

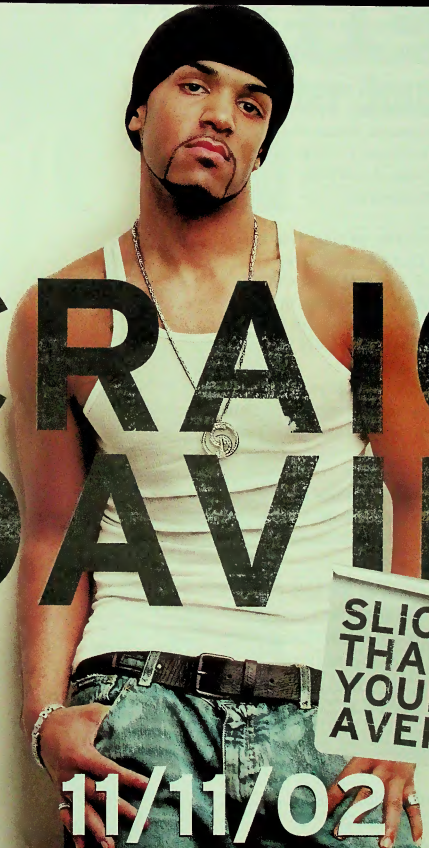
FOR EVERYONE IN THE BUSINESS OF MUSIC

2 NOVEMBER 2002 £3.80



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music week



**CRAIG
DAVID**

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THAN
YOUR
AVERAGE

11/11/02

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LONDON JAZZ FESTIVAL KICKS OFF - FEATURE, P20-23

FOR EVERYONE IN THE BUSINESS OF MUSIC

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musicweek

Shop to disappear after Sanity deal

by Paul Williams
Virgin Entertainment Group is to re-unite its entire UK High Street operations under the Megastores brand, after selling off 41 stores to Australian retailer Sanity.

It has agreed a seven-figure deal with Sanity to hand over part of its loss-making V Shop business and is now putting in place a rapid conversion programme to have the remaining 60-odd stores in the chain rebranded as Megastore Xpress stores by mid-November.

Virgin Retail managing director Andy Randall believes the move to a single Megastores brand will simplify its message to customers. It gives the retailer 167 Megastore or

Megastore Xpress stores across the UK and Ireland, compared with 155 for the specialist retail market leader HMV, which expects its store numbers to rise to more than 160 by the end of the year.

"As far as I'm concerned, this is about us repositioning all of our Virgin's High Street stores as Megastores and Megastore Xpress stores," adds Randall. "It gives us one brand and makes us extremely focused now as a group."

The decision to sell off 41 V Shop stores comes just over a year after Virgin struck a first deal with Sanity for the Australian independent to take over 77 stores which were then being run as Our Price outlets. It also



Randall: focus on Megastores
finally brings to an end a lengthy period of uncertainty for the one-time Our Price chain, dating back to 1998 when Virgin acquired the 75% of Virgin/Our Price it did not own from WH Smith.

The Our Price part of the business was then subject to management buyout negotiations before being par-

tially converted to V Shops with the rest of the stores sold off. Just two years after the first V Shop opened, the group started rebranding the chain as Megastore Xpress stores in July, with those now already converted all instantly claiming sales uplifts of around 30%.

"Going back three years, when Virgin Our Price was bought out from Smiths, the intention was to retain Virgin Megastores and to sell Our Price chain and as time went on what we've ended up doing is breaking up the Our Price business," he says.

Randall says the group selected which V Shop stores to keep, based on their size and position in the local market in relation to competition.

For Sanity, the acquisition will leave it with a chain of around 120 stores. It also coincides with the launch of a new store in Corswallter in Northern Ireland, which is due to be followed in November by new stores in Southsea and Walton Cross. As at least 10 new stores are planned for next year, says Sanity UK managing director Shane Fallscheer, who believes the chain has opportunities to establish itself in markets that do not already have a specialist music retailer.

He adds, "Until we took over these stores we were probably a bit below where we wanted to be as far as stores opened in this country, but this now puts us ahead of schedule."

Foo Fighters (pictured), fourth album *One By One* was on course yesterday (Sunday) to give Dave Grohl his first number one album in the UK since his days with Nirvana. The album's success also gives BMG its fifth top 10 album in October, along with Elvis Presley, Pink, Avril Lavigne and Will Young all making the grade. With Gareth Gates' album out today (Monday), the company now has a realistic chance of handling four consecutive UK number one albums, after Young's *From Now On* replaced the Presley best of at the top, which then made way for the Foo Fighters. BMG has also this year achieved a strong run on the singles chart. "I have always believed in the single and its power to help drive album sales and these phenomenal figures show just how true that is," says BMG UK & Ireland chairman Hasse Breitholtz.



Elton 'keen' to work with Robbie

Sir Elton John has said he would like to write with Robbie Williams following the EMI star's high-profile suit with long-time collaborator Guy Chambers.

Sir Elton, who is being honoured with a knighthood at the Borneo Taupin at November 4's Music Industry Trusts Dinner, says he has not been approached by Williams, but would definitely be keen. "I'd love to write with Robbie," he says. "I do write with people when they ask me, but I don't often get asked."

Despite a hugely successful career stretching back more than three decades, Sir Elton has had only a few songwriting partners, among them Gary Osborne and Sir Tim Rice. But he says, "I love writ-

ing with other people: it's really uplifting and fun. We don't do that enough in the industry, working with other people."

Greatest Hits album released by Rocket/Mercury on November 11 and a singles duet with Innocent's Blue out on December 9, is currently working on a Billy Elliott project with the film's screenwriter Lee Hall.

Fuel, the first single under Williams' new EMI deal, was issued to radio last Friday, ahead of its release on December 9. Fuel will be preceded by the album, *Escapology*, on November 18.

● Full Sir Elton John and Borneo Taupin profile, next week

Shock news: students vote for free music in Oxford debate

Some of the music industry's most senior figures entered the lion's den last Thursday night. It was not a congressional hearing, nor was it a negotiation meeting with IE Music. Instead they faced a debate with some of the brightest students in the UK about the perils of free music.

Some 35 years to the week after the Oxford University Union pondered whether "free love is a threat to mankind", the historic chamber witnessed a debate on whether free music is threatening music.

From the opening jibes it was clear that students at Oxford are like most other students and approve of the idea, and the end result came at 24:1 in favour of the proposal and 76% against.

The speaker who received the toughest reception was RIAA chair-

THE OXFORD UNION VOTE

Proposal: This house believes that "the free music mentality" is a threat to the future of music"
Ayes: 72. News: 233.

man and CEO Hillary Rosen. "I searched on Google for 'anti-RIAA,'" explained "anti" student Will Harris, "and came up with 83,000 hits. I did the same for 'pro-RIAA' and came up with 143 hits."

The anti argument was clear: "the industry should adopt and nurture online music distribution," said Harris, with Doug D'Arcy arguing that the industry's anti-file sharing approach had "put ourselves on the wrong side of the audience and, in some cases, the wrong sides of our artists".

As if to show that some students



Wright supporting motion
do support the industry vote, Nick Pacheco doctored the "me" mentality. IPII president Jai Berman followed up: "Every generation since the inception of rock'n'roll has defined itself by music genre. Today it is file sharing - that is a terrible, terrible prospect for the music industry."

But the very strongest argument came from Chris Wright, the Chrysalis founder whose group owns

Chrysalis Music Publishing and The Echo Label.

His company has supported acts such as David Gray (for publishing) and Mollie (for records) consistently for many years, said Wright, before they turned the corner to success.

And, despite the fact that Echo act Feeder's fourth studio album in eight years, *Comfort In Sound*, was due to go Top Five yesterday (Sunday), neither the band nor the company are yet in profit following investment well into seven figures, said Wright. "If it wasn't for companies like mine, that band would have folded many years ago," he said. "It is the great artists that require the time and effort."

"It is great to have music for free," he added. "But make no mistake about it, if you want music in the future, you have got to pay for it."

Capital audience clips in latest Rajar figures

Capital FM lost 270,000 listeners in quarter three, as a host of its BBC and commercial rivals took a bigger bite out of the London audience.

The new Rajar figures show that Radio Four is still London's biggest station, with its 16.3% weekly market share almost double that of Capital FM's 8.5%. Magic, Kiss, Xfm, Classic FM and Heart all made gains in the capital, while Premier Christian Radio was the fastest-growing ILR station, adding 73,000 listeners during the quarter.

The third-quarter Rajars also saw a rise in Internet radio listening, with 1.9% of respondents professing to have listened online, compared to 9.5% a year ago.

● Analysis, p7

newsfile

RESTRUCTURE AT V2 NORTH AMERICA RESULTS IN REDUNDANCIES
V2 Records North America has made a number of redundancies as part of a restructuring aimed at making the label more "A&R and artist friendly," a spokeswoman confirmed that the move "will involve the loss of some staffers", but she denied reports that as many as 24 people have been axed. She also adds that the company will retain its New York office and V2 president Andy Gershon will remain in his present role.

ADL POSTS HEALTHY PROFIT IN THIRD QUARTER

Changes in accounting rules and strong performances from various divisions, including Warner Music Group, helped ADL. Time Warner post a profit in its third quarter earnings. The company announced net income of \$57m, compared with a net loss of \$397m during the same period last year, while quarter three revenues were up 6% to \$1.0bn. The music operation reported a 10% EBITDA rise with revenue gains of 2% boosted in part by the acquisition of Christy label Wind and a rise in DVD.

ROSS RISES TO MARKETING VP AT SONY MUSIC EUROPE

Matt Ross (pictured) has been appointed Sony Music Europe marketing vice president, as the company replaces its artist roster within the marketing division of its regional office. Ross will oversee marketing of the company's black music and urban artists across the European region. His promotion comes as the European regional office's marketing department adapts the genre-based structure most recently put in place at the UK company.

**CERI BERRY DIES**

Veteran PR Ceri Berry died suddenly of a heart attack last Tuesday. Berry, who in her late forties, worked on DMC/Mixmag and New Music Seminars, as well as a string of PWL acts in the late Eighties. Her funeral is due to take place on Wednesday in Leicestershire.

CD PIRATE REVERSES EIGHT-MONTH JAIL SENTENCE

A CD counterfeiter from Barry, Vale of Glamorgan who pleaded guilty to 20 offences under the Trade Marks Act was last week jailed at Cardiff Crown Court for eight months. Adam Morris, 33, of 11th Street, Barry Island was caught operating an illegal custom-order CD business following raids at his home by trading standards officers, in conjunction with investigations by the MPCC anti-piracy unit.

TV HITS: SET TO INCORPORATE SISTER TITLE CD:UK

CD:UK magazine is merging with Hasbetta Filipacchi UK's title TV Hits! under the editorial directorship of Pauline Haidane. The last separate CD:UK magazine will be the December issue. Haidette Filipacchi says eight editorial positions will be affected by the merger with all of them offered positions on other titles in the group.

BLUE'S SHEFFIELD ARENA CONCERT AVAILABLE LIVE ON SKY FOR £9.99

Innocent-signed Blue's (pictured) forthcoming concert at Sheffield Arena is to be screened live on Sky Box Office on November 24. It will cost £9.99 to subscribe, with repeat screenings following the live 7.30pm broadcast planned every two hours until December 1.

NORTH WEST LABEL LAUNCH PUSH TO PROMOTE UK ACTS STATESIDE

Record labels from the North West are bidding to promote UK artists Stateside by participating in a Government-backed trade mission. Manchester and Liverpool labels, including Grand Central Records, Faith & Hope Records and Invicta Hit, were among those due to take part in the push, which was launched with a press conference at New York's Virgin Megastore in Union Square last Tuesday.

m w playlist

JAY Z FEAT BEYONCÉ - 03 Bonnie & Clyde
(Roc-A-Fella) Forget the controversy over who originated this Tupac remake first, this first single from the Jigzmas' new album will be

huge (single, tbc).
ELECTRIC 6 - Day 18 (XL Recordings) One of the highlights from their first UK live dates last week, this potential future single rocks (album track, tbc).

ROBBIE WILLIAMS - Feel (EMI.Chrysalis) Finally hitting radio last Friday, this is a relatively low-key return for Robbie. Beats-based and piano-led, it rapidly has the feel of a classic tune (single, December 2; album, Escapology, November 18).

INTERPOL - Obstacle 1 (Matador) New York quartet's dark sounds echo the best of Joy Division. An intense intro to their album Turn On The Bright Lights (single, November 11).

JUNKIE XL - Beauty Never Fades (BMG) Featuring vocals from Saffron, this tribal track shows a new side to the Little Less Conversation remaster (single, December 2).

OXYGEN FEAT ANDREA BRITTON - Am I On Your Mind (Switch) Having already pushed the right buttons on the dancefloor, this shimmering anthem is starting to sound like a hit (white label).

THE THRILLS - Santa Cruz (You're Not That Far) EP Dublin's answer to East River Pipe makes a fine debut (EP, album, out now).

DOLOU - Wild Serenade (Label Bleu) Successful mélange of traditional North African instruments with electric textures. A veritable journey into sound (album, tbc).

VARIOUS - Funky Kingston (Trojan) Another fabulous compilation from the reinvigorated Trojan label. Twenty classic tracks from Toots to Scratch and all points between. Go deep (album, out now).

CRAG DAVID - You Don't Miss Your Water (T1) The Well Runs Dry (Wildstar) The kaler out from Slicker Than Your Average (from album, November 11).

Absolute Radio commits £1m-plus to bolster its eight local licence bids

Absolute Radio UK says it is making one of the "most significant commitments" yet to local commercial radio by investing more than £1m in eight licence bids.

The group, whose executives include former Capital Radio group head of programmes Clive Dickens, plans to target five regions as it looks to build up a portfolio of stations over the coming year. Among those being pursued is the West West Midlands regional licence, which is expected to receive a high number of bids.

Absolute, formed by Absolute Radio International, Ulster TV and German commercial radio group Eurocast, is lining up three different formats across the eight bids. These include youth brand Jump, which was this year unsuccessfully used for an East Midlands regional licence bid, but has now

been revised with its eclectic music policy combined with a proposed 25% speech output.

Its Go format will be used for smaller licences and will target Radio Two's audience, while a third format called My FM will be aimed at the ABC1 market for its large-scale Glasgow licence bid. Other licences being eyed are for Ashford in Kent, Blackburn, Cornwall, Maidstone, North Norfolk and Norwich.

Dickens believes that, with the big operators combining more of their output across stations, there is a growing need for more local programming.

"Commercial radio is trying to network more programmes and we've conducted over 3,500 face-to-face interviews in these markets that show they are hugely different to one another and there is an opportunity to serve local needs," he says.

