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United Business Media

**NEWS:** Rock veteran **GZZY OSBOURNE** and family to star in a fly-on-the-wall TV series which has scored a US hit



**NEWS:** BMG-signed **NATALIE IMBRUGLIA**'s album makes the right impression, scoring a Top 40 debut in the US



**TALENT:** Brooklyn trio **YEAH YEAH YEAHS** spark an A&R frenzy with their show at last week's SXSW



**FOCUS ON MID- AND LOW-PRICE SECTOR - FEATURE: P24-28**

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# musicweek

## Bard gets tough on embargo-breakers

by Robert Ashton

Bard has ordered record companies and distributors to get tough with rogue stores which consistently sell CDs before the embargoed Monday release date - or risk a return to same-day deliveries.

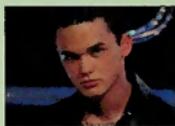
The retail association issued a stern warning to record companies, as it unveiled a blueprint of change designed to reinforce its position as a powerful voice in the music business.

In the warning - to both the majors and key wholesalers - Bard director general Bob Lewis describes the embargo breaches as "serious" and demands that they "take all steps necessary" to ensure there are no more incidents. He adds early sales of the Will Young and Gareth Gates singles in the past months were the "straw that broke the camel's back".

"We want to see the agreement honoured and any stores found out should be penalised," he says, reminding the record companies of the early shipment agreement brokered in the mid-Nineties. "Once is a mistake, twice isn't."

Bard chairman Simon Wright says it needs to "come down heavy" because consistent repeats of the problem can disrupt the chart, with sales going uncounted, labels' marketing efforts thrown into disarray and retailers penalised for respecting the release dates. "Some retailers need to be told if they continue to sell on Saturdays or Fridays before release that they won't get the records early," he adds.

The supermarkets are seen as the main culprits and independent retailers the biggest losers. One retail



**Gates: breaches sparked warning**  
source says that indices which see non-specialist retailers putting out singles and albums early might also be tempted to break the embargo and risk punishment of losing early deliveries themselves. It is estimated that a return to Monday deliveries would cost around £600,000 each week in higher courier rates, organising additional transport and stocking costs.

Senior VP sales John Aston, who received the Bard memo, says record companies are treating the issue seriously, because a return to same-day delivery is not feasible, in terms of both costs and logistics. "If we find it is happening then we stop supplying," he says.

Other recipients of the Bard memo also say they have measures in place to enforce the embargoes, but a combination of untrained staff, high staff turnover and early staff purchases is undermining them.

Andy Adomson, general manager of audio at THE, which supplies Sainsbury's, WH Smith, Debenhams and Indies, says, "I take our responsibility very seriously, but the whole system depends on trust. The boxes we send are sealed and dated, we check every week for early sales and,

if we see any discrepancies, we inform the buying team. When we find a store has broken the embargo for a second time we stop new releases."

The warning comes as Bard chairman Wright last week announced a relaunch of the 13-year-old association, inviting "visual and games" retailers to join the group.

The move, which is likely to see an influx of new entertainment retailer members including Blockbuster and Electronics Boutique, will be accompanied by an overhaul of Bard's strategy, to give more emphasis to issues such as digital distribution, downloading and digital piracy.

Wright stresses the fundamental aims of Bard will remain intact, but a new agenda is necessary to reflect the changing retail environment.

● **Gates' record** debut, p5

Sir Elton John and his songwriting partner Bernie Taupin (pictured) are to be honoured at the 11th Music Industry Trusts Dinner this autumn, in recognition of their services to British music.

John and Taupin began collaborating together in 1968 and have racked up scores of hits in the intervening years, including Rocket Man, Daniel, Your Song and, the biggest-selling - 33m sales - single of all time, 1997's charity release Candle In The Wind. David Munnis, vice chairman of EMI Recorded Music and chairman of the NMTS committee, says the pair are worthy recipients of the award, which was previously awarded to Ahmet Ertegun, Sir George Martin and John Barry. "They have written some of the greatest songs of all time," says Munnis. "For more than three decades, their songwriting partnership has endured and produced hit after hit. They represent the best of British songwriting." The celebratory dinner will this year take place on November 4 at London's Grosvenor House Hotel.



## Levy plans cultural shake-up at EMI

Alain Levy has vowed to change the culture of EMI and challenge the established values of the modern-day music industry.

Announcing £38.5m of annual savings and job cuts of 1,800 worldwide, Levy told a media gathering on Wednesday that the industry faces a string of problems of its own making, with a lack of growth over five years, serious traditional and digital piracy and a dominance of marketing over A&R.

"The creative part of the business seems to have become less important than ever," he said. "The majority of artists sell fewer copies of their second album than the first today. And there is a tendency to buy market share rather than create it.

with indiscriminate spending on videos and TV advertising."

Levy unveiled a strategy centring around a Phase 1 - to be concluded by September - of getting the company in a fit shape, followed by a Phase 2 of addressing external issues to allow it to compete.

"This is not a cost-cutting exercise for the sake of it," he adds. "It is a reshaping of EMI for the future. It is about changing the values of the company.

"You have to raise the issue of what business the record companies are in. They are in the business of finding talent, living with that talent through their career and making them grow. A lot of record companies are self-centred and focused on the

executive being the star, not the artist."

"I think a lot of people in the industry, including some of our people [at EMI], see the announcement of the fact of a deal as more important more than the reality of the deal.

"In five months I have seen some pretty crazy deals being done by our competitors. And I know they won't work. EMI will not do such deals."

He acknowledged that EMI had to change. "Part of the US problem is that we have been trying to buy market share," he says. "We went into joint venture deals which don't make sense, in order to get a quick fix."

● **EMI restructuring details**, p3

## Campbell quits Ministry radio role

Ministry Of Sound was understood to be moving quickly last week in a bid to replace radio boss David Campbell and keep its East Midlands radio licence bid on the rails.

Ministry issued a one-line statement on Monday confirming the board had accepted the resignation of Campbell, the former Ginger Media boss who joined the company as vice chairman just seven months ago. Campbell was brought in to the company in August of last year after a deal between

Ministry and venture capitalist group 3i, which paid £24m to take a 20% stake in the company.

Campbell's brief was to ramp up Ministry's radio presence, among other media developments, chiefly to broker its bid for an analogue radio licence for the East Midlands.

Last Friday, sources indicated that Jonathan Goodwin was set to be appointed as chairman of the bid. Goodwin helped broker Chris Evans' deal to buy Virgin Radio and has been involved in the financing of Ministry's East Midlands bid.

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Alan Levy used the current success of Kylie Minogue in the US to highlight the importance to EMI of correctly prioritising International projects. Capitol in the US was determined to pass on the Minogue campaign before Christmas, Levy said, but pressure to push on from new EMI Recorded Music CEO David Munn led to the launch, number three chart entry and \$15,000 first-week sales of Kylie Minogue's Fever album. Shipments have now risen to 3.3m. With US radio support for I Can't Get You Out Of My Head creating new interest in Latin America – the album went gold in Mexico last Tuesday – Asia and Japan, the US success is driving a new wave of interest in the project, said Levy. Ultimately, the decision to push through in the US is resulting in an extra 2.5m International sales, he said. "And that with a record which, at Christmas, you would have thought was over [internationally]," he adds.



# Levy to save £100m a year with fresh strategy for EMI

by Ajax Scott

EMI Recorded Music chairman and CEO Alan Levy unveiled a comprehensive global restructuring plan aimed at "positioning EMI for the future" on Wednesday, comprising the loss of 1,800 jobs and an exceptional payment of £240m, which is expected to save £100m a year.

In addition to confirming the redundancies, EMI also revealed a series of other measures including halving its dividend to 8p, the sale of minority stakes in other businesses including HMV Media (see story above), and articulated write-offs.

Besides the £38m being paid to Marian Carey, EMI is also making an exceptional provision of £46m to cover legal and artist write-offs. Since the arrival of Levy and newly-appointed North American CEO David Munn

in October last year, around 400 artists have been dropped worldwide out of a total of 1,600.

The cuts are expected to have the deepest impact in North America, which will account for 27.4% of the job losses but produce 46.3% of the £96.5m predicted global annual savings. Europe will bear the brunt of the job reductions (34.5% – amounting to more than 600 jobs) and will produce 33.5% (£32.9m) of the savings. Sales, finance, IT and manufacturing are the areas of activity expected to be affected most in the overhaul, which was unveiled to the City and the media in a series of briefings at the London Studios last Wednesday. Around 500 of the total job losses predate the arrival of Levy and Munn last year.

In the UK, the company last week



Levy: 'positioning EMI for the future'

forced ahead with its restructuring plans, which are expected to result in the loss of 80 jobs across its Capitol and Virgin operations and 192 jobs with the closure of its Swindon plant. The sales teams for the two record companies were offered voluntary redundancy or reassigning for new positions within a combined sales function in meetings last Tuesday. Sources suggest that EMI is proposing to locate its combined telesales team at Learning Star. Such a

move would leave Virgin telesales staff facing relocation.

Speaking at Wednesday's briefing, Levy said he expects operating margins to rise to between 11% and 13% within three years. Even with no sales growth next year, he suggests the company's operating margin will improve to 10.3%.

Part of this improvement is expected to be driven by more focused marketing, both in terms of spending money locally more efficiently and creating an additional central focus. The company is expected to start a benchmarking process to examine how much it spends in every territory. Meanwhile, new units have already been set up to increase sales of catalogues – which currently accounts for 25% of record company revenue – and international marketing (20%).

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EMI Group chief financial officer Roger Faxon confirmed on Wednesday that its 42.65% stake in HMV Media is for sale – at the right price.

Facing the media, Faxon stressed that the group is in no rush to sell the retailer, which he described as "a strong business, performing well".

But he told analysts, "If an attractive opportunity were to come forward, we would take advantage of it. It is only a matter of time for such an opportunity to emerge."

Faxon also said a "trade sale and a flotation" are equally possible, but that he was not expecting an offer in today's business environment.

EMI Group's equity stake in HMV Media Group came about as a result of the demerger which took place in 1998.

news file X

OUR PRICE OPENINGS HALTED

Sanyo UK has hit delays in the roll-out of its newly-converted Our Price stores, because it is awaiting minor planning approvals from Railtrack. The Australian company – which bought up the beleaguered Our Price chain last October – had planned to open the first of its re-modelled stores in three rail station sites next week.

JEESTER CLOSES DOWN OFFICE

Jeepster Recordings is to close the doors of its Clapham Junction office at the end of March, in a move which will also see the departure of Mark Jones, Stef D'Andrea and Matt Walls. The company announced it is not considering any new signings in the immediate future, but confirmed that forthcoming releases from Belle & Sebastian and Salako would go ahead. Their Winchester office will remain.

PLAN TO HALT MEDIA LEAKS

The BPI Council is due to meet this Wednesday (27) to further discuss a proposal to restrict the availability of mivocw "sales flashes", in a bid to crack down on media leaks of the data.

BENSON AND BENNETT LINED UP

Concept Music artist Jamie Benson and EMI Records' Bennett have been confirmed as two of the acts to perform at the *Music Radio 2002* conference on April 15 at London's Shaw Theatre. Two more acts are to be confirmed within a week. The showcase will be recorded live for a CD, which will be pressed immediately and distributed to delegates at the end of the conference.

SLIGHT RISE IN BRITS AUDIENCE

The BPI Awards recorded consolidated TV audience figures of 4.723m, according to new Barba data. The figures are a marginal improvement on the overnight figure of 4.7m, as announced in February, and represents a 3.2% share of viewing.

## It's roubles for UK indies as Russian rack-space secured

Independent record labels are poised to open up a potentially massive, but largely untapped, market under a new deal between Alm and the largest music retailer in Russia.

Under the arrangement, Alm member labels such as Cooking Vinyl, Beggars Banquet and Mute will supply product to Soyuz, which commands nearly half of the Russian music retailing market with 46 stores in Moscow and St. Petersburg.

