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FOR EVERYONE IN THE BUSINESS OF MUSIC

Musicweek

UK office to be born in USA

by Paul Williams

The proposed UK music industry office in New York could have its doors thrown open as early as next spring as efforts mount to secure funding for the widely-backed project.

The office, with an estimated cost of £340,000 over a suggested three-year trial period, publicly won the support of executives from across the industry last week, as the British Council's report into why UK music's popularity has declined so rapidly in the US was finally published.

No funding has yet been finalised for the project, but insiders suggest this could be secured by early autumn, with a launch following early in 2003. A number of financing options are outlined in the report - *Make Or Break: Supporting UK Music in the USA* - including an annual sub-

scription for as little as £200 for companies using the office.

"This could be the biggest bargain of the century," says AIM CEO Alison Wenham. "From £200 to £2,000 you get your own office in the States."

Alongside proposed subscriptions, which would be paid by users with contributions dependent on company turnover, the report points to other revenue streams such as industry funding via trade associations and/or collecting societies, the public sector and government organisations, and private sector sponsorship.

Wenham noted at the report's launch at the British Council in London last Tuesday that progress had been made into identifying how the office could be funded. "This is a process where we're some steps down the road and by no means have



British Council report: listing options

we reached the point to secure a public-private partnership, if you like, to secure the funding," she added.

While questions remain over the precise source of funding, backing for an office appears widespread within the industry. "This office will be a great thing," says artist manager

Chris Morrison, whose charges include Blur and Gorillaz. "It needs to be staffed by people who've got knowledge. As an entry point to the US market, it would be invaluable."

Morrison believed having an office would help to counteract what he sees as the lack of education on the part of many British bands about the cultural differences between the UK and US markets. This was reflected by Gut Records chairman Guy Holmes whose own first US release, Right Said Fred's 'I'm Too Sexy', was a rare British hit 100 number one during the Nineties.

"The thing I find amazing is the amount of ignorance that circulates in the industry on how to break records in America," he said. "Some bands think they can do it in three weeks."

Commons set for first music industry debate

For the first time in its 700-year history, the House of Commons is to host a parliamentary debate on the music industry on June 12.

Former Runic member and now MP for North Tyneside Pete Wishart has organised the debate, which will aim to give a platform for MPs to discuss how the Government can work with the industry.

Wishart, who recently formed the All Party Music Group, says the debate will cover subjects including the challenges presented by new technology and music piracy.

British Music Rights director General Frances Lowe says, "This debate gives us another opportunity to highlight the diversity of the music industry and the importance of all aspects of creation, live music, performance and broadcast to its future success."

Beach Boys legend Brian Wilson (pictured) was due to bring his own distinctive ray of sunshine to the extended Golden Jubilee Bank Holiday weekend, as part of his busiest week for years in the UK. Just four months after triumphantly making his British stage comeback with four dates at London's Royal Festival Hall, Wilson lined up to play the Party At The Palace concert in the grounds of Buckingham Palace on Bank Holiday Monday, alongside stars such as Elton John, Paul McCartney and Will Young. An eight-date UK tour is due to begin on Wednesday at the Brighton Centre, two days after Sanctuary's release of Brian Wilson Presents Pet Sounds Live album, comprising the best recordings of every track from the classic 1966 album as performed at his concerts in January. As well as its involvement with Wilson, Sanctuary was set to record and mix Monday's Buckingham Palace pop concert, which was due to be attended by 12,000 people.



Retailers look to England to score sales

Music retailers' eyes will be on England's crunch match with Argentina this Friday, as they look for a positive result from Sven's men to help to boost sales during the World Cup.

While the tournament has traditionally led to quieter trading on the High Street, many stores are optimistic that in-store campaigns coupled with the timing of most matches in the early mornings will lessen the usual impact.

Tower Records sales director Justin Ellery believes the England-Argentina match at 12.30pm on Friday and several further key lunchtime matches will not necessarily have a negative effect, as many employers are allowing



Eminem: album set to boost retail

matches to be watched at work. "It is very difficult to gauge, but hopefully that means people will still be going in to work rather than taking time off and staying at home," says Ellery.

Retailers were also upbeat about

the broadcast of the Buckingham Palace Golden Jubilee concerts and the increase in tourists, attracted by the Jubilee celebrations over the extended Bank Holiday, bringing people into stores during the week.

Meanwhile, supermarkets were expecting heavy traffic through stores at the end of last week because of the combined effect of the World Cup starting and the Golden Jubilee celebrations.

Asda's music buying manager Becky Orm says, "People coming through might buy a game or a few singles for the kids to keep them out of the way and, with Eminem's album out this week, we are expecting it to drive through the weekend."

Panasonic backs Mercury Music Prize

The Mercury Music Prize is being rebranded ahead of this year's event, following the signing of a sponsorship deal with Panasonic.

The three-year tie-up, which will see the contest operate under the name the Panasonic Mercury Music Prize this year, follows the finalisation of a four-year deal with Panasonic's sister brand Technics.

From our point of view, it's great news a name like Panasonic is backing British music and showing a commitment to the Mercury Music Prize by signing another

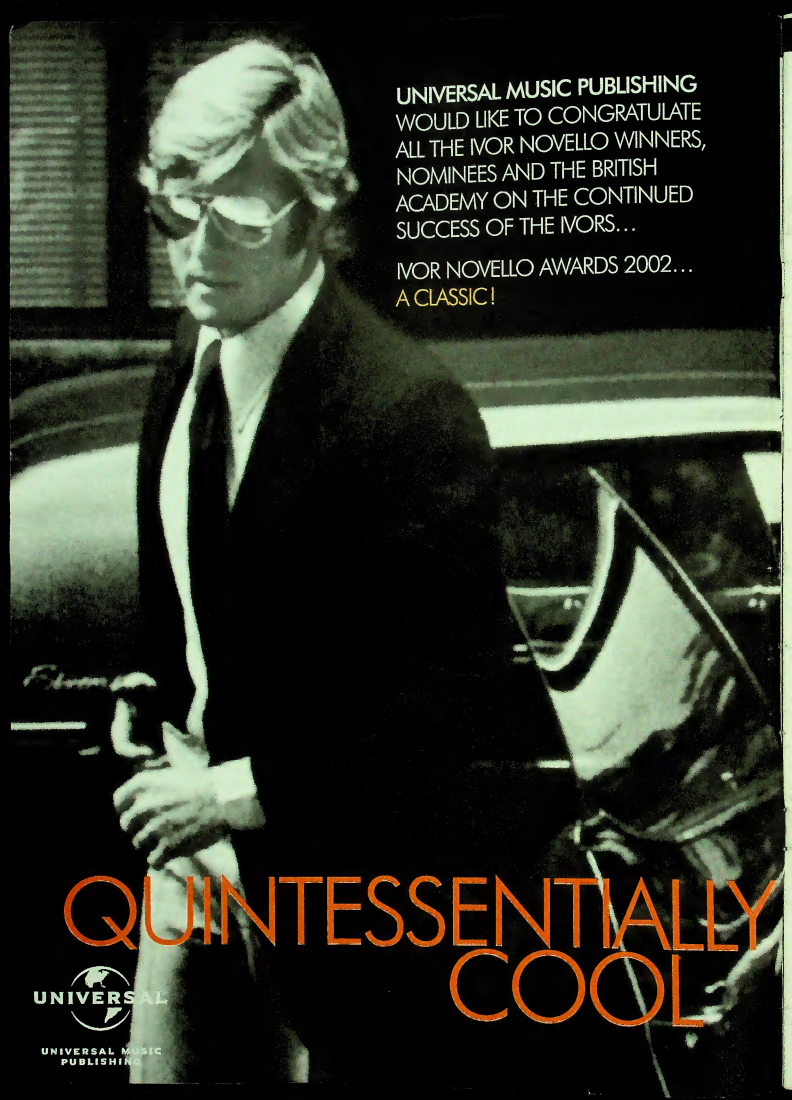
three-year deal," says executive producer David Wilkinson.

Record companies have until this Friday (June 7) to submit their entries. Albums by British or Irish acts released in the year up until July 29 2002 are eligible. Entry forms are available via e-mail at entries@mercurymusicprize.co.uk.

The 12 shortlisted albums will be unveiled on July 30, with a nationwide retail campaign running in August and September with Bard. The overall winner will be announced on September 17.

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Ministry Of Sound's art-house dance outfit Fischerspooner (pictured) made their UK two-disc set London's The Bridge last week, with two shows at a combined budget approaching £200,000. The duo, which comprises New Yorkers Casey Spooner and Warren Fischer, performed three new tracks: LA Song, Megacon and Sweetness. The latter track features as the soundtrack to a short film which the duo have made and included on a limited-edition DVD, which is being sold via the Detsch Galleries in New York for \$2,000 each. The soft launch of the duo's #1 album a month ago will be followed on July 9 by the release of the single Emerald, which has been A-listed by Xfm and O-listed by Radio One. Shows Jo Whalley and Sara Cox have both made the track their respective singles of the week over the previous fortnight. It is understood that MGS, which signed the duo for the world in March, will this week unveil details of two international licensing deals. It is believed that two major companies are leading the way for global publishing rights to the act, at a price of around £1m.



Nominations revealed for Dancestar Awards

Skitt's Fatboy Slim is leading the way with four nominations for 2002's Dancestar Awards.

His nominations cover compilation album, dance video, club DJ and event, while labelmates XPress 2 have scored multiple mentions for record and breakthrough awards.

XL's Basement Jaxx are up for three gongs for album Rooty and in the chart act and dance video categories, matched by RCA artists's Koshone, who are nominated for best breakout act, breakthrough act and best album. Parlophone's Kylie Minogue, Teatar's Mis-Teq and XL signings Stanton Warriors are all nominated twice.

The awards take place at London's Alexandra Palace on July 3 hosted by Tess Daly and Boy George.

news file

PIRATE MATERIAL IS SEIZED
More than £200,000 of pirate Asian music repertoire was seized in a raid on a factory in Hounslow, west London, last Friday morning by the BPI, police and trading standards officers. A 40-year-old man was arrested.

SILVER STEPS UP AT SIBELIUS
One-time EMI new media vice president Jeremy Silver has been appointed managing director of music notation technology provider Sibelius Software. He will oversee the company's worldwide operations and new business strategy.

RADIO AUTHORITY POSTS GROWTH
Radio Authority income rose 14.4% to £4.75m in the year to December 31 2001 as expenditure increased 6.3% to £4.41m, according to the organisation's newly-published annual report. In the past year the Radio Authority, which is set to be replaced by Ofcom, has issued 13 new local digital licences, seven new analogue licences and re-awarded 15 existing local analogue licences.

HMV OPENS NEW WATERFORD STORE
Pop idol finalist Hayley Everts will officially launch HMV's new Waterford store this Thursday in the town's Harcourt Quay. The 750 sq m store represents a £750,000 investment by the retailer. Meanwhile, HMV has linked up with vocational qualifications provider Protocol Skills to offer young people work placements with formal training.

EMI STUDIOS PROMOTES HARVEY
EMI Studios Group, which recently sold Townhouse studios to Sanctuary, has promoted Samantha Harvey to the newly-created position of director, business development. Additionally, Trish McGregor will be widening her role as studio manager for Abbey Road Interactive by taking on the responsibilities Harvey previously undertook as creative director.

BMG Builds Greek business as EMI restructure takes shape

by Robert Ashton
BMG's "radical reshaping" of its global structure is starting to take shape with the group signalling its intention to withdraw from Greece by striking a deal for EMI to licence its repertoire in the market.

Under the new set-up, EMI's Capitol Records will now be responsible for marketing and promoting BMG artists such as Santana, Dio and Christina Aguilera in the territory. In tandem, EMI Virgin Records Greece will handle releases from BMG's joint venture partner J Records, whose acts include Alicia Keys.

The move is not a new departure for either group. BMG recently struck a deal with a Turkish music group to licence its repertoire and EMI handles live in some European territories while, until it bought the company last month, also licensing Mute. However,



Steinkamp: considered all options

It represents the clearest indication yet of BMG's plans to scale down operations in less-profitable territories. A spokeswoman says it is examining other options, "although they may not be licensing deals".

"In some larger European markets, we may join two or three com-

panies in a region or look at combining the A&R departments," she adds.

The deal cemented EMI and BMG's first co-operation since their failed merger attempt, although it is understood their record groups were going for the business.

BMG's continental and eastern Europe executive vice president Maarten Steinkamp says, "After considering all the options, we decided to license to EMI as they have a terrific track record in selling international music in Greece, as well as successfully looking after a huge number of local artists."

EMI Recorded Music Continental Europe chairman and CEO Emmanuel de Burlet adds the partnership will be "a very beneficial relationship" for both companies.

Meanwhile, EMI chiefs Alain Levy and David Munns have made the final

top level changes to their management team since taking over the group at the end of last year.

A former senior executive at Cable & Wireless, Avery Duff, is being brought in to head human resources, while a new systems role has been created for Accenture partner James Anderson.

Duff, previously Cable & Wireless's executive vice president of global human resources, becomes EMI Recorded Music's human resources senior vice president. She replaces Jane Sullivan, who is making a career change and will be returning to full-time study.

Anderson, who will take on the role of EMI Recorded Music senior vice president, will be responsible for managing the re-design of EMI Recorded Music's worldwide business practices and systems.

Whirlwind merger sees Tornado and Virtue unite

Digital service provider Tornado Group is culling up a merger with internet broadcasting service Virtue Broadcasting. In a move which it believes will allow it to dominate Europe's digital media space.

Tornado plans to acquire Virtue for £5.05m of shares, leaving Virtue's owners with 45% of the enlarged share capital. Tornado will issue 45.9m new shares to fund the purchase. The Aim-listed company, which aims to provide a "one-stop shop" for the distribution of digital content, will be changing its name to Tornado Virtue.

Tornado managing director Neil Ferris, who will become CEO of the new company, says redundancies are "inevitable". "Between the two companies, we can offer a one-stop digital shop for anything — whether it is encoding, streaming, downloads or subscription services," he adds.

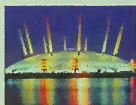
Virtue will retain one floor of its London office as a TV studio for webcasts, while the rest of the company will be based at Tornado's offices in Marlowe. The proposed merger will be put to shareholders at an extraordinary general meeting on June 24.

Dome deal opens way for 25k-capacity venue

A new era for live rock, pop and classical music is being promised for London by new Millennium Dome operators Anschutz Entertainment Group (AEG), after pledging to spend £125m on turning the controversial attraction into "Europe's best concert venue".

The Dome is being leased to AEG by the property developer Meridian Delta, which signed an agreement with the Government last week to develop the site and says it is already talking to UK promoters about how the Dome can be transformed into a state-of-the-art music venue. One promoter who has been approached is veteran Harvey Goldsmith.

AEG Europe managing director Detlef Kornett says that, of the five arenas built in the last 10 years in Europe, none has been specifically tailored for music like the Dome. "We are now in a consultation process to find out what promoters want, from the dressing room to the back-stage set up, we want the best service and it's completely open house," he says. "We are asking everyone for ideas."



Dome: will be "Europe's best venue"

Kornett adds that the architect's plans have to be fine-tuned, but the capacity for gigs could be between 20,000 and 25,000, which would pitch it directly in competition against venues the size of Earl's Court. But, AEG believes the bespoke arena for music will give it the edge over competing venues when acts are finalising their tour arrangements.

Kornett estimates that some 80 of the planned 150 annual events which the group is aiming to put on from late-2004 onwards will be music-oriented, with AEG promoting some gigs and other promoters bringing in their own shows.

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HMV AND MP3 LINK UP

The Music Managers Forum (MMF) and Music Producers Guild (MPG) have teamed up to exchange information about the two organisations' members via the MMF website. Under the link-up, MPG producers looking for management can now leave their details on the site for viewing by MMF members.

SOUNDCHOICE LAUNCHES V-MX

Video-on-demand broadband music service SoundChoice has launched an interactive music chart show called V-MX. The new service schedules 80 new music videos, which play back-to-back for half an hour but which the viewer can skip or rewind via a remote control. SoundChoice, which operates on a subscription basis, currently provides content from BMG, EMI and Warner and independents through a deal with VPL for its on-demand service.

MTV EXTENDS OSBOURNE SERIES

MTV is preparing an extended second series of *The Osbournes*, following the massive interest in the fly-on-the-wall look at Ozzy Osbourne's family life. The new 20-episode series – which is said to be filming the Osbourne family in 11-part primetime in the autumn, then broadcast later around Europe.

HMV RESPONDS TO KFM SPONSORSHIP

HMV has teamed up with Xfm to sponsor the station's Music: Response programme, which is hosted by Zane Lowe and runs from 7pm to 8pm weekdays and 12 noon to 2pm Sundays. The deal includes on-air promotions and features and an online presence on Xfm's website for HMV.

NEW CATALOGUE LABEL EMERGES

John Cooper, whose industry background includes EMI, Arista and ADM, and Bob Fisher, who has worked for EMI, Sequel and Westside, have joined forces to launch a catalogue operation, *Acting As A Man*, which operates two labels and has a distribution deal with Proper, has unveiled 38 jazz, blues and R&B releases.

ORANGE IN MUSIC RE THINK

Orange is re-examining its commitment to summer music events because of uncertainty in the telecommunications industry. The company's three-year deal with Maudslayi and Bar M in Ibiza ends this summer. Meanwhile, Nick Keegan says negotiations are underway about where the brand will be seen in 2003.

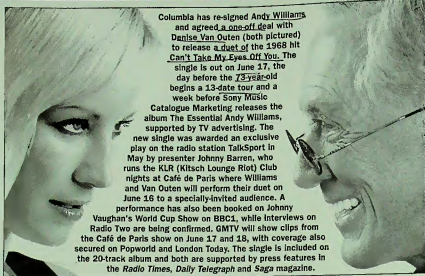
THIS WEEK'S BPI AWARDS

Albums receiving gold awards this week include Black Rebel Motorcycle Club's second debut, Norah Jones' *Come Away With Me*, Queen's *Platinum Collection* and the Kisstory compilation.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week	% change
Top Of The Pops*	3,327	vs 2001
Top Of The Pops II (Wed)	2,071	n/a
Top Of The Pops III (Tues)	1,869	n/a
Top Of The Pops IV (Sun)	1,390	n/a
SMTV	1,190	n/a
The Poppy Chart Show*	786	n/a
The Saturday Show	685	n/a
Popworld (Sun)	498	n/a

*Competition. Source: Maudslayi and Bar M (BIS) data for w/e April 29 2002.
BIS: BIS data only available so far on one-yearly comparisons available.



Columbia has re-signed Andy Williams and agreed a one-off deal with Denise Van Outen (both pictured) to release a duet of the 1968 hit 'Can't Take My Eyes Off You'. The single is out on June 17, the day before the 73-year-old begins a 13-date tour and a week before Sony Music

Catalogue Marketing releases the album *The Essential Andy Williams*, supported by TV advertising. The new single was awarded an exclusive play on the radio station TalkSport in May by presenter Johnny Barren, who runs the KLR (Kitch Lounge Ritz) Club nights at Café de Paris where Williams and Van Outen will perform their duet on June 16 to a specially-invited audience. A performance has also been booked on Johnny Vaughan's World Cup Show on BBC1, while interviews on Radio Two are being confirmed. GMTV will show clips from the Café de Paris show on June 17 and 18, with coverage also secured on Popworld and London Today. The single is included on the 20-track album and both are supported by press features in the *Radio Times*, *Daily Telegraph* and *Saga* magazine.

