

WW

music week

A photograph of Celine Dion standing on a beach, leaning against a large tree trunk. She is wearing a long, flowing, patterned dress with shades of pink, purple, and white, and an orange and blue patterned hem. Her hair is long and wavy, blowing in the wind. The background shows a blue sky with white clouds, a blue ocean with white waves, and a sandy beach with some dry grass in the foreground.

CELINE DION
A NEW DAY HAS COME
25.03.02

CELINE DION A NEW DAY HAS COME

25.3.02

17 tracks including the smash hit single
A New Day Has Come

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TV includes:

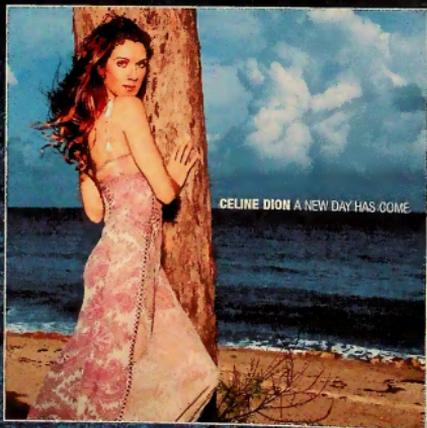
Michael Parkinson Show, TOTP,
GMTV two-part special,
Celine Week on Magic TV plus VH1 feature

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Jobs go as EMI begins to streamline

by Martin Talbot
 Tony Wadsworth began reshaping EMI Recorded Music last week, announcing a string of promotions amid reports of job losses worldwide.
 The internal announcements represent the first steps towards the streamlining of EMI in the UK since Wadsworth took charge of both Capitol and Virgin in mid-January, as EMI Recorded Music chairman and CEO. It also came a week before Alan Ley is due to outline global plans for EMI this Wednesday (March 20).
 Reports began to emerge on Thursday of layoffs totaling 1,000 positions worldwide, including the loss of 60 jobs in Germany and 80 positions in the UK.
 Many staff within UK departments including marketing, promotions, international and press have been

offered the opportunity to apply for voluntary redundancy in a bid to make the job cuts "as painless as possible", according to a source.
 Mark Anderson, the general manager of Virgin's international repertoire division, is among the first staff to leave the company.
 Sources within Virgin indicated on Friday that morale is "terrible". One adds, "People have been worried for quite a few weeks. We knew something was going to happen."
 However, senior sources within EMI stress that voluntary redundancies are being offered equitably across Virgin and Capitol.
 Alan Ley is expected to confirm further details of job cuts this Wednesday, in a statement to staff last Thursday evening, he explained, "On the 20th, we will be communi-



Wadsworth: streamlining EMI

cating those results and plans to you in full, as well as to the investment community and to the media. We are unable to bring you - or indeed the press - information before that date because, as a publicly-quoted company, we are obliged to communicate important announcements to all audiences simultaneously.
 "We know that the speculation is unsettling and the uncertainty frus-

trating, but we ask you to bear with us."
 Wadsworth's reorganisation included the promotion of Mike Allen to VP International marketing (see p6). Meanwhile, Mike McMahon becomes commercial director, sales for EMI Recorded Music UK & Ireland. An internal announcement says that McMahon is to "work with both sales teams to establish the way to move forward over the coming weeks".
 It is understood that these discussions will begin on Tuesday this week, with prep meetings for the Virgin sales teams at Kensal House and the Capitol team at Brook Green.
 At Kensal House, Philippe Ascoli was also promoted to become managing director of Virgin & Source Labels, with Mark Terry becoming

marketing director. Under Ascoli, Virgin will also take on the marketing and promotion of all incoming international repertoire, following the departure of Mark Anderson.
 Ascoli's elevation puts him on a level par with both Hut managing director Dave Boyd and Innocent managing director Hugh Goldsmith, with all three reporting to Wadsworth.
 Other changes see:
 ■ Willie Kavanagh promoted to managing director, EMI Recorded Music Ireland.
 ■ Cathy Cremer become director of communications for EMI Recorded Music UK.
 ■ Dave Holley promoted to managing director of EMI's Studios Group - encompassing Abbey Road, Olympic and Townhouse - in a reorganisation of EMI's studio management team.

Polydor Records is welcoming Van Morrison back to the company for a second time under a new worldwide deal. Morrison, who most recently recorded for Virgin Records and whose first spell as a Polydor artist started with *Avalon Sunset* in 1989 and resulted in six Top 10 albums, is returning with the first fruits being the single release, *Hey Mr DJ*, on May 6. It will be followed by a new studio album, *Down The Road*, a week later. The deal also hands the company responsibility for 30 of Morrison's most famous back catalogue titles. Marketing executive George McManus, who is flying out to New York today to oversee the US campaign, says the label will launch a catalogue campaign on the back of the new album, through Universal's catalogue division. "It's fantastic having Van back," he adds. "He's a household name around the world and every major market is already excited about this."



Gareth Gates slip-up forces Tesco to withdraw singles from shelves

Tesco was forced last week to issue a charitable withdrawal notice after it was caught breaking the sales embargo for Gareth Gates' debut single.
 Copies of the BMG-issued *Unchained Melody* appeared on store shelves last Monday - a week before its release date - despite BMG's strict embargo on when it could be sold.
 Tesco bosses issued stores with the warning - which is normally reserved for the withdrawal of contaminated food - to remove the single from sale after BMG representatives carrying out random store checks spotted the breach.
 The major has accepted the error - which came after copies of the single were distributed to Tesco's distributor EUK earlier than usual to cope with the massive demand - was a "genuine mistake". EUK trailing controller Phil Penman says as soon as it was spotted, stores were informed and product removed. "As a business, EUK are committed to release date embargos and will continue to work with our customers to ensure they are observed," he says.



Gates: 1.3m singles shipped

courage to do it, because it disadvantages those who don't bend the rules."
 HMV Europe marketing & product director John Taylor adds, "Obviously, it is disappointing that this has happened, particularly as Gard and the BPI have worked hard over the years to introduce early delivery to stores to support the preparation and planning of new releases in a way that is fair for everybody. It is also a pity that these sales will not count towards Gareth's 52nd week chart position. I really do hope that this was a one-off genuine error and that we don't see a repetition in future."
 The Gates single shipped 1.3m units ahead of its release today (Monday) and is on course to become the third consecutive number one by a BMG act. "The ship speaks for itself and that ship is driven by retail," says BMG sales director Brian Rose. "They've obviously had the experience with Will and that's given them a template to work with for Gareth."

Robson returns with 2M label launch

Former Innocent and East West A&R executive Cheryl Robson has returned to the record business with a new label backed by Ministry Of Sound and Demon Records.
 Robson says the company, which will be based in west London and formally launches on April 2, will focus on developing long-term artists with international sales potential. The long-awaited venture has been under discussion since late last summer.
 Called 2M Recordings, the company will initially centre around a team of four people including general manager/marketing director John Paveley and label manager Sue Knowles. Paveley worked with Robson at Innocent Records before becoming general manager of Source



2M: Paveley, Robson and Knowles

Records, while Knowles previously worked at BMG Music.
 The new company will tap into Ministry Of Sound's backroom and administrative functions, while sales and distribution will be handled by 3MV and 2M respectively. International licensing will be struck on an act-by-act basis. Robson is also currently setting up a sister

publishing company and is talking to separate potential backers.
 Although Robson worked with pop acts including Martine McCutcheon, Billie Piper and Richard Blackwood at Innocent and East West, she says she is now returning to the sort of artists she worked with at Chrystalis Music. There her signings included Portishead, Talvin Singh and Olive.
 "I don't really want to get involved in that big pop world that doesn't last very long," she says. "I think the majors are fantastic at it and they have enormous finance to go with it. 2M is really about finding quality commercial artists who can sell albums - and sell abroad. Everything is so short-term these days - I like to do something a bit different."

However, rival retailers are furious about the latest example of a new-release embargo being broken. Virgin Megastores product controller Rod Maclean says, "If certain retailers persist in breaking street dates, action should be taken. Someone should have the



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Mushroom's Ash (pictured) are set for a major US push, after signing a long-term album deal with Kinetic Records on the eve of their performance at the South By South West conference in Austin, Texas, last Friday. Kinetic plans a June release for the Northern Irish pop-rock outfit's album *Free All Angels*, boosted initially by a string of live dates and promo this week including the SXSW gig, two New York dates and a Boston gig supporting the Dropkick Murphys. Meanwhile, the single *Burn Baby Burn* goes to radio in the US in April.

Mushroom International Manager Mirelle Davis says, "The deal has been done together for the past two or three months. Kinetic seem to be a like-minded company to us - they are committed and care about Ash and they have done a great set-up on this record."



UK talent set for boost as BPI plans US push

Sales of UK albums will receive another boost in the US this summer after the BPI clinched a deal with Virgin Megastores to repeat its Best of British campaign.

The promotion, which rolls out this July for one month in all 20 US Virgin Megastores, follows a successful pilot last summer which saw \$11-million of extra albums sold. BPI international committee chairman, Paul Birch, who initiated the Best of British push, says, "There is no doubt this promotion is creating a strong platform from which British albums can be launched."

While artists or repertoire have not yet been chosen for this year's promotion, the BPI has confirmed it will open with an industry night at Virgin Megastore's flagship store in New York's Times Square.

newsfile

HOWLDS TO ADDRESS MEDIA FORUM
Tourism, film and broadcasting minister Dr Kim Howells MP will give a keynote speech at a conference being staged this Thursday by the Creators' Rights Alliance Conference at London's National Film Theatre.

WATSON ELECTED TO UK MP POST
BBC Concert Orchestra bassist Richard Watson has been elected as chair of the Musicians' Union executive committee for the next year. Watson, an EC member since 1984 and former vice chairman of the MU, replaces John Patrick. Following recent rate changes, allowing two vice chair posts to be created, he will be assisted by the newly-elected Bill Sweeney and Phil Garnham.

EMILCHRYSALIS RECRUITS CULLEN
John Cullen has been appointed to the position of business affairs director at EMILCHRYSALIS, reporting to Mark Cohen. Cullen succeeds James Radio, who has left to take up a new position at Universal Music. Cullen joins from Solicitors Dean March & Co.

ABSOLUTE MOUNTS LICENCE BID
Absolute Radio UK is targeting the Tonbridge, Tonbridge Wells and Sevenoaks licences currently operated by Kent & Sussex Radio as Mercury 96.2 FM. Kent & Sussex is also reapplying to the Radio Authority for the licence, which will run for eight years from July 8 2003.

RAMPING QUITS R1 SLOT
Radio One's Friday night DJ Danny Rampling is to leave the station from June to "pursue international commitments". DJ Fergie joins with a new show from 11pm to 1am, in a rejigged line-up after Pete Tong's Essential Selection and Tim Westwood's Radio One Rap Show.

POLICE RAID PIRATE OPERATION
Police and trading standards raids on two houses in Exeter, Devon revealed a pirate operation selling counterfeit CDs via a mail-order website. Two people were arrested and three computers confiscated in the MP3-backed raid, which uncovered a library containing more than 3,000 master discs.

PRS AWKS IVORS DEAL
PRS will sponsor the Ivor Novello Awards until 2005, under a new deal agreed with Basca (the British Association of Composers and Songwriters). Under the new four-year deal, the event will be billed as "in association with PRS". The 47th Awards take place on May 23 in London's Grosvenor House Hotel.

TV DRIVE BACKS STEREOPHONICS V2
It is spending more than £200,000 on a national TV campaign being launched today (Monday) for the Stereophonics album *Just Enough Education To Perform*. The advertisements were produced by JJ Stereo, which has previously shot TV commercials for Blue and Enrique Iglesias.

WILCO
The names of the departed multi-instrumentalist mentioned in last week's *Wilo ARS Focus* should have read Jay Bennett, and not as stated.

Buyers spend more on music despite decline in CD prices

by Robert Ashton

Music buyers each spent more than £1 extra on music albums last year in 2000, despite a tumble in the average cost of releases to below £11.

A new study - commissioned by the BPI and researched by Taylor Nelson Sofres - shows that the average album-buyer spent a record £85.22 in 2001, £15 more than the £65.22 spent in the previous year. This represented a massive £7.38 - almost the price of a discounted new CD - more than the average buyer in 1999.

Spending by male buyers, which increased 1.4% to £102.32 last year, was the biggest catalyst of the growth in average spend. Female music buyers slightly increased their

annual expenditure by 1.2% to £57.29 (see table).

Retailers say last year's strong schedule and a new influx of artists, such as The Strokes, White Stripes and The Hives, helped rejuvenate the market, demonstrated by the fact that 55% of expenditure in 2001 was on albums released that year. In 2000, only just over half of album expenditure was on releases from the calendar year.

However, the new research shows that supermarkets and heavy discounting in the market place is continuing to drive down the average price paid for CD albums. It has fallen 2% over the past year, with the average price of a CD album in the final quarter of 2001 costing £10.84 compared with £11.11 in

ANNUAL SPEND ON ALBUMS

	1999	2000	2001
Men	£96.44	£100.89	£102.32
Women	£59.38	£56.50	£57.29
All Buyers	£78.99	£85.22	£86.27

Source: EMI/Taylor Nelson Sofres

the same quarter of the previous year.

Adrian Roudreau, of Essex store Adams, says the increased spending can partly be explained by consumers' willingness to load more debt on their credit cards, and specialist shops offering increasingly wider product choices.

"I think specialists are holding up well with catalogue," he says. "It is in the Top 20 and compilations that the supermarkets do well and you can't even compete with them on

price because of the convenience factor. What we try and do is plug the gaps and introduce a wider range, such as more accessories."

Last year 25.3% of all albums spending was for gift purchases and Taylor Nelson Sofres market analyst Michal Tarlowski adds that his research indicates that the occasional or "light buyer" may now seek out the specialist shop to browse and, once in the store, pick up chart releases. This is despite the fact they may be able to buy them cheaper at the supermarket down the street.

"If these gifters are spending £500 at Christmas, they're not going to bother about saving the odd pound," he adds. "The battle is getting them in the store in the first place."

Granada offers £750k rights to new Popstars

Granada Television has begun shopping the "follow-up" series to *Popstars*, ready for production in the second half of this year.

At least three major record companies have been pitched rights to the show, at the price tag of £750,000. It is understood that a deal is being prepared in advance of production in the autumn, with broadcasts due to start before Christmas.

One record company source says, "That is much more expensive than the first series, because it is a tried-and-tested format."

Sale Management's Chris Herbert - who manages last year's *Popstars* victors - HearSay - hopes to be involved this year. "I understand the new show will have a similar format, but I'm sure it will have a 2002 twist too," he says.

HearSay - who cancelled their autumn tour last week - are currently recording new material with new member Johnny Shentall, ready for a new single in May or June. Herbert says no decision will be taken about possible repackaging of the current album with new tracks until all the material is delivered.

BBC hits hitch in digital launch

The BBC last week suffered a setback in its bid to get its youth digital TV channel on air, when Culture Secretary Tessa Jowell refused to give it the green light. She said that it may have an unfair advantage over commercial rivals.

BBC3, which has already had to revise its programming offer after Jowell turned down the original ideas for not being distinctive, will now have to prove the channel can help deliver digital broadcasting and not undermine existing youth programmes from commercial channels.

At a conference for broadcasting executives, Jowell said the channel needed to leap "three hurdles" to receive her approval. It is promising at least 50 hours of dedicated music and arts programming a year, R&B talent initiatives and outside broadcasts of music festivals.

She said the BBC should:

- create a distinctive public service offering;
- not have a disproportionate impact on commercial channels; and
- help develop digital TV.

Jowell added, "I am concerned about saying 'yes' to a bid that is too competitive, especially as many commercial companies are current-



ly feeling the squeeze from the biggest fall in ad revenues for a decade."

A BBC spokesman says the broadcaster is "obviously disappointed", but will meet with the Independent Television Commission to try to meet the concerns of commercial broadcasters.

Jowell's statements came as last Monday's launch of the BBC's first new national music station in 32 years, 6 Music, drew contrasting views from commercial radio.

While many welcome the promotional profile which the BBC is putting behind DAB - in the battle to drive awareness and hardware sales - some commercial radio insiders believe 6 Music and soon-to-be-launched urban station 6Extra represent a "missed opportunity".

Ministry of Sound VP David

Campbell says, "The launch of 6 Music has been an incredibly long time coming and is long overdue. For digital radio to move forward it has to be programming-driven. The important thing is a service with the full might of the BBC in terms of cross-promoting it and making a noise about it."

Campbell adds, "There are two dynamics now that will make digital work - getting sets out to consumers in sufficient quantities, at the right price, plus there has got to be something different on there. The BBC is sending out all the right messages - now let's get on with it."

Daniel Owen, strategy and development director for Chrystalis - the largest shareholder in regional radio consortium MDR - welcomes the BBC's high-profile launches, but complains that the content of its digital offering duplicates much of what commercial radio already offers long.

"The disappointment with the services they are launching, such as 1Xtra, is that they are not terribly original or distinctive in what they are doing," he says.

Richard at the 6 Music launch are Radio Two's Terry Wogan, Phil Jupitus and Sara Cox.

PAINFUL CHANGES ARE HEALTHY

Business is tough right now. If any evidence of that were needed, it was provided by EMI last week, as it began one of the most high-profile streaming processes we have seen within the UK music business in recent years.

Some 1,000 jobs worldwide is no small number and, no doubt, Alain Levy will tell us this week just how accurate a figure that is.

What was noticeable last week, in an industry which tends to enjoy gossip, tit-for-tattle and rumour, was the restraint and resignation with which the emergence of the news was received across the business, from friends and rivals alike.

That is perhaps understandable, since we all know how difficult it is to lose. Redundancy is a particularly ugly word, and we all know that any – most probably, all – of our respective companies will have to face up to the possibility of lay-offs and job cuts over the coming months. If they haven't already.

This should not be interpreted as a sign that the music industry is in deep decline, in crisis, and heading for oblivion. With album sales at record levels in the UK last year, and Gareth Gates' single likely to make this the first year on record that two acts have sold more than 1.5m copies of their debut single, that is far from the truth.

But, the industry is facing change and is at a point in the long-term cycle where it needs to slim down and shape up. Alain Levy, David Munn and, in the UK, Tony Wadsworth are doing a job which simply needs to be done. Even some of the individuals affected at Virgin conceded to me on Friday that this is the case.

That does not make it any less painful for the individuals concerned, of course. But the aim is to get the whole of EMI Recorded Music – to steal a mantra which insiders say has been quoted by Wadsworth this week – "fit to compete". In an increasingly competitive entertainment sector, that is a phrase which could well be applied to the whole of our business.

Martin Talbot, martin@musicweek.com



Ferris accepts MD position at Tornado

Former EMI UK managing director Neil Ferris has been appointed managing director of digital service provider Tornado Group.

In his new position, Ferris will be responsible for the daily operation of Tornado with the business development and sales teams reporting directly to him.

As part of the restructuring, former managing director Ian Watson assumes the role of executive chairman, in a role which will see him focusing on the strategic direction of the company.

Watson says, "Neil is an invaluable team member and I am delighted to be working even closer together to move Tornado forwards."

Ferris initially joined Tornado as a board advisor before becoming a full-time board member and taking the role of commercial director in 2001, overseeing deals with major record labels, game publishers and entertainment retailers across Europe.

NOP to study music-buying habits

Music consumers are to come under the spotlight as part of a comprehensive research project aimed at pinpointing the influences on their buying habits.

The Music Week-backed NOP study, details of which will be unveiled at next month's Music Radio Conference, will question 1,000 people aged 15 to 44 in telephone interviews to uncover what sways their buying decisions and how tastes vary between different age groups. The research will also aim to highlight which artists currently generate the most pre-release interest, how radio can be used more effectively to sell new music and product, and how digital downloads are affecting sales. There will also be an examination of how the UK music market compares to the US.

NOP media director Graham Williams says, "We're asking things like how often people buy CDs for themselves and their attitude

towards compilations and the pricing of CDs. Also whether they would go for a CD with fewer tracks on it for a lower price, or a more expensive one with more tracks on."

US-based Edison Media Research president Larry Rosin, who presented findings at last year's conference into the habits of young UK and US consumers, will give an overview of the survey results at the Radio Radio organised event, which takes place at London's Shaw Theatre on April 18. He will also oversee a panel discussion about the results with Music Week editor-in-chief Ajax Scott, NOP's Williams and Absolute Radio International's programme and operations director Clive Dickens.

Meanwhile, voting is continuing for the conference's Music Radio Top 100 Powerlist of the most influential people in music radio (visit at www.radioacademy.org/musiconline). Last year's list was headed by Richard Park.

well-placed to ride the digital music boom

by Paul Williams
A DIT-backed report says the UK is better placed than many other markets to develop revenue-earning digital music services because of its high penetration of digital TV and mobile phones.

The Government department's newly-unveiled Monetising Analyst's study into the digital music market, compiled with the University of Surrey, suggests that harnessing mobile and digital TV services together with the internet will lead to powerful digital music services of the future.

EMI's new media director Fergal Gara – part of an eight-strong team who visited leading US technology and content companies last December to compile the report – says that using the three networks combined for digital music services is something no pirate can deliver.

He told the report's launch at London's BBC Radio Theatre last Tuesday that the UK was uniquely positioned to exploit this combination, because it led the field in digital TV and had high mobile phone use. "The culture of paying by mobile networks and broadcast networks is already there," he added.



Gara: UK is uniquely positioned

Fellow team member, Earcom Ltd's Paul Weir, whose company creates sound for new and emerging technologies, added that the huge revenues generated from ringtones demonstrated what could happen when rights and management issues were resolved. "People will pay more for a ringtone than for a track of music," he said. "It's the perceived value of the product, rather than the actual value."

The challenge to make money out of digital music services comes in an environment where consumers were downloading 3bn music files per month, DCMS music industry advisor Sara John noted. This is more than the number of downloads from Napster at its peak in February last year. As she observed, the big test for the industry was to establish how to persuade people to pay for

something which they can access for nothing.

One worrying finding of the report was the lack of discussion between hardware manufacturers and developers of new music services such as MusicNet and Preplay about the ways in which they can work more closely together. There was also little knowledge of consumers' views on using digital music.

The DCMS's John suggested that the more the different parts of the music industry spoke as one on the issue, the greater their influence would be felt. "The industry needs to explain better who it is and what it does," she said.

But, according to Willie Henshaw of US-based global production network The Rocket Network, it may already be too late. He told the launch he was "unwinded" by teenagers because they had no concept of paying for music they could access for free. He suggested that a form of levy to access the internet would have to be imposed internationally so artists could be paid. "There's going to be meltdown in the next 10 to 15 years, where the music business as we know it can't survive," he predicted.

TILLY

HERE'S TO TOTP IN THE US...

