



# music week

THE CONTACT SAGA

## Charango (chə-räng'gō)

1. (*noun*) Morcheeba's fourth studio album released 1st July
2. (*Adj.*) 'Morcheeba's most adventurous album to date' (Uncut Magazine)
3. (*verb*) Features guest collaborations with Kurt Wagner of Lambchop, Pace Won of the Outsidaz and Slick Rick.
4. (*Adj.*) includes the single Otherwise released 24th June
5. (*noun*) a small South American guitar traditionally fashioned from an armadillo shell.

# Morcheeba. Charango

## Definitely their greatest album.

- Released 1st July.
- Building on nearly a million album sales in the UK and 3 million worldwide to date.
- Backed by a comprehensive and far-reaching marketing and promotional campaign:

### MARKETING:

National 48 Sheet poster campaign.  
Music, lifestyle and national newspaper print ad campaign.  
Online promotional campaign across ISPs, music sites and lifestyles sites.  
Ground-breaking multi-platform promotion across press, internet, PDA (Palm Pilot & Pocket PC), and SMS.  
National student promo video competition in conjunction with the ICA running throughout the summer.

### PROMOTION:

Single 'Otherwise' released 24th June.  
MTV Network Priority and Rated & Recommended.  
Radio 2 playlist.

Morcheeba Fourcheeba - Channel 4 documentary - tx 29th June  
Performing at Isle of MTV, July.  
Performances & interviews on Recovered - BBC1 tx 12th July & BBC Choice tx 16th & 23rd June,  
GMTV - tx 21st June, The Saturday Show - tx 22nd June, Popworld - tx 23rd June and R1:SE.

### PRESS:

Features include Muzik, The Times, Mail on Sunday, Sunday Express, Maxim, Marie Claire, Pride and Blues & Soul.

### LIVE:

T in the Park, Scotland, July 13th.  
Headlining Essential Festival, Hackney, London, August 3rd.

Morcheeba, Charango



www.morcheeba.net



**NEWS:** Telstar team gears up for launch of **CLAIRE SWEENEY's** debut album  
News 3



**INTERNATIONAL:** Capitol looking to surpass 5m global sales with **COLDFLAY's** second album  
News 6



**TALENT:** New music school in Brighton wins backing from host of stars including **ROMAN KEATING**  
A&R 8



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# musicweek

## Middlehoff takes sock as Calder triggers sale

by **Alex Scott**  
Bertelsmann could be compelled to buy out the 50% of Clive Davis's J Records it does not already own, just a year after an identical clause last week forced its estimated \$2.5bn acquisition of Zomba.



**Calder:** exercised 'put' option dent music group.

Confirmation of the clause comes as Bertelsmann digests the implications of the Zomba acquisition. Zomba founder Clive Calder's decision last week to exercise his long-standing 'put' option, forcing BMG to acquire the 75% of the indie's publishing operation and 80% of the records division that it does not already own, has triggered considerable pressure on Bertelsmann chairman and chief executive Thomas Middelhoff.

Middelhoff, who is preparing his group for flotation in the next two years, is understood to have negotiated Calder's 'put' clause, which was first agreed by former BMG chief Michael Domschmann in 1991.

The deal is based on a multiple of Zomba's average profits for the years 1999, 2000 and 2001, when it was enjoying record sales from artists such as Britney Spears, Backstreet Boys and 'N Sync. Industry sources suggest that Bertelsmann is being forced to overpay by at least \$1bn for Zomba, the world's largest independ-

ent music group. Bertelsmann announced two weeks ago that it is launching a £1bn bond issue. It is now thought that this is intended to help pay for its Zomba investment.

According to US press reports, Middelhoff is still attempting to persuade Calder to stay on to run an enlarged BMG Group, although Calder associates insist this is unlikely to happen. However, with the 'put' option set to expire at the end of December, it is understood that Middelhoff is also still seeking other ways to extricate himself from a deal which Calder could yet cancel. "Clive Calder is going to squeeze them for every drop," says one senior US-based executive.

With its outstanding executives and creative talent, Zomba should add a lot of value to Bertelsmann's music division," said Calder in the press statement accompanying the announcement of the deal.

Middelhoff also publicly welcomed the acquisition. "We are excited about its future prospects and it will strengthen our business," he said.

Davis is understood to hold a similar 'put' option to that exercised by Calder. It is understood that the price for the remaining 50% stake in J could hit \$300m. BMG is thought to have invested more than \$150m in start-up capital in the venture, which launched almost two years ago.

With J posting sales of \$200m in its first year, the latest clause is not viewed as a problem on the Zomba scale, but one senior US-based record industry source says, "As it prepares its flotation, Bertelsmann is not going to want to have the J situation open to interpretation down the line." A BMG spokesman confirms the existence of the J 'put' clause, but declines to comment further.

The Zomba deal represents the latest in a string of music business headaches for Middelhoff. Following his aborted attempt to merge with EMI, he engineered the controversial acquisition of file-sharing service **Napster**, and was forced to sanction a \$20m write-off for year to December 31, 2001. Industry observers now suggest that he faces the prospect of another write-off in relation to the Zomba deal.

● Inside the BMG/Zomba deal, p5



The BPI is establishing a six-strong "Super Council" to review its established chairman role, after current incumbent Rob Dickins steps down at next month's AGM. The plan to establish the committee, which is drawn from the BPI Council membership, will be placed before members of the association at the AGM on July 3. The move has been made after an unsuccessful search for a candidate willing to succeed Dickins in the chairman role. Pictured with director general Andrew Yeates (third left), the "Super Council" comprises (left to right) Warner Music chairman Nick Phillips, First Night managing director John Craig, EMI Recorded Music UK & Ireland chairman and CEO Tony Wadsworth, Sony Music chairman and CEO Rob Stringer, Telstar chairman Sean O'Brien and Universal Music chairman/CEO Lucian Grainge. See story, p3.

## MoS enters US with new MCA JV

Ministry of Sound confirmed its North American licensing deal with MCA on Friday in a deal which is set to see the UK indie significantly recoup its outlay on Fischerspooner.

The "two-tier" deal will see the labels launch a joint venture US compilation imprint, which will draw on the two companies' dance repertoire with up to 12 releases due before the end of the year. MCA will also have first refusal on any MoS

acts, starting with Fischerspooner. It is understood the MCA tie-in is a "seven-figure dollar" deal, bringing a high six-figure dollar sum for rights to the first Fischerspooner album alone. Together with a US licensing agreement with Sony's Sire, which is due to be finalised this week, the deal is understood to have advanced two-thirds of the \$2m advance which MoS paid for two albums firm of Fischerspooner in March.

## Liam goes it alone with Universal deal

Oasis frontman Liam Gallagher has signed his first long-term publishing deal with Universal Music Publishing.

The deal has been signed on the eve of the release of Oasis' fifth studio album, **Heathen Chemistry**, which is released on July 2 and features Gallagher's most significant writing contributions to date.

"Now that Liam has matured into a songwriter, we are pleased to represent him," says Mike McCormack, the Universal Music Publishing deputy managing director who struck the deal with A&R Manager Darryl Watts and Ignition Management.

Before **Heathen Chemistry**, which includes three tracks penned by the vocalist, Gallagher's sole songwriting credit was for **Little James**, which appeared on **Standing On The Shoulder Of Giants** in 2000.

## Dickins rewarded with CBE for 31 years of industry service

BPI chairman Rob Dickins' huge contribution to the music business received formal recognition on Friday, when he was awarded a CBE in the Queen's 2002 birthday honours list.

Dickins was among several whose services to music were rewarded, including **Mick Jagger**, who joins **Elton John**, **Paul McCartney**, **Bob Geldof** and **George Martin** with a knighthood. The DJ **Norman Jay** was also awarded an MBE and the pop artist **Peter Blake**, who illustrated **The Beatles' Sergeant Pepper** album cover, was also knighted.

Dickins receives his award for a 31-year career which spans the publishing and records, indie and major sectors, seven years of service as BPI chairman and leading roles in

developing **The Brits** and in founding the **Classical Brits**.

Dickins began in the industry at **Warner Bros Music Publishing** in 1971, rising to managing director three years later. In 1983 he became chairman of **Warner Music UK** and launched his own **Instant Karma** label in summer 1999, as a joint venture with **Sony Music**.

Dickins' honour from the Queen comes three weeks before **Her Majesty** is due to visit the **Brit School** on July 4. It also follows a rich seam of recent honours for music industry executives, with former BPI director general **John Deacon**, former BPI chairman **Rupert Perry** and former Universal Music UK chairman **John Kennedy** receiving honours in recent years.

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Vol 2 Cat: 01-1999-04 Barcode: 0843104299150

#### Chillhouse Vols 1 & 2



Vol 1 Cat: 01-1999-2 Barcode: 0843104299129  
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#### Dreams 2




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GENTLE  
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MUSIC



Parlophone's electronic trio Dirty Vegas are continuing their assault on the US market with a number of high profile TV appearances, following a Top 10 debut for their eponymous album last week. The album - which entered at seven following first week sales of around 65,000 - is to be further boosted by a performance on the Jay Leno show, one of the most popular nationwide broadcasts. The album success has been driven by the radio hit Days Go By, which is currently 16 on the US Hot 100. Much interest has been generated by use of Days Go By in the current Mitsubishi TV marketing campaign, which will run through to December 2002 in the US. But Capitol UK International director Kevin Brown says the current success is not exclusively because of the sync deal. "You don't get US radio on this scale because of an act - this goes beyond that," he says. "Days Go By has connected with an audience and it is now about establishing Dirty Vegas as an act."

# 'Super Council' to review position of BPI chairman

by Martin Talbot

The BPI's "Super Council" is aiming to come up with a concrete proposal for the future leadership structure of the association by the end of the year.

The six-strong group, which has been proposed by the BPI Council for ratification by its membership at the July 3 agn, is to take on the responsibilities which would previously have been taken on by the BPI Chairman.

The decision to establish the committee follows a long and unsuccessful search for a candidate willing to take on the chairman role when retiring incumbent Bob Dickinson stands down.

Sony chairman Rob Stringer says the decision to establish the committee was not taken lightly and is backed by a determination to build a structure which can work for the organisation. Along with reviewing the

| BPI CHAIRMEN |   |
|--------------|---|
| 1973-1980    | LG Wood   |
| 1980         | John Fuin   |
| 1980-1983    | Chris Wright  |
| 1983-1986    | Maurice Oberstein   |
| 1986-1988    | Rob Dickens   |
| 1988-1989    | Peter Jameson   |
| 1989-1991    | Terry Ellis   |
| 1991-1993    | Maurice Oberstein   |
| 1993-1995    | Rupert Perry  |
| 1995-1997    | John Preston  |
| 1997-2002    | Rob Dickens   |
| 2002         | "Super Council": Craig Grainger, O'Brien, Phillips, Stringer, Wadsworth |

role of the BPI chairman, the "Super Council" has also been briefed to examine the remit of the various BPI committees and ensure they effectively represent the interests of members and the wider industry.

Paying tribute to the work which has been done in the past five years by Rob Dickens, the group says the role has become too big for any single individual to take on.

Universal chairman Lucian Grainger adds, "Rob Dickens has agreed to stay on, on two separate occasions. But we now need to try to deal with this issue and make a long term strategic decision. We will hopefully make a template for the next three, five, ten years."

EMI Recorded Music chairman and sec Tony Wadsworth adds, "The BPI has become a much bigger concern than 20 years ago. The Brits is a good example of that - it has gone from one show attracting 500,000 viewers to being four or five shows."

BPI director general Andrew Yeates says BPI membership has grown by one-third in the past five

## Smith moves up as Capital restructures

Jeff Smith, head of programming on Capital 98.5 FM, is being promoted to head of music and programming across the Capital FM network.

The move is part of a reshuffle taking place within the Capital Radio group. Smith will work alongside Keith Pringle, who remains as group programming and content director across the whole of Capital Radio.

The radio group is restructuring to focus more on Capital FM, Capital Gold, Century and XFM.

Former managing director of Capital Radio Andrea Vidler is to be the managing director of Capital FM Network, while Lynn Long, former managing director of Fox, will become managing director of Capital Gold.

## news file

**C4 SIGNS UP THE OSBOURNES**  
C4 are planning a large-scale marketing drive for The Osbournes series, after signing the UK terrestrial TV rights from MTV Networks International. The deal, announced on Thursday, includes the first 10 episodes to air in the autumn and the second season's 20 episodes, which are currently in production. Premiere rights to both series are retained by MTV channels.

**BOLTON NAMED CD PIRACY CAPTAIN**  
MCPs has spotlighted Bolton as the UK's biggest source of pirated music CDs. In the past few weeks, five separate raids have been carried out in Bolton by MCPs working in tandem with Trading Standards, with thousands of pounds worth of equipment capable of producing millions of pounds worth of illegally copied product seized.

**EMI HOLDS ONTO FTSE 100 STATUS**  
A recent rally in its share price has maintained EMI's position in the FTSE 100, after the quarterly review of the companies rankings was made last Wednesday. The review team based its judgement on EMI's Tuesday (11) market capitalisation price of £2.13bn.

**EX FHM EDITOR MOVES TO ROLLING STONE**  
The former editor of men's magazine FHM, Ed Needham, has been appointed managing editor of the American music title Rolling Stone. Needham was editor-in-chief of FHM in 1997 before launching the US version of the magazine in 1999.

**ELTON LAUNCHES HIGH COURT APPEAL**  
Sir Elton John has launched an appeal against a High Court decision that ruled against him over a claim against the accountancy firm PriceWaterhouseCoopers. Sir Elton claimed that PWC was negligent in managing his finances and tried to claim back tour costs of £1.4m. However, in April last year Mr Justice Ferris rejected the claims of negligence, leaving Elton John with a legal bill of an estimated £5m.

## Levin to head the bill at CISAC 2002 event

AOL Time Warner's Gerald Levin is to launch CISAC's 2002 World Conference in September, when it is staged in the UK for the first time in 30 years.

CISAC 2002 kicks off with gold medal presentations on September 22 at London's Le Meridien Grosvenor House hotel and opens fully the following day at the QEII Conference Centre with a keynote address from Levin, the former chief executive of AOL Time Warner, under the banner "The Business of Creativity".

The four-day conference is also set to feature a speech from Secretary Of State for Culture & Media Tessa Jowell, as well as seminars on technology, copyright legislation, the business of creativity, the business interface and business tools for the millennium.

CISAC Congress director Terri Anderson says, "Levin was the ideal keynote because of the span of AOL Time Warner's intellectual property interests."

A concert entitled The Song's The Thing, at the Royal Festival Hall, will conclude the first full day of events.

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## NME and Smash Hits unveil new editors

Two of the UK's key music titles have unveiled new editors, with NME appointing Muzik editor Conor McNicholas and Smash Hits hiring New Woman entertainment editor Lisa Smosarski.

The NME appointment came as Ben Knowles formally resigned last week, six months after telling editorial director Steve Sutherland of his plan to leave the paper. Knowles was persuaded to remain until after the NME Awards, the 50th anniversary issue was published and the magazine's new format was unveiled.

McNicholas, who has overseen a redesign of dance title Muzik since joining in September, takes over in August. He previously worked for both Mixmag and Ministry magazines.

Knowles left the IPC (Ignite) title last week saying he has a number of offers and is keen to develop the radio and TV contacts he made during his two years as NME editor.

"After 120-plus issues, I felt it was time to move on," he says. "I came into the job with loads of ideas and



McNicholas: new leader for NME

boundless energy - something you need at a weekly music paper."

Under Knowles, NME's circulation has stabilised; it stood at 70,456 at the end of 2001, up 0.4% on the six month period and 0.6% on the year.

At Enmap Performance, Smosarski takes over as Smash Hits editor on July 15, replacing Emma Jones, who rejoined The Sun two months ago as an entertainment columnist.

The Smash Hits brand is strong across different media platforms and, although the market for pop magazines is tough at the moment, I believe that strong editorial will win through," she says.

Emma Nelson  
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**MU TO TAKE ACTION OVER SHARE LOSSES**

The Musician's Union has vowed to review its expenditure after reporting a £1.9m trading loss, due to unsuccessful stock market trading and legal costs arising from last year's internal dispute. Deputy general secretary Andy Knight says, partly because of September 11, trading on the stock market was "difficult" in 2001, but the investment portfolio still stands at £5.8m market value. Internal legal wrangles added to the MU's financial headaches, causing costs in excess of £100,000.

**SONG IDENTIFICATION SERVICE**

Mobile music recognition company Shazam Entertainment is testing its real-time song identification technology with Virgin FM and Kiss FM in London. In preparation for a nationwide launch later this year. Commercials featuring actor Ralph Little are inviting listeners to use the service to identify the songs being played on both stations. By dialling a number they receive a text message telling them the name of the track and the artist.

**ROSES ALBUM VOTED NUMBER ONE**

The Stone Roses' eponymous album has been voted the best of the past 50 years by listeners to the BBC's new music radio station, Radio 1Xtra. Pink Floyd's *Dark Side of the Moon* and The Beatles' *Revolver* came second and third respectively in the *Greatest 50*, which was voted for by listeners across the Jubilee bank holiday.

**MANY FAIL TO PLAY HALF OF THEIR CDs**

Nearly three quarters of people never listen to half of their CDs, according to the latest finding from dot com retailer Amazon. According to the internet company, the UK's CD collection has a second-hand value of more than £12bn, but 74 per cent of people never listen to half of the CD's they have bought.

**NEW FESTIVAL WEBSITE LAUNCHED**

Clickmusic has launched a web site dedicated to the UK's annual music festivals, to provide news, ticket information and reviews to eager festival-goers. The site will cover all of the UK's music festivals, including Glastonbury and V2002, and is aiming to function as a one-stop-shop for enthusiasts.

**NIGHTCLUBS UNDER THE SPOTLIGHT**

The role of nightclubs in culture is the subject of a seminar to be launched by Manchester's Urbis museum on June 28. The lineup of speakers includes ex-Haendels DJ Dave Nitecream's head of 2002, the communication Janey Cassey and club promoter Luke Cowdrey. The event is being held in conjunction with Manchester's *City Life* magazine.

**THIS WEEK'S RPI AWARDS**

**BRIT** Queen's Platinum Collection wins a platinum album award. Other awards to go silver include Rude Boy Revival, Divin' with Johnnie Walker, The Ultimate Chick Flick Soundtrack and Twice As Nice Present Urban Flows.

**HOW TV SHOWS' RATINGS COMPARE**

| Programme              | this week | 'n/avg |
|------------------------|-----------|--------|
| Top Of The Pops*       | 3,485     | n/a    |
| Top Of The Pops (Tues) | 3,733     | n/a    |
| Top Of The Pops (Wed)  | 3,704     | n/a    |
| CD:UK*                 | 2,647     | n/a    |
| The Pops! Chart Show   | 1,069     | n/a    |
| SM                     | 202       | n/a    |
| The Saturday Show      | 805       | n/a    |
| Popworld (Sun)         | 161       | n/a    |

\* Combined totals. Source: MediaScan EMG (figures correct to May 12). Figures in italics are data only available on no-yearly-year comparison available.

# Government pledges to support music industry

by Robert Ashton

The music industry took centre stage in the Houses of Parliament last Tuesday, as a minister pledged his government's support in creating a new "regulatory regime" for the business.

The first House of Commons debate on the music business saw MPs call on creative industries minister Kim Howells to address issues ranging from the declining number of music venues to copyright law.

During the 90-minute debate, sponsored by former Ruring keyboardist and SNP MP for North Tayside Peter Wishart, Howells was asked to assure members of the All Party Music Group (APMG) and several other interested MPs that the government would do everything in its powers to stop piracy.

Wishart brought the Department of Culture, Media and Sport minister's attention to Eminem's decision to bring forward the release of his album to beat the internet pirates. "Money from piracy goes to criminals. I believe the government can do more to help," said Wishart.

Wishart also questioned the resources and money made available to councils for local Trading Standards



Debate: MPs discuss the industry to do their jobs in the fight against piracy.

Stephen Hepburn MP and chairman of the APMG said that Trading Standards officers were competing with many other departments in local government for funding, which was affecting their success in stamping out pirates.

Concerns over the resources and powers of Trading Standards officers were brought to the attention of the Howells and Prime Minister Tony Blair in advance of the event by BPI director general Andrew Yeates. He says, "At the moment we are in a Catch 22 situation, where Trading Standards says they have no resources to enforce and so cases lie in the pending tray."

Siobhain McDonagh MP also describes as a "tragedy" the fact that

so many live music venues are being allowed to close, blaming public entertainment licences (PELs), which prevent more than two musicians from performing in a bar unless they receive permission.

"Revenue for PELs looks like a tax on music and dancing and the 'two-in-a-bar' regulations are ludicrous by any standards," she said.

However, the industry's position did not receive unanimous support. Chris Bryant MP voiced concerns that the government might swing too far in its efforts to penalise copyright pirates in the forthcoming copyright directive. "Not all copying is piracy and can be legitimate, but we need to stamp out piracy," he said. He also called for record companies to reduce the price of CDs.

In his answers, Howells said the debate was "long overdue" and promised the government would help to create a new regulatory regime to address the new landscape created by technology, but would never meddle in its workings.

He added that diminishing venues was something he hoped to address and also that licensing bill would be part of the Government's speech. "The two in the pub rule is idiotic," he said.

Telstar says it is winning the battle to change the public and retailer perception of Claire Sweeney in time for the release of the album *Claire* on July 15. Sweeney performed at a media showcase in London last Tuesday.

Telstar deputy chairman Neil Palmer says the label has spent the past six months educating people that the artist is a singer who happened to make her name in Channel 4's *Brookside* and not another soap star wanting a change of career. Sweeney, who is managed by Jonathan Shallit, was a successful cabaret singer before landing the role of Lindsay Cornehill and has recently performed in the West End production of *Chicago*. "This is as much a priority release for us as the new Craig David and Mis-Teq albums," says Palmer. "Retailers had initial concerns, but they have been kept informed throughout the project and we expect this to be a big seller." Sweeney's single *When You Believe* is due on July 8 and the album will be TV advertised on ITV and Channel 4 from the day of release. A second single is scheduled for September with a tour pencilled in for early 2003. Pictured (left to right) are Palmer, Sweeney and Shallit.



## Politicians urged to join fight on piracy

The global music industry called on the world's governments to join the fight against illegal music, after announcing that nearly 3m pirate discs were traded last year at a cost of \$4.3bn to the industry.

After unveiling the figures - which showed pirate disc sales increasing by 45% from 540,000 units in 2000 to a record 950,000 in 2001 - the IPI's chairman and CEO Jay Beranek blamed organised CD-R piracy. Illegal CD-R disc sales totalled 350,000 units last year for driving the illegal music market and urged governments to improve their enforcement of laws.

Beranek told top music executives and politicians at the IPI's four-day council meeting in Washington that the industry "critically needs help from governments". In 25 countries, illegal music sales outside legal sales' piracy rose by 90% in China, 65% in Russia and 55% in Brazil.

Beranek added, "It is time for governments to prove, with tough actions and not just words, that copyright piracy has no place in modern economies."

His plea was echoed by Sony Music International president Rick Dobbis, who said governments needed to realise that not just record companies suffer from piracy and that law enforcement agencies should be provided the resources to help stamp it out.

## EU rules to retain industry's status

The music business is to retain its special protected status in the ongoing General Agreement on Trade in Services (GATS) negotiations, after EU trade negotiators agreed that the industry should not be liberalised.

The move drew a mixed response from different sectors of the business. It is a blow to the UK government and the IPI, which had been lobbying for the music industry to be reclassified outside of the audio-visual sector it presently shares with the film industry.