Emap coes £650m war chest but dismisses radio gold rush

by Paul Williams

Emap Performance chief executive Tim Schoonmaker is playing down predictions of a sudden rush of radio take-over deals, despite his own company's move to lineup a £650m acquisitions war chest.

The draft Communications Bill, which proposes loosening up the current station ownership rules, has sparked a wave of speculation about radio groups changing hands: Capital and GWR last week moved to dismiss media reports they were in merger talks.

However, Schoonmaker says he does not believe there is any 'sign of a stampede to the altar' to secure deals at present, especially in light of the current market values which are being attacked by groups.

"Emap is the only player in radio which could fund any of those big deals, but prices are crazy high," he says. "The last thing we're going to do is overpay for anything."

Schoonmaker believes groups look-

ing to sell may also wait until the Bill becomes law to try to generate the highest possible price, but notes that even if a deal between two existing big groups appears possible, the new legislation may still be halted by Ofcom on competition grounds. "It's not quite the open season it may appear," he says.

GWR CEO Patrick Taylor notes that the Radio Authority has made it pretty clear it is not going to allow any "illegal activity" with mergers or takeovers as the present points system operates, so any deals before the Bill becomes law are unlikely. However, once the Bill is passed he believes consolidation is "inevitable".

His comments come as further evidence last week underlined the tough radio advertising climate, with both Emap Performance and GWR revealing their year-end financial results.

Emap Performance, whose interests include Emap's 18 radio stations, six music magazines and six

THE STATE OF RADIO

	2002	2001	change %
£m	£m		
GWR			
Turnover	129	127	+0.8
Operating profit	16.4	26.3	-37.6
Full-year results for year ending March 31 2002			
EMAP PERFORMANCE			
Turnover (excluding opex)	139	141	-1
Operating profit	41	46	-11
Full-year results for year ending March 31 2002			
DAILY MAIL & GENERAL TRUST			
Turnover	52.3	53.3	0
Operating profit	4.3	4.5	-4.4
(Broadcasting division results for half year to March 31 2002)			
Source: BBC, DMG, DMGT			

radio TV stations, saw turnover – excluding digital – slide by 1% to £139m in the year to March 31 2002, while non-digital operating profit dropped by 11% to £41m. GWR described the past 12 months as a "brutally difficult year", as operating profit dropped from £26.3m to £16.4m for the year to the end of March, although turnover rose 0.8%

MPs support reform of entertainment law

A cross-party group of 94 MPs have thrown their weight behind calls to reform current public entertainment legislation which has been branded both "archaic" and "plain daff".

Under the present so-called "two-in-a-bar" rules – which were expected to be widely ignored by pubs and clubs over the extended Bank Holiday weekend – only two musicians can perform in unlicensed premises. If any member of the audience joins in, the publican can face hefty fines.

An Early Day Motion to reform the law from Liberal Democrat MP David Heath has now won the support of a range of MPs, ranging from Dennis Skinner to Ann Widdecombe.

to £28.4m.

GWR's own focus on the UK market, in light of the draft Communications Bill, is underlined by a decision announced last week to withdraw from its European and Australian businesses.

Taylor says, "We've got an excellent analogue business and unique business opportunities in digital radio and we can add value to our shareholders by focusing on our UK opportunities rather than spreading ourselves too thinly."

Emap and GWR's own tough radio results came after Scottish Radio Holdings a week ago reported a 1% drop in interim turnover to £39.4m, while Chrisgair group last month revealed that radio revenue for the half-year to February 28 2002 was flat at £22.7m. Meanwhile, DMGT last Thursday revealed that its broadcast turnover for the half year to March 31 2002 matched 2001's figure of £52.3m, while operating profit slipped from £4.5m to £4.3m.

Growth in classical sales follows Brits performances

Andrea Bocelli was bidding to claim the chart's two fastest-moving albums at the weekend, to head a surge in interest for artists who performed at this year's Classical Brits.

His Polydor release *Classical Di Toscana* looked on course to move from number 175 on the top 200 artist albums chart the previous week up towards the Top 20, as another of his albums – the Philips issued *Romanza* – was vying for a climb of around 100 places within the same chart.

Renewed interest in the event's outstanding contribution winner was reflected to a lesser extent by improved retail demand for other artists who performed at the Royal Albert Hall spectacular.

HMV classical product manager Tony Shaw says the awards had a "very positive effect" on album sales



Bocelli: fastest-moving album for most of the artists who performed on the night.

"It's hard to say whether there was an increase in classical sales, but most of the artists who performed seemed to benefit," says Shaw.

Alongside Bocelli, the event's biggest sales winners included Polydor artist Magdalena Kozena, Sony Classical's Opera Babes, Instant Karma's Caroline Dale and the EMI Dramatico-Isuede The Flanets album.

BBC may increase Eurovision coverage after audience grows

BBC Eurovision chiefs are discussing ways of extending the corporation's support of the event next year, after nearly 11m people tuned into this year's TV coverage.

The BBC1 Saturday night programme hit a peak of 10.9m viewers, representing a 54% audience share, as an average of 7.8m people watched the Estonia contest across the channel's entire three-hour coverage. Last figure compares to an overnight figure of 6.9m in 2001, a 13.4% year-on-year improvement.

The BBC's Eurovision success story this year also stretched to BBC Choice, which recorded its highest audiences yet across seven days thanks to its four nightly preview programmes and Liquid Eurovision Party, a simulcast of the contest itself on the Saturday night. Producer Dominic Smith believes the choice of Pop Idol finalist



Garlick: Eurovision highlight

Jessica Garlick played a key part in attracting more viewers this year. "People were used to voting for her and seeing her on TV. The BBC Choice staff all helped and the press gave the event more coverage this year," he says.

Given this year's success, Smith adds that the BBC is already in talks with several record companies about extending the brands for both Song For Europe, through which the contest's British entry is chosen, and Eurovision for next year.

Guidelines to tackle copy protection hiccups

by Robert Ashton

The IFPI is aiming to eliminate confusion and retailer frustration over protected CDs by issuing a set of voluntary labelling guidelines for record companies.

Its move follows the increasing use of copy-control technologies on CDs which, because of poor timing and communication, has created problems within stores. Many customers have returned copy-protected CDs, complaining they do not play in their computers.

The IFPI estimates the number of CDs copied worldwide is now on a par with the number of CDs sold and believes copy-control technologies will become more widely adopted. IFPI chairman and CEO Jay Berman says the new guidelines are designed to offer practical assistance to record companies and retailers, so that consumers are properly informed when they are buying a disc that carries copy-control technology.

The recommendations – which are not compulsory – are that the following information should be prominently displayed on the outside packaging of CDs:



Berman: practical guidelines

■ what device a disc is intended to be played on and is not suitable for; ■ compatibility with computer hardware and software requirements should be stated.

The IFPI also advises that, where relevant, IFPI members may wish to indicate that computer copying is allowed within a secure environment.

The IFPI says that details of how to access or operate any second session or downloadable player should be included on the packaging, and that support information such as a website address or helpline number should be provided.

However, the IFPI is leaving the exact wording of the information and how it is displayed (through stickers

or on artwork) up to the individual record companies.

Despite the non-mandatory nature of the guidelines, an IFPI spokesman says feedback has been positive and they have been broadly welcomed by record and retailer trade groups.

IFPI director general Andrew Yeates says he welcomes the initiative, but he also called on the record companies to move towards adoption of standard copy protection across all labels. "It is important to tell customers what you can and can't do with your CDs," he says. "But I would like to see consistent adoption across all the record labels."

Gen-Era vice president Bob Lewis, who is also Bard's director general, agrees that the move will "avoid confusion". He adds, "We understand the need to protect copyright and support the fight against piracy, but we also understand the needs of consumers to purchase and play music."

MW COMMENT

BMG FACES REALITY IN GREECE



BMG's decision to reorganise its operations in Greece is intriguing. To say the least, its collaboration with ENI perhaps gives a hint towards the way forward for two companies who, today, compete only in their claim to the title of "the world's biggest independent".

Aside from that, it also underlines the scaling-down of BMG's global ambitions. There was a time, not too long ago, when Bertelsmann boss Thomas Middelhoff was seen as a contender for the world's number one record company. Clearly, he has undergone a rapid education process since then.

That in itself is not a problem. The chink of reality has caused plenty of music companies to rescale their ambitions in recent months. But what is key for BMG, as it goes down this road, is its ability to remain flexible. Withdrawing from key markets is a sensible short-term solution, when business is tough, but it is fraught with complications. For one thing, it removes BMG from local A&R in Greece. And opting out of a local market creates a significant risk of losing even more ground to its competitors.

What it will also do, of course, is open up opportunities within that local market for smaller, dynamic young independents to make their mark.

And, if BMG is true to its aim of taking this strategy into other markets, that can only be good news for the vibrancy of the international business.

For much of the business, this week will give the clearest sign yet just how strong trade is going to be through June. Just days in advance of the extra-long Jubilee weekend and the start of the World Cup, most retailers had little idea how business was going to turn out.

But, whatever has happened over the past five or six days, the effect of the football World Cup on the music industry over the coming weeks will centre around the performance of the home nations.

The entire retail industry will be hoping, more than anyone else, for victories against Argentina and Germany this week, with the two teams from the British Isles. The feelgood factor which comes with national success is always good news for high streets everywhere.

And, let's face it, any excuse to give the boys – in blue and emerald green – an extra cheer has got to be a good thing.

Martin Taabot, martin@musicweek.com

Music Zone scores with own magazine

Independent retail chain Music Zone is halting the launch of its tabloid newspaper. The Zone as a success after an offer in issue one prompted a 20% take-up.

Around 200,000 copies of the 24-page bimonthly publication is being away free in the company's 34 stores when consumers make a purchase and via dump bins sited in-store. The next edition is out on July 5 and will include coverage of the summer music festivals.

The Zone is produced by contract publisher Sparker Media and is edited by Mike Barnett, a former Manchester Evening News journalist.

Sparker Media chairman Stuart Parker says he has been surprised with the response from customers. "We discovered Music Zone wanted to do a magazine, so we approached them and brought out the first issue in March," he says. "We hope to publish The Zone on a monthly basis before the end of the year, as advertising revenue rises."

Sales of music DVDs set to boom, researchers predict at conference

Sales of music-related DVDs across Europe are set to top 40m units by 2005, according to new research unveiled at the fifth annual DVD Europe Conference last week.

The forecast was delivered by Bill Foster, senior technology consultant at research company Understanding & Solutions, during the first Multichannel Forum session at the event organised by Music Week sister magazine One to One. Understanding & Solutions estimates that almost two thirds of the music DVD total will be accounted for by DVD-Video titles, with the remainder made up by releases on the DVD-Audio and Super Audio CD formats. The latter are expected to account for almost 15% of total European music sales by the year 2010.

Delegates attending the event heard how music is expected to share in the DVD boom – so long as key obstacles can be overcome.

These include extending the breadth of mainstream music titles available; spreading awareness of the different formats at both consumer and retail levels; adding complementary features to DVD-Audio; and developing a uniform policy on surround sound for SACDs.

Currently the majors have backed different formats with their current or planned releases, while all have released titles on DVD-Video, Sony and Universal are also actively supporting SACD, while Warner is backing DVD-Audio and EMI has released titles in both hybrid surround-sound formats.

The new dual-layer hybrid SACD format received a significant boost during the event, with the announcement that 22 albums by the Rolling Stones dating back to the late Sixties and early Seventies are to be released exclusively in the format by ABC Records later this year.

Mean Fiddler plots label launch following Ritz buyout

The Mean Fiddler is planning to launch its own label as part of an expansion into new areas of business, following its acquisition of country radio station RITZ 1035.

Group founder and chairman Vince Power says the station acquisition last week will allow the group to cross-promote its concert business, while also promoting its own CDs. It will also give his group the scope to sell ads and sponsorship across both the live and radio business.

Power says he is talking about a label deal with a potential partner, with the view to launching a label focused initially on compilations. This partner will not be RITZ, he says, although he will look to licence



Power: cross-promotion plans repertoire from the company for use on the Mean Fiddler releases.

Power says that plans for rebranding of the station will be announced in the second half of June, along with proposals to adjust

the format and to promote the venture with a poster- and press-ad-focused marketing campaign. Power – who says the station's new name will reflect the Mean Fiddler ownership – says he is also talking to candidates for a new team to run the station.

Power adds that he is committed to its country format. "It has got to stay as a country station," he says. "I'm not happy with that. I go into this business because of country music. And I believe there is a niche in the market for it. But country is very broad."

He suggests that artists such as Rickie Thompson, Dave Edmunds and Nick Lowe could fit into the format of the station.

OSMAN ERALP

NO QUICK FIX FOR UK ACTS STATESIDE



really hit the bottom?

The decline has come slowly over the past decade, coinciding with the crossover of the mainstream pop and country formats and declines in the rock, classic rock and alternative formats at radio – among many other factors. In contrast, the UK's sophisticated dance music scene of the 1990s and 2000s has flourished for the earnest US consumer.

It would make for depressing reading if the conventional wisdom didn't miss some fundamental flaws that can be addressed here.

First, the increasing horizontal integration of the major labels in the Nineties has meant that previously autonomous or semi-autonomous US licensees of UK repertoire of the past – such as Atlantic, Sire, London, Island, Virgin and A&M – severely restricted their competition for US-only signings. Unless you are a foreign entity, you are likely to be a strong UK independent such as Mute or XL, which can work or shop your records Stateside, or to a strong UK major whose US sister is weak, like Parlophone, the Americans are no longer hungry for repertoire.

Second, UK artists have been too quick to jump into the US without realising that, when it comes to building fanbases, there is no America. Every regional market has its local scene and, if you're a UK act vying for airplay "alternative" airplay and 50k live audiences, you're competing against homegrown acts who are used to the way they do so in the future: go into the market late, after your UK album and touring base is huge in the UK, preferably after your second or third album, and then go in decisively, with mastery, hits and a massive fanbase, and don't stop for five years minimum. This is, sadly, precisely the opposite of the expectations of most UK artists and their managers.

My fear about well-intentioned "false-start" efforts that the AIM/BPI US office is that it could end up concentrating on precisely the wrong things: showcasing UK acts to get them signed too early, over-exposing them to a sceptical US radio and press, and at the expense of concentrating on addressing the structural and creative challenges which the industry can and must address at home.

Osman Eralp is managing director of financier Spectrum Ventures and brokered the sale of Mute to EMI



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DESTINATION



BETH ORTON

Orton returns with third album as bosses target mainstream market

by Adam Woods

The last time the world saw Beth Orton, she was rounding off four years of exceptional critical praise and reasonable sales with a distinctly unlikely Brits win. It was not that the award — Best British Female, ahead of runners-up Gabrielle, Beverley Knight, Geri Halliwell and Mel C — did not reflect the general critical opinion. But, since her 1998 debut *Trailer Park*, the perception of Orton as a high-quality, critically tasty has been an abiding one: always the Mercury nominee, never the Brit winner.

"I was so chuffed," she says now of that unexpected industry recognition. "I didn't come down off that for ages. For the rest of the night I was running around, going, 'I'm the best British female!'"

With *Daybreaker*, her first album in three years, Heavenly and its marketing and distribution partner EMI-Chrysalis expect to debunk any notions of Orton as a cult artist whose record sales have an upward limit.

"We want to position Beth as a core artist for serious music fans," says EMI-Chrysalis managing director Mark Collen, who has set a target of 1m worldwide sales for *Daybreaker*. "She has been seen as a bit of an artist on the fringes. But she has also almost never been put into the mainstream marketing mix."

Heavenly founder Jeff Barrett is in agreement, having helped to release Orton from her three-record reconstruction deal an album early to join him and the rest of the Heavenly roster at EMI-Chrysalis.

"One of the shortcomings in the past was that there wasn't enough money spent on her," he says. "I mean, when she got the Brit nomination, that would have been a good time to put some posters up."

But if Heavenly's deal with BMG came to an unsatisfactory conclusion, it also gave Orton two gold-selling albums (*Trailer Park* sold

Orton: target of 1m worldwide sales for her new *Daybreaker* album

230,000, *Central Reservation* 160,000) and a worldwide fanbase which is both large and exceptionally avid.

Eric Kolosine, general manager of EMI's US affiliate Astralwerks, estimates Orton's existing American audience at up to 200,000 — a figure which he expects at least to double with *Daybreaker*. He adds that, "Of those people, there's at least 100,000 that live and die for Beth, who come to the shows and are sobbing and weeping with flowers."

Manager Geoff Travis also has high hopes that Orton can transfer that kind of appeal into the area of the mainstream occupied by artists such as Sarah McLachlan and Dixie. "We wouldn't say no to their success," he says. "But we have managed to establish a real fanbase for Beth. It is an unusual career path these days, to be given time to develop long-term strategy,

but that is what we have been doing. I would hope she is one of those artists like Joni Mitchell or Neil Young, with a long career ahead of her and the opportunity to make a lot of records."

Orton shares her record companies' conviction that there is room for growth. "I know it is important to the record company, and, to be honest, it is important to me too," she says. "If it wasn't, I would just do it in my bedroom."

As it is, Orton has used her longtime band — guitarist Ted Barnes, who cowrote three of the tracks on *Daybreaker*, plus drummer Wildcat Will, keyboardist Lee Spencer and bassist Ali Friend — along with some illustrious collaborators, to create an album which everyone in her corner maintains is her best by far.

Ryan Adams, whose *Heartbreaker* album is a favourite of both Orton and Barrett, was brought

in to sing backing vocals on the flawless first single *Concrete Sky*, cowritten with Johnny Marr. Adams ended up contributing guitar and piano to a handful of songs and, prolific as ever, he also brought along a new song — provisionally titled *OK*, but likely to appear on the record as *This One's Gonna Bruse* — which he and Orton recorded in a single take. "He reminded me of an imaginary childhood friend, except he was real," says Orton of Adams.

Emmylou Harris also stopped by to provide backing vocals on *God Song*, having first encountered Orton on the Lithic Fair tour of the US in 1999. "On the first date, she came up to me and said, 'Hi, I'm Emmy, I really love your stuff.' In addition, really, delighted still."

Orton to Victor Van Vugt, the Nick Cave and Trindeskids veteran who produced much of the album, old friends William Orbit and the Chemical Brothers lent their production and mixing skills to thinking about *Tomorrow* and *Daybreaker*'s title track respectively, while *Everything But The Girl's* Ben Watt mixed the remainder with Andy Bradford.

While less overtly dub-influenced than her previous two albums, *Daybreaker* has a sonic texture which is far greater than the sum of its moving parts. "Ultimately it is singer-songwriter material and I sometimes get a bit disappointed with those kind of albums when the music is lame," is Orton's explanation.

Whether or not *Daybreaker* proves to be the soundtrack of this summer, and certainly regardless of Orton's showing at next year's Brits, Jeff Barrett has no doubts about the long-term importance of his artist. "The great thing about Beth is that anything is possible," he says. "She has made a record which does not sound like anybody else. She is carving her own path. It could really go."

● *Daybreaker* is released on Heavenly Recordings on July 14.

HEAVENLY RECORDINGS' BARRETT: 'I'M WORKING WITH SOME OF THE BRIGHTEST, CLEVEREST PEOPLE'

A little over two years into their relationship, Heavenly and EMI-Chrysalis are in the midst of a bumper harvest as both Doves and Beth Orton prepare themselves to take on the US once more through Capitol's Astralwerks.

Doves have already dealt a blow to Heavenly orthodoxy, debuting at number one in the UK's albums chart a month ago as their second album, *The Last Broadcast*, sold 52,000 copies in its first week. In the light of Jeff Barrett's admission last October that "most of my lot break on album three — it's a bit old school, but that's the way it is". It would seem that, if nothing else, the EMI deal has had an impact on Heavenly's artist development speed.

