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RELEASED 5TH NOVEMBER 2001

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COUNTRY MUSIC: A LONE STAR STATE OF MIND? P22

FOR EVERYONE IN THE BUSINESS OF MUSIC 3 NOVEMBER 2001 £3.60

music week

Capital aims to retune London radio

by Robert Ashton

Capital Radio has set its sights on snatching up another London competitor after kick-starting its strategy to change the face of London radio by buying a 19% stake in urban station Choice.

Capital chief executive David Mansfield is gambling that recent regulatory recommendations – allowing no fewer than three commercial rivals in each market – will eventually be given the green light by new Government legislation. Its ambitious plans come, however, as the commercial radio industry faces a bleak short-term future as its theroomages advertising revenue.

In anticipation of regulatory changes, Mansfield structured a deal last Thursday to acquire the remaining 81% in Choice sometime from 2005. Its initial minority share-

holding was purchased from parent company Ynside for £3.3m and the final cost of acquiring the rest of the company is linked directly to audience performance targets.

But Mansfield suggests that this is not the end of Capital's empire-building in London because he calculates that if culture secretary Tessa Jowell goes along with recent Radio Authority and Commercial Radio Companies Association's proposals to loosen up media ownership, then Capital will be eligible to operate 6.75 FM licences in London.

"We've now got five licences (FM, GDR, Xfm and the 96.9FM and 107.1FM Choice licences) and obviously we can't have 0.75 of a licence, so we will be in a position to acquire one more," he says.

Virgin, for which Capital made an unsuccessful bid for in 1997, would



Mansfield: going for more stations be an obvious target under revised media ownership rules expected in the draft Communications Bill next year. However, Mansfield will not reveal if it would be his prime target if legislation permitted. "We want to strengthen our position and there are a lot of very attractive licences.

There are Jazz, Virgin and Heart, which are all good franchises," he adds.

Mansfield's decision to act ahead of the new legislation – and before rival groups have revealed their strategies under new relaxed laws – is supported by one media analyst, who suggests that Capital's abilities to scoop up a rival station will largely depend on "who exists and whether they are up for sale". He notes that Virgin's recent success in the Rovers would make it a more expensive target.

A spokesman for GWR agrees that current ownership rules are "too restrictive", but is not willing to make public the group's strategy in a deregulated market until after its interim results are announced on November 20.

Meanwhile, the East Midlands FM

regional licences, which was advertised by the Radio Authority last Friday, is provoking one of the biggest responses for a new licence yet. Around 18 applications are expected to be submitted ahead of the February 5 closing date for the licence, which will serve a population of around 1.6m adults. GWR is preparing three applications, to include rock brand Storm in which it is bidding with Channel5. Chrysalis Radio is submitting a bid for the licence, which will serve with new concept Radio, which will target "young people" although specifics will be decided after a series of public meetings. Applications are also being prepared by Jazz, Ministry of Sound and the Wireless Group. Saga, SMG, Scottish Radio Holdings and recently-formed Absolute Radio International.

Kate Bush and John Lydon are among the artists expected to be honoured at the *Q Awards Today* (Monday), winning the classic songwriter and inspiration awards respectively. Joining Bush and Lydon in attendance at the event, which is being held at London's Park Lane Hotel, will be acts such as Gorillaz, Alicia Keys, the Manic Street Preachers, Oasis, Travis and US superstar Dave Matthews, who is currently in the UK on a promotional visit in support of his forthcoming single *The Space Between*. The RCA-Arista act was last week making the most of his trip with a packed promotional schedule, including acoustic performances for CD:UK, TOTP, T4, Popworld and Virgin Radio, and a Q Awards-sponsored acoustic gig at London's Union Chapel. Pictured with Matthews (left) at the gig last Thursday is David Gray, who is released in North America through ATO, the US label founded by Matthews.



RAY: DAVID MATTHEWS

Rajars spot new radio generation

The number of children tuning into the radio has increased by almost 500,000 since Rajar changed its listening methodology more than two years ago.

Figures released for the three months to September 16 reveal that 7.2m four- to 14-year-olds are now tuning in – an increase of 403,000 (5.5%) since March 1999.

Children are also listening for longer, up more than three hours (28.4%) a week to 13.1 hours, putting increased pressure on radio stations to reflect the tastes of their youngest listeners by adding big-selling acts such as Bob The Builder and Tweenies to their playlists.

"This is a difficult area for radio stations especially in the commer-

cial sector because the music tastes of a four-year-old will differ greatly from that of a young teenager. Also many are listening with other members of the family or in the car with mum or dad," says Rajar managing director Jane O'Hara.

Among the stations with a large child audience are Radio One with 2.2m, 95.8 Capital FM in London with almost 900,000 and Classic FM with 400,000.

The 7m children join the 44.0m adults currently listening to radio in the UK. This is down from a year ago, although the medium is now reaching 91% of the population compared with 90% in September 2000.

● Rajar analysis, pp10-11

Cash backing gives 19 new route into TV

A whole raft of prime-time TV music shows is being developed by the makers of Pop Idol after Simon Fuller's 19 group received a venture capital injection running into "tens of millions" of pounds.

The investment, which is thought to secure a stake of not more than 20% in the 19 group, comes via a partnership deal between equity specialist JBS Capital and ingenious Ventures. The latter is part of the ingenious media and entertainment investment group run by former Reality Useful Group chairman and CEO Patrick McKenna.

Fuller, whose company is behind

ITV's Pop Idol programme, wants the media to extend 19's portfolio further into TV, film and merchandising. He and former LWT head of light entertainment Nigel Lythgoe, who joined 19 earlier this year to head its TV arm, are already progressing several television programmes, which they are aiming to peak into TV schedules early next spring. One is based around a big band concept.

"Three years ago I made the decision to expand beyond artist management," says Fuller. "The funding from ingenious further strengthens our position in the market."

Madonna to set pre-release shipment record

Warner Music UK is on course to break its own pre-release shipment record with orders for Madonna's *GHV2* best of already hitting 750,000 units.

The album, which is released on November 12, overlooks the major's previous pre-release high of 650,000 achieved by Simply Red's *Greatest Hits* in 1996. Madonna's album is also believed to have recorded the highest ship of any album to date, beating releases such as *The Beatles' 1* (Apple/Parlophone), which initially shipped 674,000 units last year, and Hear-Say's *Polydor-issued Postcards* album with 675,000.

WEA London's senior marketing manager Richard Marshall says, "If

SHIPOUTS FOR FORTHCOMING RELEASES

OCTOBER 29: Michael Jackson – *Invisible* (Epic) 350,000; Backstreet Boys – *Greatest Hits – Chapter 1* (Jive) 250,000; Various OST – *Harry Potter (East West)* 200,000; Milt Tee – *Lockin' On Both Sides (Inferno/Real)* 130,000; **NOVEMBER 5:** The Corn – *Best Of (Lava/Atlantic)* 400,000; **All Saints** – *All Hills (London)* 210,000; **Britney Spears** – *Britney (Jive)* 200,000; **NOVEMBER 12:** Madonna – *GHV2 (Warner)* 750,000; **Westlife** – *World Of Our Own (RCA)* 600,000; **Red Stewart** – *The Story So Far: The Very Best Of (WEA)* 200,000; **The Bee Gees** – *The Record – Their Greatest Hits (Polydor)* 250,000; **NOVEMBER 19:** Robbie Williams – *Swing When You're Winning (Chrysalis)* 600,000; **Five** – *Greatest Hits (RCA)* 300,000; **So Solid Crew** – *You Don't Know (Independent)* 250,000 (units manufactured); **One** – *Living Proof (WEA)* 200,000. *Sources: MID research.*

the news [that this is the highest shipment for an album] is confirmed, this is a fantastic start to what we hope will be a record-breaking campaign."

Madonna's best of is among an elite group of albums this autumn topping the half-million shipment figure ahead of release with

RCA-Arista's *Westlife* album. World Of Our Own on 650,000 and EMI expecting to ship around the same amount for Robbie Williams' *Swing When You're Winning*.

Initial shipment figures are not directly comparable with each other because of the number of weeks between different release dates.

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Specialists voice concerns over flood of best-of albums

by Sarah Davis

Supermarkets are expecting to cash in as the expense of traditional music retailers on a record number of best-of albums flooding the autumn market.

Around double the number of high-profile greatest hits sets are being released during the fourth quarter compared with the same period last year, prompting concerns from Virgin Megastores head of music product Jim Batchelor that the specialists are now playing second fiddle to the grocers. "My biggest concern is that as supermarkets become more powerful in the industry so major record labels are beginning to make albums that are going to shift for supermarkets," he says.

However, Asda's music buying manager Becky Oram believes the

high number of best of's is only good news for the generalist consumer. "They fit well with us," she says. "I wouldn't prefer them to new artist albums, but nor would I prefer it the other way round. Quite a lot of our customers might not be Green Day fans but might see a TV ad and come in and buy the best of and then come back and buy the artist album."

Dan Stern, who manages Watford Independent CD Warehouse, says greatest hits albums are always guaranteed sellers but do nothing to encourage new artists. "It would be nice to have some more original artists like Alicia Keys. The majors don't seem to be doing much about it. It was the same last year and will be the same next year," he says.

While the autumn release schedule includes frequently reissued



Gabrielle: best of release

acts such as Polydor's Abba and Warner's Rod Stewart, there is an unusually high number of acts this year receiving the greatest hits treatment for the first time. Among them are WEA London's Al Sanits, Jive's Backstreet Boys, East West's The Corrs, Interscope/Polydor's Dr Dre, RCA/Arista's Five, Go Beat/Polydor's Gabrielle, Columbia's Ricky Martin, Universal Island's Ocean Colour

Scene, Hut/Virgin Records' Smashing Pumpkins and Jive's Steps.

Some retailers question the legitimacy of albums by some of the newer acts. "When people like Steps put out a greatest hits album they only buy two or three albums it's taking the piss," says Adam Cresser who manages Aberdeen independent One Up. "It's different for someone like U2 who have 12 or 13 albums or Madonna, who has been a star for ages and only put out one compilation before."

Despite the concerns, HMV head of music Jonathan Rees is convinced the year's strong album sales will continue in the run up to Christmas. "Product this autumn does look excellent. People like greatest hits and I think we are going to have a good Christmas," he says.

R1 REJECTS UK 'QUOTAS' BID

Radio One ruled out the idea of "quota systems" to support UK talent at a meeting between the station's management and several hundred representatives from labels. Last Monday's BPI-organised meeting heard controller Andy Parfitt and editor of music policy Alex Jones-Donnelly say that Radio One aims for around 50% of music to be UK or UK-produced. However, they argued that any form of British-only playlist policy was unworkable.

DETAILED MOVES UP AT EMI

Stefan Demetrio has been appointed to the newly-created position of video and DVD product manager at EMI Records, effective November 1. Demetrio joined EMI in 1998, most recently holding the position of track marketing manager. Meanwhile, Stuart Kirkham joins from Coalition PR as EMI-Chrysalis senior press officer.

BPI UNVEILS DVD GUIDELINES

The BPI has produced new guidelines for potentially offensive content in audio and video recordings, with specific reference to DVD, which can contain possible offensive material in both the audio and video content. The new stickers, which read "Parental Guidance: Explicit Content", are to be used from this month.

BPI UNVEILS DVD GUIDELINES

Culture secretary Tessa Jowell has announced that the Government will shortly publish a consultation paper asking for two months of comment on its proposals on media ownership, which will be provided for in the draft Communications Bill due early next year. Jowell said she was "determined" UK companies should be able to take advantage of the new opportunities afforded by technology.

BTOPENWORLD TESTS SUBSCRIPTIONS

BTopenworld is to use Microsoft's Windows Media to deliver the UK's first secure music subscription service. BTopenworld is building a customised player which will provide its 1.5m customer base with a player for Windows Media Audio, MP3 and CDs. BTopenworld is running trials on the subscription service and is working with On Demand Distribution to provide music from UK record companies including BMG, V2 and Warner.

SONY POSTS SURPRISE LOSS

Japanese electronic giant Sony shocked world markets on October 25 by posting a second quarter profit of \$1.2 billion (\$760m), compared with a profit of \$1.87bn (£106m) in the same quarter last year. The losses stem from its electronics division (£25bn) and music division, although the latter was able to deliver the UK's first secure music subscription service. Sony's losses were offset by a 4.7% sales increase to \$140bn (£794m), partially thanks to albums by Macy Gray, Jamiroquai and Maxwell.

PR & PUBLISHING SUPPLEMENT

The Mary J Blige cover of *Blues & Soul* should have been attributed to Universal Island in last week's PR & Publishing supplement, rather than Epic. In addition, East West's total should have come to three instead of two, with covers for Bush, Portera and Stone Temple Pilots.

Warp's Aphex Twin (aka Richard James) has scored one of the biggest UK success stories of the year in Japan with his current album *Drukqs* debuting at six on the domestic-dominated all-comers chart. The album, which debuted (Sunday) was set for a UK chart entry around the Top 20, sold 42,000 units in its first week on sale in Japan and is also performing well around Europe. Warp head of international Simon Halliday says, "We expect to double that figure. He's got a huge fanbase in Japan and we got no less than four magazine covers including the big one, *Snoozler*." In London, the Rough Trade shop dedicated the whole shop to *Drukqs* last Monday. "The response was fantastic and the store re-ordered that same day," says Halliday. James (pictured) is currently performing at the Brazilian jazz festival and he will DJ, under a pseudonym, at the Warp rave on November 9 at Ocean in London.



Relentless recruits Hill as part of expansion

Relentless/Outcaste Records has recruited Anglo Pluggin's Roland Hill as head of promotion and marketing as part of an expansion of the indie operation.

Alongside Hill, who was the national radio pluggin' at Anglo for Relentless acts including *So Solid Crew* and *DJ Fred Piper*, and The Masters Of Ceremonies, Martin Morales joins as Outcaste's A&R manager from Union Square music. Both appointments are with effect from this Monday (November 5). "We've had a real couple of years but now it's time to take it to the next level," says label founder Shabs. "These key appointments are very important as they will enable us to convert our success in the singles market into breaking artists."

Priority acts for the label next year include Romeo, the So Solid Crew member who is expected to release his debut solo single in February. Meanwhile, Relentless is understood to be considering a number of long-term licensing options for when its current deal with Ministry of Sound expires next year.

MUSIC WEEK 3 NOVEMBER 2001

Nancy Berry follows Ken in departure from Virgin

The future of Virgin Records America is again the subject of intense speculation after Nancy Berry followed her estranged husband out of the company's door last week.

In a brief press statement issued last Tuesday EMI confirmed the vice chairman of Virgin Music Group would be leaving "effective immediately". Berry, who joined Virgin as a secretary in 1979 and subsequently rose through the ranks with husband Ken, was most recently responsible for working on the company's global artists. However, the recent arrival of top global marketing brain David Munnis as vice chairman to partner EMI Recorded Music CEO Alan Levy apparently undermined that position.

The rapid move by Levy and Munnis left company insiders and external media analysts conjuring up a number of scenarios about the uncertain future facing Virgin's US operation and its co-presidents Ray Cooper and Ashley Newton, as well as Virgin in the UK. Munnis was last week visiting and reviewing the US company. Many observers now expect the back office

BPI scores coup as pirate is convicted

The clampdown on music piracy scored a significant victory last week when Europe's "most notorious" music pirate was sent down for nearly two years.

Tim Smith, a leading target of the BPI for the past decade, was sentenced to 21 months in prison after pleading guilty to conspiracy to defraud charges in the first BPI private prosecution at Chelmsford Crown Court.

Smith, who was finally arrested on a chicken shed in Essex, where 60,000 CDs and 200,000 inlay cards were seized. BPI anti-piracy unit director David Martin says he and his team have been after him since the late Eighties. He believes he was the biggest pirate operating in the UK.

Smith, who last month announced a record number of prosecutions against pirates in just three weeks, adds the custodial sentence demonstrates the new "get tough" message being adopted by courts.

MUSIC COMMENT

JACKO: LET THE MUSIC TALK

Any doubts as to whether Michael Jackson's still a global icon have been well and truly put to rest during the past two weeks. Unfortunately, to judge by most of the UK media coverage, he is rather a tarnished one.

It was always inevitable that his latest album, *Invincible*, would generate huge publicity, firstly because Jackson was once the King of Pop, and secondly because of all his well-chronicled personal problems. And much of it was likely to be negative. But the extent to which it has been demolished is perhaps surprising even by Fleet Street standards. The whole set-up obviously posed a big problem for Sony. The soft-sell approach was never an option, but given Jackson's own absence from promotional duties – an absence that may well be a plus – it has so far had few marketing tools at its disposal except for an album sleeve that doesn't actually look like the artist.

In the absence of any music, fans have had to rely on the press. And nearly every journalist writing about *Invincible* has taken great delight in rehashing stories about Bubbles and plastic surgery. What almost no one has done is to focus on the music itself.

And, lo and behold some of it is actually pretty good. Yes, *Invincible* is not *Off The Wall*, it is too long, and it contains a couple of saccharine ballads too many. It was never going to be epoch-defining. But high points such as *Unbreakable*, *Butterflies and Whatever Happens* are higher than the levels achieved by most pop albums in the charts at the moment. Jackson's old fanbase has definitely moved on, and capturing a new one is by no means a given. If it were down to the music alone it would not be a problem – there are tracks that radio would murder if they were by other artists.

It is a sad statement about the UK media (and music) business today if those potential fans never actually get so far as to judge the music rather than the man. **Ajax Scott**

TILLY

MUNNS AND LEVY: A TONIC FOR EMI

Good to see my old mate Munnys back at the top on the worldwide record industry. I believe he, together with the main man Alan Levy, has the knowledge and ability to make EMI what it always should be – Britain's only major record company great again. I see from the photos in last week's *MW* that he is already working on HMV's Brian McGaughrin to get the retailer to start stocking extra units – it's good to see real faces back at the top of our industry.

I can't wait to see what changes the dynamic duo make over the next few months. And it's certainly a good time, what with my chunky Kyle breaking around the world with her recent number one single and album and an absolutely wonderful back catalogue to keep exploring.