NOP survey reveals most annoying DJs

Radio One's Chris Moyles has been identified as one of the most irritating DJs in a new NOP survey about listeners' gripes.

The "Hang The DJ - Unless They Shut Up And Name That Tune" poll, published last week, aims to reveal why listeners are so out-irritated by DJs in a new NOP survey about listeners' gripes.

The "Hang The DJ - Unless They Shut Up And Name That Tune" poll, published last week, aims to reveal why listeners are so out-irritated by DJs in a new NOP survey about listeners' gripes. The second biggest annoyance mentioned in the survey, commissioned by phone recognition group Shazam, is DJs who do not reveal the name and artist of the track they are playing. Moyles is seen as the worst culprit, followed by RT colleague Sara Cox.

When respondents were asked to name the worst culprits for not naming tracks they have just played, the top five DJs were Moyles, Cox, R2's Terry Wogan, Capital FM's Chrisarrant and R2's Jonathan Ross.

Labels rethink Asian promo after Bali bomb

by Joanna Jones
UK record companies and managers are being forced to rethink plans for artist trips to South East Asia, following the recent Bali bombing and heightened warnings from the Foreign Office concerning travel to the region.

BMG has increased security measures ahead of the launch event for Westlife's greatest hits package in Malaysia, which includes a concert due to be played to a capacity crowd at Kuala Lumpur's national football stadium tomorrow night (Tuesday). This will be followed by a high-profile charity football event set to be attended by the Malaysian prime minister and sports minister.

BMG UK international vice president Dave Shack says the company has tightened security arrangements for the band as well as liaising with local police to make sure security is tight for the event.

Oasis indefinitely postponed a recent gig in Manila following terrorist activity in the Philippines. "The band did not want to proceed with the show



following her visit to Japan this week. "We are sensitive to the situation in the region and to the reactions and feelings of our artists," he says. "Having discussed it with our senior executives in South East Asia, we have decided to proceed with the trip there and we will continue to monitor the situation on a day-to-day basis."

Polydor has also confirmed it will "continue to monitor the situation very closely" ahead of Roman Keating's visit to the region in February. Previously delayed plans for Incontinent act Blue to travel to Indonesia for a round of promo at the end of March will be "assessed near the time" while Capitol UK international director Kevin Brown says Kylie Minogue's four-day promo visit to South East Asia was unaffected.

Warner's Red Hot Chili Peppers also cancelled two gigs scheduled for December in Manila and Bali due to the bombings, while gigs in the Philippines and Korea for Universal Music International's Brian McKnight are yet to be confirmed.

Disctronics refuses to print Osama sleeve

The war on terrorism has found a new battleground in the music business, with Disctronics refusing to manufacture an album which addresses issues surrounding al Qaeda, Osama Bin Laden, Palestine and George W Bush.

Disctronics in Blackburn returned the masters and artwork for Scalplock's Spread The Germs Over The Human Worms album on the metal label Cacophonous after initially complaining about the artwork that accompanies the release. This featured wanted terrorist Bin Laden and refugees. The lyrical content, which blames US foreign policy over the past four decades for many of the world's current ills, is also thought to have contributed to Disctronics' decision.



Scalplock: controversial sleeve

Cacophonous label manager Julie Weir says new, "toned-down" artwork, minus the terrorist leader, was then sent down. But she was told that Disctronics would still not manufacture the first release on the label for three years - the album that is supposed

to signal its new direction from extreme metal label releasing albums by artists such as Cradle of Filth to a grindcore and noise-core operation.

The original release date of October 28, timed to coincide with the November 1 rehearsal party for the label, has now been put back to November 11 or 18 and Cacophonous has turned to broker Impresario by the manufacturing job. "The advertising was all booked and adverts were supposed to go off with a bang at the party," says Weir. "Now they will literally go with a bang. I think people looked at the artwork and formed their own conclusions."

Disctronics account manager Angela Kaye says she cannot comment on individual customers.

Big albums jostle for attention in packed November schedule

by James Roberts

The autumn season kicks off in earnest this week, with the five biggest albums of the week shipping a total of 1.5m units.

Leading this week's schedule is the debut set from Gareth Gates, which has shipped in the region of 550,000 copies, along with new studio albums from David Gray and Christina Aguilera, and greatest hits sets from Manic Street Preachers and Nirvana (see table for schedule).

"It is an exceptional release schedule in the next three to four weeks, the strongest it has been for several years," says HMV product director Steve Gallant. "In fact, it is so strong there is always the danger that one or two of the albums will underperform and get trampled on in the rush."

The coming weeks have albums from Craig David, Robbie Williams, Blue and U2 on top of a slew of other priority releases.

"Unfortunately, there is a bunching

Universal Island has captured what it estimates is the equivalent of more than £1.5m worth of media coverage after linking the Sugababes with Cartoon Network's new *Powergirl* movie. The animated video for the chart-topping act's *Angels With Dirty Faces*, which will be released as a double A-sided single on November 31 with *Stranger*, is being played before all screenings of the film, while 250,000 Sugababes *Powergirl* Girls posters are being distributed through cinemas. Another 500,000 posters are being given out in Asda stores, while the track's video is included on a new *Powergirl* Girls *Playstation 2* game. The record company has also linked with outdoor contractor JC Deceaux for a week-long campaign focused on a 1,000 48-sheet posters (pictured) which direct fans to enter a competition on their mobiles, with the prize of a Sugababes concert in the winner's living room.

TOP FIVE SHIPS

Gareth Gates - *What My Heart Wants to Say* (S) 850,000
David Gray - *A New Day At Midnight* (HIT/East West) 330,000
Manic Street Preachers - *Forever Delayed* (Epic) 250,000
Nirvana - *Nirvana* (Geffen) 240,000
Christina Aguilera - *Stripped* (RCA) not available

effect in November with four or five major releases each week," adds Gallant. "We only have so much ranking space and, if everyone has a major release, it means something won't get as much profile as it could do in another period."

The surge in major releases is also proving a boost for broadcasters, as labels jostle for the highest-profile TV advertising breaks. Mediacom associate director David Swannell, who company handles media buying for

KMAS NUMBER ONE ODDS

Popstars Rivals (Boys) 4/7
Popstars Rivals (Girls) 9/2
Gareth Gates 6/1
Robbie Williams 7/1
Gareth Gates & **Will Young** 12/1
Darius 14/1
Oasis 14/1
Russell Watson 14/1
Will Young 14/1
Westlife 16/1
 Source: William Hill

Universal's Polydor, Mercury, Universal Island and UMTV arts, says the task of finding key slots which are not already booked with music ads is already getting harder.

"Last year Cold Feet was the slot every label wanted their product in, but it hasn't been scheduled this year which puts pressure on other programs," he says.

The sheer volume of heavyweight albums in quarter four is expected to result in a bumper period for TV ad

spending, as labels put out all the stops to ensure their product is noticed. "TV advertising still remains the most effective way to quickly build up awareness for an album in a busy market place," says Swannell.

Meanwhile, the Popstars: The Rivals' boy band has emerged as the early favourite to score this year's Christmas number one single. Bookmaker William Hill is offering odds of 4/7 on the group achieving the feat, with the rival girl group second favourites with odds of 9/2. It is understood that the *Rivals* girls' track will be a cover of East 17's 1994 festive chart-topping ballad *Stay Another Day*, with both singles being released on December 16.

Last year's victor, Robbie Williams, is challenging for Christmas honours again and follows 2003's 1994 festive pattern with a new album first and then a single, while 2000 champions Westlife have opted for a cover of the Cliff Richard hit *Miss You Nights*.

mw comment

WINNING THE 'FREE MUSIC' DEBATE



A student audience is always going to be a tough one to win over, when it comes to fighting the good fight on the issues of file-sharing and free music. And the audience of 200 or so Oxford University undergraduates who attended last Thursday's debate were probably pretty typical of most students.

There is little doubt that the music community should stand free music endangers the future of all musicians, big and small, as well as the many thousands who work in every part of the music business. And, as it currently operates - illegitimately - file-sharing facilitates this.

Of course, there is a strong argument that the industry has failed to take the most important step in the battle against file-sharing, in falling short of offering practical, legitimate alternatives. But there is another key weakness in the music industry's position.

The most persuasive speaker in Oxford was Chrysalis Group co-founder and chair Chris Wright. His point was very simple - his companies have supported, over many years, a string of acts which have taken time and investment to break into the mass market. Feeder, Moloko and David Gray are three recent examples from a career spanning almost 40 years.

If music isn't paid for, there is no incentive for music companies to develop talent for the future in this way, because instead it will rest back on safe, mass-market pop product and re/valuing established names rather than trying to develop more creative, less conformist talent.

But, for students such as those at Oxford looking at the music business, and the procession of reality pop products swarming the market, there are signs that the business has long since opted to play safe. And, this is not a view which can be dismissed just as the rantings of outsiders who know little about the workings of the modern music industry - next week, both Sir Elton John and Bernie Taupin will voice similar concerns within these pages.

They all have a point. The fact is that Feeder would long since have been dropped by many other record labels, and David Gray was nurtured by Chrysalis Music while he himself passed through four different labels.

If you were going to be pompous about it, you might view those who work in the music industry today as custodians of this nation's musical culture. Even if that is too pompous, over the long case, our industry certainly has a broader cultural responsibility than if it were, say, in the business of manufacturing biscuits, or detergent.

It is important that we, as an industry, do more to recognise this. Otherwise, there is no doubt that we are doomed to lose this crucial debate.

Martin Talbot
 martin@musicweek.com

Empac music titles' ABCs hit by circulation ruling

Smash Hits and two other Empac music magazines face the prospect of slipping down the rankings of music titles, after the news that circulation body ABC will downgrade their figures by up to 25%.

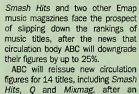
ABC will reissue new circulation figures for 14 titles, including *Smash Hits*, *Q* and *Mixmag*, after an "unfortunate" error meant some circulation body ABC will downgrade their figures by up to 25%.

Health, the errors are mostly inconsequential across the remaining titles and will only involve a change in magazine numbers in the tens or hundreds. There's nothing sinister in this and no question that they weren't legitimate," she says.

ABC chief executive Chris Boyd added that Empac had co-operated with ABC so that "the details could be brought to the market without delay". The new ABC certificates for the Empac titles affected will be issued on October 29.

Meanwhile, Emap rejoined the FTSE 100 on October 21 following the merger of National Grid and L3, which created a spare place.

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 plus the original album and mp3 download



Smash Hits: set to lose out

Former Ritz Country DJ attacks licence transfer to Mean Fiddler

A former Ritz Country 103.5 DJ has criticised the Radio Authority's approval of the station's licence transfer to Mean Fiddler, as it prepares to go back on the air tomorrow (Tuesday).

Ahead of the launch of Mean Country 103.5, which promises a playlist including Nick Lowe, Beth Orton and Neil Young, one-time evening slot presenter Willie Morgan says the radio body has "acted reprehensibly" in granting the licence.

His criticisms follow the fact that, because Vince Power's Mean Fiddler organisation has only acquired the licence from the Country 103.5's liquidator, it has not taken on the debts of the former radio station and, therefore, does not have to pay the station's creditors, including DJ.

One condition stipulated by the RA for Mean Fiddler to take on the licence is that it discharges "debts arising since June 2002". However, the radio staff had already left by then.

MoS plans to close dance title Ministry

Ministry Of Sound is to close its monthly dance magazine *Ministry*.

The magazine's December issue will be the last, although the group says it is only closing to make way for a new magazine "in a ground-breaking format". Ministry of Sound CEO Rebecca Miskin says *Ministry* is a profitable title and that MoS is keen to build on its success.

MoS last week confirmed 11 redundancies as part of a refocusing of its A&R policy. It is understood that the changes will not affect Mushroom Records general manager Wes, who has struck a deal with MoS chairman James Palumbo to set up a label with the group.



Power: Ritz takeover

A spokesperson for the RA replies, "We are a statutory body and have to act within the legislation laid down in Parliament."

However, Ritz Country 103.5 creditors may receive some money because 90% of the consideration that Mean Fiddler paid was in 50p shares in the promoting-to-venues group and sources suggest the liquidator will now sell these to raise cash.

Although the transfer of the licence officially went through at 5pm on November 1, Mean Country 1035 launches 10 days earlier with a party at London's Jazz Café.

MERCURY DEAL FOR LAWSON

Mercury signed Michelle Lawson to a long-term deal last Friday (October 25). The vocalist won last year's BBC Talent urban music award, presented by Trevor Nelson, and has since been working with Zero 7 on material for their next album. In addition, Lawson has written tracks for S Club. Lawson is the first signing to Mercury by A&R manager Chris Parles, who joined the label from Innocent Records in July.

COME TRANCING SAYS CHURCH

The unlikelyst dust of the year has been recorded by Charlotte Church and dance producer Darren Tate, who has scored hits under pseudonyms including Jürgen Vries, Orion and Angelic. Their collaboration, "Trillid Brave New World," will shortly be issued as a promo with an expected commercial release in January.

PAIR SIGNS EMI PUBLISHING DEAL

EMI Music Publishing has signed Jamaican reggae artist Sean Paul. The deal follows the conclusion of Paul's major record deal last month with Atlantic through independent VP Records. Paul, who scooped reggae artist of the year at the Mobe Awards last month, will release his second album, *Dutty Rock*, on November 11.

THIS WEEK'S #1 AWARDS

Albums: *Kluge* Morrisette *Jagged Little Pill* (10times platinum) *Blue All Rise* (4-times platinum) *Norah Jones Come Away With Me* (two-times platinum) *The Calling Camino Palermo* (gold) *The Vines High Evolved* (gold) *P Diddy We Invented The Remix* (gold) *Boyz n the Bay* *The Very Best of (gold) Feeder Comfort In Sound* (gold) *Various Hits 54* (silver) *Various Smooth Classics* (silver) *Nightmares on Wax Smoker's Delight* (silver) *Jakarta Visions* (silver) *Richard Ayrault Human Conditions* (silver) *Proclaimers Best Of* (silver) *David Gates Songbook - A Lifetime Of Music* (silver) *Singles:* *Nelly feat Kelly Rowland Dilemma* (gold)

Source: RPI. Radio shows listed below awards on the seven days to Friday October 25, 2002



Following the Cartoon Network's successful link up between its *Powerpuff Girls* movie and Universal-Island's *Sugababes*, the broadcaster is preparing to launch its own animated act *Vbirds* (pictured). AOL Time Warner is talking to a number of labels about marketing the project, with a deal expected to be completed by the end of November. The *Vbirds* series will be aired from December 28, with an initial target audience of four- to seven-year-olds, and will feature music as a key part of the programme. A track called *Fun Time* has been recorded for inclusion in the series and has already been earmarked as a first single early in 2003. Cartoon Network UK currently registers 9.5m viewers per month, 60% of which are four to 15-year-olds. The company also boasts what it claims is the UK's largest and cleanest SMS database of under-16s with parental consent.

