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NEWS: Industry pays tribute to Run-DMC's JAM MASTER JAY, tragically shot in New York last week

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NEWS: Top UK writers such as Guy Chambers are lined up to reinvent BRITNEY SPEARS' sound for her new album



NEWS: Tetstar cues up "sCHEDULE FROM HELL" to promote CRAIG DAVID's second album in Europe



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music week

Live concert brings Ivors profile

by Paul Wilson
The prestigious Ivor Novello Awards event is to gain its highest profile yet next spring with the launch of a televised spin-off concert.
A lineup of the highest-grade, superstar songwriters is being drawn up for the first The Ivors Live concert which will be staged at London's Royal Albert Hall on Friday May 23, the day after next year's Ivors lunch and awards ceremony.
The event, which is being put together by Ivors organiser the British Academy of Composers and Songwriters, is being backed by Virgin Megastores to the tune of £1m in a four-year deal which will see it as title partner and headline sponsor. More than 4,000 tickets will go on sale for the concert, which

will include performances from some of 2003's nominees and previous award winners.
Academy chairman Guy Fletcher says his organisation has for many years been looking at ways of expanding and extending the Ivors. However, it has faced the difficult balancing act of widening its coverage without ruining the informal atmosphere of the lunchtime event, which has always ensured a high calibre of attendees. Guests last May included Abba's Bjorn Ulvaeus and Benny Andersson, Kate Bush, Dido and Sting.
"The Ivors event itself, the lunch, is untouchable," he says. "We've got many approaches to put it on TV and we've resisted every time because we don't want it to go on television,



Ivors deal: Fletcher, concert organiser Harriette Goldsmith, Wright, Wilson

but we feel more should be made of the Ivors as a brand and internationally important event."
"We seek many opportunities to promote songwriters and composers of all genres and this represents a massive opportunity to do this," he adds.
Fletcher says talks are currently

underway with terrestrial TV companies about broadcasting the concert, although a decision on the format is still to be finalised.
As part of the activity surrounding the concert, the Academy is also planning to stage a series of masterclasses with top songwriters at Virgin stores around the country. "We'll be fielding teams of top writers, doing what the Academy does best but generally does with a fairly low profile," he says.
Virgin Entertainment Group CEO Simon Wright says he is proud and excited for Virgin to be associated with "the only annual event that exclusively recognises the foundations of the music industry's existence and prosperity - the songwriters and composers".

"We will be working closely with the British Academy to ensure that the first live concert element of the highly-acclaimed Ivor Novello Awards is a huge success," he adds.
Virgin Megastores' brand and business development director Jenny Wilson says, in addition to the sponsorship, the retailer plans to devote part of its marketing budget for the coming year to the event. Virgin will have branding rights at the concert, while Wilson says the retailer will jointly promote the event.
There will also be in-store activity, notably around its flagship Oxford Street store, which will host a press conference for the event in February or March. It will also stage an after-show party following the concert.

David Gray (pictured) was yesterday awaiting the results of the year's closest battle yet for the number one spot, with little more than 1,000 sales separating his A New Day At Midnight from Gareth Gates' 5 Records-issued What My Heart Wants To Say, as Music Week went to press. Gray's album has been the subject of a low-key campaign with little upfront promotion and marketing so far from East West, while its first single The Other Side is still another five weeks away from release. "The feedback from the last album was the fans want to judge it on the merits of the music and luckily radio have been playing Dead In The Water," says East West managing director and Gray's A&R, Christian Tattenfield. "Retail said the album would not be anywhere near to Gareth Gates. By December, we will be selling a lot more than now."



Industry boosts spend on C5 ads

Channel 5 is gaining importance in the record industry's mediabuying plans, with music campaigns advertised on the channel rising by 44% year-on-year during the first nine months of 2001.
Although the station still only commanded a small percentage of the total £14.0m spent in the third quarter, compared with ITV and Channel 4, figures newly compiled by Mediacoop show record company spend on the channel in the nine months to September has increased by a massive 50%.
Mediacoop, an association of factor David Swannell, who compiled the

figures exclusively for Music Week, says much of the rise on C5 comes down to improved films and programming and the switch of Home & Away from ITV1 to the channel. "Home & Away delivers good family audiences and young kids who are ideal for record companies," adds Swannell.
The figures show that total record company TV advertising in the quarter was slightly down, by 3%, from £14.4m in July to September 2001. The number of projects promoted was also down 18%, from 311 last year to just 255 in this quarter.

Retail looks to 'pay-day effect' to lift sales

Retailers were counting on the "pay-day effect" over the weekend to trigger the Christmas rush after flatter-than-expected sales last week for a series of releases.
Virgin Megastores' trading manager for chart and singles Gareth Perry says the early part of the week provided something of a "white-knuckle ride" with market sales to the end of Thursday falling far short of a predicted 20% to 25% increase, despite big new albums from Gareth Gates, David Gray, Marc Street Preachers and Nirvana.
"But to the end of the week, sales were significantly up, suggesting the pay-day effect," says Perry. "We are quite confident that the depth of the release schedule is better than for many years."
HMV's product director Steve Gallant was resolutely upbeat, pre-

TOP SHIPS
U2 - Best Of 1980-1990 (Island/UMI-Island) 500,000
Blue - One Love (Innocent) 400,000
Bady Drawn Boy - Have You Fed The Fish? (Twisted Nerve/XL) 120,000
Tom Jones - Mr Jones (V2) 85,000
Justin Timberlake - Justified (Jive) 85,000
Shaggy - Luchy Day (MCA/Universal) 60,000
Source: record companies

dicting that robust week-on-week and year-on-year sales would continue into December, with key albums from Bady Drawn Boy, Blue, Shaggy, Justin Timberlake and U2 on the release schedule this week.
"The David Gray and Gareth Gates albums were going to come in at

lower volumes than the record companies expected, but there are a lot of big albums out each week now and it's still eight weeks to Christmas," says Gallant.
BMG's sales director Brian Ross said at the end of last week that hopes were high that the weekend would provide the kick-start the market needs. "The market seems particularly flat this week, but retail believes this Saturday could be big because everyone's just got paid," he noted. "Let's hope this is the starting point of the Christmas rush."
Warner commercial director Alan Young suggests that the best is yet to come.
"People would have expected more sales this week with all the albums out, but with David Gray we haven't had a single out yet," he says.

Songwriting legends join Mits tribute

Two of the greatest songwriting partnerships in the history of popular music are set to be among those handing down the tributes at tonight's (Monday) Music Industry Trusts Dinner to Sir Elton John and Bernie Taupin.
Jerry Lieber and Mike Stoller, as well as Burt Bacharach and Hal David, figure in an all-star video being screened at the Incentives Media-sponsored event, taking place at London's Grosvenor House Hotel, Hollywood actor Kevin Spacey will over the award.
Bacharach pays tribute to how quickly the pair write. "You've written magnificent songs, really magnificent," he says on the video. "You dazzle me sometimes with the speed with which you write them. It takes my breath away."
Carole King, James Taylor and

Brian Wilson are among others halling the two UK writers, as is Yoko Ono, whose late husband John Lennon made his last concert appearance on stage with Sir Elton. "My favourite Elton and Bernie song is, of course, Empty Garden which you wrote as a tribute to my husband John Lennon after his passing," she says. "It touched Sean and me deeply."
Sir Elton and Taupin follow in the footsteps of such luminaries as John Barry and Sir George Martin by being honoured at the event, which supports Nordoff-Robbins Music Therapy. Sir Elton told Music Week that he is excited to be receiving the award. "It's a very big honour, to be honest, because it's from the record industry," he said.
● Sir Elton John and Bernie Taupin profile, p8

newsfile

BSKYB POACHES MORDEE FROM VH1
BSkyB has poached MTV station VH1's current head of programming Peter Mordeu (pictured) to become its first head of music television. His appointment comes ahead of the launch next year of three music channels. Mordeu has been with MTV for 12 years, programming and scheduling for MTV Europe, VH1 UK and VH1 Classic.

**JAMIESON ACCEPTS BOARD MEETING INVITATION**

Aim and the BPI signalled a new era of co-operation last week when BPI executive chairman Peter Jamieson accepted an invitation to attend the indie trade body's board meeting. Although director general Andrew Neftles has joined Ain board since then, it was Jamieson's first appearance since taking over the new role at the BPI. The current working and funding agreement between the two bodies expires at the end of the year.

SONY CORP TOPS 6.9% REVENUE INCREASE

Sony Corp's music division saw revenues rise 6.9% year-on-year to £47.3b (\$1.2bn) in the second quarter ending September 30, although the operation suffered an increase in operating loss of ¥5.6b (\$46m) compared with a ¥5.3b loss the previous year. It blamed this on costs associated with restructuring and talent. Sony Music Entertainment (SME), which generated 71% of the division's sales, saw a 1.5% lift due to increases in DVD manufacturing for film and games.

SMITH MOVES UP TO KISS 100

Christian Smith, who joined Entertainment Kiss 100 in February from the Galaxy Network as music co-ordinator, has been promoted to head of music at the London-based station. He will report to programme director Simon Long.

MTV UK & IRELAND LAUNCHES INTERACTIVE TV SERVICE

MTV UK & Ireland last Friday launched an interactive TV service for this year's MTV Europe Awards. It allows viewers to interact directly with MTV, including placing their votes in each category, while giving them access to event information. As part of the service, there will be a "live chat" element, allowing viewers to talk to artists via SMS as soon as they leave the awards stage.

VICE MAGAZINE LAUNCHES IN UK

New York-based youth magazine Vice has launched in the UK with 70,000 copies of its first issue being distributed for free in record shops, fashion stores, bars, universities and sex shops. The magazine is aiming to cover a range of sectors, from music to politics and humour.

WILLIAMS ASKS VOICE TO COMMUNICATIONS BILL DEBATE

EMI/Capitals's Robbie Williams (pictured) has added his voice to debates about the Communications Bill as part of an All Party Music Group meeting last week at the House of Commons. MFM chairman Keith Harris and BPI director general Andrew Yeates were among those who participated at the event which was coordinated by the Music Business Forum, while Williams underlined in a submission the "extremely important access point" radio had provided him through his career.

TON DOWD DIES

Record producer Tom Dowd, whose many credits include working with Eric Clapton, Aretha Franklin, Otis Redding and Neil Young, died at the Florida nursing home aged 77 on December 22 of a respiratory illness. He spent more than 25 years as Atlantic Records' staff engineer.

m w playlist



BADLY DRAWN BOY - Have You Fed The Fish? (Twisted Nerve) In a world of disposable pop wannabes, genuine talent becomes an altogether more valuable commodity (album, November 25)

FLOTATION TOW WARNING - The Specialist Tape EP

Compiling new material from the maverick dreamers. Anyone excited by the sonic possibilities of The Polyphonic Spree should investigate immediately (single, November 25)

CHEEKY GIRLS - Cheeky Song (Touch My Bum) (Multiple) Silly songs has officially arrived with this city singing for the prize of most annoying song... ever (single, December 4)

DANIEL BEDINGFIELD - If You're Not The One (Polydor) A song strong enough to earn the UK writer plenty of attention as a future songwriting star (single, November 18)

THE WELLS - More Heat Than Light EP (Blanco y Negro/WEA) The captivating vocals of Tim Andrews can take on Liam Gallagher and Richard Ashcroft any day (single, November 25)

JOY ZIPPER - American Whip (13 AMP) Second album from the harmonious Americans who draw in production assistance from the likes of David Holmes and Kevin Shields. Cool (album, out now)

LIAM LYNCH - United States Of Whatever (Global Warming) Expect a student to shout "whatever" at you in the street thanks to this song, which is listed at Radio One (single, November 18)

MISSY ELLIOTT - Under Construction (Elektra) Plenty of old school hip hop flavoured alongside some edgy beats on this superb return from the sublime Miss E (album, November 11)

MEDICINE: Wet On Wet EP (Wall of Sound) Vocalist Shannon Lee (daughter of Bruce) joins veteran multi-instrumentalist Brad Laner for his Wall Of Sound debut (single, tbc)

BDARDS OF CANADA: Twolam (Warp) This reissue will put a stop to the bidding madness on eBay (album, November 25)

TOP Awards ups the ante in quest to surpass competitors

TOP Awards producer Robin Ashbrook is aiming to turn the event into the world's most-watched UK-produced music awards show.

Ashbrook will tap into the brand's influence in more than 100 countries globally to give as wide as possible exposure for the event, which makes its second annual appearance on November 29 at the Manchester Evening News Arena.

"I want to make the TOP Awards the biggest UK-produced music awards show, which in terms of potential audience reach we have already achieved because of our worldwide audience. I want to put it to the top of the pile," he says.

Ronan Keating is lined up to host this year's event, while a joint performance by Kylie Minogue and Gomez. Sponsor of the Fisherspooner-remixed Come Into

My World will form one of the showpieces of the event. Other performers confirmed include Blue, Gareth Gates and Will Young.

"We also want to deliver a big rock band of some substance from this year and there will be a big stage presence, with Ms Dynamite and Craig David and Moby performing with their bands," says Ashbrook, who adds that the rest of the line-up will be influenced by public voting for the show.

The TOP Awards forms part of a raft of music awards events held in the run up to Christmas, preceded by the Smash Hits Poll Winners Party on November 24 at the London Arena and aired live by Channel 4. It also follows last Thursday's ITV spectacular, The National Music Awards. The final of Record of the Year will be broadcast on ITV1 on December 7 and will be preceded by five preview shows.

by Martin Talbot

The inaugural MusicWorks conference comfortably surpassed its 250-delegate first-year target as it launched in Glasgow last week.

Event director Neil Butler, of organisers UZ Events, says some 400 delegates turned up in Glasgow for the three days and nights of panels and live gigs.

Butler, a co-owner and founder of Brighton's famed Zap Club, says commitment for the event is long term. The first year event was backed both by the Glasgow City Council and Scottish Enterprise.

Butler, a co-owner and founder of Brighton's Zap Club, says, "We are very happy with our first event. We have exceeded our delegates target and we have had very positive reactions. We are certainly here to stay."

Butler stressed that the long-term ambition was for MusicWorks to be viewed as an international conference, which just happens to be staged in Glasgow. International attendance was good, he said, with 14% of attendees coming from outside the UK. Some 43% were from Scotland, with a further 43% from England and Wales.

In the opening interview of the event's first day, former Virgin

Busy debut bodes well for MusicWorks' future



Butler: "We are here to stay"

Records president Paul Conroy bemoaned the decline of the skill of marketing within the music business. "It has become about the standard taking a half-page in the MME," he said. "It has lost a lot of energy. There are a whole range of things that we have got to learn again. We have lost the art of marketing."

Conroy also called on senior experienced executives to try to give something back to the industry. "I am rather disappointed when people take their pay-offs and leave the industry," he said. "I wish they would plug something back in and use their experience in this business."

In a later panel, two MPs called on the music industry to use their trump card in influencing the nation's Parliamentarians - their artists.

"Artists are your greatest asset," said Tory shadow secretary for

Traffic street teams set for 20K recruits

Polydor's one-time senior product manager Lisa Faulstich is aiming to put in place a network of 20,000 street team members across the country, as part of a newly-launched regional marketing operation.

"Traffic, which specialises in work for music and lifestyle companies, has recruited a team of 10 regional representatives in cities around the UK, to coordinate youth campaigns in their particular areas. This will include services such as jukebox servicing, leafleting and promotional drops."

On top of this, Traffic, which is already handling projects for Universal and a number of independentists, is building an extensive network of street teams. Faulstich aims to reach her target of 20,000 team members aged between 14-22 by January. They will spread the word about a project in exchange for free records, tickets and merchandise.

Culture Media and Sport John Whittingdale. "MPs are human. I met Richie Sambora and Jon Bon Jovi as a result of being an MP. The industry would be very silly if they didn't use their artists."

At another panel, Music Zone founder Russ Grainger said music piracy plays no part in the decline in record sales.

"It's a irrelevant in my opinion," said Grainger, speaking at the retail therapy seminar last Friday. "It's an excuse to hide the incompetence of record companies. The malaise we keep hearing about in the business is self-inflicted."

Grainger said more retailers need to demand better product from record companies. "I'm not just here to sell music. I love the business but hate what goes on in it. I have a duty to store up and say to record companies that we think a lot of what they do is wrong," he added.

Even before the conference's opening gigs, MusicWorks could already claim its first major label signing. Quarantine, a band who comprise three teenagers from East Kilbride and Lanark, were confirmed as one of BMG's first new signings since David Fielder took over as head of A&R two months ago.

Glasgow's Barras facing bootleg crackdown

Scottish music pirates operating in Glasgow's Barras market are facing a major crackdown, following a top-level meeting between the Government, BPI and retail groups to stamp out illegal trading there.

Scottish Home affairs spokesman Bill Aitken was among those attending the meeting at the Nova Hotel last Friday to tackle what is renowned as the "worst" market for pirates in western Europe. BPI anti-piracy chief of operations David Martin describes it as a haven for organised crime gangs and protection rackets.

He adds that the meeting, which



Martin: bootlegs a 'disgrace' also involved the Glasgow Retailers' Forum, the Federation Against Copyright Theft and the European Leisure Software Publishers' Association, was designed to put concerted pressure on Glasgow City Council "to clean up the market's act and its dodgy

dealers". In recent months, there have been several seizures of bootlegged and counterfeit product in the market worth millions, which Martin calls a "disgrace".

"The market is run and licensed by the council," he says. "It is responsible for it. It needs to enforce its trading standards and health and safety measures to run the market properly."

Martin adds that the BPI is offering support and advice in understanding, although it is understood that closure of the historical market is unlikely because it is a major tourist attraction.

The music industry – and the hip-hop community in particular – was sent into shock and mourning last week following the tragic slaying of pioneering DJ Jam Master Jay aka Jason Mizell of Run DMC (pictured). The 37-year-old, long an outspoken opponent of violent gang culture, was shot last Wednesday evening inside a recording studio in New York's Queens district. Jam Master Jay and his fellow rappers Run (Joseph Simmons) and DMC (Darryl McDaniel) were pioneers of early hip hop with classic tracks such as Rock Box, My Adidas, Mary Mary, Run's House and Walk This Way, which they produced with Aerosmith. They were working on the follow-up to their last studio album – 2001's *Crown Royal* – to coincide with their 20th anniversary this year. Many dignitaries, senior directors, marketing and media at Arista Records and BMG Heritage in New York, says, "All of us are deeply saddened. Run DMC were the true innovators and creators of hip hop. They've set trends and made history and their impact will continue to be felt for generations to come."



Love remains in R1's sights despite resistance from Xfm

by Paul Williams

Radio One is gripped in a drawn-out battle with Xfm over presenter Zane Lowe, as it urgently looks for a successor to Steve Lamacq and the Evening Session.

