



FOR EVERYONE IN THE BUSINESS OF MUSIC

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# music week

## Sun singles scheme to push albums

by Martin Talbot

The Sun newspaper is aiming to team up with record labels for a broad pan-industry promotion in which 100,000 singles will be given away each week later this summer.

Under the campaign, which has been brokered by Andrew Cleary's Spin Music Promotions to act as a direct promotion for albums, The Sun will feature one artist a week, who will be the focus of that week's single. An official retail partner for the campaign, for which a starting date has yet to be revealed, is due to be confirmed in the next week.

The Sun's readers will be asked to collect four vouchers from the newspaper, which they will then be able to take into the retail partner's stores

and redeem for a copy of that week's single.

Each single will feature one music track, along with other mixes, videos and other elements, without the restrictions placed by chart rules. Cleary says labels will be encouraged to feature links to information relating to the artist's album, or allowing them to preview other tracks.

None of the artists which will be the focus of the campaign has yet been identified, but only acts who have had at least one Top 10 and another Top 20 single in the previous 12 months will be featured. The only tracks for which the 12-month rule will not apply are those taken from greatest hits or remix packages.

Cleary - who also brokered the



**Cleary: album sales a priority** pan-industry, BPI-backed Music 4 You campaign last year - says the aim is to give labels a means to create radio demand for the third or fourth single from an album, but without losing money on a commercial release. All manufacturing costs for the free sin-

gles will be funded by The Sun.

"The chart positions for the first singles from an album might be one, three, 10 and 24 - it is that number 24 that we are after," he says. "Every album has a certain singles lifespan and we are aiming to prolong that by one record."

"We are setting this up very much to sell albums. There will be album reviews and information run in the paper, so this won't be about just singles. The message that we are going to drive home is, 'We have given you this value because you have bought the paper all week, now go and buy the album.'"

The Sun has committed to featuring editorial on each artist every day for six days.

Although the promotion is not endorsed directly by the BPI, the editorial coverage will also focus on the Official UK Sales Chart.

BPI director general Andrew Yeates says the promotion will offer a boost for the Official Charts in the year of their 50th anniversary. "Because the eligibility of the artists is linked to the fact that have featured in the chart, there is a natural opportunity for promotion," he adds.

The campaign is the latest in a string of music-related News Corp giveaways, following last summer's Music 4 You industry promotion in The Sun and the Sunday Times Oasis album sampler last month. News Corp declines to comment on the promotion plans.

## Universal beats off competition in global race to sign The Hives

Feast-rising Swedish five-piece The Hives have signed a worldwide record deal with Universal Music UK.

The agreement, which is understood to cover three albums, was secured by Universal CEO and chairman Lucian Grainge, who has yet to allocate his new signing to a specific Universal label. "Anyone who has seen this band live, knows how exciting they are," he says. "We are very pleased to welcome The Hives to the company."

The group have already reached platinum status in the UK with their third album *Your New Favourite Band*, which was released by Alan McGee's Pogues label. McGee, through Creation Management, acted as a consultant for the new deal on behalf of the band, who manage themselves. McGee currently has no further plans to continue working with them following their new worldwide deal, through which the first new material is expected in 2003.

The Universal deal comes as a significant boost for Warner Music, which is working The Hives' current US release *Veni Vidi Vicius*. Warner Bros executive Tom Whalley, who had signed the band's current album to the Reprise label through a series of licensing deals with Epitaph and Swedish label Burning Heart, was widely expected to secure the band's long-term futures contract. The Hives are currently selling around 20,000



**The Hives: platinum third album** albums a week in the US, where *Veni Vidi Vicius* is Top 10 at Alternative.

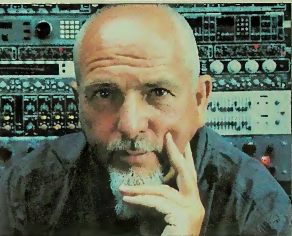
In a separate deal, Universal Music Publishing has acquired a significant stake in The Hives by signing a worldwide deal for all songs on the band's debut album *Barely Legal*. The current Pogues album *Your New Favourite Band* is comprised half of the songs from *Veni Vidi Vicius* - their second album - which is controlled by Warner/Chappell. However, until now a deal had not been finalised for their first album. The deal was struck by Universal Music Publishing's deputy managing director Mike McCormack.

"We are very pleased to represent half of *Your New Favourite Band* and it's also great that Universal now has an ongoing relationship with the band for records," says McCormack.

The Hives return to the UK for the Reading/Leeds festivals in August, after which they are expected to begin work on new material.

The first new track from the first Peter Gabriel (pictured) album for 10 years, *Up*, was among the highlights of last week's EMI conference in Amsterdam. As part of a presentation of new UK repertoire - which also included new material from Richard Ashcroft, Blue and Supergrass - the Gabriel single *The Barry Williams Show* was being released. The track will be the subject of an exclusive radio release on July 29, before being issued to the rest of radio on August 5. Commercially released on September 9, it is due to be followed on September 23 by *Up*.

The Amsterdam conference also heard news of EMI-Chrysalis managing director Mark Collis's promotion to a new global marketing role. See story, p3



## Virgin introduces Megastore Xpress brand

Virgin Entertainment Group is replacing a trio of V Shops with a smaller version of the Megastore brand.

Three existing V Shops in Brighton, Hounslow and Notting Hill will be transformed into Virgin Megastore Xpress stores over the coming weeks, with ranges specifically tailored to meet local demand. Another two V Shop stores are also being converted into new Virgin Megastores selling both software and hardware, starting with Reading this Thursday and Colchester following shortly afterwards.

"What we know is Virgin Megastores does carry a lot of weight with customers who think it stands for having wide ranges of product and being good value for

money," says Virgin Retail UK managing director Andy Randall. "We've been really thinking how we can leverage that into smaller stores, so Xpress is a way of doing that."

Although all five stores being converted are currently V Shop outlets, Randall says it is "too early" to conclude that the entire V Shop chain will eventually be converted into either Xpress or Megastores outlets. Future plans will depend on the success of the trials, he notes.

The group's CEO Simon Wright believes the new Xpress concept further opens up the possibility of going into catchment areas that would otherwise be too small for Megastores.

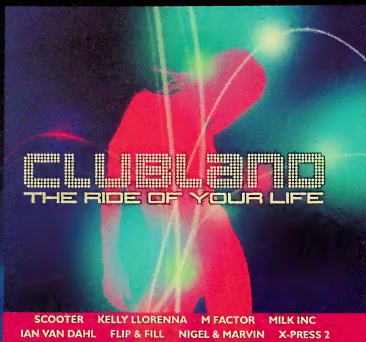
One "crucial" element of the Xpress stores is the fact each outlet's ranges can be adapted to suit

local demand and reflect retail competition in the area, he notes; the Brixton and Hounslow stores will have ranges slanted towards R&B, garage and hip hop, while the Notting Hill store will have more DVD titles, he says.

Wright suggests the new Xpress stores offer a distinctive point of difference to the sister V Shop brand as the new concept has "much more depth of range, relatively speaking". "V Shop has been excellent communicating the Virgin Mobile range," he says. "V Shop can be the leading entertainment retail shop in a particular market, but when we need to communicate more authority on range and more depth on range, we see using the Virgin Megastore brand is more advantageous."

# 7 top 10 hits in 7 months...

...including the number 1 album, Clubland



still to come...

N-Trance - Forever  
Trinity X - Forever  
DJ Alligator Project - Lollipop  
Interactive - Forever Young  
Apollo - Dance  
Rezonance Q - Someday  
Porn Kings v Flip & Fill - Shake Ya Shimmy  
Aquagen - Hard to Say I'm Sorry

I Will Follow You - Shelley  
LMC - Everything U Need  
Soraya - When You're Gone  
Cisco Kid - Pizzaman  
Deja Vous - Face Down Ass Up  
Starsplash - Wonderful Days  
Lazard - 4 o'clock In the morning  
DJ Flavours - Your Caress

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## Messier and Vivendi hit by new US lawsuit

Vivendi Universal and its former chairman and CEO Jean Marie Messier were the subjects of a class action lawsuit issued late on Friday. The action, filed by Wolf Haldestein Adler Freeman & Herz LLP in the New York southern district court, alleges the company issued false and misleading statements leading to the artificial inflation of Vivendi's market price.

In separate news, a report in France's *La Tribune* indicated that half-year results for the company are likely to be delayed.

A company spokesman told the French publication that the results were likely to be put back from the previously stated date of July 26.



Andrew Johnson's (pictured) glorious single will provide the soundtrack to Vauxhall's summer-long TV advertising campaign, in the latest deal struck by Warner Music UK's new film, television and TV advertising arm. The recently-launched "one-stop" consultancy service aims to make it easier and faster for advertising agencies, production companies and entertainment service publishers to license tracks. Jane Davies, who previously worked for Warner/Chappell's film and television arm, heads the operation, which also struck a deal with Coca-Cola for the Backyard Dog track Baddest Ruffest to be used throughout the brand's World Cup campaign. As part of its new strategic marketing arm, the major is also launching online service Songshop with which visual media clients can search for tracks by artists, title, genre or keyword. Online audio newsletters, giving information about forthcoming releases, will also form part of the service. Davies says, "For the first time, Warner Music repertoire is being actively promoted to the UK ad agencies and film and TV companies in a variety of different ways."

## newfile

### BOOSEY & HAWKES DEAL DELAYED

The likelihood of Boosey & Hawkes changing hands before the end of the summer is rapidly diminishing as it enters negotiations to sell its instruments division. A source close to the negotiations between Boosey and equity group Close Brothers says the decision on the music markets has forced the parties back to the table for further discussions.

### MCS DIVERSIFIES INTO FILM AND TV

Musico Copyright Solutions (MCS) is shortly expected to make further inroads into film and TV music publishing. It is in closing negotiations with Union Pictures, producers of *Rockface* and with Jude Law and Ewan McGregor's production company Natural Nylon. The move comes on the back of a recent deal which MCS has agreed to handle the company's film music.

### MARQUEE APPOINTS COATES

London's revived Marquee club has appointed a new music booker ahead of the September 5 launch of its new home in Islington's N1 shopping centre. Gina Coates, who officially takes up her post as live entertainment manager for the 1,000-capacity venue on July 24, previously ran the promotions, production and booking operations at Bristol's 400-capacity Venue and was director and music coordinator for the city's Ashton Court Festival.

### SONY DENIES JACKSON REPORTS

Sony Music has declined to comment on reports that Michael Jackson is now considering suing the major for breach of contract, accusing it of questionable accounting practices. His lawyer Singer says Jackson is acting over alleged under-reporting of royalties as well as other "alleged improper accounting practices". In a statement last month, Sony called earlier criticisms "ludicrous, spiteful and hurtful".

### BBC DEFENDS XTRA DIGITAL LAUNCH

The BBC is refusing to be deflected from its August 18 launch of digital station Xtra, despite stringing criticism over the Corporation's spending on digital services. A Commons select committee of MPs last Wednesday criticised BBC for spending £278m on licence fees on new services, including digital.

### BMG BROKERS PHONE DEAL

The deal between BMG and Whitney Houston, Christina Aguilera and Elvis Presley will be available via mobile phones and fixed telephone networks under a new licensing deal between BMG and Vitaminic. The digital music provider will provide tracks from BMG's catalogue, including mobile and fixed network operators throughout Europe.

### HOWARD ROSE PASSES AWAY

Howard Rose, the first editor of the UK radio industry's weekly publication *The Radio Magazine*, died aged 49 in hospital last Wednesday after surgery. Rose leaves a wife and family. His

# Collen exits Chrysalis for global role at EMI

by Martin Talbot

Mark Collen is leaving the EMI:Chrysalis operation he has led for the past four years to take on a key role at the heart of Alain Levy and David Munn's global marketing strategy.

Collen is to become global marketing senior vice president for EMI Recorded Music, with specific responsibility for marketing the repertoire of Capitol Records around the world. He will head Munn's new global marketing team, along with Matthew Laurent Prevost, who holds a similar role overseeing the Virgin repertoire stream.

Collen, who will formally take on the role when he returns from holiday on August 5, says, "It is a fantastic opportunity. What Levy and Munn are doing with this company is so inspiring.

"My job will be to identify and agree with David what the priority records are and blow them up. It will be about pressing the button on a record. It will



Collen: 'fantastic opportunity'

be about working out, if the last record by an act did 5m, how do we get the next record to do 10m?"

Munn says, "This is a key role in our new global marketing system and Mark has the ideal combination of experience, knowledge and background to fill it."

The former head of EMI Australia Tony Harlow was due to take up the role this month, but was withdrawn from the position owing to personal circumstances. A statement says he is understood to be considering other potential opportunities within EMI: a spokesman declined to

expand further.

Collen, who will be based at EMI's Gloucester Place HQ, takes on the role after four years in managing director for EMI:Chrysalis. In that time, Collen has built a link into one of the UK's leading companies through acts such as Robbie Williams, Geri Halliwell, Starsailor, the Heavenly Deaf - which brought in artists including Doves, The Vines, Beth Orton and Ed Harcourt as well as Posieba. Collen will continue to run EMI:Chrysalis in parallel with his new role, until a successor is finalised.

EMI Recorded Music chairman Tony Wadsworth says no decision has yet been taken on replacing Collen. "I'm not looking at all possibilities, both external and internal."

Wadsworth says he cannot put a time limit on his plans, but insists that the option of merging Phonophone and EMI:Chrysalis is not under consideration. "I am committed to retaining two separate label streams," he says.

## Mercury exposure expands as awards switch from C4 to Beeb

Artists appearing at the 2002 Panasonic Music Prize will benefit from the most extensive TV coverage dedicated to the prize in its 10-year history, after its return to the BBC following last year's switch to Channel 4.

Mercury organisers have negotiated a terrestrial and digital TV package, running across BBC2 and BBC4 and also including programming on Radio One.

Not including repeats, the BBC is covering two-and-a-half hours of programming - including 90 minutes of live coverage - to the 11th Mercury show, compared to the traditional 40 minutes in the past. But, for the first time, the deal will have no terrestrial on-the-night coverage.

In previous years on the BBC, which has screened every Mercury since 1992 apart from last year's event, the Mercury ceremony has been screened on BBC2, after midnight at 11.20pm. This year's main coverage will be in the form of a 90-minute BBC4 programme, presented by Joos Holland, coming live

from the Grosvenor House Hotel venue on September 17.

This will be followed by an hour-long show on September 20 on BBC2. The BBC4 show will be repeated on September 21.

Mercury executive producer David Wilkinson says the result is a "perfect combination" of terrestrial and digital and the length of time given over to the show means more artists and music will be featured. "We are going live for the first time and will be able to represent a huge range of music," he says.

"BBC offered us music entertainment Mark Cooper adds that the live broadcast of the prize during mid-evening is perfectly positioned on the cultural digital channel. "BBC Music Entertainment is thrilled that the Mercury has returned to its natural home at the BBC, after last year's brief trip to another channel," he adds.

The 12-album Mercury shortlist is to be announced on July 30, at the Royal Commonwealth Club in London.

## Fatboy party problems add weight to "safety tax" issue

Crowd safety at gigs and festivals may be strengthened later this year by a "safety tax" on the door at some larger venues is given the green light.

Negotiations are currently under way between the safety focus group established by the International Live Music Conference (ILMC) and venue operators about charging a small levy at gigs, which would then be transferred to the safety group.

After the group's last public meeting at the ILMC earlier this year, International Crowd Management and Security Group chairman and safety group member Bert van Horck says the experts are keen to produce some "output" - essentially the first comprehensive guide to safety aimed at councils, promoters, venues and gig-goers - this year being hampered by a lack of finance to fund their work.

The need for expert guidance is critical, with safety issues brought under the spotlight again in light of



Cook's Brighton gig led to tragedy

Fatboy Slim's troubled Big Beach Boutique event and the postponement of yesterday's (Sunday) 74 Pop Beach event.

Last week, Brighton & Hove Council took the decision to cancel the inaugural Pop Beach concert due to be screened live on Channel 4 following the Fatboy Slim show.

Organisers of the Fatboy Slim show issued a statement on Friday denying any deaths at the show. Reports of a heart attack victim at the event are unfounded. It added, while the death of the nurse Karen Manders occurred four hours after Norman Cook left the stage and most of the crowd had dispersed.

**HTV APPOINTS SCROGGES**

MTV networks has appointed James Scroggs in the newly-created role of UK and Ireland marketing director. Scroggs was previously senior brand marketing manager at ITV Digital and before that worked in advertising agency Lowe Lintas. His new responsibilities were previously overseen by Simon Downing, who held a wider-ranging role as marketing director across all seven channels. Scroggs' new role will see him focus on MTV UK & Ireland.

**SKY INKS SPONSOR DEAL FOR V2002**

Sky has struck a six-figure deal with V2002's official radio station Virgin Radio to sponsor its on-air, online and on-site activity for the festival. The deal, aimed to raise awareness of Sky Digital, will include the Acoustic Cafe, from which Virgin Radio presenters Pete & Geoff will broadcast exclusive backstage sessions by artists including Evis Costello, Stereophonics and Travis.

**IMG SIGNS TO HANDLE THE CORNS**

Entertainment, sports and lifestyle marketing company IMG has signed a deal with East West-handled The Corns to represent the group's endorsements and sponsorships worldwide. It marks IMG's first deal with a music act since its formation in the early 1960s.

**SONY LAUNCHES SUBSCRIPTION SITE**

Sony Music UK has joined forces with digital service provider Torrado Virtue to launch its first subscription-based website. The A1 VIP site, dedicated to Columbia signings A1, will be a subscription-based area of the band's existing site and will offer exclusive premium content such as exclusive interviews, behind-the-scenes features and competitions.

**RI CONFIRMS BIG SUNDAY LINE-UP**

Blue, Darius, Sugababes, Sophie Ellis Bextor, Hundred Reasons and Toploader form the line-up for Radio One's One Big Sunday event in Falkirk on August 11. The show will be broadcast live on Radio One from 2-4pm and webcast on the channel's website, while BBC Choice will broadcast the show on August 18 at 7pm.

**PR AND PLUGGING**

East West promoted What's Luv by Fat White Band, and 4 My People by Missy Elliott. Fat Eve entirely in-house, and not as started in last week's PR & plugging column. Likewise, national promotion for Girlfriend by N'Sync. Fest Nelly was handled by Nino Severino at Fleming Connolly Lander, and not as noted.

**THIS WEEK'S BIG AWARDS**

**Billboard** Nickelback's Silver Side Up receives a double platinum award, while Moby's 18 and the Clubland compilation reach platinum status. Jimi Hendrix's Woodoo Child The Collection goes gold, while Idlewild's The Remote Part, Counting Crows' Hard Candy and the early In The 2002 compilation all gain silver congs.

**HOW TV SHOWS' RATINGS COMPARE**

| Programme                     | Week  | Viewers (m) | % change |
|-------------------------------|-------|-------------|----------|
| Top Of The Pops*              | 2,504 | n/a         |          |
| Top Of The Pops II (Weeks)    | 1,800 | n/a         |          |
| Top Of The Pops II (Then Sat) | 1,700 | n/a         |          |
| CO:UK*                        | 1,374 | n/a         |          |
| The Pepsi Chart Show*         | 766   | n/a         |          |
| Popworld (Sun)                | 693   | n/a         |          |
| MTV Sunday Show               | 585   | n/a         |          |
| Night Fever                   | 221   | n/a         |          |

\*Combined trials. Source: Muelson/MGM (BBC) data for w/e 6/15 Jan 2002. All other data available to no year-on-year comparisons available

Decca is launching its contender for the hit of the summer in the form of Rick Guard's (pictured) Stop It (I Like It) at a London showcase today (Monday). The track is already being serviced to resorts around the Mediterranean, kick-started by interest from the company's international affiliates at a recent Paris showcase and following commercial radio playlisting in Austria, Belgium and Italy. Decca Music Group vice president Mark Cavelli says, "We felt both the track and Rick Guard as an artist had potential in continental Europe. They usually wait to see what happens in the UK and follow suit, but they took it straight away and it went to radio." Stop It (I Like It) is playlisted at The Box and regional radio around the UK; Capital FM's Steve Penik is also actively supporting the track. Guard, who is managed by Russell Watson's manager Perry Hughes, is appearing at Austria's Beach Mania and Belgium's Zomerhit events in coming weeks, before returning for UK radio promo. The single is due for release at the end of August, with a debut album following in October.



**Industry set to focus on 'warning' stickers**

Retailers and labels are launching an in-store poster campaign, in a bid to raise consumer awareness of parental advisory stickers.

Around 5,000 A4 posters and 10,000 CD-sized information cards about the stickers are going to stores this week, as part of moves by the Bard/BPI advisory committee to explain what the stickers mean.

"We want a greater awareness of the whole issue of what the stickers actually mean," says Bard chairman Simon Wright.

BPI director general Andrew Yeates, whose organisation introduced parental advisory stickers in the UK in 1995, also hopes having the posters and information cards will avert some of the "adverse publicity and political pressure" which has been generated by the issue in the US.

**PRS sees income rise 8%**

by Martin Talbot

Writer and publisher's organisation PRS has unveiled record royalties for its members, with income and distributions rising 8%.

At its 88th annual AGM in London last Thursday, it announced income up to £28.2m, with royalties paid out to members increasing by £15m, to £22.1m. The success was driven by 10% growth in income from public performance and overseas use, PRS chairman David Bedford told the organisation's members.

International income reached record levels in 2001, up 10% to £7.7m. International director Mike Orchard said the success underlined the continuing value of UK repertoire around the world.

"These figures show that PRS members' music is still tremendously successful overseas, despite the news we hear about the performance of our acts in the US charts," said Orchard. "PRS writers' reper-



Bedford: record figures are still one of the strongest in the world.

The three biggest markets for UK music were the UK (£9.6m), Germany (£9.4m) and France (£6.7m). While the US accounted for 25% of all overseas income, the EU as a whole made up 57%, with GSA accounting for 19% on its own, Orchard told the AGM.

Orchard said the figures meant that PRS is now a net exporter of £200m, paying out £48m to overseas societies and receiving £69m back. They also represent 22% growth in the past five years, if inflation is taken into

**PRS'S RECORD YEAR**

| 2001          | % change |
|---------------|----------|
| Total Income  | 260.4 +8 |
| Public Per    | 91.5 +10 |
| UK broadcast  | 86.4 +3  |
| International | 77.0 +10 |
| Distribution  | 22.1 +8  |

The table shows figures for the calendar year 2001. In *Ent* Source: PRS.

account - he also highlighted figures showing that, in real terms, overseas income has more than doubled since the late Seventies. Public performance money also rose by 10% year-on-year, to £91.5m, with most money coming from pubs (£22m), clubs (£10.6m) and shops (£9.7m). PRS chairman David Bedford said that restaurants, hotels and cafes still brought in 8.6%, despite a disappointing year impacted by reduced tourism and foot and mouth. In turn, broadcasting revenue increased by 3%, with income from the BBC up 5% to £33.5m and ITV

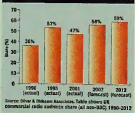
and independent radio up by 6% (£44.5m). Bedford added that a joint online licensing scheme with MCPPS enabled PRS to licence 300 websites and collect £160,000 in 2001.

