | Sanctuary SANCD218 (P) |
| 20 | 15 A HUNDREDS DAYS OFF | Underwood | J&O JBO102022 (3MV/P) |

THE YEAR SO FAR... TOP 20 SINGLES

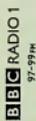
| The LP | Title | Artist | Label |
|--------|---------------------------------------|------------------|-----------------|
| 1 | 1 ANYTHING IS POSSIBLE/EVERGREEN | WILL YOUNG | S |
| 2 | 2 UNCHAINED MELODY | GARETH GATES | S |
| 3 | 3 HERO | ENRIQUE IGLESIAS | INTERSCOPE |
| 4 | 4 A LITTLE LESS CONVERSATION | ELVIS VS JXL | RCR |
| 5 | 5 ANYONE OF US (STUPID MISTAKE) | GARETH GATES | S |
| 6 | 6 WHENEVER WHEREVER | SHAKIRA | EPIC |
| 7 | 7 JUST A LITTLE | LIBERTY X | V2 |
| 8 | 8 WITHOUT ME | EMINEM | INTERSCOPE |
| 9 | 9 IF TOMORROW NEVER COMES | ROMAN KEATING | POLYDOR |
| 10 | 10 HOW YOU REMIND ME | NICKELBACK | ROADRUNNER |
| 11 | 11 KISS KISS | HOLLY VALANCE | LONDON |
| 12 | 12 THE LOGICAL SONG | SCOTTER | SHEFFIELD TONES |
| 13 | 13 THE TIDE IS HIGH (GET THE FEELING) | ATOMIC KITTEN | INNOCENT |
| 14 | 14 LIGHT MY FIRE | WILL YOUNG | S |
| 15 | 15 COLOURBLIND | DARIUS | MERCURY |
| 16 | 16 ME JULIE | ALI G AND SHAGGY | ISLAND |
| 17 | 17 GET THE PARTY STARTED | PINK | LARCA |
| 18 | 18 ONE STEP CLOSER | 3 CLUB JUNIORS | POLYDOR |
| 19 | 19 SOMETHING | LASDO | POSTIVA |
| 20 | 20 HOT IN HERRE | NELLY | UNIVERSAL |

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OFFICIAL CHARTS 19/10/2002

SINGLES

| | | |
|-----------|--|----------------------|
| 1 | THE KETCHUP SONG (ASEREJE) <i>Las Ketchup</i> | Columbia |
| 2 | NEW DIRECTION S Club Juniors | Polydor |
| 3 | THE LONG AND WINDING ROAD SPORADIC MINDS VII Young & Scarth Gates | S |
| 4 | COMPLICATED Avril Lavigne | Arista |
| 5 | ALL MY LIFE Foo Fighters | RCA |
| 6 | JUST LIKE A PILL Pink | Arista |
| 7 | DOWN BOY Holly Valance | London |
| 8 | MY VISION Jaakatta feat. Seal | Ruffin |
| 9 | DOWN HU In Gubi presents In Rule, Ashwin, C Balmaina Via | Murder, Inc |
| 10 | LITTLE BY LITTLE/SHE IS LOVE Oasis | Big Brother |
| 11 | CHECK THE MEANING Richard Ashcroft | Hut/Virgin |
| 12 | THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten | Innocent |
| 13 | DREAMING OF YOU Coral | Deltasonic |
| 14 | WHAT I GO TO SCHOOL FOR Busted | Universal |
| 15 | GANGSTA LOVIN' Eve feat. Alicia Keys | Interscope/Polydor |
| 16 | CLEANIN' OUT MY CLOSET Eminem | Interscope/Polydor |
| 17 | HELP ME Nick Carter | Jive |
| 18 | LIFE GOES ON LeAnn Rimes | Curb/London |
| 19 | FOREVER Trinity-X | All Around The World |
| 20 | OUTTATHAWAY The Vines | Heavenly |



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Shiny Disco Balls

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music week

ALBUMS

| | | |
|-----------|---|--------------------|
| 1 | FROM NOW ON <i>Vinyl Young</i> | S |
| 2 | FORTY LICKS The Rolling Stones | Virgin Decca |
| 3 | ELVIS - 30 #1 HITS Elvis Presley | RCA |
| 4 | COME AWAY WITH ME Norah Jones | Parlophone |
| 5 | MISSUNDAZTOOD Pink | Arista |
| 6 | NELLYVILLE Nelly | Universal |
| 7 | LET GO Avril Lavigne | Arista |
| 8 | A RUSH OF BLOOD TO THE HEAD Coldplay | Parlophone |
| 9 | HEATHEN CHEMISTRY Oasis | Big Brother |
| 10 | THE RAGPICKER'S DREAM Mark Knopfler | Mercury |
| 11 | SONGBOOK - A LIFETIME OF MUSIC David Gates | Jive |
| 12 | A LITTLE DEEPER Ms Dynamite | Polydor |
| 13 | FEELS SO GOOD Atomic Kitten | Innocent |
| 14 | BY THE WAY Red Hot Chili Peppers | Warner Bros |
| 15 | AQUALUNG Aqualung | B Unique |
| 16 | IMAGINE Eva Cassidy | Blk Street/Hot |
| 17 | THE DATSUNS The Datsuns | V2 |
| 18 | LIFE ON OTHER PLANETS Supergrass | Parlophone |
| 19 | THE EMINEM SHOW Eminem | Interscope/Polydor |
| 20 | BOUNCE Bon Jovi | Mercury |





19 21 WHEN I LOST YOU Sarah Wharmore RCA
 17 22 NESSAJA Scooter Sheffield Tunes/Etel UK
 9 23 BUNSEN BURNER John Dwyer U-vibe
 20 24 GOT TO HAVE YOUR LOVE Liberty X VZ
 18 25 UNDERNEATH IT ALL No Doubt Interscope/Polydor
 15 26 TRY Ian Van Dahl Nullife
 16 27 DAYS GO BY Dirty Vegas Credence
 22 28 SHE HATES ME Puddle Of Mudd Geffen/Polydor
 25 29 ROUND ROUND Sugababes Island/Uni-Island
 27 30 ADDICTIVE Truth Hurts feat. Rakim Interscope/Polydor

23 31 FEEL IT BOY Beanie Man feat. Janet Virgin
 14 32 COME BACK AROUND Feeder Echo
 21 33 STRANGE AND BEAUTIFUL Aqualing B Unique
 30 34 PAPA DON'T PREACH Kelly Osbourne Epic
 34 35 UNDERNEATH YOUR CLOTHES Shakira Epic
 31 36 SPACE WALK Lemon Jelly XL
 31 37 DY-NA-MI-TEE Ms Dynamite Polydor
 39 38 CROSSROADS Blazin' Squad East West
 38 39 COLOURBIRD Darius Mercury
 24 40 CAFE DEL MAR Energy 52 Lost Language

KEY UPCOMING RELEASES

BLUE: One Love (Innocent)
 MARIAH CAREY: Through The Rain (Def Jam)
 CRAIG DAVID: What's Your Flava? (Wildstar)
 MADONNA: Die Another Day (Maverick)
 S CLUB: Alive (Polydor)
 Dec 2
 JUSTIN TIMBERLAKE: Like Love You (Jive)
 Oct 21
 U2: Electrical Storm (Island/Uni-Island)
 Oct 28
 WESTLIFE: Unbreakable (S)
 Oct 28
 WILL YOUNG: tba (S)
 Nov 18

COMPILATIONS

1 NEW WOMAN - THE AUTUMN COLLECTION Virgin/EMI
 2 11 BIG BEACH BOUTIQUE II Southern Fried
 10 12 NOW THAT'S WHAT I CALL MUSIC! 52 EMI/Virgin/Universal
 3 13 THE VERY BEST OF FUR-EBE - THE SUMMER Telstar TV/BMG
 9 14 THE ULTIMATE CHICK FLICK SOUNDTRACK Universal TV
 5 15 BAD GIRLS Columbia
 4 16 KERRANG! 4 - THE ALBUM Sony TV/Universal TV
 6 17 SONGS TO MAKE YOU FEEL GOOD Telstar TV/BMG
 14 18 THE ALBUM 4 Virgin/EMI
 16 19 HITS 53 BMG/Sony/Island/WASA
 20 20 TRANCE CLASSICS Ministry Of Sound
 8 21 PURE GROOVE - THE CLASSICS 19 20 TUNE-IN-CHILL OUT Telstar TV/BMG
 Inspired

This Punk ain't been idol...