However, the decision was welcomed by the European independent music trade association Impiia. A spokesman says that if the sector's special status had not been preserved the music industry would have been "held hostage" to the wider negotiations of the GATS.

# Saga beats dance and rock to win licence

The Radio Authority has surprised the music radio industry by awarding the East Midlands regional licence to over-50s targeted easy listening station Saga 106.6 FM.

Even of the 15 applications hoping to broadcast to more than 1.5m people in Leicester, Nottingham and Derby proposed classic or alternative rock formats, including 106.6 Jump FM, the partnership between Clive Dickens' Absolute Radio and club brand Cream, and Ministry of Sound Radio's Play 106.6.

The decision comes almost five months after the Radio Authority awarded Saga the West Midlands licence, through which its station is attracting 297,000 (source: Rajar) listeners a week in Birmingham,



**Saga: new licence**

Wolverhampton and Walsall. "This was a closely fought decision between applications proposing to serve the youth audience and those targeting an older listenership," says chairman Richard Hooper. "Both would have widened choice and this made the task of choosing a winner more difficult." From early 2003, Saga 106.6 will

broadcast melodic music from the 1940s to the modern day featuring artists ranging from Frank Sinatra to Will Young, with daytime output split 60% music and 40% speech.

Specialist evening music shows will cover rock and roll, soul and country with the 5,000-track playlist will include new album tracks from core artists.

**Saga's director of radio Roy Owen**

says "I've known the DJ was strong. We have demonstrated in the West Midlands how we have brought new listeners and new money to commercial radio," he says. "Some people may feel we have a niche offer, but this niche is reaching 40% of the adult population in the East Midlands." Saga already broadcasts on Digital

One, Sky Digital and through local digital services in Northern Ireland, Scotland and London. It announced last week that it wants to target the 3.7m over-50s in the capital by challenging Liberty Radio for its AM licence, which is up for renewal at the end of this month.

Clive Dickens, Absolute Radio UK's programme and operations director, said he was disappointed but pressed he was the Radio Authority is content. In developing new groups and players in UK radio.

"Jump FM would have ended audience choice in the East Midlands, but we are now looking forward to the Radio Authority's decision in Cambridge which is us vs Go-Fm offering targeted a more mature audience," he says.

# The Calder Club

by Ajax Scott

Staff at Zomba's Willesden headquarters have noticed for some months that their boss Clive Calder was plotting something. "He's been spending a lot of time in the UK, which is unusual, and he's been looking rather cheerful," says one.

Precisely what he was to up become clear first of all on Tuesday morning, when staff were informed that Calder was selling his controlling stakes in Zomba's publishing and record companies for an estimated \$2.8bn.

In doing so, it is clear that Calder has managed to pull off one of the all-time great music coups – and Bertelsmann chief Thomas Middelhoff has landed an armload of headache.

The origins of the deal date back to 1991, when BMG – then led by music group chief Michael Domenne – was attempting to build up its position as the youngest of the majors.

With RCA in the US still in the dot-drum, the sales and market share that Calder's Jive operation could offer were potentially of huge value. As part of a deal that included worldwide distribution of Jive and acquisition of a 25% stake in the indie publishing division (with a call option on the remaining 75%), plus an option to buy 20% of its music division at a pre-arranged formula, Domenne conceded the "put" option that Calder has now triggered to such effect.

That option was exercised forward when, in 1996, BMG carried out its right to buy 20% of Zomba's record division for \$50m. And it is an arrangement that has now come to hand Middelhoff.

"Thomas didn't do the deal – it was always preposterous and he had no other options," says one entertainment executive who knows him well.

The deal could also come at a better time for Zomba, which has enjoyed estimated annual sales of \$1bn-plus in recent years, but which is this year expected to record far lower figures with an autumn releases schedule led by albums from Robyn and 'N Sync frontman Justin Timberlake. Meanwhile, the sales outlook for the global business is looking flat at best.

In contrast, the sale could not come at a worse time for Bertelsmann, as Middelhoff prepares to launch a longplanned IPO.



Calder, considering his next move

Middelhoff himself is said to have gone to great lengths to renegotiate the clause. One of these bids brought Calder and Zomba to the heart of the merger talks between BMG andEMI; an attempt to structure a three-way deal between EMI, BMG and Zomba, with Calder and former EMI CEO Ken Berry running the merged music group, ultimately failed.

Middelhoff is also said to have discussed handing BMG's Zomba stakes back to Calder and then selling him Virgin in an effort to win regulatory approval for an EMI/BMG merger. Following the failure of the talks, Middelhoff is even said to have considered combining Zomba and BMG, offering Calder 50% of the merged company plus the CEO role.

While the Zomba deal goes through the normal due diligence and regulatory processes, BMG must assess what to do with its acquisition. Options range from leaving all of Zomba's core activities as stand-alone operations, through to merging them into BMG and selling off parts of the puzzle that do not fit. Yet however it does it there is little prospect of achieving huge merger synergies.

Calder himself is also considering his next steps. As the deal currently stands, Calder will not retain any rights with his former company or BMG. It is also understood that there is no non-compete clause, prompting company insiders to speculate that he will return to the business.

"I think he's going to reenter music," says one senior Zomba source. "Remember he's still only 55

– he wants to work, he's obsessed."

This raises the tantalising prospect of Calder making a run at EMI, whose current market capitalisation is around what Calder is said to earn from the sale. Ironically, Calder was actually approached by Thorn EMI about a deal back in 1990, in an arrangement that would have netted him \$225 in Thorn shares, which were then valued at £6.50 each.

To attempt an EMI deal, Calder – whose business is registered offshore and who is expected to pay minimal tax on his \$2.8bn – would still have to raise a significant sum of money. EMI carries with it the equivalent of \$1.50m in debt and a potential purchase premium of up to \$1.5bn, valuing a takeover bid at \$5b-£6bn.

Yet some observers are not dismissing the option. "It would take a lot of courage, but you shouldn't discount the possibility," says one source close to EMI. "There is no one in the global business who is smarter than Clive on a business level."

This is all assuming that the Zomba sale is completed, however – and some senior US executives suggest that may yet not happen. "Knowing Clive, I'd say there is a 50-50 chance that he doesn't close the deal and that he takes his shares back plus a considerable premium," says one senior BMG executive.

"You never do business with Clive without bleeding – he's ruthless and brilliant," says another of the most senior executives in the global business who has learned at first hand. "It is a lesson that Thomas Middelhoff is learning the hard way."

## MUSIC COMMENT

### DEAL IS GREAT NEWS FOR CALDER



A first glance, Bertelsmann's acquisition of Zomba Group is great news for Clive Calder – but not for anyone else.

It is clear that it is a deal which – despite the public statements – is terrible for Bertelsmann.

Consider that for the cost of £2bn it has paid for Calder's stake – for which it has claimed catalogue rights to pop acts Britney Spears, 'N Sync, Backstreet Boys and Steps, as well as a relatively modest publishing operation – the Zomba founder himself could mount a pretty serious bid for EMI. That includes rights to the catalogues of The Beatles, Pink Floyd, Kate Bush, Cliff, Robbie, Rod Stewart etc. And that does not even factor in the biggest publishing operation in the world.

On top of that, the deal has effectively bought one of the global music industry's leading visionaries out of the music business – assuming that he doesn't still strike a deal with Thomas Middelhoff to take a key role within BMG.

Some observers are suggesting this is an acknowledgement by Calder that music is not a business which he sees any future in. Yet if those who have worked with him over the years are to be believed, Calder will be back. And that is a vote of confidence in the whole business.

It is not an ideal solution – even those directly involved would acknowledge that – but the decision to establish a BPI Super Council is the right one.

There is no doubt, the ideal scenario would have seen a white knight arrive, on cue, probably on horseback, willing to take on the BPI chairmanship and lead the industry into its exciting and challenging future. Sadly, that has not been an option.

The fact is that the BPI chairmanship has outgrown all those who might take on the role. It is to the credit of Rob Dickens that he has retained the mantle for so long and with such commitment.

But, with no-one else now able to spare the time and energy to take on the position, a rethink was essential. And that is precisely what the "Super Six" are proposing.

They will now spend the next six months thinking long and hard about the future structure of the BPI and how best to take the organisation, and the industry, forward. What is absolutely essential now is that, by the end of the year, the right, perhaps two, decisions have been taken.

Martin Talbot, martin@musicweek.co.uk

## PETER WISHART GOVERNMENT MUST GIVE PROTECTION



Last Wednesday (June 12), the House of Commons held its first ever debate exclusively on the music industry. I sponsored a Members' debate to look at the full range of issues and challenges currently facing the music industry and a lively, wide ranging debate was held where most of the important issues were aired.

As a former professional musician myself I felt it was important that MPs fully understood the contribution the music industry makes, not only to the economy, but also to the cultural well being of the UK. The music industry is a UK success story that contributes some £4bn to the economy, as well as employing some 122,000 people throughout the UK. It is therefore entitled to our support and we the politicians and legislators should do all we can to ensure that the UK music industry remains the most competitive and dynamic in the world.

No one is arguing for increased government regulation or interference in the music industry, but governments must provide the appropriate environment for our industry to grow and develop. Most of all, we need the Government to do all it can to protect the music industry, our artists and musicians from the most serious challenge the industry currently has to face – the illegal copying of recorded music.

Politicians recognise that the music industry is at the cutting edge of new technology and e-commerce. Music now exists in a new digital and on-line world. This is a new choice and the legal framework that regulates this new marketplace remains several steps behind the criminals who have taken advantage of this new situation. The law as it stands can only be described at best as patchy and inconsistent, especially as to how it is applied across the European Union.

The Government must therefore do more to protect the music industry from the pirates who, according to the IFFPI, sold some 950m units in 2001, an increase in a year of some 50%. In addition, the Government faces a number of choices and the legal framework which EU directives in the course of this year.

There is now a recognition that MPs need to support and understand the music industry and all of its issues. In recent years, the music industry has enjoyed a positive relationship with the Department of Culture, Media and Sport, but there is now also an enthusiastic All-Party Music Group that provides a forum for an exchange of ideas between MPs and the industry.

This debate, I believe, is the start of the process of putting in place a new, positive relationship between the Government, MPs from all parties and the music industry.

Pete Wishart is SNP MP for North Tayside and a former member of Runtz

### STRONG MARGINS PRODUCE RECORD-BREAKING DEAL

BMG's acquisition of Zomba is based on a formula relating to the profits earned during the company's boom years of 1999-2001. In that enjoyed global hits with artists such as Britney Spears, Backstreet Boys and 'N Sync.

Analysts suggest that the deal involves a 12 times multiple on recorded music profits and a 15 times multiple on net publisher's share, although there may also be a further formula relating to turnover. Calder is expected to benefit either way.

Zomba already boasts one of the best operating profit margins in the business, reliably estimated in excess of 20%. To put this in perspective, EMI's operating profit margin has historically been around 12%, while the EMI's earnings before tax and depreciation and amortisation) margins for the year to December 2001 of Warner and Universal were 12.5% and 17.7% respectively.

Jive's profitability has been driven by a string of multi-million selling international artists, as well as its tight control on costs and the fact that it is not involved in manufacturing and only owns its own distribution in the UK, Germany and Holland (via Pinnacle) and its sister Rough Trade operation. In addition, Calder has also been able to attract excellent trading terms from his own partners. In North America, for example, BMG is understood to give the indie a distribution rate half that of its fully-owned Arista and RCA operations.

"Clive's margin is so high because he doesn't have manufacturing, distribution and sales costs. Meanwhile, BMG is subsidising his business to improve his margin, which in turn improves his sale multiple," says one person familiar with the numbers.

Back in 1996, when Zomba's music sales totalled an estimated \$400m, Calder himself valued his business at around \$500m. Now the current \$2.5bn sale figure bears little relation to other valuations in the current business climate. "£2.5bn is almost double what it's worth," says one senior international executive, who points out that the company has a relatively small catalogue, a high reliance on a handful of pop artists and a company that revolves around its chief executive. Others put the value of Zomba's disparate activities – which stretch to records, publishing, and library music through to studios, instrument hire and distribution – at less than \$1bn. In other words, Middelhoff has been forced to overpay for something in the region of \$1.5bn.

This is in turn already prompting speculation that Bertelsmann may be forced into another write-down – it wrote off €98m in its last financial year – which could even reach £1bn. "If the price quoted in the press is correct there will quite possibly have to be a write-down on BMG's books because it reflects a valuation that is completely out of step with other major assets in the current climate," says Osman Erpic, managing director of London-based consultancy Spectrum Ventures.

## car file

● Blue make an impact in Spain's airplay charts this week, debuting in their highest position so far at four with **Fly By**, boosted by support from the **Top 10 Principales**. The Innocent/Virgin outfit visit the country later this month and again for TV promo during July to support the release. Meanwhile, the single rises **36-33** at airplay in Germany, while in Austria, where the single gets a commercial release next week. It climbs **22-15**. Labelsmates Atomic Kitten's It's OK leaps **54-35** on the Dutch airplay countdown and **65-36** in Germany.

● Kylie Minogue sees her **Love At First Sight** single make a triumphant top five entry to the Australian singles chart as the track lands at three. **Love At First Sight's** Parlophone-issued parent album **Fever** moves **9-8** in the Australian albums chart and vaults **44-28** in the Netherlands.

● Australian-born and UK-singled Holly Valance's single **Kiss Kiss** hits the top spot of the sales chart in her home territory in its first week, while it also takes a 12-place leap up the Dutch countdown to reach **26**. The **WEA** London-singled, who recently returned down under to complete her contractual obligations to the soap **Neighbours**, also reaps chart rewards across radio in Europe this week. Her debut single grows **25-20** in Austria's airplay chart, debuts in France (**48**) and Italy (**25**) and climbs **11-6** in Sweden.

● S Records' Westlife see the overall position across Europe's airwaves for **Pop** **Bop** **Baby** improve this week, thanks to a substantial increase in airplay from Germany's radio stations, boosting the track **12-5**.

● Polydor's **Ronan Keating** leads the way for UK-singled acts in both the Dutch sales charts, with single **I Tomorrow Never Comes** sticking at three and album **Destination** dropping one to four. **Destination** is the highest UK-singled new entry Down Under, debuting at three as the single falls two to sit at five on the Australian singles chart. **Destination** also debuts in Spain's airplay chart at **47**.

● Mute's **Moby** remains top of the UK contingent list in France where **18** still tops two places to sit at five on the albums sales chart this week. Meanwhile, the album falls two places to sit at five on the Dutch sales chart. The lead-off track, **We Are All Made Of Stars**, sticks at **13** in Italy's airplay chart this week, while in North America, where the album is handled by **V2**, **18** drops four to land at six on the Canadian albums sales chart and sits at **26** on the **Billboard** **200**.

● **BMG's** **Kosheen** see a resurgence of interest in their debut single in Australia, as the track re-enters the UK singles sales chart at **36**. Meanwhile, in Germany, **Catch** jumps six places to reach **29** on the airplay chart. The band have recently visited Austria and continue on a festival tour across the UK and Europe throughout the summer.

# Second Coldplay album set to breach 5m-plus global sales

by Joanna Jones

Capitol is preparing to further boost the strike rate of its UK stable in the US with the Stateside release of Coldplay's second album **A Rush Of Blood To The Head** on August 27.

The follow-up to 2000's **Parachutes**, which scored platinum success across the Atlantic, won a Grammy and scored global sales of 2.5m, is released in other international markets a day earlier. The launch is anchored by a touring and promo schedule which has been carefully mapped out from this month until the end of 2002.

"A huge amount of preparation has gone into this release – it is the biggest of the year for Capitol," says Capitol UK international director Kevin Brown.

Capitol plans to harness the power of Germany's live performance as a



Coldplay: Capitol priority

cornerstone of the campaign to launch the album. Brown says "Coldplay are very well established in the US, but they will be playing to their strengths – they are extraordinary live and that is definitely the way to launch the album," he adds.

The first single – the track **My Place** – is set for commercial release in the UK and Europe on August 5, while Capitol are sending the single to radio in the US in early July. Pitching the group at modern rock and modern AC radio stations in the US, Capitol's ultimate aim is to cross

the Top 40 barrier.

Meanwhile, the record company has already landed slots for the show **Dave Letterman** and **MTV's Two Dollar Bill** to build on two weeks of long-lead press already completed in London for the US, Japanese and European media.

Currently, rehearsals for UK dates, the band will go on to tour in Europe for the first two weeks of July before kicking off a US tour in the first three weeks of August. "They'll head back to North America for most of September, before heading back to Europe and November touring in UK and Europe, returning to the States in December," says Brown. European promo during this time will target key radio stations.

Brown is confident that the Rush... album will breach the 5m global sales barrier. "The goal is to build on what

they achieved the last time – 5m sales for **Parachutes** – and go beyond and establish them as global superstars," Brown says. "When you hear the quality of the new album you will understand why that is a reasonable ambition – the musical and artistic quality of this album is way beyond anything they have done."

Brown believes the current US tours of **Doves** and **Beth Orton**, **Dire Straits'** chart success – whose debut album breached the Top 20 of the **Billboard** **200** this week – and another forthcoming promotional tour for **Kylie Minogue** "goes some way to undermine industry 'hand-wringing' about the lack of success for UK artists in the US."

"Listening to the first single in my flat will confirm we are Coldplay fan that they need to go out and buy this album," says Brown.



## UK TOP 20 AIRPLAY HITS IN EUROPE

| UK | EUROPE | Artist (UK company)                                     |
|----|--------|---|
| 1  | 1      | Westlife (UK company)                                   |
| 2  | 2      | Love At First Sight Kylie Minogue (Parlophone)          |
| 3  | 1      | Murder On The Dancefloor Sophie Ellis-Bextor (Polygram) |
| 4  | 3      | I Tomorrow Never Comes Ronan Keating (Polygram)         |
| 5  | 6      | Pop Bop Baby Westlife (WEA)                             |
| 6  | 4      | Frankie Lick: My Suburbans Island (A&M Island)          |
| 7  | 4      | Kiss Kiss Holly Valance (Parlophone)                    |
| 8  | 7      | Loop Of Faith David Charvet (Mercury)                   |
| 9  | 7      | In You Ends Kylie Minogue (Parlophone)                  |
| 10 | 7      | I'm OK Atomic Kitten (Innocent/Virgin)                  |
| 11 | 11     | Caught In The Middle AS (Columbia)                      |
| 12 | 9      | World Of Our Own Westlife (RCA)                         |
| 13 | 13     | Fly By Blue (Innocent/Virgin)                           |
| 14 | 18     | Takes More Me Dynamite (Polygram)                       |
| 15 | 17     | Stop Orying Your Heart Out Oasis (Big Brother/Sony)     |
| 16 | 14     | Shouta House: Goodbye Byebye Knight (Parlophone)        |
| 17 | 10     | Lady Marmalade 5 Fast David Byrne (Sire)                |
| 18 | 19     | Can't Get You... Kylie Minogue (Parlophone)             |
| 19 | 16     | Get Over You Sophie Ellis-Bextor (Polygram)             |
| 20 | 15     | Light My Fire (Hill) (WEA)                              |

Chart based on the week ending 18th July 2002. Includes UK sales data for the week ending 18th July 2002. Includes UK sales data for the week ending 18th July 2002. Includes UK sales data for the week ending 18th July 2002.

## PROMO DIARY: DIRTY VEGAS

June 17 San Francisco for press interview  
June 18 Denver for performance on KFMD morning show  
June 19 Kansas City for KCIJ morning show performance and KICJ club night DJing  
June 20 Montreal for press and radio interviews  
June 21 Press, radio and TV in Toronto, DJ gig at Government  
June 22 Detroit for DJ gig at Motor Lounge  
June 24 New York for Z100 morning show performance, WKUQ DJ/live performance  
June 25 New York for press interviews and guest DJ at Virgin Megastore, Live From The Lounge syndicated radio show  
June 27 New York for WAWK DJ performance at radio club night, GetMusic acoustic performance, Sam Goody free outdoor performance at South Street Seaport

## TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

| Country     | Track/Album (Label)                              | Chart Peak |
|-------------|--|------------|
| AUSTRALIA   | It's A Wonderful Life Kylie Minogue (Parlophone) | 1          |
| AUSTRALIA   | Love At First Sight Kylie Minogue (Parlophone)   | 2          |
| CANADA      | Destination Ronan Keating (Polygram)             | 2          |
| CANADA      | The Holy Trinity Oasis (Big Brother/Sony)        | 2          |
| CANADA      | 58 Midway (RCA)                                  | 6          |
| FRANCE      | Love At First Sight Kylie Minogue (Parlophone)   | 13         |
| FRANCE      | 58 Midway (RCA)                                  | 5          |
| GERMANY     | I Tomorrow... Ronan Keating (Polygram)           | 3          |
| GERMANY     | Destination Ronan Keating (Polygram)             | 3          |
| ITALY       | Stop Bop Baby Westlife (WEA)                     | 16         |
| ITALY       | 58 Midway (RCA)                                  | 5          |
| NETHERLANDS | I Tomorrow... Ronan Keating (Polygram)           | 3          |
| NETHERLANDS | Destination Ronan Keating (Polygram)             | 4          |
| NETHERLANDS | Love At First Sight Kylie Minogue (Parlophone)   | 4          |
| NETHERLANDS | The Love Train Oasis (Big Brother/Sony)          | 5          |
| US          | Days Go By Kylie Minogue (EMI)                   | 20         |
| US          | Days Go By Kylie Minogue (Polygram)              | 7          |

Sources: ARIA, Billboard, Spinnaker, Music Week, IFPI, MCA, Sony Music, Universal Music, Warner Bros. Records, Virgin Records, WEA, Capitol Records.

## AMERICAN CHARTWATCH

by ALAN JONES

Our new entries punctuate the Top 10 of **Billboard's** albums chart this week, but none of them comes near to dethroning **The Eminem Show**, which spends a third week at number one. The anonymous rapper's third album sold 809,000 copies last week, a 39% dip over the previous frame, to take the sales after 45 days to 2.4m copies – enough in a hot market for it also to top the year-to-date rankings.

Debuting in a distant second place, **Totality Hits 2** – Warner Music's retort to the Now! phenomenon – sold 137,000 copies. The album includes UK-singled Natalie Imbruglia's **Wrong Impression** and 7 Days by **Donell Jones** (number three). **Life Goes On** and **Let Go** (number eight) by newcomer **Avril Lavigne**, a 17-year-old Canadian skate-punk. Sandwiched between them, **Britaine's** own **Dirty Vegas** capitalise on the success of their debut single **Days Go By** (which moves 20-16 on the Hot 100) and enter at number seven with their self-titled debut album, which sold 64,000 copies last week.

And they're not the only British act to breach the chart this week: The **Last Broadcast** by the **Doves** (pictured) debuts at number 83 after selling

13,900 copies – a modest placing compared to its number one peak in Britain, but a lot better than their previous set, **Lost Souls**, which failed to chart Stateside. The news is less encouraging for **Glasgow's Belle & Sebastian**, though. Their **Storytelling** set just 7,200 copies last week to earn a number 150 debut. But that is 10,000 sales and 70 places shy of the July 2000 debut of **Folk You're Hands On**, **You Walk Like A Peasant**. And, although it never charted, their 1998 album **The Boy With The Arab Strap** has sold more than 100,000 copies to date.



After losing its bullet last week, **Craig David's** latest single **Walking Away** gets it back. The end result is pretty unpectacular, however, as the single spends its third straight week at number 50. Meanwhile, after three weeks of strong improvement, his **Born To Do It** album takes a pause, and slips 60-64.

