



FOR EVERYONE IN THE BUSINESS OF MUSIC

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Musicweek

EMI buys Mute in £42m deal

by Martin Talbot
 One of the most influential British labels of all time, Mute Records, moved into major ownership last week when it was bought by EMI in a deal worth up to £42m.
 The acquisition will see EMI Recorded Music paying £23m for the long-established independent, plus up to £19m in performance-related payments over four years.
 Under the historic deal, Mute executive chairman Daniel Miller retains global responsibility for the label he founded in 1978.

Mills says he has no intention of selling up. "It is sad," he says. "It does leave us as the last of the founding independents of the late Seventies. I respect Daniel's reasons, whatever they may be, but it is not something I would do."
 The deal brings to EMI acts including Moby (for the world outside North America), the Prodigy (US) and Depeche Mode (world) to EMI. Moby's 13th, the follow-up to the Grammy-nominated Play, is due for release today (Monday) after shipping 190,000 by the end of last week.



Miller: keeping key Mute role

An EMI source adds, "As part of our restructuring, we have been getting out of lots of businesses, but we want to get into businesses which work for us, like this one."

The deal with Miller was brokered by EMI Recorded Music Continental Europe chairman and CEO Emmanuel de Buretel, whose division will take responsibility for coordinating Mute's activities within EMI.

A source close to the deal says, "The key issue here is the relationship between Daniel and Emmanuel. Miller wanted to do this deal with EMI because of Emmanuel."

De Buretel says the deal is "a natural progression" of Virgin's 20-year relationship with Mute. It will continue to handle Mute in territories where it has a deal in place, although Mute will retain its licence and distribution linkups in the UK (Viva), Benelux (Pias), Switzerland (Musikvertrieb) Spain (Caroline), Scandinavia (Playground) and Portugal (Zona).
 In its time with Virgin, EMI has presented Mute "with courage, imagination and success", says Miller.

He adds, "Emmanuel de Buretel and many EMI executives have contributed to the success of Mute and have an intimate understanding of the label's culture and artists."
 "The new agreement was carefully designed to preserve Mute's autonomy, stability and continuity into the future. The fact the deal comes at a particularly productive time in our history is gratifying, because we were able to forge a long-term relationship based on what was right for Mute and its artists."

De Buretel says, "Without Daniel's continued long-term involvement in Mute, this deal would not have been possible. In Daniel, we have one of the best A&R music executives in the business. His long-term approach and vision for artists and their development and his love and knowledge of the music-making process make him a genuine visionary."

BPI and Bard ponder future of midweeks

The BPI and Bard are set to consider fresh their approach to midweek "Sales Flashers" after the four-week trial of a limited service ended last Friday.

The service was due to return to normal this week, with full midweek data due to be made available from 11am tomorrow (Tuesday).
 Official UK Charts Company chart director Omar Maskataya says he expects some developments within the next fortnight. "We have gathered all the information over the past four weeks and the BPI and Bard councils will now take a view how to proceed," he says.

Maskataya says he believes that the trial has been a success. Despite early leaks in the first week of the trial, he says the leaks have been less explicit and have underlined the fact that midweek data is "privileged and confidential".

It is understood that the BPI Council will discuss the issue at this Wednesday's council meeting.

Partizan's Michel Gondry (pictured) was honoured with the outstanding achievement award at the seventh annual Music Week Creative And Design Awards at London's Hilton Hotel last Thursday night. Artists including Björk and Foo Fighters' Dave Grohl paid tribute to the influential director, who stepped up to accept the award to a standing ovation. Gondry said, "I would like to thank everyone at Partizan my production company and some of the people like Björk who believed in me a long time ago." Meanwhile, Parlophone-commissioned clip scooped the awards stage on the night with Black Dog's Dawn Shadforth named best director for Kylie Minogue's striking Can't Get You Out Of My Head video. Shadforth also accepted awards for best pop video and video of 2001. The Parlophone-commissioned clip scooped a further two awards, while other multiple winners on the night included Blue Source who won accolades for best design team as well as an illustration award. More news, p3.



Rajar trials new electronic meters

Criticism of the diary system used to collect radio listening data has prompted Rajar to publish details of its ongoing tests of electronic meters.

Rajar managing director Jane O'Hara says trials of a pager and a watch meter will last until spring 2003. "It is essential we undertake a comprehensive testing programme to ensure the meters record listening patterns accurately," she says.

The current diary method collects information from a panel of 130,000 radio listeners a year and covers 260 stations that subscribe to the service.

The Wireless Group chairman Kevin Mackenzie has been one of the fiercest critics of the diary diaries, although the latest figures gave his TalkSport station a highest-yet audience of 2.4m listeners a week.

● Rajar analysis, p9

C5 wins TV rights to Capital's Party

Channel 5 is embracing music linking with 95.8 Capital FM to host one of this year's biggest live events.
 The broadcaster is teaming up with initial Film & TV to produce Party In The Park, which will appear on the channel for the first time after being bought by ITV and Channel 4 in the past.
 Channel 5's controller of youth, music and interactive Sam Sandhu says the move signals the TV company's "big ambitions" in the area of music and promises more pop and rock programmes in its



Sandhu: 'big ambitions' for music prime schedule during the coming year. "We're still working on the editorial [of Party In The Park], but this year we really want to translate

the excitement and energy of the event on to the screen," says Sandhu. He says he is also working on other plans for mainstream music programmes.
 Sandhu says the combination of Channel 5 and initial, which produces the Pepsi Chart Show for the broadcaster, is a "double whammy that will really add some Vitamin C to the event". Initial chief executive Malcolm Gerrie believes the combination will make Party In The Park "a landmark in the broadcasting calendar".

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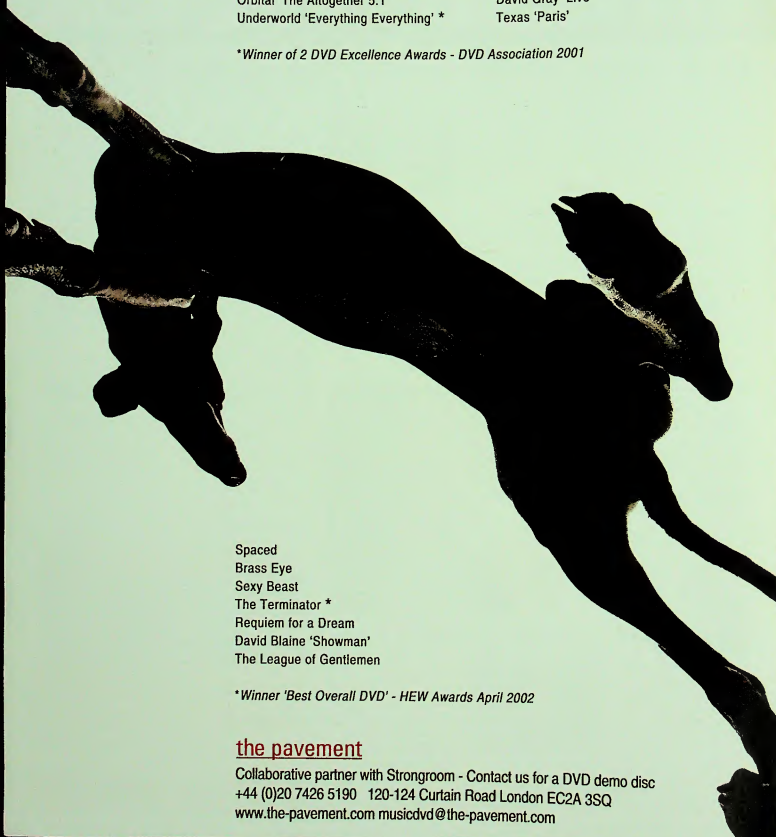
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Kylie ride helps Parlophone scoop eight awards at Cads

by Joanna Jones

Kylie Minogue's Can't Get You Out Of My Head promo led a hugely profitable night for Parlophone at this year's Creative Ad Design Awards (Cads), with the EMI company's releases accounting for eight prizes.

The Mincroq promo, directed by Black Dog's Dawn Shadforth, was responsible for half of Parlophone's haul at the event, which was staged by Music Week and sister publication Promo last Thursday. The clip won awards for best cinematography in a video, best telecine in a music video, best pop video and audio of 2001.

Faith Holmes, who commissioned the clip for Parlophone, stepped up to the podium several times alongside Shadforth at London's Hilton Hotel, with both later receiving individual recognition with video commissioner

and director awards respectively. "It has been a fantastic night and year and I've been privileged to work with some wonderful directors – my job is all about choosing the right people for the right job," says Holmes, who has left Parlophone to become a partner in former label colleague Dilly Gent's new creative company Dilly Gent & Co.

Shadforth adds, "It was just a really brilliant team, a great track and a great artist to do a video for."

Parlophone was heavily represented elsewhere during the night, with Oil Factory scooping a rock video honour for Radiohead's Pyramid Song and Jamie Hewlett's Gorillaz print campaign winning recognition for design of an ad campaign. Flynn Productions' Art Jones won best editing for the promo for Parlophone act



Shadforth (l) and Holmes awards

Pat-One's I'm So Crazy.

Parlophone managing director Keith Wozencroft says, "I am pleased for Faith Holmes – it is fantastic work over the year and it is very exciting as a label to work with new people and some exciting talents coming through."

Meanwhile, Source's Simian bagged two awards with Big Active's Matt Matland walking away with a going for his Source-commissioned single design and design of a series of sleeves for the project. XL Recordings scored a double,

with The Avalanches' Frontier Psychiatrist winning an art direction going for Propaganda and Basement Jaxx's Where's Your Head At? a special effects award for MPC. The two clips were also nominated across other categories. Intro's Matt Cook, meanwhile, ensured two mentions for Polydor's Howie B's Folk album in design and photography categories.

The new award year – the urban video award – went to So Solid Crew's Rentless-commissioned 21 Seconds clip from production company Bullet, while Siret act Fatboy Slim's Weapon Of Choice was named best dance video.

Elsewhere BMG's team collected the special packaging award for The Cooper Temple Clause promo designed by Richard Andrews. **Full winners list, p24.**

newsfile

ELLIS MOVES UP AT POSITIVA

Jason Ellis has been promoted to director of EMI dance imprint Positiva with immediate effect. Ellis joined the label as A&R manager in June 1999 from his previous position in sales and was promoted to the position of head of A&R in May 2001. Ellis will continue to report to EMI-Chrysalis managing director Mark Collier.

HMV RESTRUCTURES PRODUCT DEPT

HMV has restructured the music specialists buyer Met Armstrong to give more support to specific genres. As part of the changes, Ireland product manager Rob Campkin has been promoted to the role of product manager – rock and pop. HMV specialists buyer Met Armstrong is being promoted to fill the vacant Ireland product manager role.

FAREWELL TO OITS BLACKWELL

One of the last century's most prolific songwriters, Oits Blackwell, died last week aged 70. Blackwell penned tunes for the biggest rock 'n' roll singers of the Fifties and Sixties, but his most notable songs included All Shook Up and Don't Be Cruel for Elvis Presley and Burt Bacharach for Jerry Lee Lewis.

CLASSICAL BRITS ADDS TO LINE-UP

The Classical Brit Awards has added The Piano trio teenage duo virtuoso Chloe Hanslip and Russian violinist Mikhail Ustyvsky to its line-up of acts later this month. Already on the May 23 bill at the Royal Albert Hall are Andrea Bocelli, Russell Watson and the Opera Babes.

BOHEMIAN RHAPSODY TOPS HIT LIST

Queen's Bohemian Rhapsody was named the nation's favourite single in a poll for the Guinness World Records British Hit Singles. The rock anthem, which twice reached number one in 1975 and again in 1991 – beat John Lennon's Imagine to claim the top spot. Around 31,000 music fans were polled to compile the list. Robbie Williams' Angels was at number six in the poll with the Spice Girls' Wannabe at eight.

FOOTIE BRINGS STARS TO LAMACQ

Soccer mania puts stars and acts, including Pulp, Billy Bragg, The Cooper Temple Clause and Terry Hall, will join Steve Lamacq in conversation for a special series of programmes in BBC Radio Five's World Cup series. The first programme goes out at 6pm on May 18 with a second programme scheduled for 6pm on May 25.

BIG ACTS SET FOR GRAND PRIX

A new cross-promotional pact between BMG, the Mivd Seven Renault Formula One team and Lycos Europe will see the major's artists appearing at selected Grand Prix throughout the season, as well as taking part in online promotions via the Lycos Europe network.

SIMKINS PARTNERSHIP

There is no outstanding action between the Simkins Partnership and Ritz Music Group plc, contrary to an impression given in last week's Music Week. The dispute has been settled and the Simkins Partnership is not subject to a counter suit from RMG plc.



EMI is in advanced negotiations with former manager Allen Klein to bring out the first Rolling Stones (pictured) greatest hits collection to span the band's entire career, from 1963 with Decca Records to the present day. Klein owns the band's early material and previous best of collections – put out on his own Alkano label or by other labels – have had to restrict themselves to tracks either recorded pre- or post-1971, when the Rolling Stones began recording for their own label. Senior sources within EMI confirm that negotiations with the US-based Klein are well advanced and that the album is expected to appear this year, to coincide with the group's 40th anniversary and a new world tour. An insider says, "it's supposed to be this year, but nothing is confirmed at the moment." The band announced 32 US and Canadian dates last week, with the European leg of the tour following in 2003. The group are also hoping to schedule their first dates in China.

HMV flotation goes ahead with price in right range

HMV Group had to settle for a "low" offer price, which valued the group at less than £800m as the markets turned sour on flotations last week.

Its 192p offer price last Thursday was at the "bottom end" of the 190p-220p range indicated last month, but a spokesman for the group explains that the markets have been "extremely jittery" recently. This was borne out by the share price, which, in the first few hours of dealing, was trading at 157p.

HMV chief executive Alan Giles, whose group had at one stage been hoping for a valuation tag nearer £1bn, also says he was "very pleased" to have priced the IPO within the indicated range. Observers also point out that HMV Group at least got its flotation away, while two other groups, the Irish technology company Spicel and Danish Glass Fiber, both elected to postpone their listings last week. Giles adds, "There has been a great deal of interest from investors, who have shown an impressive understanding of the business and its dynamics."



Giles: pleased with HMV flotation

The spokesman explains that it was more important to get the offer price of the group than to hope for a better price. "This is just the start of the process, not the end and will give us more spare cash for the portfolio," he says.

The offer price values HMV at £772.9m, around £350m of which will be available to help pay off debts and expand at home and abroad.

HMV's two largest shareholders, EMI and venture capitalist group Advent, will both reduce their shareholdings down to 14.5% and 9% respectively.

Wright attacks the wrongs of short-termism in UK industry

Chrysalis group chairman Chris Wright has launched a passionate attack on the UK music industry, which he accuses of being obsessed by short-term gain at the expense of real talent.

Wright, whose company worked for the first time in nearly four decades, exports to the US during the Seventies and Eighties, describes it as "a pathetic state of affairs" that the *Billboard* Hot 100 chart was last month free of any British artists for the first time in nearly four decades.

"The UK industry is in a pretty bad shape and it's heading for even worse conditions with the majors fixating on short-term market share as a result of releasing pre-packaged disposable music by people who have won an upgraded version of Opportunity Knocks," he says. Wright, who reckons a new generation of music buyers believe art and music are now just disposable entities, dismisses as "astounding" the idea that the likes of Gareth Gates or Will Young could have a "sustainable career

EMI wins Q1 market share after close fight

EMI Music Publishing faced its closest challenge in 18 months in the quarter one market shares, as Warner/Chappell produced its best performance since the end of 1994.

Richard Menners' company took second place on the combined table with 18.9%, heavily boosted by the enormous sales of Will Young's debut single. It dented 50% of Anything Is Possible and 25% of Evergreen, which ranked as the quarter's biggest-selling single.

The Pop idol factor was also enough to move Paul McCartney's MP3 operation from nowhere to sixth place overall, thanks to its Unchained Melody copyright, which finished as the quarter's second top-selling single. EMI topped the singles and albums rankings with 20.4% and 25.4% respectively, while heading the combined table with 22.6%.

CHRYSLIS GROUP RESULTS

Interim results to February 28 2002

	2002	2001	change
	(£m)	(£m)	(%)
Group turnover	113.7	193.6	21.6
EBITDA	4.2	46.3	30.2

*Relative new music. Source: Chrysalis Group

and make it outside the UK and develop catalogue for their record companies."

He suggests it has been largely left to the independent sector to be creatively successful, with acts such as Oasis and Prodigy, but notes that it is becoming harder for the Indies to really prosper because of the industry's high operating costs.

Wright's attack came as his group last Thursday revealed that it had returned to profit for the half-year to February 28 2002, with turnover rising 21% to £113.7m and EBITDA down from new media up 33% to £8.2m. Its radio revenue was flat at £22.7m, which it says "compares very favourably" to a 12% decline across commercial radio as a whole.

MCP'S MOUNTS PIRACY RAID

MCP's anti-piracy unit, police and trading standards officers raided a house in Morecambe last Tuesday as part of MCP's ongoing crackdown on internet-related music counterfeiting. A 19-year-old student was questioned after a library containing 1,000 master discs was discovered.

BRITANNIA REIGIS MARKETING

Britannia Music has restructured its marketing management team following the departure of marketing director Mark Williamson last month. Managing director Tony Kine is busy recruiting a replacement but, in the meantime, has reshuffled his team of Brian O'Donnell, Colette Nugent and Tony Polydoros.

PPR SIGNS UP KODO

Music PR agency PPR has launched a synchronisation service and secured Sony Music Catalogue Marketing signed Japanese drummers Kodo as its first client. PPR has produced a four-track sampler featuring Kodo, who will perform at the opening ceremony of the Fifa World Cup and appear on the Official Anthem Of The World Cup 2002 song.

HOW TV SHOWS RATINGS COMPARE

Programme	this week (000s)	change vs 2001
Top Of The Pops*	3,620	n/a
TOTP II (Sat/Mon)*	1,984	n/a
CD:UK*	1,672	n/a
Top Of The Pops II (Tues)	1,586	n/a
SMTV	1,195	n/a
The Pepsi Chart Show*	1,098	n/a
The Saturday Show	696	n/a
Nightever	441	n/a
Popworld (Sun)	364	n/a

* Combined lists. Source: Mediacom EMG

(Each detail for w/c 8 Sept 2002)

NB: Use data only available so far in year

Outdoor ad spend dips despite boost in retail

By Steve Hensley

Budgets for outdoor advertising are being squeezed, with the overall spend by music clients in the first three months of the year down almost 19%.

Data supplied by media agency Concord and research company ACNielsen HMS reveals that £1.3m was spent on transport and poster sites between January and March, compared with £1.5m over the same period in 2001, while the cost of advertising fell by around 5%.

Transport - including taxis - accounted for two-thirds of all spend at £800,000, down 17.2% year-on-year, with the London Underground still the highest-spending format at £437,000, despite witnessing a fall in revenue of 35.5%.

Advertising on the sides and backs of buses increased by 21.9% to £388,000, as labels and other entertainment clients - including film companies - adopted a "me-too" marketing strategy to what has become a fashionable format.

During the period, music clients reduced their spend on sixsheet posters by two-thirds, down from more than £153,000 to £64,000, and slashed their budgets for 90-sheets completely.

Meanwhile, creative specials, including 3D posters and oversized sites such as those found at Oxford



Kiss 100 branding process

Circus Tube station in London, rose by 8.2% to £356,500.

Concord's business development director Louise Goulbon says the first-quarter figures were expected to be lower because the first three months of 2001 were so strong.

"The overall outdoor market across all industry sectors was down 2.3% in this period, so we have revised our growth forecasts for the year down from 4.0% to 2.7%, but music clients still see huge benefits from advertising outside," she says.

Epic Records had the highest outdoor advertising spend of any label, allocating around £100,000 for all

releases, with £76,500 spent promoting Celine Dion's number one album *A New Day Has Come* between January and March.

Sliver label Sony S2 had the next largest single artist budget, putting £42,800 behind Jamiroquai's *A Funk Odyssey*, while Virgin Records spent almost £20,000 on ads for the Chemical Brothers' *Come With Us*.

While labels generally spent less on outdoor promotion, record retailers found extra money, with campaigns worth 4% more than a year ago up from £150,100 to £156,300.

HMV was the biggest spender at £101,700 (up 13.5%), ahead of Tower Records' £54,600 (up 6.6%).

Radio groups spent a total of £751,800, although this was more than 41% below the £1.2m they paid out a year ago.

Emp's Kiss 100 increased its budget for the period by more than 230% to £245,000, with an extensive six-sheet campaign promoting its Saturday night schedule in January.

"This was part of a general branding process, to give people easy access points to the station through Saturday nights or the breakfast show," says brand director Russell Jones. "Outdoor advertising works well because people expect to see Kiss 100 on the streets."

Xfm plans contest to discover fresh talent

Xfm is bidding to uncover the next Coldplay or Starsailor with its most extensive search yet for untapped talent.