Unsigned UK acts to get primetime R1 exposure

by Paul Williams

Radio One is preparing to give daytime exposure to six unsigned British artists in January, in the first of several planned weeks next year dedicated to new homegrown talent.

The acts, who are being selected via demos sent through a specially-set-up link on the Radio One website, will be added to a specially-created OneMusic Unsigned playlist running during the week beginning January 10 and giving each of them five to six plays on the station. The weeklong project follows the station's OneMusic day in May which gave airtime to selected new UK artists. Music policy editor Alex Jones-Donnelly says there was so much material arising from the day that the decision was made to extend it to a week.

He adds, "The quality across the board is as you would expect of any demos - there are highs and lows - but there's enough quality in there to fit six playlist spots; it's quite a commitment. I'm confident we're going to have a hard job deciding because they're so good."

The acts chosen will go through



Jones-Donnelly:confident

the same selection process as any other 'wing for a place on the playlist', while Jones-Donnelly promises they will all be given daytime plays. "I'm very much looking to commit to these records and artists by giving them the opportunity to be heard in daylight hours because that's important," he says.

Further weeks supporting unsigned acts are being planned for next year, as the station aims to underline its credentials as a backer of new talent. "When you're seeing commercial radio struggling to play new music of any type, let alone new British artists, Radio One continues to show an even greater

commitment to young British talent," he says.

Meanwhile, the station's punk rock show *The Lock Up*, which airs 2am to 4am on Mondays, is hosting its first club night this Wednesday at London's Underworld.

The move by Radio One, which last week posted a year-on-year RAGB audience decline to 10.5m, comes as the station continues to comment on the future plans for the evening slot currently occupied by the *Evening Session*. A spokesman says there is no show confirmed in the slot, when the *Evening Session* is dropped in the new year, despite speculation that MTV's Zane Lowe is being lined up.

Radio One also last week backed the Sound Advice event, an educational tour of five cities around the country which launched at London's Brit School on Friday, before travelling to Glasgow, Liverpool, Manchester and Nottingham. The executives who spoke on the panels included Radio One's Steve Lamacq, former *Dire Straits* manager Ed Bicknell, producer Mark Hill and songwriters Elliot Kennedy and Wayne Hector.

Edel sale marks its return to publishing

Edel UK is poised to make its return to the publishing world following the sale of the company's assets to Warner Chappell earlier this year.

The deal, which was struck in February but has only just been concluded, was part of an overhaul of Edel's entire worldwide business, a sale being necessary to pay off part of the company's debts. The company is expected to make its first new signings this week.

Warner Chappell's acquisitions from Edel Publishing included writer Yak Bandy who has recently worked with 49 management's Amy Strub and S Club Juniors.

Two of the company's former writers have also recently benefited from TV ad tie-ins. Electronic artist Chris Coco has recently worked with its management, while Ford used Ashley Slater's co-write of *Lovell* (as performed by Fatboy Slim and Macy Gray) as the soundtrack for a campaign.

"It's great that our former writers are doing so well. The task for us now is to build up a quality roster. Some people thought we had sold the whole company to Warner Chappell," says Edel Publishing managing director Phil Hope, who retains a consultancy role with Warner Chappell covering the writers acquired by the major.

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Strongsongs inks sub-publishing deal with Sony/ATV for overseas collections

Independent publisher Strongsongs has signed a sub-publishing deal with Sony/ATV for its overseas collections.

Strongsongs managing director Anna Jolley says, "Strongsongs is really proud to be working with Sony Music as sub-publisher outside of the UK. Strongsongs' copyrights will be plugged into Sony's collection, sync, copyright and international resources worldwide, while Strongsongs will remain independent in the UK."

The deal comes at a busy time for the publisher, which is currently enjoying some of its highest profile successes to date. Key projects for the company, which is a joint venture between Jolley and Teister, include BBMak, whose second album *Into My Head* entered the *Billboard* albums chart at 25. In the UK, the single *Out Of My Heart* will be released on November 4 with the album release



BBMak: key act at Strongsongs

on November 18. A second single, *String Into Space*, will follow in 2003. The track is a co-write with former Robbie Williams writer Guy Chambers. BBMak this month won an *Acapad* award for the second year running with their song *Back Here*, which was one of the top 20 most performed works by a PRS member in

the year ending 2001. Other busy writers include Georgie Dennis, who has co-written the new S Club Juniors hit *New Direction*.

Strongsongs has also hired former EMI Music Publishing & A&R manager Simon Harris as consultant, while Joanna Stwartz has been appointed as US consultant based in LA.

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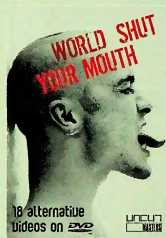
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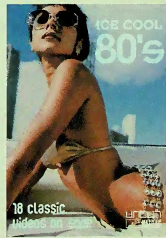
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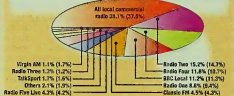
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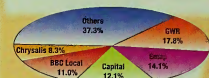
BBC national stations boost share as Radio One for London airplay intensifies

RADIO 2002: THIRD QUARTER PERFORMANCE

NATIONAL WEEKLY SHARE OF TOTAL LISTENING



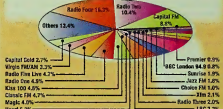
NATIONAL GROUP SHARE



NATIONAL WEEKLY AUDIENCE REACH



LONDON WEEKLY SHARE OF TOTAL LISTENING



WORD OF MOUTH BRINGS PREMIER AUDIENCE GAINS

There was no evidence that September 11 significantly affected audience patterns in the final months of last year, but the gains made by Premier Christian Radio in London suggest a long-term trend towards spiritual listening.

The station took on 0.9% of London listening in the third quarter, up from 0.8% year-on-year and from 0.6% quarter-on-quarter, drawing in 195,000 listeners a week compared to 122,000 in quarter two.

"I think one of the things we noticed is that there are more people who are looking for spiritual things and I mean that in the most general sense," says Premier programme controller Charmaine Noble-McLean.

The fact that the station has not increased its marketing during the third quarter suggests that the increase has been brought about largely by word of mouth. "We know that the audience is growing, but not because we have done anything major, just because more people are hearing about us," she adds. "There is only one commercial Christian radio station in the UK, so people are bound to find us eventually."

Xfm, Capital Gold Manchester and Asian station Sabras also made significant climbs during the period, with Capital Gold Manchester, a recent launch for the Capital group, adding 33,000 weekly listeners and Independent Sabras putting on 15,000.

Classic FM and Radio Two and Radio four all maintain the form that has made them the main radio success stories of recent years.

Classic FM has consolidated its status as the UK's biggest commercial radio station - in a field of only three since the demise of Atlantic/TeamTalk at the end of July - adding 252,000 listeners year-on-year, many of them from the 15- to 44-year-old age group. The station has now registered year-on-year growth in 14 of the last 15 quarters and holds on to last month's share of 6.7m.

Lewis says a concerted summer programme of non-radio events played a key part in keeping levels consistent. With the year's lowest quarter out of the way, Lewis now has greater things in mind. "Certainly, topping 7m is now well within our grasp and that is a focus for us," he says.

Radios Two, Three, Four and Five Live all grow share year-on-year, with Four continuing

TOP GAINERS OF SECOND QUARTER 2002

Top five performing BBC stations	Reach	Point cost
BBC WILTSHIRE SOUND	106,000	2.6%
BBC NORFOLK	234,000	2.0%
BBC WM (BIRMINGHAM & BLACK COUNTRY)	380,000	1.5%
BBC SOLENT FOR DEVON	23,000	1.1%
BBC NOTTINGHAM	202,000	1.0%

Top five performing LR stations	Reach	Point cost
PREMIER CHRISTIAN RADIO	195,000	60%
XFM	533,000	46%
CAPITAL GOLD MANCHESTER	95,000	45%
SABRAS RADIO	44,000	42%
LBC 1152 AM	480,000	33%
MERCURY FM	32,000	33%
MILLENNIUM 106.8	12,000	33%

Source: CASC

Figures represent quarter-on-quarter growth

Of the BBC's local services, BBC Wiltshire was the most-improved performer during the period in terms of its percentage points increase, adding 33,000 listeners to last quarter's total of 93,000 for a 21% reach. Norfolk also made impressive strides in a mature market, gaining its weekly audience from 220,000 to 234,000 to take a 34% share of local listening.

varying degrees of overall ratings success.

The share of the nation's former favourite this quarter is 8.8% - an improvement on last quarter's figure of 8.3%, but a year-on-year decline from the Q3 2001 share of 9.4%, and a stark contrast to Q3 2000 figures of 11.0%, which saw the station just two points behind Radio Two. Nevertheless, having edged the mainstream to Radio Two, the station remains confident that it is fulfilling its remit.

"You would be crazy to base all your strategy on Ragar, because Ragar is looking backwards," says Radio One head of mainstream Lorna Clarke. "You have got to use it as a gauge because it is the only one we have got, but it is not the only important thing. When you go and see your audience like we do every week at our live events, you know that like what you are doing because you can see it do." Adam Woods

Commercial radio failed to deliver the wholesale surge it had hoped for in the third quarter, as Capital FM lost more than a quarter of a million listeners on last year and the BBC grew the audience share of four of its five national stations.

Although a far from dramatic set of results for most, the survey compounds the status quo in a radio market where the BBC portfolio appears unassailable and examples of programming innovation in the commercial sector are increasingly few.

But among a crowded field were a handful of strong runners, including GWR's Classic FM, Empar's Kiss 100 and Capital's Xfm, who represented the thriving, entrepreneurial face of commercial radio.

In London, the mysterious collapse of the commercial sector in quarter two was largely rectified this time around, with both Kiss 100 and Capital's Xfm registering record audiences with 1.7m and 535,000 respectively.

However, Capital FM, one of the few stations to post a rising share through the summer audience slump, is having its crisis late. The 10.9% share it had held a year ago stood at 10.3% in quarter two and slipped to 8.8% with this set of Rajar.

Empar was one of the beneficiaries, posting growth for Magic and Kiss after briefly losing the programming slot in the early summer.

"When you start to get under the figures, you start to see there's some really basic growth of 15- to 34-year-olds," says Empar chief executive Tim Schoemaker, whose Big City network also saw increases in listening hours at Radio City in Liverpool, Metro Radio in Newcastle and Aire Live in Leeds.

"We had done a couple of things with Magic in the spring which didn't work for us at all, but by the end of July we reversed out of those things and started to play a new game. At Kiss, we started marketing in September and we are going to be marketing through to the end of March and it is bringing people in at a time when the biggest station in town is giving up listeners, for whatever reason."

Capital's official response to its figures indicated only confusion as to the whereabouts of the lost numbers, although the uncertain status of breakfast show DJ Chris Tarrant has undoubtedly been one of the triggers of the audience migration.

"Heritage is meaning a lot less to people now and the next months in London radio are going to be incredibly exciting," says Clive Dickens, programme director and operations director at Absolute Radio International and former head of programmes at Capital. "People are reassessing what their favourite station is after many years."

Capital Group's Xfm shows the growth potential for left-of-centre programming. It nets a 2.1% audience share, up from 1.5% a year ago, marking it out as the second biggest LR grower, according to ORCA figures.

A defining reason for London's 10% Q2 fall-off has remained elusive, but Rajar managing director Jane O'Hara rules out the possibility of a failure in the research. "That particular quarter there were some unusual things happening - the Queen Mother's death, the World Cup - and I don't think any one thing was responsible for it," she says.

In contrast, Classic FM managing director and programme controller Roger Lewis last year declared that it was "cool to be classical" and this year he is telling anyone who will listen that "classical is the new rock'n'roll". If it weren't for the success of Xfm, it might be more accurate to suggest that quiet is still the new loud, given that

CLASSICAL news

by Andrew Stewart

UCJ HITS CLASSICAL TOP SPOT WITH ALED JONES

Universal Classics' new UCJ label was set to make it a double top in the classical chart this week, with a second album joining Aled Jones' new set, Aled, at the top.

Aled includes classical favourites such as Schubert's Ave Maria together with smooth arrangements of traditional Welsh tunes and hymns by Robert Fritzman, the album's producer. The Welsh singer's (pictured) current audience appeal rests heavily on his work as presenter of BBC's Songs of Praise.

The UK-based UCJ imprint immediately underlined its A&R savvy with the October 21 issue of The John Rutter Collection, which looked set to challenge for a place in the pop chart and joined Aled at the top of the classical album chart last Sunday.

"It's brilliant to see that a strong market still exists for well-conceived albums of popular vocal and choral music," says Dickon Stainer, marketing director at Universal Classics & Jazz. He adds that The Rutter Collection, based on tracks licensed from the composer's Collegium Records label, is likely to be the biggest selling mainstream classical title for several years.

"Both Aled Jones and John Rutter appeal to people who the rest of classical industry tend to forget," says Stainer. "This is about emotional music for the older generation. These discs are not going to achieve massive pop numbers, but they will do very well. It makes sense for us to take this opportunity to produce discs with local British artists that fill a gap in the market."



SONY TARGETS CROSSOVER FOR FRANGOULIS

Promotion of modern Greek culture in the run up to the 2004 Athens Olympics, among other things, has exposed a wealth of outstanding young opera singers. Tenor Mario Frangoulis received his early musical training in the Greek capital before enrolling at London's Guildhall School of Music & Drama as an acting student.

Further studies with veteran tenors Carlo Bergonzi and Alfredo Kraus, combined with a three-year stay at New York's Juilliard School of Music, helped shape Frangoulis' vocals, which have since been employed in everything from operatic arias to the roles of Marius in Les Misérables and Danny Zuko in Grease. The singer, who signed an exclusive deal with Sony Classical in 1998, has achieved good status with his previous releases for Sony Music Greece. His latest album, Sometimes I Dream, targets international markets with songs inspired by Mediterranean life and culture.

"There's a lot more to Greek music than bouzouki and Zorba The Greek," says Frangoulis. "These times require classically-trained performers who can sing a wide variety of styles and songs. Essentially, my new disc is a classical record but with pop appeal. Hopefully this will appeal to younger audiences."

How does he feel his work compares with that of the UK's favourite tenor Russell Watson? "I would much rather be compared with Andrea Bocelli than Russell Watson," he says, "and prefer to leave it there."