Back on the Hot 100, **Ashanti** extends her reign to an impressive 10 weeks with **Foam**, although she's raising the gap with **Hot In Her**. The highest of four debuts on the chart comes in the form of the **Dixie Chicks'** latest, **Long Time Gone**. Still not strong enough to make the Hot 100 proper, **Kelly Osbourne's** rendition of **Papa Don't Preach** continues to gain airplay but holds at number 13 on the bubbling under chart.



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## newsfile

**RACE ON TO SIGN MOYLES FAVOURITE**  
Major interest is growing in a new track fronted by Daz Sampson, a regular favourite of Radio One DJ Chris Moyles. The latest track, using the artist name Rikki & Daz Featuring Glen Campbell, is a cover of Campbell's Rhinestone Cowboy, which was a Top 10 hit in 1975. Although clearance has already been granted for use of the original song, it is understood that Campbell is being approached to perform on the track. The project is being managed by Nuxx Management.

**AUDLEY JOINS SPJ**

Producer manager SPJ/Dodgy Productions has appointed Mike Audley as creative manager. Audley, who has previously worked in A&R at Columbia and V2 Records, joins SPJ with the brief of managing and developing producers including John Lough, Ian Caple, John Cooper, Ron Saint Germain and Michael Brauer.

**VIRGIN LAUNCHES CLUB NIGHT**

Virgin Records this week launches the regular monthly club night "Carmy", showcasing its key music artists. The inaugural night, which takes place at London's Herbal this Thursday (June 20), will be headlined by West London duo Audio Bullys. French funksters Casallas are set to headline the second event in July.

**MADNESS PLAN MUSICAL**

Madness unveiled plans to follow Queen into London's West End on Friday, launching a new musical based around their catalogue. One House, which has been written by Tim Firth, will feature two new Madness songs alongside the more familiar sound of Baggy Trousers and It Must Be Love. The group themselves are associate producers of the show. Our House will run from October at London's Cambridge Theatre.

**NEW PLAYLIST**

**CUSTOM** — Hey (single, Island/Artist Direct) — The name may not be familiar but the story is infamous: one-man-band Custom was at the centre of the Nancy Berry antiphrase message saga of last year. But more interesting than that is this debut single, perhaps the record Gregg Alexander would have made had he hooked up with Beck (single, July 15).

**AUDIO BULLYS** — Audio Bullys EP (Virgin) — This debut major label release is the shot in the arm dance music has been crying out for. With punk and beats mixed up with equal doses of attitude, this is a triumph of breaking every rule in the dancefloor handbook (single, July 13).

**RIKKI AND DAZ FEATURING GLEN CAMPBELL** — Rhinestone Cowboy (unassigned) — This is one of the cheesiest covers of the year, is already generating plenty of heat with labels keen to move into the market which Blackstar-based indie All Around The World has dominated so far this year (white label).  
**HARVEY** — Up Get And Move (Dark Side Mix Feat Scott D and Alesha) (Go Beat) — The first release through his recent solo deal with Go Beat sees the So Solid Crew member team up with his Mis-Teq girlfriend Alesha for this tough mix (single, August 18).

**BUSTED** — What I Go To School For (Universal Island) — Unleashy caters to melody-driven pop with attitude from promising teenage trio. Their harmonies are so tight, expect them to give the Bee Gees a run for their money (single, September 16).

# Stays back Nixon's new music school

by James Roberts

A host of leading artists and industry organisations are backing a new educational venture being founded by veteran manager Kevin Nixon. The Brighton Institute Of Modern Music is due to begin offering full-time courses from September. "It's the real deal," says Nixon, who is business director for the school. "We will be teaching kids how the music business works and how to have a better shot at getting some success in the industry."

The development of BIMM adds to the burgeoning market for popular music and music-instrumented courses in the UK. BPI estimates suggest there are currently around 500 such courses on offer across the country. However, Nixon says his new venture takes a different approach to many.

"Because we are involved in the industry day-to-day, we can bring our friends and contacts along to get involved," he says. "Instead of promising things to kids, we can actually deliver tuition from the best sources."

The initial line-up of guests booked to run masterclasses at BIMM includes Red Hot Chili Peppers drummer Chad Smith, Johnny Marr and Neil Hannon (The Divine Comedy), BIMM managing director Susan Dickinson — herself former a guitar star in Little Angels — says, "Lots of artists are happy to be asked and keen to get involved." One of the biggest names already signed up is Ronan Keating, who is



**Keating; sponsoring places on BIMM course**  
sponsoring a number of places on the vocal tuition course.

One element of the project is a songwriting course, which is being developed in conjunction with BMG Music Publishing. "We are really excited about developing this new programme with BIMM," says BMG Music Publishing's general manager Ian Ramagie. "It gives us the opportunity to invest in and develop new talent."

The songwriting tutors include vocalists Carleen Anderson and Marchese vocalist Steve, along with Ramagie and Nixon. Other ventures include a one-week summer course run in conjunction with Kerrang! "This project is put together by people who have been here and done it," says Kerrang! editor Paul Rees.

Meanwhile, Nixon continues to manage former Kula Shaker frontman Orislan Mills through his Major Minor management company. Mills has formed a new act, The Jewees, since parting company with Columbia Records.

Norwegian rock act Span (pictured) have begun writing new material, after finally signing a deal with Universal Island. The deal follows months of negotiations with a number of labels, following interest at last year's In The City unsigned showcase, after which they were highlighted as MIP's "one to watch." [The deal] is testament to the old-fashioned work ethic," says Span's manager James Sandom, who also manages Magnet, who recently signed a long-term deal with Mushroom's Ultimate Dilemma label. Span released a one-off single, Baby's Come Back, through Yagobay in March, which served to keep the buzz on the band alive while they finalised their long-term home. "It has given the band a legitimate grounding across radio and press," says Sandom. Span, who are published by Universal Music Publishing, play London's Barfly on July 10.

**LABEL FOCUS**

**DISTINCTIVE** Japan may well currently be the centre of the unicorn renaissance, but in the world of dance music the country is not exactly at the centre of the world stage. For Japanese music corporation Aves, which dominates the domestic market, one way to get around the problem was to look internationally, which is what it did six years ago when it chose to form the UK-based label Distinctive. The man charged with the task was Richard Ford, who has overseen the label's development since the start.

It is Distinctive's focus on album projects which stands out as rare, being a strategy which is all too rare for the dance genre. At the core of the roster is Hybrid, who have sold 100,000 albums worldwide, thanks partly to widespread exposure touring with Moby, but also to a series of singles. The act are currently putting the finishing touches to their second album, due out early in 2003, and will be releasing a taster from it (Visible Noize/Know Your Enemy) in July. "It has been a steady build with this act, to the point where we are currently negotiating with them for a major licensing deal," says Ford.

Last year the label seized the opportunity to sign highly-respected duo Way Out West following the end of their previous deal with Arista. The act are currently finding time to



Hybrid: worldwide album success

record tracks for their third album in-between their hectic DJ schedules. Meanwhile, one of the label's key summer releases is an artist album from Radio One DJ Chris Coco, co-host of the station's Blue Room chill-out programme. Featuring collaborations with artists as diverse as Nick Cave, Gavin Rossdale, Patti Borgen — and the author Ian Banks — the album is a lovingly-crafted piece of work. The album, entitled Next Wave, will be preceded by the single Only Love.

Aside from its success with artist album projects, Distinctive has pioneered what has become the best-selling series of breakfast showcases in the world, V&A. The series showcases nu-skool breaks/progressive house, with instruments to date coming from the likes of Hyper, Tayo, Komá & Bones

## My Vitriol debut gets remixed in preparation for Epic's US launch

Korn, Limp Bizkit and Henry Rollins producer Steve Vitriol has remixed My Vitriro's 2001 debut UK album *Finelines* for the American market, after the act's recently-concluded deal with Epic US.

"My worry was that they were going to make it sound American, so I flew over to make sure they didn't take the guitars out," says vocalist/guitarist Korn. "Luckily, Steve Vitriol understood our big swirling guitar sound, so I didn't have too much of a struggle."

Although *Finelines* is considered to be one of the strongest debut albums of last year, the band say the new version brings new qualities to the songs. "Certain tracks that I wasn't too keen on, like the Gentle Art Of Choking, are now completely different and use different vocal takes to the UK version," says Korn. "It's now more like our live sound."

Following their seven-date tour in UK in March, My Vitriol — who are signed to Mushroom in the UK — will return to promote *Finelines* following a UK headlining tour and festival appearances at Glastonbury and V2002. "My preconception was that British bands in the US would all need to sound like Travis, so it was cool that there is interest in us over there," says Korn.

The new version of *Finelines* will supercede the current UK version from the end of July, when the album will be reissued with a bonus disc, *Between The Lines*, featuring previously unreleased tracks and rarities, including a cover of Madonna's Oh Father.

and Freq Nasty. Following on from the massive success of Freq Nasty's Y4K, the series is set to continue with the Dub Pistols main man Barry Ashworth at the helm. "These compilations have really helped push forward breakout to the stage where it is now," says Ford.

In addition to putting itself at the forefront of the re-emergence of breakbeat, Distinctive was quick off the mark in setting up Ink Records in 2001 to cater for the disco sound. One of the ink's first signings was Flowless by The Ones, subsequently licensed on to EMI label Positiva (entering the singles chart at number seven). Since then, the focus has been on bringing quality club/radio records to the fore. Another ink act, Prophets of Sound, have also been picked up for album release in the US by Kinetic/BMG.

At the heart of Distinctive's marketing plan is its events, all helping to drive interest in the releases. "We felt it was only fair to take our live sound out of the studio and onto the road and present it live and direct," says events manager Ronnie Traynor, who has organised Distinctive's events in Miami, New York, Dublin and London. "All were full to the brim and rocking all the way. Coming up is the summer boot party, more London dates and an Asian, US and Spanish tour."

It is clearly looking set to be a busy summer for the company.



CLASSICAL *n e w s*

by Andrew Stewart

**EMI CLASSICAL UNITES MARKETING ARMS**

Market gains and solid financial progress have been cited by EMI Classics as reasons for the company's decision to combine its international marketing activities for classical and jazz repertoire. The restructuring of the marketing division takes immediate effect, with Richard Lytleton heading the newly-created Classics & Jazz, EMI Recorded Music. Lytleton will report directly to EMI Recorded Music chairman and CEO, Alain Levy.

Lytleton says, "The idea behind this reorganisation is to harness EMI's worldwide marketing strengths so that by increasing focus on these genres, these artists can reach the widest possible audience." Meanwhile, Peter Alward has been promoted to president, EMI Classics. He remains responsible for international promotion and A&R of EMI's classical roster, working closely with Lytleton to grow the company's market share and enhance its reputation for quality classical recordings.

**ANDANTE STAMPS MARK ON INTERNET**

Web surfers in search of attractive and accurate information about classical music have often been disappointed by the poor quality or near-panic partiality of countless internet sites devoted to everything from opera finances to sterile musicological debates. Since its launch just over a year ago, Andante.com (pictured) has secured a global reputation as a reliable, upmarket content provider complete with subscription access to streamed performances from world-class orchestras and venues. Andante's solid progress to date owes much

to the commitment of its founders to core classical values and the fruits of their \$5m start-up investment. New York-based attorney Alain Coblenze and his business partners Pierre Bergé — co-founder of the Yves Saint Laurent fashion house — and Parisian banker Jean-François Bretelle, established the Andante Corporation to provide an online listening and reference point for classical music connoisseurs and others eager to access and learn more about great performances.

Streaming content has been supplied thanks to partnership deals with the Vienna Philharmonic, the London Symphony Orchestra, the Philadelphia Orchestra, the Wigmore Hall, Milan's La Scala and other frontline music organisations. In addition to its free online news service and subscription-only Musicroom of archive performances, Andante has also entered the traditional record publishing business with the release of a dozen significant historic recordings packaged in hardcover book form. It plans to build a library of 1,000 discs over the next five years. According to Coblenze, the classical record industry views Andante's uncompromising editorial policy as a threat, not least since it announced plans to issue new recordings featuring young artists performing works forbidden by various authoritarian and prescriptive regimes. "We're not trying to teach a lesson to the world," he says, "but my ambition is to show that by aspiring to quality it is possible to regain an audience for classical music that has been lost in many cases."

He adds that the company expects to break even by the end of 2003. "The CDs will be profitable sooner, but the website represents a heavy, long-term investment. We're in the process of opening up the company's capital and introducing strategic partners. In that way, I'm sure we can deliver some good money for those people who had confidence in us."

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**ALBUM of the week**



**MESSIAEN: La Transfiguration de Notre-Seigneur Jésus-Christ.** Orchestre Philharmonique du Choeur de Radio France / Chung. (Deutsche Grammophon 471 569-2 (2CD)). This DG release commemorates the 10th anniversary of Olivier Messiaen's death, introducing to the catalogue a rare and outstandingly fine recording of the French composer's vast choral and orchestral score, *La Transfiguration*. Myung-whun Chung encourages his birdsong imitations and hymn-like chants with precision and clarity, but without losing the work's overriding sense of mystery and awe. Chung's passionate affinity for this music and command of its complex structures are served by intense, committed performances from his Paris-based orchestra and chorus.

**REVIEWS**

for records released up to 24 June 2002



**A DATE WITH THE DEVIL: Music by Berlioz.** Meyerbeer, Liszt, Boito, Offenbach, Gounod, Stravinsky, Ramey; Munich Radio Orchestra / Rudel. (Naxos 8.555355).

American bass-baritone Samuel Ramey has made a specialty of playing diabolic characters. His informal repertoire is well represented on this Naxos disc, which includes extracts from the singer's signature role in Boito's *Mefistofele* and magnificent performances of arias from Berlioz' *La damnation de Faust* and Stravinsky's *The Rake's Progress*. Naxos has achieved a major coup in capturing Ramey in supreme form, together with the world-class Munich Radio band and veteran conductor Julius Rudel. **BIRTWISTLE: The Woman and the Hare; Nine settings of Lotine Niedecker. Duets for Storax; An Interrupted endless melody; Entr'actes and Sappho Fragments.**

McFadden; Watson; Nash Ensemble/Brabbins. (Black Box BBM 1046). This key release from Black Box takes its title from Harrison Birtwistle's setting of David Harrison's poem *The Woman And The Hare*, a work commissioned by the Nash Ensemble in 1999 and here given its premiere recording. The combination of Claron McFadden's soprano and the rich narration of Julia Watson (Dr Bax from BBC's *Casualty*) contribute to the moving impact of *The Woman And The Hare*. Elsewhere, Birtwistle's invention, feeling for tonal shades and emotional range underlines his status among the finest living composers. **SIBELIUS: Tone Poems. Lahti SO / Vänskä. (BIS CD-1225).** While there is no want of good recordings of the most popular of Sibelius' tone poems, this release offers inspired, fresh and evocative interpretations of *En Saga*, *Night Ride* and *Sunset*, the *Oceanides* and *Pohjola's Daughter*, exquisitely played and recorded. Conductor Osmo Vänskä and his Lahti band bring an authenticity that bypasses more illustrious partnerships. Vänskä performs Sibelius at this year's BBC Proms on July 29.

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# SINGLE

## of the week

**PRODIGY: Baby's Got A Temper (XL XL5145CD).** The breakbeat/rock hybrid that provided the Essex boys with their global breakthrough remains largely unchanged six years on. Indeed, their 1996 chart-topping single *Fiesta* is even sampled on this single. Whereas their previous material was embraced by the nation, *Baby's Got A Temper* interestingly looks set to surf the musical zeitgeist and reach a fresh audience. Currently **Clashed** on Radio One — with all references to Roberto Kynard erased.



# ALBUM

## of the week

**OASIS: Heathen Chemistry (Big Brother RIK00CDZ).** The first significant new

offerings from Oasis since the arrival of Gem and Andy Bell reveals a band considerably more musically adept than on previous material. Song-wise, there are no surprises, although three Liam-penned tracks will surprise those who heard the shocking Little James, with Songbird in particular assumed to be a fan's favourite. Other highlights include *She Is Love*, *The Hindu Times* and current single *Stop Cryin' Your Heart Out*.

## SINGLE reviews

**RECORDED RED HOT CHILI PEPPERS: By the Way (WEA W580CD1).** The title track from the forthcoming follow-up to the emphatically career-reviving *Californication* is a hybrid of their melodic, radio-friendly side and their bass-heavy funk-metal habit. The showing of the last album demonstrated that the Chili Peppers are exceptionally well-loved and the band rate By the Way as their strongest collection to date. The single is a smart kick-off to what promises to be a long-term campaign.

**RECORDED AUDIO BULLYS: Audio Bullies EP (Source SOURCE005).** Punk meets funk on *Real Life*, the energetic lead out of this quirky four-track EP from the West London dance duo. Full of attitude, the bass-heavy *Hit The Ceiling* lives up to its title. Explosive stuff.

**RECORDED HENNIFF: LOPEZ: I'm Gonna Be Alright (Epic 672844-2).** Second single from the million-and-a-half-selling remix album is a vehicle for Nas to work his magic over Ms Lopez's track. Busted at Radio One, the track will inevitably chart given her previous high-profile in the celebrity columns. The track itself is pretty much part for the course, with high production values and a tight rap — commercial to the max.

**TIM DELUXE: I Just Won't Do (Underwater H2001600).** Heavily tipped after the Winter Music Conference in Miami, this Latin-tinged house track now looks set to make a dent on the charts. Driven by a sledgehammer bassline and topped by fiery vocal and trumpet line, it is currently receiving support from DJs including Pete Tong, Darren Emerson and Seb Fontaine. **SAHARA HOT NIGHTS: On Top of Your World (RCA 74321948802).** This is another slice of fine Swedish punk pop from the all-female act. Inevitably, comparisons will be made with other female acts who have gone before them, but this is a crisp, tight pop song with clanging guitars and great harmonies and deserves to succeed on its own merits.

**FLOTATION TUB WARNING: I Remember Trees EP (Pointy Point007EP).** The unfashionably named London five-piece emerge from the underground, with a three-track EP clocking in at the 21-minute mark. This is ultra-ambitious at-risk from Dalston's *The Flaming Lips* and promises magical things.

**RECORDED OUTKAST (Feat Killer Mike) & Sleepy Brown: Land of O Million Drums (EastWest AT0134CD).** The first single taken from the OST for *Scoby-Doo* presents perfect subject matter for the idiosyncratic Outkast. They are out there on their own in the world of hybridized rap and this single should add to their impressive roster of hits to date. A defiant beat to the rest, *Outkast* are the true inheritors of George Clinton's crown.

**BE GOOD TANKS: The Littlest Birds (Netwerk W031602).** The first single, and one of the standouts, from their wonderful *Blue Horse* album sees the Canadian act in Alison Krauss territory. Given the current revival of interest in bluegrass music, it should not take much to make this beautiful song a hit. This track has already been lauded by the likes of Robert Ellis.

## ALBUM reviews

**SPACE MONKEYZ V GORILLAZ: Laika Come Home (Parlophone SMVG001).** The third album to emerge from the Gorillaz project after the eponymous debut and the *G-Sides* collection, *Laika Come Home* recasts 12 of the tracks from the original Gorillaz album as an out-and-out dub produced by the Space Monkey collective. Possibly conceived as an uncommercial reaction to the band's spiralling success, this is a musically-credible dub album which will probably find most of its audience at the adventurous end of the pop spectrum.

**ROB DOUGAN: Furious Angels (Cheeky/Arista 743219251252).** Five years on from the release of the now classic *Cubed 2* to *Death*, Rob Dougan produces a massively ambitious debut album in *Furious Angels*. The dark breaks and strings of the re-released leadoff single are developed into further epic-sounding orchestral scenes and instrumental interludes with powerful vocal tracks like *Furious Angels*. Dougan's gravely vocals recall Chris Rea at times and more directly reference Tom Waits on the litting waltz of *Drinking Song* — one of the album's more surprising highlights. **FINGATHING: Superhero Music (Grand Central GCD0114).** For Fingathing's Peter Parker and his counterpart Sneaky, the result of composing comprising a set of turntables and a double bass, is a 22-track album of entrancing mash-ups from start to finish. This



is Fingathing's second album for Grand Central, far too long a wait from their critically acclaimed 2000 debut, *The Main Event*.

**MORCHEEBA: Charango (East West 0927 469 632).** Morcheeba's fourth studio album is slick and ambient, conjuring up images of the two Godfrys staving off their mixing debt over the past two years. Other than Sky's smooth vocals, peaks of interest include *The Outsider's* *Peaceown*, whose rap brings the street to the coffee table, and *Lambrosh's* *Kurt Wagner*, who lends his writing skills and sings on an excellent duet with Sky.

**VARIOUS: Buddha Bar IV (Epic BULLYS 3074272).** Compiled by David Visan, this is the fourth in the successful series launched by Claude Challe. While its blend of spiritual world music divided into "blues" and "Drink" sections may not be to everyone's taste, it should benefit from the retail momentum of its predecessors. Featured acts include Nitin Sawhney, Gotan Project and Celis Cruz.

**VARIOUS: Spiritual Life Music (Spiritual Life Music SLMCD364).** Featuring tracks from the cream of US deep house producers such as Joe Claussell, Ken Chanler and Mateo & Matos, this double CD showcases this influential label. With many releases previously only available on vinyl, it is the perfect sampler for the imprint's unique blend of soulful house music.

**MUSE: HullaBalloo (Taste/Mushroom MUSH05CD).** Muse have reached the point in their career where a B-sides collection and live album is a commercially viable project, such is the commitment of the band's fanbase. This double-CD album provides the goods. CD one offers 10 B-sides — slightly stingy perhaps, but the band are only four years old. CD two is an 11-track set, which was recorded at Paris's Le Zenith in October 2001, and demonstrates the full range of Matt Bellamy's voice.

**POLAR: Out Of The Blue (Certifcate 18 CERT0D16).** High-geared drum & bass maestro Polar's new long-player is an impressive display of precise production and chitzy atmospherics. Out Of The Blue intricately weaves electro touches and electronic fills and provides evidence that there are still many unexplored avenues in the genre.

**DI TIESTO: In My Memory (Virgin/Black Hole CDCV181).** The Dutch DJ Tiesto serves up a 10-track collection of banging and chilled house trance on CD one, which

includes former single *Urban Train* and forthcoming single 643 (*My Love's On Fire*). On CD two, there are 10 remakes from the likes of Mauro Picotto and Arnieve among others. This collection tops *MW's* Club Chart Breakers list this week. **VARIOUS: Radioactive Man Vs Transparent Sound (Longhaul LHCD 03).** This is an electroclash in the real sense of the word, as two of the scene's heavyweights wrestle out their differences in a frenzy of techno, breaks and acid tinged basslines. Keith Tennison, aka Radioactive Man, has been busy of late with production duties for DJ Alton and a plethora of releases as part of Two Lora Swicmoms and this sturdy compilation should raise his profile further.

**GREEN DAY: Shenanigans (WEA 9362482082).** This impressive compilation of B-sides and rarities shows the Californian post punk outfit in good

form. A refreshing change from a lot of their overproduced recent material and perhaps a pointer to the future. This will appeal hugely to their numerous fans and, with live dates scheduled for July, demand should be good. There is a fine cover of the Ramones' *501* included as well.

**ILS: Soul Trader (Marine Parade MAPA CD43).** This is a genre-busting second album from breakfast producer ILS which has the potential to find a larger mainstream audience. Soul Trader features the recent single *Next Level*, which soundtracked a recent *Orange TV* ad. Vocals come courtesy of ex-Goldie co-host Diane Charlemagne and Deshaun.