The MTV presenter, who hosts Xfm's Music-Response request programme five days a week, is the national station's prime target as it looks to fill the gap in its timeslot to Thursday evening, schedule once Lamacq leaves the slot.

However, Xfm bosses are holding firm over Lowe, who still has a year or more to run on his current contract with the Capital-owned London station. It is understood that a direct approach made by Radio One has been met with a defiant "no" from Xfm.

Radio One is well aware that the clock is ticking in its bid to find a successor to the Evening Session, after confirming back in August that the programme would be axed at the end of the year. An announcement of some kind is likely to have been made in the next month, but the station is so determined to poach Lowe that it may come up with a temporary solution until he finally becomes available.

"He's a real talent," says a station insider. "It would be great for him to be on the station."

Two internal candidates are also being considered in case station executives cannot nail their man, although a Radio One spokesman says, "No decision has been made."



Lowe: bound by Xfm contract

Whatever the outcome, the replacement for the Evening Session – part of Radio One's weekday schedule since 1991 – will also be a new vehicle for new music, cutting across genres. "It will take the best music from all the specialist shows across the week," says the insider.

Coldplay help BMG lift publishing share

Coldplay's *A Rush Of Blood To The Head* led BMG Music Publishing to a new market share high in quarter three, as the three biggest publishers' shares were all clawed back.

Paul Curran's company recorded a combined 34.0% share to move up to fourth place, after it claimed 100% of the Coldplay album and significant shares in titles by Eminem, Nelly and Pink, which were all among the period's top 10 biggest sellers.

EMI Music, despite falling to its lowest share in two years, remained overall leader with 20.5%, while its two nearest challengers Universal (16.3%) and Warner/Chappell (15.1%) also lost share on the previous quarter. EMI finished top in the individual singles and albums tables, with 21.6% and 19.5% respectively. **Full analysis next week**

mw comment AWARDS OVERKILL ON THE HORIZON



Awards, awards, awards. You can't move for them these days.

I suppose we should be encouraged and, perhaps, a little flattered that music has so much cachet. The fact that ITV screens the National Music Awards and Record Of The Year, the BBC shows the TOP10 show and the Mercury, and C4 broadcasts the Smash Hits event should show us just how attractive music has become as a ratings sander. And there are, of course, great promotional vehicles.

Yet, it is still a cause for concern. The proliferation of such shows can only impact on the Brits, the industry's official awards event, and its status in the market. After all, how does the casual, occasional music fan or consumer differentiate between the Brits and the rest?

There is also a very serious danger of overkill. I'm fed up with constant promotions of the same faces trotting up steps to gather their gongs. After all, how many door-stops does Kylie need?

For all that, this week's news about the Ivor Novello Awards is worthy of some celebration. The Ivors has long been the music industry's secret gem. But, for the first time this year, its magic is to be opened up to public access.

Key to the plans is the fact that the British Association of Composers and Lyricists have achieved a skilful sleight of hand; capitalising on the Ivors' very special magic, they are building the profile and celebrating the excellence of this award, without letting the genie out of the bottle.

Bacs – and its forerunner Basca – have long resisted the urge to let cameras into the main event. They might long since have succumbed to the temptation, but they knew that TV would have changed the event forever.

By staging a separate concert in front of an audience of punters and on national TV, Bacs are able to have their cake and eat it. As things stand, the Ivors is yet to be confirmed. I doubt there will be a problem.

Finally, Glasgow welcomed the *Music Industry* last week. The very first *MusicWeek* was modest, but encouraging, event that should be supported.

The arrival of another conference in the already crammed UK calendar will not be welcomed by everyone. But the UK needs a focus for intelligent, invigorating debate – every other key market in Europe has one, after all.

In the City was the UK's conference of choice for many years, but it has – by popular consensus – lost much of the spark of its inaugural years.

Whether *MusicWeek* can become a new ITC, is a moot point. But it is in the end a competition created by its existence can only help focus some minds and deliver the conference that the UK industry needs and deserves. **Martin Talbot**
martin@musicweek.com

Rees to helm Q as ABC cut

Q magazine has landed its fifth different editor in two years, as the Emap title reels from a sharp dip in revised ABC figures.

The magazine, one of 14 Emap titles that had to be issued new figures last week after the originals breached ABC rules, suffered a slip in average sales from 180,168 as previously stated for the first half of the year to 160,950. This represents a year-on-year dip of 19.6%.

The new figures coincided with the arrival of Kerrang! editor Paul Rees to the Q hot seat, with its previous incumbent Danny Eccleston moving across after a year in the job to work on a new Emap music magazine project.

Emap Performance's risk manager stresses the changes are not at all related to the revised ABC statistics and says the magazine is on course for a rise when the figures for the second half of the year are released.

He also plays down the fast turnover of incumbents in the Q hot seat, describing it as a very "draining" role and one which incumbents

EMAP'S REVISED ABC FIGURES

	Original	Revised	Revised % change
	Jan-Jun 2002	Jan-Jun 2002	Jan-Jun 2001
Mixmag	100,338	74,070	-26.2%
Q	180,168	160,950	-10.7%
Smash Hits	190,177	145,149	-26.9%
	Original	Revised	Revised % change
	Jul-Dec 2002	Jul-Dec 2002	Jul-Dec 2001
Mixmag	100,277	91,844	-10.4%
Smash Hits	200,212	182,712	-9.3%

Source: ABC

may also undertake for a certain period.

"What we've been successful at is rotating people around the company and getting them involved in different projects," he says.

Rees is joined at the magazine by Kerrang! managing editor Phil Alexander, whose responsibilities are being extended to take on a Q editorial director's role. However, he will continue his involvement with Kerrang!, which has its own radio station via the newly-launched, BBC-backed digital terrestrial TV service Freeview.

Henderson himself is working on one of two new Emap magazine projects, which he says will be music-related. He will be joined by Stuart Williams, who moves across from being brand manager for rock and

will also be given the role of rock publishing director when Maddy Ballanryne takes maternity leave at the end of the year.

For the other new project, Eccleston will work with Mojo editorial director Paul Trynka and IPC title *Wallpaper's* one-time creative director Paul Kurzia, who joined Emap last month as its first group art director.

Meanwhile, Emap Performance editorial director Andrew Hanson suggests the planned closure of *Ministry of Sound's* *Ministry* magazine will create more opportunities in the market for Emap's own dance title *Mixmag*. Its circulation was cut back in the revised figures, from 100,336 to 74,070, a drop of 26.2%.

Industry unites to lobby on Copyright Directive

The music industry is aiming to head off any disastrous impact of the hard-core EU Copyright Directive in the UK with a single strong message to the Government from a coalition of trade bodies.

The BPI delivered last Thursday its 22-page submission, which was the result of consultation with Aim, Alliance Against Counterfeiting & Piracy, British Music Rights, Educational Recording Agency, IFPI, Musicians Union and GPL.

BPI director general Andrew Yates says, "The regulations have a potentially enormous effect for the music industry. This significance has meant that across the music industry there have been discussions and industry consultation at an almost unprecedented level."

British Music Rights also entered its own 16-page consultation document on the implementation of the Copyright Directive. Director general Frances Lowe says the 16 "optimistic" that the Government will consider its proposals seriously and draft regulations appropriately.

The Government's target for bringing the new regulations into force is December 22.

newsfile

KITTENS SAMPLE ELO

A new Atomic Kitten track featured on their forthcoming single *The Last Goodbye* will be serviced to media this week in addition to the main track, which has already been added to playlists at Radio One and Radio Two ahead of its release on November 25. Be With You, which samples ELO's *Last Train to London*, is not available on the Kitten's current album *Get The Feeling*.

SONY RE-RELEASE RAVENOTES

Following their major deal with Columbia UK, Sony is preparing to issue the debut EP from Danish act The Ravenotes in December. The release of *Whip It On* will be preceded by a limited-edition single, *Attack Of The Ghost Riders*. *Whip It On* was originally issued by Danish label Crunchy Frog. The band are currently recording their debut album in New York.

THIS WEEK'S BPI AWARDS

15 > 10 Albums: Alicia Keys *Songs In A Minor* (three-times platinum) Iron Maiden *The Number Of The Beast* (platinum) Lenny Kravitz *Greatest Hits* (platinum) Richard Ashcroft *Human Conditions* (gold) Various *Young Gilded And Back* (gold) *Supergrass Life On Other Planets* (gold) *Credence Clearwater Revival Chronicle* (gold) *OST Save The Last Dance* (silver) LeAnn Rimes *Twisted Angel* (silver) Neil Young *Weld* (silver) Singles: Atomic Kitten *The Tide Is High* (gold) DJ Sammy *Heaven* (silver)

Source: BPI. Table shows latest new awards in the seven days to *Friday Magazine* 3, 2002

Spears sniffs out new producers for revamp

by James Roberts

Britney Spears is hoping that a series of collaborations with some of Britain's premier songwriters will help reinvent her sound for her next album.

The singer was in London last week to start sourcing material for a new album, which is set to see her take a new musical direction.

UK writers Guy Chambers, Guy Sigsworth and William Orbit are among the first names to begin writing with the Spears on tracks for a fourth album, which is due in the second half of 2003.

French dance legends *Daft Punk* are also in the frame to work with Spears in the New Year. The two parties have already begun discussing song ideas ahead of sessions.

"It's one of those opportunities that might develop into something," says a source close to Daft Punk. The surprise pairing is understood to have been orchestrated by Zomba Music, which publishes both Daft Punk and Spears.

Chambers wrote three tracks with Spears last week in London's Strongroom studios. One of the tracks, *Sacred*, sees Spears adopt a rawer sound than that of recent polished R&B hits such as *I'm A Slave 4 U*.

"Britney definitely wants to push things on musically to get away



Spears (left), Daft Punk: potential collaboration on the cards

from the somewhat tried formula of her recent material," says a source close to the pair. Spears' third album, *Britney*, sold less than half the number of units than its predecessor, 2000's *Oops... I Did It Again*.

The sessions with Chambers, who is published by EMI Music, announced his split with long-time writing partner Robbie Williams.

It is understood that Chambers declined to accept an exclusivity clause in his contract with Williams, instead choosing to have the freedom to work with different artists. Chambers' other new projects include girl band The Licks.

Meanwhile, Spears has also called on two writers responsible for some of Madonna's most acclaimed work. Guy Sigsworth — also one half of Universal Island duo *Frou Frou* and former keyboard player and songwriter for Bjork — has been working with Spears on several tracks for the album, along with William Orbit, the creative force behind Madonna's career-rejuvenating *Ray Of Light* album in 1998.

Cathy Dennis is also among the UK writers who have been asked to get involved in the new Spears album.



Medium 21: new release

Universal/Fierce Panda joint venture launches

Temptation Records, the new joint venture label between Fierce Panda founder Simon Williams and Universal, launches this week with its first releases and an event featuring the label's first two signings.

The label's first release comes from Northampton quartet Medium 21, who have previously released three singles independently.

"Fierce Panda will continue as usual, but I now have an avenue to sign acts for the long-term instead of seeing other labels come along and sign them," says Williams. Fierce Panda's string of singles have included the very first releases by a host of big acts, including Coldplay.

Temptation's second signing, The Rain Band, also release their debut single this week through Fierce Panda, before moving onto Temptation in the New Year.

"The remit of Temptation is to develop good, organic artists," says Universal label managing director Paul Adam, who struck the deal to start the label with Williams. "We will give them the space to grow, taking a medium to long-term view on things."

Both Medium 21 and The Rain Band will play at Temptation Records' launch night on Thursday (November 7) at London's Metro club.

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Telstar artist Harry (pictured) has recorded a cover of Belouis Some's 1986 hit *Imagination* as the soundbed for a high-profile TV advertising campaign for a leading cosmetics company, which is due to start in February 2003. Telstar is preparing to use his exposure from the multi-million pound advertising campaign to drive awareness of the artist, whose debut Flood-produced single *So Real* entered the Top 75 last week. Harry's cover of *Imagination* will be another cover, of Salt-N-Pepa's 1985 hit *Push It*, which has featured as a live favourite from a number of recent live shows.

Wozencroft fills A&R post at EMI-Chrysalis

Capitol Records president Keith Wozencroft has made his first A&R appointment since taking charge of the EMI-Chrysalis label, in addition to his long-time role at the helm of sister label Parlophone.

Matt Edwards this week joins the company as A&R manager from Hero Music, the publishing arm of XL Recordings.

The move is the first step in an A&R overhaul at the label, which last month saw the departure of A&R director Alan Peli, whose pop signing D-Mac has also parted company with the label after just one single release.

Wozencroft is expected to make further appointments, both internal and external, in the coming weeks.



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US chartfile

SANTANA HIT
BILLBOARD PEAK

Salim Supernatural sold more than 11.1m copies and their current single The Game Of Love (featuring Michelle Branch) is a Top 10 hit, so it comes as no surprise to find their new album, titled



Shaman, entering the chart at number one this week. With sales of 229,000. That is 18 places higher and four times as many sales as Supernatural managed in its first week, although it did eventually top the chart on three separate occasions. Like Supernatural, Shaman finds the veteran group, convened around guitarist Carlos Santana, employing a stellar selection of guests, including Brits Dido and Seal.

Martina, Rod Stewart's forwenture is revived as his **H**ad To Be You... The Great American Songbook, enters at number four with sales of nearly 115,000. That easily beats the number 50 debut/peak of his final Warner Music studio album Human, which moved 33,000 copies on its first week in February 2001 and was his lowest-peaking regular album since his 1969 debut Rod Stewart Album. Warner followed up in November with the compilation The Very Best Of Rod Stewart, which debuted even lower, at number 69, and eventually reached number 40. That album, which holds at number 48 this week, has sold more than 682,000 copies to date, more than twice as many as Human.

There are also Top 20 debuts this week for Foo Fighters (One By One, number three), Destiny's Child's Kelly Rowland (Simply Deep, number 12), sacred singer songwriter Michael J Smith (Worship Again, number 14) and R&B/pop diva SW (A Girl Can Mack, number 15). Faith Hill's Cry not only loses its crown to Santana, but also suffered a 58% downturn in second-week sales to 195,000.

The Rolling Stones' Forty Licks slips 4-9, while other notable Brits in the top half of the chart are Coldplay (37-42), Floetry (40-53), Peter Dinklage (43-63) and Bond (61-87). David Bowie's (pictured) Best Of Bowie debuts at number 70 and at number 108. The first position is for the single-disc version, the latter for the two-CD set, with sales of 15,000 and 10,000 respectively. Had they been combined, they would have charted at number 38.

Finally, Eminem lands his first number one single with Lose Yourself surging ahead of Kelly and Kelly Rowland's 10-week topper Dilemma — although Nelly lands this week's highest debut, entering at number 69 with Air Force One.

Alan Jones

David activity hits top gear as Europe awaits second album

by Joanna Jones

Craig David is immersing himself in the "schedule from hell" as he prepares to return to the European market after an 18-month gap with second album *Slicker Than My Average*. David, who spent a large part of the last 18 months developing his position as one of the UK's most successful musical exports to the US, now looks to re-establish himself in Europe where his previous album, *Born To Do It*, became a huge-selling album in every key territory.

"It is hard, as he has been out of this market for 18 months and a lot of things have happened in that time," says Telstar Music Group international CEO Graham Williams. "He has to re-establish himself. We have gone for a global release and it is the schedule from hell, but when you have an artist who is as enthusiastic about the album as he is it makes the



David: 'schedule from hell'

job easier — but it is still a huge task." Williams forecasts a minimum, 10-month global campaign for the new album which Telstar hopes will top 10m worldwide sales. "We sold 7m globally on the last album and we are looking to outsell that this time — the album is creatively good enough and Craig is good enough," he says.

David is currently in rehearsals for the live European launch of the November 11-released album which is due to take place in Paris next Wednesday at a 1,500-capacity club venue in front of invited guests, com-

petition winners and French fans. A press conference for European media will follow the next day.

A strong start of *Slicker Than My Average* has already reaped Top 30 airplay positions in Germany (30), Italy (18), France (30) and Japan (18), while the track is on high rotation on Spain's three biggest networks and is starting to pick up at Scandinavian radio.

While Williams says radio in the Netherlands has been slower to come on board with the track, he is confident that European radio programmers are responding favourably to the new set, which has an initial slip of 2m units globally. "Flava is a defining single and a choice which was meant to mark a point of difference," says Williams. "Now radio programmers have the album, they are coming on board."

Telstar will face the challenge of

integrating David's return to the European market with continuing promotional demands in the US, where he is set to perform on a string of major TV shows following his UK and mainland European visits next week. A series of high-profile European TV performances include Italy's Rai 2, Germany's TV total and a 90-minute live set with full band which is being recorded for EMI Live.

Meanwhile, David returns Stateside for US TV promo and an in-store PA at Virgin Megastore in New York's Times Square on November 10 before coming back to the UK to appear at the TOTP Awards on November 29. Other UK promo includes an upcoming letter with Jools Holland performance.

"Nobis promotes Craig David better than Craig David and the more exposure people get to him live and on TV the better," says Williams.

Vivendi set to distribute UMI content in new JV

Universal Music International (UMI) and Vivendi Music International have launched a joint venture division to focus on the wireless distribution of music and entertainment.

VU Net For Mobile will harness UMI's repertoire, licensing content to telephone companies for onward distribution to consumers, initially in the key European markets of the UK, France, Germany, the Netherlands, Spain and Italy.

Units of the new division, which will offer ringtones, logos, dedications and mailbox personalisation as its core service, will be based in UMI's studios in each country.

UMI's strategic marketing division catalogue marketing manager Richard Ganter has been appointed to oversee the music content which VU Net For Mobile will use.



Users of MSN, Tiscali, Freeserve, Wanadoo and hmv.co.uk will be able to stream, download and burn tracks from the likes of Jay Z (pictured), Eminem and Enrique Iglesias following a licensing deal struck between Universal Music International and O2D. Under the agreement, which is the first pan-European agreement of its kind by UMI, the major will license 25,000 tracks within six months from mid-November to the online distribution service's subscription platform WebAudioNet. The agreement takes O2D one step closer to being able to offer repertoire from all five major record companies, after earlier deals to license music from BMG, EMI and Warner, and helps boost its catalogue of available tracks from 110,000 to 150,000 by Christmas.

Universal's e-Labs division's e-commerce vice president Ian Moss says, "The music industry needs to develop or support new, legitimate models for the distribution of music, including digital music subscription services." O2D CEO Charles Grimsdale says, "This is a big step. The kind of services we are offering are starting to look very competitive with the pirate services."

Rod returns to premier league after Top Five Billboard entry

J Records founder Clive Davis says he has been left overhyped by the US Top 50 debut of Rod Stewart's first album for the label.