Warner/Chappell's Jane Doyall was elected at the AGM as a publisher-director in place of Boosey & Hawkes' Tony Povey, while Chris Butler (Novello & Co), Paul Curran (GMA), Crispin Evans (Universal) and Andrew Potter (OUP) were re-elected.

The PRS management also unveiled a strategy to complete an overhaul of all internal IT systems, the current stage of which is scheduled for completion by the end of October 2003. A new sales system, PuPSS, will launch an online accounting service in October this year, when testing of the new Distribution and Membership (DM) system will also begin. IS director Chris Gardner told the AGM. A new repertoire system, Prism, will go live starting in October next year.

**Radio survey tips commercial stations**

**COMMERCIAL RADIO SHARES**



In the Rajar figures for quarter one this year.

However, the report predicts that the commercial sector will claw back share from the BBC as changes in regulations are introduced. It says the Communications Bill, which will loosen up current ownership rules, will result in the merger of existing regionally-based groups and the purchase of one or two small groups. This situation could be amplified, it suggests, if legislators agree to allow

only two commercial owners to operate in each locality instead of three as presently proposed.

The report says the greater degree of multi-station ownership and a more positive attitude from regulator Ofcom on format changes could remove in many markets, helping commercial radio to widen its appeal and take more audience share.

Although the report predicts the impact of digital radio will be "very gradual", the report believes commercial operators will emerge as the biggest audience winners from the medium, as there is more space for their services. It would help to take up commercial radio's share to a predicted 55% plus by 2007 and approaching 60% by 2012.

New ownership rules and resultant changes in ownership could add another 3-4% a year to radio marketing advertising growth, suggests the study.

**Xfm confident after Zoe Ball recruitment**

Xfm programme controller Andrew Phillips is convinced his station now has a daytime line-up "fit for a national radio station" after recruiting Zoe Ball for drivetime.

The former Radio One breakfast show host, who this spring temporarily took Ricky Gervais's Saturday afternoon programme on the London-based station, will take the 4pm to 7pm slot Mondays to Thursdays on September 2. Earlier this month, another one-time Radio One presenter, Kevin Greening, took over weekday mornings.

Phillips says there was a lot of interest from other stations about Ball returning to radio, but she "felt at home at" Capital-owned Xfm during her temporary stint.

Current drivetime host Iain Baker will continue to host the Saturday breakfast programme following Ball's arrival, while Tim Lonnay will take the drivetime slot on Fridays.

## BBC tight-lipped on plans for R2's Moir

Radio Two says its final decision has yet been reached about controller Jim Moir's future, even though he last week dropped a strong hint that he may retire before the end of the year.

Moir, whose stewardship has helped establish Radio Two as the UK's most listened-to station, made the disclosure in a *Radio Times* interview in which he said he was speaking quite often with his "dear friends" BBC director general Greg Dyke and director of radio Jenny Abramsky.

"I think we've got Radio Two to the next stage and it's probably right for somebody else with a fresh vision to come in and have a look at it," added Moir, who took over as controller in January 1996.

However, a station spokeswoman says Moir, who at 60 is at a standard BBC retirement age, is currently on a one-year contract which concludes at the end of the year but "we've got nothing to announce about his future".

## Music faces waiting game as DCMS examines arts funding

The music business will have an anxious couple of months to see how Gordon Brown's £6.1bn budget translated into support for the industry - if at all.

Music comes under the responsibility of culture minister Tessa Jowell and parliamentary under-secretary Kim Howells at the Department of Media Culture and Sport, which was last week handed a £300m budget boost, taking it from £1.3bn in the financial year 2002/3 to £1.6bn in 2005/6.

However, there are many areas, including tourism and museums, under the DCMS umbrella that will be competing with the music business for additional funding.

One of the first to learn what it will be awarded is the performing arts sector, which has been handed the task of doubling

the 200,000 children currently engaged in creative partnerships in deprived areas.

A senior DCMS spokesman says some of these projects will undoubtedly be music-based, but says the way the funding is shared out will become more apparent in the next couple of months, as officials run through models to see if they can match the confidential targets set by the Treasury.

The spokesman does concede that the proposed UK Music Office in New York could potentially benefit from the larger DCMS budget. "Until the greater mins upstairs have crunched the numbers, we are not going to know," he adds.

Meanwhile, the DCMS still has no news about plans for a successor to former music adviser Sara John, who left the post earlier this year.

## MUSIC COMMENT

### SUN PROMOTION RAISES QUESTIONS



News Corp's latest free music offer raises deep, important questions for the industry.

New, inventive marketing concepts are to be encouraged. Throughout its history, the music industry has thrived in all manner of creative schemes, designed to raise profile and, as a result, maximise record sales.

Any promotion which helps sell more albums can only be a good thing, in the current market. And, regardless of the "official" retail partner, all dealers should benefit from any albums bonanza, should it materialise.

As a side issue, promoting a subset of the proposed deal would also be welcomed, as it looks to celebrate its 50th year.

But another promotion giving away free music simply has to be a matter of concern, especially with volumes as high as 100,000 a week. Given that *The Sun's* commitment is a long-term one, we are talking, potentially, about 2m-plus singles. That's a lot of business.

If that profile delivers into significant album sales, it will be worthwhile. But if it doesn't, the UK industry will have taken another step towards undermining the value of its products and seriously damaging its singles market.

The issue of whether the singles themselves would have sold in significant volumes is, in some ways, a side issue. Sure, giving away the third or fourth single from an album is not going to damage any label's profit margin - in fact this deal, with News Corp paying for all the CDs manufactured, will, in many cases, take the costs of a loss-making product off the bottom line.

But, once again, it will build the expectation that music is free. Only a week ago, the IFPI was, quite rightly, voicing concerns about this growing perception in Brussels. Even aside from sending this worrying message to consumers, what will the legislators think of an industry which says music should not be given away on the internet, but that it's okay to hand out hundreds of thousands of free CDs via the nation's biggest national newspaper? They'll be confused at the very least.

Ultimately, it is up to each individual company to ensure that the artists they put forward for this campaign do not end up having their own sales cannibalised. It is also incumbent on them to consider the wider implications of another CD giveaway.

As one major chairman suggested on Friday, wouldn't it be great to come up with a promotion for our industry which doesn't involve giving away free music?

Martin Talbot, martin@musicweek.com

# Asda targets 25% growth following £7.5m revamp

by Paul Williams

Asda is predicting an acceleration in its rapidly-growing entertainment sales of another 25% store-by-store, on the back of a multi-million-pound redesign which is being introduced across the chain.

The revamped entertainment departments, which are costing the retailer a total of around £7.5m, have last year been around a third of the chain, resulting in an increase in sector sales per store of at least 15%-20%, says development manager Andy Spofforth. That programme will now be expanded to the rest of the 258-store chain by the end of October, well in time for the crucial Christmas trading period.

The new mix means more space and ranges and customers and, at the end of the day, more sales. Spofforth outlined last Wednesday at an Asda presentation to suppliers staged at London's Sound venue.

"The increase in entertainment sales on the back of an improved department design comes as part of rapid ongoing expansion of Asda's music, video and games business.



Asda: Improving stores' stock

Last year its sales in the sector rose 35% year-on-year and are this year up by more than 40% with its singles market value improving by 15%, albums by 18%, DVD 11%, VHS 29% and games 150%.

Asda says the appointment last February of Handelman as its distributor is a key factor behind the rises. Buying manager Becky Oran says that has resulted in improvements in supplying and replenishing stock, with Asda now predicting it will have 96% availability of entertainment stock in all its stores by the fourth quarter.

Entertainment general manager David Inglis says Asda is now keen to reposition itself in the minds of record companies as a generalist

retailer, he believes it has been detrimental to Asda's business to be "lumped in" with other supermarkets which have smaller entertainment ranges. "Forget the distinction between generalists and supermarkets," he told suppliers. "We are the new generalist and one of the few places for future sales growth."

As part of efforts to further push up sales in the sector, the retailer aims to boost the share of its weekly 8.6m customers buying entertainment product from its current base of 20%. It is also lining up a new music promotion, Music Mania, which will offer a music live event in front of 15,000 people in September.

Specialist music sections, which were introduced in its new launched store in Eastlands, Manchester and which each covers genres such as metal, rap and R&B, are being rolled out in nine further branches over the next few weeks. It also has in place a stocking system that stages specific ranges to be introduced in individual stores, such as increased dance and indie ranges in store areas with high student populations.

## Universal recruits Benjamin to lead anti-piracy fight

Universal Music Group has raised the stakes in the ongoing battle against piracy by becoming the first major to appoint its own anti-piracy czar.

David Benjamin, whose previous industry roles have covered legal, music programming and artist representation, will work across the company and with industry organisations in the newly-created role of anti-piracy senior vice president.

"I have been in the music industry since the mid-Seventies and have been on all sides of the business, representing artists, on the entrepreneurial side and at record companies and I think I understand the issues," says Benjamin. "I think the interests of all parties are in alignment as far as music piracy is concerned - this is wholesale shopping."



Benjamin: wide-ranging experience

While Benjamin - who most recently held the position of entertainment senior vice president for Click Radio - acknowledges that copyright protected CDs remain part of the company's anti-piracy strategy, he suggests the company needs to find more creative measures to combat online theft.

"We, as an industry, have to pro-

tect our content with regard to peer-to-peer systems and we have to give the consumer a good experience and, if that means the ability to download or to burn copies, those are issues we have to respond to," he says.

"I don't buy that copy protection is the only issue. I hope we can find better ways to prevent piracy that provide an easy and compelling consumer experience. For a kid in the street to think we are their enemy is just wrong - we need to do our duty in terms of artists."

Meanwhile, draft proposals by the European Commission for more stringent anti-piracy measures are now expected in September of this year, paving the way for the harmonising of national laws within the European Union to deal with intellectual property theft.

## BILLY BRAGG

### TIME TO TACKLE LIVE LICENSING RULES



Sadly, many councils threaten publicans with a criminal prosecution for hosting live folk. This is not usually because of noise complaints. Some councils claim that case law from 1793 means that members of the public who sing along count as "performers". Because there are more than 20 "performers" the events are illegal - unless the landlords buy a permit from the council called a public entertainment licence, or PEL. Yes, it's the notorious "two-in-a-bar" rule.

In fact, the law makes almost any live folk illegal without a PEL. Last year a string quartet was about to play in a Hamstead bookshop when word came through from the council that because the venue had not applied in time for a PEL the performance must stop. The musicians, in full concert dress, sat with the audience while a CD was played.

This case-raising examples come from the Musicians Union which has been gathering evidence for a nationwide enforcement as part of their campaign for licensing reform.

No wonder MPs are now calling this legislation "archaic and just plain daft". More than 180 have signed an Early Day Motion calling on the Government to introduce reform in the next Queen's Speech.

In July, Mick Hucknall spoke out against the two-in-a-bar rule, adding that a thriving gig scene depended on "not thousands, but tens of thousands of musicians". He joins a coalition which includes Equity, the Arts Council, the Church of England and Brits in Music Rights.

There is no doubt that the high costs of PELs and the way they are enforced are doing serious damage to grassroots gigs. Only 5% of 111,000 pubs, bars and restaurants in England and Wales currently hold annual PELs which allow more than two musicians to perform.

Culture Minister Kim Howells agrees that the two-in-a-bar rule is "idiotic" and has promised reform "as soon as Parliamentary time permits". But the Government's reform proposals as they stand could mean that hiring even one musician in a bar on a regular basis would be illegal without local authority consent.

The Musicians Union believes this is the wrong approach. They want live music to be automatically allowed in bars and pubs, provided it is secondary to the main business and safety regulations are enforced. This is what happens in Scotland, where pubs can generally host live bands before 11pm without a PEL. Public safety and noise in these premises is regulated by a wide legislation. In this way north of the border, the Government should explain why we can't do the same for England and Wales.

Billy Bragg is a singer-songwriter who is due to participate in a protest against the "two in a bar" rule this Wednesday (July 24)





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## newsfile

## Wos strengthens hand with publishing spree

**IN THE CITY CONFIRMS A&R COMMITTEE**  
Producer John Cornfield is among the confirmed names for this year's In The City A&R committee, who will decide which unsigned acts will play at this event, to be held in Salford from September 13-17. Joining Cornfield on the panel in August will be NME's Kitty Empire, Barfly/Channell's Bee Rozzo, Impressive PR's Mel Brown, Welsh Music Foundation's Hugh James and MTV's Jane Roberts. Acts interested in applying to play at the conference can find full information via the In The City website at [www.inthecity.co.uk](http://www.inthecity.co.uk)

**MURTHY PULLS OUT STOPS FOR MELODI BROWN**  
Murthy Music, the label set up by the Swedish production powerhouse of the same name, is set to launch the first artist this week through its new deal with Polydor. UK girl group Melodi Brown – who are being offered an En Vogue meets En Vogue deal – will be unveiled at a media and retail showcase this Thursday (25) at London's Café Grand Prix. In addition, 22-year-old Ruby Amanfu is also poised to launch her solo career through the deal in the coming months.

**MANCHESTER MUSICIANS FORM NEW LABEL**  
A group of Manchester musicians, including Mark Potter and Guy Garvey from Elbow and Peter Jobson from I Am Kloot, have come together to form new label Skinny Records. Five acts have been signed to the label so far, including Indigo Jones, who have previously supported both Elbow and I Am Kloot on tour. London five-piece Magic Alex, Chicago singer/songwriter Kevin Thekla and Pearl & Danny – formed ex-Ex-Locutor member Pearl and Danny from Supersmash – are also signed up.

**B-UNIQUE SIGNS THE BANDITS**  
B-Unique has signed North West six-piece The Bandits to a long-term record deal. It follows B-Unique's recent partnership with Warner Music, which has sparked a wave of high-profile deals for the label. The company has also signed Aquatic, the one-man act responsible for the music accompanying the current Volkswagen TV ad. The Bandits will release a single, The Morning, next month through their own label Centro Del Blanco.

**PLATIPUS CELEBRATES 10 YEARS IN TRANCE**  
Dance label Platipus is celebrating 10 years in trance with the release this month of double album 10 Squared, featuring tracks from the label's back catalogue, all mixed by Tilt and Art Of Trance. The label, which was formed in 1993 by Simon Berry, has enjoyed a string of highly successful and profitable releases, among them Children by Robert Miles in 1994, which was subsequently licensed to BMG.

**NW PLAYLIST**  
GSH – Intergalactic Sonic 7's (Intelectis) This is non-stop alternative pop party hits all the way, making up what is set to be the must-have greatest hits set of the autumn (album, September 9)  
LEMON JELLY – Lost Horizons (XL Recordings) Eagerly-anticipated second album full of grin-inducing epics (album, October 7)  
SASHA – Aldrandwagger (Arista) The transition from superstar DJ to studio-bound artist is easier said than done, which makes this set all the more impressive (album, August 5)

**THE CURE – Disintegration (Fiction)**  
Just one of their classic albums getting reworked in re-issues for their long overdue live return in Hyde Park this weekend (album, out now)  
**APPARAT ORGAN QUARTET – Stereo Rock-N-Roll (13 Amp)** Giann analogue chamber from the latest signings to David Holmes' label, whose brand of stereo rock 'n' roll does exactly what it says on the tin (single, tbc)

by James Roberts

Hot on the heels of its recent label deal with EMI, Wall of Sound has confirmed the first batch of signings to its new publishing arm. The label struck the alliance to form Wall of Sound Publishing earlier this year with Sony/ATV and has been busy inking up its first wave of new talent.

Electric 6, who are signed to XL Recordings, are among the first deals for the new publisher. "I tried to sign them for records, but XL just got in there, so we have them for publishing," says Wall of Sound managing director Mark Jones. "They are a glam-spanking, disco/metal/fusion, five-piece rock band from Detroit." Electric 6, formerly known as The Wild Bunch, released the single High Voltage last year.

Other new acquisitions include London duo Thermo, featuring ex-members of Monkey Mafia, and Edinburgh-based The Visitor who feature DJ Jon Pleased among their line-up.

For Sony/ATV, it is the beginning of what it hopes will be a fruitful partnership. "Mark has brought some amazing projects to the company already and is getting on things nice and early from all around the world," says the company's managing director Charlie Pinder. "Lots of things are synchronic and have lots of potential."



Thermo: publishing deal

Meanwhile, Wall of Sound is preparing its first release for new signing Medicine, the US act who have joined the label following the departure of the UK act of the same name (who have subsequently been forced to change their name to Medicine B). Medicine's core is LA-based Brad Laner, who also records as Electric Company for KID606's label Tightbeat.

"Brad combines his West Coast songwriting and harmonies with the laptop-driven glitch sound of the future, coming on like the Aphex Twin meets Fleetwood Mac," says Jones.

The vocals on Medicine's forthcoming album have been provided by Shannon Lee, who is the daughter of martial arts legend Bruce Lee.

Ash have been immortalised as superheroes (pictured) by Manga illustrator Pat Lee as one of the campaign for their forthcoming singles collection Intergalactic Sonic 7's, which is due for release on September 9 through Infectious. The UK release of the album, which includes together 13 tracks which have appeared on various singles and EPs across the band's 10-year career to date, also coincides with the band's first release in the US, which will be their last studio album Free All Angels. It follows their recent deal for the territory with Kinetic/BMG. Ash vocalist Tim Wheeler recently collected the best contemporary song award at the Ivor Novello Awards for Shining Light, one of the five Top 20 hits from Free All Angels to be included on their singles collection. In addition, Intergalactic Sonic 7's also features the new track and forthcoming single Envy, which is due for release in August.

**LABEL** With Interscope founder Ted Field as its CEO, it is little surprise that the development of Artist Direct hasn't gone unnoticed in its native US. Pitched as a realistic alternative to the majors, the young company is beginning to build a reputation for the right reasons – the quality of its roster.

"Ted's forte in A&R is in hip hop and edgy rock and the label is a function of how good he is at that," says Marco Geiger, who runs the US arm of the company.

Next month, Artist Direct makes its UK debut with the release of LA one-man-band Custom's introductory single Hey Mister. It is the culmination of months of work by UK label manager Rob Marcus, who was hired in February to oversee European operations.

"Custom is definitely one of the pillars we are building the company on," says Marcus, who has experienced first-hand the positive reactions to his first project. "Much of my time has been spent personally introducing Artist Direct and its operating to International licensees. Our initial focus has been Custom because that was the most immediate. The reaction to Custom has been very good, which I'm not sure we would have achieved if it had all been via e-mails and phone calls." Outside of the UK, Artist Direct repertoire is licensed to BMG.



Custom: providing Artist Direct with UK debut

The essence of the Artist Direct label is new artists – all of which fall into the aforementioned distinct categories of rock and hip such acts currently breaking out are just two respective genres. But the company is not exclusively focused on new projects. In fact, it is doing very well snapping up some of the older names in the business. A sister label – Imusic – was recently launched, aimed at

## B&amp;S leave Jeepster for new Rough Trade deal

Cult Scottish act Belle & Sebastian have signed a long-term four-album deal with Rough Trade. The agreement follows an amicable split with independent Jeepster, which has released five of the act's albums to date, including last month's release.

"It was a case of the band outgrowing the label," says Jeepster label manager Kay Heath. "We weren't in a position to fund the band properly, so we fully support them in finding a new home."

Belle & Sebastian's loyal fanbase famously helped the band score a win at the Brits in 2000, when online votes ensured the act beat the likes of Steps to scoop the best newcomer award. More recently, the band have headlined at Brixton Academy and appeared at this year's Glastonbury festival. Belle & Sebastian's last album for Jeepster, Storytelling, which entered the albums chart at 26 after its release last month.

"It's an interesting junction in their career," says Rough Trade managing director Geoff Travis, who signed the new deal. "I'm very excited about the deal, as I do think they are one of the best bands we have ever seen on these Isles. They are underappreciated in the wider world and part of our job will be to put that to rights."

Travis adds, "They are writing some of the best songs being written in modern rock and roll."

Jeepster will continue its activities with its recently scaled-down team, with the act Salako among its current projects.

signing "acts with track records that are probably out of contract".

"It's quite a different structure we offer to those kind of artists," explains Marcus, whose first batch of familiarly-named recruits includes World Party, Johnny Marr, Tom Club and Arrested Development rapper Tee Speech.

Marcus adds, "It's based along the same idea as net receipts split on a concert. It's great for artists who want to work hard and have good fanbases. They have maybe been around the block with a traditional record company."

"Artists are being told by majors that they can't be profitable even if they are selling, say, 100,000 records. The reality is the label and the artist should be making quite a bit of money if you are selling that volume."

Of course, Imusic is not the only company to realise the potential of veteran artists with established fanbases. In the UK, Sanctuary (with Megadeth and Dolly Parton) and Eagle Rock (Simple Minds, Bob Geldof) are just two companies that operate similar signing policies.

"This area will become a competitive space; for acts that have the track record, a fanbase, web presence and want to work, it will be a good option," says Marcus.

And, Marcus believes, the current financial pressures across the business will put more and more such viable acts on the open market. That can only be good news for the likes of Imusic.



# SINGLE of the week

**COLDPLAY:** In My Place (Parlophone 5405041). Coldplay can do no wrong as they embark on the campaign for their second album, *A Rush Of Blood To The Head*. This excellent single treads familiar ground, with Chris Martin's melodious vocals able to soften the hardest of cynics. In My Place is already A-listed at Radio One and was the highest climber on *MTV's* airplay chart last week.



sounds fired-up enough to instigate stage-diving. HiFi built on their profile this month with live dates, and a Reading/Leeds festival appearance.

**DOT ALLISON:** *Strung Out* (Mantra MN174CD). This, the second single to be taken from the recent *We Are Science* album, is a riff-heavy number, much rockier than the majority of Allison's current electro-touched output. Produced by Dave Fridmann, it certainly has the attitude and chorus to make an impact given the right radio support. The package includes some sleek rockers of album tracks by Slam and Radioactive Man.

## SINGLE reviews



**BONIFACE:** *Cheeky* (Columbia 6729902). This 19-year-old London newcomer has the talent to go a long way. On this, his self-penned debut single, he teams up with producer Adam F for a slice of hard-hitting R&B. The result is a strong taster of things to come, although there is always the danger that it will fall between the cracks of pop and street support.

**MARY J BLIGE FEAT. JA RULE:** *Rainy Days* (MCA NCS04028B). The queen of hip-hop soul unites with one of the kings of rap for this, the fourth single from her platinum album *No More Drama*. Produced by Murder Inc boss Irv Gotti, it debuted in the Top 10 of *MTV's* Urban Chart last week and is B-listed at Radio One. It will have to go some to match the Top 10 placings of two of her previous three singles.