Soyuz will then feature 12 titles each month, which it will rack in a dedicated display in its own stores, as well as supplying to a number of other record retailers, including a large Moscow café chain. The CD selection will be changed every month, with an accompanying compilation album including a track from each featured record. Individual titles are expected to be priced between £13-£15, with the compilation either given away free with each purchase or sold separately for \$4 as part of the promotional campaign.

Cooking Vinyl and Alm International chairman Martin



Goldschmidt: long-term deal

Goldschmidt, who brokered the deal with Soyuz A&R director Alois Alana, says the move is a long-term commitment to build the profile of UK music in Russia. "A lot of our Russians have heard of our bands, but just can't get hold of the music," he says. Alana also promises to push the UK labels' product with a high-profile marketing campaign, which will change each month to keep up to date with the new titles being racked. In addition to the compilation, he says an in-store video will be played within Soyuz stores, backed by radio advertising, slots on Russian MTV and posters.

## MPs get into music as Commons welcomes industry get-together

The breadth of the UK music industry was represented as the All Party Music Group was launched at the House of Commons on Wednesday last week.

Organisations including the BPI, Alm, the Music Publishers Association, British Music Rights, Aura, PPL and the Music Managers' Forum were represented at the event, which was attended by artists Martyn Aire, Tony Hadley and Blur's Dave Rowntree.

MP Stephen Hepburn, the chairman of the APMG, said the group would allow him and his fellow MPs to learn more about the cultural and economic contributions of the music industry, as well as providing a means by which the concerns of the industry could be communicated to the Commons.

Alastair Hunter, the chairman of British Music Rights, specifically highlighted the implementation of the Copyright Directive and the E-Commerce Directive as issues which needed support from MPs.

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## LONG-TERMISM CUE FOR INDUSTRY

It is hard to argue with Alain Levy's vision for EMI. It ought, probably, to be the vision for the industry as a whole.

The argument that artist development should dominate over marketing-led projects is, of course, so obvious that it is beyond debating. But, as Levy says, it too often does not work that way. It is no coincidence that both of Levy's two key European players, Tony Wadsworth and Emmanuel De Buretel, have developed reputations for giving talent a chance and sticking by artists through thin and thicker, when it is hard to see where the next – first, even – hit album is coming from.

Wadsworth and his UK team can offer a fresh piece of evidence of their commitment to quality and a view for the long-term in the form of Beverley Knight and her excellent Top 10 album *Who I Am*. De Buretel too has demonstrated his own awareness that quality wins with the massive, multi-platinum success of Manu Chao's superb *Primal Scream*.

Of course, it would be childish to gripe in the view that Gareth Gates will sell close on another 1m singles out of Pop Idol. But the value of such projects, which are driven by marketing – via a mass audience TV show over five months – will be measured ultimately by the careers they develop.

As admirable as Levy's ambitions are, it is hard to understand how EMI got itself in such a mess that it is now necessary for 1,800 jobs to be sacrificed.

Levy is honest enough to admit that the US has been a disaster, to an extent that his job there has been to slash and burn and begin building from the bottom. The Kylie thing has given it a fillip and shows that it is capable of springing a success out of the box. The reality is, however, that it will take two or three years at least before Capitol and Virgin US are likely to show that they can compete on the global stage as many of its American rivals can. *Martin Talbot, martin@musicweek.com*

## PAUL'S QUIRKS

**EMBARGO-BREAKERS DENT CREDIBILITY** I hate to say "I told you so" but my last column warned that, unless punitive action was taken against stores which break embargoes and sold new-release product early, then it would happen again with the Gareth Gates single.

Needless to say, Tesco then made a "mistake" and sold the single a week early on Monday, March 11, giving it a monopoly of sales on that day and leaving other retailers at a major disadvantage and, in many people's eyes, looking downright stupid.

We have a Tesco store next door to one of our shops and they had taken the single off the shelf by the Tuesday, but some of their staff were still under the impression that it was still available and were telling customers that they had probably sold out. Those customers then popped into our store and looked perplexed and bemused when our staff told them that the single was not out until the following Monday. They obviously thought that we did not know our jobs, which may well have damaged our reputation and may cause us to lose sales in the future. It also means that, in their eyes, Tesco was probably ahead of the game.

That may seem over-dramatic to many people sitting in offices wondering where their next expense-account meal is coming from, but on the shop floor that is how reputations are made and lost. Every day, sales staff are asked about release dates, album track details, which artist sang a particular song and numerous other music-related questions. Their knowledge and skill in supplying the answers is often the basis for building a successful independent business in a town where they are up against major chains and supermarkets. Instances like the Gareth Gates situation harm them and every other decent music retailer and damage their credibility in the eyes of the public.

A rap over the knuckles is not enough in this case. Every retailer in a town where Tesco sold early should be able to seek compensation for loss of sales and reputation, and Tesco, for its part, should apologise profusely and pay up accordingly. Our claim is in the post.

Paul Quirk's column is a personal view



The Scottish industry is adding its own contribution to the annual schedule of music business conferences, with the launch of a new BPI and AIM-backed event this autumn.

The new three-day MusicWorks is the brainchild of event management group UZ Events, which is behind the Glasgow Arts Fair, and – in addition to the record industry trade bodies – also boasts support from the Music Managers Forum, Musicians Union, Scottish Enterprises and Glasgow City Council.

Launched at Glasgow's Lighthouse venue last Thursday with guests and speakers from the BPI, MusicWeek and the French Music Bureau, MusicWorks will take place from October 31 to November 2. The event is positioning itself sep-



MusicWorks launch: Mogwai Dined

arately from established events such as *The City and Mided* by aiming at the issues faced by the music sector and other industries which use music, such as TV, film, video, games and new media. UZ Events project manager Joanne Wain says she believes there is room for another conference, because there is a strong creative presence in Scotland, partly illustrated by the

number of games companies, such as Viz Entertainment and Axis Animation, around Dundee.

"We're not setting out to compete directly with ITC or others because we are cross-media and will design seminars, masterclasses and workshops to reflect the shared interests and experiences of these different industries," she adds.

Nevertheless, the new convention will also feature three days of showcases and gigs, organised in partnership with clubs and promoters of the city. Promoter Barry James of Edinburgh's Regatta Music, who is one of the event's directors, will help co-ordinate this.

Wain says the first-year target is between 400-600 delegates, rising to more than 1,000 by year three.

## Specialists take on the mainstream

## SONY RADIO AWARDS 2002: NOMINATION SHORTLIST

The music programming award, daily sequences: Late Junction; Simon James & Hill; Steve Wright; In The Attic; The Late Junction; Wake Up To Wogan; Xfm Breakfast; programming award, single programmes: Andy Kerhaw; Celtic Connections; Classic Tales; The Critical List; The Jonathan Ross Show. The breakfast music award: Eamonn Stack; Hilly's Morning Drive; Jo & Tiegro; Wake Up To Wogan; Xfm Breakfast; Rozzer; Charlie Gillett; Masing It; Paul Oakenfold's Underworld Soundtracks; Cleopatra; The Big Band Bash. The entertainment award: Xfm Breakfast; Simon Wright; Christian O'Connell; Chris Moyles; Ricky Gervais & Stephen Merchant; Terry O'Grady's Last But Not Whitehouse; The Jonathan Ross Show. The music special award: Badly Drawn America; Hilly's Morning Drive; Xfm Breakfast. The BBC Local Radio Years: The House That Jack Built; World's Best; Kenwood Inc. The music broadcaster award: Big Gig Radio; Mark Lamarr; Mike Sweeney; Paul Gambaccini; Sean Rafferty. The station sound award: BBC Radio Suffolk; Capital Gold Network; Key 103 Manchester; Kiss 100; Station of the Year (audience under 300,000): BBC Radio 1; Radio 1; Radio 2; Radio 3; Radio 4; Radio 5; Radio 6; Radio 7; Radio 8; Radio 9; Radio 10; Radio 11; Radio 12; Radio 13; Radio 14; Radio 15; Radio 16; Radio 17; Radio 18; Radio 19; Radio 20; Radio 21; Radio 22; Radio 23; Radio 24; Radio 25; Radio 26; Radio 27; Radio 28; Radio 29; Radio 30; Radio 31; Radio 32; Radio 33; Radio 34; Radio 35; Radio 36; Radio 37; Radio 38; Radio 39; Radio 40; Radio 41; Radio 42; Radio 43; Radio 44; Radio 45; Radio 46; Radio 47; Radio 48; Radio 49; Radio 50; Radio 51; Radio 52; Radio 53; Radio 54; Radio 55; Radio 56; Radio 57; Radio 58; Radio 59; Radio 60; Radio 61; Radio 62; Radio 63; Radio 64; Radio 65; Radio 66; Radio 67; Radio 68; Radio 69; Radio 70; Radio 71; Radio 72; Radio 73; Radio 74; Radio 75; Radio 76; Radio 77; Radio 78; Radio 79; Radio 80; Radio 81; Radio 82; Radio 83; Radio 84; Radio 85; Radio 86; 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Social workers might find the subject-matter worrying, but the fly-on-the-wall series documenting the home and garden lifestyle of Ozzy Osbourne and his family is provisionally booked to launch in the UK on May 19 after becoming the highest-rated show on the MTV in the US. The Osbournes draws on footage from 55 cameras located throughout Ozzy's Californian home – although not the bathroom or bedroom – to record the “unorthodox” and “outrageous” antics of the heavy metal king, his wife and manager Sharon and their two teenage children, Jack and Kelly. The plan is to run one half-hour episode of the 10-part series each week. Meanwhile, Ozzy and friends are taking Ozfest outside the UK and the US for the first time to play a 17-date, 10-country European tour this summer, including Germany and Ireland. Ozfest 2002, promoted by Clear Channel, will also feature Tool and System Of A Down.



# BMG scores historic double as Gates powers to top spot

by Joanna Jones

BMG managed to make history again yesterday (Sunday) with Gareth Gates's *Unchained Melody* set to become the second-fastest-selling debut single of all time.

Gates' single was due to easily finish the week at number one, selling more than twice as many units as the rest of the market combined by the end of business last Thursday.

Unchained Melody was selling around 80% of the units sold in the first week of Will Young's debut single, three weeks ago. It racked up first-day sales of 328,000, reaching the 643,000 mark by the end of Thursday – compared with 81,000 for Will Young's debut (see graph).

BMG UK president Gadi Doherty described the week as “phenomenal”.

“It is on target to get close to 1m and if we don't reach that it is



not exactly the end of the world,” he says.

The success of the single also helped RCA to score its third successive number one spot with different releases. RCA was the last label to achieve this, back in October 1999, when Christina Aguilera, Westlife and Five topped the chart in quick succession.

BMG sales director Brian Rose is

sales curve could be attributed to a younger demographic buying Gates's single and that he expected subsequently strong weekend sales.

“He had a fantastic day and it is selling as well as Will in some non-traditional retailers, but the biggest difference is on the high street in music specialists,” says Rose.

“I don't think that is down to anything we have done. It is just the type of consumer. It also means that, if it's a younger demographic, it should also have a great Saturday.”

As in the week of the Young single, Rose lashed with retail to ensure rapid feedback on demand.

Asda's music buying manager Becky Oram says its Retailink system was essential in allowing the chain to keep on top of demand, collecting hourly data from stores around the country in a central database. “We could tell by 10am on the

## CADs launch award to recognise urban video

Music Week's Creative And Design Awards will inaugurate a new award for best urban video at this year's seventh annual event.

The awards, staged in association with *MVStarter* publication, Promo, will take place at the London Hilton in Park Lane on Thursday May 9.

The awards also inaugurated a new qualifying period for entries. Entries are accepted for product released between January 1, 2001 and February 28, 2002. In previous years, the qualifying period ran to December 31. The first deadlines for entries arrive this week, today (March 25) for videos and Wednesday (27) for sleeve design and advertising. Shortlists will be unveiled on April 8.