It Had To Be You — The Great American Songbook arrived last week at number four on the Billboard 200, marking a significant turnaround in the veteran singer's chart fortunes across the Atlantic. It soundtracked 115,000 sales in its first week, more than triple his previous studio album Human, which was issued by Atlantic in 2001, and debuted at number 50.

Following an initial US shipment of 400,000, another 350,000 orders have now flooded in for the new album whose chart debut coincides with a number one entry for Ariana artist Santana, whose Grammy-winning comeback with Supernatural was overseen by Davis.

"We are all thrilled and that includes Rod," says Davis. "It is a really gratifying response which has overwhelmed us. This is an artist



Stewart: November 18 UK release with a classic voice; he grew up with these songs and he feels them so keenly and it is his concept which he came to me with."

The Stateside campaign for the October 22-released album has been anchored by a series of high-profile TV appearances on the likes of Good Morning America and the Barbara Walters Show, while A&E has scheduled a two-hour special on the album next week.

"We never expected radio to pick

up on it but Clear Channel are doing a special on the album in the next few weeks and stations all over the US are surprising us by adding it to their playlists," adds Davis. "I just cross my fingers and we do our work, but it deserves to do well in the UK."

Launched with live events in New York and LA, The Great American Songbook is a full UK release on November 18. The veteran singer is flying into the UK for a week of promo, including a string of major TV slots before the launch, with appearances on GMTV, Parkinson, Children In Orchestra and the Royal Philharmonic Orchestra and Steve Wright's Radio Two show.

BMG UK marketing manager Emma Powell says, "The launch coincides with the gifting period and I think we'll see a mixed audience of traditional music buyers and those who would not normally buy a Rod Stewart album, but who love those kinds of songs."

UK and French markets compared in new report

London's French Music Bureau has unveiled an unparalleled new report, comparing the UK and French markets, two of the most buoyant markets in the global industry.

The 82-page document — published in preliminary form at MusicWorks in Glasgow last Thursday — assembles comparable data on both markets, highlighting differences, including:

- supermarkets' domination of the French market, accounting for 42% of all sales; compared to 49% accounted for by specialists in the UK market
- more than 20,000 new CD albums being released in the UK in 2001, compared to 2,670 in France
- the lack of pirate radio in France, where radio is strictly regulated

The report also includes an outline of UK marketing processes, written by former Virgin Records marketing executive Mark Anderson.

The complete report, which is designed to help executives in the French industry to understand and work in the UK market, is due for publication at Midem in January.

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Forthcoming Releases

Albums

Various - 420 West Vol.2
Paul Carrack - Still Groovin'
Delirious - Access d. Live
Delirious - Top Mode (video collection)
Sallypicon - Various
Various - A Night In Cumbland (DVD)
Sallypicon - Various
Various - Celtic - The Legend Lives On
Sue Lane - Quality Time
The Wurzels - Never Mind The Bullocks

DEPTCD 5
PCARCD 4
LIVECD 3
VIDEO 2
SATVCD 1
ABSOLVD 1
DEPTCD 6
RSCD 2016
ZEN 00282

Singles

Asanti - Do That Thing
Masters At Work - Backfire
Soda Club - Take My Breath Away
Lemonesechi - Swing My Hips
Rachel White - Cinderella's Playing Out
Paul Carrack - Where Did It All go Wrong
Draw - She Wants Me
Katy Llerena - Heat Of Colour
Basal - Thank We're Alone Now
Resonance Q - Somebody
Interactive - Forever Young
Rip & Fil - I Wanna Dance With Somebody

CDCCN 88
TSCDN 4
TSCDN 33
SUCTCD 3
CWE 1001
CDPCAR 107
CDKPIRE 2
CDKLOBE 271
CDKLOBE 287
CDKLOBE 286
CDKLOBE 293
CDKLOBE 275

SHIFTY
disco



Jack Drop - Sun Inside
SHIFTY 0204
Single - FM Royalty -
DISCQUICK 18



Eli Power - Creators
SHIFTY 0205
Single - Let The Sunset
Sleep - DISCQUICK 21



All 66 - Always Music Shty
SHIFTY 0203



The Young Knives - ...are
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Revolver - The Coast is Never
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Unbelievable Truth - "scryrhankys" (SHIFTY 0202)

Revolver - When Your Heartstrings (SHIFTY 0205)

Eli Power - A Dream is Sound (SHIFTY 0120)

Jack Drop - Sun Songs (SHIFTY 2003)

Eli Power - The Winter is Coming (SHIFTY 0109)

C-60 Box Set - The Complete Shifty Disco Singles Club (SHIFTY 0202)

Nought - Nought (SHIFTY 0200)

Pluto Monkey - Little Brenda Blue G (SHIFTY 0203)

Various - John Peel Sounds Of (SHIFTY 9901)

Various - Top (SHIFTY 9904)

Unbelievable Truth - Misc Music (BUSTOY 001)



Silverman - Spirit of Life
MINE 7



Bone Box - Working the
Road BONE BOX 5



Tom Paulin - Tom and
City MINE 2



The Milk and Honey Band -
Key From The Moon MINE 4

Silverman (MINE 7)

"Sweeping symphonies interwine with Massive Attack-esque trip-hop and dubby sunken beats, while soft acoustic rhythms succumb to scuzzy electro fuzz." TIME OUT

Bone Box (MINE 5)

"A beguiling musical tapestry...there really aren't any bones to pick with a record as fulfilling as this..." KERANG - ROCK

Tom Paulin (MINE 2)

"Songs of exquisite beauty mixed with a hard edged classic roughness..." NME

The Milk and Honey Band (MINE 4)

"A rare find - a diamond amongst all that coal..." ANDY PARTRIDGE, XTC

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Stranglers (CD)
ZEN 312



Rachel Stamp (CD)
CRS 006



The Rives (CD)
TRCD 107
Single



Stranglers - Live in
Poland (DVD)
ZEN 00332

STRANGLERS (CD) (ZEN 312)

To celebrate the 25th anniversary of punk the veterans of 32 chart hits went back in to the studio and emerged with "Laid Back". The Stranglers unplugged a collection of the groups' favourite works

RACHEL STAMP (CD) (CRS 006)

Released to coincide with Rachel Stamp's Autumn 2002, four this seminal and often bootlegged Stamp show recorded at the London Astoria is commercially available for the first time.

THE RIVES (CD) TRCD 107 Single

A hybrid between The Police, The Who and Saxon with the live performance and lush reimagined of The Who meeting Blink 182.

STRANGLERS - LIVE IN POLAND (DVD) - (ZEN 00332)

Completely re-mastered to give superb visual and audio quality this is The Stranglers at their very best. From 2002's World Tour this sell-out Warsaw show captures the group at their electric best. Special Features include Biography, Discography and an inside look at the group filmed on their recent trip to Kosovo.

'One of the things I'm most proud of is the lasting relationship with Bernie' — Sir Elton

For a relationship that is one of the most enduring in popular music, there is something of a healthy distance between Sir Elton John and Bernie Taupin. While a star-studded tribute album to the pair's tunes released last decade went under the name *Two Rooms in Salute* of their unique style of collaboration, it could more accurately have been called *Two Continents*.

"The worlds we exist in are so far apart," acknowledges Taupin from his California home, where he really is living the cowboy dream of his childhood. "We very rarely see each other and very rarely talk to each other, but that's not to say there's not a closeness."

Sir Elton, too, observes that the pair have never "clung to one another's coat tails," so much so that when Taupin collects his Music Industry Trusts Dinner award at London's Grosvenor House Hotel with the star this evening (Monday), it will be his first time on British soil in eight long years.

But the separate rooms in which they write — indeed, the separate continents where they spend their lives — obscure what remains a deep affection for each other. "He's the brother I never had and he's the first friend I had outside school and we've never fallen out with each other, despite all



Perfect partnership (left to right): Taupin, Sir Elton

SIR ELTON & TAUPIN: A BRIEF HISTORY

Eurovision's loss has been the music industry's gain, as Elton John and Bernie Taupin turned early failure into one of the most successful partnerships in pop history.

Back in 1969, the pair could not even land that year's British entry for the contest, suffering indignity when their song *I Can't Go On Living Without You* finished in sixth place out of six songs all performed by Lulu. To make matters worse, they were beaten by a tune called *Boom Bang-A-Bang*, which then went on to win the event in an historic four-way tie.

It was further confirmation of their lack of success in writing hits for others. The next step saw the pair's compositions instead. Success was not instant, with the US market initially the most enthusiastic for early albums such as *Tumbleweed Connection*. But by early 1971 the pair were in the UK and American Top 10 with *Your Best Friend*.

That first big hit ushered in a golden era for the two with hit single after hit single and a string of successful

minutes from first seeing a new lyric to having a finished song.

But, while they do literally work in separate rooms, Taupin plays down the vision that he is writing away in one corner of the world, then submits a set of lyrics to Sir Elton and that they never once discuss the song. "When we write songs together, we write them separately," he says. "I present them to him, but very usually, 85% or 90% of the time, I'm in the same place writing because when we're making the record he likes to write in the studio. He'll be in a booth writing and I will give him ideas about a particular lyric. I give him guiding points."

Sir Elton is equally dismissive of the idea that just because he is singing someone else's lyric, he is emotionally detached from the song. "People say you should put more of yourself in the song, but I put a hell of a lot of me in there; it's not that I'm just reading the lyrics," he says. "When I write with Bernie, both of us are raked on the page,"

albums produced by the late Gus Dugdon, among them *Captain Fantastic And The Brown Dirt Cowboy*, which in 1975 became the first in US chart history to debut at number one. The partnership was temporarily ended in 1978 with Gary Osbourne replacing Taupin, who himself branched out to write with other acts, starting with Alice Cooper and later, when reunited with his old buddy, claimed co-writes on such hits as *Starship's We Built This City* and *Hear's Alone*.

The 1983-issued *Too Low For Zero* was the first in more than six years comprising entirely John/Taupin compositions, while seven years later the singer finally scored a solo UK number one single, *Sacrifice/Healing Hands*, the first in which he donated all his royalties to AIDS charities.

Sir Elton, too, started collaborating with other writers, landing an Oscar after teaming up with Sir Tim Rice on *Disney's The Lion King*, but his relationship with Taupin continues, hitting a new sales high in the wake of Princess Diana's death with *Candle in the Wind 1997*, which became the world's all-time biggest-selling single.

The singer does not typically offer his own subject ideas to his lyricist, but such is the instinctive communication between the two, he hardly needs to. This is perfectly illustrated by *The American Triangle*, a song from their most recent album about a young man murdered in Wyoming, simply by being gay.

"He really seems in tune with me," says Sir Elton. "With *Songs From The West Coast* and the song about Matthew Shepard, I never asked for that. He read my mind and he was as outraged as I was. We're pretty much in tune with one another, but we don't live in each other's pockets."

The album, released last October, marks a recent high artistic watermark for Sir Elton and has been widely hailed as his best work in more than two decades. He admits that too many other projects, such as his musical collaborations with Sir Tim Rice, distracted him from giving his complete attention to the previous album *The Big Picture*, released

shortly after the world-record-breaking *Candle in the Wind 1997* single.

"Before we did *Songs From The West Coast*, I was determined there was going to be nothing in the way this time with other projects," he says. "We wanted to make the best album we could."

On Taupin's side, the lengthy gap between studio albums helped, allowing him to build up "an abundance of lyrics." "Because he had been working on other projects, I had plenty of time to build up a pretty big stockpile so that when he came into the studio it must have been overwhelming for him," Taupin says. "I must have written 100 sets of lyrics in total."

To Taupin, the album's simplicity and the "back-to-basics" approach of piano and voice signals the way forward for his long-time partner. "Quite honestly, if I made another record I'd make it more simple, more stripped down than even the last record," he says.

While Taupin talks cautiously with "ifs" about them working together again, Sir Elton is already looking ahead to starting work on a new album next year. At present they are both preoccupied with other projects — Sir Elton with a Billy Elliott musical and Taupin writing with the likes of Steve Earle, John

'I'm not a slave to somebody else's idea and Elton is so used to it now it's become par for the course' — Bernie Taupin

Hiett and Lyle Lovett — but plan to return to the studio next September. Again, expect no distractions to obscure the vision.

"I just don't want to make another sloppy album I haven't given the full time to," acknowledges Sir Elton. "One of my faults is that I'm too influenced by other people. I'm music, sometimes I become a lack of all trades, master of none, but I need to be true to myself."

Sir Elton remains as enthusiastic as ever about hearing new music but, while the likes of Craig David, Ms Dynamite and David Gray excite him, he sadly concludes that too many artists these days are simply mediocre. "Even the major labels have so many mediocre bands that wouldn't have got signed in the old days," he sighs.

"Where are the Freddie Mercurys, the Bowies, the Marc Bolans? Where are the personalities?"

Taupin is even more damning. "Music is at its lowest ebb since its conception; it's appalling. It's either bad or recycled and I'm not interested in being a part of it. I'm at a stage where I'm not interested in what other people think of what I'm doing. I make music I like and hopefully people will like it."

Perhaps the saddest observation is Taupin's hunch that had the pair been starting out now, there would not be a place for them. "The record business has changed, as we all know," he says. "Certainly, if we people think of now making the kind of music we made when we started, we wouldn't stand a chance."

As it is, their songwriting partnership has now outlasted virtually all others, from Rodgers and Hammerstein II to Lennon and McCartney. And, if Sir Elton has his way, there will be many more years of creativity to come.

"One of the things I'm most proud of in my life is the lasting relationship with Bernie," he says. "We will always write together."

Paul Williams

'I put a hell of a lot of me in [the songs]; it's not that I'm just reading the lyrics. When I write with Bernie, both of us are raked on the page' — Elton John

the things fame breaks: success, drugs, boyfriends, girlfriends. There's never been a rift between Bernie and I," says Sir Elton. "He's in California, I live here, we speak every two to three weeks, but we leave each other alone."

Had it not been for Taupin's conscientious mother, however, that friendship might have never got off the ground. She rescued a screw-up letter which the budding lyricist had penned to Liberty Records, sent it off and from there he was paired by the label's Ray Williams with a young hopeful from Pinner called Reg Dwight.

Long before meeting, a collaborative correspondence developed between the two, with Dwight supplying music to Taupin's submitted lyrics. It's a creative pattern which has been followed ever since.

"I've always written to a lyric first and that's the way it works," says Sir Elton, who despite being so eloquently fluent during chat shows and in front of a live audience, admits that if he ever started writing his own words it would instantly kill his career side road.

There have been rare occasions when the writing process has started with the music — among the most famous examples being *Sony's Seems To Be The Hardest Word* — but Taupin says occasional attempts that way round are usually not successful. "From my point of view, it's far more artistically fulfilling for me to be this way round," he says. "I'm not a slave to somebody else's idea and Elton is so used to it now it's just become par for the course. It's much easier to paint the pictures I paint this way round."

Although the confirmed lyricist, Taupin tends to compose using a guitar, which he says gives him a rhythmic idea and acts as "some sort of security blanket." From there he hands over the words to Sir Elton who, at around 85% to 90% of cases, puts them to music. At most, he reckons, it takes 45

intermedia

REGIONAL PROMOTIONS

1 Heaven

DJ Sammy and Yanou FT Do

Data / MOS

What's Your Flava

Craig David

Wildstar

It's All Gravy

Romeo FT Christina Milian

Relentless

3 Brilliant Top Ten Records

3 Fantastic Artists

3 impressive airplay positions

1 Pretty good Regional Radio Promotions Company!!

For more detailed airplay listings see:

ILR chart on page 10.

The official UK combined airplay charts on page 11

Intermedia Regional Promotions

Tel: 020 7266 7702 / info@intermediaregional.com

RADIO ONE

100% **NEW**

Rank	Artist/Track	Weeks on Chart	Peak
1	LIKE I LOVE YOU Justin Timberlake (Live)	22/27	29
2	WORK IT Tony Danza/Maxwell (From The Soundtrack)	19/21	20
3	DILEMMA Kelly Rowland (Universal)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21
11	DIAMOND Who Are You Really (Mercury)	24/28	21
12	DIAMOND Who Are You Really (Mercury)	24/28	21
13	DIAMOND Who Are You Really (Mercury)	24/28	21
14	DIAMOND Who Are You Really (Mercury)	24/28	21
15	DIAMOND Who Are You Really (Mercury)	24/28	21
16	DIAMOND Who Are You Really (Mercury)	24/28	21
17	DIAMOND Who Are You Really (Mercury)	24/28	21
18	DIAMOND Who Are You Really (Mercury)	24/28	21
19	DIAMOND Who Are You Really (Mercury)	24/28	21
20	DIAMOND Who Are You Really (Mercury)	24/28	21

LLR

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21
11	DIAMOND Who Are You Really (Mercury)	24/28	21
12	DIAMOND Who Are You Really (Mercury)	24/28	21
13	DIAMOND Who Are You Really (Mercury)	24/28	21
14	DIAMOND Who Are You Really (Mercury)	24/28	21
15	DIAMOND Who Are You Really (Mercury)	24/28	21
16	DIAMOND Who Are You Really (Mercury)	24/28	21
17	DIAMOND Who Are You Really (Mercury)	24/28	21
18	DIAMOND Who Are You Really (Mercury)	24/28	21
19	DIAMOND Who Are You Really (Mercury)	24/28	21
20	DIAMOND Who Are You Really (Mercury)	24/28	21

TOP 10 GROWERS

Rank	Artist/Track	Weeks on Chart	Peak
1	FEEL Robbie Williams (Chrysalis)	14/15	14
2	STRONGER Sugababes (Island/Universal)	11/12	14
3	LIKE I LOVE YOU Justin Timberlake (Live)	16/17	34
4	MUSIC GETS THE BEST OF ME Sophie Ellis-Bextor (Polydor)	12/13	26
5	I'M GONNA GETCHA GOOD! Shania Twain (Mercury)	12/13	26
6	DIRTY Christina Aguilera feat. Redman (RCA)	12/13	26
7	HEAVEN 10 Sam's 'n' Jason feat. Don't Mess With My Droid	12/13	26
8	DIRTY Christina Aguilera feat. Redman (RCA)	12/13	26
9	YOU AND I (With Him) Ms. Kelly Rowland	12/13	26
10	HAPPY Ashanti (Murder In Mind/Jam)	12/13	26

TOP 10 MOST ADDED

Rank	Artist/Track	Weeks on Chart	Peak
1	LIVE IN A HINDING PLACE Idlewild (Parlophone)	15/15	15
2	FEEL Robbie Williams (Chrysalis)	11/11	11
3	PUR HIM OUT Ms. Dynamite (Polydor)	8/8	8
4	HOLDING ON FOR YOU Liberty X (V2)	7/7	7
5	STRONGER Sugababes (Island/Universal)	6/6	6
6	MUSIC GETS THE BEST OF ME Sophie Ellis-Bextor (Polydor)	4/4	4
7	HAPPY Ashanti (Murder In Mind/Jam)	4/4	4
8	THE LAST GOODBYE Atomic Kitten (Innocent)	4/4	4
9	YOU AND I (With Him) Ms. Kelly Rowland	4/4	4
10	MUSIC GETS THE BEST OF ME Sophie Ellis-Bextor (Polydor)	4/4	4

TOP 10 PRE-RELEASE

Rank	Artist/Track	Weeks on Chart	Peak
1	MUSIC GETS THE BEST OF ME Sophie Ellis-Bextor (Polydor)	1/1	1
2	LIKE I LOVE YOU Justin Timberlake (Live)	1/1	1
3	I'M GONNA GETCHA GOOD! Shania Twain (Mercury)	1/1	1
4	THE GAME OF LOVE Santana feat. Michelle Branch	1/1	1
5	STRONGER Sugababes (Island/Universal)	1/1	1
6	THE SCIENTIST Coldplay (Parlophone)	1/1	1
7	UNFORGETTABLE Westlife	1/1	1
8	JENNY FROM THE BLOCK Jennifer Lopez	1/1	1
9	DIRTY Christina Aguilera feat. Redman	1/1	1
10	FEEL Robbie Williams	1/1	1

© Music Control UK. This ranked by total number of plays on Radio One 03:00 on Sun 27 October 2002. UK and Ireland only. Source: Radio One.

