

NEWS: A busy summer schedule from acts such as COLDFPLAY is set to lift spirits at retail

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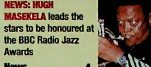
NEWS: HIGH MASEKELA leads the stars to be honoured at the BBC Radio Jazz Awards

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TALENT: Universal Island's SUGABABES receive a boost as their music is featured in new film The Guru

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FOR EVERYONE IN THE BUSINESS OF MUSIC

3 AUGUST 2002

musicweek

Reality TV to dominate autumn pop

by Joanna Jones

Pop reality TV shows are set to dominate broadcast schedules and music charts this autumn, as details emerge of two rival shows which will go head-to-head on the BBC and ITV.

Mercury Records last week signed rights for Initial's *Fame Academy* series, which will launch in October or November with blanket coverage promised across BBC TV and radio.

The second Popstar concept – *The Rivals* – is also due to be unveiled this Monday (July 29) ahead of its debut as a centrepiece of ITV's autumn schedule.

Popstars: The Rivalry will feature 10 boys and 10 girls whittled down to two five-strong bands by public vote each week and pitted against each other in the charts by releasing sin-

gles on the same day. Although no deal has been confirmed, Polydor is expected to renew its relationship with Granada to give Lucian Grainger's Universal Music a monopoly on the two series.

Mercury Records will release all music from *Fame Academy*, which is produced by Initial – whose parent EMI owns international rights to the *Big Brother* format – and is expected to air in a weekly, prime-time BBC2 slot running over several months.

The show, which will also gain exposure on other BBC outlets, including Radio One and BBC Choice, will follow the progress of 12 contestants as they face what Initial describes as "the realities of what it takes to become a music superstar".



Corrie: commitment from BBC

Public voting will be used to determine the winner of the series, while a group of yet-to-be-announced figures from the music industry will lend their expertise as the 12 students go through the training academy. Live events and visits from established artists are also in the pipeline. The

closing date for *Fame Academy* entrants is August 5 and auditions have already begun; the next takes place in Manchester on August 10.

Initial chief executive Malcolm Corrie says *Fame Academy* will echo similar shows in Spain and France, which – unlike *Pop Idol* and *Popstars* – produced a string of artist releases which were issued throughout the series' runs, while also producing an ultimate winner. In one week this spring, releases spun off Spain's *Operación Triunfo* series claimed eight of the top 10 spots on the albums chart.

"We have complete commitment from across all BBC platforms and Radio One will be our radio partners, with exclusive stories and gossip from the show," says Corrie. "What

we are hoping is that, whoever is the winner at the end of the show, some of the other students will also have something to offer – that could include singer-songwriters, as we did not just looking for someone who sings and dances."

Mercury joint managing director Steve Lillywhite believes *Fame Academy* is "a great opportunity to uncover the next level of real talent this country has to offer".

Pete Waterman, who is lined up as one of the judges on *Rivals*, believes the launch of the two reality pop TV programmes does not amount to "overkill" of the format. "Anything right now that gives us fresh blood in the charts and anything that can sell like Gareth Gates is to be welcomed," he says.

The Streets' (pictured) debut album *Original Pirate Material* (1979 Recordings) has emerged as a favourite to make the shortlist for the Panasonic Mercury Music Prize, which will be unveiled tomorrow (Tuesday). An industry-wide *Music Week* survey has attracted a host of playlists for the album, released in March, from "the most relevant, challenging and unique album of the past 12 months" to "the best thing to come out of Birmingham since *Wizard*". The album has been selling steadily since release and has currently sold just over 85,000 copies across the counties. The act's ongoing promotion includes a new *Rockstep* mix of current single *Weak Become Heroes*, which is currently a buzz track in Ibiza. See Mercury Music Prize feature, pp8-9.



V2 scoops Tom Jones deal after severing ties with Gut

Tom Jones may soon have two completed album packages in the bag, after finalising an exclusive deal with V2 for the world excluding North America.

V2 has secured Jones for one album firm, plus an option for a second, on an advance estimated at between £2m and £3m per album.

The deal, sealed in New York last Wednesday, will see V2 release the single Tom Jones International on October 7 in the UK. The track will be the first from a new album which is currently being completed in New York, co-produced and co-written by Wyckle Jean and Jerry Duplessis.

However, Jones also delivered an album's worth of tracks to his former label Gut Records which is also understood to be looking at the possibilities of a release.

Jones' co-manager Donna Woodward says the V2 deal follows the conclusion of Jones' deal with Gut, which included a second album after the Reload package, the biggest album of the artist's career.

Woodward says 17 tracks were delivered to Gut at the end of last year, following the Reload duets formula. She says she is aware that Gut may be considering a release; although Woodward describes the tracks as "demo", she says Gut "may think differently".

Gut founder Guy Holmes



Jones and Branson: inking deal declines to comment either on Jones' new deal or his label's own plans. But it is understood that no releases have yet been scheduled.

Woodward says Jones pumped for V2 primarily because of his existing relationship with the company, which licensed the releases under his Gut Records deal in many markets around the world, including throughout Europe, in Japan and South East Asia.

Woodward says Jones' deal with Gut, the UK indie responsible for reviving his career through the *Siglobal*-selling *Reload* duets project, drew to an end at the end of last year. Jones then approached labels with six or seven new tracks produced with Wyckle. "We had offers from three companies, but decided to go with V2," she says. "They did a fantastic job for us in Europe, where there was a lot of ground-building to do."

She says that a US deal is also being planned for Jones, but that he is likely to be struck until after Jones has finished his album.

Chicane cues up deal as action is settled

Electronic artist Chicane is expected to sign a deal with a major label over the coming weeks, after reaching an out-of-court settlement with Xtravaganza Recordings which marks the end of his relationship with the independent label.

A dispute between the two parties, which concerned the delivery of the second album of Chicane's two-album deal with the label, reached the High Court last Monday. But proceedings were halted at the end of the first day when a confidential agreement was reached. Both Chicane and Xtravaganza declined to comment as *Music Week* went to press last Friday.



Chicane: out-of-court settlement

Chicane – aka producer Nick Braccito – had delivered as the second album of the deal, because the label deemed it to be of unsatisfactory quality. The first day's hearing heard evidence from witnesses, including Instant Karma chairman and former BPI chairman Rod Dickens, that the album sub-

mitted did meet the criteria of the artist's deal with the label.

The settlement marks the exit of the biggest-selling album act on Xtravaganza's roster.

Chicane scored a number one single for the label in 2000 with *Don't Give Up*, which featured vocals from Bryan Adams. The parent album, *Behind The Sun*, was the first album under the two-album deal at the centre of the dispute.

Chicane sprang to prominence in 1996 with the Ibiza chillout favourite *Offshore*, which has subsequently enjoyed success through use in a number of TV programme themes and films. *Brocside* is published by Warner Chappell Music.

Gus & Sheila Dudgeon



Gus

30th August 1942 – 21st July 2002

Sheila

25th June 1939 – 21st July 2002

Such a tragic loss. Both will be missed so much by so many.

*With Love,
All your friends and colleagues.*

Muff, Bill, Pip, Stephen B, Robin, David S, Dave H, Andrew S,
Sue C, Toby, Mike & Bean, Nick & Sue, DM & Caron, Barry & Jenny, Sue & Dave W,
Guy, Barry E, Peter & Sue K, Blue, Ken T, Keith, Peter W, Stuart N, Schwepp, Chris & Sally

...and many many more

Pracy law toughened with 10-year jail term

Counterfeiters could face up to 10 years in jail, after new legislation designed to stem the tide of copyright theft last week entered the statute books.

The Copyright and Trade Marks Offences And Enforcement Bill, drawn up to improve enforcement for copyright offences and strengthen the penalties for offenders found guilty of copyright theft, was given Royal Assent last Wednesday after receiving cross-party support.

The parliamentary All-Party Music Group's chairman and Labour MP for Jarrow, Stephen Hepburn, says the new act will provide "significant protection" for the music industry and other creative industries.



Parlophone heads the nominations list for UK-based artists in the MTV Video Music Awards this year, with multiple nods for Coldplay, Dirty Vegas and Kylie Minogue across several categories. Kylie Minogue's 'Can't Get You Out of My Head' and Dirty Vegas' 'Days Go By' are nominated in the dance video section, while the former is also vying for choreography and International songs. Coldplay's 'Trouble' is nominated for art direction and breakthrough honours. The 19th annual awards show, filmed live from New York's Radio City Music Hall on August 29 and broadcast later across MTV networks, also features Mercury's Elton John (pictured) nominated in male, direction and art direction categories for 'This Train Don't Stop Here Anymore'. Meanwhile, new Universal UK's signings The Hives and WEA's Holy Balance register one nomination each for the MTV2 Award and International video respectively, while Wildstar's Craig David is nominated for best male with 'Walking Away'.

news file

SONY DRIVERS MIXED FIGURES
Some Music Entertainment's international operations recorded a loss of \$86m in the first quarter of its financial year, it stated on Thursday. Sales for the first quarter ending on June 30 increased by 4% to \$1.53bn, with titles by Korn, Celine Dion and Shakira among its biggest sellers. The loss was put down to a decline in album sales, as well as the costs of consolidation, headcount reduction and increased "talent-related expenses". These were offset by aggressive worldwide restructuring, it said.

SECOND-HAND CHAIN FINDS BUYER
Retailer Music & Video Exchange has been bought by a US company of the same name, after being in receivership since June. A new company called Music & Goods Exchange has been set up to run the chain of shops, which specialises in second-hand CDs, computer games, books, DVDs and videos. The 18 shops, 10 of which are based in London, with other outlets in Birmingham and Plymouth, will no longer sell musical instruments and equipment.

CURRIE JOINS OFCOM QUANGO
Lord Currie was last week appointed chairman of Ofcom, the quango which will take over as the regulatory body for radio and television from a series of other organisations including the Radio Authority and the ITC.

CRASKE TAKES HELM AT M2KMG
Emap Performance has appointed acting editor and former senior editor of *Mix* Craske as permanent editor of flagship dance title *M2KMG*. Previous editor Tom Whitwell left to join sister title *The Face* earlier this year. Craske says he is planning some big changes to the title over the next few months following market research. This, he adds, will reflect "dramatic" changes within the dance market.

SOLEWELD TAKES NEW ROLE AT BMG
BMG Music Publishing's former worldwide vice president of international Ron Soleweld has joined BMI as international vice president. Alongside BMG, Soleweld's 30-year music career also includes holding executive positions at PolyGram and Sony in the US, Canada and Europe.

MILLWARD BROWN TO HOST SEMINAR
Millward Brown is to stage a half-day seminar for BMI members on August 13, designed to demonstrate to record companies how its tailored first market intelligence can improve record companies' TV product advertising. Its account Director Nick Bull, who is leading the seminar at the BPI's London offices, says the event will show how Millward Brown's market intelligence capabilities have aided and benefited the data it collects for the Official Charts Company.

ESTEEM TO JOIN CISAC PANEL
Music publishers and record label owner Emilio Estefan is to take part in a panel on creators' copyright protection at the 2002 Ciscac World Congress. The copyright panel, which will also feature a contribution from US Copyright Office director Marybeth Peters, will form part of the biennial congress, held in London from September 22-25.

Album release schedule boosts remainers as LPs back in back

by Paul Williams

Retailers are heading 2002 as the busiest summer release schedule for at least five years which has helped send year-on-year artist album sales back into the black.

In a season that has traditionally been a wash-out for new superstar albums, stores have already been treated this summer to new releases by the likes of Oasis and Red Hot Chili Peppers, while August will bring new albums by acts including Daniel Bedingfield, Coldplay and Toploader.

"One of the great things last year was we had Stereophonics and Travis out in May and early June, which was an improvement on previous years, and this year has been even better," says Asda buying manager Becky Dorn.

During July, eight new albums had debuted inside the Top 10 ahead of yesterday's (Sunday) chart, more than was achieved during the whole of July and August combined in 1998, 1999 and 2000. Last summer's



Coldplay: new album imminent

KEY RELEASES IN AUGUST

August 6: Vanessa Carlton - *Be Not Nobody* (A&M/Polydor); Primal Scream - *Evil Heat* (Columbia)
August 12: Will Smith - *Born to Reign* (Columbia)
August 19: Daniel Bedingfield - *Gotta Get Thru This* (Polydor); Eva Cassidy - *Imagine* (Hot/Biz Street); Toploader - *Wag! Wag! (S2)*
August 26: Catalonia - *Greatest Hits* (WEA); Coldplay - *A Rush of Blood to the Head* (Parlophone); Queens of the Stone Age - *Songs for the Deaf* (Interscope/Polydot)

schedule was busier than those three years, thanks largely to a strong August finish with sets by Five, Slipknot and The Strokes. But among recent years, only summer 1997 - which boasted the likes of Oasis and Prodigy albums - compares favourably to 2002.

HMV's head of rock and pop Bob Campkin reckons labels are paying more attention to retailers' calls for

releases to be spread more evenly through the year. "Labels have been very responsive over the last few years and listened to our requests not to squeeze everything into quarter four," he says.

This year's crowded summer schedule contrasts sharply with a quiet opening three months of the year. And, although quarter two was busier thanks to new albums by

Eminem, Ronan Keating and Moby, over-the-counter artist album sales had dropped below those of 2001 by the end of June. This has since been reversed following the strong opening week of Oasis's *Heaven Chemistry* set in early July.

EMI Recorded Music's director of sales Mike McMahon suggests the World Cup in June played a part in pushing back releases to the latter part of the summer. "During the European Championships a couple of years ago, retail saw very, very flat trading and we were aware June was going to be a very tough month, so we took that into account," he says.

McMahon says his company's second Coldplay album *A Rush of Blood to the Head* has been scheduled for the end of August instead of more obviously waiting until quarter four to help lift its total sales. "We're targeting 2m with this project and that just wouldn't all happen between November and March," he says.

Bullish Tesco aims to double market share to 20% by 2003

Tesco is putting in place ambitious plans to capture a 20% market share on all chart music sold by the end of next year.

The supermarket's target, which translates to an overall market share of 8.9%, follows a year in which its chart share has already grown to more than 40% and total music share to around 6%.

Tesco's senior buying manager for music and books Alan Hunt told a suppliers conference hosted by its wholesaler Entertainment UK last Thursday that it had already been achieving share of around 14% in recent weeks. This followed a move to increase its chart commitment from Top 50 to Top 80 across the chain last month. It is now planning to further expand its chart commitment ahead of the Christmas period, offering Top 100 artist albums and Top 50 compilations in its biggest 50 Tesco Extra stores.

Entertainment category director MUSIC WEEK 3 AUGUST 2002

TESCO'S GROWTH				
	1999	2000	2001	
CD sales	4.9m	7.2m	9.9m	
Market share	2.9%	5.0%	6.0%	
Chart share	n/a	n/a	10.8%	

Source: SoundScan sales share of all artists and released titles

Steve Garton says its growth ambition is perfectly attainable. "It is a challenging target, but it's achievable," he says. "If we get to 18%, I will be delighted. But we can achieve 20% within 18 months." Garton says the growth will be driven by a massive expansion plan in which the 702-Store UK chain will double in size by the end of 2007.

Some 20% of the chain's entertainment sales come through its 60 massive Tesco Extra stores, which it plans to build a further 100 over the next five years. Garton also anticipates strong music sales in its 75 petrol forecourt brand Tesco Express, of which a further 400 are planned over five years.

Tesco has just recorded a year of

massive growth, with entertainment sales rising 50% year-on-year in the 12 months to the end of March this year. Since then, overall CD sales are up by 9.7%, with chart sales up 13.3%, compared to a market trend of 2.2%, says Hunt.

The chain's strength in the market is underlined by recent figures showing that it achieved 18.5% share on sales of the Enrique Iglesias album two weeks ago, he adds. It has also sold 92,000 units of *Now 51*, while its "two-for-£22" sale offer has moved 220,000 units in the past eight weeks, he says.

Hunt says Tesco is looking to improve on last Christmas's strong performance, when it exceeded a 12m unit entertainment sales target, achieving 12.27m units. This year it is targeting sales of 15m units, with a campaign including a range of co-op campaigns, across albums and singles. It is also planning to turn over all its catalogue racks to promotions, to maximise sales.

Top bankers line up as the MPA reprises its finance seminar

Music Week is to support the second Publishers' Music Association-organised Access To Finance seminar, which has been confirmed to take place in Manchester on September 17.

The event will form part of the annual In The City extravaganza, being held at the Lowry Hotel in Salford. Backed by the Manchester City Music Network, the half-day seminar will be open to non-ITC delegates.

Confirmed speakers for the event - which is designed to raise and tackle practical issues for all music-related companies seeking finance, either as start-up or for development - include the Royal Bank of Scotland's Mark Cattie, Coutts' Richard Skinner and Acrobat's John Cooper, among others.

The event follows a London-based seminar, which was over-subscribed when it took place in the spring. Booking details are available from the MPA.

DECCA RE-SIGNS PAVAROTTI

Decca Music Group has realigned Luciano Pavarotti to an exclusive recording contract, with work now underway for a new album due for release next year, Flaminio for a full-length television documentary on the tenor are also being drawn up.

IPC PREPARES MUZIK AWARDS

IPC Media has lined up its *Muzik Magazine* Dance Awards to take place at London's Po Na Na venue on October 17. Nominations for the event will be unveiled at *Muzik's* monthly night at the A&R bar in London on August 7.

SBN UNVEILS LISTENING FIGURES

Student radio network SBN has unveiled its first official Rajar endorsed listening figures, which peg its weekly reach at 64,012 (9.2%). The listener research was carried out by ipsa RSL, within 52 campuses during the summer term.

EMAP IN RADIO STAFF PROMOTIONS

Emap Advertising's former music magazines head and Magic launch team member Mark Hassall is taking on a newly-created post of studio director for Kiss-owned Kiss 100 and Magic 105.4. Elsewhere, Emap has made several changes in its regional radio operations, with Martin Jackson promoted from regional sales account director to sales director Emap advertising North and former 96.3QFM programme director Colin Paterson appointed as programme director for Emap's Stockton-based TFM and Magic 1370.

MTV EUROPE MARKS 15TH BIRTHDAY

MTV Europe is marking its 15-year anniversary this month by broadcasting a documentary across its 10 European regions. The one-and-a-half-hour show, which charts the history of the network from its launch by Eton John in 1987, will be broadcast across eight of its regions on August 1, with the rest following later.

EMI JOINS FORCES WITH PO NA NA

EMI has teamed up with Po Na Na Group to promote EMI releases and tour throughout its 60 bar and club sites in the UK and abroad. The rollout of the promotion will include a series of Blue Note nights at 24 Po Na Na clubs, featuring playbacks of recommended albums from the label and give-aways.

CARTRIDGES JOINS M PRODUCTIONS

Dick Caruthers, who was named director of the year by *Music Business* each year from 1997 to 2001, has joined the Metropolis Group's London-based M Productions. He will be working alongside executive director and Metropolis Group's DVD content division founder Anok Fontaine.

THIS WEEK'S BPI AWARDS

Best Male Now That's What I Call Music! 52 reaches two-times platinum status, while *Shakin' Laundry Service*, Jennifer Lopez's *J to The L* and *Green's* *Vegetation Planet* collection all receive a platinum accolade.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 2001
Top Of The Pops*	2,084	n/a
Top Of The Pops II (Weeks)	n/a	n/a
Top Of The Pops II (Tuesdays)	n/a	n/a
Top Of The Pops II (Wednesdays)	770	n/a
Top Of The Pops II (Thursdays)	n/a	n/a
The Pepsi Chart Show*	n/a	n/a
SMTV	n/a	n/a
The Saturday Show	786	n/a
Popworld (Sun)	372	n/a

*Data source: Media Research Group (MRG) (share data for w/c June 24 2002). NB: Not all data may be available so no year-on-year comparison is available.



Hugh Masekela (pictured) will be among the artists honoured at the BBC Radio Jazz Awards this Wednesday, when he is set to receive the BBC Radio Jazz International award. An extra award – The Jazz Heritage Award – has been added to the roster of awards being given out at London's Queen Elizabeth Hall in what the event's producer Peter Carter says is a bid to reward "an individual or organisation which continues to keep alive the music and spirit of the early days of jazz". "As well as introducing the new award, we've also broadened the 1,000 members of the jazz community that have nominated this year to ensure we are more representative of the UK's jazz scene," he adds. Courtney Pine – who was named BBC Radio Jazz winner last year – and Jools Holland are to host the event, while there will be live performances from artists including Masekela and Stacy Kent.

Friends hail 'brilliant' Dougenon as crash claims Eton producer

by Paul Williams

Eton John has led a wave of tributes to his one-time producer Gus Dougenon, following the veteran record man's death in a motorway crash.

Dougen, 59, and his wife Sheila were killed when his Jaguar veered off the M4 at Berkshire in the early hours of last Monday.

Across a lengthy career, Dougenon worked on projects for Joan Armatrading, David Bowie and Chris Rea, but is perhaps best known for his work overseeing production on Eton John's most highly-regarded early works, including albums such as *Unlabeled*, *Connection* and *Goodbye Yellow Brick Road*.

"I'm devastated by the tragic news about Gus Dougenon," John said in a statement. "He was an incredibly talented producer and a dear friend for many years. I will miss him terribly."

Stephen Budd, who managed Dougenon through much of the Nineties, says he always prided him-

self on getting the right and best musicians for any project, however much that meant going over budget.

"He was a brilliant casting director and he really knew how to pull together a team to produce something magical," says Budd, who describes Dougenon as a "talkaholic" with "a story for every occasion".

BMG international A&R and marketing vice president Nick Stewart, who worked with Dougenon while at PolyGram remastering the early Eton John albums for re-issue, describes him as a "fantastic" technician and arranger. "He was a very, very good judge of a song, a good commercial song, but, more importantly, a song of lasting quality," he says. "He was an absolutely top-flight arranger and he knew how to use space in a studio to create an atmosphere."

Away from the studio, Dougenon was also a champion of producers' rights, as one of the founders of the British Record Producers' Guild which even-



Dougenon: great loss

tually became the Music Producers' Guild. Its chairman Andrew East says Dougenon "contributed so much to our growth and organisation".