**DANIEL BEDINGFIELD:** *James Dean (I Wanna Know)* (Polydor 570934Z). Bedingfield's second single continues his migration from garage artist to bona fide pop star. A touch of slice of Cameo-esque pop funk, it paves the way for his album *Gotta Get Thru This* (released August 26). With growing radio support (it went straight on the B-list at Radio One and has been playlisted by leading commercial stations such as Capital), it may yet match its chart-topping predecessor.

**CATCH (8-Unique):** *BUNO29CD5*. This third single from the hotly-tipped Icelandic four-piece is ultimately pretty generic epic guitar stuff. Their sound is strong — imagine Doves with an undercurrent of Bernard Butler-esque guitar — but the song itself fails to find the transcendent groove of their influences.

**SONDRÉ LERCHE:** *Deed Passengers* (Source SOURCE09). This is the first UK release for the Norwegian singer-songwriter recently signed to Source for the UK. Coming from the same town which spawned the likes of "quiet is the new loud" pioneers Kings Of Convenience, Lerche boasts similar attributes of melodic, melancholic pop, although with a quirkier edge, and has already scored a gold album at home. Highlights on the EP include the superb title track.

**HELL IS FOR HEROES:** *I Can Climb Mountains* (Chrysalis C0058 5343). This striking slice of guitar rock bodes well for one of the UK's newest bands, Hell Is For Heroes. This, their second single, succeeds in combining rock, pop elements, and



shorts fired-up enough to instigate stage-diving. HiFi built on their profile this month with live dates, and a Reading/Leeds festival appearance.

**ROYKSOPP:** *Remind Me* (Wall Of Sound WLLD 074). Resisting the temptation to re-release the omnipotent *Eggle*, Royksopp's third single is a seductive number with vocals from Kings Of Convenience singer Erlend Øye. The band have been steadily gaining recognition and fans for their inimitable brand of breezy, individual dance music that brims with emotion.

**ILL NINO:** *What Comes Around* (Roadrunner RR 2049-3). Just when you think nu-metal is sounding deranged, along comes the Latin version. Discontented lyrics, nu-metal guitars and Slipknot-esque growling are present on this single, but Ill Nino add touches of Latin-influenced rhythms and percussion. The band's aim to be as heavy and melodic as possible is a formula which is certainly working.

**MAX TUNDRA FEAT. BECKY JACOBS:** *Lysine* (Domino RUG142CDP). Lysine is the first single to be taken from electro-boffin Max Tundra's imminent second album *Mastered By Guy at The Exchange*. The song is based around a syncopated three-note synth stab with lyrics about the amino acid of the title cheerfully deconstructed over Warp-style techno wizardry.

**BIGFELLA FEAT. NOEL MCCALLA:** *Beautiful* (Nu Life 13421 94228Z). This strong summer disco-house tune features mixes from Battery Park and Coast 2 Coast. Former Manfred Mann's Earth Band member Noel McCalla provides a honeyed vocal that could ensue a wide impact.

**MY COMPUTER:** *All I Ever Really Wanted Was A Good Time* (13 Amp AMP009). This Manchester duo open their account with this epic, nine-minute workout stuffed with a multitude of musical textures. An Air-esque electronic intro complete with vocal modulation heads into breakbeats, then acoustic guitar with echoes of Pink Floyd. Although this is a 12-inch-only release, it trails their impressively eclectic debut album

**THE POLYPHONIC SQUAD:** *Soldier Girl* (Fierce Panda NINE 123CD). This is an arresting UK debut for the 23-piece choral symphonic pop band from Dallas, Texas. *Soldier Girl* is a suitably wide-screen track, which contains a heart-stopping hook behind the orchestral flourishes. There is reported to be major-label interest in releasing the *Beginning Stages* Of album, which showcases their unique brand of life-affirming pop.

# ALBUM of the week

**PRIMAL SCREAM:** *Evil Heat* (Columbia 508923Z). The return of the Scream is always eagerly anticipated and Evil Heat doesn't disappoint. As usual there are an array of top quality guests who add their mark, including Robert Plant, Kevin Shields, Kate Moss and Screemadelic producer Andrew Weatherall. The album runs at full throttle, blasting through rock'n'roll, electro and hedonistic psychedelia at breakneck speed.



**VAUNERABILIA** (released on August 27). **AUTECHE:** *Gantz Graf* (Warp WP256CD). Auteche continue their quest for sonic nirvana with this dense piece of avant-electronica that will test the ears of all but their most ardent fans. The single is also released on DVD format, with a stunning Alexander Rutner video that complements the track with an almost supernatural attention to detail.

**RAVEN MAIZE:** *Fascinated* (Ruin RULN27CD5). Dave Lee drops his Jakatta alter ego for this funky, buzzing single which blends female vocals, psychedelic guitar and what sounds like a hefty steal from Cassius' *La Mouche*. Having topped *MTV's* Club Chart, it looks destined to be another in his long run of Top 20 hits.

**ATOMIZER:** *Hooked On Radiation* (International Deejay Gigolos EFA275966). This London duo's debut release is a heavy-handed slice of eccentric electroclash-pop, with all similarities to the KLF being explained by Jimmy Cutty's appearance on production duties. Not one of the influential label's best releases of late, it also appears on the upcoming Gigolo compilation *CD Six*, released August 12.

**ALANIS MORISSETTE:** *Precious Illusions* (Maverick WBS2CD). The second single from Morissette's third album *Under Rug Swept* offers another helping of her familiar angst-rock fare. Although airplay is proving hard to come by, WEA London will be targeting a healthy chart placing to reinvigorate her latest, gold album.

## ALBUM reviews



**VANESSA CARLTON:** *Be Not Nobody* (Polydor 49367Z). Despite her protestations, it is hard not to draw at least a few comparisons between

piano-playing US singer-songwriter Vanessa Carlton and Tori Amos. Her effortless vocal phrasing paired with cascading piano works brilliantly on a Thousand Miles and Ordinary Day, but is less compelling on rock-led tracks such as *Unsung*.

**DIRTY VEGAS:** *Dirty Vegas* (Credence 5399851). This is a UK release for the album which is already performing well in the US, thanks to the kickstart from single *Days Go By*, which was used in a car advert. The success highlights this album's appeal which, although coming from the stable



loosely tagged as "electronica", is far wider than any pigeon-hole will allow.

**TECHNOVA:** *Dirty Secrets* (Hydrogen Dukebox DUKE 107CD). This is an impressive album from scene stalwart David Harlow, who has gained a fervent following for his jazz-flecked breakbeat albums released under the James Harway guise. *Dirty Secrets* is a return to his techno roots which blends a healthy dose of electro with subtle stripped-down vocals. This selection manages to be sharply contemporary without pandering to passing fads.



**SASHA:** *Airdrumsnagger* (Arista 74322194682Z). While *It's Not About the Money* was the world's most in-demand DJ, Sasha makes his debut in the artist

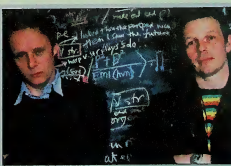
albums market with this well-formed collection of original material. The blissed-out electronic soundscapes create a pleasant mood throughout, the only downside being a sprinkling of self-indulgence.

**TOM & JOYCE:** *Tom & Joyce* (Yellow PRO2795). French producer/remixer Thomas Adam and singer Joyce Adams deserve to follow the likes of Belle Giberto into crossover success with this stunning album mixing Brazilian bossa rhythms, jazz, house and chamsuns. Energetic, imaginative and uplifting, it should brighten even the rainiest of summer days.

**CHUMBAWAMBA:** *Reamdemeds* (Mutt MUTCD0001). Chumbawamba release their 11th album ennobled back in indie territory after a two-album flirtation with EMI. A reflective yet still fiercely political offering, *Reamdemeds* benefits from an ambient, brooding sonic palette that softens the band's occasionally extreme vocal tendencies.

**BOY GEORGE:** *You Can Never Be 2 Straight* (Virgin 521575Z). The DJ, playlight and pop hero's return to the recording studio heralds a lyrically honest style with understated instrumentation and simple arrangements. After a shaky start, the album evolves into a collection of intimate tracks that surprise fans. **VARIOUS:** *Spin 'N' Slide* (Sibz N'Slide SLUPCD153). The long-running dance imprint joins this summer's Ibiza fair with this 14-track CD blending deep, tech and Latin-influenced house. With cuts from *MTV*, *Deep Dish*, *Blaze* and *ATF*, it is a refreshing alternative to identikit Top 40-based Ibiza compilations.

This week's reviewers: Dugald Baird, Phil Brooke, Seb Burford, Joanna Jones, Owen Lawrence, James Roberts, Ajax Scott, Simon Ward and Adam Woods.



**ELLIS ISLAND SOUND:** *Ellis Island Sound* (Heavenly HVNLP34CD). Now well into his second career as a creator of lo-fi soundscapes, former Weather Prophets frontman Pete Astor's Ellis Island Sound work with David Sheppard is collected here. These warm, wide tracks — part-electronica, part-instrumental — were initially released on a handful of EPs and singles between 1997 and 2000.

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# DRUM & BASS: IS THIS THE SECOND COMING?

Recent Top 40 hits from Andy C, DJ Marky, Kosheen and Shy FX have thrust drum & bass back into the mainstream, but breaking acts continue to rely on the all-important underground scene. Adam Webb reports and highlights upcoming talent

Five years ago, drum & bass looked unstoppable. A string of records by the likes of Goldie, L7J Bukem, A Guy Called Gerald, Protek, Alex Reece and a host of others had crossed over to a wider audience. Speed and Metalheads were earning a legendary reputation with clubbers, while Fabio and Grooverider were broadcasting One In The Jungle on national radio. Even David Bowie was using breakbeats. And, when Roni Size's Resistant won the 1997 Mercury Prize, it appeared only one more benchmark in a remarkable ascendance. That night, when Full Cycle's Krust stated, "This is the first page of a book still to be written," it seemed as if he was merely playing down the hype. Drum & bass had arrived.

Yet, in 2002, following Top 40 hits in the shape of Kosheen's Hide U, Shy FX's Shake Your Body, Andy C's Body Rockin' and now LK by DJ Marky & XRS, there is talk of a resurgence. That drum & bass is back. The implication being, of course, that it disappeared in the interim period, a victim to the crossover success of UK garage. But what happened in those five years? Did drum & bass really die?

According to Fabio — still broadcasting on Radio One, DJing internationally and running the Creative Source record label — such perceptions are simply inaccurate.

"It's just the lack of commercial success that's given the impression that drum & bass had fallen apart," he says. "Even with garage in its heyday, the drum & bass clubs were always a lot more energetic and just as busy. Myself and Grooverider have been working non-stop for 15 years and our DJing has never decreased in the last six years. It was a myth that drum & bass died — it's just never had commercial successes."

For the majority of the scene's DJs and artists, this opinion is the norm, not the



Drum & bass chart huggers (+): Shy FX with Shake Your Body; Kosheen with Hide U

exception. L Double Jokes they can now all sign off the dole and start working again, while DJ Hype, writing on Fabio's website, cuts to the quick: "This year the press are all over drum & bass, but it's almost like they're saying it hasn't existed in the last three years," he says. "But I've been doing DJing all over the world in the period when it was supposedly dead. If you call travelling the world, playing to thousands of people on a weekly basis dead, then I suppose it must be — obviously it isn't dead for the thousands who love the music, who treat it almost like a religion."

While attendances at some of the larger house clubs have dwindled, drum & bass is thriving. Fabio's press officer, Nick O'Leary, certainly accedes to Hype's opinions. "The True Playaz night is pretty much the most

popular thing we've got, with the most committed crowd, who are on the dancefloor from 9.30pm until 5am."

Other popular drum & bass club nights in London are Movement at Bar Rhumba, Swerve at The Velvet Rooms and regular weekend nights at The End. According to James Busby, events manager at [www.breakbeat.co.uk](http://www.breakbeat.co.uk), this trend is occurring nationwide. "We've moved into Republic, which is the home of Gaterasher in Sheffield, Nation in Liverpool — where Cream is — has just taken on a monthly drum & bass night. On our tour last year, we went to Event Horizon in Leeds on a Monday night and had nearly 2,000 people in there. It's moving into the big venues and a lot of it is due to students — drum & bass is like the new indie."

**"[Drum & bass] is moving into the big venues and a lot of it is due to students — drum & bass is like the new indie"**  
— James Busby, Breakbeat.com

The healthy club scene is perhaps no surprise, given that garage is enjoying the kind of press attention that drum & bass attracted circa 1998. For Fabio, it is also the consequence of a more open-minded and professional mindset in the DJs and artists — producing a more inclusive dancefloor-friendly sound. "The producers have taken note of the vocals a bit more than they have done in the past and they've learnt to put chords together and get the right balance between the harder and the lighter stuff," says Fabio. "And, right now, it's in between and that's why everyone's happy."

Andy C, who hit the Top 40 earlier in the year with Body Rock, also notes this shift in dynamics and the effect it has had on the dancefloor. "A few years ago, you had your dark industrial sound and on the other > p12

## Peshny: 'It's not just about money, it's about the kudos of the label'

Paul Pesce, aka Peshny (pictured), knows the perils of the music industry better than most. Propelled to wider attention in 1995 by his classic The Piano Tune/The Vocal Tune, released on L7J Bukem's Good Looking imprint, his subsequent moves to Mo'Wax and Island Blue coincided with periods of internal turmoil at both labels. His debut LP Miles From Home was delayed in the process, before finally appearing in 1999.

Now running his own label, Cubik Music, Peshny announced his comeback in April 2002 with U Got Me Burning. Lyricallised on Radio One and reaching number 42, the track gained praise from all corners with its combination of disco, house and rolling beats. As Fabio remarked in April's edition of Jockey Stat, "It's a bad tune. I just knew it was going to gonna blow up big time from the second I heard it. After one or two years of silence, Peshny is back and he's blazing."

With the album up, Satisfy My Love, due out in August and the album Fiction to follow, Pesce is optimistic about the present state of the genre. "I think it's better than 1995 because all the producers are more developed than they were then, so you can do more with our sound. I think this is the best it's ever been for me and I've been

DJing since 1990. The best musically, the best club vibe... It's all great."

After the tribulations of the late-Nineties, Pesce remains confident that the underground structure is strong enough to sustain further success. Yet, despite his own experiences, he also believes the major labels have a role to play.

"Right now I don't need a major. I've got great distribution in SRD, a great radio plugger with Zonked, and I've got a great press agent in Laurence [Verfallie] at Electric. So I'm tidy. U Got Me Burning sold nearly 20,000 copies. I did no marketing, all I did was take out a few adverts. It was all the buzz from the scene. Obviously, with a track like Shake Your Body, I think that Shy FX had to go to a major, because that was a very commercial crossover record. But Shy's still running his own thing. At the end of the day, it's not just about the money. It's about the kudos of the label and about getting the label away to a good start. And you don't necessarily have to go the major route to have a successful record — plenty of independents manage to achieve that. I'm not saying I wouldn't work with a major again, but it would have to be the right deal for me."





DJ Marky: entered the singles chart at 17 with LK (Caroline Carol Bela)

side of the coin you had your more musical, lighter style and people were pigeon-holed — which was true to some extent," he says. "You'd hear one in one rave and one in the other, whereas over the past few years you've got all those sounds within the one night. Everything has got the beat and works on the dancefloor, I know that in my sets I'm playing everybody and every producer out there is getting a look in."

The diversity that defined and popularised the scene in 1995 — when drum & bass fused with anything from techno to ambient to jazz — is now stronger than ever. For garage artist Ed Case, whose Good Times single has been remixed by Grooverider and who intends to release some drum & bass tunes on his Killer

Instinct label, this was always the genre's strength. "It was always a music that you could incorporate any style to — I heard some of the Peabody tracks recently and they sounded like house tunes."

This blurring of musical boundaries is probably best exemplified by the successful crossover of the Brazilian sound, highlighted on V Recordings' The Brasil EP. That DJ Marky & XRS entered the charts at 17 with LK (Caroline Carol Bela) is a sure indication of how successfully the music has exported and the work of DJs to push the music internationally.

That tunes are now regularly cracking the Top 50 is also testament to a strong business awareness. By utilising underground networks to reach a loyal fanbase, sales are healthy, without any significant advertising spend. "We have consistently sold 15,000 of each 12-inch release for the past seven or eight years and that's vinyl only," states RAM Records' Andy C. "We put out a record two weeks ago and it sold 10,000 in the first week, but we didn't go Top 40 — if we all sold in the chart return shops you might see every vinyl that comes out as a hit. I spent £400 on ads for that tune."

"It's very noticeable that the labels that were around back in the day are still there," confirms Roni Size, whose Full Cycle label, like RAM, has been operating for more than a

decade. "That's for the simple reason that they are working with the right distribution and the right business people."

For John Knight at SRD, cracking distribution to the major retailers has been another key factor in the scene's current profile, creating something of a domino effect. "Drum & bass has had a massive following for years, but until now it has been very underground with sales going predominantly through the underground and independent record stores who rarely contribute to the Official Chart. But a few big tunes like Body Rock and Casino Royale (DJ Zinc) have pushed the door open and in recent months we have been able to get bigger quantities into the High St shops again with plenty of Top 60 chart positions and several in the Top 40."

Another significant development will be the launch of 1Xtra on August 16. Complementing Radio One's continued commitment to the Fabio & Grooverider show (broadcast on Saturday between 1am and 3am), the new urban digital station will feature drum & bass prominently as part of its weekly schedule. Headed by L Double and Baisley, the twice-

weekly shows will offer increased exposure in a potentially huge medium. "The main thing that's got me excited is that, because this is the BBC, we're not trying to sell adverts," says Double. "I've done radio before and it's so frustrating because the music is second fiddle. The Tuesday show, 7-10pm, will be a walk-through-and-hold-your-hand, with more information going across to listeners. The Friday night show (10-12pm) will be a little more street — a little bit more to the point. Just straight up music and whoever's slammin' and, whoever's in London



Roni Size: helped kickstart the drum & bass scene in 1997

**"We have consistently sold 15,000 of each 12-inch release for the past seven or eight years... and that's vinyl only" — Andy C, RAM Records**

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- "Tricatsa's five selection invigorates the older tracks with a scattering of exclusives that will have atmospheric fans chomping at the bit." *Touch Magazine*
- "Tricatsa's Mu Directions label has put it's feet squarely under the table, grab yourself a copy if your into the more mature side of drum & bass." *Breaker Point Magazine*
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- "Tricatsa's mighty Mu Directions label is seriously stepping things up in 2002 having already built up drum & bass." *Knowledge Magazine*

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at the time, we'll kidnap them and get them in for mix."

For programmes editor Wilber Wilberforce, outlets such as 1Xtra are essential, as drum & bass, by the sheer nature of its form, will always find difficulty in crossing over to the mainstream media. "It's not the sort of music where you're going to get seven or eight records in the pop charts. Because in order for those records to be successful they've got to come from the underground," he says. "Also, drum & bass records are usually a lot longer than the three-and-a-half minute package that you'd normally hear in the Top 40. It's about the ritzy, the build up to the breakdown, the full journey."

In many ways, this is the crossroads at which drum & bass now finds itself. On the one hand, it is breaking into the mainstream and attracting major labels, on the other it is able to fill clubs and sell thousands of records through its own channels. "We've got our own distribution, media and clubs and we're pretty self-sufficient," says Del Dias, commercial director of breakbeat.co.uk. "We have our own magazines, our own underground network to communicate on the internet through sites like ours - special forums, chat rooms, webcasts, stuff like that. The question is: what does mainstream exposure add? I would say, not a massive amount."

And ultimately, the simple fact remains that a tune lacking underground credentials has little or no chance of becoming a hit. Dubplate culture ensures that a cut lives and dies on the dancefloor at the determination of a select number of DJs. As Electric press officer Laurence Verfaillie explains, it would be impossible to bypass the underground. "With a resurgence of drum & bass remixes for major artists, it is crucial to work within the scene to get exposure - getting noticed by the tastemakers who get numerous records by post and getting the plays to spread the reputation of the track," she says. "A well-worked track within the scene can create a

## Aphrodite: making inroads in the US

Aphrodite (pictured), aka Gavin King, is one of the hardest-working names in UK drum & bass. Diving since 1988 and founding the Urban Takeover label with Mickey Finn, the pair popularised the "jump up" sound in the Nineties, working on a string of high-profile remixes for the likes of Yaz, Lutz and, most notably, the Jungle Brothers. Signing to V2, Aphrodite's eponymous debut LP was released in 1999. His new LP AfterShock features heavyweight cameos from the likes of Rah Digga, Barrington Levy, Schoolly D and Big Daddy Kane.

While parallel careers in drum & bass and diversions into hip hop are nothing new - think respectively of Roni Size's work with Talvin' Loud and Full Circle and Adam F's KAOS project - Aphrodite is almost unique in drum & bass circles, in that he has popularised the genre internationally, particularly in the US. The hive of information that is [www.apphro.co.uk](http://www.apphro.co.uk) even includes a global map to highlight where he will be DJing next. According to manager Keith Cooper, this has been one of the cornerstones of his success.

"Along with Oakenfold, he's probably one of the world's most-travelled DJs," says Cooper. "He's been to the Far East, Hawaii, Australia, Brazil, America, everywhere. The last album scanned something like 60,000 units with no video and no real marketing, just press and hard work at grassroots level."

Combining a radio-friendly sound and sympathetic major label, backing the move to break Aphrodite internationally was deliberate from the off.

snowball effect and generate 10,000-plus sales on the finished vinyl."

That is not to say that major labels will be excluded from the action. As Aphrodite, Adam F and Roni Size have proved, given the right blend, the music will succeed at the highest level in an international market. With potentially big-selling records in the



"When I first hooked up with Gavin four years ago, I wasn't thinking I wanted a drum & bass artist, what I heard in his music was a commerciality and a fact that it would go beyond England and that he could do really well in America. And we've spent a lot of time doing that with amazing support from V2 Records. One of the key things that happened this year that validated my thinking was that we got added to Power 96, which is one of the biggest urban station stations in the US, based in Miami. The playlist was Fat Joe, Ludicrous, Mobb Deep, Usher, Ja Rule and the only non-American hip hop act was Aphrodite with his Schoolly-D track."

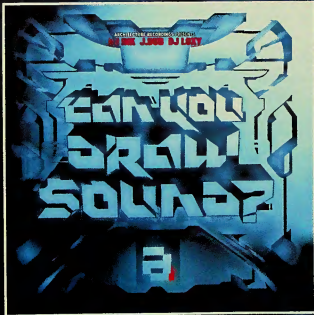
And, although Aphrodite has never been the most fashionable name to drop at home, AfterShock has garnered almost unanimously excellent reviews everywhere from *Mixmag* and *Loaded* to *The Sunday Times*. Forthcoming remixes of Holly Valance and Frou Frou offer further proof that majors are warming to the current drum & bass sound. For Cooper, this is evidence that the genre can prosper both in and out of the underground.