Chris Cowey and his team have done an excellent job over the past few years, rejuvenating TOTP – not quite to its great years of the Seventies and Eighties but to a position of being still the biggest weekly pop show on British television. It has overcome competition from all the cable channels and is still able to attract most of that particular week's successful acts. Excluding of course – until last week – poor Will Young, denied his first TOTP appearance due to the arrogance of his advisors. The Beeb is to be commended for its stance, since no-one is bigger than the show.

And now America – a very expensive pilot has been made by the Beeb for Warner Bros TV, featuring mainly the hottest acts in the US, such as Nickelback and Sum 41, plus a token Kylie. Well, she is the success story over there at the moment.

However, because of the great divide in the music between the UK and America, I am still very doubtful that any of the UK bands featured will ever capture this lucrative market. Our two biggest albums recently in the US, by Kylie and Cher, might be UK-signed, but with one an Aussie and the other an 100% all-American girl, by the biggest stretch of the imagination they cannot be described as British. Maybe the show can give Oasis, Robbie, and other Brit acts one last shot at breaking the biggest market in the world.

One guy who has sold so many million discs in the US, Michael Jackson, seems to be hitting rock bottom after his album *Invisible* (what a title). He is now reported to be selling 50% of his Beatles catalogue to Sony to pay back a £140m loan Sony secured him in the Nineties.

Two questions – why would Jackson need to borrow that kind of money in the first place, and what has he done with it all? Please Macca, get your cheque book out and buy back yours and John's great songs for their true home in the UK and not let them be passed around like a promissory note.

Tilly Rutherford's column is a personal view

ILMC urges airline-style safety at gigs

Airline-style briefings should be adopted at the start of live music events as part of a series of measures to improve crowd safety, a new report is urging.

The appointment of dedicated crowd managers is also recommended in the study which was unveiled at last week's International Live Music Conference (ILMC) conference and compiled as part of the live industry's ongoing response to tragic incidents at Roskilde and Australia's Big Day Out.

A focus group compiling the report discovered that more than half of all deaths occurred when people were exiting venues, nearly a fifth happened queuing on the way in and



Barrett: worked on safety guidelines

the remaining third during events. The group was also shocked to find that many venues kept evacuation plans secret, although a change in venues' attitudes during the past year was exemplified by Wembley Arena, which now has a special area for pre-teens.

Bert Van Horck, chairman of crowd management firm ICMC, said, "Our visitors are very homogenous; this

translates to an anarchy that we should allow. But agents and promoters need to be firm. Promotion of anarchy to the detriment of the audience is unacceptable."

The group, whose findings were presented at the event by Starline's Roger Barrett, is now urging a set of guidelines to be produced, applied internationally by promoters, venues and local authorities.

"Safety's higher up the agenda and everybody wants the agenda and everybody wants guidance," said Barrett. "People aren't quite sure what the issues are and where to get information. We've identified a range of issues and defined what needs to be worked on and now it's easier to get people of expertise."

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Sanctuary Records has spent more than a year developing the marketing campaign for Petula Clark's (pictured) *The Ultimate Collection*, which is released on April 15 and backed by a six-figure TV advertising budget. General manager John Reed says the 69-year-old artist, who has sold more than 70m albums worldwide since entering the industry as a child star during World War II, has insisted that new songs are also included. Four new tracks have been recorded, including *Memories Of Love* written by the team behind Martine McCutcheon's *Perfect Moment*. It will be issued as a single if it receives sufficient radio support. The 45-track double-CD will be the first Petula Clark album to be TV advertised for 25 years, with spots on ITV, Channel 4 and GMTV. TV appearances have been secured on ITV's *Star Lives* the day after the album is released and ABC's *Jonathan Ross* show. Reed says Sanctuary is also discussing a possible cover-mount sampler promotion with *The Daily Mail*, while there will be support for the album in the form of a 22-date UK tour beginning on May 11. Clark will appear at the London Palladium on May 25.



Deals set Universal up for strong year

Universal Music Publishing is celebrating a strong start to the year after securing a string of lucrative synchronisation and licensing deals. The company has nine songs in the forthcoming *Ali G* film in *Da House*, six of which appear on the OST released today (Monday), while it has also negotiated a one-year deal for the use of the Etienne De Creque track *Am I Wrong* in the European TV, cinema and Internet campaign for Microsoft's *XBox*.

The two deals also follow an agreement signed at the start of 2002 with independent production company Carnival Films, to provide all the music for the second 29-part series of the 23-part Channel 4 show *As If*.

The series began in January, featuring up to six songs per show, and appeared as a US TV show for the first time at the beginning of March.

newsfile

SHAZAM LOOKS FOR PARTNERSHIP
 Shezz Entertainment has allocated a marketing budget of around £500,000 to launch its real-time song identification service in the UK and is looking for partnership deals with media companies. It has had initial talks with the Capital Group and Emap TV about joining forces to promote the mobile phone facility, which uses audio pattern recognition technology to identify music over mobile phones.

TELSTAR AND BMG LAUNCH EIGHTIES LP
 Men and women aged between 30 and 40 are the target market for the latest revival album from Telstar TV/BMG joint venture, *The Eighties Album... Electric - The Very Best Of Electronic, New Wave And Synth*, is released on April 1 and supported by national TV advertising on Channel 4 and Channel 5. An e-card is being sent to 15,000 names on a database compiled by Telstar and BMG, while an A5 mailing is being distributed to 25,000 homes. Artists featured include Duran Duran, Erasure, Aha and Frankie Goes To Hollywood.

R1 RELAUNCHES ITS WEBSITE
 The Radio One website *OneMusic* will be relaunched on May 5 and made available through BBC1. It will provide visitors with a guide to different aspects of the music industry, including items by experts on subjects such as putting on club nights, and the history of Radio One. There will also be details of Radio One's live schedule.

R2 COMPILES LISTENERS' TOP POP LIST
 Radio 2 is inviting listeners to choose their favourite pieces of popular music from the past 50 years as part of the network's celebrations for The Queen's Golden Jubilee. Notes for *The Best Of British: 50 Golden Years Of British Popular Music* can be sent by telephone, post or online at the Radio 2 website. The full chart will be broadcast on June 1.

NUS COMMISSIONS RENEGADE CD
 College promotions company Renegade has been appointed by the National Union Of Students to compile a compilation CD to be distributed to around 600 delegates at the 2002 NUS GSA event, which is at Reading University on April 10-12. Artists featured include Alabama 3, Elbow and Goldfrapp.

THIS WEEK'S BPI AWARDS
 Dido's *No Angel* receives an eight-times platinum award on the back of the artist's Brit award, while Blue's *Ali Rise* goes three-times platinum and Jamiroquai's *A Funk Odyssey* goes two-times platinum. Two compilations receive an award: Supercharged goes gold, while Clubbed Up goes silver. In the singles market, Enrique Iglesias' *Here* receives a platinum rating.

HOW TV SHOWS' RATINGS COMPARE

Programme	00000	% change
Top Of The Pops*	1,215	n/a
SMTV	1,430	n/a
CD:UK*	1,686	n/a
The Saturday Show	712	n/a
The Noel Chart Show*	236	n/a
Night Fever	795	n/a
Popworld (Sun)	406	n/a

*combined totals
 Source: Mediamark (GB) (Data first for 5/4/02)
 Figures for 2002-03 live data only available so no year-on-year comparisons available

Outdoor advertising spends over £15m as industry exploits deals

by Steve Hemsley

Record companies, radio groups and music retailers spent more than £15.3m on outdoor advertising last year and are continuing to take advantage of reduced rates and shorter lead times for key poster sites.

According to figures produced by research company ACNielsen MMS, the media and entertainment sector is among the fastest-growing in the biggest-spending users of posters, the London Underground, buses and taxis.

In 2001, total outdoor spend by record companies was £8.5m, while radio stations spent £5.8m and music retailers spent £2.0m.

EMI Records spent more than any other company, allocating £2.5m to support various artist albums and compilations, while Capital Radio used the largest outdoor budget



Billboard poster: Madonna's *GHV2* (£1.0m) in radio to promote Capital *Gold* and *Party In The Park*.

"Outdoor allows you to surround your audience on the street and enables us to weave ourselves into London's lifestyle," says Capital FM and Capital *Gold* marketing manager Susan Byrne.

The biggest-spending retailer was HMV, which paid out £742,100 during the year.

Data for fly-posting, a particularly popular route to market for many

labels, is not included in the figures, while year-on-year comparisons for outdoor budgets are not available because ACNielsen MMS has included transport data for the first time.

However, analysts say music clients have increased their spend by around 60% on the popular six-sheet poster format, which has seen ad rates fall by around 3%, and on 48-sheets, where deals are almost 2% cheaper than 12 months previously.

During the same period, the lead times for booking important roadside sites such as those on busy routes into central London, have fallen from more than five months to around 10 weeks.

Of the outdoor formats available, six-sheets accounted for 30% of all spending by music companies, followed by the London Underground (25%), buses (20%), 48-sheets

(17%), 96-sheets (5%) and others, such as taxis, 3%.

This trend follows a dip in the value of the overall outdoor media market from £688m in 2000 to £670m last year (source: *bladeTracker*), although sales are expected to increase to around £698m in 2002, fuelled by more use of buses and the underground where ad rates have actually risen by 5% and 3%.

"Music companies are using outdoor media more and there are deals to be had," says Louise Goulden, director of out of home media specialist agency Concord. "Many labels have moved on from using purely fly posters, which are regarded as more of a stunt these days, and are choosing more prominent billboard sites and transport instead, such as the Underground, which markets itself extremely well to the music industry."

Restaurant chain clinches branded CD deal with EMI

Ongoing enquiries from customers about the music being played in its restaurants has prompted Frankie & Benny's to team up with EMI to produce a third branded CD.

Music from the 1950s and 1960s is a key element of Frankie & Benny's New York-style image and was illustrated by compilations - featuring artists such as Dean Martin, Nat King Cole and Bobby Darin - which EMI produced in 2000 and 2001. Around 20,000 of these, priced at £12.99, sold across the group.

Volume three, *It's Classic Swing* series will be on sale in its 66 restaurants from May and feature 15 tracks from - subject to clearance - artists such as Julie London, Louis Prima and Jack Jones.

"Music is vital to the theme we are promoting to a family audience," says Frankie & Benny's operations manager Fraser Gimbleby. "The parents recognise the original versions, while their children are familiar with the covers."



London: earmarked for new EMI CD

He adds, "The idea for a series of CDs came about because customers are always asking our staff for details of the music being played and where they can buy it. These CDs are becoming collector's items and we have decided to repress volumes one and two which have sold out."

Sales of the first two albums were boosted by special deals offering a free starter or bottle of house wine when they bought the CD.

Polydor reinforces marketing as Simmonds and Scott move up

Polydor general manager of marketing Elyse Taylor has promoted Karen Simmonds to head of marketing for Polydor Associated Labels.

Simmonds moves up from marketing manager, a position she has held since 1999 when she joined the company from MCA following the PolyGram merger. She has worked on marketing campaigns for MCA/Geffen artists such as Eels, Beck and Elliott Smith and, more recently, steered promotional strategies for Enrique Iglesias, Limp Bizkit and Nelly Furtado.

The appointment completes Polydor's marketing line-up following the elevation of David Joseph to joint managing director in February. Since the appointment of Taylor from East West at the end of last year, Peter Loraine has also taken on a new role as head of marketing for the label's UK repertoire.

Simmonds' promotion - into an equivalent role to Loraine - brings the PAL structure in line with the UK side of the company, and pre-



New role: Simmonds (r) with Taylor
 areas a busy period for the company with new releases from internationally-signed acts such as Sheryl Crow, Eminem, Jimmy Eat World and Sting planned for the coming months, in parallel with continuing campaigns for Iglesias, Puddle Of Mudd and No Doubt.

Before working at Polydor and MCA, Simmonds was head of marketing at MCA Records between 1995 and 1997, working with artists such as Nick Cave and Erasure.

In a parallel move, Duncan Scott has been appointed senior product manager for PAL. Scott is promoted from product manager in recognition of his work on campaigns for Sting, Gabrielle and Free Fire Crew.

chartfile

● Universal Island's U2 match a top 10 return in the US albums chart with one in Canada, as All That You Can't Behold rose 25-8 last week on the back of their Grammy wins. The group lead the charge of UK-signed acts in the Canadian chart ahead of Parlophone-signed Kylie Minogue's Fever at 21 and WEA London-signed Enya's A Day Without Rain at 25. Meteorwise, Inon Zur's Atomic Kitten bag the second highest new entry on the chart with Right Now entering at 28.

● EMI-Chrysalis's Robbie Williams' one-and-a-half-year-old release Sing When You're Winning is progressing steadily back up Australia's albums chart, moving 33-15-14 over the past three weeks. However, his similarly-titled Rat Pack set stalled when You're Winning dips 7-9, while he sits at 12 and 13 respectively on the singles chart with the Nicole Kidman duet Something's New and Brian Williams. Kidman joined in the albums chart by original Rat-Packer Frank Sinatra, whose Wamer-issued Romance enters at 32.

● On the back of top five singles chart success with Murder On The Dancefloor, Polydor's Sophie Ellis-Bextor moves up to 49 on Australia's albums chart with Read My Lips. Scandinavia continues to embrace the singles as it challenges Shakira's Whenever Wherever for the top airplay spot in Norway, climbs to three in Denmark's airplay chart and holds its nine on the Swedish radio chart. It arrives on the Spanish radio chart at 19.

● Innocent/Virgin's Blue bag the highest new entry slot in the Australian singles chart at 15, while radio support continues to build in France for its predecessor All Rise. Their debut hit there moves 16-14 on the radio chart, although their success of the same name has yet to break into the French top 100 albums rundown.

● BMG's Westlife experience further gains at European radio for single World Of Our Own, ahead of the start of a European tour. It's included to launch in Oslo on April 3. The track is ever closer to the top spot on Germany's airplay chart, moving 4-3, while also climbing 12-7 in Austria, 5-6 in Denmark, 16-10 in Norway and 19-12 in Switzerland. World Of Our Own's biggest gain is in the Netherlands, where the track romps 13 places up the airplay chart, moving 46-33.

● Parlophone's Pet Shop Boys notes their own official website that more conservative video channels have deemed the video for their single, Home And Dry, "unprogrammable". However, Germany's Viva Plus channel has not been put off, giving high-rotation support to the single, which has moved 4-3 up on the radio chart during the past three weeks. Home And Dry also climbs airplay lists in several other European territories, including in Denmark (15-9), while being A-listed on Italy's Radio Deejay and Belgium's Radio Donna.

by Martin Talbot
EMI has restructured its London-based international marketing functions, focusing solely on UK repertoire and putting Virgin and Capitol under one management.

Mike Allen is taking charge of all international marketing, as international marketing vice president for EMI Recorded Music, having previously fulfilled the same role for Capitol (formerly EMI Records) for three years. He takes responsibility for all UK international marketing departments, overseeing strategy and implementation across all labels.

Reporting to Allen will be Virgin's international director Lucie Avery. Capitol's international director Kevin Brown and commercial marketing & catalogue vice president Mike Heatley. He will also oversee creative services and new media functions.



Minogue: Capitol success story

In his new position, Allen no longer has responsibility for continental repertoire and the Americas, while Virgin, Capitol and catalogue will come under him for the first time.

Allen says, "There are two parts of what I had previously been doing which will no longer be under my aegis; continental European repertoire and the support that we have been giving to repertoire from the Americas in Europe. This will enable

me to concentrate on British music."

It is understood that de Burelet is creating a central marketing team for continental acts, while EMI Recorded Music America CEO David Munns is doing likewise for US repertoire.

The reorganisation, which forms part of the general streamlining which began taking place last week across the Capitol and Virgin HQs, saw staff offered voluntary redundancy as part of a bid to reduce headcount.

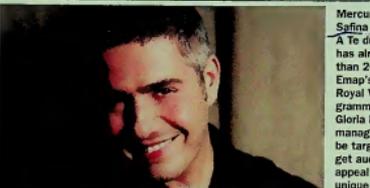
But, Allen says there are no plans to relocate anyone under the new structure. "We want to have separate label teams within Capitol and Virgin and the international marketing structure needs to reflect that," he says. "It is important, within the teams, to have a sense of identification and ownership of projects."

The change follows a year in which Capitol has enjoyed international suc-

cesses with Coldplay, Enlizaz, Kylie Minogue and Robbie Williams and Virgin has scored hits with Atomic Kitten and the Chemical Brothers.

The coming year will include new releases from Virgin acts Richard Ashcroft, Bellefire, Peter Gabriel and Massive Attack, and Capitol acts Jaye Cooker, Coldplay, Dove, Beth Orton, Pet Shop Boys and Supergroup.

Allen adds, "I am excited to be moving to the flag. British music is on the rise internationally and we have been at the forefront of that." Allen joined EMI in 1999, having previously worked for PolyGram, later as managing director of Mercury Records Australia. In the past three years, he has overseen international successes for Coldplay, which he co-chaired, Kylie Minogue and Robbie Williams.



Mercury has lined up a string of daytime TV shows for Italian tenor Alessadro Saffina (pictured) this week, in a bid to boost sales of his debut album *Insieme A Te* during the Easter market. The album, released in December last year, has already reached double-platinum status in the Netherlands, selling more than 200,000 copies, while the video for single Luna is currently playlisted by Enya's Magic TV channel. Saffina, whose debut UK performance was at the Royal Variety Show last December, will appear over the next few days on programmes including Carlton's London Today, Lorraine on Sky 1 and Channel 5's Gloria Hunniford to try to awaken interest in the album. Mercury marketing manager Fenella Davidson says a simultaneous TV advertising campaign will target the firmly at the Easter gift-buying market. "We are focusing on a target audience of women in the 25- to 55-year-old age group. [Saffina] will appeal to women young and old and there is nothing else out there with this unique style of mixed classical opera and pop," she says.

UK TOP 20 AIRPLAY HITS IN EUROPE

PLW	Title/Artist (UK company)
1	In Your Eyes Kylie Minogue (Parlophone)
2	World Of Our Own Westlife (Polygram)
3	Freeway Goodie (Polygram)
4	Wrong Impression Natalie Imbruglia (PSC)
5	Home And Dry Pet Shop Boys (Parlophone)
6	Murder On The Dancefloor Sophie Ellis-Bextor (Polydor)
7	Love Radiohead (Jive)
8	Rivers In The Window Twink (Independence)
9	Can't Get You Out Of My Head Kylie Minogue (Parlophone)
10	Do You Wanna Dance Berenice Knight (Parlophone)
11	Just If Frank Wessell (EMI)
12	Somebody Said Goodbye Robbie Williams & Nicole Kidman (Chrysalis)
13	Free Lighthouse Family (New Line/Capitol)
14	You Are Atomic Kitten (Innocent/Virgin)
15	If You Come Back Blue Innocent/Virgin
16	Caught In The Middle A1 (Columbia)
17	Alive Again Cher (WEA)
18	Who Do You Love Love And Lisa Best Correll Minogue (Pir)
19	Evergreen Will Young (BMG)
20	— Fly By Blue (Innocent/Virgin)

Chart shows the 20 most widely airplayed tracks on the terrestrial UK radio stations. © Music Week, 2004

PROMO DIARY: BLUE

March 18 Performing on French TV show C'est Show
March 23 UK TV and promotion
March 22 Performance on CD-UK, followed by a 30-minute set at a German radio party
March 25-27 UK promotion
March 28 Performance on Italian TV show Carriamba
March 29-30 Back to the UK for promotion
April 1-3 Set aside for writing and recording
April 4-5-20 Set aside for promotion in Asia
Europe: regional media junkies in Indonesia and meet and greet for regional competition winners. European time at the end of April will be dedicated to the fourth single from the album. Fly By

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (UK company)	Chart pos. UK
AUSTRALIA	single March... Sophie Ellis-Bextor (Poly)	4
	album A Fine Obedient Servant (Poly)	6
CANADA	single Only Time Enya (Warner UK)	2
	album It's Not You, It's (Islands)	8
FRANCE	single Daniel Darc Atomic Kitten (Innocent)	4
	album No Angel Darc (Decca/Reprise)	20
GERMANY	single May Be It's Enya (Warner UK)	7
	album Sing'Wishes... Robbie Williams (Chrysalis)	9
ITALY	single Somebody... Britney Spears (Jive)	6
	album Sing'Wishes... Robbie Williams (Chrysalis)	11
NETHERLANDS	single What's In Your Mind Kylie Minogue (EMI)	13
	album Sing'Wishes... Robbie Williams (Chrysalis)	7
SPAIN	single In Your Eyes Kylie Minogue (Parlophone)	5
	album Loves Like Soda (Epic)	24
US	single Can't Get... Kylie Minogue (Parlophone)	10
	album Fever Kylie Minogue (Parlophone)	9

Source: ASCAP, Nielsen Music, SoundScan, Inc. Top 100. Available in Europe. © Music Week, 2004

AMERICAN CHARTWATCH

by ALAN JONES

Some 63 weeks after making its chart debut and two weeks after proving the hit of the Grammy Awards, the O Brother Where Art Thou? soundtrack finally tops Billboard's albums chart. The blues revival set moves 2 despite the fact that the "Grammy effect" is fading, with a 24% dip in sales week-on-week.

Its success is a blow for Brandy, who was widely expected to register the first number one album of her career with Full Moon and Instead she settles for her second straight number two. But it was close — O Brother Where Art Thou? sold 159,000, while Full Moon sold 155,000, a small decrease on the opening frame of Brandy's last album, Never Say Never, which sold 180,000 on its 1998 debut.

Over seven albums in the Top 40 improve their sales week-on-week and more than 50 are very much still in the top 100, including the Top 200 and most from Ozzy Osbourne, whose Down To Earth set rockets 145-93 on a 46% improvement. The album, which peaked at number four and has thus far sold 670,000 copies, is benefiting from MTV's new, unscheduled sitcom which revolves around Ozzy, wife Sharon and their kids. Described by MTV as "Sierfied meets The Real World", the show gave the music station its

highest ratings to date for a new series when it was launched a fortnight ago — and the carry on value breaks within the programme to advertise former Osbourne band member Zakk Wylde's (who is managed by Sharon) album 1979 Eternal provide a big boost for that album, which debuts at number 149 as a result.

Kylie Minogue's Fever album slides 3-9 with sales off 36%, although her single Can't Get You Out Of My Head climbs 10-7. Two other UK-signed acts cherish. Cher's Living Proof slips 9-22, while All That You Can't Leave

There are two other UK-signed acts in the Top 40: Enya's A Day Without Rain dips 23-37, while Natalie Imbruglia's (pictured) White Lilies album drops 11 to number 35. The latter set sold more than 33,000 copies last week, but its debut compares unfavourably with the number 10 start of the Aussie's 1998 album Left Of The Middle, which was driven by the enormous radio hit, Torn.

The highest-ranking UKborn act in its chart is Craig David, whose Born To Do It stages a 47-45 recovery even though the single fell by 8% week-on-week. To do it sold more than 25,000 copies last week to take its 34-week cumulative total to 1,054,000.