The London-based station plans to launch the first of what could turn into a series of talent competitions this autumn, promising on-air exposure to the leading contenders plus time in a top recording studio and a direct route to key record executives to the overall winner.

"Unigned music is the holy grail of Xfm," says the Capital-owned station's programme controller Andrew Phillips. "It is what we're about. It is what we stand for, so we want to have the biggest impact we can on the industry."

Although details are still being formulated, the contest will be trailed both on-air and on the station's website, while a panel comprising Xfm representatives and figures from around the industry will judge the entries. An ultimate winner will be chosen before the end of the year.

The contest will use the ante of the station's already existing support for unsigned talent, which last year included debuting 170 bands on the station out of 840 demos it received. This year already it has broadcast 68 demos it received, with five of the acts featured being invited to record a session on Xfm.

Phillips also points to the station's early support of now-established acts such as Coldplay, The Hives, The Strokes and Travis.

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Bill set to dominate talk at radio festival

Debate about the Communications Bill is set to dominate the Radio Academy Festival, which is scheduled for Cambridge on July 13.

Culture, Media and Sport secretary Tessa Jowell is to take questions on the event's second day in a session chaired by Tory Stoller, chief executive of the soon-to-be-reformed Radio Authority.

After the same day, BBC chairman Gavin Davies and Radio Authority chairman Richard Hooper are also due to give their views on the plans for the creation of Ofcom and its implications for the Beeb and the radio industry as a whole.

The event will begin in the Monday evening with Clear Channel Worldwide founder, chairman and CEO Lory Mays who is billed to outline his views on deregulation.

Full details are available from the Radio Academy on 020 7255 2010 or at www.radioacademy.org.

Jazz FM hopes for higher bidder as GMG awaits results of £41m bid

The Guardian Media Group will know whether its attempt to establish a nationwide radio network is successful by the end of this week.

GMG launched an aggressive £41m bid for control of Jazz FM last Tuesday. It is understood that the Jazz FM board will consider the offer at a board meeting today (Monday). Guardian Media Group chairman Paul Myers says GMG is still seeking a recommendation from the station's board in relation to the offer. For the bid to be blocked, a counter offer of £200 per share needs to be made within 10 days of last Tuesday's offer – the end of this week.

GMG – which currently holds a 18.5% share of Jazz FM plc – has offered £50p a share, including agreement from Clear Channel International to sell its 30.9% stake

and Clear Channel executive director Roger Parry his own 1.1% share. This would give GMG a controlling 50.5% stake.

The Jazz deal would give the Guardian Media Group a national network of stations, combining the geographical location of its Real Radio stations with the London and North West location of the Jazz stations. It would further step up the rapid growth of the radio operation which acquired its first licence in November 1999 by winning the South West regional licence.

A GMG source stresses that no decision has been taken on its plans for the Jazz stations and any re-branding. "The geographical consequences will make it attractive in selling airtime, but that doesn't mean they have to be branded the same way," he says.

MUSIC COMMENT

MUTE JOINS EMU WITH STRONG HAND



More than a year in the making, Mute's acquisition by EMI is the first big independent acquisition our industry has seen in many years. It is the most significant – and certainly the most symbolic – deal since EMI bought Virgin in 1992.

One thing is for sure – it is a fantastic coup for EMI. Compared to the £38m it paid to cut loose from Mariah Carey, the full-rate £42m purchase price is a bargain for a seminal, ground-breaking independent label. If EMI gets away with anything close to the £23m initial payment – without the performance bonuses – it will be, frankly, taking the mickey.

It may be saddening, but Martin Mills himself suggests that Mute is undervalued. But the smart money – including Mills', of course – will wager that, for such a low price, Mute has secured a level of independence and autonomy which would otherwise have been tough to negotiate.

After all, Mute does not enter this deal on its knees. What is unusual – remarkable, even – about the deal is the fact that Miller has not been forced into selling by any financial difficulties or cash-flow crisis. In fact, he has not been forced at all.

Instead, Mute enters its new marital bed reaffirming still flush from success in recent years with Moby, Depeche Mode and Goldfrapp. And that has left Miller able to negotiate his own terms.

Many, like Martin Mills, will view the sale as a sad sign of the times, in their opinion. After all, of all the indie labels, none has been more fierce in its independence as Mute and Daniel Miller have over the years.

It may be saddening, but the deal does not represent the beginning of the end for independents and should not be read as a death knell for the indie sector. All that EMI's acquisition represents is one further step in an ongoing cycle. Beggarz and Cherry Red may be the only labels left from the punk-fueled independent boom of the late Seventies, but they are no longer the beginning and the end of independence.

In MBI's Independents Report last August, Mute finished above its two punk mates but – on turnover – well below other UK Indies including V2, Sanctuary, Ministry Of Sound and Cherryfalls.

It is tough for all companies right now – big or small – but the independent sector is far from ailing.

Martin Talbot, martin@musicweek.com

ALEX JONES-DONELLY NEW UK TALENT ON THE RISE



So UK radio then – is it, as recent commentators in the mainstream press would have it, "safe, dominated by international artists and R&B-heavy"? Those are clearly the words of someone who has not been listening to Radio One much lately. Unlike the majority of UK music radio, which is tightly rotating a handful of tracks and artists, Radio One is defined by exciting international musical diversity and a very healthy commitment to new UK music masters of all styles.

We will always unashamedly play the best from around the globe, especially if it has the dynamism and innovative qualities of artists such as Eminem, The Strokes or Linkin Park. We will also support existing popular artists, be they Kylie, Oasis, Robbie or Radiohead. But, above all, we are committed to bringing through the best new UK music to the widest possible young audience. Just looking at last week's playlist, where there were more than a dozen new UK acts featuring prominently, gives the lie to the idea that there is nothing but US imports on our airwaves.

As for uniformity of style, it certainly is the case that from time to time there is some dominance from one musical style or another. But this is simply due to how good, innovative or just plain sexy it is. At Radio One, we will pursue the music if it is good for our young audience, but not at the expense of helping to carefully build other important burgeoning scenes.

The main thrust at Radio One is to make a significant commitment to nurturing UK artists of all types, bringing them to a significant popularity level in the UK and to hopefully help build their platform for international success. Taking a quick health check of those artists that have had Radio One support and have gone on to enjoy international success, the likes of Gorillaz, Craig David, Banty Drawn Boy, Doves, Coltrane and Zero 7 have all created a strong base in many territories. Hopefully they will be joined in the future by the likes of Ms Dynamite, Dirty Vegas and Lostprophets to name just a few.

And what of the future? One thing we have noticed at Radio One recently is that, for the first time in a while, young UK music makers are really doing their own thing and it is starting to be good enough to challenge the establishment. We were really invigorated recently by the quality and depth of the material sent in by new unsigned acts to our recent Openmic day. The music is out there and it is getting played on Radio One. It's all there for glory. We know the audience is tuned in – maybe it's time the critics were too.

Alex Jones-Donnelly is editor of music policy at Radio One

by Paul Williams

Commercial radio's biggest players are remaining open-minded over how their ownership map is likely to be carved up when the newly published draft Communications Bill becomes law in 18 months' time.

While the general consensus suggests the big five operators will eventually slim down to two, the Bill's proposed loosening of rules over non-EU groups entering the UK market has created even greater uncertainty over who will dominate in the future.

Emp Performance chief executive Tim Schoonmaker says the bill makes consolidation "much more likely", but adds: "The problem is that all the pure radio companies out there don't have the cash to do that."

The draft bill raises the possibility of leading non-EU players entering the UK radio market for the first time, by proposing a lifting of the current restrictions on non-European ownership. The groups which analysts suggest could be eyeing up UK media companies include AOL Time Warner, Clear Channel and Viacom.

However, Schoonmaker is concerned that the UK market is being opened up to non-EU companies,

ILP'S BIG FOUR

	Total hours (000)	% share
GWR*	60,370	15.7
Emap	67,486	14.7
Capital Group	78,805	12.4
Chrysalis Group	43,808	8.0

*Only includes local services, not Capital FM, Radio 1 and 2.

while companies here do not have the same access to the US market. Chris Wright, whose Chrysalis Group radio assets are widely expected to be a prime target for acquisition, adds that his priority going forward is to ensure that his company remains a leading player, either alone or as part of "some major entity".

"We believe in the management structure here and we like to feel that, when consolidation happens, we'll be a major player," he says. "But in what guise I don't know, because it's difficult to say who's going to hold hands with who and who's going to come in to the market from outside the UK."

The draft bill also proposes the introduction of a single regulator, Ofcom, to replace both the ITC and the Radio Authority.

The planned abandonment of the current points system controlling how much an individual group can control of the UK radio market has also been generally welcomed. But GWR Group executive chairman Ralph Bernard is among those who believe the new proposal, ensuring at least three commercial groups plus the BBC operate in "almost every local community", does not free up the rules enough.

"We strongly believe the three owners plus the BBC local ownership formula needs to be relaxed to two owners, plus the BBC to deregulate in local areas," he says. "Without this, local radio may not benefit from the Government's ambition to allow more freedom."

Capital Radio chief executive David Mansfield says, in general, his group is impressed with the draft bill but believes it does not go far enough for radio, compared to the restrictions in the TV business where potentially there could be one owner of all TV licences and Channel 5. "The recommendation for local cross-media ownership is sufficient to protect plurality," he says. "Local radio ownership does not need an additional layer of regulation."

Glastonbury sold out as festival ticket sales on the up

Many music promoters are reporting their fastest festival ticket sales to date this year as demand is boosted by a series of high-quality artist line-ups.

Glastonbury Festival's Emily Eavis says all 130,000 tickets for the June 28-30 event have sold out in record time in its first year with the Mean Fiddler on board, despite a policy of holding back the official line-up until the last moment to deter non-ticket-holders turning up.

"People know it is going to be a strong line-up, but we do not need that one dominating headline," she says. "In 1995 we did not announce the line-up, but ended up the week before revealing it because of the Britpop thing. We have managed to stop people from jumping the fence, now we want to prevent people com-



Strokes: headlining Reading/Leeds line-up down with a ticket."

The Mean Fiddler's summer festival schedule begins this year with HomeLands on June 1, followed by a Deconstruction show staged at London's Finsbury Park, and Leeds and Reading festivals on the August Bank Holiday weekend boasting headliners The Strokes.

Managing director Melvin Benn says demand for a diverse festival market continues and believes a growing number of new one-day outdoor events – particularly a pro-

liferation of radio events – do not threaten the core festival market at the moment.

"There is concern that acts could be spread very thinly: that is why we go hell for leather to ensure the headlining acts at Reading and Leeds are always an exclusive status," he says. "Some of the new one-day shows take some tickets out of the market, but there is no evidence they are denting sales of competing events."

Concerts managing director Geoff Ellis, whose company is behind Scotland's T In The Park, believes the resurgence of rock has expanded the festival market and the emergence of new talent such as a Black Rebel Motorcycle Club and Idlewild will continue to feed the demand.

chartfile

UK indies tread cautiously with in US in wake of D&A ruling

● Polydor's Ronan Keating debuts at six in Germany and jumps 30-19 in the Netherlands singles sales chart to become the highest-ranked UK-signed act there with If Tomorrow Never Comes. Keating achieves a similar feat in Australia where the track enters at 13, leading a five-strong UK-signed pack of new entries in the singles chart there this week. The track also picks up momentum at radio elsewhere in Europe, charting at 12 in Denmark and 32 in the Netherlands, rising 6-6 in Finland, 43-20 in Germany and 21-34 in Norway.

● Sophie Ellis Bexter makes an impressive climb up the Dutch singles sales chart with Murder On The Dancefloor, which rises 53-37 to reach her highest position so far there. Meanwhile, she continues to rise at radio around Europe with gains in Belgium (20-18), Denmark (15-14) and the Netherlands (16-10), jumping at 15 in Austria, 22 in Germany and two in Norway. Murder... enters the Finnish airplay chart at 13 and hangs on inside the Italian Top 20 at 18, while it drops 6-5 on the Australian singles sales chart.

● Palm Pictures' 1 Giant Leap moves up to 21 on the Australian albums chart with their self-titled release as lead-off track My Culture enters the singles chart at 30. The single makes play gains in Denmark (21-15) and debuts in the Italian airplay chart at 20. 1 Giant Leap are currently on a promo tour of the US and Mexico, showcasing their CD/DVD project before embarking on a string of European festival dates in the summer.

● Mute's Moby makes a rapid rise in the Dutch singles sales chart from 99-58, while the lead-off track from his new album 18... We Are All Made Of Stars... enters the Australian singles sales chart at 23. In Italy it improves 25-18 at radio.

● Rocket/Mercury's Elton John has been revived interest in his current Songs From The West Coast album sustained for the second week down under on the back of his tour dates in Australia. The album vaults 24 places on the chart there, rising with the highest UK, signed entry and fastest-moving UK album on the chart. However, The Very Best Of Elton John, which also re-entered the sales chart last week, moves 12 places to reach number 20.

● Sony's A1 continue their chart success across Europe's airwaves with Caught In The Middle, while follow-up Make It Good makes its debut in several territories. The former track jumps 16-13 in Germany, while the latter single rises 23-20 in Norway as Caught In The Middle fades 6-10.

● Mercury UK and France signing David Charvet climbs the Dutch singles sales chart 32-21, while the single Jusqu'à Bout L'Enfer Ouf Falls 23-21 in Belgium, while 34-29 in Germany enters the Belgian Top 20 at 14 and reaches 26 on the French radio rundown.

by Joanna Jones

UK indies are being warned to be more cautious about distribution deals in the US after thousands of pounds worth of their stock was caught up in the liquidation of distributor Distribution North America (DNA)/Valley Media.

Indies Revolver and Snapper, alongside small specialists including Topic and GreenTart, were among those which lost their product after the indie distributor DNA and its parent company Valley Media filed for Chapter 11 bankruptcy in November last year.

A US court later ruled that the debtors were free to sell off at auction stock which they were holding for the companies.

The document which might have overtaken the ownership issues on



Birch: consignment stock deal
the consignment stock was one problem – the UCC1 – which identifies the security interest of the label owner, says they were unaware that the form was required in addition to the standard contract with DNA, in order to specify that their labels owned the product held within the warehouses of parent company Valley Media.

Paul Birch, whose Revolver Records had 4,000 records under a consignment stock deal with DNA, says companies with both "purchase on invoice" and "consignment stock" deals fear their titles could be sold off cheaply, flooding the market and returned to their new distributors for full credit.

David Kouznetz, general manager of Topic, which has just signed a new deal with a US distributor, explains that returns are much bigger business in the US market.

"A company could buy up cheap backlist stock and then, in theory, return it to a current distributor for full credit," he says. "A lot of distributors in the UK would not accept that stock."

Scottish label GreenTart had a deal with DNA on a "purchase on

invoice" basis and subsequently lost £10,500 worth of stock, affecting 40-50 of its titles, in the liquidation.

Ian Green says they considered buying back their own stock and made an initial offer of 10 cents in the dollar. But when the bidding figure escalated to more than 25 cents in the dollar they pulled out.

Now, says Green, the company has a new deal with a smaller distributor in the US. "We have now put back the length of time given to pay invoices – our new distributor will pay on a 30-day basis, so there is a cap on the amount that is owed to us at any one time if something like this happens again," he says.

Green adds, "We were offered a consignment deal with a US distributor and we turned that down out of hand after this experience."



Capitol UK is hoping Doves' (pictured) album *The Last Broadcast* will provide the Manchester outfit's first international radio hit, as the track *There Goes The Fear* is trailed to specialist radio, TV and press overviews. The heavily album, released through EMI/Chrysalis, entered the Norwegian albums chart at 11 this week and is set for a June release in Germany as well as in the US, where it recently featured as album of the week on key alternative radio station Triple J. International director for Capitol UK Kevin Brown says their first single will be used to introduce the album to the market. "So far Doves have not had a radio hit across Europe," he says. "What I would like to see is for the same story to come from the UK and break through at radio in Europe with the second or subsequent singles. The various territories are shipping more than the all-time sales of the last album, so it is a step forward for Doves." The group embark on a string of European live dates this month, followed by visits to the US, Australia and Japan later in the summer.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	Artist (UK company)
1	10 Years Eyes Killa Mongoose (Polygram)
2	Melody Of Our Own Westlife (J&R)
3	Murder On The Dancefloor Sophie Ellis-Bextor (Polydor)
4	Home And Dry Pet Shop Boys (Parlophone)
5	Break Like Me Sigabanes (Virgin/Island)
6	Lady In Red 2 Feet David Byrne (Globe)
7	The Hitlers Theme (Dixie D'Arban/Sony)
8	Caught In The Middle A1 (Columbia)
9	11 Tomorrow Never Comes Ronan Keating (Polydor)
10	Wrong Impression Natalie Imbruglia (J&R)
11	Strawhead Newsboys Caught In The Middle (Polydor)
12	14 Fly By Blue (Innocent/Virgin)
13	Has Had Holly Veebus (Epic/London)
14	We Are All Made Of Stars Moby (Mute)
15	Flowers In The Window Tears (Independent)
16	My Culture One Giant Leap (Palm Pictures)
17	On The Spot Too Fat Families Fat Dime (Cherry)
18	Just A Little Liberty A1 (J&R)
19	Can't Get You Out Of My Head Killa Mongoose (Polygram)
20	Rungt Kvalder (Mushroom/Island)

Chart based on the 20 most added UK signed tracks on the radio in 100 percent of 100 stations in 10 major centres.

PROMO DIARY: PAUL OAKENFOLD

May 10 DJing at Barcelona's Discoteca ahead of release of Perfecto single Southern Son/Ready Street UK
May 11 Travels to Amsterdam for DJ set at the Kremlin club
May 12-13 On to Brussels for interviews on Studio Brussels radio station and an appearance on Jim TV
May 14 Travels to Paris for introductory promo with major print media and specialist radio
May 15 On to Milan for interviews with Radio Italia and Rai 2 as well as key print media interviews and dance press
May 16 Back to the UK for international phones
May 17 DJing at Gotech, UK
May 18 DJing at Gotechstar, UK
May 20 UK press day
May 20 beginning June Travels to US for DJing and promo with US company Matador

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD

Country	Title/Artist (Label)	Chart Pos.
AUSTRALIA	single Sophie Ellis Bexter (Polydor)	6
	album Songs From... Elton John (Mercury)	7
	single The Hook Three Bells (Polygram)	4
CANADA	album Peter Dinklage (Polygram)	10
	single Jetta's Soul Deal Chert (Mercury)	13
	album As If by Nothing Oni (Arista)	25
FRANCE	single If Tomorrow... Ronan Keating (Polydor)	6
	album Francis Farely (Virgin)	12
	single We Are All Made Of Stars Moby (Mute)	4
	album The Very Best... Elton John (J&R)	5
NETHERLANDS	single If Tomorrow... Ronan Keating (Polydor)	13
	album Sing What... Robbie Williams (Chrysalis)	8
SPAIN	single We Are All Made Of Stars Moby (Mute)	2
	album Covers Like Sade (J&R)	42
	single Can't Get You Out Of My Head Killa Mongoose (Polygram)	39
	album What's New David Coverly (Island)	20

Source: ASCAP/Sony Music Chart Services. Chart based on the 100 top-selling UK signed albums and singles.

AMERICAN CHARTWATCH

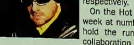
by ALAN JONES

Exactly a year ago, Destiny's Child's Survivor album came roaring out of the traps with an introductory week's sales of 663,000, relegating Janet Jackson's All For You to the runners-up spot, even as it sold 310,000 copies. Headly days. The retail climate has cooled somewhat since then, with album sales off nearly 10% this year and top-notch releases at a premium. With little in the way of opposition, rap duo the Big Tymers take pole position this week with Hood Rich, which sold 160,000 copies to take the prize. It is the pair's first number one album – although their last album, I Got That Work, sold more copies (187,000) when debuting at number three in June 2000. Last week's number one – country singer Kenny Chesney's No Shoes, No Shirt, No Problems – falls to number three, while Ashanti's self-titled debut holds on to the number two position.

Meanwhile, although the Spider-Man movie shattered box office records last weekend, the soundtrack album manages a comparatively modest number four debut after selling 112,000 copies, while also generating the Hot 100 singles chart's highest new entry. Hereby Chad Kroeger of Nickelback, which debuts at number 69. Following immediately at number five is singer-songwriter Vanessa Carlton's debut set. Be Not

Nobody, which sold 102,000 copies. Carrotz, 22, from Pennsylvania, is also number five on the Hot 100 with her debut single A Thousand Miles – and she wrote (and plays keyboards on) all but one song on the album – a cover of the Rolling Stones' hit Paint It Black.

Aside from new entries, only three albums in the Top 100 increase sales week-on-week. Elvis Costello's (pictured) When I Was Cruel is one of the biggest losers, sliding 20-50, while the Pet Shop Boys' Release dates 73-127. Other British and Irish acts on the chart are Eurythmics' (40-56), the High Tonnors (re-entry at number 66), Craig David (76-84), Olly Woodhouse (109-99), Sarah Brightman (146-124), The Beatles (132-131), Sade (155-154), Rod Stewart (160-157), The Corrs (183-185) and Kyla Minogue and Cher move 48-58 and 113-70 respectively.