Why do they do it? I refer to Chris "Motormouth" Moyles, who has more than his Christian name in common with Chris Evans. He is obviously going the same way as his old adversary – probably out of the door with Radio One.

However great their egos are, and of very little talent, they will never beat the system. You can't go on knocking your bosses and the powers-that-be and expect to get away with it forever. Of course this country prides itself on freedom of speech and no one should be held back from expressing their most opinions. However, Radio One and Andy Parfitt are a lot bigger than either of these overblown egomaniacs. Talk about hitting the hard that feeds you. Unfortunately, I'm sure there are other loud-mouthed DJs waiting in the wings to take their place.

There's enough unpalatable viewing at the moment – I talk, I course, of Pop Idol. This format has been stretched to breaking point now – it looks exploitative, unpleasant and does no favours for either the poor suckers who are waiting for their moment of "glory" (more often humiliation) nor my old pals Pete, Simon, and Foxy. Of course, the real beneficiary – never to be publicly judged by being seen on screen – is Simon Fuller, who has the rights to catapult the final winner to fame.

Tilly Rutherford's column is a personal view

4

International cuts see
four staff exit Famous

US publisher Famous Music is the latest company to streamline its international operations, resulting in four redundancies across the company, including UK managing director Dominic Walker.

Following Walker's departure, A&R manager Luke McGrellis has been promoted to A&R director and heads the UK company with immediate effect. McGrellis' signings include Minutemen, whose debut album will be released in November through Ignition Records.

Famous Music president Ira Jaffe says, "The UK market continues to hold great potential for us, therefore we intend to continue to make substantial investments in talent there."

UK acts including Bush and Placebo are among the writing teams on the Famous Music roster.



Brazil snaps up Our Price for a song

Brazil managing director Ian Duffell has revealed for the first time the financial details surrounding his company's take over of the troubled Our Price chain.

Duffell says the Australian retail group undertook two separate deals with the Virgin Entertainment Group, the first of which had Brazil paying Virgin just £2 for the 77 Our Price stores and receiving £7.7m from Virgin towards restructuring the business.

"Under the other deal, Virgin received share options in the Australian business," says Duffell. Brazil in Australia and New Zealand to open stores and rebrand some stores. In consideration, Virgin receives 1% of sales and a 1.5m stock option.

Brazil, which will operate its UK stores under its Australian trading

name of Sanity, is targeting Our Price's railway station outlets as the first stores to be rebranded after Christmas. "They are much smaller and they are high profile. We'll roll out the other stores during the next six months," he says.

"We expect them to be all rebranded by the middle of the year. Until then we expect the business to continue the way it's been running and we are not expecting any uplift in sales until the stores are rebranded."

Sanity is retaining most head office shop staff, although some left to work for V Shops. The chain is currently advertising for replacements.

Duffell, who has previously worked at both HMV and Virgin, began discussions about the purchase of the Our Price stores with Richard Brandon in July.

Record report confirms gloom
as profits suffer further

by Paul Williams

Profits declared by the UK's major record companies last year tumbled to their lowest level since the mid-Nineties and are expected to decline even further this year, according to a new report.

The depressing picture is highlighted in Cliff Dane's newly published *The UK Record Industry Annual Survey 2001*, which estimates the majors' UK operations last year made a combined profit of £75.0m, compared with a record £140.9m in 1999 and £100.5m the year before. Their decline is the biggest among any sector within the record industry, although others, including retailers and distributors, have also seen their profits hit.

Dane, who notes combined profits across all sectors of the business hit a peak of £252.3m in 1999, says the UK industry is facing a series of pressures that is affecting how much money it makes. "If you look at retail there is huge competition from the supermarkets with a downward pressure on prices. Generally, the strength of the pound is a strong factor with the record labels along with parent reports, who make them used to export to are just not there any more," he says.

Direct comparisons between different companies' performances are impossible because of individual accounting practices and structures, but to mention different accounting periods. Thus the 480-

MUSIC INDUSTRY OPERATING PROFIT

	1996	1997	1998	1999	2000
Majors	127.541	104.019	100.476	140.856	75.000
Indies	(5.622)	(3.943)	(4.235)	(4.235)	8.000
Retailers	54.412	59.316	41.297	56.789	45.000
All sectors	215.468	207.480	177.214	252.261	177.000

Figures in £000s. "All sectors" comprises majors, indie record companies, retailers, manufacturers and distributors. 2000 figures are estimates. Source: The UK Record Industry Annual Survey 2001.

page publication led by BMG Entertainment UK & Ireland Ltd posted an operating loss of £10.3m for the year to June 30, 2000, although this included £5.1m of inter-company debts, and once concerns such as Astra's UK holding company, Global and Conifer are added in, the loss fell to under £5.3m. Virgin Retail declared a loss of £10.3m before other exceptional costs of £15m for the 12 months to the end of January 2000, in sharp contrast to HMV, which recorded the highest operating profit with £38.5m up to May 25, 2000. Healthy profits were also posted by Virgin Records (£33.3m), GUK (£22.7m), Warner UK (£21.5m) and Zomba (£13.4m), while the companies making up EMI UK made a combined profit of under £16.3m.

With Sony's UK operation also seeing a loss in 2000 – of £775,000, compared with £11.4m profit in 1999 – EMI was the only major to improve its operating profit. (Universal companies' results had not been published at the time the report went to press.) The EMI Records vice turned a loss of £17.9m in 1999 to a profit of £4.0m

the following year.

Within the independent record sector, Dane estimates a £5.0m profit for 2000 following four consecutive years of losses, although he notes any trend here tends to be distorted by just a few companies performing extremely strongly or badly. Zomba claimed the biggest operating profit within the sector in 2000, followed by World Circuit (£4.2m). Ministry Of Sound Recordings (£3.3m) and Mute (£2.8m). The Craig David-enhanced Wildstar takes fifth spot with £1.8m, although conversely its joint owner Telstar Records suffered the sector's biggest loss with £3.8m.

With a global downturn in sales and the majors looking to trim their costs further, Dane – who is himself group finance director at Snapper Music – believes the industry must look to independent sector for growth. "If an independent company does develop hit acts you can make a lot of money. That's always been the way of the industry," he says.

● *The UK Record Industry Annual Survey 2001 costing £295 is now on sale. Ring 01934 644300 (www.musicresearchpublishing.com)*

'Dinosaur' acts lose their grip among best sellers

The shelf-life of superstar acts is continuing to shorten as increasing competition threatens their place among the album market's biggest sellers.

Just over half the 50 top-selling artist studio albums in the UK last year were recorded by acts with a chart career dating back five years or more compared with 82% in 1991. Established acts' declining dominance in the charts is marked throughout the Nineties as artists in either their first or second year of their career moved in to replace them.

The figures are revealed in the newly-published *The UK Record Industry Annual Survey 2001*, which



Cliff Dane, flying the flag for older acts author Cliff Dane suggests the trend that has developed is worrying for record companies. "You can no longer predict the longevity of your artists," says Dane, who adds the data brings into question the current huge advances paid to long-estab-

lished acts.

However, the so-called dinosaur acts are not facing total extinction as a number of them figured among the biggest-selling albums of the past few years, including Cher, Tom Jones and Santana.

UK acts in general are also being squeezed, with homegrown talent last year accounting for just 48% of the 50 biggest artist albums compared with at least 60% between 1995 and 1998. This trend here is in line with BPI's statistics of total album sales showing UK artists' share of the market dropped from a recent peak of 58.3% in 1997 to 47.5% this year.

Emap TV channels to appear soon on Telewest digital TV

Emap Performance's six digital music channels will reach 600,000 more homes after the group signed a distribution deal with communications and media company Telewest.

Telewest's analogue cable customers can already access The Box, but from December 1 digital subscribers will be able to watch Kiss TV, Q Television, Smash Hits and The Box. Magic TV and Kerrang! TV will be added in the new year when Telewest increases its station capacity.

Viacom's music channels, which include MTV and VH1, are already available to Telewest's digital customers as well as to subscribers of the NTL Digital service.

Telewest is keen to use music alongside film and sport to grow its subscriber base and meetings are planned with Emap TV in the next few weeks to discuss how the two sides can work together on joint marketing activity.

Emap TV managing director Shirley Rowntick says she is also in negotiations with other digital media groups NTL and Digital about similar carriage deals.

WEA London commits £1m to Madonna's best of campaign

by Steve Hemsley

WEA London hopes the cryptic title of Madonna's forthcoming greatest hits album GHV2 will generate extra media interest and go some way to compensate for the artist's unavailability to promote the release.

The 15-track sequel to 1990's 3.5m-selling *The Immaculate Collection* is out on November 12 and is backed by a marketing strategy worth more than £1m as the company attempts to generate excitement in the album without the support of media interviews or TV performances. Madonna is currently in Europe filming a movie directed by her husband Guy Ritchie.

"There will be no Top Of The Pops appearance or interview on Radio One or Q magazine this time so we want the unusual name to get people thinking about the association between Madonna and GHV2 and create some intrigue. Only later will it become obvious as Greatest Hits Volume 2", says WEA London senior marketing manager Richard Marshall.

Attempts to raise media and industry interest in the album have



Madonna: currently unavailable

included servicing a promotional video to TV last week featuring clips of Madonna's career set to the track Music, while from the start of November all mail sent from WEA London will include special Madonna GHV2 postage stamps.

Pre-awareness activity will also include five-second blip adverts and lengthy three-minute commercials for satellite and terrestrial TV breaking next week, while an extensive national outdoor campaign begins on November 1.

The week of release will see more than £250,000 spent on national TV advertising and commercials will appear every week during peak pro-

gramming up until Christmas.

The artist's profile has also received a boost from the use of Ray Of Light in the current TV advertising campaign for Microsoft's new product Windows XP.

"Madonna will always be in the papers when she is in this country and spotted at a restaurant or event, but what actually helps to sell albums is when her music is heard on the radio or videos are on TV. This will be even more important with this album," says Marshall. GHV2 spans the singer's chart success since 1991 and features hits including Don't Cry For Me Argentina, Ray Of Light and Beautiful Stranger, but there are no new tracks.

Online promotion includes a localised UK desktop application which can be downloaded by fans from a special URL, www.ghv2.co.uk, it will be updated daily with Madonna content and fans will be informed of new content via a SMS text messaging campaign.

A DVD/VHS of Madonna's *Drowned World Tour* is also released on November 12.



Decca releases Russell Watson's (pictured) second album *Encore* today (Monday) with a promotional campaign aimed at achieving a million sales in the UK and increasing the artist's male fanbase. TV and radio appearances begin today on ITV's *This Morning* where the winners will be revealed at a competition to find his choir to sing with Watson on November 15 when he turns on the Christmas lights in London's Regents Street.

On Tuesday, he joins Johnnie Walker on Radio Two and Johnnie Walker on Channel 5, while a week of local TV interviews begins on November 19 with a guest slot on Jonathan Ross's *Radio 2* programme pencilled in for December 8. A Russell Watson Christmas Day Special has been recorded for ITV. The 16-track album includes duets with Lulu and Lionel Richie, while one of the tracks, *Where My Heart Will Take Me*, is the theme to the new *Star Trek* series Enterprise which will be shown in the UK in the New Year. "Watson's debut release *The Voice* and his TV persona have established him as an entertainer as well as a recording artist," says the album's concept producer Rick Blasky.

Solanki leaves IPC Ignite! to launch marketing consultancy

Vicky Solanki has quit as marketing director of IPC Ignite! and formed a consultancy to help labels construct and plan their marketing campaigns.

Solanki, who joined IPC more than a year ago from Capital Radio, where he was head of marketing, has yet to name his strategic marketing and media business which will focus on youth brands. He expects to announce at least two business partners in the next few weeks.

"I am offering record companies a consultancy service run by marketers rather than agency people. It will help labels plan their release schedules and will use research to test music before release to ensure a more effective album or single launch," he says. He is urging label marketing teams to recruit him between four months and a year before product is released.

One of Solanki's first projects since leaving IPC has been to devise a marketing and communications strategy for Absolute Radio



Solanki: focusing on youth brands

International where his former colleague and Capital Radio head of programmes Clive Dickens is programme and operations director overseeing Absolute's bid for UK radio licences.

Solanki left IPC Ignite! claiming he was spending too much time on promotional activity rather than developing brands such as *AME* and *Muzk*. One of his last projects was a survey of how men consume music magazines.

Solanki's role at IPC has been partly filled by Niall McKinnon, who has been promoted from marketing manager to head of marketing.

Somethin' Else commissioned for broadcast of MTV's EMAs

Commercial radio stations in more than 20 countries including the UK will broadcast radio packages covering the 2001 MTV Europe Music Awards.

MTV Radio Productions has commissioned independent radio production company Somethin' Else to create four separate packages around the EMAs, which take place in Frankfurt on November 8.

There will be a 54-minute preview show called *Countdown To Frankfurt* featuring interview clips with nominees and, at 9pm Central European Time on the night of the event, Somethin' Else will broadcast the awards live via satellite.

At the same time in London, a two-hour highlights show will be compiled and distributed to stations via CD to be used on air on November 9. Pre- and post-event interviews will also be made available using a secure website which commercial radio can access.

Among the UK radio stations that

All G: presenter at the EMAs

have confirmed they will take the Somethin' Else programmes are Clyde 1 FM in Glasgow and Forth FM in Edinburgh. Broadcasters in countries including Bulgaria, Albania, Denmark, Greece, Switzerland and Italy have also signed up.

Meanwhile, Chrysalis Radio's Galaxy Network has been named as the official UK radio partner for the EMAs for the second year and will broadcast live from the event and use Somethin' Else's content.

On-air promotions will include competitions on one of the five Galaxy stations while visitors to www.galaxyfm.co.uk can cast their vote for the awards.

news file

PINE EMBARKS ON WORKSHOP TOUR
Universal Jazz artist Courtney Pine is embarking on a national education project travelling to schools across the UK to perform workshops with DJs Pogo and Sparks. The tour begins on November 12 in London and runs through to February.

VIRGIN TO SELL CHART RINGTONES
Virgin Megastores is to make the Top 40 singles available as ringtones in a new service that will be updated in-store every Tuesday. The ringtones will be activated via a hotline number which will be carried on special vouchers costing £3 each.

ZONBA AND MUSTASP SIGN DEAL
Zonba has signed a deal with European mobile music provider Mustasp to make available clips of the rapper's new record campaign's repertoire through wireless mobile services. The two companies' say the deal paves the way for them working together in the future for the launch of relevant 2.5 and 3G mobile services.

JACKO WEBSITE RECOMMENDS HMV
HMV.co.uk has been selected as the preferred online retailer on Michael Jackson's official website from which to purchase his new album *Invincible*, released today (Monday). "Buy It" button, directly linking visitors from www.michaeljackson.com was activated last Friday when the site started to stream all of the album's 16 tracks.

BMG PUSHES COMO ON SAGA RADIO
BMG Commercial Division's attempt to reach an over-25s market for Perry Como Gold: Greatest Hits – released on November 5 – will include a two-week radio advertising campaign on the Saga Radio Network, which has launched its West Midlands 105.7FM station. Promotion will also focus on BBC local stations.

V SHOP CREATES STAFF WEBSITES
V Shop has devised a staff community website which will complement the chain's existing intranet service. Called V Town, the website will encourage employees to post reviews on new releases, comment on company issues and follow new ideas for in-store promotions. A feature called Arcade had host competitions to reward and motivate staff.

THIS WEEK'S BPI AWARDS

Albums which have gone gold include the Harry Potter OST, David Cassidy's *Back to Now*, Andrea Bocelli's *Clodi Toscana*, Mary J Blige's *No More Drama* plus the following compilations: *Back To The Old School*, *No Dance 2002*, *It's A Girl*, *The Pepsi Chart 2002*, *Classical Chillout* and *Close To You*. Silver awards go to Michael Ball's *Centre Stage* album and the following compilations: *Gateschler Digital*, *Kiss Biz* 2001, and *DJ Luck & MC Neat Present... III*.

HOW TV SHOWS' RATINGS CHANGE

Programme	This week's change (000s)	vs 2000
Top Of The Pops 1	744	77.0
Top Of The Pops 2	2,428	n/a
CDUK	1,826	-8.8
SMTV	1,820	9.5
The Pepsi Chart	1,155	-29.1
The Saturday Show	867	n/a
Popworld (Sun)	585	n/a
Exclusive (Sun)	228	-7.7
Flava	109	n/a

Source: Nielsen Media Research. Source: Musicweek (BPI) data for w/e 10 October 2001.



The Best of the Corrs is released on November 5th following astounding worldwide album sales of 2.6 million including platinum sales in more than 20 countries.

The brand new single **Would You Be Happier?**
Released October 29th.

Radio:

Playlisted at Radio 2, Capital, BRMB, Heart, GWR, Clyde and Forth. 120 IRLs

TV:

GMTV 3 part special w/c 29th October
So Graham Norton 2nd November
interviews on Popworld, Planet Pop and The Base

TV Performances:

CDUK, 20th October
The Saturday Show, 27th October
Pepsi Chart Show, 1st November
TOTP 2, 7th November
Children In Need, 16th November
TOTP Awards Ceremony, 30th November
Smash Hits Awards, 9th December

Incredible video for *Would You Be Happier?* playlisted at The Box, VH1, QTV, Smash Hits and Magic TV

Marketing:

Massive national TV advertising campaign from launch all the way through to Christmas.
Press advertising across the nationals.
Incredible retail support.