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

ALBUM of the week



SENTIMENTO: Including music by Rodrigo, Leoncavallo, Tosti, Liszt, Rossini, etc. **BOCELLI 150/Mazael** (Philips 473 410-2). Andrea Bocelli's worldwide record sales figures, published in the lavish promotional pack attending the November 4 release of Sentimento, reinforce his position among the world's most popular artists. His latest album turns to repertoire that Mazael, music director of the New York Philharmonic, wrote the orchestrations and solo violin parts, which he conducts and plays on this disc. Television, radio and press ads back this album, which appears in time for Bocelli's shows on November 9 and 10 at the Manchester Evening News Arena and Wembley Arena.



REVIEWS

For records released up to 11 November 2002



SOMETHING HERE — THE FILM AND TELEVISION MUSIC OF DEBBIE WISEMAN. Including OSTs to Wilde, Tom & Viv, Judge John Deed etc. **RPO/Wiseman (Silva Classics SILKD 6035).** Debbie Wiseman's extensive film and television work has yielded notably tuneful music, often tinged with melancholy and always crafted with great elegance and economy. The highlights of the first album devoted entirely to her music include a suite of emotionally-charged pieces from the 1994 movie Tom & Viv and a very fine concert piece based on Andersen's The Ugly Duckling.

MUSIC FOR THE DUKE OF LERMA: Including works by Cabezon, Victoria, Lobo, Romero, Guerrero, Gabrieli Consort & Players/McCreesh (Archiv 471 694-2 (2CD)). Space limits a full description of this album's contents, although its subtle allure should whet the appetites of those curious to explore past musical glories. Paul

McCreesh's latest and arguably finest reconstruction presents first Vespers as it was celebrated in October 1617 in the presence of King Philip III of Spain and the Duke of Lerma at the Collegiate Church of San Pedro in Lerma. Performance, recording and presentation are exemplary.



THE ART OF CECILIA BARTOLI: Including works by Mozart, Vivaldi, Handel, Rossini, Verdi, etc. **Bartoli, Tarlet, Pavarotti etc (Decca 473 380-2).** Decca's press department fairly describes the Italian soprano Bartoli as "the most unique and treasured vocal artist on the planet". This heavily-marketed album includes two duets made with Luciano Pavarotti in 1997 and never previously released. It also captures the energy and remarkable character of Bartoli's work in the recording studio since she recorded her first opera set for Decca in 1988. Extracts from her Grammy-winning Vivaldi disc and Gramophone Award-winning Gluck album are testament to the singer's desire to break away from the limited repertoire pursued by many past greats.

'This is something monumental and quite outrageous' BRIAN MAY October 2002

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SINGLE

of the week

CHRISTINA AGUILERA: Dirty (RCA 74321962722).

Just when you thought

Aguilera couldn't get any saucier, she returns with an album called *Stripped* and a lead-off track called *Dirty* with not just one but two Rs. But don't be fooled by the salacious tone and steamy video: the jumping beats, buzzing bassline and deep down and dirty vocals add up to far more than that. Featuring a rap cameo from Redman and already A-listed at Radio One, Aguilera is set to clean up.

SINGLE reviews



SUGABABES: Stronger/Angels With Dirty Faces (Island SUGACD3).

The Babes' recent *Q* award for best single and the impressive performances of their last two singles

has raised hopes to raise the profile of the trio, which should help ease this double A-side single. Radio One has *Blisted* the better track, *Stronger*, which is a ballad baring to mind Neneh Cherry's *Marchand*. **SANTANA: Game Of Love** (Arista 74321-99382). Santana has struck lucky a second time following the success of his Supernatural comeback. Featuring Michelle Branch on vocals, this one single radio will find hard to remove from their playlists. It is sure to give a boost to his brand new album *Shaman*, which hits the album chart this week as a low-key release ahead of the promo from this single.

INTERPOL: Obstacle 1 (Matador EMI570). Comparisons to Joy Division immediately come to mind on listening to this four-track single. Chugging guitars and intense vocals work convincingly in the New York quartet's gloomy landscape, encouraging repeat plays despite the uncomfortable subject matter.

THE THRILLS: Santa Cruz 'You're Not That Far EP (Virgin VSDCT1840). The Thrills signed to Virgin in mid-September and a publishing deal with BMG followed after the Irish four-piece's support slot for Morrissey at the Royal Albert Hall. Now their debut EP arrives, presenting the listener with wobbly vocals and wistful melodies.

COLDPLAY: The Scientist (Parlophone CDR6588). For many, this is the highlight of the quartet's recent landmark second album, which last week won best album at the awards. Coldplay have just completed an UK arena tour which should ensure a healthy demand for the follow-up to *In My Place*.

H & CLAIRE: All Out Of Love/Beauty And The Beast (WEA London WEA560CD). The former Steps duo launch a two-pronged attack on the chart with this double-A-sided single. All Out Of Love is an Abba soundalike with trance touches, while the flip is a version of the Disney to tie in with the DVD launch of the film. Exposure on the Smash Hits Poll Winners' Tour, SMTV and their legion of fans will ensure this is a hit. **SHY FX & T-POWER FEAT. DI & SKIBADEE: Don't Wanna Know** (ffrr FCD408). The drum & bass duo's follow-up to March's Top 10 smash *Shake-Ur Body*

boasts a similar crossover appeal thanks to its vocal from Di and Latin horn refrain. With the pair having underlined their chart appeal, the track is *Blisted* at Radio One.

SLAM FEAT. DILLON: Visions (Soma SOMA124). Another strong release from the Glaswegian techno duo, with the added boost of vocals from erstwhile labelmate Allison. Mixes are courtesy of Two Lone Swordsman and Vitalic.

NU: Disco Hurts (Adventure ADV51). These new signings to Paul Conroy's imprint deliver an attitude-loaded track that sounds not unlike Christina Aguilera covering Blur's *Song 2*. The Danish quartet's spunky new-wave style demands to be heard, and should pick up specialist airplay support.

KYLIE MINOGUE: Come Into My World (Parlophone CDR6590). Kylie seemingly can't put a foot wrong on the moment, and this Cathy Dennis and Rob Davis song is no exception. To trip her up, *Blisted* at Radio One and blending a singalong chorus with a groove that hints at Can't Get You Out Of My Head, it should have no problem cracking the Top Five.

JENNIFER LOPEZ: Jenny From the Block (Epic 12241-1). J. Lo proves she's still a "real" with this homage to old school hip hop and the South Bronx. Lifting catchy samples from the likes of KRS-One, Herbie Hancock and the Beatnuts, it features raps from Jadakiss and Styles. Backed by an A-listing at Radio One, it precedes her album *This Is Me...Then*, released a fortnight later.

EVA CASSIDY: Imagine (Blix Street/Hot HIT24). With sales of Cassidy's current album *Imagine* still approaching 250,000 in just 10 weeks, it demonstrates Songbird's posthumous success was no one-off. This title track is an emotive cover of the post-tapping Lennon song, performed live just before her untimely death in 1996. *Clisted* at Radio Two, it will help catapult the album back into the Top 10.

DANNI MINOUE: Put The Needle On It (London LONCD470). Following last year's hit with Riva, the younger Minogue releases this electronic-tinged dancefloor outing. Musically it is undoubtedly Danni's most credible output to date, and Radio One (*B-listing*) and Capital have been supporters of Danni's former band.

BLAZIN' SQUAD: Love On The Line (EastWest SQUAD02C01). The 16-year-old North East London crew look to repeat the success of their debut smash *Crossroads* with this second single from their forthcoming in *The Beginning* album. With a

RECORDED 5 CLUB: Alive (Polydor 0658912). Having been out of the limelight for a few months (giving their Janitors a shot at the action), Alive takes 5 Club back to the dancefloor they first grooved on with Don't Stop Moving, their biggest crossover single to date. *C-listed* at Radio One, it's missing their debut as a *spice*, this Eighties-tinted stomper is one of 5 Club's best singles to date. It precedes the act's new album, also called *Alive*, which is due on November 25.

ALBUM

of the week

CRAIG DAVID: Slicker Than Your Average (Wildstar WILD42).

David's debut *Born To Do It*

propelled him so quickly beyond his urban roots that following those 7m sales was always going to be a delicate balancing act. To his credit, David pulls it off effortlessly with an album that combines a rugged R&B edge with pure mainstream appeal. Written mostly with the Ignorants and Mark Hill, it reconfirms his status as one of the UK's finest writers of top-line pop melodies.

Radio One *C-listing* and core support from The Box, younger audiences are bound to support this second mid-tempo offering. **ROYKSOPP: Poor Lano** (Wall Of Sound WALLD079). One of the standout tracks from the Norwegian duo's Top 10 debut album *Melody AM* receives a full release with mixes from Jakatta and Silicone Soul. *B-listed* at Radio One, it could well deliver their best singles placing to date.

NU: Steps: Baby Don't Dance (Jive 9201492). Originally put on hold when the band split almost a year ago, this is Steps' last ever single. Lifted from their *Gold* — Greatest Hits album, it features new mixes, including a Steps Megamix. An album featuring unreleased material, *The Last Dance*, will be released in late November.

ASHANTI: Happy (Mercury/Def Jam 638242). Following the US hit *Foolish* from her already double-platinum album, Ashanti offers another upbeat soulful number with a lilting vocal and a laidback beat. Boosted by a recent UK arena tour with Ja Rule, radio has warmed to the track with a *B-listing* at Radio One leading the way.

MARIAN CAREY: Through The Rain (Mercury 0638072). Mariah's first single for Universal sees her returning to more familiar ballad territory after her ill-fated foray at Virgin Records. Her voice sounds strong and the lyrical subject matter should appeal to her female fanbase. However, the real challenge is likely to be persuading the UK's radio programmers to support a track that is essentially a return to past form.

ALBUM reviews

RECORDED 5 CLUB: TLC: 3D (BMG/Arista/LaFace 74321-993737). Lisa "Left Eye" Lopes makes a posthumous return after fellow TLC members

Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas decided to release the trio's fourth album, which was recorded in 2001, as a tribute. 3D trends similar territory as *Fanmail*, with the group's edgy pop R&B formula softening slightly and outsourcing its contemporaries with ease.

RECORDED 5 WESTLIFE: Unbreakable — Greatest Hits (5 74321 975902). Pulled together from the quartet's three studio albums, this collection is a rare example of quality mainstream pop executed to perfection. From their debut single *Swear It Again* to current ballad *Unbreakable*, it

highlights the strength of their catalogue. The inclusion of six new tracks will delight the fanbase, keeping them happy until the release of a new studio album in 2003.

PHIL COLLINS: Testify (Atlantic 0927492732). It has been six years since Collins last released solo material. *Testify*, which consists of both classic ballads and uptempo tracks, includes 10 songs written by Collins, one co-written song (with Daryl Stuermer) and a cover of Can't Stop Loving You. A greater technological influence is felt on this album, produced by Rob Cavallo.

VINNIE JONES: Respect (Telstar TCD32993). This debut album consists of hard-panked blues and soul songs chosen by Vinnie Jones, including *Mustang Sally* and *Everybody Needs Somebody To Love*. His move into recording has been documented by the BBC with a TV special planned to coincide with the release.

RECORDED 5 ELTON JOHN: Greatest Hits 1970-2002 (Mercury 0634492). Elton's critical rehabilitation with his *Songs From The West Coast* album has been the

justification for this refreshed hits collection, which shares two-thirds of its 34 tracks with 1990's *The Very Best Of Elton John*. The most recent material provides a welcome resolution to things, as well, after the thrashed material of the Eighties and early Nineties.

SEAN PAUL: Dirty Rock (Atlantic 7567-83620-2). One of the biggest names in reggae for the past couple of years, Sean Paul recently hit the big time with his *Gimme The Light* single, which was a mainstream chart hit on both sides of the Atlantic. Now picked up by Atlantic Records, Paul is poised to follow *Shaggy* out of the dancehall and into the mainstream.

PEARL JAM: Riot Act (Epic 1000002). Pearl Jam's seventh album is as accessible as anything they have ever recorded, if it can cross over, it would make for a deserved return to commercial prominence, but if not, it will satisfy the band's long-term cult as a well-crafted, cult rock album.

JOHN WILLIAMS: Harry Potter and the Chamber of Secrets OST (Atlantic 7567931595). This release is sure to tickle the fancy of Potter fans onto the next instalment in the wizard's adventures rolls out on November 15. Composed by John Williams, the Potter soundtrack will, no doubt, pleasantly stir the memory chords of a stellar audience.

This week's reviewers: Gemma Allwood, Dugald Baird, David Barrington, Phil Brooke, Joanna Jones, Owen Lawrence, Nick Tesco, Simon Ward and Adam Woods.



RECORDED 5 CLUB: Alive (Polydor 0658912). Having been out of the limelight for a few months (giving their Janitors a shot at the action), Alive takes 5 Club back to the dancefloor they first grooved on with Don't Stop Moving, their biggest crossover single to date. *C-listed* at Radio One, it's missing their debut as a *spice*, this Eighties-tinted stomper is one of 5 Club's best singles to date. It precedes the act's new album, also called *Alive*, which is due on November 25.



RECORDED 5 ROMEO: Solid Love (Relentless RELE006). Following So Solid's string of solo debuts, Romeo emerges as the front runner, with his Top Three hit (*Romeo Drive*) and current single *It's All Gravy* with Christina Milian, which is *A-listed* at Radio One. Opening this debut album, the album sees Romeo beginning to outgrow his UK garage roots, and dip his toes into soul and R&B influences, while the attitude and lyrical content, although slightly cheesy in places, looks set to impress the teenage market.