© Music Control UK. This ranked by total number of plays on 46 independent local stations between 06:00 on Sat 27 October 2002 and Sat 28 October 2002. Source: LLR.

© Music Control UK. Chart shows tracks reaching top 10 of previous week.

MTV

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

THE BOLLER

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

WH1

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

STUDENT CHART

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

cc:uk

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

RADIO ONE PLAYLISTS

Most requested videos on the Box, w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
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7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

WH1

Most played videos on WH1 w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

CAPITAL RADIO

Most requested videos on Capital Radio w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

POP

Most requested videos on POP w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

RADIO TWO PLAYLISTS

Most requested videos on Radio Two w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

WH1

Most requested videos on WH1 w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

STUDENT CHART

Most requested videos on Student Chart w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

TOP OF THE POPS

Most requested videos on Top of the Pops w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

RADIO TWO PLAYLISTS

Most requested videos on Radio Two w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/28	21

WH1

Most requested videos on WH1 w/e 31/10/02

Rank	Artist/Track	Weeks on Chart	Peak
1	DIAMOND Who Are You Really (Mercury)	24/28	21
2	DIAMOND Who Are You Really (Mercury)	24/28	21
3	DIAMOND Who Are You Really (Mercury)	24/28	21
4	DIAMOND Who Are You Really (Mercury)	24/28	21
5	DIAMOND Who Are You Really (Mercury)	24/28	21
6	DIAMOND Who Are You Really (Mercury)	24/28	21
7	DIAMOND Who Are You Really (Mercury)	24/28	21
8	DIAMOND Who Are You Really (Mercury)	24/28	21
9	DIAMOND Who Are You Really (Mercury)	24/28	21
10	DIAMOND Who Are You Really (Mercury)	24/2	

THE OFFICIAL UK CHARTS SINGLES

9 NOVEMBER 2002

SINGLES COMMENTARY

by ALAN JONES



It is an historic week for Madonna, who becomes the first female to date to register 50 Top 10 hits, reaching her half century with *Die Another Day*, the theme to the new James Bond film. Her 54th single wins her admission to the exclusive club whose only members are Cliff Richard (64 Top 10 hits), Elvis Presley (56) and Paul McCartney (51, including 28 with the Beatles). *Die Another Day* is the 20th official James Bond film and Madonna's

SINGLES FACTFILE

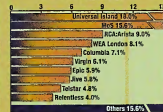
title track serves it well, entering at three to beat the chart peak of the past five (by Garbage, Sheryl Crow, Tina Turner, Gladys Knight and A-Ha) and giving the film its highest chart profile since Duran Duran's *A View To A Kill* reached number two in 1985. Its first-week sales tally of nearly 52,500 easily beats the 31,000 opening of Madonna's last single *What It Feels Like For A Girl*, which reached number seven in April 2001.

A year to the week after registering its second number two hit with lo-fi's Rapture (Zombie Nation's Kernkraft 400 was its first), the Ministry Of Sound's Data imprint takes pole position for the first time, thanks to Heaven by DJ Sammy & Yanou feat. Do. The label was launched in February 1999 with AB's 9PM (Till I Come), which peaked at number 68 at that time, only to re-emerge as a chart-topper on sister label Sound Of Ministry four months later. Heaven is a cover of Bryan Adams' 1985 US number one which reached number 38, while DJ Sammy's version of the song – a worldwide smash – sold more than 115,000 copies last week. Sammy, a 33-year-old Majorcan, is the fifth Spanish act to top the chart in its 50-year history – the fourth being Las Ketchup's *The Ketchup Song (Asereje)* just seven weeks ago.

Heaven is one of three Eighties hits to chart in pop/dance revivals this week, the others being Soda Club's *Take My Breath*

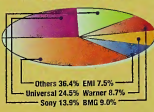
MARKET REPORT

TOP 10 COMPANIES



Figures show last 10 weeks by % of total sales of the Top 10, and are based on figures for 10 labels only of the Top 75

TOP CORPORATE GROUPS

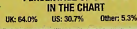


SALES UPDATE



Away (a revival of the Berlin hit that topped the chart 16 years ago this week) which debuts at number 16 and Madhouse's

PERCENTAGE OF UK ACTS IN THE CHART



Holday, a neatly-timed revival of Madonna's 1984 debut hit, which gives the act a number 24 success three months after their update

of Maddy's *Like A Prayer* reached number three. Going back further still, Jan Wayne's high octave treatment of Patti Smith's 1978 hit *Because The Night* debuts at number 14. Apart from Holday, all these singles enjoy their biggest support in Scotland, where Heaven is a runaway number one, while *Because The Night* is number six and *Take My Breath Away* is number 11. And Scotland's first girl group, Lemoncello, show up at number 12, north of the border with their single *Swing My Hips* (Sex Dance), compared to its number 48 placing nationally. Scottish sales represent 78.46% of the Lemoncello single's overall total of just more than 2,000 sales.

Seven singles, seven Top 10 hits – that is the ground record of Craig David, who returns this week after an absence of more than 18 months, debuting at number eight with *What's Your Flava*, the introductory single from his upcoming album *Slicker Than Your Average*.

INDEPENDENT SINGLES

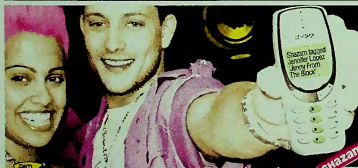
This Week	Title	Artist	Label (copyright)
1	LIKE LOVE YOU	Justin Timberlake	Jive 525432 (P)
2	TOM JONES INTERNATIONAL	Tom Jones	V2 WVR521083 (3M/VP) (P)
3	TWIST 'EM OUT	Dorzi	Renegade Hardware RH40 (SRD)
4	PLAYTIME	Riley	Full Circle FCY945 (V)
5	YOU WERE RIGHT	Bady Drawn Bay	Twisted Nexus/XXL TNX181520 (V)
6	TROPICAL SOUNDCLASH	DJ Gregory	Defected DTW0616215 (V)
7	PURPLE HAZE	Groove Armada	Pepper 523032 (P)
8	LONG DISTANCE	Kurtis Brown	Source 520UR0004 (N)
9	77 STRINGS	Karin Morronk presents Chiorici	Southern Field EC283 (MV/EP)
10	GET TO HAVE YOUR LOVE	Liberty X	V2 WVR5209268 (3M/VP) (P)
11	GIMME THE LIGHT	Sean Paul	VP PCD3400 (P)
12	EMERALD	Bedrock	Bedrock PEALP1705 (ADD)
13	NESSAJA	Scotter	Shelflife Tunes/Edel UK 0142685120 (V)
14	CHILDREN OF THE NIGHT	Nakazon	Jive 525432 (P)
15	ALL THAT (AND A BAG OF CHIPS)	Hi-Fi Beat	Goa CD00745 (P)
16	THE MINE-DIGGERS	Bad Company	BC Recording BCRUNAMI (SRD)
17	FUCK THE VOODOOMAN	Erving Speedrom	TZY TR103X20 (P)
18	SUPERSONG	Rakoc	Tidy Tive TIDT1901920 (ADD)
19	TONIGHT I'M GONNA LET GO	Sylwia Johnson	Jive 525432 (P)
20	REMEMBERTHIN FLAB	Lyfena	Tidy Tive TIDT 1787 (ADD)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Week	Title Artist	Label	This Week	Title Artist	Label
1	LIKE ASIAN DJ Sammy & Yanou feat. Do	Dasta/Minty Of Sound	22	ROUND ROUND	Sugababes
2	HEAVEN	Tom Jones	23	THE TIDE IS HIGH (GET THE FEELING)	Alvin
3	DILEMMA	Roby Roy, Kelly Rowland	24	WHEN I LOST YOU	Barry White
4	DIE ANOTHER DAY	Madonna	25	HOLLYWOOD	Shirley Bassey
5	LIKE LOVE YOU	Justin Timberlake	26	MUSIC GETS THE BEST OF ME	Sophia Ellis Orkin
6	ONE LOVE	Jamiroq	27	I'M GONNA GETTA GOOD	Charlie Train
7	HU FLUW	Big Brother	28	WHAT? GO TO SCHOOL FOR	Busted
8	WHAT'S YOUR FLAV?	Craig David	29	THE GAME OF LOVE	Sandra Lee, Michele Breno
9	IT'S ALL GRAY	Keaton Hester, Christine Milnes	30	COME INTO MY WORLD	Mya
10	KEY SEX LADY	Shaggy	31	SHINY BICO BALLS	Vanessa Williams, Jaxx
11	COMPLICATED	Avril Lavigne	32	TAKE MY BREATH AWAY	Tom Jones
12	JUST LIKE A PILL	Alvin	33	STRONGER	Girls Aloud
13	ELECTRICAL STORM	Island/Def Jam	34	NEW DIRECTIONS	Club Jaxx
14	I'M RIGHT HERE	Sugababes	35	SANCTUARY	En Vogue, Alicia Keys
15	LITTLE BY LITTLE	Shirley Bassey	36	DOWN BOY	Yvonne Burt
16	MY YOUNG BOY	Sean Paul	37	ADRENALINE	The Corrs
17	WHAT CHU LOOKIN' UP	Whitney Houston	38	STARBUCKS	Surf Brides
18	GET TO HAVE YOUR LOVE	Liberty X	39	THE LONG AND WINDING ROAD	The Beatles
19	THE ZEPHYR SONG	Paulini	40	LIUV BETTER	Li'l Louis
20	BECAUSE THE NIGHT	Janet Jackson	41	LOVE GOES ON	Leslie O'Neal

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Shazam TAG CHART

This Week	Title	Artist	Label
1	JENNY FROM THE BLOCK	Jennifer Lopez	BMG
2	UNBREAKABLE	Westlife	EPIC
3	STRONGER	Sugababes	Island
4	LOVE ON THE LINE	Blizz / Squad	East West
5	PRAY	Largo	Parlophone
6	FEUER FREI	Pamela Stein	MCA
7	BOOGIE 2NITE	Tweet	Epicusa
8	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor
9	DON'T WANNA KNOW	Sty FX & T-Power	FFRR
10	SOMETHING'S GONNA ON	A	London

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ALBUMS COMMENTARY

by ALAN JONES



It took David Gray's breakthrough album *White Ladder* two years and five months to top the album's chart – a longer gestation period than any previous number one, other than Tyrannosaurus Rex's *My People Were Fair And Had Sky In Their Hair*, which took nearly four years to achieve the same feat. *White Ladder* topped the chart on its 86th week in the listings, at which point it had already sold

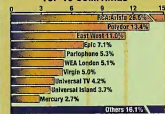
1,556,000 copies, a total which has since increased to 2,396,000. Some of Gray's earlier material has been issued in the interim, but the official follow-up, *A New Day At Midnight*, only hit the streets last week. As you might expect for a successor to an album that is eight-times platinum, it found a large and immediate audience, selling nearly 118,000 copies to earn Gray his second number one.

Although no single album dominated the market last week, the way releases by Eminem, Coldplay and the simultaneous arrival of many desirable albums gives the market a much-needed lift. Overall sales in the artist albums sector increase by 16% week-on-week, as 11 albums make their chart debuts. This includes all of the top four, marking the first time that has happened since October 13 last year, when new releases from Kylie Minogue, Elton John, Ian Brown and Bob The Builder combined.

In an intriguing battle between the organically-achieved success of Manchester-born three-time number one singer/writer David Gray and the meteoric rise of Pop Idol runner-up and Bradford boy Gareth Gates, who is barely half his age, it was Gray who came up trumps, selling nearly 118,000 copies of *A New Day At Midnight*, 10,000 more than his rival. Gates has matched Pop Idol winner Will Young's singles success every step of the way,

MARKET REPORT

TOP 10 COMPANIES



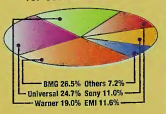
Points show top 10 companies by % of total sales, and corporate group shares by % of total sales of the top 75 artist albums.

SALES UPDATE

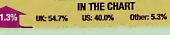


with both achieving three consecutive number ones, including their shared hit *The Long And Winding Road*. But Young has stolen a march

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



on his friend and rival, as his first album from Now On not only captured the number one position on its release three weeks ago, but it

also sold more than 187,000 copies on its first week – more than Gates' disc managed. While contrasting and comparing, we should note that Dave Grohl (artist) wins a moral victory over Dave Grohl (producer). The Foo Fighters' album *One By One* debuted at number one last week, with first-week sales of nearly 91,500, while the self-titled Nirvana best of and more set, which he produced, debuts at number three this week with 7,000 fewer sales.

Johnnycash's *Signs* has been the subject of much critical acclaim over the past few weeks but have still to achieve a major chart there. They made it difficult for journalists to write about their new album by giving it no title other than a symbol which looks like a pair of brackets, and including eight songs – all untitled. The resulting disc debuts at number 49 this week with 7,000 sales, giving them their highest chart position to date – but only just, beating the number 52 peak of 2000's *Agagets* Björk.

COMPILATIONS

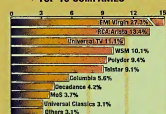
A week ago we were bemoaning the fact that only the top four compilations managed to sell more than 10,000 copies, but a slew of hot new releases bring seven new entries flooding into the Top 12 this week, while nine albums exceed the 10,000 sales mark. Despite this welcome influx, which raises compilation sales by 14% week-on-week, the top two remain the same, with the BMG/Sony/Telstar/Warner collaboration hits 54 remaining at the summit ahead of EMI/Virgin's *Now Dance 2002*.

Sales of both are off considerably, however, with Hits 54 dipping 16% on its previous week's tally to 34,500 and *Now Dance 54* off by 39% to less than 23,000. The latter disc sold just 113 copies more than the week's top new-comer, the soundtrack to Eminem's film debut *8 Mile*.

Naturally, the badmouthed blond features heavily on 8 Mile, garnering an artist credit on four of its 16 tracks, while assisting on three others. Eminem also serves as executive producer of the disc. If he had been more hands-on on the other tracks, the album would have qualified for the artist albums chart where its sales would have earned it a number 15 placing. In the US, where such distinctions don't apply, the album will undoubtedly debut at number one on the *Billboard* chart next week, with first sales expected to be upwards of 700,000. Of the remaining new entries, the highest is Pepsi Chart 2003, which debuts at number five, with first-week sales of nearly 16,000. This is massively down on the \$1,500 opening tally of last year's equivalent, Pepsi Chart 2002, which topped the chart.

MARKET REPORT

TOP 10 COMPANIES

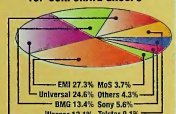


Points show top 10 companies by % of total sales of the top 75 UK acts and the top 75 UK acts.

SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 80.5%
Compilations: 19.5%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	COMFORT IN SOUND	Freder	Echo EGO210 (P)
2	2	LOST HORIZONS	Lemon-Jelly	Impolent Fury/0110X/0160 (V)
3	NEW	(1)	Sam Rolz	Fat Cat/FATC022 (V)
4	4	SONGBIRD	Eve Cassidy	Bliss Street/Hot G121495 (HOT)
5	6	18	Moby	Mute CDSTU00282 (V)
6	8	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzee Blue JBLLUC001X (3M/P)
7	3	UP THE BRACKET	The Libertines	Rough Trade RTRAD00085 (P)
8	11	MELDY AM	Rykospop	Wah! Oh Sound WALL00027 (V)
9	5	IMAGINE	Eve Cassidy	Bliss Street/Hot G121495 (HOT)
10	10	THINKING IT OVER	Liberty X	V2 VYR101782 (3M/P)
11	NEW	NOW OR NEVER	Nick Carter	Jive 922632 (P)
12	NEW	DRUM AND BASS WARFARE	Adam F	Kaos KAO5100C (SR0)
13	7	THE DATSUNS	The Datsuns	V2 VVR 120982 (3M/P)
14	NEW	POWER IN THE BLOOD	Albums 3	One Little Indian TLP3743 (P)
15	12	INTERACTIVE SONIC 7'S	Anti	Infectious INFEC00008 (3M/P)
16	20	SEAN-NIS NIA	Siward O'Connor	R&B Entertainment/RANDC001 (P)
17	9	TOUCHING DOWN	Siward O'Connor	Fall Cycle/FYCYLP010 (P)
18	16	IS THIS IT	The Strypes	Rough Trade RTRAD00010 (P)
19	15	PUSH THE BEAT FOR THIS JAM - THE SINGLES	Scarier	Sheffield Sene/DEL 0011251 (V)
20	NEW	GREATEST HITS	2 Pic	Jive 922662 (P)

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THE YEAR SO FAR... TOP 20 SINGLES

Wk	UK	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOUNG	S
1	1	UNCHAINED MELODY	GARLAND GATES	S
2	2	HERO	ENRICH IGLESIAS	INTERSCOPE
3	3	A LITTLE LESS CONVERSATION	ELVIS PRESLEY	RECA
4	4	ANYONE OF US (STUPID MISTAKE)	DAVID NAVARRO	S
5	5	WHENEVER WHEREVER	SHAKIRA	VPIC
6	6	JUST A LITTLE	LIBERTY X	E2
7	7	WITHOUT ME	EMINEM	INTERSCOPE
8	8	IF TOMORROW NEVER COMES	ROMAN KEATING	POLYGRAM
9	9	DIEMMA	NEELY FLY KELLY ROWLAND	UNIVERSAL
10	10	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER
11	11	KISS KISS	HOLLY VALANCE	LONDON
12	12	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	INNOCENT
13	13	THE LOGICAL SONG	SCOTMIC	SHEFFIELD/TUNES
14	14	LIGHT MY FIRE	WILL YOUNG	S
15	15	CLOURBLIND	DARLUS	MERCURY
16	16	ME JULIE	ALI & BOND SHAGGY	ISLAND
17	17	THE KETCHUP SONG (ASBEEK)	LARS KETCHUP	COLUMBIA
18	18	GET THE PARTY STARTED	PINK	LAFACE
19	19	ONE STEP CLOSER	S CLUB JUNIORS	POLYCOR
20	20			

© The Official UK Charts Company 2002. Last week's position in brackets chart has two weeks ago.