In fact, on current form, the EMI/Heavenly relationship appears to be mutually one of the most beneficial in British music. EMI investment retrieved the label from limbo after the collapse of its distribution agreement with BMG in 1999. In return, the EMI-Chrysalis roster has been furnished with a clutch of acts — including Orton, Doves, Ed Harcourt, The Vines and Starsailor — which are both commercially viable and highly credible.

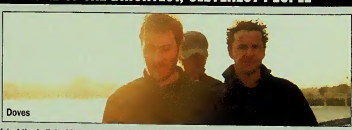
Jeff Barrett has said that signing with Mark Collen was the best business decision he has made. For his part, in the past six months alone Collen has shared with Heavenly a number one Doves album, a platinum

debut album from Starsailor — signed direct to EMI-Chrysalis, but A&R'd by Barrett and managed through Heavenly — plus a Mercury nomination for Ed Harcourt and a clutch of Top 10 singles.

Regardless of the performance of Beth Orton's *Daybreaker*, which is released on July 14, the past year has already been the most successful of the indie's 12-year existence. And that is all the more remarkable for those who remember Heavenly's early years, which were characterized by visionary gestures whose influence — and, in some cases, subsequent success — greatly exceeded their profitability to the label.

In 1990, an affinity for acid house and an enthusiasm for collaborations with figures such as Andrew Weatherall — who remixed Saint Etienne's *Only Love Can Break Your Heart* — saw Heavenly accepted, along with Creation, as a label with the credibility to bring dance to the indie kids label with the credibility to bring dance to the indie kids label and take guitars to the clubbers; the glam-revolutionary rhetoric of the Manics' early Heavenly singles set the tone for one of the few genuinely mercurial careers in Nineties British music; meanwhile *Weekender*, *Flowered Up*'s pills and booze manifesto for the common man, predated Oasis' *Cigarettes & Alcohol* by two years.

All of these things, combined with the cultural and musical impact of the legendary Sunday Social club nights in the basement of the Albany on Great Portland Street, wove Heavenly into the



Doves

fabric of the times. But they could not keep Barrett and business partner Martin Kelly from coming out on the losing end in both of their attempts to ally Heavenly's tastemaking talents to major labels, as first Columbia (1992-93) and then Deconstruction (1995-99) took the label on and ultimately failed to find a working rhythm.

Corporate uncertainty had already taken its toll on the label's operations in 1994, when Social stipulates The Chemical Brothers signed to Virgin while Heavenly was in between label deals and unable to frame a serious bid. That year, Heavenly functioning largely as a press office for other labels' bands, handled Primal Scream, Underworld, The Charlatans and the Chemicals themselves.

Likewise, when Heavenly's deal with Deconstruction was terminated at the beginning of 1999, the label effectively entered a year-long period of stasis as an alternative was sought.

In EMI, by Barrett's account, Heavenly has finally found its home. "I'm working with some of the brightest, clearest people I could possibly work with," he says. "Label deals are really difficult things to pull off unless you can be part of a team. But they understand me and if they don't they say, 'Barrett, you are talking a load of a...'"

Adam Woods



Ed Harcourt



CLASSICAL news

by Andrew Stewart

BBC RUSH-RELEASES JUBILEE CD/DVD

Familiar faces and legendary figures from the classical music world helped celebrate the Queen's Golden Jubilee with Prom At The Palace on June 1. Their efforts are set to be rush-released on CD and DVD to take advantage of the event's extensive media coverage. Buckingham Palace and BBC Worldwide chose to play safe by eschewing young British talent and inviting veteran artists such as Mikhail Rostropovich, Kiri Te Kanawa and Thomas Allen, and opera stars Angela Gheorghiu and Roberto Alagna (pictured), to perform.



A disc of highlights from the concert rolls out on June 24 under the EMI/Virgin Records imprint, while the complete television broadcast follows on a BBC Opus Arte DVD on July 1. According to Anthony Anderson, managing director of BBC Opus Arte distributor Select Music, the video versions of Prom At The Palace and its pop equivalent, Party At The Palace, should provide a further boost to the steadily growing market for music on DVD.

"At the beginning of the year, we thought the Golden Jubilee would be quite low-key," he says. "But since the Queen Mother's death, there's been an increase in empathy for the royal family. It's a happy coincidence that the Jubilee weekend coincides with England's first game in the World Cup, which should help raise interest in the royal concerts."

In addition to extensive PR promotion, the audio and DVD releases of Prom At The Palace are supported by advertising in the Radio Times and national press. "The retail

response has been positive so far to what is a unique event," says Anderson.

ASV LAUNCHES PLATINUM MID-PRICE RANGE

Catalogue exploitation remains an inexact science, despite the recent launch of attractive lines from several majors and leading independent classical labels. A new mid-price range from ASV, now part of the Sandycroft Group, underlines the value of careful repertoire selection in bringing fresh life to archive material. The label's Platinum series rolls out at the beginning of July, launched to mark ASV's 21st anniversary year and highlight the surprising depth of its catalogue.

Each disc, in response to retail preference, is devoted to a single composer and contains an impressive balance of the familiar and obscure. Platinum titles range from mainstream surveys of Mozart, Schumann and Mendelssohn to rarely-recorded works by Korngold, Khachaturian, Barber, Poulenc and Copland. Several tracks in the series have been newly recorded, among them a thrilling performance of Poulenc's Cello Sonata by Raphael Wallfisch and John York, and Barber's Violin Concerto with Itai Shapiro. Other featured artists include Emma Johnson, Tasmin Little, Julian Lloyd Webber, the Lindsay, Shura Cherkassky, Classical Brit Award-winner Richard Hickox and Felicity Lott.

"We have the potential for at least another 40 titles, but we will make a decision based on how the first 21 discs perform," says ASV general manager Richard Harrison. "This series is a big project for us and serves to remind people of what ASV is about."

Marketing for ASV Platinum includes ads in the August issues of BBC Music Magazine, Gramophone and International Record Review, a four-colour flyer, freestanding display units and other in-store material.

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

ALBUM of the week

LEONARDO DA VINCI: The Italian Renaissance Master. The English Collection. Warner Classics. CD. Price: £12.99. **Album of the Week.** Some of the world's greatest music has been preserved and their original creators, Leonardo da Vinci and his contemporaries, have been rediscovered by the strength of their Italian Republic. Warner Classics is proud to mark the 500th anniversary of the birth of the Renaissance Master, Leonardo da Vinci, with this new CD. The album features the music of Leonardo da Vinci, as distinguished by the strength of his own Republic. The album features the music of Leonardo da Vinci, as distinguished by the strength of his own Republic. The album features the music of Leonardo da Vinci, as distinguished by the strength of his own Republic.



REVIEWS

for records released up to 17 June 2002

ADAMS: Tromba Lontana; The Wound-dresser; Violin Concerto. Josefowicz; Maltman: BBC SO/Adams (Late Junction BBCL30012). The works on this album, one of four launch titles on the BBC Music's compelling Late Junction label, were recorded live at the Barbican Centre as part of a weekend festival devoted to the music of John Adams last January. The diverse influences that surface in Adams's output fit neatly with Late Junction's eclectic programming strategy, in turn inspired by the Radio Three show of the same name.

Leila Josefowicz's fearless performance of the Violin Concerto underlines the energy, excitement and beauty of this romantic work. **LACHENMANN: Das Mädchen mit den Schwelbblöthen. Staatsoper Stuttgart/Zagroske (Kairos 012282KA).** German composer Helmut Lachenmann's Das Mädchen combines Hans Christian Andersen's

The Little Match-Seller with words by Leonardo da Vinci and Gudrun Ensslin, a political activist jailed in the late Sixties for raising a supermarket to the ground in protest at Western indifference to Third World poverty and against the Vietnam War. The Kairos label, now distributed in the UK by One For You, underlines its A&R strengths with this recording of Lachenmann's atmospheric, profoundly moving work of music theatre.

SONGS FOR ALEXANDER: Traditional Songs, Cairns; Lubbock; Various (ASV White Line CDWH12135). This album features the performances of traditional Scottish songs by stars including Christine Cairns, John Lubbock, James Galway, Simon Rattle and Tasmin Little. As Cairns and Lubbock explain in the notes, the recording was conceived to help raise funds for their charity, Music For Autism, formed in 1996 when their son Alexander was diagnosed as autistic. Lubbock's heart-tugging arrangements and Cairns' rich singing deserve to reach a wide audience.

HIGHLIGHTS — NOW AVAILABLE ON 1 CD



HIGHLIGHTS

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THE QUEEN'S CONCERTS
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SINGLE of the week

OASIS: Stop Crying Your Heart Out (Big Brother RKD5C324). Although this single does not quite match up to the band's recent claims of a return to their driving rock/roll roots, it is comparable to the euphoric pop they mastered on *What's The Story* Morning Glory. Their best single for some time, *Stop Crying Your Heart Out* looks likely to appease Oasis's sizeable fanbase and sets their stall out nicely for the July 1 reissued album *Heathen Chemistry*. It is A-listed at Radio One.

SINGLE reviews



THE BEES: A Minha Menina (We Love You AMOUR14D). This deceiving release from The Bees is a rollicking single, more in the scuzzy vein of The White Stripes than their usual pastoral, dubby-funk. The Bees have suffered several false starts but, with a slow-burning album in the shops and an upcoming spot slot with Macy Gray, their time seems right.

THE SPACE COWBOY: I Would Die For You (Southern Fried ECB29C). The Space Cowboy, aka Nick Dreist, sees his bootleg cover version of the Prince classic receive a release on Norman Cook's label. It has been beefed up for the dancefloor, while, vocally, the Prince imitator is a Star In Their Eyes winner in waiting. Radio One has A-listed the track, while Pete Tong is also giving it exposure.

THE SHINING: I Wonder How (Zuma Recordings ZUMA002). Two ex-members of The Verve make up the quartet TDS. It's the Shining, one of the UK's newer rock bands. This rather average track may not be the best choice for their second single as it plods along rather lifelessly, adding nothing new to today's musical landscape.

MUSIC: Dead Star (Mashroom MUSH104C). As a taster for their forthcoming live album/DVD extravaganza *Hulabaloo*, this new single from the platinum-selling Muse is typical of their inimitable style. Bombastic and over the top in the extreme, this marvellous slice of pomprick will notch up another hit for one of Britain's brightest indie acts, backed by a festival tour and an A-listing at Radio One.

CHRISTINA MILIAN: Look At Me (Def Soul 5829802). Currently enjoying heavy support on MTV and MTV Base, this sassy follow-up to Milan's top three debut *AM To PM* looks set to continue her success. While it is less immediate than its predecessor, a B-listing at Radio One and heavy promo around the release date will ensure a strong chart placing.

DJ Tiesto FEAT. SUZANNE PALMER: 643 (Love's On Fire) (Nebula/Virgin VCRD106). After the club hit *Urban Train*, Germany's Tiesto returns with this driving slice of vocal trance. Championed by DJs such as Judge Jules, it could well make a dent on the chart.

ATHLETE: You Got The Style (Parlophone ATH001). This infectious single looks set to raise the profile of Parlophone's latest signing. Selected as Jo Whalley's record of



the week and B-listed at Radio One, this is a distinctive track with a chorus that begs for a singalong.

MIX SCRUFFS: Shrimp (Ninja Tune ZENCDS112). Ninja Tune's writable artistian knocks up a decidedly jazzy oeuvre on his audio easel. The single is a precursor to Scruff's third album, *Trouser Jazz*, which is to be released in the autumn.

THE VINES: Get Free (Heavenly HVN1130CD). Australian four-piece The Vines have recently replanted the Hives as the flavour of the month in rock and this second single demonstrates why. Get Free sounds and swaggers its way through two minutes of incendiary grunge-rock, which brings to mind Nirvana, and will bring attention to the band's eagerly-anticipated debut album, *Highly Evolved*.

LUDACRIS: Rollout (My Business) (Def Jam South 5829632). This Timbaland-produced nugget, first featured on Ludacris's 2ms-selling second album *Word of Mouf*, finally gets a full release. His fluid verse, backed by brooding, burnin' beats, Kraftwerk-esque synth fill, have earned it a B-listing at Radio One.

JAEHIM: Just In Case (WEA WS81CD). From his debut album *Ghetto Love*, Jaehim's new single is a really reworking accolades on this side of the pond with a top 10 listing in the *MW* Urban Chart. The R&B track gets two snappy garage-infused uptempo remixes from Du-A-Holics, which spice up the traditional version of underplaying Jaehim's vocals.

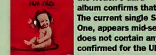
MIS-TEEO: Roll On/This Is How We Do It (Inferno/Telstar CDSTAS3255). The latest cut from the album *Lickin'* On Both Sides sees the Mis-Teeo girls moving away from garage to serve up a perfect slice of summery R&B pop which has been A-listed at Radio One. The flip features Mis-Teeo's take on the Montell Jordan classic *This Is How We Do It*.

BRANDY: Full Moon (EastWest/Atlantic AT0130CD). Already A-listed at Radio One, this second single from the album of the same name should emulate the success enjoyed by *What About Us*. Produced by Mike City (Bill, Sunshine Anderson) this is a perfect piece of R&B with a fine hook line. This should arouse interest on the album, as well as scoring in its own right. **CASSIUS: I'm A Woman (Virgin DINST38)**. Three years after their last outing, the French dance gurus are back with a rocking track featuring veteran DJ Jocelyn Brown on vocals. Harking back to disco without losing the Gallic touch, this

RECORDED: BEMOSEFT JAXX: Get Me Off (XL Recordings XLS146). This is another slab of credible but commercial music from the Brighton dance duo. A strong remix package includes a mix from Peaches, and it is unlikely to pick up much daytime support. A-listed at Radio One and picking up airplay across the board, it looks set to be their biggest hit to date.

ALBUM of the week

PAPA ROACH: Love/Hate/Tragedy (DreamWorks 4503892). One listen to the Rocker's third



album confirms that it is good, possibly their best work to date. The current single *She Loves Me Not*, which is A-listed at Radio One, appears mid-set and is pretty indicative of an album which does not contain any dud tracks. Papa Roach have no live dates confirmed for the UK, but it is understood that they will be visiting in September.

album score in the clubs and could cross over given the right exposure.

ANTONIA: Ride The Bullet (Ben Pop AR0001). The debut single from US singer Antonia should draw major interest to her in the current search for hard-edged artists. At times reminiscent of early Go Go or Voice Of The Beehive, she has a great voice over a hi-fi rock production.

NEIL HALSTEAD: Seasons EP (A&D BAD 2212CD). Enduring balladeer Halstead's new single is a triumph of quiet stoicism. Taken from the recent *Sleeping On Roads* album, it features Halstead's plaintive vocals wrapped around an undulating hokey refrain. **ANDY WILLIAMS & DENIS VAN OUTEN: Can't Take My Eyes Off You (Columbia 6721052)**. This surprising collaboration sees Van Outen and Williams crooning their way through his 1968 top five hit. Released to promote the June 24 reissued album *The Essential Andy Williams*, this single should attract an audience, but is unlikely to top the original's chart fortunes.

ROBERT PLANT: Morning Dew (Mercury 5829582). From the rock monolith's forthcoming dreamland album of folk and blues comes *Morning Dew*, the much-covered Tim Rose/Bonnie Dobson song. Here it is given an ethereal, ethereal treatment — high on atmosphere, low on hooks — much like Plant's relatively recent collaborations with Jimmy Page.

GLENN LEWIS: Don't You Forget It (Epic 5063152). Recorded at Jazzy Jeff's A Touch Of Jazz studios in Philly, this is a beautiful mid-tempo introduction to the latest newsletter on the block. With a voice that has been compared with Steve Dorny & Co, his recent live dates showed he is a talent to be reckoned with, even if he is still hitting specialist audiences at present.

ALBUM reviews



PETER GABRIEL: Long Walk Home — Music From The Rabbit Proof Fence (Virgin PGCD1). Gabriel's soundtrack to Philip Noyce's tale of injustice towards the

Aborigines in Thirties Australia is his third after *Birdy* and *Passion* (for Scorsese's *Last Temptation Of Christ*). Moody and ambient, with moments of orchestral grandeur and Antipodean-sounding tribal chants and beats, it makes a case for Gabriel's

soundtrack work as the genuine focus of his later oeuvre. For fans of his song-based albums, a first 'proper' solo record in 10 years is expected later this year.

GUIDED BY VOICES: Universal Truths And Cycles (Matador ULE547). Self-produced once more and back on Matador, GBV offer up a typically rambling, 19-track distillation of rock and pop styles, sounding alternately like The Who, Cheap Trick and Big Star. It should be a reflex purchase for anyone with an ear for a tune and a vicarious love of Seventies US rock radio. **VARIOUS: Defining Tech (Orbisonic MPO47011)**. This addition to the ever-growing electroclash market contains rousing dancefloor tracks from Perspecta, Adult & Dexter, alongside genre staples from Fischerspooner and Felix Da Housecat. It manages stand out from the glut of related compilations thanks to its sounds.

THE D4: 2wenty (Infectious INFC115CD). Straight out of Auckland, these garage rockers are the spiritual cousins of The Hives and just as meaty.

Covering The Heartbreakers' classic *Pirate Love* as well as their own axes, *Ladies Man* and *Exit To The City*, D4 should gather a huge fanbase to them once they raise their live profile over here in the UK.

ALPINESTRAS: White Noise (Riverman RMR09). Richard Woolgar and Glyn Thomas have softened the sharp edge of their acclaimed first album to pursue a poppier sound, with mixed results. Their retro-electro sound occasionally works, but over the course of an album can prove syrupy. **GOLDINGER: Open Your Eyes (Jive/Mojo 9270062)**. The Californian pop-punk pranksters return with their fourth album in time for the Queen's Golden Jubilee with the 19 tracks clocking in at just 43 minutes. Goldinger formed in the mid-Nineties when they were part of the LA-based ska revival, and this album is strong enough to help them reach a wider audience.

VARIOUS: Real Hitz V - The Sun Lounge (React ReactCD225). Blaise stalwarts Phil Mison and Rob D Bank pull up another selection of cinematic tracks on this compilation, managing to swerve the cliché clichés by selecting artists including Laycey, Sven Hedin, and Jon Lounge. Hopefully this intelligently-compiled album will set standards for this year's deluge of Ibiza-related downtempo product.

This week's reviewers: Dugald Baird, David Barrington, Phil Brooke, Jimmy Brown, Joanne Jones, Dan McKinnon, Owen Lawrence, James Roberts, Ajax Scott, Nick Tesco, Simon Ward and Adam Woods.



RECORDED: BLACKALICIOUS: Blazing Arrow (Universal Island 112942). After the delights of past releases *A2G* and *Nia*, Blackalicious return with a second solo album. Chief Xool and Gift Of Gab are supplemented with a multitude of collaborators including Chali 2Na and Cut Chemist of Jurassic 5, Rekka & Babu of Dilated Peoples, Twesttoke of The Roots and Gift Of Heron, as well as the usual Qannum suspects.



RETAIL FOCUS: THE RECORD ALBUM

by Gareth Jones

If, when listening to your latest slice of dance music, you ears prick up to a sampled snarl of film soundtrack, the chances are the sample you are hearing was taken from a record purchased at The Record Album. Offering a specialist collection of soundtracks from film and theatre, the store has long been a favourite of connoisseurs and collectors, but increasingly it is a mine for artists and producers prospecting for sampling gems.