**EON: Sum Of Parts (Longhaul LHCD 04).** This is a well-timed return for Eon, an original electronic pioneer with a sterling selection of electro-tinged techno. While his early acid house peers have gone onto greater success, his influence can be seen in the works of Leftfield, *Depth Charge* and *Orbital*, who featured an early track on their recent *Back To Mine* compilation.

**TENACIOUS D: Tenacious (Epic 5077352).** The acoustic "power duo" of folk fighters Kyle Gass and Jack Black (of *Shallow Hal* film fame) employ some classic rock clichés à la *Spinal Tap* on this comedy musical romp — their eponymous debut album. The *Dust Brothers*-produced set features the musical talents of the likes of *Fox Fighters' Dawn Stroh* and lyrical highlights include *Let Zep-inspired "shiny demons"* on the track *Trabit*. But when all is said and done *Spinal Tap* did it first.

This week's reviewers: Dugald Baird, David Barrington, Joanna Jones, Owen Lawrence, James Roberts, Ajax Scott, Nick Tesco, Simon Ward and Adam Woods.

**RECORDED DJ MARKY: LK (V Recordings V035CD)** Having been building on the underground for nearly a year, this slice of hook-laden Brazilian breakbeat is growing in mainstream profile thanks to a B-listing at Radio One. With the distinctive acoustic guitar riff still at the core, this single mix has added the vocals of Stamina MC. Following the Top 10 success of *Shy FX's Shake Ur Body*, this is likely to be next chart-bothering track to emerge from the vibrant drum & bass scene.



**RECORDED LAYO & BUSHWACK! Night Works (XL XLCD1454)** This duo continue to thrill on the follow-up to their acclaimed debut *Low Life*. Mixing digital breakbeat funk and atmospheric soundscapes with massive basslines and the odd euphoric twist, the Londoners end up with an interesting sonic voyage that looks destined to thrill both on and off the dancefloor.

TOP 75

22 June 80 MONTH 2002

Main chart table with columns: Rank, Title, Artist, Label, CD/Cass, Distributor, and 7712. Includes entries 1-75.

TITLES A-Z table with columns: Rank, Title, Artist, Label, CD/Cass, Distributor, and 7712. Lists titles alphabetically.

As used by Top Of The Pops and Radio One

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# CHART COMMENTARY

by ALAN JONES

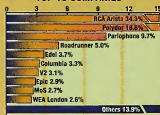


The combination of an Elvis Presley vocal, a subtle but sparkling remix from JXL (Dutchman Tom Holkenborg, who usually trades as Junkie XL) and its use in a £10m advertising campaign for Nike promoted sales of more than 243,000 for A Little Less Conversation last week. The song - written by Mac Davis and Billy Strange for Presley's dire 28th movie *Live A Little, Love A Little* - has hit even David a little of his less popular recordings, and even Davis (now aged 60) and Strange (72) - both recording artists in their own right - have shied away from recording it. Students of the English language will undoubtedly cringe at the song's inventive, unique, unconventional and incorrect deployment of the noun 'satisfaction' in a verbal context, as in "all this aggravation ain't satisfacting me".

For 13 years Cliff Richard has been the only artist to have 10 number two hits to his credit but with the two artists with nine number twos - Elvis Presley and Kylie

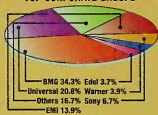
## MARKET REPORT

### TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 75 and company group shares by % of total sales of the Top 75

### TOP CORPORATE GROUPS



**SALES UPDATE**  
VERSUS LAST WEEK: +41.6%  
YEAR TO DATE VERSUS LAST YEAR: -12.0%

**PERCENTAGE OF UK ACTS IN THE CHART**  
UK: 80.8% US: 27.0% Other: 12.2%

**Mingoue** - releasing the two hottest new singles simultaneously last week, one of them was sure to match Richard's tally. In the

event, Presley's A Little Less Conversation outsold Mingoue's *Love At First Sight* by a margin of almost exactly three to one, leaving

## SINGLE FACTFILE

posthumously in 1977, when *Way Down* reached number one, putting him in a tie with the group until this week. A Little Less Conversation is Presley's 114th hit-but-was-a-Top (Presley's third) when it was first released in 1969. It also underachieved in America, where it peaked at number 69. Presley has the longest span of number ones, with nearly 40 years elapsing since his first number one, *All Shook Up*, in 1957.

Mingoue with that 10th number two, Richard has had 124 hits, so his 10 number twos represent a reasonably small (8.06%) portion of his total; Mingoue's 10 have come from just 34 hits and represent 29.4% of all her singles. Had Mingoue's number twos all reached the top, she would have 16 number ones, and would be just one behind the Beatles and Presley in the all-time table. It is probably of little compensation to Mingoue but her current *Four* album's first three singles have all reached the top three, with *Can't Get You Out Of My Head* topping the chart and in *Your Eyes* peaking at three.

Anglo/German techno outfit *Scoter* have been successful in Europe in the last eight years, however UK success has been more elusive. It is more than five years since *Back In The UK* reached 18 in 1996, but they now register their sixth and biggest hit to date with a cover of Supertramp's *The Logical Song*. The original reached number seven in 1979 - a position *Scoter* match this week.

## INDEPENDENT SINGLES

| This Week | Last Week | Title                              | Artist  | Label (distributor)              |
|-----------|-----------|------------------------------------|---|----------------------------------|
| 1         | NEW       | THE LOGICAL SONG                   | Scoter  | Sheffield Tunes 913295 (STU) (V) |
| 2         | 1         | JUST A LITTLE                      | Liberty X   | VE 95011998 (DMV/P)              |
| 3         | NEW       | SOUTHERN SUN/SHINY STEADY GO       | Paul Oakenfold  | Perfecto PERF 73035 (DMV/P)      |
| 4         | NEW       | LOVE STORY                         | Lays & Bishwadevi   | XL Recordings 315 146CD (V)      |
| 5         | NEW       | SOMETHING TO TALK ABOUT            | Body Dramen Boy Twisted Nexus/2L Recordings 770010140 (V) |                                  |
| 6         | 4         | GIRLFRIEND                         | TV Sync feat. Nelly                                       | Virgin 9533312 (P)               |
| 7         | NEW       | THE GROUND BREAKER                 | Falacy & Fusion   | Wordplay WORCD 036 (V)           |
| 8         | 5         | LAZY                               | X-Press 2 feat. David Byrne                               | Skin SKINT 740CD (DMV/P)         |
| 9         | 2         | WHAT A WASTER                      | Libertines  | Rough Trade RTSCD0054 (P)        |
| 10        | 3         | MADAGASCAR                         | Art Of Trance   | Platipus PLATCD0102 (P)          |
| 11        | NEW       | UP ALL NIGHT/TAKE CONTROL          | John B  | Metalheads METR 01020 (SRD)      |
| 12        | 8         | CARBON KID                         | Adriano Panesi, Brian Mulko                               | Riviera RMR11205 (DMV/P)         |
| 13        | NEW       | OPEN YOUR EYES                     | Goldfinger  | Virgin 9270092 (P)               |
| 14        | NEW       | WALKING ON FIRE                    | Evolution Feet, Jayn Harne                                | Bedrock BEDR338 (ADD)            |
| 15        | NEW       | NUMBERAKER                         | Fermost Points  | Junior BRIG048X (ADD)            |
| 16        | NEW       | YOU ARE MY JOY                     | Reinder Section   | Bright Star BSRR2 (P)            |
| 17        | NEW       | ALL OVER ME                        | Aphrodite feat. Barrington Levy                           | VE 95011883 (DMV/P)              |
| 18        | NEW       | DANCE WITH ME                      | Michael Bolton  | Virgin 9537722 (P)               |
| 19        | NEW       | I'M YOUR NIGHTMARE/FUNNY REGULATOR | Paul DiAnny   | Tidy Tove TTDY1127 (ADD)         |
| 20        | NEW       | PUNK-A-TION                        | Riversa's Grooves   | Directrix DIZ7788 (ADD)          |

All charts © The Official UK Charts Company 2002



| This Week | Last Week | Title/Artist                            | Label                 | This Week | Last Week | Title/Artist                        | Label               |
|-----------|-----------|---|-----------------------|-----------|-----------|-------------------------------------|---------------------|
| 1         | 2         | A LITTLE LESS CONVERSATION Elvis Et Al  | VEA                   | 21        | 17        | IT TAKES MORE TO SWEAT IT           | Parlophone          |
| 2         | 1         | LOVE AT FIRST SIGHT Mingoue             | Parlophone            | 22        | 18        | REASON YOU FALL                     | Mercury             |
| 3         | NEW       | GET OVER YOUR MISTRESS The Sugababes    | Parlophone            | 23        | NEW       | LOVE WILL SET YOU FREE              | Dunham              |
| 4         | NEW       | HERO Chad Kroeger feat. Jesse McCartney | Redwood               | 24        | NEW       | LAZY X Press 2 feat. David Byrne    | Skin                |
| 5         | NEW       | WITHOUT ME En Vogue                     | Interscope/Polygram   | 25        | 3         | UNUSUAL SUSPECTS & SWEET 19 SOUNDS  | Island              |
| 6         | NEW       | LIGHT MY FIRE The Roots                 | Interscope/Polygram   | 26        | NEW       | BOY BOY BABY                        | Mercury             |
| 7         | NEW       | THE LOGICAL SONG Scoter                 | Sheff                 | 27        | NEW       | SHI LIVES WE NOT                    | Peak/Star           |
| 8         | NEW       | JUST A LITTLE Liberty X                 | VEA                   | 28        | NEW       | SOUTHERN SUN/SHINY STEADY GO        | Perfecto            |
| 9         | NEW       | WE'RE ON THE BALL Ant & Dec             | Columbia              | 29        | NEW       | SOMETHING TO TALK ABOUT             | Body Dramen Boy     |
| 10        | NEW       | IF TOMORROW NEVER COMES                 | Roman Kasting         | 30        | NEW       | HOW YOU REMIND ME                   | Nickelback          |
| 11        | NEW       | IT'S OKAY Amani                         | Interscope            | 31        | NEW       | AT NIGHT                            | Dunham              |
| 12        | NEW       | KISS KISS Kiss                          | Virgin                | 32        | NEW       | ROLL OUT (MY BUSINESS)              | Island              |
| 13        | NEW       | DON'T LET ME GET MEY Too                | Arista                | 33        | NEW       | WHENEVER WHENEVER                   | Drumma              |
| 14        | NEW       | DOVE (I'LL BE LOVING YOU)               | Interscope            | 34        | NEW       | GIRLFRIEND                          | TV Sync feat. Nelly |
| 15        | NEW       | BLURRY En Vogue                         | Interscope/Polygram   | 35        | NEW       | NO MORE DRAMA                       | Major 7/Blip        |
| 16        | NEW       | BLURRY Public 01 World                  | Capitol/Polygram      | 36        | NEW       | WHEREVER YOU WILL GO                | The Culling         |
| 17        | NEW       | FREAK LIKE ME                           | Sugarbeats            | 37        | NEW       | FLY BY                              | Blip                |
| 18        | NEW       | BE COOL                                 | Puff Daddy            | 38        | NEW       | ROLL ON                             | Mercury             |
| 19        | NEW       | WAKES THE LUV                           | For You feat. Richard | 39        | NEW       | MY BABY (EMOTIONAL WORLD CUP REMIX) | Island              |
| 20        | NEW       | HELLA GOOD                              | No Dada               | 40        | NEW       | WHEN YOU LOOK AT ME                 | Cherry Hill         |

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## BUSINESS AFFAIRS

### Royalty Accounting - July 27, 2002

For 2002, Music Week has re-invented its approach to business affairs features, with the introduction of step by step guides to key areas of the sector. Our second guide, will cover **Royalty Accounting**. This A4 brochure will provide a unique reference guide for any company or individual looking for guidance and information.

Certain areas of the guide will be available for sponsorship, and there will also be opportunities to take advertising space as well as logo listings. There is a headline sponsorship package available for any company wishing to have a major presence in the guide.

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For further details call Judith Rivers on 020 7579 4191 or email [judith@musicweek.com](mailto:judith@musicweek.com)

TOP 75

22 JUNE 2002

| Pos | Title  | Artist (Producer)   | Label/CDD                         | Distributor                       | Cover/Vinyl/MD                    |
|-----|--|---|-----------------------------------|-----------------------------------|-----------------------------------|
| 1   | <b>THE EMINEM SHOW</b> (1)                     | Eminem (Eminem/Billy Burdette)                            | Interscope Polydor 452229 (U)     | Interscope Polydor 452229 (U)     | 4532004/452229 (U)                |
| 2   | <b>GREATEST HITS II &amp; III</b> (3)          | Queen (Queen/Robert Munn/Mac/Van/Ven)                     | Parlophone 529832 (E)             | Parlophone 529832 (E)             | 529832 (E)                        |
| 3   | <b>DESTINATION</b> ★                           | Paulo Londra (Londra/Neil Patrick Harris/Chris Gammell)   | Polydor 589382 (U)                | Polydor 589382 (U)                | 589382 (U)                        |
| 4   | <b>UNTOUCHABLES</b>                            | Tom Berntson  | Epic 501770 (U)                   | Epic 501770 (U)                   | 501770 (U)                        |
| 5   | <b>HEATHEN</b>                                 | David Bowie (Bowie/Visconti/Rawling/Milner)               | Columbia 506223 (U)               | Columbia 506223 (U)               | 506223 (U)                        |
| 6   | <b>COME AWAY WITH ME</b> ●                     | Norah Jones (Mandell)                                     | Parlophone 528629 (E)             | Parlophone 528629 (E)             | 528629 (E)                        |
| 7   | <b>ESCAPE</b> ★ ●                              | Kylie Minogue (Minogue/Diogenes/Taylor)                   | Interscope Polydor 483182 (U)     | Interscope Polydor 483182 (U)     | 483182 (U)                        |
| 8   | <b>THE BIG SQUEEZE - THE VERY BEST OF</b> (U)  | Squeeze (Squeeze)   | Universal TV 48232 (U)            | Universal TV 48232 (U)            | 48232 (U)                         |
| 9   | <b>FEVER</b> ★ ●                               | Kylie Minogue (Minogue/Diogenes/Taylor)                   | Parlophone 528629 (E)             | Parlophone 528629 (E)             | 528629 (E)                        |
| 10  | <b>THE DEFINITIVE</b> ●                        | Early Brothers (Vinocur)                                  | WSM 0927423042 (E)                | WSM 0927423042 (E)                | 0927423042 (E)                    |
| 11  | <b>TOGETHER</b> ●                              | Lulu (Lulu/Murray)  | Mercury 0636212 (U)               | Mercury 0636212 (U)               | 0636212 (U)                       |
| 12  | <b>THINKING IT OVER</b> ●                      | Lenny K (Kessell)   | V2 WRH17782 (U)                   | V2 WRH17782 (U)                   | 17782 (U)                         |
| 13  | <b>3</b>                                       | Linkin Park (Linkin Park)                                 | Rock-A-Wreck 12084832 (U)         | Rock-A-Wreck 12084832 (U)         | 12084832 (U)                      |
| 14  | <b>A LITTLE DEEPER</b>                         | Mis Dymally (Mendes/Diogenes/Taylor)                      | Polydor 589382 (U)                | Polydor 589382 (U)                | 589382 (U)                        |
| 15  | <b>COME CLEAN</b> ●                            | Puddle of Mudd (Puddle of Mudd)                           | Interscope Polydor 483182 (U)     | Interscope Polydor 483182 (U)     | 483182 (U)                        |
| 16  | <b>18</b> ●                                    | Moby (Moby)   | Mute CDSTUM022 (U)                | Mute CDSTUM022 (U)                | 022 (U)                           |
| 17  | <b>10 ANGEL</b> ★ ●                            | Cheeky (Arista 743218272 (U))                             | Cheeky (Arista 743218272 (U))     | Cheeky (Arista 743218272 (U))     | 743218272 (U)                     |
| 18  | <b>ACE</b>                                     | Jan Veen Gahl (Charisma/Westminster)                      | Nulle 7432384812 (U)              | Nulle 7432384812 (U)              | 7432384812 (U)                    |
| 19  | <b>MISUNDERSTOOD</b> ●                         | Rick Chertoff (Chertoff/Sony) (Arista 743218272 (U))      | Arista 743218272 (U)              | Arista 743218272 (U)              | 743218272 (U)                     |
| 20  | <b>ABOUT A BOY (OST)</b> ●                     | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 21  | <b>PEACHES</b> - The Very Best of              | DMX (DMX)   | DMX (DMX)                         | DMX (DMX)                         | DMX (DMX)                         |
| 22  | <b>RESPECT - THE VERY BEST OF</b>              | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 23  | <b>10 MORE DRAMA</b> ●                         | Mary J. Blige (Blige/Geffin/Thompson/Various)             | MCA/Universal 1125322 (U)         | MCA/Universal 1125322 (U)         | 1125322 (U)                       |
| 24  | <b>BEYOND IMAGINATION</b> ●                    | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 25  | <b>30 SMALL WORLD</b> ●                        | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 26  | <b>20 ASHANTI</b> ●                            | Ashanti (Various Artists)                                 | Mercury 588832 (U)                | Mercury 588832 (U)                | 588832 (U)                        |
| 27  | <b>14 LAUNDRY SERVICE</b> ● ●                  | Shakira (Shakira)   | Epic 52953002 (Import)            | Epic 52953002 (Import)            | 52953002 (Import)                 |
| 28  | <b>25 ALL RISE</b> ★ ●                         | Innocent (Various Artists)                                | Innocent CD5N 8 (E)               | Innocent CD5N 8 (E)               | 5N 8 (E)                          |
| 29  | <b>71 JUST ENOUGH EDUCATION TO PERFORM</b> ★ ● | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 30  | <b>23 BREAK OF NATURE</b> ●                    | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 31  | <b>26 CELIA DI TOSCANA</b> ● ●                 | Celia Di Toscana (Various Artists)                        | Polydor 588352 (U)                | Polydor 588352 (U)                | 588352 (U)                        |
| 32  | <b>8 THE PRIVATE PRESS</b>                     | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 33  | <b>12 J TO THA L-O - THE REMIXES</b> ● ●       | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 34  | <b>43 THE SOUND OF</b> ●                       | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 35  | <b>23 THE ULTIMATE COLLECTION</b>              | Kirkus (Various Artists)                                  | Sanctuary SAND109 (P)             | Sanctuary SAND109 (P)             | SAND109 (P)                       |
| 36  | <b>12 A NEW DAY HAS COME</b> ★ ●               | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 37  | <b>46 THE VERY BEST OF</b> ● ●                 | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 38  | <b>13 MY WAY - THE BEST OF</b> ● ●             | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 39  | <b>42 THE BEST OF</b>                          | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 40  | <b>15 THE ESSENTIAL</b> ●                      | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 41  | <b>30 SINGS IN A MINOR</b> ★ ●                 | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 42  | <b>52 UNJUBILEE</b>                            | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 43  | <b>18 SPIN</b>                                 | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 44  | <b>31 DREAM OF OUR OWN</b> ★ ●                 | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 45  | <b>7 THE LAST BROADCAST</b> ● ●                | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 46  | <b>RE</b> ●                                    | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 47  | <b>34 RESIST</b> ●                             | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 48  | <b>50 READ MY LIPS</b> ★                       | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 49  | <b>61 A FUNK ODYSSEY</b> ★ ●                   | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 50  | <b>70 VERITGO</b> ●                            | Veritgo (Various Artists)                                 | Veritgo (Various Artists)         | Veritgo (Various Artists)         | Veritgo (Various Artists)         |
| 51  | <b>57 REBEL MOTORCYCLE CLUB</b> ●              | Rebel Motorcyclists Club (Black Rebel Motorcyclists Club) | Virgin CDVUS187 (U)               | Virgin CDVUS187 (U)               | 187 (U)                           |
| 52  | <b>24 YOUR NEW FAVOURITE BAND</b> ●            | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 53  | <b>64 SINGING WHEN YOU'RE WINNING</b> ● ●      | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 54  | <b>53 THE INVISIBLE BAND</b> ● ●               | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 55  | <b>36 1989-2000</b> ●                          | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 56  | <b>75 BRADY MOON</b> ●                         | Brady Moon (Various Artists)                              | Atlantic 758731 (U)               | Atlantic 758731 (U)               | 758731 (U)                        |
| 57  | <b>33 AT THE BBC</b>                           | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 58  | <b>50 JEALOUS ONES STILL ENVIY JOSE</b> ●      | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 59  | <b>67 THE VERY BEST OF</b> ●                   | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 60  | <b>73 I AM</b> ●                               | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 61  | <b>57 PAIN IS LOVE</b> ●                       | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 62  | <b>NEW LIFE</b>                                | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 63  | <b>NEW IDEAS ABOVE OUR STATION</b>             | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 64  | <b>69 SONGBIRD</b> ★                           | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 65  | <b>54 SOUTHERN HUMMINGBIRD</b>                 | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 66  | <b>RE ENCORE</b> ★                             | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 67  | <b>65 CLASSICAL GARDEN</b> ●                   | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 68  | <b>RE SINGLES</b> ●                            | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 69  | <b>59 SIMPLE THINGS</b> ●                      | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 70  | <b>28 STORYTELLING</b> ●                       | Various Artists (Various Artists)                         | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |

NE Highest new entry HC Highest charted ● Sales increase ▲ Sales increase 20% or more

TOP COMPILATIONS

| Pos | Title  | Artist (Producer)                 | Label/CDD                         | Distributor                       | Cover/Vinyl/MD                    |
|-----|--|-----------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| 1   | <b>CAPITAL GOLD ROCK LEGENDS</b>             | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 2   | <b>THE VERY BEST OF MTV UNPLUGGED</b>        | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 3   | <b>BEST OF BRITISH</b>                       | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 4   | <b>SMASH HITS SUMMER 2002</b>                | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 5   | <b>URBAN KISS 2002</b>                       | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 6   | <b>CLUBBERS GUIDE TO Ibiza 2002</b>          | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 7   | <b>THE ULTIMATE CHICK FLICK SOUNDTRACK</b>   | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 8   | <b>JUMPERS &amp; GOALSPTS</b> ●              | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 9   | <b>VERY BEST OF EUPHORIC Dance BREAKDOWN</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 10  | <b>DRIVIN' WITH JOHNNIE WALKER</b>           | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 11  | <b>BEST UNOFFICIAL FOOTIE ANTHEMS EVER!</b>  | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 12  | <b>THE BEST SUMMER ALBUM 2002</b> ●          | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 13  | <b>EMOTIONS</b>                              | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 14  | <b>ACOUSTIC 2</b>                            | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 15  | <b>NOW THAT'S WHAT I CALL MUSIC 51</b> ●     | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 16  | <b>TWICE AS NICE PRESENTS URBAN FLAVAS</b> ● | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 17  | <b>SPIDERMAN (OST)</b>                       | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 18  | <b>PUNK - THE JUBILEE</b>                    | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 19  | <b>KISSTORY</b> ●                            | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 20  | <b>POP IDOL - THE BIG BAND ALBUM 2002</b>    | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |

| Pos | Title                           | Artist (Producer)                 | Label/CDD                         | Distributor                       | Cover/Vinyl/MD                    |
|-----|---------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| 1   | <b>SHINE</b>                    | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 2   | <b>AMERICA</b>                  | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 3   | <b>BRITAIN'S GOT TALENT</b>     | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 4   | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 5   | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 6   | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 7   | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 8   | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 9   | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 10  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 11  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 12  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 13  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 14  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 15  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 16  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 17  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 18  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 19  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |
| 20  | <b>THE VERY BEST OF BRITISH</b> | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) | Various Artists (Various Artists) |



22 JUNE 2002

# CHART COMMENTARY

by ALAN JONES



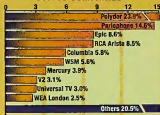
Previously tied with its predecessor, The Marshall Mathers LP, as the longest running number one rap album in history, Eminem's *The Eminem Story* secures a third straight week at number one to set a new record. Sales of nearly 59,000 last week were 9,000 more than runners-up Queen's tally for Greatest Hits I, II & III, and take total sales for *The Eminem Story* to 373,000, the sixth highest figure for any album this year and the top tally for a 2002 release.

