



## newsfile

**EMI ACTS CLEAN UP AT BT OPENWORLD INTERACTIVE MUSIC AWARDS**  
EMI led the field at the inaugural **BT Openworld Interactive Music Awards** last week, winning awards for **Blue** (artist of the year), **Supergas** (rock/midwest artist) and **Pink Floyd** (promotional campaign). **BMG's Clutchmusic** won the major label category at the event, hosted by **Chuck D**, while the **Virgin** fan site won the people's choice award. The other winners were **Darius** (pop artist), **The Streets** (dance/hurban artist), **Ninja Tune** (independent label), **Shazam** (Innovation), **Playlouder's Glastonbury 2002 Initiative** (best use of broadband) and **Groovetech** (online shop).

**BBC ONE PLANS CBCB VOTERS' VOTE TOP 40 SPECIAL**

The BBC is planning a New Year's Eve UK Top 40: CBCB Voters' Vote TV programme based on votes for the best of the 50 top-selling singles of the year. Online voting closes on December 16 and the show goes on New Year's Eve at 4.30pm on BBC One. Acts confirmed so far include Garth Gashes (pictured), Atomic Kitten, Liberty X, S Club Juniors, Darius, Bazin' Squad and Busted.

**MEDIA BRANDS COME TOGETHER FOR SPRING MUSIC FESTIVAL**

**Smash Hits**, **Kiss 101**, **Magic FM**, **Channel 4's T4**, **The Daily Mail** and **GWR** group are among the media partners of the **Spring Music Festival**, which will be held at **Excel** in London on April 12 and 13. **Smash Hits** will host a daytime soundtrack on both days at the 15,000-capacity event, while **Kiss 101** and **Magic FM** will host evening shows.

**ROVIO ACQUIRES NASTEP ASSETS FOR \$5M**

California-based software manufacturer **Rovio** has acquired the assets of failed file-sharing service **Nastep** for \$5m in cash and \$300,000 worth of **Rovio** shares after a US bankruptcy court gave the go-ahead. The remaining assets of the song-swap company, including hardware and computers, are being auctioned off on December 11. **Rovio** is not assuming any of **Nastep's** pending liabilities or litigation.

**EU APPROVES ANTI-TRUST LAW OVERHAUL**

The EU approved a landmark overhaul of its anti-trust laws last Tuesday as it looks to focus its energy into uncovering price-fixing agreements. The reforms, which come into effect from May 1, 2004, will decentralise competition law, scrapping the practice of notifying the EC of business agreements with routine decisions sent instead to national authorities. Controversially, under the changes, EU competition commissioner **Marco Monti** will acquire the power to raid directors' property.

**AIM OFFERING DISCOUNT ON BARES TO \$35M**

**AIM** is offering a £350 discount on travel expenses to **SKSW** in Austin Texas this year. There are a maximum of 15 grants, administered on a first-come-first-served basis. The deadline for applications is December 12 and more details are available at [christel@musicindie.com](http://christel@musicindie.com).

**RAMPING TAKEN UNDER SANCTUARY MUSIC MANAGEMENT'S WING**

**Dance DJ Denny Rampling** (pictured) is moving into the Sanctuary Music Management fold after being taken under the wing of **Pet Shop Boys** manager **Mitch Clark**. The DJ was on the books of **CostaMack's** Management and DJ agency for six years.

**KERRANG! APPOINTS NEW EDITOR**

**Empa's Kerrang!** has appointed its youngest editor to date, **Ashley Bird**, 26, to replace **Paul Reeves**, who recently became editor of sister title **Q**. **Bird** was the magazine's former reviews editor.

## m w playlist

**JAY-Z FEAT FIFTY CENT AND NOTORIOUS B.I.G.** - A Dream (Rock/A&R) **THE GILT & THE CURSE** - The Gift & The Curse (from album, out now) **PANJABI MC - Mundian To Bach Ke** (Showbiz) Still one of the most talked-about records of the moment (single, Jan 20)

**GIRLS ALoud - Sound of the Underground** (Polydor) Engineered to surprise, this could be a track off Sugababes' album, and is the most interesting Popstars offering to date (single, Dec 16)

**LEWIS TAYLOR - Stoned Part 1** (Slow Rhythm) Soulful sounds winning through against the odds, it is only a matter of time before Lewis receives mainstream recognition again (album, out now)

**AVRIL LAVIGNE - Sk8er Bol** (Arista) Hot on the heels of *Complicated*, further proof that Laviigne is leading the pack of no-nonsense pop stars (single, Dec 16)

**BONNIE PRINCE BILLY - Master And Everyone** (Domino) The ubiquitous Will Ohman returns with a delicate selection of acoustic musings, and an effective *live* album (Jan 27)

**JUNJIE XL - Beauty Never Fades** (Roadrunner) Bauhaus meets Beckrock as the Elvis remixer returns to his progressive house roots on this gothic epic featuring Republica's Saffron. The Sasha remains the fix of the pure Batacnic bliss (single, Dec 16)

**JOLEE STATES - Taxi** (Jackline Lee Mix) (Memphis Industries/XL) Andy Dragazis and his *Jackline Lee* remixes sound so good they're througher from the breakfast producer (single, Dec 2)

**ERIC SRUBAN & REDMAN - React** (J Records) Since its third appearance on the *MW* Playlist in September, this track is still on course to deliver the goods (single, Jan 13)

**JOEL EDWARDS - It's A Sin** (unreleased) No-brainer radio hit from an album of gorgeous songs from this emerging contemporary singer-songwriter (demo)

## East West enlists Aerodeon for text message campaign

East West Records has teamed up with mobile marketing agency Aerodeon to launch a campaign to encourage loyalty among fans of its 10-piece pop troupe **Blazin' Squad**.

The subscription service, which is based on a credit system, features text messages from individual members of the band which will be randomised to ensure groups of fans receive different messages at any one time. Fans are also able to exchange credits - which will cost £2 for 20 - between themselves.

"The text club allows us to maintain brand awareness for a longer period and to maintain a strong ongoing dialogue with fans between releases, without incurring large costs," says Amanda Thomson, new media manager at the label.

The campaign is further evidence the record companies are using interactive services to generate new revenue streams from their acts.

**Blazin' Squad: text messages**

Mercury Records has generated significant revenue from a pay-per-view **Deriva** service which charges fans £3 fans to watch video content on the artist's website.

"Some 20% of the registered users on the site have paid for content, which means the site will break even by the end of the year. We are increasingly finding new ways of making revenue from them in their own right," says Mercury's head of new media **Leo Wyndham**.

The service helped **Deriva** scoop the best pop artist deal at last week's **music manager Interactive Music Awards**.

## Parcel delivery acts to get deliveries back on track

by Robert Ashton

Parcel carrier **Securicor Omega Express (SOE)** is introducing a new business proposition in a bid to resolve the crisis in the UK parcel delivery industry, which has been stung by repeated criticism about late and unpredictable deliveries blighting new releases and leaving retailers short of key stock.

The parcel industry was sent into drastic under-capacity earlier this year when **Consignia's Parceline** exited the standard parcels market, leaving around 80m excess parcels to be delivered by its competitors, including **SOE**.

**SOE** sales and marketing director **Simon Veale** says the move placed a massive strain on his company and prompted stinging criticism from retailers and retail body **Barclay**. **Orco Royal Mail** decided to restructure, it was inevitable this would have a major effect on the UK parcels market. The unanticipated extra volume now placed retail pressure on network schedules," he says.

With the Christmas period approaching (**SOE** estimates November will experience a 20% seasonal increase above the average daily volume) some retailers

## KEY MEASURES

- Prioritising music parcels and endeavouring to deliver on Saturdays & Friday deliveries are missed
- Scheduled delivery times for daily customers

were expecting meltdown.

Veale recently met with representatives from **Pinnacle**, **Universal** and **BMG** and **Barclay** operations committee chairman **Paul Quirk**, who has been critical of **SOE** in the past, to help map the situation around with a series of new measures. **Veale** concedes some have been "short term fixes", but says others are going to be introduced permanently and are designed exclusively for the music business.

The key measures include endeavouring to deliver on Saturday if a Friday delivery has been missed, and introducing a dedicated delivery every day of the week. **Veale** says that in the event of a Friday delivery failing for a music customer, the branch will prioritise the delivery and will try to deliver on Saturday. "If Friday doesn't make it, we don't want to hold it until Sunday or later."

## New Academy venue set to open in Glasgow

The Academy brand has a new home in Scotland following **McKenzie Group's (MKG)** acquisition of Glasgow's **New Bedford Cinema** to create the chain's fifth venue.

The 2,500-capacity venue, which joins sites in **Brixton** and **Shepherd's Bush** in London, **Birmingham** and **Bristol**, is set to open in **March 2003** after a £3m refurbishment. It will also be designed to stage smaller 1,100-capacity events in a short-hall format as well as club nights.

A live performance from the **Sugababes** on **March 28** is set to launch the music programme, which will reflect the format of the other venues in the chain. **MKG** managing director **John Northcote** says the company is on course to deliver its three-year plan to open two venues a year, and will be announcing another venue for 2003 in due course.

For **DO's** sake get them there. With new releases it is vital," he says.

The scheduled delivery time plan will see the weekly plan to open two venues a year, and will be announcing another venue for 2003 in due course.

**Veale** says he is still investigating the extent to which it can be rolled out and when it will be launched. **Veale** says the plan has already persuaded his record company clients to give new releases to **SOE** earlier in and they are delivered on Friday for sale on Saturday. The number of hubs - where packages are sent for delivery - has been doubled to eight. "We are anxious to work more closely with the industry next year," he says.

However, **SOE's** recent service still fails to impress some independents. **Adrian Roudou** of **Adrians** in **Wickford**, **Essex** criticises **SOE's** opening hours. "They are closed by Saturday lunchtime and if something goes wrong on a Saturday, no-one will take your call and it might not get there until Monday. Saturday is the day of the week that is most important to our industry and it is totally unrealistic to rely on a service which isn't available all day," he says.

## Radio interests push Chrysalis Group back into black

The strong performance of the **Chrysalis Group's** radio interests were credited in part with sending the company back into the black as it reported pre-tax profits ahead of expectations for the year ended August 31.

Pre-tax profits were £5.8m compared with a loss of £16.8m in the same period last year on sales up 25% to £242m. Group earnings before taxes, depreciation and amortisation (EBITDA) reached £17.2m, a seven-fold increase on £2.2m the previous year.

Chairman **Chris Wright** says the financial year was the "most successful" the company's history", pointing to the group's radio interests, with growing audiences for

## CHRYSLIS'S PERFORMANCE

	Sales (£m)	Change (%)	Operating charge (£m)	Change (%)	Profit (£m)	Change (%)
Radio	491.1	+11.7	9.4	+41		
TV	88.9	+4.4	3.6	+39		
Music	53.8	1.8	+47			
Books	33.9	+47	3.0	+76		

Source: Chrysalis

**Heart** and **Galaxy** stations in the recent acquisition of **BBC**.

By **Largo** music division, driven largely by **Largo Chrysalis** and its publishing arm, increased turnover by 8% to £63.8m compared with £59.2m last year. Its total net publishers' share rose by 5% on the previous year to hit a record total of £8.5m.

**Wright** says he believes the company is in a strong position going forward ahead of any consolidation in the radio industry following the publication of the **Communications Bill**. **Chrysalis** has been identified as a key takeover target for one of the larger media groups. "We will make sure we are in a position when we can dictate to others rather than being dictated to when the time comes," he says.

At the financial presentation in **London** last Monday, the group's corporate affairs director **Lisa Gordon** also announced she would be moving on from her role on **December 31**. She will be succeeded by **Harriet Finney**, currently investor relations manager at **Orange**.

# 3M launches DVD operation as format's UK sales explode

by Robert Ashton and Joanna Jones  
With DVD sales exploding in the run-up to Christmas, independent sales operator 3M is the latest company to seek to diversify from its music roots with the launch of a dedicated division, 3M Vision, to tap into the mainstream DVD market.

3M has increasingly handled more music video and DVD, including projects for Classic label Big Brother and Palm Pictures' video and DVD output, and managing director Dave Trafford says it was time to utilise that experience and exploit the potential of the market. The new division will be jointly headed by 3M's head of sales Cheryl Hutchinson and national accounts manager Jim Kelly, who will report to Trafford.

"Music DVD is a big growth area that I think has been under-exploited," says Trafford. "Record labels are going to know they are dealing with



**3M: Kelly, Hutchinson and Trafford**  
the same team so there is continuity, and having worked on the audio side for many of the same companies 3M Vision will have the information on where geographically acts sell and what retailers will buy in areas."

One of the first projects to be handled by the new operation will be a range of film noir and comedy classics following a linkup with Siren Video. Trafford is also anticipating a new Chris Rea DVD at the end of January and new video projects from

V2, Skint and Big Brother. "Our approach to video is the same as audio," he adds. "We are confident that we can occupy a unique position within the video arena."

With worldwide DVD production expected to top 1bn units this year, DVD-audio production alone was set to account for 10.1m discs in 2003. In the UK retail sales of all DVD titles are expected to reach 30m units this year, according to EVA figures.

Meanwhile, Warner Home Video (UK) and Blockbuster look no closer to resolving their ongoing dispute over video and DVD distribution in the UK after changes to pricing and timing of new releases led to a boycott by the rental operation. The outcome could have a significant impact on the future UK release of frontpoint DVD titles by other distributors.

Senior executives from Warner Home Video (UK) were hoping for a

specy resolution to the dispute, which was triggered in July by WHV's decision to release all new Warner Bros videos and DVDs at retail and rental simultaneously in order to maximise sales and exposure.

Distributors are allowed to charge a higher wholesale price to rental outlets than retailers while rental operators previously enjoyed an exclusive "rental window" before films went on general retail release to consumers.

WHV UK managing director Neil McEwan says, "We have implemented these policies to benefit the consumer and the industry as a whole."

But Blockbuster and some other retail outlets have argued they paid a higher price for the exclusive rental window and under the new system have to pay up nearly three times as much for a new film than they charge consumers, despite simultaneous release.

## my comment A STRANGE THING IS HAPPENING



The word is often over-used, but Lewis Taylor's debut solo album was a classic, with a brooding, soulful intensity that still resonates today, six years on. But then, after his second album sunk almost as quickly as it emerged, he disappeared – until a few weeks ago when Stoned Part 1 arrived unannounced in the post.

Like most people, I had assumed he had gone for good. And while it was great to have him back, the lack of accompanying fanfare surrounding this immediately distinctive independent release suggested that it would go the same way of its predecessor. Instead, however, a rather strange thing seems to have been happening.

With 2,000 copies already sold via the internet and a tie-up with HMV in just a few weeks – and with no marketing support to speak of – word seems to be spreading. And for all the right reasons: as Lewis himself says in his guest comment (see *Off The Record*, p27), "The people that hear it like it – it's as simple as that."

Doing it yourself is not easy, and it is not an avenue open to every artist. Yet it is heartening to know that at a time when every label is complaining about the impossibility of gaining widespread attention in the current rush, there is an alternative route. It is not a route that involves shifting huge volume – yet – but it is a way that can just possibly nurture a long-term career. It is precisely the path followed by David Gray (another artist dropped by the majors who built a fanatical live following), and it is just what other buzz artists like Iristhman Damien Rice are doing as well.

It is early days yet, but I suspect Lewis Taylor will be selling records well beyond the new year – and that career will comfortably outlast that of the various pre-packaged artists whose albums, rushed out in the past few weeks, have unfortunately been underperforming in this packed market. Good luck to him.

Usual breakthroughs are what makes most people in the business excited – talk of VAT is more likely to send them to sleep. Nonetheless the campaign launched in Brussels this week to lower the rate on music deserves everyone's support.

With the BPI estimating that UK music sales generated £300m in VAT last year, much is at stake. Lowering the rate should help stimulate sales not to mention bring us more into line with other areas of art.

It is an old issue, but the campaign has a lot of mileage in it yet in the UK. We will be pushing it in the weeks to come.

Alex Scott

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Daniel Bedingfield (pictured) was on course to score the second number one single of his career yesterday (Sunday) with his third release, *If You're Not The One*. The single is set to bring a new lease to life to his debut album *Gotta Get Thru This*, which has sold 47,000 copies to date. "We always knew it was the track that would open things up for Daniel – it's a song that can lock down album sales," says Polydor co-managing director David Joseph, who is also promoting the title with a TV campaign following the single's success. "We are positioning it in a similar way to what we did with Enrique's *Hero* at the start of the year," he says. Meanwhile, on the other side of the Atlantic, Bedingfield's debut single *Gotta Get Through This* is still in the Top 40 of the US Hot 100 singles chart.



## Broom set to oversee Music Zone's growth

Music Zone has created the new post of retail director to help manage growth at the rapidly expanding group, which has added nearly 20 stores in the last year to create a 40-plus chain.

Chris Broom will oversee the whole retail side of the business and help coordinate the ambitious expansion programme, which sees the 42nd store open in Scunthorpe this week and the first London site – in Oxford Street – open in February. Plans are also well advanced for another five stores in the south.

Broom, formerly in charge of area management, site evaluation and central operations at Ethel Austin, will report directly to Music Zone managing director Russ Grainger.