On the recommendation of a friend, Australian band The Avalanches made sure they paid a visit to The Record Album when they played Brighton on their recent UK tour. They spent several hours in the shop and left with about 50 albums for sampling purposes, "says owner George Ginn. Not content with their initial haul, they came back the next day and bought some more. Local labels Strint and Loaded are just down the road and ensure there is a steady flow of DJs passing through the shop.

There is a blissful innocence to The Record Album. Mr Ginn opened the shop in 1962 when he left the RAF. Now 67, he relies on his daughter to inform him of his celebrity clientele.



The Record Album: soundtracks a speciality

"Darren Ambrose, have you heard of him?" he asks. "He comes in the shop, so my daughter tells me."

The owner's purist tastes protect the shop from the hurlyburly of the popular market; there are no chart releases in sight, not even a CD in the shop. "I wouldn't touch them with a barge pole," says Ginn, a committed audiophile. He is adamant that there is no competition between

THE RECORD ALBUM: SELECTED RARITIES

In Like Flint, Jerry Goldsmith; The Italian Job Quincy Jones; 2001: A Space Odyssey Various; Enter The Dragon Lalo Schifrin (Japanese issue); Godzilla 2 (Japanese issue); King Kong Vs Godzilla (Japanese issue); Phenomena Various including Goblin (Japanese issue); Deep Red Various including Goblin (Japanese issue); Tenebrae Various including Goblin (Japanese issue); James Bond - Greatest Hits; The Wild Geese Roy Budd; Sudden Impact Lalo Schifrin (Japanese issue); Rambo: Jerry Goldsmith (Japanese issue); Meals On Wheels (Japanese issue); Break'n 2 Michael Linn (Japanese issue)

digital and analogue recordings. "Analogue," he says, "has a warmth and a depth that makes for a much better listening experience." Furthermore, Ginn is a mono enthusiast and stocks a significant number of mono recordings.

The Record Album houses anything from 15,000 to 20,000 discs, and stocks a range of classical music stretching from Stockhausen to

Strauss alongside the mainstay of its stock. With many LPs never released in the UK, Ginn imports about 75% of his stock from overseas, sourcing records from as far afield as Japan and Brazil.

A stickler for quality, Ginn insists on having new or as-new stock and endeavours where possible to obtain original pressings. As a result, many recordings are very rare and particularly attractive to collectors. A self-professed aficionado of cover art, Ginn pieces just as much value on the aesthetics of the packaging as he does on the recording itself and refuses to stock a record with a torn cover.

As in many stores, record sleeves form the focus of The Record Album's window display, but the window of The Record Album is a little special. With some 100 titles on show, reflecting the films shown on the television that week, the display is a virtual TV listings magazine; if you see it in the window then you know it's on the box.

The Record Album, George Ginn, 8 Terminus Road, Brighton, Sussex, Tel: 01273 323 853, website: www.britnet.com/Albums
-George.TheRecordAlbum

IN-STORE NEXT WEEK (from 10/6/02)



Windows - Harry Potter; **In-store** - David Bowie, Shivers, Walton, Samuel Ramey, The Stranglers, Joe Cocker, Queens Jubilee, Moony, Charlatans, Paul Carrack, Ferry Corsten, Korn, Tiy FC Annual, Coldcut, Dio, Mr C, Atomic Kitten, Black Rebel Motorcycle Club, Fairport Convention, Acoustic Folk Box, 100 Reasons, Korn, Bellefleur, Motley, Queen, Hives, Wishbone, Tom Waits, Green Velvet, X-Press 2, Jetro Tull, 1 Am Sam, Bedrock, Emerson, Idlewild, Sven Goran Eriksson, Masters At Work, Simple Minds; **Press ads** - Walton, Matthew, Cousteau, Belle & Sebastian, Reggae Hits, Fairport Convention, Acoustic Folk Box, Atomic Kitten, Bellefleur, Mahler, Green Velvet, X-Press 2, 1 Am Sam, Bedrock, Back Masters At Work, Celtic Tenors



Pattendorf, Five For Fighting

In-store - Millionaire, Chris Bowden, Deadly Avenger, James Workston, Paul Westenberg, Speedy J, Blak Twang, Guided By Voices

Single - Puddle Of Mudd; **In-store** - Moony, No Doubt, Jimmy Eat World; **Press ads** - Libertines, Sounge, Agnelli & Nelson; **TV ads** -

Pattendorf, Five For Fighting



Windows - Korn; **In-store** - Accuse 2, Urban Kiss 2; **Press ads** - Ms Dynamite

Tosca, Dutilleul, Verve Remibes, Maria Pia De Vito, Norah Jones; **Press ads** - Billywood Brass Band, Zawose & Brook, Altan, Big Man, Cello Man, Dillinja & Lemon D, Tom Harrell, Mark Whiffelen, Vinilious

Windows - Korn; **In-store** - Accuse 2, Urban Kiss 2; **Press ads** - Ms Dynamite



Singles - Moony, Lightning Seeds, Pattendorf, Puddle Of Mudd, No Doubt, Peaches, Jimmy Eat World; DJ Shadow, Artha Franklin, Sex Pistols, Joe Cocker, Smash Hits Summer 2002, Spider Man, Ultimate Chick Flick (OST), Best of British, Fila World Album 2002, Smooth Jazz - The Best Of; **In-store** - 2002, Word Warner, Ronan Keating, A1



Boa Morte

Listening posts - Breeders, Belle & Sebastian, Brian Wilson, Jimmy Eat World; **Windows** - Clubbers Guide to Ibiza

Selecta listening posts - Promise Ring, People Under The Stairs, Easyworld, Steve Vai, Kid Loco; **Mega recommended retailers** - Archer Prewitt, Buffalo Daughter, The Sunshine Fix, AI Phoenix

In-store - Monson Wedding, Bombay Dreams, Opera Babes, Punk Session, WM; **In-store** - David Bowie, Korn, This Is Not The 80s, Korn



Listening posts - Groove Armada, Belle & Sebastian, More Smooth Jazz, Norah Jones, Charlatans, Doves, Mafu Music, Moxy; **In-store** - three for two, three for £16 and two for £10 on CDs, EDM, Proper, Johnny Cash promotions



In-store - Monson Wedding, Bombay Dreams, Opera Babes, Punk Session, WM; **In-store** - David Bowie, Korn, This Is Not The 80s, Korn



Singles - Kylie Minogue, Elvis Vs JXL, Sophie Ellis-Bextor; **Albums** - David Bowie, Ms Dynamite; **In-store** - Spider-Man (OST)

Singles - Brandy, Chad Kroeger, The Calling, Elvis Vs JXL; **Albums** - Emotors; **Press ads** - Kylie Minogue, Mis-Teeq, Sophie Ellis-Bextor; **In-store** - Ms Dynamite, Breakdown Level 4, Accuse 2, Ian Van Dani, Brandy, Chad Kroeger, Kylie Minogue, Mis-Teeq, The Calling, Elvis Vs JXL

ON THE SHELF

KEVIN THOMPSON,
manager, Townsend Records,
Clitheroe

"This week seems to have been the biggest releases week of the year so far with albums from Eminem, which is outpacing its rivals by three to one, and Bows and Morley (ex-members of Thunder), in fact we had the busiest Monday of the year so far this week. As a result, business has picked up and is good, but it has been a hard year in no small part down to the major labels' failure to get regular strong product out.

What we excel at this time of the year is our special offer catalogue that sets at £7.99 or three for £20. We have a very large pop section and we've just enlarged our classic rock section, which features acts such as AC/DC and Rush, through the Eighties half bands such as Poison to softer rock such as Barclay James Harvest and Caravan. We're one of the largest Naxos dealers in Lancashire so we have a lot of classical buyers coming in, as there's no one else in the area that stocks such a wide selection.

We are doing a sale range, usually 'best of' type albums by acts such as the Red Hot Chili Peppers, Duran Duran and the Retro Label two-CD boxed sets, which go for £5.99 or two for £10. We're also doing a two-for-£22 offer on Top 40 albums, which has increased our sales by about 50%. We've only got one competitor in town which is Woolworths, so we have to go up against them with chart material.

The World Cup also looks like having a positive effect on business. We saw quite a dip in sales during the FA Cup but at the moment we're getting a lot of DJs coming in to buy all the World Cup singles and regular customers buying the compilations albums.

Although we've broken last year's sales figures, it has been a struggle. We worked the majors' product extremely hard from September onwards last year, but we feel they've let us down this year. If it wasn't for our special offers and the Naxos catalogue it might well have been a different picture."

ON THE ROAD

LEE DRUMMOND,
Amato Drummond, Amato
Distribution sales rep, West End

"I have been a very busy period over the past six months for Amato. The company has moved to a new warehouse, which has improved our already excellent services to retailers and our labels. In the first quarter of this year we've seen Top 40 hits from acts such as Mauro Picotto and Signum, and we've also made some substantial inroads into the albums market with the signing of Fat City (Mystic Brew, 45 Kings), Consistent (Peanut Butter Wolf, Flightknack, Tennessee, Goodie II), 20:20 Vision (Bobby Peru, Rapadel, Crystal Method Island Knights), and the latest Crystal Method album on Tiy E Music.

As for next week's releases, Rivera Grooves' Funk A Tron on Drexion is creating a lot of interest from my stores. The John Creamer & Prince Quick release is getting great reactions. On a harder tip, Mac & Mac's Wicked and Wild release on Jinx UK is much in demand. The main album releases for next week are Flavour of Subversive Vol. 1, which is a taster of the

ON THE ROAD

LEE DRUMMOND,
Amato Drummond, Amato
Distribution sales rep, West End

Subversive catalogue at special low dealer price. We also have the debut album on X90, Urban Anthers, released on Recover.

I'm very excited about some of the upcoming singles I will be working on. We have acts such as Evolution's Walkin' On Fire on Bedrock, Foremost Poets' Moonraker on Junior and the Top 40-bound Coming on Strong by Signum. Upcoming album releases also look very strong with The Best of Peanut Butter Wolf, 20:20 Vision Revisions Vol. 2 mixed by Ralph Lawson and Mystic Brew - Sound of Fat City.

We've just signed the Chaboom label, which means we will be releasing the next Taka Boom single, which lots of stores are talking about already. The signing of Orem also excites me: we are currently pressing the massive Superfreak by Josh Wink. Add to this the signing of Tripoli Trax - who need no introduction at all - plus the house label Nu Camp and it looks like being another good year for Amato."

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IMAGES FROM PREVIOUS DANCESTAR EVENTS



TOP 75

8 JUNE 2002

The List	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7112
1	NEW LIGHT MY FIRE	W Young (Absolute) Round Universal (Monsoon/Domino/Knox) (BMG)	S 74212915/0022/742129104 (BMG)
2	2 WITHOUT ME	Interscopic/Kpolyder 4377282/477294 (U)	Interscopic/Kpolyder 4377282/477294 (U)
3	NEW WE'RE ON THE BALL	Enigma (Enigma) Epic Mike Styls/Ensigna/Buffalo (Mushroom/BMG/Dutty)	4872323
4	3 JUST A LITTLE	Arctic Monkeys (Arctic Monkeys) Domino (Arctic Monkeys)	London LONCD441/002544 (EMI)
5	4 IF TOMORROW NEVER COMES	Polychrome 5707193/5707204 (U)	Polychrome 5707193/5707204 (U)
6	3 IT'S OK	Innocent SIND336/SIN316 (E)	Innocent SIND336/SIN316 (E)
7	5 ESCAPE	Interscopic/Kpolyder 4377282/477294 (U)	Interscopic/Kpolyder 4377282/477294 (U)
8	7 WHAT'S LOVE?	Atlantic AT012820/AT01282 (TEN)	Atlantic AT012820/AT01282 (TEN)
9	10 KISS KISS	London LONCD441/002544 (EMI)	London LONCD441/002544 (EMI)
10	NEW HEY BABY (UNOFFICIAL CUP REMIX)	EMI/Zone 0200708/0210708 (E)	EMI/Zone 0200708/0210708 (E)
11	11 REASON	NuTite 74221508/7222/7422159764 (BMG)	NuTite 74221508/7222/7422159764 (BMG)
12	12 IT TAKES MORE	Polychrome 5707193/5707204 (U)	Polychrome 5707193/5707204 (U)
13	13 DON'T LET ME GET ME	Arista 74221508/7222/7422159764 (BMG)	Arista 74221508/7222/7422159764 (BMG)
14	5 POP BOY BABY	S 74221508/7222/7422159764 (BMG)	S 74221508/7222/7422159764 (BMG)
15	NEW GOD SAVE THE QUEEN	Virgin VUS2425/1832 (E)	Virgin VUS2425/1832 (E)
16	NEW PASS THE CROUVISOUR - PART II	Virgin VUS2425/1832 (E)	Virgin VUS2425/1832 (E)
17	18 ONE STEP CLOSER	Polychrome 5707193/5707204 (U)	Polychrome 5707193/5707204 (U)
18	NEW DREAMER GETS ME THROUGH	Epic 6724122/1 (TEN)	Epic 6724122/1 (TEN)
19	19 COME BACK	Columbia 6725662/6725664 (TEN)	Columbia 6725662/6725664 (TEN)
20	14 FOLLOW DA LEADER	Relentless/RELENTLESS/SMC (MCA/EMI)	Relentless/RELENTLESS/SMC (MCA/EMI)
21	15 IN MY EYES	All Around The World CDG0253/CALG0252 (J&J)	All Around The World CDG0253/CALG0252 (J&J)
22	16 HOW YOU REMIND ME	Rooney 2202202/2202204 (U)	Rooney 2202202/2202204 (U)
23	22 HERE TO STAY	Korn 6724222/1 (TEN)	Korn 6724222/1 (TEN)
24	20 FREAK LIKE ME	Island/Uni-Island CD1798/C1798 (U)	Island/Uni-Island CD1798/C1798 (U)
25	NEW GOLDENBALLS (MR BECKHAM TO)	Emel 5242202/5242203 (U)	Emel 5242202/5242203 (U)
26	NEW GO ENGLAND	Phonogram 9225232 (U)	Phonogram 9225232 (U)
27	27 OH BABY	S 6726232 (U)	S 6726232 (U)
28	28 GIRLFRIEND	Virgin 5253312/5253314 (PY)	Virgin 5253312/5253314 (PY)
29	NEW WE'RE COMING OVER	Positive CDTV1173/1 (E)	Positive CDTV1173/1 (E)
30	14 WHENEVER WHEREVER	Epic 6724222/6724224 (TEN)	Epic 6724222/6724224 (TEN)
31	NEW YOU TAKE ME AWAY	Universal TV 0101801/010174 (U)	Universal TV 0101801/010174 (U)
32	23 ODPS (OH MY)	Elektra 6726232/6726232 (U)	Elektra 6726232/6726232 (U)
33	NEW REST & PLAY EP	Island/Uni-Island CD1798/C1798 (U)	Island/Uni-Island CD1798/C1798 (U)
34	NEW CARNAVAL 2002	Emel 5242202/5242203 (U)	Emel 5242202/5242203 (U)
35	35 LAZY	Skint SKINT 74021 (SM/VP)	Skint SKINT 74021 (SM/VP)
36	36 UNCHAINED MELODY #2	S 74221508/7222/7422159764 (BMG)	S 74221508/7222/7422159764 (BMG)
37	4 DJ	WEA WEA34700/WEA34701 (TEN)	WEA WEA34700/WEA34701 (TEN)

The List	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7112	TITLES A-Z
38	38 STARBUCKS	London LONCD467/1 (TEN)	London LONCD467/1 (TEN)	41 My Place
39	39 INSATIABLE	Columbia 6724902/6724904 (TEN)	Columbia 6724902/6724904 (TEN)	42 I'm In The Mood
40	34 AT NIGHT	Deleted 09CT5005/09CT510MMS (IM/EM)	Deleted 09CT5005/09CT510MMS (IM/EM)	43 I'm In The Mood
41	35 FREAK MODE	Go Beat GB00245/GB00245 (E)	Go Beat GB00245/GB00245 (E)	44 I'm In The Mood
42	36 4 MY PEOPLE	East West/Ektra E 7286C02/ (TEN)	East West/Ektra E 7286C02/ (TEN)	45 I'm In The Mood
43	NEW BACK IN THE DAY/WHY ME	Independent/IS0527M5/AT (E)	Independent/IS0527M5/AT (E)	46 I'm In The Mood
44	34 BABY NOW THAT I'VE FOUND YOU	Major/Universal 5707193/5707204 (U)	Major/Universal 5707193/5707204 (U)	47 I'm In The Mood
45	NEW OVER THERE	Epic 6724222/6724224 (TEN)	Epic 6724222/6724224 (TEN)	48 I'm In The Mood
46	2 TAKE DOWN THE UNION JACK	Cooking Vinyl FRYCD13100/1 (E)	Cooking Vinyl FRYCD13100/1 (E)	49 I'm In The Mood
47	18 NO MORE DRAMA	MCA/Uni-Island MCA0401/0031300/1 (E)	MCA/Uni-Island MCA0401/0031300/1 (E)	50 I'm In The Mood
48	33 MAKE IT GOOD	Columbia 6725180/6726184 (TEN)	Columbia 6725180/6726184 (TEN)	51 I'm In The Mood
49	40 EVERGREEN/ANYTHING IS POSSIBLE	S 74221508/7222/7422159764 (BMG)	S 74221508/7222/7422159764 (BMG)	52 I'm In The Mood
50	NEW STAND CLEAR	Knox KA05C002/1 (SRD)	Knox KA05C002/1 (SRD)	53 I'm In The Mood
51	38 JUST SO YOU KNOW	Mercury 925922/2 (U)	Mercury 925922/2 (U)	54 I'm In The Mood
52	NEW SPREAD YOUR LOVE	Virgin VUS2425/1832 (E)	Virgin VUS2425/1832 (E)	55 I'm In The Mood
53	40 YOU CAN'T GO HOME AGAIN	Mo Wax/Uni-Island CD1797/1 (E)	Mo Wax/Uni-Island CD1797/1 (E)	56 I'm In The Mood
54	42 ROCK THE BOAT	Background VUS2425/1832 (E)	Background VUS2425/1832 (E)	57 I'm In The Mood
55	41 SHAKE IT BABY	Director 672112/1 (TEN)	Director 672112/1 (TEN)	58 I'm In The Mood
56	50 FLY BY I	Innocent SIND336/SIN316 (E)	Innocent SIND336/SIN316 (E)	59 I'm In The Mood
57	46 ENGLAND CRAZY	East West/Ektra E 7286C02/ (TEN)	East West/Ektra E 7286C02/ (TEN)	60 I'm In The Mood
58	12 JULIE	Island/Uni-Island CD1798/C1798 (U)	Island/Uni-Island CD1798/C1798 (U)	61 I'm In The Mood
59	61 I'M NOT A GIRL NOT A WOMAN	Virgin 5253312/5253314 (PY)	Virgin 5253312/5253314 (PY)	62 I'm In The Mood
60	12 HERO	Interscopic/Kpolyder 4377282/477294 (U)	Interscopic/Kpolyder 4377282/477294 (U)	63 I'm In The Mood
61	52 AIN'T IT FUNNY	Epic 6724222/6724224 (TEN)	Epic 6724222/6724224 (TEN)	64 I'm In The Mood
62	63 SOMETHING	Positive CDTV1173/1 (E)	Positive CDTV1173/1 (E)	65 I'm In The Mood
63	NEW STRAWBERRY KISSES	Gothen 7422184/2/7422194/4 (BMG)	Gothen 7422184/2/7422194/4 (BMG)	66 I'm In The Mood
64	65 IN YOUR EYES	Parlophone 6825/6827 (E)	Parlophone 6825/6827 (E)	67 I'm In The Mood
65	66 THE HINDU TIMES	Big Brother RK05C02/1 (SM/VP)	Big Brother RK05C02/1 (SM/VP)	68 I'm In The Mood
66	NEW WE'RE COMING OVER	RJR RGR022/1 (E)	RJR RGR022/1 (E)	69 I'm In The Mood
67	NEW FOOHISH	Mercury 928232/1 (Impor)	Mercury 928232/1 (Impor)	70 I'm In The Mood
68	41 TAKE ME AWAY INTO THE NIGHT	Nebula VCRD101/VCRD101 (E)	Nebula VCRD101/VCRD101 (E)	71 I'm In The Mood
69	43 ALL I WANT IS YOU	Virgin VUS2425/1832 (E)	Virgin VUS2425/1832 (E)	72 I'm In The Mood
70	43 THE HEARTLESS CREW THEME	East West HEART002/HEART002 (E)	East West HEART002/HEART002 (E)	73 I'm In The Mood
71	NEW THE SMILING FACE	Hut/Virgin HUTC1510/1 (E)	Hut/Virgin HUTC1510/1 (E)	74 I'm In The Mood
72	43 IT'S GOIN' DOWN	Skint SKINT 74021 (SM/VP)	Skint SKINT 74021 (SM/VP)	75 I'm In The Mood
73	43 TAINED LOVE	Maverick/Warner Bros W 5790C2 (E)	Maverick/Warner Bros W 5790C2 (E)	76 I'm In The Mood
74	43 SHAKE UR BODY	Positive CDTV1173/1 (E)	Positive CDTV1173/1 (E)	77 I'm In The Mood

As used by Top Of The Pops and Radio One

ROCK

The new, the new acts, the releases, the catalogue and the players.