Edging out new Sony Music colleague David Bowie to earn the week's highest album chart debut, *Korn* sold more than 33,500 copies of *Untouchables* last week to earn a number four debut. That beats their previous highest album chart position, secured by *Flob*, which reached number five in 1998, albeit with a significantly smaller sale of slightly more than 13,000.

The Big Squeeze and Peaches – celebrating *Squeeze* and *The Stranglers* – debut at numbers eight and 21 respectively.

## MARKET REPORT

### TOP 10 COMPANIES



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

### SALES UPDATE



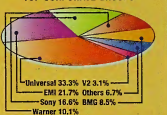
Squeeze last charted higher exactly 10 years ago, when its Greatest Hits set reached number six, while the Stranglers

## ALBUMS FACTFILE

Acclaimed as a return to form, David Bowie's Columbia label debut *Heathen* registered a strong 30,500 sales on its first week in the shops, eclipsing all his recent albums. 1999's *Hours* also debuted at five with its first week sales of 17,000, while 2000's *Bowie At The Beeb* arrived with sales of nearly 22,000 to secure a number seven placing. The last Bowie album to chart higher than *Heathen* was *Black Tie White Noise*, his 1993 Arista debut, which reached number

one. *Heathen* is 55-year-old Bowie's 37th chart album and the nine original songs and three covers (of the Legendary Space Cowboy's *I Took A Trip*, Neil Young's *I've Been Waiting For You* and the Pixies' *Cactus*) were produced by Tony Visconti, who helmed classic Bowie albums like *Heroes* and *Ashes To Ashes*. Bowie should secure another high chart placing a fortnight hence, with the expanded 30th anniversary reissue of *Ziggy Stardust & The Spiders From Mars*.

### TOP CORPORATE GROUPS



were left further up the charts 11 years ago, when Greatest Hits 1977-1990 reached four. Championed as the UK's answer to Lauryn

Hill, *Ms Dynamite* – 21-year-old Niamh Delany – has won rave reviews for her debut album *A Little Deeper*. Issued in the wake of her number seven single *It Takes More*, it debuts at 14 with sales of more than 14,000.

Meanwhile The Definitive Every Brothers compilation jumps 19-10 earning the duo their highest placing since *Walk Right Back With The Everlys* in 1975. Sophie Ellis-Bextor's third solo single, pairing *Get Over You* and *Move This Mountain* debuts at number three this week, thus failing to match the number two debuts of its predecessors *Take Me Home* and *Murder On The Dancefloor*. It sold 43,000 copies last week, less than the opening tallies of these records, but that is understandable as the album *Read My Lips* (containing all three singles) has so far sold 427,000 copies. It is itself making great strides as a result of the latest single's popularity increasing sales for the seventh week in a row, and rising 56-50.

## COMPILATIONS

The Capital Gold brand is rapidly developing into one of the most lucrative in the compilation market. *Capital Gold Rock Legends* is the fourth album in a year-long line between the popular station and EMI/Virgin, and the second to reach number one, with the others peaking at number two.

The original *Capital Gold Legends* album rocketed to number one last June and went on to sell more than 434,000 copies. *Capital Gold Legends II* followed in November, reaching number two and selling 365,000 copies. *Capital Gold Legends III* has performed less well. Although it too reached number two, it has sold a comparatively modest 84,000 copies since its release three months ago.

As its title suggests, *Capital Gold Rock Legends* concentrates more on the rock side of the station's output, with tracks like Killer

Queen by Queen and Van Morrison's *Brown Eyed Girl* among its 40 cuts. It certainly seems to have revived the series, selling nearly 54,000 copies last week, beating by 10,000 the series record set by the first *Capital Gold Legends* exactly a year ago.

*The Very Best Of MTV Unplugged* debuts at number two with a healthy sale of 37,000 – an excellent figure for a single disc set in a compilations market dominated by double albums. Its popularity and that of *Capital Gold Rock Legends* helped the compilations market to record a 38% improvement last week, easily beating the (still good) 1.8% hike recorded by artist albums. The *Very Best Of MTV Unplugged* includes intimate performances of *Here Comes The Rain Again* by Annie Lennox and *Don't Look Back* in Anger by Noel Gallagher, as well as 15 others.

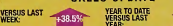
## MARKET REPORT

### TOP 10 COMPANIES

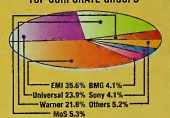


Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the top 75 artists

### SALES UPDATE



### TOP CORPORATE GROUPS



### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 71.5%  
Compilations: 28.5%

## INDEPENDENT ALBUMS

| This | Last | Title                                    | Artist            | Label (distributor)                |
|------|------|--|-------------------|------------------------------------|
| 1    | 3    | 18                                       | Moby              | Mute CDSTUMM02 (V)                 |
| 2    | 2    | ABOUT A BOY (OST)                        | Baby Driven Boy   | Twisted Nerve/2X TNLCD 192 (V)     |
| 3    | 5    | JUST ENOUGH EDUCATION TO PERFORM         | Stereophones      | V2 VVR 1019328 (DMV/P)             |
| 4    | 1    | THINKING IT OVER                         | Liberty X         | V2 VVR101782 (DMV/P)               |
| 5    | 7    | VERTIGO                                  | Groove Armada     | Pepper USM332 (P)                  |
| 6    | 9    | THE ULTIMATE COLLECTION                  | Kinks             | Sanctuary SAND108 (P)              |
| 7    | 6    | SIMPLE THINGS                            | Zero 7            | Ultimate Differna UDR02016 (DMV/P) |
| 8    | 4    | STORYTELLING                             | Belis & Sebastian | Jeepster JPR02014 (DMV/P)          |
| 9    | 8    | YOUR NEW FAVOURITE BAND                  | Hives             | Poptones MCO5020 (P)               |
| 10   | 10   | GETTING AROUND WITH IT - LIVE            | James             | Sanctuary SAND0 191 (P)            |
| 11   | 11   | PE SOUNDNS LIVE                          | Brian Wilson      | Sanctuary SANC018 (P)              |
| 12   | 13   | THE OPTIMIST                             | Turin Brakes      | Source SOUR CD02 (V)               |
| 13   | 13   | NIGHT ON MY SIDE                         | Gemma Hayes       | Source CDSOU040 (V)                |
| 14   | 15   | IS THIS IT                               | The Strakes       | Rough Trade RTA0602 (3X) (P)       |
| 15   | 6    | SONGBIRD                                 | Eve Cassidy       | Blix Street/Hea CD2006 (HOT)       |
| 16   | 19   | SHOWBIZ                                  | Muse              | Mushroom MUSH 98CD (DMV/P)         |
| 17   | 6    | FREE ALL ANGELS                          | Ash               | Infectious INFCT100CD (DMV/P)      |
| 18   | 18   | PLAY                                     | Moby              | Mute CDSTUMM 122 (V)               |
| 19   | 6    | HALFWAY BETWEEN THE GUTTER AND THE STARS | Fatboy Slim       | Slush Brassic 30CD (DMV/P)         |
| 20   | NEW  | HEARTBREAKER                             | Ryan Adams        | Cooking Vinyl COOKCD029 (V)        |

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MUSIC WEEK 22 JUNE 2002

## THE YEAR SO FAR...

### TOP 20 COMPILATIONS

| W/O | Title                           | Artist              |
|-----|---------------------------------|---------------------|
| 1   | NOW THAT'S WHAT I CALL MUSIC 51 | VARIOUS ARTISTS     |
| 2   | POP IDOL - THE BIG BAND ALBUM   | VARIOUS ARTISTS     |
| 3   | WITS 52                         | VARIOUS ARTISTS     |
| 4   | CLUBBERS GUIDE TO 2002          | VARIOUS ARTISTS     |
| 5   | SUPERCHARGE                     | VARIOUS ARTISTS     |
| 6   | NOW THAT'S WHAT I CALL MUSIC 50 | VARIOUS ARTISTS     |
| 7   | SCROOL DISCO.COM - SPRING TERM  | VARIOUS ARTISTS     |
| 8   | LOVE SO STRONG                  | VARIOUS ARTISTS     |
| 9   | NOW DANCE 2002 - PT 2           | VARIOUS ARTISTS     |
| 10  | CLUB MIX 2002                   | VARIOUS ARTISTS     |
| 11  | BEST CLUB ANTHEMS 2002          | VARIOUS ARTISTS     |
| 12  | NEW PEPSi CHART 2002            | VARIOUS ARTISTS     |
| 13  | PURE GROOVE                     | VARIOUS ARTISTS     |
| 14  | THE VERY BEST OF ALL WOMAN      | VARIOUS ARTISTS     |
| 15  | THE KARMA COLLECTION            | VARIOUS ARTISTS     |
| 17  | ALI G INDOHOUSE DA SOUNDTRACK   | ORIGINAL SOUNDTRACK |
| 18  | TRANCE NATION                   | VARIOUS ARTISTS     |
| 19  | CAPITAL GOLD LEGENDS III        | VARIOUS ARTISTS     |
| 19  | LIVE                            | VARIOUS ARTISTS     |
| 20  | THE BEST SUMMER ALBUM 2002      | VARIOUS ARTISTS     |

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22  
june  
2002

# singles



|    |  |                    |
|----|--|--------------------|
| 1  | <b>A LITTLE LESS CONVERSATION</b><br>Eminem Vs Jai         | RCA                |
| 2  | <b>LOVE AT FIRST SIGHT</b> Kylie Minogue                   | Parlophone         |
| 3  | <b>GET OVER YOU/MOVE THIS MOUNTAIN</b> Sophie Ellis-Bextor | Polydor            |
| 4  | <b>HERO</b> Chad Kroeger Feat. Josey Scott                 | Roadrunner         |
| 5  | <b>WITHOUT ME</b> Eminem                                   | Interscope/Polydor |
| 6  | <b>LIGHT MY FIRE</b> Will Young                            | S                  |
| 7  | <b>THE LOGICAL SONG</b> Scooter                            | Sheffield Tunes    |
| 8  | <b>JUST A LITTLE</b> Liberty X                             | V2                 |
| 9  | <b>WE'RE ON THE BALL</b> Ant & Dec                         | Columbia           |
| 10 | <b>IF TOMORROW NEVER COMES</b> Ronan Keating               | Polydor            |



|    |  |                    |
|----|--|--------------------|
| 11 | <b>IT'S OK!</b> Atomic Kitten                      | Innocent           |
| 12 | <b>BE COOL</b> Puffendorf                          | Data               |
| 13 | <b>BLURRY</b> Puddle Of Mudd                       | Geffen/Polydor     |
| 14 | <b>SHE LOVES ME NOT</b> Papa Roach                 | DreamWorks/Polydor |
| 15 | <b>KISS KISS</b> Holly Valance                     | London             |
| 16 | <b>SOUTHERN SUN/READY STEADY GO</b> Paul Oakenfold | Perfetto           |
| 17 | <b>ESCAPE</b> Enrique Iglesias                     | Interscope/Polydor |
| 18 | <b>DOVE (I'LL BE LOVING YOU)</b> Mo'Nique          | Positiva/Cream     |
| 19 | <b>LIONS</b> Baddiel/Skinner/Lightning Seeds       | Epic               |

# THE OFFICIAL CHARTS

100%  
music week



# Aurora

The Day It Rained Forever

The new single - released on 24/06/02  
Enhanced CD, CD & 12  
Includes the video, bonus tracks, and remixes by Lasgo and Flip & Fill



Aurora taken from the album "Aurora" out now - also includes the hit single "Dreaming"

EMI | Aurora [www.aurora.mu](http://www.aurora.mu)

22  
june  
2002

# albums



|    |   |                    |
|----|---|--------------------|
| 1  | <b>THE EMINEM SHOW</b><br>Eminem                  | Interscope/Polydor |
| 2  | <b>GREATEST HITS II &amp; III</b> Queen           | Parlophone         |
| 3  | <b>DESTINATION</b> Ronan Keating                  | Polydor            |
| 4  | <b>UNTOUCHABLES</b> Korn                          | Epic               |
| 5  | <b>HEATHEN</b> David Bowie                        | Columbia           |
| 6  | <b>COME AWAY WITH ME</b> Norah Jones              | Parlophone         |
| 4  | <b>ESCAPE</b> Enrique Iglesias                    | Interscope/Polydor |
| 8  | <b>THE BIG SQUEEZE - THE VERY BEST OF</b> Squeeze | Universal TV       |
| 11 | <b>FEVER</b> Kylie Minogue                        | Parlophone         |
| 19 | <b>THE DEFINITIVE</b> Everly Brothers             | WSM                |



|    |                                    |                    |
|----|------------------------------------|--------------------|
| 7  | <b>TOGETHER</b> Lulu               | Mercury            |
| 5  | <b>THINKING IT OVER</b> Liberty X  | V2                 |
| 14 | <b>SILVER SIDE UP</b> Nickelback   | Roadrunner         |
| 14 | <b>A LITTLE DEEPER</b> Ms Dynamite | Polydor            |
| 18 | <b>COME CLEAN</b> Puddle Of Mudd   | Interscope/Polydor |
| 12 | <b>Moby</b>                        | Mute               |
| 16 | <b>NO ANGEL</b> Dido               | Checky/Arista      |
| 9  | <b>ACE</b> Ian Van Dahl            | Nulife             |
| 10 | <b>MISSYNDADZ</b> Todd Fink        | Arista             |

13 20 ABOUT A BOY (OST) Badly Drawn Boy

17 20 ROLLOUT (MY BUSINESS) Ludacris Def Jam/Mercury



21 PEACHES - THE VERY BEST OF Strangers

14 21 DON'T LET ME GET ME PINK Arista

15 22 RESPECT - THE VERY BEST OF Aretha Franklin WSM/BMG

15 22 ONE STEP CLOSER S Club Juniors Polydor

17 23 NO MORE DRAMA Mary J Blige MCA/Uni-Island

12 23 HELLA GOOD No Doubt Interscope/Polydor

24 24 BEYOND IMAGINATION Operababes Sony Classical

12 24 LOVE WILL SET YOU FREE (JAMBE MYTH) Starchaser Rulin

40 25 SMALL WORLD BIG BAND Jools Holland WSM

13 25 WHAT'S LOV? Fat Joe feat. Ashanti Atlantic

20 26 ASHANTI Ashanti Mercury

17 26 IT TAKES MORE Ms Dynamite Polydor

25 27 LAUNDRY SERVICE Shakira Epic

19 27 HEY BABY (UNOFFICIAL WORLD CUP REMIX) DJ Ozi EMI/Liberty

21 28 ALL RISE Blue Innocent

28 SOMETHING TO TALK ABOUT Badly Drawn Boy/Twisted Nerve/XL Recordings

27 29 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2 Epic

20 29 DREAMER/GETS ME THROUGH Ozzy Osbourne Epic

23 30 FREAK OF NATURE Anastacia Epic

30 LOVE STORY Jay-Z &amp; Bushwacka XL Recordings

28 31 CIELI DI TOSCANA Andrea Bocelli Polydor

18 31 REASON Ian Van Dahl Nulife/Arista

8 32 THE PRIVATE PRESS DJ Shadow Island/Uni-Island

21 32 BOP BOP BABY Westlife S

22 33 J TO THA L-O - THE REMIXES Jennifer Lopez Epic

22 33 HOW YOU REMIND ME Nickelback Roadrunner

45 34 THE SOUND OF THE Jam Polydor

23 34 PASS THE COURVOISIER - PART II Busta Rhymes/P Diddy/Pharrell J

32 35 THE ULTIMATE COLLECTION Kinks Sanctuary

25 35 FREAK LIKE ME Sugababes Island/Uni-Island

35 36 A NEW DAY HAS COME Celine Dion Epic

32 36 GOLDENBALLS (MR BECKHAM TO YOU) Bell &amp; Spurling Eternal

41 37 THE VERY BEST OF Sting/The Police ASM/Polydor

24 37 FOLLOW DA LEADER Nigel &amp; Marvin Relentless

49 38 MY WAY - THE BEST OF Frank Sinatra Reprise

28 38 WHENEVER WHEREVER Shakira Epic

42 39 WHITE LADDER David Gray IHT/East West

27 39 IN MY EYES Milk Inc All Around The World

44 40 THE BEST OF Proclaimers Chrysalis

35 40 UNCHAINED MELODY Gareth Gates S

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# compilations

- 1 CAPITAL GOLD ROCK LEGENDS 7 11 BEST UNOFFICIAL POTTE ANTHEMS EVER! Virgin/EMI
- 2 THE VERY BEST OF MTV UNPLUGGED 6 12 THE BEST SUMMER ALBUM 2002 Virgin/EMI Sony TV/WSM
- 3 BEST OF BRITISH 13 EMOTIONS Universal TV
- 4 SMASH HITS SUMMER 2002 14 ACOUSTIC 2 Virgin/EMI EMI/V2 Music
- 5 URBAN MISS 2002 15 NOW THAT'S WHAT I CALL MUSIC! 51 EMI/Virgin/Universal
- 6 CLUBBERS GUIDE TO IBIZA 2002 16 TWICE AS NICE PRESENTS URBAN FLAMES Warner/Island
- 7 THE ULTIMATE CHICK FLICK SOUNDTRACK 14 17 SPIDER-MAN (OST) Columbia
- 8 JUMPERS 4 GOALPOSTS 15 18 PUNK - THE JUBILEE Virgin/EMI
- 9 VERY BEST OF EUROBIIC DANCE BREAKDOWN 10 19 MISSSTORY Universal TV
- 10 DRIVING WITH JOHNNIE WALKER 11 20 POP IDOL - THE BIG BAND ALBUM East West

# FAT LES

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CLASSICAL ARTIST

| This | Last | Title                              | Artist                             | Label (Distributor)               |
|------|------|------------------------------------|------------------------------------|-----------------------------------|
| 1    | 1    | BEYOND IMAGINATION                 | Opreababes                         | Sony Classical SK99916 (TEN)      |
| 2    | 3    | ENCORE                             | Ronald Wlezion                     | Decca 478262 (UK)                 |
| 3    | 2    | CLASSICAL GRAFTITI                 | The Plants                         | EMUNOdeMO CD025718 (UK)           |
| 4    | 4    | QUEEN'S GOLDEN JUBILEE             | Choir Of St Paul's Cathedral/RPO   | Nonesuch/Decca 920 N252 (P)       |
| 5    | 10   | SACRED ARIAS                       | Andrea Bocelli                     | Philips 4265002 (U)               |
| 6    | 6    | THE VOICE                          | Russell Watson                     | Decca 04672512 (U)                |
| 7    | 5    | IL RONCO IN AMORE                  | Pilippa Giordano                   | WEA 9724562 (TEN)                 |
| 8    | 13   | GIFT COLLECTION                    | Leifur Garrett                     | Silver Treasury SILVTR001 (UK)    |
| 9    | 7    | ONCE IN A RED MOON                 | Simon Carden                       | Emarcy 5408782 (U)                |
| 10   | 12   | VIAGGIO ITALIANO                   | Andrea Bocelli                     | Philips 4262192 (U)               |
| 11   | 14   | VERDI                              | Andrea Bocelli                     | Philips 4646002 (U)               |
| 12   | 8    | SUCH SWEET THUNDER                 | Caroline Dale                      | Instant Karma KARMACOJ (TEN)      |
| 13   | 15   | HOLDS THE PLANETS MYSTIC TRUMPETER | Rutunji/NSO/Leo-Jones              | Nones 855276 (S)                  |
| 14   | 11   | ARIEL - THE OPERA ALBUM            | Andrea Bocelli                     | Philips 4262333 (U)               |
| 15   | 13   | WALTONIANE OUESTHE WISE VIRGINS    | Empoy/Leo-Jones                    | Nones 855568 (S)                  |
| 16   | 16   | FUCINTOYSSA                        | Chorus & Orch Of Covent Garden     | EMI Classics CD0257942 (E)        |
| 17   | 18   | HOOKEO ON CLASSICS                 | Royal Philharmonic Orchestra/Clark | Classica CRIMC0144 (UK)           |
| 18   | 4    | A SOPRANO INSPIRED                 | Lesley Garrett                     | Conifer Classics 7560513292 (BMG) |
| 19   | 17   | ACQUIS DEL VOL 1 & 2               | Luciano Pavarotti                  | Eras 38642662 (TEN)               |
| 20   | 21   | THE GOLD COLLECTION                | Luciano Pavarotti                  | Deja 2 R2CD0482 (10R)             |

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CLASSICAL COMPILATIONS

| This | Last | Title   | Artist              | Label (Distributor)            |
|------|------|---|---------------------|--------------------------------|
| 1    | 1    | PURE CLASSICAL CHILLOUT                         | Various             | Decadance DECDVW02 (TEN)       |
| 2    | 3    | THE GREAT BRITISH CLASSICAL CHILLOUT COLLECTION | Various             | Nones SVN2002 (S)              |
| 3    | 2    | CLASSICAL BRIT AWARDS ALBUM 2002                | Various             | Sony Classical STDVD138 (S)    |
| 4    | 6    | THE CLASSIC FM HALL OF FAME - GOLD              | Various             | Classic FM CFMCD036 (BMG)      |
| 5    | 9    | RELAXING CLASSICS                               | Various             | EMI Gold 574622 (E)            |
| 6    | 15   | THE ULTIMATE MOVIE ALBUM                        | Various             | Decca 0467112 (U)              |
| 7    | 7    | CLASSICAL CHILLOUT 2                            | Various             | Virgin/EMI VTD0494 (E)         |
| 8    | 5    | THE NATIONAL TRUST - TRANQUIL MOODS             | Various             | Virgin/EMI VTD0417 (E)         |
| 9    | 4    | ENGLAND ANTHEMS 2002                            | Various             | BMG 7432194692 (BMG)           |
| 10   | 8    | CLASSICAL AMBIENCE                              | Various             | Decca 4730012 (U)              |
| 11   | 11   | PURE CINEMA CHILLOUT                            | Various             | Crimson CRIMC0336 (EUK)        |
| 12   | 10   | THE OPERA ALBUM 2002                            | Various             | Virgin/EMI VTD0494 (E)         |
| 13   | 12   | CLASSICAL CHILLOUT 2                            | Various             | Virgin/EMI VTD0417 (E)         |
| 14   | 17   | THE BEST OF                                     | Pavarotti & Domingo | Virgin/EMI VTD0417 (E)         |
| 15   | 13   | RELAXING CLASSICS                               | Various             | Select SELL0572 (P)            |
| 16   | 13   | MAGAZ 702 - THE ESSENTIAL COLLECTION            | Various             | Crimson MIDDC068 (EUK)         |
| 17   | 16   | FAVOURITE CLASSICS                              | Various             | Deutsche Grammophon 472324 (U) |
| 18   | 17   | CLASSIC HITS BOXSET                             | Various             | Crimson CRIMSD200 (EUK)        |
| 19   | 20   | TIME TO RELAX                                   | Various             | Eras 802746642 (TEN)           |
| 20   | 18   | CLASSICAL MOODS                                 | Various             | Classic FM CFMCD036 (BMG)      |