## Aim cuts CatCo costs with database system

Aim is claiming to have saved its 700 member artists up to £3.4m after the first version of its own CatCo-compliant Aimalabels data system was made available to all independent record companies last week.

Aimalabels, developed to save labels completing MPQS and PVL licence and product registration forms by hand, was tested by 40 indie including Beggars Banquet, Gut and Skint. However, the system, which also provides labels with their own track-able database, is now available to all 700 members.

This will enable them to hook up with PPL's sound recording database CatCo by the end of the year when PPL's repertoire registration forms and MPQS' A and AP2 notice of intended release and application for licence forms are phased out and all labels are expected to send data electronically to CatCo.

"This puts Aim members on the same footing as the majors, but with the need to spend thousands," says Aim director of business affairs Helen Smith, who adds that "at least 60%" of members are expected to adopt the system.

## UMG Q3 profits slump by 89% thanks to poor world markets

There was no indication last week that the global slowdown in the music market is about to turn around after the largest record company, Universal Music Group, unveiled its third-quarter operating profits down by a massive 89%.

The results, which also reported revenues down 9% (or 2% on a constant currency basis), came on the back of EM's 10% fall in turnover and UMG's 4% decline in sales for the first six months of the year, which demonstrates that lower sales and margins are continuing to bite.

For the three months to the end of September, the music operation contributed €1.33bn compared with €1.46bn in the same period last year. The operating income for the period was down to just £1.6m from £140m in 2001. For the nine-month period revenues were down 5% to £4.2bn while operating income slid 51% to £185m.

Chairman and CEO Jean-René Fourtou, who undertook a major asset disposal programme almost



Elton John: album lined up for Q4

as soon as he took office in September, says he has made "very good progress" and expects to have sold assets worth around €7bn by the end of this year. The company has recently been examining whether to sell off its film and music operations. Recent analysts' estimates of the breakup value of the music division range from €7.4bn to €9.3bn.

Fourtou blames the strength of the euro against the US dollar for

much of the reduction in revenue, noting that UMG increased its share of the album market to 31.4% as the US industry fell by 12.4%. He blamed the drastic fall in operating income over the nine months on "the decline in sales, lower margins in the product mix and higher provisions for returns and ABR costs." However, some of these were offset by lower marketing expenses and other income, including the sale of UMG's stake in MTV Asia. The company also expects a stronger fourth quarter with big releases from artists as diverse as Shania Twain, Elton John and Ja Rule.

One broker says the City is "shocked" by the massive fall in profitability and questions whether it could "be set out of control" that it has swallowed up profitability. "It's very difficult to see how the company could lose €130m of profits," says the source. "It's strange because the revenue is stronger than EM, but profits at EM are much better."

newsfile

**ISLAND TO LAUNCH SINGLES LABEL**  
Universal Island's in-house studio The Fallout has provided the inspiration for a new singles-only development label at the major. Engrica are set to be the first act to record for the imprint, which will be called Fallout. The label aims to encourage new bands for one-off single releases with no options.

**THIS WEEK'S BPI AWARDS**  
ALBUMS: Westlife  
Unbreakable — Vol 1 (3 x Platinum) Various Now That's What I Call Music 53 (3 x Platinum)  
Robbie Williams Escapology (3 x Platinum) Shakira Laundry Service (2 x Platinum) David Gray A New Day At Midnight (2 x Platinum) Blue One Love (2 x Platinum) Nelly Nettville (2 x Platinum) Garth Gates What My Heart Wants To Say (2 x Platinum) Avril Lavigne Let Go (platinum) Craig David Slicker Than Your Average (platinum)

Shania Twain Up In Love  
Elton John Greatest Hits 1970-2002 (platinum) Stone Roses Very Best Of (gold) Kylie Minogue Greatest Hits (gold) Christine Aguilera Stripped (gold) Missy Elliott Under Construction (gold) Blazing Squad In The Beginning (gold) Phil Collins Testify (gold) Santana Shaman (gold) Las Ketchup Las Ketchup (gold) Foo Fighters One By One (gold) Rod Stewart It Had To Be You... The Great American Songbook (gold) Various Best of Bond (silver) Various Best Christmas Ever (silver) Various Capital Gold 80's Legends (silver) Groove Armada Back to Me (silver)  
Singles: Blue One Love (silver)  
Source: BPI. Table shows latest new awards in the seven days to Friday November 20, 2002

# Popstars lessons learnt as labels launch groups

by James Roberts

The two labels assigned groups from the Popstars Rivals reality TV programme are both confident that their respective hopefuls will avoid the pitfalls that claimed their predecessors, Hear'Say.

"With hindsight, it means we can avoid their mistakes," says Peter Waterman, who claims the first series of Popstars was "totally flawed".

The claim comes as *One True Voice*, the male five-piece to emerge from the series, receive the first air-play for their debut single today (Monday) on Terry Wogan's Radio 2 show.

"It's nothing like what people would expect from me or the group," says Waterman, who has co-written the single's main track *After You're Gone (I'll Still Be Loving You)* with the group's Daniel Pearce. The second track is a cover of the Bee Gees' *Saturday Night*. Both tracks have been produced by Waterman.

Meanwhile, Polydor co-managing director Colin Barlow has commissioned Brian Higgins to work on material for the show's girl band, *GidsAoud*, who were due to finalise their line-up last Saturday (November 30). Their debut single will be a quirky pop track called *Sound Of The Underground*.

"It's a cutting-edge pop record that people won't necessarily expect to have come out of the show," says



One True Voice: Xmas favourites

Barlow, who also admits lessons have been learnt from his experience with Hear'Say. "We were talking to producers long before the auditions even started this time. Last time everything was rushed."

Girls Aoud are due to begin recording their debut album in January, with Brian Rawling, Mark Taylor, Bloodsday and Anders Bagge among the producers involved in the project. "There was initially some doubts from the producers about working on another Popstars band, but we overcame that by showing we had a real vision for this band," says Barlow.

Meanwhile, *One True Voice* this week embark on a nationwide regional promotional tour ahead of their first performance of the single on the programme this Saturday (December 7). Despite the huge promotional opportunities for the single, which is favourite for the Christmas number



Hear'Say: tough lessons

one with odds of 4/6 with William Hill. Waterman says the group have to stand or fall on the quality of their music. "It doesn't matter if a record emerges from 17 weeks on television or breaks out of the clubs because of a buzz. There is no difference," he says.

"It doesn't matter how famous you are, if you don't make a great record it's not going to work. I think Will Young last week and Darius this week, have proved that if you believe you are right and don't take into account what the public wants it doesn't work."

Waterman also admits that a by-product of music reality TV is a generation of fame-hungry hopefuls with unrealistic expectations of what they can achieve. "Kids appear on these shows for 10 minutes and, before you know it, they have a manager shopping them round for a deal," he says.



Carr: first Lickey'n project

## Stringfellow enlists Long and Byrne for new label

Nightclub entrepreneur Peter Stringfellow has formed a new label venture with Inferno Records founder Steve Long and radio plugger Tony Byrne.

"Peter had a label in the Eighties and was a bit worried about getting back into it on his own, which is why he has got myself and Tony involved," says Long, whose Inferno label originally signed R&B pop trio Mis-Teeq before licensing them on to Telstar. "Peter is funding the label and Tony and I are fronting it."

Lickey'n Records' first project, Lucy Carr, last week got off to a strong start with her debut single *Missing You* being playlisted by The Box. The single, which was written by Carr, will be released on January 20. "It's a strong original song and there are plenty more where it came from," says Long. "If it works, we'll look at other projects for the label."

Missing You features on All Around The World's current Clubland compilation and has been licensed to EMI's forthcoming Club Anthems album and Ministry of Sound's Clubber's Guide To 2003.

## FOR SALE



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## PRODUCER PROFILE

*One of dance music's most prolific producers, Dave Lee, no stranger to the charts. His album under the Jaxatta moniker, Visions, recently made a Top 20 debut and has exceeded single status in less than two months, while its three singles are all reached the Top 10. Not content with his chart career, Lee also runs his own label, Z Records, releasing both underground house and the disco-based tracks with which he made his name.*

Lee's disco-and-r&b-hi career ranges from work on Take That's 1993 charttopper *Relight My Fire* to his own 2000 disco-based Top 10 hit *Must Be The Music*. He has also scored hits under a dizzying array of aliases, including *Raven Maze*, *Joey Negro*, *Z-Factor* and *Akaiou*.

Unlike his previous longplayers — which have been collections of dance singles — *Visions* was produced very much as an album. Straddling several genres including soundtrack-sampling hits with vocals from Seal and Sheila Chandra, plus a rap track featuring Ty and several stringed-instrument tracks, it marks a conscious step away from his previous club-oriented releases.

"I've been making house records for quite a long time so I wanted to do something a million miles away from stuff I would normally do, avoiding what people would expect from me," he says. Lee praises the hard-core role played by A&R man Ric Salmon at Ministry of Sound. "He's a musician himself and he knows how to explain things," says Lee. "This was the first time I've worked with a decent A&R guy who could help me make the record, give me direction and who I could bounce ideas off."

For his part, Salmon lauds Lee's attention to detail. "Dave doesn't go out to make commercial records — he just makes them as good as he possibly can," he says. "On the album, he wasn't restrained by genre — and, unusually for a 'dance' album, *Visions* is a pop album you can listen to at home from start to finish."

Salmon helped Lee get in touch with string arranger Nick Ingman (Madonna, George Michael, Shakespeare in Love) and a 52-piece orchestra, while he arranged the link-up with Seal through producer Brian Rawling.



Lee: handling Z label as well as Ministry deal

A follow-up album is currently in the pipeline. It is likely to focus on a single (less-known) "fashion-style" vocalist rather than the plethora of guests on *Visions*, and could well involve a film soundtrack career.

Alongside his charts-targeted releases, Lee keeps things fresh by releasing more underground outfits. "I try to keep it a mixture of doing stuff that's quite commercial and stuff I know is only going to appeal to 5,000 or 10,000 die-hard garage fans," he says. "The variety is what I like."

Lee's own label Z Records reflects his prodigious output, with some 60 releases to its credit. "It's a good way to get records out quickly," he says. "If we do license a track on, it has usually sold a few thousand on Z and I've probably got my recording costs back."

Twelve-hour days in the studio look like being a feature for some time to come, as Lee keeps his feet in both commercial and underground. "No matter how much pop success I have, I don't think I'll ever stop doing the dancer/disco/jazz/funk tracks," he says. "Doing both is great — I love hearing *Disco* like Little Louis Mega play my stuff as much as I love hearing my stuff on the Radio One playlist."

So, with no major releases under his belt, what is the secret of Lee's success in both the dance and pop charts? "When I do a track, even if it's for the clubs, I try to give it some sort of vocal hook because it's very hard to make an instrumental memorable," he says. "It's important to have a hook for people to latch on to, even if it's just something for them to hum to a record shop assistant." **Dugald Ball**



## The delivery service you trust locally now goes all the way to Austria.

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## US chartfile

### TWAIN EASES INTO NUMBER ONE

Her 1997 album, *Come On Over*, was the biggest selling album of the last decade with a staggering 14.4m sales in the US, so it is no surprise to find Canadian country star Shania Twain's (pictured) new album *Up!* opening with a lofty first-week sale of \$7,000,000.



*Up!* debuts at number one. Twain's album, surprisingly, is her first.

**number one:** *Come On Over* never climbed higher than number two. *Up!* is one of five new entries to the Top 10 and 22 to the Top 200 in another bumper week which saw sales of the Top 200 discs expand by more than 15% to more than 7m, while overall album sales increased by 9% to 15.12m. Other new entries to the Top 10 are *Now 11* (number two, 316,000), *Just My Imagination* (number three, 238,000), *More Than You* by Matchbox 20 (number six, 176,000), and the anonymous debut of Audioslave (number seven, 162,000).

**George Harrison's** posthumous *Brainwashed* release sold more than 74,000 to debut at number 18, becoming the former Beatle's highest-charting album since 1987, when *Clootie One Two* reached number eight. Meanwhile, *Crash David's* (pictured) *Slicker Than Your Average* opens its account at number 22, with sales of nearly 54,000.



**Born To Do It** only checked out of the albums chart two months ago, after a 62-week recording during which it peaked at number 11. The third UK newcomer is *Early Days And Latter Days: The Best Of Led Zeppelin Volumes One And Two*, which debuts at number 118, with sales of 13,500. The album was originally released in two separate volumes in 2000, with Volume One peaking at number 71 and Volume Two at number 81. Each has sold more than 500,000 copies.

**Other UK highlights:** Rod Stewart's *It Had To Be You...* The Great American Songbook continues its five-week residency in the Top 20, ending 17.13 with a further 71,000 sales taking its overall tally past the 400,000 mark; *Elton John's Greatest Hits III* (20,000) declines to 22; *The Rolling Stones' 40 Licks* dips 22-27; *Phil Collins' Testify* falls 30-41; and *U2's Best Of 1990-2000 & B Sides* slips 27-49. The single disc version of the album is also heading south at speed, falling 34-57.

**On the Hot 100** singles chart, Eminem's *Lose Yourself* remains at number one for a fifth week, leading *Missy Elliott's Work It* to cool its heels as runner-up for the third time. Daniel Bedingfield's *Gotta Get Thru This* falls 31-39, *Black Underdog's* *Starry Eyed* *Summer* moves 33-37, and the *Walking Under Coal*, Phil Collins' *Can't Stop Loving You* and Craig David's *What You Flava Dip* drop 6-10 and 8-11 respectively.

Alan Jones

# EU faces pressure to lower VAT on music as lobby gathers strength

by Joanna Jones

Pressure is mounting on EU ministers to reduce VAT on CDs as a cross-industry coalition of record labels, authors and composers, publishers, managers and retailers meets today (Monday 2) to step up their campaign for lower rates across Europe.

The coalition argues that it is unfair that recorded music is subject to VAT rates as high as 25%, while other cultural goods and services benefit from rates as low as 5% or less. With VAT on sound recordings currently set at a minimum 15% rate across the EU, the UK applies a 17.5% rate while Sweden and Denmark have a 25% rate. Meanwhile, in the UK there is actually a zero rate on items including books, a category which includes products as diverse as sheet music and pornography.

As a result the coalition is pressing for music to be classified as a cultural good, arguing that reduced lower sound recordings would help revitalise the music sector, making



**Kern: 'Industry is serious'**  
Music is serious for consumers as well as for producers and increasing sales volumes. A review of the sixth VAT directive is expected in early 2003.

Organisations backing the initiative include international record company BPI, independents organisation Impala, retail association Gera, managers group RMM, publisher bodies IFPI and ICMPI/CEMI and authors and composers group Gesac; along side the European Music Office.

Ain has already written to the UK government urging it to apply a lower VAT rate for recorded music, which would identify see a harmonised lower rate for sound recordings across the whole of Europe. "A reduction in VAT

will be a shot in the arm that the industry and the government needs to promote sales and exports," says Aim CEO Alan Wetheran. "It will also make the UK and European independent sector stronger and ensure we remain the world leaders in terms of diversity and cultural wealth."

The UK government will inevitably seek to protect its own zero rate of VAT on books, children's clothing and other goods – an area which could potentially come under scrutiny in the debate. It is likely that behind-the-scenes lobbying could result in certain member states supporting a special UK exemption on these items in exchange for UK support on reform in other areas including music.

The issue is being championed by the French government, which earlier this month appointed former culture minister François Leotard to promote VAT reduction on sound recordings across the EU. A French government delegation met with representatives from the Department of Culture, Media and Sport and members of the

Treasury in London last week to raise the issue of VAT on music with their UK counterparts.

Phillipe Kern, secretary general of European indie trade body Impala, says today's presentation highlights the fact that reduction of VAT on CDs has become a "consensus issue" within the music industry. "We want to show the EC that the music industry is serious about the matter of VAT and now we are showing the strength of our lobbying coalition," he says.

IFPI's regional director for Europe Francis Moore says the first step will be to get the EC to include sound recordings in Annex 11 of the VAT directive with other cultural goods so that member states at least have the option to lower the tax on sound recordings.

The coalition says this will be the first of a number of initiatives to highlight the issue including enlisting artists to back the campaign, using Midem as a platform, and a comparative study of recorded music.

## Tong Cuong appointed president at EMI France

Emmanuel de Buretel, chairman and CEO of EMI Recorded Music Continental Europe, has appointed Eric Tong Cuong as president of EMI Recorded Music France, effective from February 1, 2003.

Tong Cuong's appointment means de Buretel has now confirmed the heads of all EMI Recorded Music's companies across continental Europe following the restructuring which began earlier this year.

Currently president of French advertising agency BETC Euro RSCG, Tong Cuong previously held general manager of BDDP advertising agency. In 1996 he co-founded French independent music company Naive with Patrick Zelnick.

## TrustedDJ expansion paves way for NY office

Online-based music retail and talent management company TrusteDJ is set to launch a US office as part of a three-pronged expansion plan after securing more than £1m for venture capital funding.

The company, which fields a dance music talent agency in the UK, plans to open a New York office in 2003 to manage its expanding roster of US DJs.