Issue: June 28
 Booking Deadline: June 12
 Copy Deadline: June 19

Contact matthew tyrell on 020 7579 4398
 matthew@musicweek.com

Music Week goes to 11

14

8 JUNE 2002

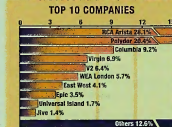
CHART COMMENTARY

by ALAN JONES



Singles sales slipped by six percent last week but remained above the million mark at 1,020,000, making it the first time this year we have had a seven-figure sale for two weeks in a row. The main contribution, of course, is Will Young's *Light My Fire*, which cornered a 17.31% share of the overall market. Impressive as that is, it is still a far cry from 54.93% first week share won by his debut hit *Anything Is Possible* in Evergreen. In case it has escaped your notice, the World Cup is once again upon us, and a flurry of related singles flood the chart this week. Leading the way at number three (and, very surprisingly, number eight in Scotland) is Ant & Dec's first single in five years, *We're On The Ball*. Their 14th hit in all, it sold nearly 65,000 copies last week and is their biggest hit by far, beating the number nine peak scaled by their 1994 single *Let's Get Ready To Rumble*, at which point they were styled as PJ & Duncan. DJ Daz and Dario G's cash-in remixes of earlier hits are among the other

MARKET REPORT



sales update: +6.1% versus last week, year to date versus last year: -12.0%.

SINGLE FACTFILE

Exactly three months after making a breathtaking debut with *Anything Is Possible*, Evergreen selling 1,106,000 copies on its chart debut, *Will Young* is back. Admittedly first week sales of his second single, *Light My Fire*, were less than a sixth of those of his first hit – nearly 377,000 – but they were still more than enough for Young to enjoy a victory margin of more than two to one over Eminem's *Without Me*. *Light My Fire*, of course, one of the classic

rock songs, and was introduced by the Doors on their eponymous 1967 debut album. As a single, it was all but overlooked originally, however, peaking at a disappointing number 49. It fared much better when reissued in 1991, reaching a highly creditable number seven. In the interim, it was a Top 10 hit twice, first for Jose Feliciano (number six, 1968) and then for Amil Stewart (number five, 1979). It has also been a minor hit for Mike Flowers and UB40.

The World Cup, re-enters the chart at number 34. Other football hits debuting this week – Goldenballs by Bell & Spurring (number 25), Go England by the England Boys (number 26), Over There by Babe Team (number 43) and *We're Coming Over* by Mr. Smush & Friends (number 67), while the already charting England Crazy by Rider & Terry Venables slips 46-58. While the eighth chart this far is moderate compared to the 15 football-related singles that made the Top 75 during World Cup 1998, there are more to come, including Elvis Presley's *A Little Less Conversation* and Baddiel & Skinner's 3 Lions.

Twenty-five years ago this very week, the Sex Pistols' *God Save The Queen* dashed 11-2 on the singles chart, being denied top billing during the Queen's Silver Jubilee by Rod Stewart's *I Don't Want To Talk About It*. Re-released to coincide with the Queen's Golden Jubilee and to celebrate its own Silver Jubilee, the record makes a smaller impact this time around than when it debuted at 15.

secco songs to score, with Otzi's remixed *Hey Baby* debuting at number 10, nine months after topping the chart and selling

772,000 copies, while Dario G's *Carriero De Paris*, which reached number five in 1998 when it was tied-in with the French staging of

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	JUST A LITTLE	Liberty X	V2 VRS01896 (JMW/P)
2	3	GIRLFRIEND	TK-Sync feat. Nelly	Jive 553212 (P)
3	5	LAZY	X-Press 2 feat. David Byrne	Skinet SKINT 7420 (JMW/P)
4	2	TAKE DOWN THE UNION JACK	Billy Bragg And The Bricks	Cooking Vinyl FVY03130X (P)
5	NEW	STAND CLEAR	Adam F. feat. MOP	Kaos KAOS0202 (SRD)
6	NEW	OVER THERE	Babe Team	Eelol 0140856RE (V)
7	6	BABY NOW THAT I'VE FOUND YOU	Louise Watson	Jive 5253622 (P)
8	NEW	WE'RE COMING OVER	Mr. Smush & Friends	Rgr RGR021 (JMW/P)
9	NEW	ALTITUDE	Altitude	Bonzai UKB02AM111CD (JMW/P)
10	NEW	SHRIMP	Mr. Scruff	Major Tune ZEN020112 (P)
11	NEW	EVERLASTING	Yingyonger & The Red Hat	Nakline NAK2042 (AOD)
12	NEW	HERO	Chad Kroeger Ft. Josey Scott	Readmanor 1686139K3 (PROP)
13	NEW	ALL MY NEW BEST FRIENDS	Six By Seven	Mantra/Reggae Benquet MN71302 (V)
14	NEW	INCOMING	DJ Vortex & Arpa's Dream	Tidy Traz TIDYTV101002 (AOD)
15	NEW	WORLD CUP IN OUR HANDS	People United	Bluescore BR055 (P)
16	NEW	BELIEVE	Kelly & In Motion	Five AM FAM1202 (JMW/P)
17	8	HONEY	R. Kelly & Jay-Z	Jive 5253622 (P)
18	7	TURN THE TIDE	Sylver	Jive 5253622 (P)
19	15	I'M NOT A GIRL, NOT YET A WOMAN	Britney Spears	Jive 5253622 (P)
20	15	WE ARE ALL MADE OF STARS	Moby	Mate LCDMUT259 (V)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	LIGHT MY FIRE	Will Young	Jive
2	2	WE'RE ON THE BALL	Ant & Dec	Columbia
3	NEW	JUST A LITTLE	Liberty X	V2
4	3	TOMORROW NEVER COMES	Ronan Keating	Polygram
5	4	THE ONE	Kanye West	Interscope
6	5	ESCAPE	Emerson Drive	Interscope
7	NEW	WHAT'S LUV	Feat. Jose Luis, Ashanti	Atlantic/East West
8	6	KISS KISS	Missy Misdemeanor	London
9	NEW	KEY BABY (OFFICIAL WORLD CUP REMIX)	Feat. DJ Shadow	UMI/Reprise
10	7	DON'T LET ME GET ME	Feat. Pink	Atlantic
11	NEW	REASON	Janet Jackson	A&M
12	13	BOP BOB	Baby Shambles	Capitol
13	14	FREAK LIKE ME	Supercell	Universal Island
14	17	IT TAKES MORE	Janet Jackson	Polygram
15	NEW	LAZY	Feat. Nelly, Jay-Z	Sire
16	16	HOW YOU REMIND ME	Enrique Iglesias	Platinum
17	18	A LITTLE LESS CONVERSATION	Elvis Presley	Capitol
18	19	LOVE AT FIRST SIGHT	Kyle Houston	Parlophone
19	20	GO SAVE THE QUEEN	Sex Pistols	Virgin

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8 JUNE 2002

CHART COMMENTARY

by ALAN JONES



Only four rap albums have ever topped the chart – and Eminem has two of them. A week after becoming the first rapper to have three number one singles, Eminem becomes the first to have two number one albums. He is thus responsible for half the rap albums to top the chart in the UK, the others being the Beastie Boys' *Hello Nasty*, a 1998 number one, and the Wu-Tang Clan's *Wu-Tang Forever*, which became the first ever rap album to top the chart, doing so five years ago next week, albeit with a first week sale of just 26,200 – barely a ninth as many as the Eminem Show sold last week.

Two weeks after their third hit *Just A Little* topped the singles chart, Liberty X make a creditable album chart debut, starting at number three with *Thinking It Over*. The album sold more than 44,000 copies last week – enough in some recent weeks to have earned them a number one. It compares very favourably with their PopStars vanquishers *Heat* and *Sir*'s latest album *Everybody*, which

MARKET REPORT

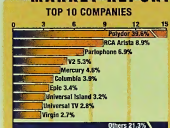


Figure shows top 10 companies by % of total sales of the top 75 artist albums



charted at number 24 last December, with first week sales of nearly 38,000. There are two other newcomers to the Top

ALBUMS FACTFILE

The only rapper to have a UK number one album since the Beastie Boys' *Hello Nasty* ruled the roost four years ago, Eminem makes it two in a row, taking pole position with the *Eminem Show* some 23 months after The Marshall Mathers LP topped the chart. The Marshall Mathers LP took five weeks to reach number one, but spent its first 25 weeks in the Top 10 on the way to a sale which is just about to break the 2m

mark, while Eminem's debut set the *Stim Shady LP*, took more than a year to register its one and only Top 10 appearance and has sold 700,000 copies so far. The *Eminem Show* sold more than 226,000 copies last week, the highest ever first week sale for a hip-hop album, and four times as many sales as earn Ronan Keating the number two slot with his *Destination Album*, which was itself number one last week.

TOP CORPORATE GROUPS

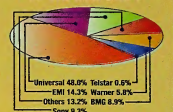
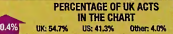


Figure shows top 10 corporate groups by % of total sales of the top 75 artist albums



10 this week – jazz singer Norah Jones' *Come Away With Me* increases sales for the seventh straight week and jumps 11.8, while dance

act Ian Van Dahl's reward for three consecutive Top 10 singles is a number seven debut with *Acce*.

A1's opening sequence of Top 10 singles spluttered to a halt last month when Make It Good debuted at number 11. Their latest album, named after that single and also including their eighth and last Top 10 single *Caught In The Middle*, does surprisingly well nevertheless. A1's previous albums *Here We Come* and *The A List* reached numbers 20 and 14 respectively, and *Make It Good* is in similar territory, debuting at number 15.

The screening of the *Classical Brits* gave many participants and award winners a big boost, most notably Andrea Bocelli and Operababes. Andrea Bocelli's *Cieli Di Toscana* explodes 175-15, achieving its highest position since last October with week-on-week sales up 125.7%, while the Operababes' debut set *Beyond Imagination* makes a fine number 26 debut.

COMPILATIONS

The Ministry Of Sound has been scoring number one compilations at a slower rate in the last year or so, but registers its second of 2002 and its 24th in total with *Clubber's Guide To... Ibiza 2002*. The 10th album in the *Clubber's Guide* series, it is the seventh to reach number one, and follows *Clubber's Guide To... 2002*, which reached number one in January. Its 2001 equivalent, *Clubber's Guide To... Ibiza 2001* did not reach the summit, however. It debuted at number six exactly a year ago, with first week sales of 20,500 and peaked at number four the following week with a sale of 20,000. *Clubber's Guide To... Ibiza 2002* – which includes hits like *Sunglasses At Night* by Tiga & Zynthierus and *Love Will Set You Free* by Starchaser – fares much better than that last week, with sales of marginally less than 30,000 helping it to dethrone *The Best Summer Album 2002*.

BMG's Eurovision Song Contest compilation – featuring all the competing songs – earned a number 40 compilation chart placing and overall sales of 4,000 last year, enough for them to repeat the title with more success this year. The 2002 album, which was helped by a competition on Radio 2 boosting awareness, has sold nearly as many already (3,800) just two weeks into its life. It jumps 42-33 on the chart this week, with sales up 57% week-on-week.

Three football compilations appear in the Top 20 this week, with EMI/Virgin's *Best Unoffical Football Anthems Ever* improving 7-3, while WSM's *Jumpers For Goalposts* debuts at number four, and LUMTY's *Beautiful Game* is in at 16. The *Swen Goran Eriksson Classical Collection* – which has sold 10,000 copies in the last eight weeks – also improves, moving 84-75.

MARKET REPORT

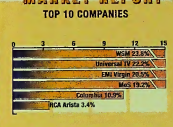
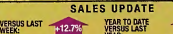


Figure shows top 10 companies by % of total sales of the top 75 artist albums



TOP CORPORATE GROUPS

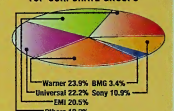


Figure shows top 10 corporate groups by % of total sales of the top 75 artist albums



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	THINKING IT OVER	Liberty X	V2 VV107782 (JMW/P)
2	1	18	Moby	Mute CDSTUM0232 (V)
3	2	ABOUT A BOY (OST)	Ricky Drown Boy Twisted Nerve XL Recordings TXXCD152 (V)	
4	NEW	NIGHT ON MY SIDE	Gemma Hayes	Sansa CDOS0040 (V)
5	3	YOUR NEW FAVOURITE BAND	Peptides MICS950 (P)	
6	4	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR101588 (JMW/P)
7	NEW	THE ULTIMATE COLLECTION	Kinks	Sacrosanct SAND0108 (P)
8	7	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR0016 (JMW/P)
9	NEW	VERTIGO	Groove Armada	Pepper 053032 (P)
10	5	TITLE TK	The Breckers	4AD CAD2200 (P)
11	6	SONGS FROM THE OTHER SIDE	The Dealtones	Beggars Banquet BEG02200 (S)
12	NEW	BIG BAD BASS	Ollyura And Lamson D	Value VLV010 (SRD)
13	10	IS THIS IT	The Strakes	Rough Trade RTRA062 (00) (P)
14	12	PLAY	Moby	Mute CDSTUM172 (V)
15	14	BRITNEY	Britney Spears	Jive J222332 (P)
16	9	EVERY DAY	Cinematic Orchestra	Ninja Tune ZEN0259 (V)
17	17	THE FAKE SOUND OF PROGRESS	Leopoldophots	Visible Noise TORMENT0050 (P)
18	13	BLOOD MONEY	Tom Waits	Anti 66332 (P)
19	11	ALICE	Tom Waits	Anti 66332 (P)
20	NEW	ECHO PARK	Fearful	Echo ECH0004 (P)

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THE YEAR SO FAR... TOP 20 SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOUNG	S
2	2	UNCHAINED MELODY	GARETH GATES	S
3	3	REJO	ENRIQUE IGLESIAS	INTERSCOPE/POLYDOR
4	4	WHENEVER WHEREVER	SHAKIRA	EPIC
5	5	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER
6	6	IF TOMORROW NEVER COMES	ROHAN KEATING	POLYDOR
7	18	KISS KISS	HOLLYWALANCE	LONDON
8	8	JUST A LITTLE	LIBERTY X	V2
9	7	ME, JULIE	AJ G AND SHAGGY	ISLAND
10	6	GET THE PARTY STARTED	PINK	LAFACE
11	8	SOMETHING	LASDO	POSTITWA
12	11	WITHOUT ME	EMINEM	INTERSCOPE/POLYDOR
13	20	ONE STEP CLOSER	S CLUB JUNIORS	POGOOR
14	9	ADDICTED TO KISS	PURETONE	GUETO
15	19	FREAK LIKE ME	SUGARBEES	ISLAND
16	10	WORLD OF OUR OWN	WESTLIFE	S
17	11	HINDU TIMES	OASIS	BIG BROTHER
18	10	LIGHT MY FIRE	WILL YOUNG	S
19	10	GIRLFRIEND	NSYNC	JIVE
20	14	A MY PEOPLE	MISSY ELLIOTT	ELECTRA

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8

june
2002

THE OFFICIAL CHARTS





 THE OFFICIAL UK CHARTS COMPANY



 june
2002

Singles



1 LIGHT MY FIRE

 Will Young

S

- | | | | | |
|----|---------------------------------------|-----------------------|--------------------|----------|
| 2 | WITHOUT ME | Eminem | Interscope/Polydor | Columbia |
| 3 | WE'RE ON THE BALL | Amr And Dec | | |
| 4 | JUST A LITTLE | Liberty X | | V2 |
| 5 | IF TOMORROW NEVER COMES | Roman Keating | Polydor | |
| 6 | IT'S OK! | Atomic Kitten | Innocent | |
| 7 | ESCAPE | Enrique Iglesias | Interscope/Polydor | |
| 8 | WHAT'S LOVE? | Fat Joe feat. Ashanti | Atlantic | |
| 9 | KISS KISS | Holly Valance | | London |
| 10 | HEY BABY (UNOFFICIAL WORLD CUP REMIX) | DJ Otzi | BM/Liberty | |



1 THE EMINEM SHOW

 Eminem

- | | | | | |
|----|-------------------------|------------------|--------------------|--------------------|
| 2 | DESTINATION | Roman Keating | Polydor | Interscope/Polydor |
| 3 | THINKING IT OVER | Liberty X | | V2 |
| 4 | GREATEST HITS III & III | Queen | Parlophone | |
| 5 | ESCAPE | Enrique Iglesias | Interscope/Polydor | |
| 6 | TOGETHER | Lulu | | Mercury |
| 7 | ACE | Ian Van Dahl | | Nulife |
| 8 | COME AWAY WITH ME | Norrah Jones | Parlophone | |
| 9 | 18 | Moby | | Mute |
| 10 | MISSUNDAZTOOD | Pink | | Arista |






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|----|------------------------------|---------------------------------|----------------|----------|
| 11 | REASON | Ian Van Dahl | Nulife | |
| 12 | IT TAKES MORE | Mis Dynamite | | Polydor |
| 13 | DON'T LET ME GET ME | Pink | | Arista |
| 14 | BOP BOP | Baby Westlife | | S |
| 15 | GOD SAVE THE QUEEN | Sex Pistols | | Virgin |
| 16 | PASS THE CROUPISER - PART II | Busta Rhymes/P Diddy/Pharrell J | | |
| 17 | 17 | THE DEFINITIVE | Every Brothers | Polydor |
| 18 | DREAMER/GETS ME THROUGH | Drzy Osbourne | | Epic |
| 19 | COME BACK | Jessica Garlick | | Columbia |