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**ACADEMY
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2002**

For Best Original
Song "May It Be"
from The Lord
Of The Rings

**WORLD
MUSIC
AWARDS
WINNER
2002**

For Best Selling Artist

**GRAMMY
WINNER
2002**

For "A Day
Without Rain"

**1.5 MILLION
WORLDWIDE
SALES OF LORD
OF THE RINGS
SOUNDTRACK**

Featuring Enya's "May It Be"

**60 MILLION
CAREER
ALBUM
SALES**

wea

newsfile

ROBINSON SIGNS NEW LABEL DEAL

Legendary rock producer Ross Robinson has signed a new deal for his I Am Recordings imprint, following the end of its association with Virgin Records America. The label will now be released through Artist Direct Records, with Robinson overseeing A&R activities. "Artist Direct Records is emerging as a vibrant and musically diverse label and I'm excited to build on the company's success," says Robinson. Artist Direct recently struck a licensing deal with BMG for the world outside of the US. Robinson's UK signing Vix Red remains with Virgin Records.

LEMON JELLY SIGN PUBLISHING DEAL

Acclaimed LA Recordings act Lemon Jelly have signed a publishing deal with Sony/ATV. The duo will take a break from recording their second album (the follow-up to 2000's *Lemonjelly*) in due in September) to make an appearance at the Big Chill's Enchanted Garden Festival, which takes place from July 5-7.

BONIFACE WORKING WITH ADAM F

Columbia solo artist Boniface has recorded a track with Adam F. The new song, entitled *Cheek*, also features Lazy Luck, who is signed to Def Jam in the US. Boniface is also expected to be confirmed as support act for Destiny's Child summer stadium tour.

NW PLUJLIST

Holly Valance — Kiss
Kiss (Wesley London)
2002's first summer hit (single, April 29); X-Press 2 feat David Byrne — Lazy (Skint) in every DJ box for WMC (single, March 25); Felix Da Housecat — Excursions (Obsessive) Dancefloor dynamite (album, May).

International pledge woos H & Claire to WEA London

by James Roberts

Former Steps members H & Claire have ended what was one of 2002's fiercest bidding wars so far by last week signing a long-term deal with WEA London.

The label's international commitment to the act is understood to have clinched the deal — worth a reported £850,000 — over competition from Sony Music and Steps' former label Jive. The deal also forms part of a reinforcement and broadening of WEA London's roster base.

"Warnings came in quite late on the deal but the international set up was right," says the act's manager Tim Byrne, who adds that songwriter Brian Rawlings — who is writing and producing a substantial part of the H and Claire album — was key to the deal.

"Brian has been warning to people like Nick Phillips at Warners about how good this project is," he says. "The label convinced us that they could take this to the next level, just in the UK, but internationally."

"We're making more international-sounding music," he adds. "We will have a crack at the US, but will take our time and come up with a strong plan."

H & Claire will this week head up to Miami to shoot the video for their debut single as a duo, DJ, which is due out on May 6. It follows recording sessions for the album, last week with Jorgen Elofsson in Sweden. Adam Anders, who wrote *More Than That* for the Backstreet Boys, has also contributed a song.

WEA London managing director John Reid says he is delighted at the deal. "They are very focused, bright and work hard," he says. "They also have managers who understand the genre so we'll have a couple of hits in the bag." The deal further underlines WEA London's



H & Claire: 'international-sounding music'

commitment to broadening the roster and signing hit acts. Reid says he is confident about the coming year for the company. "We are on the way to breaking A, The Streets record is setting up nicely and we're really optimistic about the Holly Valance record," he says. "I think we have a real shot at breaking more than a record or two this year."

Reid's strategy centres around the development of an eclectic roster sourced through internal and external A&R sources, to feed into the company's promotions, marketing and sales forces.

Reid says, "A label the size of the one we are creating has to be fairly broad in its A&R approach. And we have our A&R staff at 100%, from either in-house people or label deals."

Reid says he expects to finalise a deal with another independent label specialising in guitar music in the next month, to further reinforce WEA London's existing talent sources, which include Eternal, Blanco Y Negro, London and 679, which has brought The Streets to the company.



Starsailor: building on US campaign

Starsailor one of key UK acts to benefit at SXSW

Starsailor were last week emerging as one of the key acts to benefit from exposure at Austin, which got underway last Thursday in Austin, Texas.

Using the event as a platform to build on general Stateside promotion, the act were the name on the lips of many US executives present. Similar to their UK situation 12 months ago, the act appeared to be breaking through initial hype with genuine support.

The band, who are handled by Capitol in the US, took a crucial step in furthering interest by playing at a private daytime MTV party at which many New York media representatives were present. The band were then due to play a full set at Austin's Music Hall later on at the festival.

The list of highlights from the first evening of new music showcases was short. However, San Diego's Rochelle, Rochelle were one unsigned act worth noting with a strong performance of edgy alternative pop songs.

Elsewhere, the so-called emo-scene was well represented, with New York's Yeah Yeah Yeah's perhaps the strongest example of the genre.

The legacy of last year's SXSW heroes — The Strokes — was clear to see, with legions of unsigned US acts adopting their trademark underdressed suits and retro stance. It seems when it rains in Austin, it pours.

● Full SXSW report next week.

A & R FOCUS DOVES

by James Roberts

"It is a record that people will be buying for many years to come," is how EMI-Chrysalis managing director Mark Collen introduced Doves' second album, *The Last Broadcast*, at a company-wide playback at the end of February. "It might sell millions, it might not — it's just an amazing record."

Listening to the album, Collen does indeed have reason to be excited. Along with the follow-up to *Lost Souls* — the act's 2000 debut which was among the year's most critically-lauded albums — EMI-Chrysalis' 2002 release schedule is littered with gems (Beth Orton, Dog, The Vines) bestowed on the label from affiliate label Heavenly, with which Collen forged a relationship "in a stroke of luck, a couple of years ago".

In the 24 months since the release of *Lost Souls* — which was the first release through Heavenly's deal with EMI-Chrysalis — expectations for a successor have been building to incredible heights. "We're aware that it has been two years since *Lost Souls*, but any pressure has come from us," says Jimi Goodwin. "We did start out planning to write a few hit singles, but we've realised it's more about the plot of the album as a whole."

Band member Andy Williams adds, "The other pressure is to be better than the last record, which we feel we have, although there's no point comparing the two, it's just different."

Despite the demands, interference in the creative process for *The Last Broadcast* has been minimal. Doves claim that "we have never really been A&R'd in our lives" is supported by the man with whom the record company A&R buck stops. "They're a creative bunch of bastards and we have to tolerate



Doves (l-r): Jimi Goodwin, Andy Williams, Jez Williams

total trust in them," says Heavenly boss Jeff Barrett, who admits his input on *The Last Broadcast* has been on "minor points only". Barrett's behind-the-scenes driving seems to be a neat fit with the band. "We've got enough to worry about, without tackling the

business side, so it's reassuring to have people around us we can trust," says Jez Williams. "Heavenly are our shield from the big bad wolf," adds Jimi.

Twelve months, with sessions across five studios, may seem a drawn-out recording

schedule, but in the world of Doves it is fast work. "A year is a short time for us, considering the last one took three or four years," says Jimi. "It's the quickest we've worked. It's been stressful but fun."

The seeds of *The Last Broadcast* were sown by what Jimi calls, "Jez's gems — musical ideas that he originated and brought to the rest of us". From there, the songs developed organically in the band's home studio, with Steve Osborne, who worked on three tracks, and Max Heyes (Primal Scream, Paul Weller) charged with additional production duties. "It's been a big learning curve and we've learnt a lot for next time," says Jez.

"We hope people will be able to hear more optimism in there than last time," says Andy. "We can only write about what happens and what has happened has been good so some of that is starting to shine through in the writing." Pounding, which is expected to be the second single lifted from *The Last Broadcast*, is a joyous example of their newfound optimism.

Because much of the magic of *Lost Souls* was its mellow, film-score quality, the band are particularly attentive to the presentation of the entire package. "It's crucial how it all fits together," says Jez, as the band finalises their last sessions at Bath's Realworld studios in late January, armed with 12 reasons to celebrate their achievements of the past 12 months.

Despite having created such a stately piece of work, the band remain typically modest about their expectations. "We'd like people who got on board the first time to be really into it," says Jimi, when pushed into setting his own goal, "and hopefully push us a few more along the way."

SINGLE

of the week

BRITNEY SPEARS: *I'm Not A Girl, Not Yet A Woman* (Jive 9253472). Taken from both Britney's platinum long-player Britney and the soundtrack to the forthcoming movie *Crossroads*, this track is another example of the new mature sound of her recent material. Co-written by her with Max Martin and Rami, this impeccably-produced MOR ballad will help provide sufficient exposure for Britney's big-screen debut and also bolster her album's chart fortunes.



SINGLE

reviews



ELTON JOHN: *Original Sin* (Rocket/Mercury 588992). This third single from the critically-acclaimed *Songs From The West Coast* album is a sombre yet melodic ballad in the vein of Elton's *Your Song*. It is Blasted at Radio Two and the Elizabeth Taylor-starring promotional video should go some way to giving him another big hit.

THE CORAL SKALEYON KEY (*Deltasonic XPC02647*). Fresh from growing their profile on the NME Carling UK tour, this Liverpool sextet release their third EP in time for a headline UK tour in April. The diverse dynamics and instruments have seen the Coral become an intriguing new force on the rock scene.

SUSUMU YOKOTA & ROTHKO: *Water's Edge EP* (LO LOE15). Japanese pioneer Yokota reverts to his ambient gusto on this collaboration with fellow soundscapers Rothko. The four tracks on offer here are simply yet complex meditations that stand out against their peers' work.

MUM: *Green Grass Of Tunnel* (*Fat Cat CD7FAT06*). This pair of heartwarming, emotive and idiosyncratic songs contain all the warmth and invention of fellow ketalenders Sigur Ros or Björk's recent material. They are an excellent taste for Finally We Are No One, Mum's first album for Fat Cat, released on May 20.

MICHELLE BRANCH: *Everywhere* (*Maverick W577CD*). Currently making inroads in her native US, Branch's style owes much to labelmate Alanis Morissette, albeit aimed at a younger market.

Commercial success depends on the amount of airplay and TV exposure which 18-year-old picks up in the coming weeks.

GORDON HASKELL: *There Goes My Heart Again* (*East West EW245CD*). It is a crucial time for Haskell with the release of this second single from his gold album *Harry's Bar*. It remains to be seen whether the former member of King Crimson can repeat the success he enjoyed with the surprise festive hit *How Wonderful You Are*, down in no small part to support from Radio Two, which has already *G-listed* this single.

FUTURE BREEZE: *Temple Of Dreams* (*Data DATA31CD*). Much sought after on Germany's Alphabet City Import, this Judge Juice-backed trance tune has been well received in clubland and now comes with a mighty mix package for UK release on Data. Dirt Devils and Electrica Boutique provide new mixes, but it is the Pedro Del Mar mix

that has been picking up attention from Dave Pearce, Tall Paul and Graham Gold.

LUCAS FEAU & SPECIALIST MOSS: *My Feet Work* (*Polydor 5706762*). This single from Grummys and MTV Award-nominated producer Lucas contains funky guest vocals from Blu — who featured on Basement Jaxx's *Rest Alert* — underpinned by jumping beats and gravelly MCing from Specialist. Moss of Channel 4's *Flavor* fame.

ALEX EMPIRE: *Addicted To You* (*Digital Hardcore DHRCM038*). Atari Teenage Riot former Empire uses his band's hardcore industrial formula and adds guitars and a driving drum machine to create a raging stab-act-prog-rock, which makes Marilyn Manson sound like a Twentee in comparison. The eye-catching video is gaining plays on MTV.

THE MOLLY PEACHES: *County Fair / Rainbows* (*Rough Trade RTREDS0047*). This pantomime band — they dress up as rats, elves and sailors onstage — emerged last year and sparked with their *Who's Got The Crack* single. This latest offering includes simple guitars and peculiar riffs, sounding like a partially finished drama workshop about sex. It is different, but patchy to say the least.

HERMES HOUSE BAND: *Cou Sera Sera* (*EMI Label CDH08002*). This follow-up to the enduring Top 10 hit *Country Roads* is as heavy-handed and lirkome as one would imagine, but nevertheless is likely to find an audience which will push the pop-dance trio from Rotterdam back in the charts.

BOUGIE SOLITERE: *Besides You* (*Compost CPT097-1*). Munich's Compost label unleashes this soulful slice of jazz 'house' from Amsterdam-based Bettina Costanzo. German duo Tiefschwarz lend the track a more glamorous disco-house flavour on their remix.

REEL BIG FISH: *Sold Out EP* (*Jive 9270002*). These worthy Californians bring their crossover US hit to the UK and begin a European tour supporting *Sum 41* this month. *Sold Out* is a ska-pop hybrid which sparks with energetic enthusiasm, while their mad ska version of *Alice's Take On Me* and a dancehall cover of Duran Duran's *Hungry Like The Wolf* will raise smiles.

EXHONITORS: *FEAT. MIKE SHINDO & MR HANN:* *It's Going Down* (*Epic/Loud XPC02646*). The New York turntablist crew recruit neo-metalists Linkin Park for this slamming single from their album *Built from Scratch*. Blasted at Radio One, this effortless rock-rap hybrid should make a sizeable dent on the chart.

ALBUM

of the week

PET SHOP BOYS: *Release* (Parlophone 5381502). This seventh studio album from



Pet Shop Boys shows a dramatic change in style without compromising their much-loved signature sound. Largely downbeat in flavour, there is an abundance of guitar work courtesy of Johnny Marr. Neil Tennant is on fine form vocally and lyrically, with the standout cuts being *London*, the beautiful *Home* and the Seventies-tinged *I Get Along*.

ALBUM

reviews



VARIOUS: *This Is Where I Belong — The Songs Of Ray Davies & The Kinks* (*Rykodisc RCD10621*). Just as Ray Davies has rejected his role as a consumer-friendly living legend of the Sixties by losing his ties with The Kinks and ploughing his own weary course, so this tribute album eschews the predictable route. Acts including Queens Of The Stone Age, Fountains Of Wayne and Lambchop contribute well-chosen covers from the depths of the Davies canon, reliably avoiding greatest hits fodder for one of the best tribute albums of years.

VARIOUS: *WVF — Forceable Entry* (*Columbia 5033232*). This mix of nu metal and wrestling in one package may be a marriage made in heaven. These tracks are the various WVF 'bitch boys' themes, played as they enter the ring, with titles from Limp Bizkit, Rob Zombie and a particularly weird version of ZZ Top's classic *Legs* performed by Kid Rock.

BONNIE RAITT: *Silver Lining* (*Capitol 5318182*). This 16th album from the original role model for Alanis Morissette and others is a tight, well-produced set. Featuring such stars as the Neville Brothers' Hutch Hutchinson on bass and Beach Boys' Rick Fataar on drums, the album kicks off with memories of classic Little Feat and moves into gentler pastures. It is not likely to appeal to the teens but, if Radio Two gets behind it, it could wake up her UK fanbase.

PETE YORN: *musicforthemorningafter* (*Columbia 5032332*). Settling to one side his Jim Morrison image and Hollywood connections (Matt Dillon, Spike Jonze and the Farrelly brothers are friends), Yorn produces here a set of reliably tuneful college rock songs which would sound at home on mainstream radio. Yorn completed a UK tour last week, but it would not be a surprise if this New Jersey native conquers the US before his next visit.

GRANT-LEE PHILLIPS: *Mobilize* (*Cooking Vinyl COOKCD232*). Phillips' second album since *disambiguate*, *Mobilize* is a major stylistic departure, but it is another strong release from Cooking Vinyl. On *Mobilize*, saturnine gothic pop brushes against sunny West Coast anthems, all framed by Phillips' soaring voice. The arrangements throughout are exceptional.

SIMPLE MINDS: *Cry* (*Eagle EAGCD196*). Cry is Simple Minds' 17th album in 25 years and, in many ways, harks back to their artistic high-water mark, *New Gold Dream*. Here they have worked with Italian dance outfit Planet Funk on *One Step Closer* and Vince Clark on *The Floating World*, and their own history informs what is a fine return to form. Whether there is still an audience for them remains to be seen.

VARIOUS: *You Don't Need Darkness To Do What You Think Is Right* (*Geographic GEOG 12CD*). This is a bagging collection of off-kilter bands who all rock, quietly. Highlights include the folktronica of Pedro and the jazz leanings of Bill Wells, plus new material from Kevin Shields and Jim and William Reid.

VARIOUS: *Disco* (*Not Disco*) Vol. 2 (*Strut STRUTCD120*). Released with deft timing to coincide with the current "electroclash" movement, this second instalment of off-kilter bands who all rock, quietly.

DISCO (*Not Disco*) concentrates again on the late Seventies/early Eighties punkmeets-disco explosion. Featuring great tracks from the likes of Alexander Robotnick, Gen. The Clash and Laibach, much of this material sounds remarkably contemporary in the current retro-obsessed climate.

CYCLEFLY: *Brave* (*Radiocative 1128532*). This second album from the Irish band sees them move away from punk-metal to an alternative, mellow middle ground. It is big on melodies and hooks and has the seal of approval of Linkin Park's Chester Bennington, who guests on album track *Karma Killer*. The band's current UK tour is drawing to a close, but they return to the road in April to promote this album.

LO LOGIC: *DJ Logic presents Project Logic* (*Ropeadope/Ryko 1443-16005-2*). The Black Rock Coalition founding member wears his turntable skills over a typical backdrop of abstract beats and jazz on his debut album. The experience he has gathered over more than a decade working the decks with live bands including Living Colour and even the Psychedelic Furs means that turntablism is never allowed to overshadow the music.

Hear new releases

Audio clips from the releases marked with this icon can be heard on dotmusic at: www.dotmusic.com/reviews

This week's reviewers: Dugald Baird, Phil Brooke, Jimmy Brown, Joanna Jones, Owen Lawrence Nick Tesco, Simon Ward and Adam Woods.



STEREOPHONICS: *Vegas Two Times* (V2 VVR5013173).

Another track from the chart-topping multi-platinum album *JEEP* returns to the UK as the Phoenix return to their rocking best. Blasted at Radio One, this should give yet another shot in the arm for the parent band which, a year after release, refuses to lie down.



CORNERSHOP: *Handcream For A Generation* (Willija WJ1115CD).

Following the classic album when I Was Born For The Seventh Time, the much-seemed like no-dancing track, but Cornershop have pulled it off with typically insouciant aplomb. *Handcream* is a steaming platter of hip hop, rock, dub and house which is instantly accessible but, not endlessly rewarding. An array of quality guests, including turntablist Rob Swift and Otis Clay, add to the fun.

CLASSICAL news

by Andrew Stewart

CLASSIC FM BEGINS COMPILATION ROLL-OUT

Roger Lewis, managing director and programme controller of Classic FM, is encouraging the commercial station's 6.7m weekly audience to buy its triple-disc Hall Of Fame Gold release.



"Hall Of Fame Gold represents great value for money," he says. "The unique aspect of this record, which separates it from the rest of the compilations market, is that its contents have been chosen by the people and are therefore based on the most extensive piece of classical music research anywhere in the world."

The album's concept is based on Classic's annual poll of listeners to determine their favourite classical compositions, to be broadcast in reverse order over the Easter weekend for the seventh successive year. Over 500,000 people have already voted for Hall Of Fame works presented on Henry Kelly's popular morning show.

Each disc has been themed to present an album of film music — including extracts from the *Braveheart*, *Gladiator*, *Harry Potter* and *Lord of The Rings* OSTs — an opera disc, and an album devoted to the most popular Hall Of Fame choices.

"This poll is at the heart of the radio station," explains Lewis, "which is why I'm quietly confident of success." He adds that previous Hall Of Fame and other Classic own-brand recordings have sold more than 1m units in the UK, with each title achieving gold status.

Packaging for Hall Of Fame Gold clearly reflects its title and follows on from the

simple style adopted for the station's highly successful *Time To Relax* compilation. "It emphasises the quality of the album and also shows that it is incredible value for money." The three-disc set, released on March 25, carries a recommended retail price of £13.99.

Marketing spend for the album will amount to around £1m, with national and regional television advertising and Classic's own radio coverage among the campaign mix.

"Classic FM is playing a major part in encouraging a new audience to go into record stores and buy classical discs," says Lewis. "I would pay tribute to the record retailers for the advances they have made in making the in-store environment more attractive and welcoming to classical consumers. It think they've done a fantastic job to make classical music more accessible."

WARNER CLASSICS RESHAPES UK TEAM

Warner Classics has announced details of its restructured UK and international team following the recruitment of Marius Carboni as international marketing, press and artist relations manager.

Carboni, former UK promotions and press manager for Decca and EMI Classics, returns to corporate life after a seven-year spell in charge of his own PR company, Carboni Media. He will report directly to Warner Classics general manager Matthew Cosgrove.

Lucy Bright returns to Warners to fill the post of UK press officer, part of a 10-strong team charged with responsibility for marketing and promoting the company's classical labels. A new list of Warner Classics artists is still being compiled and contracts negotiated.

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

ALBUM of the week

MESSIAEN: Complete Organ Works. Olivier Latry, (Deutsche Grammophon 471 480-2 (8CD)). Olivier Messiaen's religious faith permeates every bar of his organ works, creating compositions that challenge traditional reactions against



musical modernism. This new complete recording, made on the organ of Notre Dame Cathedral in Paris, reflects the lasting relevance of genuinely spiritual music and its ability to inspire contemplation. Timeless, transcendently loud sounds, ecstatic hymns to God and unrestrained imitations of birdsong lie at the heart of Messiaen's style, interpreted here by Notre Dame organist Olivier Latry. Highlight of the set is a spine-tingling account of *Transports de joie* from *L'Ascension*.

REVIEWS

For records released up to April 1 2002



ESSENTIAL RACHMANINOV: Including Piano Concerto No. 2, Vocalise, Prelude in C sharp minor, Rhapsody on a Theme of Paganini, Romance in F minor, etc.

Ashkenazy, Fleming, Gergely, Haitink, Rachmaninov, etc. (Decca 470 457-2 (2CD)). Decca's Essential series has already delivered strong performers into the classical charts. The strength of the Universal Classics catalogue is put to Rachmaninov's advantage, with Ashkenazy's digital recording of the composer's richly romantic Second Piano Concerto lining up alongside other well-chosen extracts.

FAURE: Requiem; FRANCK: Symphony in D minor. Zomer, Genz; La Chapelle Royale; Orchestre des Champs Elysées/Herreweghe. (Harmonia Mundi HMC901771). Philippe Herreweghe's UK performances of the 1901 orchestral version of Faure's contemplative Requiem

setting and Franck's powerful D minor Symphony drew ecstatic reviews from the broadsheets last November, hailed as "revealing" by the *Financial Times* and "near-perfect" by the *Independent On Sunday*. This expressive, beautifully shaped recording, advertised in April's BBC Music Magazine and *Gramophone*, is timed to capture the Easter choral market.