JOHN ENTWISTLE
Bunsen Burner

Number 9 - Official Music Week Singles Chart 12th October 2002

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22 21 ESCAPE Enrique Iglesias Interscope/Polydor
 22 22 ANGELS WITH DIRTY FACES Sugababes Island/Uni-Island
 20 23 THINKING IT OVER Liberty X VZ
 27 24 GREATEST HITS II & III Queen Parlophone
 17 25 ILLUMINATION Paul Weller Independent/E
 51 26 SONGBEIRD Eva Cassidy Blix Street/Pat
 34 27 ALL RISE Blue Innocent
 26 28 GHVZ Madonna Maverick/Warner Bros
 41 29 THE CORAL The Coral Delosmusic
 29 30 LAUNDRY SERVICE Shakira Epic

33 31 DANCING DOWN THE STONEY ROAD Chris Rea Jazzee Blue
 31 32 COME CLEAN Puddle Of Mudd Interscope/Polydor
 21 33 PARACHUTES Goldplay Parlophone
 32 34 SILVER SIDE UP Nickelback Roadrunner
 37 35 ORIGINAL PIRATE MATERIAL The Streets Loaded/Dy679 Recordings
 45 36 ASHANTI Ashanti Mercury
 30 37 BUSTED Busted Universal
 36 38 PUSH THE BEAT FOR THIS JAM - THE SINGLES SCARLET Sheffield Live/Etel UK
 25 39 UP Peter Gabriel Realworld
 54 40 SONGS FOR THE DEAF Queens Of The Stone Age Interscope/Polydor

KEY UPCOMING RELEASES

BLUE: One Love (Innocent)
 CRAIG DAVID: Slicker Than Your Average (Wildstar)
 Nov 11
 GARETH GATES: tbc (S)
 Oct 28
 PAUL BEAST OF ISLAND/UNIVERSAL
 Oct 28
 DUVID GRAY: A New Day At Midnight (HT/East West)
 Nov 18
 SANTANA: Shaman (Arista)
 Oct 21
 U2: The Best Of 1990-2000 (Island/Uni-Island)
 Nov 4
 SHANIA TWAIN: tba (Mercury)
 Nov 18
 WESTLIFE: Unbreakable: Greatest Hits (S)
 Nov 11
 ROBBIE WILLIAMS: Escapology (EMI/Chrysalis)
 Nov 18



CLASSICAL ARTISTS

| This | Last | Title | Artist | Label (Cat./Distributor) |
|------|------|--|--|---------------------------------|
| 1 | NEW | MAHLER/SYMPHONY NO 5 | Berliner Philharmonic Orchestra/Rattle | EMI Classics 5572802 (E) |
| 2 | NEW | ODE TO JOY | Nana Mouskouri | Philips 4623022 (U) |
| 3 | 1 | ENCORE | Russell Watson | Decca 4720020 (U) |
| 4 | 2 | NEW DAYW | Izzy | Virgin 20V930 (E) |
| 5 | 4 | TRANGUILITY | Lesley Garrett | RCA Victor 7423120302 (BMG) |
| 6 | 3 | BOWLING IMAGINATION | OperaBallet | Sony Classical S808916 (TEN) |
| 7 | 5 | THE VOICE | Russell Watson | Decca 0467251 (U) |
| 8 | 8 | MOZART/SYMPHONY 6 MINUETS/SONATA | Bournemouth SO/Urlye-Jones | Naxos 8552627 (S) |
| 9 | 7 | CLASSICAL GRAFT | The Pianets | EM/Dramatic 0205527942 (E) |
| 10 | 11 | ONCE IN A RED MOON | Serret Garden | Emarey 546872 (U) |
| 11 | 10 | SACRED ARIAS | Phillips 465062 (U) | |
| 12 | 6 | A STATE OF WIZENES - COMPLETE VARIATIONS | Glenm Gould | Sony Classical S387303 (TEN) |
| 13 | 15 | CHOPIN. ETUDES OPUS 10 OPUS 25 | Murray Perahia | Sony Classical S861805 (TEN) |
| 14 | NEW | AT HER VERY BEST | Nana Mouskouri | Philips 465462 (U) |
| 15 | 12 | THEY: PIANO CONCERTO NO 4 | Gmest/Cusman/RSDN/Egmont | Naxos 8552781 (S) |
| 16 | 14 | ORIENT & OCCIDENT | Pan Arvo | ECM New Series 472092 (NMP) |
| 17 | 13 | SHOSTAKOVICH/SYMPHONY NO 11 | Rostropovich/LSO | LSO LSO0300 (HM) |
| 18 | 9 | THE ART OF | Andres Segovia | Deutsche Grammophon 4718372 (U) |
| 19 | 8 | BERNSTEIN/SYMPHONY NO 2 | Florida PaJudd | Naxos 8553699 (S) |
| 20 | 16 | HOLST: THE PLANETS/MYSTIC TRUMPETER | Rutner/RSDN/Urlye-Jones | Naxos 8558786 (S) |

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CLASSICAL COMPILATIONS

| This | Last | Title | Artist | Label (Distributor) |
|------|------|--|---------|--------------------------------|
| 1 | 1 | EUPHORIC CLASSICS - A CLASSIC HIGH | Various | Virgin/EMI VTD02505 (E) |
| 2 | 2 | CLASSIC ADS | Various | Decca 0470241 (U) |
| 3 | 4 | CLASSICAL AMBIENCE | Various | Crismin CRM10333 (EUK) |
| 4 | 3 | REFLECTION | Various | Deutsche Grammophon 472782 (U) |
| 5 | 5 | 100 POPULAR CLASSICS | Various | Castle Music M85C0517 (P) |
| 6 | 11 | RELAXING CLASSICS | Various | EMI Gold 5740272 (E) |
| 7 | NEW | RELAXING CLASSICS | Various | Crismin M100C006 (EUK) |
| 8 | 6 | TIME TO RELAX | Various | Classics FM CMCD04 (U) |
| 9 | 8 | UTOPIA - CHILLO CLASSICS | Various | Virgin 4730242 (U) |
| 10 | 7 | CLASSICAL CHILLOUT 2 | Various | Virgin/EMI VTD0343 (E) |
| 11 | 14 | CLASSICS 2002 | Various | Decca 4721092 (U) |
| 12 | 13 | PURE CLASSICAL CHILLOUT | Various | Decadance 06CTV002 (TEN) |
| 13 | 9 | MOZART GOLD - THE ESSENTIAL COLLECTION | Various | Deutsche Grammophon 472242 (U) |
| 14 | 12 | 100 RELAXING CLASSICS | Various | Pulse PRXC950 (P) |
| 15 | 10 | 100 PIANO CLASSICS | Various | Pulse PRXC950X (P) |
| 16 | 15 | 100 POPULAR CLASSICS - VOLUME TWO | Various | Castle Music P8XC055 (BMG) |
| 17 | 10 | PAVARTI/COMINGO/CARRERAS | Various | Empire EMTRX320 (DISC) |
| 18 | NEW | 100 HEAVENLY CLASSICS | Various | Pulse PRXC950H (P) |
| 19 | NEW | TRANQUILITY | Various | Decca 470822 (U) |
| 20 | 16 | CLASSICAL CHILLOUT | Various | Virgin/EMI VTD0408 (E) |

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BUDGET

| This | Last | Title | Artist | Label (Distributor) |
|------|------|---|-------------------------------|--------------------------------|
| 1 | 3 | HEAVEN | DJ Sammy | Iceberg ICECDM144 (Impert) |
| 2 | 2 | CLASSIC ROCK ANTHEMS | Various | Crismin CRM1030 (EUK) |
| 3 | 1 | BEST OF THE SIXTIES | Various | Crismin CRM10 (E) (EUK) |
| 4 | 5 | BEST OF OMD | OMD | Virgin GDDM0 1 (E) |
| 5 | NEW | PICTURE THIS - THE ESSENTIAL COLLECTION | Music For Pleasure 496592 (U) | |
| 6 | 4 | POP COGS THE 90'S | Various Artists | Crismin CRM10338 (EUK) |
| 7 | NEW | BEST OF | John Denver | Caprice 7421174422 (BMG) |
| 8 | NEW | SUSPICIOUS MINDS | Obsession Goes To Vegas | Almighty CDALM175 (BMG) |
| 9 | 11 | GREATEST HITS OF THE MUSICALS | Various Artists | Crismin CRM1048 (EUK) |
| 10 | 8 | I LOVE YOU | Beach Boys | Music For Pleasure COMF598 (E) |