The move comes as TrusteDJ's UK operations has secured substantial investment from Bridges Community ventures and Lynx Capital, which it believes will see the group through to profitability in the first half of 2004. The company says its sales of its compilations have tripled to £2m in the past year.

The firm's growth plans aim to cover radio production and syndication, with former head of music at MTV and sets FM David Duane and former MoS radio syndication manager John Askew joining the team. Plans to extend partnerships with consumer brands are also in the pipeline.



Sony UK is hoping TV and radio exposure for French singer Patricia Kaas will help spark a UK breakthrough for the first English-language album of her 15-year career – the November 4-released *Piano Bar*. Kaas was set to boost her profile with slots on Glastonbury's *Oye* to *Stuze*, Steve Wright's *Radio Two* show and *Radio 5 Live* following a sold-out show at the Shepherd's Bush Empire last week. "We are bringing her back to the UK in February for a live show at the Café de Paris and more TV – this is the start of a long-term project," says Sony UK VP of strategic marketing Britny Yates. "She has sold 15m albums and her career has already crossed borders into Germany, Holland and Japan." Sony Music Europe's marketing VP for continental European artists, Mark Bond, says the UK push for Kaas forms part of a wider strategy to target non-French-speaking markets including Italy and Portugal. The album was produced by UK producer Robin Millar and recorded at studios including Nomis, Sam and Hookend.

## Polydor's local-act duet strategy drives Keating's overseas sales

Polydor is hoping to capitalise on its strategy of pairing Roman Keating with local artists in European markets to drive his international album sales past 1m following the singer's first breakthrough in the French chart with *Il Tomorrow Never Comes*.

The single was propelled 20.9 in the market's sales chart and went Top 10 at radio last week, boosted by an appearance on *M6's Star Academy*, the French version of *Fame Academy*, and radio support from the NRJ network.

Now Polydor plans to release a duet of *Love It When We Do*, recorded with Franco's *Opéra* Cara earlier in the summer, as a follow-up single.

"The *Star Academy* show has reached fever pitch in France and the episode Roman appeared in was the highest-rating so far, with 9m viewers and 48% audience share," says Polydor UK head of international Greg Sambrook. "It is looking really good there even before we release the single which was recorded specifically to break him in that market."

Sambrook believes the localised approach will help drive the album's



**Keating: collaboration with Cara** sales through the 1m barrier outside the UK before the end of the year.

Keating's duets with local artists appear to be paying off. In other European territories with a version of *We've Got Tonight* with Germany's *Janette* debuting at number seven in her market, and a duet with Italy's *Georgia* being delivered to radio immediately.

Meanwhile, fellow Polydor act S Club are preparing for the staggered release of single *Alive* across European markets and Australia in December and January. The album *Seeing Double* will follow in the New Year in the majority of European territories, while it is scheduled for a December 17-release in the US, with single *Don't Stop Movin* preparing to top 40 radio in January.

## Midem to dedicate area to growing urban genre

Midem is set to highlight the growing impact of urban music in the worldwide industry by creating a dedicated area for urban music at the trade fair taking place in Cannes from January 19 to 23.

Following the success of the Electronic Village, Midem organisers are set to create a new market within the 2003 event and are encouraging music industry professionals specialising in rap, hip hop and R&B to sign up, with special discounts offered to newcomers.

Bringing together a number of events under the banner of Urban Day on January 20, the urban focus is set to include a special section of Midem's daily news magazine, a conference, workshop sessions, a how-to guide and a happy hour at the Martinez Bar.

Professionals and artists taking part in the *Made To Measure* conference will discuss how urban artists can break into foreign territories and how distributors and retailers can be improved. Internationally, Meanwhile, a specialised urban workshop will cover licensing, contract negotiations and distribution.

# WOMEN OF THE YEAR - ANALYSIS

## CELEBRATING MUSIC'S TOP WOMEN

Last week's Women Of The Year Awards honoured several of the music industry's high-profile women. They also highlighted the wider issue of inequality: despite the presence of women in a few senior jobs, the key roles in UK music are still almost all held by men. Paul Williams and Joanna Jones report

Emmeline Pankhurst would probably not approve of her dress sense, but Christina Aguilera is at least helping to ensure sexual equality rules within the UK charts. Only one other week, the scantily-dressed singer led a singles Top 10 countdown typically almost halffilled by female artists, while around one-third of this year's Top 75 biggest artist albums - including eight of the Top 20 - come from female acts.

But, while the likes of Aguilera, Madonna and Kylie Minogue are ensuring a healthy balance of power on the artistic front, little seems to have changed since the dark ages. As the industry gathered for the eighth annual Women Of The Year Awards last Thursday, the sad truth remains that since Moira Bellas left her position as WEA managing director two years ago, among all the women currently working for the majors, only Catherine Davies at Sony UK can claim the status of managing director or above.

"It's a boys' club," sighs MTV Europe's head of talent and music Harriet Brand, who, as an American, cannot help concluding that the UK industry is even more unbalanced than its equivalents overseas. "Having worked internationally, it's pretty much at the top end of exclusivity. It's the most exclusive music industry, much more so than America or Germany and France even," she says, adding that she supports the adoption of "positive discrimination" to help to change things more fundamentally.

That is not to say, though, that Alison Werham - who, as chief executive of Aim, is one of the UK's industry's most successful women - has always received a more enlightened response from elsewhere in the world. In her previous role as a record label executive she recalls regularly receiving gifts from Japanese record companies - always addressed to "Mr Werham" because they assumed she was a man.

The music industry appears to be out of step with other entertainment industries, as illustrated by the likes of Dawn Airey, who was recently poached from terrestrial TV broadcaster Channel 5 to BSkyB to become its new managing director. "In television there are a lot more opportunities for young, smart women than in the music industry," says Brand, who worked within international at EMI before joining MTV in 1994.

Lisa Anderson, one of the very few women to have been managing director of a major UK label during the past 10 years, believes that a key part of the problem lies with the fact that much of the industry has grown out of A&R. "A&R is traditionally peopled by anoraks who know what note somebody played on the harmonica on the second track and anoraks tend to be boys because they're generally one-track minded," says Anderson, who is now BRTS TV executive producer.

Telstar A&R manager Jill Anderson says, "I think it is a UK-centric problem where there is a slightly more traditional approach to making

### WOMAN OF THE YEAR: SHARON OSBOURNE

along before the Brummle cries of "Sharon!" would be constantly repeated in her ears, Sharon Osbourne was already something of a veteran of the music industry.

But then, as daughter of the notorious promoter and artist manager Don Arden, she was literally born into the music business. As a child she would find herself rubbing shoulders with the likes of Jerry Lee Lewis, Little Richard and The Rolling Stones on European tours organised by Arden, while at 15 she landed her first industry job as a receptionist for a management company.



Winner of this year's Woman Of The Year award, she managed to align herself to Arden's Jet Records, for several years before running the record company itself in Los Angeles. Her management roster started taking shape with Gary Moore before adding the likes of Mottishead, Slade and, in 1979, one Ozzy Osbourne.

Via the rather unusual route of marriage and attempted murder, she has not only helped to resurrect Ozzy's career but turn him into one of the world's most recognisable rock artists, not least thanks to a certain MTV-produced series.

### LIFETIME ACHIEVEMENT AWARD: JEANNETTE LEE

It really does pay to hang out with the in-crowd. Take Jeannette Lee, whose teenage obsession with music and all things cool has taken her on a journey which has linked her with some of the most important names in rock of the past 25 years.

Back in 1975 this year's lifetime achievement award recipient was asked by Don Letts to become involved in his Acne clothing store at the Antiquarius market on London's Kings Road. A year later the Sex Pistols arrived on the scene and suddenly Lee was at its epicentre.



Following the Pistols' split she took a unique, audio-visual role in frontman John Lydon's new outfit PULP, eventually relocating to New York before a move back to London, starting a family and, in 1987, meeting Geoff Travis, Leigh and the boss of Rough Trade and Blanco Y Negro became business partners, beginning a relationship that through either management or the record company has seen them helping shape the careers of acts including Jesus & Mary Chain, Pulp, The Smiths and The Strokes.

she says he prefers a woman to a man because they work harder and they're more loyal."

Her former BMG colleague Anderson could not help noticing a different attitude towards her when she was RCA managing director. "There were many jokes going around the building such as 'she's sleeping with the ex', all this kind of stuff," she says.

Anderson, whose dozen years at the Brits is quick testament to her ability, is convinced she would have been given a longer crack at the who as managing director of RCA had she been a man. "I was given two years at RCA," she says. "Had I been a bloke I might have got a bit longer, but there was quite a lot of leaping from some of the blokes: This job should have gone to me." The knives were out before it started.

Werham suggests the whole out-throat nature of the business is more geared towards men. "It's not that women are less good but men are better at being driven politically. It's a psychological, a genetic thing," says Werham, although she can at least point to some encouraging signs - around 45% of people signed up to the mentoring scheme Aim launched in May are women.

And there is also the encouraging news of the appointment, announced last week, of Nicola Ivar as Sony UK's sales VP. Coming soon after Catherine Davies and Angie

Somerville emerged from the company's restructure as managing director UK and director of UK international respectively. It is the latest high-profile position handed to a woman, although Ivar says this is not part of a deliberate policy. "I think they will just get and get the best person for the job, and it just happens to be three women," she says.

Of course there are women who can clearly match and even better men at their own game. Take this year's Woman Of The Year award winner Sharon Osbourne: "She has been loved, feared, despised and admired, but through good and bad times always respected," those attending the event last Thursday heard.

However, her business style - which includes "saving", then managing her husband Ozzy - does not sit comfortably with everyone. "All power to her but I don't agree with her tactics," says one woman industry executive. "It's a shame she has to be so aggressive."

Rough Trade's Jeannette Lee, winner of this year's lifetime achievement award, is convinced that attitudes have changed for the better towards women in the business since she started. But she does add that some women seem to be feisty to get into a position of power.

Other aspects of the industry work more in favour of men than women, not least the long hours culture, which can make it much more difficult for anyone who wants to be actively involved in raising a family. Indeed, this was the main reason cited by Chrysalis corporate affairs director Lisa Gordon for her decision to resign from the media group last week.

But even if, as a woman, you do make it to one of the top jobs, whatever you do not grow old. "It's hard to grow old in the music business whether you're male or female, but it's much more difficult for women to age gracefully in this industry," says MTV's Brand.

Perhaps the most disappointing thing is that a number of the industry's key women questioned by Music Week do not believe that the situation is improving. In this context, the likes of Woman Of The Year do at least give the issue profile, as well as raising money for charity. Barbara Chironis, who last year won the life achievement award with business partner Moira Bellas, says it is good that the event gives recognition to women doing well in the industry but she adds: "To be honest, it's part of the problem when you've got a Woman Of The Year event and May 1st is near. Maybe we should just have persons of the year."

Worse, if one of the event is to inspire the industry's key men to adopt a different attitude, then it would help if they bothered to turn up. As Benji of the event's committee, eady notes, many of the top male executives will buy tables then send along their PAs and secretaries to fill the seats.

Given that attitude, it could be some while before the gender make-up of record company boardrooms bears a closer resemblance to the sales charts who they're trying to fit.

### ACCOLADE AWARD: ANNIE O'NEILL

Starting out on Capital Radio's *Shelpline* 25 years ago, accolade winner Annie O'Neill moved to events before heading into programming and working alongside the station's roster of DJ talent including Kenny Everett, John Sachs and Mick Brown before joining the Chris Tarrant Breakfast Show in 1990.

During the past 10 years she has masterminded more than 2,008 breakfast

shows on Capital FM, been the driving force behind its competitions and music, as well as being at the forefront of airplay policy, and perhaps more onerous task of encouraging Chris Tarrant to stick to a number one.

In her time with Capital, O'Neill spearheaded on-air support of Help A London Child, consequently helping raise millions for London children.



### SPECIAL ACHIEVEMENT AWARD: CHARLOTTE HICKSON

To say Charlotte Hickson's pedigree is absolutely fabulous is not overstating the case, for the PR degree graduate clinched her first agency job at Lynne Franklin PR.

But, with the allure of promoting the likes of Pringles and Clearasil paid, Hickson moved on, via hosting a major youth conference on Girl Power dressed a Spice Girl, to John Henry's House with a brief to develop its talent division and then



unknown S Club 7. Two months and a number one hit later, she was travelling the world arranging their media schedule and directing the recording of their PR for Pop Idol backed, and an award-winning campaign for the show later led to her current position with Simon Fuller's 19 Management, working closely with Will Young, Gareth Jones, Emma Bunton and S Club while remaining a director of Henry's House.







7 DECEMBER 2002

Rank	Weeks on Chart	Artist	Track	Label	2497	+10	86.68	+9
1	2	STRONGER	Sugababes	Island/Uni-Island	2574	-6	85.92	-2
2	12	DILEMMA	Nelly feat. Kelly Rowland	Universal/Uni-Island	2574	-6	85.92	-2
3	3	FEEL	Robbie Williams	EMI	2234	+16	84.11	+3
4	5	JENNY FROM THE BLOCK	Jennifer Lopez	Epic	2239	+14	73.79	+12
5	13	HEAVEN	DJ Semmy & Yanou feat. Do	Data/Ministry Of Sound	1877	-10	65.43	-2
6	7	COME INTO MY WORLD	Kylie Minogue	Parlophone	2022	+6	64.52	-10
7	21	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	1804	+24	60.48	+78
8	11	DIRTY	Christina Aguilera feat. Redman	RCR	1451	+11	51.82	+3
9	4	RUSHES	Darius	Mercury	1553	-9	45.44	+5
10	18	LIKE I LOVE YOU	Justin Timberlake	Jive	1399	-23	45.00	-37
<b>HIGHEST TOP 30 CLIMBER</b>								
11	7	PUT HIM OUT	Ms Dynamite	Polydor	1091	+19	43.43	+44
12	7	DIE ANOTHER DAY	Madonna	Maverick/Warner Bros	1471	-21	42.79	-49
13	6	THE LAST GOODBYE	Atomic Kitten	Innocent	1408	+14	42.34	+2
14	19	I'M GONNA GETCHA GOOD!	Shania Twain	Mercury	1584	-6	41.82	-2
15	14	COMPLICATED	Avril Lavigne	Arista	1547	-14	41.00	-38
16	20	SORRY SHE'S BEING THE HAPPIEST WORD	Blue feat. Eton John	Innocent	1120	+64	40.81	+31
17	13	THE SCIENTIST	Coldplay	Parlophone	1015	-6	40.32	-14
18	13	ONE LOVE	Blue	Innocent	1174	-20	40.26	-23
19	19	NU FLOW	Big Brovaz	Epic	1029	-20	38.45	-2
20	25	HOLDING ON FOR YOU	Liberty X	V2	1140	+26	38.28	+15
21	26	LOSE YOURSELF	Eminem	Interscope/Polydor	824	+13	37.33	+1
22	23	FAMILY PORTRAIT	Pink	Arista	1288	+23	36.11	+2
23	18	THE ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros	1045	+10	36.08	-4
24	7	THE GAME OF LOVE	Santana feat. Michelle Branch	Arista	1325	-4	35.61	-61
25	20	SKER BOI	Avril Lavigne	Arista	1082	+37	33.26	+65
<b>BIGGEST INCREASE IN PLAYS</b>								
26	11	NAUGHTY GIRL	Holly Valance	London	857	+147	31.75	+26
27	16	MUSIC GETS THE BEST OF ME	Sophie Ellis-Bextor	Polydor	1309	-15	30.55	-21
28	4	WE'VE GOT TONIGHT	Ronan Keating feat. Lulu	Polydor	856	+98	29.63	+11
29	20	UNITED STATES OF WHATEVER	Liam Lynch	Global Warming	246	+58	27.53	+27
30	11	MAYBE	Enrique Iglesias	Interscope/Polydor	968	+57	26.15	+102
31	42	DON'T STOP	Rolling Stones	Virgin	94	+29	25.92	+98
32	19	YOU'RE A SUPERSTAR	Love Inc.	NuLife/Arista	555	+21	25.55	+39
33	16	JUST LIKE A PILL	Pink	Arista	876	-51	25.69	-33
<b>BIGGEST INCREASE IN AUDIENCE</b>								
34	12	BE WITH YOU	Atomic Kitten	Innocent	552	+59	24.89	+392
35	8	DO NOT LET ME DOWN	Will Young	S	351	-20	24.80	-10
36	27	WORK IT	Missy Elliott	East West/Elektra	444	-24	24.05	-5
37	3	YOU AND I	Will Young	S	308	+56	23.83	+39
38	11	UNBREAKABLE	Westlife	S	1001	-11	22.56	-10
39	10	MY VISION	Jakatta feat. Seal	Ruin	507	-29	22.55	+23
40	15	ELECTRICAL STORM	U2	Island/Uni-Island	367	-50	22.55	-10
41	10	LITTLE BY LITTLE	Oasis	Big Brother	854	-9	22.33	-6
42	15	HAPPY	Ashtari	Murder Inc/Def Jam	393	-20	22.01	-1
43	10	THE OTHER SIDE	Dave Gray	IHT/East West	317	+70	21.64	+108
44	14	IT'S ALL GRAVY	Romeo feat. Christina Milian	Relentless	487	-2	20.74	-19
45	4	ALIVE	S Club	Polydor	818	-1	20.64	+16
46	11	PUT THE NEEDLE ON IT	Dannii Minogue	London	567	+6	20.32	-12
47	14	PRAY	Lesgo	Positive	485	+13	18.56	-2
48	13	GIRLFRIEND	Alicia Keys	J	712	-51	18.61	-35
49	16	TRUG LOVIN'	Ja Rule feat Bobby Brown	Def Jam/Mercury	317	+39	18.46	+35
50	26	STARRY EYED SURPRISE	Oakenfold	Perfecto	515	-3	18.38	-26

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BBC Radio 1068, BBC Radio 1069, BBC Radio 1070, BBC Radio 1071, BBC Radio 1072, BBC Radio

### SINGLES COMMENTARY

by ALAN JONES

Although its first week sales of 74,600 are 32% lower than the 109,000 opening his debut single Gotta Get Thru This staged exactly a year ago, 22-year-old New Zealand born, British reared Daniel Bedingfield enjoys a very comfortable singles chart victory with 'If You're Not The One', a pleasing and polished ballad which easily bested the challenge of Atomic Kitten's double A-sided Last Goodbye/Be With You. The Kitten's single sold more than 45,500 copies and provides their fifth straight top three hit.