"A lot of credit has to go to Gavin. He still runs his Urban Takeover label and he still has his feet very much in the underground and he's continually putting out dub plates and white labels. Because he has been allowed to do that by V2 and because he's so good at doing it - he has his own DJ agency and he's a partner in a distribution company - he hasn't left the scene and he really understands it. And he works really hard to maintain that."

to play ball. I don't think drum & bass craves success in the same way that the majors do, and I think that that has helped the longevity and vibrancy of the scene."

"We haven't had to go overground and fessce it for all it's worth. That was attempted back in 1995 and 1996, but we just kept on rolling."

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27 JULY 2002

# CHART COMMENTARY

by ALAN JONES



**B**MG rules the chart for the eighth straight week, and Gareth Gates is top for the second week in a row, though sales of his single *Anyone Of Us (Stupid Mistake)* are off 56% to just over 105,000. The single has already sold more copies than Pop Idol's rival, friend and Victor Will Young's second single, *Light My Fire*. This managed in eight weeks. Despite its decline, *Anyone Of Us* remains number one, selling more than twice as many copies as Scooter's *The Logical Song*, which is number two for the second week in a row and the third time in all, after selling a further 43,500 units to raise its seven-week sales tally to a quarter of a million. While Pop Idol Gates continues at number one, Dermot Holborn - who won GMTV's *Tot Stars*, a juvenile variation on the theme in May - joins him in the chart, debuting at number 27 with her version of the New Seekers' 1971 chart topper *I'd Like To Teach The World To Sing*. With more than 116,000 votes out of a total of around 200,000, the nine-year-old from

## MARKET REPORT



## SALES UPDATE

VERSUS LAST WEEK: -21.4%  
YEAR TO DATE VERSUS LAST YEAR: -11.0%

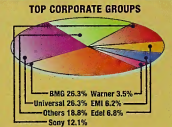
Pontypool, South Wales was the clear winner from 6,000 entrants and four finalists. Holborn turned 10 since the competition, and is the

## SINGLE FACTFILE

With 13 previous teamings - Kiki Dee, John Lennon, Miller Jinks, Dionne & Friends, Cliff Richard, Jennifer Rush, Aretha Franklin, George Michael, Eric Clapton, RaPaul, Marcella Detroit, Luciano Pavarotti and LeAnn Rimes - Elton John is the chart's most prolific collaborator. He is also the most prolific source of charity hits, pledging royalties from more than a dozen hits to his own AIDS fund, while handing over his cut

from Britain's biggest-selling single of all time - 1997's *Candle In The Wind* remake - to the Princess Diana Memorial Fund. His latest single is both a partnership and a charity number, a new version of his debut hit *Your Song*, pairing him with operatic tenor Alessandro Safina to benefit the *Sports Relief* charity. The single debuts at number four, comfortably beating the peak of the original, which reached number seven in 1971.

## TOP CORPORATE GROUPS



## PERCENTAGE OF UK ACTS IN THE CHART

UK: 56.0% US: 30.7% Other: 13.3%

youngest Welsh child to chart - begging the pre-teen hits of Charlotte Church and Aled Jones - though not the youngest female soloist

in chart history, as she is a great deal older than Natalie Casey, who was just three when she charted with *Chick Chick Chicken (Lay A Little Egg For Me)* in 1954. Holborn's single won big support from Wales and the West country, which accounted for 7% of all singles sold last week but for 25% of her sales.

Meanwhile, highest entry honours go to *Filip* & *Al*, whose *Shooting Star* debuts at number three to provide Blackman indie label *Al* Around The World with its fifth and biggest Top 10 hit of the year, from just six releases. The one which did not make the Top 10 - Mad Donna's *Wheels On The Bus* - also did well, reaching number 18. After 11 hits with Destiny's Child, Beyoncé's first solo hit *Work U Cut* (from the Austin Powers film *GoldenEye*) debuts at number seven, providing her ninth straight Top 10 hit. Finally, I Get Along is the *Pet Shop Boys'* 35th hit - a record for a duo - but its number 18 placing is their worst since 1991's *Was It Worth It?*

## INDEPENDENT SINGLES

| This | Last | Title                                | Artist                       | Label (distributor)           |
|------|------|--------------------------------------|------------------------------|-------------------------------|
| 1    | 1    | THE LOGICAL SONG                     | Sheffield Tanna/Edel         | UK 092929 37U (V)             |
| 2    | 1    | IT JUST WON'T DO                     | Tim Deluxe feat. Sam O'Neil  | Underwater/NOB (IMP)          |
| 3    | 2    | LA (CAROLINA CAROL BELA)             | DJ Marky & XRS feat. Daminik | V Recordings/WESCO (SRD)      |
| 4    | 4    | JUST A LITTLE                        | Liberty X                    | VZ VV9511968 (IMP)            |
| 5    | NEW  | MOODSWINGS THE GENTLE ART OF CHOKING | Myrtil                       | Infectious INFECT01025X (IMP) |
| 6    | 5    | BABY'S GOT A TEMPER                  | The Prodigy                  | XL XLS145C0 (V)               |
| 7    | NEW  | LITTLE RHYMES                        | Mercury Rev                  | VZ VV9511978 (IMP)            |
| 8    | NEW  | UNDEROUGE                            | Imma                         | Music For Nations CDKUT19 (V) |
| 9    | NEW  | REVOLUTION                           | BEK                          | Nikolaz NUK9371 (ADD)         |
| 10   | NEW  | JOY DISCOVERY INVENTION              | Billy Cyro                   | Beggans Banquet BRB020 (V)    |
| 11   | 6    | MACHINE SAYS YES                     | FC Kahuna                    | City Rockers ROCKERS TRC0 (V) |
| 12   | 9    | SOUTHERN SUNBEAM STEADY GO           | Paul Oakenfold               | Perfecto PERF 171CDS (ADD)    |
| 13   | NEW  | GOOD SIDE                            | Paycione                     | Tidy Tnx TD17137 (ADD)        |
| 14   | 10   | DEAD STAR/JUN YOUR WORLD             | Muse                         | Masterroom MUSH10M025X (IMP)  |
| 15   | 15   | I WOULD DIE 4 U                      | The Space Cowboy             | Southern Fire FIC829 (IMP)    |
| 16   | 18   | GIF ME                               | 'N Sync feat. Ne'ly          | Jive 925332 (V)               |
| 17   | 11   | GET OFF                              | Basement Jaxx                | XL Recordings XLS146C32 (V)   |
| 18   | 7    | CHAPTER 5                            | Ram Tricky                   | Ram RAMM 04 (SRD)             |
| 19   | 17   | LOVE STORY                           | Lays & Bushwacka             | XL Recordings XLS 184C (V)    |
| 20   | 14   | LAZY                                 | X-Press 2 feat. David Byrne  | Saint SKINT PAC0 (IMP)        |

## PEPSI Chart

| This | Last | Title                          | Artist                           | Label               |
|------|------|--------------------------------|----------------------------------|---------------------|
| 1    | 1    | ANYONE OF US (STUPID MISTAKE)  | Gareth Gates                     | 5                   |
| 2    | 2    | THE LOGICAL SONG               | Sheffield Tanna/Edel             | UK 092929 37U (V)   |
| 3    | NEW  | SHOOTING STAR                  | Filip & Al                       | Al Around The World |
| 4    | NEW  | YOUR SONG                      | Elton John & Alessandro Safina   | Liberty             |
| 5    | NEW  | PODLIEK (feat. Al)             | Mercury Rev                      | Mercury             |
| 6    | 1    | A LITTLE LESS CONVERSION       | Eric Clapton                     | Capitol             |
| 7    | NEW  | WORK IT OUT                    | Destiny's Child                  | Columbia            |
| 8    | NEW  | HOT IN HERRE                   | Yule                             | Capitol             |
| 9    | 1    | I'M GONNA BE ALRIGHT           | Jennifer Lopez                   | Sep                 |
| 10   | 1    | HERE I AM                      | Imma                             | AMM/Palstar         |
| 11   | 1    | WHEREVER YOU WILL GO           | The Corrs                        | RCA                 |
| 12   | 1    | A LITTLE LESS CONVERSION       | Eric Clapton                     | Capitol             |
| 13   | 1    | JUST A LITTLE                  | Liberty X                        | VZ                  |
| 14   | 1    | HERO                           | Chad Kroeger feat. Justin Strawn | Real Gone Music     |
| 15   | 1    | WITHOUT ME                     | Enrique Iglesias                 | Interscope/Palstar  |
| 16   | 1    | LOVE AT FIRST SIGHT            | Rita Ora                         | Parlophone          |
| 17   | 1    | IT JUST WON'T DO               | Tim Deluxe                       | Underwater          |
| 18   | 1    | FOREVER                        | En Vogue                         | Atlantic            |
| 19   | 1    | STOP CRYING YOUR HEART OUT     | Dave Navro                       | Big Brother         |
| 20   | 1    | GET OVER YOU/MOVE THE MOUNTAIN | David Byrne                      | Real Gone Music     |

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## SHAZAM TAG CHART

| This | Last | Title                | Artist                    | Label         |
|------|------|----------------------|---------------------------|---------------|
| 1    | 2    | REMEME ME            | Royksopp                  | Wall Of Sound |
| 2    | NEW  | SAFE FROM HARM       | Narcotic Tooth            | FFRR          |
| 3    | 5    | LUV DA SUNSHINE      | Infanta Project           | Infanta       |
| 4    | NEW  | BLACK STARS COMING   | Wiz Smith feat. The Roots | Columbia      |
| 5    | NEW  | MY FRIENDS OVER YOU  | New Found Glory           | MCA           |
| 6    | NEW  | ADDICTIVE            | Truth Hurts               | Arhamath      |
| 7    | 1    | IN MY PLACE          | Coldplay                  | Polydor       |
| 8    | NEW  | DO YOU SEE THE LIGHT | Snap vs. Plaything        | Data          |
| 9    | 3    | STARRY EYED SURPRISE | Paul Oakenfold            | Perfetto      |
| 10   | 1    | ROUND ROUND          | Substables                | Sire          |

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TOP 75

27 JULY 2002

| Pos | Artist (Producer)  | Label/CD (Distributor)               | Cass/Vinyl/MD   | Pos | Artist (Producer)   | Label/CD (Distributor)          | Cass/Vinyl/MD |
|-----|--|--------------------------------------|-----------------|-----|---|---------------------------------|---------------|
| 1   | <b>BY THE WAY</b><br>Red Hot Chili Peppers (Ruben)   | Warner Bros 63284942 (ITEM)          | 50284940-V      | 26  | <b>SILVER SIDE UP</b> ★2 #1<br>Nickelback (Parasoft/Nickelback)                       | Roadrunner 12048852 (U)         | 50284940-V    |
| 2   | <b>HEATHEN CHEMISTRY</b> ★<br>Dave (David)   | Big Brother 800225 (GMM/ITEN)        | 800225R2-CD, P2 | 27  | <b>HEATHEN</b><br>David Brown (Epic/Wisdom/Rawling/Milner)                            | Columbia 50482229 (TEN)         | 50482221-CD   |
| 3   | <b>THE REMOTE PART</b> ○<br>Ewan (Ewan/Street)   | Parlophone 542032 (E)                | 542032U-1       | 28  | <b>CHARANO</b> ○<br>Merchies (The Godfrey Brothers/Nones)                             | East West 0927409632 (TEN)      | 0927409631-CD |
| 4   | <b>ASHANTI</b> ○<br>Ashanti (T-Boy/Santana/Ashanti)  | Mercury 5968332 (I)                  | 5968332U-1      | 29  | <b>DESTINATION</b> ★<br>Pink (Pony/Epic/Universal/Atlantic/Def Jam/Blackground)       | Polydor 5093783 (I)             | 5093783U-1    |
| 5   | <b>NELLYVILLE</b> ○<br>Nelly (Lust Blues)  | Universal 018932 (U)                 | 018932U-1       | 30  | <b>WHITE LADDER</b> ★ #2<br>David Gray (Gry/Claudio/Parade/Warner)                    | HT East West 857382632 (TEN)    | 857382631-CD  |
| 6   | <b>GREATEST HITS II &amp; III</b> ○<br>Queen (Queen/Richards/Sakera/Mack/Moran/Warner)                       | Parlophone 5298932 (I)               | 5298932U-1      | 31  | <b>MISSUNDAZOD</b> ★<br>Pink (Pony/Epic/Universal/Atlantic/Def Jam/Blackground)       | Arista 078221412 (BMG)          | 078221412U-1  |
| 7   | <b>ESCAPE</b> ★2 #1<br>Enrique Iglesias (Mercedes/Dogana/Elgencia/Tyrell)                                    | Interscope/Polydat 4931822 (U)       | 4931822U-1      | 32  | <b>SONGS IN A MINOR</b> ★2 #1<br>Alicia Keys (A&R/Burnas/Atlantic/Keys)               | J 9081330002 (BMG)              | 9081330001-CD |
| 8   | <b>SPIN</b> - STALLION OF THE CARBON (OST)<br>Ben Adams (Adams/Starline/Starline/Starline/Starline/Starline) | A&M/Mercury 45282 (E)                | 45282U-1        | 33  | <b>LICKIN' ON BOTH SIDES</b> ★<br>Mia-Tang (Various)                                  | Inferno/Telstar CD 321 (BMG)    | 321U-1        |
| 9   | <b>THE EMINEM SHOW</b> ★2 #1<br>Eminem (Duff/Steve/Blackground)  | Interscope/Polydat 49322 (U)         | 49322U-1        | 34  | <b>THE LAST BROADCAST</b> ★<br>Doves (Doves/Hepes/Dobson)                             | Heavenly HVN63022 (U)           | 63022U-1      |
| 10  | <b>READ MY LIPS</b> ★2<br>Spike 2 (Spike 2/Melrose/Melrose/Blackground/Warner)                               | Universal 517022 (U)                 | 517022U-1       | 35  | <b>PAIN IS LOVE</b> ★<br>Jai Rule (Gon/Polydat/Rub)                                   | Def Jam 9864732 (U)             | 9864732U-1    |
| 11  | <b>WOODOO CHILD - THE COLLECTION</b> ○<br>Jimi Hendrix (Chasdin/Hendrix/Dogana/Kama/Various)                 | Polydat 113022 (U)                   | 113022U-1       | 36  | <b>CHRISTINA MILLAN</b> ○<br>Christina Milkan (Sire/Atlantic/Polydat/Reggae/Starline) | Def Soul 9807342 (U)            | 9807342U-1    |
| 12  | <b>SPIN</b><br>Desiree Hayes (Hayes/Atlantic)  | Columbia 5093132 (TEN)               | 5093132U-1      | 37  | <b>COME CLEAN</b> ○<br>Puddle Of Mudd (Various)                                       | Interscope/Polydat 4937742 (U)  | 4937742U-1    |
| 13  | <b>YOSHIMI BATTLES THE PINK ROBOTS</b><br>The Flaming Lips (The Flaming Lips/World Circuit/Warner)           | Warner Bros 8326242 (TEN)            | 8326242U-1      | 38  | <b>JUST ENOUGH EDUCATION TO PERFORM</b> ★5 #1<br>Sheep (Sheep 1 & 2/Various)          | VIR 0264484 (VIR/113008)        | 0264484U-1    |
| 14  | <b>LAUNDRY SERVICE</b> ★ #2<br>Claire (Shakira)  | Epic 51853002 (Import)               | 51853002U-1     | 39  | <b>THINKING IT OVER</b> ○<br>Lenny K (Various)  | V2 VVH01702 (GMM/ITEN)          | 01702U-1      |
| 15  | <b>NEW</b><br>Chloe Sevigny (Sire/Warner/Buffalo/Parade/Warner/Mer/Parade)                                   | T2/Telstar CD20354 (BMG)             | 20354U-1        | 40  | <b>NO MORE ODYSSEY</b> ★2 #1<br>Jamaica Jay (Jay Kay/The Pope)                        | S2 5040682 (TEN)                | 5040682U-1    |
| 16  | <b>CAMINO PALMERO</b><br>The Calling (Calling)   | RCA 74231819102 (BMG)                | 74231819102U-1  | 41  | <b>NO MORE DRAMA</b> ★ #1<br>Mary J Blige (Ruff/Ruff/Thompson/Various)                | MCA/Uni-Island 115022 (U)       | 115022U-1     |
| 17  | <b>RE</b><br>Decade (Various)  | Reprise 7599272332 (TEN)             | 7599272332U-1   | 42  | <b>THE BEST OF</b> ★ #1<br>The Cars (Various)   | Atlantic 756730022 (U)          | 756730022U-1  |
| 18  | <b>FEVER</b> ★ #2<br>Kiki Mouskouri (Stamand/Galaxy/Chasdin/Reggae/Starline)                                 | Parlophone 553042 (E)                | 553042U-1       | 43  | <b>THE ESSENTIAL COLLECTION</b> ○<br>Neil Diamond (Diamond/Chasdin/Various)           | Columbia 500022 (E)             | 500022U-1     |
| 19  | <b>HIGHLY EVOLVED</b><br>The Vines (Chasdin/Starline)  | Heavenly HVNLP 36CD (I)              | 36CDU-1         | 44  | <b>LOVE HATE TRAGEDY</b> ○<br>Papa Roach (107/Starline)                               | Green/Works/Polydat 4932872 (U) | 4932872U-1    |
| 20  | <b>J TO THA L-O - THE REMIXES</b> ○<br>Janet Jack (Various)  | Epic 5060242 (E)                     | 5060242U-1      | 45  | <b>ABOUT A BOY (OST)</b> ○<br>Baby Driver (Baby Driver/Parade)                        | Twisted Nerve TNLCD 132 (U)     | 132U-1        |
| 21  | <b>COME AWAY WITH ME</b> ○<br>Norah Jones (Mandiri)  | Parlophone 5368632 (E)               | 5368632U-1      | 46  | <b>GHUZZ</b> ★ #1<br>Maverick/Warner Bros 536240022 (U)                               | 536240022U-1                    |               |
| 22  | <b>18 Mo'z</b><br>Moby (Moby)  | Mute CDSTUM202 (U)                   | 202U-1          | 47  | <b>PARACHUTES</b> ★5 #2<br>Coldplay (Nones/Coldplay/Various)                          | Parlophone 5277822 (E)          | 5277822U-1    |
| 23  | <b>CANDY CANDY</b> ○<br>Hardcore (Various)   | Geffen/Polydat 4523662 (I)           | 4523662U-1      | 48  | <b>MASQUELADO - MESSAGE TO THE STREET</b><br>Wyclef Jean (Jean/Duplessis/Various)     | Columbia 601942 (TEN)           | 601942U-1     |
| 24  | <b>NO ANGEL</b> ★ #5<br>Cheeky (Arista)  | Arista 742132742 (BMG)               | 742132742U-1    | 49  | <b>ALL RISE</b> ★3 #1<br>Blue (Star/Gate/Refin/Starline/Paddy/Godfrey)                | Innocent EDSIN (E)              | EDSINU-1      |
| 25  | <b>WHO I AM</b> ○<br>Beverly Knight (Sparrow/Rhythm Series)  | Parlophone/Rhythm Series 5303022 (E) | 5303022U-1      | 50  | <b>HULLABALOO</b><br>Mushroom MUSICSDCCD (UMVP)                                       | Mushroom MUSICSDCCD (UMVP)      | 5303022U-1    |
|     |  |                                      |                 | 51  | <b>CALIFORNICATION</b> ★ #4<br>Red Hot Chili Peppers (Ruben)                          | Warner Bros 63284942 (ITEM)     | 63284940-V    |

■ **NEW** Highest new entry ■ **HIG** Highest charted ▲ Sales increase ▲ Sales increase 50% or more

TOP COMPILATIONS

| Pos | Artist   | Label/CD/Cass/Vinyl/MD (Distributor)   |
|-----|--|--|
| 1   | <b>CLUBLAND</b> ★<br>Various Artists                           | Universal TV/VATW/Sennos 533012 (U-V)  |
| 2   | <b>CLUBMIX IBIZA 2002</b>                                      | Universal TV/Sennos 524942 (U-V)       |
| 3   | <b>BOOM SELECTION</b><br>Sony TV/Warner Dance WSMC0091 (F-TEN) |  |
| 4   | <b>SCHOOL DISCO COM - SUMMER HOLIDAY</b><br>Various Artists    | Columbia 5096324 (F-TEN)               |
| 5   | <b>SEXY CRAZY COOL</b><br>Various Artists                      | Universal TV 5871242 (F-U)             |
| 6   | <b>THE BEST DANCE ALBUM EVER 2002</b><br>Various Artists       | Universal TV/Melrose VTDCC070 (F-E)    |
| 7   | <b>I LOVE SUMMER</b><br>Various Artists                        | Universal TV/Virgin/EMI VTDCC048 (F-E) |
| 8   | <b>THE BEST SIXTIES SUMMER PARTY EVER</b><br>Various Artists   | Universal TV/EMI VTDCC 471 (F-E)       |
| 9   | <b>CLUB NANTIBI</b><br>Mistry Of Sound MISC0401 (F-I)          | BMV/ITEN                               |
| 10  | <b>THE VERY BEST OF SMOOTH JAZZ</b><br>Various Artists         | Universal TV/Jazz 5348001 (F-U)        |
| 11  | <b>THE VERY BEST OF MTV UNPLUGGED</b><br>Various Artists       | WSM/Universal TV 983455 (F-U)          |
| 12  | <b>PURE GLOBAL CHILLOUT</b><br>Delectables DECTV 001 (F-F-TEN) |  |
| 13  | <b>SMASH HITS SUMMER 2002</b><br>Various Artists               | Universal TV/Virgin/EMI VTDCC046 (F-E) |
| 14  | <b>THE ULTIMATE CHICK FUNK SOUNDTRACK</b><br>Various Artists   | WSM/Universal TV M3MCD001 (F-F-U)      |
| 15  | <b>PARTY IN THE PARK 2002</b><br>Various Artists               | Universal TV 5871024 (F-U)             |
| 16  | <b>OLD SKOOL REGGAE</b><br>Relephantas RELENO020 (F-E)         | BMV/ITEN                               |
| 17  | <b>CAPITAL GOLD ROCK REGGAE</b><br>Various Artists             | Virgin/EMI VTDCC 459 (F-E)             |
| 18  | <b>NOW THAT'S WHAT I CALL MUSIC 51</b> ★3<br>Various Artists   | BMV/Universal TV CDNOW51 (F-U)         |
| 19  | <b>URBAN KISS 2002</b><br>Various Artists                      | Universal TV 5830142 (F-U)             |
| 20  | <b>THE BEST SUMMER ALBUM 2002</b><br>Various Artists           | Sony NW5M WSMC086 (F-I)                |



27 JULY 2002

## CHART COMMENTARY

by ALAN JONES



The top three records on the albums chart are by rock acts for the second straight week, with US veterans the **Red Hot Chili Peppers** remaining at number one ahead of Oasis, and Scots band **Kidwellie** arriving at number three to replace **The Vines**, whose *Highly Evolved* set tumbles heavily 3-19. The **Red Hot Chili Peppers'** album sold more than 72,000 units last week, and sprinted past the 200,000 sales mark in less than 13 days – a feat which took their last album, *Californication*, 30 weeks to achieve in 1999.