On the Hot 100, Ashanti enjoys her fifth straight week at number one with Foolish and continues to hold the runners-up spot, with What's Love?, her collaboration with Fat Joe. Eminem gains biggest mover honours as 84-75 with Dots G Boy. But Craig David is still to complete his hat-trick of Hot 100 hits. Support for his third single, What's Away Stowed is a little less week, but it moves 2-1 on the bubbling under chart and should graduate a week hence.

xl single releases 2002

single (available) distinct from other things

june



badly drawn boy

something to talk about

from the album about a boy original soundtrack



basement jaxx

get me off

from the album rooty



gotan project

santa maria

from the album la revancha del tango



layo&bushwacka!

love story

from the forthcoming album night works

july



the prodigy

babys got a temper

from the forthcoming album always outnumbered never outgunned



the white stripes

dead leaves and the dirty ground

from the album white blood cells

newsfile

Seminar highlights potential of Iceland market as talent source

ORTON OPTS FOR ADAMS COLLABORATION

Beth Orton's collaboration with Ryan Adams is to be the first track to be lifted from her highly-anticipated third album *Daybreaker*, which is slated for a release date in late July. The song "Sitt" was written by Orton with Johnny Marr. In addition to his appearance on the track, Adams has written a further track titled *OK for the album*. Produced by Victor Van Vugt, the album also features production and mix work from The Chemical Brothers on the title track. Other guests include Emmylou Harris, who provides vocals on *God Song*.

MARIAM SIGNS DEF JAM DEAL

Mariah Carey last week signed a new deal with Universal Island/Def Jam. The deal is understood to include Carey's own as yet-unnamed imprint. Island/Def Jam president/CEO Lyor Cohen says, "Despite offers from many of our competitors, we are delighted that Mariah has chosen Island as the place to begin the next phase of her unprecedented career."

OPUS III TO RETURN WITH A FINE DAY

Patronage dance imprint Mainline has signed rights to a new version of Opus III's seminal rave track *A Fine Day*. First released 11 years ago, the new version will be released under the name *Three Hawaiians* and will feature the original. "We have signed a great track, but the bonus is we've managed to work with the original vocalist," says Credence/Mainline A&R manager Mark Brown, who signed the record.

INFERNO SCOODS INTENSE TRACK

Inferno Records has signed the buzz dance track *Luv Da Sunshine*, a re-working of a 2000 UK 12" track. *Dreadlock Holiday*, going under the name of Intense Project, *Luv Da Sunshine* first appeared on Judge Jules' *Radio One programme*. Inferno will release the single on July 28.

WARNER CHAPPELL FLAGS SHYNE SONGS

Warner Chappell Music is launching a promo-only double CD of songs to flag past successes and new compositions from writer/producer Pam Shyne. The package comprises one CD of past hits and another of 21 new and available songs and is being mailed to A&R executives in the UK and US. Auckland-born, UK-signed and -based Shyne scored a massive international hit with *Genie In A Bottle* two years ago, but has also co-written songs for Billie, Jessica Simpson, CeCe Winans and Laura Pausini.

KENNEDY SOUNDTRACK ANNOUNCE BIG

Welsh rockers Kennedy Soundtrack will be playing a special rooftop gig next Monday in their home town of Newport in support of their single *Killing Music*, which is released the same day. The band's album *Tale Of 2 Cities*, which has been produced by Korn and Wu-Tang Clan producer Steve Thompson, will follow on June 10 through Instant Karma.

HW PLAYLIST

Various Artists — Sunday Best 3 (Sunday Best Recordings) Rob

Da Bank's finest selection of lounge soul album, *May 430*. *Ms Dynamite — DY-NA-MITEE* (Polydor) Effortlessly breaking the British urban mould (from album, June 10). *Lamya* (J Records) East meets west in a beautiful space (sample). *Wesley Carrison — A Thousand Miles* (A&M) The US wonderkid is set to bring her magic to the UK this week (single, tbc).

by James Roberts

The current vogue for Icelandic acts — triggered by major interest in Mum, Silt and Leaves — has prompted the first significant music industry event in the region as the country takes its first steps to formalise its fragmented music industry.

Roykjavik was last week host to the inaugural Export Of Icelandic Music seminar, which looked at ways to develop the island's tiny, yet highly-creative, music industry.

Despite high-profile exports such as Björk and Sigur Rós — along with the new wave of talent — Iceland's music industry structure is largely undeveloped. Many of the problems stem from the lack of volume in the domestic market, which make it hard for new record and management companies to flourish in a country with a population of 250,000.

"Only about 1m albums are sold in Iceland 2m years," says Anna Hildur Hildibrandsdóttir, who organised the conference, and also manages Silt. "Björk alone has sold more than 15m albums worldwide in her solo career, which puts it into perspective."

One recent example is teenage hip-hop four piece *Rottweiler XXV*, who are currently one of the country's most popular acts. Their latest album is one of the biggest local success stories of recent years, selling 10,000 copies since release last year. On a per capita basis,

Rising star *Ms Dynamite* has recorded a track with Nas for her debut album, *A Little Deeper*, which is set for release on June 10. The collaboration, entitled *Ahald 2 Fly*, has already been earmarked as a possible follow-up to her debut solo single *It Takes More*, which is released next week. *A Little Deeper* is already proving to be a hit with critics across the board. "This project already has a life of its own," says Polydor A&R manager Simon Gavin. "You couldn't pay for the word-of-mouth buzz on this record." The promotion for *Ms Dynamite* — who has been A&R'ed by Gavin and A&R manager Jade Richardson in close co-operation with the artist's managers Deal George and Tyrone Hinds — also marks the debut for Polydor's new urban imprint P Records, devised by Richardson and fellow A&R manager Seb Chew. The label has been used to market dub plates of underground track *Ramp*, which could get a commercial release as the double A-side to the next single, *Salaam Remi and Punch are among the world-class producers to work on a Little Deeper*. In addition, *Beenie Man* was last week recording a guest vocal on the *Ms Dynamite* track *Now U Want My Love*.



Silt: leading Icelandic talent

the figures are impressive, but are not large enough to support an act — and the development of a label — on a full-time basis.

The conference served as an opportunity for representatives from the UK music industry to offer advice on how international interest in Iceland can be developed further. Among the panellists was Sony Independent Network Director's Simon Young, previously managing director of Australian label Mushroom Records. "It's a similar situation to where Australia was a few years ago," he said.

Music Managers Forum chairman Keith Harris suggested that the Icelandic industry would benefit from forming a trade body to represent it on a funding level. "If everyone works together, it is possible to get results from the

government," he said.

It was suggested that government funding could be used to appoint an ambassador for Icelandic music. "Setting up a UK office is a good idea," said Young. "International people need to see these bands." The need for Icelandic acts to look abroad to develop their careers was also highlighted by Sigur Rós's London-based manager John Best.

The act are the country's most recent major export, having sold 500,000 copies of their album *Ágætis Byjun* worldwide. Former BMJ executive Christian Ulf-Hansen demonstrated how government-backed initiatives in Denmark have benefited the nation's profile on the world stage.

"We need to create a platform here in Iceland that can spur artists and business people. We don't need to take over the world, just increase our market," says Hildibrandsdóttir.

The centrepiece of the Icelandic music seminar also featured a showcase of developing Icelandic artists, including electronic act The Worm is Green, along with alternative guitar acts Fidel and Silt.

The Export Of Icelandic Music Seminar also featured a showcase of developing Icelandic artists, including electronic act The Worm is Green, along with alternative guitar acts Fidel and Silt.



So Solid pair set for chart battle

Two of So Solid Crew's highest-profile members, *Harvey* and *Romeo*, are set to battle it out with each other in the charts this summer as they go head-to-head with their debut solo releases.

The chart contest follows Harvey's signing last week to Beat on a long-term deal. Harvey's debut single, titled *Money*, has been produced by Synth, who also produced So Solid Crew's singles *21 Seconds* and *They Don't Know*. Other producers currently working on tracks for Harvey's debut album are Oxide, Shabs and Burrell.

Harvey, who is currently writing a monthly guest column for *Touch* magazine, is also planning to record a track for the album with his fiancée, *Algebra Dixon*, of garage trio *Mis-Teeq*. "It will not be a soggy love song," says a source close to the singer.

Harvey will face competition in mid-July from Relentless signing *Romeo*, who is currently putting the finishing touches to his debut solo material, which is understood to be taking a more crossover sound than that of So Solid.



Harvey (second left): long-term Go Beat deal

Meanwhile, Independent is pushing ahead with the release of Asher D's debut solo *Why Me/Back In The Day* on May 20, despite the fact that the artist is currently serving a prison sentence. The label has also signed *Lisa Mafia* to a solo deal, although she has no immediate release plans.

So Solid managers create Virgin imprint

Virgin Records is to launch a new imprint in partnership with Albert and David Samuel, managers of Oxide & Neutrine and So Solid Crew. The remit of Messy Records is "urban" and will encompass R&B, hip-hop and garage.

"I am delighted to be working closely with Albert and David Samuel. They have contributed so much to the UK's urban music scene in the last two years," says Virgin Records managing director Philippe Ascoli. "I am really confident about the success of their involvement with Virgin."

Meanwhile, Andy Lewis has joined Virgin Records as A&R manager. Lewis was most recently with Locked On/679 Recordings where his signings included The Streets.

"I am really happy to have Andy as part of my team," says Ascoli. "I was impressed with his label Locked On and obviously his work on The Streets."

Elsewhere at Virgin, A&R manager Aaron Ross has left the company.

2m Classic FM score fresh gains as marketing springs into action

For hundreds of years, the month of May has been a time for springtime celebrations to mark the return of summer. Whether staff at Radio Two and Classic FM will carry trees, green branches or garlands through the streets and dance around a maypole remains to be seen, but they will certainly be in a party mood after posting more impressive audience figures.

May has been a particularly good month for Radio Two. Exactly a week after being named National station of the year by the Sony Radio Academy for the third time in four years, Rajar data for the first quarter reveals it has gained 2m listeners in 12 months, achieving a record share of 12.9m (10.8m) and a best-ever share of 15.7% (14.1%).

"The station's music policy has shifted considerably in the last two years with Radio Two getting behind acts such as Enrique Iglesias, Atomic Kitten and Gordon Haskell," says Radio Two's executive producer for music, Colin Martin. "We are not tied down to one genre and if a track is right for the station we will play it."

Classic FM, meanwhile, has now reported record results in four consecutive quarters and this time experienced the biggest rise for a single three-month period, with 783,000 more people tuning in to take its reach to 6.8m, up from 6.0m a year ago.

The station's managing director and programme controller Roger Lewis wants to break the 7m listeners a week barrier in what is its 10th anniversary year and the latest figure is boosted by a record 500,000 listeners aged 15-24.

"We are constantly improving on everything we do and actively targeting a younger demographic with the music we play," he says. "Acts such as Opera Babes, Bond and The Planets are helping the genre and not dumbing it down as some people in the classical sector have suggested recently."

Radio One was the only BBC national station to see a drop in audience over the quarter, but in the past 12 months it has added more than 200,000 listeners overall and an extra 500,000 in its target 15-24 demographic. Its weekly audience of 10.5m rises to 12.8m when children are included.

"Quarter one is always sluggish for us, but we are succeeding in our long-term aim of attracting more younger listeners and this is a successful policy which can get lost when people are analysing the Rajar figures," says controller Andy Parfitt. "Young people are being tempted by MP3s, computer games and the TV so we can never stand still, which is why we have introduced more specialist shows and improved the summer live events."

The BBC has announced that Radio One will benefit from an active marketing campaign later in the year to complement the line-up of summer gigs when the network's audience tends to peak. Full details of the promotion will be revealed in the next few weeks.

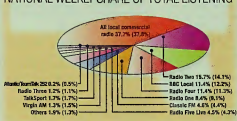
The large regional radio groups have experienced a difficult few months as the media recession has squeezed their advertising revenues and thus reduced the money available to promote individual stations.

Chrysalis Radio's interim financial results reveal sales have been flat, but advertising turnover in March and April was up 24%, which should mean extra funds are available to support its Heart and Galaxy brands during the rest of the year.

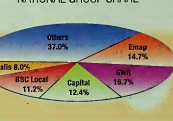
The latest Rajars show that Heart 106.2 increased its total listening hours by almost 20% and attracted 116,000 new listeners, while Galaxy 105 in Leeds has seen its audience rise to a new high of 584,000 listeners and it has consolidated its position

RADIO 2002: FIRST QUARTER PERFORMANCE

NATIONAL WEEKLY SHARE OF TOTAL LISTENING



NATIONAL GROUP SHARE

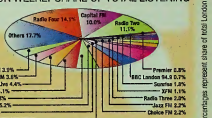


Figures are percentages share of total national audience. Figures are rounded and do not equal 100%.

NATIONAL WEEKLY AUDIENCE REACH



LONDON WEEKLY SHARE OF TOTAL LISTENING



Percentage represents share of total London audience. Source: Rajar

REBRANDING DELIVERS AUDIENCE GAINS FOR FUSION

At the end of 2000, Fusion Radio Holdings purchased First Love Radio in London and Oxygen in Oxford from UKRD and took both stations by the scruff of the neck.

Nine months of image and programming revamps, including renaming both stations Fusion, was followed last autumn by a heavyweight local promotional campaign.

This investment is finally bearing fruit as Oxford's Fusion 107.9 has increased its audience by 41% and Fusion 107.3, which broadcasts to a five-mile radius of Lewisham in south London, has grown by 40%.

"We changed the music policy at 107.3 from being predominantly rap-based to offering listeners a broader selection of tracks with a black origin, while in Oxford we reach more than 85% of all 15- to 24-year-olds," says Fusion Radio Holdings' chief executive Nigel Reeve.

Sandwiched between the two Fusion stations for the quarter is London's JAZZ 102.2, which attracted an extra 234,000 listeners.

Its managing director Richard Wheatley believes the station has benefited from promotion and music policy changes. "We have introduced more soul and smooth jazz and focused the marketing spend on posters and taxis during the first quarter," he says.

Top BBC station in the period was BBC Northampton, which recruited a new music and promotions manager at the end of March. Anthony Isaacs joined from BBC Norfolk and says the music has been as the biggest commercial station outside of London.

"The effort we have put into our music programme has been rewarded with an increase of 4.9m hours across the group, while marketing remains important to attract new listeners and our audience overall grew by around 500,000," says Chrysalis Radio chief executive Phil Riley.

At the end of last year, Chrysalis switched to local music research and selection for its Galaxy stations after it identified specific local music tastes. "Some areas such as Manchester demand a more urban feel than the music while dance still dominates in Yorkshire and the North East," says Riley.

The Capital Group had a poor three months, seeing its share fall from 12.7% in the fourth quarter of 2001 to 12.4%. In London, 95.8 Capital FM saw its share drop from 10.9% at the end of last year to 10.0%. Programme

TOP 10 GAINERS OF FIRST QUARTER 2002

Station	Reach	% rise
TOP FIVE PERFORMING BBC STATIONS		
BBC NORTHAMPTON	114,000	23%
BBC DERBY	213,000	22%
BBC SOUTHERN COUNTIES	355,000	21%
BBC DEVON	267,000	20%
BBC HUMBERSIDE	246,000	20%

Station	Reach	% rise
TOP FIVE PERFORMING ILR STATIONS		
FUSION 107.9	13,000	44%
JAZZ FM 102.2	802,000	41%
FUSION RADIO 107.3	14,000	40%
CLASSIC GOLD BREEZE	7,000	40%
WEST YORKSHIRE CLASSIC GOLD	49,000	36%

The BBC only supplies year-on-year comparison figures while the data for the ILR stations includes an improvement in audience in the last quarter.

largely responsible for Northampton's strong performance.

"Although music is seen centrally through BBC English Regions, there is scope to serve local tastes and we carried out our own research. The station has traditionally targeted the over-50s but we have had to realise this age group grew up with acts such as The Beatles and Rolling Stones and also enjoy more modern artists such as Will Young so our playlist now reflects this," he says.

its reach by 24% to 152,000.

In total, 44.4m people tune into a UK radio station every week, up from 43.4m a year ago, while the number of total hours they are listening for has risen by 5.6% to 1.09bn. More than half (52.6%) of radio listeners choose a BBC station, compared with 45.5% for the commercial sector.

Since the autumn, Rajar has tracked how many people are listening to their favourite radio station on the internet or through their TVs. Around 10% have tuned in at least once using their PCs, while the number listening via a TV rose from 12.6% last September to 13.4% in March.

Just how people choose to listen will not bother them in charge at Radio Two and Classic FM, who are just glad to see their audience figure moving the right way and will celebrate accordingly - whatever the month.

Steve Hemsley

CLASSICAL news

by Andrew Stewart

HANDEL: ANTHEMS CROWN DECCA RELEASE

Handel's anthems for the Coronation of George II in 1727 stand among the most famous of all classical choral works, especially so Zadok The Priest, which has been heard at every coronation since.



The popularity of Handel's Zadok has put several fine coronation anthems in the shade and thrown others into total obscurity. A new Decca disc, conceived and developed by Edward Higginbottom and his Choir of New College, Oxford (pictured), offers world premiere recordings and modern first performances of works written for the coronations of James II, William and Mary, Anne and the first three Hanoverian Georges.

The New College programme opens with three works by William Boyce, performed direct from the score and parts housed since the late 1700s in Oxford's Bodleian Library. "It was very pleasing to be able to approach the performance in this way," says Higginbottom. "There is a sentimental aspect raised by the feeling that you're handing the same material as the first performers. But it's also exciting to realise that the old form of notation has not aged to the extent whereby it is no longer useful." He adds that the confident partnership and flourishes of the manuscript parts influenced the energy and commitment shown by his chorists during the recording sessions. "This connected us with times and conditions long past, and put us right in there with the spirit of the 1761 coronation."

Decca's Coronation Anthems (470 226-2) also contains rarities by William Croft, Jeremiah Clarke and John Blow, together with Handel's Zadok the Priest and My Heart is

Inditing and two Purcell anthems for the coronation of James II in 1685. "This record should be able to engage people both in a historical process and by its music making," says Higginbottom. "It's very pleasing to be able to offer new and exciting repertoire at a time when the classical record industry is moving away from such projects."

BIOTOPWORLD RAMPES UP CLASSICAL OFFER

The classical music provision offered as part of Biotopworld's Choice of Subscription services has been strengthened by the addition of 4,000 new tracks for streaming or download. Ben Drury, head of music strategy for Biotopworld, says the company's classical site, built in partnership with classical.com, has begun to establish a strong position in a demanding marketplace since its roll out in January. "The conversion rate of people trialling free product to becoming subscribers has passed our expectations," he says. "We're in the early stages of marketing, but we have found that the results from material on our website and ads on Classic FM have been very encouraging."

The Biotopworld classical service's free trial period has been extended to one month from the week-long deal offered at start-up. Drury admits that getting anyone to pay for online music remains a challenge. However, he points to the strong match between BT's image and the demographic attracted to classical music. "The BT brand works well with classical music, but not with R&B and hip hop," he says. "We bought dotmusic.com so we can offer our music services on an appropriate platform." The company aims to treat its classical site as an evolving product, with the regular addition of new tracks and implementation of different tiers of subscription for streaming or downloadable tracks among its future plans.

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

ALBUM of the week

SCHUMANN: Piano Quintet Op.44, Andante and Variations etc. Arranged by various musicians (EMI Classics CDC 5 57308 2). Newcomers to classical music are often drawn to huge orchestral scores or historic opera stars in full cry. This EMI Classics release of highlights from a 1994 concert, led by the phenomenal pianist Martha Argerich, reveals the full emotional excitement and intense passion of Schumann's chamber music and is sufficiently



powerful to convince classical converts that size is not everything. The album is supported by a full-page ad in Gramophone and retail poster displays, while its contents offer perfect ear-catching samples for listening posts or regular in-store performances. Individuals left unmoved by this reading of Schumann's Piano Quintet can only be fit for treasons, stratagems and spoils.

REVIEWS

for records released up to 27 May 2002



SIBELIUS: Symphonies 1 & 3; Finlandia. CSO/Oramo (Erato 0927-43500-2). Sakari Oramo, chief conductor of the City of Birmingham Symphony Orchestra, has the rare knack of being able to bring freshness to even the most familiar of scores by his Finnish compatriot Sibelius, not least the composer's Finlandia. For their second Erato release of Sibelius orchestral works, Oramo and his players are on sensational form, vividly capturing the romantic mood swings of the First Symphony and building a thrilling interpretation of the Third Symphony. This release is backed by advertising in the specialist classical press. BEETHOVEN: "Razumovsky" (ASV DCA 1114). For the fifth issue in their second complete survey of Beethoven's string quartets, The Lindsay's turn to the charged

rhetoric and eloquent poetry of the "Razumovsky" Quartets. Their previous Beethoven release was selected as a Gramophone Heroes choice, commended for its "hugely authoritative playing". The description aptly fits this new recording, which balances technical polish on the one hand with bold musical risk taking on the other.