2 NOVEMBER 2002

Pos	UK	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)
1	NEW	DILEMMA	Cherish	Universal/UK Island/MCA/STW/4292/91/MCA/4028/91	UK	7712
2	NEW	I LIKE I LOVE YOU	Justin Timberlake	The Neptuneans/EMI/Zomba/Timbalink/Huge/Wilsons	UK	754541
3	NEW	ONE LOVE	East River Pipe	Cherrytree/UK Island/Universal	UK	754544
4	NEW	THE KETCHUP SONG (ASEREJE)	Luis Fonsi	Capricorn	UK	754544
5	NEW	ELECTRICAL STORM	Island/UK Island	UK	7712	
6	NEW	NO FLOW	RuPaul	UK	7712	
7	NEW	COMPLICATED	Aaliyah	UK	7712	
8	NEW	JUST LIKE A PILL	Paula Abdul	UK	7712	
9	NEW	NEW DIRECTION	En Vogue	UK	7712	
10	NEW	I'M RIGHT HERE	Wid Card	UK	7712	
11	NEW	BLINK	Hot Chip	UK	7712	
12	NEW	THE LONG AND WINDING ROAD/SUSPICIOUS MINDS	Usher	UK	7712	
13	NEW	LUV U BUSTER	Usher	UK	7712	
14	NEW	SHINY DISCO BALL	Creem	UK	7712	
15	NEW	THE TIDE IS HIGH (GET THE FEELING)	Imogen Heap	UK	7712	
16	NEW	WHAT I GO TO SCHOOL FOR	Imogen Heap	UK	7712	
17	NEW	ADRIENNE	RCA	UK	7712	
18	NEW	DOWN	Hot Chip	UK	7712	
19	NEW	MY VISION	RuPaul	UK	7712	
20	NEW	LET ME GO	Usher	UK	7712	
21	NEW	LONG DISTANCE	Usher	UK	7712	
22	NEW	ALL MY LIFE	RCA	UK	7712	
23	NEW	DOWN	Usher	UK	7712	
24	NEW	CLEANIN' UP MY MISTAKE	Interscope/Polygram	UK	7712	
25	NEW	IN A HIDING PLACE	Parrishotone	UK	7712	
26	NEW	LITTLE BY LITTLE/SHE IS LOVE	Big Brother	UK	7712	
27	NEW	SIX DAYS	Island/UK Island	UK	7712	
28	NEW	BY THE GRACE OF GOD	Epitaph	UK	7712	
29	NEW	GANGSTA LOVIN'	UK	7712		
30	NEW	LIFE GOES ON	UK	7712		
31	NEW	DREAMING OF YOU	Debatronic	UK	7712	
32	NEW	YOU WERE RIGHT	UK	7712		
33	NEW	WHEN I LOST YOU	UK	7712		
34	NEW	THE EARTHSKAPER	UK	7712		
35	NEW	PURPLE HAZE	UK	7712		
36	NEW	GO TO HAVE YOUR LOVE	UK	7712		

Pos	UK	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)
38	NEW	NIGHT VISION	Chrysis	UK	7712	
39	NEW	HANGING AROUND	UK	7712		
40	NEW	NESSAJA	UK	7712		
41	NEW	CHECK THE MEANING	UK	7712		
42	NEW	SHES HATES ME	UK	7712		
43	NEW	JOE LOUIS	UK	7712		
44	NEW	UNDERNEATH IT ALL	UK	7712		
45	NEW	UNDERNEATH YOUR CLOTHES	UK	7712		
46	NEW	IN MY LIFE	UK	7712		
47	NEW	ROUND ROUND	UK	7712		
48	NEW	TRY	UK	7712		
49	NEW	CHILDREN OF THE NIGHT	UK	7712		
50	NEW	ADDICTIVE	UK	7712		
51	NEW	FOREVER	UK	7712		
52	NEW	WORK IT OUT	UK	7712		
53	NEW	SO REAL	UK	7712		
54	NEW	TIME AND TIME AGAIN	UK	7712		
55	NEW	DAYS GO BY	UK	7712		
56	NEW	HELP ME	UK	7712		
57	NEW	COLOURBLIND	UK	7712		
58	NEW	PAPA DON'T PREACH	UK	7712		
59	NEW	CROSSROADS	UK	7712		
60	NEW	FEEL IT BOY	UK	7712		
61	NEW	TONIGHT I'M GONNA LET GO	UK	7712		
62	NEW	FANTASY	UK	7712		
63	NEW	DY-NA-MITE	UK	7712		
64	NEW	THAT FEELING	UK	7712		
65	NEW	COME BACK AROUND	UK	7712		
66	NEW	TOO BAD	UK	7712		
67	NEW	STRANGE AND BEAUTIFUL	UK	7712		
68	NEW	A SORTA FAIRYTALE	UK	7712		
69	NEW	CAGE DEL MAR	UK	7712		
70	NEW	I FEEL IT WHEN WE FALL	UK	7712		
71	NEW	WHY'D YOU LIE TO ME	UK	7712		
72	NEW	NOTHING	UK	7712		
73	NEW	CAUGHT BY THE WIFER	UK	7712		

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SONG OF THE YEAR 2001

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DESERT ROSE

WRITTEN BY STING (PRS)

PERFORMED BY EMI MUSIC PUBLISHING LTD./MAGNETIC MUSIC (PRS)



OFFICIAL CHARTS 02/11/2002

music week



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SINGLES

- | | | | |
|-----------|-----------|---|----------------------|
| 1 | 1 | DILEMMA
Nelly feat. Kelly Rowland | Universal/Def-Island |
| 2 | 2 | LIKE I LOVE YOU Justin Timberlake | Jive |
| 3 | 3 | ONE LOVE Blue | Innocent |
| 4 | 4 | THE KETCHUP SONG (ASEREJE) Las Ketchup | Columbia |
| 5 | 5 | ELECTRICAL STORM U2 | Island/Uni-Island |
| 6 | 6 | NU FLOW Big Brovaz | Epic |
| 7 | 7 | COMPLICATED Avril Lavigne | Arista |
| 8 | 8 | JUST LIKE A PILL Pink | Arista |
| 9 | 9 | NEW DIRECTION S Club Juniors | Polydor |
| 10 | 10 | I'M RIGHT HERE Samantha Mumba | Wild Card/Polydor |
| 11 | 11 | THE ZEPHYR SONG Red Hot Chili Peppers | Warner Bros |
| 12 | 12 | BLINK Rosie Ribbons | TZ/Relstar |
| 13 | 13 | THE LONG AND WINDING ROAD SUBSIDIARY MINDS feat. Young & Blood Gates | S |
| 14 | 14 | LUV U BETTER LL Cool J | Def Jam |
| 15 | 15 | SHINY DISCO BALLS Who Da Funk feat. Jessica Eve Cream | Innocent |
| 16 | 16 | TIDE IS HIGH (GET THE FEELING) Atomic Kitten | Innocent |
| 17 | 17 | WHAT I GO TO SCHOOL FOR Bustled | Universal |
| 18 | 18 | ADRIENNE The Calling | RCA |
| 19 | 19 | DOWN BOY Holly Valance | London |
| 20 | 20 | MY VISION Jakatta feat. Seal | Rulin |

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ALBUMS

- | | | | |
|-----------|-----------|--|----------------------|
| 1 | 1 | ONE BY ONE
Foo Fighters | RCA |
| 2 | 2 | NELLYVILLE Nelly | Universal |
| 3 | 3 | HUMAN CONDITIONS Richard Ashcroft | Hut/Virgin |
| 4 | 4 | FROM NOW ON Will Young | S |
| 5 | 5 | TOGETHER S Club Juniors | Polydor |
| 6 | 6 | COMFORT IN SOUND Feeder | Echo |
| 7 | 7 | FORTY LUCKS The Rolling Stones | Virgin/Dessa |
| 8 | 8 | A RUSH OF BLOOD TO THE HEAD Coldplay | Parlophone |
| 9 | 9 | MISSUNDAZTODD Pink | Arista |
| 10 | 10 | ELVIS - 30 #1 HITS Elvis Presley | RCA |
| 11 | 11 | THE VERY BEST OF Fleetwood Mac | WSM |
| 12 | 12 | LET GO Avril Lavigne | Arista |
| 13 | 13 | COME AWAY WITH ME Norah Jones | Parlophone |
| 14 | 14 | BY THE WAY Red Hot Chili Peppers | Warner Bros |
| 15 | 15 | SHAMAN Santiana | RCA |
| 16 | 16 | HEATHEN CHEMISTRY Oasis | Big Brother |
| 17 | 17 | THE ULTIMATE COLLECTION The Who | Polydor/Universal TV |
| 18 | 18 | FEELS SO GOOD Atomic Kitten | Innocent |
| 19 | 19 | YESTERDAY'S MEMORIES Daniel O'Donnell | Rosette |
| 20 | 20 | LOST HORIZONS Lemon Jelly | Impotent Fury/XL |



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

- 1 HITS 54**
BMG/Sony/Universal/WSM
- 8 11 THE VERY BEST OF SMOOTH JAZZ**
Utv/Decca & Jazz
- 12 PURE GENIUS VOL 2**
WGM
- 13 WESTWOOD 3**
Utv/Jam
- 14 NEW DANCE 2003**
Universal TV
- 15 SMASH HITS - LET'S PARTY**
EMI/Virgin/Universal
- 16 GET THE PARTY STARTED**
Dorland
- 17 LOVE**
E/Uniq
- 18 THE VERY BEST OF PURE R&B - THE SUMMER**
Island TV/5&6
- 19 CLASSIC FM - SMOOTH CLASSICS**
Classic FM
- 20 ORIGINAL HARD CORE**
Inspired
- 21 HITS 54**
BMG/Sony/Universal/WSM
- 22 NOW DANCE 2003**
Virgin/EMI
- 23 WHILE MY GUITAR GENTLY WEEPS**
Universal TV
- 24 NEW BEST EPIC/R&B OLD SCHOOL BREAKDOWN**
Telstar TV/5&6
- 25 SMASH HITS - LET'S PARTY**
EMI/Virgin/Universal
- 26 NEW WOMAN - THE AUTUMN COLLECTION**
Virgin/EMI
- 27 LOVE**
E/Uniq
- 28 TWICE AS NICE PRESENTS MOBO 2002**
Virgin/Universal TV
- 29 CLASSIC FM - SMOOTH CLASSICS**
Classic FM
- 30 ORIGINAL HARD CORE**
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- 21 DON'T MUG YOURSELF The Streets** Locked Ones/7 Recordings
- 22 LONG DISTANCE Turin Brakes** Source
- 23 ALL MY LIFE Foo Fighters** RCA
- 24 DOWN 4 U by Goo! feat. Ja Rule/Ashanti/D Baltimore/Mia** Motown/Int
- 25 CLEANIN' OUT MY CLOSET Eminem** Interscope/Polydor
- 26 LIVE IN A HIDEAWAY** Parlophone
- 27 LITTLE BY LITTLE/SHE IS LOVE Oasis** Big Brother
- 28 SIX DAYS DJ Shadow** Island/Uni-Island
- 29 THERE BY THE GRACE OF GOD Manic Street Preachers** Epic
- 30 GANGSTA LOVIN' Eve feat. Alicia Keys** Interscope/Polydor
- 31 LIFE GOES ON LeAnn Rimes** Curb/London
- 32 DREAMING OF YOU The Corral** Delatonic
- 33 YOU WERE RIGHT Badly Drawn Boy** Twisted Nerve/X
- 34 WHEN I LOST YOU Sarah Whitmore** RCA
- 35 THE EARTHSHAKER Paul McCartney presents Sush! NuLife**
- 36 PURPLE HAZE Groove Armada** Papaya
- 37 GOT TO HAVE YOUR LOVE Liberty X** V2
- 38 NIGHT VISION Hell Is For Heroes** Chrysalis
- 39 HANGING AROUND The Polyphonic Spree** 678 Recordings
- 40 NESSAJA Scooter** Sheffield Tunes/Edel/UK

KEY UPCOMING RELEASES

CRAIG DAVID: What's Your Flavor? (Wildstar) Oct 28

GARETH GATES: ta (S) Dec 9

POPSTARS RIVALS (MALE): ta (Polydor) Dec 16

POPSTARS RIVALS (FEMALE): ta (Polydor) Dec 16

S CLUB: Alive (Polydor) Nov 11

S CLUB: JUNIORS: Puppy Love (Polydor) Dec 9

WESTLIFE: Unbreakable (S) Nov 4

WESTLIFE: ta (S) Dec 16

WILL YOUNG: You & I/Don't Let Me Down (S) Nov 18

ROBBIE WILLIAMS: Feel (EMI/Chrysalis) Dec 9

- 9 21 FOOTPRINTS Holly Valance** London
- 12 22 VISIONS Jakarta** Ruffin
- 23 THE CORAL The Corral** Delatonic
- 24 ANGELS WITH DIRTY FACES Sugababes** Island/Uni-Island
- 16 25 A LITTLE DEEPER Ms Dynamite** Polydor
- 18 26 10 L.L. Cool J** Def Jam
- 17 27 SONGBOOK - A LIFETIME OF MUSIC David Gates** Jive
- 21 28 AQUAALING** B Unique
- 25 29 THE EMINEM SHOW Eminem** Interscope/Polydor
- 14 30 TWISTED ANGEL LeAnn Rimes** Curb/London

- 24 31 IMAGINE Eva Cassidy** Blix Street/Hot
- 27 32 ALED Aled Jones** (UC)
- 26 33 GREATEST HITS II & III Queen** Parlophone
- 15 34 DEFINITIVE INXS** Mercury
- 35 UP THE BRACKET The Libertines** Rough Trade
- 36 LET IT RAIN Tracy Chapman** Elektra
- 29 37 ASHANTI Ashanti** Mercury
- 38 GREATEST HITS Blondie** Chrysalis
- 30 39 SONGBIRD Eva Cassidy** Blix Street/Hot
- 39 40 SONGS FOR THE USAF Queens Of The Stone Age** Interscope/Polydor

KEY UPCOMING RELEASES

CRAIG DAVID: Slicker Than Your Average (Wildstar) Nov 11

GARETH GATES: What My Heart Wants to Say (S) Oct 28

DAVID GRAY: A New Day At Midnight (HT/Feat West) Oct 28

ELTON JOHN: Greatest Hits 1970-2002 (Rocket/Mercury) Nov 11

MANIC STREET PREACHERS: Forever Delayed (Epic) Oct 28

MIRYANNA: Nirvana (Geffen/Polydor) Oct 28

JUSTIN TIMBERLAKE: Justified (Jive) Nov 4

U2: The Best Of 1990-2000 (Island/Uni-Island) Nov 11

WESTLIFE: Unbreakable: Greatest Hits (S) Nov 11

ROBBIE WILLIAMS: Escapology (EMI/Chrysalis) Nov 18



Pop	Year	Artist	Label
1	3	THE BEAT GOES ON (No. 14)	Capitol
2	4	Lonnie Mack's "The Whiffle" (No. 1)	Mercury
3	4	Philly Soul (No. 1)	Atlantic
4	4	Philly Soul (No. 1)	Atlantic
5	4	Philly Soul (No. 1)	Atlantic
6	4	Philly Soul (No. 1)	Atlantic
7	4	Philly Soul (No. 1)	Atlantic
8	4	Philly Soul (No. 1)	Atlantic
9	4	Philly Soul (No. 1)	Atlantic
10	4	Philly Soul (No. 1)	Atlantic
11	4	Philly Soul (No. 1)	Atlantic
12	4	Philly Soul (No. 1)	Atlantic
13	4	Philly Soul (No. 1)	Atlantic
14	4	Philly Soul (No. 1)	Atlantic
15	4	Philly Soul (No. 1)	Atlantic
16	4	Philly Soul (No. 1)	Atlantic
17	4	Philly Soul (No. 1)	Atlantic
18	4	Philly Soul (No. 1)	Atlantic
19	4	Philly Soul (No. 1)	Atlantic
20	4	Philly Soul (No. 1)	Atlantic