CLUB CHARTS 09/11/2002

COMMERCIAL POP TOP 30

Pos	Album	Label
1	RAY LUNAR	Asphodelia
2	100% PURE LOVE	At Record The World
3	DISCOGRAPHY: LUST FOR LIFE & FELLOW TRAVELLER (MIXES)	Polydor
4	MUSIC GETS THE BEST OF ME (SINGLE DISC BOX)	Dina
5	THE WINDMILL	Mina
6	THE WINDMILL	Concept
7	THE WINDMILL	Concept
8	THE WINDMILL	Concept
9	THE WINDMILL	Concept
10	THE WINDMILL	Concept
11	THE WINDMILL	Concept
12	THE WINDMILL	Concept
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25	THE WINDMILL	Concept
26	THE WINDMILL	Concept
27	THE WINDMILL	Concept
28	THE WINDMILL	Concept
29	THE WINDMILL	Concept
30	THE WINDMILL	Concept

UPFRONT CLUB CHART TOP 40

Pos	Album	Label
1	SHINY DISCO BALLS (MIXES) Who Do You Think I Am? America Inc	Concept
2	IN THIS WORLD (ATROSPHIC/SCIENCE FANTASY MIXES) Moby	Dina
3	DO THAT THING (MIX) (ATROSPHIC/SCIENCE FANTASY MIXES) Moby	Concept
4	HAPPY COLOUR MIXES (MIXES) Moby	Mina
5	THE WINDMILL (MIXES) Moby	Concept
6	THE WINDMILL (MIXES) Moby	Concept
7	THE WINDMILL (MIXES) Moby	Concept
8	THE WINDMILL (MIXES) Moby	Concept
9	THE WINDMILL (MIXES) Moby	Concept
10	THE WINDMILL (MIXES) Moby	Concept
11	THE WINDMILL (MIXES) Moby	Concept
12	THE WINDMILL (MIXES) Moby	Concept
13	THE WINDMILL (MIXES) Moby	Concept
14	THE WINDMILL (MIXES) Moby	Concept
15	THE WINDMILL (MIXES) Moby	Concept
16	THE WINDMILL (MIXES) Moby	Concept
17	THE WINDMILL (MIXES) Moby	Concept
18	THE WINDMILL (MIXES) Moby	Concept
19	THE WINDMILL (MIXES) Moby	Concept
20	THE WINDMILL (MIXES) Moby	Concept
21	THE WINDMILL (MIXES) Moby	Concept
22	THE WINDMILL (MIXES) Moby	Concept
23	THE WINDMILL (MIXES) Moby	Concept
24	THE WINDMILL (MIXES) Moby	Concept
25	THE WINDMILL (MIXES) Moby	Concept
26	THE WINDMILL (MIXES) Moby	Concept
27	THE WINDMILL (MIXES) Moby	Concept
28	THE WINDMILL (MIXES) Moby	Concept
29	THE WINDMILL (MIXES) Moby	Concept
30	THE WINDMILL (MIXES) Moby	Concept

URBAN TOP 30

Pos	Album	Label
1	WORK IT (MIX) "Hottest" Erol	Elektra
2	ROCKY FLOK (MIX) "Hottest" Erol	Elektra
3	THE WINDMILL (MIX) "Hottest" Erol	Elektra
4	THE WINDMILL (MIX) "Hottest" Erol	Elektra
5	THE WINDMILL (MIX) "Hottest" Erol	Elektra
6	THE WINDMILL (MIX) "Hottest" Erol	Elektra
7	THE WINDMILL (MIX) "Hottest" Erol	Elektra
8	THE WINDMILL (MIX) "Hottest" Erol	Elektra
9	THE WINDMILL (MIX) "Hottest" Erol	Elektra
10	THE WINDMILL (MIX) "Hottest" Erol	Elektra
11	THE WINDMILL (MIX) "Hottest" Erol	Elektra
12	THE WINDMILL (MIX) "Hottest" Erol	Elektra
13	THE WINDMILL (MIX) "Hottest" Erol	Elektra
14	THE WINDMILL (MIX) "Hottest" Erol	Elektra
15	THE WINDMILL (MIX) "Hottest" Erol	Elektra
16	THE WINDMILL (MIX) "Hottest" Erol	Elektra
17	THE WINDMILL (MIX) "Hottest" Erol	Elektra
18	THE WINDMILL (MIX) "Hottest" Erol	Elektra
19	THE WINDMILL (MIX) "Hottest" Erol	Elektra
20	THE WINDMILL (MIX) "Hottest" Erol	Elektra
21	THE WINDMILL (MIX) "Hottest" Erol	Elektra
22	THE WINDMILL (MIX) "Hottest" Erol	Elektra
23	THE WINDMILL (MIX) "Hottest" Erol	Elektra
24	THE WINDMILL (MIX) "Hottest" Erol	Elektra
25	THE WINDMILL (MIX) "Hottest" Erol	Elektra
26	THE WINDMILL (MIX) "Hottest" Erol	Elektra
27	THE WINDMILL (MIX) "Hottest" Erol	Elektra
28	THE WINDMILL (MIX) "Hottest" Erol	Elektra
29	THE WINDMILL (MIX) "Hottest" Erol	Elektra
30	THE WINDMILL (MIX) "Hottest" Erol	Elektra

Sign up to the Friday

PRE-RELEASE AIRPLAY TOP 20

NEW RELEASE AIRPLAY TOP 20

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OFFICIAL CHARTS 09/11/2002

10W **music week**



BIG RADIO 1
97-99FM



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SINGLES

	1	2	3	4	5	6	7	8	9	10	Data
	HEAVEN DJ Sammy & Vancou feat. Do	DILEMMA Nelly feat. Kelly Rowland	DIE ANOTHER DAY Mardonna	THE KETCHUP SONG (ASEREJE) Las Ketchup	LIKE I LOVE YOU Justin Timberlake	ONE LOVE Blue	NU FLOW Big Brovaz	WHAT'S YOUR FLAVAZ? Craig David	IT'S ALL GRAY Romeo feat. Christina Milian	HEY SEXY LADY Shaggy	MCA/Um-Island

	11	12	13	14	15	16	17	18	19	20	Data
	COMPLICATED Avril Lavigne	ELECTRICAL STORM U2	WHATCHULOOKIN' AT Whitney Houston	BECAUSE THE NIGHT Jan Wayne	JUST LIKE A PILL Pink	TAKE MY BREATH AWAY Soda Club feat. Hannah Althea	NEW DIRECTION S Club Juniors	THE LONG AND WINDING ROAD SUSPICIOUS MINDS	WILD CATS Will Young & Gareth Gates	THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten	MCA/Um-Island

MASAI
DO THAT THANG
18TH NOVEMBER 2002



ALBUMS

	1	2	3	4	5	6	7	8	9	10	Data
	A NEW DAY AT MIDNIGHT East West	WHAT MY HEART WANTS TO SAY Gareth Gates	MIRVANA Nirvana	FOREVER DELAYED - THE GREATEST HITS Manic Street Preachers	ONE BY ONE Foo Fighters	FROM NOW ON Will Young	MISSUNDAZTOOD Pink	NELLYVILLE Nelly	A RUSH OF BLOOD TO THE HEAD Coldplay	BY THE WAY Red Hot Chili Peppers	Warner Bros

	11	12	13	14	15	16	17	18	19	20	Data
	FORTY LICKS The Rolling Stones	HEATHEN CHEMISTRY Oasis	LET GO Avril Lavigne	ELVIS - 30 #1 HITS Elvis Presley	THE VERY BEST OF Fleetwood Mac	THE DEFINITIVE COLLECTION Stevie Wonder	TOGETHER S Club Juniors	COME AWAY WITH ME Norah Jones	STRIPPED Christina Aguilera	HUMAN CONDITIONS Richard Ashcroft	Virgin/Dexa



www.cw.com
www.officialukcharts.com
www.bpi.co.uk
www.bmr.co.uk

COMPILATIONS

- 1 HITS 54** BMG/Sony/Releem/WSM
2 NOW DANCE 2003 Warner Dance
3 MILE (OST) Releem TV/BMG
4 VERY BEST EUROPEAN OLD SCHOOL BREAKDOWN Virgin/EMI
5 PEPSI CHART 2003 Virgin/EMI
6 WHILE MY GUITAR GENTLY WEEPS Virgin/EMI
7 COUNTRY LEGENDS Virgin/EMI
8 THE CELTIC CHILLOUT ALBUM Digidance
9 CLASSIC FM - SMOOTH CLASSICS Classic FM
10 A WOMAN'S TOUCH Universal TV
11 THE VERY BEST OF SMOOTH JAZZ Univ. Classics & Jazz
12 CHOOSE 80'S DANCE Warner Dance
13 NEW WOMAN - THE AUTUMN COLLECTION Virgin/EMI
14 SMASH HITS - LET'S PARTY BMG/Virgin/Universal
15 THE VERY BEST OF SMOOTH JAZZ Univ. Classics & Jazz
16 WHILE MY GUITAR GENTLY WEEPS Virgin/EMI
17 WESTWOOD 3 Warner Dance
18 I LOVE B Unique
19 DANCE NATION ANTHEMS Ministry Of Sound
20 ORIGINAL HARDCORE Inquest

- 21 SHAMAN** Samana RCA
22 FEELS SO GOOD Atomic Kitten Innocent
23 THE ULTIMATE COLLECTION The Who Polydor/Universal TV
24 ANGELS WITH DIRTY FACES Sugababes Island/Uni-Island
25 COMFORT IN SOUND Feeder Echo
26 SCARLETT'S WALK Tori Amos Epic
27 THE CORAL The Coral DeLacoma
28 OUT OF SEASON Beth Gibbons & Rustin Man Go Beat
29 CRY Faith Hill Warner Bros
30 THE EMINEM SHOW Eminem Interscope/Polydor

- 31 VISIONS** Jakkita Ruin
32 A LITTLE DEEPER Ms Dynamita Polydor
33 GREATEST HITS I/II & III Queen Parlophone
34 SONGS FOR THE DEAF Queens Of The Stone Age Interscope/Polydor
35 FOOTPRINTS Holly Valance London
36 ASHANTI Ashanti Mercury
37 ESCAPE Enrique Iglesias Interscope/Polydor
38 AQUALUNG Aqualing B Unique
39 SONGS IN A MINOR Alicia Keys J
40 GREATEST HITS Blondie Chrysalis

KEY UPCOMING RELEASES

- BLUE:** One Love (Innocent) Nov 4
CHARLOTTE CHURCH: Prelude - The Very Best Of (Sony Classical) Nov 25
CRAIG DAVID: Sticker Than Your Average (Wildstar) Nov 11
ELTON JOHN: Greatest Hits 1970-2002 (Roc-A-Fella/Mercury) Nov 25
S CLUB: Seeing Double (Polydor) Nov 25
JUSTIN TIMBERLAKE: Justified (Jive) Nov 4
SHANIA TWAIN: Up! (Mercury) Nov 18
U2: The Best Of 1990-2000 (Island/Uni-Island) Nov 11
WESTLIFE: Unbreakable - Greatest Hits (S) Nov 11
ROBBIE WILLIAMS: Escapology (EMI/Chrysalis) Nov 18

- 14 21 LUV U BETTER** LL Cool J Der Jam
17 22 WHAT I GO TO SCHOOL FOR Busted Universal
15 23 SHINY DISCO BALLS Who Da Funk feat. Jessica Eve Cream
18 24 HOLIDAY Mad House Serious/Mercury
11 25 THE ZEPHYR SONG Red Hot Chili Peppers Warner Bros
18 26 I AM MINE Pearl Jam Epic
12 27 BLINK Roslie Ribbons T2/Feistar
20 28 MY VISION Jakkita feat. Seal Ruin
19 29 DOWN BOY Holly Valance London
25 30 CLEANIN' OUT MY CLOSET Eminem Interscope/Polydor

- 31 TOM JONES INTERNATIONAL** Tom Jones V2
27 32 LITTLE BY LITTLE/SHE IS LOVE Oasis Big Brother
23 33 ALL MY LIFE Foo Fighters RCA
24 34 DOWN 4 U Ivy Gotti feat. Ja Rule/Ashanti/C Ci/Balmaine/Vita Muziq Inc
18 35 ADRIENNE The Calling RCA
36 BRING IT BACK McAlmont & Butler Chrysalis
30 37 GANGSTA LOVIN' Eve feat. Alicia Keys Interscope/Polydor
37 38 GOT TO HAVE YOUR LOVE Liberty X V2
31 39 LIFE GOES ON LeAnn Rimes Cont/London
40 WHY DON'T WE FALL IN LOVE America feat. Ludacris Columbia

KEY UPCOMING RELEASES

- BLUE:** Sorry Seems to Be The Hardest Word (Innocent) Dec 9
EVA CASSIDY: Imagine (Blix Street/Hot) Nov 11
GARETH GATES: What My Heart Wants To Say (S) Dec 9
POPSTARS RIVALS (MALE): the (Polydor) Dec 16
POPSTARS RIVALS (FEMALE): the (Polydor) Dec 16
S CLUB: Alive (Polydor) Nov 11
S CLUB JUNIORS: Puppy Love/Sleigh Ride (Polydor) Dec 9
WESTLIFE: Miss You Nights (S) Dec 16
WILL YOUNG: You & I/Don't Let Me Down (S) Nov 18
ROBBIE WILLIAMS: Feel (EMI/Chrysalis) Dec 9

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COOL CUTS CHART

as featured in the first edition right down to the last and back by the bygone

Pos	Artist	Label
1	THE BEAT GOES ON! Mr. Slick	Delicat
2	YOU KNOW I'M SINGING	Hepp/Melano
3	YOU KNOW I'M SINGING	Hepp/Melano
4	YOU KNOW I'M SINGING	Hepp/Melano
5	YOU KNOW I'M SINGING	Hepp/Melano
6	YOU KNOW I'M SINGING	Hepp/Melano
7	YOU KNOW I'M SINGING	Hepp/Melano
8	YOU KNOW I'M SINGING	Hepp/Melano
9	YOU KNOW I'M SINGING	Hepp/Melano
10	YOU KNOW I'M SINGING	Hepp/Melano
11	YOU KNOW I'M SINGING	Hepp/Melano
12	YOU KNOW I'M SINGING	Hepp/Melano
13	YOU KNOW I'M SINGING	Hepp/Melano
14	YOU KNOW I'M SINGING	Hepp/Melano
15	YOU KNOW I'M SINGING	Hepp/Melano
16	YOU KNOW I'M SINGING	Hepp/Melano
17	YOU KNOW I'M SINGING	Hepp/Melano
18	YOU KNOW I'M SINGING	Hepp/Melano
19	YOU KNOW I'M SINGING	Hepp/Melano
20	YOU KNOW I'M SINGING	Hepp/Melano



28 weeks at no.1 on the pop tip chart this year... and counting

Any DJ's wishing to apply for the mailing lists, please contact either City-Jones - Eurodisco/son or Matt Records - Hyperactive

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28 weeks at no.1 on the club chart this year... and counting

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Dance Charts email service providing extended information three days before it appears in print.

For more information on the upfront dance charts contact Scott Green on 020 7579 4451 or scott@musicweek.com

TOP 10 BREAKERS

Pos	Artist	Label
1	EMERALD Breaktek	Breaktek
2	MEMORIES (CHOCOLATE) BROTHERS	Madness Records
3	LOVE THE MIGHTY DURAN	Melody Of Sound
4	BREATH (ORIGINAL) / SILENT BEETLE	Sig 'n' Suck
5	OBSESSION (TANGU) / ECHO KIPPERALL	Ego
6	WAKING DANCE WITH EMBROIDERY	Ego
7	JERRY FROM THE BLUE (FRANK)	Conception
8	SMOOTHIE KING	Conception
9	CLUBKID IN THE MEAT OF TOWN	Street
10	CLUBKID IN THE MEAT OF TOWN	Street

CHART COMMENTARY

By ALAN JONES

The Upfront Club Chart is generally dominated by promos for records which are to be released several weeks hence, so the week's chart is unusual in the sense that both the new number one and the highest lower entry are already in the shops. A week after its arrival in the sales chart at number 15, Who Do Funk's excellent retro styled 'Silly Disco' B-side completes its climb to the top of the club listing. The record has actually been heard in the major clubs for much of the year and knows into the top 100 of the club chart in August on Sublim, before switching to Cream. It has been on the chart for 13 weeks, its full chart career being 51-65-55-41-49-50-33-59-51-29-16-4-1.

Meanwhile, Madonna's James Bond theme 'Die Another Day' takes top newcomer honours arriving at number 13, a few days after it was commercially released. Whether Warner Music's late servicing was due to problems getting the mixes finished or a belief that Madonna does not need a big push, it is not certain - but it certainly makes a fine if belated first impression and debuts at number 13 on the Commercial Pop Chart, although pop jocks had to settle for a CD-R while upfront jocks received a 12-track doublepack. At the top of the Commercial Pop Chart, Belgian group Lesage continue their run of single-week winners, moving into pole position with 'Play', just as they did earlier this year with 'Agnie and Something'. Their victory was in some doubt until the final couple of charts were processed however, as fellow Euro act Aquagen are already breathing down their necks with 'Hard To Say I'm Sorry' debuting at number two. Sampling lengthy chunks of the original Chicago vocal, the Aquagen record is another obvious smash for the All Around The World label, and one which has already been huge over much of Europe.

Work it is the title of the latest Missy Elliott single and Dis are doing just that. They topped to the top immediately after it was serviced the weeks ago and it jumped 11-3 on its second week in the chart. It was replaced at number one for a fortnight by Kelly Rowland's 'Dilemma' but has recovered its support every week and sources back to the top of the chart this week, leaving Erick Sermon's 'Heat' - also a former number one - cooling its heels in second place for the fourth straight week.