HANDEL: Hercules. Von Otter, Saks, Craft, Dawson, Daniels; Les Musiciens du Louvre/Minkowski (DG Archiv 469 532-2 (3CD)). Panache and swagger are the stuff of Marc Minkowski's reading of Handel's three-act dramatic oratorio Hercules, underwritten by fine work from Gidon Saks in the title role, Anne Sofie von Otter as the legendary hero's wife and David Daniels as the herald Lichas. Von Otter is set to star as Carman at this year's Glyndebourne Festival and appear on BBC Music Magazine's July cover, while Universal Classics UK is to release a compilation of Von Otter's work this summer.

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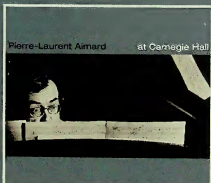


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SINGLE

of the week

BUSTA RHYMES: Pass The Courvoisier Part II (J Records/BMG 74321 937902).

This, the second single from his genius album *Genesis* sees Busta in full stride. It is a commercial cut that keeps it real. An anthem in praise of good times and quality drinking, this should be blaring out of car sound systems all over the country for the next few months. B listed at Radio One, it has to chart well.



ALBUM

of the week

LIBERTY X: Thinking It Over (V2 VVR1017782). Liberty X were lucky to have lost

Popstars. They have been able to develop their material out of the glare of expectancy and immediate demand, recruiting producers such as Big Poockets, K Gee and Artful Dodger to craft a tight contemporary sound. The tracks fronted by the girls sound stronger than those featuring the boys, but overall this leaves Hear'Say in the dust.



SINGLE reviews



RECOMMENDATION DJ OTZ: Hey Baby (World Cup Mix) (EMI Liberty CDDZ1004).

This smart reworking of one of last year's biggest hits looks set to cash in on the original's continued popularity on the terraces. Brimming with all the elements a football song will ever need, this will be unescapable in the coming weeks.

RECOMMENDATION REEL: You Take Me Away (Universal TV 0190172). After a ropey first single, this Irish boy band (who play their own instruments) seem to have found their niche with a strong melody and an uplifting pop sound. Relentless promotion in the teen media should ensure a strong turning of new supporters upon release.

RECOMMENDATION MOONRY: Dove (I'll Be Loving You) (Positive/Cream CDMN101). The vocalist on DB Boulevard's Top Five hit Point Of View strikes out on her own with this soul-jazzy slice of disco-house. Already A-listed at Radio One and top of MW's Club Chart last week, it looks set to be a substantial early summer smash.

ORBITAL: Real EP (London FCD407). Orbital's final single in London is kicked off by a reinvigorated version of Kinetic, a thumping track previously released under their Golden Girls moniker back in 1993. The crowd-pleasing package is topped off with a live mix of the evergreen Chime and Illuminate, last year's collaboration with David Grey. The duo's greatest hits compilation, *Work*, is released on June 3.

ANT & DEC: We're On The Ball (Columbia 6727312). On paper, England's World Cup anthem looked like a winner, biding to a catchy "Heskey to Beckham" refrain. In reality it is less spectacular. It also looks set for a battle in the crowded World Cup song market, particularly from DJ Otzi.

TELEPOP MUSIC: Love Can Damage Your Health (Chrysalis CDDSHJ 5137). The French trio's electronic influences mix with evocative strings and Angela McClusky's husky vocals to create a Björk-style jazzy torch song. This is the second track to be taken from the Genetic World album, and includes mixes from Herbert, Bogue & Thomas Winter and Sleazy Speakeasy.

PUDLE OF MUDD: Blurry (Flawless/Geffen MUD3). Melodic power rock from the US has shown it can hug the Top Five in the UK, as was highlighted by Nickelback. Puddle Of Mudd's second stab at the UK singles chart is timed as the band's debut album *Clean* makes its first chart

appearance. Things are looking up as the song is already B-listed at Radio One.

RITON: Let Me Be Mine (Grand Central GC153). The fourth single from Henry Smithson's debut album of last summer is not a typical Grand Central dancefloor shaker, but a breezy down-tempo jaunt with a subtle piano hook. Remixed here from Phil Parnell and Bamboo Soul.

REI: Golden Boys (MCA/Island MCST040282). This genre-busting US songstress blends elements of rock, pop, soul, reggae and drum & bass in a catchy melody with socially conscious lyrics on this debut UK single from her first album *How I Do*. Recent exposure from a support slot on Roy & Blige's *UK tour* is set to raise her profile further.

SEX PISTOLS: God Save The Queen (Virgin VSCDT1832). It is Jubilee time, so it must be time for the Sex Pistols revival. The original of this track still stands as one of rock music's defining moments, still relevant in its theme and still as powerful as the day it was first issued. Whatever might have happened since, like the ill-advised reunion tour, God Save The Queen is a testament to what music can achieve.

OTEP: Sevus Tru (Capitol 533 342). This is the soundtrack of the US teenage Midwest. Fronted by Otep, a formidable woman, with band members who resemble Juan Veron and Barthez, the band make a sound that will cheerfully appeal to black-clad kids everywhere. It is produced by Terry Dale (Pantera/Limp Bizkit).

ALBUM reviews

IAN VAN DAM: Ace (NuLife 74321 934812). After spending six months in the singles chart since last July with *Castles In The Sky* and *Will I* (both of which are included on this debut album), Ian Van Dam has shown they are a force to be reckoned with. Ace sees their commercial trancey house blueprint repeated over 16 tracks with singer Annie's heartfelt lyrics revealing in shades.

VARIOUS: Coldcut - Journeys By DJ (DJ JDCDS004). Perhaps the most eagerly-awaited re-release for some time in electronics circles after being deleted in the fallout of JDI's demise, this album is the definitive cut in post-album, seamlessly blending both fast and slow gems.

FAULTLINE: Your Love Means Everything (Blanco y Negro 0297460752). Although the enticing dose of Mellotron-laden



RECOMMENDATION WILL YOUNG: Light My Fire (S 74321 943002).

This cover of the Doors' favourite is another shrewd choice of single from the Pop Idol winner. Cackled by a clever Wahl-style promo, B-listed at Radio Two and C-listed at Radio One, it should have no problem in delivering S Records's fifth chart-topper in as many attempts, although repeating the Imp-plus first week sales of Young's debut *Anything Is Possible/ Evergreen* is highly unlikely.

electronic instrumentals from David Kosten remain, haunting vocal tracks featuring Michael Stipe, The Flaming Lips' Wayne Coyne and Coldplay's Chris Martin distinguish this follow-up to Faultline's 1999 debut *Closer, Closer*.

GEMMA HAYES: Night On My Side (Source CDSOURJ049). The input of Dave Fridman, former producer of Sparlikerhouse and Grandaddy, helps to create a roomy, vivid ambience on this debut album. But the songs - largely reflective and hushed, but with the constant threat of guitar violence - are what make the set.

KID LOCO: Kill Your Darlings (Bella Union BELLACD35). This French DJ/producer obviously enjoys working with Departure Lounge as he has recruited their singer Tim Keegan to feature on his new album. It is a laidback affair, with the track title *Three Feet High Riser* indicating the driving force behind the album.

VARIOUS: Mantronix - That's My Beat (Soul Jazz SJRC062). That's My Beat highlights the sounds that shaped influential

DJ/producer Kurtis Mantronik in the early 1980s, and even great tracks from Yellow Magic Orchestra, Funky 4 Plus One and Art Of Noise. Although the "old skool electro" angle is in danger of flooding the market, this bright album contains sufficient nuggets to generate interest.

LUCK & NEAT: It's All Good (Universal Island CIDDB117). UK garage team Luck & Neat serve up their debut album showcasing mostly new tracks including the

melodic summer single *lie* which is already C-listed at Radio One. Mixing up ragga, Garage and ska on the new tracks and making a cheeky Rocky reference on the *Sly* Cooke-revived track *KO*, Luck & Neat drop in some old favourites including *Phano Loco* and *Little Bit Of Luck*. **SUPER COLLIDER: Raw Digits (Rise Robots Rise RRR002).** Cristian Vogel and Jamie Lidell follow their acclaimed debut *Head On* with an even more wayward collection of battered electronic soul. It is no easy ride on first listen, but repeated exposure will reap rewards.

This week's reviewers: Dugald Baird, David Barrington, Phil Brooks, Joanna Jones, James Roberts, Nick Tosco, Simon Ward and Adam Woods.

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Table with columns: Rank, Title, Artist, Label, CD/Cass/Distrib, Weeks on Chart. Includes entries like 'IF TOMORROW NEVER COMES', 'KISS KISS', 'ONE STEP CLOSER', etc.

Table with columns: Rank, Title, Artist, Label, CD/Cass/Distrib, Weeks on Chart. Includes entries like 'SHAKE UP BODY', 'TAINTED LOVE', 'HUNGRY', 'MY CULTURE', etc.

As used by Top Of The Pops and Radio One

The Publishing Quarterly Review. Music Week's guide to the publishers, the writers and the songs that are making news in the charts and on screen. Contact Matthew Tyrrell on 020 7579 4398 or at matthew@musicweek.com

18 MAY 2002

CHART COMMENTARY

by ALAN JONES



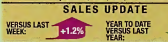
1999 may or may not have been a significant time in the life of Irish pop savant Louis Walsh, but two of his charges – **Ronan Keating** and **Bellefire** – make the Top 20 this week with covers of songs from that year. Making the bigger splash, Keating debuts in pole position with *If Tomorrow Never Comes*, a cover of the breakthrough single from Garth Brooks' self-titled 1989 debut album. Brooks had not really crossed over at that point, so although the song topped America's country singles chart it never made the Hot 100, and a cover by Barry Manilow three years later had no luck either – although the song finally got there in 1997 when **R&B group** *loose*’s cover climbed to number 51. **Bellefire**’s cover is of *All I Want Is You*, a number four hit for fellow Celts **U2**. The girl group’s cover debuts this week at number 18, exactly matching the peak position of their only previous single, *Perfect Bliss*.

When **Steps** broke up, many believed it

MARKET REPORT



Figures show the 10 companies by % of total sales of the Top 10, and average gross sales by % of total sales of the Top 10



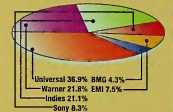
would spell the end of the chart careers of all concerned. That is emphatically not the case, as three of the five former members of the

SINGLE FACTFILE

Ronan Keating lands the third number one single of his solo career from five starts, debuting in pole position with *If Tomorrow Never Comes*. The second single from his second solo album *Destination*, which is released next week, *If Tomorrow Never Comes* sold more than 147,500 copies last week, easily beating the 74,500 single last posted by his last single, *Lovin' Each Day*, on its number two debut in April 2001. His two previous solo number ones *When You Say*

Nothing At All and *Life Is A Rollercoaster* opened with sale of 197,500 and 194,500 respectively, although the latter title had slightly more than 100,000 ineligible sales because of extra multimedia content. Keating, of course, also had six number ones as a member of **Boyzone**, and his overall tally of nine number ones is the highest of any Irish artist save the band he formerly co-managed, *Westlife*, who have had 10, and should make it 11 with *Boyz n da Band* in a fortnight.

TOP CORPORATE GROUPS



group make the list this week. Leading the way at number three, **H** and **Claire**’s first single as a duo, *DJ*, extends to 15 their run of

consecutive Top Five hits. Former colleague **Faye Tooley**’s *Someone Like You* collaboration with classical tenor **Russell Watson** cannot match that but still makes a creditable debut at number 10.

Hit acts from **Tobago** are few and far between – but brothers **Nigel & Marvin** plant **Tobago**’s flag in the top five this week with *Follow Da Leader*, an update of one of the most popular calypso tracks of all time, which they first recorded way back in 1997, but which has now been revised to good effect. **Aaliyah** topped the chart with her first posthumous hit *More Than A Woman* back in January but secures a more modest number 12 perch for *Rock The Boat*. Sadly, it was on her way home from recording the video for *Rock The Boat* that **Aaliyah** met her death in a plane crash. Despite the single’s modest showing, its release has given a new lease of life to her **Aaliyah** album, which has returned to the Top 200 and should sell its 80,000 copy later this week.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label/Inchance!
1	1	GIRLFRIEND	'N-Sync feat. Nelly	Skinet SKINT 74CD (DMV/P)
2	3	LAZY	X-Press 2 feat. David Byrne	Skint SKINT 74CD (DMV/P)
3	NEW	MAIN OFFENDER	The Hives	Poptones MC2675CD (P)
4	2	WE ARE ALL MADE OF STARS	Moby	Mute LCOMU7288 (V)
5	5	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive 952402 (P)
6	4	SUNGLASSES AT NIGHT	Tip And Zentherus	City Backers ROCKERS15CD (V)
7	7	MY CULTURE	1 Giant Leap	Palm Pictures PCCD 7032 (DMV/P)
8	8	THE WHEELS ON THE BUS	Mad Donna	All Around The World DISCO2102 (P)
9	6	SHIFTER	Time Mass feat. MC Chickaboo	Perfecto PERF913CD (DMV/P)
10	NEW	DEFINITION OF HOUSE	Mineral Funk 2	Junior BRG033 (ADD)
11	NEW	FOREVER YOUNG	4 Vers feat. Elizabeth Troy	Bonchi & Scarper B032CD033 (SRD)
12	17	BLURRY	Puddle Of Mud	Gelton 697082 (PROP)
13	11	THE WORLD'S GREATEST	Ri Kelly	Jive 952402 (P)
14	9	FRANZY STATE OF MIND	Push	Inferno CDPERMS (DMV/P)
15	12	TIL THE END	Haven	Redkite RD036 (V)
16	10	TRUZY ONE	Origh Unknown	Ram RAMM302 (P)
17	NEW	READY TO FLOW	Ian Pooley	NRK Sound Division NRK066 (V)
18	16	PASS THE COURVOISIER	Busta Rhymes	Jive 7432130862 (PROP)
19	NEW	REBIRTHNERVE	Mampi Swift	Charge CHR00016 (ADD)
20	15	THE SILENT SIGH	Body Driven Boy	Twisted Nerve/XTL TXNL012CD01 (V)

All charts © 2002 Official UK Charts Company 2002

PEPSI Chart

This	Last	Title	Artist	Label
1	1	IF TOMORROW NEVER COMES	Ronan Keating	Falmer
2	3	KISS KISS KISS	Valeriy	London
3	NEW	DJ	H & Claire	W&A
4	1	ONE STEP CLOSER	Club Justice	10/Project
5	NEW	FOLLOW DA LEADER	Nigel & Marvin	Real Gone
6	NEW	FREAK LIKE ME	Apollonia	Universal Island
7	4	GIRLFRIEND	'N-Sync feat. Nelly	Jive
8	NEW	HOW YOU REMIND ME	Nickelback	Real Gone
9	NEW	DOPS ON MY MIND	Cher	Capitol/EMI
10	NEW	SOMEONE LIKE YOU	Faye Tooley & Russell Watson	Decca
11	NEW	AT NIGHT	Shadeem	Delfonic
12	NEW	LAZY	X-Press 2 feat. David Byrne	Skinet
13	NEW	WHENEVER WHEREVER	Shakira	Epic
14	NEW	NO MORE DRAMA	Ilvy DJ	MCA/Island
15	NEW	EV BY U	Blue	Island
16	NEW	ROCK THE BOAT	Aaliyah	Virgin
17	NEW	4 MY PEOPLE	Manu Ella	Epic/Warner
18	NEW	INSATIABLE	Cher	Capitol
19	NEW	SOMETHING LIKE	Herb	Foyle
20	NEW	ONE DAY IN YOUR LIFE	Alexandra	Epic
21	NEW	ALL I WANT IS YOU	Bellefire	Virgin
22	NEW	THE WINDY TIMES	Dave	Big Brother
23	NEW	JUST A LITTLE LIBRARY	X	10/Project
24	NEW	SHOULDA...	Sheryl Knight	Parlophone/Sony
25	NEW	SILVER	Headed Series	Columbia
26	NEW	UNCHAINED MELODY	Caruth Davis	S
27	NEW	WE ARE ALL MADE OF STARS	Moby	Mute
28	NEW	DON'T LET ME GET ME	Archie	Atlantic
29	NEW	ITAKE ME AWAY INTO THE NIGHT	4 Vers	Archie
30	NEW	A LITTLE LESS CONVERSATION	Elvis Presley	USA
31	NEW	I'M NOT A GIRL	Britney Spears	Jive
32	NEW	FLOWERS IN THE WINDOW	Russell Watson	Independent
33	NEW	SHAKE UR BODY	En Vogue	S
34	NEW	MY CULTURE	1 Giant Leap	Parlophone
35	NEW	ESCAPE	Ilvy DJ	Island/Parlophone
36	NEW	HUNGRY	Manu Ella	MCA/Island
37	NEW	IN YOUR EYES	Kylie Minogue	Parlophone
38	NEW	HERO	Delfonic	Island/Parlophone
39	NEW	U-TURN	Other	LaFontaine

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TOP 75



18 MAY 2002

Pos	Title	Artist	Label/CD (D) (Imp) (Int)	Cass/Vinyl/MD
1	THE LAST BROADCAST	Donna (Donna Heyns/Giacomo)	Reverent/IMP/USP/CE	---
2	ESCAPE	Re:1 Innocent/Polydor	493122 (U)	---
3	THE SOUND OF	Polydor	589710 (U)	---
4	SILVER SIDE UP	Roadrunner	1208452 (U)	---
5	NO MORE DRAMA	MCA/Int/Island	119322 (U)	---
6	ALL RISE	Re:1 Innocent/CDSN	8 (U)	---
7	FREAK OF NATURE	Re:1 Epic	504752 (U)	---
8	RESIST	Mkasha/Arista	7432180031 (U)	---
9	ABOUT A BOY (OST)	Twisted Nerve/XL	TKLX10 153 (W)	---
10	FEVER	Re:1 Parlophone	520432 (U)	---
11	A NEW DAY HAS COME	Re:1 Epic	526292 (U)	---
12	THE ESSENTIAL	Arista	01822247182 (U)	---
13	TO THE L.O. - THE REMIXES	Re:1 Epic	505242 (U)	---
14	ASHANTI	Columbia	505257 (U)	---
15	SPIN	Columbia	505319 (U)	---
16	SHAKIRA SERVICE	Re:1 Epic	5N163002 (Imp)	---
17	FRANTIC	Virgin	CDV19167 (U)	---
18	JEALOUS ONE STILL ENY (JOSH)	Atlantic	750762 (U)	---
19	ALICE	Ant	66222 (P)	---
20	BLOOD MONEY	Ant	66232 (P)	---
21	SONGS IN A MINOR	Re:1 J	3081200022 (BMG)	---
22	THE VERY BEST OF	Re:1 ABM/Polydor	504702 (U)	---
23	NO ANGEL	Re:1 Epic/Arista	7432180274 (BMG)	---
24	YOUR NEW FAVOURITE BAND	Re:1 Poptones	MD32923 (U)	---
25	THE INVISIBLE BAND	Re:1 Independent	ESDM 250435 (U)	---
26	A TRUNK ODYSSEY	Re:1 S2	5046302 (U)	---
27	BRITNEY	Re:1 Jive	922232 (U)	---
28	SMALL WORLD BIG BAND	Re:1 WSM	02042502 (U)	---
29	WORLD OF OUR OWN	Re:1 RCA	742190282 (BMG)	---
30	C'MON C'MON	Re:1 ABM/Mercury	432822 (U)	---
31	JUST ENOUGH EDUCATION TO PERFORM	Re:1 W	922234 (P)	---
32	WHITE LADDER	Re:1 MTE	845738232 (U)	---
33	CELEBRITY	Re:1 Jive	922234 (P)	---
34	PAIN IS LOVE	Re:1 Def Jam	596232 (U)	---
35	THE VERY BEST OF	Re:1 Universal <td>582044 (U)</td> <td>---</td>	582044 (U)	---
36	MISS...SO ADDICTIVE	Re:1 East West	75190302 (U)	---
37	SWING WHEN YOU'RE WINNING	Re:1 MCA	01822247182 (U)	---
38	COME CLEAN	Re:1 Interscope	493167 (U)	---
39	WHITE WEDDING 2.0	Columbia	505002 (U)	---
40	THE VERY BEST OF	Re:1 Universal <td>582044 (U)</td> <td>---</td>	582044 (U)	---
41	STAR WARS EPISODE II: ATTACK OF THE CLONES (OST)	Re:1 Sony	526995 (U)	---
42	DARK DAYS	Roadrunner	RR5489 (U)	---
43	ORIGINAL PRIDE MATERIAL	Re:1 Island	02942568 (U)	---
44	AALIYAH	Re:1 Virgin	CDV19167 (U)	---
45	OUTROSPECTIVE	Re:1 Cheeky/Arista	7432180282 (U)	---
46	MY WAY - THE BEST OF	Re:1 Reprise	85246712 (U)	---
47	GUITAR PLAYER	Re:1 Universal <td>01171242 (U)</td> <td>---</td>	01171242 (U)	---
48	8701	Re:1 Arista	7432180274 (BMG)	---
49	LOVE IS HERE	Re:1 Chryslis	530260 (U)	---
50	IS THIS IT	Re:1 Rough Trade	RTRAD021P (U)	---
51	WHO I AM	Re:1 Polygram/Rhythm	Series 530002 (U)	---
52	ALL KILLER NO FILLER	Re:1 Mercury	546622 (U)	---
53	LEGACY - THE GREATEST HITS COLLECTION	Re:1 Jive	922232 (U)	---
54	WHEN I WAS CRUEL	Re:1 Mercury	589202 (U)	---
55	HYBRID THEORY 3	Re:1 Warner Bros	53027792 (U)	---
56	PRIZUK	Re:1 Skin	BRASSIC020 (Imp)	---
57	COME WITH US	Re:1 Virgin	XDUST1005 (U)	---
58	HARRY POTTER... (OST)	Re:1 Atlantic	750762 (U)	---
59	THE ULTIMATE COLLECTION	Re:1 Sanctuary	Sanctuary SUND11 (U)	---
60	ALONE AGAIN WITH ME	Re:1 MCA	01822247182 (U)	---
61	COME AWAY WITH ME	Re:1 Parlophone	520432 (U)	---
62	WHITE LILIES ALIVE	Re:1 RCA	7421911212 (BMG)	---
63	TOXICITY	Re:1 MCA	01822247182 (U)	---
64	SI-FI DIARIES	Re:1 Virgin	02927482 (U)	---
65	SIMPLE THINGS	Re:1 Ultimate	UDRC016 (Imp)	---
66	BLACK REBEL MOTORCYCLE CLUB	Re:1 Virgin	CDV19167 (U)	---
67	ENCORE	Re:1 Decca	4700302 (U)	---
68	SONGBIRD	Re:1 Elek	5261046 (U)	---
69	CLASSICAL GRAFFITI	Re:1 EMU/Dramatico	CS537182 (U)	---
70	MUSIC	Re:1 MCA	01822247182 (U)	---
71	SUNSHINE	Re:1 Polydor	594022 (U)	---
72	THE BELLETRARYS	Re:1 Poptones	MD30902 (U)	---
73	NOT THAT KIND	Re:1 Epic	4974122 (U)	---
74	THE WALL	Re:1 EMI	COEM0107 (U)	---