With a play for her debut solo hit *Foolish* increasing rapidly, and the track holding up well on the singles chart, where it drifts gently 4-5, **Ashanti's** self-titled debut album enters the Top 10 for the first time, surging 11-4, with sales for the sixth week in a row, and improving 36% week-on-week. The album, which has sold more than 150,000 units so far, debuted at number 72 in April and has been selling steadily ever since.

After debuting at number two in April, **Darren**

## MARKET REPORT

## TOP 10 COMPANIES



Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 artist albums



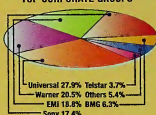
**Hayes'** debut solo album dipped out of the Top 40 but has been resurgent since his second single *Strange Relationship* started getting

## ALBUMS FACTFILE

After seven years together, Edinburgh band **Idolwain** enjoy their best week yet, providing the chart's highest new entry with their third album, *The Remote Part*, which debuts at number three this week after selling more than 31,000 units. Housing their two biggest hits to date – *You Hold The World In Your Arms*, which got to number nine in May and American English, a number 15 hit a fortnight ago – the album easily eclipses their earlier

full-length sets *100 Broken Windows* (number 15 in 2000 with total sales of 64,000), and the introductory *Hop* is important, which peaked at number 53 in 1998, and sold 47,000 units. A mini-album, *reloaded Hop* is important, and sold over 18,000 units. The upswing in **Idolwain's** fortunes has coincided with Radio One's new found fondness for the band, which has resulted in A-listings for both *The Remote Part* singles.

## TOP CORPORATE GROUPS



major airplay support a month ago. Since then, the album has jumped 43-36-25-12, though it is also being helped considerably by premature

price-cutting, retailing at just £8.99 in HMV's current sale, while WH Smith's price point of £9.99 can effectively be reduced to an unheard of £7.49 by purchasing the album and three identically priced discs in the retailer's current 'four for three' offer.

Faring better than his last three albums (one live, one studio, one 'best of'), **Bryan Adams'** soundtrack set *Spirits* (Station of the Cross) debuts at eight with nearly 15,000 sales.

It has been a long and tough haul to UK success for **Flaming Lips**, whose first 10 albums all fell short of the charts. Their 11th, *The Soft Bulletin*, won rare reviews and finally gave them a toehold on the UK album chart in 1999, peaking at number 39. But their 12th – *Yoshimi Battles The Pink Robots* – really signals their arrival, debuting this week at number 13, its lofty debut helped by a recent series of sold-out gigs across the UK and promising early exposure for the upcoming single *Do You Realize*, which debuts at number 50 on the airplay chart.

## COMPILATIONS

That big shadow you see over the rest of the compilation chart is the latest

release in the all-encompassing *Now That's What I Call Music!* series, which unleashed *Now 52* – the second of 2002's offerings in the three-annual series – today (Monday), and which should dominate the chart for the next few weeks. That will inevitably mean an end to the extremely strong reign of **Clubland** – *The Ride Of Your Life*, which has had four storming weeks at number one.

The album – a Universal Music TV/All Around The World collaboration – sold a further 40,000 units last week to bring its 27-day sales tally to more than 190,000. That is enough to make it the third biggest seller of the year, trailing only *Pop Idol* – *The Big Band Album* (374,000 sales) and *Now 51* (641,000). The secret of **Clubland's** success when there are many other releases

with larger budgets and more stellar track listings is hard to determine, though it does include a larger percentage of very obvious commercial cuts popular in the north of England, Scotland and Ireland rather than the type of dance tracks which draw most of their support from the south.

One of the victims of the continuing success of **Clubland** is **Universal Music Television's** own *Clubmix Ibiza 2002*, which debuts at number two this week but was soundly whipped by its stalemate, registering fewer than 17,000 sales. With *Now 52* out, *Clubmix Ibiza 2002* will get no second chance. Last year's *Clubmix Ibiza* album had a significantly bigger first week – selling more than 31,500 units – but also had to settle for a number two peak, as it went head to head with *Now 49*, which beat it by a margin of greater than nine to one.

## MARKET REPORT

## TOP 10 COMPANIES

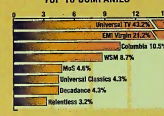
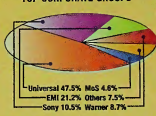


Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 artist albums



## TOP CORPORATE GROUPS



## COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 74.5%  
 Compilations: 25.5%

## INDEPENDENT ALBUMS

| This | Last | Title                                     | Artist            | Label (distributor)               |
|------|------|---|-------------------|-----------------------------------|
| 1    | 1    | 18  | Moby              | Mute CDSTUM4232 (V)               |
| 2    | 9    | YOUR NEW FAVOURITE BAND                   | Hives             | Paganotes MCG95303 (P)            |
| 3    | 2    | HALFWAY BETWEEN THE CITTER AND THE STAFFS | Forgy Slim        | Shine BASSIC 2602 (DMV/P)         |
| 4    | 4    | ABOUT A BOY (OST)                         | Ricky Draven Boy  | Twined NewBox TNX102 152 (P)      |
| 5    | 5    | SIMPLE MINDS                              | Muse              | Ultimate Dilemma UNDC0015 (DMV/P) |
| 6    | 3    | HULLABALOO                                | Muska             | Muskaform MUSH1802002 (DMV/P)     |
| 7    | 7    | BUNKA                                     | Okamoto           | Perfecto PERFAL9002 (DMV/P)       |
| 8    | 6    | JUST ENOUGH EDUCATION TO PERFORM          | Stereophonics     | V2 VVR 101528 (DMV/P)             |
| 9    | 12   | IS THIS IT                                | The Strokes       | Rough Trade RTROCD03 (P)          |
| 10   | 10   | THINKING IT OVER                          | Liberty X         | V2 VVR101782 (DMV/P)              |
| 11   | NEW  | MY MEDICINE                               | Lyle & Bushwackal | Muskaform MUSH1802002 (DMV/P)     |
| 12   | 13   | NIGHT WORK                                | Sarah Cowboy      | XL XLCD154 (V)                    |
| 13   | 14   | I WOULD DIE 4 U                           | Duffy Panton      | Southern Fried FCBR02 (DMV/P)     |
| 14   | 11   | HALOS & HORNS                             | Roiz Manu         | Santana SANCO 126 (P)             |
| 15   | 8    | OUR CAME SAVE ME                          | Reza Manu         | Big Dada BDDC 040 (V)             |
| 16   | 17   | SONGBIRD                                  | Eve Cassidy       | Blix Street/Hot G21045 (HOT)      |
| 17   | 15   | CHEER UP                                  | Reel Big Fish     | Jive 827912 (P)                   |
| 18   | 16   | VERTIGO                                   | Groove Armada     | Paper 050332 (P)                  |
| 19   | NEW  | BRITNEY                                   | Bridney Spears    | Jive 822352 (P)                   |
| 20   | 18   | TRIBUTE                                   | Tenacious D       | Epic 026832 (PRP)                 |

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THE YEAR SO FAR...  
TOP 20 ALBUMS

| This | Last | Title                            | Artist              | Label (distributor) |
|------|------|----------------------------------|---------------------|---------------------|
| 1    | 1    | ESCAPE                           | ENRIQUE IGLESIAS    | INTERSCOPE          |
| 2    | 2    | SILVER SIDE UP                   | HECKELBAUT          | ROADRUNNER          |
| 3    | 3    | THE EMINEM SHOW                  | EMINEM              | INTERSCOPE          |
| 4    | 4    | FEVER                            | KYLE MINOGUE        | PARLOPHONE          |
| 5    | 4    | JUST ENOUGH EDUCATION TO PERFORM | STEREOPHONICS       | V2                  |
| 6    | 6    | NO ANGEL                         | DIDD                | ARISTA              |
| 7    | 7    | ALL IRIS                         | BLUE                | EPIC                |
| 8    | 8    | BREAK OF NATURE                  | ANASTASIA           | COLUMBIA            |
| 9    | 5    | THE ESSENTIAL                    | BARRIA STRESSAND    | BIG BROTHER         |
| 10   | NEW  | HEATHEN CHEMISTRY                | OASIS               | POLYGRAM            |
| 11   | 10   | READ MY LIPS                     | SOPHIE ELLIS BEXTOR | PARLOPHONE          |
| 12   | 18   | GREATEST HITS I & II III         | QUEEN               | POLYGRAM            |
| 13   | 12   | DESTINATION                      | RICAN VENTURA       | J                   |
| 14   | 11   | SONGS IN A MINOR                 | ALICIA KEES         | CHRYSALIS           |
| 15   | 15   | SWING WHEN YOU'RE WINNING        | ROBBY WILLIAMS      | SONY S2             |
| 16   | 14   | A FUNK ODYSSEY                   | JAMROULI            | A&M                 |
| 17   | 13   | THE VERY BEST OF                 | STING & THE POLICE  | EPIC                |
| 18   | 14   | A NEW DAY HAS COME               | CELINE DION         | ARISTA              |
| 19   | 19   | MISSUNDERSTOOD                   | PINK                | RCA                 |
| 20   | 17   | WORLD OF OUR OWN                 | WESTLIFE            |                     |

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27  
july  
2002

## THE OFFICIAL CHARTS

27  
july  
2002www  
music week

albums

singles

**1 ANYONE OF US (STUPID MISTAKE)**  
Gareth Gates**2 THE LOGICAL SONG** Scooter  
Sheffield Tunes/Ebel UK**3 SHOOTING STAR** Flip & Fill  
All Around The World**4 YOUR SONG** Elton John & Alessandro Safina  
Mercury**5 FOOLISH** Ashanti  
Murder Inc**6 A LITTLE LESS CONVERSATION** Elvis Vs. JXL  
RCA**7 WORK IT OUT** Beyonce  
Columbia**8 HOT IN HERRE** Nelly  
Universal**9 I'M GONNA BE ALRIGHT** Jennifer Lopez  
Epic**10 HERE I AM** Bryan Adams  
A&M/Mercury**11 WHEN YOU LOOK AT ME** Christina Milian  
Def Soul**12 WHEREVER YOU WILL GO** The Calling  
RCA**13 HERO** Chad Kroeger feat. Josey Scott  
Roadrunner**14 WITHOUT ME** Eminem  
Interscope/Polydor**15 FOREVER** Dee Dee  
Incentive**16 BY THE WAY** Red Hot Chili Peppers  
Warner Bros**17 IT JUST WON'T DO** Tim Deluxe feat. Sam Obimik  
Underwater**18 I GET ALONG** Pet Shop Boys  
Parlophone**19 JUST A LITTLE** Ed Sheeran & ...TOP  
POPSMUSIC  
RADIO 1

97-99 FM

THE OFFICIAL  
UK CHARTS  
COMPANYmcalmont  
& butterfalling

The Single Released July 29th on CD, DVD &amp; 7 inch.

All formats include exclusive tracks. Bring it Back. The album. Released August 12th.  
ELECTRIC Performances: London Scala - August 13th, Edinburgh Liquid Rooms - Aug 16th,  
V2002 Cheshamford - Aug 17th & V2002 Stafford - Aug 18th. www.mcalmontandbutter.com**1 BY THE WAY**  
Red Hot Chili Peppers  
Warner Brothers**2 HEATHEN CHEMISTRY** Oasis  
Big Brother**3 THE REMOTE PART** Idlewild  
Parlophone**4 ASHANTI** Ashanti  
Mercury**5 NELLYVILLE** Nelly  
Universal**6 GREATEST HITS I II & III** Queen  
Parlophone**7 ESCAPE** Enrique Iglesias  
Interscope/Polydor**8 SPIRIT - STALLION OF THE CIMARRON (OST)** Bryan Adams  
A&M/Mercury**9 THE EMINEM SHOW** Eminem  
Interscope/Polydor**10 READ MY LIPS** Sophie Ellis-Bextor  
Polydor**11 VOODOO CHILD - THE COLLECTION** Jimi Hendrix  
Universal TV**12 SPIN** Darren Hayes  
Columbia**13 YOSHIMI BATTLES THE PINK ROBOTS** The Flaming Lips  
Warner Bros**14 LAUNDRY SERVICE** Shakira  
Epic**15 CLAIRE** Claire Sweeney  
Epic**16 CAMINO PALMERO** The Calling  
RCA**17 DECADE** Neil Young  
Reprise**18 FEVER** Kylie Minogue  
Parlophone**19 RICHIE** ...

18 20 TELL IT TO ME



21 GOODYBYE TO

19 22 JUST A LITTLE

20 23 IF TOMORROW

17 24 LK (CAROLINA C

15 25 STRANGE R

21 26 MOVE IT LIKE

27 I'D LIKE TO TEA

23 28 STOP CRYIN'

29 29 IT'S OK! ALC

30 WISH I DIDN'T



24 31 GET OVER YOU

32 32 LIGHT MY FIRE

33 THE WORLD

34 AERIALS Sy

30 35 ESCAPE Emi

28 36 ROLL ON/TH

27 37 TWO WRONGS C

34 38 KISS KISS F

39 MOODSWING

33 40 LOVE AT FIR



Step-By-Step

27 July 2002

# Royalty Accounting

Debut artist album  
Out August 05

Includes Ultra-Clean  
Available on CD and Triple Vinyl  
Includes exclusive access code to members area of  
[www.gashia.com](http://www.gashia.com)

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27  
July  
2002

# THE OFFICIAL CHARTS

MW



2

# Foreword

When entering the music business the finer points of contracts, licensing agreements and publishing are probably not uppermost in any artist or writer's mind. According to royalty investigator David Morgan, 99% are in the dark. Yet the music industry is traditionally full of controversies regarding royalties.

The death in May of Otis Blackwell was a timely reminder of the bad old days. The writer of All Shook Up, Don't Be Cruel, Return To Sender, Great Balls Of Fire and Fever had died virtually penniless. The songs he wrote for the likes of Elvis, Peggy Lee and Jerry Lee Lewis had sold an estimated 185m worldwide. Don't Be Cruel, in particular, was one of six titles sold for \$25 apiece back in 1955.

Unfortunately, such controversies are not confined to the past. The Dixie Chicks vs Sony and Musical Youth vs Universal cases are only two recent examples of artists taking their record companies to task, claiming massive sums in unpaid royalties.

There are several key issues artists and writers should be aware of when tracking their earnings. These might not make money, but a greater understanding of these aspects of the business – whether in terms of contracts, collection agencies or simply what to expect from a record company/publisher – will certainly lessen the chances of losing it.

# Royalties: how clued-

Even if you are employing a manager for such things, it is essential to understand the basics of royalty accounting. According to royalty chaser David Morgan – who has championed claims by artists and producers including Musical Youth and Gus Dugdon – artists need to get educated. They need to go to night school or otherwise they have to employ a good manager. And if they get success, a good accountant and a good lawyer – the best their money can buy." Before anything else, an experienced music business lawyer should have checked your

contract and explained the fundamentals. That is: your base royalty rate (minus deductions for free goods, packaging, etc), your agreement for licensing/sub-publishing, your advance, the term of your agreement, etc. The Musicians Union offers members an advice service, through which any contract will be reviewed by a firm of lawyers. Many of the current cases of artists/writers chasing backdated royalties centre around claims of bad advice, or no advice at all.

When you do receive a royalty statement you should understand what percentage you

will be receiving per unit sold, or what the split is with your publisher. The most common reason for miscalculation is human error, particularly with record contracts, which can often run to 50 pages or more. The longer and more complicated the agreement the greater the propensity for error in preparation. Obvious mistakes can often be easily rectified or explained, says Craig Williams of accounting firm MWM. "What you often find is there's someone inputting their interpretation of the royalty provisions into the contract. If they get that wrong

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# Everything you need to know about royalties

## HOW LONG WILL IT TAKE BEFORE MY ROYALTIES ARRIVE?

The fact that artists and writers are the final link in the chain means that there will often be delays in receiving all royalties due. Mechanical publishing royalties could be delayed by a late filing of an AP1 or AP2, while artist royalties suffer if a distributor or licensee is late reporting back. In reality, UK sales will generally arrive on time, but any income from foreign sources, particularly outside Europe, may be up to two accounting periods behind. Obviously, it is in the record company/publisher's interest to chase this money anyway.

One development that will reduce administration time is PPL's CATCO project – a centralised database that will replace the time-consuming system of Repertoire Registration Forms (RRF) that MCPS and PPL members currently have to fill in. Uploading data digitally, via existing record company systems, will not only improve the accuracy and speed of the current system, but also lead to an increased exposure of repertoire to potential licensees. By December 2002, CATCO will supply 100% of PPL's repertoire data.

## WHAT INFORMATION CAN I DEMAND ABOUT MY ROYALTIES?

Record companies or publishers are obliged to send royalty statements as specified in the contract. These are usually due semi-annually in accounting periods from January-June and July-December, with royalties sent within 60 to 90 days after the close of each period.

Statements should show units sold and returned, territories, rates, prices, splits, deductions, advances, and whatever else was used as the basis of the royalty calculation. It should be possible from the statement to calculate how the bottom-line figure was calculated and to relay it back to the contract.

Specialist royalties software offered by companies such as Counterpoint, Right Track, Korreck and Musicals also offer the option to colate information into reports to clarify breakdowns of recoupment or third party income, etc.

Potential earnings should be thoroughly tracked down, particularly third-party foreign licensing. This is obviously mutually beneficial, but if a track is licensed around the world to different compilations then income tracking can become difficult. "It probably won't be dishonest," says accounting firm MWM's Craig Williams, "just that the information didn't make its way to the royalty department."

Finally, a full-scale audit can be demanded so long as the right to do so is included in the contract.

# What do I need to be?

from the start then all of your royalty statements will be incorrect, but you won't necessarily be able to tell."

As a security measure it is essential that the contract contains an audit clause.

Typically, says Nigel McGuire of The Musicians Union, this will state "that if the audit reveals a shortfall of 10% or £2,000 – whichever is greater – not only does the company have to make good the under-accounting, but they also have to pick up the cost of the audit." More than that, it should specify 10% in any accounting period. According to

Patrick Rackow at Edmonds Bowen & Company, in the case of record companies even an audit is difficult to push through in practice, since it is difficult to prove precisely how many pressings were made of a particular product.

If the bottom line total has not recouped – and the majority of artists do not – there is little point instigating an audit. "There's not much joy in proving to the record company that, instead of being \$1,000,000 unrecouped, you're only \$90,000 unrecouped," writes Donald Passman.

Other basics are to ensure

record companies, publishers and collection agencies (particularly PPL) have your correct address; that they are contacted if statements are late arriving; and that the artist/writer is informed of what is happening with their material, particularly in regards to licensing.

"Generally, the artists who have been in the business the longest are those that take the most interest," confirms Craig Williams. Information sources: [www.musiciansunion.org.uk](http://www.musiciansunion.org.uk) All You Need To Know About the Music Business – Donald S Passman (Penguin, 2001)



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| 15            | 19            | 20             | 21            | 22          | 23                   | 24            | 25                   | 26               | 27                      | 28                        | 29            | 30           | 31            | 32        | 33                 | 34             | 35          | 36                         | 37             | 38          | 39            | 40 |
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Step-By-Step

# Royalties: bringing home the bacon

**MANY ACTS SAY THEY RECEIVE NO ROYALTIES. WHAT CHANCE DO I HAVE?**

"The bottom line is that I've never been paid a penny for any record I've ever made through royalties," said Wilco's Jeff Tweedy recently.

Citing, among numerous other injustices, the cases of Toni Braxton (bankrupt despite selling \$182m-worth of CDs) and TLC (bankrupt despite gross sales of \$175m), Courtney Love came to the same conclusion, declaring that her band might well have worked in a 7-Eleven for all the money they made.

Typically, a UK artist's recording royalty will be based on a percentage of PPD – the published price to dealers. Against this will be a number of potential deductions, including packaging and free goods. Ultimately, this means that an artist will not be paid on 100% of incoming sales – if you were being paid 14% of PPD, with a 15% free goods and a 10% packaging clause, it means you will receive 14% of 75% of sales. Against this, the amount of returns will be deducted to calculate the royalty total. Within a band this total will be split between members.

Reserves will reduce the total still further. To offset potential risk of returns, the record company will take a certain percentage of the

artist total in reserve for a set number of accounting periods. These reserves will be paid back at a later date, or liquidated, if there were a huge volume of returns after the first period of accounting; these will be offset against those profits held in reserve.

Other income may come from third-party licensing – for instance, where a track is licensed by another record company for a compilation. The licensor will pay an upfront licensing fee to the artist's record company which is usually split 50/50. The money is pro-rated as a percentage of PPD depending on the number of tracks – when the licensing fee is recouped, this will then be passed on and split 50/50 with the artist.

Some independent companies operate alternative systems to a percentage of PPD. There are still contracts stating 50% net income – where profits and costs are split 50/50 between record company and artist.

However, the main crux of Love's argument – and that of Steve Albini before her in his "The Problem with Music" essay – is that the artist never sees any royalties in the first place. They are swallowed up by the high cost of

recoupable expenses liable to the artist that offset any advances. For instance, an artist may receive a £100,000 advance, but from this they have to pay for recording, marketing, legal, touring and equipment, or at least a significant proportion.

The higher the marketing and video spend the more the artist will owe the record company. Cross-collateralised deals ensure the debts for one project are rolled onto the next. And, at the other end, competitive price cuts for the largest record retailers reduce the base rate still further.

Ultimately, some artists do get paid royalties – but a huge percentage will never recoup their advance. Those that do might do so because they have a smaller advance in the first place, a lot of licensing deals, a small marketing budget, or they might sell millions of records.

Writers, at least in the UK where there are no controlled composition clauses, suffer fewer of these problems. Splits with a publisher are more commonly around the 70/30 or 60/40 bracket, with far fewer reductions. Also, publishing is more of a long-term interest, where money might be generated over a number of years.

## COLLECTION COMPANIES

There are collection companies that the artist/writer can approach if they are concerned about discrepancies in their royalties, or want their royalties managed to prevent future problems occurring. Many specialist bureaus, often working in tandem with an accountant, already have the label/publisher's royalty processing role outsourced to them.

"We can carry out a preliminary investigation and if we do find a discrepancy we can approach your label or publisher and advise them of the error," says Maria Corniskey of Portman Music Services, "in my experience, the indie labels I have worked with had no problems with their artists approaching me directly with queries in their statements."