Producer Robin Miller, one of the co-founders of the British Record Producers' Guild, describes Dougenon as a "superstar". "Gus was like a superstar walking into the room – but a nice superstar," he says.

Dougenon will also be affectionately remembered as one of the industry's most flamboyant characters. "What I'll always remember Gus for was for his extravagance," says Association of

Majors confirm dates of autumn conferences

Retailers are set for a busy start to September, with EMI and Universal's autumn conferences lined up within a day of one another.

Universal's all-day conference on September 2 is scheduled for London's Bernard Shaw Plaza, where 10 of its acts are set to perform and presentations will be made of forthcoming product. EMI's presentation follows on September 3, although details are yet to be finalised.

Universal UK events manager Nigel Draper says: "We are trying to get away from the formal sit-down dinner – there will be bags of diversions throughout the day."

BMG sales director Brian Rose says the major will be staging a presentation on September 18. Sony and Warner have yet to confirm details of their plans.

Professional Recording Services executive director Peter Fileau. "He was always later than anybody else, heads would turn in the room and Gus would be wearing something extraordinary."

Sony UK A&R senior vice president and 52 managing director Muff Winwood, who first encountered Dougenon when he engineered a Decca audition for the Spencer Davis Group in the Sixties, regularly saw him at first hand the producer's extravagant tastes. "I remember when I went to his house and he was showing me some extension and he said, 'This is my walk-in closet'. There must have been 200 white silk shirts," says Winwood. "He was a great eccentric."

● A funeral service for Gus and Sheila Dougenon will take place at St Andrew's Church, Church Street, Cobham, at 1.30pm this Thursday (August 1). Flowers should be sent to James & Thomas Ltd, Cobham, 341, The Priory, Mill Road, Cobham, KT11 3AL; tel: 01932 962009.

TOTP to celebrate 2,000th show with help from TOP2

TOP2 is turning over four entire programmes in September to celebrate the 2,000th edition of Top Of The Pops.

Archive material spanning the 39 years of the world's longest-running weekly music show will be screened from September 2 across two weeks out in Tuesday and Wednesday evening.

The run of four special TOP2s will lead up to the 2,000th edition of the main TOP show which will go out on September 13 in the programme's usual 7.30pm Friday slot on BBC1. Producer Michael Kelpie says this will incorporate several celebratory features among the show's usual elements, possibly including cover versions of some of the biggest hits of the past four decades and one-off studio collaborations.



Kelpie: extra TOP2 shows

"What we're trying to do is keep it very current so, if we have covers, it will be artists who are currently at the forefront," says Kelpie. "The show is fun and sexy at the moment and we want to reflect that."

TOP2 executive producer Mark Hagen says the four anniversary programmes will feature the number one single on the very first show – *The Beatles' I Want To Hold Your Hand* – plus the chart toppers on the 1,00th edition and then every 100th episode after that.

Hughes steps up at Polydor in newly-created promotion role

Polydor's head of radio Neil Hughes has been elevated to the newly-created position of director of promotion as his TV equivalent Ian Funnell lands a new director's role.

Hughes' responsibilities are expanded with immediate effect to both radio and TV in his new role, while Funnell assumes the new position of director of TV and media development which sees him continuing to head Polydor's TV promotions department.

Funnell also assumes the additional brief of developing and implementing a media development strategy for the company, looking at how it works with new business opportunities concerning synergies between music and television.

Hughes' new role comes nine

years after he joined PolyGram as a sales rep, being promoted in 1996 as assistant manager of the sales team. He was made a national radio executive at Mercury in 1997 before becoming Polydor head of radio in September 2000.

Funnell has been the company's head of TV since December 2000, when he left his previous PR where he was media manager. He previously spent two years at East West Advertising as a Carlton Screen Advertising as a TV plugger before being promoted as head of TV in October 1999.

Polydor's joint managing director David Joseph says the pair's promotions are in recognition of the outstanding jobs they have done promoting the company's records and "building the best promotions team in the business".

Cream to launch labels as club shuts its doors

by Martin Talbot

The Cream Group is looking to expand its business through new record label deals and, despite signing its own acts, possibly announcing that its landmark Liverpool club is to close.

The group confirmed last Tuesday that its founding "superclub" at Nation in Liverpool was shutting under a 90-day review period. The 20 staff at the Liverpool nightclub were told of the news the previous evening.

Under UK employment law, staff have to be consulted for 30 days over the closure, during which time possible rescue ideas can be investigated. However, it is understood that there is little prospect of the venue reopening once the consultation period expires in mid-September.

Co-founder James Barton says the decision affects solely its Liverpool club and that the rest of its operations will continue. The Lomax Live Venue will also continue to operate from Nation.

"This has been a difficult decision, but it was a decision we have had to



Barton: seeking joint venture deals

at the moment. We are just reacting to what young people are telling us. Dance music is progressing."

Barton says he is expecting to announce a series of new initiatives next month, including a further event and two media projects;

Cream has already teamed up with Absolute Radio to create the Jump FM brand.

Barton says that he is also talking to possible partners about the possibility of establishing further joint venture labels, in addition to its compilations deal with Virgin/EMI which has seen more units sold in the first six months of this year than in the whole of 2001.

"From my point of view, it is a natural thing to do, to grow our record business," he says. "It is important for us to develop our music division."

The decision to close the Cream club comes as the group prepares to celebrate its 10th anniversary in October; its already-planned celebrations will take place at Nation house, as scheduled, on October 11 and 12. The venue will also open for two other individual events on August 31 and September 14.

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Tarrant event joins Capital FM line-up

Capital FM programme director Rick Bickel says the station has now realised its plan of establishing four live events every year, with the launch of Chris Tarrant's Capital Request.

The concert, which will each year give a different station presenter the chance to draw up their own live line-up, debuts on September 7 at London's Wembley Arena and will be headlined by Mercury signings Bond J. It joins the Capital Awards, Party In The Park and Capital Christmas Live in Capital FM's portfolio.

Bickel says the decision to rotate the presenter linked with the event allows Capital to show the diversity of music it plays. "This is great for us as well as Chris [if you had a wish list of bands who would you have on]," he adds. "It's going to be aimed at a slightly older demographic, so we'll be targeting 25 to 42-year-olds."

The event, already sold out, will raise money for Help A London Child.

Mean Fiddler looks to Europe after backing German festival

Mean Fiddler is planning to invest in two further continental European festivals before the end of the year, after taking a stake in German rock festival Bizarrefest.

CEO Mervyn Benn hints that Spain is next on the company's horizons, following a deal to take a 25% share in the key German event from Concert Co-operation Bonn GmbH. He says the German agreement will enhance the promotion package that Mean Fiddler can offer to artists and labels, as Bizarrefest takes place every August in the week before the promoter's Reading and Leeds events.

"The shareholding in Bizarre is the first step in Mean Fiddler's expansion into mainland Europe," says Benn, whose company has an option to increase its stake in the event to 50%. "We aren't planning

an overly rapid expansion, but we do plan to make two further acquisitions in Europe before the end of the year. Spain is the next biggest market."

Back in the UK, Mean Fiddler's Leeds Festival was last week finally given the go-ahead by Leeds City Council, which had originally refused to grant a licence. On the back of that, Benn now expects the event to become a sell-out, while he notes Leeds' sister festival at Reading has sold out faster this year than any since Mean Fiddler acquired the annual rock event in 1989.

However, he admits that its flagship dance event Homelands was a disappointment this year. He adds, "We clearly have to have a musical policy rethink for next year's event."

AOL Time Warner fights back on US accounting probe

AOL Time Warner chief Richard Parsons was gone on the offensive to defend his company's accounting and financial practices, after the Securities & Exchange Commission launched an inquiry last week.

The media giant's share price took a battering on the New York Stock Exchange last week, as news of the probe broke and Parsons issued a statement defending his company's actions.

The CEO stressed that the group had begun co-operating with the SEC prior to reports in the *Washington Post* that AOL had boosted revenue through a series of unconventional advertising deals between 2000 and 2002. He sought to placate investors by offering additional information in the interests of "transparency and clarity".

The news came as AOL reported



Parsons: co-operation with SEC

stronger than expected profits but weak growth in the second quarter.

Meanwhile, Vivend Universal CEO Jean-Reine Fourtou was facing up to his own company's problems as he vowed that it needed to make "significant asset disposals" to ease the debts of the cash-strapped media group, with all areas of the business under review.

"Vivend Universal is carrying too

much debt: no matter what, lowering the debt burden will require significant asset disposals," said Fourtou, in a statement issued last Wednesday.

A group of shareholders last month filed a class action lawsuit in a New York court against the media group and its former CEO Jean-Marie Messier, alleging the company issued false and misleading statements leading to the artificial inflation of Vivendi's market price.

Fourtou says Vivendi hopes to have new financing in place by the beginning of September to meet its medium-term needs. The company's recent £2bn credit facility should be only partially used at the end of August, he added. Preliminary consolidated results for the second quarter and first half of 2002 are expected on August 14.

MUSIC COMMENT

SUPERMARKETS FORCE PRICE ISSUE



Tesco's target of 20% chart share within 18 months should leave all of us in no doubt – the supermarket as he has always been.

Indeed, the time will soon come when supermarkets will claim 50% of the chart music market. Tesco is nothing if not determined and, if he does not hit his target by December 2003, it is sure to do so very soon after.

And, as their entertainment director Steve Barton indicates, the competition is hotting up. Asda, traditionally the biggest CD-selling supermarket, claims it has around 8% of the total market and Sainsbury and Safeway are battling away too. If they expand the market, that can only be welcomed. But, what remains a key issue is the fact that the supermarkets fight almost solely on price.

As the likes of Tesco take an increasing slice of the music cake, their growing power will have wider implications on the music business: as labels come under ever greater pressure to bear the costs of the chains' price-cutting, as music retailers try to sustain their competition with more realistic pricing. And as the industry as a whole watches more and more of its sales channelled through mass-market operators which cherry-pick the very biggest sellers – at the lowest possible price.

The industry as a whole loves the record sales which are driven by programmes like Pop Idol and Popstars. And, as Big Brother drew to a close last week, bigger than ever before, it seemed the public thirst for reality TV is far from satiated.

But am I the only one with an uneasy feeling at the prospect of two new pop reality shows, going head-to-head on primetime TV, battling for attention – probably provoked by rival, national tabloids – this autumn?

Of course, it could be fantastic for fans. And, for all the oh-so-cynical cynicism which will emanate from A&R offices across the business, there is hardly any record, management or publishing operation who wouldn't like just a little piece of the *Rivals/Fame Academy* bonanza. But, reality TV's emphasis on immediate profits and explosive impact runs absolutely counter to the music industry's ultimate need – long term, strategic, artist development.

It is too early to judge Will, Gareth and Darus for the long term, but HearSay have struggled beyond their first records and one of Big Brother's "celebrities" have yet come to anything. There is still no evidence that reality TV can be a seedbed for long-term careers.

Martin Talbot, martin@musicweek.com

CLIVE DICKENS

TIME TO IMPLEMENT MEDIA RULES



Rarely does a day pass without the thorny issue of consolidation in the UK radio industry rearing its head.

In August, the Government will receive final comments on its draft Communications Bill that is expected to become law in late 2003. On the issue of concentration of ownership of local commercial radio we have seen a complete turn by the Commercial Radio Companies Association and the "Big Five" radio groups, which are its most influential members.

About 18 months ago, these parties sat down with the Radio Authority and agreed a transparent process for future regulation that swept away the outdated points system in favour of a "three owners plus the BBC rule" in each local market.

Shortly after the BBC published the CRA together with the "Big Five" started to lobby to change to "two owners plus the BBC" in each local market. If successful, the effects would be profound, with potentially only two commercial owners controlling all music nationally.

Cynics might argue the real reasons for the about-turn are the weaker than expected advertising market and the recent decline in share prices experienced by the "Big Five". In public, however, a variety of implausible explanations are being put forward including the BBC's proposal to remove non-EU ownership restrictions and even the potential threat of internet radio.

One debate centres on comparisons between TV and radio as, under the Bill's proposals, one owner of ITV would be allowed. This illogical comparison fails to understand the fundamental differences between these two unique mediums. Commercial radio is primarily a local medium and quality local content can only be assured by protecting a locally competitive market from multiple group ownership. TV, on the other hand, is a national medium and a consolidated mainland ITV is the natural progression in a market where digital television accounts for more than 20% of all TV viewing.

Media ownership rules can now be reviewed every three years, rather than every six or seven as was the case in the past. Logic dictates that we should implement the "three owners plus the BBC rule" and work through this in the many years that remain before changes to the current legislation. Further regulation could be implemented in three years' time, if it is a proven option.

Above all, we must ensure we learn from the mistakes made in the US and not kill a strong, vibrant local radio market that is fundamental to the success of our dynamic UK music industry.

Clive Dickens is programme & operations director of Absolute Radio –

UK (AR-UK), an associate member of the CRA

~ GUS DUDGEON ~

1942 ~ 2002



YOU WILL BE MISSED.
ALL OUR LOVE,
ELTON AND BERNIE

AND EVERYONE AT TWENTY-FIRST ARTISTS



THE INDUSTRY'S TOP PICKS

PHILIPPE ASCOU
managing director, Virgin Records
"Ms Dynamite's A Little Deeper (Polydor). We have waited so long to see England come back with a real urban artist - since Neneh Cherry, but she was not English, she was Swedish. But Ms Dynamite is fantastic, I think she is great."

EMMA B
DJ, Radio 1
"Eleveny Knight's Who I Am (Parlophone) really deserves an enormous amount of applause - she's worked persistently hard over a number of years now to establish herself as a competitive singer-songwriter in a genre of music that is dominated by male US acts. As a British R&B act she's original, fresh, and lyrically very cool. She has balls and guts, and the album is a real testament to her very natural talent."

JEFF BARRETT
managing director, Heavenly
"If none of my acts win (Doves/Beth Orton/Starsailor), I'd want James Yorkston or The Streets to win. The Streets because it's both musically and lyrically totally contemporary - totally of its time - while James Yorkston album is absolutely timeless."

CHRISTINE BOAR
vice-president of programming and production, VHI

"Starsailor's Love Is Here (EMI:Chrysalis). Choosing between The Streets, Doves and Starsailor was a real dilemma but I've planned for the Starsailor album which is still in my 'albums I want to listen to a lot' pile. My first Starsailor experience was in a particularly hot and crowded Earlly many a moon ago. I was absolutely blown away by the music and the lyrics, and James is a very real stage presence - those kind of gigs are why I love my job and this business."

HASSE BRETHERLITZ
choreographer, B&G UK
"Doves' The Last Broadcast (Heavenly). If The Vines were a British act I would have loved to see them get some recognition. As they aren't, I'd like to see Doves win. I found the album really exciting and definitely a progression from their first album. They've done some interesting and brave things with the production."

MARK COLLEN
senior VP global marketing, EMI Recorded Music
"Doves' The Last Broadcast (Heavenly). A distinct, original, proud record that fits its hat to nobody. A joyful, uplifting, gorgeous record that you just dive into and wallow in until it finally ends - then you put it on again. What else do you want in a record?"

PAUL CONNOLLY
MD & executive VP, Universal Music Publishing
"The Streets' Original Pirate Material (679). (Polydor) 6% of votes
It is the most relevant, challenging and unique album of the past 12 months."

ALISON DONALD
managing director, Chrysalis Music
"The Manors' Run Comes Save Me (Big Dada). With this album, Roots Manors have set unprecedented standards for British hip hop with its brilliant wordplay on tracks like Witness (One Hope) - it's vulnerability, always looking at a confused and hostile world, it's English attitudes, it's reggae influences... a masterpiece that deserves to win (great producer too)."

JASON ELLIS
director, Positiv
"Doves' The Last Broadcast (Heavenly). A classic album for indie and dance heads alike. It should help establish them as a major-league band around the world."

MARK FINLAY
head of music, Bell 106
"Idewild's The Remote Part (Parlophone). I have to fly to the Scottish flag here. This is just a superb album. They played a blinder at T in the Park and it looks like they're building up a following in the States. Colin's always good for a pint in the Basement Bar in Edinburgh as well."

HUGH GOLDENSMITH
managing director, Innocent
"Doves' The Last Broadcast (Heavenly). A really powerful and inspiring album which represents emotive British guitar music at its very best. The Last Broadcast is an album which sounds classic, but also manages to remain both challenging and original. Songs like There Goes the Fear and Pounding are perfect examples of the band's amazing songwriting and production skills."

MART ANNE MORRIS
DJ, Radio 1
"Doves' The Last Broadcast (Heavenly). A record that sounds like the endorphin rush you feel when you spot the first shimmering rainbow of spring. Mercury Music Prize winner 2002. No contest."

NATT JAGGER
CEO music group, Ministry Of Sound
"The Streets' Original Pirate Material (679). I didn't like it at first as I thought it was a middle-class documentary on a genuine working-class movement; however, I now believe it to be one of the most honest and innovative records of the past 20 years. Hopefully it heralds the return to the mainstream of more thoughtful, emotional and passionate music."

MARK JONES
managing director, Wall Of Sound
"The Streets' Original Pirate Material (679). And the winner is...The Streets...well, probably, it's a great album that embraces culture and communicates on many levels. For real. Special mentions to Corneshop, Playgroup and The Coral. I also think The Bees' album Sunshine Hit Me is a work of genius, but then again I would say that, wouldn't I?"

STEVE LANACQ
DJ, Radio One
"I really thought Electric Soft Parade's album was a quality record with a lot of depth and detail and ideas - and really big songs. But it's a difficult decision this year, what with Doves and things like the Richard Hawley album which was a gem of record. But I love Start Again and This Given Line on the ESP album and I think, given chance, they'd make an even better follow-up which could put them where Doves are now."

LAUREN LAVENE
DJ, VFM
"The Streets' Original Pirate Material (679). I'd be happy if this or Doves won this year. The Mercury Prize tends to be about the idea behind a record, and this is a great idea for a record - a young lad from the provinces making a DIY album. It's not cool, which makes it even cooler. And he's also fairly fancy."

MERCURY PRIZE AIN'T NO CREAM OF THE CROP

With the shortlist for the Panasonic Mercury Music Prize due to be unveiled this

This week sees the return of the season announcement of music critics wait for all year long - the announcement of the nominees for this year's Panasonic Mercury Music Prize. When the shortlist of 12 albums is announced in a London ceremony tomorrow (Tuesday), passionate discussions will begin across the country over who will scoop music's answer to the Turner Prize, now in its 11th year.

As the 50 judges - including Radio One's Lorna Clarke, journalist Nigel Williamson and composer Kate St. John - deliberate over their selections in time for the Mercury show on September 17, the event organisers will be looking to secure maximum exposure for each of the shortlisted albums. "We aim to raise the profile of British music by getting the widest possible coverage," says Kevin Milburn, director of the prize. "It also gets people talking about music."

One artist widely tipped to benefit for a boost of exposure in 2002 is The Streets. The act's groundbreaking debut album Original Pirate Material (679 Recordings) - along with The Last Broadcast by Doves (Heavenly) - is leading the tips from representatives from across the music industry (see selections, left and right). The man who signed The Streets, Nick Worthington of 679 Recordings, has previously seen first hand the benefits of winning the prize: Fly By Day won the award in 2000 when Worthington was working for XL Recordings.

"It can really make a big difference," he says. "It is seen as a prestigious award from overseas and has a trickle-down effect around



The Streets' groundbreaking debut album the world." Of course, a nomination in tomorrow's list alone is a win in September, is far from guaranteed for the artist. "It would be a boost, but we are more than happy with the progress the album has already made," says Worthington.

While few would argue that The Streets was a fair punt for this year's prize, the album also marks the first time a significant number of albums that started life in the garage genre have been entered for the competition. Both So Solid Crew and Mis-Teeq are also tipped to be joining The Streets on the shortlist, as the judges look to represent the sounds. Also vying for a place on the shortlist are a handful of groundbreaking British bands which have finally broken into the mainstream over the past 12 months. Idewild's third album The Remote Part, although only released earlier this month, has brought the band the critical recognition they have deserved for some time. Similarly, surf rockers A enjoyed a breakthrough in March with Hi-Fi Serious, their third studio album. A glance over the list of eligible albums also suggests EMI has more than its fair share of leading contenders this year. Alongside the aforementioned Doves

A YEAR ON FROM

BASEMENT JAZZ (XL)
The dance duo are currently at the tail end of the promotional campaign for Rooty, playing a handful of festival shows this summer. In between the gigs, which have included HomeLand and culminate at V2002 in August, the band are back in their South London studio "tinkering about" with ideas for a new album. www.basementjazz.com
Shortlisted: Rooty

ELBOW (V2)
Hugh has started on the follow-up to the Manchester five-piece's 130,000-selling Mercury-nominated album. The band have spent the summer on the live stage, in the US with Pete Von through June and then back to the UK for August, Old Trafford and V2002. Their new album is due in 2003. www.elbow.co.uk
Shortlisted: Asleep In The Back

GOLDFAPP (MUTE)
The summer has been mostly devoted to live dates and recording. After appearances at Glastonbury and Spain's Sonar, Alison Goldfrapp has DJ dates lined up for Club Cuba in Antwerp (August 8) and T On The Fringe (August 14). With her new album material for the next album are currently being produced for next year, early mixes of being realised. www.feltmountain.com
Shortlisted: Felt Mountain

ED HARCOURT (HEAVENLY)
Harcourt has recently been working with his

band at Roarhead Studios on the follow-up to his nominated album. Currently in the US supporting Neil Finn, Harcourt returns to play V2002 in August. An EP release is pencilled in for release later this year, with the album to follow early in 2003. www.oharcourt.com
Shortlisted: Here Be Monsters

PJ HARVEY (ISLAND)
Harvey toured to the end of 2001, and, following a break, is now at home writing a follow-up to her winning album entry. Polly will also make a guest appearance on former Violent Femmes frontman Gordon Gano's forthcoming debut solo album Hitting The Ground, due for release through Cooking Vinyl in September. www.pjharvey.net
Winner: Stories From The City, Stories From The Sea

TOM MCCRAE (DU)
McCræe wants to explore, "the album's nearly finished... really honestly, very nearly...". Some new songs written in June are reportedly being added to the follow-up to his debut, with a release loosely scheduled for this autumn. This summer has been free of festival dates, McCrae adds, being used for release through Cooking Vinyl in September. www.tommcrae.com
Shortlisted: Tom McCrae

RADNOHEAD (PARLOPHONE)
Oxford's finest started doing their first live dates for some time in July, variously around continental Europe, including dates at the

S FOR HIGH PROFILE JK A B M T A E T

week, James Roberts asks industry players for their tips on the runners and riders



Doves: strongly tipped by MW panel and Idolwild. Beth Orton, Dirty Vegas, Chemical Brothers and Starsailor are also in with a good chance of making the final 12. Partly because of the unfortunate timing of last year's announcement, which was staged on the evening of September 11, PJ Harvey is perhaps the lowest profile MAMP winner to date. Organisers are confident of reinstating the prize's status, and coverage, in 2002. "The Mercury Prize has now overtaken both the Booker and Turner prizes in terms of media coverage influence," says Milburn. "The simple fact that we get more and more entries each year is testament to the fact that artists enjoy being involved in the prize." The task of picking the best UK albums from the past 12 months out of the 190 eligible entries received is not an easy one. "There are some really strong UK albums around from a couple of areas," says Radio One editor of music policy Alex Jones-Donnelly, who finds picking one album from the list tricky. "With the alternative guitar arena, both traditional albums and stuff that fuses guitars with dance rhythms have got a real intensity about them at the moment. The garage/UK &B arena has also got some

albums that really capture the diverse cultures and music within Britain." While the prize always attracts the attention of the media, retailers are enjoying following the progress of the nominees, which provides a boost in trade in a notoriously quiet month of August. "Each year's prize has had a progressively greater impact on sales," says Mark Nona, HMV head of product. "In the early years of the prize it wasn't, perhaps, so noticeable, but the increases now are far more dramatic and we see a strong pickup in sales right from the shortlist announcement."