For further information, contact Louise Stevens on 020 7579 4244 or email cad@musicweek.co.uk

## newsfile

### DURAN DURAN TOP TOTP POLL

TOTP2 voters have voted Duran Duran's *Foam* as the best TOTP performance of all time. Second was Madonna's *Like a Virgin*, followed by Queen's *Killer Queen*. Voting was conducted by post and as part of celebrations to mark MOTP2's 20th edition. The three performances will be aired in reverse order on April 2 and 3.

### PPL BMS GERMAN DEAL

PPL and German collecting society GVL have signed a reciprocal agreement covering record company rights for broadcasting and public performance in the UK and Germany. Under the deal, GVL will represent UK Indies in Germany for broadcast and public performance and PPL will be able to collect and distribute German royalties. The agreement follows recent deals with Dutch society SENA and Canadian society AVLA.

### DONE & DUSTED SCOOP BBC GONG

Media and marketing group Done And Dusted picked up the *2002 Awards music & arts* grant at BBC TV Centre on March 12. The company was honoured for its production of *One Night With Robbie Williams Live* at the Royal Albert Hall, which is broadcast on BBC1 last year. The annual awards event is staged jointly by production trade body Pat and the BBC.

### LD SET TO PUSH EMI EVENTS

LD Publicity & Promotions have won the account for EMI's *Fuel The Noise* music events, which are staged in nine cities across the UK this summer. Previously EMI had a recent deal with promoter Individual summer shows but this year the company has brought the tour, sponsored by *Heat* magazine, under one banner with collective marketing and a national PR campaign.

### EMI PREPARES QUEEN CAST ALBUM

EMI is lining up the release of what is likely to become one of the biggest-selling musical albums of the summer, the cast album of the Queen show *Will Rock You*, which previews this week and opens on May 14, is scheduled to appear in the second half of June.

### MTV REVAMP'S EUROPEAN SERVICE

MTV Europe – the service serving 25 territories including Israel, Turkey, Hungary and South Africa – is unveiling a new on-air and programme format from April. The revamped look boasts fresh logos,idents and show packaging as well as programming including global chart countdown programme *World Chart Express*, five weekend show *The Fridge*, US format *TRL* and reality show *The Osbournes*. Website *mtve.com* has also been given a facelift. In turn, MTV announcements this week. Its broadband interactive channel *MTV Live* is launching for the first time in Sweden in conjunction with Tella.

### POPKORN FEE OFFER OPENS

The early Popkorn registration date, with a reduced delegate rate of £150, arrives next week, on April 8.

musicweek.com

## BMG treads carefully in global Pop Idol roll-out

While Will Young and Gareth Gates have smashed domestic singles sales barriers, BMG is maintaining a cautious approach in its international campaign for the Pop Idol stars.

But BMG's international manager Dave Shack, who recently attended an Asia Pacific conference where affiliates were presented the series package and sales figures, says, “It is very early days – both artists are currently touring, both have albums and subsequent singles to make. As much as I feel the interest for Pop Idol is there around the world, we cannot currently satisfy it.”

South Africa and Poland are already broadcasting the UK series, while the BMG is preparing to service both Gates' and Young's singles to radio in Germany.

19 Management's Simon Fuller last week sealed the Fox Networks deal to recreate the UK series in the US. *Freemantle* – which co-owns rights with 49 – is also said to be close to signing major deals to either place the UK series in other markets or sell the format overseas.

## Northern buyers back local hero

Retailers set the North/South divide was alive and well following the release of Gareth Gates' *Unchained Melody*, with some north of England stores, including those in Gareth's home town of Bradford, reporting biggest-ever first-week sales.

According to CIN data for the first four days on sale last week, north England (covering Yorkshire, the North East and Lancashire) and Scotland accounted for 43.1% of Gates' sales, compared to 38.4% in the first week of Young's sales.

Indeed, the first four days of Young's sales saw 75,000 sold in Yorkshire, compared with 94,000 of Gates' (see pie chart).

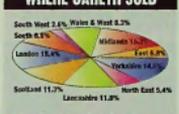
In addition, London accounted for 15.4% of all Gates' sales, compared with 18.9% for Young.

Some retailers also observed that more and younger women were snapping up the Gareth Gates record.

Virgin Megastores Bradford buyer Tim Morsley says the store took 500 customer reservations and sold 1,000 copies on Monday – one customer reserved 15 copies.

“Because he is a Bradford boy it

### WHERE GARETH SOLD



Source: The Official UK Charts Company

has been pretty crazy for us,” says Morsley. “We had people queuing outside the store as soon as we arrived at 6.30am and we opened early. There was a two-to-three-week build-up here – we have never experienced anything like it since Candie in the Wind.”

Several other stores opened early, with Virgin Newcastle reporting queues from 4.30am.

HMV's Bradford store manager Andy Baxter said the euphoric build-up to the record's release in the city and subsequent first-week sales eclipsed anything in his 17 years of working for the company.

“Around the time of the Pop Idol final, we got T-shirts printed up saying

“HMV Bradford Says Vote Gareth”, so that built the momentum,” says Baxter. “We got on board very early, pre-empting customers. We had 500 CDs and 100 tapes reserved and, when we opened, the local and national press were here.”

“It sold 10 times Will Young on the first day. But it has also been a good week for other music, with people also buying the George Michael, Blue and Shakira singles.”

However, even those retailers who said that *Unchained Melody* was out-selling Will Young's single in the first few days of release, believed that Gates' total first-week sales would not outstrip the Pop Idol winner.

Mike Dalby, of Essex independent Adrian's, says a flurry of enquiries prior to the release of Gates' single had not translated into expected first-day sales, but it had picked up steadily ever since following massive media attention.

“It has sold very well, but not quite as well as the first-week sales of Will Young and it is mainly younger women buying, compared with a wider cross-section buying Will Young,” he says.

## newsfile

**BIG FISH RENEWS V FESTIVAL DEAL**  
Specialist sponsorship agency Big Fish Events has been reappointed by the promoters of the V Festival to raise revenue from this summer's V2002 events in Chelmsford and Staffordshire. Big Fish Events has already confirmed Virgin Mobile as the main sponsor, while drinks brands Bacardi and Budweiser – in a new three-year deal – will also repeat their involvement. WMC will replace Wembley TV as sponsor of the second stage. A sponsor for the club tent is also being sought for this year.

**STUDY BACKS SMS MARKETING**  
Independent research commissioned by the Mobile Marketing Association has revealed a recall rate by consumers of between 71% and 96% to brand campaigns promoted via mobile phones. The study, undertaken by digital research company OneQuest in the UK, Germany and Italy, says that 43% of consumers feel SMS messages from advertisers have a positive impact on the brand, with 7% stating that text messages prompt a negative response.

**NUS OFFERS STUDENT DATABASE**  
The National Union of Students is offering labels to take advantage of its student database for marketing purposes, after the list passed the 500,000 mark. The database has been developed through the web site nusonline.co.uk and activate.co.uk by the NUS and marketing agency ITM Communications. Opportunities for labels include using names on the list for direct mail, e-mail and online promotions.

**WISE BUDDH VINS BRITNEY PITCH**  
Channel Five has commissioned independent production company Wise Buddha to produce a one-hour "behind the scenes" documentary from Kylie Minogue's promotional tour of the US. The programme, called *Splitting Around* and narrated by Zoe Ball, will include exclusive content and follows The Britney Spears Story broadcast by Channel Five earlier this year.

**GALAXY 105 COVERS WMC**  
Chrysalis Radio-owned Galaxy 105 is broadcasting from the Miami Winter Music Conference this week, with acts including David Morales, Neil Bentley and Alex Pepper playing sets from the side of the conference centre pool.

**WESTLIFE GO FOUR-TIMES PLATINUM**  
**ES P!** Westlife's World Of Our Own is certified as reaching four-times platinum status this week by the BPI, while Alicia Keys' *Songs In A Minor* scores a double-platinum gong. Meanwhile, Gareth Gates' single *Unchained Melody* reaches double platinum on first-week sales.

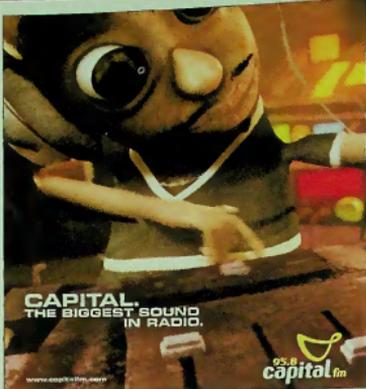
**HOW TV SHOWS' RATINGS COMPARE**  
Programme this week (000s) % change on 2001

Top Of The Pops*	3,610	n/a
CD-UK*	2,156	n/a
SMY*	1,552	n/a
The Saturday Show	774	n/a
Popworld (Sun)	481	n/a
Exclusive (Tues)	357	n/a
The Poppy Chart Show	340	n/a
Night Fever	321	n/a

\* Combined totals. Source: Broadcasters' Media Group

(BPI data for w/c February 18-20, 2002)  
n/a Not available or not in year-to-year comparison available

Capital Radio and MTV UK have signed their first marketing partnership agreement, to promote content and properties across different media platforms. The deal, put together by Capital's new Network's commercial controller Ann O'Neill and MTV Networks head of marketing communication Simon Downing, gives national exposure for Capital's London station for the first time, with the TV campaign running across MTV, VH1 and Paramount until December. The agreement also gives Capital the broadcast rights to MTV and VH1 events such as the MTV Europe Music Awards and VH1 Divas, while stations in the radio group's FM network will run MTV-branded promotions including ticket giveaways. MTV has also agreed that Capital Gold will be the media partner for VH1's 200 Greatest Hits. "The partnership means we can develop integrated promotions, because both parties have such a strong alliance with their 16-34 target audience," says Downing.



# Slump in ITV and C4 viewing prompts rethink on youth ads

by Steve Hemsley  
Concerns over the accuracy of audience data and the decline in the number of 16- to 34-year-olds watching ITV and Channel Four is forcing record companies to question where they spend their TV advertising budgets.

Across January and February, total viewers on commercial stations among 16-34s was down 9.2% year on year, according to data collated from the much-criticised new BARB audience research panel introduced at the start of the year. The TV saw a decline of 25.8% among this age group following a fall of 18.5% across November and December, while Channel Four experienced a slump of 21.9% (12.1%). In contrast, Channel Five has seen a jump of 9.4% (+8.8%) and satellite stations a rise of 24.2% (+24.5%). BARB has come under fire for

being unable to supply consolidated viewing figures during January and early February, while some of the numbers of 16- to 34-year-olds watching ITV and Channel Four is forcing record companies to question where they spend their TV advertising budgets.

This means only 3,900 households are currently supplying viewing information, which is down on the 4,200 used for the previous panel and well short of the 5,100 promised by BARB, leaving advertisers dubious about the data's accuracy.

However, the latest information does reaffirm a trend which began to emerge at the start of 2001, that 15- to 34-year-olds are watching less TV and switching away from ITV, Channel Four and the BBC.

During January and February, the BBC's share of all viewing has fallen by 14.5%, according to the figures. "Marketers with record companies must be aware of longer-term



Pepsi show: one advertising option

trends and question their channel does reaffirm a trend which began to emerge at the start of 2001, that 15- to 34-year-olds are watching less TV and switching away from ITV, Channel Four and the BBC.

"Marketers with record companies must be aware of longer-term

## Metropolis to launch DVD and TV division

The Metropolis Group is setting up a new film and production division, enabling it to work with record companies on DVD and TV projects from concept to completion.

Since establishing its DVD division two years ago, Metropolis has devised projects for artists including Manic Street Preachers, Kylie and Super Furry Animals' *Rings Around The World* DVD album. However, prior to establishing the M Productions outfit, it had to hand over production work to an outside company.