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R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|--------------------------------------|------------------------------------|---------------------------------|
| 1 | 1 | DOWN 4 | Ive Gotto Present The Inc | Murder Inc 063002 (U) |
| 2 | 2 | GANGSTA LOVIN' | Eminem/Polydor 4878042 (U) | |
| 3 | 3 | CLEANIN' UP MY CLOSET | Eminem | Interscope/Polydor 4973942 (U) |
| 4 | 5 | ADDICTIVE | Truth Hurts feat. Rikim | Interscope/Polydor 4577782 (U) |
| 5 | 4 | FEEL IT BOY | Beanie Man feat. Jazm | Virgin WJSD0028 (E) |
| 6 | NEW | FEEL GOOD (DON'T WORRY BOUT A THING) | Knayby/Naam feat. Jazm | Island/Island 02088 (U) |
| 7 | NEW | DI-YA-M...TEE | Max Dymally | Polydor 5397870 (U) |
| 8 | NEW | NO PARTIES | Tina | Atlantic AT 014120 (TEN) |
| 9 | 8 | DEM GIRLZ (I DON'T KNOW WHY) | Dixie & Nezzine feat. Kowden | East West 021029C01 (TEN) |
| 10 | 8 | NOTHIN' | L.U.R.E. | Def Jam 82932 (U) |
| 11 | 9 | SATURDAY (ODD ODD) | Ludicrous | Def Jam 829142 (U) |
| 12 | NEW | CHAT UP LINE | NJay | Go Beat 0670053 (U) |
| 13 | 10 | HOT IN HERRE | Nelly | Universal 5MST040289 (U) |
| 14 | 12 | LIVIN' IT UP | Jam Rule feat. Case | Def Jam 0638781 (U) |
| 15 | 11 | OH BOY | Carroll feat. Juelz Santana | Roc-A-Fella/Mercury 0238642 (U) |
| 16 | 13 | BLACK SUITS COMIN' (NOB YA HEAD) | Will Smith feat. Trae-knox | Mercury 6730035 (TEN) |
| 17 | 14 | FOOLISH | Ashanti | Murder Inc 0539942 (U) |
| 18 | 15 | WORK IT OUT | Brandy | Columbia 6729263 (TEN) |
| 19 | 17 | CHEEKY | Nineya feat. Brian & Brandon Casey | Interscope 6729262 (TEN) |
| 20 | 20 | DON'T MESS WITH MY MAN | NERD | Jive 9254082 (P) |
| 21 | 24 | ROCK STAR | Mya feat. Jay-Z | Mercury 6730035 (TEN) |
| 22 | 16 | RAINY DAYZ | Bigg B feat. Brandy | MCA/UA-Island MSC046289 (U) |
| 23 | 21 | MY CONNA BE ALRIGHT | Eminem | Interscope/Polydor 497392 (U) |
| 24 | 25 | CALL ME | Jennifer Lopez | Elektra 8278442 (TEN) |
| 25 | 20 | BOYS | Twiset | Elektra 8273262 (TEN) |
| 26 | 22 | WORD LOVE | Brienne Spears feat. P.Williams | Jive 9253912 (P) |
| 27 | 29 | SMASH SUMTHIN | Rihanna | SA 0270015 (TEN) |
| 28 | 26 | FULL MOON | Adiana feat. Redman | Kaos KAO50003 (SRD) |
| 29 | 33 | PASS THE COUVROISIER - PART II | Brandy | Atlantic ATO130CD (TEN) |
| | | | Busta Rhymes/P Diddy/Pharrell | J7421937902 (BMG) |

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ROCK

| This | Last | Title | Artist | Label (Distributor) |
|------|------|--------------------------|-------------------------|--------------------------------|
| 1 | 1 | BY THE WAY | Red Hot Chili Peppers | Warner Bros 036240144 (Impert) |
| 2 | 5 | SONGS FOR THE DEAF | Queens Of The Stone Age | Interscope/Polydor 4934946 (U) |
| 3 | 2 | BOUNCE | Ben Jovi | Mercury 063292 (U) |
| 4 | 3 | COME CLEAN | Puddle Of Nothing | Interscope/Polydor 4630742 (U) |
| 5 | 6 | SILVER SLIP | Nickelback | Roadrunner 12084862 (U) |
| 6 | 4 | GREATEST HITS II & III | Guns N' Roses | Parlophone 528282 (E) |
| 7 | 4 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen/Polydor GED 24148 (U) |
| 8 | 7 | BELIEVE | Disturbed | Reprise WB48232 (BMG) |
| 9 | NEW | IN UTERO | Nirvana | Geffen/Polydor GED 24168 (BMG) |
| 10 | 9 | ALL MIXED UP | Kam | EMI SSP30382 (Impert) |

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DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|------------------------------|------------------------------------|--------------------------------------|
| 1 | NEW | PRESSURE COOKER | G Club presents Banda Sonora | Defected DT02808 (U) |
| 2 | 1 | SPACE WALK | Lemon Jelly | XL 021183 (U) |
| 3 | 2 | CAFE DEL MAR | Energy 52 | Lost Language LOST119 (U) |
| 4 | NEW | SOUND ADVICE | Roni Size | Full Cycle FCY044 (U) |
| 5 | 5 | SEX | Robbie Rivera feat. Billy Paul W | 352 Recordings 352010X (P) |
| 6 | 6 | TAKE ME WITH YOU | Cosmos | Polydor 673951 (U) |
| 7 | 7 | MY FEVER | Timmy X | All Around The World 1251.08E 25 (U) |
| 8 | 8 | VISION | Juliette feat. Sean | Rainforest 08130 (U) |
| 9 | NEW | FISHBONE | Sleepers | Junior BROS04 (AOD) |
| 10 | 12 | FLY WITH ME | Coloursound | City Rockers ROCKER230R (U) |
| 11 | 14 | SHINY DISCO BALLS | Who Da Funk feat. Jessica Eve | White Label 500000342304 (PM) |
| 12 | NEW | I CAN COMPLETE YOU | Luke Star | Mute L7M12E87 (U) |
| 13 | 11 | SILVER SCREEN SHOWER SCENE | Felix De Azevedo | City Rockers ROCKER231R (U) |
| 14 | NEW | JUST WANNA BE KUP ON PUSHING | Carlie & Hossack | Creative Source CTS0302 (SRD) |
| 15 | 8 | GOOD GOD | JFK | YAK YAK033R (AOD) |
| 16 | 15 | TRY | Ian Van Dahl | Nulife 7432195941 (BMG) |
| 17 | 9 | STAR SJON/PARTY PEOPLE | Moving Fusion | Ram RAMM42 (SRD) |
| 18 | NEW | NEBUCHAN | Frank Trax | Neo Neo 12075 (U) |
| 19 | 20 | ME MYSELF & B | J&B feat. DJ Spic feat. Dark Angel | Back 2 Backs B2B10028 (SRD) |
| 20 | NEW | PARISH HITS NAME | Jasper Street Co feat. Ann Nesby | Basement Boys BB0102 (U) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|--|----------------|--|
| 1 | 1 | HALFWAY BETWEEN THE GUTTER AND THE STARS | Fatboy Slim | Saint SSM201P 20.0M (P) |
| 2 | 2 | GHV2 | Madonna | Maverick/Warner Bros 4938740002 (U) |
| 3 | 3 | DIRTY DIAGNOSIS WITH MYHEADMAN | Underworld | J&B J&B01801802 (GMV/P) |
| 4 | 5 | BACK TO MINE - NEW ORDER | Various | DMC BACKLIP1 (BACKLIP1) (U) |
| 5 | 6 | ORIGINAL PAPER MATERIAL | The Streets | Locked On/019 Recordings 052745982 (TEN) |
| 6 | 4 | JAMES LEAVEBE - BARCELONA 023 | Various | Global Underground GU023/VNIG1023CD (U) |
| 7 | NEW | BIG BEACH BOUTIQUE II | Various | Southern Fried Y-ECB34CDX (GMV/P) |
| 8 | 8 | PLAY | Moby | Mute STUJMM 12/2CSTUJMM 12 (U) |
| 9 | 9 | SCORPIO BISSING | Death In Vegas | Concrete/BMG HA0052012HA005202 (BMG) |
| 10 | 7 | MELROY AM | Raykopp | Wall Of Sound WALL1927 (U) |