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JAZZ & BLUES

| This | Last | Title                            | Artist        | Label (Distributor)      |
|------|------|----------------------------------|---------------|--------------------------|
| 1    | 1    | COME AWAY WITH ME                | Norah Jones   | Parlophone 598692 (E)    |
| 2    | NEW  | PURE JAZZ CHILLOUT               | Various       | Virgin/EMI VTD0459 (E)   |
| 3    | 2    | VERVE REMIXED                    | Various       | Nones 8595742 (U)        |
| 4    | 3    | KIND OF BLUE                     | Miles Davis   | Columbia CK 6493 (TEN)   |
| 5    | 4    | BLUES BLUES BLUES                | Jimmie Rogers | Atlantic 746701942 (TEN) |
| 6    | NEW  | LATIN JAZZ - THE ESSENTIAL ALBUM | Various       | Manoche MANTC0296 (BMG)  |
| 7    | 7    | THE BLUES YEARS                  | Eric Clapton  | Select SELC0595 (P)      |
| 8    | 4    | TOURIST                          | Si German     | Blue Note N202912 (E)    |
| 9    | 6    | GUITARS SAXES & MORE             | Various       | Jazz FM JAZZFMCD03 (JMV) |
| 10   | 5    | THE LOOK OF LOVE                 | Diana Krall   | Blue 5498462 (U)         |

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R & B SINGLES

| This | Last | Title                          | Artist                         | Label Cat. No. (Distributor)      |
|------|------|--------------------------------|--------------------------------|-----------------------------------|
| 1    | 1    | WITHOUT ME                     | Erica Dorn                     | Interstate/Polydor 457392 (U)     |
| 2    | NEW  | ROLLOUT (MY BUSINESS)          | Def Jam/Mercy 502632 (U)       |                                   |
| 3    | 2    | HELLA GOOD                     | Ms Dynamite                    | Interstate/Polydor 457392 (U)     |
| 4    | 3    | IT TAKES MORE                  | No Doubt                       | Polydor 570296 (U)                |
| 5    | 5    | 3 WAYS MY LOVE                 | Fat Joe feat. Ashanti          | Atlantic/East West AT12923 (U)    |
| 6    | 5    | PASS THE COURVOISIER - PART II | Shasta Rhymepop/Diddy/Pharrell | J 74212792 (BMG)                  |
| 7    | 6    | GIRLFRIEND                     | Jive 925312 (P)                |                                   |
| 8    | NEW  | THE GROUNDBREAKER              | Fellay & Fusion                | Worldplay WORC03 (U)              |
| 9    | 8    | FREAK LIKE ME                  | Sugababes                      | Island/Uni-Island CDD798 (U)      |
| 10   | 7    | ODPS (OH MY)                   | Tweest                         | Elektra E73062 (TEN)              |
| 11   | 9    | ON BABY                        | Rihanna                        | Jive 5212622 (TEN)                |
| 12   | 14   | 4 MY PEOPLE                    | Missy Elliott                  | East West/Elektra E 7286202 (TEN) |
| 13   | 14   | NO MORE DRAMA                  | MCA/Uni-Island MCA5340291 (U)  |                                   |
| 14   | 12   | FOLDSH                         | Ashanti                        | Mercury 9282372 (BMG)             |
| 15   | NEW  | GOODNIGHT BOYS                 | Ros                            | MCA/Uni-Island MCA5340292 (U)     |
| 16   | 13   | FILL ME IN                     | Real McCoy                     | Go Beat G080030 (U)               |
| 17   | 11   | WHEN YOU LOOK AT ME            | Christina Milian               | Atlantic/East West 751673392 (U)  |
| 18   | 15   | ROCK THE BOAT                  | Aaliyah                        | Def Soul/Mercury 9282362 (U)      |
| 19   | 16   | ME JULIE                       | Ali & Shepp                    | Virgin VU5740 (E)                 |
| 20   | NEW  | I NEED A GIRL                  | P.Diddy feat. Usher & Loon     | Bad Boy 7421194372 (U)            |
| 21   | 18   | AIN'T IT FUNNY                 | Jennifer Lopez                 | Epic 674822 (TEN)                 |
| 22   | 19   | IT'S GONN' GO DOWN             | X-Executives                   | Epic 67256 (TEN)                  |
| 23   | 17   | HONEY                          | R Kelly & Jay-Z                | Jive 523662 (P)                   |
| 24   | 17   | AWNAW                          | Nappy Roots                    | Atlantic/East West AT01332 (TEN)  |
| 25   | 23   | WHAT ABOUT US?                 | Branford Marsalis              | Atlantic/East West AT 01252 (TEN) |
| 26   | NEW  | TRUTH HURTS                    | Adrienne feat. Rakim           | Interstate/Polydor 459497 (U)     |
| 27   | 25   | SHOULD A WOOLDA COULDA         | Beverly Knight                 | Parlophone CBS 609 (EUK)          |
| 28   | 24   | CARAMEL                        | Cly High feat. Eve             | Interstate/Polydor 4576762 (U)    |
| 29   | 26   | LOVELY                         | Bubba Sparox                   | Interstate/Polydor 4576762 (U)    |

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ROCK

| This | Last | Title                       | Artist                      | Label (Distributor)           |
|------|------|-----------------------------|-----------------------------|-------------------------------|
| 1    | NEW  | UNTOUCHABLES                | Korn                        | Epic 9017702 (TEN)            |
| 2    | 1    | GREATEST HITS I II & III    | Queen                       | Parlophone 528832 (E)         |
| 3    | 2    | COME CLEAN                  | Puddle Of Nothing           | Interstate/Polydor 459042 (U) |
| 4    | 3    | SILVER SIDE UP              | Nickelback                  | Roadrunner 720692 (U)         |
| 5    | 4    | SPIDER-MAN OST              | Various                     | Columbia 50741 (U)            |
| 6    | 7    | BLACK REBEL MOTORCYCLE CLUB | Black Rebel Motorcycle Club | Virgin CVJUS020 (U)           |
| 7    | 6    | IDEAS ABOVE OUR STATION     | Hundred Reasons             | Columbia 509146 (U)           |
| 8    | 6    | BOX CAR RACER               | Box Car Racer               | MCA/Uni-Island 1129742 (U)    |
| 9    | 10   | RAGE AGAINST THE MACHINE    | Rage Against The Machine    | Epic 472232 (U)               |
| 10   | NEW  | APPETITE FOR DESTRUCTION    | Guns N' Roses               | Geffen/Polydor GEPF 24148 (U) |

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DANCE SINGLES

| This | Last | Title                               | Artist                     | Label Cat. No. (Distributor)   |
|------|------|-------------------------------------|----------------------------|--------------------------------|
| 1    | NEW  | LOVE STORY                          | Layo & Bushwacka           | XL Recordings XLT 144 (V)      |
| 2    | NEW  | SOUTHERN SUN/REARY STEADY GO        | Paul Oakenfold             | Perfecto PERE T17 (DMPV)       |
| 3    | NEW  | LOVE WILL SET YOU FREE (I AME MYTH) | Scharshar                  | Rulira RULIN 23TR (MMPV)       |
| 4    | NEW  | WALKING ON FIRE                     | Evolution feat. Jayn Hanna | Defected BED33R (ADD)          |
| 5    | 2    | BE COOL                             | Paffendorf                 | Beatdata 02AT29 (JMV/TEN)      |
| 6    | NEW  | UP ALL NIGHT/TAKE CONTROL           | John B                     | Metatraxx MEH 04 (SHD)         |
| 7    | NEW  | MIDNIGHTER                          | Junior B (RICHARD) (ADD)   | Junior B (RICHARD) (ADD)       |
| 8    | NEW  | THE LOGICAL SOUND                   | Scottar                    | Sheffield Music 513290 (U)     |
| 9    | 6    | EVERYDAY                            | Agnell & Nelson            | Xtremazex XTRAV3X1X2 (JMV/TEN) |
| 10   | 1    | MADAGASCAR                          | Art Of Trance              | Platipus PLAT102X (P)          |
| 11   | 9    | DOVE (ITLL BE LOVING YOU)           | Moony                      | Positiva/Cream 12MMY (E)       |
| 12   | 8    | AT NIGHT                            | Shakedown                  | Defected DFCT50 (JMV/TEN)      |
| 13   | 13   | PUNK                                | Ferry Corsten              | Positiva 1274 (ADD)            |
| 14   | 7    | HOME                                | Julia Mcknight             | Defected DFCT51A (JMV/TEN)     |
| 15   | 12   | FUNK-A-TRON                         | Rivera's Grooves           | Direction 213X12 (U)           |
| 16   | 14   | REACTION                            | Ian Van Dahl               | NuLife/Arista 7421194372 (BMG) |
| 17   | NEW  | SWEET HARMONY/ONE LOVE FAMILY       | Orbita                     | XL Recordings XLT 65 (U)       |
| 18   | 5    | BEST & PLAY IT                      | Orbita                     | Trf 7403 (TEN)                 |
| 19   | NEW  | FUCK SONNET                         | John Creamer & Prince Duck | Defected DFCT51A (ADD)         |
| 20   | 21   | BABY GUN/HAMMERHEAD                 | Total Science              | True Playaz TP01241 (SRD)      |

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DANCE ALBUMS

| This | Last | Title                              | Artist  | Label Cat. No. (Distributor)            |
|------|------|------------------------------------|---|---|
| 1    | 1    | THE PRIVATE PRESS                  | Di Shadow   | Island/Uni-Island IEP50811/CDD0818 (U)  |
| 2    | NEW  | MUSIC                              | Madrone/Maveric/Warner Bros 530276951/5347864 (P) |   |
| 3    | 3    | FVERTIGO                           | Groove Armada                                     | Peggy 663121/663122 (U)                 |
| 4    | 2    | 18                                 | Moby  | Mute STUMD002/CDSTUM002 (V)             |
| 5    | 3    | CLUBBERS GUIDE TO Ibiza 2002       | Various   | Ministry Of Sound -MOS0242 CD (JMV/TEN) |
| 6    | 4    | WORK 1989-2002                     | Orbital   | London 0827461301/0827461302 (TEN)      |
| 7    | 7    | ANOTHER LATE NIGHT - GROOVE ARMADA | Various   | Azuli -ALANC05 (JMV/TEN)                |
| 8    | NEW  | HOMEBUILD                          | Cash Park   | Virgin V 182V (CD/CD2) (E)              |
| 9    | 5    | ENDTROUDING...                     | Di Shadow   | Max Wax WAX 02078 (CD) (U)              |
| 10   | NEW  | MEZZANINE                          | Massive Attack                                    | Virgin WBLP 476083 (E)                  |

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MUSIC VIDEO

| This | Last | Title   | Label Cat. No.               |
|------|------|---|------------------------------|
| 1    | 1    | IRUN MAIGEN: Rock In Rio                            | Sensurround 042526           |
| 2    | 1    | EMINEM: The Eminem Show                             | Interstate/Polydor 463372    |
| 3    | NEW  | JAMES: Getting Away With It - Live                  | Warner Music Video 05215933  |
| 4    | 2    | QUEEN: Tribute Concert                              | PVI M4981023                 |
| 5    | 3    | STEREOPIONIC: A Day At The Races                    | VZ VV010320                  |
| 6    | NEW  | BLINK 182: The Greatest Chronicle 2                 | Interscope/Uni-Island 112829 |
| 7    | 6    | LED ZEPPELIN: Song Remains The Same                 | Warner Music Videos 528139   |
| 8    | 7    | KYIE MINGOS: Live In Sydney                         | Warner Music Video 92745333  |
| 9    | 4    | DEPECHE MODE: One Night In Tokyo - The Exciter Tour | Musi AF041                   |
| 10   | 15   | WESTLIFE: Where Dreams Come True                    | RCA 7421055133               |

| This | Last | Title  | Label Cat. No.              |
|------|------|--|-----------------------------|
| 1    | 8    | ORIGINAL CAST RECORDING: Biofeedback 2002 - Live From Genova | Video Collection VCD024     |
| 2    | 5    | BRITNEY SPEARS: Live From Las Vegas                          | Jive 522575                 |
| 3    | NEW  | AL: Homecoming - Live At Valhalla                            | Warner Music Video 05215933 |
| 4    | 8    | S CLUB 2 S Club Party - Live                                 | Physis 52633                |
| 5    | 12   | ROBBIE WILLIAMS: Live At The Albert                          | Chrysalis 426953            |
| 6    | NEW  | MARILLION: The 01 Singles Collection                         | Warner Music Video 75935583 |
| 7    | 16   | Yes: Symphonic Live  | EMI 555529                  |
| 8    | 10   | ORIGINAL CAST RECORDING: Cats                                | Capitol 58532               |
| 9    | 13   | THE ROLLING STONES: Bridges Of Babylon                       | Universal Video 585765      |
|      |      |  | Warner Home Video VCD0340   |

22 JUNE 2002

**COOL CUTS CHART**

as featured in the Pop's Saturday night show on Kiss 100 and Deep Big City feature

|    |     |                                     |                      |
|----|-----|-------------------------------------|----------------------|
| 1  | 4   | FLY WITH ME Calesroued              | City Rockers         |
| 2  | 9   | THAT FEELING DJ Chus                | Defected             |
| 3  | NEW | DIVING 4 SHIRTS                     | Nebula               |
| 4  | NEW | I'M BE THERE Weekend Players        | Multiply             |
| 5  | RE  | FIRE Mousse T                       | Serious              |
| 6  | NEW | HAVIN' A GOOD TIME Souverance       | Positive             |
| 7  | RE  | BURN UP Electrónica                 | Azidi                |
| 8  | 12  | IN THE UNDERGROUND Psycho Radio     | Oxyd                 |
| 9  | 13  | TIC TOC Kica                        | Incentive            |
| 10 | NEW | REACH LI! Mo' Yin Yang              | Strictly Rhythm      |
| 11 | NEW | WAY2TIE Situation Zwo               | RIP                  |
| 12 | 10  | BEATS, RHYMES, FLAVOUR Terminalhead | Kilowatt             |
| 13 | NEW | GOOD TIMES Et Cetera                | Columbia             |
| 14 | NEW | BEAT GOES ON 11th Dimension         | Big Love             |
| 15 | NEW | KRIPTONITE Digistar                 | Fujs                 |
| 16 | NEW | PUMPING energetic house groove      | Neo                  |
| 17 | NEW | WHO'S CRYING NOW DJ Chrome          | Perfecto             |
| 18 | NEW | SOLARCOASTER Solar Stone            | Last Language        |
| 19 | NEW | READY FOR LOVE The Rockers          | Loveraid             |
| 20 | NEW | FOREVER Trinity X                   | All Around The World |

**URBAN TOP 20**

|    |      |   |                                   |        |
|----|------|---|-----------------------------------|--------|
| 1  | 7    | 2   | U DON'T HAVE TO CALL Usher        | Arista |
| 2  | 4    | 1   | M GONNA BE ALRIGHT Jennifer Lopez | Epic   |
| 3  | 114  | FOOLISH Ashanti                                       | Murder Inc.                       |        |
| 4  | 5    | HOT IN HERRE Herbie                                   | Universal                         |        |
| 5  | 7    | INeed A GIRL P Diddy & The Bad Boy Family             | Boyz/Arista                       |        |
| 6  | 3    | FULL MOON Brandy                                      | East West                         |        |
| 7  | 18   | OH BOY/THE ROC (JUST FINE) Cam'ron                    | Roc-A-Fella                       |        |
| 8  | 1411 | DOWN VEVENS Tribe                                     | Baby Angel                        |        |
| 9  | 8    | BOLL ON Mi-Teq  | Interno                           |        |
| 10 | 1913 | YOU KNOW THAT I LOVE YOU Donzell Jones                | Arctic                            |        |
| 11 | 611  | PASS THE COURVOISIER Busta Rhymes feat. P. Diddy/JRCA | Jive                              |        |
| 12 | 19   | HOW COME U DON'T CALL ME Alicia Keys                  | Jive                              |        |
| 13 | NEW  | YOU ARE MY STARBUCKS Daz Dillinger/Miss Chestnut      | Interno                           |        |
| 14 | NEW  | YOU MIGHT BE WRONG Nicole Russo                       | Teletar                           |        |
| 15 | 915  | WHAT'S LIVIN' FOR Joe feat. Ashanti                   | East West                         |        |
| 16 | 1613 | THE GROUNDBREAKER Fallacy & Fusion/Warptapes/Source   | Source                            |        |
| 17 | 71   | IT'S IN CASE Jahmil                                   | Public Demand/Int                 |        |
| 18 | 3    | GOLD Beverly Kingz                                    | Parlophone/Rhythm Series          |        |
| 19 | 20   | DON'T YOU FORGET IT Glenn Lewis                       | Epic                              |        |
| 20 | 6    | HONEY R Kelly & Jazzy                                 | Jive                              |        |

**CLUB CHART TOP 40**

|    |     |   |   |                      |
|----|-----|---|---|----------------------|
| 1  | 1   | 3 | MAIN VEIN Jamiroquai  | S2                   |
| 2  | 8   | 3 | ALIVE Alive feat. D.D. Klein                                    | Serious              |
| 3  | 7   | 3 | AM I ON PAUSE Jan Johnston                                      | Perfecto             |
| 4  | 13  | 3 | MUSIC IN THE STREET Future Groove                               | Incentive            |
| 5  | 10  | 2 | FOREVER Dee Dee   | Double F Double R    |
| 6  | 2   | 4 | THE OBOE SOUND The Clergy                                       | Concept              |
| 7  | 22  | 3 | ABSENT DJ Aweled  | Chrysalis            |
| 8  | 5   | 3 | THE DAY IT RAINED FOREVER Aurora                                | Nutone/Network       |
| 9  | NEW | 1 | LEAN ON ME Sounds From The Ground feat. Colein                  | Positive             |
| 10 | 17  | 4 | JAMEROQ Soul Sessions   | Stimulus             |
| 11 | 4   | 4 | I FEEL LOVE Kluster feat. Ely                                   | NuLife/Arctic        |
| 12 | 20  | 2 | BEAUTIFUL Big Fella feat. Noel McCalla                          | Chrysalis            |
| 13 | 2   | 4 | RECKLESS GIRL The Bepinzer                                      | Arista               |
| 14 | 15  | 2 | NEVER STOP THAT FEELING Mark'Oh                                 | Liberty              |
| 15 | 5   | 5 | MOTHER M Factor   | Serious/Mercury      |
| 16 | 5   | 3 | HAPPY Lighthouse Family   | Wild Card/Polydor    |
| 17 | 14  | 5 | FULL MOON Brandy  | East West            |
| 18 | 11  | 4 | MADAGASCAR 2002 Art Of Trance                                   | Platipus             |
| 19 | 18  | 5 | BACKFIRED MAW featuring Inda                                    | MAW/SuSe             |
| 20 | NEW | 1 | TIC TOC Kica  | Incentive            |
| 21 | NEW | 1 | RECKLESS Raven Maize  | Rollin               |
| 22 | 9   | 5 | FOREVER N-Trance  | All Around The World |
| 23 | 13  | 2 | DO YOU HEAR ME Indiana  | Platipus             |
| 24 | 29  | 3 | DANCE EP2   | Champion             |
| 25 | 24  | 7 | DAYS LIKE THIS Shaun Escottory                                  | Oyster Music         |
| 26 | NEW | 1 | FIRE Mousse T   | AM/PM/Serious        |
| 27 | NEW | 1 | IT JUST WON'T DO Tim Deluxe                                     | Underwater           |
| 28 | 37  | 2 | FOREVER Trinity X   | All Around The World |
| 29 | 16  | 5 | SILENCE Talno   | Nakbeuz              |
| 30 | NEW | 1 | I LOVE YOU Flesh & Bones  | Multiply             |
| 31 | 25  | 6 | SOUTHERN/SURE/STEADY GO Oakentold                               | Perfecto             |
| 32 | NEW | 1 | JOY & PAIN Angelle  | Innovation           |
| 33 | 21  | 4 | GOING BACK TO MY ROOTS Linda Clifford                           | OLI                  |
| 34 | 40  | 2 | WHEN YOU LOOK AT ME Christina Milian                            | Mercury              |
| 35 | 19  | 6 | LOVE WILL SET YOU FREE Starchaser                               | Rollin               |
| 36 | 27  | 2 | BOOM Anastacia  | Epic                 |
| 37 | 11  | 6 | MUSIC MAKES ME HAPPY Tomy Dr Zox                                | Distinctive          |
| 38 | 6   | 3 | LOVE AT FIRST SIGHT/CANT GET BLUE Monday Out Of M Kyla Miguette | Parlophone           |
| 39 | 28  | 5 | RUNAWAY Distant Sound   | WQ/Incentive         |
| 40 | NEW | 1 | THE PLEASURIST Drive Red 5                                      | Distinctive          |

**CLUB CHART BREAKERS**

|    |   |               |
|----|---|---------------|
| 1  | IN MY MEMORY (LP SAMPLER): MAGIK JOURNEY/DALLAS DJ Tiesto | Nebula/Virgin |
| 2  | GARBAREH Sash!  | X-IT          |
| 3  | ARE YOU THE ONE Jerusha                                   | Start Stop    |
| 4  | THE WORLD SHE KNOWS DMAC                                  | Chrysalis     |
| 5  | FALL AT YOUR FEET CM2                                     | Chrysalis     |
| 6  | MONSTER Liquid People                                     | Defected      |
| 7  | MOVE IT LIKE THIS Baha Men                                | Chrysalis     |
| 8  | CRY 2002 Cry 2002   | 1-01          |
| 9  | U DON'T HAVE TO CALL Usher                                | Arctic        |
| 10 | HOW COME U DON'T CALL ME Alicia Keys                      | J             |

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes). Urban, Pop and Cool Cuts charts can be obtained from [www.donnacost.com](http://www.donnacost.com). To receive the club charts in full by fax contact Gobby Martin on tel: (020) 7579 4123

**CHART COMMENTARY**

by ALAN JONES

Only two records have spent more than one week at number one on the Lipfrott Chart this year – and they are both by Jamiroquai. Jay Kay and his cohorts survived for a fortnight at the summit back in February with Love Foolosophy and equal that stint this week, with Main Vein enjoying its own reprise. The track – which will appear as the flipside of the upcoming Jamiroquai single Corner of the Earth – reached the summit last week in Knee Deep mixes, and it stays there while increasing its tally by a further 100 points, thanks to nicely-timed new mixes courtesy of Deep Swing. Jamiroquai's persistence prevents Alvin Feathering DD Klein from adding the Lipfrott crown to the Pop Top title: it was this week, Alive jumps 82 Upfront, and 94 Pop Top. Meanwhile, the Forever situation gets even more confusing with all three current Pop Top hits of that title sharing Top 10 space. N-Trance tumbles 1-7, while Dee Dee jumps 10-3 and Trinity-X climb 16-10. There are five new entries to the Pop Top chart, but all of them are in the bottom half and they debut side-by-side between positions 11 and 15 with little to indicate which of them is likely to prove the stronger. Meanwhile, the urban chart – which saw just two new entries last week – becomes even more stagnant. The only two records in the Top 20 this week which were not there a week ago are old friends welcomed back with new mixes, namely the Daze Band's You Are My Starship and You Might Be Wrong by Nicole Russo. At the top of the chart, however, Ashanti's three-week reign is over, with Usher exploding 7-1 on his second week in the list with U Don't Have To Call. Usher has already had three hits with his 8701 album – U Remind Me (number three) U Got It Bad (number five) and U Turn (number 16) – and this will undoubtedly be the fourth, but with a twist, as it is to be released as a double A-side with P Diddy's I Need A Girl, which features Usher on vocals alongside Loon. The P Diddy cut is currently number five on the Urban Chart, and the two will be combined for chart purposes next week – a fact which should ensure a continued residency at number one for the record.