Business development manager Mike Gillespie believes the division will give the group involvement from the conceptual stage right through to directors shooting footage and editing. "It means we will be able to maximise the full potential of DVD, because sometimes ideas get lost in translation," he says.

increase their spend on the station by around 80% in the past year, with Virgin Music, Universal and Telstar responsible for the biggest rises.

"The perception of the station among advertisers has changed and record companies can see which spots drive sales, such as the Poppy Chart show, the Movie Chart Show, football and films, while our soap hour has been of particular interest to labels because it reaches a daily audience," he says.

Karen Simmonds, head of marketing for Polydor Associated Labels, says she has noticed a shift in the viewing habits of young adults.

"Rather than buying back Channel Four or ITV coverage, we are using information supplied by our media buying agency to purchase more targeted programming across more stations and cherry-picking slots which helps to reduce wastage," she says.

## Hed Kandi takes on rivals with striking new brands

Jazz FM-owned compilations company Hed Kandi is raising its profile this year in the face of increased competition with the launch of two new labels.

Founder Mark Doyle says a series of compilations supported by Hed Kandi's distinctive artwork will be released during 2002 on the house label Stereo Sushi and chillout and lounge music label Ice Lounge.

"Our success has led to a lot of hand-picking and I've prompted a flood of illustrated compilations based on bar grooves," says Doyle. "Our new labels have been launched to capitalise on the market's hunger for this product, and allow Hed Kandi to move into a more commercial position and build on the visual aspect of the package with poster and PoS support for retailers."

He adds that there are plans for a new 12-inch label later this year and that negotiations are



Doyle: launching new imprints

continuing with potential partners in a number of territories over the possible launch of the Hed Kandi concept overseas.

The Hed Kandi label's successful compilation series include *Serve Chilled*, *Winter Chill*, *No Cool*, *Beach House*, *Disco Kandi*, *Deeper* and *Back To Love*, while it has also signed acts such as Afterlife, 45 Dip and Anthea.

## Tesco follows Sainsbury's lead with trials of CD-burning kiosks

Supermarket giant Tesco is following rival Sainsbury's by trialling the CD-burning kiosk technology developed by Virtual Music Stores.

The chain has introduced the system, which burns CDs to order and allows 3,000 tracks, at its Tesco Extra branches in Bar Hill in Cambridgeshire and Reading. It will be rolled out across the 40-branched Extra network after the three-month trial, if Tesco receives positive feedback from customer research which it is undertaking on a weekly basis.

This analysis will assess whether the chain's sales targets are being met and highlight how many shoppers are experimenting with the service but not making a purchase.

"We began talking to VMS last autumn and initially wanted to get Christmas, but we decided that time of year was too busy to launch a test," says Tesco business planning manager Gillan Hawkes. "The service is



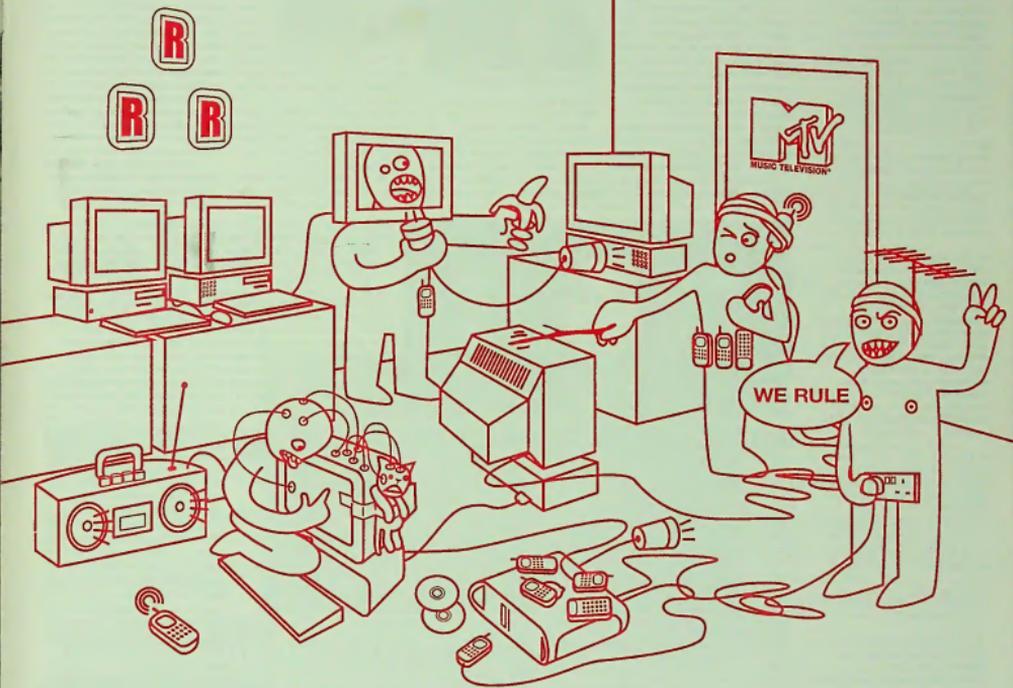
Tesco: trials in Extra stores

being marketed jointly by us and VMS using in-store and local press activity, with an extensive mailing to homes in each store's catchment area."

Tesco has also negotiated exclusive promotions with VMS, including an offer to shoppers of a free track with every five they purchase for either £1 or £1.50.

Sainsbury's has been testing the VMS system in its Calcutt, Reading and Newbury stores since October and installed a kiosk at York last week.

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# Imbruglia album rises right

UK-signed artists secured the top two spots on the Norwegian radio chart, following two-place jumps for both Poydior's Sophie Ellis Bextor and Sony's A1 this week. Ellis Bextor's *Murder On The Dancefloor* takes the airplay chart crown, while A1's *Caught In Middle* climbs 4-2. Elsewhere in Scandinavia, Murdor holds its number three position at radio in Denmark. Other big UK-signed gainers in Norway this week include Parlophone's Kylie Minogue, whose *One Step Beyond* improves seven places to 13.

● **Mushroom's Garbage** continue their chart success down under as *Beautiful* improves. *Garbage* climbs steadily back up the Australian albums chart, improving 24-15-14 in the past three weeks. *Sony 52's* *Intergal* also enjoys a resurgence in Australia as a *Funk Odyssey* climbs 27-5-4 over the past three weeks.

● UK-signed Natalie Imbruglia's *Wrong Impression* picks up pace at European radio, entering Norway's airplay chart at 25 this week. Meanwhile, the BMG-issued track jumps three to 19 in Denmark's radio chart and improves 22-19 in Austria.

● **EMI's Chrystal's Robbie Williams** is fast catching up with himself on Australia's albums rundown this week, as king *When You're Winning* jumps two places to 12. The album closes the gap on his other album *Sing When You're Here* which jumps 10-11 this week to sit at eight. Meanwhile, the two singles *Somethin' Stupid* and *Better Man* slip one place each this week to land side by side at 13 and 14.

● European radio programmers continue to show support for RCA's Westlife, who this week see *A World Of Our Own* jump another nine places on the Netherlands' singles sales chart to reach 32. The singles also climbs five places to enter Austria's radio chart at 10, number seven and holds at six for a second week in Denmark, while, on home turf, the track edges into Ireland's top five airplay rundown.

● As **Kylie Minogue's** *In Your Eyes* makes serious gains in France's radio chart, its predecessor, the European radio success *Can't Get Out Of My Head*, dips out of France's airplay top 30 and falls 22-26 in its singles sales chart this week. Meanwhile, her album joins the list of France's 100 favourite albums, as *Fever* climbs to 87 on the albums sales chart. Elsewhere around Europe's airwaves this week in *In Your Eyes* improves 10-11 in the Netherlands, 6-3 in Germany, 22-10 in Portugal, while in Italy the track moves to number three.

● **Universal** acts continue to dominate the upper reaches of Parlophone's airplay chart with four competing for pole position in the top 10. Mercury's Lamb Justice for the top spot with Gabriel, while Poydior's *Lighthouse Family* climb 10-5 this week. Universal's 10-12 *Go Beat/Polydor's* *Gabriel* holds her position at nine with *Don't Need The Sun To Shine*.

by Joanna Jones

An extensive North American promo drive for BMG's Natalie Imbruglia is helping to reinforce interest in the singer after her first album in four years, *White Lies Island*, entered the US Top 40 albums chart a week ago. But, after the phenomenal success of her debut album in the US - 1998's 2m-selling *Let Of The Middle* which was led by the massive radio hit *Torn* - the campaign for *White Lies Island* remains focused on re-acquainting the public with the singer. Stateside after her four-year absence.

BMG head of international Dave Shack says, "You have to remember that in the past four years we have seen the likes of Anastacia and Britney Spears come on the scene. There is a whole new generation of



Imbruglia: Billboard number 35

kids out there who may not know who Natalie is."

Imbruglia's debut album *Let Of The Middle* sold around 6m units worldwide, including 3m in Europe, 2m in the US and 500,000 in Australia. Meanwhile, *White Lies Island* sold 33,191 copies in its first

week of release in the US, before slipping to 49 last Friday.

An extensive US promo trip in recent weeks has included appearances on the *Jay Leno* and *Rosie O'Donnell* shows, alongside radio interviews with 35 stations and several acoustic performances. Currently in rehearsals for a performance at a US radio convention on April 6, Imbruglia is then set to return to Europe for another round of promo in Spain and France including an appearance on *Hit Machine*.

The US push for *White Lies Island* also featured a call and win competition across top 40 radio networks to win a trip to hear her play in the Bahamas this May.

After a mixed reception for his single *That Day* across Europe, sup-

port with *Wrong Impression* continues with the track gaining a hit rotation on MTV Spain and heavy rotation on MTV Nordic.

Shack believes the song has turned around the fortunes of the album. "Despite the fact we did more than 300,000 albums on the back of *That Day*, we still never felt like it was a hit album," Shack says. "Now *Wrong Impression* is changing all that and, at the moment, the campaign is full of optimism."

"To use a footballing analogy, we were coming from 1-0 down but *Wrong Impression* has got us back to a decent level showing that Natalie is still relevant," he adds. "It has been an expensive strategy, but it has been well worth it if the biggest market in the world is showing great signs of initial support."



Warner Europe is launching a European promo push for US crossover artist **Josh Groban** including a string of TV appearances and a UK showcase to coincide with the UK release of his eponymous debut album on Monday. Groban's album went Top 10 in Norway after its release in January and was released in Germany, Switzerland and Austria in February after interest generated by an appearance on TV series *Ally McBeal* and his high-profile performance at the closing ceremony of the Winter Olympics. A UK showcase for press this Tuesday will be followed by appearances on the Swedish letter show *Bingo Lotto* and Spain's *Musica Si*. Paul McGhee, marketing manager of US labels for Warner Music UK says, "The album went number 10 in Norway after a TV appearance there and we hope to repeat that feat in Spain, Sweden and Austria. We are just going to keep chipping away at things by bringing him in again and again." Groban returns to the UK for more in the summer.

## UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPE	UK AIRPLAY	UK COMPACT
1	1	<i>You Save Me</i> Kylie Minogue (Parlophone)	
2	2	<i>World Of Our Own</i> Westlife (RCA)	
3	4	<i>Wrong Impression</i> Natalie Imbruglia (RCA)	
4	3	<i>Freddie King</i> Michael (Polydor)	
5	5	<i>Home Ain't Dry</i> Pat Sharp (Bee) (Parlophone)	
6	6	<i>Murder On The Dancefloor</i> Sophie Ellis-Bextor (Polydor)	
7	8	<i>Flowers In The Window</i> Tinashe (Independiente)	
8	10	<i>Shine Like A Comet</i> Beverley Knight (Parlophone)	
9	9	<i>Can't Get You Out</i> - Kylie Minogue (Parlophone)	
10	15	<i>You Come Back Baby</i> (Innocent/Pygmy)	
11	13	<i>Free Lighthouse Family</i> (Vox) (Cap/Pygmy)	
12	16	<i>Cough In The Mouth</i> A1 (Columbia)	
13	20	<i>My Blue Heaven</i> (Innocent/Pygmy)	
14	32	<i>Somethin' Stupid</i> Robbie Williams & Nicole Kidman (Chrysalis)	
15	11	<i>What A Kate Winslet</i> (EMI Liberty)	
16	14	<i>You Are My Home</i> Kitter (Innocent/Pygmy)	
17	17	<i>Alive Again</i> Cher (WEA)	
18	19	<i>Evergreen</i> Will Young (BMG)	
19	-	<i>The Hindu Times</i> Gaelle (Sire)	
20	-	<i>Don't Leave This Sun To Shine</i> Gabrielle (Go Beat/Polydor)	

Chart shows the 20 most added UK singles on the UK Airplay 100 chart of 2003. Includes both on the UK Airplay 100 chart and UK Singles Chart.

## PROMO DIARY: BEVERLEY KNIGHT

**March 26** In Germany for interviews on the TV shows *RTL Nord, Viva+*, and later, a performance at Hamburg's Grunspan.

**March 27** Performance on Belgian TV show *Classe*.

**March 28** On to Cologne to be filmed by *Viva+* for a feature, followed by a performance in the evening.

**March 29** Interviews with Belgium's Radio Donna, among other radio and press promo, followed by a gig at Paradiso.

**March 30** A gig at Paradiso follows an acoustic session for the *Radio 3*.

**April 4** In France for live performance for *Lyon's Radio Scopy*.

**April 5** More promo in Germany.

**April 30** A performance at Holland's Queen's Day radio festival.

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

Country	Artist	Album	Weeks on chart	UK sales
AUSTRALIA	single	Made In - Sophie Ellis Bextor (Poly) 52	4	4
	album	Funk Odyssey - Natalie Imbruglia (RCA) 52	4	4
CANADA	single	Only Time - Enya (Warner UK) 3	2	2
	album	Wrong Impression - Natalie Imbruglia (RCA) 26	21	21
FRANCE	single	Can't Get You Out - Kylie Minogue (Parlophone) 4	37	39
	album	White Lies Island - Natalie Imbruglia (RCA) 20	18	18
GERMANY	single	My Blue Heaven - Kylie Minogue (Parlophone) 21	20	20
	album	Wrong Impression - Natalie Imbruglia (RCA) 21	21	21
ITALY	single	Made In - Sophie Ellis Bextor (Poly) 21	15	15
	album	Wrong Impression - Natalie Imbruglia (RCA) 21	21	21
NETHERLANDS	single	What A Kate Winslet - (EMI Liberty) 21	23	23
	album	Wrong Impression - Natalie Imbruglia (RCA) 5	5	5
SPAIN	single	Can't Get You Out - Kylie Minogue (Parlophone) 8	7	7
	album	Lovers Live - Sade (Epic) 30	34	34
US	single	Can't Get You Out - Kylie Minogue (Parlophone) 10	20	20
	album	Wrong Impression - Natalie Imbruglia (RCA) 9	9	9

Sources: MusicWeek's Single/MusicWeek's Chart, UK Airplay 100, Australian/UK Singles Chart, Canadian/US Billboard.

## AMERICAN CHARTWATCH

by ALAN JONES

Another lacklustre week for sales sees the O Brother, Where Art Thou? soundtrack retaining pole position even though its sales slip by 10,000 units to 149,000. It would have declined more but the announcement of and subsequent publicity generated by the Academy Of Country Music's award nomination which makes singer/producer Alan Jackson's Drive album to climb 5-3. Drive was the only album in the Top 20 to increase its sales - and it is a sobering fact that a year ago this week the **Dave Matthews Band's** *Everyday* album shot to the top with sales of more than 700,000, a total which is more than the combined sales of the top seven albums this week.

Debating between O Brother and Jackson, to prevent the first century 1.2 of the millennium, is new boy band **BK2's** self-titled debut album. Selling more than 209,000 copies last week, the album comes hot on the heels of the 16-year-old pop/R&B quartet's debut single *U R High*, which has found a second life battling to keep the format afloat in recent weeks, with spending 10 of its 14 weeks on the sales chart at number one, while attracting a total of 311,000 punters. It slides 1-3 this week, to be replaced at the top of the sales chart by **Mr Cheeks's** *Lights Camera Action*, which sold nearly 23,000

copies last week. Despite its sales, BK2's single has a low profile on *Billboard's* Hot 100 - traditionally the most important chart - as crucial airplay from Top 40 stations has been practically non-existent. With airplay counting for far more than sales on the Hot 100, BK2 reached only number 38 on the chart and retreat 49-55 this week.

UK-signed acts continue to hold up well on the albums chart, while UK-born acts withdraw still further. There are now six of the former before we reach one of the latter. **Kylie Minogue** holds at number nine while *Fever*, followed by **U2's** (pictured) *All That You Can't Leave Behind* (17-25). **Cher's** *Living On A Prayer* (22-33), **Enya's** *A Day Without Rain* (37-40) and **Natalie Imbruglia's** *White Lies Island* (35-49). Then comes **Live's** *Music From The Streets* (40-41). In Dublin, which sold 13,000 copies last week, and debuts at number 52.

The first UK-born act, as last week, is also in remission, moving 19-21. And, although **Kylie Minogue's** *Days* is on the slide too, dipping three places from its peak position (number seven) to number 10. At the top of the chart for the fourth week in a row is **Avril's** *It's Funny* by **Jennifer Lopez & Ja Rule**.

# SXSW loves Courtney as British delegation is on the up in Austin

by James Roberts

South By Southwest 2002 reaffirmed its position as one of the highlights of the music industry's busy conference calendar, with more than 900 emerging bands and performers converging on Austin, Texas last week.

A general 15% decline in delegates was countered by a stronger-than-ever British turnout, with around 200 registrations from the UK, including labels, publishers, managers, artist agencies and promoters.

With the draw for many being the evening live showcases, SXSW's daytime schedule was the strongest to date, with a keynote speech from Courtney Love being the highest-profile event on offer. Love's rambling — often incoherent — address on Saturday, chaired by *LA Times* reporter Chuck Phillips, was centred around her current campaign for artists to get better deals from major labels, which has adopted the title of the Recording Artists Coalition.

Despite attempts from Phillips to keep the speech on track, much of Love's comment went off at a tangent. Like a rebellious teenager, Love relished the opportunity to tell "scandalous" tales, such as how Universal almost let U2's All That You Can't Be Leave Behind. However, in between the highly entertaining but irrelevant banter, Love revealed her plans to travel to the UK in the coming weeks to sign a new record deal with an as-yet-unnamed label.

"I'm gonna have a top five record over there within two months," she declared. "I'll put



Love: provocative two-hour speech

those little Strokes in their place."

Love also predicted the outcome of her forthcoming legal battle with the remaining members of Nirvana: "I'm gonna win that case in about four hours," she said.

A more traditional keynote speech came from artist and producer Robbie Robertson, who chose to bypass many of the issues affecting the music industry in 2002, instead offering his personal experience by telling the story of his own career.

"In a nutshell, these are some of the pit stops in this journey that we've all been part of," he said in his philosophical 90-minute speech. "I'm just glad to have been bitten by the musical bug and to have been taken on this wonderful musical journey. We're inclined to forget what our connection to music is — the thrill, that it gives us."

Elsewhere in the daytime schedule,

Recording Industry Association of America (RIAA) president Hilary Rosen was interviewed by *Hollywood Reporter* music editor Tamara Conniff. Rosen's main points of interest came from data drawn from a recent RIAA commissioned survey which found that 34% of frequent music buyers were buying less product because they could find what they wanted online for free.

The report also found that a further 24% of consumers found that they were unable to find anything they wanted to buy. "Nobody in the food chain is serving the consumers well enough," said Rosen. The consumption of music online was also addressed in a panel looking at the hurdles facing the various legitimate subscription services, such as Pressplay and MusicNet. Pressplay's Alex Luke said, "People under 25 aren't into the idea of paying for this stuff, so we're looking at targeting 25- to 34-year-olds." Luke also predicted that downloads could be supported by advertising, whereby "you download a song and get a 10-second commercial attached".

Elsewhere, SXSW delegates were being encouraged to "think worldwide" in a panel chaired by AIM's chief executive Alison Wenham. The panel, which highlighted how an understanding of the subtle differences in the global music business is critical to international success, also included J Records VP A&R Peter Edge and Songlines managing director Doug D'Arcy.

## THE SXSW view

### MIKE SMITH, VP A&R, EMI MUSIC PUBLISHING

**Favourite performance:** "Her Space Holiday, who played a stunning electro set to a packed crowd upstairs at Buffalo Billiards, or Pretty Girls Make Graves, a firebrand female-fronted rock act formed from the ashes of the Murder City Devils."

**Biggest hype:** "Courtney Love's panel — 90 minutes to hammer home a simple point."

**Act you are sorry you missed:** "Model Ford at Antone's on Saturday."

**SXSW 2002 moment:** "At The Hard Rock Cafe, when the guitarist from The Icarus Line smashed a glass case on the wall housing one of Steve Ray Vaughan's guitars, tried to trash the guitar and was set upon by security who chased him all the way down Sixth Street to the interstate."

### MIKE MCCORMACK, DEPUTY MD, UNIVERSAL MUSIC PUBLISHING

**Favourite performance:** "Starsailor's performance was really good."

**Biggest hype:** "Yeah Yeah Yeahs."

**Act you are sorry you missed:** "I'll tell you in six months' time."

**SXSW 2002 moment:** "My impromptu birthday party that ended late and messy."

### ALEX HAMMOND, FEATURES WRITER, EVENING STANDARD (LONDON)

**Favourite performance:** "Young Heart Attack and The White Stripes."

**Biggest hype:** "Lift To Experience."

**Act you are sorry you missed:** "The Datsuns and The Pattern."

**SXSW 2002 moment:** "Meeting Courtney Love. Actually I didn't, but I dreamt I did."

### MARTIN GOLDSCHMIDT, MD, COOKING VINYL

**Favourite performance:** "Dan Ben."

**Biggest hype:** "Norah Jones."

**Act you are sorry you missed:** "They Might Be Giants."

**SXSW 2002 moment:** "The Cooking Vinyl showcase."

### SAFIA JAFFERY, MD, TASTE MEDIA

**Favourite performance:** "Serfin at the ASCAP showcase."

**Biggest hype:** "Yeah Yeah Yeahs."

**Act you are sorry you missed:** "The Polyphonic Spree — a 20-piece band in white suits."

**SXSW 2002 moment:** "No! Fin! failing to convince the boardman of his identity at the sold-out New Zealand showcase, while asking other people in the queue to confirm his identity without success."

### NICK STEWART, INTERNATIONAL A&R, BIRD

**Favourite performance:** "Cathryn Gray at Antone's on Thursday night — a female Ryan Adams who is going to be huge."

**Biggest hype:** "The whole thing — but that's what it's designed to do."

**Act you are sorry you missed:** "Howie Beck."

**SXSW 2002 moment:** "The keynote address from Robbie Robertson was outstanding."

### EWAN GRAY, HEAD REPERTOIRE LABELS, NOS

**Favourite performance:** "Ooastasia, Chicks On Speed, My Morning Jacket, Burning Bridges and The Deathly Deaf."

**Biggest hype:** "All the bands that wanted to be The Strokes."

**Act you are sorry you missed:** "I missed most acts on Thursday, but bought the CD while I was out there."

**SXSW 2002 moment:** "Going to a shooting range and firing big guns."

### POLLY COOPER, A&R MANAGER, CHRISLAYS MUSIC

**Favourite performance:** "Between Yeah Yeah Yeahs and Burning Bridges."

**Biggest hype:** "Norah Jones."

**Act you are sorry you missed:** "New Zealand's finest, The D4."

**SXSW 2002 moment:** "Joe from The Icarus Line smashing Steve Ray Vaughan's signed guitar out of its glass case in the Hard Rock Cafe and then attempting to play it."