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MUSIC VIDEO

| TW | GW | Title | Label Cat. No. |
|----|-----|---|-------------------------|
| 1 | 1 | THE JAM: The Complete | Polydor 697329 (U) |
| 2 | 1 | ATOMIC KITTEN: Kitten Right Here Right Now - Live | Eight Vision 020261 |
| 3 | 3 | FATBOY SLIM: Fatboy Slim Live At Brighton Beach | Eight Vision 020279 (U) |
| 4 | 3 | ELVIS PRESLEY: Definitive Elvis | Universal Video 057040 |
| 5 | 2 | S CLUB 7: Don't Stop Movin' | Polydor 9252303 |
| 6 | NEW | NEIL YOUNG: Rust Never Sleeps | Reprise 75230262 |
| 7 | 4 | THE BEATLES: South Beach - The Very Best Of | Universal Video 020276 |
| 8 | 5 | LIVE CAST RECORDING: Les Misérables in Concert | Various |
| 9 | 7 | ROBBIE WILLIAMS: Live At The Albert | Chrysalis 020283 |
| 10 | 9 | ABBA: The Definitive Collection | Polydor 0174958 |

| This | Last | Title | Artist | Label (Distributor) |
|------|------|--|---------|--------------------------------|
| 1 | 10 | VARIOUS: Roadmap | Various | Roadrunner RR 3628 |
| 2 | 8 | EMINEM: The Eminem Show | Various | Interscope/Polydor 4933272 (U) |
| 3 | 8 | WASTELAND: When Dreams Come True | Various | RCA 7421195533 |
| 4 | 14 | LED ZEPPELIN: Song Remains The Same | Various | Warner Bros 633138 |
| 5 | 14 | VARIOUS: Queen's Concert - Live At The Palace | Various | Optic 89C 041558 |
| 6 | 11 | VARIOUS: Best 2002 | Various | SMV Columbia 201358 |
| 7 | 17 | BLACK SABBATH: The Black Sabbath Story - Vol 1 | Various | Sarecany 5203703 |
| 8 | 15 | THE ELTON JOHN - Live In Boston | Various | Warner Bros 633138 |
| 9 | 19 | KYLE MINOGUE: Live In Sydney | Various | Intem/UA-Island 055133 |
| 10 | 22 | BRITNEY SPEARS: Britney | Various | Warner Music 05247653 |

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STORE OF THE WEEK

JUMBO:

LORNETTE SMITH, CO-OWNER

"Business is really good at the moment – we can't complain. It is especially good for us because we are so varied and sell such a wide range of music, rather than concentrating on one particular area. I would hate to be a shop focusing on one kind of music."

We do an awful lot of tickets as well. Live gigs are alive and kicking here: we've sold out of tickets for **Doves** and **Supersmash**. Obviously, the students are back too, which has a massive impact for us. In the city of Leeds, we have Leeds University and LMU, so you are talking about an increase in the population of 70,000 students.

I have a philosophy that I want a young person to walk through the door and feel comfortable and a grandmother or grandfather to walk in and feel comfortable. We are playing **Felt Kut** at the moment, but you can come in and something completely different will be on. We want to play what we want to play.

We are selling things that other shops aren't selling. We have a big vinyl section, and sell lots of seven-inch singles. We have a **J Mascis** single which we are selling a lot of and the **Libertines** single too. They just flow out, but we don't even have to push them – but don't tell the multiples, because we don't want them to know. We have had 20 **Libertines** seven-inch singles and they have all gone in just over a week. Anything that comes in on seven-inch will sell.

One of our biggest areas is vinyl. It is still there and still going strong. We still have a



Jumbo: offering broad range of music really big section. I can't put my finger on what types of people buy vinyl: a lot of students but it's all, and obviously, collectors too.

We have seven full-time staff and three part-time. You will have to staff that know what they are talking about and are interested in what we are doing.

This Christmas for us will be fine. I'm pretty optimistic really. A lot of people are struggling and I understand the problems they are having. The summer months are quiet, of course, but when you get to these months, if you can't do well then it is going to be tough.

We have a website which is going live on October 15. It is all ready to go. We will have lots of things on there, even pictures of the staff. There are enquiry screens and reviews and stuff like that. And people will do mail order online too."

Address: 5-6 St John's Centre, Leeds, West Yorkshire LS2 8LQ
Tel: 0113 245 6570
Fax: 0113 242 9019

Web: www.jumborecords.co.uk

STORE DETAILS

Jumbo Records in Leeds was opened in 1971 by Hunter Smith and has moved to a number of different sites before moving to its current home in the St John's Centre in Leeds in the late Eighties.

Store size: approximately 170sq m

Music stocked: all genres

Area of specialisation: none specifically, although the store stocks a large volume of vinyl of all kinds and has sections for jazz, blues, reggae and folk. It does not stock DVD or games, but offers accessories including DJ cases and record bags
Rivals: HMV, WH Smith, Woolworths and a new Music Zone are all in the near vicinity
Other stores: none

Jumbo's Top 10 albums:

1. **The DATSUNS** – The DATSUNS (V2)
2. **Various** – 20 Years Of Discord (Discord)
3. **Low** – Trust (Rough Trade)
4. **Chris Rea** – Dancing Down The Stony Road (Jazzie Blue)
5. **Tar Water** – Dwellers On The Threshold (Kitty Yu)
6. **Nightmares On Wax** – Mind Elevation (Warp)
7. **DJ Shadow** – The Private Press (Island)
8. **Susumu Yokota** – The Boy And The Tree (Leaf)
9. **Radio 4** – Gotham (City Slang)
10. **Orchestra Baobab** – Specialist In All Styles (World Circuit)

IN-STORE NEXT WEEK: FROM 21/10/02

Anchors Records Windows – Ice Age, Ocean's 11; In-store – Richard Ashcroft, Feeder, Idlewild, Doves, Madness, Everything But The Girl, Blondie, Stereolab, Dirty Vegas, Richard Ashcroft, Supersmash, Fatboy Slim, Suscunata, Rolling Stones, Peter Gabriel, The Escapade, Beenie Man, Ted Nugent, Paul Weller, Nigel Kennedy, Lesley Garrett, A Stormy, Izzy, Toploader, Goldfish, The Music, Bowling For Soup, Gary Moore, Eva Cassidy, Chris Coco, Lasgo, Allison Moyet, Norah Jones, Hella Is For Heroes, Beth Orton; Press ads – Doves, Idlewild, Nigel Kennedy, Lesley Garrett, Bernstein, Moorean, Izzy, Dirty Vegas

HMV In-store – Add (N) to X, Edwin Collins, Roni Size, Futurism 2, Turn Backs, Sigur Ros, Neko Case, Simian

TOWER RECORDS Windows – Lemon Jelly, Rolling Stones; In-store – Tracy Chapman, Graham Coxon, Manics, Crescent

ASDA Singles – Blue, U2, DJ Samary, Shaggy, Justin Timberlake, Red Hot Chili Peppers, Jan Wayne, The Calling, Rosie Ribbons, Hiss 54, Richard Ashcroft, S Club Juniors, Foo Fighters, Santana, Feeder, The Who, Madness, Everything But The Girl, Blondie, Alica Keys; In-store – Atomic Kitten, LeAnn Rimes, Holly Valance, Gareth Gates, Dixie & Neutrinio, Rolling Stones

MVC Main promotion – sale; Listening posts – Fatboy Slim, Joan Osborne, The Delgados, Grand Drive

Virgin megastore Press ads – David Holmes, Feeder, Foo Fighters, Human League, Lemon Jelly, Madness, Blondie; Windows – Feeder, Foo Fighters, Richard Ashcroft, S Club Juniors, Santana; In-store – David Holmes, Feeder, Foo Fighters, Lemon Jelly, Libertines, Madness