Scottish fans went wild last week, with veteran singer Lulu's We've Got Tonite due with Roman Keating taking top position on sales north of the border, with her fellow Glaswegian Darius filling second place via Rushes. The two singles fill fourth and fifth place in the UK as a whole. We've Got Tonite extends Lulu's chart career to more than 32 years and is her biggest hit since she teamed with Take That for the chart-topping Relight My Fire in 1993. Keating, of course, a member of

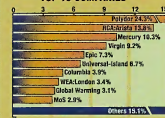


**SINGLES FACTFILE**  
 A year to the week after his introductory hit Gotta Get Thru This debuted atop the singles chart, Daniel Bedingfield's third single, 'If You're Not The One', does likewise. Gotta Get Thru This went on to sell more than 500,000 copies but the follow-up James Dean (I Wanna Know) was a much more modest success, peaking at number four and selling only 90,000 copies including less than 35,000 on its first week. His new

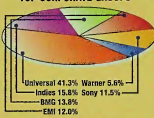
single's success has given fresh life to Bedingfield's debut album, also entitled Gotta Get Thru This. The album debuted at number 13 in August but spent only four weeks in the Top 75, before dipping out of view. It even vanished from the Top 200 but has been picking up steam ever since 'If You're Not The One' started to get airplay, and finally re-enters the Top 75 this week, having moved 155-115-94-77-55 in the last four weeks.

### MARKET REPORT

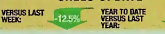
#### TOP 10 COMPANIES



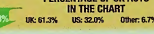
#### TOP CORPORATE GROUPS



#### SALES UPDATE



#### PERCENTAGE OF UK ACTS IN THE CHART



Boyzone, who secured Take That's boy band crown when they disbanded, and We've Got Tonite is, remarkably, his 23rd consecutive

Top 10 hit in a chart career that started eight years ago this year with the debut of Boyzone's first hit, Love Me For A Reason.

### INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (copyright)
1	NEW	UNITED STATES OF WHATEVER	Liam Lynch	Global Warming WARMCD07 (P)
2	NEW	POSSE (I NEED YOU ON THE FLOOR)	Scoter	Sheffield Tunes/Epic UK 914375STU (V)
3	NEW	I LIKE I LOVE YOU	Justin Timberlake	Jive 925482 (P)
4	NEW	IT'S IN OUR HANDS	BK	One Little India 36PT7C01 (P)
5	NEW	REVOLUTION	Black	Nakazee NUK9F847 (AOD)
6	NEW	COME ON	The D4	Infectious INF0231C03X (DMV/P)
7	NEW	I LOVE ROCK 'N' ROLL	Britney Spears	Jive 925422 (P)
8	NEW	SCRAMBLED EGGSWINGS & ROUNDABOUTS	Ronnie	Fat Catz/CYMON
9	NEW	POOR LANE	Royksop	Wall Of Sound WALL0070V (V)
10	NEW	SEVENTEEN	LadyTun	Telstar/Infectia Hi-Fi CD25AS28 (P)
11	NEW	LET THE DRUMS SPEAK	Mighty Dub Katz	Southern Fire NECB3X (DMV/P)
12	NEW	OBSESSION	Tyesto & Junkie XL	Nebula NED00028 (AOD)
13	NEW	SPOKESMAN/TELL ME	Goldfinger	Jive 927842 (P)
14	NEW	BK/OKS	Luzifer	Last Language LOST0708 (V)
15	NEW	SUMMER CALLING	Andrius	Black Hole BHO00091 (AOD)
16	NEW	IGNITION	DJ Spoke	The Two TW011210 (AOD)
17	NEW	UK (CAROLINA CAROL BELA)	DJ Marly And XRS feat. Stamina MC	V Records/VIC028 (SRD)
18	NEW	DUST	Pohleford & CP	Bedrock BEDM1028 (SRD)
19	NEW	CONFUSION	Ameri Baker Vs New Order	Whacker WACK070202 (AOD)
20	NEW	TAKE IT/THE LATIN THING	Twisted Anger feat. Danny C	Drum DREAM040 (SRD)

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This Week	Last Week	Title	Artist	Label
1	1	FEEL	Rabe Williams	Cosentino
2	2	UNBREAKABLE	Westlife	S
3	3	COMPLICATED	Avril Lavigne	23
4	4	POSSE (I NEED YOU ON THE FLOOR)	Scoter	Sheffield Tunes/Epic
5	5	THE GAME OF LOVE	Enrique Iglesias	Miloco
6	6	GIRLFRIEND	Avril Lavigne	23
7	7	THE SCENTIST	Orinlay	Parlophone
8	8	MUSIC GETS THE BEST OF ME	Sophie Ellis-Bextor	Polydor
9	9	LOVE ON THE LINE	McFly	Sony
10	10	THROUGH THE RAIN	McFly	Mosley
11	11	PRAY	Justin	23
12	12	HOLDING ON FOR MY LIBERTY	Westlife	V2
13	13	JUST LIKE A PILL	Max	Atlantic
14	14	HAPPY AGAIN	Manuel del Junco	Arise
15	15	WORK IT	Enrique Iglesias	Mercury
16	16	THE ZEPHYRUS SONG	Red Hot Chili Peppers	Warner Bros
17	17	FAMILY PORTRAIT	Max	Atlantic
18	18	BRISTOL CREEPY	Jacka Doctor	Genetec
19	19	SKER SKER	Avril Lavigne	23
20	20	GOT TO HAVE YOUR LOVE	Liberty X	V2

### Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This Week	Last Week	Title	Artist	Label
1	RE	TRUE	Jameson Pt. Angel Blu	V2
2	2	LOSE YOURSELF	Enrique	Interscope/Polydor
3	3	YOU'RE A SUPERSTAR	Love Inc.	Mercury
4	4	FEEL	Rabe Williams	EMI/Cosentino
5	5	FAMILY PORTRAIT	Max	LaFace/Atlantic
6	6	MUNDIAN TO BACH KE	Payalvi MC	Instant Karma
7	7	SORRY SEEMS TO BE THE HARDEST WORD	Blue Ft. Elton John	Innocent
8	8	SKER BOI	Avril Lavigne	Arise
9	9	SCORPIO RISING	Death In Vegas	Cosentino
10	10	THUG LOVIN'	Ja Rule Ft. Bobby Brown	Mercury Inc.

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# ALBUMS COMMENTARY

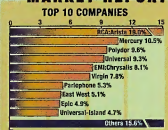
by ALAN JONES



Former Take That star beats a host of star names to emerge at the top – but enough of Mark Owen (who, by the way, released his first and only solo album Green Man six years ago this week, saw it debut at number 33, sell 100,000 copies and then was dropped by RCA). Let us concentrate on Robbie Williams who tops the album chart for the second week in a row. Sales of Robbie's fifth solo album, *Escapology*, contracted by 29% last week, even as the artist album market improved by 28% week-on-week to reach a 2002 high of 3,805,000. *Escapology* accounted for nearly 187,000 of those sales – 4.9%. In the same week last year, Williams' *Swing When You're Winning* suffered a more dramatic 34% dip from 295,000 sales to 194,000 in a market expanding 19%. The good news is that artist album sales last week were 3.7% ahead of their 2001 level.

If the top of the chart this Christmas has a familiar look, that is because not only was

## MARKET REPORT



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



Williams number one a year ago having dethroned Westlife, but Blue were number two and S Club 7 had a new entry – the

## ALBUMS FACTFILE

Straight after her sixth consecutive top five single (seventh if we count both the original and remix versions of *Ain't It Funny*), Jennifer Lopez released her third album *This Is Me...Then* last Monday. In view of her sustained singles success, and given her last album J Lo reached number two in its original incarnation and number four (as J To Lo) in a remixed version, it might have been expected to chart higher. In its defence, it should be noted that the 47,000 copies this is Me

Then sold last week compares favourably to the 27,000 first week sales of J Lo and also the 45,000 copies that album sold in the week immediately prior to Christmas in 2001, representing Lopez's previous highest individual week's sales before last week. In all JLo sold more than 510,000 copies, while the remix album J To Lo has added a further 333,000 sales. As Lopez's debut album On 2 she sold 236,000, her career sales tally is now over a million albums.

at number 17 debut with 44,000 sales – a third as many as the 135,000 opening made last year, when it debuted at number three.

This week's highest debut comes from veteran campaigner Lionel Richie, whose many TV appearances 'trified' boost his Mercury label concert disc *Encore* to a number eight debut with sales of nearly 53,000 – a fine effort from Richie who also surprised by managing to reach number six with his 2000 album *Renaissance*. Before that aptly-titled album, Richie's career seemed to be on a downward spiral, with his 1998 album *Time* peaking at a number 31.

Renewed popularity is also bestowed upon Donny Osmond. Similarly pacted to a *Unlucky* (Decca) and thanks to an *Audience With...* This Morning and several other shows, Osmond posts a number 12 debut with *Somewhere In Time*, the follow-up to his 2001 number 10 album *This Is The Moment*. The album, *Somewhere In Time* sold nearly 48,000 copies last week.

## COMPILATIONS

Climbing for the fifth week in a row, and by 21.5% week-on-week to reach 1.23m sales, compilations had their best week of the year last week. Now that's What I Call Music! 53, naturally, remains atop the list and suffered fairly minor 40% shrinkage week-on-week to 170,000 sales, following its disappointing 190,000 opening. As reported last week, that was way below the 267,000 first week tally of last year's equivalent volume, *Now! 50*.

*Now! 50* suffered a greater second week erosion though, falling 13% to 232,000. Over the two weeks together, *Now! 50* had sold nearly 499,000 copies, compared to *Now! 53's* current tally of 360,000. At the same stage in 2000, *Now! 47* had sold 483,000, and in 1999 *Now! 44* had sold 569,000. In 1998, *Now! 43's* first fortnight yielded 399,000 sales and in 1997, *Now!*

36 had sold 318,000 – the last occasion on which a pre-Christmas *Now!* set had sold fewer copies at this stage.

And on the subject of Christmas, albums of seasonal songs were off to a slow start this year but they are moving through the ranks rapidly now, with the BMG/Sony/Telstar/Warner set *Christmas Hits* leaping 139-21 to pip EMI/Virgin's *The Best Christmas Album In The World...Ever!* (up 49-22) at the top of the tree. *Christmas Hits* was released last year, when it reached number 11, and, including the 14,500 copies it sold last week, it has attracted 150,000 buyers. *The Best Christmas Album In The World...Ever!* first came out in 2000, when it reached number six, and topped that by climbing to number four last year. It has sold a total of 374,000 copies, including 14,000 last week.

## MARKET REPORT

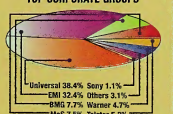


Figures show top 10 companies by % of total sales, and corporate groups share by % of total sales of the Top 75



VERSUS LAST WEEK: +20.9% YEAR TO DATE VERSUS LAST YEAR: +0.6%

## MARKET REPORT



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



VERSUS LAST WEEK: +20.9% YEAR TO DATE VERSUS LAST YEAR: +0.6%

COMPILATIONS' SHARE OF TOTAL SALES  
Artist sales: 75.6%  
Compilations: 24.4%

## INDEPENDENT ALBUMS

This	Title	Artist	Label (distrib)
1	GREATEST HITS 87-92	Kylie Minogue	PWL 822462 (P)
2	THE VERY BEST OF	The Stone Roses	Silverstone 926382 (P)
3	JUSTIFIED	Justin Timberlake	Virgin 527272 (P)
4	HOW YOU FED THE FISH?	Bady Drawn Boy	XL TXNL0156 (V)
5	THINKING OF OVER	Urbany X	V2 VVR101787 (RM) (V)
6	18	Moby	Mane GOSTM042 (V)
7	SONGBIRD	Eva Cassidy	Bliss Street/Hot CD2005 (HOT)
8	IMAGINE	Eva Cassidy	Bliss Street/Hot CD2005 (HOT)
9	COMFORT IN SOUND	Feeder	Echo ECH0143 (P)
10	THE LAST DANCE	Staps	Yoko YKO152 (P)
11	MELODY AM	Rykospop	Wall Of Sound WALLE002 (V)
12	LOST HORIZONS	Tommy Aldford	Impetone Funy(XL) INFL0196 (V)
13	LOVEBOX	Groove Armada	Pepper SPC862 (P)
14	GREATEST HITS	Djork	One Little India TPLP200 (P)
15	DANCING DOWN THE STONEY ROAD	Chix Rea	Jazzie Blue JBLLEUC013 (RM) (P)
16	PUT THE BEAT FOR THIS JAM - THE SINGLES	Scarstar	Sheffield Tunes/Eak UK 0112152 (V)
17	UP THE BRACKET	The Libertines	Rough Trade RTRADCE006 (P)
18	THE DATSUNS	The Datsuns	V2 VVR102082 (RM) (P)
19	INTERCALATE SONIC 7'S	Ash	Infectious INFEC2125 (RM) (P)
20	ABOUT A BOY (OST)	Bady Drawn Boy	Twisted Nerve/XL TXNL02 152 (V)

## THE YEAR SO FAR... TOP 20 ALBUMS

UK	GW	Artist	Label
1	1	ESCAPE	ENRIQUE IGLESIAS INTERSCOPE/POLYDOR
2	3	MISSUNDAZTOOD	PINK ARISTA
3	4	A RUSH OF BLOOD TO THE HEAD	COLDFPLAY PARLOPHONE
4	2	THE EMPHEM SHOW	BMGNMG INTERSCOPE/POLYDOR
5	6	HEATHER BACHCHEMISTRY	DAGS BIG BROTHER
6	7	BY THE WAY	RED HOT CHILI PEPPERS WARNER BROS
7	5	SILVER SIDE UP	NICKELBACK ROADRUNNER
8	8	FEVER	KYUE MINGQUE PARLOPHONE
9	9	COME AWAY WITH ME	NORAH JONES PARLOPHONE
10	11	GREATEST HITS 18 & 19	QUEEN PARLOPHONE
11	10	JUST ENOUGH EDUCATION TO PERFORM	STEREPHONICS V2
12	14	LAUNDRY SERVICE	SHARISA EPIC
13	15	ELVIS...SO NUMBER 1 HITS	ELVIS PRESLEY RCA
14	15	NEVYILLE	NEELY UNIVERSAL
15	12	NO ANGEL	DIDD ARISTA
16	13	ALL BLUE	BLUE HANCOCK
17	17	READ MY Lips	SOPHIE ELUS-BEKTON POLYDOR
18	18	ESCAPOLOGY	ROBBIE WILLIAMS EMI
19	19	FROM NOW ON	WILL YOUNG S
20	16	IFRAK OF NATURE	ANASTASIA EPIC

# CLUB CHARTS

## COMMERCIAL POP TOP 30

Wk	Artist	Title	Wk
1	TR 3	BRITNEY SPEARS (MCA)	16
2	4	NAVY BLUE (MCA)	17
3	5	CHERRY BLOSSOM (MCA)	18
4	2	GLASS HOUSE (MCA)	19
5	3	4000 IN THE MOUNTAIN (MCA)	20
6	22	ALICE COOPER (MCA)	21
7	1	REMY (MCA)	22
8	3	WYNNONA JARVIS (MCA)	23
9	10	WE'VE GOT THROUGH (MCA)	24
10	23	WANT A FEELING (MCA)	25
11	11	STRUT (MCA)	26
12	7	11 (MCA)	27
13	8	WYNNONA JARVIS (MCA)	28
14	14	THE COMMA (MCA)	29
15	25	2 (MCA)	30
16	22	ALICE COOPER (MCA)	
17	6	5 (MCA)	
18	1	REMY (MCA)	
19	12	5 (MCA)	
20	20	2 (MCA)	
21	18	1 (MCA)	
22	13	1 (MCA)	
23	30	1 (MCA)	
24	13	1 (MCA)	
25	19	3 (MCA)	
26	20	1 (MCA)	
27	14	1 (MCA)	
28	20	1 (MCA)	
29	28	3 (MCA)	
30	21	1 (MCA)	