 Ashanti


 Mercury

14 20 FOLLOW DA LEADER Nigel & Marvin



15 21 IN MY EYES Milk Inc

All Around The World Roadrunner

19 22 HOW YOU REMIND ME Nickelback

12 23 HERE TO STAY Korn

16 24 FREAK LIKE ME Sugababes

25 GOLDENBALLS (MR BECKHAM TO YOU) Bell & Spurling

26 GO ENGLAND England Boys

18 27 OH BABY Rhianna

21 28 GIRLFRIEND 'N Sync feat. Nelly

29 PUNK FERRY Corsten

30 WHENEVER WHEREVER Shakira

31 YOU TAKE ME AWAY Reel

32 OOPS (OH MY) Tweet

33 REST & PLAY EP Orbital

34 CARNIVAL 2002 Dario G

28 35 LAZY X-Press 2 feat. David Byrne

32 36 UNCHAINED MELODY Gareth Gates

26 37 DJ H & Claire

20 38 STARBUCKS A

37 39 INSATIABLE Darren Hayes

34 40 AT NIGHT Shakedown

Elaktra

frrr

Eternal

SkinT

S

WEA

London

Columbia

Delected

Delected

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Delected

compilations

1 CLUBBERS GUIDE TO IBIZA 2002 8 11 POP IDOL - THE BIG BAND ALBUM

Ministry Of Sound

2 THE BEST SUMMER ALBUM 2002 12 13 PUNK - THE JOUBILEE

Sony TV/WSM

3 BEST UNOFFICIAL FORTIE SMITHS EPK! 10 13 SIMPLY ACOUSTIC

Virgin/BMI

4 JUMPERS & GOALPOSTS 9 14 KERRANGI 3 - THE ALBUM

Universal TV

5 TWICE AS NICE PRESENTS URBAN FLAMES 15 15 CIGARETTES & ALCOHOL - SATURDAY NIGHT

Warner Dance

6 MISSTORY 16 16 BEAUTIFUL GAME

Universal TV

7 NOW THAT'S WHAT I CALL MUSIC! 51 12 17 CHILLED IBIZA III

Warner Dance

8 21ST CENTURY DISCO 11 18 BACK TO THE OLD SKOOL - IBIZA

EMI/Virgin/Universal

9 FUTURE TRANCE 20 19 SPIDER-MAN (OST)

Virgin/BMI

10 TOP OF THE POPS SPRING 2002 20 20 TEENAGE KICKS

Universal TV

Ministry Of Sound

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Ministry Of Sound

16 20 ALL RISE Blue



17 21 FREAK OF NATURE Anastacia

6 22 IDEAS ABOVE OUR STATION Hundred Reasons

Columbia

15 23 RESIST Koshien

34 24 CLEAN PUDDLE Of Mound

23 25 J TO THA L-O - THE REMIXES Jennifer Lopez

26 26 BEYOND IMAGINATION Operababes

Sony Classical

27 27 BOX CAR RACER Box Car Racer

MCA/Uni-Island

27 28 SONGS IN A MINOR Alicia Keys

J

24 29 WORLD OF OUR OWN Westlife

RCA

26 30 LAUNDRY SERVICE Shakira

Epic

Heavenly

Epic

Virgin

Island/Uni-Island

Sanctuary

Polydor

Columbia

Chrysalis

Exile/Polydor

Poptones

Poptones

Poptones

Poptones

Poptones

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This	Last	Title	Artist	Label	Cat. No.
1	1	YOUR NEW FAVOURITE BAND	Hovis	Polygram	MCS555CD (P)
2	2	MUSIC	Maverick	408842 (TEN)	
3	NEW	HARRY POTTER AND THE PHILOSOPHER'S STONE (OST)	John Williams	Atlantic	66730459 (TEN)
4	5	BEST OF	The Corrs	141/Lava	WMA73073072 (TEN)
5	6	THE VERY BEST OF	The Poppies	WMA	66730459 (TEN)
6	7	TRACY CHAPMAN	Tracy Chapman	Elektra	556246302 (TEN)
7	8	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin	COV2396 (E)
8	8	THE MISADVENTURE OF LAURYN HILL	Lauryn Hill	Columbia	89442 (TEN)
9	13	THE WAY YOU'LL BE	Faith Hill	WEA	556247562 (TEN)
10	10	THE BEST OF THE 80'S	Various	EMI	Gold 954817392 (E)
11	16	CLAPTON CHRONICLES	Eric Clapton	Vertigo	530260492 (U)
12	15	BROTHERS IN ARMS	Dave Brubeck	Columbia	5306182 (TEN)
13	14	GREATESTS	Guns N' Roses	Geffen/Polygram	HANO032 (TEN)
14	15	APPETITE FOR DESTRUCTION	Simon And Garfunkel	Columbia	ESM03402 (TEN)
15	20	BRIDGE OVER TROUBLED WATER	Lionel Richie	Polygram	530247562 (U)
16	11	BACK TO FRONT	Gary Nonesu	RCA	472292 (BMG)
17	NEW	GREATEST HITS	Various	Polygram	MCS555CD (TEN)
18	3	KIDMAN	Tanen Keating	Mercury/Universal	527972 (E)
19	17	THE BEST OF	Neil Young	Reprise	HANO032 (TEN)
20	NEW	HARVEST	Neil Young	Reprise	HANO032 (TEN)

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BUDGET

This	Last	Title	Artist	Label	Cat. No.
1	1	HITS COLLECTION	Dusty Springfield	Spectrum	5375492 (U)
2	2	THE BEST	Ned Diamond	MCA/Uni-Island	MCD 1959 (U)
3	3	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum	5561462 (U)
4	NEW	YOU REALLY GOT ME - THE BEST OF	Kinks	Soline	SEI 02396 (E)
5	12	GREATESTS	The Mamas And The Papas	MCA	MCD 1959 (EUK)
6	12	CHILLOUT CLASSICS	Various	Decadence	DECD 1901 (TEN)
7	8	GOOD MORNING VIETNAM	Various	Cosmos	CRMC0342 (EUK)
8	7	PRETTY WOMAN - THE BEST OF	Roy Orbison	Various	402350 (TEN)
9	NEW	STAGE AND SCREEN	Michael Ball	Cosmos	CRMC0314 (EUK)
10	6	HEAT LOVE & FRIENDS	Various	Eric	5067979 (TEN)

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.
1	1	WITHOUT ME	Enimem	Interscope/Polydor	477722 (EUK)
2	2	WHAT'S HOT?	Fat Joe, Joe Asfari	Atlantic	AT1022 (TEN)
3	3	IT TAKES MORE	Mo'Nique	Polydor	570281 (U)
4	NEW	PASS THE COUVOISIER - PART II	Busta Rhymes/P Diddy/Pharrell	J	7421291790 (BMG)
5	5	ODPS (OH MY)	Tweet	Elektra	E730K2 (TEN)
6	7	GIRLFRIEND	Y-Sync feat. Nelly	Uni	5263312 (P)
7	5	FREAK LIKE ME	Sugababes	Island/Uni-Island	CD19796 (U)
8	4	OH BABY	Rihanna	S2	672622 (TEN)
9	8	FREAK MODE	Reelzots	Go Beat/Polydor	G0B0345 (U)
10	9	4 MY PEOPLE	Missy Elliott	East West/Elektra	E72602 (EUK)
11	10	NO MORE DREAMS	Mary J Blige	MCA/Uni-Island	MCS144821 (U)
12	NEW	FOLISH	Ashanti	Mercury	526272 (Import)
13	11	ROCK THE BOAT	Ayfeah	Virgin	VUS7240 (E)
14	NEW	WHEN YOU LOOK AT ME	Christina Milian	Def Soul	562524 (Import)
15	13	AKIN TO FUNKY	Jennifer Lopez	Eric	526521 (TEN)
16	12	HONEY	R Kelly & Jay-Z	Uni	526362 (P)
17	15	ME JILLIE	Ali G & Shaggy	Island/Uni-Island	CD19790 (U)
18	14	FULL MOON	Brandy	Atlantic	756183092 (Import)
19	19	WHAT ABOUT US?	Brandy	Atlantic	AT1252 (TEN)
20	16	IT'S GOIN' DOWN	X-Ecutioners	Eric	67265 (TEN)
21	17	U-TURN	Usher	LaFace/Arista	7422152402 (BMG)
22	18	SHOULD WOULD COULDA	Beverly Knight	Parlophone	CDRS 6076 (E)
23	20	CARAMEL	Cly High feat. Eve	Interscope/Polydor	479742 (U)
24	25	BREAK YA NECK	Jay-Z	141/2152232 (BMG)	
25	23	DANCE FOR ME	Mary J Blige	MCA/Uni-Island	MCS150424 (U)
26	21	THE WORLD'S GREATEST	R Kelly	Uni	526242 (P)
27	22	LOVEY	Busta Rhymes	Interscope/Polydor	479742 (U)
28	30	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island	MCS150424 (U)
29	26	THE WORLD'S GREATEST	Outkast feat. Killer Mike	LaFace/Arista	742191759 (BMG)
30	27	GET THE PARTY STARTED	Fink	LaFace/Arista	7422151382 (BMG)

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COUNTRY

This	Last	Title	Artist	Label	Cat. No.
1	1	TODAY	Rozz Male	Gravity	7432102022 (U)
2	2	COME ON OVER	Shania Twain	Mercury	1706812 (U)
3	3	GOLD	Ryan Adams	Lost Highway	1705252 (U)
4	4	I NEED YOU	LeAnn Rimes	Capitol	5574832 (TEN)
5	8	IT'M ALREADY THERE	Lonestar	Gravine/BMG	7432102022 (U)
6	5	NICKEL CREEK	Various	Sugar Hill	SHC0239 (PROM)
7	6	BARRICADES & BRICK WALLS	Keyshia Kaobey	Virgin	COV1915 (E)
8	10	LITTLE SPARROW	Dolly Parton	Sanctuary	SANCD074 (P)
9	7	BLUE HORSE	Be Good Tanyas	Network	30243 (E)
10	11	LIVE LAUGH LOVE	Daniel O'Donnell	Basette	R03CD 2362 (IND/UM)
11	12	DRIVE	Alan Jackson	Arista Nashville	70637032 (BMG)
12	13	GARTH BROOKS	Garth Brooks	Capitol	5301182 (E)
13	9	BREATHE	Faith Hill	Warner Bros	247272 (TEN)
14	14	SCARECROW	Garth Brooks	Capitol	530332 (E)
15	17	NEW FAVORITE	Alison Krauss & Union Station	Rounder	ROUCD 0485 (PROM)
16	15	FILTH & FIRE	Mary Gauthier	Mercury	MK00206 (PROM)
17	NEW	NOW AGAIN	Flatt & Scruggs	New West	NW02060 (P)
18	NEW	WIDE OPEN SPACE	Dave Trucks	Eric	468442 (EUK)
19	19	THE WOMAN IN ME	Shania Twain	Mercury	528802 (U)
20	20	LONELY GRILL	Lonestar	Gravine/BMG	0263674222 (IND/BMG)

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ROCK

This	Last	Title	Artist	Label	Cat. No.
1	2	GREATEST HITS I & II	Queen	Parlophone	529832 (E)
2	1	IDEAS ABOVE OUR STATION	Hundred Reasons	Columbia	5087482 (U)
3	NEW	BOX CAR RACER	Box Car Racer	MCA/Uni-Island	121824 (U)
4	5	SUNNER SIDE UP	Various	Real Gone	1204842 (E)
5	6	COME CLEAN	Puddle Of Mudd	Interscope/Polydor	4830742 (U)
6	4	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin	COVU307 (E)
7	6	SPIDER-MAN (OST)	Various	Columbia	507476 (U)
8	7	KERANG! 3 - THE ALBUM	Various	Universal	TV 945642 (U)
9	9	NEVER MIND THE BOLLOCKS	Various	Virgin	SPUNK1 (E)
10	NEW	SEXAS TRA	Drop	Capitol	533342 (E)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.
1	NEW	PUNK	Ferry Corsten	Positive	1271173 (E)
2	NEW	SHAKE IT BABY	DJ Otis Hydraulic Dogs	Director	671618 (E)
3	NEW	REST & PLAY EP	Orbital	Mer	FK401 (TEN)
4	1	YOU CAN'T GO HOME AGAIN	DJ Shadow	Mo Wax/Uni-Island	125759 (U)
5	2	IN VAN DASH	Jan Van Dahl	Independent	742219371 (BMG)
6	16	AT NIGHT	Defected	DFE030 (TEN)	
7	NEW	ALLTITUDE	Altitude	UK Bonzai	03MV1 (TEN)
8	NEW	BACK IN THE DAY/WYME	Asher D	Defected	10MS057 (TEN)
9	5	LA LA LAND	Green Velvet	Defected	12CRE025 (U)
10	3	PACMAN/VESSEL	Ed Rush & Optical/Universal	Virus	VRS1910 (U)
11	8	SUNGLASSES AT NIGHT	Tiga And Zombieland	City Records	ROCKE5151 (U)
12	12	LAZY	X-Pres 2 feat. David Byrne	Silet	SDM7 74X (DMU/P)
13	11	IN MY EYES	Mik Inc	All Around The World	120108252 (AMU/P)
14	18	SWEET TEMPTATION	Feela	Azuli	AZNY152R (DMV/TEN)
15	12	LADY DOG	Artist Unknown	White Label	LADY001 (EUK)
16	NEW	SHIRMP	Mo Scuff	Ninja Tune	IV
17	NEW	LOVEASTING	Vingro/Prover & The Red Heat	Nekken	NUNP491 (U)
18	19	FOLLOW ME	Ally-o	Strictly Rhythms	SRUK1295 (DMV/TEN)
19	4	GLOBAL LOVE	High Contrast	Hospital	NHS448 (SRD)
20	14	I FEEL SO FINE	KMC feat. Dhany	Incentive	CEN781X (DMV/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.
1	1	JOURNEYS BY DJ... VOLUME 8	Moby	Mute	STUM0202 (EUK)
2	NEW	CLUBBERS GUIDE TO IRIZA 2002	Various	Musik Union	J-LJUNIC (DMV/SAM)
3	2	21ST CENTURY DISCO	Various	Ministry Of Sound	MOS05402 (BMG)
4	3	THREE AS NICE PRESENTS URBAN FLAVAS	Various	Ministry Of Sound	MOS05301 (DMV/TEN)
5	4	ACE	Various	Warner Dance	WASMD009 (TEN)
6	7	ACE	Various	Universal	TV 9481982 (U)
7	NEW	JOHN DWIGWED MMII	Various	NutLife/Arista	7422151382 (BMG)
8	4	EVERY DAY	Various	Bedrock	PEALP16165/PRACD1882 (DMV/TEN)
9	NEW	VERTIGO	Cosmic Orchestra	Ninja Tune	ZEN59/200599 (U)
10	NEW	VERTIGO	Groove Armada	Pepper	053031/053032 (P)

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MUSIC VIDEO

This	Last	Title	Label	Cat. No.
1	NEW	ENIMEM: The Enimem Show	Interscope/Polydor	
2	NEW	DEPECHE MODE: One Night In Paris - The Decher Tour	Mute	M041
3	NEW	SPYGLASS: A Day At The Races	VI	VIW01903203
4	1	QUEEN: Videodisc Concert	PVI	1954910523
5	2	BREXIT SPEARS: Live From Las Vegas	VI	VIW022036
6	3	ORIGINAL CAST RECORDING: Riverdance 2002 - Live From Geneva	Video Collection	VO2024
7	2	LIVE CAST RECORDING: Les Miserables In Concert	Video Collection	VO2028
8	12	LED ZEPPELIN: Song Remains The Same	Warner Brothers	5561389
9	NEW	BAD COMPANY: Live In Concert - Merchants Of Cool	Sanctuary	563703
10	6	KYJIE MINOGUE: Live In Sydney	Wester Music	WMA130745330

This	Last	Title	Label	Cat. No.
1	5	ORIGINAL CAST RECORDING: Cats	Universal	Video 226703
2	4	THE CHARLATANS: Just Lookin' - 1990-1997	Beggars Banquet	CD14202503
3	7	WESTLIFE: Where Dreams Come True	RCA	1421826533
4	NEW	YVES: Symphonie Live	Capitol	5301182 (EUK)
5	2	CLASH: S Club Party - Live	Polydor	58803 (U)
6	11	THE WILLIAMS: Live At The Albert	Dynapops	602053
7	11	BLUE: A Year In The Life Of	Interscope	5301182 (EUK)
8	10	ROXY MUSIC: Live At The Apollo London	Warner Home Video	CD13640
9	NEW	THE ROLLING STONES: Bridges Of Babylon	Warner Home Video	CD13640
10	15	THE ROLLING STONES: World Of Our Own	BMG Video	702174533

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AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

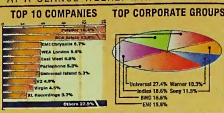
Just A Little by Liberty X is the most-aided and most-heard record in the UK for the third straight week but it's clearly past its peak (it lost 65 plays and more than 3m of its audience last week) and faced stiff competition from **Elvis Presley's** A Little Less Conversation, which topped 552 after an increase of more than 100M in its audience, and an extra 300 plays. Driving Presley's move were increases from 26 plays to 30 plays at Radio One, five plays to 10 plays at Radio Two, and more modest advances on ILL, where the record improves 4-3. Closing the gap overall from 20m to 5m, A Little Less Conversation would be odds-on favourite to take the throne next week but for the small matter of **Kylie Minogue**, who is chasing her third major single from the current Fever album. Minogue's Love At First Sight stalled at number 11 last week but now

surges to number three, with nearly 300 extra plays and an audience up by more than 23m. Finding another big increase next week will be difficult however and Presley may yet prevail.

When Will Young's debut single topped the sales chart 13 weeks ago, it did so as Evergreen jumped 147 and Anything Is Possible topped 50,339. His cover of Light My Fire, though achieving the same number one result on the OCC sales chart, is facing more resistance from Radio, although it climbs 21-17 this week and gets a double digit return of 10 plays from Radio One for the first time, while improving to 14 plays at Radio Two. **AC** secured their biggest ever airplay hit last time out, reaching number three with Caught In The Middle, which peaked with an audience of 67.53m and 1,849 plays. Progress has been considerably more difficult for the follow-up Make It Good, which has also

rebounded 106-80. Moony's real name is Monica Bragato
After two weeks as Radio One's most-played track, Eminem's Without Me cedes top place to What's Love by Fat Joe and Ashanti. What's Love got 31 plays last week, Without Me got 30. Overall, though, Without Me is still climbing the airplay chart, moving 14-11 this week.

AT A GLANCE WEEKLY MARKET SHARES



Figures show the percentage of TV, radio and print advertising for the top 10 and top 5 corporate groups for the week ending 24th June 2002.

had a significantly tougher time at retail, where it peaked at number 11 compared to the number two peak of its predecessor. Make It Good moves to a new airplay peak, climbing 34-32 this week, but it's flattered to do so as its 962 plays and an audience of 23.17m are both down on the previous week's tallies of 1,124 plays and 24.27m listeners.

Virgin continues to be fascinated by breakfast DJ Daryl Denham's tubthumping song Go England, credited to the **England Boys**. They turned up the heat again last week, aming 48 40s (up from 44 the week before) and made it their most-played record for the fifth week in a row, with a staggering 17 plays more than anything else. It was played just three times elsewhere. Denham's reward for his station's loyalty is a number 26 debut on the OCC singles chart,

with more than 7,500 buyers. This will inevitably result in increased plays, as the song must now be played on both the UK Top 40 and Radio One & ILL's Pepsi Chart.

63-40-127: That is the uneven and unusual progress of Ivy's Edge Of The Ocean, which got the nod from Radio Two for a couple of weeks but has now had its rotation curtailed. It is always a problem when a station as big as this is responsible for the vast majority of exposure on a record, making it much more susceptible to big dives than others whose support is spread. Another record which may suffer is **Brian Kennedy's** Get On With Your Short Life. The Irish troubadour's single was aided 15 times last week. It got just 11 plays from the whole of the rest of the Music Control panel, and Radio Two's contribution to its overall airplay of 14,776m was 15,618m, or 98.9%.