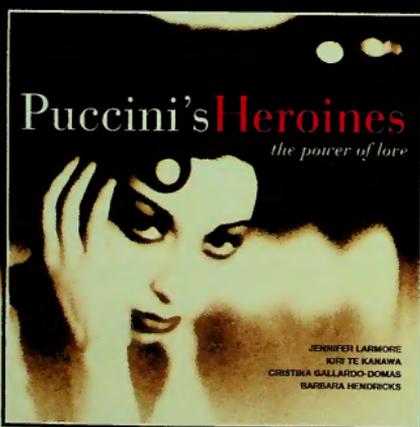


IVES — AN AMERICAN JOURNEY: Three Places in New England; From the Steeple and the Mountains; The Unanswered Question; songs, etc. Hampson;

San Francisco 50 / Tilson Thomas. (RCA Red Seal 09028 63703 2). The partnership between Michael Tilson Thomas and the San Francisco Symphony Orchestra has produced some of the finest recordings to appear on the RCA Red Seal label in recent years. This enthralling Ives release presents familiar orchestral pieces such as *The Unanswered Question* and *Three Places in New England* alongside rarely explored songs, performed with great sensitivity and imagination by Thomas Hampson.

Puccini's Heroines the power of love

THE TOP 10 CHART ALBUM FROM WARNER CLASSICS



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WarnerClassics

RETAIL FOCUS: 3 BEAT

by Martin Talbot

When 3 Beat scooped the Music Week Awards' independent retailer of the year award a fortnight ago, it came as quite a surprise to founder Jon Barlow.

"It is not that we didn't think we deserved it, but we have always got plans to improve what we are doing," he says. "We are always trying to make changes. Not necessarily for good business reasons, but because I tend to get bored quite easily."

But such modesty is not borne out by the track record of 3 Beat, which has established itself as one of the UK's leading dance shops, 13 years on from when it was founded by three college friends. Barlow is the only man remaining of those three founders – who also included Dave Nicoll and Phil Southall – and has been sole trader for the past five years.

Today, the group encompasses management (Dario G being its main client), label (with its band Desert licensed to Mute), website, mail order service and, even, a bi-monthly residency at Liverpool superclub Cream which begins on May 11.

Although the company has expanded beyond



3 Beat: won independent retailer of the year MW Award

its shopfloor roots, Barlow insists that the record store plays a vital part in 3 Beat's organic growth and development.

"I have been asked more than 12 times whether we would ever sell the shop store, and I always say no because it is so much at the roots of everything," he says. "It is vastly important to the management company and the label that we have the shop there. Our

3 BEAT'S FUTURE HITS

Everything In The World (Agent Sumo Mix) Kaleidoscope (Switch) Storeyell Interflow (Baroque) Devil Walking Heron/Banjo Beats Vol 2 Willifredeste Murano (white label) Jawa Steve Parry (Fluid) My Definiton Minimal Funk (Junior) Androgyne Snowsail (Resurrection) Lethal Industry DJ Tiesto (Virgin/Neptune) Bohemian Groove (Tsunami) 3 Beat In Your Face DJ Remi (Combined Forces/Additive)

reputation stems from the shop." Evidence is the fact that Dario G were signed after coming into the shop.

For the first time in its 13 years, Barlow is considering a second 3 Beat store. But, for now, it is the original 100m² store in a Liverpool city centre backstreet which remains at the epicentre of the 3 Beat empire. The store is staffed by nine dance music

specialists across a range of genres, with each one also responsible for buying within their own particular field.

Almost 100% focussed on vinyl, the store does stock a selection of crossover dance albums on CD, as well as selling merchandise and tickets, to effectively establish itself as a gathering point for the dance community.

Targeting student and dance aficionados who will search out the store – rather than passing trade – 3 Beat has beaten off a string of competitors in recent years, including Pete Waterman's Unity chain. Now, in fact, Barlow identifies the city centre HMV store as 3 Beat's closest rival, located close by.

"The girl who runs the dance department in HMV is absolutely fantastic," he says. "She keeps us on our toes. I think that HMV in Liverpool may even be their biggest store for dance music, and I like to think that that is to do with the influence that we have had on Liverpool ourselves."

3 Beat Records, 58 Wood Street, Liverpool L1 4AQ, tel: 0151 709 3301, fax: 0151 707 0227, e-mail: info@3beat.co.uk, website: www.3beat.co.uk

IN-STORE NEXT WEEK (from 25/3/02)



Windows – Now 54, Atlantis; In-store – Motorhead, Darren Hayes, Celine Dion, Now 51, Pet Shop Boys, Starsealor, Iron Maiden, Gomez, Adam F, Holst, Copland, Brannaccoie & Aisher, Round Sounds, Telpopmusik, Beverley Knight, System Of A Down, Dandy Warhols, Hundred Reasons, Creed, Norah Jones, Baling The Jack, Billy Bragg, Magnun, Wu-Tang Clan, Sade, Timo Maas, Lo-Fidelity Allstars, Acoustic, The Planets; Press ads – Motorhead, Pet Shop Boys, Starsealor, Simply Red, Vol 2, Timo Maas, Lo-Fidelity Allstars, Acoustic, Gorillaz, Vivaldi, Telpopmusik, Classical Heat, Classical CH

2 Mary DJs



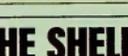
Single – Badly Drawn Boy; Windows – Campaign; In-store – Missy Elliot, Adam F, Outkast; Press ads – The Streets, Anastacia, Badly Drawn Boy, Firsts, Travis; TV ads – Shy FX, Rival Schools



Album – Neil Young; Windows – Iron Maiden; Neil Young; In-store – Easter promotion; Listening posts – David Holmes, Gomez, Natalie Imbruglia



Selecta listening posts – Billy Bragg, Megadeth, The Finest Selection Sampler, Millencolin, Stan Ridgeway; Mojo recommended retailers – Bertrand Burgault, Ashley Hutchings, Lindisfarne, Humble Pie, Mary Lonsor & Saint Lou, Dakota Suite



Windows – Adam F; In-store – Embrace, System Of A Down, Godskitchen 3, The Coral, Girls On Top, Adam F, Celine Tenors, Vivaldi, Jacqueline Du Pre, Ian Dury, Mick Jagger; Outdoor posters – buy two CDs and get one free



Windows – Ministry Spring Annual, Ali G Soundtrack, Complications Campaign; In-store – The Streets, Luke Slater, Reel Big Fish; Press ads – Iron Maiden, Megadeth, Pet Shop



Boys, Stereophonics; Windows – Darren Hayes, Blue, Gareth Gates, Zero 7; In-store – Gomez



Singles – Gareth Gates, George Michael, Blue, Marilyn Manson, Alicia Keys, Darren Hayes, Pet Shop Boys; Albums – R-Kelly & Jay Z, Carl Cox, Ali G, Jay Z, Celine Tenors, Destiny's Child, Gomez, Jennifer Lopez, Alessandro Safina, Temptations/Four Tops, Rude Boy Revival, Back To The Old Skool Duran & Bass



Windows – three CDs for £19 offer; Listening posts – Best Of The Rat Pack, Alanis Morissette, Jazz FM Presents Dreamin'



In-store display boards – Six By Seven, Documents 1.0, BuffSeeds, The Brk Remix, Matthew Herbert, City Rockers Presents Futurism, Rough Trade Shops Electronic CD



Singles – Missy Elliot, Shy FX & P-Power, Travis, Anastacia; Album – Celine Dion; In-store – Disney Greatest Hits, Eva Cassidy



In-store – free CD gift box with selected CDs for Easter, free poster with Shakira, free poster with Ali G, free postcard with Blue, buy Elton John's Songs From The West Coast on CD and get Goodbye Yellow Brick Road on CD for £3.99; Press ads – Nickelback, Anastacia, Darren Hayes, Elton John, Alicia Keys, Shaggy & Ali G

ON THE SHELF

STEPHEN CARR,
manager, Fopp Records,
Aberdeen



ON THE ROAD

IAN SHARP,
Universal rep for
SW England & S Wales

"Business is very good at the moment with some good new releases and Mother's Day was a big help. We did very well with the Neil Diamond compilation in the run-up to Sunday. In fact, everything enjoyed a surge."

Kyle Minogue has picked up again off the back of all the awards she has been collecting and Alanis Morissette has sold better than expected, due in no small part to a hit single. One album I'm pleased to see doing well is Loud by Timo Maas, which has so many potential singles on it that it could well follow Moby into the charts. Alm and A are both selling well and The Hives are flying out of the shop. The BBC are using Hate To Say I Love You So on a football promotion at the moment and that helps. It's been in the Fopp top five albums for the past six or seven weeks.

We've got a couple of in-store promotions going on at the moment. The Independence promotion involves seven labels: Soul Jazz, Global Underground, Warp, City Slang, Studio

K7, Chemical Underground and Ninja Tune. Both catalogue albums are being sold for £5 to £10 and there's a steady flow of sales, particularly Toronto, Arab Strap and Deep Dish. On the website, we're running the Björn Vicious campaign which is promoting the Swedish punk sound with The Hives as well as Mellancolin and Released among others.

We also have a vein in the Scottish stores with the Trivby Festival. We're selling tickets for the event and racking acts that will appear, such as Arab Strap and Teenage Fanclub.

The recent link-up between Vital and The looks like being a good thing for independent stores. CMV already do an excellent job and Vital looks like it can repeat that success. Both Pinnacle and THE are great distributors, so the independent sector can only benefit.

It looks like being a good spring, especially with a new Oasis album due out. We're already getting people asking about the single, so I expect them to return for the new album."

"The major task on our plates at the moment is the George Michael single, Freek! It's a two-CD release and most of my customers are taking both formats. There's been a big demand for the video, but unfortunately that's not on an enhanced CD as yet. Unfortunately, it's coming out the same week as Gareth Gates, but we're pretty sure we'll go top three with it."

The whole Pop Idol phenomenon does not seem to be in context with everything else out there. The only offence for the Pop Idol artists that the public have never seen and it's raised their interest. It has had the effect of bringing a lot of people back into record shops – even kids, who up to now haven't been into music, are starting to check it out. In fact, my area, the South West and South Wales, is doing very well. We've seen several new shops opening up and small, independent chains are starting to develop.

Nu-metal and rock in general is doing very well – the kids can't get enough of it. There's strong demand for two of our US acts, Rival Schools and Hoobastank, and Cycloney, an Irish act, are shaping up nicely thanks to support from Linkin Park's Chester Bennington. In fact, the biggest on vocals on one of our future singles, Karma Killer, Nickelback are still doing well, with both the single and album selling and, given that there's more singles on the album, I expect it to hang around a long time. People are going back to check out their first album, which is a bonus.

On the pop side, we've got the new Sugababes single, Freak Like Me, which is going to be huge – there's a massive demand for it across my whole region. With the S Club Juniors on the horizon, with One Step Closer, it's looking good for pop. In fact, that's one of the joys of working for Universal – the range of our roster. Every week we've a different pre-sale, vinyl, rap, rock, you name it."

23 MARCH 2002

CHART COMMENTARY

by ALAN JONES



A third straight week at number one for Will Young's Anything Is Possible/Evergreen is accompanied by a much larger than usual decline of 72% week-on-week. Even so, the single managed to sell a further 99,000 units and enjoys a comfortable 20% lead over All 4 & Shaggy's Me Julie, which debuts at number two with sales of 83,000. Young's single has sold more than 1,584,000 units – exactly a million more than the year's second biggest hit. Here by Enrique Iglesias – and others to 15th place in the all-time chart. It still is not the biggest hit ever for Young's record company BMG or his A&R man Simon Cowell, however – that honour falls to Unchained Melody (There'll Be Bluebirds Over) The White Stripes Of Dover, Robson & Jerome's introductory 1955 smash, which sold 1,843,000 units. At the current rate of progress, Young may not reach that figure, although Pop Idols rival Gareth Gates' own Unchained Melody cover may.

Veteran rockers from Maiden scorch to a number nine debut with Run To The Hills,

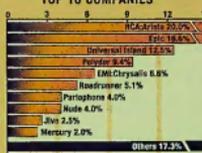
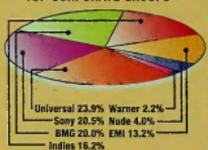
MARKET REPORT
TOP 10 COMPANIES

Figure shows top 10 companies by % of total sales of the Top 75, and separately group totals as % of total sales of the Top 75



showing ladder rockers **Lostprophets** (in at number 20 with The Fake Sound Of Progress) and **System Of A Down** (number 23

TOP CORPORATE GROUPS



with **Toxicity**) how it should be done. **Run To The Hills** has been a hit before before. The original studio version of the song reaching

SINGLE FACTFILE

Two years after going on hiatus to devote herself to "family and golf", and 14 months after giving birth to Rene-Charles, Celine Dion is back...and it is like she has never been gone. The small-framed but large-lunged Canadian checks back in with a number seven debut for A New Day Has Come, whose success comes despite scant support from radio, where it currently ranks as only the 43rd most-heard track (up from 49th position a

week ago). Dion's 23rd hit since Beauty And The Beast kickedstart her chart career a decade ago, it is the title track from her new album, which is released next Monday (25 March) and is her highest chart solo hit since My Heart Will Go On was number one exactly four years ago. Dion will be 35 on March 30 and will be aiming to celebrate by landing her fifth number one album when the chart is announced the following day.

number nine in 1982, and a live (Long Beach) version climbing to number 26 three years later. The current incarnation of the song is issued on two CDs, one featuring the original, the other spotlighting a new live version of the track, which was recorded in Rio last year.

Eight months after Jennifer Lopez had a hit with Ain't It Funny, the record returns to the chart this time in a radical remix featuring Ja Rule. Although the original charted higher (number three, one notch higher than the current incarnation) the remix sold 47,000 units last week – beating the original's debut tally by 10,000.

Natalie Imbruglia's Wrong Impression debuts at number 20, besting by a notch the peak scored by her last single, That Day. They are the first two hits from her second album Whites Lies Island, which makes a massive leap this week, improving 102-25 on the album chart. The album, which originally peaked at number 15 last November, has sold 77,000 units to date.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label/Distributor
1	1	THE WORLD'S GREATEST	R Kelly	Jive 9523242 (P)
2	NEW	THE FAKE SOUND OF PROGRESS	Lostprophets	Visible Noise TORMENT20 (P)
3	NEW	COOCH	Bjork	One Little Independent 327PAC21 (UM) (P)
4	2	ADDICTED TO BASS	Parramore	Gusto CDG05 6 (P)
5	NEW	PULP	Cris Jay presents Defensa	Gusto CDG05 3 (P)
6	2	THRASHER 2002	Mauro Picotto	BXX BXRCA 0162 (ADD)
7	5	BAD BABYSITTER	Princess Superstar	Regester/UK 78 06700 (V)
8	8	OVERPROTECTED	Brinay Spears	Jive 9523202 (P)
9	NEW	SPEED (CAN YOU FEEL IT)	Azido Da Bass feat. Roland Clark	Club Tools 0126815 CLU (V)
10	4	LESSONS LEARNED FROM ROCKY TO ROCKY II	Comershop	Wijiji WJ 12921 (P)
11	NEW	ME MYSELF & I	Jive Jones	Jive 9523162 (P)
12	6	TO GET DOWN	Time Mass	Perfecto PEPF 30235 (UM) (P)
13	NEW	TRY NOT TO THINK	Esoywood	Jive 9523272 (P)
14	7	FELL IN LOVE WITH A GIRL	White Stripes	X1 Recordings XLS 142C02 (V)
15	9	HONDBAGS AND GLADRAGS	Stereophonics	V2 VVR 501752 (UM) (P)
16	NEW	LOCKED TIGHT	Organ Donors	Nakhusu NUKP283 (ADD)
17	NEW	BARRICADE	Buffaloedd	Fanstatic Plastic FPS 038 (V)
18	NEW	THE FLY GRUFFLE	Ian Pooley	NRK Sound Division NRS02 (V)
19	NEW	I NEED YOUR LOVE	Don Synthesis	Unit Five UNITYFIVECD (P)
20	11	X-RAY FOLLOW ME	Space Frog	Trippel Trix TTRAX02CD (V)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Week	Last Week	Title	Artist	Label				
1	1	EVERGREEN/ANYTHING IS POSSIBLE	Will Young, SLEA	21	LOVE FOLDSOPIFY	Jarvis	22	
2	NEW	ME JULIE	Shaggy feat. All 4	Universal/Interscope	23	ON THE RUN	Stones	24
3	1	WHENEVER WHEREVER	Enrique Iglesias	25	CLOSE COVER	Milwaukee	26	
4	NEW	AIN'T IT FUNNY REMIX	Jennifer Lopez feat. Ja Rule	26	ADDICTED TO BASS	Parramore	27	
5	1	HOW YOU REMIND ME	Celine Dion	28	WHAT ABOUT US?	Brandy	29	
6	1	SOMETHING LOGIC	Enrique Iglesias	29	FLY OFF	Mauro Picotto	30	
7	NEW	A NEW DAY HAS COME	Celine Dion	30	ONE DAY IN YOUR LIFE	Associa	31	
8	1	HERO	Enrique Iglesias	31	BREAK YA NECK	Mauro Picotto	32	
9	NEW	RUN TO THE HILLS	Run Maiden	32	YOU S.O.B.	Jive	33	
10	1	WRONG IMPRESSION	Natalie Imbruglia	33	FLOWERS IN THE WINDOW	Travis	34	
11	1	IN YOUR EYES	Mauro Picotto	34	MY GIRL, MY GIRL	Norman	35	
12	1	WORLD OF OUR OWN	Wendie	35	SUGAR FOR THE SOUL	Sue Robinson	36	
13	1	GET THE PARTY STARTED	Pink	36	MORE THAN A WOMAN	Ashley	37	
14	1	CARAMEL	Chi Chi Good	37	ONE DAY IN YOUR LIFE	Associa	38	
15	1	THE WORLD'S GREATEST	R Kelly	38	CAUGHT IN THE MIDDLE	AT	39	
16	1	POINT OF VIEW	ES	39	MY SACRIFICE	Cover	40	
17	1	I WILL ALWAYS LOVE YOU	Ja Rule	40	NUMBER ON THE DANCEFLOOR	Stones	41	
18	1	SHEDDING WORLD COLLER	Enrique Iglesias	41	GET OUT FROM	Stereophonics	42	
19	1	B WITH ME	Mauro Picotto	42	HONDBAGS AND GLADRAGS	Stereophonics	43	
20	1	ALWAYS ON THE RUN	Stones					

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23 MARCH 2002

CHART COMMENTARY

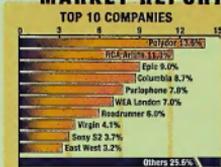
by ALAN JONES



It is a poor week for sales across the board, with singles taking a 30% dip, compilation albums down 26% and artist albums plunging 24% week-on-week. In the latter category, few albums registering gains, together with the soft market allows Nickelback to jump 4-1 with Silver Side Up, despite a 3% slip in sales week-on-week. The Canadian rockers, whose debut hit single *How You Remind Me* has spent the past three weeks in the top five, released *Silver Side Up* last September. It finally reached the Top 75 in January and tops the chart on its 10th appearance, having improved 10-74-4-1 in the past few weeks. *Silver Side Up* is the first rock album to reach number one since Slipknot's lows spent a week on top last September. Both Slipknot and Nickelback are signed to Amsterdam-based independent label Roadrunner, which was founded in 1981. They are the first acts on the label to top the chart.

Two weeks after registering her first Top 20 single with *Shoudu Woods Coules*, UK R&B

MARKET REPORT



Figures show top 10 companies by % of total sales, and compare group shares by % of total sales of the Top 25 artist albums



veteran **Beverly Knight** lands a Top 10 album too. Knight's *Who I Am* set sold more than 20,000 units last week and debuts at number

ALBUMS FACTFILE

Her breasts may be "small and humble so you don't mistake them for mountains" in the strange terminology of her hit single, but Shakira's chart achievements are large and very impressive. The 25-year-old Colombian's first English-language set *Laundry Service* debuts at number three on the album chart this week, only a fortnight after her first single *Whenever Wherever* made a number two debut on the singles

chart. Whenever Wherever has sold more than 250,000 units in the past three weeks but it is very unusual for a new artist, and an exotic one at that, to chart an otherwise untried album so high and so soon. *Laundry Service* sold more than 34,000 units last week and, if it had sold just 4,000 more units, it would have debuted at number one. *Laundry Service* also reached number three in the US, where it has sold more than 2m units.

better than 1996's *The B-Funk*, which climbed no higher than number 145. Knight joins a Top 10 too heavy with female solo stars.

Mick Jagger has never had a Top 30 solo single and airplay support for his latest attempt, *Visions Of Paradise*, has been minimal, so it is no real surprise to find it debuts this week at number 43. It has, however, got the hacks sharpening their knives again, with many condemning his Goddess In The Doorway album as a disaster. The facts do not quite tally, though, as Goddess has sold more than 20,000 units in 17 weeks on release, despite a number 44 peak. That is only 8,000 fewer than the last Rolling Stones album, *Bridges To Babylon*, sold in the same timeframe in 1997 - and Bridges got off to a flying start, debuting at number six. Goddess In The Doorway may yet beat the excellent 115,000 sales of Bridges To Babylon, especially if the very obvious but somewhat overlooked *God Gave Me Everything* is granted a single release here.

COMPILATIONS

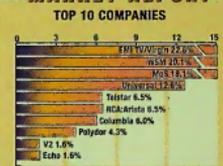
Having built up Valentine's Day and Mother's Day as opportunities to sell themed compilations, record companies fully expect albums appropriate to them to suffer minor declines immediately afterwards - and this week proves no exception. With Mother's Day retreating into the distance, *New Woman 2002* and *The Very Best Of All Women* plunge 1-5 and 2-8 respectively, suffering savage week-on-week shrinkage of 63% and 71%.

In a severely depressed marketplace, the only album in the Top 50 to post a week-on-week increase in sales (aside from five new releases) is Universal Music Television/WSM's *Supercharged*. Despite being the only single album in the Top 20 (and offering far less music per pound than any of its competitors) it defies a 26% decline in the market to register a 7% increase week-on-

week to 33,000 sales, enough for it to jump 4-1. Crammed with modern rock/metal tunes such as Nickelback, Slipknot, Sum 41, Marilyn Manson, Papa Roach and Staind, it easily overcomes the challenge of the latest Ministry Of Sound set *Trance Nation*, which debuts at number two after selling 25,000 units.

The only other Top 10 debut comes from *Gifs Say...*, a solo effort from Universal Music Television. Debuting at number seven with more than 11,000 takers, it assembles 40 tracks from acts who are either all female or predominantly so and underlines its trendiness by having a picture of a bright young thing on her mobile and the text message legend "40 GIRLS TRAK 4 GIRLS" plastered under its title. Good marketing - and it would be interesting to know exactly what percentage of its buyers were male.