BORDERS Windows – two CDs for £22, Elvis Presley, Will Young, India Arie, Rolling Stones; Listening posts – Richard Ashcroft, Santana, Foo Fighters, Feeder, Sound Of The City, Primal Scream, Harms Promos; In-store – two for £22, three for two and two for £10 on CDs

PINKULE NETWORK Select listening posts – Feeder, The Libertines, DJ Touché, Fred Nunn; Mojo recommended retailers – Sue Garner, David Goo, Kimberley Rev, Nice Man, Devlins, New Order

VSHOP Press ads – David Holmes, Feeder, Foo Fighters, Human League, Blondie; Windows – Feeder, Foo Fighters, Richard Ashcroft, In-store – Feeder, Foo Fighters, S Club Juniors

WH SMITH Singles – Nelly, Big Brovaz, Manic Street Preachers, Samantha Mumba; Albums – LeAnn Rimes, Jakarta; In-store – Holly Valance

Sainsbury's In-store – Foo Fighters, Santana, Blondie, Nigel Kennedy, Lesley Garrett, Feeder, The Who, S Club Juniors, Madness, Richard Ashcroft, Tracy Chapman, Hiss 54

WOOLWORTHS Singles – H2O, Big Brovaz, The Calling; In-store – Holly Valance, Warchild, Jakatta, INXS, Samantha Mumba, Nelly, Rowland, Big Brovaz, The Calling, Lady Sings The Blues, New Dance 2003; In-store – Holly Valance

| SAINSBURY'S TOP 10 | |
|--------------------|------------------------------------|
| Rank | Title/Artist |
| 1 | FROM NOW ON Will Young |
| 2 | FOOTPRINTS Holly Valance |
| 3 | ELVIS 3045 HITS Elvis Presley |
| 4 | ALL LINKS The Calling |
| 5 | COME AWAY WITH ME Norah Jones |
| 6 | WELCOME TO MELBURNIE Nelly |
| 7 | RUSH OF BLOOD TO THE HEAD Coldplay |
| 8 | MESSIN'AROUND Pink |
| 9 | NEW DANCE 2003 Various |
| 10 | HEATHEN CHEMISTRY Oasis |

| WH SMITH TOP 10 | |
|-----------------|-------------------------------|
| Rank | Title/Artist |
| 1 | FROM NOW ON Will Young |
| 2 | ELVIS 3045 HITS Elvis Presley |
| 3 | ALL LINKS The Calling |
| 4 | FOOTPRINTS Holly Valance |
| 5 | NEW DANCE 2003 Various |
| 6 | MESSIN'AROUND Pink |
| 7 | LET GO Avril Lavigne |
| 8 | COME AWAY WITH ME Norah Jones |
| 9 | TWISTED ANGEL LeAnn Rimes |
| 10 | SHADOWS ON THE WALL Bush |

| WOOLWORTHS TOP 10 | |
|-------------------|------------------------------------|
| Rank | Title/Artist |
| 1 | FROM NOW ON Will Young |
| 2 | ALL LINKS The Calling |
| 3 | ELVIS 3045 HITS Elvis Presley |
| 4 | FOOTPRINTS Holly Valance |
| 5 | MESSIN'AROUND Pink |
| 6 | COME AWAY WITH ME Norah Jones |
| 7 | NELLYVILLE Nelly |
| 8 | LET GO Avril Lavigne |
| 9 | VERY BEST OF Fleetwood Mac |
| 10 | RUSH OF BLOOD TO THE HEAD Coldplay |

NEW RELEASE COUNTDOWN

ALBUMS

This week

Jakatta Visalons (Ridin'); Nickel Creek This Side (WEA); LeAnn Rimes Twisted Angel (Curb/London); Holly Valance Footprints (WEA)

October 21

Feeder Comfort In Sound (Echo); Foo Fighters One By One (RCA); S Club Juniors Together (Polydor); Santana Shamen (Arista)

October 28

Christina Aguilera Stripped (RCA); Gareth Gates ba (S); David Gray A New Day At Midnight (HT/East West); Faith Hill Cry (Warner Bros); Manic Street Preachers Forever Delayed (Epic)

November 4

Bady Drawn Boy You Have Fed The Fish (Twisted Nerve/XXL); Blue One Love (Innocent); Björk Greatest Hits/Family Tree (One Little India); Tom Jones Mr Jones (V2); Justin Timberlake Justified (Jive); U2 Best Of 1990-2000 (Island/Universal)

November 11

Craig David Slicker Than Your Average (Wildstar); Elton John Greatest Hits (Rocket/Mercury); Romeo Sold Live (Reinless); TLC 3D (LaFace/Arista); Westlife Unbreakable – Greatest Hits (S)

November 18

Missy Elliott Under Construction (East West); George Harrison Brainwashed (Dark Horse/Parlophone); Pulp Best Of (Island/Universal); Robbie Williams Escapology (EMI/Cristalys)

November 25

Blazin' Squad In The Beginning (EastWest); Charlotte Church Prelude – The Very Best Of (Sony Classical); Darius Tus (Mercury); Dru Hill too (Def Jam); S Club Alive (Polydor)

SINGLES

This week

Bady Drawn Boy You Have Fed The Fish (Twisted Nerve/XXL); Whitney Houston What'chookin' (Arista); Manic Street Preachers There By The Grace Of God (Epic); Samantha Mumba I'm Right Here (Polydor); Nelly feat. Kelly Rowland Dilemma (Universal); The Rolling Stones Don't Stop (Virgin)

October 21

Big Brovaz Nu Flow (Epic); Blue One Love (Innocent); DJ Sammy & Yanou Heaven (Data); Shaggy Hey Sexy Lady (MCA); Justin Timberlake Like I Love You (Jive); U2 Electrical Storm (Island/Universal)

October 28

Craig David What's Your Priva? (Wildstar); Tom Jones International (V2); Madonna Die Another Day (Maverick); Romeo, Let Christina Millan It's All Gray (Reinless)

November 4

Missy Elliott Work It (Elektra/EastWest); Sophie Ellis-Bextor Music Gets The Best Of Me (Polydor); Danii Minogue Put The Needle On It (WEA); Britney Spears I Love Rock 'n' Roll (Jive); Westlife Unbreakable (S)

November 11

Ashanti Happy (Def Jam); Blazin' Squad Love On The Line (EastWest); Mariah Carey The Sadeist World (Epic); Coldplay The Scientist (Parlophone); S Club Alive (Polydor); Sugababes the Island/Universal)

November 18

Daniel Bedingfield If You're Not The One (Polydor); Darius Ruesch (Mercury); Sum 41 ba (Mercury); Will Young ba (S)

November 25

Atomic Kitten The Last Goodbye/Be With You (Innocent); Celine Dion Goodbye To The Saddest World (Epic); Ronan Keating feat. Lu Lu We're Holding Out (Polydor); Liberty X Got On Top (V2); Pink Fania Portrait (Arista); TLC Girl Talk (LaFace/Arista)

CLASSICAL news

by Andrew Stewart

EMI GEARS UP FOR KENNEDY'S GREATEST HITS

In the 25 years since Nigel Kennedy (pictured) made his concerto debut at London's Royal Festival Hall, the Aston Villa-supporting fiddle player has gone on to become one of the best-selling classical artists in record history. To mark his silver jubilee, EMI Classics has compiled a two-disc set titled Nigel Kennedy's Greatest Hits, which, according to a box-front sticker, contains "All the Best Bits".



Kennedy prefaced the album's launch on October 21 with a five-date UK tour, including full-house performances at the Barbican Centre and Birmingham's Symphony Hall. The show included movements from Vivaldi's The Four Seasons, accompanied by the Warsaw-based Polish Chamber Orchestra, of which Kennedy was recently appointed music director. Nigel Kennedy's Greatest Hits opens, appropriately, with Spring from The Four Seasons, drawn from the 1969 release that has since sold more than 2m copies worldwide and helped secure international stardom for the former Menuhin School pupil.

Kennedy pays tribute to the artistic nous and integrity of Peter Alward, A&R supremo and now president of EMI Classics. He also admits that the broader relationship between artist and record company has not always been a harmonious one. Above all, he says he remains unwilling to accept net marketing formulas or make marketing-driven recordings. "The formula required for

a marketing pattern probably doesn't involve change," he says. "But the formula for good music always involves change. There's a conflict there unless you're prepared to be a super-orthodox maestro figure, content to interpret different pieces in the same kind of way. That's not how I work."