The Best of the Corrs

- 1 **WOULD YOU BE HAPPIER?** *Previously Unreleased*
- 2 **SO YOUNG**
- 3 **RUNAWAY**
- 4 **BREATHLESS**
- 5 **RADIO**
- 6 **WHAT CAN I DO**
- 7 **THE RIGHT TIME**
- 8 **I NEVER LOVED YOU ANYWAY**
- 9 **IRRESISTIBLE**
- 10 **FORGIVEN, NOT FORGOTTEN**
- 11 **LOUGH ERIN SHORE**
- 12 **ONLY WHEN I SLEEP**
- 13 **LOVE TO LOVE YOU**
- 14 **ALL THE LOVE IN THE WORLD**
- 15 **EVERYBODY HURTS**
- 16 **GIVE ME A REASON**
- 17 **DREAMS**
- 18 **MAKE YOU MINE** *Previously Unreleased*



FORGIVEN, NOT FORGOTTEN (1995) Worldwide sales to date: 6 million

- 13 x platinum: Ireland
- 8 x platinum: Australia
- 4 x platinum: Spain
- 3 x platinum: New Zealand
- 2 x platinum: Denmark, UK
- Gold: U.S.A., France, Norway, Canada, Japan, Sweden, Singapore



TALK ON CORNERS (1997) Worldwide sales to date: 9 million
a #1 album in Ireland, UK, Singapore, Malaysia and New Zealand

- 20 x platinum: Ireland
- 10 x platinum: UK
- 6 x platinum: Spain
- 5 x platinum: New Zealand
- 4 x platinum: Malaysia, Australia, Singapore, Philippines
- 3 x platinum: Denmark, Indonesia
- 2 x platinum: France, Sweden
- Platinum: Germany, Norway, Hong Kong, Switzerland, Thailand
- Gold: Canada, Japan, Italy, Holland, Belgium, Finland, Portugal, South Africa



UNPLUGGED (1999) Worldwide sales to date: 3.5 million
a #1 album in Ireland, Belgium and Austria

- 8 x platinum: Ireland
- 4 x platinum: Indonesia
- 2 x platinum: Spain, Holland
- Platinum: UK, France, Singapore, Denmark, Australia, Malaysia, Philippines, Austria, Germany, Switzerland, Belgium, Italy, New Zealand; Holland, Portugal
- Gold: Norway, Hong Kong, Sweden, Thailand



IN BLUE (2000) Worldwide sales to date: over 6.5 million
a #1 album in UK, Ireland, Germany, Austria, Switzerland, Spain, Portugal, Belgium, Norway, Sweden, Slovenia, Australia, South Africa, Taiwan, Thailand, Philippines, Malaysia, Singapore

- 9 x Platinum: Ireland
- 4 x Platinum: Australia, New Zealand, Indonesia
- 3 x Platinum: UK, Spain, Singapore, Denmark
- 2 x Platinum: Italy, Portugal, Holland, Switzerland
- Platinum: U.S.A., Canada, Japan, Belgium, South Africa, France, Germany, Norway, Holland, Sweden, Austria, Philippines, Taiwan, Thailand, Malaysia, Hong Kong
- Gold: Brazil, Chile, Czech Republic, Slovenia



the CORRS



newsfile

WORTHINGTON HIRES FRIEND

Tom Friend, who has spent the last three years working at A&R Records, has joined Nick Worthington's new WEA imprint 679 Recordings as A&R manager. At 67 Friend signed up-and-coming Brighton-based guitar act The Electric Soft Parade, and was also involved with Tom McRae. "This is an exciting opportunity to be groundbreaking new artists and bands," he says.

TYLER CALLS ON ATOMIC WRITERS

Simon Fuller-managed unsigned singer Tyler has recorded four tracks with Wise Bush Music writer/producers Bill Bradley and Gem Godfrey, Padley and Godfrey, who cowrote and produced Atomic Kitten's *Whole Again*, have also recently written tracks for Blue, Ronan Keating and Universal Music's South African artist Danny K.

GUESTS QUEUE UP FOR MAAS ARMB

Kelis and Finley Quaye are among the first artists to be confirmed as guest vocalists on Timo Maas's forthcoming solo artist album. The dance producer is understood to be pursuing a rockier sound on the album than the progressive beats for which he is known. The album will be released through Perfecto in April.

KEATING GETS FILM BREAK

Ronan Keating's international profile is set for a boost as a new track, entitled 'Caught', has been selected as the lead song in Adrian Lyne's new film *Unfaithful*, starring Richard Gere. The track is taken from Keating's second solo album, which will appear in the spring.

MARTIN ENJOYS A&R INTEREST

A&R interest is growing in 18-year-old London-based R&B vocalist CC Martin, who has been showcasing for a number of labels. Martin, along with co-writer and manager OD Hunte, are also currently unpublished.

UNSIGNED ACTS GET ITV AIRPLAY

Carlton TV has launched a new initiative to encourage and promote unsigned talent on its Thursday night ITV music programme *The Base*. Unsigned acts can upload music, blogs and photos to www.2d5scored.com, where an online audience will vote the best artists.

VC SCOPES JUNIOR JACK TRACK

Virgin's dance imprint VC Recordings has signed Junior Jack's Thrill Me and has hired Erick Morillo to rework the buzz track, which will feature a female vocal line. The track will get a full commercial release in January.

WME TO CHOOSE MIDEM ACTS

The WME is to help choose the acts for next year's British At Midem showcase as part of an overhaul of the annual fixture. It will work alongside the Midem organisation and Metropolis Music to organise the event which is taking place on January 21, at the Martinez Ballroom and is presented in association with the British at Midem group comprising the BPI, PPL and British Music Rights.

NEW PLAYLIST

Masters At Work — Work (Tommy Boy) This track finally gets a commercial release on November 5.

19): Dave Matthews Band — Crash (RCA) Highlight of last week's impressive acoustic show, *Berries Hammered — Rock Away (Harmony House)* Sweet reggae music (JA single, out now), *Angle Stone — Mahogany Soul (R Records)* Classy, timeless soul (album, November 5)

David writes with guitarist as second LP takes shape

by James Roberts

Guitarist Fraser Smith is emerging as a key co-writing partner for Craig David as the crowd-favorite develops material for the will follow-up to his platinum-selling *Born To Do It*. David is midway through recording the as-yet-untilled album, a process that is proving to be very different from the Southampton sessions with writer/producer Mark Hill that produced his predecessor.

"It's not being done in the typical sense because Craig's literary doesn't allow that — he's spent virtually the whole of this year in America," says Wildstar founder and A&R director Colin Lester. "Fraser is Craig's constant companion on guitar. Most of the promotional work in the US is acoustic and they continually write songs together. They have written a couple of absolutely amazing tracks." Fraser is currently unsigned as a writer.

Lester says he has turned down many offers from premier league US writers and producers to work with David, instead continuing the artist's long-standing partnership with Hill, who has since branched out to work with artists such as Christina Milian and is expected to be working with Whitney Houston in the near future. "I do not think it will benefit Craig going into the studio with a big name producer. They would probably make great records, but not necessarily great Craig David records. There have been opportunities for Craig to work with other producers but he really wants to continue the collaboration with Mark Hill because of their success, but more importantly because of the spark and freshness," says Lester.

Typically, David (who is published by Windswept Music) and Hill (Warner/Chappell)

Epic has signed Welsh pop trio **351** comprising the brothers of Steps singer Lisa Scott-Lee. The trio are already working on their debut album for the label with *and* judges, the producer behind *B*Witched*. Epic managing director Nick Raphael says, "We think they're brilliant and will make an outstanding record." The trio, who hail from Bodelwyddan near Bangor, were introduced to him by Andy Scott-Lee performed a version of Father and Son on a BBC pilot show, with the producer later suggesting they continue as a trio. Jonathan Shalit subsequently took up management duties, though he has not long involved, with Lisa Scott-Lee now credited with managing her siblings. Pictured (L-R) are Andy, Lisa, Steve and Ant Scott-Lee.

LABEL COUS

As a management company, Ignition records little introduction. With a roster including Oasis, Mercury Rev and Neil Finn, it is one of the powerhouse houses of UK management. Less high profile is the organisation's record label arm, Ignition Records, on which it has been increasingly focusing its energies during the last two years. Armed with a clutch of new names — Kid Gallahad, Minuteman and Psychodelia Smith — Ignition is now preparing a busy release schedule for 2002.

To date Ignition Records, which is distributed by Pinnacle, is perhaps best known for the 2000 release of the Fire & Skill album, a tribute to the Jam featuring Oasis, The Beastie Boys and Garbage, which has since sold back together. "We actually started the label back in 1995, although we did slide-track," admits Alec McKinlay, speaking of Pusherman, the first act signed to the label.

The distraction of Oasis' international success pushed the attention elsewhere, but now the eight-strong team is actively spending time looking for new talent. One of their subsequent



David: rejecting big name producers

will spend a few days together recording — Jacco's Studio in Surrey was home to one recent session — and follow up by sending work-progress MP3s to each other wherever they are around the globe. "They have again found a magic which is new without trying to be different. There is a massive spark," claims Lester.

With the album already half-complete and delivery expected by March, Teistar is expecting a release in July 2002, almost two years since the release of *Born To Do It*. "We want to exceed the results, both from a qualitative and commercial aspect with regards to the first album," says Teistar managing director Jeremy Marsh. "Everything we've heard is just a further development of Craig. He seems to cover everything from grunge, R&B to crossover AC, and all of that is present in the second album," he says. Meanwhile, David this week releases a live DVD.



Shawn Crahan (aka Clown): drumming A&R

Slipknot sign first act to new label

Chart-topping hard rockers Slipknot have struck a label deal with London/Sire in the US for the development of a number of new artist projects.

Maggot Corps Recordings has already signed its first act, Kansas-based six-piece downthrust, which it plans to launch in Europe in the spring ahead of a US release next June. New York-based London/Sire general manager Barbara Seltzer says, "They're really looking for things that are a little left of centre, that really come from grassroots and that they can work with and add to in terms of visuals, artwork and production."

Downthrust — who combine rock intensity with a wider range of influences including techno — are fronted by 34 Tom Stevens, formerly a drum tech for Slipknot drummer Shawn Crahan (aka Clown), who signed them to the label. "They were actually signed without us hearing them. We trusted Clown. When this came out of the studio we were so excited," says Seltzer. The band will support Slipknot on their rescheduled UK arena tour in the New Year.

Meanwhile, Slipknot guitarists Mick Thomson and James Root have signed solo deals with London Records. Slipknot remain signed to Roadrunner/Island-Def Jam.



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Kid Gallahad: "tape through post"

finds, Kid Gallahad — who were discovered through the friend-and-son "tape in the post" method — are already enjoying acclaim and release their second EP *Runway Train* on November 12.

The company is small enough to be able to adopt a flexible approach to what it does. McKinlay cites as an example its recent release of the back catalogue of indie favourites The Ride, who approached the label earlier this year with the idea of repackaging their cata-

logue. "It's one of those rare cases where the band came up with an idea and we instantly jumped at the chance," says McKinlay.

With heavyweight management credentials, neither Ignition founder Marcus Russell nor McKinlay are short of contacts in the international music industry. It also comes as no surprise to learn they were not short of offers from major companies for establishing an imprint, although they chose to go it alone. "There are some brilliant people and great resources at major record companies, which we have found are best used in different teams for different projects," says Russell.

McKinlay sees both sides to the major label issue. "In one case it actually worked in our favour that we are totally independent as we were able to complete a deal within five days of offering," he says. However, the team is under no illusions. "Many of the independent labels we have worked with over the years — Factory, Rough Trade, Creation — haven't stood the distance. I think that proves what a tough business it is to be in," says Russell. "Ideally we can take the inspiration of classic labels from the Sixties — take a really cheap and plug it into what's happening now."

SXSW

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JIM BEAM



CONNECT CONVERGE
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Events of September 11 cloud figures, but

It is probably nothing to worry about, but the absence of any accurate data in the latest Rajar audience survey to measure the effect on radio listening immediately after the atrocities in the US on September 11 leaves a few questions unanswered.

The terrorist attacks on New York and Washington took place on the first Tuesday in the latest research period, but just how many people switched from their radios to the TV news, or from music stations to speech-based broadcasters as events unfolded is unclear.

This means any comparison between the results for the three months to September 16 and a year ago are not 100% reliable. It is a problem acknowledged by Rajar.

The organisation confirms that talks have now taken place between the commercial sector and the BBC to see whether listener trends for shorter periods, such as a single day or week rather than simply for the last quarter, could be published in future. In the meanwhile there is only anecdotal evidence of how listening habits were altered by what happened across the Atlantic.

Music stations adapted their playlists to fit the sombre mood of the nation, of course, and judging by the strong set of audience figures published last Thursday their audiences were not too badly affected.

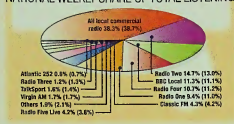
Radio One controller Andy Parfitt believes listeners tend to stay loyal to what they trust at a time of crisis. "There is no hard evidence that some of our listeners deserted us. If you are 19 and used to getting your news from Newsbeat then that is where you will stay," he says.

Radio One's performance is virtually unchanged on the previous quarter, but its audience has fallen by almost 250,000 in the year to 11.2m (13.7m when children are added). However, the number of 15- to 24-year olds that Parfitt's network is attracting is a record. Rajar credits its methodology two years ago, with 57% (4m) of this age group tuning in each week.

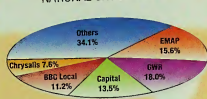
Parfitt estimates that around 750,000 people attended Radio One's live schedule of

RADIO 2001: THIRD QUARTER PERFORMANCE

NATIONAL WEEKLY SHARE OF TOTAL LISTENING



NATIONAL GROUP SHARE



Percentages represent share of total national audience.

NATIONAL WEEKLY AUDIENCE REACH



Source: Rajar. Figures in brackets are for 03/2000

more than 25 large events during the summer and this helped raise awareness among its target audience.

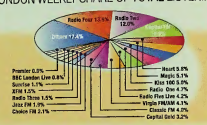
"The summer events, such as the Dance Parties and One Big Sunday shows, were designed to come into contact with people who may not be regular Radio One listeners. We may see a drift away in the final three months because we do share our audiences with other stations, but plans are already in place for an even more innovative live programme in 2002,"

he says.

What has been noticeable in recent Rajar surveys is how Radio One's overall market share has fallen behind Radio Two's. A year ago Radio One's audience share was 11.0% with Radio Two on 13.0%. In the past 12 months the networks have moved in opposite directions, with Radio One now capturing 9.4% of all listening and Radio Two 14.7%, which is a new record.

In fact, Radio Two's audience has increased

LONDON WEEKLY SHARE OF TOTAL LISTENING



Percentages represent share of total London audience. Source: Rajar

by a staggering 2m since last summer to stand at 12.2m - another record - with head of programmes Lesley Douglas believing that to achieve such a good result at this time of year is a bonus.

"Most stations expect to lose audience in the summer when people are on holiday and new releases are not as strong as in the autumn. We are gaining listeners across all age groups because we have become braver with our playlist while our back catalogue database

THE SCORES ON THE DOORS: HOW TO MAKE THE RAJARS WORK FOR YOUR STATION

Minutes after the new Rajar figures were officially released last week, the fax machines once again whirled into life at the corporate HQs of all the large radio groups as they issued upbeat statements about their latest performances.

After many months of painstaking research by independent research company RSL on behalf of the entire radio industry, the results were known - and almost everyone declared themselves a winner.

Rajar is widely regarded as one of the most significant media usage studies in Europe, annually measuring the radio habits of 45n adults and sampling 140,000. With a total annual cost to the radio industry of £4.5m, it provides a truly accurate indication of listener preference and radio usage. So if it is so accurate and thorough, why does every station always manage to claim its figures have risen?

This quarterly trumpeting of the "scores on the doors" has become a radio ritual, but it actually has surprisingly little to do with the Rajar figures. In fact, it is all about PR and spin. What follows is a user-friendly guide as to how to make those claims.

● "More listeners to radio!": The last Rajar survey recorded a significant increase in

the size of the UK radio market. Quarter-on-quarter, more consumers listen to radio and for longer, producing a 5% uplift in the size of the overall cake. In other words every station in theory could have increased by 5%.

● "We increased our audience again!": The two key metrics for radio are reach - the actual percentage or absolute number of adult listeners - and share, that is a station's share of its radio market in total hours expressed as a percentage. Each or both can rise or fall every time. If both have decreased the station's press release will talk about its listeners "listening for longer" - referring to the average hours per week adults listen to station. Of course, average hours can be up even when actual listening declines, because the remaining audience is often more loyal to a brand and listens for longer.

● "We are up in our target market!": The most commonly-made claim is that a station has increased its audience. If so, the question is whether this increase is its target age market. Thus a youth-targeted station might flip from gaining an increase in its overall listening to an increase in its target market of, say, 15- to 24-year-olds.

● "Listening trends are up!": Look out for quarter-on-quarter increase claims versus year-on-year. A station can use any figure of comparison to highlight a positive trend.

● "Percentage reach is up!": Each station sets its own Total Survey Area (TSA) for

marketing purposes. Sometimes a station may decide to decrease its TSA to strengthen its percentage reach performance, in turn prompting a claim that 25% of the market now listens to a station compared with 23% last time. But this can be achieved while losing absolute listeners. A stronger station may choose to increase its TSA to gather more listeners; the net effect, then, is a decrease in percentage reach, so percentage reach disappears off the press release to be replaced by numbers of listeners in thousands.

● "Victory at breakfast time!": Breakfast is the key radio battleground - so it is not surprising that claims about the size of respective breakfast shows' audiences are rife. The simple rule is that the longer a breakfast show is on-air each day the larger its overall reach and audience.

Different shows start and finish any time between 6am and 10am. The real challenge for audience (and test for the potency of your on-air talent) is between 7am and 9am when shows are competing head-to-head.

● "More listeners than ever!": Radio advertising only targets a 15-plus adult audience, so most stations' figures refer to these adults. But when a station is trying to hide a decline or sell a different story it will refer to "listeners" rather adults, with listeners defined as four-plus diary holders, that is adults and children. Their radio listening habits are accurate, but they are not sold against - so the "real" competitive

market is for 15-plus adults.

● "More Regular Listeners!": Although the overriding reach measurement in continental Europe is daily reach, UK radio uses a weekly-reach scale. More people listen to radio in a week than in a single day, so when a station is looking to stress its dominance it might refer to its audience as "regular" listeners. This is in fact a "monthly" audience so the net result is always a higher number.

● "Combining Scores!": Stations with similar brands on AM/FM or two stations in one geographic market may decide to publish combined/joint results to show a larger figure.

● "Number one in the market!": When a station claims to be number one in a market, the first questions should be "what market?" and "what demo?". A station may trumpet itself as the top commercial station in a market when in fact it is the only commercial station in that market.