NEW Highest new entry, IC Highest climber, ▲ Sales increase, ▲ Sales increase 50% or more

TOP COMPILATIONS ARTISTS A-Z

Pos	Title	Artist	Label/CD (D) (Imp) (Int)	Cass/Vinyl/MD
1	NOW THAT'S WHAT I CALL MUSIC!	Re:1 Epic	504702 (U)	---
2	POP IDOL - THE BIG BAND ALBUM	Re:1 J	3081200022 (BMG)	---
3	FUTURE TRANCE	Virgin/EMI	VTDC04363 (U)	---
4	KERRANG! 3 - THE ALBUM	Universal <td>585032 (U)</td> <td>---</td>	585032 (U)	---
5	SIMPLY ACUSTIC	Sony <td>5868202 (U)</td> <td>---</td>	5868202 (U)	---
6	BACK TO THE OLD SKOOL - Ibiza	Ministry	SOFT MO3CD14 (U)	---
7	THE ALBUM 3	Virgin/EMI	VTDC04363 (U)	---
8	THE CHILLOUT SESSION - Ibiza 2002	Ministry	SOFT MO3CD14 (U)	---
9	ABSOLUTE EUPHORIA - DAVE PEARCE	Teletel	TW021 (U)	---
10	HEARTLESS CREW PRESENTS CRISP BISCUIT	East West	02927482 (U)	---
11	ALTERNATIVE EIGHTIES	Columbia	STVCD141 (U)	---
12	HITS 52	BMG/Sony	VTDC04363 (U)	---
13	ELECTRIC DELIRIUM	Virgin/EMI	VTDC04363 (U)	---
14	BLUES AND SOUL MASTERS	WSM	WSMCD2074 (U)	---
15	CREAM HANTERS SPRING 2002	Virgin/EMI	VTDC04363 (U)	---
16	GARAGE NATION 02	Int	Im0206 5058202 (U)	---
17	LADY SINGS THE BLUES	Virgin/EMI	VTDC04363 (U)	---
18	SUPA FUNKY	Universal <td>582032 (U)</td> <td>---</td>	582032 (U)	---
19	ELECTRIC	Teletel	TW021 (U)	---
20	MOZART GOLD - THE ESSENTIAL COLLECTION	Deutsche Grammophon	472942 (U)	---

18 MAY 2002

CHART COMMENTARY

by ALAN JONES



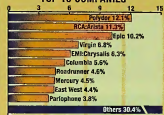
The Doves: The *Last Broadcast* album continues at number one, despite declining by 57% last week. The album sold just under 22,500 copies, to establish not just a new low for the year but also a new five-year low for a number one album.

The 25th anniversary of the Jam's recording debut is celebrated on the Sound Of The Jam, arguably the best single disc distillation of the group's material yet, with all of their hit singles and several other significant tracks among the 26 on the album. It opens well too, debuting at number three with more than 20,000 sales, to earn the group its highest chart position since *Extras* reached number two in 1991.

Two albums released last autumn finally reach the Top 10 this week. *Kosheen's* *Resist* reaps the cumulative benefit of spawning a trio of Top 20 singles; having re-entered the chart at number 42 three weeks ago, the album has since moved 34-21-8. Meanwhile, a combination of a major hit for the title track,

MARKET REPORT

TOP 10 COMPANIES



Figures based on 10 companies by % of total sales and corporate group shares by % of total sales of the Top 75 retail artists

SALES UPDATE



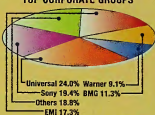
TV ads, used on gigs and several TV performances have helped **Mary J Blige's** *No More Drama* to a 37-week peak, beating the

ALBUMS FACTFILE

Tom Waits sold more albums in the UK last week than he has sold in any other given week but sales were almost equally split between two **Now** albums which hit the shops simultaneously. **Alice** is the favourite of the two, debuting at number 20 with sales of 5,763 while **Blood Money** debuts immediately behind it at number 21 with just 131 fewer sales. The 53-year-old Waits co-wrote all the songs on both albums with his wife Kathleen Brennan. **Alice** was originally conceived as an avant

garde opera in 1992, and explores **Lewis Carroll's** obsession with **Alice Liddell**, who inspired **Alice** in *Wonderland* and *Through the Looking Glass*, while **Blood Money** is based on the socio-political play *Woyzeck*, by German poet **Georg Buchner**. The albums bring Waits his eighth and ninth chart successes but, splitting sales as they do, both fail to match the number nine debut/peak of his last album, 1999's *Mule Variations*, which sold a little shy of 14,000 on release.

TOP CORPORATE GROUPS



number 13 position it reached in February. **No More Drama** has moved 55-49-30-18-12-5 in the last five weeks, and has now sold nearly

320,000 copies since its release last September. After 10 consecutive weeks in the Top Five, and 15 weeks in a row in the Top 10, **Nickelback's** *Silver Side Up* has finally overhauled the *Stereophonics' Just Enough Education To Perform* to become the biggest-selling album of the year to date, with 417,000 sales.

70-year-old **John Williams' latest effort - Star Wars Episode II: Attack of the Clones -** entered the album chart at 15 last week, while this week sees his **Harry Potter** score, which originally peaked at 19 last October, re-enter the chart at number 59. Of course, the royalties Williams will receive from **Harry Potter** album sales will be dwarfed by his income from the movie video, which went on release on Saturday 27th April 927,000 copies in a day, helped by savage discounting which saw one retailer (Dion's) knock £10 off the recommended £22.99 price of the two-disc set.

COMPILATIONS

After four weeks at number one, **Pop Idol - The Big Band Album** surrenders its title to **Now That's What I Call Music! 51**. *Now! 51* was dethroned last month but returns to the summit by dint of having its sales fall at a slower rate than the *Pop Idol* album. *Now! 51*, dipped by 22% last week but its 24,500 sales were nearly 2,000 more than *Pop Idol*, which suffered a 44% slump. *Now! 51* previously spent just two weeks at number one, a shorter reign than any regular *Now* release since the chart was established in 1989. However, it is the first *Now* album ever to return to number one. The *Pop Idol* album's total sales of 215,000 also put it a distant second to *Now! 51*, in the year-to-date compilation chart - although *Now! 51's* sales of 527,000 copies in seven weeks in the shops trail behind the sales of

the last few spring *Now* releases at the same stage of their lives. Last year's *Now! 48* had sold 730,000 on its way to 868,000 sales, while 2000's *Now! 45* was on 564,000 out of 677,000, and 1999's *Now! 42* had reached 591,000 on its way to 745,000. But *Now! 51* is outpacing the spring 1998 release *Now! 39*, which had sold 505,000 after seven weeks, and went on to reach 674,000 sales. **EMI/Virgin's Future Trance** takes highest debut honours, entering the chart at three with just under 15,000 buyers. A thousand sales fewer earn **Kerrang! 3 - The Album** a four debut, capitalising on the popularity of rock and the Kerrang! brand to become the highest charting album in the series, beating the nine peak of **Kerrang! 2 - The Album**, and the eight peak of **Kerrang! 2 - The Album**.

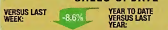
MARKET REPORT

TOP 10 COMPANIES

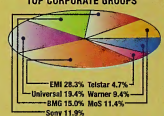


Figures based on 10 companies by % of total sales and corporate group shares by % of total sales of the Top 75 retail artists

SALES UPDATE



TOP CORPORATE GROUPS



Artist average: 73.0%
Compilations: 27.0%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (re/initial)
1	ALICE	Tom Waits	A&I 66322 (P)
2	BLOOD MONEY	Tom Waits	A&I 66292 (P)
3	ABOUT A BOY (OST)	Bady Drom Boy	Twisted Nerve/UK TXN/CLD 152 (V)
4	YOUR NEW FAVOURITE BAND	Hives	Poptones MCO295CD (P)
5	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VWR 101568 (2MVP)
6	CELEBRITY	Ti Svic	Jive 52252 (P)
7	BRITNEY	Britney Spears	Jive 52252 (P)
8	IS THIS IT	The Streets	Rough Trade RTA06CD 830 (P)
9	SIMPLE THINGS	Zero7	Ultimate Dilemma UDCR0016 (MVP)
10	MUZIKIZUM	X-Press 2	Skine BRASSIC2CD (MVP)
11	MEET THE BELLRAYS	Bellrays	Poptones MCO300CD (P)
12	THE FAKE SOUND OF PROGRESS	Lispropheta	Visible Noise TORMENT700CD (P)
13	LODD	Tom Maa	Perfects PERALB00CD (MVP)
14	ONE GIANT LEAP	One Giant Leap	Palm Pictures PALMCC007 (2MVP)
15	BETWEEN THE SENSES	Hove	Jive 52252 (P)
16	PLAY	Moby	Mute CDMS118M 172 (V)
17	SONGBIRD	Eve Cassidy	Blix Street/Hot G210045 (HOT)
18	WHITE BLOOD CELLS	White Stripes	XL Recordings XL01 151 (V)
19	HANDCRAVE FOR A GENERATION	Comershop	Willys WJL02 1115 (V)
20	PSI	Pitchbiter	Meyan MYNCC004 (P)

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MUSIC WEEK 18 MAY 2002

THE YEAR SO FAR... TOP 20 ALBUMS

Wk	Album	Artist	Label
1	SILVER SIDE UP	NICKELBACK	ROADRUNNER
2	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
3	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE/POLOGY
4	NO ANGEL	DIDD	ARISTA
5	ALL RISE	ELIE	INNOCENT
6	THE ESSENTIAL	BARRA STRISSANO	COLUMBIA
7	FREAK OF NATURE	ANASTASIA	EPIC
8	FEVER	KYLIE MINOGUE	PARLOPHONE
9	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRYSALIS
10	SONGS IN A MINOR	ALICIA KEYS	J
11	A FUNK ODYSSEY	JAMROOLIAN	WEM
12	THE VERY BEST OF	STING & THE POLICE	A&M
13	A NEW DAY HAS COME	CELINE DION	IMPACT
14	WORLD OF OUR OWN	WESTLIFE	RECA
15	PAIN IS LOVE	JARVILLE	DEF JAM
16	LEGACY - THE GREATEST HITS COLLECTION	BOYZ II MEN	WART
17	SMALL WORLD BIG BAND	JOCKS HOLLAND	WEM
18	SUNSHINE	S CLUB 7	POLOGY
19	READ MY LIPS	SOPHIE ELLE-BUSTON	POLOGY
20	WHITE LEADER	DAVID GAY	EAST WEST

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18
may
2002

THE OFFICIAL CHARTS

musicweek



BBC RADIO 1
97.9FM



albums

18
may
2002



1 IF TOMORROW NEVER COMES

- 2 **KISS** Kiss Holly Valance London WEA
- 3 **DJ H & Claire** London WEA
- 4 **ONE STEP CLOSER** 5 Club Juniors Polydor
- 5 **FOLLOW DA LEADER** Nigel & Marvin Relentless
- 6 **FREAK LIKE ME** Sugababes Island/Uni-Island
- 7 **GIRLFRIEND 'N Sync** feat. Nelly Jive
- 8 **HOW YOU REMIND ME** Nickelback Roadrunner
- 9 **00PS (OH MY)** Tweet Elektra
- 10 **SOMEONE LIKE YOU** Russell Watson & Faye Tozer Decca



- 11 **WHENEVER WHEREVER** Shakira Epic
- 12 **ROCK THE BOAT** Aaliyah Blackground
- 13 **AT NIGHT** Shakedown Defected
- 14 **LAZY X-Press 2** feat. David Byrne Skint
- 15 **SILVER** Hundred Reasons Columbia
- 16 **NO MORE DRAMA** Mary J Blige MCA/Uni-Island
- 17 **4 MY PEOPLE** Missy Elliott East West/Elektra
- 18 **ALL I WANT IS YOU** Bellefire Virgin
- 19 **UNCHAINED MELODY** Gareth Gates S



1 THE LAST BROADCAST

- 2 **ESCAPE** Enrique Iglesias Interscope/Polydor
- 3 **THE SOUND OF THE JAM** Polydor
- 4 **SILVER SIDE UP** Nickelback Roadrunner
- 5 **NO MORE DRAMA** Mary J Blige MCA/Uni-Island
- 6 **ALL RISE** Blue Innocent
- 7 **FREAK OF NATURE** Anastacia Epic
- 8 **RESIST** Koshheen Moksha/Arista
- 9 **ABOUT A BOY (OST)** Badly Drawn Boy Twisted Nerve/XL
- 10 **FEVER** Kylie Minogue Parlophone



- 11 **A NEW DAY HAS COME** Celine Dion Epic
- 12 **MISSUNDAZT00D** Pink Arista
- 13 **J TO THA L-O - THE REMIXES** Jennifer Lopez Epic
- 14 **THE ESSENTIAL** Barbra Streisand Columbia
- 15 **ASHANTI** Ashanti Mercury
- 16 **SPIN** Darren Hayes Columbia
- 17 **LAUNDRY SERVICE** Shakira Epic
- 18 **FRANTIC** Bryan Ferry Virgin
- 19 **FEALOUS ONES STILL EMVY (LOSE)** Fat Joe Atlantic

NuAnthem

Ian Van Dahl Reason 20.05.02



Taken from the forthcoming album "Ace"

Featuring the massive singles
"Castles In The Sky" and "Will I"

Available on CD
(including video)
12" and MC

www.nuifrecordings.com





15 21 TAKE ME AWAY INTO THE NIGHT 4 Strings

Nebula

16 22 WHO NEEDS ENEMIES? The Cooper Temple Clause

Morning

13 23 THE HINDU TIMES Oasis

Big Brother

14 24 MAIN OFFENDER The Hives

Poppones

17 25 THE BEST DAY OF OUR LIVES Lisbon Lions feat. Martin O'Neill Doropt

18 26 I'M NOT A GIRL NOT YET A WOMAN Britney Spears

Jive

11 27 WE ARE ALL MADE OF STARS Moby

Mute

14 28 DID I DREAM Lost Witness

Data

23 29 AIN'T IT FUNNY Jennifer Lopez

Epic

20 30 ME JULIE Ali G & Sheggy

Island/Unlabeled

22 31 SOMETHING Lasgo

Positiva

21 32 EVERGREEN/ANYTHING IS POSSIBLE Will Young

S

33 33 HERO Enrique Iglesias

Innocent

26 34 FLY BY II Blue

Interscope/Polydor

32 35 THE WHEELS ON THE BUS Mead Donna

All Around The World

32 36 YOUTH OF THE NATION POD

East West

32 37 ONE DAY IN YOUR LIFE Anastacia

Epic

31 38 SHAKE UR BODY Siny FX & T-Power feat Di

Positiva

35 39 TAINTED LOVE Marilyn Manson

Maverick/Warner Bros

28 40 HUNGRY Koshien

Melkay/Arista

compilations

1 NOW THAT'S WHAT I CALL MUSIC! 51 **8 11** ALTERNATIVE EIGHTIES

EMI/Virgin/Universal Columbia

2 POP IDOL - THE BIG BAND ALBUM **7 12** HITS 52

S BMG/Sony/Electra/NSM

3 FUTURE TRANCE **10 13** ELECTRIC DREAMS

Virgin/EMI Virgin/EMI

4 KERRANG! 3 - THE ALBUM **14** BLUES AND SOUL MASTERS

Universal TV WSM

5 SIMPLY ACOUSTIC **11 15** CREAM ANTHEMS SPRING 2002

Sony TV/Universal TV Virgin/EMI

6 BACK TO THE OLD SKOOL - IBIZA **9 16** GARAGE NATION 02

Minty of Sound Ministry Of Sound

7 THE ALBUM 3 **14 17** LADY SINGS THE BLUES

Virgin/EMI Virgin/EMI

8 THE CHILLOUT SESSION - IBIZA 2002 **13 18** SUPA FUNKY

Ministry Of Sound Universal TV

9 ABSOLUTE EUPHORIA - DAVE PEARCE **14 19** ELECTRIC

Telesat TV/IMG Telesat TV/IMG

10 HEATLESS DREW PRESENTS CRISP BISCUIT **17 20** MOZART GOLD - THE ESSENTIAL COLLECTION

East West Deutsche Grammophon

The Electric Soft Parade
Empyr At The End
THIS GIVEN LINE
One May 28th an CD.
Also available on two special
formats - enhanced CD
and 7" white vinyl.