**POP TOP 20**

|    |     |   |   |                      |
|----|-----|---|---|----------------------|
| 1  | 9   | 3 | ALIVE Alive feat. D.D. Klein                                    | Serious              |
| 2  | 3   | 4 | GET OVER YOU Sophie Ellis Bexter                                | Polydor              |
| 3  | 10  | 2 | FOREVER Dee Dee   | Incentive            |
| 4  | 6   | 4 | BOOM Anastacia  | Epic                 |
| 5  | 5   | 6 | LOVE AT FIRST SIGHT/CANT GET BLUE Monday Out Of M Kyla Miguette | Parlophone           |
| 6  | 2   | 3 | THE DAY IT RAINED FOREVER Aurora                                | Chrysalis            |
| 7  | 1   | 3 | FOREVER N-Trance  | All Around The World |
| 8  | 4   | 4 | A LITTLE LESS CONVERSATION Elvis Vs JZL                         | RCA                  |
| 9  | 13  | 3 | AM I ON PAUSE Jan Johnston                                      | Perfecto             |
| 10 | 16  | 2 | FOREVER Trinity-X   | All Around The World |
| 11 | NEW | 1 | JOY & PAIN Angelle  | Innovation           |
| 12 | NEW | 1 | THE WORLD SHE KNOWS DMAC  | Chrysalis            |
| 13 | NEW | 1 | ASSIST DJ Aweled  | Concept              |
| 14 | NEW | 1 | UNBREAK MY HEART Halle  | WQ/Incentive         |
| 15 | NEW | 1 | MOVE IT LIKE THIS Baha Men                                      | Chrysalis            |
| 16 | 19  | 2 | LA PASSION Gigi D'Agostino                                      | EMI Liberty          |
| 17 | 20  | 2 | LIGHT MY FIRE Jackie O  | Sophistic            |
| 18 | 17  | 2 | MAIN VEIN Jamiroquai  | S2                   |
| 19 | 6   | 2 | TELL IT TO MY HEART Kelly Llorenna/All Around The World         | WEA                  |
| 20 | 12  | 3 | CARNIVAL 2002 Dario G   | Arctic               |

**DRUM + BASS feature**

For more information and advertising opportunities within Music Weeks forthcoming drum + bass feature contact Gavin Saffer on 020 7579 4144 [gavin@musicweek.com](mailto:gavin@musicweek.com)

Issue date 27TH June 2002

# ALL THE CHARTS EXPOSURE

22 JUNE 2002

## CHART COMMENTARY

by ALAN JONES

Record buyers showed a preference for A Little Less Conversation by Elvis Presley over Kylie Minogue's Love At First Sight by an emphatic ratio of 3:1 last week but radio continues to prefer Minogue's single. This ramps to its second week atop the airplay list, trebling its majority over the Presley track from less than 3m audience impressions to more than 9m, while simultaneously becoming the first track to top the 100m-listener mark this year.

Love At First Sight secured an audience of 104.77m last week from 2,926 plays, according to Music Control data, making it the first single to pass the 400m total since Minogue's own Can't Get You Out of My Head, which peaked with an audience of 106.12 and a record 3,062 plays on the fourth week of its nine-week stint at number one in the airplay chart last Autumn.

## AIRPLAY FACTSHEET

Radio Two halved its support for Westlife's *Boo Baby* last week from 20 plays to 10. The record consequently dips 1.11 on the station's most-played list, and 9.19 on the overall airplay chart. Replacing it, Radio 2's new favourite is *Bady Drawn Boy's Something To Talk About*, with 20 plays. While that support does not seem to be helping the

single at retail (it debuts on the OCC chart at number 28, 12 notches down on his last single *Silent Sigh*) it is probably having a significant effect on *Bady Drawn Boy's About A Boy* soundtrack track, which crosses a Top 20 place for the 13th week in a row, even though the film itself is now out of most cinemas.

## AT A GLANCE WEEKLY MARKET SHARES



Figures show 10 companies by % of total audience of the Top 50, and corporate groups share by % of total audience of the Top 50.

Mingogue also spent five weeks at number one in February/March with *In Your Eyes*, but *Love At First Sight* has already topped that record's peak audience of 95.06m and 2,871 plays with ease.

Four years ago, several football-related songs were high in the airplay chart, with the *Baddiel/Skinner/Lightning Seeds* hit through Lions leading the way. This year, despite England's continuing World Cup success, such a match is still a less supportive of such songs. *Ant & Dec's We're On The Ball* was the first of the 2002 batch to break into the Top 50, moving 56-42 last week but it has now slipped to number 54. Although the latest release of Three Lions has no new version of the song, and pairs those with now outdated 1996 and 1998 references, it is too in this particular league table, though it is also in decline, moving 58-74 this week.

Virgin is more supportive than most. The station's breakfast DJ Daryl Denham's *Go England* (credited to the *England Boys*) is the most-played record there for the seventh week in a row, while *Vinadiloo* (Pat Les), *World In Motion* (Englandneworder) and *Three Lions* are all among the 30 most-played tracks.

On the subject of Virgin, I should point out that my observations last week that the station seemed to have changed its playlist policy, citing the inclusion of various tracks by Mingogue and other Top 40 artists, was based on false evidence. A two-second power cut at Music Control last Thursday tipped the Virgin pre-set to Heart FM.

Consequently, the airplay report for Virgin last week was a Virgin/Heart hybrid. For the record, Virgin is still a rock station, and is not playing records by Mingogue, Iglesias or any of those who were

mentioned in connection with it last week. Also, as data was not recoverable, last week's plays/audience totals for all records played on Virgin and Heart are incorrect. The errors do not affect the overall airplay chart positions and have been corrected retrospectively within this week's charts and data. We add our apologies to those of Music Control.

Moving clear of EMI's *Without Me* - last week's joint leader - atop the Radio One most-played chart is the *Basement Jaxx's Get Me Off*, which was aired 33 times by the station last week, generating an audience of more than 25m. It was only played 144 times elsewhere, however, and most of them were on small stations which have therefore added only a further 2m to the Radio One audience figure, hence the record's 27-29 slip on the Top 50.

### MTV

| Rank | Title | Artist                   | Label                           |
|------|-------|--------------------------|---------------------------------|
| 1    | 3     | WITHOUT ME               | Enimem Interscope/Polydor       |
| 2    | 2     | GET OVER YOU             | Soophie Ellis Bextor Polydor    |
| 3    | 1     | LOVE AT FIRST SIGHT      | Kylie Minogue Parlophone        |
| 4    | 6     | DON'T LET ME GET ME DOWN | LaFaro                          |
| 5    | 4     | IT GETS MORE             | M.D. Dynamix Interscope/Polydor |
| 6    | 1     | BLUESY                   | Puff D'Or MCA                   |
| 7    | 7     | JUST A LITTLE LIBERTY X  | Capitol                         |
| 8    | 11    | HELLA GOOD               | He No Dubz Interscope/Polydor   |
| 9    | 4     | STARBUCKS A              | London Warner                   |
| 10   | 10    | BY THE WAY               | Rud Kid Chippers Warner Bros    |

Most played videos on MTV UK, Media Research Ltd. 16/6/02. Source: MTV UK

### THE BOX

| Rank | Title | Artist                  | Label                            |
|------|-------|-------------------------|----------------------------------|
| 1    | 1     | ANY ONE OF US           | Gerard Eaton Sire                |
| 2    | 2     | THE LOGICAL SON         | Scotstar Edel                    |
| 3    | 4     | WITHOUT ME              | Enimem Interscope/Polydor        |
| 4    | 7     | SHOOTING STAR           | Rip n' Roll All Around The World |
| 5    | 5     | UNDERNEATH YOUR CLOTHES | Shakira Epic                     |
| 6    | 8     | WE'RE ON THE BALL       | Ant & Dec Columbia               |
| 7    | 12    | WHIM WHIM LOVES ME      | Christina Milian Mercury         |
| 8    | 1     | HERO CHAMP              | Dee Dee Ramono Epic              |
| 9    | 8     | STRANGE RELATIONSHIP    | Darren Hayes Columbia            |
| 10   | 3     | JUST A LITTLE LIBERTY X | Capitol V2                       |

Most supported videos on The Box, w/e 16/6/02. Source: The Box

### WH1

| Rank | Title | Artist                     | Label                        |
|------|-------|----------------------------|------------------------------|
| 1    | 2     | IF YOU NEVER NEVER         | Never So Real Roadie Polydor |
| 2    | 5     | IT'S OK                    | Abric Innocent               |
| 3    | 7     | KISS IN MY HALL            | Valencia WEA                 |
| 4    | 6     | LOVE AT FIRST SIGHT        | Kylie Minogue Parlophone     |
| 5    | 8     | WITHOUT ME                 | Enimem Interscope/Polydor    |
| 6    | 3     | STOP TRYING YOUR HEART OUT | DeaBigger Brother            |
| 7    | 1     | LIGHT MY FIRE              | Will Young Sire              |
| 8    | 4     | UNDERNEATH YOUR CLOTHES    | Shakira Epic                 |
| 9    | 10    | DO NOT KNOW WHY            | Mariah Carey Parlophone      |
| 10   | 9     | ANYONE OF US               | Gerard Eaton RCA             |

Most played videos on WH1 w/e 16/6/02. Source: WH1

### STUDENT CHART

| Rank | Title | Artist                     | Label                           |
|------|-------|----------------------------|---------------------------------|
| 1    | 2     | A LITTLE LESS CONVERSATION | Elvis vs JXL RCA                |
| 2    | 1     | WITHOUT ME                 | Enimem Interscope/Polydor       |
| 3    | 5     | SWEETNESS                  | Jenny Eat World Decca/Warner    |
| 4    | 6     | HELLA GOOD                 | He No Dubz Interscope           |
| 5    | 3     | GET FIVE THE VINES         | Heavenly                        |
| 6    | 10    | MUSEE                      | David Byrne's World Taste Media |
| 7    | 8     | GET ME OFF                 | Basement Jaxx XL                |
| 8    | 4     | A MINNA MINNA              | The Bees We Love You            |
| 9    | 7     | BREATHE IN YOU             | Fru Fru Island                  |
| 10   | 9     | YOU GOT THE STYLE          | Atlanta Parlophone              |

UK student chart for 23/6/02. Compiled by Student Broadcast Network, based on UK student radio chart returns.

### CD UK

Performances: Work It Out  
Byones: When You Look At Me  
Christina Milian: Get Free The Vines: We're On The Ball  
Ant & Dec  
Final lineup 16/6/2002

### RADIO ONE PLAYLISTS

**A-List:** Just A Little Liberty X/Without Me/Amelia Eaglewood: It's Just What I'm Doing  
**B-List:** A Little Less Conversation Elvis vs JXL/ Love At First Sight/ Kylie Minogue/ Blurry/Puff D'Or/Mad: Hello Good No Dubz: Something To Talk About/ Bady Drawn Boy: Get Over You/ Basement Jaxx: Hot In Her  
**C-List:** The Lovin' Me Not Pass Record/ Flip Floppa/ Brandy: Roll On Me/ Dads: I Would Die 4 U/ The Space Cowboy: American Eaglewood: It's Just What I'm Doing/ Tine Dattner: Bye Country: Y'm Gonna Be Alright/ Jennifer Lopez: Just Nuts: 'We The Way' Red Hot Chili Peppers

### MTV UK

Pop Single of the week: Love At First Sight/ Kylie Minogue

### THE PERSI CHART

Performances: When You Look At Me/ Christina Milian/ Whenever You Will/ Get The Cutting: This Is How We Do It/ He No Dubz/ Monster Loud/ People: Package: B2  
Final lineup 20/6/2002

### C-List

The Enimem Show (album) Enimem: Breathe In Fru Fru's/ Kylie's Got A Temper/ Baddy: It's What We're All About/ Sam 41: Real Life Audio/ Bullies: Good Times/ Euse Case: Skin: This Is My Second DJ/ Sing: Love It Up In A Rub/ Cut: Cass: Corner of The Earth/ Jamiroquai: 'Pounding Dubs': 'Machine Says Yes' IC Kabana: 'Anyone Of Us' Gerard Eaton: 'My Plug' Sigmund: 'I Wanna Become The Sirens': 'Acariate System' C/ Dawk

### CAPITAL RADIO

Wanted Michelle Branch: Anyone Of Us/ Gerard Eaton: How Come You Don't Call Me/ Alicia Keys: Weak It Out/ Beyonce Knowles: Underneath Your Clothes/ Shira.

### TOTP

A Little Less Conversation/ Elvis vs JXL/ Love At First Sight/ Kylie Minogue/ Get Over You/ Sophie Ellis Bextor/ Logical Song/ Scooter/ She Loves Me Puffa/ Roachy  
Southern San Paul Osterland  
Final lineup 21/6/2002

### B-List

Something To Talk About/ Bady Drawn Boy: Get Over You/ Your Short Hair/ Brian Kennedy: Love At First Sight/ Kylie Minogue: American Girls/ Courtney Cousins: Steve McQueen/ Sheryl Crow: Gold Secretary/ Knight: The Day It Rained/ Forever Autumn: Gauda: Something Nice/ Oti

### VIRGIN RADIO

Here I Lay/ David Byrne: A Little Less Conversation/ Chris Practice: All I Wanted/ Michelle Branch: Somewhere Nicer/ Oti

### POPWORLD

Interviews: Denise Van Outen & Andy Williams: B2K  
Videos: Automatic High 5/ Club Juntan: Pop The Question/ Daru: Performances: When You Look At Me/ Christina Milian: Roll On/ This Is How We Do It/ Misteo  
Final lineup 18/6/2002

### RADIO TWO PLAYLISTS

**A-List:** Something To Talk About/ Bady Drawn Boy: Get Over You/ Your Short Hair/ Brian Kennedy: Love At First Sight/ Kylie Minogue: American Girls/ Courtney Cousins: Steve McQueen/ Sheryl Crow: Gold Secretary/ Knight: The Day It Rained/ Forever Autumn: Gauda: Something Nice/ Oti  
**B-List:** Mandoza/ County Line/ Willie Nelson & Bob Ainsworth: Get Over You/ Sophie Ellis Bextor: Your Song/ Eton John & Alessandro Safina: 'Strange Relationship' Darren Hayes: 'Two Wrongs (Don't) Make A Right' Willam Jinx/ Never: Claudette Ortiz: 'Here I Am' Brian Adams: 'Cameer Of The Earth' Jamiroquai: 'You Might Be Wrong' Nicole Russon.

### GALAXY

Shooting Star/ Rip & Fil: Fire Mountain/ T. Love/ Star Of Me/ David Gifford: Forever Day/ Oti

### 14 SUNDAY

14 Performances: Just A Little Liberty X/ Any Start  
Final lineup 16/6/2002

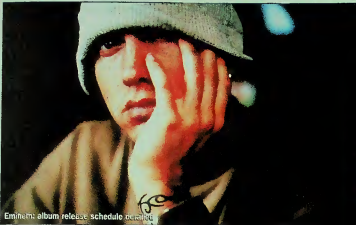
### C-List

Today Radio/ Marc: Blessed/ Marcie/ Stacy/ Cryng Your Heart Out/ Cass: Dance With Me/ Michael Bolton: Overdrive/ Monarch: Morning Dew/ Robert Plant: Kings Road/ Ch Susanna: You Got The Style/ Adrienne: I Spy/ Shana/ 'Miffness' Aki/ Bob/ Bop/ Bady Drawn Boy: Happy Lightness/ Anita: It's OK/ Anton Kitten: Oh/ Bady Pharna.

### Xfm

Additional: Show Burn/ David Bowie: Ghosts/ Dotsy/ Yung: Inhabits/ Bush: Never Does Nothing/ Supergrass: All I Wanted/ Michelle Branch: Somewhere Nicer/ Oti  
Day: From A Balance/ Bane/ Bright Eyes/ Glen Your/ Back You/ Oxy/ Tinsy/ Brendan/ Brendon: Leather/ Glee/ Death In Vegas





Eminem: album release schedule perfect



Oasis: internet response provides valuable feedback

# NET DOWNLOADERS: FROM IRRITANT TO RESOURCE

Recent leaks of pre-release Oasis and Eminem tracks onto the internet have highlighted the potential of downloads to scupper the well-laid plans of labels and artists. But many are also learning how to translate online interest into offline sales. Toby Lewis reports

When Eminem's latest LP, *The Eminem Show*, hit number one in the US on the *Billboard* 200 on May 26, it was with just one day's worth of sales. His label Interscope having brought forward the release by nine days in time for retailers to stock in the lucrative Memorial Day shopping weekend. Uniquely, however, it was the first time that a label had been seen to derail its own scheduling based on information collected from online research.

A statement on the rapper's website read, "Due to the rampant internet piracy and illegal bootlegging, Aftermath/Interscope, in conjunction with Eminem and his manager, have decided to push the release date forward by a week. We had no choice." Of course, there were various new Eminem MP3s doing the rounds on file-sharing services such as KaZaA, but Interscope was not too worried about these.

Instead, the matter of greater concern was a high-profile news story stemming from Gracenote, an internet company whose technology enables web users to match the album in their computer's CD drive against an index of song titles and album names. By noting which albums are being scanned in each week, Gracenote compiles its "digital top 10" which, according to the firm, represents the most-played albums on the internet.

"What the data shows is interest and activity around certain albums and artists," says Gracenote director of marketing Ross Blanchard. "Nirvana's *Nevermind*, Pink Floyd's *The Wall* and Santana's *Supernatural*, for example, are enduringly popular and receive a very high number of lookups each week."

So, it is not difficult to imagine the reaction at Interscope when, towards the end of May, *The Eminem Show* became the



Radiohead: internet strategy helped Kid A to number one in US with deliberate use of soundfile previews and file-sharing

highest-charting unreleased album to date on the Gracenote chart, climbing to number two. And not only was Interscope losing out on sales to CD-burning bootleggers, but indications were that retailers who already had the album held in stock were allowing copies to sneak out. "I guess people couldn't wait to sell this record," Interscope sales and marketing boss Steve Berman told Reuters.

Oasis's new album *Heaven Chemistry* has also found its way unofficially onto the internet far in advance of release, although a statement from the band later suggested that the MP3 files in circulation were not ripped from finished masters but "illicit recordings probably made with a hidden Walkman or similar device" during working progress mixing. Unlike Eminem's team, however, Alec Mckenley of Oasis's management firm Ignition does not view an online leak as reason enough to bring forward a record's release date. "We use the internet as a way of communicating with fans and assessing excitement about

campaigns and sometimes use this feedback to add to campaigns," he says. "We have never let the internet, nor any other medium, dictate what we do."

Increasingly, though, record labels are beginning to take note of the internet as a forum for pre-release market research information. Peoplesound, now part of Italian online music firm Vitaminic, was initially perceived as a home for up-and-coming unsigned acts, but has developed into a testbed for record labels wanting to market new tracks to potential music buyers. In partnership with big-name portals such as *Freemove* and *Lycos* — and going under the banner of "New Music Now" — Peoplesound invites users to sample and rate each song as a hit, miss or maybe, as well as offering links to pre-order the physical record via HMV.co.uk.

With chartbound acts such as Chad Kroeger, Paul Oakenfold and Mis-Teeq on show, Peoplesound CEO Bruno Heese is confident enough to describe the service as "the de-facto online promotion channel in this

country". And, he says, information acquired during the promotions can help record companies better target their resources. "A brand manager at one of the larger majors showed us some interesting geographical data which revealed that the people who responded best to his artist lived in certain areas. As a result, the label put more marketing into those areas."

Heese is willing to admit, however, that even with the large amounts of data that Peoplesound can mine from its users, it has taken some time to find pricing levels sufficiently palatable to please the new media departments of record labels. "We had to speak to labels about what they thought was good value for money, then adjusted accordingly and made it more cost-effective," he says. And like the online advertising industry,

explains Heese, Peoplesound has on occasion encountered the pitfall that "because the internet is seemingly so measurable, labels worry when they can't see a direct conversion to sales". He adds, "But one of the biggest dilemmas for a label is always how to get exposure for the act — whether on the radio, MTV or even rack-space in a store. We can get people to sample the music and believe that the additional exposure can never hurt an artist."

On a similar note, but with more of a niche market, *TheWhiteLabel.com*, which is run by producer/writer Robin Scott, updates the rusty clubbing practice of filling in DJ returns sheets with a secure environment in which electronic labels can showcase new recordings and gain feedback from dance fans. "We have MoS, V2, Loaded and Skint currently beta-testing with us," says Scott. "We all know how fussy the dance charts can be and this is one step towards having a system which genuinely reflects people's interests and tastes."

More controversially, however, several major record companies in the US are known to be studying not just legal music >p24

**"Due to internet piracy and bootlegging [we] have decided to push the release date forward by a week. We had no choice"**

**— Statement on Eminem's website**












**"We have never let the internet, nor anyone else, dictate what we do"**

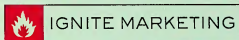
**— Alec Mckenley, Ignition (Oasis's management)**



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portals but also the illegal peer-to-peer (P2P) networks to better educate their marketing campaigns, often in collaboration with specialist online research houses such as NetPD or BigChampagne.

"Big Champagne's research has given us insight into our customers' tastes that traditionally, as an industry, we've never had access to before," says Rob Gordon, VP of marketing Capitol Records, and he is not the only record company executive to advocate positive use of such data. "We've moved up street dates on album releases," says Marc Geiger, vice chairman of ARTISTdirect, which runs ARTISTdirect records and innovative label MUSIC. "We've also used the numbers to determine how many people have interest in a band, which can play a factor in how many albums we may ship initially."

"Sometimes a tuntable hit gets quite a lot of attention — or impressions — in the form of airplay, but fails to translate into big sales numbers," says Eric Garland, CEO of BigChampagne. "Conversely, sometimes a work with relatively low radio impressions — for example, Radiohead, Wilco, the Oh Brother, Where Art Thou? soundtrack — is a surprise hit at retail. Why? In part, these surprises are just a consequence of a lack of insight into the relationship between the music content and the consumer."

Garland's company BigChampagne harvests peer-to-peer networks for information ranging from what song or artist names users are searching for to the average number of tracks per artist or album they are downloading — all of which can help gauge awareness and interest for an artist on an instant and ongoing basis. The data can even be cross-referenced with the contents of users' shared music folders, to get an idea of how popular the artist is within certain music genre communities. But often the



Mis-Teeq: presence on Peoplesound.com serves as a testbed for new material

process reveals that P2P fans are searching for lyric fragments and mis-spelled song or artist titles, indicating that more work needs to be done on raising the act's profile. As Garland comments, "We have even seen fan forums attribute quite regularly to the wrong artist. How can that be a path to a CD sale, unless it's a sale for the other artist?"

Mark Mulligan of Jupiter, however, sounds a note of warning against taking fan-trends as an accurate model of average CD buyers. "The P2P population is shifting towards being more representative of the offline population, but it is still skewed towards young and male users," he says. "Thus, many of these music fans would not have much disposable income available anyway to spend on music; in previous decades they would have been buying vinyl albums."

Instead, Mulligan suggests, the greatest value lies with monitoring online and mobile marketing campaigns. "The internet and mobile phones have huge potential to allow artists and labels to develop strong, lasting relationships with music fans and enable them to deliver music and products specifically suited to individual consumers."

Many technologists are very aware of the very challenge cited by Mulligan and are toying with methods of joining the dots between online promotion and traditional CD sales, with the aim of maintaining an ongoing bond with past record buyers. One concept gaining traction is CD verification, in which a customer proves genuine ownership of an album or single by

inserting it into his or her computer and registering the disc via a special website before being allowed access to some sort of exclusive content by way of a reward.