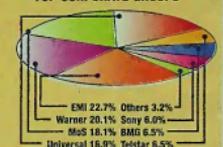
MARKET REPORT



Figures show top 10 companies by % of total sales, and compare group shares by % of total sales of the Top 25 artist albums



TOP CORPORATE GROUPS



INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 10158C (IMV)
2	2	IS THIS IT	The Strokes	Rough Trade RTREDCD 003 (V)
3	3	YOUR NEW FAVOURITE BAND	Hives	Poptones MTC950C (P)
4	6	THE FAKE SOUND OF PROGRESS	Lothropgods	Visible Noise TORMENT050C (V)
5	4	LOUD	Tino Maas	Perfume PEPALB050C (IMV)
6	5	SIMPLE THINGS	Zino 7	Ultimate Dilemma UDMC0016 (IMV)
7	8	WHITE BLOOD CELLS	White Stripes	XL Recordings XCLD 151 (V)
8	5	ENGLAND HALF ENGLISH	Billy Bragg And The Strokes	Cooking Vinyl COOKCD222 (P)
9	7	ROOTY	Banquet Jaxx	XL Recordings XCLD 143 (V)
10	NEW	THE WAY I FEEL TODAY	Six By Seven	Mastra/Beggars Banquet MXTCD 1027 (V)
11	NEW	BLACKENED SKY	Billy Dwy	Beggars Banquet BB00C 226 (V)
12	NEW	SPLIT SERIES VOL 3	Rancid/NFX	Eye 870 090C (P)
13	10	GEOGADDI	Boards Of Canada	Visible Noise TORMENT 101 (V)
14	10	HINTERLAND	Alm	Grand Central GCD 112 (V)
15	12	BITNEY	Clintney Spears	Jive J25252 (P)
16	14	GOODBYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Popper Z20482 (P)
17	11	SONGBIRD	Eve Cassidy	Blix Street/Mt G21005 (HOT)
18	NEW	HOME FROM HOME	Milencolin	Burning Heart BRH1502 (P)
19	19	FAVORITE NOISE	Rael Big Fish	Jive J25252 (P)
20	16	BETTER DAYS	Joe	Jive JOETEMPP (P)

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MUSIC WEEK 23 MARCH 2002

THE YEAR SO FAR...

TOP 20 COMPILATIONS

TR	LP	Title	Artist	Label
1	1	CLUBBERS GUIDE TO 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
2	2	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS ARTISTS	EMM/VRGINUMTV
3	3	LOW SO STRONG	VARIOUS ARTISTS	VEGAS
4	4	CLUB MIX 2002	VARIOUS ARTISTS	UMTV
5	5	SCHODD DISCO COM - SPRING TERM	VARIOUS ARTISTS	COLUMBIA
6	5	BEST CLUB ANTHEMS 2002	VARIOUS ARTISTS	VRGINEMTV
7	17	NEW PEPPI CHART 2002	VARIOUS ARTISTS	VRGINEMTV
8	7	LOVE	VARIOUS ARTISTS	UMTV
9	6	JUNGLE MASSIVE	VARIOUS ARTISTS	VEGAS
10	11	THE KARMA COLLECTION	VARIOUS ARTISTS	MINISTRY OF SOUND
11	9	THE LOVE ALBUM CLASSICS	VARIOUS ARTISTS	VRGINEMTV
12	10	ELECTRO BREAKDANCE	VARIOUS ARTISTS	BMG/STARTR TV
13	12	ADDED TO BASS	VARIOUS ARTISTS	MINISTRY OF SOUND
14	8	BEST ANTI-QUARTER ALBUM IN THE WORLD EVER	VARIOUS ARTISTS	EMM/VRGINUMTV
15	15	METOWN GOLD	VARIOUS ARTISTS	VEGAS
16	12	SUPERCHARGED	VARIOUS ARTISTS	UMTV/VEGAS
17	17	THE VERY BEST OF ALL WOMAN	VARIOUS ARTISTS	BMG/STARTR TV
18	13	PURE GOLD	VARIOUS ARTISTS	BMG/STARTR TV
19	20	NEW WOMAN 2002	VARIOUS ARTISTS	VRGINEMTV
20	20	NOW DANCE 2002 - PT 2	VARIOUS ARTISTS	VRGINEMTV

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23
mar
2002

THE OFFICIAL CHARTS

IMV
music week

Singles



BIG RADIO 1
97.9 FM



albums



- | | | |
|----|---|--------------------|
| 1 | EVERGREEN/ANYTHING IS POSSIBLE
Will Young | S |
| 2 | ME JULIE All G & Shaggy | Island/Universal |
| 3 | WHENEVER WHEREVER Shakira | Epic |
| 4 | AIN'T IT FUNNY Jennifer Lopez | Epic |
| 5 | HOW YOU REMIND ME Nickelback | Roadrunner |
| 6 | SOMETHING Lasgo | Positiva |
| 7 | A NEW DAY HAS COME Celine Dion | Epic |
| 8 | HERO Enrique Iglesias | Interscope/Polydor |
| 9 | RUN TO THE HILLS Iron Maiden | EMI |
| 10 | WRONG IMPRESSION Natalie Imbruglia | RCA |



- | | | |
|----|--|--------------------|
| 6 | I WILL ALWAYS LOVE YOU Rik Waller | EMI/Liberty |
| 10 | THE WORLD'S GREATEST R Kelly | Jive |
| 9 | CAMEL CITY/High feat. Eve | Interscope/Polydor |
| 7 | WORLD OF OUR OWN Westlife | S/RCA |
| 8 | OIL Platinum 45 feat. More Fire Crew | Go Beat/Polydor |
| 16 | ON THE RUN Tillmann Uhrmacher | Direction |
| 11 | BREAK YA NECK Busta Rhymes | J |
| 14 | POINT OF VIEW DB Boulevard | Illustrious/Epic |
| 15 | SHOULD'A WOULD'A COULDA Beyoncé, Kwesi | Parlophone |

1 SILVER SIDE UP Nickelback

- | | | |
|----|--|--------------------------|
| 1 | THE ESSENTIAL Barbra Streisand | Columbia |
| 3 | LAUNDRY SERVICE Shakira | Epic |
| 4 | UNDER RUG SWEPT Alanis Morissette/Maverick/Warner Bros | SZ |
| 5 | A FUNK ODYSSEY Jamiroquai | A&M/Polydor |
| 6 | THE VERY BEST OF Sting/The Police | Parlophone/Rhythm Series |
| 7 | WHO I AM Beverley Knight | Parlophone |
| 8 | SONGS IN A MINOR Alicia Keys | J |
| 9 | FEVER Kylie Minogue | Parlophone |
| 10 | NO ANGEL Dido | Cheeky/Arista |



- | | | |
|----|---|--------------------------|
| 14 | ALL RISE Blue | Innocent |
| 5 | ESCAPE Enrique Iglesias | Interscope/Polydor |
| 6 | LEGACY - THE GREATEST HITS COLLECTION Boyz II Men | Island/Universal |
| 13 | FREAK OF NATURE Anastacia | Epic |
| 42 | WHATEVER GETS YOU THROUGH THE DAY Lighthouse Family | Wild Card/Polydor |
| 16 | WORLD OF OUR OWN Westlife | RCA |
| 20 | THE CELTIC CHILLOUT ALBUM Ryan & Rachel O'Donnell | Decadence |
| 11 | THE ESSENTIAL COLLECTION Neil Diamond | Columbia |
| 12 | JUST ENOUGH EDUCATION LO CASHAM | Streetwise/Arts & Crafts |

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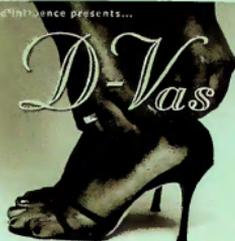
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10 years of [^]dôme

©Influence presents...



D-INFLUENCE – D-VAS

Dome joins forces with D-INFLUENCE on their unique new album, which boasts a formidable line-up of no fewer than 11 female guest vocalists, including SHOLA AMA, ULTRA NATE, ROMINA JOHNSON, DEE C LEE and SARAH ANNE WEBB.

'A truly soulful experience' – Blues & Soul

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Street date: March 18

DOMÉ COOKIN' – 10 YEARS OF HOT SOUL PLATTERS

To mark the label's 10th Anniversary, a special low-price limited edition of 17 deliciously soulful delicacies from the Dome kitchen, past, present and future.

Artists include:

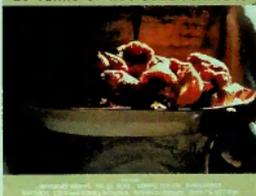
DENNIS TAYLOR, D-INFLUENCE, BEVERLEY KNIGHT, HIL ST SOUL, BEVERLEI BROWN, COOLY'S HOT BOX, LULU and BOBBY WOMACK, SINCLAIR and ANGELA JOHNSON

DOMÉ CD 31

Street date: April 1

DOMÉ COOKIN'

10 YEARS OF HOT SOUL PLATTERS



ANGELA JOHNSON – THEY DON'T KNOW

Vocalist, writer, producer, keyboard player and violinist. That's New Yorker ANGELA JOHNSON, the multi-talented vocalist with COOLY'S HOT BOX, who impressed at London's Jazz Café on their first visit in November. Angela will be performing songs from her upcoming solo album – which features one track by guest producer DJ Spinna - when Coolys return to the Jazz Café for two nights as part of Dome's 10th Anniversary celebrations on Tuesday April 23 and Wednesday April 24. They also play King Georges Hall, Blackburn on Saturday April 20.

DOMÉ CD 32

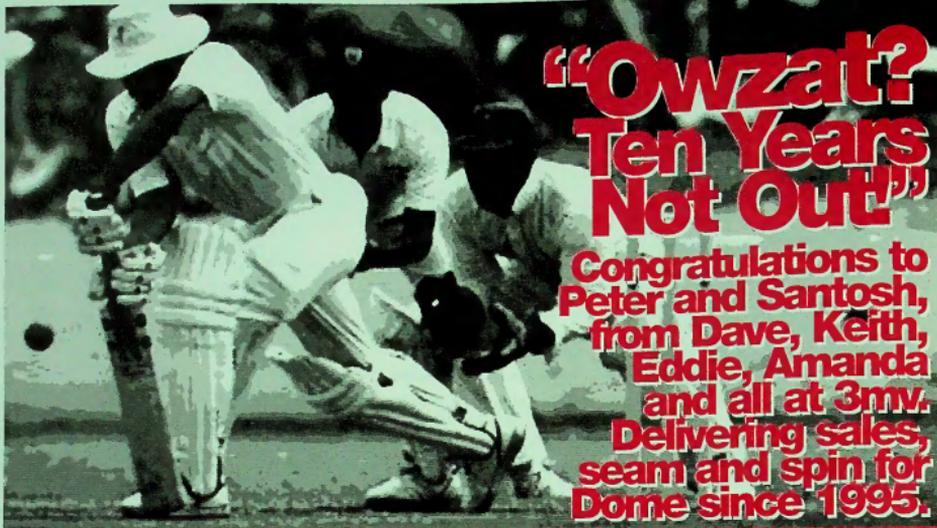
Street date: April 22

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Dome: home of UK R&B

Celebrating its 10th anniversary this year, Peter Robinson's Dome label has spearheaded the growth of the UK R&B scene

When Peter Robinson formed Dome Records back in 1992, it was a fresh challenge after more than 20 years working for major labels and he resolved to do things rather differently.

"Although I had been involved with a lot of different styles of music during my A&R tenure at CBS, RCA and latterly Chrysalis/Cooltempo - including no small amount of black music - I was considered something of a pop and Euro pop specialist," says Robinson.

"Certainly, I had a lot of success picking up novelty European hits for the UK, and several big US pop hits with UK artists such as Rick Astley, Go West, Murray Head and Chesney Hawkes. I very much enjoyed doing that at the time, but I decided when I started Dome to set out my stall rather differently."

Robinson had had success in the US on the R&B side with Five Star - who racked up a string of Top 10 *Billboard* R&B hits, as well as a quadruple-platinum number one album at home - and later with Monie Love, who also made the R&B Top 10 in the US.

"Black music was always my passion and so it seemed logical for Dome to have a predominantly R&B/soul orientation - with the absolute emphasis on vocal ability a long way ahead of image considerations."

In the early years, while Robinson was establishing the label's direction, A&R assistance

came from Dome staffers Marc Sher - now at Rondor Music - and Shaun "Stuckee" Willoughby, now running urban promotion company Direct Demand. Both got their start in the industry from Robinson. Willoughby currently handles all the label's club and specialist radio promotion.

"Dome gave me my first break in the industry as their A&R/marketing junior and I couldn't have asked for a better start," says Willoughby now. "It is the business acumen, passion and love of the music which Peter possesses that has not only sustained his and Dome's position, but has also been instilled in people like me that have been under his wing."

Working with Peter now, as the label's general manager, is his wife Santosh, formerly of Warner Music International and Chrysalis, as well as earlier spells in publishing with ATV Music and Intersong.

Ten years on, the label's standing as a source of consistently good black music has

grown to the point where, two years ago, *Blues & Soul* magazine readers voted Dome



Beverlei Brown

"I've known Peter for 20 years now and it's entirely his fault that I'm working in the record industry. He gave me my first job at RCA and taught me all I know about A&R. When I started Infectious in spring 1993, Peter had just set up Dome and was invaluable with his help and support - I will always be eternally grateful. Not only is he extremely good at what he does, he's also a thoughtful, passionate and honest man, which in this industry is very rare!"

- Korda Marshall, managing director, Mushroom Records

"Dome, a genuine soul oasis in an industry infatuated with UK garage crews and TV pop creations. Chief soul-stirrer Pete Robinson looks like a middle order batsman for an Olde Farts Eleven, but he's got a great set of ears and his commitment is total!"

- Bob Killbourn, editor, Blues & Soul magazine

"Dome Records have for the past 10 years been integral to the development of UK urban music. From early Beverley Knight to the recent D'Influence D-Vas album, they continuously produce hot flavas. Major props!"

- Patrick Berry, managing director, Choice FM

107.1 & 96.9
CHOICE FM
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Major props to Dome Records on their 10th Anniversary from Choice 96.9 & 107.1 FM

where urban hits are played first

Happy 10th Anniversary Dome Records

Here's to another 10 successful years of Dome...

keepin' it as "bad as they wanna be"

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Dome's Top 10

Lulu: Independence (1993)



"I loved changing people's perceptions of Lulu with this album, the first one on Dome. Somewhat

surprisingly, it was championed by Pete Tong. We recorded two tracks in Miami with the Bee Gees and Nick Martinelli and shot the video with Bobby Womack in LA. Great singer that he is, Bobby is not the greatest at lip-synching."

Beverly Knight: The B Funk (1995)



"A lot of people said it at the time, but I honestly believe this was a ground-breaking British R&B album. I can

still remember how excited Choice FM DJ, Kirk Anthony was, having just heard the single Flavour Of The Old School for the first time. He couldn't work out if Beverlyley was British or American. She's an incredibly talented artist and this album stands up against anything urban released in the UK."

Hil St. Soul: Soul Organic (1998)



"I knew Hilary was an outstanding singer when I first heard her demo in 1996. She recorded this album in

double-quick time while she was still working at a bank in her day job. It is a special album because it was the first Dome album release in the US. Her acceptance over there on smooth jazz and urban radio didn't surprise me - her style is one that Americans are enjoying at the moment."

Dennis Taylor: Enough Is Enough (2000)



"In the early days, the label was concentrating on UK artists. But when somebody of Dennis's quality comes

along, it would be crazy not to get involved. I'd say that this appeals to a lot of older soul fans who perhaps haven't been properly catered for in recent years. But, saying that, it also found favour with younger R&B fans as well."

London's Hot Flavas: Ten Years Of Choice FM (2000)



"Released to mark the 10th anniversary of Choice FM, this compilation features a decade of exclusively British artists, starting from the period that Choice FM went on air in 1990. It reminds you just how many good British artists have impacted on the British R&B scene, from Shola Ama and Kele Le Roc, to Omar and Lynden David Hall."



Angela Johnson

third best label - behind Sony and Arista - and last year the same magazine named Dome the most influential label of 2001.

In its first few years Dome was licensed worldwide by EMI, and enjoyed early hits with Lulu, including a memorable duet with

album releases

Darwin Hobbs: *Everyday* (2001)



"When we heard the *Everyday* single by Darwin and Michael MacDonald, we just couldn't believe

that it wasn't coming out in the UK. It was too good. So we made a licence deal for the single and then the LP. It was very gratifying to see a gospel track be so well received. Darwin's vocal performance is just awesome."

Beverlei Brown: *Next To You* (2001)



"An exceptionally good singer, and very easy on the eye to say the least, I felt Beverlei was wasted doing backing

vocals as she had been doing, and a lot of people who bought this album seem to agree. Last year we really worked on raising her visibility. We've already begun work on her second album and hope to take her to greater crossover success."

Cooly's Hot Box: *Take It* (2001)



"I became aware of this New York band via the internet radio station, Soul 24-7, which had an unreleased

Bobby Womack on *I'm Back For More*, and former Living In A Box vocalist Richard Darbyshire, originally A&Red by Robinson at Chrysalis, and soul singer Sinclair, whose *Ain't No Casanova* went Top 30 in 1993.

"The acceptance of Lulu in a contemporary marketplace was a real thrill for me," says Robinson. "I viewed it as a challenge to take a naturally soulful but under-appreciated singer and have her viewed in a new light by the media and the public. I have to say that Lulu remains the most professional, dependable artist I have worked with during my ASR career."

The label's breakthrough as "the home of UK R&B", as it has styled itself since the mid-

CDR of what became their debut album. They're an extremely good live band, so it made sense to bring them back to the Jazz Cafe for our anniversary gig in April. We're also releasing a solo album with the group's lead singer, Angela Johnson."

Dennis Taylor: *Unconditional* (2001)



"This is a less club-oriented album than his first, but it does have an undeniably strong collection of songs. I think

it's incredible that someone like Dennis has had to wait until the age of 39 to release his first album, he's such a natural. But in the States, if you don't get a break early on in your career, maybe you'll never get it. Most labels these days are looking for youthful artists."

D-Influence: *D-Vas* (2002)



"When D-Influence's Kwame Kwaten approached us about releasing this album, we jumped at the

chance. D-Influence are among the best producers of R&B music in this country, and they've assembled an incredible number of good female vocalists here. Newcomers such as Dyanna Fearon and Belle Montenegro are every bit as impressive as the established names such as Shola Ama and Romina Johnson."

Nineties, came with young Wolverhampton student Beverley Knight, signed by Robinson without any songs of her own, on the strength of her voice alone. "I felt that Beverley was every bit as sensational vocally as Deniece Pearson, when she was Five Star's teenage lead singer, whom I had considered an awesome, precocious talent."

Knight's *Flavour Of The Old School* was the very first single to be released by Dome after it ended its association with EMI and struck out as an independent. It duly gave the label a Top 40 hit and was a major hit in France and the subsequent album *The B-Funk* - hailed by reviewers on two leading black music magazines as "the best UK soul album

Congratulations

dome

10

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MANUFACTURING

Peter Robinson CV

1969-70
News Editor,
Music Business Weekly trade
paper

1971-76
Press officer,
Marketing Manager, latterly
UK General Manager,
MCA Records

1976-83
International A&R Director,
Marketing Director,
CBS Records

1983-88
A&R Director,
RCA Records

1988-91
A&R Director,
Chrysalis/ Cooltempo
Records

1992-present
Managing Director,
Dome Records
Director, Minaret Music



Peter Robinson



Santosh Robinson

ever" - was released in more than 25 territories.

That same year Dome began a new distribution relationship with 3mv and Sony (now TEN), which

continues to this day.

At the same time as forming the label, Robinson also launched publishing company Minaret Music, which continues

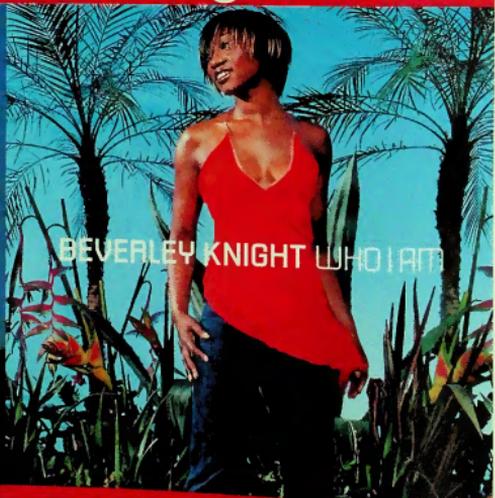
to publish material by a number of songwriters, writer-producers and artists (see breakout, p10).

Female vocalists loom large in the Dome Records story. In

Minaret Music congratulates

Beverley Knight

on her Top 10 single
Shoulda Woulda Coulda
from her new album Who I Am



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Dome marks 10th birthday with live shows and new releases

April marks the start of Dome's double-pronged birthday celebrations, with Dome Cookin', a retrospective album of some of the label's finest moments, followed by two live dates in London when the Jazz Café welcomes Cooly's Hot Box and Beverlei Brown onto its stage. For Cooly's Hot Box, who will be playing on Tuesday April 23 and Wednesday April 24, the gig signals a return to the venue where they whipped up a storm last year, while Friday April 26 sees Beverlei Brown perform her first set accompanied by a live band. "We've had events there before, and the size of the venue and the intimate atmosphere is perfect for what we do," says Peter Robinson.

An added bonus for Dome disciples will be the chance to catch Cooly's Hot Box lead vocalist Angela Johnson execute a mini-set of her very own, a precursor to her solo album, which is scheduled to hit the shelves at the end of April.

No Better Love, a stand-out cut from that long-player, is

Dome's 10th anniversary events

Monday April 1 - Dome Cookin' Compilation released
Tuesday April 23 - Cooly's Hot Box, Jazz Café, London
Wednesday April 24 - Cooly's Hot Box, Jazz Café
Friday April 26 - Beverlei Brown, Jazz Café

just one of the many gems to be found on the Dome Cookin' compilation, released on April 1. "With it being our 10th year, we thought it was an appropriate time to do a retrospective album and make it a low-price sampler, which should retail around £6.99," says Robinson. "It will probably only be available for a limited time. It's really a way for fans of the label to get their hands on a few of the tracks that they might not have heard, without breaking the bank. And obviously we're hoping it'll bring in new fans. Because it's not as expensive as a full price album,

it enables them to take a chance, and hopefully there'll be something on there that they'll like."

From more celebrated cuts such as Beverley Knight's Moving On Up, Hil St Soul's Just A Matter Of Time and Dennis Taylor's Smile, the album also includes some less well-known but equally sublime efforts, including Sinclair's I Want You Back, Donna Gardier's Stevie Wonder remake Betcha Wouldn't Hurt Me and Robert Gordon's What's A Man To Do. And, of course, other Dome artists past and present make welcome appearances, among them Lulu, Richard Darbyshire, Mike Stevens with Mel'sa Morgan, D-Zine, Beverlei Brown, Cooly's Hot Box and Dyanne Feron (who features on the current D-Influence-produced Dome release, D-Vas).