Otherwise there are specialised royalty auditors whose primary function is to track and collect royalties. These can offer a desktop review, similar to the above, or a full-blown audit instigated by the contractual clause.

### When will I need one?

Adrian Bullock of Bullocks Ltd recommends two approaches for artists/writers:

■ Proactively, to have their statements analysed from day one, as and when their royalties come in – this

royalty management service will usually require statements to be supplied on disc format to reduce analysis time.

■ Reactively, statements for a period of years can be reviewed and checked for discrepancies. Statute limitation declares that labels or publishers are only accountable for their reporting for six years – consequently, unless evidence of fraud can be proved, they will not have to rectify any errors once this time has lapsed. Adrian Bullock recommends that such a review is undertaken for recouped artists or writers every few years as a matter of course.

If discrepancies are uncovered and it is financially viable, then an audit can be instigated.

### How much will it cost?

Analysis is often negotiable at a flat rate or per hour. Legally, audit costs are usually bound to the label/publisher if discrepancies are in excess of 10% or £2,000, whichever is greater.

### Where can I find one?

In the Music Week Directory under Accountants, Business Miscellaneous, or Legal.

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# Organisations which can help you out

In every sound recording, there are two distinct performing rights – those within the actual sound recording which are owned by the record company and those within the music and lyrics which are owned by the composer/songwriter, and usually assigned to a publisher. Every time a record is sold or a song played publicly (ie on the radio) it will generate royalties for the performers and the writers/composers. Royalty collection societies are, as their description suggests, organisations that license, monitor, collect and distribute this income.

## COLLECTION SOCIETIES

### Phonographic Performance Limited

Phonographic Performance Limited (PPL) collects royalties for performers and record companies on public performances – such as in pubs, radio play, TV broadcasting, etc. Video Performance Limited (VPL) does exactly the same for video broadcast income. PPL issues licences to broadcasters for performance rights. These are negotiated on an annual basis – in the 12-month period ending November 2000 the annual gross revenue was £68.4m. Royalties are paid once a year after analysis based on logs kept by broadcasters and a sampling of concert venues. PPL charges an administration fee and the remainder is split 50/50 between the record company and the performer.

### PRS

PRS collects royalties for writers/composers on public performance – in pubs, on the radio, on the television and elsewhere. It acts similarly to PPL, except royalties are paid to writers/composers. Licences are issued to broadcasters "at rates that reflect the extent of music use, and the value of music to the user". Revenue is then pooled and redistributed following various forms of statistical analysis – the more your music was played, the greater the PRS income you will receive. PRS charges an administration fee variable to the income source – eg 12.5% for BBC, 14% for ITV and 17% for Channel 4. Royalties are then paid quarterly to PRS members, either direct to the writer or, more likely, to your publisher.

### The Mechanical Copyright Protection Society Ltd (MCPS)

The Mechanical Copyright Protection Society Ltd (MCPS) collects royalties for writers/composers on mechanical income, such as record sales. MCPS issues mechanical licences on behalf of writers/composers. Record companies report quarterly sales to MCPS and pay either 8.5% of dealer price for every product sold (under the AP1 scheme) or on every product pressed (AP2). For new releases or TV-advertised product, record companies can retain a proportion of sales they report to MCPS for four quarters. MCPS take a 12.5% administration fee before royalties are paid on a quarterly basis direct to the writer or, more likely, to your publisher.

In 1988, the MCPS and PRS formed the MCPS-PRS Alliance in order to streamline many of their common tasks. In 2001, the combined value of performing and mechanical rights revenues for distribution to music creators was £448m.

PPL, PRS and MCPS will also administer income from foreign collection agencies such as GEMA or STEMRA, charging administration fees where applicable.

## WHEN YOU WILL NEED A COLLECTION SOCIETY

- PPL: If you have released or appeared on a record, you should register with PPL as soon as possible – as their information leaflet states: "We can only pay you if we know who you are or where you are." There is even a specific website set up ([www.performersmoney.ppluk.com](http://www.performersmoney.ppluk.com)) to search for your name and the likelihood you have earned PPL royalties.
- Alternatively you can join the Performing Artists' Media Rights Association (PAMRA) or the Association of United Recording Artists (AURA), who will collect your PPL money for you.
- MCPS/PRS: If you have written a musical work that is not assigned to a publisher.

## FINDING A SOCIETY

You should ask your record company or publisher for more information.

Otherwise visit the following websites:

[www.ppluk.com](http://www.ppluk.com)  
[www.mcps.co.uk](http://www.mcps.co.uk)  
[www.prs.co.uk](http://www.prs.co.uk)  
[www.pamra.org.uk](http://www.pamra.org.uk)

## THE COST

PPL registration is free  
 MCPS: one-off fee of £50  
 PRS: one-off fee of £100



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|    |    |               | 17 | 24         | UK CARDOUNA C  |
|    |    |               | 15 | 25         | STRANGE R      |
|    |    |               | 21 | 26         | MOVE IT UP     |
|    |    |               | 21 | 27         | TO LIVE TO TEA |
|    |    |               | 23 | 28         | STOP CRYIN     |
|    |    |               | 29 | 29         | IT'S OK! ALO   |
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| 24 | 31 | GET OVER YOU | 30 | 35 | ESCAPE ENT    |
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ROYALTY ACCOUNTING \* MUSIC WEEK \* 27 JULY 2002

Si

1 ANYON  
Gareth Gates

2 THE LOGICA

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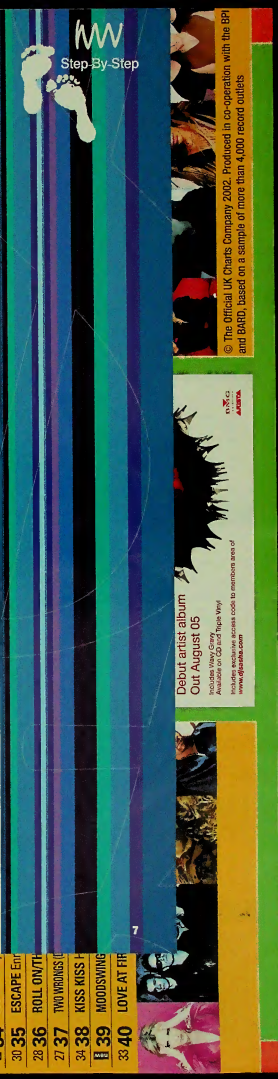
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Step-By-Step

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- 16 19 JUST A LITTLE
- 18 20 TELL IT TO 'EM
- 21 GOODYBYE
- 19 22 JUST A LITTLE
- 20 23 IF TOMORROW
- 17 24 LA CAROLINA
- 15 25 STRANGER R
- 21 26 MOVE IT UP
- 21 27 WAVE IT UP
- 23 28 STOP CRYIN'
- 29 29 IT'S OK ADO
- 30 WISH I DIDN'T
- 24 31 GET OVER YOU
- 32 32 LIGHT MY FIRE
- 33 33 THE WORLD
- 34 34 AERIALS
- 30 35 ESCAPE ENT
- 29 36 ROLL ON IT
- 27 37 TWO WRONGS DO
- 34 38 KISS MY FACE
- 35 39 MOODSWING
- 33 40 LOVE AT FIRST





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si



- 1 **ANYON**  
Gareth Gates
- 2 **THE LOGICA**
- 3 **SHOOTING**
- 4 **YOUR SONG**
- 5 **FOOLISH AS**
- 6 **A LITTLE LES**
- 7 **WORK IT OUT**
- 8 **HOT IN HER**
- 9 **I'M GONNA**
- 10 **HERE I AM**



- 11 **WHEN YOU**
- 12 **WHEREVER**
- 13 **HERO** Chad
- 14 **WITHOUT M**
- 15 **FOREVER De**
- 16 **BY THE WAY**
- 17 **IT JUST WON**
- 18 **I GET ALONG**
- 19 **JUST A LIT**

16 19 JUST A LUT

18 20 TELL IT TO MY HEART Kelly Lorenna All Around The World



- 19 21 GOODYBYE The Coral  
Deltasonic
- 19 22 JUST A LITTLE GIRL Amy Studt  
Polydor
- 20 23 IF TOMORROW NEVER COMES Ronan Keating  
Polydor
- 17 24 UK (CAROLINA CAROL BELLA) DJ Mavry & MRS feat. Stamina MC  
V Recordings
- 15 25 STRANGE RELATIONSHIP Darren Hayes  
Columbia
- 21 26 MOVE IT LIKE THIS Baha Men  
S-Curve/EMI
- 17 27 TO LIKE TO TEACH THE WORLD TO SING Demi Holm  
Diana/Universal
- 23 28 STOP CRYING YOUR HEART OUT Oasis  
Big Brother
- 29 29 IT'S OK! Atomic Kitten  
Innocent
- 18 30 WISH I DIDN'T MISS YOU Angie Stone  
J



- 24 31 GET OVER YOU/MOVE THIS MOUNTAIN Sophie Ellis-Bextor  
Polydor
- 32 32 LIGHT MY FIRE Will Young  
S
- 18 33 THE WORLD SHE KNOWS Dmcc  
Chrysalis
- 18 34 AERIALS System Of A Down  
Columbia
- 30 35 ESCAPE Enrique Iglesias  
Interscope/Polydor
- 29 36 ROLL ON/THIS IS HOW WE DO IT Mis-Teeq  
Inferno/Felstar
- 27 37 TWO WRONGS DON'T MAKE A RIGHT! Wyndol' Jean feat. Claudette Ortiz  
Columbia
- 34 38 KISS KISS Holly Valance  
London
- 18 39 MOODSWINGS/THE GENTLE ART OF CHOWING MY VIOLET  
Inferno/Interscope
- 33 40 LOVE AT FIRST SIGHT Kylie Minogue  
Parlophone



# compilations

- 1 CLUBLAND  
Universal TV/ATV/MTV/Series  
5 11 THE VERY BEST OF MTV UNPLUGGED  
WSM/Universal TV
- 2 CLUBMIX IBIZA 2002  
Universal TV/Sirius  
10 12 PURE GLOBAL CHILLOUT  
Dancebase
- 3 BOOM SELECTION  
Sony TV/Warner Dance  
7 13 SMASH HITS SUMMER 2002  
Universal TV/Virgin/EMI
- 2 4 SCHOOL DISCO.COM - SUMMER HOLIDAY  
Columbia  
8 14 THE ULTIMATE CHICK FLICK SOUNDTRACK  
WSM/Universal TV
- 5 SEXY CRAZY COOL  
Universal TV  
4 15 PARTY IN THE PARK 2002  
Universal TV
- 3 THE BEST DANCE ALBUM EVER 2002  
Universal TV/Virgin/EMI  
16 16 OLD SKOOL REGGAE  
Reeltime
- 7 I LOVE SUMMER  
Universal TV/Virgin/EMI  
11 17 CAPITAL GOLD ROCK LEGENDS  
Universal TV/Virgin/EMI
- 8 THE BEST SIXTIES SUMMER PARTY EVER  
Universal TV/Virgin/EMI  
16 18 HOW THAT'S WHAT I CALL MUSIC! '51  
EMI/Virgin/Universal
- 9 CLUB NATION IBIZA  
Ministry of Sound  
12 19 URBAN KISS 2002  
Universal TV
- 10 THE VERY BEST OF SMOOTH JAZZ  
Sony TV/WSM  
20 20 THE BEST SUMMER ALBUM 2002  
Sony Classics & Jazz

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WSM  
ASAP

14 20 JT TO THA L-O - THE REMIXES Jennifer Lopez



- 17 21 COME AWAY WITH ME Norah Jones  
Parlophone
- 15 22 18 Moby  
Mute
- 9 23 HARD CANDY Counting Crows  
Geffen/Polydor
- 16 24 NO ANGEL Dido  
Cherry/Arista
- 19 25 WHO I AM Beverley Knight  
Parlophone/Rhythm Series
- 24 26 SILVER SIDE UP Nickelback  
Roadrunner
- 20 27 HEATHEN David Bowie  
Columbia
- 18 28 CHARANGO Morcheeba  
East West
- 22 29 DESTINATION Roman Keating  
Polydor
- 27 30 WHITE LADDER David Gray  
IH/ East West



- 26 31 MISSUNDAZTOOD Pink  
Arista
- 34 32 SONGS IN A MINOR Alicia Keys  
J
- 23 33 LICKIN' ON BOTH SIDES Mis-Teeq  
Inferno/Felstar
- 50 34 THE LAST BROADCAST Doves  
Heavenly
- 44 35 PAIN IS LOVE Ja Rule  
Def Jam
- 29 36 CHRISTINA MILLAN Christina Millan  
Def Soul
- 31 37 COME CLEAN Puddle Of Mudd  
Interscope/Polydor
- 28 38 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2  
V2
- 35 39 THINKING IT OVER Liberty X  
V2
- 47 40 A FUNK ODYSSEY Jamiroquai  
S2



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## MID-PRICE

| This | Last | Title                           | Artist                   | Label (Distributor)          |
|------|------|---------------------------------|--------------------------|------------------------------|
| 1    | 6    | BACK TO FRONT<br>IN UTERO       | Lionel Richie            | Polydor 530217942 (U)        |
| 2    | NEW  | FAMILIAR TO MILLIONS            | Melania                  | Coffea/Polydor 6223836 (U)   |
| 3    | NEW  | APPETITE FOR DESTRUCTION        | Dasis                    | Big Brother 810000053 (U)    |
| 4    | 8    | NEVER MY FAVORITE BAND          | Guns N' Roses            | Coffea/Polydor 6223836 (U)   |
| 5    | 1    | FILLS 'N' THRILLS AND BELLACHES | Hives                    | Poptones MC29532 (U)         |
| 6    | 2    | MUSIC                           | Huggy Mondays            | Peptones 824962 (HMV) (P)    |
| 7    | 9    | BROTHERS IN ARMS                | Madonna                  | Maverick 85267495 (TEN) (P)  |
| 8    | 5    | TRACY CHAPMAN                   | Dina Shabah              | Verde 83242402 (U)           |
| 9    | 4    | RAGE AGAINST THE MACHINE        | Tracy Chapman            | Elektra 9324303 (TEN)        |
| 10   | 11   | THE VELVET UNDERGROUND & NICO   | Rage Against The Machine | Epic 412092 (TEN)            |
| 11   | NEW  | BIG CALM                        | Velvet Underground/Nico  | Polydor CDV2306 (GER/PU)     |
| 12   | NEW  | NEVER MIND THE BOLLOCKS         | Marceba                  | Ensemble 8530032 (TEN)       |
| 13   | 3    | PANDINO                         | Sax Patato               | Virgin CD22086 (U)           |
| 14   | NEW  | REVENGE                         | Black Sabbath            | Castle Music 742319592 (U)   |
| 15   | NEW  | LOSS                            | Faithless                | Cherry/Arista 03016522 (BMG) |
| 16   | 11   | WESTLIFE                        | WEA 7423171312 (TEN)     |                              |
| 17   | 10   | UNPLUGGED                       | Westlife                 | RCA 656842 (BMG)             |
| 18   | 10   | SYSTEM OF A DOWN                | Byran Adams              | ABM/Polydor 491292 (U)       |
| 19   | 10   | THE BEST OF THE '80s            | System Of A Down         | Columbia 85267564 (TEN)      |
| 20   | 13   |                                 | Various                  | EMI Gold 156431792 (E)       |

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## BUDGET

| This | Last | Title                                    | Artist                | Label (Distributor)            |
|------|------|--|-----------------------|--------------------------------|
| 1    | NEW  | CONCRETE SKY EP                          | Red Hot Chili Peppers | Heavenly HWN11502 (E)          |
| 2    | 1    | I WOULD DIE 4 U                          | The Space Cowboy      | Serthem Fried 823820 (HMV) (P) |
| 3    | NEW  | MEAT LOAF & FRIENDS                      | Various               | Epic 872448 (U)                |
| 4    | 2    | THE BEST OF                              | Neil Diamond          | MCA/Uni-Island MC92 1949 (U)   |
| 5    | NEW  | CLASSICAL AMBIENCE                       | Various               | Calmor CRM10022 (U)            |
| 6    | 7    | BLACK STARS COMIN'                       | Wiz Fresh             | Columbia 85267442 (Improm)     |
| 7    | 4    | TRIBUTE                                  | Tenacious D           | Epic 672832 (PRP) (P)          |
| 8    | 3    | YOU REALLY GOT ME - THE BEST OF          | Kirks                 | Selex 8521569 (P)              |
| 9    | 6    | SHARING THE NIGHT TOGETHER - THE BEST OF | Dr Hook               | EMI Gold 100241 (E)            |
| 10   | NEW  | GOOD MORNING VIETNAM                     | Various               | Carmor CRM10022 (U)            |

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## R&B SINGLES

| This | Last | Title                           | Artist                             | Label Cat. No. (Distributor)      |
|------|------|---------------------------------|------------------------------------|-----------------------------------|
| 1    | 1    | FODDISH                         | Yashanti                           | Murder Inc 023942 (U)             |
| 2    | NEW  | WORK IT OUT                     | Beyoncé                            | Columbia 672802 (TEN)             |
| 3    | 3    | HOT IN HERRE                    | Various                            | Universal MC920429 (U)            |
| 4    | 2    | I'M GONNA BE ALRIGHT            | Jennifer Lopez                     | Epic 872448 (U)                   |
| 5    | 5    | WHEN YOU LOOK AT ME             | Christina Milian                   | Def Soul 938781 (U)               |
| 6    | 5    | WITHOUT ME                      | Eminem                             | Interscope/Polydor 497782 (U)     |
| 7    | NEW  | WISH I DIDN'T MISS YOU          | Angie Stone                        | J742327951 (BMG)                  |
| 8    | 7    | TWO WRONGS (DON'T MAKE A RIGHT) | Wycle D Jean feat. Claudette Ortiz | Columbia 829922 (TEN)             |
| 9    | 6    | HOW COME YOU DON'T CALL ME      | Alicia Keys                        | J742327952 (BMG)                  |
| 10   | NEW  | LEANO OF A MILLION DRUMS        | Duncan Heat, K. Mike & S. Brown    | Atlantic 4703400 (TEN)            |
| 11   | 8    | FOLL MOON                       | Brandy                             | Atlantic/Uni-Island CD199 (U)     |
| 12   | NEW  | FREAK A LITTLE ME               | Gugabates                          | Island/Uni-Island CD199 (U)       |
| 13   | 15   | ROLL'OUT (MY BUSINESS)          | Def Jam/Mercury 902862 (U)         |                                   |
| 14   | 11   | IT TAKES MORE                   | Ma D'Amante                        | Def Jam 971981 (U)                |
| 15   | 14   | I NEED A GIRL                   | P. Diddy feat. Usher & Loon        | Bad Boy 7423218372 (Improm)       |
| 16   | 9    | DAYS LIKE THIS                  | Shawn Keyfley                      | Oyster Music 032525 (U)/BMV(TEN)  |
| 17   | 10   | GOLD                            | Beastie Boys feat. Pharos          | Parlophone/Rhymes Live 853650 (E) |
| 18   | 12   | HELLA GOOD                      | No Dubs!z                          | Interscope/Polydor 497782 (U)     |
| 19   | 13   | JUST IN CASE                    | Jahiem                             | WEA 91000 (TEN)                   |
| 20   | 18   | PASS THE CROUVISIER - PART II   | Bunni Rhymer/P Diddy/Pharrell      | J742327972 (BMG)                  |
| 21   | 17   | GIRLFRIEND                      | W5ync feat. Natty                  | Jive 925311 (P)                   |
| 22   | 20   | 4 MY PEOPLE                     | Missy Elliott                      | East West/Elektra E 7286232 (U)   |
| 23   | NEW  | LYING IT UP                     | Ju Rule                            | Def Jam 5867412 (Improm)          |
| 24   | 21   | OPDS (OH MY)                    | Twiset                             | Elektra 873060 (TEN)              |
| 25   | 22   | OH BABY                         | Pharisa                            | 52 672632 (TEN)                   |
| 26   | 25   | THE GROUNDBREAKER               | Falleys & Fusion                   | Wordplay WOR32 (US) (V)           |
| 27   | 26   | CALL ME                         | Twiset                             | Elektra 75597315 (Improm)         |
| 28   | 24   | NO MORE DRAMA                   | Marly J Blige                      | MCA/Uni-Island MC920429 (U)       |
| 29   | 28   | FREAK MORE                      | Riccija                            | Go Beat COB245 (U)                |

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## COUNTRY

| This | Last | Title                    | Artist                        | Label (Distributor)             |
|------|------|--------------------------|-------------------------------|---------------------------------|
| 1    | 1    | HALOS & HORNS            | Dolly Parton                  | Sanctuary SANC2 1068 (U)        |
| 2    | 2    | COME ON OVER             | Shania Twain                  | Universal South 078812 (U)      |
| 3    | 5    | MISS FORTUNE             | Alison Morrar                 | Warner Bros 742322 (BMG)        |
| 4    | 3    | BREATHE                  | Faith Hill                    | Groovy 74232222 (TEN)           |
| 5    | 4    | TODAY                    | Bo Diddley                    | Network 30242 (P)               |
| 6    | 6    | BLUE HORSE               | Ray Charles                   | Sanctuary SANC202 (U)           |
| 7    | NEW  | DEEPER STILL             | Bob Dylan                     | Capitol 501182 (E)              |
| 8    | 7    | I NEED YOU               | Both Nielsen Chapman          | Sanctuary SANC2084 (U)          |
| 9    | 10   | LITTLE SPARROW           | LeAnn Rimes                   | Capitol 501182 (E)              |
| 10   | 8    | GOLD                     | Ryan Adams                    | Capitol 501182 (E)              |
| 11   | 9    | I'M ALREADY THERE        | Lonestar                      | Capitol 501182 (E)              |
| 12   | 11   | LAUGH LOVE               | Darrel O'Donnell              | Capitol 501182 (E)              |
| 13   | NEW  | SWEET TALK & GOOD LIES   | Heather Miles                 | Capitol 501182 (E)              |
| 14   | 12   | NEW FAVORITE             | Alison Krauss & Union Station | Capitol 501182 (E)              |
| 15   | NEW  | GRASS IS BLUE            | Dolly Parton                  | Capitol 501182 (E)              |
| 16   | 13   | NICKEL CREEK             | Creek Nickel                  | Capitol 501182 (E)              |
| 17   | 14   | WIDE OPEN SPACE          | Dave Clark                    | Capitol 501182 (E)              |
| 18   | 15   | GARTH BROOKS             | Garth Brooks                  | Capitol 501182 (E)              |
| 19   | 16   | BARRICADES & BRICK WALLS | Keyshia Chambers              | Capitol 501182 (E)              |
| 20   | 16   | DRIVE                    | Alan Jackson                  | Arista Nashville 07837032 (BMG) |