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MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	1	THE IMMACULATE COLLECTION	Misdoma	Sire 503010C (TEN)
2	2	BRIGHT NOW	Atomic Kitten	Interscope 503002C (E)
3	3	GOLD - THE BEST OF	Spendo Ballet	Chrysalis 503046C (E)
4	4	THE MAN WHO	Travis	Independence 504892C (TEN)
5	5	DORNBOSS WITH MY HEAD AM	Underworld	JBO 503095C (DMV/P)
6	6	THIRTEEN TALES FROM URBAN BOHEMIA	The Dandy Warhols	Capitol 8002000C (E)
7	7	TRACY CHAPMAN	Tracy Chapman	Elektra 9302403C (TEN)
8	8	APPETITE FOR DESTRUCTION	Stone 47 Roses	Geffen/Polydor 6190150C (U)
9	11	THE MISSEDUCATION OF LAURYN HILL	Lauryn Hill	Columbia 503018C (TEN)
10	12	IN UTERO	Nineyard	Geffen/Polydor 47224C (U)
11	13	PEE SOURDS	The Beach Boys	Capitol 527121C (E)
12	14	LIGHT YEARS	John McVie	Parlophone 52944C (E)
13	9	DAYS OF SPEED	Paul Weller	Sony Mid Price 8002002C (TEN)
14	14	THE MASTERPLAN	Big Brother 17082C (DMV/P)	
15	10	THE SINGLES	The Pretenders	WEA 8504602C (TEN)
16	19	STRAIGHT OUTTA COMPTON	N.W.A.	Priority/Virgin 503062C (E)
17	17	MASTER OF REALITY	Black Sabbath	Essential 5300303C (P)
18	18	THE VERY BEST OF	The Pogues	WMS 321890C (E)
19	19	HUNKY DORY	David Bowie	EMI 527131C (E)
20	20	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 429492C (TEN)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	G2.2 - MIX CD BY TIMECODE	Various	Moving Shadow ASHA0049520C (SR)
2	2	OVERDRIVE	DJ Sandy Vs Housetrap	Peterson CD70481 (E)
3	3	TIDES OF TOMORROW	Case In	Hydrax 898666C (SWE)
4	4	CLASSIC CONNOLLY	Eilly Connolly	Pulse PLS0205C (P)
5	4	THE MUSIC OF QUEEN	Royal Philharmonic Orchestra	Emporio EMP00675C (DISC)
6	2	BEST OF OMD	OMD	Virgin 0000A (1E)
7	5	FERRY CROSS THE MERSEY - THE BEST OF	Gary And The Pacemakers	Pulsy PLS0209 (P)
8	6	SONG TO THE SIREN	Ramsey Clark	Mercury 803867C (E)
9	7	GREAT WAR THEMES	Various Artists	E2 E20008C (DISC)
10	8	STRICTLY THE BLUES	Eric Clapton	Pulse PLS0210C (P)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	DILEMMA	Nelly feat. Kelly Rowland	Universal MCG274029 (P)
2	2	LIKE I LOVE YOU	Justin Timberlake	Live 925450 (A)
3	3	WHAT'S YOUR FLAVAZ?	Craig David	Wilder CXW1043 (BMG)
4	4	NU FLOW	Big Brovaz	Epic 672092C (P)
5	5	ONE LOVE	Blue	Interscope (E)
6	6	IT'S ALL GRAYV	Romeo feat Christina Milian	Real Gonez (JMV/TE)
7	7	HEY SEXY LADY	Shaggy	MCA/Int-Island MCG274034 (U)
8	8	WHAT CHUDLOKINAT	Whytey Houston	Arista (BMG)
9	9	LOV U BETTER	LL Cool J	Def Jam 368722 (U)
10	8	I'M RIGHT HERE	Samantha Mumba	Wild Card/Polydor 605932 (U)
11	10	WHY DON'T WE FALL IN LOVE	America feat Ludacris	Columbia 652216 (TEN)
12	7	BLINK	Rosie Robbons	T3 (Atlantic) (BMG)
13	6	DON'T MUG YOURSELF	The Streets	Locked On/679 Recordings 679_007 (TEN)
14	10	TOM JONES INTERNATIONAL	Tom Jones	WEA 521 (DMV/P)
15	9	DOWN 4 U	Ice-T feat. J.R. Rain/Shaquille Balamora/Via	Murder Inc 963902 (U)
16	10	GANGSTA LOVIN'	Ewe feat. Alicia Keys	Interscope/Polydor 497042 (U)
17	11	CLEANNY OUT MY CLOSET	Emminem	Interscope/Polydor 497394 (U)
18	12	ADDICTIVE	Travis Harts feat. Rakim	Interscope/Polydor 497782 (U)
19	13	ALL THAT (AND A BAG OF CHIPS)	Hil St Soul	Big TG1045 (P)
20	15	DI-YA-MI-TIE	Mo'Nique	Polydor 570978 (U)
21	13	TONIGHT I'M GONNA LET	Jiveena Johnson	Jive 825425C (P)
22	14	FEEL IT BOY	Beanie Man feat. Janet	Virgin V500228 (E)
23	17	NOTHING	NORE	Def Jam 62925C (U)
24	2	DAVID GILMOUR: Live In Concert	David Gilmour	Polydor 685228 (U)
25	19	KEEP HER HEADS RINGIN'	Natalie Imbruglia	Universal MCG274028 (U)
26	3	HAPPY	Ashanti	Murder Inc 963925 (Imp) (P)
27	18	SO ROTTEN	Black Tearing feat. Jahmal	Bad Magic MA0102C (U)
28	29	OH BOY	Cam'ron feat. Juicy Santana	Roc-A-Fella/Mercury 603942 (U)
29	25	SATURDAY (000H 000H)	Ludacris	Def Jam 629142 (U)
30	16	DIBITY	Christine Aguilera	RCA 7432192712 (Imp)

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MUSIC VIDEO

TW	SW	Title	Label/Cat No.
1	1	CLUB 7: Carnival	Polydor 825302
2	1	QUEEN: Greatest Video Hits - 1	Parlophone 492949
3	2	DAVID GILMOUR: Live In Concert	EMI 629250
4	3	THE JAM: The Complete	Polydor 883228
5	4	ATOMIC KITTEN: Right Here Right Now - Live	Eagle Vision 590701
6	5	NICKELBACK: Live At Home	Roadrunner 895963
7	6	SO SOLO CREW: This Is So Solid	Independents 60343
8	23	LEP ZEPPELIN: Song Remains The Same	Warner Bros 626329
9	5	THE LAST WALTZ	Various Artists Mgm
10	24	UB40: The Collection	Virgin 500070 (P)

COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	2	YESTERDAY'S MEMORIES	O'Donnell	Resonance RO50200C (NOVA)
2	1	TWISTED ANGEL	LeAnn Rimes	Capitol 50681152C (TEN)
3	3	CRY	Faith Hill	Warner Bros 53624632C (E)
4	4	COME ON OVER	Shania Twain	Mercury 170082 (U)
5	3	HALOS & HORNS	Dolly Parton	Sanctuary 5030126 (P)
6	6	THIS IS A HOME	Nickelback	WEA 85074892C (TEN)
7	8	HOME	Dixie Chicks	Epic 509632C (TEN)
8	5	GOLD	Ryan Adams	Stone 47
9	7	JERUSALEM	Steve Earle	Epic 508482C (E)
10	10	I NEEDED YOU	LeAnn Rimes	Capitol 50681152C (TEN)
11	9	THE WOMAN IN ME	Shania Twain	Mercury 522882C (U)
12	9	WINTER MARQUEE	Ronan Griffith	Rounder RO003022C (PROF)
13	11	NICKEL CREEK	Creek Nickel	Sugar Hill SH02390C (PROF)
14	11	WHEN THE ROSES BLOOM AGAIN	Laura Costrell	Shadeshift 5PT02019A (PROF)
15	15	BREATHE	Beck Nevlin Chapman	Sanctuary 5030126 (P)
16	12	PLAY ME STILL	Isaac Grant	Resonance RO502019 (NOVA)
17	13	CHILDHOOD MEMORIES	Lee Ann Womack	MCA Nashville 170032C (U)
18	16	SOMETHING WORTH LEAVING	Be Good Tanyas	Network 32452C (U)
19	14	BLUE HORSE	Dixie Chicks	Epic 498442C (TEN)
20	20	WIDE OPEN SPACE		

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	MIRVANA	Nirvana	Geffen/Polydor 485222 (E)
2	3	NO ONE	Foo Fighters	RCA 743219242C (BMG)
3	4	BY THE WAY	Red Hot Chili Peppers	Warner Bros 53624640 (TEN)
4	4	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polydor 485444C (U)
5	2	COMFORT IN SOUND	Feeder	Echo ECH043C (P)
6	5	SILVER SIDE UP	Nickelback	Roadrunner 1209482C (U)
7	6	COME CLEAN	Puddle Of Nothing	Interscope/Polydor 485202C (U)
8	7	CRISTMAS IS I II III	John Cale	Peterson 508982C (E)
9	8	BOUNCIN'	Queens Of The Stone Age	Mercury 93205C (U)
10	10	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 53624642 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SHINY DISCO BALLS	Who Da Funk feat. Jessica Eve	Union CREAM2012 (E)
2	2	TWIST 'EM OUT	Dilija	Redgate Hardware RH40 (SR)
3	3	HEAVEN	DJ Sammy & Yanou feat. De	Data Data/ART (BMG/TE)
4	4	PLAY TIME	Ron Size	Full Circle FCY045 (U)
5	5	TROPICAL SOUNDCLASH	OJ Gregory	Defected DFT0081R (U)
6	6	EMERALD	Bedrock	Bedrock PEP17105 (ADD)
7	7	77 STRINGS	Kurtis Mantronik Pt. Charnois	Southern Fried FC035 (SRM/P)
8	8	THE NING-DOOFOIGHT	Bad Company	Commodore BCR0020 (DMV/P)
9	9	PURPLE BAZE	Groove Armada	Poppa 523049 (U)
10	10	HORE AND WHAIT	Orion Top	Data Data/ART (BMG/TE)
11	11	3X DANCE	DJ Shadow	Intan/Int-Island 1015807 (U)
12	12	24 HOURS	J'Majik	Defected DEFMAJ1K (U)
13	13	REQUEM/4TH FLOOR	Lab4	Tidy Trax TDY1781 (ADD)
14	14	THAT FEELING	DJ Cruz presents Groove Foundation	Defected DFT005812 (U)
15	15	BREATHE	Blaize	Slip n' Slide SPL143 (SRP)
16	6	TAKE MY BREATH AWAY	Scoti Club feat Hannah Aletaha	Concept 1020020 (I&M/VE)
17	17	SUNSHINE	Tomaz	Intec INT02016 (U)
18	21	SHINED ON ME	Prase Cats	Pias Records PIASX020K (U)
19	19	SOOUND ADVICE	Roni Size	Full Circle FCY044 (U)
20	20	RITTER PLIP	Siobhan Fahey	God Made Me Hardcore EMMH2013 (E)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LOST HORIZONS	Lemon Jelly	Impotent Fantasy EX014 (SR)
2	8	ANGELS WITH DIRTY FEATS	Sagababes	Intan/Int-Island -JCD0122 (U)
3	5	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/679 Recordings 052745682 (TEN)
4	10	MELODY AM	Rockyops	Wall Of Sound WALLP02 (U)
5	6	DREAM AND BASS WARFARE	Adam F	Kaos KA00501LP/KA00501C (SRP)
6	9	OVERDRIVE	DJ Sandy Vs Housetrap	Positiva 12714X381/CCT 71481 (E)
7	18	DREAM AND BASS WARFARE	Moby	Mute 000126 (SRP)
8	7	HALFWAY BETWEEN THE OUTER AND THE STARS	Felixity Sim	Dist-BRASS 50LP (DMV/TE)
9	3	VISIONS	Jakarta	Rufin RJUNLP/1 - DMV/TE (U)
10	4	NOW DANCE 2003	Various	Virgin/EMI -VJTD00479 (E)

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STORE OF THE WEEK

GROOVES RECORDS

STORE DETAILS

Grooves Records was opened by the then 18-year-old Neil Stevenson in August 1990 in its first incarnation as a 30 sq m store in Kirkwall, the capital of the Orkney Isles. The only independent or specialist music retailer on the island moved to larger 50 sq m premises in 1995, before taking over its current space on Albert Street in 1998.

Store size: 150 sq m
Music stocked: all genres
Areas of specialisation: Scottish and local music, with around 50% of the turnover coming from CDs, the remainder from DVDs, games, posters, T-shirts and books
Rivals: Woolworths, Safeway

- Grooves Records Top 10:
1. **One By One** Fox Fighters (RCA)
 2. **What My Heart Wants To Say** Gareth Gates (S)
 3. **Let Go** Avril Lavigne (Arista)
 4. **Nirvana** Nirvana (Geffen/Polydor)
 5. **Misunderstood** Pink (Polyd)
 6. **By the Way** Red Hot Chili Peppers (Warner Bros)
 7. **A Rush Of Blood To The Head** Coldplay (Parlophone)
 8. **Songs For The Deaf** Queens Of The Stone Age (Interscope/Polydot)
 9. **Comfort In Sound** Feeder (Ech)
 10. **Human Condition** Richard Ashcroft (Hut/Virgin)

NEIL STEVENSON, OWNER

"We are the only independent on Orkney, serving a population of 20,000, with around 6,000 people in the capital, Kirkwall, where we are located. So it's important for us to get deliveries on time because we are the only specialist retailer. And that's our biggest problem stuck out here – deliveries."

Regularly, new releases come in on Tuesday, which is no good for us because Woolworths, who have their own distribution set-up, get them on Monday. And if we reorder on a Monday, sometimes it can take another week before a box gets up here. We never get next-day deliveries and that makes it especially difficult with Christmas coming up, because we have to make sure the stock levels are right. Securitor and Parceline subcontract out to local guys, but it's not their fault. So what we are trying at the moment is to ask the record companies to call off releases earlier in the week for us and get them to us by Monday, because we want to compete with the likes of Woolies. We get the Universal releases on Friday to rack out for Monday, so it can be done – we just need the others to follow suit.

I think the key to our success is that we don't just sell CDs: we stock T-shirts, posters, books, DVDs and games, which contribute about half the turnover of the store. Another important feature of the store is that we do a lot of multi-purchase deals, which people seem to like. All our chart material is priced at two for £22 and around 75% of our rock catalogue is also on offer at two for £22. The back catalogue is especially important – there are 100,000



Grooves: back catalogue plays vital role

visitors coming through every year with many archaeological types among them who aren't interested in newer acts like Fox Fighters, but might want to pick up some older sounds.

Tourists from Scandinavia also make use of the back catalogue, probably because they can pick up things cheaper here. Students are important for us during the vacations when they come back from university – they are into current stars such as Richard Ashcroft. But then we also have a very vibrant local band scene and we will have about 50 albums by these artists on our Orkney catalogue by the end of November. Two of the most popular local groups are **The Smoking Tree Band**, who have an album coming through on a local label, and **Three Peace Street**, whose albums *Lightning Touches* and *Generation* have sold more than 1,000 copies each.

Address: 45 Albert Street, Kirkwall, Orkney, KW15 1HQ
Tel: 01856 872239
Fax: 01856 875555
Website: www.orkneyrecords.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

Baddy Drown *Boy Have You Fed The Fish?* (Twisted Nerve/XL) **Blue One** (Innocent); **Blark** *Greatest Hits/Family Tree* (One Little Lion); **David Bowie** *Best of Bowie (EMI)*; **Tom Jones** *Mr Jones (V2)*; **Shaggy** *Lucky Day (MCA/Universal)*; **Justin Timberlake** *Justified (Jive)*

November 14

Craig David *Sticker Than Your Average* (Widstar); **Missy Elliott** *Under Construction (East West)*; **Elton John** *Greatest Hits 1970-2002 (Rocket/Mercury)*; **TLC** *30 (LaFace/Arista)*; **UZ** *Best Of 1990-2000 (Island/Universal)*; **Westlife** *Unbreakable (S)*

November 18

H & Claire *Another You, Another Me (WEA)*; **Kylie Minogue** *Fever – Special Edition (Parlophone)*; **Pulp** *Best Of (Island/Universal)*; **Shania Twain** *Live (Mercury)*; **Robbie Williams** *Escapology (EMI/Chrysalis)*

November 25

Charlotte Church *Prelude – The Very Best Of (Sony Classical)*; **Whitney Houston** *Just Whitney (Arista)*; **Jennifer Lopez** *This Is Me...Then (Epic)*; **Martine McCutcheon** *Musically (EMI/Label)*; **S Club** *Seing Double (Polydor)*; **Snopce** *Dogg Bad The Cost To Be The Boss (Priority)*

December 2

Charli Baltimore *The (Mercury)*; **Marla Carey** *Charm Bracelet (Def Jam)*; **Darius Gave (Innocent); **Ladytyn Light & Magic** (Invicta HVI/Teletaxi); **New Order** *Retrol (London)***

December 9

Shore *Lord Of The Rings III (OST) (WEA)*; **Swiss Beat** *Swiss Beat*

December 16

Nas *God's Son (Columbia)*

SINGLES

This week

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

November 14

Mariah Carey *Through The Rain (Def Jam)*; **Eva Cassidy** *Imagine (Bliss Street/Hot)*; **Coldplay** *The Scientist (Parlophone)*; **Jennifer Lopez** *Jenny From The Block (Epic)*; **S Club** *Alive (Polydor)*; **Sugababes** *Stronger (Island/Universal)*

November 18

Daniel Bedingfield *If You're Not The One (Polydor)*; **Vanessa Carlton** *Ordinary Day (A&M/Polydot)*; **Wyclef Jean** *Pussycat (Columbia)*; **Leona Lewis** *(Postponed)*; **Sum 41** *Stick Wading Mercury*; **Will Young** *You & I/Don't Let Me Down (S)*

November 25

Atomic Kitten *The Last Goodbye/Bo With You (Innocent)*; **Darius Ruzzick** *(Mercury)*; **Enrique Iglesias** *More (Interscope)*; **Ronke** *Keating feat. Luke Wicks* *Get Tonight (Polydor)*; **Liberty X** *Holding On For You (V2)*; **Scooter** *Posse (Sheffield Music/Edel UK)*

December 2

Ben Jovi *Misunderstood (Mercury)*; **The Cheeky Girls** *Cheeky Song (Touch My Bum) (Multiple)*; **Eminem** *Loss Yourself (Interscope/Polydot)*; **Ms Dynamite** *Put Him Out (Interscope/Polydot)*; **TLC** *Girl Talk (LaFace/Arista)*

December 9

Blue Swire *Seems To Be The Hardest Word (Innocent)*; **Gareth Gates** *What My Heart Wants To Say (S)*; **David Gray** *The Other Side (HVI/East West)*; **Pink** *Family Portrait (Arista)*; **S Club** *Junior's Puppy Love/Sleigh Ride (Polydot)*; **Robbie Williams** *Naughty Girl (London)*; **Robbie Williams** *Feet (EMI/Chrysalis)*