As Robinson says: "We haven't always picked the obvious tracks, but the compilation is representative of what the label's really about."

'When you've seen the MD of your record company casually sporting moccasins, Bermuda shorts and a T-shirt with the name of your act sprawled across it, I

think it's safe to say he's got your back! Dome's USP is that they have the true dedication and knowledge to work urban music and I'm proud to be associated with their well-earned worldwide reputation for quality'

- Victor Redwood-Sawyer (aka VRS), Earthchild Music and producer of Hil St Soul

D-INFLUENCE PRODUCTIONS

Celebrating 10 years of album releases...

- 1992 >>> GOOD 4 WE
- 1995 >>> PRAYER 4 UNITY
- 1998 >>> LONDON
- 2002 >>> D-VAS (Divas)



We wish to thank everybody at DOME for their belief and support in the D-Vas project

HAIL D-VAS >>>

Peace, Kwame & Steve
 Tel. 020 7281 4452 • 07957 355723
 Email: theband@d-influence.demon.co.uk

Future releases:



Shola Ama signed to D-Influence Productions and D-Influence Entertainment "Talent doesn't just evaporate and Shola has plenty in reserve. If you want to hear just how wonderfully fresh and free-spirited UK R&B can be given free artistic reign, then check out Supersonic." (On Shola's new album Supersonic). Mr Drew-Echoes

Album finished in April and available for licensing worldwide



D-Vas released on Dome March 18

"... We have a killer on the loose." Chris Wells-Echoes • "Without doubt, one of THE albums of the year." Bigger-Blues & Soul • "What is the new hugely heralded D-Influence set really like? It's excellent - bloody excellent." Bill Buckley-Blues & Soul • "D-Vas is an I-N-C-R-E-D-I-B-L-E Album" Simon Coates-HMV.

Album available for licensing outside Europe

D-Influence Entertainment/BMG Writers:

Daniel "Dabuk" Richards • Jason Jermaine • Shola Ama • Dyanne Feron • Cary Poole • Shortens Manning • Kenny Leon • Scotty Jeff • Fred Wesley • James Brown

ANNOUNCING
 NEW LABEL:
 >>> coming soon...



'Dome Records owes its existence to soul music fans who are drawn to songs' harmonies and melodies. Their records do exactly what it says on the tin. Although I'm sure Peter would love that 15- to 24-year-old audience, their appeal is slightly more mature. Happy anniversary, mate – you've lasted longer than quite a few major imprints' – Trevor Nelson, Radio One DJ and MTV presenter

Hil St Soul



1996, the year after Beverley Knight made her debut with the label, Robinson signed Hilary Mwelwa and released one single under the name Hilary. She had previously recorded a self-financed demo of Until You Come Back To Me, the Aretha Franklin hit, and impressed



Shola Ama

producers Victor Redwood-Sawyer and Tony Olabode, members of award-winning

UK hip-hop act Blek Twang.

In 1999, Hilary re-surfaced on Dome with an astoundingly good album, Soul Organic, released under the name Hil St Soul and recorded in a mere two months, while working around her daytime work commitments as a bank clerk.

Signed to the label on a one-album deal, Hil St Soul was the act which convinced Robinson to attempt a US release for the first time.

"So many of the leading UK urban artists signed to majors had never even had a record released in the US – I wanted to see what we, as a determined independent, could do."

The lead single, Strictly A Vibe Thing, was the first US chart record on the Dome label when it made a small dent on the US *Billboard* R&B Top 100, but it

Xavier and Lyliane
would like to congratulate
Peter and Santosh at

dôme records
&
minaret music

on their 10th Anniversary.

We wish you all the best
for the future.

NOTA BENE MUSIC
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was when Hill's acoustic treatment of Until You Come Back To Me was serviced to smooth jazz radio that the record exploded, spending more than 20 weeks in the smooth jazz Top 10 and ending 2001 as the number one vocal track of the year at smooth jazz stations in the US.

"This record is a phenomenon - we have been working it in the US for around 18 months and it is still selling strongly, with VH1 Soul giving us video exposure in recent months."

Beverlei Brown was signed to Dome two years ago and went to Japan to promote the initial release of her album Next To You (licensed to Pony Canyon). Import copies arrived in the UK and caused quite a buzz, before Dome released the album at home with several additional tracks.

Like Beverley Knight, Beverlei Brown also hails from the Midlands and has a church choir background (her mother is a leading gospel singer in Birmingham). With her reputation growing as a result of



Dennis Taylor

PAs at the Southport, Caister and Togetherness soul weekends last year, she now makes her live debut with a band at one of the Dome 10th Anniversary nights at the Jazz Café, on April 26.

Already working on a new Dome album, for release in 2002, Beverlei has a new single

"Gonna Get Over You" set for April release, with remixes by Rishi Rich and Bon Garçon.

After an early reliance on UK artists, Dome has in the past few years branched out into signing and licensing US artists. The most successful of these has been Dennis Taylor, whose breakthrough album Enough Is

'Dome Records have proven time and time again that they are the UK's leading soul label - they dare to be different and have proved to everyone that there is still room for quality in an industry that has become more driven by quantity. The one thing that has always amazed me is how husband-and-wife team Peter and Santosh can work so well together day in and day out and not end up in the divorce courts' - DJ Bigger, radio presenter, Soul FM

At least one **dome**
was a hit with the public

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'Dome have managed to thrive in an area that is extremely difficult to survive in. They stick to artists that can really sing (Beverley Knight and Beverlei Brown, for example), despite a tight reign on recording and marketing budgets. Simple but effective'

- Phil Nugent, Full Crew Productions



Minaret Music's Beverley Knight

Enough in 2000 has been followed by UK dates at London's Jazz Café and an acclaimed second album *Unconditional*.

The Eighties-flavoured soul artist, compared by many critics to Will Downing and Luther Vandross, is produced by Fred McFarlane, past producer of Jocelyn Brown, Robin S and Keith Sweat and an acquaintance of Robinson's from his RCA days.

Also last year, Dome licensed the debut album *Take It from New York* band *Cooly's Hot Box* and presented their first live

date outside the US, at the Jazz Café in November. The band return for two more shows on April 23 and 24 as part of Dome's 10th anniversary week.

Their vocalist Angela Johnson also has a solo album, *They Don't Know*.

due for release on Dome on April 22, written, produced, sung and largely played by her, which she will also perform during the April visit.

Although the company's primary focus has been on R&B, there have been releases in other music areas over the years, notably pop-dance artist Newton (released on the Dominion imprint) who had a Top 5 platinum hit in Australia, a number one on *The Box* and a Top 40 UK hit, with *Sometimes*

When We Touch, and Swiss-based pop-dance duo Rio&Mars.

On the *For Your Love* imprint, the company released a solo album by former 10cc member Graham Gouldman, and a solo album by West Coast US singer-guitarist Andrew Gold - Robinson signed both artists to RCA in the Eighties as Wax when they had a hit with *Bridge To Your Heart*.

"But our main direction will continue to be black music and we look forward to another year of strong releases, led by our first project with D-Influence and followed shortly by a limited-edition, low-price Dome retrospective *Dome Cookin'*."

The D-Influence D-Vas album brings together a strong line-up of guest female vocalists, working with the seminal UK R&B band - Shola Ama, Romina Johnson, Ultra Nate and Dee C Lee, among others. Dome plans a major marketing campaign with consumer press ads, radio advertising on *Choice*, *Jazz FM* and *Kiss* and street posters, and plans to continue to work the project throughout the year.

wintrup
Musikverlage
Walter Holzbaur

CONGRATULATIONS

to Santosh & Peter

and many thanks for the excellent collaboration.
We look forward to many more years
true to our motto

"We may not be the biggest, but we want to be the best"

Walter Holzbaur & all the team at Wintrup Musik
the truly independent German music publisher

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Minaret brings publishing interests to the Dome R&B portfolio

At the same time as forming Dome, Peter Robinson also launched a publishing company Minaret Music, which continues to publish material by a number of songwriters and writer-producers, as well as artists including Beverlei Brown, Dennis Taylor and Beverley Knight, who is now approaching 10 chart hit singles with the release of her third album *Who I Am* by Parlophone last week.

The Wolverhampton-born singer/writer went to the US for many of the writing collaborations on the album, including her hits *Shoulda Woulda Coulda and Get Up!*.

With several hundred works now controlled by Minaret and sister company Full Flavour Music, Robinson intends to continue to build the company in a similar fashion to Dome, primarily concentrating on the R&B area.

Among other writers with works published by Minaret or Full Flavour are Hilary Mwelwa (*Hill St Soul*), Donna Gardier, Nereza Maye and Michael Sinclair, as well as works by writer-producers Full Flava (*Rob Derbyshire* and Paul

Mullings), Groove and A Quarter (Dwayne and Colin Burke), Mike Stevens and pop writer-producer John Sprigate.

The company is represented around the world by a network of sub-publishers, both major and independent, which has changed very little since the company's inception. "When you are happy with the people you are working with, it doesn't make sense to change," says Robinson.

German sub-publisher Wintrup Musik has been representing Minaret since day one and Wintrup's Walter Holzbaur has secured several good local covers over the years. Nota Bene Music has also been effective in working the catalogues in France, recently putting together a successful premium deal with Renault.

In Australia, New Zealand, South Africa and many European territories, Universal Music Publishing represents the catalogues, with other sub-publishers BMG Music Publishing Japan, Fujiapacific Music SE Asia and Peermusic Brasil completing the network.



D'Influence's Steve Marston (l) and Kwame Kwaten with Romina Johnson

Supplement credits

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'Despite Peter Robinson being guilty of launching Shaddup You Face on us all, he has more than made up for that and some other dodgy record deals with his continued support of quality material that many other record companies would not give a second look. Soul and R&B have always needed friends and Dome is certainly one of those'

- Robbie Vincent, radio presenter, Jazz FM

transformation

Congratulations Peter for
10 Years of Dome Records
from

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"Long may Peter & Santosh and Dome keep those needles on their records!"

All the very best wishes on your 10th anniversary from all of us at Direct Demand.



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CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distribution)
1	1	CLASSICAL PLANETS	The Planets	EMI/Oremation CD059719 (E)
2	2	ENCORE	Russell Watson	Decca 476302 (U)
3	4	HOLST: THE PLANETS/MYSTIC TRUMPETER	Renaud/RSD/NO/Lloyd-Jones	Naxos 826076 (E)
4	3	THE VOICE	Russell Watson	Decca 4667212 (U)
5	6	WALKER: CHORAL MUSIC	Choir Of St John's/Robinson	Naxos 826793 (E)
6	NEW	PUCCHINI/TOSCA	Caletto/D. Stefano/De Sabata	EMI Classics CD065799 (E)
7	7	ELGAR: SYMPHONY NO 1	London Symphony Orchestra/Hall	Meridian Music ML50017 (HM)
8	18	STRAUSS ORCHESTRAL SONGS	Solo Istokowski	Ondine OND01822 (E)
9	5	SACRED ARIAS	Andrea Bocelli	Philips 426002 (U)
10	8	ROMANTIC CALLAS - THE BEST OF	Luciano Pavarotti	EMI Classics CD059121 (E)
11	4	KORNGOLD: THE SEA HAWK	London Symphony Orchestra/Hall	Deutsche Grammophon 4545 (U)
12	NEW	ENGLISH STRING MINIATURES - VOL 4	Northern Sinfonia/Lloyd Jones	Naxos 855070 (E)
13	NEW	PASSION TIME	Emily Gray	Naxos 857025 (E)
14	11	RENÉE FLEMING	Renée Fleming	Decca 476342 (U)
15	9	GIFT COLLECTION	Damey Garrett	Silva Treasury SILVAD3061 (KD)
16	13	THE GOLD COLLECTION	Luciano Pavarotti	Decca 476342 (U)
17	14	VERY BEST OF JANET BAKER	Damey Janet Baker	EMI Classics CD059296 (E)
18	12	GRIEG/LYRIC PIECES	Leif Ove Andnes	Philips 465799 (U)
19	16	THE GOLD COLLECTION	Philips 465799 (U)	
20	NEW	SONGS MY FATHER TAUGHT ME	Allen/Martinez	Hypersonic CD067296 (E)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distribution)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 508002 (E)
2	2	THE LOOK OF LOVE	Clara Knell	Mercury 508462 (U)
3	4	TOURIST	St. Germain	Blue Note 528232 (E)
4	3	DREAMING	Jazz FM JAZZFM23 (JMV/TE)	
5	5	KIND OF BLUE	Miles Davis	Lincoln Park 41655 (U)
6	6	SPEAKING OF NOW	Pat Metheny	WSM 53624022 (TEN)
7	7	JAZZ FM PRESENTS THE LATE LOUNGE	Jazz FM JAZZFM23 (JMV/TE)	
8	NEW	NOCTURNAL TOURIST	Andy Sheppard	Protonet/PK2129 (TEN)
9	NEW	JAZZ LOUNGE	Various	Beckwith/JAZZ027006 (E)
10	8	IN THE MOOD - THE VERY BEST OF	Glen Miller	Crimson CMM302 (EUK)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	CAMEL	Chrysh'heat Eve	Interpolopoly/49 439742 (U)
2	3	THE WORLD'S GREATEST	R. Kelly	Jive 925242 (P)
3	5	BREAK YA NECK	Busta Rhymes	J7402193232 (BMG)
4	4	SHOULD WOULD A COULDA	Beverly Knight	Parlophone CD05 6570 (E)
5	6	ALWAYS ON TIME	Ja Rule feat. Ashanti	Def Jam/Mercury 586942 (U)
6	6	GET THE PARTY STARTING	Pink	LaFace/Arista 7423193332 (BMG)
7	11	WHAT ABOUT US	Brandy	Atlantic AT 01250 (TEN)
8	6	BAD BABYSITTER	Princess Superstar	Rasputin/K1/R 307000 (V)
9	11	GOTTA GET THRU THIS	Daniel Bedingfield	Real Gone Music 2720 (JMV/TE)
10	10	AM TO PM	Christina Milian	Def Soul 508332 (U)
11	9	LOVELY	Bubba Sparox	Interpolopoly 4078752 (U)
12	14	MORE THAN A WOMAN	Asiyah	J7402193232 (BMG)
13	12	BROTHER PART II	Angie Stone feat. Alicia Keys/Eve	J432921124 (BMG)
14	13	WOOKY AT YOU	Warren G feat. Tai	Universal/MCA 40275 (U)
15	15	LOSTCOMES TO WORST	Dilated Peoples	Capitol/CDD 454 (E)
16	17	BAD INTENTIONS	R Dna feat. Kroc-T/Mani	Interpolopoly/Polydor 4078202 (U)
17	16	CRAZY RAP	Atomium	Universal/Uni-Island/MCSTO 42333 (U)
18	22	A WOMAN'S WORTH	Alicia Keys	J7421913352 (Import)
19	18	DANCE FOR ME	Mary J. Blige feat. Common	MCA/Uni-Island/MCSTO 40274 (U)
20	NEW	PART TWO	Method Man/Rodman/Mary J. Blige	Def Jam 588532 (Import)
21	20	FAMILY AFFAIR	Mary J. Blige	MCA/Uni-Island/MCSTO 40267 (U)
22	18	FM LEAVIN'	Outsidaz feat. Rich Higgins & Melissa Blain	Ruffline RLODM 03 (V)
23	21	GOT UR SELF A	NAS	Columbia 672302 (TEN)
24	25	UGLY	Bubba Sparox	Interpolopoly/Polydor 4078542 (U)
25	32	FM REAL	Jennifer Lopez	Epic 672032 (TEN)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distribution)
1	1	CLASSICAL CHILLOUT 2	Various	Virgin/EMI VTD0432 (E)
2	2	CLASSICAL CHILLOUT	Various	Virgin/EMI VTD0438 (E)
3	4	RELAXING CLASSICS	Various	EMI Gold 574822 (E)
4	18	THE ULTIMATE MOVIE ALBUM	Various	Decca 587322 (U)
5	3	THE OPERA ALBUM 2002	Various	Virgin/EMI VTD0411 (E)
6	6	CLASSICS 2002	Various	Decca 476199 (U)
7	5	TIME TO RELAX	Various	Classic FM CFM0438 (BMG)
8	8	MOVIE ADAGIOS	Various	Decca 465202 (E)
9	7	PUCCHINI'S HEROINES - THE POWER OF LOVE	Various	Wener Classics 0674002 (TEN)
10	9	CLASSICAL AMBIGUITY	Various	Criston CMM3023 (EUK)
11	10	CLASSICAL CHILL	Various	Naxos 852091 (E)
12	NEW	HANDFUL MASTER WORKS	Various	Sony Classical S88270 (U)
13	17	BEST CLASSICAL ALBUM OF THE MILLENNIUM...EVER!	Various	Virgin/EVA VTD0438 (E)
14	11	SONGS OF PRaise - YOUR FAVORITE HYMNS	Various	BBG Music WMS7985 (P)
15	12	CLASSICAL HEAT	Various	Naxos 852012 (E)
16	16	NEW YORK NEW YORK HENSTEN CD BR024070	Various	Deutsche Grammophon 4545 (U)
17	13	SONGS OF PRaise - HYMNS FROM HOLY LAND	Various	Criston CMM3023 (EUK)
18	14	THE NATIONAL TRUST - MUSIC COLLECTION	Various	BMG 742187462 (BMG)
19	NEW	WALTON: THE BRITISH MUSIC COLLECTION	Various	Decca 476302 (U)
20	20	THE CLASSICAL COLLECTION	Various	Octet OCT0080 (EUK)

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ROCK

This	Last	Title	Artist	Label (Distribution)
1	1	SILVER SIDE UP	Nickelback	Roadrunner 520682 (U)
2	2	SUPERCHARGED	UMTY/PM58 548582 (U)	
3	5	TOXICITY	System F A Down	Columbia 501536 (U)
4	7	THE FAKE SOUND OF PROGRESS	Lastophanta	Visible Noise TORMENT0500 (U)
5	5	HYBRID THEORY	Linkin Park	Warner Bros 93647752 (TEN)
6	NEW	WEATHERED	Creed	Epic 504592 (TEN)
7	9	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CD050707 (E)
8	NEW	SPLIT SERIES VOL 3	Rancid/NOFX	EPIC BY004092 (U)
9	10	COME CLASH	Publico Di Modde	Interpolopoly/Polydor 407804 (U)
10	3	START WITH A STRONG AND PERSISTENT	Van Red	Virgin CD05125 (E)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	3	IT'S GONNA BE (A LOVELY DAY)	Strancesso & Aisher	Credence 12CR021 (U)
2	4	PULSAR 02	Mario Picotto	BXR BXR04162 (ADD)
3	8	SOMETHING	Lauro	Positive 12719 169 (E)
4	6	2 OI OI	Platinum 45 feat. More Fire Crew	Go Beat/Polydor 608X 45 (U)
5	7	INTO THE SUN	Weekend Players	Multiply TMLU794 (BMG)
6	4	CLOSE COVER	Minimixist	Data 2AT32 (SMV/TE)
7	11	THRILL ME	Junior Jack	VG Recordings VCRX1 102 (E)
8	16	TIME AFTER TIME	Distant Soundz	W10/Incentive 6ENT 387 (SMV/TE)
9	16	SPACEHOP/TONIGHT	Spice Company	Ram RAM1 37 (U)
10	17	9 X RAY FOLLOW ME	Bad Girl	Tripoli Trip TTR30029 (U)
11	15	TO GET DOWN	Timo Maas	Perfecto PERF03 160 (P)
12	20	NOT STOP	Break Me	White label BREAT4001 (ESD)
13	24	POINT OF VIEW	De Bouklevard	Illustrious 121102 (U)
14	21	STAYFIED	Miggy Migs	NRK Sound Division NRK001 (U)
15	27	CHAINSAW	JJ Shreddz	Tidy Trax TTY1467 (ADD)
16	NEW	RUNNING EP	Alan Brax/Fred Falke	Roadlatte (ADD)
17	29	BE AWAKE	Jam & Spoon feat. Rea	Nuffie/Arista 7432191091 (BMG)
18	30	WHADDA WE LINED	Round Sound Pts Onyx Sound	Coltempo 12CD0058 (E)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	RISK ODYSSEY	Jamiroquai	52 5040891/504092 (TEN)
2	3	LOUD	Timo Maas	Perfecto PERF04 B 08 P/095145 (U)
3	2	PURE GROOVE	Various	Tripoli TTR30029 (BMG)
4	5	COME WITH US	The Chemical Brothers	Virgin KXJSLP15005UT004 5 (E)
5	NEW	DEEPER 01 02	Various	Hed Kandi/HEDK014 - (JMV/TE)
6	9	ANOTHER LATE NIGHT - ZERO 7	Azul/Treacle	ALNL/PAL/ANL004 (JMV/TE)
7	4	HINTERLAND	Aim	Grand Central GCD P 112 (V)
8	NEW	NOW DANCE 2002 - PT 2	Various	Virgin/EMI VTD0438 (E)
9	10	GENETIC WORLD	Various	EMI 5206152 (E)

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MUSIC VIDEO

TW	LV	Title	Label Cat. No.
1	1	ANDREW LLOYD WEBBER: Music Of Andrew Lloyd Webber	Vivo Collection V08B12
2	3	ROBBIE WILLIAMS: Live At The Albert	BMS Video 3422184503
3	4	SCULPTURE: World Of Our Own	Chrysalis 405603
4	5	STEPS: Gold - The Greatest Hits	Polydor 582333
5	6	WU: Live In The City	Awe 520145
6	8	RYAN ADAMS: Live At San Sycro	NCA 7437465283
7	7	VAUGHN: Solo 2002	Warner Music Video 06745532
8	9	UNION PARK: Fire Party At The Parklife Festival	Island/Uni-Island 590 Columbia
9	10		Warner Music Video 73925543

This	Last	Title	Label (Distribution)
11	12	SNOOP DOGG: Doggystyle	Renolux Films RE1123
12	14	U2: Elevation 2001 - Live In Boston	Island/Uni-Island 598534
13	18	THE EAGLES: Hell Freezes Over	Direct Video 1053284
14	15	RED HOT CHILI PEPPERS: On The Map	Warner Music Video 73926203
15	16	THE BEES: Live By Request	Direct Video 0187804V
16	12	THE ZEPHYRUS: Remains The Same	Warner Brothers 516339
17	15	INCUBUS: Live - Vol 2	SMV Columbia 562712
18	20	TEXAS: Texas Pies	Mercury 605950
19	17	BLOND JAY: The Crash Tour	Mercury 605950
20	22	THE SHINING: POMPOMPOMPS: 1991-2000 Greatest Hits Video Collection	Mercury 605950