All of these possible claims have no bearing on the accuracy of Rajar; rather they reflect the ability of UK media companies to spin a great story. Why do I know these techniques? Because I have used all of them myself and can honestly say that I intend to use all of them again in future. It is not that the statistics are inaccurate - they should just be taken with a pinch of salt. As a wise man once said, the devil is in the detail.

Clive Dickens is programme & operations director at Absolute Radio International

out 'brave' R2 continues to win listeners

appears to be right," she says.

Classic FM was another national station to enjoy best-yet figures, attracting 6.4m people a week. This is usually the toughest period of the year for Classic as it must compete against the Proms on Radio Three, which can normally expect a large jump in its audience. It added only 70,000 to remain above 2.0m a week.

Classic FM programme controller Roger Lewis changed his evening schedule during the Proms. He replaced the usual Evening Concert with Great Composers in Concert and the result was a rise in reach of 13% for the slot.

There was further good news for Classic last week when its TAdvertised Time To Relax entered the compilation chart at number nine. "Getting listeners to buy into the Classic brand is at the heart of what we do," says Lewis. "As well as the albums, we have the magazine, a credit card and even a dating agency. We are seeing a classical music phenomenon in the UK, as suddenly it's cool to be classical."

Virgin Radio's new programme director Paul Jackson celebrated his first Rajar since taking over in June by seeing the combined FM and AM stations attract 3.7m listeners, which is a 12-month high. Steve Penk who joined Virgin from Capital FM and replaced Chris Evans at breakfast is heard by more than 2m adults a week - 300,000 more than Evans managed in his first quarter with the station.

In London, Heart 106.2's managing director Steve Parkinson held a strategic market review six months ago to decide how to take the station forward. Among the actions he took was to appoint Francis Currie as programme director two weeks into this latest Rajar period. Currie has had a dramatic effect as Heart recorded a record reach of more than 1.8m. Currie says the music, marketing and PR

DIGITAL RADIO REMAINS ON HOLD AS AM STATIONS SURGE ON

As the debate continues over how to convince the public to switch to higher quality digital radio, the latest Rajar results demonstrate that listeners are not yet ready to desert crackly AM.

The top three performing ILR stations in quarter three all broadcast on AM and, although each of their audiences are relatively small, the percentage increases they enjoyed are significant.

Big AM in Bradford, Halifax and Huddersfield stormed ahead with a rise in reach of almost 80%, while Classic Gold Plymouth and Valleys Radio in Ebbw Vale also celebrated large rises.

Valleys Radio programme manager, Tony Peters, says his station operates a playlist similar to most FM broadcasters and record companies as well as the local population have begun to notice.

"We are not your typical AM oldies station and our A-list at the moment includes Kylie Minogue, Michael Jackson and Travis," he says.

BBC Jersey and BBC Guernsey again lead the way for the corporation, but it is the performances of its other three top performing stations that stand out.

BBC Ulster recorded its highest yet percentage rise. As well as carrying news regarding the political developments in the Province, its music shows attract an audience broader than most BBC regional

teams are working together and the station is more focused on its core market of 30 to 39-year-old women, while the music is more lifestyle led.

"Music is no longer chosen by era because research has told us that our audience have a broad knowledge of music and like contemporary tracks. We are making Heart female-friendly but male-credible," says Currie. Heart is now second in London behind 95.8 Capital FM among commercial stations.

Capital itself had a good survey, adding 100,000 listeners in the year to achieve its



TOP 10 GAINERS OF SECOND QUARTER 2001

Top five performing BBC stations	Reach	% rise
BBC JERSEY	37,000	+52%
BBC GUERNSEY	22,000	+43%
BBC ULSTER	541,000	+41%
BBC STONE	229,000	+38%
BBC CUMBRIA	135,000	+36%

Source: BBC

Top five performing ILR stations

Big AM	Reach	% rise
CLASSIC GOLD PLYMOUTH	32,000	+78%
VALLEYS RADIO	87,000	+42%
CHOICE FM	24,000	+33%
VICTORY 107.4	356,000	+29%
	27,000	+25%

Source: CRAI. The BBC only supplies year-on-year comparison figures, while the data for the ILR stations are improvements in audience in the last quarter

and local stations.

Two key programmes targeting youth listeners are Across The Line, which showcases new bands and plays pre- and new releases, and The Session presented by Donna Legge and Collin Murray.

Earlier this month (October) BBC Cumbria won The Frank Gillard Award, an internal BBC honour for the best local station named after the founding father of BBC local radio. The tone of its playlist had to reflect the mood of its listeners during the foot and mouth crisis, which devastated the county.

media brand of the year by Media Week last Wednesday when it heard that its total audience, including children, had risen from 2.0m to 2.2m and that 25- to 24-year-olds were listening for 32% longer than a year ago.

The BBC continues to lead commercial radio in terms of reach and share. Some 32.3m people tune into a BBC station each week, which is 300,000 more than choose a commercial station, while the corporation's market share is 51.6%, five percentage points ahead of the independent sector on 46.6%.

Steve Hemsley

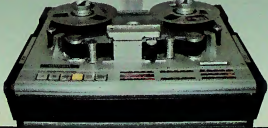
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TOP 75



Pos	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	Pos	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)
1	BECAUSE I GOT HIGH	Usher/Rico Love/Markinson/USP/Universal/Interscope/Warner/Chappell/Universal/Concord	W512	38	YOU'RE MY MATE	Kingseeb 7432185924/7432185934 (BMG)	BMG
2	CAN'T GET YOU OUT OF MY HEAD	Parlophone CDRS 8543781 842 (E)	EMI	39	I WANT LOVE	Rocket/Mercury 5887272588704 (A)	Mercury
3	HEY BABY	EMI 8824627COT2001 (E)	EMI	40	LOVING YOU (OLE OLE OLE)	Blacklist 0133045 ERG013229 RER (E)	Blacklist
4	CLOSER TO ME	RCA 7432182074/7432183074 (BMG)	BMG	41	WHERE THE PARTY AT?	Comedia 497520429 (E)	Comedia
5	WHAT WOULD YOU DO	Interscope/Polydor/INC 97517/INC 97617 (U)	BMG	42	TOO CLOSE	Innocent SINC 3053C 30 (E)	Innocent
6	ONE NIGHT STAND	Interscope/Polydor CDMS 3005/CDMS 3006 (BMG)	BMG	43	21 SECONDS	Relentless RELENT 22CD/RELENT 16AM (CMV/TEN)	Relentless
7	I'M A SLAVE 4 U	Virgin VUSCD 2192/2193 (E)	Virgin	44	LET ME BLOW YA MIND	Interscope/Polydor 497520429 (E)	Comedia
8	YOU ROCK MY WORLD	Epic 6720229/6720294 (TEN)	Epic	45	HAS IT COME TO THIS?	Locked On/979 Recordings 619 L001 (U)	Locked On
9	DONT NEED THE SUN TO SHINE TO MAKE ME SMILE	Epic 6720229/6720294 (TEN)	Epic	46	BOUNCING FLOOR	Relentless RELENT 22CD/RELENT 22AM (CMV/TEN)	Relentless
10	SMOOTH CRIMINAL	Warner/Chappell/Parlophone CDMS 85889 (U)	Warner	47	ETERNAL FLAME	Innocent SINC0 2753C 27 (E)	Innocent
11	U GOT IT	LaFace/Arista 74321859721/7432185974 (BMG)	BMG	48	LET'S GET BACK TO BED...BOY	Epic 6188626718964 (TEN)	Epic
12	FAMILY AFFAIR	MCA/Inland MCMSTD 40263/MCMSTD 40267 (U)	MCA	49	HALFWAY AROUND THE WORLD	Stockholm/Polydor 01536120153614 (U)	Polydor
13	IN THE END	Warner Bros W 583C1 (TEN)	Warner	50	SIDE	Independence ISM0 545MS/IS0M 545S (TEN)	Independence
14	CHAIN REACTION/ONE FOR SORROW (REMIX)	BMG 60148370430 (A)	BMG	51	TAKE ME HOME	Polydor 5872315872314 (U)	Polydor
15	FLAWLESS	Positive CDDM 154/TM1 164 (E)	Positive	52	MUHAMMADI ALI	Cherry/Arista 74321858426 (E)	Cherry
16	FOLLOW ME	Arista AT 0180C/AT 010C (TEN)	Arista	53	LES FLEURS	Talkin' Loud TLOD 66 (U)	Talkin' Loud
17	CHOP SUEY	Columbia 6702342C (TEN)	Columbia	54	POSSESSION	Multiple CDMS/74321858724 (U)	BMG
18	ROCK THE HOUSE	Parlophone CDMS 85657/85658 (E)	Parlophone	55	BABY COME ON OVER	Wile Card/Polydor 497520429 (E)	Comedia
19	I'M SO CRAZY	Credence CDRECD 018/CDRECD 018 (E)	Credence	56	TAKE MY BREATH AWAY	Virgin VUSCD 2191/2192 (E)	Virgin
20	WE FIT TOGETHER	7432185924/7432185934 (BMG)	BMG	57	IT BEGAN IN AFRICA	Victor/Cherry 74321858724 (E)	Cherry
21	FAT IP	Def Jam/Mercury 5888012588014 (U)	Mercury	58	COURSE BRUV	Incentive CENT 28CDS (U)	RELENT 22
22	THE LEGACY	Infimo CDCEFN 43 (U)	Infimo	59	ALCOHOLIC	Chrysalis CDCHSS 9300T/CHSS 9300 (E)	Chrysalis
23	MAMBO NO 5	BSC Music/Warner 60042/43/44/45 (U)	Warner	60	THE WAY TO YOUR LOVE	Polydor 5871482/5871484 (U)	Polydor
24	SAMBUCA	Locked On/979 Recordings 6791_0002 (TEN)	Locked On	61	LITTLE L	SZ 071182/071188 (U)	SZ
25	THINKING IT OVER	Virgin VUSCD 2191/2192 (E)	Virgin	62	LAILA	Wizart WD 015W/015 (TEN)	Wizart
26	SVEN SVEN SVEN	Universal WSA 280C/WSA 280C (TEN)	Universal	63	SHORT SKIRT LONG JACKET	Columbia 670402/670404 (TEN)	Columbia
27	STRAIGHT O	Independence ISM0 545MS/IS0M 545S (TEN)	Independence	64	SCREAM IF YOU WANT TO GO FASTER	EMI CDMS 525/TEM 585 (E)	EMI
28	LUV ME LUV ME	MCA/Inland MCMSTD 40263/MCMSTD 40265 (U)	MCA	65	LET'S DANCE	RCA 74321875962/74321875964 (BMG)	RCA
29	THE BLOCK PARTY	LaFace/Arista 74321859721/7432185974 (BMG)	BMG	66	JUS 15 KISS	XL Recordings XLS 1602 (U)	XL
30	2 PEOPLE	Echo CDCEM 112/CEM 112 (E)	Echo	67	TURN OFF THE LIGHT	Warner/Chappell/Parlophone CDMS 85889 (U)	Warner
31	ISLAND IN THE SUN	Def Jam/Polydor 4979162 (U)	Def Jam	68	COME WHAT MAY	Interscope/Polydor 497520429 (E)	Comedia
32	NEW FRESH N' NEW	Virgin VUSCD 2192 (E)	Virgin	69	STEP ON MY OLD SIZE NINES	V2 VVR 5076255/VVR 5076255 (BMV)	V2
33	SET YOU FREE	All Around The World CKLODGE 402 (U)	All Around The World	70	IT'S GONNA BE ALRIGHT	IRN IRNBE 912 (E)	IRN IRN
34	WHY CAN'T YOU FREE SOME TIME	London FCD 402/RES 402 (TEN)	London	71	CASTLES IN THE SKY	Naffie 74321867142/74321867144 (BMG)	Naffie
35	IZZO (HOLD ON)	Roca-A-Fella/Def Jam 58861/5886154 (U)	Def Jam	72	STUCK IN THE MIDDLE WITH YOU	1st Avenue/EMI CDCEM 3007EM 00 (E)	EMI
36	BAD BOY FOR LIFE	Foxy Paddy/Arista 74321859994/74321859996 (BMG)	Arista	73	ETERNITY: THE ROAD TO MANDALAY	Cyrillic CDCHSS 9319T/CDCHSS 9319 (E)	Cyrillic
37	HUNTER	Cherry/Arista 7432185522 (E)	Cherry	74	RE 17 DATE	MCA/Inland MCMSTD 40269A (U)	MCA
38	DO YOU WANT TO RUN AWAY WITH ME	Warner/Chappell/BMG (Armstrong) Cherry/Arista 7432185451	Warner	75	TWENTYFOUR	Mr/Public Domain FCDP 40265/404 (TEN)	Mr/Public Domain

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3 NOVEMBER 2001

CHART COMMENTARY

by ALAN JONES

There is no change in the top three for the first time since April 2000, with Afroman's Because I Got High, Kylie Minogue's Can't Get You Out Of My Head and DJ Otzi's Hey Baby all holding their positions. They are all in decline - Afroman by 16%, Minogue by 25% and DJ Otzi by a mere 3% - but prove too strong for any of this week's new entries. While the Afroman record has yet to achieve a particularly massive sale, Minogue and Otzi's singles are both well into the year-to-date Top 10 - Can't Get You Out Of My Head being fourth with sales of £322,000, and Hey Baby being placed seventh with 253,000 sales.

Misemwile, R&B/rap trio City High's What Would You Do is the only climber in the Top 40, having meandered 4-3-4-7-5 in its chart career. It topped 250,000 sales on Saturday, becoming only the 28th single to reach that milestone this year - a significant downturn on 2000, when 42 records reached the figure, and 1999, when there were 72 records in that bracket.

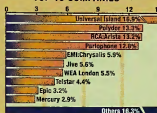


A month after splitting up, Five register their 11th and presumably final hit. Closer To Me preserves the group's proud boast of having reached the Top-10 with each and every one of their singles, becoming this week's highest new entry at number four. But that position, and the 44,500 copies the single last week are both major declines on the 85,000-selling number one debut made by their last single Let's Dance in August. Both

singles are taken from the group's new album Kingsize, which holds at number 38 this week. Kingsize debuted at number three in September, and has been in decline ever since, only improving its chart position once, jumping 37-27 after the group announced their disintegration. It will remain their current album for only a very short time - a Greatest Hits album has already been lined-up for release in three weeks time.

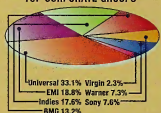
MARKET REPORT

TOP 10 COMPANIES



Figures show 100 albums by % of total sales of the Top 75 and corporate group sales by % of total sales of the Top 70

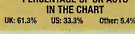
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



Five aside, the only artist to have a single debut in the Top 10 this week is **Gabriele**. She follows-up April's number four hit *Out Of*

Reach with Don't Need The Sun To Shine, a brand new track recorded for her forthcoming Greatest Hits album. Debuting at nine with

sales of more than 23,000 copies, it is her tenth Top 10 hit, and her 15th Top 40 entry. After consecutive Top 10 hits with their first two singles Eastwood (number four) and 19/20 (number six), Gonlaz settle for a number 18 debut for Rook The House, the third single from their self-titled album. And O-Town suffer a similar slip, debuting at number 23 with We Fit Together, having reached number three with Liquid Dreams and number four with All Or Nothing earlier this year.

The Backstreet Boys have reached the Top 75 on import only once, hitting number 66 with Show Me The Meaning Of Being Lonely last year. They could do it again with Drowning, the US CD of which sold enough copies towards the end of the week to earn a number 96 debut.

Despite a dearth of new entries at the top of the chart, sales last week remained above the million mark, actually increasing by 13k thanks to increased traffic from schoolkids on half term break.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	Introduction
1	1	I'M A SLAVE 4 U	Britny Spears	Jive	320292 (P)
2	NEW	THE LEGACY	Push	Inferno COFERN 43 (MNV)	
3	2	CHAIN REACTION/ONE FOR SORROW (REMIX)	Steps	Epic/Jive	201442 (P)
4	3	2 PEOPLE	Jean Jacques Smoothie	Echo	ECSD0 112 (P)
5	5	5 THINKING IT OVER	Liberty	V2/Public Demand	VWR 501773 (MNV)
6	7	MEMMO NO 5	Bob The Builder	BBC Music	WMS5 9042 (P)
7	4	LOVING YOU (OLE OLE OLE)	Brian Harvey And The Refugee Crew	Blacklist	033465 ERE (V)
8	NEW	IT'S GONNA BE ALRIGHT	Pussy 2000	Isle	NBME SCD (P)
9	NEW	WHY CAN'T YOU FREE SOME TIME	Armand Van Helden	London	FC0 412 (TEN)
10	9	CANDY	Ash	Infectious	INFC0 106DS (MNV)
11	8	IT'S OVER	Kurupt	Pink Recordings	PIAS0 024CX (V)
12	NEW	ONE DIMENSION	Nylon	Source	SOURC0 042 (V)
13	NEW	IF YOU LOVE ME	Nylon	Y&K	Y&K02CDD (V)
14	6	EMERGENCY 21	Turn Brakes	Source	SOURC0 041 (V)
15	11	PLEASE SAVE ME	Sunscreen Vs Push	Inferno/Infame	AM FAFEMR1 1CD (MNV)
16	14	SO THINJA QUE SER COM VOCE	DJ Marky/DJ Paula/Esom/Paul	Movement	MOV0902 3(SD)
17	NEW	END TIME	Zero 7	Ultimate	DILMMA 103942 (MNV)
18	16	SMOKE MACHINE	X-Press 2	Skit	SKIT 081 (MNV)
19	19	JUS 1 KISS	Basement Jaxx	XL	Recordings XLS136CDD (V)
20	NEW	KEEP ON MOVING	Frankie Krackles Met N Richards	Junior	BROGDS (ADD)