21 BLOOD MONEY Tom Waits

Anti

22 SONGS IN A MINOR Alicia Keys

J

17 23 THE VERY BEST OF Sting/The Police

A&M/Polydor

23 24 NO ANGEL Dido

Cheeky/Arista

41 25 YOUR NEW FAVOURITE BAND Hives

Poppones

32 26 THE INVISIBLE BAND Travis

Independentie

22 27 A FUNK ODYSSEY Jamiroquai

S2

19 28 BRITNEY Britney Spears

Jive

24 29 SMALL WORLD BIG BAND Jools Holland

WSM

31 30 WORLD OF OUR OWN Westlife

IRCA

18 31 C'MON C'MON Sheryl Crow

A&M/Mercury

29 32 JUST ENOUGH EDUCATION TO PERFORM Stereophonics

V2

28 33 WHITE LADDER David Gray

JHT/East West

26 34 CELEBRITY 'N Sync

Jive

34 35 PAIN IS LOVE Ja Rule

Def Jam

27 36 THE VERY BEST OF The Moody Blues

Universal TV

33 37 MISS E...SO ADDICTIVE Missy Elliott

East West/Elektra

37 38 SWING WHEN YOU'RE WINNING Robbie Williams

Chrysalis

57 39 COME CLEAN Puddle Of Mudd

Interscope/Polydor

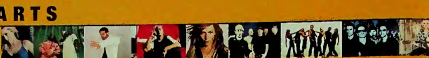
40 MTV UNPLUGGED 2.0 Leayn Hill

Columbia

38 19 SEAKING UNES STILL ENVY ROOSE Pat Job

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THE OFFICIAL UK CHARTS SPECIALIST



18 MAY 2002

CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	2	ENCORE	Russell Watson	Decca 476028 (UK)
2	1	CLASSICAL GEMMETS	The Planets	EMI/Oremedia CDD52792 (IE)
3	4	ONCE IN A RED MOON	Secret Garden	Emery 548678 (UK)
4	5	THE VOICE	Russell Watson	Decca 0476212 (UK)
5	4	HOLST: THE PLANETS/MYSTIC TRIUMPHETER	Rutter/RSCM/Lloyd-Jones	Naxos 855751 (IE)
6	6	GREGORIAN CHANT	Various Artists	Virgin/EMI VCD5046 (IE)
7	8	SACRES ARIAS	Andrea Bocelli	Philips 465692 (UK)
8	9	MANLEY: SYMPHONY NO 10	Olivera/Polska NRSO	Naxos 859481 (IE)
9	7	BACH: SYMPHONY NO 4	RSCM/Lloyd-Jones	Naxos 855343 (IE)
10	15	BADENWEILER CONCERTOS NOS 3, 5 & 7	Academy Of St Martin In Fields	Sony Classical SK8360 (UK)
11	12	EDUC ROBC	Ludovic Emsaot	BMG 742126172 (BMG)
12	11	ELGAR: SYMPHONY NO 2	Russian Symphony Orchestra	Harmonia Mundi LSO018 (HM)
13	10	WAGNER: ARIAS	Rene Furler	Deutsche Grammophon 441342 (DG)
14	13	SHOSTAKOVICH/JAZZ SUITES NOS 1 & 2	London State Orch/Yablonsky	Naxos 855949 (IE)
15	17	THE GOLD COLLECTION	Luciano Pavarotti	Decca 2 R2CD-042 (DOR)
16	16	VERDI	Andrea Bocelli	Philips 464600 (UK)
17	14	SPANISH GUITAR MUSIC	John Williams	Sony Classical C04242 (ITEN)
18	19	ROSSINI: ARIAS	Juan Diego Florez	Decca 470247 (IE)
19	18	STRAUSS: ORCHESTRAL SONGS	Solfe Isakovic	Ondine ODC822 (OON)
20	18	WAGNER: SCENES FROM THE RING	Placido Domingo	EMI Classics CDD52742 (IE)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	2	MOZART GOLD - THE ESSENTIAL COLLECTION	Various	Deutsche Grammophon 472242 (UK)
2	1	PURE CLASSICAL CHILLOUT	Various	Decca/Dance DCTV02 (UK)
3	NEW	PURE CINEMA CHILLOUT	Various	Virgin/EMI VTD004 (IE)
4	3	CLASSIC FM HALL OF FAME - GOLD	Various	Various
5	4	SWN GRAM ERINSON CLASSICAL COLLECTION	Various	Various
6	4	CLASSICAL CHILLOUT	Various	Various
7	5	THE CLASSIC SCENE	Various	Various
8	10	RELAXING CLASSICS	Various	EMI Gold W54272 (IE)
9	11	CLASSICAL CHILLOUT 2	Various	Virgin/EMI VTD004 (IE)
10	NEW	BAROQUE ADAGIOS	Various	Decca 474642 (UK)
11	9	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 796551/52 (BMG)
12	7	VOICES	Various	Decca 472562 (UK)
13	8	AMAZING TENDERS	Various	Solo BDCM (UK)
14	12	RELAXING CLASSICS	Various	Crismon MIDCD069 (EUK)
15	13	TIME TO RELAX	Various	Classic FM CFMC034 (BMG)
16	14	CLASSIC CHILLOUT COLLECTION	Various	HMV HWV0257642 (IE)
17	16	CLASSICAL AMBIENCE	Various	Crismon CRMCD035 (EUK)
18	17	THE ULTIMATE MOVIE ALBUM	Various	Decca 951732 (UK)
19	15	THE OPERA ALBUM 2002	Various	Virgin/EMI VTD0417 (IE)
20	NEW	THE CLASSIC MILLENNIUM COLLECTION	Various	HMV HWV0257312 (IE)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 538692 (IE)
2	NEW	GUITARS SAXES & MORE	Various Artists	Jazz FM JAZZFMCD02 (EMV/ITEN)
3	5	TOURIST	St German	Blue Note 458204 (IE)
4	4	KIND OF BLUE	Miles Davis	Columbia UK 9495 (ITEN)
5	NEW	THE LOOK OF LOVE	Diana Krall	Nones 505462 (UK)
6	NEW	VERVE REMIXED	Various	Nones 505662 (UK)
7	6	ALL FOR YOU	Diana Krall	Impulse! IMP1164 (UK)
8	10	MOFOU	Saili Kaita	Nones 519062 (UK)
9	9	BELLY FOR YOU - THE VERY BEST OF	Sin Simon	Global Television RADCD 8 (BMG)
10	8	BLUE FOR THE SUN	Cassandra Wilson	Blue Note NCS0722 (IE)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	FREAK LIKE ME	Sugababes	Island/Uni-Island CD7078 (UK)
2	3	GIRLFRIEND	'N Sync	Yves 523212 (P)
3	2	DOPS (OH MY)	Tyrese	Elektra ETRK602 (ITEN)
4	NEW	ROCK THE BOAT	Aaliyah	Virgin VJST743 (IE)
5	4	NO MORE DRAMA	Mary J Blige	MCA/Uni-Island MCSX04028 (IE)
6	5	MY PEOPLE	Missy Elliott	East West/Elektra E 7286102 (ITEN)
7	6	AIN'T IT FUNNY	Jennifer Lopez	Epic 674832 (IE)
8	7	ME JULIE	Ali & Shoggy	Island/Uni-Island CD7078 (UK)
9	8	U-TURN	Usher	LaFace 742183402 (BMG)
10	15	IT'S GONN' DOWN	X-Executors	Epic 67526 (UK)
11	9	THE WORLD'S GREATEST	R Kelly	Yves 523242 (P)
12	16	SKOOLDA WOOLDA COULDA	Brandy Knight	Parlophone CDRS 652 (IE)
13	12	WHAT ABOUT US?	Brandy	Atlantic AT 012520 (UK)
14	17	CARAMEL	Chi High feat. Eve	Interscope/Polydor 409742 (UK)
15	13	PASS THE CUVISORISER	Busta Rhymes	J 7423129662 (PROP)
16	NEW	THIS I PROMISE YOU	D'Influence feat. Shela Aron	Dome 1200MER15 (AMV/ITEN)
17	NEW	FREAK LIKE ME	Adina Howard	Elektra 77307 (ITEN)
18	14	THE WHOLE WORLD	Destiny Fier, Killer Mike	LaFace/Arise 7402191750 (BMG)
19	21	DANCE FOR ME	Mary J Blige	MCA/Uni-Island MCSX0 40274 (UK)
20	15	ALWAYS ON TIME	Del Jam/Mercury 589482 (UK)	
21	20	GET THE PARTY STARTED	Pink	LaFace/Arise 7421913362 (BMG)
22	12	LOVELY	Bliska Spinrock	Interscope/Polydor 409742 (UK)
23	18	BREAK YA NECK	Nicci	J 7423122232 (BMG)
24	11	BUN AWAY (WYANNA BETH WITH UYDONT MESS)	Alisa Keys	Yves 523242 (P)
25	19	WINA WYANNA	Alisa Keys	J 7423129662 (PROP)
26	27	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island MCSTD 40287 (UK)
27	24	GOTTA GET THRU THIS	Daniel Bedingfield	Releantees RELENT 2102 (AMV/ITEN)
28	29	MORE THAN A WOMAN	Asyah	Background VJST 210 (IE)
29	23	WHERE'S MY	EMM 126208 (UK)	
30	25	WE HUGGIN'	Fat Joe	Atlantic AT 01242 (ITEN)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SILVER SIDE UP	Nickelback	Roadrunner 1208482 (UK)
2	NEW	KERRANG! 3 - THE ALBUM	Various	Universal TV 948304 (UK)
3	NEW	COME CLEAN	Puddle Of Mudd	Interscope/Polydor 493074 (UK)
4	NEW	COOL DUMBER	Coal Chamber	Roadrunner 948460 (UK)
5	NEW	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CDVJ020 (UK)
6	4	TOXICITY	System Of A Down	Columbia 5615438 (UK)
7	7	HYBRID THEORY	Linkin Park	Warner Bros 536247552 (UK)
8	8	THE FAKE SOUND OF PROGRESS	Leotrophets	Visible Noise TORMENT050 (UK)
9	NEW	SATELLITE	POD	Atlantic 756760762 (UK)
10	5	WWF - FORCEABLE ENTRY	Various	Columbia 5079182 (UK)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	AT NIGHT	Shakedown	Defected DFC150 (AMV/ITEN)
2	2	SUNGLASSES AT NIGHT	Tag And Zyntheris	City Rockers ROCKERS157R (UK)
3	NEW	LO! I DREAM	Lost Witness	Data DATA218 (UK)
4	4	LAZY	X-Press 2 feat. David Byrne	Skin SKINT 74X (AMV/ITEN)
5	NEW	DEFINITION OF HOUSE	Mimmi Funk	Junior BO032 (ADP)
6	3	TAKI ME AWAY INTO THE NIGHT	4 Strings	Nebula VICT167 (UK)
7	7	TRILY ONE	Origin Unknown	Ram RAMM38 (SRD)
8	4	SHIFTER	Perfecto PERSI feat. MC Chickabo	Perfecto PERF151 (AMV/ITEN)
9	6	EXPLORATION OF SPACE	Cosmic Gate	Data DATA3078 (UK)
10	NEW	READY TO FLOW	Ian Pooley	NRW Sound Division NR096 (UK)
11	NEW	FOREVER YOUNG	4 Vini feat. Elizabeth Troy	Bonchi & Scarper BOS2003 (SRD)
12	NEW	RELIENT-NERIE	Mami Smith	Week 18C87616 (SRD)
13	NEW	UNIVERSAL MIX	Meteor Seven	Bullet Proof PRODIG (ALP)
14	8	YOU GOT ME BURNING/FOZIOZ	Peshay feat. Co-ordinate	Cubik Music CUBIKSAMP90 (UK)
15	27	STRONG	Mooncat	Low Passes LP098 (UK)
16	21	BURNIN' FIRE	Ho-Teo feat. Leah	Renaissance REN015 (AMV/ITEN)
17	NEW	ALRIGHT	Kidstuff	Fluential FLEUT013 (AMV/ITEN)
18	NEW	BLUE	Madrosam	Faja FALJAS 4 (ADP)
19	13	OH BABY	DJ Resoul	Hotj Choccos HOL147R (UK)
20	19	BACKFIRED	Masters At Work	M.A.W. MAW097 (Impor)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	THE CHILLOUT SESSION - IBIZA 2002	Various	Ministry Of Sound MIN020 (AMV/ITEN)
2	3	REISIT	Kushner	Melksha/Arise 7421880611/742188812 (BMG)
3	3	ORIGINAL PIRATE MATERIAL	The Streets LoudOutB19	Releantees 0027450401/436262 (AMV/ITEN)
4	NEW	HEARTLESS CREW PRESENTS CRISP BISCUIT	Various	East West - 0927460172 (ITEN)
5	4	Z'MANY DJS - AS HEARD ON RADIO SOLWAYK	Various	PIAS RECORDS - PIAS06500 (UK)
6	5	DISCO HEAVEN 02.02	Various	Red Kandi - rKD0203 (AMV/ITEN)
7	NEW	#1	Fischerbreaker	Ministry Of Sound MIN020 (AMV/ITEN)
8	6	MUZIKUM	X-Press 2	Skin SKINBRASSIC2/PBRASSIC2 (AMV/ITEN)
9	6	A FUNK ODYSSEY	Jeniroqat	SD 5060401/5040952 (UK)
10	NEW	MUSIC	Madonna	Maverick/Warner Bros 536247863/536247864 (ITEN)

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MUSIC VIDEO

This	Last	Title	Label Cat. No. (Distributor)
1	1	ORIGINAL CAST RECORDING: CEN	Universal Video 107783 (UK)
2	NEW	ROXY MUSIC: Live At The Apollo London	Warner Vision Int. 05274510 (UK)
3	NEW	SOM 42: Introduction To Destruction	Island/Uni-Island 593360 (UK)
4	7	WESTLIFE: Where Dreams Come True	RCA 742328233 (UK)
5	1	BLAZE A Year In The Life Of...	Impact 104142 (UK)
6	5	KYLE MINOGUE: Live In Sydney	Warner Music/MCA/Uni-Island 59274523 (UK)
7	2	NINE INCH NAILS: And All That Could Have Been - Live	Notting 67563 (UK)
8	6	S CLUB 3 S Club Party - Live	Polydor 958382 (UK)
9	4	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 420033 (UK)
10	NEW	'N SYNC: Popology Live	Yves 523265 (UK)

This	Last	Title	Label Cat. No. (Distributor)
11	NEW	MADONNA: In Bed With Madonna	Various
12	8	ROGER WATERS: In The Fish	Various
13	3	PORTISHEAD: PNYC	Various
14	10	WESTLIFE: World Of Our Own	Various
15	17	SWAG BOYZ: Diggy No Mo	Various
16	15	LE ZEPPELIN: Song Remains The Same	Various
17	12	MEGADETH: Rate Against Life - Live	Various
18	16	STEPS: Don't Be Anxious It	Various
19	18	UD: Evolution 2001 - Live In Boston	Various
20	NEW	BON JOVI: The Crush Tour	Various
21	NEW	MUSIC VIDEO	Various

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18 MAY 2002

KISS COOL CUTS CHART

as featured on Top Pop! Saturday night show on Kiss 100 and Essex Big City Network

Rank	Artist	Title	Genre
1	THE BIRD	A LITTLE LESS CONVICTION Eric & Joel	RnB
2	RIPPIN'	KITTEN GOLD Boy with Miss Kitten	Illustrious
3	SAFE FROM HARM	Narcotic Thrust Double/Duo/Debut	Illustrious
4	MONSTER LIQUID People	Defected	
5	OBSESS	THE CLERGY Double/Duo/Debut	Illustrious
6	TRIPPIN'	Robbie Rivera	Funk
7	BLACK AM Walkins	Direction	
8	FM A WOMAN Cassies	Virgin	
9	POOR LENO	Roysapack	WOS
10	IF U NU SOUL	Mekanic	RIP
11	THE CHASE D	Kyuha and FIM?	Vinyl Addition
12	STARS & HEROES	Lisa Slater	Male
13	BUTTERFLY	Lighthouse Family	Polydor
14	HAPPY IN YOUR FACE	DJ Reilly	ADDiVive
15	SUN 2002	DBA	House Of Commons
16	TRAVELLING	On Beber & Tamra	MOB
17	LOVE IS FREEDOM	Agneya Megha and Secret Sounds	Million Dollar Trio
18	FIRE IN OUB	Undisputed Truth	EB Underground

Compiled by Mark Inglis. All dates in italics denote re-entries. Back tracks by Double/Duo/Debut. Forward tracks by New. The Top 10 includes all entries. Labels: Back (Backstreet Boys), Double/Duo/Debut (Double/Duo/Debut), Funk (Funk), Illustrious (Illustrious), Male (Male), RnB (Rhythm and Blues), Rip (Rip), WOS (World of Sound), Vinyl Addition (Vinyl Addition).

URBAN TOP 20

Rank	Artist	Title	Genre	
1	WHAT'S LOVIN' IT	Fast Joe feat. Ashanti	East West	
2	PASS THE COUSIDERER	Busta Rhymes feat. P. Diddy	JRCA	
3	ODDS (OH MY)	Tweat	Gold Mind/Electra	
4	HONEY R	Kelly & Jay-Z	Elektra	
5	I NEED A GIRL	P.Diddy & The Bad Boy Family	Bad Boy/Arista	
6	IT TAKES MORE	M. Dynamite	BiggerBeats/P/Polydor	
7	ROCK THE BOMB	Aaliyah	Blackground	
8	FOOLISH	Ashanti	Murder Inc.	
9	DON'T YOU FORGET IT	Glen Lewis	Elektra	
10	JUST IN CASE	Jahel	Public Demand/Hfr	
11	WISH I DIDN'T MISS YOU	Angie Stone	JRCA	
12	YOU MIGHT BE WRONG	Nicole Russo	Telstar	
13	CAN I GET BUSTY ONE TIME	Leah McCrean	Unibuster	
14	YOU KNOW THAT I LOVE YOU	Dorell Jones	Arista	
15	NO MORE DRAMA	Mary J. Blige	MCA	
16	GIRLFRIEND 'N SYNC	feat. Kelly	Jive	
17	SLOW DOWN	Venus Tribe	Baby Angel	
18	SOUTHERN HUMMINGBIRD	(LP SAMPLER)	Tweat	Elektra
19	ROLL ON MIS-TEQ			
20	FULL MOON	(LP SAMPLER)	Brandy	Affinity

CLUB CHART TOP 40

Rank	Artist	Title	Genre
1	REASON	Ian Van Dahl	NuLife/Arista
2	EVERYDAY 2002	Alex Gold & Agnelli & Nelson	Xtravaganza
3	BREATHE IN	Freu Frou	Island
4	CHOCOLATE ROOM	Pink Kidz	Duty Free
5	EMBRACE ME	FRAGA	Illustrious
6	LOVE'S ON FIRE	DJ Tiesto feat. Suzanne Parker	Nebula/Virgin
7	CLUBBED TO DEATH	Rob Dougan	Cheeky
8	LAYS LIKE THIS	Shaun Escoffery	Oyster Music
9	DOVE MOONY		Cream/Positiva
10	LALALAND	Green Velvet	Creedence
11	SOUTHERN SUN/READY STEADY GO	Oakenfold	Perfecto
12	LOVE WILL SET YOU FREE	Starstrasher	Rollin
13	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone
14	DJ'S FANS & FREAKS	Black & Jones	Incentive
15	DON'T CARE	Agnes Reverse	Inferno
16	PUNK FERRY	COSTE	Positiva
17	INFERNO HIGH LOVE	Kelli All	One Little Indian
18	EPIC MONOLITH	Hiromi De Goiva	Xtravaganza
19	BE COOL	Pattendorf	Data
20	COMING ON STRONG	Stigum feat. Scott Mac	Tidy Two
21	SHOOTING STAR FILP & FILL		All Around The World
22	TOUCH THE SKY	29 Palms	Perfecto
23	AT NIGHT	Shakedown	Defected
24	WE ARE ALL MADE OF STARS	Moby	MtE
25	JUST IN CASE	Jahel	Public Demand/Hfr
26	HELLA GOOD	No Doubt	Interscope/Polydor
27	BLACK AM Walkins		Direction
28	SUNGLASSES AT NIGHT	Tigo & Zynthraious	City Rockers
29	SHAKE IT BABY	DJ Bury presents The Hydraulic Dogs	Direction
30	RADIO JOLLY	Jolly Music	Illustrious
31	SONG TO THE SIREN	Barraka	Least Language
32	GOLDEN BOYS	FRAGA	MCA
33	SWEET TEMPTATION	Feela	AZ
34	OH BABY	Rhanna	Suzi
35	ROCK DIOR	ANGY Mexican DJ's	PalM Pictures
36	THIS IS MY SOUND	DJ Shop	Logport
37	SHIFREAK	Timmo Maas feat. MC Chickaboo	Perfecto
38	UNBREAK MY HEART	Haifa	W10/Incentive
39	INCOMING DJ	Vortex & Arpa's Dream	Tidy Two
40	SUN 2002	DBA	House Of Commons

CLUB CHART BREAKERS

Rank	Artist	Title	Genre
1	FOREVER N-trance		All Around The World
2	TELL IT TO MY HEART	Kelly Liorena	All Around The World
3	IT TAKES MORE	M. Dynamite	BiggerBeats/P/Polydor
4	MAKE IT GOOD AT		Columbia
5	HIGH LADY	Graham Gold	Good-As
6	SOMETHING ABOUT U	Funk Freaks	white label
7	TEARDROPS	Koncept feat. Michelle Escoffery	Instant Karma
8	THE LOGICAL SONG	Scotler	Edels
9	DIV X Creambeat		Bumpin' Beats
10	SPACE IS THE PLACE	Tee Zeppi	Start Spot

Breakers are the 10 records outside the Top 40 which have registered the most important DJ reactions. The Club Chart Top 40 (including mixes). Urban, Pop and Cool Cuts charts can be obtained from www.dutomatic.com. To receive the club charts by fax, call contact Emma Pinner-Josiah on tel: (020) 7579 4170

CHART COMMENTARY

by ALAN JONES

Specialist and commercial venue DJs agree this week - Ian Van Dahl's *Reasons* is the hottest record in their box, and accordingly leapt 11-1 on the Club Chart and 4-1 on the Pop Chart. Due for release next Monday (May 20), it is Van Dahl's third single and has been getting support from DJs such as Judge Jules and Paul Oakenfold. There are three 12-inches down on the charts with mixes courtesy of Hemstok & Jennings, Triples R, Mark Lawrence, Minimalists and Dee Dee helping it to become Van Dahl's most successful club record to date. Her introductory single *Castles In The Sky* reached number 12 on the Club Chart and number five on the Pop Chart last summer, while the follow-up *Will I climb to number six on the Club Chart and topped the Pop list. At retail, *Castles In The Sky* was the bigger hit, reaching number three and selling 316,000 copies, while *Will I peaked at number five and sold 143,000 copies. Van Dahl's victory on both charts is by a small margin, particularly on the Club Chart, where it barely prevents Agnelli & Nelson's *Everyday 2002* from returning to the summit, five weeks after it was first there... Among eight new entries to the Top 20 of the Pop Chart are a couple of remakes, namely Kelly Liorena's attempt on Taylor Dayne's *four de four* "Tell It To My Heart," which debuts at number 14, and Scooter's reworking of Superior's *The Logical Song*, which follows at number 17. Highest debut honours, however, fall to veteran campaigner Kylie Minogue, whose *Love At First Sight* shoots on to the list at number nine. It is also making a big impression in upfront clubs, and arrives on that chart at number 13... On its 10th week in the Urban Chart (eight of them in the Top five), Fat Joe's *What's Lovin' It* finally reaches the summit. A collaboration with Ashanti, the second single from the rapper's recent *Jealous One's Still Evil* (J.O.S.E.) album has increased its support each and every week it has been in the chart, and fully deserves its ascension to the throne. On a very quiet week for urban promos, the only new entry to the Top 20 is Honey, the latest collaboration between R. Kelly & Jay-Z, which slams into the chart at number four, though it is still a distant 63rd behind Fat Joe and Ashanti.**