## UPFRONT CLUB CHART TOP 40

Wk	Artist	Title	Wk
1	2-3	5 (MCA)	16
2	1	1 (MCA)	17
3	2	1 (MCA)	18
4	10	2 (MCA)	19
5	3	1 (MCA)	20
6	19	2 (MCA)	21
7	1	1 (MCA)	22
8	12	2 (MCA)	23
9	34	1 (MCA)	24
10	34	1 (MCA)	25
11	12	1 (MCA)	26
12	1	1 (MCA)	27
13	1	1 (MCA)	28
14	1	1 (MCA)	29
15	1	1 (MCA)	30
16	1	1 (MCA)	
17	1	1 (MCA)	
18	1	1 (MCA)	
19	1	1 (MCA)	
20	1	1 (MCA)	
21	1	1 (MCA)	
22	1	1 (MCA)	
23	4	1 (MCA)	
24	14	1 (MCA)	
25	27	1 (MCA)	
26	5	1 (MCA)	
27	15	1 (MCA)	
28	21	1 (MCA)	
29	1	1 (MCA)	
30	1	1 (MCA)	
31	1	1 (MCA)	
32	1	1 (MCA)	
33	1	1 (MCA)	
34	1	1 (MCA)	
35	18	1 (MCA)	
36	1	1 (MCA)	
37	35	1 (MCA)	
38	25	1 (MCA)	
39	22	1 (MCA)	
40	22	1 (MCA)	

## URBAN TOP 30

Wk	Artist	Title	Wk
1	3	HIT THE FRONTLINE (MCA)	16
2	1	THE BLOCK (MCA)	17
3	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	18
4	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	19
5	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	20
6	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	21
7	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	22
8	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	23
9	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	24
10	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	25
11	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	26
12	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	27
13	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	28
14	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	29
15	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	30
16	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
17	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
18	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
19	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
20	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
21	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
22	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
23	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
24	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
25	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
26	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
27	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
28	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
29	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	
30	1	WON'T BE YOUR "MISUNDERSTOOD" (MCA)	

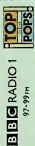
## PRE-RELEASE AIRPLAY TOP 20

Wk	Artist	Title	Wk
1	3	THE WAY THAT YOU HOLD ME (MCA)	16
2	4	YOU'RE A GREAT THING (MCA)	17
3	2	YOU'RE A GREAT THING (MCA)	18
4	4	YOU'RE A GREAT THING (MCA)	19
5	9	THE GREAT ONE (MCA)	20
6	10	THE GREAT ONE (MCA)	21
7	11	THE GREAT ONE (MCA)	22
8	11	THE GREAT ONE (MCA)	23
9	13	THE GREAT ONE (MCA)	24
10	14	THE GREAT ONE (MCA)	25
11	15	THE GREAT ONE (MCA)	26
12	16	THE GREAT ONE (MCA)	27
13	17	THE GREAT ONE (MCA)	28
14	18	THE GREAT ONE (MCA)	29
15	19	THE GREAT ONE (MCA)	30
16	20	THE GREAT ONE (MCA)	
17	21	THE GREAT ONE (MCA)	
18	22	THE GREAT ONE (MCA)	
19	23	THE GREAT ONE (MCA)	
20	24	THE GREAT ONE (MCA)	

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# music week



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## SINGLES

- 1** **IF YOU'RE NOT THE ONE**  
Danielle Bedingfield Polydor
- 2** **THE LAST GOODBYE WITH YOU** Atomic Kitten Innocent
- 3** **DIRTY** Christina Aguilera feat. Redman RCA
- 4** **WE'VE GOT TONIGHT** Roman Keating feat. Lulu Polydor
- 5** **RUSHES** Darius Mercury
- 6** **DILEMMA** Nelly feat. Kelly Rowland Universal/UMI-Island
- 7** **THE KETCHUP SONG (ASERJUE)** Las Ketchup Columbia
- 8** **JENNY FROM THE BLOCK** Jennifer Lopez Epic
- 9** **DON'T LET ME DOWN/YOU AND I** Will Young S
- 10** **UNITED STATES OF WHATEVER** Liam Lynch Global Warming

- 11** **HEAVEN DJ** Sammy & Yanoor feat. Do Data/Ministry Of Sound
- 12** **MAYBE** Enrique Iglesias Interscope/Polydor
- 13** **STRONGER/ANGELS WITH DIRTY FACES** Sugababes Island/UMI-Island
- 14** **ALIVE** S Club Polydor
- 15** **POSSE (I NEED YOU ON THE FLOOR)** Scooter Starfield/Tunes/Edel UK
- 16** **UNBREAKABLE** Westlife Warner Bros
- 17** **LIKE I LOVE YOU** Justin Timberlake Jive
- 18** **I'M GONNA GETCHA GOOD!** Shania Twain Mercury
- 19** **NU FLOW** Big Brovaz Epic



## MASAI DO THAT THANG

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INTENSO PROJECT  
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NUMBER 1 IN DJ MAGAZINE CHART



## ALBUMS

### 1 ESCAPOLOGY

Robbie Williams

- 2** **ONE LOVE** Blue EMI
- 3** **UNBREAKABLE - THE GREATEST HITS VOL 1** Westlife Innocent
- 4** **THE GREATEST HITS 1970-2002** Elton John S
- 5** **UPI** Shania Twain Mercury
- 6** **MISSUNDAZTOOD** Pink Mercury
- 7** **A NEW DAY AT MIDNIGHT** David Gray Arista
- 8** **ENCORE** Lionel Richie East West
- 9** **IT HAD TO BE YOU - THE GREAT AMERICAN** Rod Stewart Mercury
- 10** **LET GO** Avril Lavigne J

- 11** **ELVIS - 30 #1 HITS** Elvis Presley RCA
- 12** **SOMEBODY IN TIME** Donny Osmond Decca
- 13** **FEELS SO GOOD** Atomic Kitten Innocent
- 14** **THIS IS ME... THEN** Jennifer Lopez Epic
- 15** **FROM NOW ON** Will Young S
- 16** **BY THE WAY** Red Hot Chili Peppers Warner Bros
- 17** **SEEING DOUBLE** S Club Polydor
- 18** **A RUSH OF BLOOD TO THE HEAD** Coldplay Parlophone
- 19** **REPRISE** Russell Watson Decca
- 20** **WHAT MY HEART WANTS TO SAY** Gareth Gates S



- 8 **21** THROUGH THE GAIN! Mariah Carey Mercury
- 20 **22** ONE LOVE Blue Innocent
- 13 **23** LOVE ON THE LINE Blazin' Squad East West
- 24 **24** GIRLFRIEND Alicia Keys J
- 12 **25** RHINESTONE DOWBOY... Rocks & Oz feat. Glen Campbell, Sammi Mercury
- 16 **26** STILL WAITING Sum 41 Mercury
- 21 **27** WORK IT Missy Elliott Elektra
- 17 **28** PRAY Laszlo Positive
- 24 **29** HAPPY Ashanti Def. Jam/Mercy
- 30 **30** NEVER AGAIN Nickelback Roadrunner



- 31 **31** YOU'LL NEVER BE ALONE Anastacia Epic
- 25 **32** THE SCIENTIST Coldplay Parlophone
- 19 **33** HEART OF GOLD Kelly Rowland All Around The World
- 30 **34** OBJECTION (TANGO) Shakira Epic
- 22 **35** COME INTO MY WORLD Kylie Minogue Parlophone
- 28 **36** THE GAME OF LOVE Samiana feat. Michelle Branch, Arista
- 37 **37** IT'S IN OUR HANDS Björk One Little Indian
- 38 **38** GOODBYE'S (THE SADDEST WORD) Celine Dion Epic
- 27 **39** FROM THE CHUURCH TO DA PALACE Snoo Dogg Priority
- 31 **40** I LOVE ROCK 'N ROLL Britney Spears Jive

### KEY UPCOMING RELEASES

**BLUE FEAT. ELTON JOHN:** Sorry Seems to Be the Hardest Word (Innocent) Dec 9  
**CRAIG DAVID:** Hidden Agenda (Wifirstar) Jan 20  
**FAME ACADEMY:** Iba (Mercury) Dec 2  
**GARETH GATES:** What My Heart Wants To Say (S) Dec 9  
**AVRIL LAVIGNE:** Skater Boy (RCA) Dec 16  
**GIRLS ALoud:** Sound Of The Underground (Polydor) Dec 16  
**WESTLIFE:** Miss You Nights (S) Jan 6  
**ROBBIE WILLIAMS:** Feel (EMI) Dec 2

# COMPILATIONS

- 1 **1** NOW THAT'S WHAT I CALL MUSIC! 13 THE NEW BEST OF PURE R&B - THE WINTER  
Various Artists Def. Jam TV/UMG
- 2 **2** CLUBLAND II ALL-TIME CLASSIC TEARJERKERS  
Various Artists MCA
- 3 **3** THE BEST R&B ALBUM IN THE WORLD 2 CAPITAL GOLD EIGHTIES LEGENDS  
Various Artists Virgin/UM
- 4 **4** THE ANNUAL 2003 CLASSICAL CHILLOUT GOLD  
Various Artists Decca
- 5 **5** WHILE MY GUITAR GENTLY WEEPS 15 8 MILE (OST)  
Various Artists Interscope/Polydor
- 6 **6** THE NEW BEST OF EUPHORIA - MATT DAREY CLASSIC FM - SMOOTH CLASSICS  
Various Artists Classic FM
- 7 **7** COUNTRY LEGENDS CLASSICS 2003  
Various Artists Decca
- 8 **8** HUGE HITS 2003 TRANCE NATION 2003  
Various Artists Ministry Of Sound
- 9 **9** 5 YEARS OF THE GREATEST HIT SINGLES STEVE WRIGHT'S SUNDAY LOVE  
Various Artists Universal TV
- 11 **11** CAPITAL GOLD SIXTIES LEGENDS THE BEST OF BOND JAMES BOND  
Various Artists Capitol

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 31-31 JANUARY 2003 - MIDEM  
 31-31 JANUARY 2003 - MIDEM  
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 Telephone: 020 7300 0000, Fax: 020 7300 0000

- 21 **21** ANGELS WITH DIRTY FACES Sugababes Island/Uni-Island
- 27 **22** FORTY LICKS The Rolling Stones Virgin/Decca
- 26 **23** NIRVANA Nirvana Geffen/Polydor
- 16 **24** ESCAPE Enrique Iglesias Interscope/Polydor
- 17 **25** MORE FRIENDS - SMALL WORLD BIG BAND 2 Jools Holland WSM
- 26 **26** SENTIMENT Andrea Bocelli Philips
- 20 **27** GREATEST HITS 87-92 Kylie Minogue PWL
- 25 **28** THE BEST OF 1990-2000 & B-SIDES U2 Island/Uni-Island
- 23 **29** GREATEST HITS Lighthouse Family Wild Card/Polydor
- 29 **30** COME AWAY WITH ME Norah Jones Parlophone



- 28 **31** BEST OF BOWIE David Bowie EMI
- 14 **32** THE LAST TEMPTATION Ja Rule Def. Jam/Mercy
- 33 **33** IN THE BEGINNING Blazin' Squad East West
- 19 **34** SLICKER THAN YOUR AVERAGE Craig David Wifirstar
- 34 **35** TOGETHER S Club Juniors Polydor
- 31 **36** NELLYVILLE Nelly Universal
- 38 **37** LAUNDRY SERVICE Shakira Epic
- 36 **38** HITS OF WET WET WET & SMILE Mimi Peltow Mercury/Universal TV
- 39 **39** DOES THIS LOOK INFECTED? Sum 41 Mercury
- 33 **40** FOREVER DELAID - THE GREATEST HITS Marie Osmond Practicas Epic

### KEY UPCOMING RELEASES

**MARIAH CAREY:** Charm Bracelet (Mercury) Dec 2  
**DARLUS:** Dive In (Mercury) Dec 2  
**FAME ACADEMY:** Iba (Mercury) Dec 9  
**ROBSON GREEN:** Moment In Time (T2) Dec 2  
**TOM MCGRAE:** Iba (DE) Feb 2  
**MORE FIRE CREW:** More Fire Crew CV (Polydor) Jan 27  
**NAS:** God's Son (Columbia) Dec 16  
**ORIGINAL CAST RECORDING:** Chicago (Epic) Jan 13  
**THE RAVEONNETTES:** Whip It Up (Columbia) Feb 2  
**ROSIE RIBBONS:** Misbehaving (T2) Jan 27

Rank	Artist	Label
1	LOVE STORY (Lara & Bushwicks)	XL
2	THE GREAT SONG (Lara & Bushwicks)	XL
3	THE GREAT SONG (Lara & Bushwicks)	XL
4	THE GREAT SONG (Lara & Bushwicks)	XL
5	THE GREAT SONG (Lara & Bushwicks)	XL
6	THE GREAT SONG (Lara & Bushwicks)	XL
7	THE GREAT SONG (Lara & Bushwicks)	XL
8	THE GREAT SONG (Lara & Bushwicks)	XL
9	THE GREAT SONG (Lara & Bushwicks)	XL
10	THE GREAT SONG (Lara & Bushwicks)	XL
11	THE GREAT SONG (Lara & Bushwicks)	XL
12	THE GREAT SONG (Lara & Bushwicks)	XL
13	THE GREAT SONG (Lara & Bushwicks)	XL
14	THE GREAT SONG (Lara & Bushwicks)	XL
15	THE GREAT SONG (Lara & Bushwicks)	XL
16	THE GREAT SONG (Lara & Bushwicks)	XL
17	THE GREAT SONG (Lara & Bushwicks)	XL
18	THE GREAT SONG (Lara & Bushwicks)	XL
19	THE GREAT SONG (Lara & Bushwicks)	XL
20	THE GREAT SONG (Lara & Bushwicks)	XL

**Now 31 weeks at the top of the club chart in 2002... still counting...**

**- Seasons greetings from Hyperactive -**

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Any DJ's wishing to apply for the mailing lists, please contact either Craig Jones - Euroedition or Paul Richard - Hyperactive

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**TOP 10 BREAKERS**

Rank	Artist	Label
1	BREAKER (HARRY HARD MIXES) CX & Supreme Dream Team	XL
2	LOVE STORY (Lara & Bushwicks)	XL
3	THE GREAT SONG (Lara & Bushwicks)	XL
4	IS THIS LOVE 12"	XL
5	THE GREAT SONG (Lara & Bushwicks)	XL
6	THE GREAT SONG (Lara & Bushwicks)	XL
7	THE GREAT SONG (Lara & Bushwicks)	XL
8	THE GREAT SONG (Lara & Bushwicks)	XL
9	THE GREAT SONG (Lara & Bushwicks)	XL
10	THE GREAT SONG (Lara & Bushwicks)	XL

**CHART COMMENTARY**

By ALAN JONES

After achieving the unique feat of holding two of the top three tunes in the Upright Chart last week, *Confuse* are complete both of their tracks. Their upcoming single *Hearts from the Moon* was bagging behind album track *Sleep* last week, but was moving faster and looked more likely to reach number one. But *Sleep* has been getting massive support from radio as well as clubs, so has been added to the upcoming release of *Hearts from the Moon*. Consequently, both tracks have been merged under one chart position.

Meanwhile, there are 12 new entries in the chart – the highest tally for several weeks. They include the homegrown Love Story by Lara & Bushwicks, which makes the highest debut of the year at number two. Around in limited quantities in its original mix earlier this year, it subsequently peaked at number 30 on the OCC sales chart in June, but it has been re-mixed, with Julie McKnight's vocal from King Of Tomorrow's 2001 hit. Finally being added to de-stigmatising effect.

Love Story will not be out again until next year, whereas the second highest new entry to the chart, *Manish Carey's* Through the Rain, was commercially released a fortnight ago. The fact the promo mixes dropped a little late does not stop it from becoming an instant and major club hit however, hence its number seven debut on the Upright Chart.

While the Upright Chart is bustling with new entries, there are just three in the Commercial Pop Chart – and, in fact, they all move up from the unpublished (31-40) region of the chart. The most interesting is probably the re-releasing of rock powerhouse *Rear 5* 1996 hit *Place Your Hands* as a house track. Re-mixed by Rob Orton, ahead of an upcoming best of by the band, it debuts at number 26 this week. Finally, after five weeks at the top of the Upright Chart, *Missy Elliott's* *Work It* slides to number four. Women still rule the chart, however, in the form of hit *The Presery* by Toni Braxton. It's the first single from Braxton's new album *More Than A Woman*, which received a soft release last week and has a sales astonishingly, does not get its full UK pan until 10 million in 2003.