The prize is possibly the biggest annual campaign for UK retailers, comprising a Barbeck promotion across HMV, Virgin Megastores, Shop, Tower, Borders, Sainsbury's and more than 500 independent stores.

The Mercury's unique stance remains that its criterion is musical excellence - not sales, which means that among the albums that are brought to public's attention are many that have previously escaped mainstream exposure. In fact, the prize's impact on specialist music is enormous, says one man who has benefited from that influence. Kerstan Mackness, managing director of Mactwo, the distribution company with UK rights for Susheela Raman, one of last year's nominees, says, "She has enjoyed considerable larger profile here because of the Mercury, and she is a recording artist in France where she is going to sell 100,000 to 150,000 records this year. The Mercury was a huge part of that; it accelerated her to sell almost 18,000 records in the UK, which is very good for this type of music."

"It was a career accelerator - where we expected to get in to three years, we got in to a year," concludes Mackness. ■

LANE LOWE
broadcaster, MTV/XM
"The Streets' Original Pirate Material (679). A bedroom record from conception to sheit. Mike Skinner's beats are innovative yet accessible and his lyrics veer from hilarious to sombre, sometimes in the same bar. It borrows, never steals and is one of the most unique British records of the modern age."

ALAN MCCOY
founder Popnotes
"New Order's Get Ready, because it's a return to form as an overall album and Crystal is a great single. The album for me is a pop version of Xtrm2m two years later and New Order are the first people in a band to realise the significance of that album. I saw New Order live at Barrowlands in Glasgow about a year ago and never got off on it, but the album is brilliant. I just love the band."

RICHARD MANNERS
managing director, Warner
"The Streets' Original Pirate Material (679). This is one of the most refreshing albums I've heard in a long time. They need to give it to a new act this year. If you listen to what Mike Skinner's saying, he's come up with a refreshing angle on music, on clubbing as well as more serious social issues. I love the fact that he doesn't use any samples and has written all his own melodies."

GUY MOOT
VP A&R, EMI Music Publishing
"Ms Dynamite's A Little Deeper (Polydor). It's a close call for me between The Streets and our own Ms Dynamite, but Dynamite wins the day as she is the new era of urban UK music and her lyrics are as contemporary."

CHARLIE POWDER
managing director, Sony/ATV
"I'd like to say Clinic, or Dot Allison, or Ian Brown, or Ed Case, or Oasis, or Pet Shop Boys. However, to avoid accusations of favouritism (we publish all of them) - It's got to be Beth Orton. The first time I heard the album I listened to Concrete Sky about 20 times in a row. She stays me."

JAMES ROBERTS
A&R editor, Music Week
"Kosheen's Resist (Moksha/Arista). An album that works on many levels, at the core of which are a set of beautiful songs. There is a wider mainstream market still to discover this album and a Mercury nomination would help both the crossover potential."

CHERIL ROBSON
managing director, ZN Recordings
"The Streets' Original Pirate Material (679). The best thing to come out of Birmingham since Wizard. Mike Skinner is a genius, completely original. I love his lyrics - he's the new John Cooper Clarke."

MIKE SAULT
creative director, Warner Chappell/managing director, N Records
"The Streets' Original Pirate Material (679). This, in my book is the only contender this year. Another early development success story, OPM is totally cool & unique. It will be platinum by Christmas, no problem."

JULY SCOTT
editor-in-chief, Music Week
"The Streets' Original Pirate Material (679). There has been some good music

from artists including Ms Dynamite, New Order, Roots Manuva, Electric Soft Parade, Black Twang and Doves over the past 12 months, but fewer albums that bear sustained repeat listening. Mike Skinner is different: not only does he have something to say, but his lyrical wit is offset by an ear for melody and quirky production that make him quite unique. And he is totally believable."

SHABS
founder, Releisless Records
"Blue & All Rise (Innocent). Because their success might save some jobs."

MIKE SMITH
VP A&R, EMI Music Publishing
"Thea Gilmore's Rules For Jokers (Flying Sparks). I think where the Mercury Music Prize works best is by highlighting artists who did not benefit from a big marketing spend or blanket media exposure despite making truly great records. I think Thea has a remarkable talent for giving independent voices which can fall down a staggering range of emotion in a single song. At 21, her songs display an astonishing level of depth and lyrical dexterity and she's pretty hard as well."

DAVID STEELE
managing director, V2
"Doves' The Last Broadcast (Virgin). I don't think this album is quite as good as I thought it is. It's less climactic, although the songs are stronger. I still love the band and I think this is a great radio record."

MARTIN TALBOT
executive editor, Music Week
"Beth Orton's Daybreaker (Heavenly). The first six months of this year alone have already seen some really excellent, inspiring new records, from Doves, Frou Frou and Idlewild to Ms Dynamite, Beverley Knight and DJ Shadow. I've not been the greatest fan of Beth Orton's earlier albums, but I've just about fallen in love with this one. It is the most broadly commercial album of her career - through Concrete Sky, Anywhere and Thinking About Tomorrow - and is possibly the most laid-back, seductive album of this year so far. Of course, she's always been a Mercury favourite, but whether she is shortlisted or not this time, this should certainly be the biggest album she has had to date."

LEE THOMPSON
music co-ordinator, The Box
"Ian Brown's Music Of The Spheres (Polydor). I feel that this is a really underrated album and actually some of the best stuff he has done. It would be great to get people to go back and have another listen to the album."

TONT WADSWORTH
chairman, EMI Recorded Music
"Doves' The Last Broadcast (Heavenly). This was a difficult choice as we have had so many potential nominees this year, but The Last Broadcast feels like the band coming of age. Every aspect of the album - songs, production, musicianship - is outstanding. This is reminiscent of the transition of Radiohead from Pablo Honey to The Bends and it richly deserves its number one debut."

NICK WORTHINGTON
founder, 679 Recordings
"The Coral's self-titled album (Deltasonic). A band that are doing something fresh that doesn't sound like anything else around at the moment."

SHORTLIST SUCCESS

THE MERCURY TOP 10

- 2001 PJ Harvey - Stories From The Sea (Island)
- 2000 Baby Driver Boy - The Hour Of Bewilderbeast (XL)
- 1999 Talvin Singh - OK (Island)
- 1998 Gomez - Bring It On (Hut)
- 1997 Roni Size/Repräsent - New Forms (Virgin)
- 1996 Pulp - Different Class (Island)
- 1995 Portishead - Dummy (Go Discs)
- 1994 M People - Elegant Slumming (RCA/veConstruction)
- 1993 Suede - Suede (Nude)
- 1992 Pital Scream - Screamadica (Creation)

Table shows the 10 Mercury Music Prize winners since the award's inception.

Bencassim festival and in Salamanca and San Sebastian. The dates are a part of a mini-break between recording their next, sixth, album in Oxfordshire. The record - work on which is "two months ahead of schedule" - is due sometime in 2003. www.radiohead.com

SUSHEELA RAMAN (NARADA WORLD)
Having sold almost 18,000 units of her nominated album in the UK, Raman has been rising in recent months performing live and will begin work this September on recording a new album which will be out early next year, released again through Narada World, distributed in the UK by Mactwo.

Shortlisted: Salt Rain

SUPER FURRY ANIMALS (EPIC)
After the gold success of their last record, the Welsh outfit are currently recording their sixth album in Wales, in advance of a possible release in spring 2003. Otherwise, they have been working live at festivals including the Provillestock and Bencassim festivals and the Finsbury Park London show in Air and Echo & The Bunnymen. Much of this autumn will also be spent further building profile in the US, through a string of dates starting on September 2. www.superfurry.com

Shortlisted: Rings Around The World

TURIN BRAKES (SOURCE)
The South London duo are currently recording a new album, expected to be released in February 2003, with producer Tony Hoffer, who has previously worked with Beck. The band will play a short acoustic tour in September in support of new single Long Distance. www.turinbrakes.co.uk

Shortlisted: The Optimist

TEEN 7 (BIMATEA DISKOLA)
Although the duo have played a handful of UK shows this year, much of their time has been spent in the US building on the current buzz. In March, Zero was the producer of the year going at the Music Week Awards. Zero 7 are now back in the studio working on the follow-up album, www.zero7.co.uk

SINGLE of the week

SUGABABES: Round Round (Universal Island CID804). The second single from the new look 'Babes, following on the heels of the big-selling



Frak Like Me. It's another slice of quality pop. It is taken from the soundtrack to the forthcoming film, *The Guru*, which should help its profile. An infectious hook with a bassline reminiscent of Michael Jackson's Billy Jean, along with an A-listing at Radio One, should ensure major chart action, and continues the set-up for their new album in the autumn.



from its original outlet, Italian remixer *Playing* hook up with original vocalist *Niki Harris* in an update of *Snap's* classic. Push and Steve Muroso provide club mixes, while the Pascal version has been A-listed at Radio One, with plays on Kiss and Capital.

SINGLE reviews



ROMEO: Romeo Dumb (Relentless RELENT29). This is possibly the best release to have come from the huge talent of So

Solid Crew. Already A-listed at Radio One and produced by RR from the So Solids with backing vocals from the So Solid Ladies, this commercial cut from the street should get Romeo centre stage both here and abroad.

HEAR'SAY: Lovin' Is Easy (Polydor 570542). Liberty X have had huge success with their brand of R&B flavoured pop — so much so that their Hear'Say have now decided to give it a go as well. Whether the street-savvy kids of today accept such bandwagon-jumping is a moot point, but it is already building profile in the clubs.

AMILLIONSONS: Misti Blu (London LONCD468). Lifting a sample from Dorothy Moore's *Misty Blue*, this laidback slice of soul caused a buzz as a white label last year. Now featuring soaring vocals from Taka, Boom and Chaka Khan over strings, piano and sleepy bassline, it is set for release through London. Blisted at Radio One and feted by the press, it looks set to cause ripples in the chillout world and beyond.

SINEAD O'CONNOR: Troy (The Phoenix From The Flame) (Devolution DEVRO03CDS). O'Connor went so far as to buy her track back from Chrysalis in order to release this glorious version of this standout cut from her first album, *The Lion and the Cobra*. Push deliver a commercial-edged mix, but it is the John Creamer & Stephan K. Edge kit that gets the blood flowing.

TRIP THING: In And Out (Parlophone CDRE568). UK garage finds its latest pop incarnation in *Third Edge* and their debut single *In And Out*. The UK male trio leans more towards the polished pop/R&B/hip-hop style of acts such as *Mis-Teeq* than the darker sounds of garage bad boys *So Solid Crew*, and the naggingly catchy chorus and slick production values of this track are likely to appeal to a similar audience.

SNAP VS PLAYING: Do You See The Light (Data DAT33CDS). Nine years on

from its original outlet, Italian remixer *Playing* hook up with original vocalist *Niki Harris* in an update of *Snap's* classic. Push and Steve Muroso provide club mixes, while the Pascal version has been A-listed at Radio One, with plays on Kiss and Capital.

OAKENFOLD: Stary Eyed Surprise (Perfecto PERF27CDS). This second single from Oakenfold's *Bunkka* album is effectively a rap rock pop song put through groove filters. Shity Shityhook from *Crazy Town* lends his radio-friendly vocals to the track, which has been Blisted at Radio One.

CAM'RON feat. Juelz Santana: Oh Boy (Roc-A-Fella/Def Jam 0639642). Cam'Ron returns with his strongest single since his debut *Horse & Carriage*. Blisted at Radio One and based around the sort of downtempo Seventies soul sample that label boss Jay Z has been using to such devastating effect, this oozes class.

KOSHEEN: Harder (Moksha/Arista 74321954452). Five singles in, and the Bristol drum & bass trio's album *Resist* is showing no sign of losing its edge. On this and Markee Subance supply sweeping synths and gentle breaks, while *Sian Evans* contributes a typically affecting vocal.

CORNELIUS: Point Of View (Matsushita 0555-2). This is more exhilarating pop experimentation from Japan's Cornelius, taken from his *Point Album*. Recent live shows have showcased his ability to fuse cutting-edge technology with his idiosyncratic harmony-jangle sound.

KLEA: Tie Yo (Incentive CENT41CDS). This rare homegrown UK club track originated from a demo and has now been licensed to Strictly Rhythm in the US and Universal Germany. The infectious, poppy single edit could be one of the UK's most successful continental hits of the summer.

H & CLAIRES: Half A Heart (WEA WEA359CD). These former Steps members are looking to repeat the success of their debut single *DJ* with this second pop offering, written and produced by Adam Anders (*Backstreet Boys*). The duo, currently collaborating with a number of eminent pop writers and producers, will release their

ALBUM of the week

MCALMONT & BUTLER: Bring It Back (EMI/Chrysalis 5395772). Following the lead single *Falling*, this second



album fulfils all promises. Largely a beautiful collection of soulful album fulfils all promises. Largely a beautiful collection of soulful album fulfils all promises. Largely a beautiful collection of soulful album fulfils all promises.



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debut album at the end of the year. **[SPUNGE]: Roots** (B-Unique BUN30CD). This new single is talent from *Spunge's* album *The Story So Far*. They continue to build upon their ska-punk sound, while maintaining a melodic pop feel. B-sides *Just To Tell You* and *Lazy* are just as impressive. **THE FLAMING LIPS: Do You Realize?** (Warner Bros W586CD). Hard on the ears of the number 13 debut of the album *Yoshimi Battles The Pink Robots* comes this glorious blast of joyous sound from an amazing band. Radio is weighing in with support, as it scored the biggest increase in audience on last week's airplay chart.

ALBUM reviews



WEEKEND PLAYERS: Pursuit Of Happiness (Multiply MULDYCD31). Fitting neatly in the gap between *Groove Armada* and *Dido*, this debut is a perfectly-timed soundtrack to the summer. Including both of the act's singles to date — *21st Century* and into *The Sun* — it bridges the gap between dancefloor and coffee table.

WILL SMITH: Born To Reign (Columbia 5079552). Smith's new album coincides with the release of his new film, *Men In Black II*, and it is not quite up there with *Willenium*, which was released to coincide with *Wild Wild West*. Smith has style and talent, but, while before his albums were all party, this latest offering sounds like a man with a full diary and the music pencilled in between the accountant and film studio.

JAMES TAYLOR: October Road (Columbia 503292). This veteran singer-songwriter reunites with producer Russ Titelman for his first brand new album in five years. Guests including *Ray Cooper*, *Randy Brecker* and *Taylor's* daughter *Sally* join him on a typically individual set. UK dates in September should raise the album's profile.

DJ JAZZY JEFF: The Magnificent Album (Rapster RR008CD). Long known as the man behind *Will Smith* this is, unbelievably,



DEF LEPPARD: X (Bludgeon Rixola 0631202). The Lep aren't remotely cool these days, but then perhaps they never were, even when selling 17m copies

of 1986's *Hysteria*. Nor is their pop-metal likely to be considered heavy enough by today's kids. But at their least sizeable hit, 1995's *When Love And Hate Collide*, was a big, ironic ballad, of which there are several on this, the band's 10th album.

VARIOUS: Sonar 2002 (SonarMusic EDD042CD). Jeff Mills, Arthur Baker, Crossover and *Art Lindsay* are among the many artists that appear on this two-CD memento of the Barcelona festival. The depth and substance of the material mirror Sonar's progressive viewpoint succinctly.

VARIOUS: CD Six (International Deejay Gigolos EFA275902). This has certainly been *Gigolos'* year in the UK, and this set looks set to capitalise on their newfound popularity. The 29 tracks on offer span from *Dominitrix's* vintage new-wave electro and *Fischerspooner's* postmodern pop to an assortment of dancefloor monsters courtesy of *Vitalic*, *Fat Trucker* and *Marc Almond*.

BONOBOS: One Off Remixes & B Sides (Tro Thoughts TRUC031). This collection neatly gathers Bonobo's odds and ends for *Tro Thoughts* recorded before his departure to *Ninja Tune*. Included is his breezy mix of *Pilote's* *Turtle* alongside a bunch of previously hard to find smoky funk tracks.

This week's reviewers: Gemma Allwood, Dugald Baird, David Barrington, Phil Brooke, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.