POP TOP 20

Rank	Artist	Title	Genre	
1	WHAT'S LOVIN' IT	Fast Joe feat. Ashanti	East West	
2	PASS THE COUSIDERER	Busta Rhymes feat. P. Diddy	JRCA	
3	ODDS (OH MY)	Tweat	Gold Mind/Electra	
4	HONEY R	Kelly & Jay-Z	Elektra	
5	I NEED A GIRL	P.Diddy & The Bad Boy Family	Bad Boy/Arista	
6	IT TAKES MORE	M. Dynamite	BiggerBeats/P/Polydor	
7	ROCK THE BOMB	Aaliyah	Blackground	
8	FOOLISH	Ashanti	Murder Inc.	
9	DON'T YOU FORGET IT	Glen Lewis	Elektra	
10	JUST IN CASE	Jahel	Public Demand/Hfr	
11	WISH I DIDN'T MISS YOU	Angie Stone	JRCA	
12	YOU MIGHT BE WRONG	Nicole Russo	Telstar	
13	CAN I GET BUSTY ONE TIME	Leah McCrean	Unibuster	
14	YOU KNOW THAT I LOVE YOU	Dorell Jones	Arista	
15	NO MORE DRAMA	Mary J. Blige	MCA	
16	GIRLFRIEND 'N SYNC	feat. Kelly	Jive	
17	SLOW DOWN	Venus Tribe	Baby Angel	
18	SOUTHERN HUMMINGBIRD	(LP SAMPLER)	Tweat	Elektra
19	ROLL ON MIS-TEQ			
20	FULL MOON	(LP SAMPLER)	Brandy	Affinity

ark records.com

CHART COMMENTARY

by ALAN JONES

Plays down, audience up is a combination which wins the **Sugababes'** *Freak Like Me* a second week atop the airplay chart, while Holly Valance's *Kiss Kiss* – the record which dethroned it on the sales chart last week – slashes a 9m deficit in audience to little more than 1m. Valance's single is already getting more plays on the Music Control panel (2,651, compared to the Sugababes' 2,524) but the latter single crucially beats its rival 34-31 on Radio One and 3-0 on Radio Two. Those Radio One tallies, incidentally, earn the disc the top places on the station's most-played list as well as on the overall airplay chart. Without checking it is hard to be definitive about it, but it has happened but this is certainly the first time this century that Radio One's top two have been the same as the overall Music Control panel.

AIRPLAY FACTSHEET

● As Nickelback's *How You Remind Me* enjoys its 11th week in the Top 10 of the sales chart, it unexpectedly catapults back to the top of Capital FM's most-played list. It was aired in 89 times by the station last week, jumping from 10th to equal first on the list, where it shares honours with 'N-Sync and Nelly's *Girlfriend*.

● Meanwhile, Virgin steps up support for breakfast DJ Daryl Denham's *Go England* disc, which is credited to the England Boys. Virgin accounted for all 11 plays the record received on the Music Control panel a fortnight ago, and topped that tally to 38 last week. It was also started getting played elsewhere – though only four times.

AT A GLANCE WEEKLY MARKET SHARES



Figure shows by Companies by % of sales received in the Top 10. See www.bpi.co.uk for more details.

While Valance looks a safe bet for number one next week, fellow Aussie Kylie Minogue is chasing a third consecutive airplay number one from her Fever album with *Low At First Sight* – and the signs are good. Minogue spent nine weeks at number one with Fever's introductory single *Can't Get You Out Of My Head*, and followed up with a five-week reign with *In Your Eyes*. *Low At First Sight* is actually moving faster than *In Your Eyes* did, and explodes 67-20 this week to become the highest new entry to the Top 50. Minogue's latest was aired 939 times last week, and attracted an audience of more than 31m. It was played 14 times on Radio One where it has now become embedded in the station's A-list. Capital Radio aired the track 29 times but it is not yet fully supporting the song, as it also aired in *In Your Eyes* 16 times, and the Blue Monday mix of *Can't Get You Out Of My*

Head a dozen times. After a disappointing hiccup last week, **Will Young's** *Light My Fire* breezes into the Top 50, reversing a 20-place decline to jump 95-33. One of the more crucial aids it received was at Radio Two, where it earned 11 plays, a total which earned it a slightly bigger share of its overall 28m audience than all the rest of its 952 plays added together. Young's improvement notwithstanding, **Light My Fire** is still being overshadowed by two more established BMA acts, with **Westlife** climbing 18-15 with *Pop God* and **Elvis Presley** exploding for the third week in a row, a 25-11 jump with *A Little Less Conversation* earning the late legend his highest ever Music Control chart placing. Presley's profile is such that he normally gets massive support from Radio Two and is almost never heard on Radio One. JXL's tweaking of *A Little Less Conversation*

turns that rule upside down – the track was not heard on Radio Two last week but managed 23 spins from his sister station. Topping Radio Two's most-played list with 22 spins (second-placed *Atomic Kitten's* *It's OK*) was aired 19 times; provide its crucial assistance to **Ronan Keating's** *It Tomorrow* Never Comes. The track jumps 11-7 to maintain Keating's 100% Top 10 record as a solo artist, and should improve still further next week, thanks to its number one ranking on the OCC sales chart. Another record which can only benefit from retail success is **Cooper Temple Clause's** *Who Needs Enemies*, which checks into the sales chart at number 22 but is getting scandalously little airplay. It was aired just 42 times last week, with 11 plays from Radio One being the main reason for its number 108 airplay chart placing.

MTV

Rank	Title Artist	Label
1	WITHOUT ME Eminem	Interscope/Polydor
2	LIGHT MY FIRE Will Young	S
3	KISS KISS Holly Valance	WEA
1	FREAK LIKE ME Sugababes	Universal Island
7	GIRLFRIEND 'N Sync Feat. Nelly	Jive
8	DON'T LET ME GET THIS Feat. Pink	LaFace
3	4 MY PEOPLE Mya Feat. Elliott	Atlantic/EastWest
8	NO MORE DRAMA Mary J. Blige	MCA/UK Island
3	JUST A LITTLE Liberty X	V2
10	U-TURN Usher	Arista

Most played videos on MTV UK/Media Research Ltd w/e 12/5/02. Source: MTV UK

THE BOX

Rank	Title Artist	Label
1	LIGHT MY FIRE Will Young	S
2	WE ARE ON THE BALL Am & Dec	London
3	KISS KISS Holly Valance	London
4	WITHOUT ME Sugababes	Interscope/Polydor
1	AUST LITTLE Liberty X	V2
5	UNCRANKED MIDDLE Class 2	SBCA
7	TELL TO MY HEART Mya Feat. Elliott	AATW
8	ESCAPE Enrique Iglesias	Interscope/Polydor
9	IF TOMORROW NEVER... Ronan Keating	Polydor
10	HERO Chad Kroeger	Roadrunner

Most requested videos on The Box, w/e 12/5/02. Source: The Box

VH1

Rank	Title Artist	Label
1	LIGHT MY FIRE Will Young	S
2	FREAK LIKE ME Sugababes	Universal Island
3	KISS KISS Holly Valance	WEA
4	LOW AT FIRST SIGHT Kylie Minogue	Parlophone
5	ESCAPE Enrique Iglesias	Polygram
6	DILAMBA DJ Jazzy Jay	Arista
7	THE HUNDU TIMES Darius	Big Brother
8	A NEW DAY HAS COME Calum Scott	Edel
9	SUPERMAN Fire For Fighting	Columbia
10	KNOW WHY Norah Jones	Parlophone

Most played videos on VH1 w/e 12/5/02. Source: VH1

STUDENT CHART

Rank	Title Artist	Label
1	FREAK LIKE ME Sugababes	Uni-Island
2	WE ARE ALL MADE OF STARS Moby	Maten
3	SHEER HUNDRES Roscoe	Columbia
4	YOU NEED THE WORDS... Idlewild	Parlophone
5	THE HUNDU TIMES Darius	Arista
7	YOU CAN'T GO HOME AGAIN DJ Shadow	Big Brother
8	STARBURKS A	ADM
9	THEE GORGES THE FEAR DEN	Heavenly
10	SET IT OFF P!nk	Blanton/Epic

UK student chart for 19/5/02. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK Performances: Don't Let Me Get This Me Rich, Main Offender: The Hives; If Tomorrow Never Comes Ronan Keating; DJ H & Coles
Final lineup 12/5/2002

THE PEPSI CHART Performances: Starburks A, Escape Enrique Iglesias; Just A Little Liberty X
Attitude Artist: Farin; If Tomorrow Never Comes Ronan Keating
Package: Bunka Rhymes
Videos: Without Me Eminem
Final lineup 16/5/2002

TOTP Performances: Ronan Keating; DJ H & Coles; Follow Da Leader Nigel & Marvin; Someone Like You Russell; Nation & Fly; Tozer; Silver Handed Heroes; All I Want Is You Belaville; Who Needs Enemies? The Cooper Temple Clause; Main Offender: The Hives
Final lineup 17/5/2002

POP WORLD Interviews: Britania; POD; Luqk & Neat
Performances: Just A Little Liberty X
Videos: Get Over You Sophie Ellis-Bextor
Final lineup 13/5/2002

14 SUNDAY Performances: It Takes More Than Money; Empty All The Stars The Electric Soft Parade; Escape Enrique Iglesias
Final lineup 12/5/2002

RADIO ONE PLAYLISTS

A-LIST *Girfriend 'N Sync* feat. Nelly; *Lazy Piss* 2 Sugababes; *Low*; *David Byrne: Freak Like Me*; *Escape Enrique Iglesias*; *We Are All Made Of Stars* Moby; *At Night Shakedown: Kiss Kiss Holly Valance*; *No More Drama Mary J. Blige*; *You Held The World In Your Arms* Elliott; *Open (Oh My)* Thee; *What's Your List*; *Joe Jast*; *Ashanti*; *Main Offender: The Hives*; *Just A Little Liberty X*; *Starburks A*; *Without Me* Eminem; *It Takes More Than Money: Don't Let Me Get Me* Pink; *Dave (D)* Thee; *Love You Money*; *A Little Less Conversation* Elie; *JXL: Love At First Sight* Kylie Minogue; *Blurry Pussies* of Mood.

B-LIST *Three Goes The Hard* Doves; *Rock The Boat* Ashly; *Who Needs Enemies?* The Cooper Temple Clause; *Silver Handed Heroes*; *I Feel So Fine* KMC; *Life*; *Cherry Follow Da Leader* Nigel & Marvin; *La La Land* Gene Ween; *The Heartless Theme* The Heartless Crew; *Freak Made The Realistic*; *Empty All The End* The Electric Soft Parade; *Honey R Kelly*; *Jay Z*; *Oh*

A-LIST *If Tomorrow Never Comes* Ronan Keating; *Empty All The Stars* The Libertines; *Who Needs Enemies?* The Cooper Temple Clause; *Without Me* Eminem; *Just A Little Liberty X*; *Someone Like You* Russell; *Get Over You* Sophie Ellis-Bextor; *It's Not Easy* Fire For Fighting; *Edge Of The Ocean* by

B-LIST *All I Want Is You* Belaville; *I Sold A Soul* Thee; *You Really Made It*; *One Love* Janet & The Blockheads; *Make It Real* AJ; *Godless* Of Love Bryan Ferry; *Light My Fire* Will Young; *Hey Mr DJ* Tom Morrison; *Happy Size*; *'Something To Talk About* Aubrey Day Boy

MTV UK

MTV UK Performances: Don't Let Me Get This Me Rich, Main Offender: The Hives; If Tomorrow Never Comes Ronan Keating; DJ H & Coles
Final lineup 12/5/2002

MTV UK Performances: Don't Let Me Get This Me Rich, Main Offender: The Hives; If Tomorrow Never Comes Ronan Keating; DJ H & Coles
Final lineup 12/5/2002

MTV UK Performances: Don't Let Me Get This Me Rich, Main Offender: The Hives; If Tomorrow Never Comes Ronan Keating; DJ H & Coles
Final lineup 12/5/2002

MTV UK Performances: Don't Let Me Get This Me Rich, Main Offender: The Hives; If Tomorrow Never Comes Ronan Keating; DJ H & Coles
Final lineup 12/5/2002

MTV UK Performances: Don't Let Me Get This Me Rich, Main Offender: The Hives; If Tomorrow Never Comes Ronan Keating; DJ H & Coles
Final lineup 12/5/2002

CAPITAL RADIO Interviews: Britania; POD; Luqk & Neat
Performances: Just A Little Liberty X
Videos: Get Over You Sophie Ellis-Bextor
Final lineup 13/5/2002

VIRGIN RADIO Interviews: Britania; POD; Luqk & Neat
Performances: Just A Little Liberty X
Videos: Get Over You Sophie Ellis-Bextor
Final lineup 13/5/2002

GALAXY Interviews: Britania; POD; Luqk & Neat
Performances: Just A Little Liberty X
Videos: Get Over You Sophie Ellis-Bextor
Final lineup 13/5/2002

Xfm Interviews: Britania; POD; Luqk & Neat
Performances: Just A Little Liberty X
Videos: Get Over You Sophie Ellis-Bextor
Final lineup 13/5/2002

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CAS WINNERS UNDELINE IMPORTANCE OF CREATIVITY

Money may be tight and the all-important music channels may prefer safe promos, but the winners at *MW's* Creative And Design Awards demonstrate that taking risks with inventive videos and packaging can give acts an artistic credibility that no marketing budget could buy. Adam Webb reports

A scene in Michael Winterbottom's recent 24 Hour Party People offers a stark reminder of Factory Records' ultimate business folly. Steve Coogan's Tony Wilson holds the elaborate Peter Saville floppy disc design for New Order's *Blue Monday* up to the camera, explaining how it lost the Manchester label five pence on every copy sold. The 12-inch famously became the biggest-selling release of all time in that format, not to mention a bottomless pit for Factory's profits.

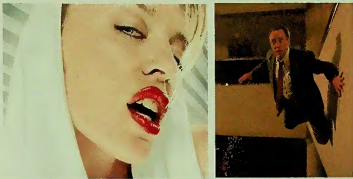
Nearly 20 years later, the global music industry is probably no less profligate than it has ever been, but few competitive record companies would be prepared to go into the red on a release purely for the sake of creative excellence. Nonetheless, the winners of last week's Creative And Design awards (CADs), together with the shortlisted work that lines up close behind, do much to refute any strap suggestions that standards have fallen in the world of creative services, or that the budgets to support such work cannot be found.

The computerised animals of Traktor's promo for the Basement Jaxx hit *Where's Your Head At?* and Outkast's *Ms Jackson*, Christopher Walken hotstepping through Spike Jonze's treatment of Fatboy Slim's *Weapon Of Choice*, Max and Daniel's landmark UK garage promo video for So Solid's *21 Seconds*, the entire Gorillaz package, and winning sleeve campaigns for Goss (by Blue Source), Basement Jaxx and Simian (both by Big Active) and Howie B (intro) are all testaments to the underlying health of the music industry's ancillary creative minds.

Meanwhile, the futuristic masterpiece that was the Dawn Shadforth-directed promo for Kylie's *Can't Get You Out Of My Head* highlighted quite clearly the combined impact of great song and big budget video on an artist's career. The strong showing of the Cooper Temple Clause artwork — designed in-house by Richard Andrews at BMG — even demonstrates a major's ability to match the standards of independent design teams with the output of its own art department.

Whereas advertising and media spends have slumped in the wake of the events of last September, leading independent designers report that their yield of work has been largely unaffected.

"To be honest, none of these things have seemed to affect us at all," says Blue Source's Simon Earth, a CADs nominee for his Kosheen and Feeder sleeves. "I think record companies are not now as keen to



Award-winning promos: (clockwise from top left) Kylie Minogue's *Can't Get You Out Of My Head*, Fatboy Slim's *Weapon Of Choice*, Basement Jaxx's *Where's Your Head At?*

commission big shoots in the way they would have two or three years ago, but I think that has as much to do with tightening of the belts in terms of less competition and everything being brought under the umbrella of the big three or four companies."

Perhaps surprisingly, this seems to be an almost unanimous view for design companies, with record companies continuing to outsource creative projects. "I think people will always want to outsource, because it brings fresh perspectives and opinions to packaging and campaigns," says Gerard Saint at Big Active, winners of best single design and best design of a series of sleeves for his work with Simian. "We are not tied to the corporate mould that in-house departments can be. Creatively, we haven't noticed any slow-down."

Faith Holmes, winner of best video commissioner for her work for Parlophone, says, "Labels like to have their teams around them, whether that be A&R or marketing or whatever. But with regard to videos and design, I haven't heard of any major trends to bring that in-house because you would just lose all aspects of creativity and I don't think anyone wants that. They are the experts and they're very good at what they do."

For Holmes, if a change has occurred, it is being driven by TV stations and the style of

videos they are willing to play. "I think there's more pressure on commissioners and people in the industry to get videos on TV, because MTV now seems to be so restricted in what they actually play that your videos do have to have some sort of commercial aspect to them, so people are less willing to take risks. People want a video that they know is going to go on TV — which is a shame, but understandable. It is hard for an alternative band to get on to MTV these days."

Such concerns are vividly felt by Richard Skinner, commissioner at XL Records. "With the current economic climate, a lot of people have lost a lot of money lately, and one way of getting that back is trying to get a hit," he says. "What that invariably means is a fairly short-term business strategy and paying big money for big singles and big

albums and all that sort of thing. The problem there is that your interest in a project can become purely financial. If you're trying to do something creative, your reasons for doing it can be slightly different. I think if you've got a long-term goal you can think a bit deeper on how you want to project on a number of different levels, without just spending big money trying to make big money back. What's happened in the last year or two is that no-one has been as keen to enough to research and find artists that are

good and can sell across the board."

Another obvious indicator of a reduction in outsourcing would be an increase in projects outside of the music business. But, for Mark Farrow of Farrow Design, designer of the past two Spirituality campaigns, such practices have always been common. "We've not noticed any downturn really, because we do a lot more work outside of music than we used to, in some ways as sort of a deliberate choice. We are lucky to be able to choose the things we work on and choose things that we can do a good piece of work on. We've done work with Levi's, with MTV's dance channel, with the Science Museum — a very broad spectrum. As a company we try and vary the sort of work that we do to keep it interesting for us. It feels quite refreshing when you do come back to some music work."

This desire to mix between different mediums is typical of the design industry as a whole. Big Active, for instance, works on book design and runs the creative management company Big Fat Graphic, while Hammer And Tongs has worked on only four music promos in the past two years, concentrating instead on a short film project with Film Four.

Indeed, even finance has not currently become an issue. "In general, we are granted quite a lot of freedom and that hasn't diminished at all creatively," says Simon Earth. "I come up with ideas, almost regardless of cost, on a certain level, and they are realised within the budgets we are given. So the budget is not an initial concern."

If anything, it seems that video and sleeve design is as important as ever. For Mike O'Keefe, video commissioner at BMG, the central issue is how to allocate your resources appropriately — something which he believes record companies will be increasingly focused on in the future. "You can try and say videos make this much difference to record sales and therefore generate revenue, but it's impossible to prove," he says. "Doing the basic maths, accountants at record companies think that they're spending too much on videos. And they might or might not be right, but it is difficult to quantify."

"I think you do need a creative video, especially internationally, as usually it's the only form of promotion you have got. That's particularly so on this side of the Atlantic where we are competing against the big American budgets, so we have to be that much cleverer about what we do."

O'Keefe adds, "MTV and The Box and all those channels, their audiences edge ▶▶24



Best single design: Big Active team

to see videos at the higher end, so we have to watch that. We've just done a fascinating video for Will Young, where he's not actually singing the song. There's no lip sync, it's just a short film, which is a bit of a mould-breaker for a pop video and I'm really pleased with it. It's fantastic. It's a homage to the film *Ciao Manhattan*, black and white, 16mm, hand-held, very cool.

"We are sort of experimenting, doing stuff that is less glossy and less formulaic, just to see how people will react to it, as I'm personally getting a bit bored with all that formulaic stuff, and I'm sure that the public are, very well."