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# THE OFFICIAL UK CHARTS SPECIALIST



7 DECEMBER 2002

## MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	1	THE IMMAGUCLATE COLLECTION	Madonna	Sire 759904402 (TEN)
2	2	TRACY CHAPMAN	Tracy Chapman	Elektra 759507442 (TEN)
3	3	THE MAN WHO	Travis	Independents 1520823 (TEN)
4	4	BOUN TO DO IT	Craig David	Wildstar C04W132 (TEN)
5	5	PEY SOUNDS	The Beach Boys	Capitol 5273152 (E)
6	9	THE VERY BEST OF	The Pogues	WSM 867487495 (TEN)
7	6	IN UTERO	Nirvana	Geffen/Polydor 6230458 (E)
8	7	THE MISSEDICATION OF LAURYN HILL	Lauryn Hill	Columbia 4906432 (E)
9	17	NEVER MIND THE BOLLOCKS	Six Pences	Virgin C04C208 (E)
10	8	GRACE	Jill Buckley	Columbia 4752382 (TEN)
11	10	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 4752388 (TEN)
12	11	DAYS OF SPEED	Paul Waller	Independents 219120 (TEN)
13	15	BROTHERS IN ARMS	Dave	Vertigo 8244092 (E)
14	13	THE MASTERPLAN	Big Brother 94022008 (3MVP)	
15	12	SMALL WORLD BIG BAND	John Holland	Worner 802742582 (TEN)
16	20	GREATEST HITS	Simply Red	Warner Bros 901607592 (TEN)
17	16	BACK TO FRONT	Lionel Richie	Polydor X5300184 (U)
18	14	SYSTEM OF A DOWN	System Of A Down	Columbia 491280 (E)
19	18	FINE ART OF SELF DESTRUCTION	Jesse Malin	One Little Indian TPLP390C (P)
20	19	KIND OF BLUE	Miles Davis	Columbia C046435 (TEN)

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## BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	INSTANT XMAS PARTY	Various	Crismon CRIMC028 (EUK)
2	2	THE BEST OF RAC PAK	Various	Pulse PLSIC024 (P)
3	3	ULTIMATE CHRISTMAS BOX	Yip Harby & The Mastermixers	Musical Collection MCCX0306 (E)
4	5	THE WHITE CHRISTMAS ALBUM	Various	Crismon CRIMC020 (EUK)
5	4	CHRISTMAS WITH NAT AND DEAN	Nat 'King' Cole/Dean Martin	Musical Collection MCCP3906 (E)
6	8	INSTANT CHRISTMAS PARTY 2	Various	Crismon CRIMC025 (EUK)
7	13	WINTER WONDERLAND	Bing Crosby	EMI 494822 (E)
8	10	2001 CHRISTMAS	Various	EMI G04 CDD01100 (E)
9	12	CHILDREN'S CHRISTMAS CAROLS + SONGS	Various	Crismon CRIMC019 (EUK)
10	11	MERRY CHRISTMAS	Mariah Carey	Columbia 473422 (TEN)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	DIRTY	Christina Aguilera feat. Redman	RCA 7432186222 (BMG)
2	2	JENNY FROM THE BLOCK	Jennifer Lopez	EMI 673292 (TEN)
3	3	DILEMMA	Nelly feat. Kelly Rowland	Universal M02ST40249 (U)
4	4	THROUGH THE RAIN	Mariah Carey	Mercury 803672 (U)
5	5	LIKE I LOVE YOU	Justin Timberlake	UJA 95544 (P)
6	6	OH PRENED	Alicia Keys	J740137187 (BMG)
7	7	WU FLOW	Big Boy	EMI 673282 (TEN)
8	11	ONE LOVE	Bia	Imuscent SINC041 (E)
9	8	LOVE ON THE LINE	East West SOLAD040201 (EUK)	
10	10	HAPPY	Ashanti	Def Jam 863281 (U)
11	9	WORK IT	Missy Elliott	Elektra EP3400 (TEN)
12	8	FROM THE CHURCH TO DA PALACE	Snoop Dogg	Priority 9516182 (E)
13	12	NOT WANTNA KNOW	Sly FX & T-Power feat. Di & Skibadee	fls F0498 (TEN)
14	14	WHAT'S YOUR FLAVA?	Craig David	Wildstar C04W104 (BMG)
15	13	IT'S ALL GRAY	Romeo feat. Christina Milam	Relentless RELENT2CDD (3MVP/TEN)
16	15	HEY SEXY LADY	Shaggy	MCA/Def-Jam M02C4004 (U)
17	16	LOV U BETTER	Lil' Cool J	Def Jam 863272 (U)
18	17	CLEANIN' OUT MY CLOSET	Eninn	Interscope/Polydor 667942 (U)
19	18	WHAT'D YOU DO FOR ME	Whitney Houston	Arista 1432197512 (BMG)
20	22	ADDICTIVE	Travis	Interscope/Polydor 677912 (U)
21	24	DONT MUCK YOURSELF	The Streets	Locked On/679 Records 6304106 (TEN)
22	26	DU-NA-MI-TEE	Mt Dynamite	Polydor 6509192 (U)
23	20	DOWN 4 U	Ice Cube feat. La Ruq/Ashanti/Celina/Guava	Mercury 863290 (U)
24	21	GANGSTA LOVIN'	Everlast, Alicia Keys	Interscope/Polydor 677942 (U)
25	19	I'M RIGHT HERE	Samantha Mumba	Wild Card/Polydor 669372 (U)
26	28	HOT IN HERBE	Nelly	Universal M02ST40289 (U)
27	25	FEEL IT BOY	Maroon feat. Janet	Virgin VUSC0258 (E)
28	23	MULTIPLY	Xsinit	Def Jam 82952 (E)
29	28	NOTHIN'	NORE	Def Jam 82952 (E)
30	27	WHY DONT WE FALL IN LOVE	Amarie feat. Ludacris	Def Jam 829214 (TEN)

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## COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	UPI	Shania Twain	Mercury 173042 (UK)
2	2	YESTERDAY'S MEMORIES	Daniel O'Donnell	Rosette ROSC02209 (JNU/UK)
3	4	THE MAN COMES AROUND	Johnny Cash	Last Highway 663392 (UK)
4	3	CRY	Faith Hill	Warner Bros 938246382 (TEN)
5	6	COME ON OVER	Shania Twain	Mercury 170821 (UK)
6	5	TWISTED ANGEL	LeAnn Rimes	Carlin/London 857836782 (BMG)
7	7	HALDS & HORNS	Dolly Parton	Sanctuary SANIC0 126 (P)
8	8	LIVE	Alison Krauss & Union Station	Reanvier R04DC0055 (P/RO)
9	9	HOME	Kravis Chicks	UIC 506632 (EUK)
10	10	DEEPER STILL	Beth Nielsen Chapman	Sanctuary SANIC012 (P)
11	12	GOLD	Ryan Adams	Last Highway 170522 (UK)
12	11	THIS SIDE	Nickel Creek	WEA 867491818 (TEN)
13	13	JERUSALEM	Steve Earle	Eric 504982 (TEN)
14	10	DRIVE	Alan Jackson	Arista Nashville 0786367822 (BMG)
15	15	I NEED YOU	LeAnn Rimes	Carlin/London 857836782 (BMG)
16	14	STARS & GUITARS	Willie Nelson & Friends	Last Highway 173042 (UK)
17	20	BLUE HOME	Be Good Tanyas	Norfolk 301462 (P)
18	17	LIVE LAUGH LOVE	Daniel O'Donnell	Rosette ROSC02 2092 (JNU/UK)
19	16	WHEN THE ROSES BLOOM AGAIN	Laura Cantrell	Shelbline SPYC00019 (P/RO)
20	17	THE WOMAN IN ME	Shania Twain	Mercury 529882 (UK)

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## ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 938246142 (TEN)
2	2	NIRVANA	Nirvana	Geffen/Polydor 483282 (UK)
3	3	STEAL THIS ALBUM	System Of A Down	American Recordings 815440 (UK)
4	4	ONE BY ONE	Foo Fighters	RCA 1425737187 (BMG)
5	5	WHY THIS ISK UNEXPECTED?	Sum 41	Mercury 825590 (U)
6	6	SONGS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polydor 835440 (U)
7	6	GREATEST HITS II & III	Queens	Parlophone 592882 (E)
8	2	AUDIOLIFE	Audiolife	Epic/Interscope 510182 (TEN)
9	8	SILVER SIDE UP	Nickelback	Roadrunner 129462 (U)
10	10	FEELING IN SOUND	Feder	Echo CH043 (P)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	REVOLUTION	Nikkieva NUKF0403 (ADD)	
2	2	SCRAMBLED EGGS/SWINGS & ROUNDOUBTS	Rimzy	Full Circle FCY646 (V)
3	3	LET THE DRUMS SPEAK	Mighty Dub Katz	Southern Fried FCR31X (3MVP)
4	4	DUST	Palofader & CP	Bedroom BED0MM028 (ADD)
5	5	POOR LENO	Raykopp	Wall Of Sound WALL079 (V)
6	6	BROKEN	L.J.	Last Language LGS1018 (V)
7	7	TAKE THE TIGHT LATTIN THING	Twisted Anger feat. Danny G	Dead DREADD4A (SRD)
8	8	LK (CAROLINA, CAROL BEA)	DJ Marky Ave XRS feat. Stamina MC	B+ Recordings VE15 (SRD)
9	9	DIAMOND LIFE	Louise Vega & Jay Sealoe Pts	Distance D1047 (P)
10	10	COFFEE BEATS	Di Gado	Fluential FLUENT8 (ADD)
11	11	SUMMER CALLING	Andin	Black Hole BRUK0020 (ADD)
12	5	BILLIE JEAN	Sound Blasts	Incentive CENTST (3MVP/TEN)
13	12	HEAVEN	DJ Sammy & Yanozu feat. Da	Data BASED DMMV (TEN)
14	14	SNOW ME LOVE	Robin S	Champion CHAMP1236 (3MVP/BMG)
15	15	STAY	Honey Pot 12HP021P2 (ADD)	
16	16	IGNITION	DJ Spoke	Tidy Ties TIDYTW112 (ADD)
17	17	ONCE IN A LIFETIME	Thinking Heads	WEA W6511 (TEN)
18	1	OBSESSION	Tiesto & Justice XL	Nine One NEST7025 (ADD)
19	18	IN MY MIND	Mika	MultiPLY TML1Y22 (BMG)
20	20	SEVENTEN	Ladytron	Telstar/Islands-Hifi 1251A5284 (P)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ANGELS WITH DIRTY FACES	Sugababes	Island/Def-Jam 863290 (U)
2	2	ROBBERY IN THE LINE AT THE ALBERT	Various	UMTY/ARTV 750 (ADD)
3	2	THE VERY BEST OF EUPHORIA - MATT DAREY	Various	Telstar TVBMG - ITVC03239 (BMG)
4	4	THE ANNUAL 2003	Various	Ministry Of Sound - JANCQ2C (3MVP/TEN)
5	5	LSD HORIZONS	Lemon Jelly	Impostant Fury XL FXLPL 380 (V)
6	6	MELDY AM	Raykopp	Wall Of Sound WALLP02 (V)
7	9	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/679 Records 66245602 (TEN)
8	8	THE CHILLOUT SESSION 2003	Various	Ministry Of Sound - M05C055 (3MVP/TEN)
9	8	GREATEST HITS 87-92	Mika	PWL 8274682 (P)
10	10	18	Kylie	Mute CSDTUM024 (V)

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## MUSIC VIDEO

TV	Last	Title	Label Cat. No.
1	1	WINEFEST: Unbreakable - The Greatest Hits - Vol 1	S 742193453
2	3	DANIEL O'DONNELL: Shades Of Green	Rosette ROS192 (E)
3	2	KYLIE MINOUGE: Kylie Fever 2002	Parlophone 901401
4	4	ROMAN READING: Live - Destination Wembley	VVL 934013
5	4	RUSSELL Watson: Live	Universal Video 9574871
6	6	SUNPKIT: One Step Closer	Roadrunner 179623
7	6	QUEEN: Greatest Hits - 1	Parlophone 425549
8	5	DAVID BOWIE: Best Of Bowie	EMI 4001029
9	5	STEPS: The End Of The Road	Jive 501515
10	7	S CLUB 7: Carnival	Polydor 463303

Warner Bros 938246140	Chryslis 425553
PWL 924055	Warner Brothers 9013199
UJA 9511799	Warner Bros 952182594
Warner Video Inc. 027162639	Warner Video Inc. 027162639
Polydor 51932	Mute M1942

## STORE OF THE WEEK

## FAT CITY!

## STORE DETAILS

Fat City was started in 1993 by Dave Walker, Mark Rae and Ed Pitt in a unit in the Athlete's Palace in Manchester. At the time, the job climate was not that good for college graduates and setting up a business seemed to be the preferable option. In 1993 house music was going through the roof in Manchester and the three founders saw an opportunity for a specialist shop selling hip hop, funk and soul.

**Store size:** 65 sq m  
**Music stocked:** hip hop, back-to-back funk and soul, deep house, reggae  
**Area of specialisation:** Hip hop  
**Local competition:** Piccadilly Records

## Fat City's Top 10:

1. DJ Spinna - Rock (Unplugged) seven-inch (BSE)
2. Mr Scruff - Sweet Smoke 12-inch (NCA)
3. Common - Electric Circus LP/CD (MCA)
4. DJ Form - B-Boy Code 12-inch (Gemine)
5. Al Jam - Stars On 33 LP/CD (Fat City)
6. The Beatnuts - Originate 12-inch (Landed)
7. Niko - Sound Off 12-inch (Grand Central)
8. Missy Elliott - Under Construction LP/CD (EastWest)
9. Sean Paul and Busta Rhymes - Give Me The Light 12-inch (Atlantic)
10. Edm - Emocess Smoaks Crack remix 12-inch (Lewis Recordings)

## DAVE WALKER, FOUNDER

Speaking from the perspective of the music scene with which we're involved, which is seen as underground, everything seems very healthy. Acts such as Mr Scruff, Rae & Christian and the Unabombers, who have been associated with this scene, are breaking through and this reflects well on all of us. When someone from Manchester wants to get something in this win-+hip-hop or beats - they tend to come to us.

We've been trading for 10 years now and there's a much more to us than just the shop. We have a club night, Friends & Family that runs every week at the Roadhouse in Manchester and every two weeks at the Embassy in London. We run the club in conjunction with Mark Rae, who parted amicably to set up Grand Central Records, and this brings a lot of attention to both the shop and the labels.

We've also just gone online with phase one of our website. It's only been up for a month and the response has been great. We've taken our time setting it up: it's a very competitive area and I think you need to get it right and offer a good service from the start. The problem with a lot of independent retail sites is that so many people rushed into them, never really maintained them and offered a dreadful service that it put people off.

We sell a lot of imported hip-hop in-store, which is a lot of work. It's very much about tracking the material down and finding the right distributors for that right sound and the best price. Where we need to, we deal direct with labels, if the costs make sense for both



Fat City: focus for Manchester hip hop

parties. This is something which is prevalent in the UK hip-hop scene. Over the years it has suffered from poor distribution but now that the genre is becoming more popular there's a greater demand for it. As a sound it's got much better and the people making UK hip hop are finally finding their own voice.

Hip hop has exploded over the past few years so that you now have so many styles ranging from the more commercial sound of acts like Ja Rule through to quite leftfield material from labels like Def Jux, and a store like ours needs to cater for the full range. That said, producers like Timbaland, Missy Elliott and the Neptunes have made commercial hip hop credible. This helps us maintain our reputation, and considering that when we set up we were seen as catering for music which was against the grain we're now seen as pillar of the local scene.