December 16

Death In Vegas *Scorpions Rising (Concrete)*; **Postpatras** *Rivals (mail) (b)*; **Polydot**; **Postpatras** *Rivals (Interscope)*; **Postpatras** *Rivals (Interscope)*; **The Rolling Stones** *Don't Stop (Virgin/Decca)*; **Westlife** *Miss You Nights (S)*

IN-STORE NEXT WEEK: FROM 11/11/02

Andys RECORDS Windows – *Blue, Star Wars: In-store* – *Kylie Minogue, Best Of Bond, Kate Rusby, Blackmore Nights, De Nait, David Bowie, Paul Carraco, Iron Maiden, Kenny Ball, Finzi, Manic Street Preachers, Jon Osborne, Richard Ashcroft, Feeder, Idlewild, Who Da Funk, Doves, Madness, Everything But The Girl, Blondie, Andy Colewell, Julia Forcham, Bert Sharratt, Stereolab, Dirty Vegas, Supergrass, Suede, Rolling Stones, Peter Gabriel, Eva Cassidy, Marlyn Manson DVD; Press ads – Kylie Minogue, De Nait, Finzi, Doves*

OHMV In-store – *Smog, Sweatmaster, Morvern Callar OST, Yeah Yeah Yeahs, Andy Votel, Aare York, After Hours*

Single – *Sugababes: Press ads – S Club, Mariah Carey*

MVC In-store – *100 Greatest Albums, Best Of 2002: Listening posts*

Best Of: *Tom Petty, Sophie Ellis-Bextor, Phil Collins, Eric Clapton; Windows – Elvis*

TOWER RECORDS Windows – *Bodily Drawn Boy, David Gray, Madonnas: In-store* – *Pearl Jam, Xzibit, Athlete, Manic Street Preachers, John Meyer, McAlmont & Butler, Sugar Rus, Primal Scream, Tracy Chapman, Graham Coxon*

Virgin megastores Artists – *Atomic Kitten, Ben Jovi, Oasis, David Gray, David Bowie, Stone Roses, Groove Armada, Bady Drawn Boy, Red Hot Chili Peppers, Pink, Eva Cassidy, U2, Craig David, Big Brovaz, Romeo, Shaggy, Missy Elliott, Pearl Jam, Elton John, Westlife, TLC, Eric Clapton, Frank Sinatra, Fleetwood Mac, Phil Collins, Rod Stewart, Robert Palmer; Compilations – Nov 53, Annual 2003, Classical Gold*

ASDA Singles – *Craig David, Madonna, Romeo, Mad'House, Whitney Houston, Soda Club, DJ Sammy, Shaggy, Jay Wayne, Tom Jones; Albums – Gareth Gates, David Gray, Popp Chart 2003, Manic Street Preachers, Nirvana, 9 Miles OST, Women's Touch, Tony Blackburn, Soul Survivor, Steve Wonder, Christina Aguilera, Faith Hill, Pure Trace, Alicia Keys, Tori Amos, Celtic Chant Album; In-store – Manic Street Preachers, Feeder, Rolling Stones, Holly Valance, Gareth Gates, LeAnn Rimes, David Gray*

PINKIE NETWORK Selects listening posts – *Alabama 3, Jesse Malin, Modjib, Brutal Deluxe, Renoc; Mojo retailers – Catherine Irwin, Jesse Malins, The Contrast, Billy Bragg & Wico, White Birch, The Church, Alabama 3*

WHSmith Singles – *Blazin' Squad, Christina Aguilera, Sugababes, Santana; Albums – Elton John, Westlife, U2*

BORDERS Christmas campaign; **Listening posts** – Selections from the Borders Christmas campaign; **In-store** – Christmas campaign, two for £22, three for two and two for £10 on CDs

Sainsbury's In-store – *Romeo, Twentynine, TLC, Westlife, Lesley Garrett, Anastacia, Darren Hayes, Shakira, Craig David, Virnie Jones, Diana Krall, Steve Wright, Elton John, Missy Elliott, Phil Collins*

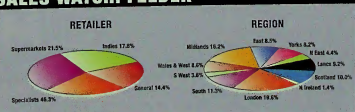
TESCO Albums – *Andre Boccelli: Album – Steve Wright; In-store – two for £20*

WOOLWORTHS Singles – *Bazin' Squad, Christina Aguilera, Santana; Albums – Sophie Ellis-Bextor, Elton John; In-store – Sophie Ellis-Bextor, Elton John, Missy Elliott, Shakira, Platinum Soul, S Club, Sugababes, Craig David, Sugababes, Westlife; Press ads – Oasis, Sophie Ellis-Bextor, Elton John, Blazin' Squad, S Club, Sugababes*

SALES WATCH: FEEDER

FEEDER FEEDER: COMFORT IN SOUND (ECHO)
LW Chart position: 6.

Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of October 26, 2002. Source: OCC.



SINGLE of the week

DANIEL BEDINGFIELD: If You're Not The One (Polydor CD74321959362), Bedingfield shows his sensitive side with this



beautifully-crafted ballad which showcases his vocal range to stunning effect while being less obviously hook-laden than his predecessors. With his first single Gotta Get Thru This still riding high in the US charts and massive support for If You're Not the One coming from Capital Radio, Bedingfield's star continues to rise.



SINGLE reviews



RECOMMEND LIAM LYNCH: United States Of Whatever (Global Warming WAR00417). LA-based Lynch arrives with this social wake-up call in the guise of a grinding rock'n'roll single. One minute and 26 seconds of ranting on the more annoying people in his life. The Radio One C-listed song looks set to strike a chord with disenfranchised youth in the same way that Beck's Loser did back in 1994.

WILL YOUNG: You & I (S 74321981262). As the official single for this year's Children in Need, blanket mainstream media exposure will support this mid-tempo ballad, which is Young's most natural sounding performance to date. But, with a general feeling that the reality pop star genre is on the wane, this will be an interesting iTunes test as for the biggest of them all.

RECOMMEND VANESSA CARLTON: Ordinary Day (A&M 497813-2). The 22-year-old US singer-songwriter follows her Top 10 debut A Thousand Miles with this melodic gem featuring sweeping strings alongside

Carlton's piano. Blasted at Radio One, this should spark further sales of her gold album Be Not Nobody, which has already spent 15 weeks in the Top 75.

LASGO: Pray (Positiva CDTIV182). With the smashes Something and Alone under their belt, the Belgian trio unleash another uplifting slice of Euro-trance with vocals from Evi. Ground-breaking it ain't, but that is unlikely to trouble fans of their pop-dance sound. Backed by a Blasting at Radio One, this should crack the Top 20 with ease.

CHRIS COCO FEAT. PETER GREEN: Albatross (Distinctive DP93). Coco's update of Fleetwood Mac's soaring classic wisely does not rework the original too radically, even to the extent of drafting in Peter Green on guitar. Lazy beats and subtle electronic twists complement the dreamy radio bawls, while remixes from Hybrid, Christian J and King Britt head into more upbeat territory.

KIRSTY HAWKSHAW: Fine Day (Mainline COMAIN002). The haunting techno track Opus III took to number five in 1992 returns to the fray thanks to new mixes from Mike Koglin and James Holden. A repeat of the original's success is unlikely, but the sustained support it has received from clubland should generate modest success.



RECOMMEND RIKKI & DAZ FEATURING GLENN CAMPBELL: Rhinestone Cowboy (Serious/Mercury SER00002). This ludicrous cover-conception sees Glenn Campbell hauled out of retirement for a "scumprod" rendition of his 1975 hit. Undoubtedly a contender for cheesiest record of the year, it has already been a massive hit on The Box and is quickly becoming the song of choice for the dancers across the country. Additional championing from Radio One's Chris Moyles will add lustre to one of the biggest novelty records of the festive period.

THE JEEVAZ: Ghosts (Cowboys In The Movies) (Cowboy COWC004). This second single from The Jeevas' debut album is a sleazy downtempo banger, reminiscent of the Stones' Beast Of Burden, but executed in Cristian Mills' inimitable style. The band have just completed a UK tour.

SUM 41: Still Waiting (Mercury 638312). This is the first single from Sum 41's album Does This Look Infected. This punk band's first three singles and album were all big hits — the follow-up album should replicate this when released a week later.

URBAN RENEWAL PROGRAM: Urban Renewal Program (Ninja Tune ZEN12125). This sampler from Ninja Tune's album link-up with Chocolate Industries is a treat. Mos Def, Aesop Rock, Tortoise, RJD2 and Prefuse 73 all feature on this single, which is sure to cause major ripples in the leafy hip-hop community.

A: Something's Going On (London LONCD471). This latest track from pop-punk album Hi-Fi Serious appears as the band return to the UK in November for their Inner City Sumo Tour after a summer of playing festivals. As well as International

success, the band were voted Britain's Best at the Kerrang! Awards.

HINT: You Little Trooper/Explosion Museum (Ninja Tune/Hombre MEX036). This joint-label release is a joyous guitar-led melodic downtempo gem from the 24-year-old producer. Hint's debut album will be released in January and, on this evidence, it could be a treat.

RADIOACTIVE MAN: Wrecked EP (Rotters Golf Club RGC 007). Keith Tennisonwood has been in great demand recently, producing the likes of Primal Scream and Dot Allison, and here he flaunts his own digital prowess. Mixes from Andrew Weatherall and Mute's Time Wright offer dancefloor mayhem.

HERBERT: Addiction (UK 131EP). This is a poised release from Herbert, whose last album Bodily Functions proved house could be soulful, experimental and almost painfully personal. Here Herbert coaxes Perry Farrell to add a mournful undertone to proceedings while the remnants of Suddenly has a Salvi-esque poignancy.

RL: Once Upon A Time (Rex Records rekt251). This debut EP of cheeky lo-fi antics from Ralph Cumbers shows great potential. It dabbles with electronica but has a refreshing indie ethic, reminiscent of Body Driven Boy's early doodles.

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REVIEWED PULP: Hits (Island/Unidisc CDB126).
Following the band's departure from Island, this 17-track compilation focuses on their four hit albums recorded for the label. All the classic singles are here: Liggsons, Common People, Disco 2000, Help The Aged, Bad Cover Version. A brand new track, Last Day Of The Miners' Strike, is classic kitchen-sink Pulp, which wouldn't sound out of place in an all-conquering Different Class album.

ANDY LEWIS: One By One (Acid Jazz 1465AJM). This is a funny ragged from the founder of the popular Blow Up club. One of a series of seven-inches that the revitalised Acid Jazz label is releasing, it has a hip, authentic retro feel but remains fresh.

RADIO 4: Dance To The Underground (City Slang 2202032). The New Yorkers unleash this souzy punk-funker from their debut album Gotham!, a prime example of the attitude-laden rock/dance hybrid. DFA and playground contribute remixes.

SNOOP DOGG: From Da Chuuch To Da Palace (Capitol CAP177843). Produced by The Neptunes, this rocking cut is lifted from Snoop's forthcoming sixth album Paid Tha Cost To Be Da Boss. Filled with bragging and references to his Caddy and chronic lifestyle alongside a heavy-duty synth riff, it has been blasted at Radio One.

YO LA TENGO: Nuclear War (Matador QUES6472). Yo La Tengo continue their playful experimentalism with rock, jazz and all things avant garde by covering Sun Ra's defiant anthem. The CD includes four mixes, the longest of which clocks in at 15 minutes.

THE MUSIC: Getaway (Hut HUTC0162). This is the second single from The Music's debut album, which reached the Top Five in September. Getaway's hybrid rock dance formula gives it a radio-friendly edge (it is B-listed at Radio One). The band's profile is growing in the US; they have extended their tour with The Vines into December.

THE VELLS: More Heat Than Light EP (Blanco y Negro/WEA NEGL143CD). The Vells were formed a year ago by Finn Andrews, who relocated to London from New Zealand. This promising debut reveals Andrews to have an expressive voice, while the guitar backdrop veers between loud rock and sparsely-picked blues riffs.

ERIC PRYDZ: EP2 (Creedence CRE0203). EP2 is another disco-fueled tech-house stomper from Swede Prydz. It is destined to do the business in the UK's remaining supermarkets, although substantial commercial success looks unlikely.

CRAZY TOWN: Drowning (Columbia 673262). Two years on, Crazy Town's Butterfly seems to have all the hallmarks of a freak hit, and it is Drowning's job to prove such an assessment wrong. But it probably won't, because while it follows a similar formula, it falls short of the standard set.

SUEDE: Obsessions (Epic 6732942). The second single from Suede's sixth album sees Brett Anderson delivering his trademark soaring croon in the intro. The fans will love it. It has been single of the week on Mark & Lard's Radio One breakfast show, is C-listed at Radio Two, and interest should pick up as the band kick-start a 14-date UK tour in Glasgow on October 30.

more long-serving fans. A bonus disc of remixes adds extra sales appeal.

REVIEWED GEORGE HARRISON: Brainwashed (Dark Horse/Parlophone 5419692). This is no unusual record company cash-in, but the genuine last outpourings of a legend recorded shortly before his death. Musically, the long 15-year gap between this and last solo outing Clouf Nine is hardly noticeable as Harrison plays by a familiar cast, including fellow Traveling Wilburys and co-producer Jeff Lynne, drummer Jim Keltner and percussionist Ray Cooper.

H & CLAIRE: Another You, Another Me (WEA 7494622). After a shaky start, the Steps again seem to be back on track with current single All Out Of Love, which carries all the hallmarks of their former group's hits. It should result in healthy demand within the core audience for this debut. The title track is written by Abba's Bjorn and Benny, in a rare post-Abba coup.

ALICE MARTINEAU: Daydreams (Epic 5100152). Boasting a notable musical pedigree — concert pianist grandmother, Def Leppard producer uncle — Martineau has turned out a debut of simple yet pleasing pop songs. It is a shame if it falls on enough attention, she is set to become an inspiration for fellow cystic fibrosis sufferers.

DAVID ARNOLD: Die Another Day OST (WEA 9362483892). The Scottish composer/arranger once again stays true to the legacy of John Barry with the follow-up to his sterling work on Tomorrow Never Dies.

Madonna's title track and a pedestrian remix of the Bond theme by Paul Oakenfold should overshadow the thrills and spills of Arnold's evocative score, which includes a Cuban track alongside joy instrumentals.

THE LIGHTHOUSE FAMILY: Greatest Hits (Polydor 654502). With combined record greatest hits collection contains some big hits. Tracks from the height of the duo's success in 1996 and 1997 include Lifted, Ocean Drive, Raincloud and High. It also features two new tracks as well as Ain't No Sunshine from the Islay Hill soundtrack.

TONI BRAXTON: More Than A Woman (Arista CD74321953362). Braxton's fifth studio set sees her airing somewhat cooler credentials, with a welcome injection of The Neptunes' genius on the sharp and distinctly dark lead-off track Hit The Freeway. With other producers including Rodney Jerkins and Irv Gotti, Braxton ventures into the fields of hip hop, rap and even rock.

THE USED: The Used (Reprise 9362-48287-2). Lead singer Bert McCracken sometimes screams so hard onstage that he spews up his sputa, a fact which helped secure him a love-match with Kelly Osbourne. This derivative album comprises angry, thrash-metal tracks, which are buffed into a shiny, accessible formula.

FLYTRONIX: Cohesion (Far Out FRO007CD). Drum & bass veteran Flytronix — best known for his work on Moving Shadow — returns with this an eclectic, jazzy album. Mixing Brazilian flavoured drum & bass with hip-hop tracks featuring US rapper Jubbent, it showcases a producer able to link the dots between differing genres with flair and ease.

ANDY VOTEL: All Ten Fingers (Twisted Nerve/XL Recordings TNXLD153).

ALBUM of the week

ROBBIE WILLIAMS: Escapology (EMI Chrysalis 5439942). With his profile raised by his new deal with EMI —



among other factors —

Impossible-to-miss release and one which lives up to expectations. By turns echoing the melodies of Sir Elton and Queen, it is a mixture of the mischievous and the mature, its highlight being the excellent, piano-led Me & My Monkey. With radio building for the excellent first single Feel, first-week demand should be massive.



Following his Styles Of The Unexpected mini-album and several singles, Votel delivers his first full-length album. These 15 well-crafted tracks draw on a wide range of influences and are likely to cement his reputation as one of the most consistent and individual producers of electronica today.

STEREO MCs: Retroactive (Island/Unidisc CDB125). This "best of" from Stereo MCs is timed for release two weeks before they kick off a series of UK live dates (beginning on December 3).

The 19-track album features tunes from across the act's four albums, including all the favourites. A new album from the MCs is due for release next spring.

ELPHANT MAN: Higher Level (Greenvee/GRELCD070). Arguably the hottest name in the dancehall right now, Elephant Man stamps his own impressive style all over his latest album with such as Tall Up Tall up and Bad Man A Bad Man

previously only available on seven-inch, this is a must for all fans of basement reggae. **SHAUN ESCOFFERY: Shaun Escoffery (Oyster OYSCD6).** One of UK's unsung soul talents finally gets to release his debut album with this classy offering. With co-writers including Chas, Geoffroy Williams and Ed Case, this set showcases Escoffery's undoubted vocal talents on underground hits Spisee Rider and Days Like This as well as more diverse album tracks.

VARIOUS: Cheebies (JMTV 004400698702). Right in time for Christmas comes this epic collection of the BBC's unerring output of songs for children, putting in Bob The Builder's Mambo Number 5, Bill & Ben's Flobbance and further numbers from Tweenies, Teletubbies, Postman Pat, Fireman Sam and others.

VARIOUS: Winter Chill 4 (Hed Kandi HEDK029). Jazz FM's Mark Doyle compiles this fourth volume in the superb laidback series. Exclusives from the likes of Eric Kupper, Polaroid and Jule Cruse, plus a host of fresh material, ensure the album steers clear of identikit chillout fodder.

This week's reviewers: Gemma Allwood, Dugald Baird, Dave Barrington, Phil Brooks, Jimmy Brown, Joanna Jones, Owen Lawrence, Michele Legge, James Roberts, Aja Scott, Martin Talbot, Paul Williams and Simon Ward.

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ALBUM reviews

REVIEWED KYLIE MINOGUE: Greatest Hits (Jive 9224682). Covering the years 1987 to 1992, this "best of" package offers only a partial picture since it omits Kylie's hits on Deconstruction as well as her recent successes on Parlophone. However, PWL smashes such as I Should Be So Lucky, The Loco-Motion and Better The Devil You Know will undoubtedly appeal to her

CLASSICAL news

by Andrew Stewart

OBOE LABEL TARGETS SPECIALIST MARKET
Strong branding, the distribution might of Select Music UK and a ringing endorsement from actress Jenny Agutter augur well for the November launch of Oboe Classics, the latest in an attractive line of labels devoted to specific instruments. The new line, developed and directed by oboist Jeremy Polmeier (pictured), follows the successful pattern established by Clarinet Classics and Oboe Classics, offering a schedule of releases covering the breadth of the oboe repertoire.