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## ROCK

| This | Last | Title                         | Artist                | Label (Distributor)           |
|------|------|-------------------------------|-----------------------|-------------------------------|
| 1    | 1    | BY THE WAY                    | Red Hot Chili Peppers | Warner Bros 742322 (BMG)      |
| 2    | 2    | VOODOO CHILD - THE COLLECTION | Jimi Hendrix          | Universal TV 710222 (U)       |
| 3    | 3    | GREATEST HITS I & II          | Queen                 | Nickelback 120482 (E)         |
| 4    | 4    | SHINE SIDE UP                 | Nickelback            | Roadrunner 120482 (E)         |
| 5    | 6    | COME CLEAN                    | Puddle Of Mudd        | Interscope/Polydor 493742 (U) |
| 6    | 7    | SHENAGANS                     | Green Day             | Reprise 50240822 (U)          |
| 7    | NEW  | TOXICITY                      | System Of A Down      | Columbia 501396 (TEN)         |
| 8    | 9    | UNTOUCHABLES                  | Kam                   | Epic 501790 (TEN)             |
| 9    | 5    | HULLABALOO                    | Muse                  | Mushroom MUSIC/CD/2002 (IMP)  |
| 10   | NEW  | LOVE HATE TRAGEDY             | Papa Roach            | DreadWorks/Polydor 490372 (U) |

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## DANCE SINGLES

| This | Last | Title                      | Artist                           | Label Cat. No. (Distributor)              |
|------|------|----------------------------|----------------------------------|---|
| 1    | 1    | IT JUST WDN'T DO           | Tom Delonge feat. Sam O'Connell  | Underwater H2O 016 (GMV) (P)              |
| 2    | 2    | LA (CAROLINA CAROL BELA)   | DJ Marky & XRS feat. Stazma MC   | V Recordings V035 (SRD)                   |
| 3    | NEW  | SHOOTING STAR              | Flo & Alice                      | All Around The World 12GLOBE258 (AUG) (U) |
| 4    | NEW  | HOLD IT DOWN               | Hero feat. Lady Alma             | Talkin Loud 82981 (U)                     |
| 5    | 3    | EMERGE                     | Fischerposner                    | Ministry Of Sound FS21 (U)/M/TEN (U)      |
| 6    | 4    | BACK FOR MORE              | Influx Duetim                    | Formation FORM 298 (SRD)                  |
| 7    | 9    | RECKLESS GIRL              | Beginzine                        | Cherry 742195561 (BMG)                    |
| 8    | 7    | CHAPTER 1                  | Ram RAMM 40 (SRD)                |   |
| 9    | 4    | FOREVER                    | Incentive CENT 43T (U)/M/TEN (U) |   |
| 10   | 8    | THIS IS MY SOUND           | DJ Shog                          | Neufix 742324221 (BMG)                    |
| 11   | NEW  | REVOLUTION                 | BB                               | Nakazur NAK9493 (AUG) (U)                 |
| 12   | 6    | BACK FOR MORE              | FC Karna                         | City Records/CITY RECORDS 185 (U)         |
| 13   | NEW  | GOOD SIE                   | Psychone                         | Tidy Trax TD17127 (AUG) (U)               |
| 14   | NEW  | HOT SPOT/LOVE 2 U          | Total Science                    | Timeless TME21 (U)                        |
| 15   | 10   | MOTHER                     | M Factor                         | Serious/Universal SER9042 (U)             |
| 16   | 12   | MASSIVE                    | Data DATA 357R (U)/M/TEN (U)     |   |
| 17   | 6    | MONSTER                    | Liquid People vs Simple Minds    | Defected DFECT 49R (U)/M/TEN (U)          |
| 18   | 11   | STARS AND HERDES           | Lilo Sistas                      | Malco LY2MUL272 (U)                       |
| 19   | NEW  | LIVE YOUR MUSIC            | Layo & Bushwackal                | XL Recordings XL7 144 (U)                 |
| 20   | NEW  | ARENA VS SLOTTING AND SOUL | Mijangos                         | Junior BR038 (AUG) (U)                    |

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## DANCE ALBUMS

| This | Last | Title                                | Artist              | Label Cat. No. (Distributor)                |
|------|------|--------------------------------------|---------------------|---|
| 1    | 1    | MIX BETWEEN THE GUTTER AND THE STARS | Stylin' Sien        | Skint BRANST 2002 (GMV) (P)                 |
| 2    | 2    |                                      | Moby                | Musique GUSTY (AUG) (U)                     |
| 3    | 3    | CLUBLAND                             | Various             | Universal TV Series - 538912 (U)            |
| 4    | 4    | GHV2                                 | Madonna             | Maverick/Warner Bros - 0526480022 (U)       |
| 5    | 6    | READ MY LIPS                         | Sophie Ellis-Bextor | Polydor - 6591742 (U)                       |
| 6    | NEW  | MEZZANINE                            | Massive Attack      | Virgin WBRCD 4 (E)                          |
| 7    | 7    | SIMPLE THINGS                        | Zera 7              | Ultimate Dilemma UDCR0016 (U)               |
| 8    | NEW  | ORIGINAL PIRATE MATERIAL             | The Streets         | Locked On/679 Recording 60294780 (TEN)      |
| 9    | 8    | NIGHT WORKS                          | Layo & Bushwackal   | XL Recordings XL7 144 (U)                   |
| 10   | NEW  |                                      | Fischerposner       | Ministry Of Sound - PFM50C074 (U)/M/TEN (U) |

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| This | Last | Title   | Label Cat. No. (Distributor) |
|------|------|---|------------------------------|
| 1    | 1    | VARIOUS: Queen's Concerts - Party At The Palace | Opus AN6882 (U)/E/SB         |
| 2    | 2    | ROBBIE WILLIAMS: Nobody Knows                   | Chrysalis 429173             |
| 3    | 3    | EMINEM: All Eyes On Me                          | Polydor 493219               |
| 4    | NEW  | OSZY OSSOURINE: Live At Budokan                 | SMJ Columbia 80009672        |
| 5    | 3    | EMINEM: The Eminem Show                         | Interscope/Polydor 493272    |
| 6    | 4    | MUSE: Resistance - Live At The Zenith Paris     | Milivision MPO2112245        |
| 7    | 7    | IRON MAZEN: Rock In Rio                         | Sanctuary 525301             |
| 8    | 6    | VARIOUS: Queen's Concerts - Prun At The Palace  | BBG/Opus Area 042636         |
| 9    | 8    | KYLIE MINOGUE: Live In Sydney                   | Warner Music Vision 85274553 |
| 10   | 13   | DASIS: Festival To Millions                     | Big Brother 81000505         |







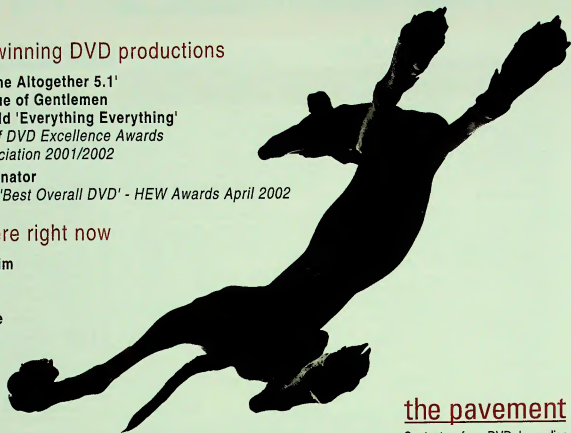
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**URBAN EDGE**



# AND THE CHAOS, EAGLE VISION CAPTURES FATBOY'S BEACH SET

Due to overcrowding, Brighton's Big Beach Boutique may have staged its last free event on July 13, consigning the day to the annals of rock 'n' roll forever. However, Eagle Vision captured the event on film and plans to release the results on DVD in October. Neil Armstrong reports

"Chaos as 250,000 fans flood city," said the BBC headline, the morning after the night before. Teletext went with the more visceral "Beach crush death fear". If the reign of the superstar DJ really is drawing to a close, no-one had bothered to tell the quarter of a million Fatboy Slim fans who crammed onto Brighton seafroont the beached sardines on Saturday July 13.

This year's Big Beach Boutique caused mayhem on the roads and a major headache for police when four times as many people as expected turned up for Europe's biggest beach party.

The event was broadcast live on E4 and filmed by Eagle Vision, which will be

**'The gig itself could actually turn out to be one of those seminal moments in rock 'n' roll history and we've got it on tape' — Perry Joseph, Eagle Vision producer**

releasing a DVD ready for the Christmas market. "We want to get the DVD out quickly to accompany the CD," says John Gaydon, Eagle Vision director of international acquisitions and the executive in charge of production. "We're allowing six weeks for the editing, six for the authoring and we hope to have it on the shelves sometime in October."

Given the attention the event generated, it is unlikely to fade from the public memory before then.

On Wednesday, the London Weather Centre had issued a severe weather warning for the South East, but on Saturday the sun shone gloriously. The stage had been built on the beach, opposite the famous Grand Hotel, and faced east towards Brighton Pier. Behind loomed the West Pier in all its cinematic glory.

The day started at 7am for the Eagle Vision production team and the 32-strong film crew. Eleven cameras were used for the E4 broadcast, including two static cameras

— one in a front-of-house tower 310ft from the pit and one positioned on the pavilion — plus four hand-held cameras: one onstage, one in the pit in front of the stage, one in the crowd and another in a boat, for crowd shots from the seaside. Two cameras were mounted on Jimmy Jibs — long extendable sweeping arms — one on the right of the stage and one on the pavilion. Three lipstick cameras mounted in front, to the side of and behind Norman Cook himself were used for close-ups of hands and records. An additional five hand-held cameras

Fatboy Slim: caught on camera at Brighton's Big Beach Boutique

footage exclusively for the DVD. Perry Joseph is the producer retained by Eagle Vision for the project. "It was a massive team effort, but the buck stops with me," he says. "I was responsible to that the team doing the shooting was fully briefed and in place."

"In the week before the gig we shot a fantastic interview with Norman, excerpts from which went out on E4. We have also got footage of him in the studio remixing the All Saints track [Pure Shores] he played out on. During the build-up throughout Saturday the DV cameras shot documentary-style footage for the DVD. They got "postcards" of interesting-looking people leaving

messages for a DVD messageboard." The actual event kicked off at 6.30pm, by which time it had attracted most of its unexpectedly vast audience as well as a flotilla of small boats moored just offshore. Some intrepid souls had climbed to the top of lampposts where they swayed

dangerously like sailors in crows nests.

"What we had to play with was the DJ behind the decks, the screen showing graphics at the back of the stage, the crowd, the sea, the piers and the fireworks," says Joseph. "The camera on the boat gave a lovely shot of the whole beach. We created a multitude of different shots and used an EVS machine to give them different looks and feels. The concert will be cut differently on the DVD to the way it went out on E4. Because the police finished it 20 minutes early, there may be some tracks added which weren't actually played on the night."

The DVD intro has already been shot and was inspired by the famous 1952 BBC short film London to Brighton in Four Minutes, which consisted of time-lapse footage of the train journey from the capital to the South coast.

"The Pavement, the company doing the authoring, came up with the idea of having the viewer look through a beach telescope to the menu," says Joseph.

Eagle employed photographer Debi Doss to get the shot they hope to use for the DVD cover. She took more than 300 pictures, both of the crowd and of Fatboy Slim in action.

"I got myself in a position directly in front of the stage to the left and got some really nice shots framing Norman putting his headphones on," she says. "The composition worked well, so we will use."

By the end of last week, it had emerged that tragedy had hit the event: one man in the crowd had died of a heart attack on the day and a woman had died of injuries sustained in a fall from the promenade. The incidents prompted Norman Cook to announce that he would be staging no more beach parties in the city.

"Because of what happened on the night, the event may never be repeated," says Joseph. "The gig itself could actually turn out to be one of those seminal moments in rock 'n' roll history and we've got it on tape."

## Autechre unleash uncompromising DVD set

One critic described Autechre duo Sean Booth and Rob Brown's uncompromising brand of extreme electronica as "like having spiders crawling on your brain". But this comment does a grave disservice to spiders, which are essentially harmless, timid creatures.

The Manchester act's spiky, disturbing work offers the sound of something nasty skittering across the floor of the microchip factory, computer crashes, dystopian alien worlds. Easy listening it ain't.

Gantz Graf, their new three-track DVD, is Autechre's first collection of videos. Only available as part of a double-pack sold together with the new EP, the track listing is Gantz Graf (on both DVD and CD), Second Bad Vibes and Bass Cadet. The title video is directed by Alexander Ruturford, currently signed to Ridley Scott's music video company Black Dog Films. His experimental films have been exhibited at the Institute of Contemporary Arts' endofest festival. This work draws upon his experience in computer animation and features a dense series of machine-like, abstract images in which sound and vision are married with split-second precision. The concept, if not the techniques or appearance, would have been familiar to the animators of the sequence in Disney's Fantasia accompanying Beethoven's Tocata and Fugue in D Minor. The DVD also features a slide show of stills from

the video which highlight the architectural richness of the individual frames.

Second Bad Vibes can be found on 1995's Anvil Vapre EP. The video featured here is a re-edit of Chris Cunningham's original film, which is not currently commercially available.

It features disjointed and distorted images of a sinister-looking, Cunningham-designed insectoid robot which whirs into life during the second half of the piece. Fans of Cunningham's work for Allen 3, Aphex Twin and his Sony Playstation 4D featuring the might be slightly disappointed by this, as it lacks the visual immediacy of some of his other pieces. Nice robot though.

The video for Bass Cadet is the most accessible of the three works, featuring computer-generated animation and a more conventional narrative structure. That said, it looks and sounds great. It was directed by Jess Scott.

Hunter and first appeared on Warp's Artificial Intelligence video compilation.

Any one of these videos would be in with a shout if entered for the Turner Prize, but you'll hear Autechre on the Breakfast Show before you see their films joining Britney and Eminem for MTV's AI space.

● Gantz Graf (Warp WAP256DVD) is released on August 5



A still from Autechre's groundbreaking Gantz Graf DVD

# FORTHCOMING DVD RELEASES

Neil Armstrong sorts the wheat from the chaff, selecting Abba and Party At The Palace as upcoming DVD favourites

**NEIL DIAMOND: Greatest Hits Live (Sony 490148)** Out now  
This DVD comprises 15 numbers recorded at the Aquarius Theatre in Los Angeles in 1988. Diamond is one of America's most successful singer-songwriters and this DVD, his first in the UK, is certainly giving nothing away with a running time of just 60 minutes. The "bonus" material consists of the video for This Time. Those who feel

Diamond is a better songwriter than performer will find nothing in this underwhelming gig to change their mind. However, his recent run of TV and radio appearances and his UK dates throughout July could boost sales.

**ROBBIE WILLIAMS: Nobody Someday (EMI 4929179)** Out now  
Robbie Williams sells more DVDs than

anybody else in the UK and EMI expects this offering to maintain that state of affairs. Nobody Someday is a documentary about Robbie's 2001 European tour. The film enjoyed a brief cinema release at the end of last year and was broadcast on Channel 4. It is revealing and entertaining and, whether you're a fan of Robbie's music or not, you have to admit the boy is laugh-out-loud funny. The DVD extras comprise a quiz hosted by the tour manager Frankie in which correct answers are rewarded with out-takes footage (there are 50 minutes in all) and a 30-picture photo gallery.

**INCUBUS: Morning View Sessions (Sony 541999)** Out now

This concert was filmed on the day that the album Morning View was released and was shot at Sony's New York studios in front of a suspiciously good-looking audience. Both sound and picture quality are excellent. The fly-on-the-wall footage bundled under the "Living on morning view" option on the root menu includes vignettes of the guys talking rubbish, the guys playing pool, the guys messing around with chin drawings, the guys... well, you get the picture - fanatical diehard aficionados might, perhaps, find this sort of stuff hilarious, but few others. More worthwhile is a mini-feature on the making of the Wish You Were Here video and the video itself.



**OZZY OSBOURNE: Live at Budokan (Sony 542719)** Out now

Accompanying the new CD of the same name and certain to capitalise on the success of MTV's fly-on-the-wall series The Osbournes, Live at Budokan is Ozzy's first UK DVD release, but it offers fairly routine rock DVD fare. The concert section features 14 tracks recorded in Tokyo earlier this year. Although it exposes the paucity of Ozzy's onstage banter, there are passable renditions of the former Black Sabbath frontman's standards. The bonus features comprise a non-interactive discography, a videography (highlighting all three of them), a brief written biography and a 30-minute documentary showing preparations for the gig, the making of the DVD and the Osbournes grappling with Japanese culture.

**TAJ MAHAL: Live At Ronnie Scott's (Sanctuary SYE 3005)** July 29

This in-concert production features nine tracks recorded at Ronnie Scott's in September 1998, during which Mahal plays electric and acoustic guitar and keyboards. The extras include a six-minute introduction to Mahal's work by journalist Charles Shaar Murray. The gig can be played through sequentially as a whole or as individual tracks, selected via a rather pointless video jukebox interface. Songs are interspersed with commentary from Taj himself. With a running time of just 60 minutes, there is little here to stretch the capabilities of your DVD player, however.



**ABBA: The Definitive Collection (Universal 017 445-9)** July 29  
A timely release as the Swedish quartet's contribution to popular music is currently undergoing a long overdue reassessment, following Benny and Bjorn's Ivor Novello award in May. It includes every official Abba promo clip - all 30 of them, from the first, 1974's Waterloo, to the last, 1982's Under Attack, along with rarities such as Ring Ring. Most were made by the award-winning director Lasse

Hallstrom (Choclat, The Shipping News) and were designed to allow the band to cut down on travelling. Abba didn't invest the promo clip but they did embrace it long before it was industry standard. The accompanying 24-page booklet outlines the history of the band's involvement with the art form that was to become video. There are also three Spanish clips (I Have A Dream, Happy New Year and When All is Said And Done) never before released and two television appearances - When I Kissed The Teacher and Dancing Queen. The DVD includes a gallery with 150-plus pictures. With a running time of 168 minutes and a dealer price allowing this to retail at £17.99, this offers value which puts most other DVDs to shame.



## Visually Sound.

Coming soon in 2002... The Complete Jam, Black Grape, The Charlatans, Ocean Colour Scene, S Club Carnival, Beautiful South, Pulp and much, much more.



**ART OF NOISE: Into Vislon – The Complete Compendium (Uncut BC3790) July 29**

There was a time back in the mid-1980s when it was virtually impossible to escape Moments in Love. It blared out of every TV, radio and audio system and Madonna apparently married Sean Penn to the sound of it. It is among the 14 tracks represented here, the majority of which are taken from the band's 1998 "comeback" album, *The Seduction Of Claude Debussy*. The footage which makes up this DVD comes from four concerts filmed during 1999 and 2000 in Chicago, California, Shepherds Bush and Wembley. The DVD also includes two short Debussy pieces played by Anne Dudley on piano, rehearsal footage shot before the Shepherds Bush gig and a brief band interview of sorts, conducted by journalist and founder AoN member Paul Morley.

**BILLY IDOL: Storytellers (Warner 0927452132) July 29**

Whether the sneering, hollow-cheeked heart-throb of yesterday? The sneer is still there, but the cheeks aren't so much hollow as hamsterish now. The 15 tracks here were recorded in New York last year for the VH1 Storytellers series. Eight of them were never broadcast. In his rambling anecdotal intros, Idol comes across as a likeable earnest sort of coze and he is ably aided and abetted by his trusty lieutenant, guitarist Steve Stevens. However, clicking on the extra features option brings up a sub-menu offering the disappointing choices of Discography or Music Only.

**GARY NUMAN: Berserker (Sanctuary SSE3012) July 29**

The cycle of cool has come full circle for

Numan. The Sugababes' hit *Freak Like Me* was based on *Are Friends Electric?*, while artists such as Armand Van Helden and Basement Jaxx sample his work and the likes of The Prodigy cite him as a key influence. However this DVD is unlikely to add to his burgeoning reputation. The eleven numbers here were recorded during the Berserker tour at Hammersmith Odeon in 1984, after Numan's heyday, and neither Cars nor *Are Friends Electric?* is featured. Clicking on the icon which appears for a few seconds at bottom of the screen at the start of each number brings up a brief VJ commentary. Numan is playing three dates in Glasgow, Liverpool and London in September which could stimulate interest in this release, which is otherwise strictly for Numanoids.

**JIMI HENDRIX: The Dick Cavett Show (Universal 1126939) July 29**

Hendrix made his US network TV debut on the hugely popular Dick Cavett Show on July 7, 1969. He returned to the show in September of the same year and this

DVD includes both appearances. He was interviewed by Cavett and played *Hear My Train A Comin'*, *Isabella and Machine Gun*. The sound quality is poor, but Hendrix completists will have to have it. The DVD also includes a specially-made 55-minute documentary giving the inside story on the appearances and the handwritten notes made backstage by Hendrix before the first show on the topics he planned to talk about. They included "4. Death and rebirth" and "8. The future of man".

**ELVIS PRESLEY: Elvis In The 50s (BMG Music Programming 74321944249) August 5**

This boxed set collects together two previously released DVDs in time for the



**RESCHEDULED** **VARIOUS: Party At The Palace (Oppos Arte Media Productions O08450) Out now** Recorded on Jubilee Bank Holiday Monday, this is pretty much the event as it was broadcast on television to a worldwide audience of 200m viewers, but with the contributions of Ben Elton and Ruby Wax mercifully excised. As well as the concert which features, among many others, Elton John, Brian Wilson, Queen, Ray Davies, Eric Clapton, The Cars, Toploader and Paul McCartney, the DVD also shows the spectacular fireworks display which followed. The menu has options allowing track selection by artist or song. By far the most interesting musical contribution comes from Brian Wilson, the only artist who made the effort of wearing a nice tie for the event.

25th anniversary of the King's death on August 16. Elvis '56 is a 1987 documentary which charts Presley's breakthrough year, with plenty of archive television footage, including Elvis's scandalous appearance on the Milton Berle Show and the amusingly literal spectacle of Elvis addressing Hound Dog to a basset hound. Elvis in Hollywood is an account of Presley's pre-Hollywood movie career, embroidered with home movie and interview footage.

**THE GRATEFUL DEAD: Dead Ahead (BMG Music Programming 74321944259) August 5**

With a live reunion of the surviving members due to take place in East Troy, Wisconsin on August 3 and 4, this 16-track collection of highlights from the band's weak-kneed stand at New York's Radio City Music Hall in 1990 brings the band's classic line-up straight to British Deadheads. *The Dead's* highest-charting UK album was *Terrapin Station*,

which hit number 30 in 1977, but they remain the definition of a cult band and tracks featured here include *Lay Me Down*, *Mexicali Blues*, *Fire On The Mountain* and *Good Lovin'*.