SILVA RELEASES WISEMAN ALBUM

Debbie Wiseman's film and television score credits run to several pages of closely-printed text, reflecting the industry and talent of one of the most successful soundtrack composers of her generation. Something Here, released on Silva Classics on October 21, presents a debut album devoted entirely to her work.

"I was strongly encouraged by the Royal Philharmonic Orchestra and Silva Classics to do this recording," says Wiseman, "and I was thrilled to accept. I hope it will introduce people to my music in a way that they might not have experienced before. They may have watched something on television or in the cinema and heard a score in that context, but it's great for a composer to think that they can now hear the music in its own right."

Something Here includes an advanced taste of the OST to My Life As A Fairy Tale, Kit Hesketh Harvey's screenplay about Hans Christian Andersen, set for general release next year, the world premiere recording of The Ugly Duckling, an 18-minute concert work narrated by Nigel Kennedy, and extracts from Wilde, Tom & Viv and Judge John Deed. "Although experience is invaluable, every single film project is so different that it feels almost like you're starting from scratch," says Wiseman. "There are absolutely no rules, which is wonderful. But it's also great to have the chance to breathe new life into the music."

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

ALBUM of the week

SACRED SONGS — PLACIDO DOMINGO.

Music by Mascagni, Rossini, Franck, Gounod, Stölzel, Rodgers, Wagner, etc. Domingo, Sissel; Milan Giuseppe Verdi Symphony Orchestra and Choir/Viotti (Deutsche Grammophon 471 575-2).

Retirement is clearly not a consideration for Plácido Domingo, who adds a strong collection of sacred arias, uplifting songs and spiritual tunes to his vast discography with huge style and no little passion. Norwegian singer Sissel joins the great tenor for two tracks, and Domingo's delivery of Der Engel from Wagner's Wesendonck Lieder proves that he has lost none of his vocal charisma and intensity. This disc is backed by a heavyweight campaign targeted at Domingo's considerable existing UK fanbase.



REVIEWS

For records released up to 28 October 2002



MOZART: Violin Concertos Nos. 1, 3 & 4.

Mullova; OAE (Philips 470 252-2). Victoria Mullova preceded this recording with concert performances of Mozart's violin concertos with the Orchestra of the Age of Enlightenment, showing her ease with gut strings and period playing techniques. Aside from the elegance and naturalness of her interpretations, the warm and full recorded sound quality adds to the attraction of this very fine release.

Mullova's work is backed by advertising in the specialist classical press. BARBER: Piano Concerto; Die Natal; Medea's Meditation and Dance of Vengeance; Commando March. Prutsman; RSNP/Alsop (Naxos 8.559133). Marin Alsop's survey of orchestral works by Samuel Barber is evidence that the composer of the world's best-known Adagio was much more than a one-hit wonder. This latest addition to Naxos' indispensable

American Classics series, marketed as a disc of the month, offers a strongly-etched performance of Barber's Piano Concerto and also includes his imaginative and refreshingly unsentimental suite of Christmas carols, Die Natal. Specialist classical press advertising and PoS material underpin this release.



VENGEROV PLAYS BACH, SHCHEDRIN, YSAÏE. Maxim Vengerov (EMI Classics 5 57384 2). The recent winner of the Gramophone artist of the year award, Maxim

Vengerov, provides a fascinating recital programme on this new EMI Classics release. The disc includes Rodion Shchedrin's Echo Sonata, written to mark the tercentenary of JS Bach's birth in 1985 and played here with typically vivid characterisation by Vengerov. The Russian violinist's heart-on-sleeve artistry highlights the power of Eugène Ysaÿe's Second Sonata and captures the melancholy cast of the same composer's Fourth Sonata, originally dedicated to Fritz Kreisler.



Star striker, mid-field general or a left foot wender? Ever dreamt of scoring the winning goal in the FA Cup? Well live out your fantasy by registering for the Music Week Cup. It all kicks off on Sunday October 20th - don't miss your chance to show-off all those silky skills.

Only 2 weeks to go, so register now and get down the gym!

On: Sunday 20th October

At: Goals Wembley 5-aside Centre, Apertion Lane, Wembley, Middlesex.

Cost: £225 + VAT per team of 5 - 10 players

How to apply: To register a team please contact Steve on 01327 356137 or email steve@toastevents.com



music week

SINGLE of the week

MADONNA: Die Another Day (Warner PR03599). The Queen of Pop swoops back into town with this



title song from the new James Bond movie. Dramatic strings from Michael Colomer meet a stuttering analogue groove courtesy of British man Mirwais, creating the perfect cocktail of traditional Bond values and 21st Century electronic trickery. Mixed by Mark 'Spike' Stent, it is A-listed at Radio One and Capital and should leave the Top 10 shaken rather than stirred.



ALBUM of the week

DAVID GRAY: A New Day At Midnight (HM/East West 5046618582).



Following the phenomenal *White Ladder* was never going to be easy, but this album, although really more of the same, is a step forward. Gray's songwriting has come on leaps and bounds and any of the 12 new tracks could be singles. Some of the best cuts are hidden away towards the end, such as the aurore smash *Be Mine* and current single *The Other Side*. Gray starts A UK arena tour next month.

SINGLE reviews

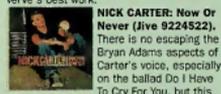


FROU FROU: Must Be Dreaming (Universal Island MCSTD40303).

This single is one of many highlights from the duo's debut album *Details*. Although largely overlooked outside the music press, the project deserves some serious commitment to reach the wide audience that surely awaits such a class act. **MADHOUSE: Holiday** (Serious SERRO58C). The Dutch dance outfit follow their Top Five hit *Like A Prayer* with another beefeup Madonna cover, this time using elements of Stardust's 1998 hit *Music Sounds Better With You*. The production is worse than many bootlegs — and, believe it or not, there's a whole album of this stuff. **MALMONT & BUTLER: Bring It Back** (EMI:Chrysalis CH55145). Though a new record from two such competent musicians is always welcome, this is not up to their usual high standard. Though the Motown shades are there and the arrangement and production are fine, the duo's usual grandeur is missing. **DI SANDY VS HOUSESTAR: Overdrive** (Positiva CDTV181). This funky club hit from 2000 receives another outing thanks to a new tribal mix from Steve Lawler and a more progressive reworking from Junkie XL. Currently number two in *MM's Club Chart*, it could well make a dent on the Top 40. **HIL ST LOU: All That + Bag O'Chips** (Out CDGU745). London's Hilary Mwelwa returns on Out with her first new material since 2000's album *Soul Organic*. Mushtaq provides an Indian-flavoured remix to the soulful original with guest rap from Isoberg Slim, which has attracted club plays. **ED HARCOURT: Still I Dream Of It** (Heavenly HUN121CD). Harcourt presents this cover of an obscure mid-Seventies Brian Wilson track as a taster for his new album, which follows last year's Mercury-nominated *Here Be Monsters*. The radio edit is inferior to the standard version — both begin with piano and strings (very Scott Walker), but the latter ends on a wayward trip into Velvet Underground territory. **BEDROCK: Emerald** (Bedrock BED36CD). John Digweed and Nick Muir emerge with a melodic track featuring their trademark progressive sound. Currently high in *MM's Cool Duts Chart*, it has attracted support from DJs such as Sasha and Pete Tong. **DJ GREGORY: Tropical Soundclash** (Defected DT061). With two weeks in *MM's Cool Duts Top 10* under its belt, this

funky slice of Afro-funk-house is causing a stir on the club scene. Kenny Dope mixes it up the tribal-flavoured original. **DARREN HAYES: I Miss You** (Columbia 6733312). Currently on a solo-out UK tour, the former Savage Garden vocalist has effectively carried fans of his group over to his solo career. Taken from Hayes' debut solo album *Spin*, this single is mid-tempo ballad typical of Hayes' style which should continue his current run of success. **LAMYA: Empires (Bring Me On)** (J Records 4321960262). Bringing Eastern influences to the mainstream, Lamyra is the latest protégé of the team that brought Dido, Alicia Keys and Angie Stone to the world. With a unique vocal style, this is sure to get Lamyra noticed in all the right places. **BRENDAN BENSON: Good To Me** (V2 VVH5026513). Kicking off like an optimistic House-remix track, all sparkling guitars and flowing melodies, this should sound great on the radio. The first single from his new album, *Lapalco*, sees the Detroit-based singer songwriter put a claim in for recognition which, on the strength of this, should not be long in coming. **TORI AMOS: A Perfectly Good Heart** (Epic 6730432). Amos returns with a typically emotional and touching ballad describing the end of a relationship. This track, which is taken from Amos's forthcoming story album *Scarlet's Walk*, will please the artist's loyal fanbase.