MTV

Rank	Title	Artist	Label	
1	WITHOUT ME	Eminem	Interscope/Polyder	
2	DON'T LET ME GET THIS FEELING	Leona Lewis	Capitol	
3	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone	
4	HELLA GOOD	No Doubt	Interscope/Polyder	
5	FREAK LIKE ME	Sugababes	Universal Island	
6	WHERE ON THE BALL	Alexa	London	
7	GIRLFRONT 2	Synce	Fast	Jive
8	BURRY BIRD	Maddy	Interscope/Polyder	
9	JUST A LITTLE	Liberty X	V2	
10	ESCAPE	Enrique Iglesias	Interscope/Polyder	

Most played videos on MTV UK/Media Research Ltd w/e 2/6/02. Source: MTV UK

THE BOX

Rank	Title	Artist	Label
1	THE LITTLE GREEN SCOOTER	Light My Fire	Interscope/Polyder
2	WITHOUT ME	Eminem	Interscope/Polyder
3	STRANGE RELATIONSHIP	Davey Hav	Columbia
4	STOP CRYING YOUR HEART OUT	Davey Hav	Columbia
5	WHEN YOU LOOK AT ME	Christina Mila	Mercury
6	WHERE ON THE BALL	Alexa	London
7	HERO CHASE	Myra	Reedman
8	LIGHT MY FIRE	Young	Interscope/Polyder
9	JUST A LITTLE	Liberty X	V2
10	BOB BOP BABY	Westlife	Capitol

Most requested videos on The Box, w/e 2/6/02. Source: The Box

WH1

Rank	Title	Artist	Label
1	WHENEVER NEVER COMES	Ronan Keating	Polyder
2	STOP CRYING YOUR HEART OUT	Davey Hav	Capitol
3	WITHOUT ME	Eminem	Interscope/Polyder
4	LIGHT MY FIRE	Young	S
5	FREAK LIKE ME	Sugababes	Universal Island
6	KISS KISS	Holly Valance	WEA
7	ESCAPE	Enrique Iglesias	Interscope/Polyder
8	DON'T KNOW WHY	Norah Jones	Parlophone
9	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone
10	DREAMER	Joy Dubourne	Epic

Most played videos on WH1 w/e 2/6/02. Source: WH1

STUDENT CHART

Rank	Title	Artist	Label
1	WITHOUT ME	Eminem	Interscope/Polyder
2	A LITTLE LESS CONVERSATION	Elvis Presley	RCA
3	STARBUCKS	A	London
4	SILVER	Hundred Reasons	Columbia
5	SWEETNESS	Jerry Lee Lewis	Decca/Warner
6	YOU HOLD THE WORLD	Island	Parlophone
7	SPREAD YOUR LOVE	BIMBIC	Virgin
8	GET ME OFF	Bassment Jaxx	XL
9	BREATH IN	Freu Fru	Island
10	AT YOUR FUNERAL	Saves The Day	Blue-Unit

UK student chart for 9/6/02. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK

Performances: Get Over You
Sophie Ellis-Bextor
Two Wings Wycle D'Jean; Anyone Of Us (Green Gates); Hella Good No Doubt; Roll On Me (Toto); Back At One
Hella Good & Lulu; We're On The Ball! Am & Dec; Light My Fire Will Young
Final track: 1/6/2002

THE PEPSI CHART

Performances: Two Wings Wycle D'Jean; Hella Good No Doubt; It's Be Loving You
Light My Fire Will Young
Package: Sophie Ellis-Bextor
Final track: 6/6/2002

TOP POP

Light My Fire Will Young; Pass The Cosmopolitan
Buddha; Beyonce's Golden Love (Mr. Backstreet To You) Bell & Spurr; Kiss Kiss Holly Valance
Final track: 7/6/2002

POP WORLD

Interviews: Will Young; Jimmy Eat World; Samantha
Performances: Moony (It's Be Loving You); I'm Gonna Be Alright Jennifer Lopez
Videos: UK on DVD
Final track: 2/6/2002

14 SUNDAY

Performances: Thomas Morosic
Final track: 2/6/2002

RADIO ONE PLAYLISTS

A-List (Oh My) Tweet; What's Love? Fat Joe feat. Ashanti; Just A Little Liberty X
Without Me Eminem; It Takes More Ms Dynamic; Don't Let Me Get This Feeling Leona Lewis; Moony; A Little Less Conversation Elvis Presley; Love At First Sight Kylie Minogue; Barry Pridmore; Hella Good No Doubt; Something To Talk About Bitty Davis; Get Me Off Bassment Jaxx; Not In Her Name; Lulu; Love Me Not Pop/Rock; Paul Brown; Rally On Me (Toto); In Your World Maddy; Stop Crying Your Heart Out Clive; I Would Die 4 U The Spice Girls

B-List Reason In Van Delft; Set It Off Peaches; Pass The Cosmopolitan Fat Jasta
Rhythms: Escape Enrique Iglesias; Sweetness Jimmy Eat World; The Fly Ashanti; Roll Out Loudie; Southern Sun Pac; Omen; Love Will Set You Free Samantha; You Got The Picture; Yelena Siu; Young Love; Estelle; Get Over You Sophie Ellis-Bextor; Malibu M Factor;

Light My Fire Will Young; I Feel So Box Car Race; DJ Khaled & Jaxx feat. Summa MC; American English; Iridium; Two Wings Wycle D'Jean feat. Claudette Oriol; Hens Chad Kroeger feat. Josay Scott; Love Story Layo & Bushwacker; When You Look At Me Christina Mila

C-List M Tomorrow Never Comes Ronan Keating; Breaker Falley & Fusion; The Eminem Show (album); Eminem; Breath In (Freu Fru); Freshly Aired; Backstreet; The Responder; It's Just What I Do; Tim Deluxe feat. Sam Oberink; Escape Fisherspepper; Gold Beverly Knight; I'm Gonna Be Alright Jennifer Lopez; Nas; Baby's Got A Temper; Judge; The Way We Red Hot Chili Peppers; It's What We're All About Super 41

R1 highlights for week 6/2002
 * Denotes additions

RADIO TWO PLAYLISTS

A-List Bob Bop Baby Westlife; It's OK! Atomic Kitten; Something To Talk About Bitty Davis; Get Me Off With Your Street Life Brian Kennedy; Love At First Sight Kylie Minogue; American Girls Counting Down; Steve McQueen Sheryl Crow; Gold Beverly Knight

B-List Light My Fire Will Young; Mendocino County Line Willie Nelson & Lee Ann Womack; Happy Lightyears (Music Together) (album); Lulu; Escape Enrique Iglesias; Oh Baby Rhythmic; Edge Of The Ocean Ivy; Get Over You Sophie Ellis-Bextor; The Day It Rained Forever Avroto

C-List M Tomorrow Never Comes Ronan Keating; Stick On Love The Aronics; Dance With Me Michael Bolton; Talking To Myself Cojocariu; They Don't Know Job Lovelace; Down The Road (album); Van Morrison; Happy Sit; Two Wings (Don't Make A Mistake) Wycle D'Jean; Claudette Oriol; I Spy Shana Morrison; Goddess Of Love Bryan Ferry; Supremas (It's Not Easy) Freu Fru; Fighting; You Got The Style Atomic; Stop Crying Your Heart Out Oasis; Come Away With Me (album) Norah Jones

R2 playlist for week 6/2002
 * Denotes additions

MTV UK

Playlist: She Loves Me Not
Huddle D of Mudd; Stop
Crying Your Heart Out Oasis; Climb
To Death Rob Corbett; I'm A Woman
Cassius

CAPITAL RADIO

Address: Ashanti; Two Wings Wycle D'Jean feat. Claudette Oriol; Gold Beverly Knight; Happy Lightyears Family; Southern Sun Pac; Omen; Be Cool Partin'over

VIRGIN RADIO

Additions: You Got The Style Atomic
 American Girls Counting Down; Pounding
Down; American English Iridium; Stop
Crying Your Heart Out Oasis; Steve McQueen
Sheryl Crow

GALAXY

Additions: none

Xfm

Address: By The Way Red Hot Chili Peppers; I'm Gonna Be Alright Jennifer Lopez; Sweetness Jimmy Eat World; Spacemunky Vs Goran; Pounding Down; Punk Cake Suede Of Gurus & Emilia Gomez; Shutdown Pichiatelli; Distortion Will; Valentino Tuesday Ray; Goodbye Crow; Mouths Like My Vibe; Little Rhythms Mercury Rev; Soundalike All Wrong Dushell; Undiscover Time

8 JUNE 2002



The No. 1		The No. 2		The No. 3		The No. 4		The No. 5		The No. 6		The No. 7		The No. 8		The No. 9		The No. 10		
1	JUST A LITTLE	Liberty X	V2	2652	-3	91.64	-4													
2	A LITTLE LESS CONVERSATION	Elvis vs JXL																		
3	LOVE AT FIRST SIGHT	Kylie Minogue	RCA	2285	+18	84.88	+24													
4	KISS KISS	Holly Valance	Parlophone	2163	+15	79.87	-12													
5	DON'T LET ME GET ME	Pink	Arista	1987	+4	69.07	n/c													
6	FREAK LIKE ME	Sogababes	Universal Island	2249	-5	65.87	-18													
7	LOVE (I'll Be Loving You)	X-Press 2 feat. David Byrne	Skint	1870	-6	61.80	-14													
8	WHAT'S LUV	Fast Joe feat. Ashanti	Atlantic/East West	1294	-4	56.54	-2													
9	ESCAPE	Enrique Iglesias	Interscope/Polydor	1814	+5	56.11	-3													
10	WITHOUT ME	Eminem	Interscope/Polydor	1532	+21	55.99	+14													
11	IT'S OK!	Atomic Kitten	Innocent	1652	+14	53.34	-16													
12	SOMETHING TO TALK ABOUT	Badly Drawn Boy	Twisted Nerve/XL Recordings	655	+68	53.10	+7													
13	TOMORROW NEVER COMES	Ronan Keating	Polydor	1856	-1	51.65	-10													
14	BOP BOP BABY	Westlife	S 1740	-1	49.34	-15	-													
15	OH BABY	Rihanna	S2	1286	n/c	49.30	+51													
16	LIGHT MY FIRE	Will Young	S 1494	-8	48.27	-28	-													
17	AT NIGHT	Shakedown	Defected	798	-26	44.39	-9													
18	HOW YOU REMIND ME	Nickelback	Roadrunner	1494	-8	44.18	-17													
19	HELLA GOOD	No Doubt	Interscope/Polydor	1001	+26	43.43	+62													
20	REASON	Ian Van Dahl	NuLife/Arista	1311	+31	42.83	+44													
21	IT TAKES MORE	Ms Dynamite	Polydor	1248	+22	36.73	+14													
22	GET OVER YOU	Sophie Ellis-Bextor	Polydor	1103	+35	36.37	+31													
23	NO MORE DRAMA	Mary J. Blige	MCA/Uni-Island	1040	-17	34.17	-16													
24	GIRLFRIEND	N'Sync feat. Nelly	Jive	940	-21	32.69	-27													
25	FLY BY II	Blue	Innocent	1216	-34	31.35	-35													

**BIGGEST INCREASE IN PLAYS
HIGHEST TOP 50 CLIMBER**

27	4	STOP CRYING YOUR HEART OUT	Oasis	Big Brother	630	+123	30.00	+56
28	3	BLURRY	Puddle Of Nothing	Geffen/Polydor	587	+41	28.30	+31
29	10	SOMETHING	Lagbaja	Positiva	1148	-15	27.54	-14
30	12	4 MY PEOPLE	Missy Elliott feat. Eve	East West/Elektra	752	-11	26.93	-39
31	16	ONE DAY IN YOUR LIFE	Anastacia	Epic	1168	-21	25.36	-19
32	4	MAKE IT GOOD	A1	Columbia	962	-17	23.18	-5
33	16	AINT IT FUNNY (REMIX)	Jennifer Lopez feat. Ja Rule	Epic	947	-18	22.24	-21
34	17	SHOULD A WOULD A COULDA	Beverly Knight	Parlophone	964	-25	20.79	-45
35	18	WHENEVER WHEREVER	Shakira	Epic	529	-28	20.42	-18
36	20	DOPS (OH MY)	Tweety	Elektra/East West	327	-19	20.40	-35

BIGGEST INCREASE IN AUDIENCE

37	1	ROLL ON	Mis-Teq	Inferno/Telstar	511	+59	19.76	+101
38	1	DON'T KNOW WHY	Norah Jones	Parlophone	140	+32	19.23	-8
39	1	BE COOL	Paffendorf	Data/Ministry Of Sound	412	+21	18.67	+75
40	2	STARBUCKS	A	London	269	-58	18.14	-63
41	1	HERO	Chad Kroeger feat. Josey Scott	Roadrunner	477	+88	17.42	+50
42	1	INSTANTABLE	Darren Hayes	Columbia	874	-7	16.25	-7
43	1	I WOULD DIE 4 U	The Space Cowboy	Southern Fried	362	+60	16.19	+26
44	1	LOVE WILL SET YOU FREE	Starchaser	Rulin	465	+36	16.09	+22
45	1	ALWAYS ON TIME	Ja Rule feat. Ashanti	Def Jam/Mercury	475	-18	15.82	-23
46	1	GET ME OFF	Bastement Jaxx	XL Recordings	115	+37	15.78	+67
47	1	MOTHER	M Factor	Serious/Mercury	334	+28	15.74	+37
48	1	GET ON WITH YOUR SHORT LIFE	Brian Kennedy	Curb	26	n/c	14.78	n/c
49	1	FLOWERS IN THE WINDOW	Travis	Virgin/Independence	637	-32	14.35	-39
50	1	WHEN YOU LOOK AT ME	Christina Milian	Def Soul/Mercury	845	+34	14.20	+42

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Tiziano Ferro

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ITALY: OPTIMISTIC MOOD ESPITE GLOOMY STATISTICS

It has been a tough year for Italy's music industry. But, on a positive note, executives are speaking out against CD piracy and music tax, while home-grown repertoire has posted a 4.8% increase in market share. Alfredo Marziano reports

With CD-R home recording and Mafia-funded music piracy at full steam, it is little surprise that music sales are as tough to come by in Italy as in the rest of continental Europe these days.

But, if nothing else, it looks as if the state of the music business has finally taught local record executives to voice their concerns and build a much higher profile for the industry's problems.

Universal Italy's president and CEO Piero La Falce made the headlines and TV news in May when he aired his concerns about rampant piracy, a decline in local record sales and his efforts to cut CD prices in a desperate attempt to reignite demand for legitimate music.

A few months earlier, colleague Riccardo Clary — the president of EMI Recorded Music — had written a much-publicized letter to prime minister and media mogul Silvio Berlusconi, asking for him and his government to reduce the sales tax on records from 20% to 4% to help the industry escape what Clary himself has dubbed music's "mad cow disease".

Nothing has really changed since then, other than for the worse, with Universal's La Falce highlighting a further 15% decline in unit shipments over 2002's first quarter, while chart albums are estimated to be down by 50% in comparison with last year. But, despite all of this, both executives remain bullish about what they outline as a sea-change in the music business's attitude towards its thorniest issues.

"For the first time, music is winning a place on the political and social agenda of the country, and this is hopefully going to bear long-term benefits for us" — Riccardo Clary, EMI Recorded Music

It looks like music is winning a place on the political and social agenda of the country and this is hopefully going to bear long-term benefits for us," says Clary. "And, for all the losses we are suffering due to piracy and home recording, I feel consumers' interest and passion for music has never been at such a peak."

Industry statistics are certainly gloomy. Figures for 2001 rang a worrying note, with unit shipments down 9% to 43.9m and sales value dropping almost 8% to €338.7m. Meanwhile, piracy and CD-R recording has continued to make a negative impact on the market; a recently-released study by AC Nielsen and local anti-piracy unit FPM revealed that 4.7m Italians (1.2% of the sampled population) buy illicit CD-Rs on a regular basis, while a further 1.9m are



FeelGood Productions: debut single, *The Feel Good Vibe*, appears on 38 compilations Planet Funk: overseas impact

used each year to record music files which have been downloaded.

That is not where the market's concerns end, though. In parallel, the Sanremo Festival — Italy's longest-standing and most effective promotional festival — sank in what former PolyGram boss, Stefano Senardi — now the head of Edel-linked indie NuN — calls the "most dramatic failure in its 50-year history". The failure has even prompted major executives to threaten a boycott of next year's event if organisers do not agree to cover the huge expenses they sustain over the week-long extravaganza.

Even the internationally-renowned, trademark Italo-dance hit labels experienced a difficult time living up to their glorious past with Planet Funk, Santos and DB Boulevard ranking among the few worthy additions to the crop of international successes. Moreover, staff redundancies, job losses and others' cut-offs bit as deeply as everywhere else, with Warner giving up direct distribution and Sony shutting down its Mediaset-inherited S4 label (which now only serves as an in-house record imprint).

But, for all the bad news in the business press, Italy's music business has underlined an impressive inner strength: the record industry's top management has remained substantially intact in recent months, with both EMI/Virgin and the Edel domestic operation surviving the dramatic shake-ups that have swept so many of their colleagues abroad.

And, on another upbeat note, home-grown repertoire kept a fast-growing pace, posting a 4.8% increase over the previous year to grab a 43.6% market share against the 52.6% racked up by pop and rock international acts.

The achievements, both domestic and international, of EMI-signed newcomers Tiziano Ferro have done most to offer an

optimistic note for the market's record companies, with most labels keeping busy with a packed agenda of new releases, big money marketing plans and efforts to accommodate the "act local, think global" business rule.

The positive signs have allowed many executives to lift their heads from the muddy waters. "Our new cost-savvy set-up has been in place for almost a year now, and a string of number one hits by the likes of Laura Pausani, Alanis Morissette, Ligabue and domestic pop group Nomadi have helped us hold the pace," says Massimo Giuliano, who took the reins at Warner Music Italy following Gero Caccia's appointment to international duties last year.

Giuliano sums up his company's new A&R policy as one based on the selection and commitment of a smaller number of projects, in pursuit of a well-balanced mix between superstar acts, "medium-sized" artists and new talents.

Dance music mogul such as Time's Giacomo Mainoli says that they, too, are increasingly holding back releases which "they would once have issued in a flash." Zomba head Roberto Biglia hits a similar note when he says, "I have had to go against my nature in signing single based-deeds, before thinking to commit to album releases by newcomers."

In turn, V2 general manager Alessandro Massara has reacted to the difficulties of running a domestic roster by concentrating on the underground scene and striking a series of licensing and distribution deals with some of the hottest bands on the domestic live circuit.

The pop game, with its time and money-consuming schemes, proved too tough for indie operations such as Senardi's NuN Entertainment. Instead, Senardi's highly-regarded operation has scored instead with FeelGood Productions, a DJ outfit whose debut ethno-groove hit single has been

licensed to no less than 38 compilations, 10 or so of them abroad, while also reaping rewards in the burgeoning TV ad sync field.

It is what Edel president Paolo Franchini, whose distribution-strong company developed substantial catalogue sales and market shares over the year, sums up as a "make tiny steps, take any good chance around" attitude. Others read the signs of a deeply-changing marketplace between the lines of the big fall in market sales. The performance by an Italian TV format not dissimilar to the UK's Pop Idol series which has spawned album sales of 180,000 just three weeks since release — offers an important signal to the Italian market, says newly-promoted BMG president Adrian Berwick. "It is here to tell us we have to find new routes to package and market our music to the people," he says.