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Gus Dudgeon

a true genius

a great friend

sadly missed by us all



THE OFFICIAL UK SINGLES CHART

TOP 75

UK SINGLES

3 AUGUST 2002

Pos	Weeks	Title	Artist (Producer) Publisher (Writer)	Label	CD/Class (Distributor)	7/12	Pos	Title	Artist (Producer) Publisher (Writer)	Label	CD/Class (Distributor)	7/12			
1	1	ANYONE OF US (STUPID MISTAKE)	● S 74321943002/74321943004 (BMG)	Wish Young (Abdullah Nordeen) Universal (Morrison/Osmond/Knepper/Mancuso)	●	38	32	LIGHT MY FIRE	● S 74321943002/74321943004 (BMG)	Wish Young (Abdullah Nordeen) Universal (Morrison/Osmond/Knepper/Mancuso)	●	38			
2	NEW	AUTOMATIC HIGH	● Polydor 5736925/5736934 (U)	Edi Rama (Lynch & Scott) 15861/Universal (Morrison/KC/Lynch & Scott/Bradford/Walker)	●	39	26	STOP TRYING YOUR HEART OUT	● Big Brother RECORDS/024... (RMC/SON)	●	40	35	ESCAPE	● Interscope/Polydor 487732/4877064 (U)	●
3	NEW	UNDERNEATH YOUR CLOTHES	● Epic 6795530/6795534 (FEN)	Shaka (Shaka/Mendez) EMI/Sony ATV (Shaka/Mendez)	●	40	31	KISS KISS	● London LONCD464/IONCD584 (EMI)	●	41	33	KISS KISS	● BVM BVMK0231... (ADD)	●
4	2	THE LOGICAL SON	● Sheffield Tunes/Edel UK 018286/STU103289 STU (V)	●	42	31	BACK TO CALI	● Parlophone CDRS6581... (IE)	●	43	31	GET OVER YOU/MOVE THIS MOUNTAIN	● Polydor 5736342/5736344 (U)	●	
5	NEW	LIVIN' IT UP	● Def Jam 028387/02839794 (U)	●	43	31	GET OVER YOU/MOVE THIS MOUNTAIN	● Polydor 5736342/5736344 (U)	●	44	30	WISH I DIDN'T MISS YOU	● J 74321938182/74321939184 (BMG)	●	
6	NEW	A THOUSAND MILES	● ASM/Mercury 4879542/4879544 (U)	●	45	2	GET ALONG	● Parlophone CDRS6581... (IE)	●	45	2	LOVE ALONE	● Parlophone CDRS 6577... (IE)	●	
7	8	HOT IN HERRE	● Universal MCST1940289/MSC042028 (U)	●	46	2	LOVE ALONE	● Parlophone CDRS 6577... (IE)	●	47	NEW	ONE LAST BREATH/BULLETS	● Epic 6728262... (FEN)	●	
8	9	SHOOTING STAR	● All Around The World CXL082859... (AMC/U)	●	48	27	DO LIKE TO TEACH THE WORLD TO SING	● Decadence/Universal 0129620... (U)	●	48	27	DO LIKE TO TEACH THE WORLD TO SING	● Decadence/Universal 0129620... (U)	●	
9	NEW	HIGH VOLTAGE/POINTS OF AUTHORITY	● Warner Bros W5880C... (FEN)	●	49	2	TWO WRONGS DON'T MAKE A RIGHT	● Columbia 6728302... (FEN)	●	50	5	WE'RE ON THE BALL	● Columbia 6727312/6727314 (U)	●	
10	3	FOOLISH	● Murder Inc. 502942/5029544 (U)	●	51	26	ROLL ON THIS IS HOW WE DO IT	● Telstar/Interscope CDS25329/CAS25295 (BMG)	●	51	26	GOODYBY	● Datascope DLTCD2005... (FEN)	●	
11	6	A LITTLE LESS CONVERSION	● RCA 7421943572/7421943574 (BMG)	●	52	1	THE GIRL WHO KISS ME	● DreamWorks/Polydor 4828182/4828184 (U)	●	52	1	THE GIRL WHO KISS ME	● DreamWorks/Polydor 4828182/4828184 (U)	●	
12	6	I'M GONNA BE ALRIGHT	● Epic 6794642/6794644 (FEN)	●	53	1	SHE LOVES ME NOT	● DreamWorks/Polydor 4828182/4828184 (U)	●	53	1	SHE LOVES ME NOT	● DreamWorks/Polydor 4828182/4828184 (U)	●	
13	7	WORK IT OUT	● Columbia 6728262/6728264 (U)	●	54	45	FULL MOON	● Atlantic ATB13500/ATB13500 (FEN)	●	54	45	FULL MOON	● Atlantic ATB13500/ATB13500 (FEN)	●	
14	7	YOUR SING	● Mercury 659572/659574 (U)	●	55	2	AERIALS	● Columbia 6728302... (FEN)	●	55	2	AERIALS	● Columbia 6728302... (FEN)	●	
15	13	HERO	● Roadrunner RR 2906359/RR 29064 (U)	●	56	4	BABY'S GOT A TEMPER	● XLX13450C... (U)	●	56	4	BABY'S GOT A TEMPER	● XLX13450C... (U)	●	
16	12	WHEREVER YOU WILL GO	● RCA 7421943627/7421943628 (BMG)	●	57	18	UNCHAINED MELODY	● S 7432193802/7432193804 (BMG)	●	57	18	UNCHAINED MELODY	● S 7432193802/7432193804 (BMG)	●	
17	16	WITHOUT ME	● Interscope/Polydor 487732/487734 (U)	●	58	14	ONE STEP CLOSER	● Polydor 5737325/5737324 (U)	●	58	14	ONE STEP CLOSER	● Polydor 5737325/5737324 (U)	●	
18	19	HERE I AM	● ASM/Mercury 4879542/4879544 (U)	●	59	43	HOW COME YOU DON'T CALL ME	● MCA 7432194312/7432194314 (BMG)	●	59	43	HOW COME YOU DON'T CALL ME	● MCA 7432194312/7432194314 (BMG)	●	
19	18	WHEN YOU LOOK AT ME	● Def Soul 562808/562808 (U)	●	60	NEW	CHAPTER 6	● Ram - (SRD)	●	60	NEW	CHAPTER 6	● Ram - (SRD)	●	
20	18	JUST A LITTLE	● V2 WFR501866/501865 (SMV/P)	●	61	23	THE WORLD SHE KNOWS	● Chrysalis CDCHS140C/CDCHS140 (U)	●	61	23	THE WORLD SHE KNOWS	● Chrysalis CDCHS140C/CDCHS140 (U)	●	
21	NEW	POUNCE	● Polygram/Harmony Gold/Universal 0129620... (U)	●	62	13	FREAK LIKE ME	● Interscope/Polydor 487732/4877064 (U)	●	62	13	FREAK LIKE ME	● Interscope/Polydor 487732/4877064 (U)	●	
22	16	BY THE WAY	● Warner Bros W5880C... (FEN)	●	63	2	AMERICAN ENGLISH	● Parlophone CDRS6582... (IE)	●	63	2	AMERICAN ENGLISH	● Parlophone CDRS6582... (IE)	●	
23	23	FOREVER	● Incentive CENT 4005326/4005328 (SMV/P)	●	64	4	EMERGE	● Ministry of Sound FMDS 10CDS... (SMV/TE)	●	64	4	EMERGE	● Ministry of Sound FMDS 10CDS... (SMV/TE)	●	
24	12	IT JUST WON'T DO	● Underwater HD 01660/HD 01660 (SMV/P)	●	65	10	ROLLOUT (MY BUSINESS)	● Def Jam 529230C/529230A (U)	●	65	10	ROLLOUT (MY BUSINESS)	● Def Jam 529230C/529230A (U)	●	
25	15	MISS LUCIFER	● Columbia 6728262... (FEN)	●	66	3	BLURRY	● Gelfin/Polydor 4877325/4877324 (U)	●	66	3	BLURRY	● Gelfin/Polydor 4877325/4877324 (U)	●	
26	NEW	BEAUTY ON THE FIRE	● RCA 74321943002/74321943004 (BMG)	●	67	NEW	2-WAY	● MCA/Inti-Island MCST104287/MCSD4287 (U)	●	67	NEW	2-WAY	● MCA/Inti-Island MCST104287/MCSD4287 (U)	●	
27	NEW	WEAK BECOME HEROES	● Locked On/578 Records/678/00/00/01 (U)	●	68	10	DOVE (I'M KISSING YOU)	● Positive/Cream COMM/CMNYA... (U)	●	68	10	DOVE (I'M KISSING YOU)	● Positive/Cream COMM/CMNYA... (U)	●	
28	5	TELL IT TO MY HEART	● All Around The World CXL082859... (AMC/U)	●	69	10	IT TAKES MORE	● Polydor 5737325/5737324 (U)	●	69	10	IT TAKES MORE	● Polydor 5737325/5737324 (U)	●	
29	13	IF TOMORROW NEVER COMES	● Polydor 5736925/5736934 (U)	●	70	30	CORNER OF THE EARTH	● S2 6727385... (IE)	●	70	30	CORNER OF THE EARTH	● S2 6727385... (IE)	●	
30	NEW	MY FRIENDS OVER YOU	● MCA/Inti-Island MCSD4286/CD286 (U)	●	71	17	DON'T LET ME GET ME	● Arista 7432193821/74321938214 (BMG)	●	71	17	DON'T LET ME GET ME	● Arista 7432193821/74321938214 (BMG)	●	
31	NEW	GHOSTS	● Credence CDOR0209... (IE)	●	72	12	BOP BOB	● Parlophone CDRS6582... (IE)	●	72	12	BOP BOB	● Parlophone CDRS6582... (IE)	●	
32	4	LK (CAROLINA CAROL BEA)	● V Recordings VSD052/VSD053 (SRD)	●	73	NEW	LIL' LUB CHEFİN	● Parlophone CDRS6582... (IE)	●	73	NEW	LIL' LUB CHEFİN	● Parlophone CDRS6582... (IE)	●	
33	NEW	ALL YOU WANTED	● Maverick/Warner-Chappell (Brennan)	●	74	4	FLOBBYDANCE	● BSC Music WMS56052/WMS56054 (U)	●	74	4	FLOBBYDANCE	● BSC Music WMS56052/WMS56054 (U)	●	
34	4	MOVE IT LIKE THIS	● S Convent/EMI CEMM117C/CEM118 (U)	●	75	8	HEY BABY (UNOFFICIAL WORLD CUP REMIX)	● EMI/Parlophone (EM) (Thames/Cobb)	●	75	8	HEY BABY (UNOFFICIAL WORLD CUP REMIX)	● EMI/Parlophone (EM) (Thames/Cobb)	●	
35	NEW	STRANGE RELATIONSHIP	● Columbia 6728262/6728264 (U)	●											
36	15	IT'S OK!	● Innocent SIN0X66/SIN0X68 (IE)	●											
37	4	JUST A LITTLE GIRL	● Polydor 5736925/5736934 (U)	●											

As used by Top Of The Pops and Radio One

TITLES A-Z

Pos	Title	Artist (Producer) Publisher (Writer)	Label	CD/Class (Distributor)	7/12
1	ANYONE OF US (STUPID MISTAKE)	Wish Young (Abdullah Nordeen) Universal (Morrison/Osmond/Knepper/Mancuso)	●	38	32
2	AUTOMATIC HIGH	Edi Rama (Lynch & Scott) 15861/Universal (Morrison/KC/Lynch & Scott/Bradford/Walker)	●	39	26
3	UNDERNEATH YOUR CLOTHES	Shaka (Shaka/Mendez) EMI/Sony ATV (Shaka/Mendez)	●	40	35
4	THE LOGICAL SON	Sheffield Tunes/Edel UK 018286/STU103289 STU (V)	●	42	31
5	LIVIN' IT UP	Def Jam 028387/02839794 (U)	●	43	31
6	A THOUSAND MILES	ASM/Mercury 4879542/4879544 (U)	●	45	2
7	HOT IN HERRE	Universal MCST1940289/MSC042028 (U)	●	45	2
8	SHOOTING STAR	All Around The World CXL082859... (AMC/U)	●	46	2
9	HIGH VOLTAGE/POINTS OF AUTHORITY	Warner Bros W5880C... (FEN)	●	47	NEW
10	FOOLISH	Murder Inc. 502942/5029544 (U)	●	48	27
11	A LITTLE LESS CONVERSION	RCA 7421943572/7421943574 (BMG)	●	49	2
12	I'M GONNA BE ALRIGHT	Epic 6794642/6794644 (FEN)	●	50	5
13	WORK IT OUT	Columbia 6728262/6728264 (U)	●	51	26
14	YOUR SING	Mercury 659572/659574 (U)	●	52	1
15	HERO	Roadrunner RR 2906359/RR 29064 (U)	●	53	1
16	WHEREVER YOU WILL GO	RCA 7421943627/7421943628 (BMG)	●	54	45
17	WITHOUT ME	Interscope/Polydor 487732/487734 (U)	●	55	2
18	HERE I AM	ASM/Mercury 4879542/4879544 (U)	●	56	4
19	WHEN YOU LOOK AT ME	Def Soul 562808/562808 (U)	●	57	18
20	JUST A LITTLE	V2 WFR501866/501865 (SMV/P)	●	58	14
21	POUNCE	Polygram/Harmony Gold/Universal 0129620... (U)	●	59	43
22	BY THE WAY	Warner Bros W5880C... (FEN)	●	60	NEW
23	FOREVER	Incentive CENT 4005326/4005328 (SMV/P)	●	61	23
24	IT JUST WON'T DO	Underwater HD 01660/HD 01660 (SMV/P)	●	62	13
25	MISS LUCIFER	Columbia 6728262... (FEN)	●	63	2
26	BEAUTY ON THE FIRE	RCA 74321943002/74321943004 (BMG)	●	64	4
27	WEAK BECOME HEROES	Locked On/578 Records/678/00/00/01 (U)	●	65	10
28	TELL IT TO MY HEART	All Around The World CXL082859... (AMC/U)	●	66	3
29	IF TOMORROW NEVER COMES	Polydor 5736925/5736934 (U)	●	67	NEW
30	MY FRIENDS OVER YOU	MCA/Inti-Island MCSD4286/CD286 (U)	●	68	10
31	GHOSTS	Credence CDOR0209... (IE)	●	69	10
32	LK (CAROLINA CAROL BEA)	V Recordings VSD052/VSD053 (SRD)	●	70	30
33	ALL YOU WANTED	Maverick/Warner-Chappell (Brennan)	●	71	17
34	MOVE IT LIKE THIS	S Convent/EMI CEMM117C/CEM118 (U)	●	72	12
35	STRANGE RELATIONSHIP	Columbia 6728262/6728264 (U)	●	73	NEW
36	IT'S OK!	Innocent SIN0X66/SIN0X68 (IE)	●	74	4
37	JUST A LITTLE GIRL	Polydor 5736925/5736934 (U)	●	75	8

Hot August Specials In Music Week

- 10th City focus: Birmingham
- 17th Creative Services Manufacturing (Popkomm special)
- 24th Live Genre watch: Jazz
- 31st Independents Report DVD Product

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3 AUGUST 2002

CHART COMMENTARY

by ALAN JONES

Spending a third week at number one, despite a 36% decline in sales week-on-week, Gareth Gates' *Anyone Of Us (Go With The Wind)* brings the 18-year-old his seventh week at number one in total this year, following the four-week reign of his debut hit *Unchained Melody* in March/April. Gates is the first artist to have two singles each spend three or more weeks at number one in the same year since 1992, when two other BMG acts – Take That and Robson & Jerome – did likewise. More impressively, Gates is the first male solo artist to have a pair of hits of such chart-longevity since 1981, when Shakin' Stevens spent three weeks at the summit with *This Ole House* and four with *Green Door*. After *U* extends BMG's lock on the top spot to nine weeks – the longest by one company since 1995, when Universal enjoyed a 21 week spree thanks to Manchester United (two weeks), West West 15 (five weeks) and Whigfield (four weeks). Shazam's debut hit *Whenever Wherever* is



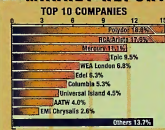
S Club 7 had three number two hits in a row immediately after their chart-topping debut single *Bring It All Back*, so it is appropriate that S Club Juniors – eight assured juveniles with an average age of 12-and-half – should start their chart career with consecutive number two hits. Three months ago, the group's first single *One Step Closer* debuted at number two with first week sales of nearly 64,500, and went on to sell

280,000. This week, despite an opening tally of just over 51,000, Automatic *High* does likewise. One Step Closer lost out by just 6,027 sales to the Sugababes' *Freedom*. Like *U*, but S Club Juniors' failure to top the chart this time lies at the hands of fellow 19 Management client, Gareth Gates, who is several years their elder at 18, and whose *Anyone Of Us* single outsold theirs by more than 30% last week.

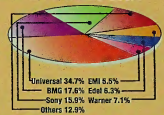
SINGLE FACTFILE

robbed of top billing because Will Young's *Anything Is Possible/Evergreen* debuted at number one with a very impressive 559,000 more sales. Shazam's follow-up *Unchained Your Clothes* sold a more modest 44,000 copies last week to earn a number three debut. It does, however, help propel her former number three album *Laundry* back into the Top 10 for the first time in 16 weeks, the culmination of five weeks of consecutive growth. US success notwithstanding, *Dirty Vegas* have not completely cracked their UK homeland yet. Some 14 months after *Days Go By* peaked at number 27 there, their follow-up *Ghosts* makes a number 31 debut. After plucking four hits of ever increasing magnitude from their debut album *Hybrid Theory*, Linkin Park's double-headed *Hybrid* Vol. 1/Points Of Authority (from the remix album *Reanimators*) debuts at number nine – a notch down from the number eight success of their last. In The End.

MARKET REPORT



TOP CORPORATE GROUPS

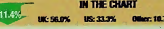


Report shows top 10 companies by % of total sales of the Top 75, and corporate groups by % of total acts of the Top 75

SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



one of the biggest thus far in 2002, spending 10 weeks in the Top 10, 19 weeks in the Top 75 and selling more than 550,000 copies. It

sold more than 109,000 copies in its first week alone to debut at number two, the highest sale for a number two this year. It was

INDEPENDENT SINGLES

This Last	Title	Artist	Label (Weeks)
1	THE LOGICAL SONG	Scotter	Sheffield Tones/Eat UK 07/08/02 (5W)
2	IT JUST WONT DO	Tim Deluxe feat. Sam O'Connell	Underwater H2O BSCD (3W)
3	UK (CAROLINA CAROL BELA)	DJ Marky And XRS feat. Stamina UK	V2 Recordings VJCSDD (5W)
4	JUST A LITTLE	Liberty X	V2 VVRS0183 (3W)
5	NEW CALL TO CALL	Mezz Piccato	BXR BXR003 (3W)
6	BABY'S GOT A TEMPER	The Prodigy	XL XL545C (5W)
6	CHAPTER 6	Ram Trifogy	Ram RAM041 (5W)
8	BRAIDED HAIR	I Giant Leap	Palm Pictures PPOD10KZ (3W)
9	MUSIC TAKES YOU	Blame	Moving Shadow SHAD01VDCD (5W)
9	KIDON'G KING	Krist	Fall Cycle FCY041 (5W)
11	ZERO STAR	MUSIC For Nations CD001192 (P)	
11	MOVEMENTS/THE GENTLE ART OF CHOKING	My Vindil	Infectious INFEC107CDX5 (3W)
12	UNDERDOSE	Imee	MUSIC For Nations CD001195 (P)
13	CHILLING MOMENTS	Samurai Hash	Bedrock BDR (ADD)
15	LITTLE RHYMES	Mercury Rev	V2 VVRS0198 (3W)
16	SOUTH/NUN/READY STEADY GO	Paul Oakenfold	Parlophone PER170DS (3W)
17	GIRLFRIEND	'N Sync feat. Nelly	AW 052012 (P)
18	LOVE STORY	Layo & Bushwacka	Janisz BROS (ADD)
19	LOVE STORY	Layo & Bushwacka	XL Recordings XL5 144C (5W)
20	BLOW DA ROOF	Simulant DJs	Simulant STIM023 (ADD)

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This Last	Title	Artist	Label	This Last	Title	Artist	Label
1	ANYONE OF US (GO WITH THE WIND)	Gareth Gates	Capitol	21	YOUR SONG	Chris Blue & Antonia Sains	Mercury
2	AUTOMATIC HIGH	Automatic	Parlophone	22	IT JUST WONT DO	Tim Deluxe	Underwater
3	UNDERNEATH YOUR SWEETS	Scotter	Epic	23	FOREVER	Blue Deva	Infectious
4	THE LOGICAL SONG	Scotter	Epic	24	PUNKING UP	Shazam	Infectious
5	LOVE IT UP IN YA	Def Jam/Mercury	Def Jam/Mercury	25	IT'S DEE	Janet Jackson	Infectious
6	A THOUSAND MILES	Vanessa Carlton	AAAP/Parlophone	26	BY THE WAY	Teddy Pendergast	Warner Bros
7	HOT IN HERRE	Miley	Universal Island	27	GET OVER YOU MOV...E	Sophia Ellis Orson	Parlophone
8	SHOOTING STAR	Big & Rich	All Around The World	28	STOP CRYING YOUR HEART OUT	Dixie	Big Brother
9	HIGH VOLTAGE/POINTS...	Luaka P.	Warner Bros	29	STRANGE RELATIONSHIP	Darius Fines	Columbia
10	FOOLISH	Adelphi	Bader Int'l/Mercury	30	ESCAPE	Enigma Unitas	Warner Bros/Parlophone
11	A LITTLE LESS CONVERSATION	Dave Navro	RCA	31	BEAUTY ON THE FIRE	Waxie Hotteluka	RCA
12	WHEREVER YOU WILL GO	The Calling	RCA	32	COLOUR BLIND	Darius Fines	Mercury
13	JUST A LITTLE	Liberty X	V2	33	TELL IT TO MY HEART	Kelly Rowland	All Around The World
14	WORK IT OUT	Beverly	Columbia	34	ALL YOU WANTED	Hickola Beach/Maria/Warner Bros	
15	WHEN YOU LOOK...	Christina Milici	Dot/Del'Mercury	35	IF TOMORROW NEVER COMES	Barry Keating	Parlophone
16	IM GONNA BE A LOGG...ER	Janet Jackson	Epic	36	KISS KISS	Wendy Wilson	London
17	HERE I AM	Byen Matias	AAAP/Parlophone	37	DOVE I'LL BE LOVING YOU	Mo'Nique	Funkin
18	LOVE AT FIRST SIGHT	Kyle Minogue	Parlophone	38	MISS LUCIFER	Janet Jackson	Columbia
19	WITHOUT ME	Enigma	Interscope/Parlophone	39	WEAK BEHIND THE SCENES	The Streets	Island/Def
20	HERE I AM	Byen Matias	AAAP/Parlophone	40	ROUND ROUND	Sugababes	Universal Island

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Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This Last	Title	Artist	Label
1	JAMES DEAN (I WANNA KNOW)	Daniel Bedingfield	Parlophone
2	MISTI BLU	Amillians	London
3	JUST THE WAY YOU ARE	Miley	Multiple
4	ROUND ROUND	Sugababes	Universal-Island
5	STARRY EYED SURPRISE	Paul Oakenfold	Perfecto
6	ALONE	Lasp	Profile
7	RAINY DAYZ	Mary J Blige & Ja Rule	MCA
8	REKIND ME	Ricky Skaggs	Wall of Sound
9	DO YOU SEE THE LIGHT	Singh Vs. Plaything	DNA
10	7 IN MY PLACE	Colony	Parlophone

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3 AUGUST 2002

CHART COMMENTARY

by ALAN JONES

In the absence of anything remotely popular enough to unseat them, the Red Hot Chili Peppers' By The Way and Oasis's Heathen Chemistry continue at one and two on the album chart for the third straight week. The Peppers' album suffered an insubstantial 22% dip on its third week in the shops, selling a further 56,700 to take sales rapidly past the 250,000 mark. Heathen Chemistry also acquitted itself well, slipping 26% to a little over 34,000 to post a four-week tally of 386,000.

Closer to the pair, with a 7% slide week-on-week, Ashanti's self-titled debut album sold nearly 21,000 copies to move 4-3, a new high in its 16-week chart tenure.

Re-entering the chart at number 26, its highest position for 18 weeks, Elton John's Songs From The West Coast owes its resurgence to the release of a double disc edition, the bonus disc adding his current You're Song single duet with Alessandro Safina, a couple of collaborations with Lulu, Original



MARKET REPORT

TOP 20 COMPANIES

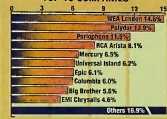
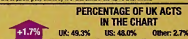


Figure shows 18 albums by 16 of the above, and accounts for 68% of the total sales of the Top 20 titles alone.



Sin and three videos. The new version of the album helped sales past the 500,000 mark exactly nine months after release.

ALBUMS PROFILE

Aerosmith's long and glorious career stretches back nearly 30 years and has been heavily punctuated with "best of" compilations. Nevertheless, the allure of the latest one – a double-disc set entitled *O Yeah: The Ultimate Hits* – is such that it wins highest debut honours this week, landing at number six after selling nearly 19,000 copies. That is a position beaten by only three of the group's previous albums and none of their compilations, and is all the more impressive since it is

only eight months since the arrival of *Young Lust* – *The Anthology*, a 34-track double disc drawing on the group's time with Geffen, which reached number 32 and has thus far sold 176,000 copies. *O Yeah* brings together their Geffen and Columbia recordings and is clearly more keenly appreciated for doing so. Their catalogue also includes the compilations *Greatest Hits*, *First Decade*, *Gems*, *Pandora's Box*, *Big Ones* and *Greatest Hits 1973-1988*.

July, raised enough profile to earn the album a number 53 debut, providing it with its highest chart position since its initial 1966 chart run. In fact, the album's only appearance in the chart since then came in 1995, when it climbed as high as number 70 after the screening of original documentary, this one about the Beach Boys' mainman Brian Wilson. Despite always winning a place in the Top 10 whenever "all time best" album lists are compiled, Pet Sounds usually sells very poorly. Last year, for example, it sold a mere 2,354 copies. Wilson, of course, recently released his own "live" version of Pet Sounds, which also experienced a big (103%) increase in sales last week, but without charting.