"Putting together a label has many headaches," says Polmeier, "but I'm enjoying the process of creating the product." The initial batch of five titles will appeal directly to oboists, with a collection of modern oboe works, including seven world premiere recordings, Polmeier's performances of music for oboe and cor anglais by Robert and Clara Schumann, and an album of Baroque oboe pieces underlining the label's catholicity. Two albums of recordings drawn from the catalogue of international soloist Hans de Vries and historical recordings of performances by Léon Goossens, arguably the best-known oboist of the last century, complete the launch line-up.

"Parents of children learning the oboe, Jenny Agutter among them, are among the main groups who buy oboe records," says Polmeier. "They have all heard of Goossens. I wanted to cover as much territory with the launch release as possible." Promotion and distribution by Select will be complemented by an internet mail-order facility, part of a no-frills Oboe Classics website created by Polmeier.

"The Vaughan Williams Oboe Concerto, delightful work though it is, does not capture the public imagination like Edgar's

Cello Concerto, for example," he adds. "It's not surprising that there are few oboe discs around and that those out there quickly get submerged. My starting point was to address a small market carefully, with an initial launch covering a wide range of oboe works."

CLASSIC FM TITLE MAKES STRONG DEBUT
The link between certain classical works and a sector of the dance industry, clearly exposed last year by the chart success of the Ministry of Sound's Pure Classical Chillout compilation, was reinforced by the first-week sales figures achieved by Classic FM's latest triple-disc set.

Classic FM's Smooth Classics for Rough Days, released on October 21, entered the pop compilation album chart at number nine, outperforming Dance Nation Anthems and Now That's What I Call Music Vol. 52. Although the flood of classical chillout albums has dwindled to a trickle since the peak of the Ministry album's success, the rise of Classic FM's new title suggests that the market for classical moods remains a healthy if unpredictable one.

Classic FM managing director and programme controller Roger Lewis points to the reach of the network to a young audience and the spread of its own-brand releases as evidence of Classic FM's long-term impact on the classical market.

"More younger people are listening and listening longer to Classic FM than ever before," he says. "We are committed to encouraging new audiences for classical music on the radio and on disc and in the concert hall."

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



ALBUM of the week



RENÉE FLEMING — BEL CANTO: Arias by Bellini, Donizetti, Rossini, Fleming, Orchestra of St Luke's/Summers. (Decca 467 101-2). Early 19th-century lieder

song is not the first genre associated with Renée Fleming's powerful lyric instrument, although she here proves an agile vocal athlete in an enthralling new album of familiar and neglected arias by the three most renowned composers of bel canto opera. Decca's engineers add to the artistic success of this disc, creating an ideally clear, focused sound with plenty of warmth. Fleming's delicate tonal shadings and dynamic gradations in Il Piu Tenero Soon D'Arpa Norvegia from Donizetti's Maria Padilla highlight her command of tasteful bel canto techniques, while her reserves of power add to the album's excitement factor.



REVIEWS

For records released up to 18 November 2002



BETHOVEN: Violin Concerto; Romances, New York Philharmonic/Mutter (Deutsche Grammophon 471 349-2). The packaging and booklet notes for this release underline Anne-

Sophie Mutter's star status and public profile, which was boosted recently when she married André Previn. Her latest thoughts on Beethoven's Violin Concerto were recorded during concerts at the New York Phil's Avery Fisher Hall home. Some critics will no doubt find the results too heavy-handed, stolid even, although there is no denying the passion and intensity of Mutter's work.

VAUGHAN WILLIAMS: The Early Chamber Music, including Piano Quintet in C minor, Quintet in D major, etc. Nash Ensemble (Hyperion CDA67381/2 (2CD)). This two-disc Hyperion set would draw interest even if it didn't contain five world premiere recordings, such is the quality and insight of the music-making on offer. The Nash Ensemble, backed by the company

responsible for the composer's music, received permission to perform a collection of early works by Vaughan Williams deposited in the British Library by his widow for reference only. Their performances set benchmark standards, revealing the romantic passion and inventive quality of such substantial pieces as the Piano Quintet in C minor.

FINZI: Lo, The Full, Final Sacrifice, God Is Gone Up, Seven Unaccompanied Partongs Op.17, etc. Choir of St John's College, Cambridge/Robinson (Naxos 8.55579-2).

Gramophone Award nominations, regular five-figure UK sales returns and glowing reviews have added to the buzz surrounding Naxos's recording partnership with the Choir of St John's College, Cambridge. This, the sixth disc in the series, turns to the choral music of Gerald Finzi and repertoire that is tough to crack. The results fully live up to the album's promotion as Naxos disc of the month for November, especially so in the demanding partongs to poetry by Robert Bridges. Press advertising and PoS material support this key autumn release.

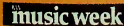
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HOLMES LEADS THE FIELD AS ENERGY BUILDS IN ULSTER

The newly-formed and evolving Northern Ireland Music Industry Commission is helping to raise the profile of Belfast's music industry, while a more relaxed political climate and the success of David Holmes has given the city's musical talent a new confidence. Stuart Baillie reports

David Holmes is bashing away in New York, rehearsing his 10-piece band, The Free Association. A few weeks later, he'll be bringing the show home to Belfast. As with his other projects, it promises to offer a mix of impeccable taste and seat-of-the-pants bravura. But however it crosses the Atlantic, this live experience will surely be special.

So, Holmes has an album to launch and a record company to tend to. His 13 Amp label, co-directed with John Best and Dean O'Connor and backed by Ministry of Sound, is also releasing tunes by Joy Zipper, My Computer and a Belfast act called Vendetta Suite. The next Free Association record is set to be birthed in New Orleans, 2003. In the meantime, Holmes has been in contact with director Stephen Soderbergh about the sequel to *Ocean's Eleven*. If the movie gets the green light, then Holmes will be putting together another soundtrack. The previous time, he highlighted an Elvis track called *A Little Less Conversation*, with famous consequences.

Since he raised the profile of Belfast during the early Nineties with his legendary Sugsawest club, Holmes has been a steady feature in the city. He still creates many of his tunes in his home studio, near the top of the Ormeau Road. And, despite the occasional fractious outburst, he likes the city and the feeling is reciprocated by many of the people. "They're straight-talking and warm," he says. "And their sense of humour is dark and twisted."

The Holmes effect has given other artists and entrepreneurs the confidence to stretch out, but David cites a wider effect, namely the relative cooling of the political climate. The city now has a reasonable array of clubs, bars and restaurants, and on a good



Belfast: straight-talking, warm, dark and twisted

music at the Harp Bar, roaring in the face of a sectarian society. A decade later, and it was *There?y?* bringing the noise to The Limelight, an inspiration to Ash, some kids from Downpatrick, who in turn created their own scene around the Penny Farthing Bar in Belfast.

Many of these acts have shown an excess of energy, attitude and resourcefulness. This

charts with his first single on Skint Records, the irrepressible My House. A regular DJ at the city's premier house and techno club Shine, Kieran has previously released his eclectic work through the *Bugged Out*, *Kingsize*, *Eukabreaks* and *Trama Industries* labels. He specialises in a "party feel", yet Kieran is fairly philosophical about some unscripted chat action and the extra

Vertical, will feature in the TV series *Malcolm In The Middle*, while interest in Japan is reportedly strong. Mark Gordon from the band is glad that a Belfast base has allowed The Olympic Lifts a chance to wing it for a couple of years.

"It is a good place to work in," he says. "You have the freedom here to be able to mess up and then fall sometimes, and then try again. With bands in London, if you suck three times, then that's it. And if you're cynical about it, the fact that you're a Belfast band will make you stick out more than an act from, say, Stoke-on-Trent or Huddersfield. As for the next stage, you have to play a gig in London, or something of that ilk."

Not so long ago, Gordon was the stand-in drummer for the Desert Hearts, who have now stabilized as a three-piece. Their debut album *Let's Get Wowed* appeared on the Rough Trade affiliate *Tugboat* earlier this year. It was a tremendous record; edgy, like Joy Division, high-sprinkle like The Pinks. In Charlie Mooney, they have a prodigious writer and performer, who regrettably, does not have a business handler who can make this skill resonate abroad.

That is also the challenge facing Kidd Dynamo, a wonderful act led by Colin Campbell who cites west coast artists Red House Painters and Mark Eitzel as influences. Live shows are increasingly emotional as a passionate following sing the words and share the anxieties. Such is the incestuous nature of the alternative scene, much of the band comprises another choice act, Trozer AMC. Anyway, thanks to a local business set-up called *No Dancing*, the first American release of Kidd Dynamo will now appear on Let Wing Recordings, with a US tour to follow.

Traditionally, a lot of Ulster talent has drained away. Artists have come up with bright prospects, have met with some local acclaim and have then stalled, unsure of the next move. There have been very few managers able to broker deals. Mary >22

'The advantage of working in Belfast is that you have more time to collect your thoughts. You're not running with the pack' — Johnny Davis, Bright Star

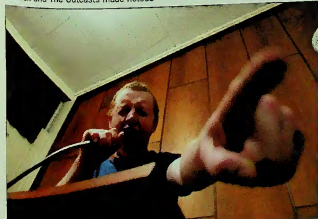
day, you might even use the term cosmopolitan. "It's happening because people feel less threatened," Holmes says. Belfast became a rock 'n' roll city in 1964, when Van Morrison and them started their residency at the Maritime Hotel in the city centre. The next potent era was punk rock, when *Stiff* *Little Fingers*, *Rudi*, *The Ruetz* and *The Outcasts* made riotous

is no bad thing when you're in a territory that's unfairly isolated from both London and Dublin. Also, those spiky traits are part of the dissenter and the individualist. Unfortunately, this does not equate with a consistent music industry.

Still, there is much to be glad about in 2002. Phil Kieran has just grazed the UK

revenue. "At the minute, it's sustaining itself," he says. "I don't have to steal cars any more."

Another Belfast act with a Skint connection is The Olympic Lifts, who have just remixed a Lo-Fidelity Allstars track, *Tied To The Mast*. At the same time, their deal with Bangor Records in Germany continues to yield results. Their last single, *Horizontally*



Holmes: bringing Free Association to Belfast

A&R people have consistently favoured trips to Dublin instead of Belfast. It is not easy to get legal advice, to plan overseas tours, to sort out media promotions. Thankfully, a recently-established organisation, the Northern Ireland Music Industry Commission, has established itself to address such issues.

Despite its unwieldy name, NIMIC has been showing some practical results in the past 18 months. It now has an office and two staff. With the organisation's help, bands have travelled abroad, flagging up interest and making introductions. Critics say that the body does not yet communicate well with its members and that the once-mooted transparency is still rather opaque. On the plus side, there is now a recognised lobbying group and funding is now being sought out for helpful projects, such as a dependable, online database.

"The membership information has become an essential part of what we do," says chief executive Tony Talbot. "The website (nimusic.com) now offers some useful information for bands starting out. Our network is now strong enough to give quality information."

"The international profiling and showcase events at South By South West, goNorth and Midem were great successes. We've produced a magazine and a CD. It's all helped to make people aware that there's an industry here."

Stuart Fleming is the PR and Events Co-



Reindeer Section: overseas sales via Bright Star deal

their act together. The plans that I know of are very encouraging and they are starting to get some kind of an infrastructure. They are getting more people more focused on the whole of Northern Ireland."

Of course, some individuals are content to work for their own brief. Stephen Anderson has been a Belfast-based publicist for more than 10 years. His client list is chiefly American, as he handles the UK campaigns of bands such as Oneida, Good Charlotte,



Kidd Dynamo: US deal through Left Wing Recordings

wherever. But that just doesn't happen now. But it's strange: I know what five bands are playing in New Jersey tonight, but I don't know what's happening in Belfast."

Schism is a PR and events company, based in County Derry. But it routinely impinges on the Belfast scene, recently producing the Big Buzz Awards in the city, which drew in The Hives and various names from light entertainment. It also has a connection with Riverman Records, which

worked in promotions at Island, BMG and Anglo Plugging before returning to Belfast. The label is a joint venture with PIAS, which immediately carries some international clout, particularly in Europe. Its greatest success thus far is with The Reindeer Section, fronted by Ulster man Gary Lightbody of Snow Patrol and featuring a cast of Celtic luminaries from Idlewild, Teenage Fanclub, Arab Strap among others. Together, the two albums have now sold around 55,000 copies across 30 territories.

"We're based in Northern Ireland, but we're not a Northern Irish label," says Davis. "We are not depending on local talent, but as you can see, we are working with local acts such as Corrigan and Iain Archer. We're also in the process of licensing in a couple of records from North America."

"The advantage of working in Belfast is that you have more time to collect your thoughts. You're not running with the pack. The disadvantage is that I spend a lot of time flying. If there's such a thing as short-

'[Belfast] is a good place to work. You have the freedom to mess up and then try again. And the fact that you're a Belfast band makes you stick out more' — Mark Gordon, Olympic Lifts

ordinator for PRS, covering Scotland and Northern Ireland. He is a regular visitor to Belfast and he notes with approval the fact that the city's live income for PRS has increased dramatically in the past five years.

"In a time of recession, that's incredible," he points out. He also speaks highly of NIMIC and its work. "I think they're really got

Thursday and the resters of the Drive Through and Fuelled by Ramen labels. He has also worked records from Bruce Dickinson, Dr John and Thunder.

"In terms of what I do, distance isn't really a factor," he says. "Back in the day, it helped to be in London, where you could meet the *Melody Maker* journalists in the Oporto, or

recently showcased Throat, a Larne band in the loud 'therapy' tradition. The company's Schism Records imprint is currently seeking UK A&R interest in recent signings Edgewater and Pulitzer.

Bright Star is another company from these parts with an international aspect. It is fronted by Johnny Davis, who formerly

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New festival added to capital's music calendar

head thrombosis, I'll probably get it."

Heavy rock gravitates around the Rosetta Bar, plus various events hosted by the Distortion Project, Riff Master General and Zerotronic rule. A self-contained punk scene is largely based around two venues, The Rock Pigge and Giro's. Out of the many contenders, Los Cabras are probably the first act, with much energy and a value system adopted from the Washington DC underground. Many of the alternate types take their volatile conversations to online message boards, such as fastfude.com, which excites and aggravates the readers in equal measures.

Sadly, the punk godfather of Belfast, Terri Hooley, is in less robust condition. For decades, his Good Vibrations record shop was a showcase for local music. His Good Vibes label gave a platform for the likes of The Undertones and Andy White when it was needed. Now he's been buffeted by declining sales and rising shop rates. The shop closed down last month, although the heroic old cuss will surely reappear before long.

The city council's unsuccessful bid for European City of Culture in 2008 has caused the entire arts community here to examine the fundamentals. Sure, there have been many improvements. The city has new venues, a civic focus and many more events, such as Belfast, Rhythm In The City, the Cathedral Quarter Arts Festival and the Tenants-sponsored Vital weekend. Radio 2 recently launched a Live In Belfast session and Janice Long, one of the hosts, was overwhelmed. "We are still buzzing over it," she says. "It's a bit like Liverpool, where the music goes on every pore. Nibbling international are fantastic and Kidd Dynamo as well."

Media outlets such as Radio One's The Session in Northern Ireland and Radio Ulster's Across The Line are now playing more local music. But the questionable allocation of council funding has caused much heartache and their long-standing

If Northern Ireland's lineage of fiery, chart-bound guitar bands has not seen many additions in recent years, it might have something to do with the country's rampant electronic scene.

"This really is an electronic wonderland in Northern Ireland," says Gerard Sheppard of local live promotion company Sound Culture, which organises the annual Belfast event. To recognise the fact, Belfast has spun off a new festival, called digital T, to showcase it all. "There is so much exciting electronic music that we had to find a space for it of its own," says Sheppard.

Digital T takes place each March, while Belfast is fast approaching in its accustomed home of late autumn. Presenting, home-grown acts alongside international bands for the benefit of local audiences and the UK A&R pack alike, Belfast kicks off its fifth run this year on November 27 with a PRS-funded night featuring 16 emerging bands across four venues in the centre of Belfast, including The Emptire and The Linnlight.

Over the course of the festival's 12 nights, it will witness performances from David Holmes' The Free Association, local bands such as Olympic Lifts, Desert Hearts, Kidd Dynamo and Indigo Fury, winners of the Bacardi Hot Press Band Of The Year unsigned band award for 2002.

"We felt the need to address the fact that the local public doesn't always pay attention to what is going on. We put a lot of the best stuff together, so that on the opening night you can maybe catch eight bands in four hours, if you're clever about it."

Of the Irish talent which has trod the boards at Belfast, Snow Patrol, Paddy Casey, Gemma Hayes, Relish, co.uk, Turn, Cuckoo, Turn, Mundy, Juliet Turner and Phil Kieran are

reluctant to allow dance-related events on council property is very disappointing.

Still, the dance scene is in irrepressible form. Labels such as Shine and Shine are coming to the fore. The latter is the spin-off from the Shine club, which has just celebrated its seventh birthday. The first release is Jon Carter's Humanism, which will be followed by the likes of Justin Robertson and locals Phil Kieran, West and Paul Hamill.

"We want to use locally-based artists," says club boss Alan Simms. "But we also want to get Shine guests to produce some

among the most notable acts.

The full range of headlines has yet to be announced, but the Damned and Scratch Perverts are confirmed, as is a DJ set from Alan McCee. Last year's main acts included Jello Biafra, the Fall, Goldie and Alabama Three, while Mercury Rev and Asian Dub Foundation are among those who have graced the event with their presence in recent years.

"It's a rock/pop-based event, but there's a bits of hip hop in there, bits of electronic," says Sheppard. "We try to keep it a little bit left-of-centre."

Adam Woods



Olympic Lifts

special tracks. Pretty much everyone we've approached has said yes. We're astounded by the amount of goodwill there's been."

In passing, the Electronic online scene should be mentioned, plus recording acts The New Aluminists, Sprea, Basic, Braille Acoustics, Bellcrash and Jupiter Ace. The latter is planning a release through Echo in the UK. And, of course, there is drum & bass heavyweight Dominic Martin, aka Calibre, who has just finished another album for Fabio's Creative Sound imprint, while founding a couple of his own labels to

channel some of the 200 or so tracks that he is personally sitting on.

"In reality, I'm not really there," says Dominic. "Only people like Fabio and Goldie are getting my music to play. So far, my strike rate has been good, but I want to get the music out to the people more quickly."

Indeed, if you could create a device to measure musical energy, Belfast would cause it to twitch sporadically into the high numbers. The city has advanced a fair bit, it is by no means perfect. But there is nowhere else its artists would rather be. ■

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