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

Any DJ's wishing to apply for the monthly lists, please contact either Craig Jones, E-mail: craig@music-house.com or Mail: Pop Week at Music House, 1000 Broadway, New York, NY 10018

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

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TOP 10 BREAKERS

- 1 ALL OUT OF LOVE (ATLANTIC/ROCK DE SIC) KINGS II & China
- 2 WANDERING STAR (GOWN '07 RECORDS/ROCKS) ORBANS Sengue
- 3 I THINK WE'RE ALONE NOW (FLIP & FILL) Pascal feat. Karen Perry
- 4 SOMETHING NEW Soudak
- 5 OBSESSION (DANOU) (EPIC) KAPPELLE/LIBBYAN (KINGS) Schara
- 6 WHY DON'T WE FALL IN LOVE (DISCOVERY/STITCH AND GUN) KINGS) Pierre (feat. Urcel)
- 7 BEYELIZ (KINGS) Instant Pleasure
- 8 HOP TO SKY IN MY SHIRT (PROMUSIC/FLIP & FILL) (DANOU) (KINGS) Schara
- 9 JENNY FROM THE BLOCK (PROMUSIC/US/STITCH AND GUN) Jemima Lopez
- 10 KNOCKIN' BOUTS (DANOU/AM/D) (KNOCKIN' BOUTS) ECHO

© Absolute Music

CHART COMMENTARY
By ALVAJ JONES

Poor Lenzo? Poor RoyKessop... more like: The Norwegian duo's best-known single, Poor Lenzo was a major club hit but a fairly minor sparkling (number 59) record success last year, and has been given a boost for number one on this week's chart by a mere two points. In a rare three-way battle for chart honours, its total of 854 points is 15 more than third-placed Oxygen's Am On Your Mind - the first single on to conquer a new dance market. Switch - but a couple less than this. Word by Moby, which jumps 511, a single from the latest album, 18, which had only two weeks on the chart, is up 275,000 copies to number one. Moby: The popularity of his This Week - and on a New Year's both in the clubs and on the radio should help to lift his tally considerably. In fact, it already has helped the former number one album, which dropped to a new low just before it. This Week started getting played. Since then, it has moved 55-53-51-48, and looks to be set for another jump this week.

While other records suffer serious slumps and equally large leas, School's single 11 shows admirable tenacity. The record spends its sixth straight week in the 20s in the upfront chart, where it has moved 24-21-29-21-28-25 since being promoted in September. Its behaviour suggests: (a) It wasn't serviced in huge quantities; and (b) It is a genuinely popular record that will outshine many club hits that have chartered higher, but more briefly when it is finally released.

H & Claire make it three Commercial Pop number ones from as many releases with All Out of Love climbing to the top of the stack this week. The fact that the duo's former club live is nudging the waters by promoting a new Steps track featuring the pair at the same time makes a minor tribute to them but they do at least have the satisfaction of having beaten his chart peak - the Steps track reached number two last week behind DJ Sammy but now slides to number 12. After five different number ones in as many weeks - a very rare occurrence for the Urban Chart - the status quo is maintained this week, with Nelly & Kelly Rowland's Diamond dancing ahead, while also continuing at the top of the OCC sales chart. Dick Serrano and Missy Elliott also nod in an unchanged top ten.



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ALBUMS COMMENTARY

by ALAN JONES



BMG completes a hat-trick of number one albums for the first time in its history this week, with the Foo Fighters' RCA album *One By One* dethroning *From Now On* by S/RCA's Will Young who, in turn, despatched Elvis Presley's *EV1s: 30 Number 1 Hits*. If BMG is on a roll, so is rock, which accounts for three of four debuts in the top six, with the Foo Fighters being followed by homegrown acts Richard Ashcroft at number three and Feeder at number six. The Feeder album, the group's third, surpasses their 1999 debut *Yesterday Went Too Soon*, which got to number eight and falls just short of the number five success of 2001's *Edo Park*. Richard Ashcroft still has some work to do if he is to register his third consecutive number one, having reached the summit with the last Verve album, *Urban Hymns*, and his first solo album, 2000's *Alone With Everybody*.

Another act that topped the chart late this week is Santana. The veteran rock act had the biggest album of their career with *Supernatural*,



Figures show top 10 companies by % of total sales, and describe group shares by % of total sales of the top 75 albums of the top 75 chart

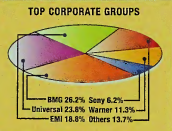


which sold nearly 900,000 copies and spawned 20 new hits in *Smooth* and *Maria Maria*. Their 10th album *Shaman* debuts this week at

ALBUMS FACTFILE

The Foo Fighters crafted long and hard over their earlier albums but, ironically, they secure their first number one with *One By One*, which was recorded in just three weeks. On the band's website, Dave Grohl explains its speedy execution as being due to the band writing songs specifically for live performance. *One By One* debuts roundly at number one after selling nearly 91,500 copies. Their self-titled

1995 debut sold nearly 19,000 to debut at number three, and was matched in both sales and position by 1997's *The Colour And The Shape*. Their most recent album, *There Is Nothing Left To Lose*, debuted and peaked at number 10 in 1999 but, unlike the other two, it was released in the run-up to Christmas, and sold nearly 24,000 copies on its debut. It is their biggest seller to date, with more than 283,000 buyers.



at number 33 and did not reach the summit until April 2000. *Shaman* has yet to spawn a single, though the upcoming *Game Of Love*, featuring Michelle Branch, is getting heavy airplay and is certain to provide further sales impetus in the coming weeks.

After the bitterness of experience of reaching number two with each of their first three singles, *S Club Juniors* make their album debut in a slightly lower orbit, entering at number five with *Together*, which sold 31,000 copies.

Ray Stevens are very much the order of the day for Lemon Jelly's first regular album release *Lost Horizons*, which debuts at number 20. The cult duo's first three EPs were collected on the album *Lemon Jelly* two years ago, however, and have sold a very healthy 45,000 so far.

Owing to a technical hitch, EMI's albums market share should have read 17.1%, and not as published last week. Sony, BMG and Telstar's Compilations share should also have read 4.9%, 4.3% and 4.3% respectively.

COMPLICATIONS

An 8% increase in sales week-on-week is not enough to secure a second week at number one for EMI/Virgin/Universal's *Now Dance 2003*, which has to cede control of the chart to the rival BMG/Sony/Telstar/wsm collaboration *Hits 54*.

The latter disc is a double dose of recent Top 40 successes - opens its account with a first-week tally of more than 41,000, nearly 10% ahead of *Now Dance 2003*. Among the 40 tracks on *Hits 54* are *Strange And Garth Gates*, *Neil Young* chart-topper *The Long And Winding Road*, which also appears as a "bonus" video. Despite opening at number one, *Hits 54* sold 9,000 fewer copies last week than its immediate predecessor *Hits 53* sold when opening at number two 12 weeks ago. And *Hits 52*, which also opened

and peaked at number two in April, started north of both, with first-week sales of 55,500. *Hits 54* does, however, beat last year's *Hits 51*, which barely topped the 30,000 mark when it debuted at number 43 last December.

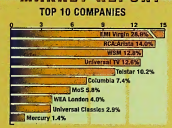
Although *Now Dance 2003* and *Hits 54* provide enough impetus for the compilation market to advance 10% week-on-week, they are the only two current compilations to turn in good sales. The number three compilation, *While My Guitar Gently Weeps*, sold fewer than 13,800 copies - barely a third as many as the 37,300 tally which *Now Dance 2003* runs-up spot. In all, only four albums topped the 10,000 sales mark last week. In the same week in 2001, the Top 15 albums all achieved five-figure sales. And the number 100 compilation list week sold just 427 copies - 16.3% fewer than the comparable disc last year.

INDEPENDENT ALBUMS

The List	Title	Artist	Label (distributor)
1	COMFORT IN SOUND	Federer	Echo ECHD043 (P)
2	LOST HORIZONS	Lemon Jelly	Impartent FRYXAL FRYX01040 (P)
3	UP THE BRACKET	The Libertines	Rough Trade STRAD62066 (P)
4	SONGBIRD	Eva Cassidy	Bliv StreetNet CD12046 (HOT)
5	IMAGINE	Eva Cassidy	Bliv StreetNet CD12075 (HOT)
6	18	Moby	Wsm CDSTUM002 (V)
7	THE DATSUNS	The Datsuns	V2 VVR 102692 (3MVP)
8	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzee Blue JBLUC0101 (3MVP)
9	TOUCHING DOWN	Rory Stie	Fall Equic FCY00P10 (P)
10	THINKING IT OVER	Liberty X	V2 VVR01782 (3MVP)
11	MELODY AM	Rykospax	Wall Of Sound WALS020 (V)
12	INTERGALACTIC COMICS '75	Ash	Infectious INFEC120C8 (3MVP)
13	THE KISS OF MORNING	Greenleaf Canyon	Tetracopic TRAN0201 (P)
14	DRUNK ENOUGH TO DANCE	Breithart For Soup	Music For Nations JVA18192 (P)
15	PUSH THE BEAT FOR THIS JAM - THE SINGLES	Scatour	Sheffield Tunes/Ed UK 0514125T1 (P)
16	IS THIS IT	The Strakes	Rough Trade STRAD6206 (P)
17	JUST ENOUGH EDUCATION TO PERFORM	Diotheoticos	V2 VVR 101568 (3MVP)
18	HATE	The Delgados	Mantra/Beggans Banquet MATE020 (V)
19	YOUR NEW FAVOURITE BAND	Hives	Poplains MPCS552 (P)
20	SEAN-NOS NUA	Sinead O'Connor	R&M Entertainment RAMC02 01 (P)

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MARKET REPORT



Figures show top 10 companies by % of total sales, and describe group shares by % of total sales of the top 75 chart



and peaked at number two in April, started north of both, with first-week sales of 55,500. *Hits 54* does, however, beat last year's *Hits 51*, which barely topped the 30,000 mark when it debuted at number 43 last December.

THE YEAR SO FAR... TOP 20 COMPILATIONS

UK	UK	Title	Artist	Label
1	1	NOW THAT'S WHAT I CALL MUSIC 51	VARIOUS	EMI VIRGIN/UMTV
2	2	NOW THAT'S WHAT I CALL MUSIC 52	VARIOUS	EMI VIRGIN/UMTV
3	3	POP IDOL - THE BIG BAND ALBUM	VARIOUS	S
4	4	CLUBLAND	VARIOUS	UMTV
5	5	SMASH HITS - LET'S PARTY - THE SUMMER	VARIOUS	EMI VIRGIN/UMTV
6	6	THE VERY BEST OF PUP R&B - THE SUMMER	VARIOUS	BMG/TELSTAR TV
7	7	THE ULTIMATE CHICK FLICK SOUNDTRACK	VARIOUS	UMTV/WSM
8	8	HITS 52	VARIOUS	BMG/SONY/TELSTAR
9	9	THE VERY BEST OF MTV UNPLUGGED	VARIOUS	EMI VIRGIN/UMTV
10	10	HITS 53	VARIOUS	BMG/SONY/TELSTAR
11	11	CLUBBERS GUIDE TO 2002	VARIOUS	MINISTRY OF SOUND
12	12	SUPERCHARGED	VARIOUS	UMTV/WSM
13	13	THE VERY BEST OF SMOOTH JAZZ	VARIOUS	UNIVERSAL CLASSICS & JAZZ
14	14	SMASH HITS SUMMER 2002	VARIOUS	EMI VIRGIN/UMTV
15	15	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS	EMI VIRGIN/UMTV
16	16	SCHOOL DISCO.COM - SPRING TERM	VARIOUS	COLUMBIA
17	17	CAPITAL GOLD ROCK LEGENDS	VARIOUS	EMI VIRGIN
18	18	THE BEST SUMMER ALBUM 2002	VARIOUS	SONY TVW&M
19	19	THE BEST CLUB ANTHEMS SUMMER 2002	VARIOUS	EMI VIRGIN
20	20	LOVE SO STRONG	VARIOUS	W&M

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COLUMBIA TRIO MAKE DEBUT WITH ACCLAIMED ALBUM

Since Yves Beaulieu was appointed head of Columbia A&R to put the label back on track following the departure of former artist/creative consultant Branford Marsalis, the label has been treading lightly, seeing in the former Warner/Atlantic producer's Fresh Sound New Talent distributed here industrial year with relatively few releases.

But a hotly-anticipated prospect for early next year will undoubtedly be the major label debut by The Bad Plus, an American three-piece formerly recorded by Spanish independent Fresh Sound New Talent and distributed here through Discovery Records. Consisting of pianist Ethan Iverson, bassist Reid Anderson and drummer Dave King, The Bad Plus have a spiky, subversive approach to the classic acoustic trio, drawing inspiration from contemporary rock, pop and R&B as well as free improvisation.

Although its members are relatively unknown outside of the US, they nevertheless have

impressive credentials as leaders; Iverson cut two critically-acclaimed solo albums for Fresh Sound, while Anderson gave us the sublime *The Vestness Of Space*, a Jazz On 3 album of 2001, and has also appeared as a sideman with Warner saxophonist Mark Turner and Fresh Sound drummer Gerald Cleaver. In fact, both Anderson and Iverson have quite a following in Scotland, having played in Glasgow and Edinburgh several times to an enthusiastic response from the locals. Their *Sony* debut, scheduled for February, could prove to be the more intriguing major label debut of 2003.

The material was recorded and mixed at Peter Gabriel's Real World studio in the space of a week with producer Tchad Blake.

"It's absolutely cutting-edge without any record company hype," says Columbia UK and Europe jazz director Adam Sief, "I think it's a key release, because it shows that the US has



The Bad Plus: acoustic trio from US become Columbia UK and Europe priority

a commitment to 'real' jazz and that's terribly important. "I also think that this is a brave US signing that has real potential outside America.

Europe may well lead on this. In any case this isn't 'jazz as bait', it may be one of those records that has a far-reaching impact. I'm convinced that non-jazz people might pick up

on this. "They're going to be on an extensive gig schedule because, with this kind of music, you have to see it live."

The Bad Plus are currently in the middle of a Spanish tour that will end on November 12 at the Malaga Jazz festival.