The Fun Lovin' Criminals' Bag Of Hits compilation debuts at number 11, failing to match the Top 10 placings of their last three studio efforts *Come Find Yourself*, 100% Colombian and *Loco*, but far outperforming the number 37 odds 'n' sods set *Mimosa*.

COMPILATIONS

There is no significant change in the singles or artist albums markets this week as they continue their summer surge – they are up 2% and down 4% for what it is worth, but a 4% explosion in compilation sales can mean only one thing – the latest *Now That's What I Call Music!* has arrived. *Now! 52* is its name, and sales are its game. It sold more than 227,000 copies last week, nearly seven times as many as the number two album *Cuband: The Ride Of Your Life* and marginally less than the rest of the Top 20 added together. Good? Yes – and no.

On the plus side, it is the highest weekly sale by a compilation this far in 2002, beating the 224,500 tally set by *Now! 51* in April, and it does so even though it features none of the last three number ones as BMG, who are behind the number one

singles, and their pals at Warner Music, Sony and Telstar continue to save their tracks for the rival Hits series. Against this, *Now! 52*'s 227,000 sales is some way off the 274,000 opening of *Now! 49* a year ago this week. *Now! 51*'s 224,500 tally mentioned above was itself some distance short of the 300,000 opening of its 2001 equivalent *Now! 48*, so it could be argued that the *Now!* series is in decline, at least temporarily, with the two 2002 volumes starting an average 21% down on their 2001 counterparts.

Now! 52 may also be suffering from the inclusion of a few underachievers like Omega Mumba's *Li'l Big Man* (number 42), some unsympathetic edits and even a non-hit (*N Sync's* album version of *Girlfriend*, rather than the number two charting reinterpretation featuring Nelly).

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributor)
1	18	Moby	Mute CDSTUM02 (V2)
2	7	BUNKA	Perfecto PERFAL09CD (JMW/P)
3	5	SIMPLE THINGS	Ultimate Dilemma UDC0016 (JMW/P)
4	2	YOUR NEW FAVOURITE BAND	Hives Peptones MCO505 (P)
5	4	ABOUT A BOY (OST)	Nicky Draven Boy Twisted Nerve XL TNXLD 152 (V)
6	6	HULLABALOO	Madness Mushroom MUSH19CD (JMW/P)
7	10	THINKING IT OVER	Lilient X V2 V2V1977 (JMW/P)
8	3	HALFWAY BETWEEN THE CUTTER AND THE STARS	Falmer Slim The Stripes Skint GRASSIC 26CD (JMW/P)
9	9	IS THIS IT	Rough Trade RTNACD 100 (P)
10	19	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics V2 VVR 1015 (JMW/P)
11	19	BRITNEY	Britney Spears Jive J22532 (P)
12	16	SONGBIRD	Eve Cassidy Blix Street/Mot G21045 (H)
13	12	NIGHT WORKS	Layo & Bushwacka XL XLCD191 (V)
14	17	CHERUB	Real Big Fish Jive J27192 (P)
15	14	HALLS & HORNS	Robert Pattinson Sanctuary SANCD 126 (P)
16	15	DUB COME SAVE ME	Ross Macdonald Big Dada BDDCD 040 (V)
17	11	DON'T GIVE UP ON ME	Solomon Burke Fat Passions 05892 (P)
18	11	I WOULD DIE 4 U	Space Cowboy Southern Fried ECB29CD (JMW/P)
19	11	MY MEDICINE	Warcus Mushroom MUSH10CD (JMW/P)
20	20	TRIBUTE	Tenacious D Epic 672832 (PROP)

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MUSIC WEEK 3 AUGUST 2002

MARKET REPORT

TOP 20 COMPANIES

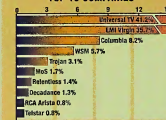
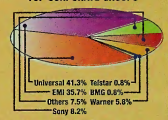


Figure shows 18 compilations by 16 of the above, and accounts for 68% of the total sales of the Top 20 titles alone.



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES
Artist average: 66.1%
Compilations: 33.9%

THE YEAR SO FAR... TOP 20 COMPILATIONS

UK	Artist	Label
1	NOW THAT'S WHAT I CALL MUSIC 51	VARIOUS ARTISTS EMI VIRGIN/UMTY
2	POP IDOL - THE BIG BAND ALBUM	VARIOUS ARTISTS S
3	NOW THAT'S WHAT I CALL MUSIC 52	VARIOUS ARTISTS EMI VIRGIN/UMTY
4	CLUBLAND	VARIOUS ARTISTS UMTV
5	HITS 52	VARIOUS ARTISTS BMG/COLUMBIA/WEA
6	4 CUBANES GUIDE TO 2002	VARIOUS ARTISTS MINISTRY OF SOUND
7	SUPERCHARGED	VARIOUS ARTISTS UMTV/UMTY
8	SMASH HITS SUMMER 2002	VARIOUS ARTISTS EMI VIRGIN/UMTY
9	THE VERY BEST OF MTV UNPLUGGED	VARIOUS ARTISTS UMTV/UMTY
10	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS ARTISTS EMI VIRGIN/UMTY
11	SCHOOL DISCO COM - SPRING '02	VARIOUS ARTISTS UMTV
12	THE BEST SUMMER ALBUM 2002	VARIOUS ARTISTS SONY TVW/SAM
13	LOVE SO STRONG	VARIOUS ARTISTS WSM
14	CAPITAL GOLD ROCK LEGENDS	VARIOUS ARTISTS EMI VIRGIN
15	THE ULTIMATE CHICK FLICK SOUNDTRACK	VARIOUS ARTISTS UMTV/UMTY
16	CUBANES GUIDE TO BRICA 2002	VARIOUS ARTISTS MINISTRY OF SOUND
17	NOW DANCE 2002 - PT.2	VARIOUS ARTISTS EMI VIRGIN
18	CLUB MIX 2002	VARIOUS ARTISTS UMTV
19	BEST OF BRITISH	VARIOUS ARTISTS EMI VIRGIN
20	THE BEST CLASS ANTHEMS 2002	VARIOUS ARTISTS EMI VIRGIN

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3 August 2002

singles



- 1 ANYONE OF US (STUPID MISTAKE)**
Gareth Gates Polydor
- 2 AUTOMATIC HIGH 5** Club Juniors Epic
- 3 UNDERNEATH YOUR CLOTHES** Shakira Epic (UK)
- 4 THE LOGICAL SONG** Scooter Sheffield/Times/Edel UK
- 5 LIVIN' IT UP** Ja Rule feat. Case Def Jam
- 6 A THOUSAND MILES** Vanessa Carlton A&M/Mercury
- 7 HOT IN HERRE** Nelly Universal
- 8 SHOOTING STAR** Flip & Fill All Around The World
- 9 HIGH VOLTAGE/POINTS OF AUTHORITY** Linkin Park Warner Bros
- 10 FOOLISH** Ashanti Murder Inc



- 11 A LITTLE LESS CONVERSATION** Elvis Vs JXL RCA
- 12 I'M GONNA BE ALRIGHT** Jennifer Lopez Epic
- 13 WORK IT OUT** Beyonce Columbia
- 14 YOUR SONG** Elton John & Alessandro Safina Mercury
- 15 HERO** Chad Kroeger feat. Josey Scott Roadrunner
- 16 WHEREVER YOU WILL GO** The Calling RCA
- 17 WITHOUT ME** Eminem Interscope/Polydor
- 18 HERE I AM** Bryan Adams A&M/Mercury
- 19 WHEN YOU LOOK AT ME** Christina Milian Def Soul
- 20 JUST A LITTLE BIT...** V

THE OFFICIAL CHARTS

100% music week



TOP 100 POP SINGLES
BY 99%



3 August 2002

albums



- 1 BY THE WAY**
Red Hot Chili Peppers Warner Bros
- 2 HEATHEN CHEMISTRY** Oasis Big Brother
- 3 ASHANTI** Ashanti Mercury
- 4 NELLYVILLE** Nelly Universal
- 5 GREATEST HITS I II & III** Queen Parlophone
- 6 0 YEAR - ULTIMATE HITS** Aerosmith Columbia/UMTV
- 7 ESCAPE** Enrique Iglesias Interscope/Polydor
- 8 THE EMINEM SHOW** Eminem Interscope/Polydor
- 9 THE REMOTE PART** Idlewild Parlophone
- 10 LAUNDRY SERVICE** Shakira Epic



- 11 BAG OF HITS** Fun Lovin' Criminals Chyralis
- 12 SPIN** Darren Hayes Columbia
- 13 FEVER** Kylie Minogue Parlophone
- 14 READ MY LIPS** Sophie Ellis-Bextor Polydor
- 15 DECADE** Neil Young Reprise
- 16 VOODOO CHILD - THE COLLECTION** Jimi Hendrix Universal TV
- 17 COME AWAY WITH ME** Norah Jones Parlophone
- 18 SPIRIT - STALLION OF THE CIMARRON (OST)** Bryan Adams A&M/Mercury
- 19 CAMINO PALMERO** The Calling RCA
- 20 JUST A LITTLE BIT...** V



- 20 20 **1** NOW THAT'S WHAT I CALL MUSIC! 52 **11** HANDS TO HEAVEN Warner Dance
- 21 **2** CLUBLAND Universal TV/ATV/Sirenia
- 22 **3** THE BEST CLUB ANTHEMS SUMMER 2002 Universal TV/Virgin/BMI
- 23 **4** BOOM SELECTION Sony/Warner Dance
- 24 **5** THE NEW CLASSIC CHILLOUT ALBUM 8 **15** THE BEST SIXTIES SUMMER PARTY EVER Columbia Universal TV/Virgin/BMI
- 25 **6** YOUNG GIFTED & BLACK Trojan
- 26 **7** SEXY CRAZY COOL Universal TV
- 27 **8** CLUBMIX IBIZA 2002 Universal TV/Sirenia
- 28 **9** SCHOOL DISCO.COM — SUMMER HOLIDAY Columbia
- 29 **10** THE VERY BEST OF SMOOTH JAZZ 12 **20** PURE GLOBAL CHILLOUT Universal TV/Virgin/BMI

- 22 21 **18** Moby
- 31 **22** MISSUNDAZT00D Pink
- 26 **23** SILVER SIDE UP Nickelback
- 15 **24** CLAIRE Claire Sweeney
- 19 **25** HIGHLY EVOLVED The Vines
- 26** SONGS FROM THE WEST COAST Elton John
- 34 **27** THE LAST BROADCAST Doves
- 35 **28** PAIN IS LOVE Ja Rule
- 29** HARD CANDY Counting Crows
- 24 **30** NO ANGEL Dido
- 30 **31** WHITE LADDER David Gray
- 32** HEARTBREAKER — THE VERY BEST OF Dionne Warwick WSM/BMG
- 29 **33** DESTINATION Roman Keating Polydor
- 25 **34** WHO I AM Beverley Knight Polyphone/Rhythm Series
- 13 **35** YOSHIMI BATTLES THE PINK ROBOTS The Flaming Lips Warner Bros
- 32 **36** SONGS IN A MINOR Alicia Keys J
- 28 **37** CHARANGO Morcheeba East West
- 33 **38** LICKIN' ON BOTH SIDES Mis-Teeq Intimo/Teistar
- 27 **39** HEATHEN David Bowie Columbia
- 40** LIVE IT LIKE YOU LOVE IT The Charlatans Universal

- 21 **21** POUNDING Doves Heavenly
- 16 **22** BY THE WAY Red Hot Chili Peppers Warner Bros
- 15 **23** FOREVER Deep Inpave
- 17 **24** IT JUST WON'T DO Tim Deluxe feat. Sam Obernik Underwater
- 25** MISS LUCIFER Primal Scream Columbia
- 26** BEAUTY ON THE FIRE Natalie Imbruglia RCA
- 27** WEAK BECOME HEROES The Streets Locked On/675 Recordings
- 20 **28** TELL IT TO MY HEART Kelly Rowland All Around The World
- 29 **29** IF TOMORROW NEVER COMES Ronan Keating Polydor
- 30** MY FRIENDS OVER YOU New Found Glory MCA/Uni-Island
- 31 **31** GHOSTS Dirty Vegas Credence
- 24 **32** UK (CAROLINA CAROL BELLA) DJ Mierky & Xis feat. Staminia MC V Recordings
- 33** ALL YOU WANTED Michelle Branch Maverick/Warner Bros
- 26 **34** MOVE IT LIKE THIS Baha Men
- 25 **35** STRANGE RELATIONSHIP Darren Hayes Columbia
- 29 **36** ITS OK! Atomic Kitten
- 22 **37** JUST A LITTLE GIRL Amy Studt Polydor
- 32 **38** LIGHT MY FIRE Will Young
- 28 **39** STOP CRYING YOUR HEART OUT Oasis Big Brother
- 35 **40** ESCAPE Enrique Iglesias Interscope/Polydor

compilations



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THE OFFICIAL UK CHARTS SPECIALIST

3 AUGUST 2002

CLASSICAL ARTIST

This Week	Last Week	Title	Artist	Label (Distributor)
2	1	ENCORE	Russell Watson	Decca 476002 (U)
1	2	BEYOND IMAGINATION	OperaBabes	Sony Classical SK8916 (TEN)
3	3	THE VOICE	Russell Watson	Decca 0467212 (E)
4	4	CLASSICAL GRAFTY	The Planets	EMI Classics CDC57512 (E)
6	5	FLAMENCO FANTASY	Rochesteriano	EMI Classics CDC57512 (E)
7	7	THE ROSE	Medaval Baebes	EMI Classics CDC57529 (E)
8	5	SACRED ARIAS	Andrea Bocelli	Philips 462002 (U)
11	11	ONCE IN A RED MOON	Secret Garden	Enigma 5486782 (U)
9	8	HOLST: THE PLANETS/MYSTIC TRUMPETER	Renton/RNO/Lloyd-Jones	Naxos 859276 (S)
10	12	I, RUSSO AMORE	Filippo Gardano	WEA 86247942 (U)
11	13	BUS' STRING QUARTET NO 1	Andrea Bocelli	Naxos 859276 (S)
12	10	VIVALDI/FOUR SEASONS	Maggie Castaldi/Davizi	Naxos 859276 (S)
13	9	VERDI	Andrea Bocelli	EMI Classics CDC56252 (E)
14	19	VERDI	Andrea Bocelli	Philips 464602 (U)
15	17	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 462002 (U)
16	16	HARRIS: SYMPHONY NOS 7 & 9	Ukraine Nat SO/Kuzhar	Naxos 859269 (S)
17	14	THE GOLD COLLECTION	Luciano Pavarotti	Decca 2 R2C492 (DR)
18	13	AMORE - THE LOVE ALBUM	Luciano Pavarotti	Decca 4701302 (U)
19	15	HOOKEO ON CLASSICS	Royal Philharmonic Orchestra/Clark	Crivison CIMC141 (UK)
20	20	SHOSTAKOVIICH SUITES NOS.1 & 2	Russian State Orch/Yablonsky	Naxos 859549 (S)

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JAZZ & BLUES

This Week	Last Week	Title	Artist	Label (Distributor)
1	2	COME AWAY WITH ME	Norah Jones	Parlophone 5348002 (E)
2	1	THE VERY BEST OF SMOOTH JAZZ	Various	Universal Classics & Jazz 564366 (U)
3	3	PURE JAZZ CHILLOUT	Various	Virgin/EMI VTCD405 (E)
4	4	THE VERY BEST OF LATIN AMERICA	Various	Nelumbo NSCD300 (N/N/P)
5	5	KIND OF BLUE	Miles Davis	Capricorn CMC 6933 (TEN)
6	5	TOURIST	St Germain	Blue Note 529312 (E)
7	8	THE LOOK OF LOVE	Diana Krall	Verve 594862 (U)
8	7	VERVE REMIXED	Various	Naxos 859002 (U)
9	9	BEST OF	Peter Dinklage/Splitter Group	Artisan 5AMCD349 (P)
10	6	SKETCHES OF SPAIN	Miles Davis	Legacy CM051 (TEN)

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R&B SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	LYVIN' UP	Dr Jaxx feat. Case	Def Jam 0639781 (U)
2	3	HOT IN HEERE	Nelly	Universal MCD704289 (U)
3	1	FOOLISH	Ashanti	Murder Inc 0259942 (U)
4	4	I'M GONNA BE ALRIGHT	Jennifer Lopez	Epic 572946 (TEN)
5	2	WORK IT OUT	Columbia 572805 (TEN)	
6	6	WITHOUT ME	Enemora/Polydor 4877382 (U)	
7	5	WHEN YOU LOOK AT ME	Christina Milian	Def Jam 5625801 (U)
8	7	WISH I DIDN'T MISS YOU	Angie Stone	J 7421319811 (BMG)
9	8	TWO WRINGS (DON'T MAKE A RIGHT)	Wyclef Jean feat. Claudette Ortiz	Columbia 572892 (TEN)
10	9	2-WAY	Rayvon	MCA/Uni-Island MCD704289 (U)
11	9	HOW COME YOU DON'T CALL ME	Alicia Keys	J 7421319122 (BMG)
12	11	FULL MOON	Brandi	Atlantic 3713420 (TEN)
13	12	FREAK LIKE ME	Suprablues	Island/Uni-Island CD 0798 (U)
14	14	LAND OF A MILLION DREAMS	Darkest feat. K.Mike & S Brown	Atlantic 3713420 (TEN)
15	14	IT TAKES MORE	Mel Dyrman	Polydor 570798 (U)
16	13	ROLLOUT (MY BUSINESS)	Ludacris	Def-Jam/Mercury 5296362 (U)
17	18	HELLA GOOD	No Doubt	Interscope/Polydor 4877382 (U)
18	20	PASS THE COUVOISIER - PART II	Busta Rhymes/P Diddy/Pharrell	J 7421319312 (BMG)
19	21	GIRLFRIEND	N.Y. Sync feat. Nelly	Jive 923312 (P)
20	19	JUST IN CASE	Jahmii	WEA 059100 (TEN)
21	17	GOLD	Beverly Knight	Parlophone/Whynne Series CDK5699 (E)
22	16	DAYS LIKE THIS	Shawn Elliott	Oyster Music 575235 (3 MV/TEN)
23	22	4 MY PEOPLE	Missy Elliott	East West/Elektron E 7286272 (TEN)
24	24	DOPE (MY BUSINESS)	Tweety	Elektron E 7286272 (TEN)
25	25	OH BABY	Rihanna	Epic 572946 (TEN)
26	15	I NEED A GIRL	P. Diddy feat. Usher & Loon	Bad Boy/Arista 7421319322 (Impart)
27	23	FREAK MODE	Realists	Go Beat/Virgin 6014005 (E)
28	30	ROCK THE BOAT	Aaliyah	Polystar 5715743 (E)
29	31	ME JULIE	All 4 & Sheggy	Island/Uni-Island CD 0793 (U)
30	28	NO MORE DRAMA	Mary J Blige	MCA/Uni-Island MCD704289 (U)

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CLASSICAL COMPILATIONS

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	PROM AT THE PALACE	Various	Universal TV/Virgin/EMI VTCD402 (E)
2	2	PURE CLASSICAL CHILLOUT	Various	Decadence DCDT100 (TEN)
3	3	CLASSICAL AMBIENCE	Various	Crivison CRM35035 (EUK)
4	4	RELAXING CLASSICS	Various	EMI Gold 574272 (E)
5	8	RELAXING CLASSICS	Various	Crivison MDCDD008 (EUK)
6	5	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM 1204858 (BMG)
7	6	100 POPULAR CLASSICS	Various	Caslin Music MSC00517 (P)
8	15	FAVOURITE CLASSICS	Various	Crivison CRM5232 (EUK)
9	7	ROMANTIC PIANO ADAGIOS	Various	Decca 470772 (U)
10	9	THE NATIONAL TRIAD - TRANQUIL MOODS	Various	BMG 14M527182 (E)
11	9	THE NATIONAL TRIAD - TRANQUIL MOODS	Various	HMV 142130482 (BMG)
12	10	TRANQUILITY	Various	Decca 470622 (U)
13	14	UPlifting CLASSICS	Various	Emporio EMPTEX19 (DUSC)
14	10	100 PIANO CLASSICS	Various	Pulsa PEXCD3058 (P)
15	15	TIME TO RELAX	Various	Classic FM CFMCD304 (P)
16	16	100 ROMANTIC CLASSICS	Martovani	Caslin Music PEXCD306 (P)
17	13	100 RELAXING CLASSIC	Various	Pulsa PEXCD307 (P)
18	17	100 POPULAR CLASSICS - VOLUME TWO	Various	Caslin Music PEXCD305 (BMG)
19	18	100 OPERA CLASSICS	Various	Pulsa PEXCD308 (E)
20	19	THE ADAGIO COLLECTION	Various	Decca 470682 (U)

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ROCK

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	THE WAY	Red Hot Chili Peppers	Warner Bros 532491 42 (TEN)
2	2	0 YEAR - ULTIMATE HIT	Aerobitch	Columbia/UMV 5084708 (E)
3	3	GREATEST HITS I & III	Queen	Parlophone 525852 (E)
4	2	VOODOO CHILD - THE COLLECTION	Jimi Hendrix	Universal TV 170222 (U)
5	4	SILVER SIDE UP	Nickback	Roadrunner 1204858 (E)
6	7	TOXICITY	System of A Down	Columbia 516536 (TEN)
7	5	COME CLEAN	Fefe D'Olivera	Interscope/Polydor 4877382 (U)
8	8	UNTOUCHABLES	Korn	Epic 5017702 (TEN)
9	9	STICKS AND STONES	New Found Glory	MCA/Uni-Island 112322 (U)
10	10	LOVE HATE TRAGEDY	Papa Roach	DreamWorks/Polydor 4877382 (U)