### The buzz on Brooklyn's Yeah Yeah

Yeas (pictured) at SXSW threatened to dwarf their actual performance at La Zona Rosa last Friday. However, a quick one-liner from guitarist Nick Zinner, who announced that the band had signed to Microsoft, left the assembled executives gutted that the trio — comprising Zinner, frontwoman Karen O and drummer Brian Chase — were more concerned with delivering a solid set than dealing with the A&R scrum at the side of the stage. The trio's sparse — thanks to the absence of bassist or keyboards — yet compelling sound has grown in popularity since the release of their self-financed debut EP. Yeah Yeah Yeahs will be touring the UK and Europe in April, as support to the Jon Spencer Blues Explosion.



# The Revs and Serafin shine in Austin spotlight

### SXSW LIVE: BEST OF THE BEST

All-right AC/DC covers band Helix. Baltes were responsible for many hung-over Brits on Friday, thanks to their 4am performance in an after-hour drinking den... Vying with Yeah Yeah Yeahs for the most talked-about act of the week title was Blue Note chanteuse Norah Jones (pictured), whose gig outside Starbucks got all the right moves shaking... Dublin's finest The Frames spread their magic at Austin's Scottish Rite Theatre... Texan acts do not usually raise eyebrows, but *The Deathly Deaf* certainly did with their brand of ingenious alternative pop... Hard-pegged work from the UK's Toby Slater night set... Competition in the worst band name race was fierce, with *The Tossers*, *Dracula Sucks*, *Bankin' Clapper* and *God Drives A Galaxy* all in the running...

The beauty of SXSW is never knowing what sounds are just around the corner. One such unexpected highlight was Irish trio *The Revs*, whose party pop-punk set — pitched somewhere between *The Commitments* and *Blink 182* — proved to be a welcome relief from the numerous Strokes-influenced US acts.

Despite being something of a phenomenon in their native Ireland, where their independently-released album made the top five, *The Revs* have kept their UK profile deliberately low. "We decided not to go knocking on every door in the UK and US, but just focus on getting our collective act together and build *The Revs* story and the experience of the band," says manager Robert Stephenson.

With a song about sverral pop manager Louis Walsh among their best tracks, *The Revs* finest moment is *Wired To The Moon*, which is itching to become the wildcard radio hit of the summer. Following their SXSW performance, the band were due to travel to Australia to sign a deal for the territory.

Another act to enjoy considerable interest following their SXSW performance were UK rock four-piece *Serafin*. The band — who are releasing their EP *Day By Day* independently in the UK



The Revs: a SXSW highlight from Ireland

this week — have been asked to return to the US in two weeks to perform a major label showcase.

Other British acts to shine included Ash who — fresh from signing a US deal with Kinetic — played a knockout set. Their UK labelmates My Vitrol also enjoyed a similar ecstatic welcome. UK garage act Oxide & Neutromo's US debut fared less well, managing to attract only a handful of spectators to the expansive Element venue, highlighting the difficulty which non-guitar-based acts face in grabbing headlines at SXSW.

## MAM DELIVERS NEW WAVE OF DANCE

From Positiva and Perfecto to Rulin' and NuLife, every dance label worth its salt has packed its corporate bikinis and headed off to Miami this week for five nights in the clubs and five days in the sun, soaking up the sounds at the annual Winter Music Conference. To follow last week's Dance feature, *Music Week* this week presents its first dance CD, Miami Beachplugging, highlighting some storming tunes which are being presented to the delegates, bringing a flavour of Florida to your turntable. Grab your CD, give it a spin and enjoy our very own taste of Miami.

**TRACK 5 STARCHASER: Love Will Set You Free (Rulin').** This euphoric anthem has been around a while as an instrumental, but, with new vocals both written and performed by one of Brian Rawling's writers, Steve Lee, it was serviced to Radio One's Judge Jules earlier this year and he has been playing it ever since. Some 10 test pressings were circulated prior to Miami, where a further 25 more will be distributed to the night tastemakers. With Ministry Of Sound claiming rights to the track for the UK, Australia, the US, Germany and Scandinavia, this track is being targeted squarely at the summer market and is scheduled for release in the first half of May.

**TRACK 6 THE SCUMFROG VS BOWIE: Loving The Alien (Positiva).** Featuring a sample from Bowie's tune of the same name, this is the latest hot tune from Scumfrog, a US producer whose Groovafusion single We Love You reached the higher reaches of the club charts last year. Signed directly to Positiva, it was picked up by Pete Tong last year and has built underground support before being promoted to DJs over the past couple of weeks. Going to radio last week, it is being readied for commercial release on April 29.

**TRACK 7 29 PALMS: Touch The Sky (Perfecto).** Recorded by the California-based, former S'Express member Pete Lorimer, this woodier-vocalled, piano-led stormer is being prepared for commercial release on May 13, with radio starting any day now. Before that, around 50 white labels have already gone to clubs in the UK. In advance of a servicing of 200 one-trackers in WMC, specifically labelled "Miami".

**TRACK 8 FLURJ: I Want You (Edel).** This male outfit are among Denmark's best-known soul/dance producers, with Danish Grammy recognition before them. This driving, slice of soul album and a number 2 with 20 weeks on the chart in Denmark. Firmly established by Edel as an international priority across Europe, the duo's latest offering features Swedish male vocalist Magnus Carlsson and is being readied for commercial release on April 22.

**TRACK 9 OCTAVE ONE FEAT. ANN SAUNDERSON: Blackwater (Concept Music).** Initially released in February in the UK, this tune has been re-recorded and given a more dramatic edge courtesy of a 10-piece string section. It is being distributed in limited-edition form to DJs playing parties in Miami, in an effort to revive profile and build support ready for re-release later this year. Licensed to Ministry Of Sound for Germany – which also has publishing rights – the track is the latest from the Burden brothers, Lawrence,



OCTAVE ONE



THE SCUMFROG

## Miami Beachplugging CD



1. Love Will Set You Free Starchaser (Rulin')
2. Loving The Alien The Scumfrog vs Bowie (Positiva)
3. Touch The Sky 29 Palms (Perfecto)
4. I Want You Flurj (Edel)
5. Blackwater Octave One feat. Ann Saunderson (Concept Music)
6. Make Luw Room 5 feat. Oliver Cheatham (Positiva)
7. Let It Go Zoom (Gusto)
8. Beautiful Bigfella feat. Noel McCalla (BMG/NuLife)
9. Space Slipmatt Single Minded)
10. Why Wait For The Weekend Dom K (white label)
11. Join Me Brother Afro Angel (Concept Music)
12. Touch Me Katol (BMG/Arista)
13. Living on the Edge Laiback (Bolshi Records)
14. Get The Grip Hardrockbeaters (Pride Records, Italy)

the end of May. Before that, there is a Junior Jack mix on the way and possibly a video, highlighting the commercial ambitions for this tune.

**TRACK 10 SLIPMATT: Space (Single Minded).** Slipmatt will be in Miami himself to promote this incessant electronic tune,

which sees the in-demand DJ rekindling his partnership with longtime collaborator Lime. To build interest prior to Miami, Single Minded – who have the track for the world – have already pressed 1,000 white labels for distribution in the UK, and have been creating interest from specialist radio. With Single Minded also looking to licence the track out, rather than issue it on their own imprint, label interest has been building too.

**TRACK 10 DOM K: Why Wait For The Weekend (white label).** Sultry vocals and an incessant groove characterise this tune, which makes its first splash at Miami where 30 test pressings will be distributed to key tastemakers. Steve Long is managing the act, which brings together Dominique Kelly (on vocals) and her sister Charlotte

(who sings and has cowritten the tune with Richard Derbyshire). Offers are already on the table for the package, which has been bouncing around for about a year and includes a remix by Trouble Inc., who recently created a storm with their mix of Luther Vandross's Never Too Much. **TRACK 11 AFRO ANGEL: Join Me Brother (Concept Music).** This latin growler is the new tune from the outfit since who scored a massive international hit with Pasilda, three years ago, under the name Afro Medusa. Forced to change their name following a dispute with an earlier label, they have already started promo work for the track – which Concept has licensed from Tommy Boy for the UK and Eire – started a couple of weeks ago.

**TRACK 12 KATOL: Touch Me (BMG/Arista).** Echoing vocals and an intoxicating rhythm characterise this tune, which is being unveiled at Miami, surrounded by mystery. The track is produced by Darren Heavey and Michael Loney and written by Kat Cosnett. Heavey & Loney have a list of remix credits to their name, most recently for NuLife label-mates Jam & Spoon.

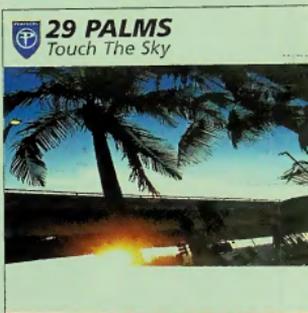
**TRACK 13 LAIBACK: Living on the Edge (Bolshi).** Not to be confused with the Danish Laiback, the UK's Jason Cohen has been recording dance music under this moniker for Bolshi since spring 1998. Set up for release on May 6, this grunting, grinding distortion-fused funk-out – which is too early even for servicing to Miami – previews his album Frequency Delinquency which is scheduled for July.

**TRACK 14 HARDROCKBEATERS: Get The Grip (Pride Records, Italy).** Created by Italian producers Fabrizio Gregorelli, DJ Coy and Chicco Martini, world rights to this tune are held by Pride Records, the newly-established label created in partnership with Italian club Mezzoni Le Plaisir. Melding Eighties electro vibes with hardrocking beats, it is looking to spark interest at Miami prior to its servicing to DJs next month.

blinky-blony delights of Cheatham's classic Get Down (Saturday Night), this storming festooned tune is among a string of tracks being presented by Positiva at the WMC. It is one of four tracks on a label sampler which is being circulated in Miami, in advance of a planned mid-summer release.

**TRACK 7 ZOOM: Let It Go (Gusto).** A collective comprising Sergio Joel Edwards, Producer Matt Schwartz and DJ Scott Freney, Zoom have produced a driving, building tune which is receiving support from DJs including Joey Negro, Brandon Block and Graeme Park among others, on the basis of an initial mailout. To tie into its launch at Miami, the tune will be promoted with a limited mail out of test pressings.

**TRACK 8 BIGFELLA FEAT. NOEL MCCALLA: Beautiful (BMG/NuLife).** With a delicious latino brass opening, this tune brings a new US house sound to NuLife and has been issued to 30 select DJs in test pressing form prior to Miami, with a view to building demand prior to release towards



29 PALMS

# SINGLE

## of the week

SO SOLID CREW: Ride Wild Us (Relentless/Independiente ISOM27)



Garage's prime players look like having another smash with this wire-tight track, which is already all-fisted at Radio One. Their trademark skipping beats, daf production and overall attitude are all present and correct — in short, it is another slice of class. Given their present profile and the old adage regarding publicity, this should chart high. **C**

of Robbie Williams to haunting effect. **AGENT SUDDO: Why (Virgin VSCDT1819).** The hip-topped duo's latest single comes straight from the land of jazz-funk circa 1985 — and comes complete with a remix from Eighties legend Jevon Bennett. Why has been wowing clubland in recent months and looks set to transport Steven Halliday and Martin Cole into the mainstream. **THE CHARLATANS: You're So Pretty — We're So Pretty (Universal Island MCSD40283).** Acclaim and recognition has rightly swung towards The Charlatans of late, and with the announcement of a Gastonbury headline slot comes this third single from current album *Wonderland*. Although not as inspired as previous single *A Case of Right Place, Right Time*. Produced by Rob Schnapf (Beck/Foo Fighters) and clocking in at 1m35s it makes its point — and leaves one wishing it was a tad longer. **MAIT DAREY FEAT. MARCELLA WOODS: Beautiful (Incentive CENT38CD5).** This euphoric trance track — which was a Top 20 hit two years ago — sees another outing thanks to new mixes from Pulser and JDS. An A-listing at Radio One should be enough to ensure it at least matches its previous chart fortunes.