Kevin Le Gendre

Hot discs

CHRIS POTTER - *Invisible Man* (Verve) Hot shot US saxophonist on a mellow but gritty number (from *Traveling Mercies* album, out now)
WILLIAM PARKER - *Sunrise In The Tone World* (Aum Fidelity) Avant-garde colossus calls for a millenary energy (album, out now)

GREY - *Bonhousa Veterans* bring colour to an Exotica-tinged vignette
JULIAN SIEGEL - *In The Afterglow* (Sound) British saxophonist whips up a witty drum & bass later (from *Close Up* album)
BARON/BERNE/ROBERTS - *Ethiopian Boxer* (JMT) NY trio in a mid-Eighties, post-modern electro improv mix

...DIARY...DIARY...DIARY...DIARY...DIARY...DIARY...DIARY...

Smadi, one half of *DiOud*, is producing the forthcoming album by Franco-American pianist **Laurent De Wilde** (pictured). Having also recently worked the desk for the highly experimental *Vendetta Society* by Parisian drummer Art Komik, Smadi, a key bridge between the worlds of jazz, electronics and ethnic rhythms, should bring something special to De Wilde's improvisations... British vibraphone master **Orphy Robinson**, absent for many years from recording studios, recently unveiled a suite of new music at a gig in

Leeds, where the audience took great pleasure in contacting pundits in London to tell them how grim it wasn't up north. Robinson may record the material some time in the new year... Speculation is growing that Swedish trumpeter **Goran Kajfes**, whose blinding *Home* album is one of the most overlooked albums of the year, is heading to **Blue Note**... Heading to **Warner** is another trumpeter, the Belgian **Gistern Watzung**, whose new year debut promises to be a funky, electro-swing affair... As the **London Jazz Festival** takes over the city this month with all of the usual venues - Barbican, South Bank, Ronnie Scott's, Pizza Express, Jazz Cafe, 606 - on full alert,

the **Vortex** in Stoke Newington is creating a vibrant scene after its Sunday jam sessions and is contemplating the inclusion of DJs and an in-house CD ordering service... Columbia seems to be doing well in the 'divas on TV' stakes. After **Angélique Kidjo** (pictured) made a dynamic appearance on the *Late Show* with JoJo Holland Show earlier in the year and now **Sibongile Khumalo** will be performing material from her album *Quest* on the *Lesley Garret Christmas* show...



BLUE NOTE LIVE AT THE LONDON JAZZ FESTIVAL

CHUCHO VALDES
QEH 17th November



"One of the legendary figures of Cuban jazz piano" (*The Guardian Guide*)
Latest album **'Fantasia Cubana'** out now also available



JOE LOVANO
QEH 23rd November



"... Lovano is the tenor of the moment." (*The Times*)
Latest album **'Viva Caruso'** out now

November 20 Royal Northern College of Music, Newcastle
November 21 Laurore Embassy Theatre, Manchester
November 22 Adina Park Hall, Birmingham
November 23 Celia Terrace, Durham
November 24 Chuchas Studio, Sheffield
November 25 Rock, Leeds/Leeds



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- Two half hour shows
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 - Johnnie Walker
 - Steve Wright

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 - Parkinson
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 - TGTFE
 - Don & Mit
- Radio broadcasts:
- BBC Radio 2 - Richard Allen
 - BBC Radio 4 - Woman's Hour
 - Jazz FM

Released 11th November
UK Special Edition, including bonus tracks and video
CD 0650992

ALBUM of the week

CHRIS POTTER: *Traveling Mercies* (Universal/EmArcy 0182342). Out now. With some of the most credible sideman gigs in jazz and pop — Dave Holland, Steely Dan, Scott Colley and David Blaney to name but a few — as well as the prestigious Danish Jazzprize under his belt, it was ironic, if somewhat inevitable, that the saxophonist's



symbolically titled 2001 debut *Gratitude* was a disappointment. The time round there are no such shortcomings. Potter has set sharp, clear themes over twisting, moody rhythms that bristle with understated funk. The resultant airy grooves strike an effective balance between post-bop intricacy and the more physical edge of fusion, eliciting from the saxophonist a series of dynamic yet measured performances that more than justify the hype that rained down on him a few years back.

REVIEWS



PATRICIA BARBER: *Verve* (Blue Note 5398562). Out now. Barber is arguably the most underrated member of the Blue Note stable of vocalists. This may well be because her detached, androgynous tone, often stripped to an atmospheric spoken-word delivery, is an acquired taste; at times she's like a spooky hybrid of Nina Simone, Suzanne Vega and Tracy Thorn. Verve highlights her originality and features the singer's own deft ironic lyrics, as well as elliptical, skewed melodies that draw as much on pop and chanson française as jazz balladry. Intelligent, detailed music with a style of its own.

JULIAN SIEGEL: *Close Up* (Sound CD1001). Out now. Julian Siegel is hardly a new name on the British jazz scene; he's a member of the spiky fusionish combo Partisans and Byron Wallen's Octet. Close Up, his debut for the brand new label (launched by Mactwo distribution) is a

highly accomplished, mature record that finds the saxophonist/bass clarinetist bringing his punchy tone and clean incisive phrasing to bear on anything from post-bop drum & bass rhythms via stop-start freeform grooves. Support comes from pianist/keyboardsist Liam Noble, bassist Jeremy Brown — who sounded good on Zoharah's *The Oyle* — and the vastly underrated drummer Gary Husband, a man who also plays a mean piano too. **WILLIAM PARKER: O'Neal's Porch** (Aum Fidelity CDAPKAE0EA). **SUNRISE IN THE TONE WORLD** (Aum Fidelity CDAPKRSUNR). **Out Now.** One artist creating a rich legacy of new music is New York bassist William Parker. A key member of the mighty David S Ware quartet, as well as part of the unofficial house band of cutting-edge avant-garde label Thirsty Ear (along with Guillermo E Brown and Matthew Shipps), Parker has hit a rich vein of form this year. His has already recorded the beautiful small group record *Raining On The Moon* on Thirsty Ear and now follows that up with another quintet project, O'Neal's Porch and a reissued sterling big band set from

REISSUES



HERBIE HANCOCK: *The Herbie Hancock Box* (Sony Jazz 5080722).

Jazz box sets are hitting the racks thick and fast so, given the added expense, all potential purchasers must proceed with caution. For instance, the wisdom of Miles Davis' *Montreaux* box was questionable, but this Hancock box is a surefire winner. The transparent cube with CDs placed on every-space groove is both spectacular and rather impractical (the discs slip down to the bottom, making it look like a shaky, space-age jukebox), but the music is glorious. Listen to *Maiden Voyage*, *Butterfly and Chameleon* and you hear the transition from modern jazz to fusion in three easy moves. It puts Hancock's incredible 25-year contribution to the jazz canon in valuable perspective.

VARIOUS: *The Word From The Pulpit* (Warner Jazz 5046604072). Out now. This is a really nice, largely Sixties-based 14-tracker that could have been subtitled "Jazz Goes to Church". If the thought of all those blue notes carrying on down below the pews isn't too sacrilegious a sentiment, featured artists are David Newman, Yusuf Lateef, Clifford Jordan and Oscar Brown Jr.

JOHN COLTRANE: *Legacy* (Universal Intanusa 589 2952). Out now. John Coltrane's Legacy is a handsomely packaged four-CD overview of the legendary saxophonist's landmark Sixties material on Impulse!, Atlantic and Blue Note. Three discs of iconic studio cuts, such as *Giant Steps*, *A Love Supreme* and *Impressions*, give us the history of model jazz that dovetails King Of Blue, while a fourth live disc demonstrates the still awe-inspiring depths of the *Trane* stage odyssey.

1998, *Sunrise In The Tone World*. Both are on the excellent Aum Fidelity label and confirm that Parker can uphold the free jazz ethos without being hemmed in by it.

NILS PETER MOLVAER: NP3 (Universal/EmArcy 0177952). Out now. Petrar Molvaer's NP3 marks the Norwegian trumpeter's debut for a major label following his departure from German independent ECM and does not really deliver any great surprises, but rather a distillation of his previous beats-heavy sets with Favour and Khmer. It will, no doubt, find favour with the chill-out masses.

DAVID KIKOSI: Combinations (Crisis Cross CRIS1226C). Out now. US pianist David Kikosi, sideman of choice for heavyweights such as Roy Haynes, Randy Brecker and the Mingus big band, has been turning out

quality trio albums for several years now and his latest, *Combinations*, is no exception to the rule. It is a warm, engaging record that highlights Kikosi's enviable ability to blend fluid improvisation, melodic rock and a mild baroque flourish in a fashion not dissimilar to the great Chick Corea. Strong support from drummer Jeff "Tain" Watts makes this a worthwhile listen. **SIDONGILE KHUMALO: Quest** (Sony Jazz 5099612). **November 18.** Relaxation of a different kind is to be found with South African vocalist Sidongile Khumalo. Her *Quest* finds the lady who once had aspirations to be an opera singer in fine voice on a set that will appeal more to Ladysmith Black Mambazo fans than Abdullah Ibrahim devotees. It's nowhere near as good as Khumalo's brilliant 1998 CD *Live At The Market Theatre*, but it nevertheless has some effortlessly warm, spiritual performances from the lead.

WARRNER JAZZ

REISSUES WITH A DIFFERENCE



CD: 812279812
When Miles Davis returned with 1989's *Fatu* his career had completely re-defined. So it was as an international superstar he returned in 1989 to the songwriting and production talents of his former protégé Marcus Miller. The resultant album highlights the long-standing musical partnership of Miles with avant saxophonist Kenny Garrett, as well as Davis' enthusiasm for funk music, which touches the set with a sense of playfulness and freedom.



CD: 812279812
This 1959 set takes Mingus back to his most roots and set on record at the time, "Moses can do more than swing". Charlie realises the holy falling churches to be used to attack with his master on Westmoreland Inn. Featuring Mingus, guys tributes to Jelly Roll Morton on *My Jelly Roll Soul* and goes deep into the Mississippi with *Monsieur*. This re-issue features four bonus tracks.



CD: 812279812
Said to be his last in 1989, "Monsieur" Billy Coltrane was a call to those who were tired of being under the gun. The 1988 set came out after the assassination of Martin Luther King. Mingus set the Kennedy, and reflects Bech's ongoing struggle for civil rights. A record of bold optimism and steady resolve. In *Mr. Gary Barth*, Charles takes up Jynia Norvitz, Stanley Cuvell and Rudy Ray.



CD: 812279812
In 1969, the highly innovative Coltrane was taking some giant steps of his own — this was the first recording of an entirely self-formed set, and it activated the creative potential of the band. This set was reissued. This release features seven bonus tracks of alternate takes from the original album, all recorded between March and December of 1969.



CD: 812279812
Recorded in 1974, the 21st year of the MJJ's existence, John Lewis, Milt Jackson, Percy Heath and Gunite Jaye feature four original Miles compositions. Milestones' adaptations of material from classical works by Bech, including the Charles Ives *July* of *Man's Desiring* and the Fuge in *D Minor* from the *Chaconne* by Bach.



CD: 812279812
The ghosts come together to demonstrate the dynamic changes that were happening to jazz at the end of the 1950s. The reissues have no *Wooded Ford* but, incorporating the quartet of blues and pop to reinvigorate jazz by its roots. Recorded in 1957, this also features *Johnny Griffin*, Bill Bergin and *Sammy Davis Jr.* With three bonus tracks.

OTHER NEW TITLES

QUINETTE COLEMAN DOUBLE QUARTET - FREE JAZZ (edition with bonus track - available at set price for the first time)
CD: 812279802 UPC: 061227980204

QUINETTE COLEMAN - CHANGE OF THE CENTURY
CD: 812279802

MILES DAVIS - LIVE AROUND THE WORLD CD: 812279812

EMVIN ODEBATO - LOVE ISLAND CD: 812279812

GILBERTO GAL - NIGHTWALKER CD: 812279822

FRENDO HUSBAND - BACKLASH CD: 812279812

CHARLES MINGUS - PITHECANTRHOPUS BECTUS CD: 812279812

ROLAND KORK - THE INFLATED TEAR CD: 811796142

MARCUS MILLER - SUDDENLY CD: 812279832

AIRTO MOREIRA - I'M FINE, HOW ARE YOU? CD: 812279815

ELORA PUGH - CARRY ON CD: 812279812

HANSON SANDAVALA - MINGO 70 CD: 812279842

GROVER VERONIGER, JR. - COME MORNING CD: 812279812

LEE KONITZ - WISDOM IS IN CD: 812279822

WARRNER JAZZ MASTERS SERIES

LONDON JAZZ FESTIVAL BROADENS APPEAL FOR 10TH ANNIVERSARY

As the capital gears up for the annual London Jazz Festival, organisers have arranged the most diverse schedule to date, with artists such as Nigeria's Kuti and Mali's Bagayogo featuring alongside the jazz world's mainstays, in a push to attract the biggest audiences yet. Adam Woods reports

Perhaps it is an understanding that jazz, in its many forms, is best appreciated in the flesh. Or perhaps it is the way in which a festival performance can capture an unrepeatable moment in time, from Duke Ellington at Newport in 1956 to Miles' reprise of his Gil Evans big band scores at Montreux in 1991. Whatever the reality, the jazz festival calendar has thrived over the years out of all proportion to the genre's record sales.

From Vancouver to Vilnius, a jazz festival is today a staple event for any city with cultural aspirations, and of London's cluster of annual jazz programmes, the London Jazz Festival, 10 years old this year, is arguably the most significant.

From its roots in the Camden Jazz Festival, which ran from the mid-Seventies until the early-Nineties, the London Jazz Festival stands as a testament not only to the continued demand for live jazz, but also to the music's power to find expression through ideologically neighbouring genres. This year's festival features more world music, classically-influenced pieces and unapologetically indefinable fusions as it does down-the-line jazz, and it promises to be all the better for it. Nigerian Afrobeat star Femi Kuti, Mali's Issa Bagayogo,



Mehldau: Radiohead-interpreting pianist set to perform as part of trio at the RFH on November 18

Cameronian saxophonist Manu Dibango, Italian pianist Ludovico Einaudi, Cuban pianist Chucho Valdés and Algerian roots rebel Faudel are just some of the bigger names. Even in a world where very few jazz festivals are true to the very letter of their name, the London Jazz Festival is notable for its diversity.

"The festival reflects a dual concern,"

improvised music. The other side of it, of course, is to bring major international artists to the city, whether they be great iconic figures in the jazz pantheon or new artists coming through."

In the former camp this year are veteran hard bop tenor saxophonists George Coleman and Johnny Griffin, who contribute to the first performance of a specially-commissioned Julian Joseph piece at the Royal Festival Hall on November 16. Septuagenarian alto pioneer Lee Konitz takes the stage at that venue's Queen Elizabeth Hall on November 21, while legendary vocalist Sheila Jordan opens proceedings in the Purcell Room on November 15.