All charts © The Official UK Charts Company 2001

This	Last	Title	Artist	Label	Introduction
21	1	BECAUSE I GOT HIGH	Afroman	Universal/Island	
22	NEW	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue		
23	3	HEY BABY	DJ Otzi		
24	NEW	CLOSER TO ME	Five	RCA	
25	NEW	WHAT WOULD YOU DO?	City High	Infectious/Pure	
26	1	ONE NIGHT	Misemwile	Island/Pure	
27	7	I'M A SLAVE 4 U	Britny Spears	Jive	
28	4	YOU ROCK MY WORLD	Michael Jackson	Epic	
29	NEW	DON'T NEED THE SUN	Gabriele	Go Beat/Pure	
30	NEW	SMOOTH CRIMINAL	Ways 2 Live	DreamWorks/Island	
31	NEW	FAMILY AFFAIR	Way 2 Live	MCA/Island	
32	NEW	STARLIGHT	Supernova	Island	
33	NEW	FOLLOW ME	Unks	Euro	
34	NEW	FLAWLESS	no one	Passive	
35	NEW	LET ME BLOW...	no one	Green Street	
36	NEW	RAPTURE	no one	Demo/Island	
37	NEW	I GOT IT BAD	no one	Island	
38	NEW	SIDE TALK	no one	Independent	
39	NEW	BOHEMIAN LIKE YOU	The Dandy Warhols	Capitol	
40	NEW	LUV ME	LUV ME	Shrug	MCA/Island
41	NEW	THINKING IT OVER	Liberty		
42	NEW	CASTLES IN THE SKY	no one		
43	NEW	FRONTIER	no one		
44	NEW	TURN OFF THE LIGHT	no one		
45	NEW	THE REAL	no one		
46	NEW	CHAIN REACTION	no one		
47	NEW	TODD LOOSE	no one		
48	NEW	EMOTION	no one		
49	NEW	ANOTHER CHANCE	no one		
50	NEW	2 PEOPLE	no one		
51	NEW	WOULD YOU BE HAPPIER	no one		
52	NEW	TAKE ME HOME	no one		
53	NEW	LITTLE L	no one		
54	NEW	ETERNITY	no one		
55	NEW	IN THE END	no one		
56	NEW	LET'S DANCE	no one		
57	NEW	PERFECT GENTLEMAN	no one		
58	NEW	BABY COME ON OVER	no one		
59	NEW	SAMBUCA	no one		

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TOP 75



3 NOVEMBER 2001

Pos	Title	Artist	Label/CD	Cas/Vin/MD
1	GOLD - THE GREATEST HITS ★	Various	EMI	CD
2	FEVER ★	Parthenon	S55942 (E)	CD
3	CIELI DI TOSCANA	Polygram	8282452 (E)	CD
4	HEROIC TRIO ★	Warner Bros	5664755 (E)	CD
5	WHITE LADDER ★	East West	6678083 (E)	CD
6	WE LOVE LIFE	Island/UK-Island	CD 8110 (E)	CD
7	THERE YOU'LL BE ○	Warner Bros	5382424 (E)	CD
8	SONGS FROM THE WEST COAST ○	Backs/Mercury	58630 (E)	CD
9	8701 ○	Arista	743218742 (E)	CD
10	DAYS OF SPEED ○	Independent	ISOM 2600 (E)	CD
11	SONGS IN A MINOR	J	801320022 (E)	CD
12	NO ANGEL ★	Chrysalis/Arista	743218742 (E)	CD
13	LOVE IS HERE ○	Chrysalis	5035502 (E)	CD
14	THE INVISIBLE BAND ★	Independent	ISOM 2550 (E)	CD
15	MORNING VIEW	Incubus	EPIC 504012 (E)	CD
16	THE ALBUM	BBC Music	WM5F 6042 (E)	CD
17	COLLECTION ○	Elektra	755857002 (E)	CD
18	THE ULTIMATE COLLECTION	Columbia	SC50134 (E)	CD
19	ALL KILLER NO FILLER ○	Mercury	5488202 (E)	CD
20	THE GREAT DEPRESSION	Def Jam	5845802 (E)	CD
21	A FUNK ODYSSEY ○	SM	5006095 (E)	CD
22	DRUKOS	Warp	WARPCD 92 (E)	CD
23	NO MORE DRAMA	MCA/UK-Island	1126322 (E)	CD
24	ENCHANTMENT	Sony Classical	SK 8910 (E)	CD
25	THEN AND NOW ○	Universal	TV 016922 (E)	CD

26	PAINE IS LOVE	Def Jam	5845812 (E)	CD
27	WHOA NELLY ○	DreamWorks/Polydor	452092 (E)	CD
28	SURVIVOR ★	Mercury	5017838 (E)	CD
29	COVER UP	Virgin	DEPCD 19 (E)	CD
30	JUST ENOUGH EDUCATION TO PERFORM ★	Various	1VW 10358 (E)	CD
31	PLAYS LAST	Polydor	589194 (E)	CD
32	HOT SHOT ★	MCA/UK-Island	1123232 (E)	CD
33	TOXICITY	Columbia	5015346 (E)	CD
34	IS THIS IT ○	Rough Trade/RCA	020282 (E)	CD
35	ANTHOLOGY	DreamWorks	4502822 (E)	CD
36	MUSIC OF THE SPHERES	Polydor	5891262 (E)	CD
37	NOT THAT KIND ★	Epic	4741212 (E)	CD
38	KINGSIZE	RCA	743218752 (E)	CD
39	SONGBIRD ★	Epic	5040105 (E)	CD
40	LOVE AT THE MOVIES	Universal	TV 014542 (E)	CD
41	DOWN TO EARTH	Epic	4984749 (E)	CD
42	THE ID ○	Epic	5040899 (E)	CD
43	SIMPLE THINGS ○	Ultimate	0400000 (E)	CD
44	BREAK THE CYCLE	East West	7558636 (E)	CD
45	GORILLAZ ★	Parthenon	5282930 (E)	CD
46	GOLD	Real Gone	1702522 (E)	CD
47	RISE ★	Go	5477864 (E)	CD
48	TAKE OFF YOUR PANTS AND JACKET	MCA/UK-Island	1106711 (E)	CD
49	SOME ENCHANTED EVENING	Deutsche Grammophon	4742541 (E)	CD
50	CENTRE STAGE ○	Universal	TV 180712 (E)	CD
51	THE VERY BEST OF	Elektra	755828302 (E)	CD

PLATINUM (500,000) GOLD (250,000) SILVER (100,000) **RE** (100,000) **RE** (100,000) **RE** (100,000)

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TOP COMPILATIONS

Pos	Title	Label/CD/Cas/Vin/MD	Distributor
1	NEW DANCE 2002	Virgin/EMI	VTDCC0339 (E)
2	PEPSI CHART 2002 ○	Virgin/EMI	VTDCC141 (E)
3	THE CLASSIC CHILLOUT ALBUM ★	Columbia	37V00173 (E)
4	MOULIN ROUGE (OST)	Interscope/Polydor	4965074 (E)
5	BACK TO THE OLD SCHOOL ○	Ministry	5005223 (E)
6	CLASSICAL CHILLOUT ○	Virgin/EMI	VTDCC430 (E)
7	URBAN KISS	Universal	TV 58472 (E)
8	TOP OF THE POPS - AUTUMN 2001	Universal	TV 585073 (E)
9	SCHOOL DISCO.COM	Columbia	594729 (E)

ARTISTS A-Z

Artist	Pos	Album	Label/CD
ACE OF HEARTS	4	STUDIO AMANDA	4
ALAN PARSONS	2	HANDED UP	2
ANITA BAKER	27	HELIX	27
ASH	22	NOBODY	22
AUSTIN	10	JACQUES	10
BEYONCÉ	11	JACQUES	11
BIG DADDY KID	6	JACQUES	6
BLONDIE	12	JACQUES	12
BON JOVI	13	JACQUES	13
BREKKA SHIELDS	3	JACQUES	3
BROOKLYN BORN	14	JACQUES	14
BUENA VISTA	5	JACQUES	5
CHICKEN	25	JACQUES	25
CINDERELLA	21	JACQUES	21
CRACKERS	23	JACQUES	23
DANIEL BARRY	15	JACQUES	15
DARREN CORBIN	16	JACQUES	16
DAVE NAVARRO	17	JACQUES	17
DEEP BLUE	18	JACQUES	18
DENNIS	19	JACQUES	19
DON	20	JACQUES	20
DONOVAN	24	JACQUES	24
DONOVAN	26	JACQUES	26
DRAGON	28	JACQUES	28
DRAGON	29	JACQUES	29
DRAGON	30	JACQUES	30
DRAGON	31	JACQUES	31
DRAGON	32	JACQUES	32
DRAGON	33	JACQUES	33
DRAGON	34	JACQUES	34
DRAGON	35	JACQUES	35
DRAGON	36	JACQUES	36
DRAGON	37	JACQUES	37
DRAGON	38	JACQUES	38
DRAGON	39	JACQUES	39
DRAGON	40	JACQUES	40
DRAGON	41	JACQUES	41
DRAGON	42	JACQUES	42
DRAGON	43	JACQUES	43
DRAGON	44	JACQUES	44
DRAGON	45	JACQUES	45
DRAGON	46	JACQUES	46
DRAGON	47	JACQUES	47
DRAGON	48	JACQUES	48
DRAGON	49	JACQUES	49
DRAGON	50	JACQUES	50

3 NOVEMBER 2001

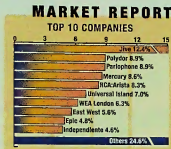
CHART COMMENTARY

by ALAN JONES



There is no change in the top three of either the singles or albums chart this week. The latter list is still led by Steps' *Gold - The Greatest Hits*. *Kylie Minogue's Fever* and *Andrea Bocelli's Ciel Di Toscana*, in that order, with sales off by anywhere between a third and a fifth. Steps suffer the biggest decline but the 98,000 copies achieved by *Gold - The Greatest Hits* are more than 30,000 ahead of Minogue's *Fever*, which also has a large lead over *Ciel Di Toscana*.

Having achieved their first ever Top 10 single at the fourth attempt with the current hit in *The End* (which reached number eight and rests at number 13 this week) *Linkin Park* reach another new high with their album *Hybrid Theory* climbing 8-4 on its 42nd appearance in the chart. The album first started selling on import exactly a year ago, and had already sold nearly 10,000 copies by the time it entered the album chart at number 41 in January. It originally peaked at number nine in May, but topped that last



Figures show top 10 companies by % of total sales, and corporate group shares by % of profits of the Top 25 artists.

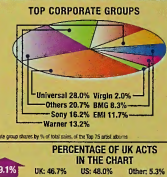


week and rises again after a 38% increase in sales week-on-week. With 481,000 copies this year (491,000 in total) including 28,000 last

ALBUMS FACTFILE

For their third album in a row, *Pulp* secure highest new entry honours on the chart, but while that meant number one debuts for 1995's *Different Class* and 1998's *This Is Hardcore*, their new album *We Love Life* has to settle for a number six debut. Although *Different Class* and *This Is Hardcore* both topped the chart, they did so in very different styles. *Different Class* was home to a trio of very popular Top 10 hits - *Common*

People, *Disco 2000* and *Mis-Shapes/Sorted For E's And Whizz* - and sold 103,000 copies on its first week, and 1,132,000 in total. *This Is Hardcore* included their only other Top 10 hit, *The Aged*, and the title track (number 12) which managed to turn first week sales of 50,000, building to 188,000. Following the latest number 23 placing of the first single *Sunrise/The Trees*, *We Love Life* sold just 24,000 last week.



week, it will pass *Linkin Park's* *Chocolate Starfish...* to become the biggest selling 'nu metal' album of the year this week.

simultaneously entering the Top 10 albums for the year to date.
12 years after it was established, and just a couple of weeks after co-founder Rob Mitchell's death from cancer, Sheffield-based *Warp* has its second highest charting album with the *Apex Twin's Drunks*, which debuts at number 22. *Warp's* only higher charting album was 1994's *Selected Ambient Works - Volume II*, also by *Apex Twin*. That album debuted and peaked at number 11 - but its first week sales were just 9,500, compared to *Dunks's* 11,500. The latter tally, includes 813 copies on a quadruple vinyl set (retail price £15) which is housed in a 12"x17" sleeve - the largest for a chart album, although the *Fabulous Poodles* issued an uncharted album in limited 24"x24" sleeve in the late seventies.
While *Andrea Bocelli* remains at number three, two more classical artists, both Welsh, enter the chart - *Charlotte Church* debuting at number 24 and *Bryn Terfel* at number 49.

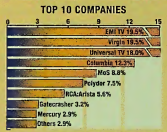
COMPILATIONS

Virgin/EMI take the compilations throne for the third week in a row but their *Peppa Pig Chart 2002* album - champion for the last two weeks - slips to second place, ceding pole position to *Now Dance 2002*. The latter album - featuring "dance" acts *Atomic Kitten*, *Five*, *Geri Halliwell* and *Blue* - sold more than 57,500 copies, and is the 13th *Now Dance* title to top the chart.

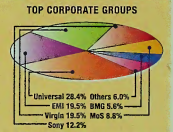
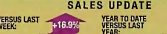
Its opening week's sales compare favourably to last year's equivalent (*Now Dance 2001*) which opened in the same week last year with 53,500, and the 1999 set (*Now Dance 2000*), which attracted 44,000 buyers when it arrived two years ago. Having released only *Now Dance* titles a year for the previous four years, Virgin/EMI sneaked an extra one in this year, *Now Dance 2001 - Part 2*, which was released in March. It settled for a number two peak, despite first

week sales of nearly 38,000.
Although *Now Dance* albums' sales are dwarfed by those of the main *Now That's What I Call Music* series, they sell increasingly well, with the biggest to date being the aforementioned *Now Dance 2001*, which has sold more than 347,000 copies, beating the previous best set by the 297,000 sales of *Now Dance 2000*.
Aside from *Now Dance 2002*, there are three other new entries to the Top 10, helping the compilation sector to a 17% increase week-on-week. *Top Of The Pops - Autumn 2001* is the leader, debuting at number eight with sales of more than 20,000. That equals the first week sale of July's *Top Of The Pops - Summer 2001*, and beats by 5,000 the first week sale of February's *Top Of The Pops 2001 - Volume 1*, although both opened higher at number four.

MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of profits of the Top 25.



COMPILATIONS' SHARE OF TOTAL SALES

Artist sales: 75.1%
Compilations: 24.9%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (Weeks on Chart)
1	1	GOLD - THE GREATEST HITS	Steps (Wep 501412) (P)
2	2	DRUGS	Apex Twin (Jive WARPED 82) (V)
3	3	IT IS THIS IT	The Strokes (Rough Trade RTRACED 120) (V)
4	4	2 SIMPLE THINGS	Zero 7 (Ultimate Dilemma UDCR015) (SM/VP)
5	5	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics (V2 VVR 101568) (SM/VP)
6	6	MY FATHER MY KING	Mogwai (Rock Action ROCKACT020) (V)
7	7	GODBOY COUNTRY (HELLO NIGHTCLUB)	Groove Armada (Pagan 82040) (P)
8	8	THE ALBUM	Bob The Builder (Sausenmen Jaxx)
9	9	ROOBY	Musa (Mushroom MUSH 9502) (SM/VP)
10	10	BEAUTIFUL GARBAGE	Garbage (Source SOUR CD02) (V)
11	11	THE OPTIMIST	Tavin Brazes (Big Brother BBRO03) (SM/VP)
12	12	(WHAT'S THE STORY) MORNING GLORY!	Oasis (Infectious INFECT1000) (SM/VP)
13	13	FREE ALL ANGELS	Ash (Bla StreetHit BL2995) (RPT)
14	14	SONGBIRD	Eva Cassidy (White Stripes Sympathy For The Devil SYMP01) (V)
15	15	WHITE BLOOD CELLS	Aqualines (X1 Recordings XLCD 14) (V)
16	16	SNEZ LEFT YOU	Musa (Mushroom MUSH 9502) (SM/VP)
17	17	ORIGIN OF SYMMETRY	Musa (Mushroom MUSH 9502) (SM/VP)
18	18	PERFORMANCE AND COCKTAILS	Stereophonics (V2 VVR 100483) (SM/VP)
19	19	FELT MOUNTAIN	Mate Cuntummi (M) (V)
20	20	WORD GETS AROUND	Stereophonics (V2 VVR 100483) (SM/VP)

THE YEAR SO FAR... TOP 20 ALBUMS

UK	Title	Artist	Label
1	1	NO ANGEL	DIDD
2	2	WHITE LAODER	DADO GRAY
3	3	SONGBIRD	EVA CASSIDY
4	4	POPSTARS	HEADS'N' TAILS
5	5	HOT SHOT	SHANICE
6	6	NOT THAT KIND	ANASTASIA
7	7	THE INVISIBLE BAND	TRAVIS
8	8	SURVIVOR	DESTINY'S CHILD
9	9	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS
10	10	PARACHUTES	COLDFAY
11	11	CHOCOLATE STARFISH AND THE HOT GOD	LINKIN PARK
12	12	HYBRID THEORY	LINKIN PARK
13	13	GORILLAZ	GORILLAZ
14	14	ONKA'S BIG MOKA	TROJAN
15	15	ALL THAT YOU CAN'T LEAVE BEHIND	U2
16	16	FEVER	KYLE MINOGUE
17	17	THE GREATEST HITS	THE GREATEST HITS
18	18	THE ULTIMATE COLLECTION	BILLY JOEL
19	19	SING WHEN YOU'RE WINNING	ROBBIE WILLIAMS
20	20	THE MARSHALL MATHERS LP	EMINEM

3
NOV
2001

THE OFFICIAL CHARTS

singles

THE OFFICIAL CHARTS

100%
music week



BIG RADIO 1
97-99.1H

THE OFFICIAL UK CHARTS

SUPPORTED BY worldpop.com



- 1** **BECAUSE I GOT HIGH**
Aronann
Universal/Unit-Island
- 2** **CANT GET YOU OUT OF MY HEAD** Kylie Minogue
Parlophone
- 3** **HEY BABY DJ** Ozzi
EMI
- 4** **CLOSER TO ME** Five
RCA
- 5** **WHAT WOULD YOU DO** City High
Interscope/Polydor
- 6** **ONE NIGHT STAND** Mis-Teq
Interno/Island
- 7** **I'M A SLAVE 4 U** Britney Spears
Jive
- 8** **YOU ROCK MY WORLD** Michael Jackson
Epic
- 9** **DONT NEED THE SUN TO SHINE (TO MAKE ME SMILE)** Gabrielle
Go Beat/Polydor
- 10** **SMOOTH CRIMINAL** Alien Ant Farm
Dream/Works/Polydor