Address: 20 Oldham St, Manchester M1 1JN  
Tel: 0161 237 1181  
Email: shop@fatcity.co.uk  
Website: www.fatcity.co.uk

NEW RELEASE  
COUNTDOWN

## ALBUMS

## This week

**Mariah Carey** Charm Bracelet (Mercury); **Darius** Dive In (Mercury); **Robert Green** Moment in Time (12); **Ladytron** Light & Magic (Invicta HiFi/Teletax); **Martine McCutcheon** Musicality (EMI/Liberty); **Vanda Shephard** China Town (Edel); **Various Fabric** 07: John Peel (Fabric); **Various** Smash Hits 2003 (Virgin)

## December 9

**Fame Academy** Ita (Mercury); **The Roots** Phrenology (Universal); **Swizz Beatz** Swizz Beatz Presents Ghetto Stories (Polydor); **Various** The Best Club Anthems 2003 (Virgin); **New Order** Retro (London)

## December 16

**Common** Electric Circus (Universal); **Nas** God's Son (Columbia); **Pavement** Wowee Zowee (Domino);

## January 6

**Tyrese I Wanna Go There** (J); **Various** Clubber's Guide To 2003 (Ministry Of Sound); **Various** Kings Of New York (OST) (Polydor)

## January 13

**Original Cast Recording** Chicago (Epic) **January 20**  
**Kinky Kinky** (Sonic 360/London); **Various** DJ Kicks - DJ Tiga (1K7)

## January 27

**Jay Z** American Whig (13 Amp); **More Fire** Core Fire Crew CV (Polydor); **O Town** O Town 2 (J); **Reef** Together - The Best Of (12); **Stereo MCs** Ribbons Misbehaving (72); **Stereo MCs** Retroactive (Island/Universal); **Various** Danny Tenaglia - Choice (Azul)

## SINGLES

## This week

**Aqualung** Good Times Gonna Come (B - Unlabeled); **The Cheeky Girls** Cheeky Song (Touche); **Mya** (Multipl); **Enimem** Love Yourself (Interscope/Polydor); **Fat Joe** Crush (Interscope/EastWest); **Liberty X** Holding On For You (V2); **Ms Dynamite** Put Him Out (Interscope/Polydor); **Will Smith** 1000 Kisses (Columbia); **TEC** Girl Talk (LaFace/Atlantic); **Robbie Williams** Feel (EMI/Christy)

## December 9

**Blue** feat. Elton John Sorry Seems To Be The Hardest Word (Innocent); **Bon Jovi** Misunderstood (Mercury); **Garrett Gates** What My Heart Wants To Say (SI); **David Gray** The Other Side (1H/East West); **Ja Rule** Thug Lovin' (Def Jam); **Pink** Family Portrait (Atlantic); **The Ronettes** Attack Of The Ghost Riders (Columbia); **Junior** Puffy Love/Sleaz Ride/Polydor; **Holly Valance** Naughty Girl (London)

## December 16

**Death In Vegas** Scorpio Rising (Concrete); **Girls Aloud** Sound Of The Underground (Polydor); **Avril** (Multipl); **Club** (RCA); **Love** You're A Superstar (Nuff); **One True Love** Sacred Trust/After You're Gone ('I'll Still Be Loving You) (Eva/Julive); **The Rolling Stones** Don't Stop (Rhino/Decca)

## December 23

**Chris Difford** Cowboys Are My Weakness (Adventures In Music)

## December 30

**Richard Ashcroft** Silence Of Silence (1K7); **Milk** Ink Land Of The Living (EMI)

## January 6

**Badly Drawn Boy** Born Again (Twisted Nerve/XL); **Busted** Year 3000 (MCA/Universal); **Electric** 6 Danger High Voltage (XL); **Fire Fighters** Times Like These (RCA); **The Free Association** (I Wish I Had A) Wooden Heart (13 Amp); **Westlife** My Nights (5)

## January 13

**50 Cent** Watts (Polydor); **The Calling** Could It Be Any Harder (RCA); **More Fire** Core Walk Back (Go Beat); **O-Town** These Are The Days (J); **Rosie Ribbons** A Little Bit (12)

## IN-STORE NEXT WEEK: FROM 9/12/02



**Windows** - Feeder, Minority Report; **In-store** - Robbie Williams, Rolling Stones, Atomic Kitten, Blue, George Harrison, Now 53, The Music, The Corrs, Iron Maiden, Jennifer Lopez, Everything But The Girl, Black Rebel Motorcycle Club, Richard Ashcroft, Rat Pack, Best Of Bond, Audioslave, Snarky, Superguns, Norah Jones, Martine McCutcheon, David Bowie, Hill St Soul, Lasgo, Kylie Minogue, Marjyn Winsun, Fatboy Slim, Tenacious D, Darren Hayes, Manic Street Preachers, Nigel Kennedy, Feeder, Madness, Blondie; **Press ads** - Aaron Copland, Handel, Gilbert & Sullivan, Vaughan Williams, Britten, Best Of British, Elgar, Walton, Firt



**Singles** - Gareth Gates, S Club Juniors, Pink, Holly Valance. **Ja Rule** feat. Bobby Brown, David Gray; **Albums** - Fame Academy, Best Club Anthems 2003, Party Heat, Pure Garage Platinum; **In-store** - Robbie Williams, Rolling Stones, Shania Twain, Nockeback, Darius, Atomic Kitten, Mariah Carey, Blue



**Windows** - Christmas campaign; **Listening posts** - U2, Cecilia Bartoli, Craig David, Kennedy, Norah Jones, Will Young, Classics 2003, Natalie Cole, Eva Cassidy Rolling Stones; **In-store** - Christmas campaign, two for £22, three for two and two for £10 on CDs



**In-store display boards** - Best Of 2002



**Single** - Ja Rule; **In-store** - Blue feat. Elton John, Bon Jovi, Pink



**Press ads** - Gareth Gates, S Club Juniors, Holly Valance; **TV ads** - Nirvana, Oasis



**In-store** - Best Of 2002, Shania Twain, Elton John, Light House Family, Enrique Iglesias



**Selecta listening posts** - Ladytron, Hill Street Soul, International Noise Conspiracy, Loopsloop, Stax; **Major recommended retailers** - Death Cab For Cutie, Washbone Ash, Kid Loco, Shungru Las, Sandy Safesbury, Camel, Solomon Burke, Tom Watts, Batsy, Bill Hooks



**Sainsbury's** **In-store** - Heat Party Fame Academy, Best Club Anthems 2003, Pure Garage Platinum



**Single** - Robbie Williams; **Albums** - Darius, Smash Hits 2003, Christmas Hits; **In-store** - Darius, Mariah Carey



**In-store** - Studio One Story, Badly Drawn Boy, Gotan Project, Lemon Jelly, Interpol, Delgado, Layo &



**Buchwocka, Scooter, Feeder**



**In-store** - Norah Jones, U2, Mariah Carey, Sum 41, Steps, Shy FX, Lionel Richie, Liberty X, Foo Fighters, Oasis, Whitney Houston, Farnam Keating, Bruce Springsteen, Ash, Jakatta, Roxyccop, Moby, Eric Clapton, Jill Collins, Rod Stewart, Liberty X, Avril Lavigne, S Club, Holly Valance, Braxton Squad, Justin Timberlake, H & O, Darius



**megastars**



**Singles** - S Gareth Gates; **Albums** - Fame Academy, Country Legends, Capitol Gold 80s Legends; **In-store** - Will Young, Gareth Gates



**Gates, Pink, Blue** feat. Elton John; **Albums** - Party Heat, Westlife, Fame Academy, Best Club Anthems 2003, Pure Garage Platinum 2002, Liberty X, One True Love, Holly Valance; **Press ads** - Westlife, Party Heat, Gareth Gates, Pink, One True Love, Girls Aloud, Blue feat. Elton John; **Windows** - S Club, Westlife; **In-store** - Braxton Squad, The Annual 2003, Darius, S Club Juniors, Westlife



**WHSmith**



**Singles** - S Gareth Gates; **Albums** - Fame Academy, Country Legends, Capitol Gold 80s Legends; **In-store** - Will Young, Gareth Gates



**WOOLWORTHS**



**Singles** - S Gareth Gates; **Albums** - Fame Academy, Country Legends, Capitol Gold 80s Legends; **In-store** - Will Young, Gareth Gates



**Gates, Pink, Blue** feat. Elton John; **Albums** - Party Heat, Westlife, Fame Academy, Best Club Anthems 2003, Pure Garage Platinum 2002, Liberty X, One True Love, Holly Valance; **Press ads** - Westlife, Party Heat, Gareth Gates, Pink, One True Love, Girls Aloud, Blue feat. Elton John; **Windows** - S Club, Westlife; **In-store** - Braxton Squad, The Annual 2003, Darius, S Club Juniors, Westlife

## SALES WATCH: ROBBIE WILLIAMS



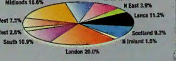
**ROBBIE WILLIAMS: ESCAPOLOGY (EM)**  
LW Chart position: 1.

Pie charts show sales by geographical region respectively, for sales week to the end of November 25, 2002. Source: Official Charts Company.

## RETAILER



## REGION



CLASSICAL *n e w s*

by Andrew Stewart

CLASSIC FM UNVEILS DIGITAL TV PLANS

Roger Lewis, managing director of Classic FM, has spoken further about his plans for the broadcasting network's venture into digital television, pointing to market research in favour of an accessible source of classical video productions and the rise of public interest in crossover classical acts.

Although no official launch date has been set for Classic FM TV, the free-to-air channel is expected to roll out early next year. According to Lewis, its business model will require a weekly audience of around 500,000 viewers. "For it to work on music television, it has to sit alongside MTV, KISS, Kerrang!, Smash Hits, Q and Magic," says Lewis. "That means it has to be visually compelling and also of high quality."

Lewis adds that the channel's unique selling proposition rests on its 24/7 broadcasting remit, a world first in classical music TV broadcasting. Supportive deals with, among others, EMI and Sony should ensure early programmes satisfy the quality and accessibility criteria set by Lewis and Classic FM TV's head Julian Rignment.

"We've been working on this for some two-and-a-half years, so we're not rushing in to anything," says Lewis. "We've done our research and sourced content very carefully, while putting in place strong partnerships. We're entering this area with our eyes wide open."

Classic FM TV's mid-term strategy is geared towards a market share of 0.2% of total television viewing, falling in behind MTV's 0.6% and the 0.4% enjoyed by Smash Hits. "If we hit 0.2% we've been encouraged indeed, especially if we get the

right balance of reach, time spent viewing and demographics. This enterprise is about developing fresh ways of taking Classic FM forward," says Lewis. "It's a natural progression to take Classic FM into television, driven by our ambition to develop new audiences for classical music. At first, we want to get people with the language of classical music using the visual language that already exists in the pop music world."

BARENBOIM SIGNS NEW EMI DEAL

Daniel Barenboim has agreed to record solo piano works with EMI Classics, marking a renewal of the association between artist and label that began with his recording of three Beethoven piano sonatas in September 1966.

The Argentine-born pianist and conductor (pictured), who celebrated his 60th birthday last month, features on three EMI Classics autumn releases, led by Barenboim's recital from Buenos Aires' Teatro Solís to mark the 50th anniversary of his debut performance.

A disc of Schumann and Tchaikovsky concertos in partnership with legendary Romanian conductor Sergiu Celibidache and DVD of Barenboim's acclaimed collaboration with Itzhak Perlman, Yo Yo Ma and the Berlin Philharmonic in Beethoven's Triple Concerto and Choral Fantasy complete the initial phase of releases. Barenboim is set to enter the studio to record new albums for EMI Classics next year. Meanwhile, he will appear at the Royal Festival Hall on January 16 and 17 as conductor with the Berlin Staatskapelle in performances of Brahms' four symphonies.

Andrew Stewart can be contacted by e-mail at: [AndrewStewart1@compuserve.com](mailto:AndrewStewart1@compuserve.com)

ALBUM of the week

GENESIS FOR TWO GRAND PIANOS:

Arranged and played by Guggald and Matte (Camino CAMCD28). Die-hard fans will swear blind that Genesis topped the

rock originality stakes in the early Seventies. Their case is strengthened by a very fine new disc from Steve Hackett's Camino label, not least thanks to the idiomatic yet classically refined arrangements of seven key Genesis tracks for two pianos. Recent conservatoire graduates Yvonne Guggald and Roger T Matte make a virtue of the keyboard flamboyance and rhythmic subtleties of works such as Mad Mad Moon, here sounding not unlike a cross between Debussy and Aaron Copland. Hackett's endorsement, targeted marketing and a PR campaign should carry this album beyond conventional Genesis market boundaries.



REVIEWS

For records released up to 16 December 2002



**BYRD: The Byrd Edition Vol. 8 – Cantiones Sacrae 1589.** Cardinal's Sacrae / Carwood (Gaudemus CDGAL309). Threats to the nation from Spain and Popish plots did little to

endear the English throne to Roman Catholicism in the 1580s. The reousant William Byrd, however, was backed by royal patronage and legitimately published a second collection of Latin motets that rival in expression and spiritual depths anything from his continental contemporaries. Cardinal's Music under Andrew Carwood again prove the value of engaging with the verbal texts of Byrd's work to unlock its contrasting ecstatic and contemplative qualities.

**SHOSTAKOVICH: The Fall of Berlin; Suite From The Unforgettable Year 1919.** Moscow Symphony Orchestra/Aldiano (Marco Polo 8.222897). This disc presents the first complete recording of Shostakovich's music for two powerful visions of Soviet history. Anthony Beever's recent attempts to blanket

the Red Army's reputation is far removed from the great patriotic sentiments raised by Shostakovich in his score from the monumental two-part Mofsim epic The Fall of Berlin. Strong performances and fascinating notes are part of the deal here.



**TALBOT: The Dying Swan – Music For One To Seven Players.** Duke Quartet; Apollo Saxophone Quartet; Talbot etc (Black Box BBM1078). Joby Talbot's audience includes the cult followings for The Divine Comedy and the divine comedy The League Of Gentlemen. His creative talents, however, extend far into the concert hall world as well as that of art films. This Black Box disc showcases the breath of Talbot's work with a clutch of world premiere recordings. Arvo Pärt meets Orff in the album's opening number... similarities between diverse things... a delicate, touching memorial on the death of a young mathematician. The Dying Swan, crafted for string trio from Talbot's music to a 1916 Russian silent film, shows the composer's gift to create atmosphere while developing a strong musical argument.

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# SINGLE of the week

**AVRIL LAVIGNE: Sk8er Boi (BMG 74321 980702).** While the products of the latest reality music TV show embark on their



prefabricated battle for the Christmas number one, teen star Lavigne unleashes the second single from her album *Let Go*. *Sk8er Boi*, a cautionary tale about misjudging the opposite sex just because they have an "alternative" lifestyle, is sure to bring Lavigne more cred with the kids following the mass appeal of angst-balled *Complicated*.



mind-boggling ideas, where fairly conventional pop is digitally mangled to breaking point with breathtaking results. **DAVE CLARKE: The Wolf (Skint BRASSIC24LP).** Specially recorded for the compilation album *We Are Skint*, The Wolf contains Clarke's trademark ferocious house beats and spiky FX, which are guaranteed to rock the nation's more obvious discotheques. A blast.

**TIM 'LOVE' LEE: Drunk Love (Touch Tones TUCH070).** This one to Christmas party funbings is a socially scattershot offering from the Touch Tones seven-inch series, with analogue mayhem atop crisp beats. Label boss Mr Lee downplays the comedy dance angle on the flip's genty swinging *Shuffle Show*.

**JUNKIE XL: Beauty Never Fades (Roadrunner RR20216).** The man who resurrected Elvis's career with his remix of *A Little Less Conversation* looks to do the same for ex-Republic singer Saffron, who supplies vocals on this gothic progressive house track. Backed by a Sasha remix, it has already topped *MV's* Club Chart.

**FUTURE BREZEE: Ocean of Eternity (Data DATA440DS).** German dance duo Future Brezee were last seen in the UK charts back in March, when they were behind the *Temple Of Dreams* hit. They



**ONE TRUE VOICE: After You're Gone (I'll Still Be Loving You)/Sacred Trust (I'll Be Your Girl) (A&R/A&R: Sound Of The Underground (Polydor) te).** Ten youngsters, two bands, two record labels, two singles, one Christmas number one. The story is familiar, but will the ending be a happy one? With Will Young's fourth single (not to mention the latest *Young's* figures) suggesting the bottom has already fallen out of the market for reality TV, the true test for these two bands will not be the first week of release. As Darius and Liberty X have proved, perhaps the only real way to benefit from the format is get out long before the records are created.

## SINGLE reviews



**DEATH IN VEGAS FEAT. LIAM GALLAGHER: Scorpio Rising (Concrete HARD54CD).** Richard Fearless, Tim Holmes and Liam Gallagher cap their year with arguably their finest moment of 2002. The Oasis frontman's rasping vocals fit round this grinding guitar chugalong like a glove on a track which has the potential to connect with a larger audience. Mixes from *The Polyphonic Spree* and *The Scientist* are included in the package, which has won a B-listing at Radio One.

**MISTY DIXON: Are You Lost EP (Twisted Nerve TN044CD).** This is leftfield pop from Misty Dixon, a band firmly ensconced among Twisted Nerve's roster of quirky dreamers. This is an assured selection, exposing a more robust sound on the title track, while *La Chanson De Noel* shimmers with festive cheer.

**MEDICINE: Wet On Wet (Wall Of Sound WALL0076).** Not to be confused with the UK's *Medicina* (now *Medicine8*), this US duo comprises Brad Laner and Shannon Lee. *Wet On Wet* is a mash of

return from Germany with two other dance hits under their belt and are now turning their attention to the UK chart again. While it may not have the same impact away from home, it is sure to be a big club hit.

**GOLD CHAINS: The Game (Pias PIASB088CD).** San Francisco electro-punkster Topher Lafata follows his *NME* single of the week-winning debut with this quirky cut featuring off-kilter beats and his spiky lyrical flow. Released only on 12-inch vinyl, it should raise his profile in the clubs thanks to a remix from Luomo.



**ROLLING STONES: Don't Stop (Virgin) Decca VSCD1838).** The presence of new material is clearly among the least of the attributes of the Stones' 40 Licks collection, but here comes *Don't Stop* in any case. Far more Mick than Keith, *Don't Stop* suffers from a little of the over-production of last year's Jagger solo album, *Goddess In The Doorway*, and while it does no damage to the Stones' reputation, it doesn't do much to enhance it.

**LOVE INC: You're A Superstar (NuLife**

LC03484), *Glownsticks* and whistles aplenty will be waved as this anthem is spun on turntables around the nation over the coming months. Already *Alisted* at Radio One, *You're A Superstar* contains a neat seventeen-note hook and the kind of uplifting vocals that will carry this Canadian duo's track through to a high chart entry.