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23 MARCH 2002

COOL CUTS CHART

As featured on *5x1 Paul's Saturday night show on Kiss 100 and Kpop Big City Hitmix*

1	LET THE GOOD TIMES ROLLISHHIN' THROUGH LAYO & Buena Vista	XX
2	HERE TO STAY New Order	London
3	MOTHER M Factor	Serious
4	WARP 10th Element	Loaded
5	INTO THE NIGHT 4 Strings	Virgin
6	LOVING THE ALIEN The Scumfrog vs David Bowie	Capitol
7	A LITTLE BIT PARAMOID Different Gear	City Rockers
8	I FEEL SO FINE KMC feat Dhany	Incentive
9	FIRE Mousse T	Peppermint Jam
10	BABY WANTS TO RIDE/OUT OF MY HEAD K-Klass	Junior
11	NEBUCHAN Frank T.A. X	Neo
12	EVERYDAY 2002 Angie H. & Helzlsouer	Xtravaganza
13	FOLLOW ME Ai-Ju	Strictly Rhythm
14	SHAKE IT BABY DJD presents The Hydraulic Dogs	Direction
15	SHAKY TEN Loco	Global Hammer
16	SUBSTANCE Det Affusion	Mantra
17	STANG INFUSED (CLEVER) Who Da Funk	Substa
18	DIRTY WALKER/GET IT GIRLS Soul Of Man	Finger Lickin'
19	SAVE ME Beal Foundation	Gusto
20	COMING DOWN Mara	Choo Choo

URBAN TOP 20

1	AIN'T IT FUNNY Jennifer Lopez feat. Ja Rule	Columbia
2	YOU GETS NO LOVE For Real Exams	Puff Daddy/Arista
3	ALL Y'ALL Timbaland & Magoo feat. Tweet	Virgin
4	SKIN ELISH Lavorne	Urbanstar
5	ROUND AND ROUND Jamell & Method Man	Def Jam
6	RUN AWAY I WANNA BE WITH YOU/OT'NESS, Niias	Jive
7	GOT ME A MODEL RL feat. Erick Sermon	JRCA
8	BROKE Cassius Henry	Blacklist/Edel
9	GONNA GET OVER YOU Beverlei Brown	Dome
10	WHAT'S LOVIN' FAT Joe	East West
11	GOPS (GOT MY) Twerk	Gold Mind/Edel
12	SATURDAY (DOOH DOOH) Ludacris	Def Jam
13	THE THING WE'RE ALL WORST THIS MIGHTY, Holy & J	Two All Stars/Jive
14	WHAT ABOUT US Brandi	Atlantic
15	GARAMEL City Hives	Interscope/Polyfer
16	BREAK YA NECK Busta Rhymes	JRCA
17	GET OUT Felton	Serious
18	FODLISH Ashanti	Murder Inc
19	2002 WOMAN WHO JUST BEEN SCENTED Love Bug feat. Jamala	Def Jam
20	7 WITH ME MiLo-Tee	Informa/Telstar

CLUB CHART TOP 40

1	LAZY X-Press 2	Skin!
2	ONE STEP TOO FAR Faithless feat. Dido	Cheeky/Arista
3	IN THE BEGINNING Roger Goode	ifrr
4	MY PEOPLE Missy 'Misdemeanor' Elliott	Elektra
5	BREAK 4 LOVE Pet Raushofer & Pet Shop Boys	Parlophone
6	I WANT YOU Filor	Disco-Wax/Edel
7	WANTING UP THE GIRL Garbage	Mushroom
8	DREAMING Aarutz	EMI
9	INFECTED Barthez	Positive
10	TEMPLE OF DREAMS Future Brezee	Data
11	HUNGRY Koshen	Moksha/Arista
12	I FEEL SO FINE KMC feat. Dhany	Incentive
13	TRANZY STATE OF MIND Push	Inferna
14	SONIC EMPIRE Members Of Mayday	Deviant
15	LIKE A CAT IN THE FEAT. Veronika	BXR UK
16	STRONGER Full Strength	white label
17	CLEAR BLUE WATER Ocean Lab feat. Justine Siano	Coeleblue
18	THE LOVE I HAVE FOR YOU Dina Vass	Go Beat
19	BADGERY BEACH Ben Onono	Badagery Beach
20	SWEET DREAMS C&A	Eternal
21	THE BASS EP Fergie	Decade/Duty Free
22	FREEK! George Michael	Polydor
23	TREMBLE Marc El Claude	Positive
24	(THIS IS A) SONG FOR THE LONELY Cher	WEA
25	I FEEL STEREO Dino Lenany	Direction
26	MIND CIRCUIS Way Out West	Distinctive
27	SPEED (CAN YOU FEEL IT) Azido Da Bass feat. Roland Clark	Club Teles/Edel
28	I'M NOT A GIRL, NOT YET A WOMAN Britney Spears	Jive
29	FALLING LIQUID State feat. Marcella Woods	Perfecto
30	LETHAL INDUSTRY DJ Tiesto	Virgin
31	IN MY EYES Milk Inc.	All Around The World
32	U'RN Usher	Arista
33	EVERYBODY'S A ROCKSTAR Talli Paul	Duty Free
34	BEAUTIFUL Matt Darcy feat. Marcella Woods	Incentive
35	SHAKE UR BOOTY SHY FX & T-Power feat. Di	Positive
36	JOIN ME BROTHER Afro Angel	Tommy Boy Silver Label
37	CLOSE COVER Minimalistix	Data
38	INSATIABLE Darren Hayes	Columbia
39	EVERYBODY SEES IT ON MY FACE LHB	Telstar

CLUB CHART BREAKERS

1	TAINED LOVE/SAY HELLO, WAVE GOODBYE Salt Cell	Mercury
2	I NEED YOU Transzulentz	Ark
3	WHERE'S MY... (FEAT. LIL' MO) Adam F presents	EMI
4	NEVER FRODO Romantphony	Virgin
5	JULIE Shaggy & All G	Island
6	WHERE (DID IT GO) Kony	white label
7	BABY LOVE James Charles	Big Room
8	ANDHER BRICK IN THE WALL Pink Coffee	Hot Coffee
9	CRY BABY Jamie Lynn Sigler	Edel
10	GOT ME A MODEL RL feat. Erick Sermon	JRCA

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ recordings. The Club Chart Top 40 (excluding imports).
 To receive the club charts in full by fax contact Emma Pierre-Joseph on tel: (0202) 7579 4170

CHART COMMENTARY
by ALAN JONES

There is not much doubt that it is number one on the Club Chart this week - X-Press 2's *Lazy*, which was runner-up last week, romps home by the biggest margin of the year, a massive 200 points - enough to give it a 30% lead over nearest challengers Faithless' *One Step Too Far*. The track is perhaps a little more commercial than previous X-Press 2 club hits such as AC/DC and Smoke Machine, and is obviously tailored to suit Talking Heads veteran David Byrne, who provides guest vocals on the track. The layback original is boosted by strong mixes from Fatboy Slim, Freemove Five and Peace Division... Originally a pretty uncompromising drum & bass outfit, Koshen have shown a more commercial side to their output via recent Club Chart-toppers *Hide U and Catch* - and they are making all the right moves again with *Hungry*, which is the week's highest new entry to the Club Chart at number 11 thanks to mixes from DJ Tiesto and Way Out West. It is also picking up a fair amount of support from the Pop Chart panel, where it is poised just outside the published chart at number 23... Anastacia is all out of luck this week, with *One Day In Your Life* holding at number two despite a 51% increase in support. The US singer is played by Britney Spears, whose rather soppy and lyrically imbalanced *I'm Not A Girl, Not Yet A Woman* sprits 13-1, transformed into a club powerhouse by mixes from Spanish Fly and Chocolate Puma. Chasing them both all the way, the week's highest new entry is a CD only promo pairing new Almighty mixes of Soft Cell's *Tainted Love* and *Say Hello, Wave Goodbye*. It debuts at number four, a very high perch for a CD-only promo, although its chances of reaching number one are probably slim without a vinyl equivalent... On the Urban Chart, Jennifer Lopez feat. Ja Rule's *Ain't It* continues at number one for a third week, with a huge 50% lead over runner-up Faith Evans' second-placed *You Gets No Love*, while RL feat. Erick Sermon take highest new entry honours with *Got Me A Model* arriving at number six.

POP TOP 20

1	I'M NOT A GIRL, NOT YET A WOMAN Britney Spears	Jive
2	ONE DAY IN YOUR LIFE Anastacia	Epic
3	INFECTED Barthez	Positive
4	TAINED LOVE/SAY HELLO, WAVE GOODBYE Salt Cell	Mercury
5	INSATIABLE Darren Hayes	Columbia
6	ONE STEP TOO FAR Faithless feat. Dido	Cheeky/Arista
7	WHERE'S MY... (FEAT. LIL' MO) Adam F presents	ifrr
8	MY PEOPLE Missy 'Misdemeanor' Elliott	Elektra
9	SWEET DREAMS C&A	Eternal
10	DREAMING Aarutz	EMI
11	LAZY X-Press 2	Skin!
12	TEMPLE OF DREAMS Future Brezee	Data
13	EVERGREEN Belle Lorraine	All Around The World
14	FREEK! George Michael	Eupharic
15	I WANT YOU Filor	Disco-Wax/Edel
16	IN YOUR EYES Kylie Minogue	Parlophone
17	(THIS IS A) SONG FOR THE LONELY Cher	WEA
18	U'RN Usher	LaFace/Arista
19	TREMBLE Marc El Claude	Positive

Music Week will be taking an in-depth look at the fresh & funky world of hip hop

hip hop

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CHART COMMENTARY

by ALAN JONES

Slipping 13-22 on the sales chart, **Kylie Minogue's** *In Your Eyes* nevertheless continues to reign supreme on the radio, in its fifth week at number one, the song is now in fairly rapid decline and has lost nearly 2m listeners and the best part of 100 plays since last week. Having fought off the challenge of **Plink's** *Get The Party Started*, it has a new runner-up in the form of **Whenever Wherever by Shakira**. The Colombian halves the gap between the discs from 20m to 10m this week but is herself losing ground to **Travis**, whose *Flowers In The Window* shows no sign of wilting and moves 43 this week. **Minogue**, of course, spent nine weeks at number one with *Can't Get You Out Of My Head* last year, and her overall tally of 14 weeks at number one in the 21st Century is now the best of any artist.

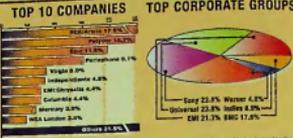
Pop idol **Will Young** is number one on the sales chart for the third week in a row

AIRPLAY FACTSHEET

● **Belgian dance act Lasgo's** Something has been making terrific progress since it made a **TOP 10** debut on the sales chart a fortnight ago. It has since improved 19-11.7 on the airplay list, making it the first **Positive** single to reach the **TOP 10** this year. Meanwhile **Shy FX & T-Power's** *Shake Ur Body* is shaping up to be another smash

for the label, having moved 89-38-27 in the past two weeks. ● **George Michael's** *Free!e!* has fought and, while **Radio One** gave a best-yet 24 spins to the track last week, **Radio Two** cut it in favour of his version of *The Beatles' The Long And Winding Road*, which it aired a couple of times instead.

AT A GLANCE WEEKLY MARKET SHARES



Figures from 10 companies by 14 full stations and the top 10 and top 100 corporate groups by 14 full stations of the top 10

Anything Is Possible/Evergreen but the two tracks experience differing fortunes on the airplay chart. Evergreen, by far the more popular thus far, retreats 67 with support down 10%—but that is partly due to radio switching its affections to Anything Is Possible, which surges 39-32 on a 26% increase in support. A week ago, Evergreen was responsible for 75% of Young's airplay profile, now it's 68%—yes, for the first time. If Music Control continued support for both tracks together Young would be number one on the airplay chart, with 650,000 more listeners than in *Your Eyes*.

There are mixed fortunes too for Young's Pop Idol rival **Gareth Gates**, the 17-year-old's debut single *Unchained Melody* slips 41-22 on the airplay chart but increases its audience slightly and lifts its monitored plays tally impressively from 613 to 1,077, an

improvement of more than 75%. That is primarily a result of losing support from Radio One while improving on small UK stations. It is hard times for **Lasgo**, whose first single in two years, *The Hindu Times*, scrambled to a two-hour 48 debut last week but is already losing ground, it dips to number 61—and things would be much worse without a slight increase in support from Radio One, whereas it was aired 11 times last week, providing more than half of the record's audience of 13,86m. —**Julie** has the most-played record on Radio One for the third week in a row but, after two weeks sharing top position with *A Nothing, his Always On Time* collaboration with **Ashanti** slips to number three on the station's most-aired list, to be replaced by **Ain't It Funny**—in which he **joins Jennifer Lopez**. **Ruelle** is the first artist to have two consecutive number ones on the Radio One list. **Ain't It Funny** was aired 31

times last week, two times more than **Always On Time**.

The fastest climber on Radio One is **Missy Elliott's** *4 My People*, which surges 29-3 on its most-played list, with support more than doubling from 14 plays to 29 plays. That is enough to propel the single's 53-22 on the overall airplay chart, making it the highest new entry to the Top 50. Meanwhile, **Radio Two's** backing of **Sheryl Crow's** new single *Soak Up The Sun*, which it played 20 times last week, allows that single to make a similar 51-24 improvement. **Radio Two** provided more than 77% of the track's total audience last week, although it is also making excellent progress on **Virgin FM**, where it jumps 40-12 on the most-played list, with 17 airing last week.

Finally, **Nickelback's** single but steady progress continues, with *How You Remind Me* a Top 50 climber for the seventh week in a row.

MTV

Rank	Title	Artist	Label
1	ANYTHING...EVERGREEN	Will Young	RCA
2	FLY BY B I B	Incognito	
3	AIN'T IT FUNNY	Jennifer Lopez	Epic
4	HOW YOU REMIND ME	Nickelback	Roadrunner
5	FREE!E!	George Michael	Polydor
6	WHENEVER WHEREVER	Shakira	WEA
7	FLOWERS IN THE WINDOW	Travis	Independiente
8	IN YOUR EYES	Kylie Minogue	Polygram
9	WANTED ME	Marilyn Manson	WEA
10	SHAKE UR BODY	Mis-Tee	Interscope/Telstar

Most played discs on MTV UK/Holland Research Ltd w/e 17/3/02. Source: MTV UK

THE BOX

Rank	Title	Artist	Label
1	UNCHAINED MELODY	Gareth Gates	RCA
2	EVERGREEN	Will Young	RCA
3	ANYTHING IS POSSIBLE	Will Young	RCA
4	WHENEVER WHEREVER	Shakira	WEA
5	TRAINED LOVE	Marilyn Manson	WEA
6	INSTANTLY	Corinne Bailey Rae	Columbia
7	ME JULIE SHAGGY & G	Wendy Matthews	Mercury
8	I WILL ALWAYS LOVE YOU	Rik Van Nieuwen	EMI
9	HOW YOU REMIND ME	Nickelback	Roadrunner
10	WHERELS ON THE BUS	Madonna	Sony Discs

Most requested videos on The Box, w/e 17/3/02. Source: The Box

WH1

Rank	Title	Artist	Label
1	SOAK UP THE SUN	Sheryl Crow	ARM/Parlophone
2	FREE!E!	George Michael	Polydor
3	A NEW DAY HAS COME	Celine Dion	Epic
4	REDO	Enrique Iglesias	Interscope/Polygram
5	WHENEVER WHEREVER	Shakira	WEA
6	IN YOUR EYES	Kylie Minogue	Polygram
7	HOW YOU REMIND ME	Nickelback	Roadrunner
8	EVERGREEN	Will Young	RCA
9	FLOWERS IN THE WINDOW	Travis	Independiente
10	MY CULTURE	One Giant Leap	Pink Pictures

Most played videos on WH1 w/e 17/3/02. Source: WH1

STUDENT CHART

Rank	Title	Artist	Label
1	GET OFF DADDY	Warriors	Capitol/Parlophone
2	HATE TO SAY I TOLD YOU	50 Cent	Popstarz
3	NOTHING A	Lindsay	
4	3 SNOT	50 Cent	
5	HOW YOU REMIND ME	Nickelback	Roadrunner
6	WORST COMES TO WORST	Dilated Peoples	Capitol
7	DISTRICKIONS	2nd F	Universal/Def Jam
8	MOVIES	Asian Art	Danzon/WEA
9	TOXICITY	Omega 1	Danville
10	POOR MISGUIDED FOOL	Scarabea	Capitol

UK student chart for w/e 24/3/02. Compiled by Student Broadcast Network, based on UK student chart returns.

CD UK

Performances: Sum 41
Motivation: Dave Navro
Gates Unchained Melody; Lynyrd Skynyrd's *Street Heart*; Pat Shop Boys Home & Dry; Will Young: Evergreen
W/e: Holy Valley; Kiss Kiss; Oasis: The Hindu Times
Final lineup 16/3/2002

RADIO ONE PLAYLISTS

A-List Always On Time Ja Rule feat. Ashanti
Doggystyle: Hey Baby No Doubt feat. Bounty Killer
Love Philosophy: Jamiroquai; Something Like That: Ashanti
Fanny: Jennifer Lopez; Shesha Woods: Cassidy
Right: Tainted Love Marilyn Manson; Free!E! George Michael; Old Platinum 45 feat. More Fire Crew; Flowers In The Window: Travis; Sweet High Baby Down Boy: Fly By 8
Blues: 4 My People (Basement Jaxx) Mis-Tee; Where's My Acman F: Jam; Shake Ur Body Shy FX & T-Power; Ice D: Motivation Sum 41; I Can't Wait Ladies First; Ride With Us: So Solid Crew; Vagabond: The Streets
B-List How You Remind Me: Nickelback; Caramel: Cig High feat. Eve; A Woman's Worth Alicia Keys; Wrong Impression: Natalie Imbruglia; Poor Misguided Fool: Scarabea; On The Run: Timbaland; Unchained: Evergreen; Will Young; In The Beginning: Roger Goodie; The Fake Sound of Progress: Lostprophets; The Whole World Outcast: The Streets

MTV UK

Playlist Additions: One Step Ahead; The Run-DMC; Breaking Up The Girl; Garage; I Can't Wait Ladies First; Shake Ur Body Shy FX & T-Power; Fr: D; Distractions: Zero 7
Pop size of the week: Fly By Blue

THE PEPSI CHART

Performances: I Can't Wait Ladies First; Everywhere: Michelle Branch; Underneath: Your Clothes Shakes; Soak Up The Sun: Sheryl Crow; Shake Ur Body: Shy FX & T-Power; Ice D: Home And Dry; Pat Shop Boys: Final lineup 17/3/2002

RADIO TWO PLAYLISTS

A-List Shesha Woods: Cassidy; Beverly Knight; Wrong Impression: Natalie Imbruglia; One Day In Your Life: Anastacia; Home And Dry: Pat Shop Boys; Fly By Blue: The Windows Travvy; Anything Is Possible; Evergreen: Will Young; Soak Up The Sun: Sheryl Crow; Answerweb: Bill Ryan Adams
B-List A New Day Has Come: Celine Dion; Whenever Wherever: Shakira; Just Before You Leave: Do: Anitai; (I'm Not) Your Girl: Sheryl Crow; Heart: Lucie Arnott; Inadmissible: Dawn Hayes; Free Not A Girl; Not Just A Woman: Ernie Brown; Poor Misguided Fool: Scarabea; There Goes My Heart: Alicia Goates
C-List Fly By Blue; Complicated: Gwyneth Paltrow; A Woman's Worth: Alicia Keys; Wonder Of Our Own World; The World's Greatest: Rite; Fever: Beata Bezzi; The Glimmer; People Get Ready: Joe Cassidy; Dazzling: Anitai; Unchained: Melody: Gareth Gates; Under The Sea: Natalie Imbruglia; Kiss Kiss: Kiss; Paradise: Mica; Jagger: The Long And Winding Road; George Michael; Escape (Into My Arms): Mis-Tee; My Culture: One Giant Leap; Mad Jack & Robbie Williams
R1 playlist for week 23/3/2002. Denotes additions.

CAPITAL RADIO

Additions: The Hindu Times; Oasis; My Culture: One Giant Leap; Ride With Us: So Solid Crew; The Not A Girl; Not Yet A Woman: Britney Spears

TOTP

W/e Young: Ari G & Shaggy; Celine Dion: Not Just A Girl; Natalie Imbruglia; Timbaland; Unchained; Lostprophets
Final lineup 22/3/2002

WORLDWIDE

Videos: Freak Like Me; Goo Goo Dolls; My Suburbans
Interviews: Jan Rule; Will Young; Blue; Gomez
Final lineup 17/3/2002

VIRGIN RADIO

Additions: One Day In Your Life; Anastacia; Cry Baby
Playlist: Lynyrd Skynyrd; I'm Not A Girl; Not Yet A Woman: Britney Spears; Just A Little While U Wait

T4 SUNDAY

Performances: Poor Misguided Fool
Final lineup 16/3/2002

XFM

Additions: 4 My People: Missy Elliott; Basement Jaxx; We Are All Made Of Stars; Save Me The Oath
Zero: Young of the Nation; D: The People; Take Me Home: Woe; No Boredom; AnyFest; South of Mickey; Pick Up the Phone: Notus; Everybody: Down: Matthew

MAMI GEARS UP TO BREAK THIS YEAR'S DANCE HITS

As the UK dance industry descends on Miami for its annual round of parties, pools and promotion at the Winter Music Conference, it is also keeping an eye on cracking the tough US consumer market, writes Chris Elwell-Sutton

From March 23 to March 27, more than 6,500 dance music industry delegates will attend the annual Winter Music Conference in Miami. Impressive though that may sound, anyone connected with the dance music scene knows that the conference itself, and those who attend it, are only a small part of the story. For those in the business, Miami is a five-day frenzy of parties – parties on top of buildings, parties in boats, beach parties, pool parties, and album launch parties. Hotel prices double, flight bookings disappear into thin air and deals made in the heat of the moment are often forgotten. However, somehow, through the haze of sun, fun and intoxication, a fair amount of business is done. And this year's Miami is shaping up to be the most exciting and productive for years.

Ever since the first loose gathering of DJs there 15 years ago, Miami has been perceived an event being dominated by vocal house music. Hits such as Ultra Nate's *Free*, Stardust's *Music Sounds Better With You*, Moko's *Sing It Back* and, most famously, Spiller's *Groovejet* were all Miami favourites before going on to become dance classics. Last year's high-profile Miami signing was the Peter Black remix of Eddie Grant's *Electric Avenue*. The track was heavily promoted but, in keeping with a lacklustre year for dance, fell short of the hype, although X-Press 2's *Muzikzum* and Roger Sanchez's *Another Chance* were 2001 Miami successes.