voice against self-assured material. **SIGUR ROS: ()** (Fatcat FATCD22). Now on their second album for Fatcat, the Icelandic four-piece slow things down. If that is possible, for a more fragile, rawer sound. Sigur Ros must be commended for sticking to their artistic plan, but their intense melancholia makes them out as a critics' band with a niche following. **EDWYN COLLINS & ORANGE JUICE: A Casual Introduction 1981-2001 (Setanta SETCD131)**. Kicking off any album with a song as brilliant as *A Girl Like You* ensures this is a sure winner. Fortunately the enigmatic Collins has plenty of good stuff up his sleeve and it is a joy to hear gems like *Rip It Up* and *The Magic Piper* again. **RICHARD ASHCROFT: Human Conditions** (Hut CDHU777). Ashcroft's second offering sees a continuation of the stringed ballads and philosophical wordplay that filled his solo debut *Alone With Everybody*. His loyal fanbase are likely to warm to *Human Conditions*, but others may lament the lack of fire-up passion that scorched *The Verve's* best work.



NICK CARTER: Now Or Never (Jive 9224522). There is no escaping the Bryan Adams aspects of Carter's work, especially on the ballad *Do I Have to Cry For You*, but this solo debut *Alone With Everybody* has the usual R&B wallpaper. Tracks like *I Just Wanna Take You Home* would be hits for the likes of Sum 41, but Carter's backstreet background may be a impediment. With songs from the likes of Max Martin and Steve Mac, this is a strong package. **MC MABON: Nia Non** (Ankst Music ANKST104). This is another gem from the Welsh label *Ankst* which discovered Gorky's. Very much in the same vein, it boasts fine tunes and great arrangements with the occasional recognisable word coming through. Anyone who likes laidback rock should certainly get hold of this album. **DIVERSION TACTICS: Pubs, Drunks & Hip Hop** (Zebra Traffic ZEBTRAFCD004). Currently causing ripples in the UK hip-hop community is this fresh-faced quartet with their tight eulogies to pubs, drunks and hip hop. Their choice of nifty beat and samples, mixed with their refreshingly homegrown attitude, do not disappoint. **THE FREE ASSOCIATION: David Holmes Presents... (13 Amp AMP012CD)**. The Belfast DJ/producer's initial flirtings with

The Free Association first came to light on his mix album *Come Get It I Got it*, but they are the main attraction on this album. The result is a freshwinking collection of top-draw inventive funk fuelled by Holmes' deft production skills and the bewitching talents of vocalist Petra Jean Phillips. **SIMIAN: We Are Your Friends** (Source CDSOUR065). From the fog of Simian's brilliantly twisted debut *Chemistry Is What We Are* comes this spiky successor. The psychedelic outline remains, but they have become a spiky pop combo primed to beat the current new wave at their own game. **J-WALK: A Night On The Rocks** (EastWest 0927492082). Manchester's J-Walk follow their string of bright seven-inch singles on the Pleasure label with this major-label debut. Expanding on the smoky funk of previous singles, it builds into a dashing album of down tempo gems shot through with a touch of New Britain soul. **UNITED FUTURE ORGANISATION: V** (Exceptional EXLPCC0204). Japan's UFO were there's a life beyond *Takin' Loud* with this fifth album of global jazz grooves. Spanish guitar, double bass, piano and sharp beats collide to make a unique melting pot, while a guest spot from Mark Murphy highlights the respect with which they are regarded by their jazz peers.

VARIOUS: Futurism 2 (EastWest 0927492082). **ITRYROCKSCD**. This year's most influential label unveils the follow-up to the licensing goldmine that was *Futurism*. Though not as consistent as the first volume, there are electro-disco nuggets from the likes of Colourous, Seelenflut, Kiki and Xlover. **VARIOUS: Further Beyond Nashville** (Manteca MANTDCC211). Tying in nicely with this year's *Beyond Nashville* concert comes the second volume of this series. It encompasses all the most inspiring aspects of country music, from Appalachian bluegrass to alt-country and acts as diverse as The Louvin Brothers and Bob Dylan. **VARIOUS: Rough Trade Shops Rock & Roll** (Mute CDSTUMM212). Probably the most timely of the three Rough Trade Shops/Mute compilations to date, this double-CD set offers nasty guitars from start to finish. It includes the Stooges and the MC5, of course, as well as The Cramps, Alex Chilton and the Modern Lovers, via Royal Trux, The Pixies and Mission Of Burma into the present day with The Hives, The Beatings, the Von Bondies et al.

ALBUM reviews



MANIC STREET PREACHERS: Forever Delayed - The Greatest Hits (Epic 6095512). This first ever Manics compilation could do "a Beautiful South" and sell

in the millions. Packed with 18 hit singles and two new tracks, it is certain to do very well in the fourth quarter. All the classics are here and it also includes three singles that have never been on a Manics album before: *Mezzes Against The Classes*, *Suicide Is Painless* and *Motown Junk*. The band undertakes a UK tour in December. **BETH GIBBONS & RUSTIN MAN: Out Of Season** (Go Beat 665742). This collaboration between Gibbons and former Talk Talk bassist Paul Wink is vastly warmer than anything by Portishead, although mainman Adrian Uyley lends production assistance. Fans of that band should not be put off by Out Of Season's roots in soul and folk, because this is a powerful, impeccable record that showcases Gibbons' remarkable



REVIEWED CRAIG DAVID: What's Your Flava? (Wildstar CDWIL043). Although not the strongest track from forthcoming second album *Slicker Than Your Average*, this marks the unmistakable return of a UK talent in a league of his own. The smart production comes courtesy of whippersnappers The Ingrams who more than make up for the points taken off for dodgy lyrics about women as ice cream flavours.



REVIEWED CHRISTINA AGUILERA: Stripped (RCA/BMG 74321 961252). As the pop princess strives to find a more adult version of their past material, the bad girl of the class has slipped effortlessly into a new persona. The Rock Withers-produced first single, *Dirty*, sounds glutted, and busy on first listening but is, after a couple of listens, simply irresistible. Other tracks, like *Impossible and Beautiful*, reflect a maturer and more confident approach to her career which this album can only enhance.

DISTRIBUTION SPECIALISTS ON THE UP AS MAJORS OUTSOURCE

BMG and Warner's recent move to outsource dealings with independent retailers seems to be paying off, so what is stopping the other majors approaching independent sales and marketing specialists for similar cost-effective deals? Steve Hemsley reports

The principle of outsourcing is nearly as old as business itself. But, in the music business, only recently have companies begun to appreciate the rationale of moving their non-core sales and distribution business to third-party specialists.

Outsourcing has long been popular in other industries such as financial services and construction and this summer saw two of the major record companies, BMG and Warner, recognise the benefits of such a strategy. Both companies say the policy has lowered costs and simultaneously brought about an improved level of service to their independent customers.

In July, Warner commercial director Alan Young announced he was outsourcing the company's dealings with the smaller independent stores to sales and marketing specialist 3mv, allowing his team to concentrate on servicing larger accounts. A month later, BMG asked THE to service around 200 of its independent customers. The arrangement is unique among 3mv's client base in the respect that it only covers independent retailers. The deal is believed to initially be for two years, but is likely to be extended, judging by its early success.

The logic of the partnership comes from



THE distribution shopfloor: servicing around 200 independent retailers for BMG

combining 3mv's thriving telesales team with Warner's distribution muscle at a time when the major was cutting back its department and relying largely on independent retailers taking the trouble to fax orders.

Furthermore, 3mv's link into The Entertainment Network (TEN), the wholly-owned Aylesbury-based joint venture established by Warner Music UK and Sony

Music, meant there were no expensive technological hurdles to overcome.

In the end, the outsourcing deal was negotiated in a matter of weeks and, since July, the 3mv telesales department has expanded from six people to eight to accommodate the Warner contract.