**THE VINES: Highly Evolved (Heavenly HVN112CD).** This corer of a second single from the highly-touted Australian outfit is a case of right place, right time. Produced by Rob Schnapf (Beck/Foo Fighters) and clocking in at 1m35s it makes its point — and leaves one wishing it was a tad longer. **MAIT DAREY FEAT. MARCELLA WOODS: Beautiful (Incentive CENT38CD5).** This euphoric trance track — which was a Top 20 hit two years ago — sees another outing thanks to new mixes from Pulser and JDS. An A-listing at Radio One should be enough to ensure it at least matches its previous chart fortunes.

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## SINGLE reviews



**MAD DONNA: The Wheels On The Bus (Shifty Disco DISC00202).** The vocals on this track are so Madge-like that Mr Ritchie could be fooled. Quirky

independent label Shifty Disco delivers this tongue-in-cheek pastiche of Madonna's *Ray of Light* in the style of the children's nursery rhyme. Pre-school kids will love it. **35L: Take It Easy (Epic 6724042).** The Scott-Lea siblings' debut single is a standard pop affair which contains echoes of Fido's chart-topping *Keep On Movin'*. Big sister Lisa's managerial skills — not to mention her A-list pop pedigree — could give these newcomers to the world of pop a much-needed kickstart. **C**

**RYAN ADAMS: Answering Bell (Lost Highway RVANCD2).** This laidback, country-tinged ballad — which distinctly sounds like it was made 30 years ago — serves to push Adams' acclaimed Gold album. Adams plays UK dates on April 7-10 at Manchester's Apollo and London's Britan Academy.

**FAITH EVANS: You Get No Love (Bad Boy/Arista 74321932432).** The lead-off track from the album Faithfully sees Evans' trademark smoky vocals backed by a rather plodding bassline. You Get No Love garners solid support in both R&B and pop charts Stateside with a radio mix also featuring a smooth rap from Loon and P Diddy himself. **C**

**SERAFIN: Day By Day EP (Taste Media TMCDPE002).** Four confident nuggets of indie rock make up Serafin's debut EP. Weezer and shades of Placebo come to mind, although any influences are well disguised. The foursome's fortunes are looking up as they have been invited to a major-label showcase in the US after turning heads at SXSW last week.

**USHER: U-Turn (Arista 74321932072).** This fourth cut from Usher's massive platinum-selling album 8701 is an upbeat R&B number with a retro feel. With a more laidback vibe than previous singles *Pop 101* and *U Remind Me*, U-Turn evokes the dance crazes of the Eighties and Nineties.

**ONE GIANT LEAP: My Culture (Palm Pictures 16LNC1).** Duncan Bridgeman and Jamie Catto's One Giant Leap project bears its first fruit in the form of *My Culture*. Currently B-listed at Radio One, C-listed at Radio Two and gaining multiple radio adds, the track pairs Faithless frontman Maxi Jax's vocals alongside the sweet pop voice

# ALBUM

## of the week

VARIOUS: Pop Idol — The Big Band Album (S/RCA 74321932412). The



unstoppable Pop Idol brand extends into the albums market with this 13-track set. Will, Gareth, Darius and their fellow finalists tackle nostalgic favourites including *Beyond the Sea*, *Rock the Kettle* and *That Ole Devil Called Love* with suitable swagger and admirable aplomb. With the group currently on a 21-date UK arena tour, it is hard to see how this project could possibly fail commercially.



**VARIOUS: 24 Hour Party People OST (London 0527449302).** Factory Records lives again on this soundtrack to the new film about the Manchester music scene.

Charting Factory's influences from the Sex Pistols and The Clash through classics from Joy Division, New Order and the Happy Mondays, it looks towards the house explosion of the late Eighties. New Order's collaborations with Moby on *New Dawn Fades* and the Chemical Brothers on *Here To Stay* will, like the film, please fans — but what remains is a powerful legacy.

**HOOBASTANK: Hoobastank (Mercury 5864352).** So ubiquitous in US rock right now that it is becoming harder to distinguish one band from another. And so it is with Californian four-piece Hoobastank, whose debut album offers 12 more middle-of-the-road rock standards for the predominantly teenage male fans to lip up.

**VARIOUS: CBGB's & The Birth of US Punk (Ocho OCHOCD13).** As the Silver Jubilee of the punk movement lurches into view, this release is a timely reminder that



the music was already developing in sweatboxes such as CBGB's in the US. Building on a style that had lineage back to the 13th Floor Elevators and The Sonics, through to The Stooges and on to the Ramones and Television, punk in the US was always a little more than spiky and spiky hair. Like R&B in the Sixties, the Brits took it, repackaged it and sold it back.

**NEIL YOUNG: Are You Passionate? (Reprise 9362481112).** Young's 38th album is very much a curate's egg. It opens promisingly enough, but starts to go awry with Let's Roll. Young's mawkish tribute to victims of the September 11 tragedy. It is not until the wonderful final track, *She's A Healer*, which could have come from *On the Beach*, that the damage is repaired.

## Here now releases

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

This week's reviewers: Dugald Baird, Phil Brooke, Joanna Jones, Nick Tesco and Simon Ward.

## ALBUM reviews



**BADLY DRAWN BOY: About a Boy (057) (Twisted Nerve/XL TNXCLD152).** This stopgap project finds Damon Gough supplying the entire soundtrack to

the film adaptation of Nick Hornby's book of the same name. The adventurous approach of his debut *The Hour of Bewilderbeast* has been forsaken in favour of a more direct guitar-led style, which makes for an unfussy, uncomplicated album scattered with pop trinkets including future single *Silent Sign*, released today (March 25). **C**

**LIT: Atomic (RMG 74321916112).** Another Cali-rock four-piece demonstrate how to stand out in a crowded market. On this, their third album, the poppy West Coast influences combine perfectly with the heavy riffs and guitar solos and bring to mind The Offspring, Metallica and Silver Sun. The Last Time Again features on the soundtrack to *American Pie 2*.

**RECOMMENDATION: X-PRESS 2 FEAT. DAVID BYRNE: Lazy (Skint SKINT74CD).** X-Press 2 trio Rocky, Diesel and Ashley Beedle hook up with former Talking Head David Byrne for this idiosyncratic house track. Byrne adds a slicker touch to a tune which has plenty of crossover appeal, while mixes from Fatboy Slim and Peace Division have ensured a top placing on *MTV's Club Chart*. Radio One has jumped on board with a B-listing, while the act's debut album, *Muzikism*, is released on April 22.



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NUSENTS CONVENTION 2002

CLASSICAL *n e w s*

by Andrew Stewart

THE SIXTEEN UNVEIL CORO IMPRINT

Among the increasing number of classical music organisations to launch own-brand labels, The Sixteen (pictured) enter the field with a clear advantage. Harry Christophers' professional chamber choir has now bought its extensive catalogue of recordings, made for the now defunct Collins Classics label in the Nineties. Original masters of The Sixteen's studio activities are being reissued under the group's Coro imprint, distributed in the UK by Select Music. A two-disc set of Purcell's *The Fairy Queen* is released in April, timed to coincide with a production at English National Opera, while Handel's *Samson* is set to appear in June in time for The Sixteen's Proms performance of the work.

"We had and still have a very good relationship with the owners of the Collins catalogue and persuaded them to sell our titles back to us," says The Sixteen's founder Harry Christophers. "We'd spent 10 years making those recordings, which I think were our best work, so we wanted to get control over them. It has cost us, but setting up Coro means that we are masters of our own destiny." The conductor adds that he has always believed artists should promote their own recordings, not least in order to reach the widest possible audience.

The success of The Sixteen's millennium year Choral Pilgrimage to British cathedrals inspired this year's Flowering of Genius tour, which continues in April and May with performances at Exeter, Turin, Wells and Worcester cathedrals. According to Christophers, concert audiences are queuing to buy Coro titles, not least a critically-



acclaimed Flowering of Genius compilation featuring music by Victoria, Guerrero, Tallis and other composers associated with the courts of Mary Tudor and Philip II of Spain.

Quality packaging and artwork govern Coro presentation, which also benefits from the careful recompilation of material from the old Collins catalogue. "We worked hard on the Coro logo and branding," says Christophers. "There will be an annual disc to accompany our choral pilgrimages, which we've planned for the next two years. Because they sell at our concerts, it gives a strong back catalogue to the label."

Future projects include new recordings of a commission from James MacMillan and music by Victoria. "We're not going to go crazy," says Christophers, "but we are looking to bring more unknown repertoire to the fore, continue with our Victoria series and raise the money necessary to record Handel's *Jephtha* and other oratorios."

EMI ROLLS OUT NEW 'Pleasure Titles'

Long before *Naxos* launched its budget line in the UK, thrifty fans of classical music were very well served by EMI's Classics For Pleasure label.

The CPF brand, relaunched last year, receives a strong marketing push in May with the release of the Vernon Handley English Music Series, including a complete cycle of the Vaughan Williams symphonies and new couplings of works by Elgar and Delius. The series presents 12 titles drawn from the catalogue, which are conducted by the artist affectionately known in the business as "Tod". Vernon Handley's outstanding contribution to English music can be measured by the quantity of printer's ink devoted to superlative reviews of his CPF discs, not least his revelatory Elgar performances with the London Philharmonic Orchestra.

Andrew Stewart can be contacted by e-mail at: [AndrewStewart@compuserve.com](mailto:AndrewStewart@compuserve.com)

ALBUM of the week

SCHUBERT: Including *Sonata in E major, D.157* and *Sonata in G major, D.894*.

*Volodos* (Sony Classical SK 89647).

Russian pianist Arkadi Volodos has drawn rave reviews for his recitals and Sony Classical recordings of virtuoso Romantic repertoire. This disc, recorded in Vienna's majestic Sinfonietta a few weeks before it was destroyed by fire last summer, reveals the lyrical

qualities of Volodos' playing and the sophisticated subtlety of his musicianship. Volodos is at his rhetorical best when dealing with the *Sonata in G major's* opening movement, unfolding the work's poetic Marketing changes of mood with the power of a master storyteller. Marketing changes of mood with the power of a master storyteller. Marketing changes of mood with the power of a master storyteller. Marketing changes of mood with the power of a master storyteller. Marketing changes of mood with the power of a master storyteller.



REVIEWS

For records released up to April 8, 2002

**VOLANS: String Quartet No.2 - Hunting; Gathering; String Quartet No.5; String Quartet No.4 - White Man Sleeps, The Duke Quartet (Black Box Music B8M1069).** Kevin

Volans was born in July 1949 in Pietermaritzburg, capital of the South African province of Natal. Following studies with Kartheisz Stockhausen during the Seventies, he turned to the native music of Africa as a source of inspiration. The Kronos Quartet's 1989 recording of the composer's *White Man Sleeps* became the biggest-selling string quartet disc ever released. And this Black Box release underlines why Volans has been described as "a composer of staggering gifts" and "one of the planet's most distinctive and unpredictable voices", supported by sensational playing from the Duke Quartet. **JS BACH: Cantatas BWV 153, 154, 73, 144, 181. Bach Collegium Japan/ Suzuki (BIS Records BIS-CD-1221).** These cantatas were written in the first six weeks of 1724 and

show the incredible range of compositional strategies employed by Bach to complement the appointed sermon of the main Sunday service. His Epiphany cantatas offer stern warnings to any among the Lutheran faithful who are tempted to venture from the path of righteousness. Masaki Suzuki's team of European and Japanese musicians skilfully capture the world-weariness of this music without wallowing in despair.