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DANCE SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	IT JUST WON'T DO	Tin Deluxe feat. Sam Obimik	Underwater KID 616 (2MV/P)
2	2	GHOSTS	Jiry Vrigas	Crudelece 1518029 (E)
3	3	LET'S GO TO THE COUNTRY	BKR BXRF4543 (ADD)	
4	2	LI (CAROLINA CAROL BELLA)	DJ Marky And XRS feat. Stamina Me	V Recordings V03S (SRD)
5	5	CHAPTER 6	Ram RAMM! (SRD)	
6	5	MUSIC TAKES YOU	Blame	Moving Shadow SHAD00157R (SRD)
7	6	CHILLING MOMENTS	Shmuel Flash	Backbeat BDR (ADD)
8	7	KIDDAHY KING	Kris F	Fall City FC7041 (U)
9	3	SHOOTING STAR	All Around The World THE YCLOS (AMS)/JG	
10	4	LET THE MUSIC USE YOU	Celinda	Globe/Hamm H018 (MG)
11	5	EMERGE	Fischerpenner	Ministry Of Sound FS0015 21 (3MV/TEN)
12	9	SHINY DISCO BALLS	Who Do Funk feat. Jessica Eye	White Label (PM)
13	9	FOREVER	Dee Dee	Incentive CENT 43T (3MV/TEN)
14	4	HOLD IT DOWN	4 Hero feat. Lady Aims	Talkin Loud 629896 (U)
15	12	WHAT EVER	15,000 Bc	Junior BROS (ADD)
16	6	BACK FOR MORE	Infelix	Fatmaton FORDM1206 (SRD)
17	7	SWEET HARMONY (ONE LOVE FAMILY)	Liquid	XL Recordings XL 015 (U)
18	8	GOOD TIMES	Ed Case feat. Skin	Columbia 627267 (TEN)
19	8	CHAPTER 5	Ram Trilogy	Ram RAMM 40 (SRD)
20	18	THE LOGICAL SOUND	Scotter	Shafter/Tunes/Edel UK 013920 STU (U)

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DANCE ALBUMS

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	HALWAY BETWEEN THE OUTER AND THE STARS	Felony Slim	Skin BRASIC 2002 (3MV/P)
2	1	GUILLES PETERSON - WORLDWIDE 2	Various	Talkin Loud 0631167 (U)
3	3	BEACH HOUSE	Various	Red Kandi - J- (3MV/TEN)
4	2	MOBY	Moby	Mer 025118002 (U)
5	3	CLUBLAND	Moby	Universal TV/Various 4848213 (U)
6	8	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/729 Recordings 09245405 (SRD)
7	9	THE BEST CLUB ANTHEMS SUMMER 2002	Various	EMI/Virgin VTCD0467 (E)
8	6	SIMPLE THINGS	Zero 7	Ultimate Defunct UDRCD016 (U)
9	7	THE PRIVATE PRESS	DJ Shadow	Island/Uni-Island LPSC8118/CD8118 (U)
10	10	NIGHT WORKS	Lays & Bushwackel!	XL XL19154-(U)

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MUSIC VIDEO

This Week	Last Week	Title	Label	Label Cat No
1	1	EMINEM: All Access Europa - Party At The Palace	Opus Arte/BBC	5042629 (V)
2	3	ROBIE WILLIAMS: Nobody Someday	Chryslis	4828263 (V)
3	2	EMINEM: The Singles	Chryslis	4828173 (V)
4	5	QZZY OBSOURE: Live At Budokan	Interscope/Polydor	4877382 (V)
5	6	MUSE: Hallelujah - Live At The Zenith Paris	SMV Columbia	542719 (V)
6	7	IRON MAIDEN: Rock In Rio	Metrogram	MU50021465 (V)
7	8	KTLE MIMODOL: Live In Sydney	Securamy	5452030 (V)
8	4	PHILIPS ARTISTS: Queen's Concerts - Queen At The Palace	Warner Music Video	185742633 (V)
9	11	NEO HOT CHILDREN: On The Map	BBS/Opus Arte	0420029 (V)
10	9	ROBBIE WILLIAMS: Live At The Albert	Chryslis	4828263 (V)
11	12	S CLUB 7-S Club Party - Live	Chryslis	4828173 (V)
12	10	DASH: Family Party	Chryslis	4828173 (V)
13	15	THE DOORS: 24 Years Commemorative Edition	Interscope/Polydor	4877382 (V)
14	14	SNOP DOGG: Doggyfap	SMV Columbia	542719 (V)
15	14	BRITNEY SPEARS: Live From Las Vegas	Metrogram	MU50021465 (V)
16	17	QUEEN: Tribute Concert	Securamy	5452030 (V)
17	18	BRYAN ADAMS: Live At Stone Cross	Warner Music Video	185742633 (V)
18	28	THE DOORS: 24 Years Commemorative Edition	BBS/Opus Arte	0420029 (V)
19	19	STEREOPHONICS: A Day At The Races	Warner Music Video	185742633 (V)
20	16	BRYAN ADAMS: Live At Stone Cross	Warner Music Video	185742633 (V)

3 AUGUST 2002

COOL CUTS CHART

as featured on the Pop's Saturday night show on Kiss 100 and Energy City on radio

1	TAKE ME WITH YOU Cosmos	Bizness
2	EXTREME WAVES Mobley	Male
3	I WANT YOU BACK X-Press 2	Skint
4	MY VISION Jakaika feat. Seal	Intec
5	SUNSHINE tomas & Filerhaz	Rulin
6	SHINY DISCO BALLS Who Da Funk feat. Jessica Eye Subas	Intec
7	JUST THE WAY YOU ARE Milky	Multiply
8	THAT'S HOW GOOD YOUR LOVE IS II Pedrinis	Defected
9	DREAMING OF YOU Thrillseekers	Data
10	HUM MELLODDY Robbie Rivera	Jalcy
11	NO HO NO Manjama	Special
12	FLAVOUR Zoo Brasil feat. Derek Conyer	Spacetrack
13	REAL WILD HOUSE Laul Orellana	Sharp
14	UNTITLED Warrior	Incentive
15	THRILL HER T'N'II Her	white label
16	BOZ BOZ Quiliver	Baroque
17	DO YOU REMEMBER HOUSE? Blaze	Slig N'Slides
18	AHORA SI Havana Funk	Strictly Rhythm
19	CAN YOU FEEL IT MAUVE	Big Room
20	MIDAS TOUCH Indirect	Black Gold

URBAN TOP 20

1	ADDICTIVE Truth Hurts	Interscope
2	RAINY DAZE Mary J. Blige feat. Ja Rule	MCA
3	DO NOT TALK TO ME WHEN I'M DRIVING	J Records/RCA
4	ALL EYES ON ME Monie Love	Eric
5	WHAT IF A WOMAN JOE	Jive
6	TOUCH ME, TEASE ME SSL	Atlantic
7	WORK IT OUT Beyonce	Columbia
8	DO IT BESS WITH MY MAN Nivea	Roc-A-Fella
9	OH BOY Cam'ron	Urbanstar
10	YOU ARE MY STARSHIP Dazz Band	Columbia
11	WHY DON'T WE FALL IN LOVE America	Karier
12	OWIE I FEEL A BAG BANG SHAKI WAKING UP GO GO GO	Westerline
13	ALL THAT (A BAG OF CHIPS) HH S! Soul	Interscope
14	BOOO! Blesst-D	Tantara/Southside Collective
15	LIVE BIG Scaferle feat. Angie Martinez & Fat Joe	Universal
16	NOT IN HERRE Neely	Murder Inc
17	FOOLISH Ashanti	Columbia
18	CHEEKY Bounce feat. Lady Luck	Columbia
19	FULL MOON Brandy	East West

CLUB CHART TOP 40

1	CAN U DIG IT? Jam X & DeLeon	Serious
2	BLACKWATER Octave One feat. Ann Saunderson	Concept/430 Music
3	SEVEN CITIES Stone Isolation	Lost Language
4	RIPPIN KITTIN Golden Boy	Illustrious
5	JAMES DEAN (I WANNA KNOW) Daniel Bedingfield	Polydor
6	SEE STARECASE	Hope
7	ALONE Lasgo	Positiva
8	CHIMERA Sinister	RCA
9	DUST ME SELECTA Gerling	Intelectuos
10	WORD LOVE Rhianna	SZ
11	STARRY EYE SURPRISE/READY STEADY GO Oakenfold	Perfecto
12	DREAMING OF YOU The Thrillseekers	Data
13	LOVIN' IS EASY Hear'say	Polydor
14	WHO'S CRYING NOW DJ Chrome	Illustrious
15	TERROR Fused	Xtravaganza
16	BEAUTIFUL CHILD (A DEEPER LOVE) Madeline	Interno
17	IN YOUR HANDS Redd	Mite
18	EXTREME WAVES Mobley	Mainline
19	THE JOURNEY Blue Horizon	Island
20	ROUND ROUND Sugababes	Nebula
21	DIVING 4 Strings	Multiply
22	INSATIABLE Thick D	Epic
23	TAKE IT EASY SSL	Champion
24	SHOW ME LOVE Robin S	Wall Of Sound
25	REMINDE ME Royscop	RCA
26	WHEN I LOST YOU Sarah Whitmore	Moksha/Arista
27	HARDER Kasheem	WEA
28	TIME IS THE HEALER Riva	Interscope/Polydor
29	LOVE TO SEE YOU CRY Enrique Iglesias	Edel
30	WHAT'S IT GONNA BE? Benefit	Pepper
31	SAFE FROM HARM Narcotic Thrust	ifrr
32	DIAMONDS FOR HER The Superman Lovers	Independentie
33	BREAK 4 LOVE Raze	Champion
34	INSANE Dark Monks feat. Mim	Backyard/Incentive
35	MIDAS TOUCH Indirect	Black Gold
36	DO YOU SEE THE LIGHT Snap! Vs Plaything	Dann
37	RAINY DAZE Mary J. Blige feat. Ja Rule	MCA
38	THE BASIS (F.P.) BASS GENERATOR Fergie	Decade/Duty Free
39	JUST THE WAY YOU ARE Milky	Multiply

CLUB CHART BREAKERS

1	THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten	Innocent/Virgin
2	SOMETIMES (I FLV) Roberta Chilès	Decca
3	STOP IT (I LIKE IT) Rick Guard	X-It/Phase
4	MONEY FOR NOTHING (OVERDRIVE) Avancada	All Around The World
5	FOREVER YOUNG Interactive	Nea
6	NEBUCHAN FRANK TRAX	white label
7	WHISTLE Tax	Five AM
8	HARDLY A DAY Q.E.D.	Tantara/Southside Collective
9	BOOO! Blesst-D	Jive
10	BOYS Britney Spears	

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.dancefm.co.uk. To receive the club charts in full by fax contact Club Charts on 01509 7579 4123

CHART COMMENTARY

BY ALAN JURGES

German trance producers Jurgel, Musthall and Dominic DeLeon have been practising their art as producers and artists since 1999, providing mixes of Club Chart monsters such as 2000 by Binary Rnary. Back In My Life by Aice DeJalay and On The Move by Bartzek. But they land their biggest hit yet this week, their latest single – crediting their alter-egos **Jam X & DeLeon** – rocketing 19-4, pipping Octave One's Blackwater (a 4-2 mover) at the post by a margin of less than 1.5%. Like last week, there is another rash of hot records in a hurry, with the whole of the Top 10 consisting of climbers for the second week in a row. That means there are some hefty falls, with last week's top three – Who's Crying Now by DJ Chrome, Terror by Fused and Beautiful Child by Madeline slumping in convoy, 1-14, 2-15 and 3-16. Even bigger drops include I'm A DJ by Sonie Animation (5-43) and Don't Say Goodbye by Paulinho Rubio (6-55). Meanwhile, **Thru Oakenfold's** Perfecto label shoots for its fifth number one the year, courtesy of his own Starry Eyes Surprise, which is this week's top 10 debut at number 14, while another superstar DJ to return to the list is **Moby**, whose Extreme Ways is the second highest new entry at number 18...Three acts who have had number one hits on the OCC chart occupy the top three berths on the Pop Chart, with Atomic Kitten's cover of Biondie's hit, The Tide Is High besching at number one, way ahead of Polydor signings Daniel Bedingfield's James Dean and Hear'Say's Lovin' Is Easy. The latter track, also moves 21-13 on the Club Chart, trickily credited as an unsigned while label by DJ S'N'M vs E-Smoove...Meanwhile, the Urban Chart is again a haven of sobriety, with Truth Hurts increasing her lead at number one, while Mary J Blige finally reaches number two, as **Usher & P Diddy** slide to three. There are five new entries but they arrive at 12-16 inclusive, with **Ame'e's** Why Don't We Fall In Love scoring just a handful of points more than the rest.

POP TOP 20

1	THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten	Innocent/Virgin
2	JAMES DEAN (I WANNA KNOW) Daniel Bedingfield	Polydor
3	LOVIN' IS EASY Hear'say	Decca
4	STOP IT (I LIKE IT) Rick Guard	Decca
5	COLOURBLIND Daras	Mercury Records
6	ALONE Lasgo	Curb
7	WITHOUT YOU Mary Griffla	Curb
8	SOMETIMES (I FLV) Roberta Chilès	Motiv8
9	CAN U DIG IT? Jam X & DeLeon	Serious
10	WOT YOU GOT Abs	S
11	THE CROWN JUNGLE Rhythm Gangsta	Pepper
12	DO YOU SEE THE LIGHT Snap! Vs Plaything	Data
13	WHO'S CRYING NOW DJ Chrome	Perfecto
14	BEAUTIFUL CHILD (A DEEPER LOVE) Madeline	Xtravaganza
15	2 DUBLINOER Kaitzma	
16	LIKE A PRAYER Maf! House	Serious
17	ANGELS OF US Tracey Cole	Almighty
18	RAINY DAZE Mary J. Blige	MCA
19	FOREVER YOUNG Interactive	All Around The World
20	SWAY IN SWIMM Pop Edge To & FRII 146 Boy	All Around The World



In Music Week's August 24 issue we take a look at the pros and cons of the corporatisation of music festivals within the UK. We also look at the current state of the merchandising sector.

For more details, contact the Music Week Sales Team on **020 7579 4451/4191**

Booking deadline: August 7
Copy deadline: August 14



CHART COMMENTARY

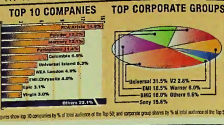
by ALAN JONES

AIRPLAY FACTSHEET

McAlmont & Butler's debut collaboration *Yes* was one of radio's favourite hits of 1995, and climbed to a lofty number three peak on the Music Control chart. Their reunion after a seven year gap, *Falling* is also winning a lot of supporters not least at Virgin where breakfast jock Daryl Denham's *World Cup* thumper has been praised

from the top of the chart. Last week, it was the Calling's *Wherever You Will Go* which ruled the Virgin roost, but this week it is the aforementioned McAlmont & Butler who do so, with 31 spins for *Falling*. The record also zips 71-45 on the overall airplay chart, with 17 plays from Radio Two nicely complementing the Virgin coverage.

AT A GLANCE WEEKLY MARKET SHARES



It may be "hotter than a pepper sprout" outside, to quote from Nancy Sinatra and Lee Hazlewood's summer of '67 hit Jackson, but on the airplay chart the freeze continues with *Elvis Vs. JXL* and *Kylie Minogue* in suspended animation for the sixth week in a row, running out once again as winners and runners-up. Both the *Elvis Vs. JXL* hit (A Little Less Conversation) and *Minogue's Love At First Sight* peaked at more than 100m listeners and both are now way off these heights, but the King and the princess are still well out of reach of mere mortals. The nearest contender to them, *Ashanti*, continues her stealthy approach, reducing her distance from *Minogue* from nearly 16.5m audience impressions to a little over 9.5m.

Minogue's single was declining more slowly than *Presley's* and was less than a million behind it last week, but is now four times as

far away. In the strange world of airplay, where ratings are everything, this occurs despite the fact that *Love At First Sight* continues to get more plays than *A Little Less Conversation*. The gap between the two was just 34 plays last week (*Minogue* - 2,566, *Presley* - 2,532) but it is now over 200, with *Presley* slipping to 2,261 plays and *Minogue* drifting gently to 2,497 plays. Crucially, although *Presley* is losing support at Radio One, which makes the biggest contribution to the audiences of both discs, he is doing so more slowly than *Minogue* and is now higher than her on Radio One's most played list, the difference providing nearly 3m of extra listeners. Next week? It could be *Presley* again, or *Minogue*, but a quickening of pace from *Ashanti* would set her home too - although, even then, only if *Coldplay's* merciful rain is checked.

Their first single since 2000's *Trouble*,

Coldplay's in *My Place* got off to a fast start, hit rough waters when a live version was missed by Music Control's computer, and has since risen rapidly. It jumps 10-5 this week and achieves a rare distinction of appealing almost equally to Radio One and Radio Two. At the former, its 29 plays earn it sixth rank in the most-played list, while 19 plays place it fourth on Radio Two's popularity poll. These 40 plays, crucially, provide nearly two out of every three of the record's audience.

Although its plays elsewhere could be seen as disappointing (on a straight 'most plays' chart it would rank only 18th) it also means it has potential for a great deal more growth. The highest new entry to the Top 50 is *Narcotic Thrust's* *Safe Harm*. Number one on Music Week's Lipfrott Club Chart before it was aired on Radio One, it has established itself as the station's favourite

track in double quick time, going from no plays three weeks ago to 13 a fortnight ago and 33 last week. Such a rapid ascent, especially by an unproven act, is unusual on Radio One, which presumably has the audience response and faith in the record to back such a bold move. Radio One's patronage is almost the only factor in the record's 65-26 leap on the airplay chart.

Gareth Gates has spent seven weeks at number one on the OCC singles chart, but has still to register his first week in the Top three of the airplay chart. His debut single *Unchained Melody* never even made the Top 10 and, after a fast early rise, *Anyone Of Us (Stupid Mistake)* has stalled at four. In its third week in that position it continues to gain both plays and audience, while *Gates' Pop* *It's Not Fair* has its first single *Colourblind* continues to make progress, leaping 22-12.

MTV

Rank	Title	Artist	Label
1	HOT IN HERRE	Nelly	Universal Island
2	I'M GONNA BE ALRIGHT	Jennifer Lopez	Epic
3	A Little Less... This Presley/JXL	Elvis Presley/JXL	RCA
4	DON'T LET ME GET ME	Pink	Lafayette
5	WHEREVER YOU WILL GO	The Calling	RCA
6	WHEN YOU LOOK AT ME	Destiny Fiermi	Mercury
7	BY THE WAY	Red Hot Chili Peppers	Warner Bros
8	ROUND ROUND	Sugababes	Universal
9	MY PLACE	Coldplay	Parlophone
10	WITHOUT ME	Enimem	Interscope/Polygram

Most played videos on MTV UK/MeMedia Radio w/e 28/7/02. Source: MTV UK

THE BOX

Rank	Title	Artist	Label
1	THE TIDE IS HIGH	Arctic Monkeys	Innocent
2	HARD KNOCF LOVE	Evil	Warner Bros
3	NESSIAE	Sheryl Crow	Shelby/Nonesuch
4	CROSSROADS	Blazin' Squad	East West
5	THE LOGICAL SANE	Seaweed	Edel
6	ANY ONE OF US	Gareth Gates	Island
7	AUTOMATIC HIGH	Cliff Juniors	Polygram
8	WITHOUT ME	Enimem	Interscope/Polygram
9	COLOURBLIND	Darius	Mercury
10	ROMEO DUNN	Romeo	Real Gone

Most requested videos on the Box, w/e 28/7/02. Source: The Box

VH1

Rank	Title	Artist	Label
1	STAY ANGRY	Dave Navarro	Columbia
2	TRENDS RELATIONSHIP	Darius Hayes	Columbia
3	A LITTLE LESS... This Presley/JXL	Elvis Presley/JXL	RCA
4	LOWE AT FIRST SIGHT	Kylie Minogue	Parlophone
5	IT'S OK	Arctic Monkeys	Innocent
6	MY PLACE	Coldplay	Parlophone
7	ANYONE OF US	Gareth Gates	Island
8	STOP CRYING YOUR HEART OUT	Daishii Brother	Mercury
9	COLOUR BLIND	Darius	Mercury
10	UNDERNEATH YOUR CLOTHES	Sheryl Crow	Epic

Most played videos on VH1 w/e 28/7/02. Source: VH1

STUDENT CHART

Rank	Title	Artist	Label
1	BONHEMME LIKE YOU	Danyel Wirchols	Capitol
2	LAST NIGHT	The Streets	Tragic Trade
3	HAVE TO SAY...	The Nines	Burning Heart
4	HARDER BETTER	Faded	Punk
5	WHERE'S YOUR FEET AT	Bassment Jones	XX
6	ROCK THE HOUSE	Gorillaz	Parlophone
7	GET OFF DADDY	Vanessa Carlton	Capitol
8	HOW YOU REMIND ME	Nickelback	Roadrunner
9	WIDEST GORES...	Dilated Peoples	Capitol
10	STAR GUITAR	Chemical Brothers	Virgin

End of starlight year chart. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK

Performances:
Automatic High S
Club Juniors; Half A Heart H &
Sister; Miss Lucifer
Primal Scream; Anyone Of Us
(Stupid Mistake) Gareth Gates

Real Inevit 27/7/2002

RADIO ONE PLAYLISTS

Wishes:
Radio 1's
A-List: *Hot In Herre* Nelly; *Conversation* Elvis Vs. JXL; *Hot In Herre* Nelly; *Stop Crying Your Heart Out* Daishii Brother; *Just What I Do* Tim Deluxe; *Yes* Sade; *Oh My Gosh* The Calling; *Hard Knock Love* Evil; *By the Way* Red Hot Chili Peppers; *Foolish Again*; *My Place* Coldplay; *Forever One Day*; *Like It Like It* J.R. Rotem; *Care*; *Walk It Out* Beyoncé; *Knives Out* Gabe Ruler; *Flamingo* Coochie; *Let It Be* Sammie; *Interstate 5*; *Punks of Authority* Linkin Park; *Safe From Harm* The Roots; *Playing On My Mind*; *Without Me* Enimem; *Colourblind* Darius; *Rock Star Herd*; *Walk Become Heroes* The Streets; *All the Greats*; *My Ambitions*; *Jamaica* (1); *Wanted* (1); *David* (1); *Bad Guyz*; *Rally Days*; *Mary J. Blige*; *Q: All the Bad Guys Want*; *Working For Soup*; *A Thousand Miles*; *Vanessa Carlton*; *Beauty On the Mind*; *Natalie Imbruglia*; *Go & Don't For Love* Nicki; *None* (1); *Starry Eye Surprise*; *Covered*; *Black*