- 11** **U GOT IT BAD** Usher
LaFace/Arista
- 12** **FAMILY AFFAIR** Mary J Blige
MCA/Unit-Island
- 13** **IN THE END** Linkin Park
Warner Bros
- 14** **CHAIN REACTION/ONE FOR SORROW (REMIX)** Steps
Epic/Jive
- 15** **FLAWLESS** The Ones
Positiva
- 16** **FOLLOW ME** Uncle Kracker
Atlantic
- 17** **CHOP SUEY** System Of A Down
Columbia
- 18** **ROCK THE HOUSE** Gorillaz
Parlophone
- 19** **IM SO CRAZY** Part-One Vs Ims
Creance

3
NOV
2001

albums



- 1** **GOLD - THE GREATEST HITS**
Steps
Epic/Jive
- 2** **FEVER** Kylie Minogue
Parlophone
- 3** **CIELI DI TOSCANA** Andrea Bocelli
Polydor
- 4** **HYBRID THEORY** Linkin Park
Warner Bros
- 5** **WHITE LADDER** David Gray
IHT/East West
- 6** **WE LOVE LIFE** Pulp
Island/Unit-Island
- 7** **HERE YOU'LL BE** Faith Hill
Warner Bros
- 8** **SONGS FROM THE WEST COAST** Elton John
Rocket/Mercury
- 9** **8701** Usher
Arista
- 10** **DAYS OF SPEED** Paul Weller
Independiente



- 11** **SONGS IN A MINOR** Alicia Keys
Jive
- 12** **NO ANGEL** Dido
Chrysalis/Arista
- 13** **LOVE IS HERE** Starsailor
Chrysalis
- 14** **THE INVISIBLE BAND** Travis
Independiente
- 15** **MORNING VIEW** Incubus
Epic
- 16** **THE ALBUM** Bob The Builder
BBC Music
- 17** **COLLECTION** Tracy Chapman
Elektra
- 18** **THE ULTIMATE COLLECTION ELO**
Columbia
- 19** **ALL-STAR NO FILLER** Sum 41
Mercury

NOT ALL WARHOLS STAY UNDERGROUND

WILL THE DANDY WARHOLS GET THEIR 15 MINUTES?
GET THE CHARTS YESTERDAY ON **dotmusic**



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THE BIGGEST CONSUMER MUSIC WEB SITE IN EUROPE



18 **21** FAT LIP Sum 41
Def Jam/Mercury

19 **22** THE LEGACY Push
Interno

20 **23** MAMBO NO 5 Bob The Builder
BBC Music

21 **24** SAMBUCA Wilebays feat. Dennis G
Looked On/679 Recordings

22 **25** THINKING IT OVER Liberty
VZ/Public Demand

23 **26** SVEN SVEN Sven Bell & Spurling
Eternal

24 **27** STARLIGHT Supermen Lovers
Independiente

25 **28** LUV ME LUV ME Shaggy
MCA/Uni-Island

26 **29** THE BLOCK PARTY Lisa 'Left Eye' Lopes
LaFace/Arista

27 **30** 2 PEOPLE Jean Jacques Smoothie
Echo



28 **31** ISLAND IN THE SUN Weezer
Geffen/Polydor

29 **32** YOUNG FRESH N' NEW Kelis
Virgin

30 **33** SET YOU FREE N-Trance
All Around The World

31 **34** WHY CAN'T YOU FREE SOME TIME Armand Van Helden
London

32 **35** IZZO (HOVA) Jay-Z
Roc-A-Fella/Def Jam

33 **36** BAD BOY FOR LIFE P Diddy/Black Rob/Mark Curry
Puff Daddy/Arista

34 **37** HUNTER Dido
Cheeky/Arista

35 **38** YOU'RE MY MATE Right Said Fred
Kingsize

36 **39** I WANT LOVE Etkon John
Rocket/Mercury

37 **40** LOVING YOU (OLE OLE) Brian Harvey And The Refugees Crew
Blacklist



compilations

1 NOW DANCE 2002
Virgin/EMI

2 **PEPSI CHART 2002**
Virgin/EMI

3 **THE CLASSIC CHILLOUT ALBUM**
Columbia

4 **MOULIN ROUGE (OST)**
Hearsey/Polydor

5 **BACK TO THE OLD SKOOL**
Ministry Of Sound

6 **CLASSICAL CHILLOUT**
Virgin/EMI

7 **URBAN KISS**
Universal TV

8 **TOP OF THE POPS - AUTUMN 2001**
Universal TV

9 **SCHOOL DISCO.COM**
Columbia

10 **UTOPIA - CHILLED CLASSICS**
Philips

11 **RAVE NATION**
Inspired

12 **TOP OF THE POPS - AUTUMN 2001**
Universal TV

13 **HITS 50**
EMI/Virgin/Universal

14 **NOW THAT'S WHAT I CALL MUSIC! 49**
EMI/Virgin/Universal

15 **AMERICAN PIE 2**
Universal

16 **CAPITAL GOLD LEGENDS**
Virgin/EMI

9 **11** TIME TO RELAX
Classic FM

10 **HARD HOUSE EUROBEAT - THE BOYS VS USA**
Radar TV/BMG

11 **GATECRASHER DIGITAL**
Gatecrasher Music

12 **IT'S A GIRL THING**
Virgin/EMI

13 **BRIDGET JONES'S DIARY (OST)**
Mercury

14 **RAVE NATION**
Inspired

15 **NOW THAT'S WHAT I CALL MUSIC! 49**
EMI/Virgin/Universal

16 **HITS 50**
EMI/Virgin/Universal

17 **AMERICAN PIE 2**
Universal

18 **CAPITAL GOLD LEGENDS**
Virgin/EMI



20 **21** A FUNK ODYSSEY Jamiroquai
S2

21 **22** DRUKOS Aphex Twin
Warp

22 **23** NO MORE DRAMA Mary J Blige
MCA/Uni-Island

23 **24** ENCHANTMENT Charlotte Church
Sony Classical

24 **25** THEM AND NOW David Cassidy
Universal TV

25 **26** PAIN IS LOVE Ja Rule
Def Jam

26 **27** WHOA NELLY Nelly Furtado
DreamWorks/Polydor

27 **28** SURVIVOR Destiny's Child
Columbia

28 **29** COVER UP UB40
Virgin

29 **30** JUST ENOUGH EDUCATION TO PERFORM Stereophonics
V2



30 **31** PLAYS ABBA James Last & His Orchestra
Polydor

31 **32** HOT SHOT Shaggy
MCA/Uni-Island

32 **33** TOXICITY System Of A Down
Columbia

33 **34** IS THIS IT The Strokes
Rough Trade

34 **35** ANTHOLOGY Alien Ant Farm
DreamWorks/Polydor

35 **36** MUSIC OF THE SPHERES Ian Brown
Polydor

36 **37** NOT THAT KIND Anastacia
Epic

37 **38** KINGSIZE Five
RCA

38 **39** SONGBIRD Eva Cassidy
Blik Street/Hot

39 **40** LOVE AT THE MOVIES Jane McDonald
Universal TV



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GARAGE:2001:
THE DEFINITIVE GUIDE
HTTP://WWW.BIRD.MUSIC.COM/SPECIALS/01/GARAGE

chartmusic
what's your sound?



CHART COMMENTARY

by ALAN JONES

Kylie Minogue's *Can't Get You Out Of My Head* takes the airplay title for the sixth straight week – and, despite shedding 122 plays, its audience increases to more than 100m again. At 102.06m, it has a massive lead of more than 29m over its nearest challenger for the third straight week. With **Mary J Blige's** *Family Affair* improving 3.2 and **Gabrielle's** *Don't Need The Sun To Shine* up 8.3, the top three consists entirely of female solo artists for the first time this year.

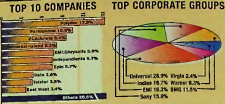
Surprisingly replacing **10's** *Rapture* as the highest placed pre-release, **The Dandy Warhols' Bohemian Like You surges 11.5 this week, increasing its audience by 36% and its plays total by 92%. The record failed to reach the airplay chart at all when it peaked at 42 on the sales chart last year**

AIRPLAY FACTSHEET

● **Kylie High** speak of incest, Afroman of drug abuse but radio loves them both. **Kylie High's** *What Would You Do* has been in the **Top 10** of the sales chart for five weeks, and improves to a week yet fourth on the airplay list, while **Because I Got High** improves 15.11. Both, of course, are being played primarily in clear

odds, as are a further nine songs in the **Top 100**. ● **Polydor** serviced new singles by both **5 Club 7** and **Hear'Say** to radio last week – and **5 Club 7** are off to a faster start, debuting at number 116 with 276 spins for **Have You Ever**, while **Hear'Say's Everybody** was aired 127 times and debuts at number 141.

AT A GLANCE WEEKLY MARKET SHARES



but has enjoyed a mercurial rise this time, having become familiar to programmers thanks to its use in the current *Vodafone 'how are you?'* TV advert. The record has been boosted enormously by massive popularity on Virgin 1215 – it is number one there with 43 plays – and both **Radio One** and **Radio Two** – where it is the only record in the 10 most-played list on both stations, ranking fourth at **Radio One** (33 plays) and sixth on **Radio Two** (11 plays). But, as the fact its plays are increasing more rapidly than its audience suggests, its main expansion last week was on the smaller iLR stations.

As reported elsewhere in this week's issue, **Radio 2** continues to grow its audience at an impressive rate – but while it has been massively influential in generating

album sales for artists like **David Gray** and **Eva Cassidy**, **Radio Two's** listeners are far less likely to buy singles. A good illustration of that fact is provided by the experience of **Thirteen 13**, whose single *Try Typed* **Radio Two's** most-played list last week with 20 spins. But support elsewhere was restricted to 134 plays – less than two per station – and the record only sold a mere 1,125 copies after being released last Monday, to secure 92nd place in the **CCC** (formerly **CIN**) chart. Even **Radio Two** has now slashed support by half, with just 10 plays on the station last week relegating it to ninth position on its most-played list, while it dives 42.80 on the overall airplay chart.

After making very high debuts on the **Top 50** last week, the **Lighthouse Family's** (*I Wish I Knew How It Would Feel To Be*)

Free/One and **Cher's** *The Music's No Good Without You* make very different moves this time. The **Lighthouse Family** – whose overlong title is due to the fact it incorporates songs by both jazz veteran **Billy Taylor** and **U2** – arrived in a hurry at number 24 last week, and now jump to number 16. But **Cher**, who debuted at number 25, slips to number 28. She should recover next week, however – the song's audience admittedly slips a tiny amount (30,000) but it was aired 606 times last week, a 66% increase over the previous seven days. Leading this week's new intake is **Daniel Bednfield's** *Gotta Get Thru This*. The latest hot garage track to emerge from the **Relentless** label jumps 58.29, as earlier support from specialist dance stations and **Radio One** is supplemented by rapid

MTV

Rank	Title	Artist	Label
1	1 FALLIN'	Alicia Keys	J
2	2 YOU ROCK MY WORLD	Michael Jackson	Epic
3	3 I CAN'T GET YOU... KYLE MINOGUE	Kylie Minogue	Parlophone
4	4 BECAUSE I GOT HIGH	Afroman	Universal
5	5 WHAT YOU DO DO	Cy High	Interscope
6	6 BETHANIAN LIKE YOU	The Dandy Warhols	Capitol
7	7 I'M A SLAVE 4 U	Britney Spears	Jive
8	8 FM REAL ALBUM	Various Artists	Epic
9	9 WHAT'S GOING ON	Arts Against Aids	Columbia
10	10 PARTY HARD	Andrew W.K.	Mercury

Most played videos on MTV UK/Media Research Ltd w/e 28/10/01. Source: MTV UK

THE BOX

Rank	Title	Artist	Label
1	1 BECAUSE I GOT HIGH	Afroman	Universal
2	2 QUEEN OF MY HEART	White Lies	RCA
3	3 CLOSER TO ME	Various Artists	RCA
4	4 IF YOU COME BACK	Blind	Innocent
5	5 I'M A SLAVE 4 U	Britney Spears	Jive
6	6 I WANT LOVE	Enthoven Jay	Parlophone
7	7 WTHE END	Linkin Park	Warner Bros
8	8 I'M REAL	Various Artists	EMI
9	9 ONLY WANNA... DOLLY & NAZUKO	Dolly Parton & Nazuko	Capitol
10	10 I CAN'T GET YOU... KYLE MINOGUE	Kylie Minogue	Parlophone

Most played videos on The Box, w/e 28/10/01. Source: The Box

VH1

Rank	Title	Artist	Label
1	1 I WANT LOVE	Enthoven Jay	Parlophone
2	2 DON'T NEED THE SUN	Gabriel	Go Records
3	3 YOU ROCK MY WORLD	Michael Jackson	Epic
4	4 I'M A SLAVE 4 U	Britney Spears	Jive
5	5 I WANT LOVE	Enthoven Jay	Parlophone
6	6 WALK ON	Various Artists	Island
7	7 BETHANIAN LIKE YOU	The Dandy Warhols	Capitol
8	8 YOU ROCK MY WORLD	Michael Jackson	Epic
9	9 I WANT LOVE	Enthoven Jay	Parlophone
10	10 SIDE TRIPS	Various Artists	Independiente

Most played videos on VH1 w/e 27/10/01. Source: VH1

STUDENT CHART

Rank	Title	Artist	Label
1	1 HARDER, BETTER, FASTER...	Duff Punk	Virgin
2	2 BOWEN LIKE YOU	The Dandy Warhols	Capitol
3	3 ROCK THE HOUSE	Garfunkel	Parlophone
4	4 LAST KITE	The Strakes	Rough Trade
5	5 THE TREESUNRISE	Pulp	Island
6	6 CANDY AX	Various Artists	Interscope
7	7 RINGS AROUND...	Supra Fairy Antennae	Jive
8	8 YOU GIVE ME SOMETHING	Adamantium	52
9	9 THIS IS LOVE	P.J. Harvey	Universal Island
10	10 CHOP SUEY	System Of A Down	Columbia

UK student chart for w/e 27/10/01. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK Performances: When You're Looking Like That

THE PEPSI CHART

Performances: Get Up Here Boyz! Knight; Would You Be Happier? The Corrs; That Day Natalie Imbruglia; Walk You Were Wrecked! Jinx; Package: Westlife. Final in-upt 29/10/01

POPWORLD Interviews: Lighthouse Family; Alicia Keys; Natalie Imbruglia; Westlife; Embrace; Gabrielle; Mr. Pats & Small; The Chieftains; Jimmy Eat World; The Corrs; Videos: Gooe 'N Sync; We Fit Together; O'Jays; You Give Me Something; Jamiroquai. Final in-upt 4/11/01

RADIO ONE PLAYLISTS

A-LIST Can't Get You Out Of My Head Kylie Minogue; What Would You Do Cy High; Family Affair Mary J Blige; You Get It Bad (Two-Step) MxU Usher; One Night Stand Mi-Lo; Flawless The Roots; (To Make Me Smile) Gabeiro; Rapture Joe; I'm So Crazy The Corrs; I'm So Bohemian Like You Dandy Warhols; Rock The House Garfunkel; I'm Real (remix) Drew J Raski; Jennifer Lopez; They Don't Know So Solid Crew; Party Hard Andrew W.K.; Fallin' Alicia Keys; Gotta Get Thru This Daniel Bednfield; Last Kite The Strakes

B-LIST In The End Linkin Park; I'm A Slave 4 U What's Going On Arts Against Aids; Workday 2 Pac; I Want Love Enthoven Jay; You Give Me Something That Day Natalie Imbruglia; Get Up Boyz! Knight; Chop Suey! System Of A Down; In The Wrecking Line Zero 7; Fight Music D12; You Give Me Something Jamiroquai; You Rock My World Michael Jackson; If You Come Back Radio 4; A Man Needs To Be Told The Chieftains; Stand

RI playlists for week beginning 29/10/01. * Denotes additions

MTV UK Playlist Additions: Mezzaluna; Ladies First; A Menace To Be Told; The Chieftains; Fawcett; Good Music; Queen Of My Heart; Natalie Imbruglia; Lopez

CAPITAL RADIO Playlist Additions: Morn'g Thru As One; Everybody Hear'Say

VIRGIN RADIO Playlist Additions: Fedor; Allen Nerina; Patric; Town Called Malice (Re); Willwood (Re); That's Entertainment (Re) Paul Weller

TOP OF THE POPS Performances: Because I Got High Afroman; Can't Get You Out Of My Head Kylie Minogue; One Night Stand Mary J Blige; Don't Need The Sun To Shine (To Make Me Smile) Gabriel; I'm So Crazy The Corrs; The Red Jinxies; Loose Ends; Fresh 'N New; Kris; Michael Jackson; 2/11/01

THE BASE Performances: Make & Last; Embrace; Videos: Party Hard Andrew W.K.; Last Nite The Strakes; Bohemian Like You The Dandy Warhols; The Red Jinxies; Loose Ends; 3a Rite; Interview: Jason Doves, 1/11/01

14 SUNDAY Performances: That Day Natalie Imbruglia; Fallin' Alicia Keys; 28/10/2001

RADIO TWO PLAYLISTS

A-LIST Don't Need The Sun To Shine (To Make Me Smile) Gabriel; Queen Of My Heart White Lies; I Want Love Enthoven Jay; Free Lighthouse Family; I've Been Around The World (StarGate Mix) Matt Bianco; Jasmine Hoo; Kathryn Williams; Here You Ever 5 Club 7

B-LIST Perfect Loveless The Divine Comedy; From A Lover To A Friend Paul McCartney; Clock Without Hands Nard Gifford; Pledge Spins; Allen Iverson; Ladies To The Stars Great Doves; No Greater Love Jason Jinks; Bohemian Like You The Dandy Warhols; Would You Be Happier! The Corrs; * If You Come Back Blue

C-LIST Gold (album) Ryan Adams; Call My Name Don't; Matthew Jay; Cherokee Jinx; Come On Summer Gama Come; Agnis Superstar; Let Me See U!; Mystified Cool Bluegrass; A Red Argument; Waggap Up! You Garth Brooks; Paldy My Days; Anastasia; Emelie Dettner's Child; You Rock My World Michael Jackson; Walk On U2; * A Man Needs To Be Told The Chieftains; * You Are Alone; * Believers Baz; * The Space Between Dave Matthews Band

RI playlists for week beginning 29/10/01. * Denotes additions

Galaxy Playlist Additions: What's Going On; You Give Me Something; Young Fresh 'N New; (To Make Me Smile) Keys

Xfm Playlist Additions: In The Deep Sam 4; Tree Love Walks; Rockchick; Bad Living; The Night; Intentional Dr; Electricity; Awakenings; Lovership; Express; Hit; Flat Of Fury; Fists; Bands; Words; Flat; No More Minutes; Used For One; Rebel; Schools; In The Wake Of The Night; Good; Red; Thang; Mournings; Play4; Ladytron; Cash; Ruffalo; Factory; Vines; F! Find You 100 Reasons

COUNTRY MUSIC IN THE UK: DOES ANYONE IMPORT TOO MANY?