3mv managing director Dave Trafford says, "Warner had been looking at the cost of

running its sales teams and they needed a solution worked out quickly. This way, the Indies continue to receive a quality service from Warner."

Trafford is well aware that some of his independent label clients are uneasy that 3mv has agreed such a deal with a major, but he says they should not worry.

"We have always had relationships with the majors, for example with Creation Records, which was 50% owned by Sony," he says. "There is a lot of paranoia in the indie label sector, but they are actually getting a better service now because we have additional resources."

Over at BMG, the major's outsourcing agreement has reaffirmed THE's status as arguably the most significant player in the distribution of entertainment products in the UK at the moment.

The BMG deal is the latest in a number of high-profile physical distribution contracts secured by THE since it was the subject of a management buy-out two years ago. MCI and Vital have already been signed on, for example, by the distributor which boosted its capacity last May with the acquisition of Startle's physical assets.

Significantly, the tie-in with BMG means

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independent stores which have not been visited by a major label rep for many years are now back on the major's retail call list.

Shops can still order directly from BMG if they wish, but they enjoy the additional benefit of more realistic minimum order levels thanks to THE's huge warehouse which carries 28,000 audio lines in stock.

THE began physically distributing BMG product in mid-September and audio general manager Andy Adamson says it has been an education process for everyone. He also admits that conversations have taken place with other majors about putting in place similar outsourcing deals and predicts that another agreement could be in place within 12 months.

"It is expensive for any major to keep this side of their business in-house. If they do not have a Top Five record in a particular week they still have the cost of keeping their reps on the road," he says. "But for record companies to accept the need for outsourcing does mean the majors in particular must accept a change in business culture. This is all part of the bigger debate in the industry at the moment which is asking the broader question: should record companies be concentrating purely on being 'content providers'?"

BMG sales director Brian Rose says the need to outsource had become an economic imperative. The company had only seven reps covering 450 accounts, but its presence in the field has been doubled following the link with THE. Bolting THE's distribution systems onto the BMG structure was straightforward according to Rose, although he is reluctant to discuss in detail how the internal ordering process between the two parties operates day-to-day.

At the end of October, BMG will unveil an extranet service for independent stores



Pinnacle: careful about major deals

which will keep them informed about release schedules, media reports and tour information, although they will not be able to order online.

"We are not pulling back our support for the Indies and the agreement with THE is all about communicating better with these stores at a time when we are changing as a company," says Rose. "Our release schedule for the start of next year is less pop-orientated with second albums from acts such as Tom McRae and, if we are to break new artists in different genres, we need to maintain a strong relationship with the indie sector."

The success of the BMG and Warner deals will be watched closely by the other majors. EMI, the Music Week Awards distributor of the year for seven years in a row, understandably feels its relationship with the independent stores is already extremely strong. Commercial director Mike McMahon dismisses even the slightest suggestion they have had conversations about outsourcing part of the business.

He maintains that operating a team of 14 reps on the road is cost-effective because they work side-by-side with EMI's regional plugging and press departments. EMI also has two in-house student sales and promotion executives who oversee reps based at universities and appointed by the company.

"The link between in-house sales and promotions does offset the large sums we would be paying third-party agencies to do both jobs and it makes it easy to organise successful playbacks in the regions," says McMahon. "All our reps have their own budgets so they can do local promotions such as press ads with indie stores."

However, other leading executives in the independent distribution sector are not surprised by the current trend towards outsourcing.

Pinnacle managing director Tony Powell says the decisions being taken by some of the majors make perfect sense at a time when the music industry is going through a

period of transition. "Having worked at the major, I know the pressures people can be under when the word comes around that costs must be cut across the board," he says. "What is happening at Warner and BMG is evidence that the music market has gone full-circle. In the early Nineties, the majors slashed their costs after realising that, as up to 90% of their sales were going through the multiples, it did not make sense to have such an expensive infrastructure serving the remaining 10%. Reps were removed, but this year the majors are realising they need a stronger presence in the Indies."

Pinnacle handles sales and distribution for more than 400 labels and business partners, including 3mv, and Powell adds that the outsourcing deal announced this summer do not affect Pinnacle's position in the market. The company still has two field sales teams - the sales force specialising in catalogue and chart titles and the strike force which focuses more on indie, dance and development artists. Powell says he would have to think long and hard before he signed any outsourcing deal with a major.

"We have always set out our stall to service the independent sector, but from time to time a major will ask us to distribute a single and album by an act whose fanbase is in the indie market. If I

do the deal, I demand total involvement in the project because the majors have their own agenda and ultimately they are our competitors," he says. Pinnacle worked with BMG on the Tom McRae project earlier this year, for example, for Dave Estes' *cb Records*.

One of Pinnacle's closest rivals in the world of physical distribution used to be Vital, before the decision was made

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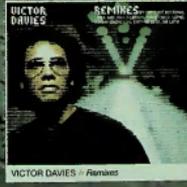
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new opportunities for growth

Godspeed and Fugazi," says managing director John Knight. "The number of physical distribution options in the independent sector has reduced significantly and there can be no doubt that a selling operation linked to its own physical distribution is a more efficient and capable way of responding to market opportunities."

He adds that the flexibility of the specialists is also bringing in new business at a time when the majors are setting higher targets in terms of chart expectations, which in turn means release dates for developing acts and labels can slip and market opportunities can be missed.

At Proper Music Distribution, managing director Richard Porter has noticed similar trends and at the end of September it distributed the new Nanci Griffith live album, *Winter Marquee*, on Rounder Records and has also attracted other former major-signed artists such as Michelle Shocked and Eliza Carthy this autumn.

Yet Porter says he must look at new international markets to boost unit sales for these artists. "For Nanci Griffith, we expect sales of between 10,000 and 12,000, but two years ago that would have been nearer 20,000 and we are losing sales because there are fewer specialist retailers around," he says. "In response we are looking to Europe, and particularly Scandinavia, to pick up extra volume."

While specialists are able to attract new business from artists formerly signed to the majors, they are also being asked to revitalise labels which peaked when they had deals with the larger independent distributors.

Shellsch Distribution says it is often



Joanna MacGregor: broken by Mactwo



Mudhoney: worked by Shellsch



Nanci Griffith: pushed by Proper Music

asked to perform this role and among the labels it says it has helped is SubPop, which released *Tomorrow Hit Today* the second album from Seattle grunge act Mudhoney. "There is still a market for these labels and acts, but we are restricted slightly by the high costs of promotion in the UK compared with elsewhere in Europe," argues managing director Gareth Ryan.

At three-year-old specialist Mactwo, co-founder Tony McLoughlin suggests specialists are performing well because of their access to economies of scale. Mactwo prides itself on growing new audiences for non-mainstream acts and three of the artists it has broken have been nominated for the Mercury Music Prize – namely, Susheela Raman in 2001 and Joanna MacGregor and Guy Barker in 2002. Among the labels it works for are Labels Drefus Music, Enja, Narada, Palmtree, Higher Octave, and Jazz Label Provocateur. "The majors will always be geared up to

acts supported by massive budgets and cannot deal as well with the needs of growing and emerging acts which we treat as our bread and butter," he says. "The success we have had in the last three years means that indie stores are more aware of us and our phone calls and promo CDs are awaited."

The extra demand for units, fuelled by the company's adventure with the Mercury Music Prize, meant it signed a deal with BMG to handle its warehousing and order fulfilment while in return Mactwo works more specialist releases on behalf of the major. It has similar bolt-on agreements with all the other majors except EMI, although it is the sales and marketing arm for the EMI/Virgin label Realworld.

All independent and specialist distributors cannot afford to ignore business openings at a time when there is widespread cost-cutting in the music industry.

At Absolute Marketing And Distribution,

managing director Henry Semmence signed a deal with Capitol Records Norway to handle sales and marketing for the band Satyricon's album *Volcano* in the UK because EMI was reluctant to release it here even though the act were playing a number of dates. Physical distribution is through Universal.

Earlier this month (October), Semmence formed Absolute Marketing Germany and signed a deal based on the same business model with Edel and next year there are plans to launch in France and Benelux. "We are showing there is still a route to market for marginal albums which may sell between 10,000 and 15,000 copies but which are not worth the majors releasing," he says.

For specialists that have the knowledge, expertise and marketing skills, the next few months could be extremely profitable, despite the current industry climate.

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