Suits Control; *(No Ya Head)* *My Sherry*; *Time Of My Life* (1); *Goodies* (1); *Adictive* *Truth* *Hurts* *Real*; *Rakim*; *Grassroots* *Blazin' Squad*; *Oh Boy* *Cam'ron* feat. *Juice* *Santana*; *Dya-e-ni* *Me Dyanthi*; *Harder* *Kostich*; *Just The Way You Are*; *Extreme* *Wycle Duple*; *Sixteen* *Man* *Jamela* *Mint* *Boyle*

C-List: *Anyone Of Us (Stupid Mistake)* *Gareth Gates*; *Where's Your Feet At* *Bassment Jones*; *Need A Girl* *P Diddy* *feat. Usher & Loon*; *Do You Realize? The Flaming Lips*; *Let And Don't For Love* *Genima Hynes*; *Shoot The Dog* *George Michael*; *Remind Me* *Royce*; *Boyz n the Berrys*; *Enemy* *Alicia Keys*; *Chelsea Boniface* *feat. Lady Luck*; *"Love, Don't Let Me Go* *David Guetta*; *"Take The Long Road* *And Walk It The Music*; *"Just A Little Bit* *"Call Me Twister*; *"Two Months Off Underwood*

31 playlists for week 3/8/2002
* Denotes additions

CAPITAL RADIO

What You Get Adds:
Atomic Kitten; Love To See You Cry Enique

Galaxy Adds:
Starry Eye Surprise; *Wanted* *Ben* *Dylan*; *Harder* *Kostich*; *Rames* *Romeo* *Durrant*; *Love & Evil* *Jean* *Jacques* *Smootie*;

Galaxy Adds:
Starry Eye Surprise; *Wanted* *Ben* *Dylan*; *Harder* *Kostich*; *Rames* *Romeo* *Durrant*; *Love & Evil* *Jean* *Jacques* *Smootie*;

Galaxy Adds:
Starry Eye Surprise; *Wanted* *Ben* *Dylan*; *Harder* *Kostich*; *Rames* *Romeo* *Durrant*; *Love & Evil* *Jean* *Jacques* *Smootie*;

POPWORLD

Interviews: Noel Gallagher; *Coldplay*
Videos: *Starry Eye Surprise*; *Me Dyanthi*; *She Is Love* *Cass*
Round Round Sugababes; *Practical* *Black* *Monsters*; *Jamae* *Dean* (1 *Wanna* *Knew*); *David* *Bedfording*
Real Inevit 28/7/2002

RADIO TWO PLAYLISTS

Wishes:
Radio 2's
A-List: *I Wish I Didn't Miss You* *Angie Stone*; *Anyone Of Us (Stupid Mistake)* *Gareth Gates*; *A Thousand Miles* *Vanessa Carlton*; *Falling* *McAlmont & Butler*; *Myra And Yours* *David Mead*; *David Mead*; *My Place* *Coldplay*; *After All* *This* *Destiny Fiermi*; *Do You Realize? The Flaming Lips*; *"Shy Day* *Aswad* *feat. Eashen Bennett*

B-List: *Feelin' The Same Way* *Norah Jones*; *Without You* *Myra Griffin*; *Colourblind* *Darius*; *I've Got You (When I'm Alone)* *The Earth* *James*; *I Get Along* *Red Hot Chili Peppers*; *"Love To See You Cry* *Enique* *gigantes*; *"Stranded* *Jemima Peilge*

C-List: *Heaven* *Charlotte (Urban)* *Qualls*; *Ally* *Ellen*; *Wasted* *Michelle* *Branson*; *Young* *Sung* *Ellen* *John* *Alexandro* *Sainz*; *Here I Am* *Bryan Adams*; *Written On My Heart*; *Just Let It Be* *And Don't For Love* *Keith*; *Underneath Your Clothes* *Shayne*; *Jim* *Shaw* *Down*; *Time Of My Life* *Toploader*; *Is You Is Or Is She Not*; *Time Of My Life* *Toploader*; *Is You Is Or Is She Not*; *Time Of My Life* *Toploader*; *Salt* *Fear*, *North* *Sea* *Chromosomes*; *Remind* *George Michael*; *Strange* *Relationship* *Darius Hayes*; *"The Tide Is High (Get The Feeling)* *Atomic Kitten*; *"I'm Alive* *Coline Dulin*; *"World Of Hurt* *Both* *Nissim* *Chapman* *feat. John Hart*

42 playlists for week 3/8/2002
* Denotes additions

VIRGIN RADIO

Wanted & Ready To Go Adds:
American Girls Counting; *You & Me* *Enrique*; *Let A Good Thing Go* *Genima Hynes*; *Are You In* *Inclusus*

Xfm Adds:
What Do We Do For Him; *Filter*; *6 Days* *DJ Shadow*; *The Life Styles*; *Pharos* *Morche*; *Keep* *Fisher*; *Waxer*; *You And Me* *Dyanthi*; *See* *Through It* *Archie*; *Never* *Ending* *Halo*; *Capital* *Rocks* *Machine* *B*

TOP OF THE POPS

Anyone Of Us (Stupid Mistake) Gareth Gates; Automatic High S Club Juniors; Underneath Your Clothes Shayne; Live! A Thousand Miles Vanessa Carlton; Round Round: Miss Lucifer Primal Scream
Real Inevit 2/8/2002

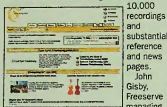
CLASSICAL NEWS

by Andrew Stewart

CLASSICAL.COM LINKS WITH FREESEERVE

The marketing reach and brand profile of Classical.com have both received a significant boost following the conclusion of a commercial agreement with Freeserve.

The deal, structured to deliver a classical music subscription service on www.freeserve.com, rolled out on July 22 and offers Freeserve visitors a variety of classical music packages, including access to Classical.com's catalogue of around



10,000 recordings and substantial reference and news pages. John Gisby, Freeserve managing director, portals, says "Classical.com's huge music resource is ideal for both classical music enthusiasts and those looking to broaden their musical horizons. Following our launch of Freeserve Music Club last month [June], this partnership with Classical.com demonstrates our continuing commitment to make Freeserve a destination of choice for music lovers of all tastes."

Classical.com has rapidly emerged to become a leading player in the provision of online classical music, forging strong links with ETOpenworld and developing a pilot project with Westminster Libraries to supply an online resource of classical tracks to library users. The company's latest deal provides Freeserve with monthly subscription packages ranging from £3.99 to £10.99, including an Essentials option offering unlimited online listening and 10 monthly downloads.

"The partnership puts our flexible music

service in front of one of the largest ISP customer bases in the UK," says Classical.com CEO Roger Press. "We look forward to providing these users an intuitive paid-for music service, which gives them a viable and safe alternative to the free peer-to-peer offerings."

WILKINSON JOINS ONE FOR YOU

Andy Wilkinson has just appointed general manager of One For You, the Cheshire-based specialist independent classical distributor, replacing Bernard Pollak. The company is set to take on distribution of the Etoetera label in August, restructuring its roster of contemporary music labels. Wilkinson, formerly general manager of MDC, explains that One for You is determined to shake up its communication with retail clients and the press, admitting that customer relations had slipped in the past.

"We've had a very positive response from our customers about this," he says. "I'm determined to improve things and deal more closely with our customers and suppliers. We are also looking to broaden our portfolio of mainstream labels to add to such respected brands as Analecta, Accent, Kairos, Sorm and Stradivarius."

Wilkinson points to the recent addition of the Dutch NM Classics and Composers' Voice lines, complete with a catalogue rich in the history of music in the Netherlands. "I think the long-term future of the distribution of classical music rests firmly with small independent companies such as One For You," he says. "We are hoping to attract new labels and make sure that people know about the variety of what we already represent. That is part of our strategy to put customer relations at the top of our priorities."

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

ALBUM of the week

LE ROI DANSE: Music by Lully, Cordier, Cambert, Michel Lambert. Musica Antiqua Köln (Deutsche Grammophon)

Corbair follows on from his Oscar-nominated Farnell with a sumptuous look at Louis XIV's patronage of the arts as a tool of political power.



relationship between the Sun King, the dramatist Molière and the Italian émigré dancer and composer Jean-Baptiste Lully. The movie's OST was recorded by Reinhard Goebel's (pictured) thrilling period-instrument band Musica Antiqua Köln and fully matches the panache of Corbair's film. Music by less familiar composers is set alongside hits from Lully's long career, cut short when he developed gangrene from a foot wound incurred while conducting with a heavy baton.



PHOTO: ANDREW WOODS

REVIEWS

For records released up to August 12, 2002



HAYDN: Cantatas for the House of Esterházy; Symphony No.12. Im, Stojkovic, Cialek; Wokalensemble Köln; Cappella Coloniensis/Spering. (Harmonia Mundi)

HMC901765). South Korean soprano Sunhae Im puts her excellent coloratura technique to good use in two of three cantatas for Haydn's princely Esterházy employers, which receive their world premiere recordings on Harmonia Mundi's key August release. The wit and subtlety of the composer's music far exceeds the sycophantic sentiments of the texts he sets. Cappella Coloniensis and Andreas Spering also offer a spirited account of Haydn's early Symphony No.12. Marketing in the specialist classical press books this release.

WEBER: Der Freischütz. Stojkovic, Prégardien, Gerhaher, Rühlig, etc.; Cappella Coloniensis/Well (Deutsche Harmonia Mundi) 05472 77536-2 (2CD). Steffen Kopetzky's punchy new narration helps

retain the feverish dramatic pace set here in the music by Bruno Weil and his excellent cast, led by Christoph Prégardien in eloquent voice and Johanna Stojkovic's sparky Anchen. Cappella Coloniensis continue vibrant playing to this first recording of Weber's melodramatic work to use period instruments. The hunting chorus and Wolf's Glen scene are boldly done, the latter's spine-tingling impact boosted by impressive recorded sound.

THE SPANISH GUITAR:

Includes works by Granados, Tárrega, Sor, Rodrigo, Albéniz, Turina, etc. Various. (Naxos 8.557122-23 (2CD)). The

Naxos catalogue contains more than 80 guitar discs, including a series featuring the work of international competition winners. This compilation presents a strong anthology of classical Spanish guitar compositions, including such evocative pieces as Tárrega's Recuerdos De La Alhambra and Castelnuovo-Tedesco's Escaramán dance suite. The re-packaging offers informative notes and a complete catalogue of Naxos guitar recordings.



What will be the most important entry in the Music Week 2003 Directory? Yours, of course!

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It's very important that you return this by August 12th otherwise the accuracy of your entry cannot be guaranteed.

If your email address has been changed or updated within the last 12 months – or if you were not listed in last year's directory and want to be in next year's – then please send an email to: mwdirectory@cmpinformation.com

POP PERKS UP WEST END WITH QUEEN AND MADNESS

Targeting a new generation of theatre-goers who were raised on Seventies and Eighties pop, the Queen and Madness back catalogues are fronting two new shows, while more pop artists are moving to write new scores. Mark Shenton reports

Pop and musical theatre have long been suspicious bedfellows: when pop swept all before it in the early Sixties, musical theatre lost much of the influence it had once had on the popular taste. Ever since, the charts and the stage have made only fitful contact with each other. But a string of shows adapted from classic repertoire of the last 30 years is breathing new life into the West End, as well as the catalogues of those bands shrewd enough — and lucky enough — to back a hit.

We Will Rock You, Saturday Night Fever and Mamma Mia!, based respectively around the repertoire of Queen, the Bee Gees and Abba, are among the biggest hits in the West End. Boy George's Taboo, incorporating a mixture of old and new material, is also enjoying a successful run, in spite of the unhappy precedent set by the Pet Shop Boys' short-lived original work, Closer To Heaven. Meanwhile, Our House, a production based around the hits of Madness, is due to open at the Cambridge Theatre near Leicester Square on October 16.

"What seems to be going on is a bit of a shift towards established bands' repertoire as the new musicals," says Jonathan Channon, director of film, TV and media at EMI Music Publishing, which controls the music of Queen and Madness, as well as a number of the songs which are featured in Taboo.

While it would be tempting to herald productions such as Mamma Mia! as heralding a vastly lucrative avenue of exploitation for publishers, most are keen to signal a note of caution.

"If you actually compare the number of opportunities there have been in recent times to the number of opportunities for film and television exploitation, musical theatre is



We Will Rock You launch (l-r): Ben Elton, producer Robert De Niro, Brian May, Roger Taylor, and promotional poster (inset)

not actually a particularly fruitful area," says BMG Music Publishing managing director Paul Curran. "But when they happen, they are big opportunities, like Queen or the Bee Gees."

Exploiting well-known repertoire in this fashion is unlikely to return musicalists to their one-time position at the cutting edge of popular music, but the commercial value of West End exposure cannot be disputed.

Queen's Greatest Hits II & III will be held off the number one albums spot only by Enimem during June in the wake of the launch of We Will Rock You, while the Madness production is already slated to spawn a cast album, a reissue of Virgin's Divine Madness compilation and spin-off single releases.

"The real benefit is that it promotes deep

back catalogue," says Channon. "Any kind of exploitation is good exploitation. At the moment there is a trend, and this is the obvious exploitation for bands of a certain type."

It remains to be seen whether a wholly original musical can capture the critical attention in the way they once routinely did, however.

During what is commonly regarded as Broadway's golden age, around the 1940s and 1950s, the music of Broadway (and the Hollywood it also inspired) was a cultural as well as musical force. It provided the bedrock not only of the popular music of the Western world, but even supplied the soundtrack for the national and cultural identity of the US

itself. Consider the evidence: Bing Crosby's rendition of White Christmas, a song originally written by Irving Berlin for the 1942 movie musical Holiday Inn, has sold more than 31m copies, reputedly the second biggest-selling single in history, after Elton John's Candle In The Wind. Rodgers and Hammerstein's title song for Oklahoma!, meanwhile, may have come to define one of the states of the union, but another Berlin song, God Bless America, went even further to become the nation's rousing cry — a role it has continued to fulfil in the grieving that followed the events of last September.

But, by the late Fifties and early Sixties, musical tastes had suddenly shifted. Elvis Presley and the Beatles arrived and they changed everything. Suddenly rock 'n' roll was hip and happening. Meanwhile, musicals were soon left behind. A generation gap emerged, in which the shifting of musical tastes could be explicitly discerned: musicals, once synonymous with popular music, were now the things your parents went to see. They now belonged to the world of nostalgia — while rock 'n' roll was about "now".

Broadway took a while to catch up with the culture shock of this invasion of its territory and, in 1967, sought to take on this changed world with its first new-age musical, Hair (see breakout, p25). In the vibrant music of Galt MacDermot, to lyrics by George Ragni and James Rado, the modern pop musical was born. But Hair (which soon transferred from Broadway to the West End's Shaftesbury Theatre) was an exception, not a rule, and did not grow into a phenomenon. Meanwhile, pop figures started dabbling with the notion of working in the theatre: among them were The Who, whose rock opera Tommy was first released as a concept album in 1969 — it would actually take 23 more years before Tommy would become a Broadway hit. The director of the stage version, Des McAnuff, remembers its early impact on him. "I first heard the album in the summer of 1969," he says. "I was 17, in high school and in love with both the theatre and rock 'n' roll. Tommy struck me right away with its inherent theatricality." p24

Movies and music continue happy marriage

Everyone knows a well-placed track can help to sell a film and a successful film can certainly spin off into the charts via the soundtrack albums which now accompany virtually every movie release. But what remains most striking about the soundtrack market is the way that a film and its music can, when combined, add up to more than the sum of their respective parts.

Last week's number seven debut of Bryan Adams' *Split* — Station Of The Cross OST represents a perfect example of the symbiotic relationship between music and movies. As HMV specialities manager Rudy Osorio points out, "It's a film about a horse in the American Civil War who can't speak, so if it hadn't been for Bryan Adams, I can't see how the soundtrack would have done nearly as well as it has in the UK."

Likewise, with its 18,000 first-week sales, the soundtrack outperformed the Canadian star's last three releases — a live album, a studio album and a hits collection. The magic of Hollywood, indeed.

Twisted Nerve and Universal Pictures were clearly aware of the subtle dynamic involved when they issued *Batly Drawn Boy's About A Boy* OST with a double-sided cover alternately featuring the artist A Boy OST with the album's two-episode platinum week in the Top 10.

Also hitting the OCC soundtracks chart last week, was WEA London's *Austin Powers In Goldmember*, which was the second-



best-selling OST in the week of release with more than 5,000 sales. Osorio believes this third *Austin Powers* collection could yet emerge as the best-selling soundtrack of the year, with the film released only last Friday (July 26) and singles from Britney Spears (*Boys*, featuring NERD's Pharrell Williams) and the Rolling Stones (*Miss You*, remixed by Dr Dre) still to drop.

Meanwhile, T-Bone Burnett, producer of the multiple-Grammy-winning *O Brother, Where Art Thou* OST, is behind another forthcoming OST in the shape of *Divine Secrets of The Ya-Ya Sisterhood*, out through Columbia on August 5, which features new tracks from Bob Dylan and Lauryn Hill.

But, while credible contributors and high-profile singles can intensify a film's impact across the media, the soundtrack track can

only work if the film justifies the spin-off. "It is very box office-driven," says Osorio at HMV. "The best soundtrack in the world will not sell without a decent movie behind it."

But a healthy box office this year for films such as *Goldmember*, *About A Boy*, *Minority Report* (with its John Williams score) and *Spyglass* (whose soundtrack on Columbia has sold almost 60,000 copies) is having a positive impact on the soundtrack market. With high-profile sequels to *Harry Potter* and *Lord of The Rings*, as well as the 20th James Bond film, *Die Another Day*, due later this year, the market is not expected to slacken off any time soon.



Taboo: features new songs and tracks from Boy George's catalogue

and story, even though the story was a bit sketchy. Moreover, the music was far more exciting to me than any of the rock 'n' roll music in theatre up to that time. When Hair came along and Tommy was issued, I realised that I could have everything I loved in the theatre."

But he would have to wait a long time to see his two passions married in this way, as he did when he put Tommy onstage in 1992. In the interim, new musicals, particularly with the advances made to the form by Stephen Sondheim, had become still more rarefied and specialised.

Andrew Lloyd Webber — whose early show Jesus Christ Superstar (1971) was self-billed as a rock opera — might have seemed more accessible and resulted in chart success through pop hits such as Don't Cry For Me, Argentina (from the 1978 show Evita) and, of course, Memory (from Cats in 1981), but even he has fallen short of fully integrating the worlds of pop and musical theatre.

'Queen's music is completely theatrical. It's shot through with wit and grandiose pomp and nothing could be better for the stage' — Ben Elton

Instead of musical theatre becoming like pop again, pop came into the theatre, first via stealth, then by design. Pop's back catalogue became fair game for producers seeking to make new shows out of old songs. Often, these were merely revues, with the repertoire of Elvis and The Beatles particularly keenly exploited for shows such as the multimedia tribute show

experiences Elvis, Beatlemania and Lennon in the late Seventies. The appetite for these jukebox shows has continued unabated, with pop songwriters like Leiber and Stoller the subject of at least three revues. Performers from Buddy Holly (subject of a show that ran for more than 12 years in the West End before closing earlier this year) to Roy Orbison and Patsy Cline have also been given the bio-musical treatment, in a format that seeks to tell you something about the life (and usually death) of the performer as well as the songs.

More interesting, however, has been the process behind a show such as Mamma Mia!, in which classic Abba songs are beautifully folded into a new plot to create an original show in which the familiarity of the tunes creates ripples of recognition while also giving audiences something fresh and funny to enjoy as well. The producer Judy Cramer, who steered Mamma Mia! towards being a worldwide hit, says, "I always thought there was

tremendous potential in the songs. They have great emotional tension and each one has a subtext." Abba's Bjorn Ulvängs occurred when he went to see a West End revival of Grease with his daughters. "It struck me that an upbeat musical with a good story and lots of hit songs is something very nice to go to see and has great potential," he says. "It's the kind of thing I'd like to see myself and suddenly I saw what could be made with such a musical based on Abba music."

But how to do it? Together with Benny Andersson, Bjorn's Abba writing partner, they agreed early on that the thing they didn't want was a mere tribute show — there are legions of those already, including one, AbbaMania, currently gracing the West End's Strand Theatre, and nor should it be a bio-musical about the group. British playwright Catherine Johnson was charged with providing a new story to bind the songs together. She says, "We didn't want to have those awful clunky moments where people burst into song. I had to come at it differently — whatever happens in the story, I always have to come back to the song." But although it is a show with a method, it isn't one with a message. Cramer explains, "No-one is pretending to make a serious, epic musical here. There's a tongue-in-cheek campness about it that is part of the charm we want to retain."

In response to the success of that show, the back catalogues of Queen and Madness have been adapted by playwrights Ben Elton and Tim Firth respectively into We Will Rock You (now at the Dominion) and Our House. Of the task he faced, Elton has said, "Queen's music is completely theatrical. It's shot through with wit and grandiose pomp and ceremony and I thought nothing could be better for the live stage."

Tim Firth, too, speaks of the inherent

theatricality of the Madness repertoire. "I was a fan," he says. "But then again, I was a fan of The Smiths and I wouldn't rush to write that musical." But, he goes on, the songs are "actually just witty. And moving. And about something. And felt like they were part of a musical already." The one he has written — billed as London Love Story — follows young Joe as he commits a petty crime to impress his girlfriend and takes a

'[Madness songs] are witty. And moving. And about something. And felt like they were part of a musical already' — Tim Firth, One Step Beyond

Sliding Doors-type approach, observing what would happen both if he stays to face the music when the police arrive or does a runner.