All too often the butt of jokes, country music could and should be much more popular in Britain. Sid Griffin asks why it is not.

When SoundScan became the USA's retail CD sales barometer over a decade ago, many in the industry presumed that rock'n'roll would be proven America's best-selling genre, once and for all. But after the numbers had all been crunched and counted, what stunned the industry was the sheer size of the country music market — with urban music yet to assert itself fully, country was as big as rock overall, and considerably larger in some regions.

Country is America's music. What rap and hip-hop are to the urban centres, the erstwhile country & western genre is just about everywhere else in the States. And country formatted stations, once unheard of in cosmopolitan centres such as New York City and Boston, now have a slice of the urban pie as well.

Yet in the UK, country music remains a minority music, a question mark for many and a joke to some. Play a country tune at a party, turn up a country song on the car radio or listen as someone hits a country lick on their guitar Tuesday night down at the Dog & Duck and someone will inevitably yell "yee-ha" with great disdain.

But as any fan, industry stalwart or pub quiz winner knows, though almost every note of America's country music may have come from the South, it actually originated from these very shores. The weepy laments, proud rhythms and fiddles of Celtic music and the storytelling, harmonies and balladry of English folk all sailed west and collectively forged the core of American country music. So how is it the Yanks love the music of a British yesteryear, while the very people whose antecedents originated the music a few hundred years ago are left cold?

"Country music as a genre isn't part of our culture here as it is in the US," says Richard Wootton of Richard Wootton Publicity, who handles press on behalf of the Country Music Association (CMA) and numerous US country acts. "There is always that jump which has to be made and so many are going to find it just a bit alien instead of exotic."

In broad terms, modern country can be broken down into three musical schools: the traditional, or "Music Row" country, which will be the focus of celebrations at the delayed CMA Awards a week on Wednesday (November 7); the Americana, as embodied by acts such as Armet's Steve Earle, City Slang's Lambchop and Ryan Adams and Lucinda Williams on Universal's dedicated imprint, Lost Highway; and bluegrass, whose leading lights include CMA-nominated acts such as Sugar Hill's Nickel Creek and Rounder's Alison Krauss & Union Station.

Of the three categories, all enjoy some niche success in the UK, but it is the second group which has made the biggest impression on this island — largely because of the artists' relative willingness to tour here. In comparison, US acts from the Music Row tradition are often disinclined to take out from their lucrative domestic activities to come and exploit new territories in which success and media support are far



Welcome to the country: the genre covers a diverse array of performers, (clockwise from left) Shania Twain, Alison Krauss and Lambchop

from guaranteed. The CMA's recent decision to close down its UK and Australian offices reflects its disenchantment with the receptiveness of the market outside America.

"They are not having a great deal of success at the moment in sailing international acts, because those acts don't travel," says BMG vice president, international A&R Nick Stewart, who is also international director of the CMA. "In America, Music Row artists can make very good money touring and everything else, and they ask why they should go to another market where very few people know who they are. And it is a very hard argument, because obviously we can't promise anything."

Since September 11, the prospects of any mainstream country acts taking to the road have receded to virtually nil. Tellingly, however, the Barbric's Beyond Nashville season — which is tied in with a Union Square album of the same name and will showcase throughout the first half of November veteran and alt-country acts including Steve Earle, Jim White, The Jayhawks, Grant Sand's Howe Gelo and Lambchop's Kurt Wagner — has been largely untouched by such concerns, with only Ley

Lovett cancelling his planned appearance. It is generally agreed that touring, coupled with a degree of Radio 2 support, are the best kind of introduction country acts can be given.

"In the UK, the big *Billboard* stars such as Tim McGraw or Lonestar really don't do that well, but things like the O Brother, Where Art Thou? soundtrack and the Deraillers, who are a bit more idiosyncratic, can do well," says veteran record executive Andrew Lauder of Evangeline Records. "If someone like Asgard brings you over for a tour you could break here. Remember the US has stronger, more plentiful country radio 24 hours a day and American acts tour the States up and down."

In the UK they would be bigger if their exposure was greater. Many people who like Darlene O'Donnell would like Willie Nelson if they heard him, but the chances of hearing Willie aren't that great when country's radio play is limited to a couple of hours a week on Radio Two. American acts know this, they don't necessarily want to come over here to tour partly because they know they

haven't been exposed on radio to a lot in the first place."

But certainly, there is interest in certain strains of country music here — even if the chief impact of Shania Twain's emergence was artificially to inflate country's UK market share during the late-Nineties. Ryan Adams recently charted in the Top 20 with *Gold*, his second solo album; the soundtrack to the Coen Brothers' *O*

Brother, *Where Art Thou?* has sold around 100,000 copies; while huge US acts such as Curb's LeAnn Rimes, RCA's Lonestar and WEA's Faith Hill have all enjoyed success in the singles chart. Indeed, Hill's *There You'll Be* compilation entered the album chart last week at number six.

Among the majors, it is BMG and Universal which hold the strongest country cards, drawing on RCA Nashville, RCA Nashville and embryonic alt-country label Gravity in the former case and MCA Nashville, DreamWorks and Lost Highway in the latter. BMG collected roughly 40% of the nominations at this year's CMA Awards through Music Row artists such as Alan Jackson, Brooks & Dunn, Sara Evans and Martina McBride, while Universal boasts Lee

"Country is seen as not hip enough by the people who would embrace it if they left their prejudices at the door"
— Pat McGarvey, musician

"Someone like Martina McBride singing of marital strife speaks as directly to British women as American women" — Richard Wootton

Are you ready for the country? UK success stories

dressed in black who respect such icons as Johnny Cash and indeed anyone at all who is wondering where all the proper tunes went after the rise of rap and hip-hop.

"Country is the only popular music which weakens and dilutes itself when crossed with other genres," leading pedal steel player BJ Cole once said. "Rock gets stale and it takes something from folk or country or blues or even classical music and it reinvents itself as folk-rock, country-rock, hard rock, progressive rock. You cross country with anything and it simply gets less country."

"Think of it. Add rock drumming and you lose the natural honky tonk swing country has. Try to go uptown and the fiddles and banjos are the first things to be taken out of the mix. Country has a quandary. It has to adapt to stay fresh and win new fans, but as it adapts to today it becomes less country."

Cole is eloquently echoing Emmylou Harris' recent complaint that she "has to hear a couple of songs on the radio before I can tell if it is a country station or not". In the States country sales are currently down but they will most probably rally in the long run, certainly there is no reason to think they would not. Country occupies a virtually unassailable position in US culture, and as long as American country radio remains such a force, there is little cause for worry among those gathering in Nashville for the CMA awards.

Those American country fans not fond of the current crop of Nashville ingénues still have their hometown alt.country gurus to fall back on, such as Adams, Will Osham, Calexico, Tom Leach and The Handsome Family. All of these acts are popular with both the British underground and Radio 2 shows such as Bob Harris. But are there any UK alt.country acts worth the price of a States'?

Raise your hand Peter Bruntnell, Michael Weston King, the Arlenes, Grand Drive, Western Electric, Coolhand, Great Western Squares (who are actually Irish) and the

O BROTHER, WHERE ART THOU? (MERCURY)

Peak chart position: number 26, compilation chart
Though the success of the T Bone Burnett-produced *O Brother, Where Art Thou?* OST is frequently compared to that of World Circuit's Buena Vista Social Club, it was Moby's *Play* which gave the first suggestion that there could be a global market for the American folk music of the Thirties, Forties and Fifties. But whereas Moby set samples from legendary folk archivist Alan Lomax's field recordings against modern backing tracks, Burnett largely draws on contemporary and veteran talent to recreate the country, blues and bluegrass sounds of the period. Emmylou Harris, Gillian Welch, Alison Krauss, the Fairfield Four and Ralph Stanley are among the artists who feature on the record, which has secured four CMA Awards nominations and sold 100,000 copies in the UK to date.

LONESTAR (RCA/A&A)

Albums peak: n/a
Singles peak: *Amazed*, number 21
One of the biggest country acts in the US, these four Texas natives traced one of the most notable chart trajectories of recent times last year when their single *Amazed* succeeded in selling 200,000 copies without ever rising above number 21. Although the song was championed by Radio 2, it met with a lack of faith at retail, with the result that supply of the record was never high enough to lift it

Cool Porters (whose line-up includes this writer), All release records to strong reviews, all sound authentically alt.country, all tour and each can be heard on what country radio there is in Britain. They have two more things in common: they do not sell



Ryan Adams: Universal International priority

Into the Top 20. Never designated an international priority by BMG, the track was pushed by Nick Stewart, who spotted a hit and undertook the crucial UK remix after the track landed on his desk.

FATH HILL (WEA)

Albums peak: *There You'll Be*, number 6
Singles peak: *There You'll Be*, number 3
Warner's answer to Shania Twain appears to be well-placed to capitalise on her Pearl Harbor spin-off hit *There You'll Be*, as an album of the same name, called from her recordings to date, last week hit number six on the UK album chart, selling 26,000 copies. *Breathe*, her last studio album proper, generated the biggest US

any records to speak of and none of them will be present in Nashville at the CMA awards.

Whether or not Nashville will miss them is not in question, whether or not Nashville could use them isn't either. The country

hit of last year in the title track, and also marked a further move away from country and into MOR territory for Hill, who duetted on the record with her husband, country star Tim McGraw. *Breathe* sold 120,000 in the UK, and WEA expects great things of the follow-up, due towards the end of next year.

RYAN ADAMS (LOST HIGHWAY)

Albums peak: Gold, number 20
Singles peak: n/a
The former Whiskeytown frontman is still only 28, but he has been a modern loner for a particular section of the consumer music press since the release of his former band's second album, *Stranger's Almanac*, in 1997. Since then, "lost" albums, ramshackle live shows, a hat-rinsingly prodigious output and a reportedly dissolve personal life have given Adams the air of a legend in the making. With the September release of his second solo album, *Gold*, he also became the first alt.country performer to flirt with mainstream stardom in the UK, where he entered the charts at number 20. In practice, Adams' identification with Nashville outcasts such as Gram Parsons and Steve Earle tells us all we need to know about his attitude to *Muscle Row*, but *Gold* is nonetheless one of the few albums this year to have smuggled lap-steel guitar into the UK album chart. The next two albums are already in the can, and Universal has designated Adams an international priority.

music industry is gagging for the likes of Paul Burch, Peter Bruntnell, Tom Leach, Coolhand, the Derailers and Western Electric (again featuring this writer, it must be said). It just doesn't know it yet. Give it time. They'll figure it out.

The Special Achievement Award NOMINATION FORM

The Special Achievement Award is one of four awards that will be presented at

The Women of the Year Awards 2001

for the music industry & related media @ the Inter-Continental Hotel, London W1. Thursday 29 November

The criteria for this award is:

- the nominee must be female
- doing an exceptional job in her particular field (irrespective of job title or seniority)
- working in the music industry or related media

complete form below

Nominee Job Title

(please print in block capitals)

Company

Address

Tel. no.

Reason for nomination

.....

.....

.....

NOMINATED BY TEL. NO.

women of the year awards
2001

for the music industry & related media

Completed nomination forms should be posted to: NRMT (W.O.T.Y.A.), Studio A2, 1927 Building, 2 Michael Road, London SW6 2AD.

All entries to be received by 31st Oct. For further information please call Rachel Willmott on 07951 461222 or 020 7371 8404 or fax 020 7371 8206

SINGLE of the week

BLUE: If You Come Back (Innocent SINC032). With two R&B pop smashes to their name, Blue are poised to cross over with this mid-tempo track. This Radio One Blasted single precedes the debut album *All Rise*, which further demonstrates how Blue's balance of R&B grooves and pop hooks has proved to be a winning formula this year.



PLAYGROUP: Number One (Source SOURC026). The first single from the Trevor Jackson collective's debut album is a driving, sleazy funk track featuring Ewyn Collins on guitar and vocals from Luca. Guaranteed to generate media interest—though rare reviews have not so far set his album sales aight—it features remixes from So Solid Crew and Felix Da Housecat.

UNDISCOVERED BUSH: The People That We Love (East West AT060). With this tight and accomplished record, Bush prove themselves to be one of the most consistent performers on the rock circuit. Golden State, the album from which this single is taken, has been reviewed by Q and NME as their finest album to date. **THE CHARLITANS:** A Man Needs To Be Told (Universal MCGST 40211). Long after The Stone Roses buried themselves out, there is no sign that the Charlitans' creative juices are running dry. A Man Needs To Be Told is a laidback track which features all the hallmarks of a sound nurtured and perfected by the band over the years. It is Blasted at Radio One.



JAMIROQ: Give Me Something (52 570071). This is another archetypal funk and disco-infused single from the number one album *A Funk Odyssey*. It coincides with the group's current European tour, and is B listed at Radio One.

MAX LINEN: The Soutskahr (Global Gots GC73). Having already caused a buzz on *MW's* Cool Cats chart, this dark house groove from Chicago looks set to be a crossover hit. Featuring a spoken vocal from Keithen Carpenter, it is boosted by a dark, tribal mix from Robbie Rivera.

AMERICAN HI-FI: Another Perfect Day (Mercury 588732-2). Steeped in rock pedigree, American Hi-Fi craft this tune with a distinctly West Coast, poppy twang. UK gigs in November will help build their profile, gigs in November will help build their profile.

GEMMA HAYES: Work To A Calm EP (Source SOURC0045). Hayes' debut 4:35AM received rare reviews from the likes of NME and *Muzik*. Her second EP is an impressive, brooding collection of songs. With a support slot for Turin Brakes lined up, Hayes is definitely a name to watch.

OPM: El Capitán (Atlantic AT0118). After the success of Heaven Is A Haltpipe, the Californian skateboard kings return with the second single from their Menace To Society album. However, this blend of hip hop and nut-rock does not have the hook that their first hit possessed in abundance.

CLIQUE: The Peel Sessions (Big Dada B0035). The Bay Area prog hoppers

UNDISCOVERED BUBBA SPARXX: Ugly (Beat Club/Interscope/Polydor 4976542). Timbaland's unmistakable beats add a fresh edge to this heavyweight debut. From this *Heavly* rapper, first tipped in *MW* back in August. With echoes of Missy's Get Ur Freak On, it perfectly showcases Sparxx's gruff rap style. A B-listing at Radio One should ensure a strong showing for this first outing on the producer's own label.

ALBUM of the week

GABRIELLE: Dreams Can Come True – Greatest Hits Vol. 1 (Go)



Beat/Polydor 58937421. A high-profile TV-driven campaign is likely to propel this album into this year's best-sellers list with an impressive tracklisting waiting to be rediscovered by latent admirers. Gabrielle's first hits collection also features two new cuts: the current single Don't Need The Sun To Shine and If I Walked Away.



condenses their 29 singles down to a single-CD friendly 19. Although dated at times, this collection is a worthy reminder of one of the UK's more eccentric pop acts.

return with these Four By Four sound collages. Fans of their out-there style will love this EP; however, it is likely to bemuse listeners unaccustomed to their idiosyncrasies. **LADYTRON:** Playgirl (Invicta HI FI L0077). This is superb retro futurism from Ladytron who mix dead pan vocals with squeaky synth pop. Playgirl is the standout track from the recent 604 album. **LOGO FEAT. DAWN JOSEPH:** Don't Panic (Manifesto PAT31). This dance remake of Coldplay's Beautiful World has reached number three in *MW's* Club Chart. Logo have previously worked with Massive Attack and Everything But The Girl among others.

ALBUM reviews



UNDISCOVERED MADONNA: GHV2 (Warner Brothers 9362480002). The second Madonna hits collection the first, *The Immaculate Collection*, sold more than 2m units in the UK features hits from 1993 to 2001.

With no new material, and a tracklisting heavily reliant on songs from the recent *Ray Of Light* and *Music* albums, the set is something of an anti-climax, although it is an essential purchase for her army of fans. **PAUL McCARTNEY:** Driving Rain (Parlophone 5355102). This is Macca's first studio album of new material since *Flaming Pie*, four years ago. These 15 new songs, recorded in five weeks, are his best work since 1989's *Flowers in the Dirt*. Produced by McCartney and David Kahane, a lot of the tracks hark back to his classic writing on Ram and Band On The Run. Standout cuts are From A Lover To A Friend and She's Giving Up Talking.

UNDISCOVERED THE BEE GEES: The Record – Their Greatest Hits (Polydor 58944932). The Bee Gees have had 19 number one singles in a career that has spanned five decades. Featuring such classics as Night Fever, Tragedy and You Win Again, this 40-track collection is hard to fault.

GREEN DAY: International Superhits (Reprise 092484424). These days one or two chart successes lead to an immediate milking of the catalogue. Although Green Day continue to make powerful, thoughtful music they have failed to repeat the highs they enjoyed with *Dookie*.