Of the young guard, the Radiohead-interpreting pianist and all-round man of the moment Brad Mehldau wraps up his UK trio tour at the Royal Festival Hall on November 18 on a bill with the acclaimed sax all-rounder Chris Potter and his quartet. Local wunderkind Jane Monheit and Mercury-nominated piano star Guy Barker share a night at the Royal Festival Hall on November 21, while Divine Comedy and League of Gentlemen composer Joby Talbot premieres a new piece at the Queen Elizabeth Hall on November 22. At the Barbican on the same night, former wunderkind Courtney Pine

says festival director John Cumming. "One aim is to reflect how jazz in this city has always been a touchstone for a number of other cultural musical communities. For years, London's jazz scene has reflected a relationship with African music, Caribbean music, Indian music, even Western classical music and the club scene, and that all relates back into the city's jazz and

Jane Monheit

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Joby Talbot: to premiere new piece



Courtney Pine: to perform tribute to John Coltrane

unveils a tribute to John Coltrane which employs a sitarist and vocalist in a genre-busting style of which Coltrane himself would doubtless have approved.

"The festival is a little more in the world music direction than last year," says Jazzwise editor Stephen Graham. "But it has always been very eclectic. There will be some core jazz names, but the fact that the schedule includes genres such as Algerian rai music or something from Mali gives a sense of the kind of audience it is aiming to attract - it is not just the hardcore jazz audience."

And, apart from the blessed union of a variety of musical styles, there are significant financial incentives for the festival to broaden its palette.

"A lot of the biggest jazz names in this country wouldn't be able to sell out the Royal Festival Hall," says Graham. "They might be able to fill the Queen Elizabeth Hall, but a big world music act can fill the main theatre."

Not that there isn't a variety of venues

involved. The core of the activity revolves around the South Bank Centre complex which houses the Royal Festival Hall, the Queen Elizabeth Hall and the Purcell Room, but the full span of activity is London-wide, taking in the Barbican Centre, Clapham's Bread & Roses, Croydon Clocktower, Camden's Jazz Café, the Vortex in Stoke Newington, Ocean in Hackney,

'The fact that the schedule includes genres such as Algerian rai music or something from Mali gives a sense of the kind of audience it is aiming to attract' - Stephen Graham, Jazzwise magazine

PizzaExpress, Cargo and Ronnie Scott's in the West End, Spitz in Spitalfields, Cabot Hall in Docklands and the 606 Club in Chelsea. Nor does it begin and end with the concerts. The festival takes DJs and musicians into

schools around London, and sponsor London Electricity has won an FT/Arts & Business award for backing a ticket-subsidy scheme for schools and community colleges.

"It gives access to people who would otherwise never set foot inside a place like the Royal Festival Hall and those audiences quite often create that edge of enthusiasm that elevates a good concert to a great one," says Cumming.

LONDON JAZZ FESTIVAL: KEY GIGS

Friday November 15

Sheila Jordan & Cameron Brown; Purcell Room

Marl Boine & Northern Lights; Annie Whitehead & Alistair Anderson; Queen Elizabeth Hall

Saturday November 16

Julian Joseph with special guests Johnny Griffin, George Coleman and Mica Paris & BBC Concert Orchestra; Royal Festival Hall
Adventures in Sound with Matthew Bourne & The Electric Dr M, Evan Parker, The Matthew Shipp Trio and the Scorch Trio; Queen Elizabeth HallSunday November 17
Oliver Mtakuddi & Bembeya Jazz; Royal Festival Hall

Chucho Valdes & Lekan Babalola; Queen Elizabeth Hall

Juliet Roberts & Band featuring Soweto Kinch; Purcell Room

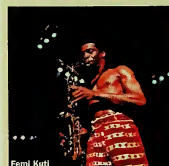
Monday November 18

Brad Mehldau Trio & Chris Potter Quartet; Royal Festival Hall

New London Consort with The Renaissance Big Band; Queen Elizabeth Hall

Marco Pano; Purcell Room

Tuesday November 19

Faudel; Royal Festival Hall
Ludovico Einaudi; Queen Elizabeth Hall

Femi Kuti



Faudel

Bernardo Sassetto & Mario Laginha & Carlos Barretto & Carlos Bica; Purcell Room
Thursday November 21

Jane Monheit & special guest Guy Barker; Royal Festival Hall

David Murray & The Gwo Ka Masters & Mervyn Africa Trio; Queen Elizabeth Hall

Ketil Bjornstad; Purcell Room

Friday November 22

Courtney Pine's tribute to John Coltrane; Barbican

Femi Kuti & The Positive Force & Issa Bagayogo & The Shrine DJs; Royal Festival Hall

Joby Talbot - The Dying Swan; Queen Elizabeth Hall

Tomasz Stanko; Purcell Room

Saturday November 23

Rumba del Siglo; Royal Festival Hall

Steve Mackey; Queen Elizabeth Hall

Joe Lovano; Queen Elizabeth Hall

Nitrobeat; Purcell Room

Sunday November 24

Lee Konitz; Queen Elizabeth Hall

Mariza; Purcell Room

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RECOMMENDED CATALOGUE NEW RELEASES

KENNY ROGERS: Eyes That See In The Dark (Castle CMCD 608). It is simply not fair that Barbara Streisand's Women In Love and Dionne Warwick's Heartbreaker are recognised as classic albums, while Kenny Rogers' Eyes That See In The Dark is not. All three albums were penned by the Bee Gees at their peak and Rogers' album, a 1983 release out of print for some years, is restored to catalogue thanks to a deal between Rogers' Dreamcatcher label and Castle parent Sanctuary. The best-known song on the album is 'Islands In The Stream'. Rogers' work with Dolly Parton, but each of the other nine cuts are of a similar standard in terms of composition, production by Barry Gibb and long-time cohort Arif Mardin. Golden Era (Mercury) is a 1979 album of cover versions of I Will Always Love You, Buried Treasure and the title track, a 1983 release of a catalog for some years, is restored to catalogue thanks to a deal between Rogers' Dreamcatcher label and Castle parent Sanctuary. The best-known song on the album is 'Islands In The Stream'. Rogers' work with Dolly Parton, but each of the other nine cuts are of a similar standard in terms of composition, production by Barry Gibb and long-time cohort Arif Mardin.

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BRUCE SPRINGSTEEN & THE E STREET BAND: Live 1975-1985 (Columbia 506125). Good as he is in the studio, Bruce Springsteen's natural home is on stage, where he often remains for three or four hours. This remastered triple-disc set, which first saw the light of day in 1986, captures "The Boss" over an extended period of musical brilliance, running through 40 songs, some of them well-loved originals, others rarely heard rereleases. The hits (at least those which he scored prior to the set) are present and accounted for, with newly restored to longbox packaging and reprinted to sell under £20, should find its way into many a stocking this Christmas.

ALAN PRICE: Gentle By And The Antology (Castle CMCD 384). This CD offers a depth anthology of the career of Alan Price slips his distinguished first break as a member of the Animals, picking up the story with I Put A Spell On You, his first solo hit from 1966, and ending a further 44 songs from his post-rock era output. Most of the Highlights include his flirtation with the songs of the estimable Randy Newman, and Rosetta, his highly successful collaboration with George Forme, and his Seventies period, and ends with Just For You and Jarrolog.

THELONIOUS MONK & QUARTET: Monk's Dreamworld (Mercury/Columbia UK 6336). Thelonus Monk was a true giant of jazz and left a massive musical legacy when he died in 1982. The consensus of jazz experts is that Monk's best albums were the 1955-2 Brillant, which was his 1956 effort, but has been remastered, furnished with extensive liner notes and expanded by four new tracks. Most of the music is truly astounding, and on this album his keyboard skills are matched by one of the tightest quartets he ever assembled. It is a breath of fresh air, even if you don't normally listen to jazz. Alan Jones

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EMI Music Publishing will be defending the Knockout Cup.

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OFF THE RECORD

RETAILING: WHERE'S THE PROFIT?



See, the trouble with record retailing is—there's no profit in it.

The traditional High Street chains continue to rack up losses for the sake of market share. The supermarkets continue to discount for incremental turnover (sorry, they can't make a profit). Tower are retrenching after a short-lived love affair with the profits this side of the Atlantic. The independent chains' profits are marginal to say the least, either as a result of losing sales and market share and, as a result, having to shed sites, costs or stock. Or, because the opposite is happening, they are expanding and finding their profits gobbed up by costs.

The major suppliers are racking huge losses and independents struggle for profitability (why, even this week Ministry of Sound appears to be slamming on the brakes). Where will it all end? Downsizing or downsloping?

I have just received an e-mail stating the Federation Against Copyright Theft are to meet in Glasgow to close down the Barms market, because they confiscated £3m of illegal bootlegs.

The Baras, in Glasgow's East End, is a joy to behold. I have bought Easter Eggs in July, half a tube of Immac half remover, one shoe, a pound of mince, sweetie ashtrays and a half-finished cardigan complete with knitting needles and pattern.

It seems to me (and I could be extremely wide of the mark here) that there are two types of youths that indulge in this heinous activity—bootlegging!

One lot are spotty baseball youths who can't or won't visit a traditional record store because they are too intimidating. These are the straightfits of society, who don't care too much for the intrinsic value of the content and, as such, never build up a large collection of eight-track tapes or whatever you call them these days.

The other are young kids who have a passion for music (yes, they still exist) who use the net to determine whether they like it or not. Once they have worked out whether the music has any value to them, they do one of two things. They rip down the local innomergers, check out the spinner racks for the latest EPs and make a purchase. Or they are not too bothered, but will keep the junk in file until they have to clear disk space at a later date. A bit like listening boots really.

Gordon Montgomery, owner and founder of Pop

● Off The Record is a personal view

THE BIG QUESTION

WHAT WILL BE THE XMAS NUMBER ONE?



Ian De-Wyhtal, Crash Records, Leeds
The whole Popstars thing looks like it's a winning formula, so it's probably going to be one of those things, it's going to be rock and rock because they will unleash such huge buying power among all the people who sady tune into these programmes, which personally I think are terrible.
Andy Roberts, group programme director, Kiss and Big City Network
"It will be the Lulu and Ronan Keating duet (We've Got Tonite) because it has the legs to last to Christmas and will be supported by everyone from CHR to Radio Two to the blue-rins brigade."



Paul Quirk, Quirk's Records, Omskirik
"Possibly Westlife. The Greatest Hits album is coming out so their profile will be high. I don't think it's going to be Robbie. It's coming out on December 9, but I don't think it'll hold because the album will already be out. I hope it's not going to be one of the Popstars records, that whole scene is completely overblown."
Mike Caddick, Swordfish Records, Birmingham

"I wondered if they might take Oasis's Merry Xmas Everybody off the War Child album. I think that would do it. But it would take sales away from the album, I suppose, so I don't know if they will. But that would finish off what has been a pretty good year for Oasis. Of course, there might be a novelty record, but that doesn't tend to emerge until quite late."
Julie Weir, label manager of metal label Cacophonous.

"The Cheeky Girls are good value for the Christmas spot. They are going to be good excitement fodder for 14- to 18-year-old males. Although, I think Buzs may also do well if they do a ballad. It's not my thing, but Blue are nice lads."

Paul Jackson, programme controller Virgin Radio and son of Fame Academy head teacher Richard Park

"A manufactured bunch of young, good-looking kids, who don't know what a chord is, will probably use their TV series to propel a second-rate cover version to number one at Christmas. Your question really should be who deserves a Christmas number one? For that, I would say U2, for their quality music which has been appreciated by real music lovers for more than 20 years."

Carl Dano, December, Source Research Publishing
"S Club 7's Puppy Love is out at the beginning of December, so that has got a good chance. It's a cover of the Donny Osmond song and if it is half as bad as that, it is going to be the perfect number one for Christmas."

William Hill has the two Popstars: The Rivals' singles as its leading contenders for this year's Xmas number one race.

DIARY

Remember where you heard it: Could Eric Nicolai and AOL Time Warner's Dick Parsons be set to revive their by lunchtime trysts? A top European critic of Mario Monti's merger policy (again) set lots of tongues wagging last week about the prospects of a revived EMI-Warner merger... Talking of The Hy, Dooley can't wait to meet Ian Duncan Smith and "leading members of the Conservative Party" next week at a bash designed for representatives from the music, TV and theatre businesses to air their views to the shadow powers, and hosted by none other than Jonathan Shafer. "When it comes to important issues, it is important that the opposition knows what our concerns and views are," says Shafer... Watch out for news of a major linking a deal with a well-known indie, ending long speculation about its future. And it is not just because the indie founder is a fun guy to be with... Shame about Pete Waterman's last-minute withdrawal from the Sound Advice education roadshow at the Brits School last Monday. Waterman apparently had to pull out because he neglected to read the small print on his ITV Popstars contract, preventing him from appearing at events organised by other broadcasters. Sound Advice was backed by BBC Radio One. However, among those showing (pictured, left to right) were X-Box's One Music executive producer Jane Bolger, ex-BPI big cheese John Deacon and Radio One's Steve Lamacq... NME's James Oldham is set to be the next music hack to cross the fence to record company land. Expect full news of a new gig at Universal in the coming weeks... Surprise cover star of last week was Hugh Goldsmith, head of EMI's wholly-owned Innocent label, who was the subject of an FT Creative Business feature, prompted by a recent profile in MW. Word is that Goldsmith's current deal negotiations with EMI could go on for some time, with his current deal not expiring until the end of 2003... A spokesperson could be reached (via carrier pigeon) to confirm that a failure at Mercury which wiped out all the phones on Thursday last week was, in fact, a telecoms fiasco. Meanwhile, elsewhere, another big music company apparently lost all its mobile phone connections at the start of last week because someone failed to pay a bill... Gary Kemp picked up a gong at the BMI Awards at London's Dorchester Hotel last Wednesday, marking 30 performances of Spandau Ballet's True in the U.S. But can BMI president Frances Preston have mistaken him for his brother and End'sEnders member Martin, as she congratulated him on his recent TV and film successes?... News that Simon Fuller's 19 Management is in the throes of negotiating a deal with the Star TV network to roll out its Pop Idol series cheered BMG UK chairman Hasse Breitholz up no end. "Maybe we should send Simon Cowell out there for a couple of months," he quipped... Voted yet in the Official Charts Company's poll of the nation's all-time favourite number ones? You have until midnight next Tuesday (November 5) to register your choice via www.theofficialcharts.com and possibly preventing Joe Dolce Music Theatre's Shaddap You Face being crowned the winner.....



of checking out the amazing views, she decided to broadcast her entire radio show from the hotel last night. Wednesday, Turin Brakes, pictured with Ball (left), played a five-song acoustic set, including current single Long Distance, which was on course for yesterday's (Sunday) Top 40.

MW music week


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