The show, which features over 20 Madness songs, including One Step Beyond, House of Fun, My Girl and, of course, the title song, will also include two new songs written specifically for the show. The reverse equation applied to last year's Pet Shop Boys musical, Closer to Heaven, and this year's Boy George one, Taboo (currently running at the Venue, off Leicester Square); they featured entirely new songs, with a couple of old songs interpolated.

That's part of another relatively recent play, which is to commission established



Pet Shop Boys: penned original score to Closer To Heaven (cast pictured in inset)

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Mamma Mia!: score uses original Abba songs

pop starts to turn their hands to new musicals. Other examples include Elton John (with the current Broadway hits *The Lion King* and *Aida*), Barry Manilow (with *Copacabana*) and Paul Simon (with the ill-*The Capeman* on Broadway). This requires commitment to a new, uniquely collaborative way of working, of course, and success is by no means guaranteed, but at least pop songwriting voices are being heard again in the theatre. As even Mamma Mia's Judy Craymer says, "Pop composers writing new musicals is more interesting than the catalogue genre." The fans for catalogue shows, she adds, "will give you an instant audience, but getting beyond those first few months is the real test. It's hard work to get right – it's not fast-food theatre."

But if theatre begins with its writers and the performers who communicate their words and songs, it ultimately depends on audiences who want to hear what they have to say. Many of those who go to the theatre today are likely to have been raised on pop. It's therefore entirely logical to complete the circuit of communication that the theatre is best at by bringing pop into its arena once again.

Mark Shenton is a theatre critic, writing and broadcasting on theatre for the Sunday Express, BBC London and Watsonstage.com, among others

A history of the West End's pop musicals

HAIR (1968)

Billed as an American Tribal Love-Rock Musical, the West End transfer of this New York hit heralded – as one of the songs put it – the dawning of the Age of Aquarius. Growing out of the legacy of the Vietnam War, its hippy and flower-child characters were (in musical historian Stanley Green's phrase) "opposed to the draft, the work ethic and accepted standards of behaviour and dress". It remains, of course, most celebrated for its undress: the fact that the first act ended with a completely naked cast.

THE ROCKY HORROR SHOW (1973)

Originally produced in 1973 at the Royal Court, London's most influential theatre for new plays, Richard O'Brien's show has become an international cult thanks to the 1976 film version that starred the original stage Frank 'N' Furter, Tim Curry. Audiences viewing both the film and stage productions actively participate with the actors, making a show of their own.

GREASE (1973)

Grease, billed as new Fifties rock 'n' roll musical when it first opened in New York in 1972, came to London's New London Theatre the following year with a cast that included a then-unknown Richard Gere. Six years later, of course, the show became better known as an international hit movie with John Travolta and Olivia Newton-John, which led to it travelling full-circle back to the stage with further London theatrical revivals in 1979 and 1993.

CHESS (1986)

Benny Andersson and Bjorn Ulvaeus's first West End hit, Chess – an entirely original musical co-written with lyricist Tim Rice that opened at the Prince Edward Theatre in 1986 – saw two songs establish themselves on the charts well in



advance of the show's opening.

Murray Head's *One Night in Bangkok* first appeared on the UK chart in November 1984, stayed there for 13 weeks and also featured on the US chart in 1985. Elaine Page and Barbara Dickson's *I Know Him So Well* did even better, reaching number one in the UK during a 16-week run. The show flopped however, when it transferred to Broadway.

BUDDY (1989)

Bio-musical of the short life of Buddy Holly, who was killed in a plane crash in 1959 at the age of 22, had a long stage life in London, where it ran for more than 12 years and was seen by more than 7m people.

RENT (1998)

Jonathan Larson's hit 1996 Broadway musical, updating the plot of Puccini's *La Bohème* to the underbelly of contemporary New York and providing it with an all-new rock-based score, transferred to London's Shaftesbury

Theatre two years later. However it didn't travel well and closed after less than a year's run. It is still running in New York, however, six years on.

SATURDAY NIGHT FEVER (1998)

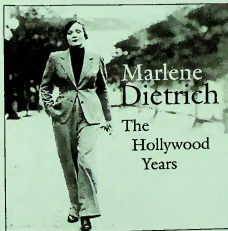
Just as Hollywood in the first half of the century owed a large debt to Broadway as it remade many musicals onscreen and employed many of its leading lights, the debt is now being repaid to the musical, too, with numerous films travelling the reverse route to the stage. Inevitably, these include such pop-based films as *Fame*, *Footloose* and *Saturday Night Fever*, all of which have been remade for the theatre. *Saturday Night Fever* had its stage premiere at the London Palladium in 1998, 21 years after the release of the 1977 film that defined the disco. The stage version included two new songs written specifically for it by the Gibb Brothers.



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RECOMMENDED CATALOGUE
NEW RELEASES

TRICK: Dandy In The Underworld (Edsel MCGDZO, Zico Alex) And The Hidden Riders Of Tomorrow (MCGDZO 747). These are two more extensively expanded releases in the Edsel series, which, like with the 25th anniversary of TRex main man Marc Bolan's death, Zico Alex dates from 1974 and contains the hits 'The Groover, Truck On Tyle and 'Tease Me. It is an interesting and varied album which is fleshed out here by a 24-track bonus disc featuring stripped down demo versions. Dandy In The Underworld was TRex's last album and features the hits 'Love To Boogie and the Soul Of My Suit. Again, it comes with a bonus disc, comprising 21 demos.

BLUE MIKE: Good Morning Friends - (The Sanctuary CMMDD530). Formed from session musicians by songwriters Roger Cook and Roger Greenaway, Blue Mike was fronted by the estimable Madeline Bell and accumulated seven hits between 1969 and 1972, most notably the number three singles 'Melting Pot and 'The Barber Man. The former was a groundbreaking single, suggesting that world peace could be achieved by putting the world's population in a melting pot in order to "turn out multicoloured people by the score". In addition to these hits, there are a further 29 songs on this double-disc mixed set.

GENE CLARK: White Light (A&M 4332002). Gene Clark spent two years as vocalist with The Byrds before going solo to release a string of excellent albums, of which White Light is arguably the best. Originally consisting of nine songs (five bonus cuts are added to this release), this 1972 set finds him at the top of his form, combining excellent understated melodies with thoughtful lyrics performed in country rock style.

VARIOUS: Call Me - The Songs Of Tony Hatch (Sanctuary CMMDD 536). Perhaps best known for writing and producing a string of hits for Petula Clark, the Studios, Tony Hatch actually spread his tentacles much wider. And, although his recordings punctuate this 60-song double CD, there is plenty more to enjoy - for example, Where Are You Now (My Love), the chart-topping single by Hatch's wife Jackie Trent, the superb Joanna by Scott Taylor and the follow-up 'I'll Be Mine by The Settlers and 'Oh Sit You've Got To Be Loved by the Montanas. Alan Jones

FRONTLINE RELEASES

- 1. **THE 5000 FINGERS OF DRAGON: CD** 2003
- 2. **ALICE IN CHAIN: CD** 2002
- 3. **ALLAN BARKER & THE ARROWS: CD** 2002
- 4. **ALICIA KEYES: CD** 2002
- 5. **ALICIA KEYS: CD** 2002
- 6. **AMERICAN BEAUTY: CD** 2002
- 7. **AMERICAN BEAUTY: CD** 2002
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CATALOGUE & REISSUES

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RETAIL FOCUS: SOLO MUSIC

by Mary-Louise Harding

Former Virgin Retail employee Maggie Garrett and one-time advertising executive Penny Keane not only brought Cornish town Turro's first record store in 1989, but they introduced a new style of split-level retailing. Their Solo Music chain has now become so successful that on August 9 it expands to a fourth location with the launch of a store in Salisbury.

The thinking behind the Solo proposition is simple but apparently successful: each shop has either two floors – or, in its Barnstaple outlet case, two distinct sections separated by a 90-foot sound-proofed wall of glass. Pop and rock mainstream sit on one floor, while specialist sections covering classical, jazz, country, blues and folk occupy another.

The Exeter Solo store – the biggest of the chain – opened in 1992, while the Barnstaple branch was launched in 1998. Co-owner Garrett says stores are opened as and when it seems the right time, although any further expansion plans will remain within the South West.

"We want to stick to this region so we can be sure to maintain the quality of the stores. We are also very aware of not biting off more than



Solo Music: expanding South West chain

we can chew," she says.

The opening of the new Salisbury shop is being celebrated with a weekend of free live music in-store, spanning their diverse genres. "We've tried to have a whole weekend of free events – we have folk band Jiggery Piggery playing on the opening night, while on Saturday we have nu-metal band Children Near Water Playing, and on the Sunday we have a classical

SOLO'S TOP SPECIALIST SELLERS

The Art of Arnie Sophie Von Otter (DG)
Blue Horse: The Big Good Nones (Network)
Come Away With Me Norah Jones
(Parlophone)
Neutral Circuit Joanna MacGregor
(Sonic Circus)
Beyond Imagination Opera Babes (Sony)
Bind & Tuck Maddy Prior (Park)
Directions In Music Hancock, Brecker & Hargrove (Verve)
Halo's & Homs Dolly Parton (Sanctuary)
Deeper Still Beth Nielsen Chapman
(Sincerely)
Blue Idol Alan (Verture)

harpsit playing with tuba and biscuits for the audience," says Garrett.

Competition is toughest for Solo in its flagship store at Exeter, where it is hemmed in by two supermarkets. However, the rock and pop side of the business is protected and fed to some extent by the specialist side, says Garrett, who adds that the distinctive genre sections also help to keep the business ticking

over at a steady rate during the traditionally quieter summer months. However, she also points out that sales are split pretty equally between the two "floors" in each store.

Solo predominantly deals in CDs, with vinyl sales barely registering and cassette in retreat. Garrett says that the swift uptake of music DVDs in rock and pop and classical genres is fast positioning the relatively new format above cassette as the second in line to the CD.

She adds that the chain has had to be increasingly proactive in terms of product marketing to counter the fall in display and in-store activity from labels. "We have increasingly been designing and printing our own product promotions and getting labels to pay for it, as they are far less proactive with their own marketing these days," she says. "We've also kept the cuts in regional fold sales people apart from the classical labels who are still very good at coming to see us."

Solo Music: 22a Market Arcade, Guildhall Shopping Centre, Exeter EX4 3HW, Tel: 01392 496564, fax: 01392 496567, e-mail: admin@solomusic.co.uk, website: www.solomusic.co.uk

IN-STORE NEXT WEEK (from 5/8/02)

Windows – Now 52, Training Day, **In-store** – Dirty Vegas, McAlmont & Butler, Hell Is For Heroes, Fun Loving Criminals, Beth Orton, Soccer, Now 52, Doves, DJ Tiesto, Pet Shop Boys, Idewild, The Vines, David Bowie, Arthur Biss, Harry, Bidha Bar IV, Oakenfold, Badmeaningood, Muse, Ned, Kelly Willis, The Boggs, Tommy Touch, My Vitrol, Halford, Generations 80s, Eva Cassidy, 10 Squared, Samuel Ramo, The Stranglers, Moby, Queen, Roger Waters, Badcock, Emerson, Training Day, **Press** – Kelly Willis, The Boggs, Tommy Touch, My Vitrol, Ned, McAlmont & Butler, Doves, Pet Shop Boys, Arthur Biss, Budha Bar IV, Oakenfold, Muse, Badmeaningood, Medieval Babes, Harris, Arthur Bliss, Classics For Pleasure

ASDA Singles – Coldplay, Toploader, Mad/House, Intenso Project, Bowling For Soup, Can'tion, ATC, Status Quo; **Albums** – Primal Scream, Rock Monsters; **Very Best of Pure R&B**, Sasha, Dirty Vegas; **In-store** – Now 52, Red Hot Chili Peppers, Rock Monsters, Music Mania, Goldmember OST, Claire Sweeney, Ozis, Misteq

BORDERS **Listening posts** – Cesaria Eava, Beth Orton, Now 52, Fun Lovin' Criminals, Andy Williams, Petula Clark, Norah Jones, LPR Jazz reissues, Vanguard Blues; **In-store** – three-for-two, three-for-£18 and two-for-£10 on CDs; **Windows** – three CDs for two, three-for-£16. Lord Of The Rings reservation offer

In-store display boards – Funk! Porcini, The Pattern, Gemma Hayes, Chocolate Industries, Kutcher, Klis

JHMV top dog for music Singles – Coldplay, Toploader, Bowling For Soup, Mad House, Mary J Blige; **Press ads** – Bowling For Soup, Toploader, Hell Is For Heroes, Kiok; **TV ads** – Alanis Morissette, Drowning Pool, Roxykopp, Eve, Chumbawamba

MVC **Listening posts** – McAlmont & Butler, Roddy Fenn, Good Times Skank; **Press ads** – Lord Of The Rings DVD, Lord Of The Rings; **Primal Scream**

PINNACLE NETWORK **Selects listening posts** – Baxter Dury, Concord Dawn, AM-60, Queen Adrenaline; **Technos**: Mojo recommended retailers – Myracle, Sarah, Carmel, John, Rembourn, Adam Green, Kimya Dawson

TOWER RECORDS GOLD STORES **Windows** – Lord Of The Rings, Coldplay, Beth Orton; **In-store** – Toploader, Primal Scream, Hell Is For Heroes, Norah Jones, The Hustle, La

Musica Della Mafia, Moby, Tom & Joyce, Moses T Molelewa, Ya Ya 3, Susana Baca, Directors In Music; **Press ads** – Ya Ya 3, Susana Baca, Moses T Molelewa, Directions In Music

Virgin megastores **Press ads** – Dirty Vegas, NERD, Primal Scream; **In-store** – Very Best Of R&B, Rock Monsters; **Windows** – Primal Scream

V SHOP **Press ads** – two for £22; **In-store** – Sasha, Very Best Of R&B, Will Smith; **Windows** – Now 52, Beth Orton

WHS Smith Singles – Coldplay, Toploader, Madhouse, ATC, Status Quo; **Albums** – Primal Scream, Sasha, Rock Monsters, The Very Best Of R&B, Dirty Vegas, Vanessa Carlton

WOOLWORTHS Singles – Lasgo, Coldplay, Bowling For Soup, Madhouse; **Albums** – Vanessa Carlton; **In-store** – Vanessa Carlton, Pure R&B, Ja Rule, Rock Monsters, Natalie Imbruglia, Daniel Bedingfield, Hear'Say, Bowling For Soup, Madhouse, Lasgo, Coldplay; **Press ads** – Daniel Bedingfield, Hear'Say, Toploader; **In-store** – Darius

ON THE SHELF

PHILIPPA JARMAN, co-director, Piccadilly Records, Manchester

"We've had a fairly quiet summer with the World Cup and a fairly quiet release schedule, but business has picked up a bit recently. We've been buoyed by lots of good albums from local artists like Doves, Alm, Cray Penis and Jane Weaver, whose *Like An Aspen Leaf* is out on Bright Star.

There have also been some other records that have done really well for us such as DJ Shadow's Private Press, which has sold well on double vinyl despite its high price point, and Sonic Youth's Murray Street, a real return to form. And we did an in-store signing session with Idewild for their new album in its week of release. It was one of our most successful ever, with queues lining down the street to the end of the block and beyond and we had about 300 people come in. We're hoping to get some more things like that over the next few months.

The Commonwealth Games have just kicked off in Manchester and that will also be good for business, because it has brought a lot of extra

people into the city and some of those people will find their way here. In fact, Vernon Kay from T4 filmed inside the shop for a feature on Manchester for *Wish I Was Here* recently broadcast to coincide with the Games. For the duration of the Games, we have a special exhibition of photos in our window featuring fashion photography shot around different locations in Manchester.

Next week we have *The Coral* album, which we have been asked for by loads of people and we'll be giving away free posters. We expect that the autumn sales are going to go bezerk with local albums from artists such as Mr Scruff, Mark Rae, J Walk and a second *Electric Chair* compilation. The first one was our biggest-selling album of last year, outselling *The Strokes* and *White Stripes* combined. We're also preparing for the stalls we'll be taking at the freshers' fairs at all the local universities, when the students come back at the end of September."



"I'm just back from a trip to Argentina and Brazil, where the economic crash is really affecting people. But people are banding together and setting up their own co-ops, making things like clothes and swapping them for food.

They have a healthy alternative scene going down in Brazil, but it's more the rock, punk and alternative stuff. Drum & bass is also coming along well, not the rockier side of drum & bass but stuff like U2/Buena Vista, the lighter, more intelligent stuff is very attractive to them.

Back here, business is booming. We have just had a Top 20 single, UK, by DJ Marky & XRS featuring Stamina MC on *V Recordings*, and Peshay's album *Fuzion* is due on August 19 on *Blue* Music. We also have a big tune, *Deep Blue*'s *The Helicopter* Tune which has been remixed by Rennie Pilgrem for *Moving Shadow*, and there is the *Adam F* single featuring Redman, which is the third single from

ON THE ROAD

MARTIN SHIELDS, SRD rep, South West England

his album *Kaos*. It's going to be big, even though it is on the back of no publicity. And we've got the *Metalheadz* album *MD2.02* coming soon. It is the second coming for drum & bass – although it hasn't really gone away. You can generally sell 45,000 copies of a release, but it won't go in the charts because we don't put them into chart return shops.

Generally the independent sector seems to be thriving. There are all sorts of things bubbling under the surface ready to burst. The people who seem to be suffering are the majors, because they tend to throw all their money around, at nothing. Look at *Adam F* – he was dropped by EMI because his album under-performed, but the singles we have put out have all been Top 50.

We've also got some new labels: Anticom is a new independent label from San Francisco, while we've picked up the Skam label and Refuse, the label set up by Kasey Kaos of Amen."

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Remember where you heard it: The dreadful news about **Gus Dudgeon** and his wife Sheila is unlikely to affect the ongoing legal actions being pursued in the hit producer's name; the action against Universal (over accounting for royalties on Elton John stuff) will continue, says business advisor **David Morgan**, who adds that he still plans to continue the case against Bowie, depending on the wishes of the benefactors of Dudgeon's estate... Another revelation from Morgan further emphasises the tragedy. "I spoke to Gus last Friday, the day before he died, and he said he was planning to do a book," says Morgan. "He said, 'I had better get it done because otherwise these things will go to the grave with me'..." Meanwhile, work is now starting to get underway for a memorial service for Dudgeon to be held around September time... So, is **Richard Branson** getting more involved in V2 following his photo op with new signing **Tom Jones**? Don't be misled. Jones was apparently summoned for a snap because Branson was looking for a celeb opportunity to tie in with the US launch of Virgin Mobile. "He made a couple of encouraging

First class record company showcases looked like they were heading the way of the dodo until **Polydor** rescued the genre last week with a stunning launch party for their new divas **Melodi Brown**, the first act to come through last year's deal with **Murlyn Music, Mayfair's Café Grand Prix** - it's really much better than it sounds - played host to the lavish affair, which attracted hundreds of media representatives, and plenty of liggers to sample the oversized canapes. Along with debut single **Naked**, the girls led radio boys from across the country salivating with a selection of their assay tracks, including highlight **Spin The Record**, which is tipped to be a future single. Pictured at the launch are the group's **Kelly and Kemi, Murlyn's Avant and Bloodsy**, while strategically placed between **Stefanie and Zahra** is **Murlyn's Christian Wahlberg**.



calls," says Tom's co-manager **Donna Woodward**. The deal was, in fact, brokered by **V2 UK boss David Steele**... Dooley could not think to whom **Initial TV's Malcolm Gerrie** was referring to when he said the experts featuring on his new "Fame for real" show would not include "a cynical record company person in a tight sweater just sitting there and saying somebody is shit"... The supermarket charm offensive continues apace this week; after presentations to label suppliers by **Tesco** and **Asda** in the past fortnight, **Safeway** and **Sainsbury's** are still wading in this week... In **The City** will be commemorating its prestigious legacy with a series of **blue plaques** across **Manchester** in September, highlighting the venues where bands including **Placebo** and **Kula Shaker**, **Catatonia**, **Stereophonics**, **Elbow**, **Coldplay** and **Haven** were all spotted by various industry wigs. However, **ITC's Tony Wilson** has a few reservations. "As a **Manchester United** fan, I'm disturbed that we're putting up **Blue Plaques** around the city"... **Telstar** is the latest record company to be mentioned in the same breath as **Victoria Beckham**. And perhaps **Amy Studd** will be joining her soon, if the latest word on her future with **Polydor** is to be believed... Some employees have all the luck: **Telstar** was celebrating its 20th birthday last Friday, taking its entire staff to Paris for a party... With the **Mercury Music Prize** shortlist this week, Dooley would like to warn that he is suffering a little crisis of confidence.

"Sometimes - every day - I despair as to who I'm actually making music for," he explains on his website. "Remember the people who put my music out are also responsible for **Will Young** and **Gareth Gates**! That kind of thing **fu**s with my head**." That's a little harsh, Tom... Well done to **Andy Prevezer**, who is expected to be confirmed shortly to head up **WEA London's** press operations... **Warner Music Group** said a fond farewell to **Barry Hitchens** who retired from his position as director of finance for the UK division of **Warner Bros Publications**, after 25 years of service with the group... Congratulations to **Multiply boss Mike Hall** and his wife, who are celebrating the arrival of their daughter **Scarlet**....



Few people played a more crucial part in turning the late **Eve Cassidy** into one of the nation's favourite vocalists than **Radio Two's** breakfast show king **Terry Wogan** and his producer **Paul Walters**. So it was a fitting moment indeed last week when **Cassidy's** partner and musical collaborator **Chris Biondo** paid a visit to the pair to offer his own personal thanks for their efforts by presenting gold discs for her albums **Eve**, **Biondo**, **Live At Blues Alley** and **Time After Time**. **Biondo**, who met the vocalist during the summer of 1986 at his studio in **Rockville, Maryland**, is in the UK to carry out promotion for the forthcoming **Eve Cassidy** album, **Imagine**, which is due for release on **Hot/Blix** Street on **August 19**. Pictured, left to right, are **Walters**, **Biondo** and **Wogan**.

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

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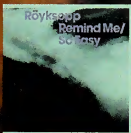
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