EMI's Clary, meanwhile, is adamant that the audience "still needs idols in which to identify, be it shiny pop stars or underground punk rock bands."

With both fields the subject of a string of launches over the coming months, the Italian industry remains in confident mood, despite its many challenges.

'Our new, cost-savvy set-up has been in place for almost a year now, and a string of number one hits have helped us hold the pace' — Massimo Giuliano, Warner Music



DB Boulevard: international hit

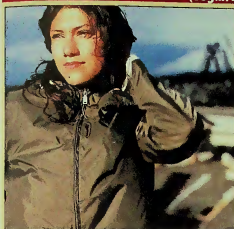
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ELISA (Sugar/Epic)



Picking the UK as the worldwide springboard for an Italian pop act is quite an unusual, even bold, move. But then, everything is unusual and bold in the recording career and stage persona of Elisa, a 24-year-old singer-songwriter who has attracted comparisons to distinguished female acts such as Björk and Tori Amos in the past, for her idiosyncratic musical imagery and evocative, atmospheric sounds and singing voice.

Scouted by Italy's premiere A&R executive Caterina Caselli (whose roster at the Sugar label also includes worldwide megastar Andrea Bocelli and pop-operatic singer Filippa Giordano), Elisa has sold in excess of 640,000 units of her three album releases to date, snapping up an MTV Music Award as best Italian talent and a Sanremo Song Festival win in the proceedings in 2001. A charismatic live performer, the young vocalist played a Sony showcase in

London in April, after the company snapped up her international licensing rights following pressures from David Massey's A&R International team. A new English version of the Sanremo-winning track *Luce*, renamed *Come Speak To Me*, is due out in the UK this month, while a specially reworked version of her latest album, including remixes and hits from the past, is currently scheduled for a July/August release. A video for *Come Speak To Me* has already been shot in southern Spain by director Philippe André of All Saints, Texas and Morcheeba fame.

ROCKIK (Time/Universal)



The hottest track to emerge from the Miami Winter Music Conference this year, *Memories* is hardly what one could dub a success story written in heaven.

The basic track and house piano riff for the song had been originally serviced by Florida-based DJ Robbie Rivera to EMI/Positiva, intended for a remix to be featured on Moony's (DB Boulevard's vocalist) debut single. After the record company dropped the version, Rivera and fellow Italian-born DJ Gineco Secl revised and rearranged the track, and decided to release it under the new moniker of Rockik.

On hearing a demo by chance one night in Miami, Time boss Giacomo Malinini signed a worldwide licensing deal on the spot and later placed the track with Universal in UK.

For what is said to be a top-notch advance, Universal and Time are going to jointly run the marketing and promotion for the pop-house single. Malinini says he was excited by a strong contender in singles charts when it comes out in the UK in late August. Time, meanwhile, will give the single its first airing in the domestic market this month.

At a time when the country's internationally-focused techno and pop/house talent spots are still looking for the new Spiller, Eiffel 65 and Gigi D'Agostino, Italy is turning back to pop as a major force for export sales. Plans and budgets may be tighter these days, but a quick look at the talent map still reveals an array of young, developing acts who are queuing up for bigger international exposure as record labels look for cross-border sales and long-term careers as a means of recouping increasing A&R and marketing costs.

Usual suspects such as Andrea Bocelli, Zucchero, Nek and Laura Pausini (whose American album on the Atlantic imprint is slated for release between August and September) are currently gearing up to target overseas markets, but more are starting to knock on the door.

The EMI-signed, 22-year-old Tiziano Ferro is the budding star credited with opening a new door for developing domestic pop talent abroad. Ferro has already been given a warm thumbs up by European audiences, shifting 200,000 units of his first hit *Xono* in France and storming the German and Spanish charts after gaining multi-platinum status in Italy with his debut single and album releases.

"There's no secret to it," says EMI newly-appointed top for A&R Fabrizio Giannini. "Tiziano boasts good songs, a great singing voice, a charismatic stage presence and a new, exciting style that perfectly matches Italian melody with R&B rhythms and international production values. And he is a hardworking guy too. It

ITALY RETURNS TO POP FOR NEWEST THING

A host of developing pop acts, such as Tiziano Ferro, Elisa and Rockik, are queuing up for international exposure, says Alfredo Marziano

is as simple as that." Heralding the industry's new approach to international, Ferro has Spanish and international versions of his debut album *Rosso Relativo* already out, while EMI's UK affiliate has also asked for a full English-speaking release. "We are aware that the British market has often proved off limits for European continental pop," Giannini says. "But then, Italian acts had not been successful in France for quite a long time and Ferro broke through there straightaway."

Indie imprint Sugar has a well-established tradition in turning its selected

roster of acts into worldwide breakthroughs, a multi-million seller Andrea Bocelli and current Australian chartbuster Filippa Giordano can testify. "You have to, if you want to make sure you will have the financial capacity and marketing muscle to develop new talent — the domestic market is too tiny," says Filippo Sugar, company CEO and son of former singer Caterina Caselli, Italy's most respected talent scout.

Sugar is joining forces with the David Massey-owned, Sony Music International A&R team for a second try at the worldwide launch of Elisa, the highly-talented, English-speaking singer-songwriter who triumphed

at the Sanremo Song Festival in 2001. The UK market, for once, has been singled out as the launching pad for the project. "It's going to be quite a big challenge for us," Sugar admits, "but both we and Sony are fully committed to make it happen."

Massey and his team of A&R men are also hand-in-glove with Sony Music Italy on a bunch of developing international projects involving female duo Paola & Chiara, electronic/techno band Subsonica and the Spanish-born singer Laura Moreno Garcia, whose work in progress is two years in the making with contributions from the Swedish hit-making team of Murlyn Music. And, while BMG is currently taking a more traditional approach, devising a hedged international play for such established acts as domestic acts as Neapolitan top-seller Gigi D'Agostino and pop/R&B virtuoso singer Giorgia (who is already making waves in Holland and Germany), a trek similar to Sony's is being followed by Universal, which is cuing up an international scenario for Irene, a new English-speaking singer.

'There seems to be a few different sounds or scenes developing. Airplane have a winning formula... Time seem as prolific as ever... and Oxyd are creating a great vibe'

— Kevin Robinson, Illustrators/Sony

whose debut album is being set up with the advice of the company's own UK A&R experts. Universal's North American affiliate, who drew techno-dance outfit Eiffel 65 to a multi-million US smash a few years back, is also backing NuM's Feelgood Productions, Italy's purveyors of Asian breakfast rhythms, and has signed them to a multi-year deal.

The market for straightforward domestic dance/pop music is currently led by the likes of the Time and Airplane labels (who licensed DB Boulevard's vocalist Moony single *Dove to East West* in Italy) and to *Creare Positive* in the UK.

But the market is changing, says Time president Giacomo Malinini, whose Robbie Rivera-Chico Secl produced *Memories* by Rockik is tipped as the hottest dance tune for the summer season. "International labels are going to be more cautious in delivering huge advances after being burned by a string of unexecuted flops," he says.

Notwithstanding that, Malinini is understood to have been granted a huge sum of money for the Rockik track. "It may still happen," Malinini concedes, "but

TIZIANO FERRO (EMI)



Originally dubbed as the Italian answer to international R&B stars such as R Kelly and Craig David, 22-year-old Ferro came to the EMI fold as the first signing by former Warner executive Fabrizio Giannini last year, under the patronage of veteran pop producers Mara Majonchi and Alberto Salerno.

Boasting a fresh combination of two-step/garage soul rhythms, first single *Xono* was an instant smash at home, selling 100,000 and paving the way for debut album *Rosso Relativo*, which still resides in the top 15, 28 weeks since its release and which has now reached double platinum status (200,000 units). As the fourth single off the album, the title track *Rosso Relativo*, has so far been serviced to Italian radio, *Xono* is now breaking into the French and German charts, selling 250,000 and 70,000 units in the two countries respectively. Both the single and the album have also achieved gold/platinum awards in Belgium and Switzerland, further establishing Ferro as a top international priority for EMI.

The *Rosso Relativo* album is now out both in France and Spain (the latter in a full Spanish language edition) while an international release, featuring an English-speaking version of *Xono*, has been made available by EMI. Work on a full-English version is also in the making.

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P18. With single Doo Uap... going Top three in the airplay and singles charts and boosted by a major TV sync, a full album hit the Italian racks on May 24, boasting a wealth of more, well-crafted jazz-house, bossa-jazz and flamenco-tinged nuggets. France, Germany and Spain have been quick to catch on, each committing to a summer release, while the rest of Europe (Including the UK) is expected to be close behind.

that is the exception to the rule. Dance music is suffering a sort of personality crisis.

"Memories caused a big stir at the latest Miami Conference, but that was the one and only exciting track over there."

Do it Yourself general manager Max Moroldo, who is licensing new tracks by the likes of Eclipse and B 3 (on behalf of the Danceworld and Ocean Trax labels respectively) in continental Europe, strengthens the point. "These days, all producers are coming up with the same sounds and rhythms and the only decent tracks are often overpaid around the world," he says. "We need a fresh approach and new,



Sugar: joining forces with Sony A&R team

creative people to work with."

Local executives may submit a rather pessimistic view, at a time when their partners in the UK say they feel there is still a wealth of good music to pick from the Italian pool.

"There has already been one or two crossover hits to come out of Italy this year, and there seems to be a few more coming through," according to Ilustrious/Sony A&R man Kevin Robinson, who developed Spiller's Groovejet into a major smash in his previous incarnation as head of Postivis.

"There seems to be a few different sounds or scenes developing as well," adds Robinson. "Aipianelli seems to have hit a winning formula with big vocal house records such as DB Boulevard (which was licensed to Ilustrious) and Moony. Time seem as prolific as ever and are due to have a hit with the Robbie Rivera/Secci collaboration. Oyd seem to be creating a great vibe with their label, and their almost punk ethos. There are all the bands coming from the country, including Planet Funk and our very own Jolly Music."

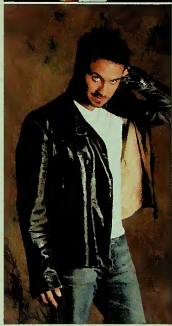
The relative lack of big, fat dance tunes, meanwhile, is pushing specialised labels into new paths. Long-established operation New Music is winning back the spotlight these days with newcomer Yu-Tu, whose TV ad-

boosted debut single *Il Mito* was co-produced by Moony. Petit Garçon sports a vintage French pop flavour.

"We have a full album ready for September/October release which should be out through Sony in France, Spain, Benelux and most European countries," says New Music owner Pippo Landro, who is also expecting big international interest in the more straightforward dance project Avenue 69.

French flavours topped with jazz/electronic like St Germain are also scattered through the work of Gabin, a Rome-based duo who have been just signed by Virgin.

Once again, this is an album-driven project which succeeded in turning into an international priority for the EMI-owned company and could be at the head of a new crop of Italian talent taking a trip around the world.



International pop appeal: (top) Moony, Nek

'The British market has often proved off limits. But then, Italian acts had not been successful in France for a long time and [Tiziano] Ferro broke through there straightaway'
— Fabrizio Giannini, EMI

MEDIA INDUSTRY PLUGS AWAY AT PUSHING DOMESTIC TALENT INTO THE LIMELIGHT

If further evidence was needed of the peculiar nature of the Italian music business, the sudden retreat of German powerhouse Viva from the country's terrestrial TV landscape hardly a year after its much-hyped entry sends a clear message.

Reportedly due to an internal struggle and a "clash of cultures" among the multi-national group and their partners in Italy (the Milan-based Peruzzo family), the break-up could be read as another failed attempt at pushing the domestic marketplace out of its self-contained, provincial attitudes.

But record executives here do not seem too concerned by the loss, now that the channel looks set to go on as a potential competitor to MTV under the helm of TV Impresario Alberto Peruzzo and the new moniker of Rete A All Music. "Viva tried to apply a German format that was not fit for the Italian tastes," says Universal label MD Graziano Ostuni. "So we are confident the new Rete A channel will be able to serve domestic talent better, opening up new room for developing acts." Mercury boss Marco Sorrentino adds that the music TV landscape could be brightened up by a number of ambitious newcomers who are joining the pack.

Radio pioneer/record producer/A&R wizard Claudio Cocchietto (the man who scouted Jovanotti, 883 and top entertainer Fiorello, among others) has teamed up with RTL Radio founder Lorenzo Suraci in Kickstart the 102.5 Hit Channel, an innovative start-up which is aiming to bring youth-orientated radio and music programming on satellite TV and over the Internet. "I'm looking forward to hearing who he will come up with," says Sorrentino. "He is the guy who has the guts to try something new."

Mainstream TV is another matter altogether. With the entire range of newcomers at Sanremo Festival 2002 proving unable to climb up the singles charts (let alone the album listings) is the wake of the early March event, the record industry is once again at loggerheads with publisher Rai and the town council, asking for partial coverage of the huge sum

of money labels spend every year bringing their acts to town. Even Sony president Franco Cabini, whose company made a clean sweep by winning the main competition with veteran pop group Matia Bazar, while breaking into the charts with pop-dance star Alexia and singer-songwriter Daniele Silvestri, is firmly on the side of trade body Fimi, which is now threatening to sidestep the event next year.

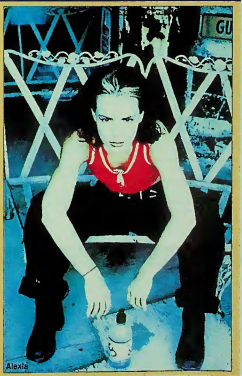
Mediaset-broadcast show Festivalbar, which is 2002 run went on on May 27, is not the object of similar arguments, even if some executives complain about what is perceived as too conservative an approach by promoter Andrea Salvetti or as new domestic talent is concerned. "Festivalbar and its brand compilations have grown into a seasonal staple for the record industry," BMG president Adrian Bernwick acknowledges. "But, unfortunately, the show still falls short when it's up to promoting our new acts. Festival organisers make their casting just by looking at the sales and the airplay charts."

A similar vision is shared by V2 general manager Alessandro Massara, who blames the overpowering influence of accurate airplay data, as supplied to the market by Music Control. "It has developed into a sort of boomerang for us," he says. "TV programmes such as Festivalbar and Top Of The Pops rely on it as if it was the Bible and we are left with even less room for breaking new, different acts."

With business getting tougher, commercial radio is also unwilling to take risks, leading to family-run Sugar's decision to launch its own music stations in Milan and Rome.

"Local stations, who used to be more go-ahead in the past, now look at what the networks are doing, and the networks look at one another before making any move," says CGD East West MD Luciano Lini.

But, at the same time, radio is still the first place where brand new pop music can be heard these days. "Let's face it," says Sony's Cabini. "Radio has duly supported every single big project of ours. When we don't succeed, it's often the music we have to put the blame on."



Alexia

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Japan and South Korea might be feeling chuffed at hosting the World Cup, but the north west of England has been in the grip of its own massive football tournament recently. And, unlike the glitzy FIFA bash, this one comes free of nasty injuries, disballist refereeing decisions and annoying time differences that could result in half the working population of Britain (Scotland, excepted) throwing sickles over the coming weeks. The brains behind this affair is Pinnacle's north west of England account manager Pete Edwards, who organised a fantasy league for his accounts and other reps and managers in the region. He is pictured with the contest's winner, Gordon Dooley of Burn's Wilton Records, who won a medal and £130 for his troubles. He'd better watch out: he plays a retailer from Senegal in the next round.

Remember where you heard it: William Hill has yet to compile odds on who could run New York's proposed UK office, but you can rule **Jay Berman** out of the betting right now. Complaining about the non-appearance of any Yanks on the debating panel at last Tuesday's British Council launch for the new study on dwindling UK music fortunes in the States, the IFPI chief was then quizzed if he fancied **running the joint** himself. "It's a scale below me," he sniffed...Still, if Berman doesn't fancy it, there's always a certain **ex-minister**, who managed to win a name-check after report co-author **Paul Brindley** pondered that the gathering was not there to find a minister for Britpop. "Stephen Byers has applied," snapped back his fellow writer-in-arms **Doug D'Arcy**...Meanwhile, the French Music Export Bureau's **Marie Agnes-Beau** was glad the UK were not making the same mistakes as the French in setting up their US office. "Our service was free, which meant we had everyone ringing up asking stupid questions," she complained... **Simply Red's** vigilant manager **Ian Grenfell** found himself trapped in a Kensington car park for five hours after he

alerted police to a suspicious package he found under a stairwell. Elsewhere, it seems his main charge could prove to be a really Sound investment... Undoubtedly the most entertaining show of last week was the **jaw-dropping** Visage-meets-Sigge-Sigge-Sputnik Fischerspooner spectacular, which featured some hugely humorous moments; notably, as one of the duo's many dancers climbed onto a podium, a stage hand shouted to the audience through a megaphone, "Please do not touch the talent!" At another point, Casey Spooner implored to Warren Fischer at the mixing desk, "Can you turn the monitors up, I can't hear a thing - for me to **lipsync**." The industry came out in force, including top names from Sony Music Europe and its Sine team, who are expected to tie up a licensing deal with MoS for the duo this week...The other show of the week was **Kylie's** four nights at **Wembley Arena**. Long-time collaborator **Pete Waterman** was certainly impressed, even if he can't believe quite how hot his former protégée is. "I find the whole **Kylie-mania** thing quite breath-taking," he tells Dooley. "I've got four TV shows looking for clearance on videos at the moment. I would have thought they'd have done the Kylie thing to death by now"...Don't expect Pete to be getting back together on TV with **Simon Cowell** this year. But don't rule out a PW role in Popstars this autumn. Pop Idol will return in 2003, adds Pete...While many of the publicans up and down the country were expected to defy



A good time was had by all at the nominations launch for the Dance Star Awards last Thursday night at London's AKA bar. The nominations, presented by SM-TV's Tess Daly, were followed by a PA from BMG's Absolute Beginners while the dance glitterati, including **Shy FX** and **Ian Van Dahl**, got down to the serious business of enjoying the free bar and the sounds of DJ **Rob Da Bank**. Dancestar Awards founder **Andy Hurford** is pictured (centre) discussing the finer points of the nominations with **PRO's** **Caroline Prothero** and **Anglo Plugging's** **Bjorn Hall** at the awards bash.

local councils over the **Jubilee** by hosting parties without public entertainment licences (PEL), one bash without a PEL was definitely not going to be raided by the police. The Buck House gig featuring **Brian May** and friends was going ahead without a PEL because **crown property** is exempt. One rule for some...As some of the music industry's finest still recover from sore limbs after the **Soccer Six** tournament held in Chelsea the other Sunday, most are looking forward to the weeks of prore footage action ahead. **HMV staff** were benefiting from a "very democratic" policy when it came to taking time off to watch the matches, while they assured Dooley a few TVs lurking at the back of stores would "not be allowed to compromise service".....



When a star is in the ascendant like **Kylie Minogue**, then surely only diamonds will do. At least that's what Parlophone's top brass thought when they threw a party at London's Sanderson Hotel last Monday to not only mark the end of the top turn's UK tour but to celebrate her birthday too. The hugely appreciative record company presented her with a pair of **Griff**

diamond earrings and the assembled guests danced the night away to tunes provided by **Scotty**. The diminutive Aussie star was kept to her laughing gear around a table of this towering birthday cake (1) while, later, EMI Records Music chairman **Tony Woodworth** and EMI Records Music chief executive **Alan Ford** (2) (pictured either side of Kylie) held on tightly to the wonder from Downs Under, while Parlophone A&R director **Miles Leonard** and MD **Keith Wozencroft** looked on. Dooley hears that the party was closed at (and for) 3am...

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