**DG PRESENTS HAYLEY GAFFARNICK: Baby's Gonna Show You How (Sponge UK SUK02).** Leeds-based garage producer DG looks set to make a splash with this funky, soulful cut. With plays from Radio One's *Dream Team* and *Kiss FM's* *Streetside*, it could well cross over.

### CHRISTMAS NUMBER ONE ODDS

One True Voice	4/6
Girls Aloud	7/2
Robbie Williams	7/1
Garth Gates	7/1
Death In Vegas feat. Liam Gallagher	10/1
Blue feat. Elton John	12/1
Cheeky Girls	16/1
Darius	16/1

Source: William Hill

This week's reviewers: Dugald Baird, Phil Brooke, Owen Lawrence, Michele Legge, James Roberts, Nick Tesco and Simon Ward.

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...DIARY...DIARY...

Pizza Express in London's Wardour Street has already booked pianist Chris Minh Doky (pictured, below) for a five-night residency at the start of next year — January 8-12 — to coincide with the release of his new **Blue Note** album *Cinematique*. As the title suggests, this features interpretations of soundtrack themes such as Merry Christmas Mr Lawrence, My Favourite Things, The Godfather and, somewhat inevitably, James Bond... Speaking of film scores, a really excellent piece of music by little-known saxophonist Jacques Schwarz-bart, who unsurprisingly made his debut on Fresh Sound, will be used in a forthcoming movie starring Kirk and Michael Douglas. The track in question is called *Forget/Regret* and features vocalist Stephanie McKay... London-based British bassist Larry Bartley has completed a tasty solo debut album which boasts contributions from the cream of the UK's young improvisers, including Jason Yarde, Ingrid Laubrock, Julian Segal, Andrew McCormack, Tom Skinner, Tony Koft, Fin Peters and David Okumu. However, there is no word on a possible label for the album at the moment... Following a thrilling collaboration to celebrate the life of legendary African-American writer Langston Hughes that recently took place at the South Bank centre in London, British trumpeter Byron Wallen and Jamaican poet Kwame Dawes are planning to work together again in the near future... After a four-album stint with Universal, Philadelphia bassist Christian McBride (pictured, above) has signed to Warner and has a new album slated for release in early 2003. Featured players are percussionist Daniel Sadownick, guitarist David Gilmore, saxophonist Ron Blake and pianist Geoff Keezer...



Anybody searching for a parable on how the new can grow from the old in jazz need look no further than Barcelona-based label FreshSound New Talent, arguably one of the most dynamic independent labels in contemporary improvised music. Originally conceived as a reissue label in 1983 by music enthusiast Jordi Pujol, Fresh Sound's first releases were a batch of 50 classic West Coast recordings licensed from majors such as RCA, Pacific Jazz and Atlantic.



In the early Nineties, it gained the adjunct New Talent and began recording young debutant musicians. Spanish drummer Jordi Rossy and his bassist brother Mario were among the first to go into the studio — joined by a then-unknown Californian pianist by the name of Brad Mehldau. After a few years, Brad began recruiting principally from the vibrant scene revolving around the Small's club in New York, a downtown bar that wore its name well and was popular with students and others who could not afford the more upscale venues in the city. Musicians such as Ormer Avital, Myron Walden and Jason Linder greatly impressed Pujol.

# FRESHSOUND NEW TALENT LABEL LIVES UP TO ITS NAME

The idea that I originally had to record young musicians from New York, came to the forefront," he said recently in a rare interview. "At that time, Jordi Rossy, a very sensitive drummer and a good friend too, came to the office one day, and it was then that I explained my plan. He was very excited too, telling me he knew some good musicians in New York who were anxious to record. He introduced me to Ben Waltzer,

following his FreshSound New Talent debut, so the Brad Fes have now been snapped up by Columbia. As for guitarist Kurt Rosenwinkel, he had a deal with Universal, but things did not quite work out as planned. Come what may, musicians who record for FreshSound New Talent recognise that Pujol has integrity as well as a spirit of adventure. "He's a nice guy and a good businessman," says pianist Jason Linder who features on the excellent 1, 2, 3, Etc alongside bassist Giulia Valle and drummer Marc Ayzza. "I respect what he's doing. He's recording a lot of people who wouldn't have otherwise had an opportunity. I guess it takes an outsider to appreciate what is happening here in New York."

In the past few years, FreshSound New Talent, which is distributed by Discovery Records in the UK, has built up one of the most impressive catalogues of recordings by young jazz musicians anywhere in the world and continues to impress with both the quantity and quality of its releases. In some ways the label can be seen as a launching pad for the stars of the future; just as Brad Mehldau was eventually recruited by Warner



Brad Mehldau: FreshSounds New Talent label provided launchpad

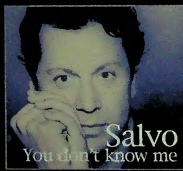
Bill McHenry, Chris Cheek, Reid Anderson, Kurt Rosenwinkel and Mark Turner. All of them turned out to be outstanding musicians with a lot of energy and ideas. Things started slowly and grew from there. These musicians also came very often to play in Barcelona, which resulted in my introduction to others."

Kevin La Gendre

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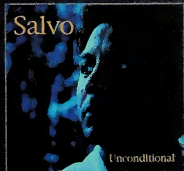
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## REVIEWS



**BENJAMIN MOUSSAY: Mobile (His 9001 859 HM 87).** This piano trio record is well worth checking out. Although his recorded debut came in 1998 with *Conciliabules* (CNSM), this CD marks the 20something Strasbourg's first international release. Joined by drummer Luc Isermann, whom Moussay has known since they were teenagers, and bassist Arnault Cuisinier, who joined the duo at the Conservatoire National Supérieur, Moussay has an eloquent, effective touch at the keyboard that avoids superficial ostentation. He writes lyrical and delicate melodies that he and his cohorts handle with care, exercising a certain amount of subtlety and implication as opposed to outright deconstruction. At times it feels as if Isermann needs to assert himself a little more rhythmically but, for the most part, the ensemble stands confidently in the Jarrett-Mehldau continuum without falling into any mannered pastiche.

**JOE LOVANO, JOHN SCOFFIELD, DAVE HOLLAND, AL FOSTER: Oh! (Blue Note 7242 42081).** Supergroups can be hit and miss, but

they certainly work in the case of Joe Lovano, John Scofield, Dave Holland and Al Foster. All bandleaders in their own right, this deadly quartet played a rousing gig at London's Barbican two years ago and *Oh!* is a studio recording of what sounds like the set unveiled that evening. Saxophonist Lovano and guitarist Scofield take up the most solo space, but bassist Holland and drummer Al Foster who, like Scofield, are Miles Davis alumni, nail down the rhythm section with disarming ease. Stylistically, it is an open affair with some sturdy yet subtle post-bop, sparky modal grooves and gutsy jazz-rockish numbers that recall Holland's role in Severities combo Gateway. The playing is jaw-droppingly good.

**KEITH WATHE: Blossoming Into Truth (Essequibo SESSE 5).** Guyanese faustic Keith Wathe has always been a difficult artist to label. He is a highly skilled, at times impassioned improviser, but also a relentless musical nomad, researching the myrmic traditions of the Caribbean, Africa and Asia to create an intriguing patchwork of sound that has no fixed cultural centre. You can hear it all on his new album *Blossoming Into Truth*, a CD that features the talents of acclaimed pianist Robert Mitchell and vibes master Orby Robinson. Check out [keithwathe.com](http://keithwathe.com).

## REISSUES



**WEATHER REPORT: Live And Unreleased (Columbia 508058).** This release tops a bumper year of reissues activity for the seminal fusion band which has already seen such milestones as *Black Market*, *Tale Spin* and *It's on to CD for the first time.* This two-disc set is a compendium of live performances spanning the crucial 1975-83 period in the band's evolution in which the lineup excitingly mutated every other year as a succession of talent streamed around leaders Joe Zawinul and Wayne Shorter. In the bass department alone Alfonso Johnson, Jaco

Pastorius and Victor Bailey all contributed greatly to the growing legend of the ensemble, while Chester Thompson, Alex Acuna, Peter Erskine and Omar Hakim all held down the drum chair. The value of this package lies in its cross-section of the band's evolution, one that is perhaps unmatched in its consistency by any other recent jazz ensemble.

**JOHN COLTRANE: A Love Supreme (Columbia 5899452).** Coltrane's *A Love Supreme* is one of the few professions-of-faith-art to actually work, and possibly qualifies as the deluxe edition to end all other deluxe. The original gospel is here in its sanctified glory but the real coup is a bonus CD containing the Holy Grail for Coltrane collectors—the only known

## ALBUM of the week



**BATTISTA LENA: I Cosmonauti Russi (Label Bleu LBLIC 6641/42).** Lena's *I Cosmonauti Russi (The Russian Cosmonauts)* is jazz/theatre fusion based on the theme of space exploration and comes complete with a text commissioned from Marco Lodoli and narration from Pasolini's prime players Gianmaria Testa and Laura Betti as well as Italian vocalist Maria Pia De Vito. It is an atmospheric work that uses the cosmonaut's condition as a metaphor for the trials and tribulations of mankind.



**QUITE SANE: The Child Of Troubled Times (Cool Hunter: CHCD0002).** After several years of preparation, *Quite Sane*, a band of US-based British bassist Anthony Tidd, made their debut on Cool Hunter Records, home to the highly-rated soul duo *JazzyFattNastees*. You might know Tidd from his work with US saxophonist Steve Coleman, who wooed him away from London several years ago and, although the former's highly idiosyncratic,

matrix-like compositional approach is discernible in places, Tidd manages to put his personal stamp on proceedings. It is a transatlantic album—London is represented by Denys Baptiste, Eric Appapoulay, Eska Mtungwa and Robert Mitchell, while Coleman, Sean Rickman and Miguel Zenon bring in a US vibe. It is a groove-heavy session, with funk and hip-hop hustling alongside some terribly improvisation.

## Playlist

**QUITE SANE** But Why? (Cool Hunter), Furly (Cool Hunter), Furly (Cool Hunter)  
**IMPROVES** Improves from Anthony Tidd's Transatlantic terromoves.  
**STEVE LADY** Cliches (Freelance), African-inflected balladry from the soprano master.  
**JASON LINDENER/GIULIA VALLE/MARO AYZA** Don't You Worry Bout A Thing (Fresh Sound), Stevie Wonder classic reorchestrated with Latin resonances.  
**MAL WALDRON** All Alone (Sketch), Deeply affecting solo piano ballad from the veteran forever associated with Billie Holiday and Eric Dolphy.  
**CHRISTIAN MCBRIDE** Boogie Woogie Waltz (Wamer), Firing take on the Weather Report fusion classic.

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## OFF THE RECORD

## IF A LABEL WON'T PUT YOUR RECORD OUT, PUT IT OUT YOURSELF



My new album has only been out five weeks and already the reactions have been amazing for a self-released record. I was at Radio One last week to do my first interview with them, the same week Elton John appeared on the BBC's Liquid News talking about the album.

After I left London, I went round a few labels but the response would be: "We all know he's very good, but we don't know how to market it." Everyone was looking to devise a complicated marketing plan in order to justify what they do. The reality is it doesn't need that much. The people that hear it like it—it's as simple as that.

I understand that it is difficult for a corporate company with different people looking after specific divisions to be able to see things so simply, so it just evolved that me and my business partner Sabina Smyth would try and put it out ourselves.

I understand it is hard for labels to back an artist such as me, when it is more about long-term development than short-term gain.

HWY have been very supportive and we actually sold the album directly to them first of all. Now other retailers, such as Virgin, are coming on board.

A lot of music people in the know seem to like my music. David Bowie, Paul Weller and Aaliyah have all supported me in the past. Elton likes music and I remembered that he had told me how much he liked my first record. So we sent him a copy of the new record and next thing you know he's on the television waving the sleeve about and saying how good it is.

It is a very rewarding process as you see the results right in front of you. Everything that happens is a direct result of something that you have done. Of course there are cons to putting out a record yourself; not having any money upfront is one of them. But there are also pros; when the money does start to trickle in, the artist gets everything.

I am very matter of fact about the situation and it is not a big deal. Everyone is saying how fantastic what I'm doing is, but to be honest it just evolved from being the only way I could get people to hear my music.

Lewis Taylor's *Strawd Part 2* was released in October.

A single will be lifted from the album early in 2003.

● Off The Record is a personal view

## THE BIG QUESTION

## WHO IS MOST DESERVING OF A PRIME-TIME SLOT ON RADIO ONE?

Jerry Perkins, managing director Development Hell

"I probably would be the best to take a prime-time slot on Radio One because at the moment it is the only really trusted source of information in the over-saturated world of pop. It may be outside the law [following legal threats against it from David Beckham last week], but it's rarely wrong."



Connor McNicholas, editor, MME

"I think Radio One is always talking to all the right people they should be talking to. The problem hasn't been about not knowing who to bring in, it's been with those DJs already being under contract with other stations.

Nick Raphael, VP Sony Music Repertoire

"Jojo from Galaxy 105 in Leeds, who has been the breakfast show presenter for two to three years up there, previously co-presenting with Bam Bam who later went on to host the very successful show on Kiss. She's bubbly and very big on music and would make a brilliant national radio DJ, and is also a very good friend of mine."

Joe Taylor, consultant, Wise Buddha Music/Nuxx Management

"Radio One needs presenters who actually like mainstream music, or at least can disguise their dislike of it. Zoe Ball was always good at this and Fernie Cotton does it well on television (TOP Saturday). They also badly need a Northern dance show."



Trevor Dann, Emag consultant and former BBC Radio boss

"JK and Joel, who do the breakfast show on Key 103 in Manchester. They're young and funny and they really know their music. They have a lot of exuberance and they are a real double act in the same mould as Mark & Lard. They also sound the same age as their listeners which sometimes isn't the case with a lot of Radio One presenters."

Brian Rawling, producer, Metrophonic

"A few years ago you could have mentioned loads of names—even Zoe Ball, she was not my ticket but at least it worked. There does seem to be a real shortage of really good radio guys at the moment who are in tune with everything and there are no big personalities out there. Radio One, for me, is not as important as it used to be. It does not seem to be as popular."

Steve Lamacz's long-running *Evening Session* draws to a close at the end of this year, while the station is also testing new presenters for its *Sunday Chart* show.

## DIARY

Remember where you heard it: He may have become one of the biggest entrepreneurs in the world of global television, but Simon Fuller has not forgotten his music roots. Dooley hears that his top development priority is a show called *I Love Music...* Will Young was

uncharacteristically unpromotional at the Woman Of The Year Awards when he keenly observed that Oz were sponsoring the event. "I hate those new phones don't you?" he said... Much speculation about all things

Zomba; while European A&R chief Martin Dodd is out of contract and US boss Barry Weiss is said to have two years still to run on his deal, Dooley hears that some of *Cine Calder's* other long-serving staff have been so close to him that they have never used external lawyers to negotiate formal deals... Speaking of Calder—whose farewell note to staff underlined just why he remains such a "music man"—could his London residence and

the amount of time he has been spending here suggest a highly favourable tax status?... Which A&R man, featured in a very recent rate music TV documentary last week, is finalising his return across the pond to new digs in Chelsea? Cue: his namesake is taking over the reins of the *Sun's* Bravado column from Dominic Mohan when he steps down to take on his own Saturday pages... While the plethora of raffish parties bagged by a certain table at the Woman Of The Year awards last Thursday night drew cries of "fix"—table number one hosted no less than three

separate winners, two of them, *am*, *MW* staff past and present—another winner on an EMI table was quietly cherishing his raffia prize. Let's just say *Tony's* tonials will be looking shipshape in no time... Much fun was had at the inaugural BT Openworld Interactive Music Awards last Tuesday, held—where else—on top of the BT Tower. Public

Enemy's own rebel without a pause, Chuck D, was in firm form as the master of ceremonies, not least when he thanked his own Flavour Flav for the night, none other than BT head of music Ben Druy (pictured). Despite media reports that MTV has chosen London as the location for its 2003 Europe Music Awards, MTV boss claim they have yet to shortlist countries for the event.

Expect an announcement in a few weeks time... These pioneers of soundtrack Rikid & Daz last week became the first act with a hit single not to receive plays on either the official Top 40 rundown on Radio One or the Pepsi Chart—perhaps them being responsible for one of the worst records ever made was part of the problem... Stadium

Gill Davies partner John Statham was doubtless relieved last week when a claim brought against the firm by former Oasis drummer Tony McCarrroll was thrown out before it could reach trial next year. However, exactly how he was feeling was difficult to ascertain because when he fielded calls last week he insisted Dooley talk to the lawyers hired to represent the firm—without revealing who the lawyers were... Finally, The Beatles fail to make it to number one in *Q's* 100 Greatest Albums Ever list published in this month's issue on Tuesday. Nirvana's *Nevermind* has been voted by readers as the best album with more than half the albums on the list recorded after 1990. Radiohead take second and fourth place with OK Computer and The Bends respectively, with the Fab Four having to be content with third place—with Revolver...



19 Management's Charlotte Hickson, pictured here with Will Young and Simon Fuller at the scupper the O2 Woman Of The Year award at last Thursday night's event, was also described by the Pop Idol as someone who "still manages to be nice while doing her job". Charlotte, who claimed she didn't think she'd get the gong, says the award has made her year.

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