Both Graenetz and Sony have their own versions of this technique, while in the UK it is London's IDL Systems which leads the

**"[Online] research has given us insight into our customers' tastes that traditionally, as an industry, we've never had access to before"**  
**— Rob Gordon, VP of marketing Capitol Records**

field, working with Virgin on promotions for Aiyah and Embrace and with Universal for Ocean Colour Scene. IDL licenses its "Digital insert" to an electronic version of the trusty Trinity Street-style mailing list postcard, albeit with added instant gratification for

both customer (the compensation of additional content) and label (market research data and a guarantee of one or multiple CDs having been purchased). "The results are built up in real time," says IDL's Ian Shurmer. "So daily user marketing can be built up rather than having to wait for weekly or longer results. Also, the marketing questions can be altered throughout the campaign to re-focus the promotion. This is not possible offline."

Bertelsmann's Digital World Services (DWS) hopes to extend the loyalty of record buyers still further with its online subscription service system BeFNaaptic, launching later in the summer with Arista Records' Boyz II Men set to be the first group promoted. Labels can use the technology to create exclusive fan content such as artist chats, unreleased recordings, merchandise and tickets, via an online fan club designed to keep listeners interested beyond the life of a CD album.

"MTV took something that already existed — the promotional music video — and made an entire business out of it," argues Ebrahim Keshavarz, executive VP marketing and sales at Digital World Services. "Artists and labels don't just create eight or 10 tracks for an album, there are demos and unreleased tracks — so why not find a release point for that?" According to Keshavarz, however, labels with which DWS are in discussions have proved most excited about the opportunity to trial-run material on a willing audience. "With digital security, you can use the system to test tracks, knowing they won't go any further than the fan club," he says. "So you can begin to involve fans in the creative process itself."

Even before such ambitious uses of the web become commonplace, however, there are already a few examples of records whose sales are largely to have outstripped expectations largely as a result of their online campaigns.

Radiohead's Kid A is now regarded as the group's US breakthrough album, despite band members' initial refusal to take part in traditional videos or interviews to promote the disc. Instead, EMI/Capitol encouraged fans to hear the album in advance via special "iBibi" microsites accessible through partner websites — and, in a truly adventurous gesture, worked with Napster-like file-sharing service Armist to produce Radiohead-themed "skins" for the Armist software.

"Unlike The Eminem Show, the entrance of Radiohead's Kid A at number one with a bullet in 2000 was a far more persuasive indication that deftly-applied web marketing can make or break a risky musical venture," says Adam Powell of AngryCoffee.com, one of EMI's partners in the iBibi promotion. "Eminem is taking a completely different stance by using the strife over digital

▶p25



Aiyah: IDL: providing marketing opportunities



Oakenfold: targeting online users

## Music recognition: the 'killer app' for mobile networks

The dream of streaming music on demand to a wireless device is looking as far off as ever, with few UK residents having subscribed to broadband at home, let alone on a mobile phone. Nevertheless, in the light of the thriving ringtones market, operators believe that music will remain one of the key attractions for users looking for mobile entertainment.

Compatible with all existing mobile handsets and networks, London- and California-based Shazam is set to make waves later this summer when it launches a music recognition service enabling music fans to find out the identity of any recording they hear, whether that be on the radio, on TV or even in a club. Gone are the days of waiting with bated breath for a DJ to back-anounce the beats; users dial in to Shazam, hold the handset in the direction of the music for about 15 seconds and an advanced software

system held by the London-based company checks the track against its database of audio fingerprints. Then, at a cost of around 50p, the customer is sent back a text message featuring the artist and song name of their mystery track; they will also be able to buy albums or send "Songmalls" to friends via the service.

The technology itself works shockingly well — even in noisy environments and with reasonably obscure tracks — leaving little doubt of Shazam's "killer app" potential. The challenge for Shazam now will be twofold: firstly to build a catalogue of recognised music big enough to secondly meet John Peel's most extreme playlists, and secondly to negotiate deals with telcos and copyright owners to allow it to make decent profits despite some already hefty overheads. And although Shazam has made good progress on picking up licences for the song clip part of its service and has

struck a deal in principle with MCPSP/PRS and an agreement with AIM, there may still be thorny legal issues ahead over the long term, with some labels and publishers seeking to reserve judgement on whether a licence is required to create the massive database of audio fingerprints.

Orange recently trialled a prototype of a wireless streaming service in Sweden, working with companies such as Bertelsmann/Digital World Services to examine the technologies that might be required to enable secure music on a mobile device. "Consumer feedback was high," explains Ian Henderson, who heads up Orange's digital music division. "You might see something like it in the distant future."

However, given the limitations of what current mobile networks can achieve, the company is focused upon pushing boundaries in a pre-3G music world, having launched its own mobile song recognition

service in France two years ago with MobiJug (although unlike Shazam, it can only track songs on the radio) and a music messaging service in Holland enabling customers to forward their pals tracks taken from iTunes catalogue. In conjunction with its subsidiary Ananova, Orange also enables fans to keep up with the latest news tailored specifically to their musical tastes. "We're looking for ways we can provide people with information about music they're listening to, helping them create communities around their favourite artists."

Primitive though they may sound, it's likely that these fairly low-tech approaches will prove to be relatively good revenue generators for mobile companies in the next couple of years, as the uptake of new handsets declines and customers look for cheap and cheerful ways of personalising their mobile phones.

Toby Lewis

piracy to create a cloud of mystique around his own album, which would doubtless go platinum with or without a negative or positive spike resulting from internet piracy or internet publicity."

In a similar vein to Kid A, one of this year's most remarkable American hits, Yankee Hotel Foxtrot by Wilco, is a challenging record which was streamed over the web well in advance of release, with Wilco's manager Tony Margherita commenting that "the internet was a pivotal part of what got us through last year, in many ways, and an absolutely crucial factor in the initial success of Yankee Hotel Foxtrot." Having parted ways with previous label Reprise, which felt that the band's latest creation was not commercial enough, Wilco decided to put the album online in streaming form last summer to warm fans up for US tour dates — a strategy which resulted in critical and public acclaim, as well as a new deal with Nonesuch Records.

"We got a ton of e-mails during that time thanking us for making the record available on the site," says Margherita. "Invariably, most of those e-mails ended with a note saying 'Don't worry, I will absolutely buy the record when it comes out' — and apparently they did. YHF debuted on the US *Billboard* chart at number 13 with first week sales of 56,000, which is two-and-a-half times better than any previous first week for the band. I am absolutely positive that none of this would have happened as it did without that website and the stream of the album."

Slowly, more major labels are beginning to take note of the anecdotal evidence presented by Wilco and Radiohead, offering online promotions a little more liberal in outlook than the typical time-limited secure download. Aware that digital music formats

locked with digital rights management rules can often be unwieldy and unpopular with web users, Maverick/Warner Bros Records announced in May that it had become the first major label to sell a downloadable track in the unsecured MP3 format, as part of a push for Meshell Ndegeocello's new CD *Cookin'!* The Anthropological Mixtape. For 99 cents, web fans were offered the chance to download a version of the track Earth, which was specially remixed by Ben Watt's Lazy Dog, but not available on the album itself.

"Given that the track is not on the album, I don't think it could hurt," says Steve Grady from EMusic, one of the Viendi Universal sites which has teamed with Maverick in promoting the paid-for download.

"Assuming they like what they hear, it can only help. The reality is that we are making a transition; I believe that, in the long run, the majority of people will get their music digitally, but because the infrastructure for digital music is in its early stages, most people still buy CDs as their primary means of getting music."

So can a real-world CD hit be driven by online promotions alone? Lynn Gosgrave, former Sony executive and co-founder of TrustTheDJ.com, believes so, having recently released an exclusive Gilles Peterson CD which sold out of its limited-edition run of 5,000 from the website in four days. "Eventually, online promotions will have the same level of impact [as traditional campaigns]. The bigger your databases get, the more luck you'll have, because you're directly targeting people, you know they're interested in your genre of music, they're within a certain age group and so on."

Marc Geiger of ARTISDirect agrees, but concedes that the lack of double-blind experiments where only the online promo has

driven sales makes the hypothesis hard to prove. "There will be many more examples in the coming years," he says, "but right now, as there is no real way to sell music digitally, it is harder to see the correlation. The consumer still has to go to a store and buy the music and does not tell anyone how they were influenced to buy it."

Compared to so many industries, the record business has picked up a reputation for relying on gut instincts instead of intimate relationships with its customers. Clearly, a website is unlikely to write or

record a hit song any time soon, but the internet can help labels fine-tune their marketing so that the right songs reach the right ears.

"It's an article of faith that if they regularly get on major radio the act can sell a million albums, but that may only be right for less than 40% of the market," says Peoplesound CEO Bruno Heese. "That's where online platforms can be far less expensive and much more efficient — and the trick to getting it right is establishing a profile of the consumer."

**The internet was a pivotal part of what got us through last year and an absolutely crucial factor in the initial success of [Wilco's] Yankee Hotel Foxtrot' — Tony Margherita, Wilco manager**



Wilco: making new album available online last summer helped raise awareness and boost CD sales

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RETAIL FOCUS: **KAYS**

by Joanna Jones

First opened in the early seventies, Bristol-based retailer Kays has grown to become a four-store chain. Owned by Vic Kirby, all four stores are in the Bristol area – at Brislington, Fishponds, Keynham and Yate – and target themselves firmly at the family market by stocking chart material, but also priding themselves on their specialist ordering service.

Simon Bruton, store manager at Kay's Yate branch for the past three years – the largest of the four stores in the chain – says the past two years have seen a significant shift in its customer base towards rock, metal and R&B.

"We have always aimed towards the family market, but we also do a roaring trade on the specialist order side. A lot of our customers find many shops don't stock the stuff they really want and we can get it for them in 7-10 days," says Bruton. A CD-ROM database helps the smooth-running of orders, he adds.

Stocking 10 lines and around 7,000 units, the Yate store is run by three staff and its



Kays: do well on the specialist order side

main competition comes from Woolworths. "In the past two years – especially since the Eminem, Limp Bizkit and Linkin Park albums – we have taken off in the no-metal, rock and R&B areas and that is now what our niche in the market is in this store."

Two sections of the outlet, which is based in a shopping centre, are now devoted to rock and R&B, which firmly targets their 15-25-year-old average customer.

"The shop is near to a school and a sixth

**KAYS' TOP 10**

A Little Less Conversation Elvis JXL  
Untouchables Korn  
The Eminem Show Eminem  
Silver Side Up Nickelback  
Various – Spiderman Spiderman OST  
The Platinum Collection Queen  
18 Mobz  
Hero Crad Kroeger  
Jealous One Still Envy Fat Joe  
Ashanti Ashanti

## Kay's current leading sellers

form college and the kids really want nu-metal, rock and R&B – we get the lunchtime school brigade and after school the sixth form kids come in," he says. "Many of our customers visit three times a week."

While Kays unsurprisingly focused on vinyl when it opened 30 years ago, it now no longer stocks the format, or cassettes, which disappeared from the shelves at the beginning of this year.

The phasing out of both formats, says

Bruton, is largely due to diminishing sales. "We just weren't making any money on cassettes and customers were asking for titles which weren't being released by the record companies," he adds. "Many people were just not prepared to pay a pound more for a cassette when they could get a CD."

Another recent development is the introduction of DVD, which makes up about 10% of sales, while back catalogue and mid-price albums account for 30% of trade throughout the week.

Bruton says that, after a decent start to the year, trade has been pretty much kick-started by major releases from Eminem and Korn, while forthcoming albums from Oasis, Red Hot Chili Peppers and Prodigy are set to provide sales highlights in coming months.

Bruton says: "A lot of the stuff coming out – Eminem, Puddle Of Mudd etc – is all aimed at our customers, so as long as the rock releases keep on coming and the kids still want them we'll be doing well."

**Kays, 7 South Parade, Yate Shopping Centre, Bristol, BS37 4BB. Tel/fax: 01454 312049.**

**IN-STORE NEXT WEEK (from 24/6/02)**

**Windows** – Harry Potter, Queen's Jubilee: In-store – Latin Jazz, The Vines, Halford, Generators 90's, Eva Cassidy, 10 Squared, Kyla Minogue, Shvane, David Bowie, Korn, Samuel Ramey, Korn, Brian Wilson, VBO The Stranglers, Paul Carrack, Joe Cocker, Queens Jubilee, Coldout, Dio, M.R.C. BRMC, Fairport Convention, Acoustic Folk Box, Mobz, Queen – Hives, Washbone, Tom Waits, Mollie, Roger Waters, 3 Elizabeths, X-Press 2, Jethro Tull, I Am Sam, Bedrock, Emerson, Darryl Tenaglia; **Press ads** – Cousteau, Matthew, Medieval Babies, Belle & Sebastian, Roggess His 1996-1960, Kyla Minogue, Walton, Black Rebel Motorcycle Club, Fairport Convention, Acoustic Folk Box, Mahler, I Am Sam, Bedrock, Bax.



**Singles** – Space Cowboy, M. Factor, Wyclef Jean, The Calling, Rick Waller, Beverly Knight, Kelly Lorena, Operababes; **Albums** – Mis-teq, Extreme Euphoria, Clubland, Dancaester 2002, Smokin Beats, Pat Oakenfold, Nu Skool Breaks, Crews Control, Andy Williams, In-store – Spiderman OST, Korn, Ai.



**Listening posts** – V/A Ministry of Chant, Very Best of Smooth Jazz, More Smooth Jazz, Jazz On A Summers Day, Norah Jones; **In-store** – three to two CDs, three for £38 CDs, two for £18 CDs, Charlatans, Korn, ECM Jazz, Moby; **Windows** – three CDs for the price of two



**In-store display boards** – Guided by Voices, V/A – Total Lee, Rooper, Vincent Gallo, Crazy Penis, Fingathing, Reinhold, Layo & Bushwaka album



**Single** – M Factor; **In-store** – Boxer Racer, Frou Frou, Beverly Knight; **Press Ads** – The Calling, Beverly Knight, Lighthouse Family, Ragging



**Speechtron: TV Ads** – Kelly Lorena, Morcheeba



**Selects listening posts** – Seagulls – Screaming Kiss Her Kiss Her, Cinerama, Be Good Tanyas, Orbital, Space; **MiMo recommended retailers** – Archer Prewitt, Buffalo Daughter, Verve



**Windows** – Monsoon Wedding, Broadway Dreams, XFM, Morcheeba, Oasis, NME, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater; **In-store** – Sound Disciples, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater, Oasis, Wyclef, Roger Waters, Maria Pia De Vito; **Press ads** – Metalheadz,

High Contrast, Verve Remixed, FC Kahuna, Luke Slater, Ya Ya 3, Herbie Hancock.



**Windows** – Crews Control, Nu Skool Breakz, Clearout; **In-store** – Mis-Teq, Smoking Beats; **Press ads** – Back 2 Skool, Beachlife, Oasis.



**Press ads** – Chart Campaign, Nelly, Oasis; **Windows** – Crews Control, Smoking Beats; **In-store** – Mis-Teq, Beachlife



**Singles** – Space Cowboy, Morcheeba, Wyclef; **Albums** – Party In The Palace, Mis-teq, Andy Williams



**Windows** – Blue In-store – Singles – Christina Miligan, Cream Beach 2002, 2002, Kyla Minogue, Sophie Ellis Bextor, Addicted To Trance, Pink, Christina Miligan, Kyla Minogue, Mis-teq

**ON THE SHELF**

PETER ROBINSON,  
manager, Andy's,  
Beverly

"Business is quieter than usual given that the World Cup is on at the moment, but when the games finish there's a rush of people coming in for the World Cup compilations and the Ant & Dec single. The big singles this week are the Elvis vs JXL release and the new Kylie single, which is selling off the back of the Blue Monday remix. The Kylie single could be the biggest single of the year. It's being out of the shop and given the World Cup – and the advertising campaign – is on for another few weeks it's sure to give the track longevity which others don't have.

We're doing two chart albums for £22 and this is helping a lot with moving full price. We've got an offer on at present, £9.99 on 15 titles – from the likes of Doves, Pink and Black Rebel Motorcycle Club. The Pink album is doing extremely well and with this offer should do even better. We're very lucky here in that we are a specialist shop and the public knows that we

can help them find the kind of music that they want. We've got a wide customer base with a lot of our customers buying Jazz, such as Diana Krall and Stacey Kent, and classical where we're doing an excellent deal with two Navos CDs for £7.99. Having this element to our stock sets us apart from the supermarkets who seem to be able to accept losing money on music which they have little regard for. Music should not be treated as a loss leader, but the glut of best eds on the market would give me to indicate that the majors don't agree.

In our shop, there is a real love for music. Everyone who works here has a passion for it, whatever their taste, and our customers are very aware of this. I know there's a discussion about the problems with downloading from the net but from my experience most people tend to use it almost as a catalogue to source tracks and check them out. People who want the album come in and buy it because they want the whole package."

**ON THE ROAD**

LUTHER JONES,  
Universal Field Sales Rep,  
South England

"I've been Universal eight weeks ago after previously being on the other side of the counter. So I'm still in the process of building up a relationship with all the shops and buyers in my area and it's a steep learning curve.

There's a lot more to the job than you realise when you're based in store.

This week we're selling the new Papa Rock single, which should do well off the success of their first. The New Found Glory album is also going well and could crossover to the mainstream. The Christina Miligan single looks like being her second hit, even the independent shops can do well from pop such as that. The pleasant surprise is the interest in the new Counting Crows single, which will be a great taster for the album – the people in the stores love it. They're a big underground band that shift a lot of albums. The new Blackalicious album is going great and seems to be selling to the same

market that bought the DJ Shadow album, so it could well chart. DJ Shadow is doing phenomenally well, the thirst for his product is massive. This time of the year the shops are really hungry for something that will sell and this has been one of those everyone filled their boots with the limited edition.

Now that Jim O'Rourke has joined Sonic Youth, it looks like the band have been revitalised. The new album is a real return to form. I also expect great things for the Ms Dynamite album. Her first single was a real breath of fresh air, being a little more left of centre than most of the chart material out there.

There's a big buzz about Americans Headcharge, with many of the independents saying they'll be bigger than Slipknot. That really is the strength of the indie, their ability to spot the next big acts. Usually by the time that the majors have picked up on them the independent have moved on."







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Helen Nattrass, Human Resources Manager

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(Annual review of the European Music Industry)

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They say before anything did anything, Elvis did everything. But one thing Elvis almost certainly wouldn't have done would have been a visit to Niketown on a Monday night to mark the release of a JXL remix of *A Little Less Conversation*, which is what the folks at BMG were doing last week. The unfeasibly popular *A Little Less Conversation* is set to feature on the forthcoming *ELVIS* compilation, comprising 31 number one singles. The album, due in September, will be Elvis's first simultaneous global release since his death and is tipped to rival *The Beatles' 1* in sales (which should go at least some of the way towards paying for Mr Calder's newly-cashed chips). Pictured at the launch is BMG's brand partnership marketing manager Adam Bradley, the clever chap who came up with the idea for the record in the first place.

**Remember where you heard it:** Tuesday brought the news that **grey power** is the order of the day, when Saga Radio won the FM regional radio licence. The day certainly proved to be one of highs and lows for **Clive Dickens**. When he heard the news his Jump FM station had lost out to Saga in the battle for the East Midlands licence, he was with his wife Linda to witness the birth of his baby girl Tilley Gwen Dickens... As **Brian Wilson** returned to the UK for another string of **Pet Sounds Live** dates, it was spot the big name at London's Royal Festival Hall. Besides **Richard Ashcroft** clapping along to Fun Fun Fun (u-huh, really), **Pet Sounds'** co-writer Tony Asher took a place in the audience, while former Universal Island MD **Marc Marot** secretly snapped pics from the stalls... A special platinum ticket is due to Sony Music chairman – and BPI Super Council member – **Rob Stringer**, who saw all but the last of the five gigs, and only missed out because of a prior engagement out of town. Still, he did manage to slip in another pilgrimage, to

#### CUSTOMER CARELINE

If you have any comments or queries arising from this issue of *Music Week*, please contact Martin Talbot at e-mail: [martint@musicweek.com](mailto:martint@musicweek.com) or write to – Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

See the great Mr Wilson at Manchester Apollo... **Rupert Withers** at Assassination Music Promotions had his day in court last week, representing two members of rock legends **Saxon** in a trademark case concerning the right to use the band's name. While the band split many years ago, two of the members are wrangling with singer **Biff Byford** over who has the right to use the "Saxon" trademark. It seems that while **Biff's** new line-up plays under the Saxon name, bassist **Steve Dawson** and guitarist **Graham Oliver** use the moniker **Oliver Dawson Saxon**. "It was my first time in court and I am not a lawyer," says Withers, adding, "The barrister on the other side petitioned to have me removed because I was

unqualified"... Quiz of the week: which pair of artists asked for £2m, but ended up with £500,000... And which is the most unlikely marriage? B\*witched and Telstar? Roger Ames and Ken Berry? We don't believe either of them – wink wink... Hot night out of this week is sure to be Wednesday, with the launch of new industry club night **D-Train**, this month featuring MW's very own **Ein-C Ajax Scott** on the wheels of steel. Anyone interested in checking out the sounds should head down to the **Bridge & Tunnel** club in Shoreditch from 7pm. And, best of all, it's completely free... Honest, the MoS/Sine deal will finally be done this week... Big up to **Simon Cowell** and **Simon Fuller**, after the first episode of **American Idol** drew 9.9m viewers last week



The McCartney-Wills wedding had nothing on the guestlist for a special party at London's Marlborough Club last week in honour of flag-waver and fund-raiser extraordinaire Willie Robertson. Big Willie was honoured for almost 30 years raising money for Nordoff Robbins Music Therapy, with guests including industry luminaries including **Rob Dickins**, **Richard Griffiths**, **Jeremy Miler**, **Andrew Millie**, **Chris Wright** and hosted by **Gary Farrow**. Willie is pictured at the select event with his family, wife **Angie**, son **Max** and daughter **Saman**.

– Fox's biggest peak evening audience for a year... Speaking of celebrity DJs, anyone off to Gatecrasher's Summer Sound System event this weekend should not miss **Slipknot's Sid**, who will be playing an exclusive drum and bass set under the name **DJ Starscream**. We kid you not... Finally, expect the **Appletons** to confirm the **tabloid gossip** and secure their new home at **Polydor** this week.....



Thank the good Lord Becham for the World Cup. Just as Dooley was wondering if the music industry was ever going to start throwing swanky parties once again, along comes the World Cup to save the day. The purse strings may be tighter than ever, but it seems the beautiful game is the perfect excuse to flex the platinum **Amex** in the name of promotion. Alarms were set early for last Wednesday's **Xfm Bar Umbro** bash, at which the free Guinness started flowing from 6.30am. Among the throng (1) were **Severn** magazine's **Damien Morris**, TV's **Richard Bacon** (who was distributing the bacon sandwiches, natch), **Guardian** **Gulielm** **Nick** **Griffin** and, um, um, um, **Kim's** head of music **Andrew Phillips**. A few days earlier, staff on **Sony** (2) poured into the company canteen – it's a restaurant, actually – to catch a glimpse of the victory on **Stringer's** portable TV, as England whipped **Argentina**. Meanwhile, **East West** (3) invited around 100 media boys – and a few World Cup-related looky-likeys – over to the roof of their **Kensington HQ** for barbecue grub, **Billy** **graffiti** and much swindling of handbags in honour of **Batistuta** and co.

## MW music week

Incorporating film, MBI, Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report



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