**CLIFF RICHARD: The Cliff Richard DVD Collection (Warner D038471) August 5** Whaddya know? We've got a show. This collection comprises three Cliff films – *The Young Ones* (1961), *Summer Holiday* (1963) and *Wonderful Life* (1964) – in their original widescreen presentation. The picture and colour are superb – you'll be truly surprised how entertained you are. Each movie comes with the original trailer and can be played with illuminating commentaries by the director, Peter Yates on *Summer Holiday* and Sidney Furté on the others. It is perhaps a sign of how times have changed that the trailer for *The Young Ones* proudly proclaims it to be "the gayest musical for years".

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DVD VIDEO **starsailor** LIVE REHEARSALS

NEW NOTE SECURES BEL AIR DEAL

New Note Distribution has added the budget-price Bel Air label to its roster of classical clients, offering the first full UK representation for the Monte Carlo-based company.

Bel Air's catalogue is chiefly built around the work of Russian artists, with pianist Oana Yablonskaya, her conductor son Dmitri Yablonsky, the Moscow Philharmonic and legendary mezzo-soprano among them. Mikhail Pletnev's Russian National Orchestra, a mainstay of the Deutsche Grammophon catalogue in recent years, has also recorded for Bel Air under the name of the New Russian Orchestra.

The first new release to appear under the New Note agreement underlines the quality of Bel Air's A&R selection and its commitment to strong production values. Russian Film Music II: I Am Walking in Moscow, recorded earlier this year in the Russian capital, offers an eclectic mix of soundtrack items and incidental music composed during the Soviet era, ranging from familiar pieces by Prokofiev and Shostakovich to the music of Andrey Petrov and Viktor Lebedev. The label's first volume of Russian film music became its best-selling title and also received positive reviews in the UK's specialist classical press.

Bel Air's director, the Danish architect Ole Jorgensen, founded the label in 1996 to satisfy his passion for classical music. His present business model owes much to that developed in recent years by Naxos, with

the emphasis on fine performances at affordable prices.

"Bel Air is a very welcome addition to our stable," says New Note joint managing director Eddie Wilkinson. "With its budget price and enterprising A&R mix, it clearly complements the other, much larger labels we distribute. We're now able to offer classical retailers a wide range of product as we do to those on the long-established jazz and world music side of our business."

Catalogue expansion will include an increase in unusual or intriguing repertoire, marked by the August 26 release of an album of previously unrecorded works by the Italian composer Aldo Finzi, secretary of the pre-war Venice Festival and a victim of Fascist persecution.

NAXOS TOPS Q2 MARKET SHARES

Naxos returned to the top of the classical label market-share list in Q2, according to CIN figures. The budget label captured 13.2% of the market, overtaking its leading competitor among the major labels, Decca (11.9%).

Sony Classical enjoyed a strong quarter thanks to the Operababes, leapfrogging Decca to take third place in the CIN list with 11.3%. Core classical releases from EMI Classics accounted for 5.4% of the market, with HMV Classics gaining fifth place and a market-share figure of 5.3%.

Universal's Deutsche Grammophon and Philips occupied sixth and seventh place respectively with 5.0% and 4.2% market shares. Among the independent classical labels, Hyperion attracted 0.8% of the market. Universal led Q2's classical market share figures by distributor with 25.5%, ahead of Ten (23.1%), EMI (21.5%), Select (18.2%) and BMG (16.8%).

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ALBUM of the week



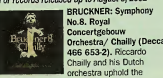
**SAVATORE LICITRA — THE DEBUT: Arias by Puccini and Verdi, Licitra, LSO, Rizzoli.** (Sony Classical SK 089923 2). The discerning jury has generally been careful to



describe Salvatore Licitra as the most promising Italian tenor of his generation; some credit him with the natural success. For his have gone further to proclaim the singer as Pavarotti's natural successor. For his have gone further to proclaim the singer as Pavarotti's natural successor. For his have gone further to proclaim the singer as Pavarotti's natural successor. For his have gone further to proclaim the singer as Pavarotti's natural successor.

REVIEWS

For records released up to August 5, 2002



**BRUCKNER: Symphony No. 8. Royal Concertgebouw Orchestra/Chailly (Decca 465 653 2).** Riccardo Chailly and his Dutch orchestra uphold the Concertgebouw's long and distinguished Bruckner traditions with an elemental, visionary performance of the composer's vast Eighth Symphony. This is arguably the finest yet of Chailly's Bruckner readings, recorded in the sumptuous acoustics of the Concertgebouw's Great Hall in May 1999.

**GLASS — REFLECTIONS: Including The Secret Agent, Symphony For Eight, Cello Octet Coniunto Ibrico, Attacore (Iberico CX 4005).** Elias Arizuren's Cello Octet Coniunto Ibrico has given over 40 world premieres of works by leading contemporary composers since its foundation in 1989. This disc, distributed in the UK by Bernard Pollak's One For You, offers arrangements of music by Philip Glass by Arizuren and Niko Ravenszjin.

**CLARE SCITILAE, Scintillae. Mingardo; Concerto Italiano/Rinaldo Alessandrini (Opus 111 OP 30367).** The artistic results and production values of this superb disc of Vivaldi's sacred music are so captivating as the album's cover artwork, Rinaldo Alessandrini's Concerto Italiano extract rich colours from the so-called sacred concertos, while Sara Mingardo's rich contralto sound reveals much more of the emotional depth and sorrow of his Stabat Mater.



**SHOSTAKOVICH/ Violin Concertos. Gringotts; Israel PO/Perlman (Deutsche Grammophon 471 616-2).** Deutsche Grammophon's new signing Ilya Gringotts repays the label's faith with strikingly full-blooded, yet searching interpretations of two great concertos. The 19-year-old Russian violinist allows room to develop the broad, romantic melodies of Tchaikovsky's Violin Concerto and shape its impassioned drama. He will perform Shostakovich's Violin Concerto No. 1 at the BBC Proms on August 3, immediately before attending the album's press launch.

Ilya Gringotts



TCHAIKOVSKY  
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CD 471 616-2

A stunning debut album from Ilya Gringotts, an intelligent and thought-provoking new artist who is poised for an incredible international career.

"This is the sort of playing which you don't just admire and wonder at, but which you find yourself wanting to be entertained by all evening." Hilary Finch (*The Times*)

Ilya will be performing the Shostakovich Violin Concerto during his Proms debut on 3rd August.

Release Date 5th August 2002 Call-of Date 29th July 2002



Deutsche Grammophon, 22 St Peter's Square, London W6 9NW [www.deutschegrammophon.co.uk](http://www.deutschegrammophon.co.uk) / [www.universaldelights.com](http://www.universaldelights.com)

## RETAIL FOCUS: GATEFIELD SOUNDS

by Seb Burford

Gatefield Sounds opened its first store in Faversham in 1972 and has been slowly but steadily expanding ever since, with stores opening every seven years around Kent. There are currently four Gatefield Sounds outlets in the area, in Whitstable, Faversham, Heme Bay and Sheerness.

The Whitstable branch was the second to open in 1979 and acts as the head office for the four stores. The expansion policy of the company has been to find a niche in smaller towns, thereby avoiding the competition from larger chains such as MCV and Virgin. With years of experience of the local retail market in Whitstable, Gatefield Sounds has tailored its in-store offer to local tastes.

"With a town of 20,000 people, the market isn't too specialised, so we tend to stock the Top 75 albums and the more popular back catalogue items," says owner Michael Winch.

The main competition to this established local record store has come from nearby supermarkets. In order to stay competitive, Gatefield Sounds makes sure that it matches



Gatefield specialising in Top 75 albums

any discount offers made by the big chains. Despite the fact that the supermarkets are moving in on the music market, Winch is confident that they cannot compete in terms of range of units stocked. The Whitstable store stocks more than 2,000 full-price titles and more than 1,000 mid-price titles within its 40 sq m of space.

## GATEFIELD'S BIG SELLERS

1. By The Way Red Hot Chili Peppers (Warner)
2. Heathen Chemistry Oasis (Big Brother)
3. Welcome To Nellyville Nelly (MCA)
4. Chango Morcheba (East West)
5. HullaBullu Muse (Pinnacle)
6. Alternative 60s Various (Sony)
7. The Rise and Fall of Ziggy Stardust David Bowie (EMI)
8. Heathen David Bowie (Sony)
9. The Last Broadcast Doves (EMI)
10. The Best Dance Album Ever 2002 Various (EMI/Virgin)

The increased competition has prompted the store to tighten up its in-store offer. "We are very reluctant to buy in titles that don't have the potential to go into the Top 25 albums chart," says Winch. Recent years have seen a shift of emphasis for the store from singles to albums. "The margins are obviously better on albums, but the CD singles market in the area has also

been shrinking, although there is a local teen market that still wants singles," adds Winch. In addition to this, the store has been exploiting the advantage offered by its wider range of titles by joining the raft of retailers offering multiple purchase deals on its back catalogue.

The store has weathered the transition from only selling vinyl in the Seventies, to the introduction of cassette and the Nineties CD revolution. There is still a market for cassette releases in the area, although Winch says Now! 52 will be the last title with the store orders on the format. The transition from VHS to DVD is also still an ongoing process, with sales roughly divided 50:50 between the two.

Although the recent hot weather has not been particularly beneficial to the business, sales this summer have been buoyant so far, with the World Cup failing to significantly affect trade. "In the long term, our biggest worry is the rise of the MP3 format and how this might affect our CD sales," adds Winch. "Everyone is looking to the industry to provide a solution that will safeguard our revenue."

Gatefield Sounds: 70 High Street, Whitstable, Kent CT5 1BB, tel: 01227 263 337

## IN-STORE NEXT WEEK (from 29/7/02)



**Windows** - Now! 52, Training Day; **In-store** - Beth Orton, Scooter, Now! 52, Doves, DJ Tiesto, Fun Lovin' Criminals, Pet Shop Boys, Kidwell, The Vines, David Bowie, Arthur Bliss, Harris, Buddha Bar IV, Oakenfold, Muse, Nerd, McAlmont & Butler, Kelly Willis, The Boggs, Tummy Touch, My Vitrol, Beverley Knight, Halford, Eve Cassidy, 10 Squared, Shivaree, Samuel Ramey, VHS The Strangers, Paul Carrack, Joe Cocker, Dio, Moby, Queen, Hives, Roger Waters, I Am Sam, Badkook, Emerson, Press - Nerd, McAlmont & Butler, Kelly Willis, The Boggs, Tummy Touch, My Vitrol, Doves, Pet Shop Boys, Arthur Bliss, Buddha Bar IV, Oakenfold, Muse, Harris, Cousteau, Belle & Sebastian



**Singles** - Darius, George Michael, Will Smith, P Diddy, Natural, Mousse T, Narcotic Thrust, NERD, Ashley, McAlmont & Butler, Albums - Bruce Springsteen, Linkin Park, Hitz 53, Scooter, Beth Orton, The Corai, In-store - Korn, Red Hot Chili Peppers, Claire Sweeney, Now! 52, Oasis, Mis-Teeq, Spider-Man (OST)



**Listening posts** - Cesaria Evora, Beth Orton, Now! 52, Fun Lovin' Criminals, Ashley Williams, Petrus Clark, Norah Jones, LPR Jazz reissues, Vanguard Blues; **In-store** - three for two, three-for-£18 and two-for-£10 on CDs; **Windows** - three CDs for two, three-for-£18, Lord of the Rings reservation offer



**In-store display boards** - Barth, HomeLife, Cornelius, Tiefschwarz, Roots Manuva, Playgroup, Fallen To, FC Mulhena



**Single** - Darius; **In-store** - Britney Spears, George Michael, Natural, Will Smith, NERD; **Press ads** - Bruce Springsteen, Linkin Park, McAlmont & Butler, Natural, The Corai, TV sets - Gemma Hayes, Will Smith, Will



**Main Promotion** - Festival CD's Promotion; **Listening posts** - Silverchair, Dime Darkest, Beth Neilson Chapman, P!nk, Secret; **Press ads** - Italian Job DVD, Behind Enemy Lines DVD; **Windows** - Star Trek Next Generation Series 3 DVD, Lord of the Rings, Bruce Springsteen, Linkin Park



**Selects listening posts** - Baxter Dury, Concord Dawn, AM-60, Gene Atereena, Techno; **Mojo recommended retailers** - Myrside Brah, Camel, John Renbourn, Adam Green, Kimya Dawson, Beachwood Sparks; **Mixmag recommended retailers** - King Britt Presents... System 7 & Derrick May, Serious Bass, Concord Dawn, Revolution



**Windows** - Beth Orton, Training Day, Fischerson; **In-store** - The Corai, Bruce Springsteen, McAlmont & Butler, Will Smith, Drowning Pool, The Hustle, Moby, Beth Orton, Dirty Vegas, Touch Tones, Fishersong, Idlewild, Moses T Molekwa, Ya Ya 3, Susana Baca; **Press ads** - Ya Ya 3, Susana Baca, Moses T Molekwa



**Press ads** - two-for-£22 campaign, Red Hot Chili Peppers; **In-store** - Bruce Springsteen, Mercury Music Prize, Tati Paul; **Windows** - two-for-£22, Beth Orton



**Press ads** - two-for-£22 campaign; **In-store** - two-for-£22 campaign, Mercury Music Prize, Tati Paul; **Windows** - Beth Orton, Hitz 53



**Singles** - Darius; **Albums** - Now! 52; **In-store** - Linkin Park, Scooter



**Singles** - George Michael, Darius; **Albums** - Hitz 53; **In-store** - George Michael, Darius, Hitz 53, Scooter, Austin Powers, Linkin Park, Natalie Imbruglia; **Press ads** - S Club Juniors, Britney Spears, Hitz 53, Darius, Natural



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**FAX: 0113 234 0421**  
**EMAIL: info@crashrecords.co.uk**

## ON THE SHELF

IAN DE-WHYTELL,  
owner, Crash Records,  
Leeds, Yorkshire



"It's been a busy first six months for Plastic Head. Leading the way have been two Top 75 albums courtesy of NORFX with their singles compilation 45 Or 46 Songs and their split album with Rancid selling extremely well right across the board. These two releases have been indicative of just how healthy punk sales are at the moment. As ever, albums and recent albums from label stalwarts such as Strong Out and No Use For A Name have sold incredibly, interestingly. A strong live circuit for the genre has seen sales for UK bands such as Capdown on the rise and rise. There has been a lot of movement with the music press has dubbed the "emo" movement. Particularly strong is US indie staple Jade Tree, whose broad roster sees them vying with the likes of Madder for the mantle of leading US independent. New albums from such acts as New End Original, One Line Drawing and the rejuvenated Girls Vs Boys

## ON THE ROAD

ROB HUNT,  
UK sales manager,  
Plastic Head

have had a huge groundswell of support, particularly from the independent stores. Metal sales are as strong as ever and we have tremendous interest in our signings of the Metal Blade and Nuclear Blast labels. As well as their strong catalogues, new releases from such outfits as Manowar, The Crown and Vader have seen both labels get off to a flyer. We also have a strong DVD market with titles from Dimmu Borgir, Emperor and Cannibal Corpse selling through very strongly at all levels of retail. In-house label GOLF has seen strong catalogue sales on their Jimmy Eat World and Get Up Kids back catalogue of late and we are expecting another upturn in Less Than Jake sales over the summer due to their high-profile festival shows and the new Radio Beasalon CD due out in August. July 15 saw the release of the Mighty Mighty Bosstones' new studio album Jokin'Life To A Swan, which is gathering a lot of good press."

Crash has been at its present location in Leeds for 15 years but I took over four years ago, having previously been at Sorry Music for 12 years. The store trades over two floors with a total sales area of around 1,000 sq foot on one of the main thoroughfares in the centre of Leeds. The ground floor stocks a large selection of predominantly rock, indie and punk CDs and has a chart wall featuring new releases and best sellers. Merchandising has been a great success for us; we sell T-shirts, hooded tops, patches, posters and badges, which do well nicely with the music we sell. We also use our ground floor as a ticket agency for all the major music venues in the area.

Over the past few weeks we've experienced the typical summer lull, buoyed up by the better-selling chart albums and mid-price back catalogue. Summer season bargains are useful to reduce excess stock. We're happy with sales of the Oasis' album, particularly on the first day. The Vines' album has also been selling well.





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CMP Information, Lugate House, 7th Floor,

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When they weren't tucking into some gourmet grub at London's Landmark Hotel, Sincere Management's Puffer Jenner (left), Manager Management's Ed Bicknell (centre) and Music Managers Forum's chairman Keith Harris (right) were probably swapping stories about the latest crazy antics of artists at the MMF's open day last Tuesday. Around 50 delegates heard four panels covering subjects ranging from management agreements to releasing records and there was also a lot of heated debate about the new breed of management company that are poaching artists and the danger of aggressive artist lawyers. But, whenever managers congregated, matters often turn to the latest artist wheeze and MMF legal adviser Nigel Parker confesses there were also still "plenty of stories about the insane demands that artists can place on managers".

Remember where you heard it: They are an angry lot those EMI shareholders. And a hungry lot, too, as it turns out. Take one disgruntled investor at EMI's AGM at London's Intercontinental Hotel last Friday, who highlighted the "Ken Berry fiasco" of last year by asking whether the company would be funding lunch or whether the money had all been spent on the former exec's pay-off. As for **Mariah, Eric Nicolì** cited "legal reasons" for his reluctance to say too much, only commenting her golden goodbye was "the most prudent course for EMI to take"... The meeting soon turned into a **confusing confection**. While pointing out that pay packages for senior execs were in line with the industry, non-executive director **Sir Dominic Cadbury** shrewdly observed, "We are in the music industry, not the chocolate industry." One shareholder was, however, keen to point out that Eric Nicolì had in fact come from the biscuit business... Universal snatching **The Hives** from under the nose of Warner has caused a few **red faces** around **Roger Ames'** office, especially if the band are placed with Interscope in the US, the very label **Tom Whalley** quit to join Warner... Expect lots of flies lining the wall of a London court of law this week as **Chicane** and **Xtravaganza** go head-to-head over their contract dispute... Xfm's programme controller **Andrew Phillips** was one of many

in the industry whose journey to work last Thursday turned into a nightmare thanks to the 24-hour **Tube strike**. Despite setting off in his car from High Wycombe at 6am for Xfm's Leicester Square offices, Phillips was still stuck in traffic nearly **four hours later**... The strike, though, wasn't enough to prevent a strong turnout at PRS's AGM at London's Portman Hotel that same morning. Those who did make the effort learned a new term which is currently doing the rounds among university music students, according to chairman **David Bedford**. On visiting some University composition departments, Bedford was alarmed to find a flagrant disregard for sampling and copying copyright files from the internet. "Indeed," he explained, "in one University they had proudly coined a term for what they were doing - **"Plunderphonics"**... Following their incredible recent set on the especially-extended Monarch stage, expect the ludicrously-addictive **Polyphonic Spree** to find a UK label home this week, with **XL**

and **679** among the frontrunners for the deal. Dooley hears the publishing is already up around the £1m mark... Shiver me timbers! UMG's newly-appointed anti-piracy fighter and general all-round force for good **David Benjamin** says he will be shunning a super-hero outfit in his new post, but told Dooley this week he was not averse to a few accessories. "I am the first music industry executive to be fitted with an eye patch and peg leg!" he joked... Minder Music is definitely "happy" at present, as the **Ashanti** hit **Happy** and **Gangsta** by **Eve Featuring Alicia Keys** currently gives them two songs inside the US Top 30... Expect comments from across the industry re. the Communications draft bill, with statements from both the BPI and British Music Rights due before the consultation period ends on August 2... Given the current state of the debate between the commercial stations and the regulators - **3+1** or **not 3+1?** - the two names being mentioned as frontrunners to be the new head of Ofcom are intriguing to say the least: Radio Authority chairman **Richard Hooper** and CRCA chairman **Lord John Eatwell**... **Sony** clearly is not content with snapping up music rights to the **World Cup** in Korea and Japan as **Nick Raphael's** Epic team picked up the trophy at Sheridans' 14th annual tournament in aid of **Nordoff Robbins**. The event raises more than £8,000 for the charity... They are certainly a productive lot at EMI right now. **Congrats** to Capitol UK international director **Kevin Brown**, as well as Virgin Records boss **Phillipe Ascoli**, who - along with their partners - welcomed respectively a daughter and a son into the world last week.....



As **Rob Dickens** himself observes, awards really are like buses: nothing for 30-odd years and then suddenly two come along at once. **Merely** weeks after he was allowed to add the initials 'CBE' to his name, the erstwhile BPI chairman was last Tuesday back at his old university of Loughborough to receive an honorary degree - doctor of letters no less - for services to the music industry. "It meant a lot - this was where I started in the music business," reflects the university's one-time social secretary whose responsibilities included booking the bands. "We had **Rod Stewart**, **Frodo**, **Included** - we put Loughborough on the map because everybody went to Leeds, Manchester and Nottingham, so it was very important in terms of what I did next," he adds. **Dickens** is pictured with, left, the university's chancellor **Sir Dennis Rooke** and, right, vice chancellor **David Wallace**.

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If you have any comments or queries arising from this issue of Music Week, please contact Marlene Talbot at e-mail - marlene@musicweek.com or write to - Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

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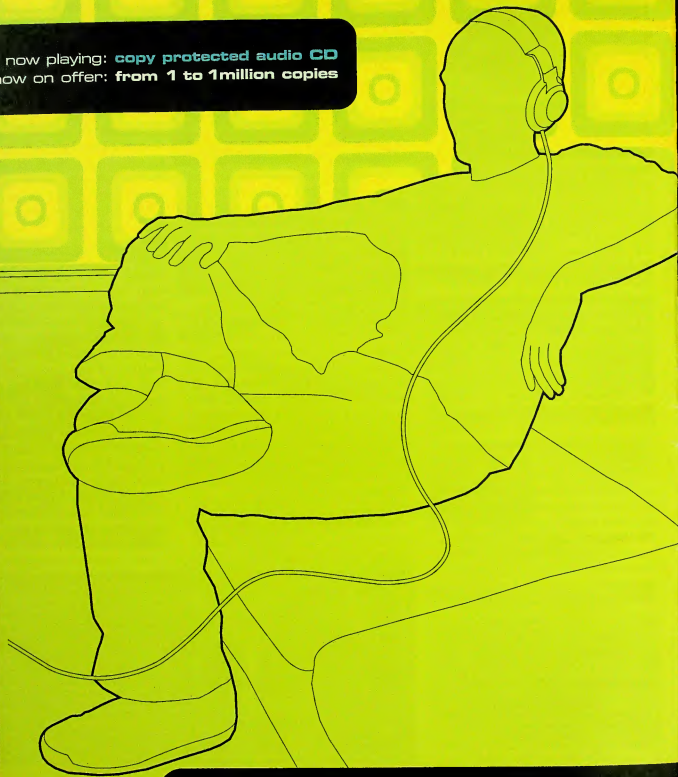


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