The view that there should be a more creative approach to video-making is one held by Nick Goldsmith of Hammer And Tongue, directors of clips for Brady Drawn Boy, Remi, Blue, Supergass and Fatboy Slim, among others.

"Myself and Garth [Jarrings, co-director] were listening to The Cure and we were discussing how great the Tim Pope videos were and how they've now become bigger and bigger and not actually better and better. And I would love to see a hark back to that simplicity of ideas and not about how much it costs. You have to be inventive when you've got no money, and sometimes it works so well. Videos have become so throwaway – people see them a handful of times and then they're gone."

"I think if you're just going to see something for a week and yet somebody is prepared to spend hundreds of thousands of pounds on it, I think that is absolutely crazy. I think if I was an artist I would want to do it differently. It's like blockbuster movies and it seems that people are just doing it for the spectacle a lot of the time and that doesn't always make a good video."

But if the effect of video on record sales is impossible to quantify, there is an argument that sleeve design and packaging is of the utmost importance, not least to counter illegal copying. Offering consumers something more attractive than a jewel case and basic insert is surely a viable way of combating the pirates – if a perfect copy can be made for pennies with a home computer and a scanner, is it little wonder that bootleg CDs are so rife?

"I have a feeling that if you give people something that looks special then they appreciate it," says Mark Farrow. "When I was growing up and buying albums, if you got something special then it was an incentive. We know people who bought the [Spitzurized's] Ladies And Gentlemen... album on the strength of the packaging alone. The record company were very clever about it because they allocated quite a large bit of the marketing spend to the packaging rather than on advertising – on the basis of, if this works out as well as we hope it will, everyone is going to feature this in magazines anyway. And they did."

As Gerard Saint maintains, while there is no significant threat to creativity yet, if there were it would most likely prove self-defeating. "It would be very short-sighted to cut creative budgets because music is a much wider picture than just the tracks you are putting out," he says. "And even if you look at downloads on the internet, it is still very important to have visibility and create a picture around what you're selling."

"I can't see that disappearing unless you start sending things out in brown paper bags. It's a product – it's a much bigger picture than just the music."

'I would love to see a hark back to that simplicity of ideas. You have to be inventive when you've got no money, and sometimes it works so well' – Nick Goldsmith, Hammer And Tongue



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CADs 2002 winners list

BEST CINEMATOGRAPHY IN A VIDEO
Winner: John Mathieson for Kylie Minogue – Can't Get You Out Of My Head; commissioner: Faith Holmes (for Parlophone); production company: Black Dog
BEST ART DIRECTION IN A VIDEO

Winner: Roger Swanborough for The Avalanches – Frontiers Psychiatrist; commissioner: Richard Skinner (for XL Recordings); production company: Propaganda Films
BEST EDITING IN A VIDEO

Art Jones for Par-Tone – I'm So Crazy; commissioner: Katie Francis (for Parlophone); production company: Flynn Productions
BEST SPECIAL EFFECTS IN A VIDEO

Christophe Altender, Mark Holden, Daniel Sanders, Alex Lovejoy, Nick Seresin, Daney Etherington & Paul Bayliss at MPC for Basement Jaxx – Where's Your Head At?; commissioner: John Hassay (for XL Recordings); production company: Partizan Midl Minuit
BEST TELECINE IN A MUSIC VIDEO

Frank Volturra at MPC for Kylie Minogue – Can't Get You Out Of My Head; commissioner: Faith Holmes (for Parlophone); production company: Black Dog
BEST POP VIDEO

Kylie Minogue – Can't Get You Out Of My Head; director: Iwan Shadforth; commissioner: Faith Holmes; production company: Black Dog; record company: Parlophone
BEST ROCK VIDEO

Radiohead – Pyramid Song; director: Shynola; commissioner: Dilly Gent; production company: Oll Factory; record company: Parlophone
BEST DANCE VIDEO

Fatboy Slim – Weapon Of Choice; director: Spike Jonze; commissioner: John Hassay; production company: Satellite; record company: Skint
BEST URBAN VIDEO

So Solid Crew – 21 Seconds; director: Max & Dania; commissioners: Sal Ali & Paul Franklin; production company: Bullet; record company: Releentless
BEST VIDEO OF 2001

Kylie Minogue – Can't Get You Out Of My Head; director: Iwan Shadforth; commissioner: Faith Holmes; production company: Black Dog; record company: Parlophone
BEST INTERNATIONAL VIDEO

Outkast – Ms Jackson; director: F Gary Gray; production company: FM Rocks (US)
BEST VIDEO PRODUCER

Rob Small
BEST VIDEO COMMISSIONER
Faith Holmes (Parlophone)
BEST NEW DIRECTOR

Paul Gore
BEST DIRECTOR
Dawn Shadforth (Black Dog);
OUTSTANDING ACHIEVEMENT AWARD

Michel Gondry
BEST SINGLE DESIGN

Simian – The Wisp; designed by: Mat Maitland (Big Active); commissioned by: Tim Coulson; record company: Source
BEST ALBUM DESIGN (ARTIST)

Howie B – Folk; designed by: Mat Cook (Intro); commissioned by: Annabelle Scott-Curry; record company: Polydor
BEST ALBUM DESIGN (VARIOUS ARTISTS)

Franksters present: Infused; designed by: Yacht Associates; commissioned by: Doug Hart; record company: Hydrogen Dukebox
BEST DESIGN OF A SERIES OF SLEEVES

Simian series of sleeves; designed by: Mat Maitland (Big Active); commissioned by: Tim Coulson; record company: Source
BEST SPECIAL PACKAGING

The Cooper Temple Clause promo; designed by: Richard Andrews (BMD); commissioned by: Roma Martyniuk & Jo Power; record company: BMG
BEST ILLUSTRATION ON A SLEEVE

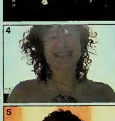
Glass series of sleeves; illustration by: Julie Verhoeven; designed by: Mark Tappin (Blue Source); commissioned by: Saul Galpern (Nude)
BEST PHOTOGRAPHY ON A SLEEVE

Howie B – folk series of sleeves; photography by: Toby Glanville; designed by: Mat Cook (Intro); commissioned by: Annabelle Scott-Curry (Polydor)
BEST TV AD

The Chlidout Sessions; directed by: John Yorke & Thomas Napper; produced by: Foid 7; commissioned by: Andrew Casher & Steve Canuto; record company: Ministry of Sound
BEST DESIGN OF AN AD CAMPAIGN

Gorillaz print campaign; designed by: Jamie Hewlett; commissioned by: Parlophone
BEST DESIGNER/DESIGN TEAM

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RETAIL FOCUS: CODA

by Ed Owen

After 17 years with Virgin, Dougie Anderson noticed a gap in the market. "When I left Virgin, I was stores area manager for Scotland and Northern England and the longest-serving employee in the company," he says. "I noticed that stores were either brash high-street multiples, or scruffy backstreet independents without looks. I decided to open a store to take on the big boys."

His Coda stores sell mainly Sixties and Seventies back catalogue at competitive prices. Chart music is included, but not a main feature. "Chart CDs will sell for £11.99 or less, while mid-price sell for £6.99-£7.99," says Anderson. "There may not be the space of large stores, but there is a very wide range. We manage to undercut the multiples while keeping a high profile." A recent set of reissues by Free is a good example of a strong seller at the store.

Anderson opened Coda Records with his business partner in the Princes Mall, Edinburgh, in 1990. Today, the large, 250 sq m store employs seven full-time staff and the empire has spread to four shops, with outlets in Livingston, Fife and a second Edinburgh store



Coda: taking on both multiples and indie stores selling world and folk music, which includes a website.

"We compete directly with both the multiples and the independents," says Anderson. "Our prices are usually somewhere between the two. We have a high street location but with a backstreet range. Sometimes I think I should just put the prices up, but that is not really something I could rush into. It also means we

CODA'S TOP 10 ALBUMS

1. The Last Broadcast Doves (Heavenly)
2. Silver Side Up Nickelback (Roadrunner)
3. Long Walk Home Peter Gabriel (Virgin)
4. Waiting For Columbus Ultei Feist (Intone)
5. Musicfromthemongolator Pete Yorn (Columbia)
6. Land 1975-2002 Patti Smith (Arista)
7. Original Pirate Material The Streets (Locked On/679)
8. Dust Sucker Captain Beefheart (Dox)
9. The Others Mauro Picotto (BXR)
10. Yankee Hotel Foxtrot Wilco (Nonesuch)

have a unique position in the market, and it does well."

Although CDs are the main sellers, tapes and vinyl are also stocked. "Tapes are not bought from record companies, but from other sources," says Anderson. "I can sell tapes for around £7, which is what they would cost from the record companies, which is absurd, but they perform very well. Vinyl reissues are also sold,

but they are mid-price reissues, not the more expensive reissues."

The formats sold have changed over the years, however. "When we opened in 1990, the dance order ensured we sold lots of singles, in the hundreds or even thousands of units," says Anderson. "Now, though, the singles market has gone belly up and we don't sell so much. The back catalogue has sold well throughout this period."

Such a focus on current music does not point to an ignorance of current music. "We are not untrendy," says Anderson. "This week's featured album is by Pete Yorn, who is neither a chart, nor an old, artist."

Anderson believes that there may be some expansion soon, but more research needs to be done. "We have to get it right," he says. "It's not experience, because I have opened several stores for Virgin. But when you only have four branches, if something goes wrong, then there is not the infrastructure to support you so easily. It is very important not to rush in."

Coda Music: Unit 14, Princes Mall, Edinburgh, tel: 0111 557 4694, website: www.codamusic.co.uk

IN-STORE NEXT WEEK (from 20/5/02)



Windows - Hunchback Of Notre Dame 2, Harry Potter; **In-store** - Atomic Kitten, 100 Reasons, Korn, Bellefleur, Moby, Queen, Hives, Wishbone, Tom Waits, Mr C, Green Velvet, Mahler, Roger Waters, Joe Cocker, Bob Dylan, X-Fess 2, Jetru Tull, I Am Sam, Bedrock, Emerson, Doves, 4 Strings; **Press ads** - Atomic Kitten, Bellefleur, Mahler, Green Velvet, X-Fess 2, Jetru Tull, I Am Sam, Bedrock, Emerson, Bax, Sven Geran Eriksson, Master At Work, Simple Minds, The Acid Lounge, One Giant Leap



Singles - Westlife, Eminem, Atomic Kitten, D'Neen, Van Dahl, A. Rhinana, Electric Soft Parade, Korn, Laurent Waterworth, Terry Venables; **Albums** - Ronan Keating, Lulu, Every Brothers, Anita Baker, Hundred Reasons, Gary Numan, Karma Collection, Summer Album 2002, Chilled Ibiza III, Screen Stars, Follow Da Leader, 40 Summer Party Anthems, Best Unofficial Focus Anthems; **In-store** - Rhythm Of A Nation 2, Ronan Keating, Body Drawn Boy

BORDERS

Windows - Harry Potter, three CDs for the price of two; **Listening posts** - Star Wars I (OST), Moby, Mozart Gold, Johnny Cash, Eva Cassidy, John Hartford, Blues Roots; **In-store** - three for two CDs & DVDs, three for £18, three for £10 promotions; **Mail, Proper, New World, Rough Guide To World Music promotions**



In-store display boards - Studio One DIs, Jane Weaver, LTJ Bukem, Radar Bros, Wauvenfold, Moby, Billy Childish & Buff Medways, Deber & Tamra



Singles - Eminem, DJ Shadow; **Albums** - Hundred Reasons, The Charlatans, The Breeders, Dot Allison, Ronan Keating, The



Single - Eminem; **In-store** - Atomic Kitten, Ms Dynamite, Rhinana, Westlife; **Press ads** - Breeders, Gary Numan, DJ Shadow, Korn, A;

Windows - Harry Potter



Album - Ronan Keating; **Windows** - Simpsons Backstage - Glubbers Guide To Ibiza, Gamecube, Riverdance; **Listening posts** - Belle & Sebastian, Five For Fighting, Gemma Hayes, Brian Wilson



Selects listening posts - Wishbone Ash, Karen Matheson, Tom Waits, Bellays; **Mojo recommended retailers** - The Beauty Shop, Dan Bern, Free French, Cosmetique, Jack Darg, Cary Hudson



Windows - Opera Babes; **In-store** - 100 Reasons, Phantom Planet, Marah, Korn, Halo, Rhinana, Opera Babes, Rhinana, Moby, Genemate Orchestras, Guy Barker, Mingus Big Band, Brazilian Love Affair, Azymuth, Angélique Kidjo, Grupo Batuque, Tom Harell, Mark Whitfield, Venecous



Windows - Moby, Chart Campaign; **In-store** - Weezer, Queen; **Press ads** - Albatros, Star Wars Episode II; Tyant Vol. 2



Press ads - chart campaign; **Windows** - Moby, 21st Century Disco; **In-store** - Van Morrison, Queen



Singles - Liberty X, Milk Ink, AJ, Jessica Garlick; **Albums** - Top Of The Pops, Moby; **In-store** - Mary J Blige, Van Morrison



Singles - Ms Dynamite, Atomic Kitten; **Albums** - Lulu; **In-store** - Lulu, Best Summer Album 2002, Karma Collection, Collection Sunrise, Pink, Ms Dynamite, Enrique Iglesias, Liberty X, Atomik Kitten

ON THE SHELF

KEITH JEFFERSON,
owner, Pink Panther,
Carlisle, Cumbria

"We've opened back in the Sixties and since then we've maintained our position as Cumbria's main independent record store. We stock a full range of music, from chart singles and albums - which we are able to sell competitively - to national, punk, garage and classic rock, which are big sellers at the moment. However our main reputation is in the dance music area.

"We've got a large DJ clientele so we need to be constantly up front with our 12-inch vinyl, which we source from several specialist suppliers. One of the guys in the store is also a major local DJ so we're able to keep pace with trends. Currently there seems to be a happy hardcore revival and we're selling loads of titles from the UK and Spain. Trance, hard house, funk house and progressive are all going well. Big sellers presently include, on promo, P!nk-F!nk, N-Trance and Aurora and we're expecting big things from Ian Van Dahl and Milk Inc.

"This week's top albums are *The Story Of Subliminal Vol. 1* and *Manchester Weekend 2*. The two new Tom Waits albums have sold really well, thanks in part to them being featured on the Pinnacle Selects listening posts. We've also recently introduced a large budget/mid-price back catalogue section with hundreds of titles from the Fifties to the Nineties, which sell from £3.99 to £5.99, and we've been amazed at the response from impulse buyers.

"We're starting to get a lot of enquiries about the forthcoming releases from Korn, *Hundred Reasons*, *The Charlatans* and, of course, *Oasis*. People seem keen to get their hands on Kylie's Brits mix *Can't Get You Out Of My Head* & *Blue Monday*.

Given that it's our 40th anniversary soon, we're confident about the future, developing our mail-order service on the internet, and we plan on being around for some time yet, since every town needs a good independent shop."



"I've been all change in our warehouse Down South recently. Our overhaul of distribution has allowed our customers to get the product more quickly and freed up more time for myself and the other reps to get into the stores and physically sell the records in."

The new import buyer has also massively expanded our repertoire as a company, especially on the US front, while the more commercial European sound remains as strong as ever in Scotland.

The biggest record of next week is, without doubt, the new Ian Van Dahl single *Reason on NuLife*. It can barely get in through the door of my shops without being grilled about it in one form or another.

On a more underground tip, the specialists are eagerly awaiting the new remixes of the tribal track track *Being & Becoming* by Adam Beyer, Marco Carola & Henik B on Drumcode, while the new Samuel L Sessions

ON THE ROAD

BRENDAN MILES,
Prime Distribution area
sales manager, Scotland

single on SLS is set to be as strong a release as all the rest.

There's also been a huge amount of interest in the new release from the Hydrogen Rockers' own label. The current release from the *Low End Specialists* is doing well and we expect great things from the following 140 CD release.

Our own Scottish artist George T looks set to have one of his biggest releases with the Magnificent EP and I can't wait to get my hands on the new *Blue Yorker* record after their brilliant debut on EB *Underground*, *Shake Your Brain*, did so well.

There are a number of quality releases in the pipeline as well. The new release from PQM on Deep Dish's label Yoshitoshi is set to be enormous, as is new *H-Bomb* single on Midwest and the next couple of *Onephedrova* releases as well.

All in all, it looks pretty rosy for us over the next few months."

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Daisy Dorras, Music Week - Classified Dept.

CMP Information, Ludgate House, 7th Floor,

245 Blackfriars Road, London SE1 9UR

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A night of 26 gongs, one fire alarm and many, many drinks marked the seventh **Music Week** and **Prom-organised Creative And Design Awards**. Jarvis came along for the ride at London's Hilton Hotel last Thursday – no bum-wagging at this awards show though, just a big bag for make-up artist Karen Alder (left) and Black Dog's Dawn Shanforth. (1) **Blue Source's** Seb Marling, Mark Tappin and Simon Parkinson display a lovely pair of awards for best design team and illustration (2). Shay Oll, Debbie Carmichael, Paul Gore, Richard Sloan and Mary Calderwood toast success (3), and best producer, Oil Factory's Rob Small and best art director Roger Swanborough, compare gongs (4). **Big Active's** Matt Maitland confuses the Cads with the World's Strongest Man as he hoists his single design and series of sleeves awards on high (5).

Remember where you heard it: Besides promising he has no plans to follow Miller and sell-up – "I'm proud and happy to be independent," he says – **Martin Mills** hints towards a sweet new deal which he could be ready to unveil soon... The gags flew thick and fast in the many speeches at the **Farrow-Moore nuptials**. Most were unprintable, especially **Elton John's**, though he did wonder why it was that in the three decades they was that in the three decades they had known each other that he had never been to Farrow's house (complete with its boxes of **Kula Shaker CDs**). "Daytime sofa queen" **Moore** touchingly described her husband as "a man who goes through life always demanding to see the manager", while **Jonathan Ross** hit the nail on the head when he noted how the groom "resembles a spacehopper that has fallen asleep on a sunbed"... Good to see **Jane Moore's** cousin, **Damon Rochefort** aka **Nomad** on suitably loud form... And a neat touch to have **Only Fools & Horses' Boyce** offering up a toast... It's a prosperous season for music industry solicitors. Garage collective **Heartless Crew** were in court last week, overturning an injunction issued against their recently-released

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of **Music Week**, please contact **Alan Scott** at email – alan@musicweek.com fax +44 (0)20 3539 7000, or write to – Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

album. Meanwhile, one of the UK's most successful electronic acts is deep into proceedings to leave their current label... **Dooley** also hears that **Daniel Bedingfield's** second single and album is being somewhat delayed over wranglings between one major and one leading indie... First the **White House**. Now **Ozzy Osbourne** is preparing to run amok in the grounds of **Buckingham Palace**. US TV's current biggest star has been added to the bill of **June 3's Golden Jubilee** pop concert, which will also include **Blue** and **Tom Jones** duetting on **You Can Leave Your Hat On...** Pairing **Sugababes** and **Gary Numan** is one thing, but **Bill Bailey** had ideas of another kind as he fronted last Thursday's **Creative And Design Awards**. The musical comic entertained the Hilton Hotel crowd by merging **Numan** with the theme to **Postman Pat...** Later, **Flynn Productions' Ayn Jones** looked like he was winning an award for "most chuffed man of the night", but **Bailey**

clearly suspected it was all a front when he went to collect his gong. "**Cheeky bastard** just tried to sell me an E," **Bailey** exclaimed... **Skint's Damian Harris** admitted he did not really want **Fatboy Slim's Weapon Of Choice** on the album as he collected the award for dance video, but thanked director **Spike Jonze** and **Christopher Walken** for winning him round. The fun continued into the early hours at the Cads after show party at the CC Club where **Rob Da Bank** took to the decks and the **Shynola crew** had so much fun, they left their award for best rock video behind.....

Wedding of the century? That's certainly **Gary Farrow's** view of his union with **Sun** columnist **Jane Moore** last weekend. **The Sun** is getting first dabs on snaps of the bride's dress, so **Dooley** thought it only appropriate to offer a full frontal shot of **Gary's** best side. Pictured with him in the grounds of old man **Elton John's** estate are some of the select few invited to the ceremony: **Bob Geldof**, **Jonathan Ross** and his wife **Jane**. Joining them later on for dinner and dancing at **Claridges** were the ranks of the great and good (well, the stars of the record biz, **Fleet Street** and the dizzy world of light entertainment and sport), among them **Nick Faldo**, **Richard E Grant**, **AA Gill**, **Jeremy Clarkson**, **Alain Levy**, **Des O'Connor**, **Peter Stringfellow**, **Frank Skinner**, **Ant** and **John**. **Alan Yentob** and the editors of **The Sun**, **The Mirror** and **News Of The Stars**. Sadly, **Tom Blair** couldn't be there, but he did send a hand-written note of congratulations. **No, honest, he did. No kidding.**



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