This year, however, the field looks a lot stronger and there is little doubt that Miami will be the springboard for a number of major UK and US dance hits. The conference will also see a much wider range of genres being showcased. As Miami prepares itself, there is greater excitement than usual on both



The dance industry will converge on hotels such as the Delano and National (left), bringing hot tunes by the likes of X-Press 2 to the fore



'Major labels quickly realised the potential of dance music, which is great. But, obviously, labels like ours are expected to keep on delivering commercial hit records'

— Jason Ellis, Positiva

sides of the Atlantic, along with a definite consensus that the US dance scene has stepped up several gears over the past year. Some have concluded that the US scene is now, in some ways, more dynamic and exciting than that of the UK.

Dance music as we know it began in the US, of course, but there is no doubt that UK labels and clubs capitalised on its potential first. This was certainly an advantage at the start, but some are now not so sure, music's corporate land grabbing, leading to an element of stagnation.

*Major labels quickly realised the

potential of dance music, which is great," says Positiva boss Jason Ellis, who signed Groovejet two years ago. "But, obviously, labels like ours are expected to keep on delivering commercial hit records. In the US, where they don't have that history and that level of corporate involvement, it's definitely made it easier to have an environment where there's a lot of exciting new stuff coming out."

The story of how UK DJs, clubs and labels are "cracking" the US has been told, in one form or another, for two or three years now. Certainly, there have been phenomenal successes, such as Paul Oakenfold's tireless tours, as well as in Sasha and John Digweed's famed residency

at Tello, one of New York's most influential clubs until its closure last year. Radio One's Pete Tong and Judge Jules also draw large crowds in the US. Nor should anyone ignore the success of Grammy-winning Fatboy Slim, The Chemical Brothers or the significant US inroads being made by Koshien, Gatecrasher, Ministry of Sound, Cream and GodsKitchen

have all run events in the States. But to conclude that all this adds up to a UK domination of the US's dance scene would be a mistake. US dance DJ Christopher Lawrence is now among the most popular deejays in America, along with Sandra Collins, DJ Dan, and Dad Boy Bill. Partly due to his singles and forthcoming first album on UK independent Hook Recordings, as well as the fact that he has played at all of the major UK dance festivals, his international profile is also set for a major boost. "America's clubs are already known as superclubs in the US – it's just that the international press hasn't picked up on them yet," he

says. "On New Year's Eve, Sasha, Paul Oakenfold and Paul Van Dyk all played at LA clubs."

Lawrence thinks that the UK industry misinterprets the fact that these DJs appear regularly in the US as meaning that the UK has somehow conquered America. "I think some UK clubs tend to exaggerate their popularity in the US," he adds. "There have been some disastrous shows and tours over the past few years. I don't think the US dance industry resents the club brands – what they resent is the attitude of the British press towards the US clubs. The UK press behaves like cheerleaders for the UK clubs, while successful US clubs like Spunadee in San Francisco and Buzz in

Washington DC go unrecognised. It's important to remember that we are all in this together."

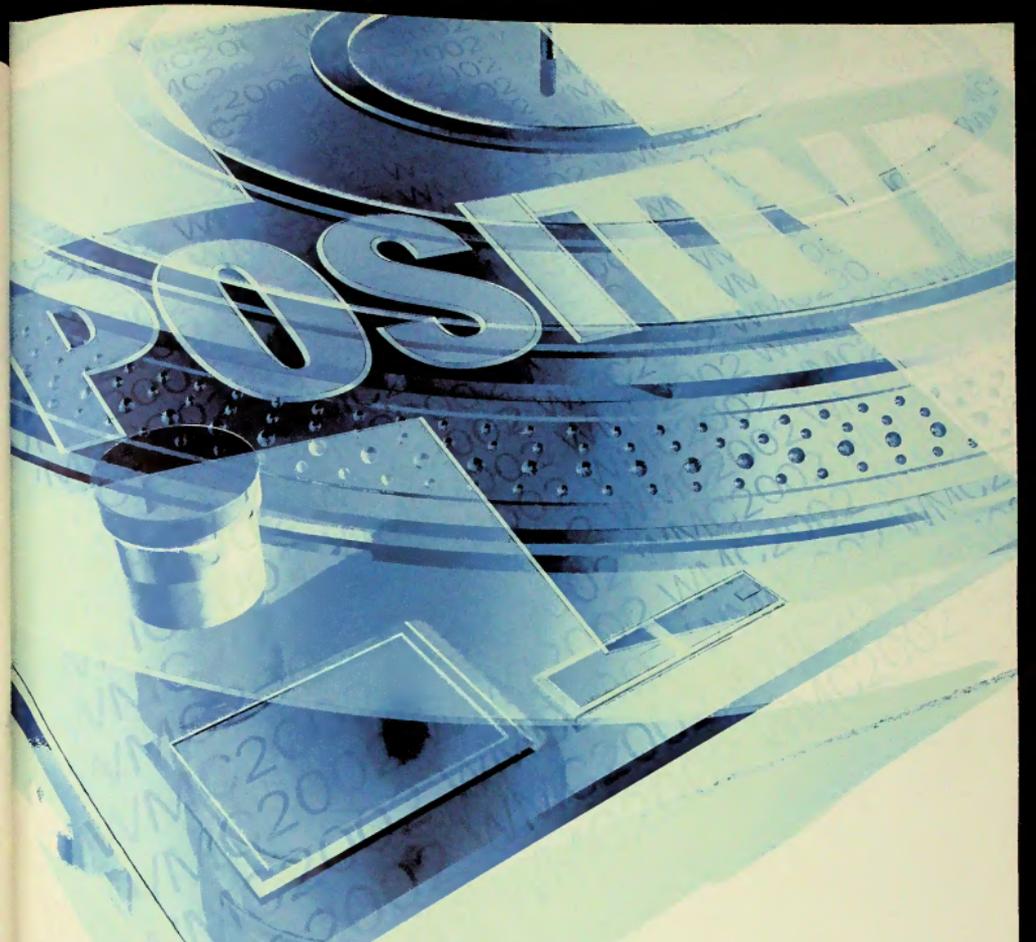
Certainly, the much-heralded invasion of UK superclubs has been quietly scaled down, possibly in favour of a new approach. Amy Thomson runs the management and events company Cement, whose clients

include DJs Darren Emerson and Yousef. Cement also organises US Subliminal label boss and DJ Erick Morrillo's UK activities and was brought in to help organise Radio One's Miami events. "One of the things we decided to do from the start was to show a bit of respect to the US audience," she says. "Of course some of the Radio One DJs are a big deal in America, but not all of them. In order to turn them on to what we've got to offer, we're getting their attention by including some US talent on the line-up."

Radio One's involvement in this year's WMC is on an unprecedented scale. The station's full roster of dance DJs will be broadcasting from Miami, including > p24



Spiller massive hit at Winter Music Conference 2000 with Groovejet



POSITIVA 2002 - FLAWLESS

SHY FX & T POWER FEATURING DI "SHAKE UR BODY"

THE SCUMFROG VS BOWIE "LOVING THE ALIEN"

SOUVERNANCE "HAVIN A GOOD TIME"

ROOM 5 FEATURING OLIVER CHEATHAM "MAKE LUV"

TRISCO "ULTRA"

FERRY CORSTEN "PUNK"

DREAMCATCHER "TWISTED"



MOONY "DOVE"

www.positivarecords.com



drum & bass and trance tunes set to make a splash

One of the most exciting areas of UK dance at the moment is drum & bass, and this is expected to have a big impact at this year's Winter Music Conference. This much-maligned genre makes a long-awaited chart comeback this year in the radio-friendly form of Puretone's Addicted to Bass. But it is Shake U Body by Shy FX and T-Power feat. DJ (Positiva) that is seen as the flagship for drum & bass in Miami this year.

Positiva's other Miami records included the much talked-about Loving The Allen (formerly known as We Love You) by Scumfrog vs David Bowie and Dove by Moony, a funky, radio-friendly house track. Miami will also see Positiva previewing the hotly-tipped Superstar, the follow-up single to Flawless by The Roots. Ian Van Dahl's tune Reason should do the business for Nu Life, along with Beautiful 1 by Bigfella.

Also at the more commercial end of the scale is Spain's DJ Sammy, whose Gamba label goes through Universal Germany. He has recorded a trance version of the Bryan Adams ballad Heaven that is said to be in the record books of Judge Jules, Paul Van Dyk and Paul Oakenfold, having hit number one in Poland, of all places.

A year ago, trance was almost a dirty word in the dance industry but, having consistently maintained its floor-filling, record-selling potential, it is set to return. DJs such as Tiesto, Ferry Corsten and Paul Van Dyk have stuck with the trance sound throughout, and will receive a warm response in Miami. Tiesto's new track, Lethal Industry, on VC Recordings, is sure to have trance lovers' hands in the air this year.

Funkelsatz, by Punk, a pseudonym for Ferry Corsten, is a trance-tinged electro track that has generated a lot of interest. Corsten has also upped his Miami status with his remix of Roger Goodie's vocal house tune, In the Beginning, which will be WEA London's most prized Miami offering. Mother by M Factor (alias 187 Lockdown's Julian Jonah) is widely tipped as a massive Miami success for Serious Records.

Press 2's Lazy, featuring the vocals of former Talking Heads singer David Byrne, is certain to be a huge Miami hit



Shy FX & T-Power feat. DJ

at Impact. Another highly-sexed American who promises to make his presence felt this year is Chicago house DJ/producer E-Smoove, who had success last year with Welcome to the Jungle, and arrives this year under the dubious moniker of Thick Dick, showcasing tracks from his new album, Tribal Seductions (Sondos). Pete Tong has supported his deep house track, Orgasm, and Mr Dick can also count on heavy rotation from label boss Erick Morillo.

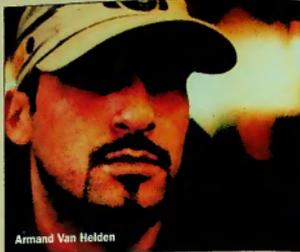


Scumfrog

for Skint. Already given major support by Radio One, both in terms of airplay and in the duo's prominent position on the bill of their live beach event, the track is almost certain to be a major Miami anthem as well as a chart hit back in the UK.

A hint of rock'n'roll enters Miami as well this year, in the form of Sittich's white label, Suspicious. Based on Evil's Suspicious Minds, this funky house track features Jocelyn Brown on vocals and has attracted interest from labels in the UK, France and Spain.

On the harder side, Armando van Helden's Chocolate Covered Cherries will make America who promises to make his presence felt this year is Chicago house DJ/producer E-Smoove, who had success last year with Welcome to the Jungle, and arrives this year under the dubious moniker of Thick Dick, showcasing tracks from his new album, Tribal Seductions (Sondos). Pete Tong has supported his deep house track, Orgasm, and Mr Dick can also count on heavy rotation from label boss Erick Morillo.



Armando Van Helden

The as-yet-unsigned bleep-fest, Take Me With You by Cosmos (alias Tom Middleton), is another track Tong has supported, currently counts Sasha among its fans, and is tipped to stay hot all the way to Ibiza. Junior's Minimal Funk record, Def of House is another track tipped to maintain its popularity until summer.

One of the highlights of Danny Tenaglia's legendary party at Space will be Safe From Harm, a soulful house track with lyrics written by Rob Davis. Ministry of Sound's most anticipated Miami singles this year include Jambé Myth's Starcharger and a new version of Liquid People's Monster (Defected). Shakedown At Night is another Defected house track whose funky French-jungle sound is set to do well in Miami and Ibiza.

Spooky, the British duo credited with inventing progressive house, have produced Shimmerish, a catchy progressive vocal track aimed at DJs such as Steve Lawler, whose Global Underground party will be one of the major events of the conference. One of the records in Lawler's box at the moment is Incentive's funky vocal house track, I Feel So Fine by KMC. Incentive also has high hopes for Dino Lenny's soulful house tune, I Feel Stereo, inspired by Chaka Khan's I Feel For You. The song was signed by Deep Dish to their Yoshitoki label after last year's conference, but is being relaunched in style. Incentive's other main contribution is Salsa Musika, a clever fusion of Celeste's Music Is The Answer and Richie Rich's Salsa House.

Thanks to the following for their tips: Rob Deacon (Deviant), Jason Ellis (Positiva), Stuart Emslie (Hook), Anthony Hamer-Hodges (Incentive), Judge Jules, Mixmag, Ralph Moore (Muzik magazine), Erick Morillo, Dave Pearce, Yousef

p22> Tim Westwood's hip-hop show and the Dream Team, playing garage and R&B. The highlight of Radio One's activity will be their large fun party on Nikki Beach, headlined by Pete Tong and Danny Rampling, but also featuring an undeniably credible US line-up of DJ Dan, Derrick Carter and Frankie Knuckles. Radio One's parties and broadcasts, especially since they are being conducted in an American-friendly environment, are generally being seen as a helpful tool in building relations with the US

market. Nor is there any doubt that Radio One listeners will have their musical horizons broadened significantly. These events may be the opportunity for US DJs to take the first steps down the Erick Morillo route of a cultivating major British following for himself and his label through his extensive UK tours.

One concern about these activities is that giving widespread access to music that would previously have been weeks or months away from being heard outside

Miami's industry parties takes public access to the music out of the label's control. This can be risky for labels hoping for one-off post-Miami hits.

"If Radio One jump quickly on a track post-Miami, and the base of the record hasn't been covered off beforehand, it doesn't do the record any favours," says Jason Ellis.

"Everyone came back raving about the Static Revenger track last year, Radio One went with it straight away, but it hadn't had enough time in the clubs for people to be aware of it, which meant that it didn't perform as well as it should have. It's great to get this kind of exposure, but you have to make sure that everything else is in place to back it up."

There is no doubt, overall, however, that Radio One's contribution is widely welcomed. It is also symptomatic of a general shift in Miami's priorities. As it becomes an increasingly popular draw for US and international fans, Miami's atmosphere this year appears more consumer-focused. This can also be seen in the fact that dance music magazines are giving fans detailed information about the practicalities of a trip to Miami.

"It's increasingly becoming a Mecca for clubbers, rather than the industry-only event it used to be," says Judge Jules. "That has made it much better to DJ at, as clubbers are what this event should really be about."

Miami is beginning to perform an Ibiza-like function for US clubbers and, although it is simply too far off and expensive to be a

realistic holiday option for UK youngsters, the dancefloor demographic there is certainly changing. This may prove an advantage for labels, agents and DJs seeking to assess or promote music there. The obvious problem with an industry-heavy crowd is that their reaction to a track or DJ can be very different from that of the target audience.

Jason Ellis is optimistic. "It's encouraging to see a lot more commercially viable records heading for Miami," he says. "Last year, the whole progressive thing went too far. DJs were all trying too hard to be cool. This year, there will be a lot more stuff to put a smile on people's faces."

Charlie Harris is in charge of the management arm of Serious, whose clients include Judge Jules, Sonique, Norman Jay and Scott Bond. The company successfully launched Sonique as a solo artist in the US two years ago, starting with promotion on Florida radio. He feels that UK dance artists can now reap the rewards of the increasingly successful efforts by artists such as Basement Jaxx and the Chemical Brothers to break through in the US.

"We're ready to take our share of the market," he says. "The UK is bringing an unprecedented amount of quality product this year. It's going to be more about us exporting stuff to them than the other way round. I'm anticipating a lot of US A&R people there to snap up UK records."

Maybe so, but the organisers of p26



Chemical Brothers: explosive live shows have won over US consumers



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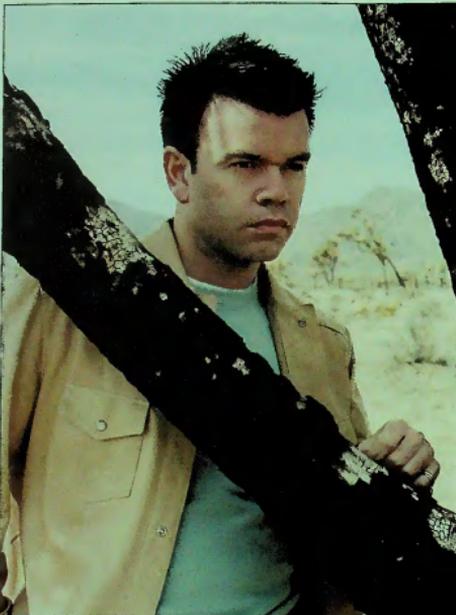
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Paul Oakenfold: UK DJ breaking US thanks to tireless touring



Roger Sanchez: established player on the US house scene

p24► what looks set to be one of the biggest events in Miami this year feel that US needs and tastes are often misunderstood. Andy Ruffell, boss of the Dancestar organisation, has arranged Dancestar USA, a full-blown American version of the well known British dance awards ceremony, which will be televised via MTV Europe and through a variety of US networks (see breakout).

Why would the Americans want a UK company to come and organise their awards?

"DanceStar is not a UK brand organisation — it's a global dance music media platform," says Ruffell. "We are developing the event from the ground up with the US industry and they have shown tremendous support. The US is so big that the west coast is like a different country from the east. We aim to present a national face for US dance music to bring all the scenes together."

'We're ready to take our share of the market. The UK is bringing an unprecedented amount of quality product this year. It's going to be more about us exporting stuff to them than the other way round'

— Charlie Harris, Serious

misunderstanding in the UK about what the Americans actually like. Oakenfold, Sasha, Digweed, and Pete Tong are genuinely big in

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dancestar usa - highlights of the nominations

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The Crystal Method
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BT (BMG/World Circuit)
Green Velvet
(USA/Warner Bros)
Dixie Sound
System (Imperial)
Dab!
Furky Green Dogs
(MCA)

BEST INTERNATIONAL ACT

Basement Jaxx (Astralwerks)
Duff Punk (Virgin)
Fabzy Sim (Skint/Astralwerks/Virgin)
Kosheen (Kinetic)
Chemical Brothers (Astralwerks)

ALBUM OF THE YEAR

The Crystal Method - *Tweekend* (Universal/Outpost)

America, but not that many other UK DJs have that level of popularity there," adds Dancestar USA creative director Ben Turner, "whereas the popularity of US DJs like DJ Dan, Christopher Lawrence and Sandra Collins is enormous. We always think of the Miami conference as being all about US topics, such as Roger Sanchez, Masters at Work and Danny Tenaglia. But those other US DJs are in some ways more relevant to what's going on in the US scene."

"The talent has always been there," says

Ruffell. "The main problem for the US dance industry is its perception in the media - something we're seeking to improve. At the moment, if you say you're a dance music organisation in America, most of the media think you're talking about ballroom dancing."

Along with the task of explaining that the fox trot has no place in modern dance music, the difficulties facing the US scene include the fact that few major labels have seriously taken up the challenge of promoting dance singles, partly because the American market

Basement Jaxx



Felix Da Housecat
- Kitten & The
Gitz Emperor
(Norton)
Duff Punk -
Discovery (Virgin)
Darude - Before
the Storm
(Groovicious/
Strictly Rhythmic)
Basement Jaxx -
Rooty (Astralwerks)

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is so much more album-driven than that of the UK. Another widely-reported problem that can discourage clubbers, labels and venues is the increasingly strict application of licensing laws in New York, Texas and several other states.

With the more unified image and profile that Dancestar USA could provide, it seems likely that the US dance industry will be in a better position to tackle those problems and to promote itself abroad. However, within a scene that has always been a stark

Folsom (San Francisco)
"Be Yourself" Fiddy rights with Danny Tenaglia @
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Sasha & Digweed @ Twilo (New York)

RECORD OF THE YEAR

Kings Of Tomorrow - Finally (Big Beat/Atlantic)
Green Velvet - La La Land (WEA/Warner Brothers)
Kosheen - Hide U (Kinetic)
Darude - Sandstorm (Strictly Rhythmic/Groovicious)

Modjo - Lady (Hear Me
Tonight) (Barclay/MCA)

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alternative to the conservative, capitalist elements of the society that surrounds it, there may be those who feel that this kind of event is taking the scene in the wrong direction. "Some veterans I know are boycotting Miami altogether this year, because they feel it has become too corporate and commercialised," says Christopher Lawrence. Perhaps a major debate lies ahead. Or perhaps it's just that you can't please everyone.

● See Miami Beachplugging CD next week

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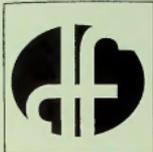


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Fergie Returns With "The Bass EP"

The inimitable Fergie makes a welcome return to the dance floor with "The Bass EP" April 8th on duty Free/Teletar Records. The EP features two tracks "Bass Generator" and "Bass Has Got Me On".



2001 was a landmark year for the 22 year old DJ:

- He joined the Radio 1 team of resident DJ's regularly playing essential mixes
- Enjoyed an Ibiza summer residency at CodsKitchen -
- Released a Ministry "Headlines" mix compilation album
- Was nominated for DJ of the Year at the Music Dance Awards
- Continued his reign as one of the country's most sought after DJ's

2002 looks to be even busier as the man the Sunday Times called "dance music's brightest young star" continues his nationwide assault on the dance floors of UK clubs. His date sheet also takes him to Australia, Southeast Asia and South Africa this spring.

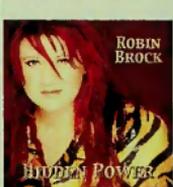
"I'm looking forward to working more on the production side of things this year," Fergie says. "This is the first single I've done in awhile and I'm really proud of it. We've slowed everything right down but kept the hard element to the sound."

FILUR 'I WANT YOU' (Mega/edel Records UK)



Danish dance duo Tomas Barford and Kasper Bjorke better known as Filur are already major chart stars in their homeland, with previous singles 'Shame' and 'It's Alright' both making the Danish top ten, and their debut album 'Exciting Comfort' gaining wide critical acclaim. Their third single, 'I Want You' has already spent 20 weeks on the Danish chart peaking at no2 and has won them a Danish music award. The band have also been working hard as a live band playing a number of dates at home including the Rockide festival at the end of last year. Featuring the vocals of Swedish R&B star Magnus Cobrane Price 'I Want You' includes a scintillating UK remix from GolaTrax, who recently made the UK top 5 with 'Trippin' on AMPM, along with 2 mixes from the band and a very cool dub from TNT. The band are currently writing songs towards their as yet untitled second album.

Robin Brock Hidden Power



Robin Brock returns with her second album 'Hidden Power', this time with the legendary Keith Olsen in the producers chair.

Robin cowrote this album with Randy Bachman, Alan Roy Scott (Oznie Dion) and John Capek (Rod Stewart), so you can be assured a strong line up of songs, performed magnificently by her band which includes James Kottarak (Boyznicks), Jeff Fison (Dokken) & Randy Bachman.

Robin will be touring the UK for the first time in April, including an industry showcase at the BBC Club, in Westminster house on April 3rd at 1pm. Backing her on the European dates, her band includes John Mitchell (Aereba, John Wetton), John Jowitz (D, Arena) & Paul Cook (Q). Anyone who would like to attend, please contact AssaMusic for an invitation.

'Hidden Power' is available on A2 Records, and is distributed in the UK by NovaPromusic.



J. Daniel Chemical Attraction promo release



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