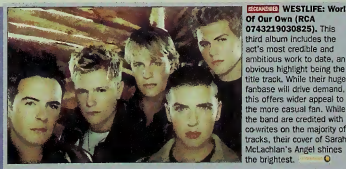
UNDISCOVERED THE CURE: Greatest Hits (Polydor 5894352). The third greatest hits collection from the perennial goth-popsters

This week's reviewers: **Dagald Baird, Claire Bond, Phil Brooke, James Brown, Owen Lawrence, James Roberts, James Salmon, Nick Tesco and Simon Ward.**

Here now releases

Audio clips from the releases marked with this icon can be heard on dotmusic at: www.dotmusic.com/reviews

UNDISCOVERED WESTLIFE: World Of Our Own (RCA 0743219030825). This third album includes the act's most credible and ambitious work to date, an obvious highlight being the title track. While their huge fanbase will drive demand, this offers wider appeal to the more casual fan. While the band are credited with co-writes on the majority of tracks, their cover of Sarah McLachlan's Angel shines the brightest.



CLASSICAL NEWS by Andrew Stewart

NIMBUS CALLS IN THE RECEIVERS

Nimbus Records, the independent UK producer and distributor, entered receivership last Monday (October 22) with the loss of 16 jobs. The company's demise



follows months in which its own-brand classical label and those of its distribution clients had struggled to reach viable sales targets.

It is believed that the September 11 terrorist attack and consequent decline in US consumer confidence pushed Nimbus into insolvency.

"The state of retail in the last few months has deteriorated rapidly, to the point where we believed the company was no longer solvent," said Nimbus chairman Gerald Reynolds. "Independent advisors confirmed that Nimbus Records was effectively bankrupt and the company was placed in voluntary receivership. The receiver has had several expressions of interest from people wishing to purchase the catalogue, so there is certainly a fair chance that the catalogue will continue in some form or other."

Retail representation of Warner Classics releases, handled since last year by the Nimbus sales team, will revert to Warner's own distributors. Meanwhile, a number of small independent classical labels affected by the demise of Nimbus are known to have approached Select and other distributors for possible representation. One industry insider notes that: "This is a wake up call to all those who think they can carry on as they used to."

Financial pressures on independent classical distributors have also accounted for the loss of the Complete Record

Company, one of the most eclectic specialist distribution companies in the classical sector. "It shows that the market continues to be unforgiving," observes Barry Heald, marketing director of Select. "Record companies and distribution teams have their work cut out to create exciting releases underpinned by strong, distinctive brands. It may not be easy to get the formula right, but it's worth pointing out how many winners there still are in this business."

Gerald Reynolds points out that the technology side of the Nimbus business and the Nimbus Foundation remain unaffected by the loss of the group's record company. "We've had three or four expressions of interest in the distribution business, because it has been extremely efficient. I'm afraid it's just not a good time at the moment, but if we are able to acquire back the catalogue or someone else acquires it, then it will continue to be exploited in some way."

NAXOS TOPS MARKET SHARE TABLE IN Q3

The CN classical sales figures for Q3 2001 show that Naxos regained top position in the table of best-performing labels with 16.3% of market share, ahead of Decca (14.7%), EMI Classics (8.3%), HMV Classics (6.8%) and Virgin/EMI (6.0%). Universal remains by far the most successful of the classical corporate groups in market share terms, capturing 29.6% of the classical market compared with EMI Classics at 18.1%, Naxos' parent company HNH at 17.1% and Sony Classical's 5.5%. Universal also topped the distribution league table with 29.8%, with EMI performing well at 26.1%, the independent Select reaching an impressive 19.1%, TEN accounting for 9.6% of market share and BMG securing 6.0%.

Andrew Stewart can be contacted by e-mail at: AndrewStewart12@compuserve.com

ALBUM of the week



BETHOVEN: Sonata Nos. 13, 14 'Moonlight', 30. Maria Joao Pires. (Deutsche Grammophon 453 457-2).

Recorded at the Portuguese pianist's cultural centre near the Spanish border, Maria Joao Pires' latest readings of Beethoven are her first on disc for more than 20 years. The artist felt free to set down her mature thoughts on three contrasting sonatas, helped by the stimulus of familiar surroundings and clearly painstaking efforts of her production team to capture the warmth of her playing. There is a real honesty about these interpretations, which registers strongly in Pires' eloquent, lyrical reading of the popular 'Moonlight' Sonata. This release is backed by impressive artwork, imagery, marketing in the specialist classical press and very appealing POS material.

REVIEWS

For records released up to November 12 2001



JOHN BARRY - ETERNAL ECHOES: English Chamber Orchestra/ Barry. (Decca 466 765-2). John Barry's last orchestral score, The Beyondness Of Things, performed outstandingly well in the classical charts for Decca and has continued to sell thanks not least to the use of select tracks in television and radio shows. The composer's melancholy cast of mind surfaces again in Eternal Echoes, a collection of instrumental songs without words inspired by Father John O'Donohue's best-selling book. This heavily marketed and promoted disc coincides with the Decca release of Barry's OST for Michael Apted's Enigma.

ROMANTIC CALLAS: Operatic arias, including Un bel di vedremo; Parigi, o cara; Non c'era s'ouve e ta voix, etc. Maria Callas, Nicolai Gedda, Giuseppe Di Stefano, etc. (EMI Classics 5 57205 2 (2CD)). Fired by the success of last autumn's Callas campaign, EMI Classics has put together a further repackaging of treasures from the

singer's archive. Romantic Callas is offered as a two-disc special edition, complete with a 100-page booklet containing previously unpublished photographs, and as a single CD. The anthology is backed by a national TV campaign, including primetime slots on London, South East, Channel 4 and GMTV. Radio and press coverage includes advertising in Classic FM and ads in the November issues of BBC Music Magazine, Gramophone and Classic FM Magazine.



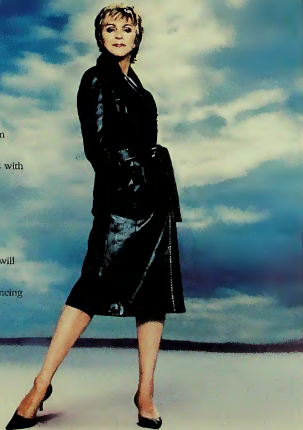
NYMAN: Film Music 1980-2001. Michael Nyman Band, etc. (Virgin Venture CDVE957 (2CD)). This double-disc 39-track compilation from Virgin Records represents an essential buy for Nyman fans, including infectious excerpts from his early Greenaway OST's and more recent movie work such as The Piano, Cwington, Gattaca, The End of The Affair and The Claim. Marketing for the release includes press ads in Classic FM Magazine, Uncut, The Guardian Guide, Independent On Sunday, Total Film and Empire, with a two-week Classic FM radio campaign running from the date of release.

lesley Garrett TRAVELLING LIGHT



The exciting new album from Lesley Garrett featuring collaborations with George Martin, Bryn Terfel, Michael Ball and Michel Legrand

Songs from the album will be featured in Lesley's new TV series, commencing 24th November, BBC2



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RETAIL FOCUS: STREETWISEMUSIC

by Karen Faux

Keeping a website up to date and effectively fulfilling orders in the fast-moving world of dance is a difficult job which Cambridge specialist Streetwisemusic says it has mastered by this organisation. Sales have risen spectacularly in the past few months due to the efficiency of its order fulfilment via the web, and it is determined to keep this momentum going.

The store's site now features 3,000 titles and partner Simon Holmes says it can be hard work keeping it updated.

"We're talking more than 50 new releases a week and records constantly go out of stock," he says. "With this inherent problem it is difficult to maintain a reliable service, but we are now up to an 85% level of order fulfilment which we're chuffed with."

Although Streetwise has been trading for 10 years, it is only in the past three years that it has specialised in dance. In the past year it has built profile in the UK with advertising in specialist magazines such as *Mixmag* and *Ministry* and it is now targeting



Streetwisemusic: targeting US via website the US, with an ad having just gone into *XLR8R* magazine.

"The US is currently our fastest-growing market and we are hoping it will become increasingly lucrative," says Holmes. "Breakbeat, for example, is very under-served over there, even though the music is popular. We see this as working to our advantage."

DRUM & BASS TOP 10

- Body Rock Shimon & Andy C (Ram)
- Fire 2001 Demolition Man (dub plate)
- Evergreen 2001 Kenny Ken (Mix & Ben)
- Clockwork LP Stazkix & Skywet (Underfire)
- Sledgehammer Surreal & Parameter II (Hard Leaders)
- Espesso No Tone (dub plate)
- Your Love Unknown (dub plate)
- Beyond This Point Surreal & Parameter II (Hard Leaders)
- The Old Testament EP Various (Komet)
- Switchblade Surreal & Parameter II (dub plate)

which is big-taste maker for drum & bass, and this has helped the genre to expand in the store," says Holmes.

Inside the shop is designed to give people as much choice as possible and Holmes maintains a display of 150 records on the wall by the counter. The shop's back catalogue includes a classic section and there is always an ongoing sale. "We like to keep our stock moving all the time and don't allow product to hang around," says Holmes. "When people come into the store new records we talk to them and keep them listening for as long as possible. That way we sell more."

Plans for the future include improving the website by creating new facilities such as a promo corner. "We're also looking to maintain a larger database of customers," says Holmes. "Repeat business is the best thing for the dance industry and at the end of the day we want to keep people happy." Streetwisemusic: 76 Kings Street, Cambridge CB1 1LN, tel: 01223 300496, e-mail: staff@streetwisemusic.com, website: www.streetwisemusic.com

IN-STORE NEXT WEEK (from 5/11/01)



Windows - Pink Floyd, Jennifer Lopez; **In-store** - Deacon Blue, Cliff Richard, Sarah McLachlan, Jennifer Lopez, Christy Moore, The Outlaws, 2 Pac, Dandy Warhols, Matthew Jay, Divine Comedy, Fish Tales, Teatime, Fatboy Slim, Beyond Nashville, Acoustic Chill, Incubus, Michael Jackson, Gorillaz, Dilated Peoples, Carole King, Judas Priest; **Press ads** - Matthew Jay, Divine Comedy, Fosh Tales, Hugh, Relish

Goldfrapp, Gemma Hayes



Single - All Star Line-Up; **Windows** - Ocean Colour Scene; **In-store** - Weaville, D-12, So Solid Crew, Cher, Beverley Knight; **TV and radio ads** - All Saints, Britney Spears, Hardcore - You Know The Score; **Press ads** - Daft Punk, Depeche Mode, Embrace, Groove Armada



Windows - Mis-teeq, Beverley Knight, Autumn Fall; **In-store** - Mis-teeq, Beverley Knight, Barber, Chinawhite, Goldfrapp, Zohar, Depeche Mode, Cake, Apex; **Press ads** - Apex; **Posters** - Beverley Knight, Barber, Chinawhite, Apex



Singles - Alicia Keys, Natalie Imbruglia, The Corrs, Limp Bizkit, 2Pac, Dandy Warhols, Andrew WK, Paul McCartney, Jennifer Lopez; **Albums** - Backstreet Boys, Michael Jackson, Russell Watson, All Saints, Harry Potter, Mis-Teeq, Lenny Kravitz, Abba



Windows - Blair Witch 2, ELO, selected CDs at £6.99 to carhiders; **In-store** - Q Album; **Mojo Spotlight** on AC/DC Blue Note; **Listening posts** - Pulp, Emu Child Leonard Cohen, five Naxos CDs for £18 to classical carhiders



Windows - All Saints, All Star Line-Up, Britney Spears, Cher, D-12, Natalie Imbruglia, Pink Floyd, Strokes; **In-store** - David Kitts, Delta, Pink Floyd, Sting; **Press ads** - All Saints, Blue, Deacon Blue, Dre, Embrace, Green Day, Jennifer Lopez, Natalie Imbruglia, Sheryl Lynne, Simple Minds, Sting



In-store - three CDs for £18, two CDs for £10, five Naxos CDs for £10, Faith Hill, Leonard Cohen, Max Gray; **Listening posts** - Beyond Nashville, Starsailor, Classic FM - Time To Relax, Kylie Minogue



Single - So Solid Crew; **Windows** - Cher, The Strokes, Beverley Knight, D-12; **In-store** - Depeche Mode, Björk, Embrace, What's Going On



Windows - All Star Line-Up, So Solid Crew, Cher; **Albums** - Mis-Teeq, Backstreet Boys, Abba



In-store display boards - New Sounds of The Old West Vol. 3, Depeche Mode, The Strokes, White Stripes, Anti Pop Consortium, Against The Middle, Hood



Album - The Czars; **Selecta listening posts** - Money Mark, Bobby Conn, Lovage, The Almighty, Ben Christopher; **Press ads** - The Nerves, Mick Ralphs, Angelou, Jules Et Jim, Piano Magic, Elf Power



In-store - Bridget Jones's Diary 2; **In-store** - Alicia Keys, Natalie Imbruglia, Bridget Jones's Diary 2, Mis-teeq, Bananarama, Cher, Jennifer Lopez, Green Day, Backstreet Boys, Michael Jackson, Dream Team £2 voucher, free print with Gorillaz and free poster with Harry Potter; **Press ads** - Green Day, Cher, Jennifer Lopez

ON THE SHELF

JASON WHITE, owner, Left Legged Pineapple, Loughborough



There are a lot of strong albums out there at the moment and we have 16,000 students on our doorstep, so that makes for a good combination. We can't complain about this year's trading. It has been pretty buoyant - even through the summer months.

We have an ongoing £5.99 offer which has traditionally included classic, boutique acts such as Led Zepplin and The Doors, but we are now expanding this to include a wider range of titles from the last three decades. Acts such as Van Der Graaf Generator, King Crimson and Brian Eno will sell consistently at a low price. All of this product is stickered with big yellow stars so customers can't miss it.

This week, albums from Incubus and Aphex Twin have been selling very well. There is a funky vinyl version of the latter in what looks like a large chocolate box and although it is priced at £25, fans can't get enough. We sold so many on the Monday

that we got more stock in, which is just as well since Vital has now run out.

Singles-wise we've done a lot this week with System Of A Down, Weezer and Push. Gabrielle will probably sell for us over time and we are still selling a lot of Atomman and we're also selling a lot of Atomman and previous Alien Art Farm releases from previous weeks.

In the windows we're currently displaying Ozzy Osborne and Paul Waller, while Victoria Beckham is hanging on in there. We've also got a splash for a compilation, God's Kitchen. There is huge anticipation for the forthcoming single and album from Andrew WK and we're also being asked a lot for the new single from the Dandy Warhols and new single from the Dandy Warhols of our customers album from Bush. Many of our customers seem puzzled that the new So Solid Crew album isn't out yet and I keep telling them that album isn't out yet and I keep telling them that that are going to have to wait another month for it yet."



Nick Low's album Convincer has been a big success for Proper Records since its release in September and is now set for a seasonal boost with the release of a single, Lonely The Last Things Said, on November 12. Low has recently gained exposure through touring and radio and will undoubtedly drop up in this year's best of polls.

Our Retro budget range is doing solid business for many stores and offers excellent value with double CDs priced at between £4.99 and £5.99. The range encompasses jazz, reggae, folk and rock and is being expanded all the time. Ancory Records is currently running a Retro campaign that is performing well.

We're now entering the season for boxed sets and our Proper Box range now stands at 26. Titles span jazz, bluegrass and frankly, easy listening. Best-sellers include Gary Shnabro and Edith Piaf, and the series as a whole has enjoyed great support from

ON THE ROAD

CON CREAM, Proper Distribution national accounts sales manager

both indie and multiples. At £17 per box, price is what initially attracts customers but rave reviews in magazines such as *Mixjo* underline that these are real quality releases.

We have just taken on Gillian Welch's catalogue and her new album *The Revolver*, on her own Acory label, is being supported with the re-promotion of her first two albums. Strong awareness on the back of the *Oh Brother Where Art Thou* soundtrack is fuelling sales.

We are still distributing the Trojan Records catalogue to indie stores, following its acquisition by the Sanctuary Group, and we currently have a wide range of titles on the way that is very competitively priced. We have also recently acquired the Dressed To Kill label which has some very strong rock back catalogue and are looking forward to the November 5 release of Bill Wyman's Blues Odyssey which has a book and Channel Four TV tie-in.

RECOMMENDED CATALOGUE NEW RELEASES

BANANARAMA: The Very Best Of
 Waterman (London 0827444992).
 Despite their ragged harmonies, Bananarama managed an impressive run of hits, thanks to producers like Stock, Aiken & Waterman and Johnny Young. SAW, in particular, produced original hits like I Heard A Rumour and I Can't Help It and well-chosen covers like Nathan Jones and More More More.

This compilation is not quite definitive, missing some of the lesser hits and the Funby Three collaboration It Ain't What You Do It's The Way That You Do it, but it does include more than 20 hits and a new mixtape.

VARIOUS: Musical Wonderland (WSM 00892741152).

This heartwarming and cozy CD is brought through the musical highlights of the more innocent era of cinema hits among 41 songs made famous in MGM, Warner Brothers and RKO movies. Gene Kelly's Singing in the Rain, Winifred Shaw's Lullaby of Broadway, Judy Garland's Easter Parade and Dudley Young's As Time Goes By are among the highlights on an album which will appeal just to the older demographic.

VARIOUS: Punk (Columbia 50064782).

The audio companion to the new book by Chris Sullivan and Stephen Coogrove, this book of the same name contains 41 seminal 'punk' tracks arranged in roughly chronological order, from the Velvet Underground's White Light, White Heat, through to James White's Comfort Yourself. Short, gritty and energetic songs abound, and all the usual suspects are here including The Ramones, the Sex Pistols, The Stranglers, Blondie and Joy Division.

THE FLOWERPOT MEN: The Psychedelic World Of The Flowerpot Men

A Walk In The Sky (RPM 229), Emerging in the late Sixties psychedelic era with Let's Go To San Francisco - a British response to Scott McKenzie's San Francisco (Be Sure To Wear Flowers In Your Hair) - The Flowerpot Men were a studio creation of John Carter, and this album collects some of their glorious recordings, many of which were a little self-indulgent and naive but all of which have a rich vein of melody and harmony. Aside from Let's Go... their best psychedelic tracks were Walk In The Sky and the clever Let's Go Back To San Francisco. There are also diverting attempts at folk rock and even pop rock on a highly entertaining album. **Alan Jones**

FRONTLINE RELEASES

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- AC/DC **THE NIGHT REPTILE** Atlantic CD 637495 47.99
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Email: michael@arab.co.uk

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