**HEGGIE: Dead Man Walking, Graham, Von Stade, San Francisco Opera/Summers (Erato 8753-86238-2 (2CD)).** Composer Jake Heggie manages to stretch his

tonal musical language, refined in his output of songs, to create a powerful music drama based on the book by Louisiana nun and prison reform campaigner Sister Helen Prejean. *Dead Man Walking*, to a libretto by playwright Terrence McNally, was premiered at San Francisco Opera in October 2000 and has since been recognised as a modern American masterpiece. Erato's excellent original-cast recording, taken live, captures the opera's raw emotions and compassion.

BRYN TERFEL

"Terfel is a force of nature..." The Sunday Telegraph  
 "With the agility of a wrestler and the sexual charisma of a rock star" Financial Times



CD 471 348-2

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Bryn Terfel sings Wagner Arias. The pure first Wagner album from the Welsh baritone featuring his first Wotan's Farewell and Amfortas scenes:

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 BBC Music Magazine



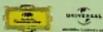
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 Composed and conducted  
 by GEOFFREY BURGON

Music from the new ITV drama based on John Galsworthy's true classic tale, *The Forsythe Saga*, a magnificent story of family life and emotions told on an epic scale. Bryn Terfel sings the captivating title track that accompanies the series.

Press Advertising: Gramophone, International Record Review, Classic FM (May issues), The Sunday Times Culture, The Western Mail (7th April)  
 Radio Advertising: Classic FM, ILR stations in Wales (from release)  
 Leaflets: Royal Opera House, Wagner Society, Bryn Terfel mailing lists, London Calling (Wales), Mail-order  
 Press Activity: Front cover BBC Music Magazine (May issue)

Release Date: 8th April 2002 Call-Off: 28th March 2002  
 Order from the Universal order desk Tel: 0930 310 310



Universal Classics, 22 St Peter's Square, London W6 9NW [www.universalmusic.com](http://www.universalmusic.com)

# RETAIL FOCUS: SOLO MUSIC

by Robert Ashton

The Solo Music chain boasts locations in three West Country towns, but given the independent's unique two-stores-in-one concept it could conceivably claim to run six shops.

Since opening the first store – in Truro in 1989 – rather than mixing specialist classical, blues, jazz and country product with the rock and pop releases, joint owners Maggie Garrett and Penny Keen have opted to create completely separate and sound-proofed areas on different floors.

Despite having to recruit specialist staff to run the different operations, installing separate counters and tills, the pair have followed the concept through with their new shops in Exeter and Barnstaple, which opened their doors in 1992 and 1998 respectively.

As a result of this setup, Garrett concedes that she would be reluctant to leave Brian – who works on the rock desk in Exeter and plays in local band Kids Near Water – in charge of the classical store. "Likewise, the classical guy wouldn't know the first thing about nu metal," says Garrett. "But I think it pays in the long run,



Solo Music team: specialist knowledge

because customers who like classical music generally don't like the environment of rock shops. Also, if you are offering classical, I think you need people who know about it and also commit to stock. We try not to make it too intimidating for younger people, who are put off by pure classical stores."

The approach appears to be working. While students from Exeter University are browsing for

## POSTER CAMPAIGNS DRIVE SALES

Joint owner Penny Keen's background in advertising means the chain's marketing techniques are as sophisticated as some of the multiples. Solo Music employs a local ad agency in Exeter to create its poster ads, which will typically run at Easter. In the summer season and Christmas and reflect a different theme or appropriate release. Currently, a classical campaign is being run on Adsheds at bus sites to tie in with Easter and Garrett says more rock and pop titles will be featured in the summer push.

Lostprophets, Gomez, Puddle Of Mud, Nickelback, Lambchop, The Strokes and White Stripes downstairs, retired residents of the town can sit peacefully on the sofas upstairs quizzing the knowledgeable staff or thumbing the Penguin guides for new bluesgrass or Michael Nyman releases.

Nu metal and hip hop are the best-sellers and we've got a lot of interest in the Streets,

Kom and Hundred Reasons just now," says Garrett. "Garage, R&B and soul are less popular, but I suppose that's because we're out in the sticks. Upstairs in the specialist store, there is a big demand for 20th century classical musicians, such as Nyman and Steve Reich, and modern jazz exponents including Keith Jarrett."

Solo Music works closely with local clubs to promote and sell tickets for club nights and also nearby festivals such as Glastonbury. The cross-promotion keeps Solo in touch with new acts and also helps bring new customers such as tourists into the stores.

Garrett is on the lookout for new sites to add to the chain, but is adamant that they would only buy now if it is possible to recreate the two-floor concept. "It's not just the right site – we also have very particular about the layout," she says. "It is what people now expect from our shops and I think that difference works."

Solo Music, 22A Market Arcade, Guildhall Centre, Exeter EX4 3HW, tel: 01392 496564, fax: 01392 491785, email: maggie@solomusic.fsnetvsn.co.uk, website: www.solomusic.co.uk

## IN-STORE NEXT WEEK (from 2/14/02)



**Windows** – Now 51, Atlantic; **In-store** – Master At Work, Marc Et Claude, Now 51, Pet Shop Boys, Iron Maiden, Celtic Tenors, Simple Minds, The Acid Lounge, I Giant Leap, Ray Davies, Aurora, Motorhead, Darren Hayes, Celine Dion; **Press ads** – Master At Work, Celtic Tenors, Simple Minds, The Acid Lounge, I Giant Leap, Ray Davies, Aurora, Motorhead, Pet Shop Boys, Simply Red, Iron Maiden, The Time Machine, Lo Fidelity Allstars, Acoustic, Télépopmusik, Hoist, Vivald, Copland.

Rockers Presents Fourism



**Single** – Sheryl Crow; **Windows** – Clearout; **In-store** – Britney Spears, Stereophonics, X-Ecutioners, Hoobastack; **Press ads** – Cornershop, Aurora, Britney Spears, New Jack Swing, Missy Elliott.



**Windows** – Easter chart album promotion, compilation campaign, MTV Five Night Stand; **In-store** – Pet Shop Boys, Cornershop, Badly Drawn Boy; **Press ads** – Badly Drawn Boy, Embrace, Easter chart albums promotion.



**Windows** – Pet Shop Boys, Star Trek Enterprise 1.1; **In-store** – Easter promotion; **Listening posts** – Lady Sings The Blues, Cornershop, Peter Dinklage, David Holmes.



**Selects listening posts** – Giant Sand, MJ Cole: Back To Mine, Metamatics, Ministry, Africaneque; **Mojo recommended retailers** – Gertrude Burgalari, Ashley Hutchinsons, Lindisfarne, Humble Boy, Mary Loran & Saint Lou, Dakota State; **Mixmag recommended retailers** – Bar Grooves 2, John Selway Journeys By DJ, Way Out West, Oris Jay, Paris Calling, Vol. 2.



**Windows** – Britney Spears, Sheryl Crow, Stereophonics, X-Ecutioners, Linkin Park; **In-store** – Aaron Carter, Lyte Funkie Ones



**Windows** – Three CDs for £18 offer: Now 51, Half of Sixe, Fame Gold, Voices, Best of the Rut Pack, Specials, Eva Cassidy, Alanis Morissette, Shakira; **In-store** – three for £18 offer, two for £10 offer, DVDs at £12.99, Mail, Propper, New World, Johnny Cash, Blues Roots, Rough Guide to World Music.



**Windows** – Pet Shop Boys, Adam P; **In-store** – Peto Yorn, The Coral, Pet Shop Boys, Brian Carter, X-Ecutioners, The Vines, Music & Tapes.



**Singles** – Sheryl Crow, Cliff Richard, Britney Spears, Ladies First; **In-store** – Alicia Keys, Michael Bolton



**In-store display albums** – The Bees, Alfie, Full Circle, Live, Cornershop, LuLusky Does Dallas, Rae & Christian, A Certain Ratio, City



**Windows** – Pet Shop Boys, Adam P; **In-store** – Peto Yorn, The Coral, Pet Shop Boys, Brian Carter, X-Ecutioners, The Vines, Music & Tapes.



**In-store** – sale, Virgin TV comps, acts such as Lays and Dreamcatcher and these past few weeks at retail have seen a steady yet frenzied clamour for the latest tune on the label, Shake U Body by Shy FY & T-Power feat. Di, which will be available at the end of the month.

## ON THE SHELF

DAWN HIRST,  
senior sales assistant,  
Badlands, Huddersfield



"Although we stock the full music range we've got a big punk and hardcore section in the shop and, since we seem to be the only people in Huddersfield carrying this, music business is really good.

We're doing very well with the **NOFX/Rancid Split** Series album on **BYO Records** and the **Real Big Fish** albums. They both sell well on promo and are doing even better now. **The Hives** are doing well, particularly their first two albums on Burning Heart, and their **Potatoes** compilation still sells well.

We get a lot of good stuff from Plastic Head Distribution and some of the new emmo acts, such as **Save The Day**, are selling extremely well. We've got a promotion on at the moment where we're selling back catalogue from acts such as **Green Day**, **Rammstein**, **Incubus** and **The Detones** for £9.99. We sourced the catalogues ourselves and set up the whole promotion, which has been going steady.

We're moving to bigger premises in the Varsity Shopping Centre across town next month so we're pretty preoccupied with that. We'll have a lot more floor space and expect to see a lot more passing trade. It'll also give us a chance to stock more vinyl, since we are seeing a revival in demand for acts such as **The Hives** and **Boards Of Canada**.

We know our market and our regular customers know they can get what they want here. Nu-metal is the dominant trend, although I can see a growth in demand for the new pared-down sound on acts such as **The White Stripes** and **The Strokes**, which is still selling well. There's a bit of a turn away from the over-produced punk sound going on.

We have our own in-store album chart and this week **Gomez** is at number one, closely followed by the brilliant **Too Many Days** by **Southwest** on **PIAS**. We sell the **Music Week** singles chart but we tend to sell mainly albums, although Marilyn Manson is doing well on import."



The past few weeks have seen the release of two exciting new albums, both fully supported in-store with posters and listening post profile, namely **Genetic World** by **Télépopmusik**, a wonderful chilled house set, and the fantastic debut album **Come Away With Me** by **Norah Jones**. It's great to see **Beverly Knight** finally getting the recognition, and Top 10 album, that she deserves with the long-awaited **Who I Am**. We've promoted her new release with a retail poster campaign, listening post profile and a series of promotional launch events and playbacks across the South East. Other records to benefit from these promotions are **Rock In Rio**, **Iron Maiden's** latest live album, which is due at the end of the month, and the fresh new **Pet Shop Boys** album, **Release**. Both of these will be supported by launch nights, playbacks and other promotional events across the region, as well as being prominently racked in-store.

## ON THE ROAD

DEB PORRITT,  
EMI sales manager for  
the South East

Recent work at radio has included setting up interviews and features for new albums by **Supertramp** and **Swing Out Sister**, and garnering support for the great trio of remasters of albums by **The Specials**.

Already this year, the **Positiva** label has notched up significant chart success with acts such as **Lays** and **Dreamcatcher** and these past few weeks at retail have seen a steady yet frenzied clamour for the latest tune on the label, **Shake U Body** by **Shy FY & T-Power** feat. **Di**, which will be available at the end of the month.

The next couple of months continues to be vibrant and exciting with outstanding new music from **Doves**, **Coldplay** and **Idelwild** and the energetic talent of **The Vines**, as well as **Mail Music**, which is a wonderful collaboration between **Damon Albarn** and musicians from **Mali** which kick-starts the **Honest Jon's** label. And watch out for **Now 51**, which is set to hit the streets in time for Easter."



30 MARCH 2002

# CHART COMMENTARY

by ALAN JONES

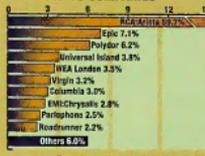


**B**MG's newest label, *S*, tops the chart with its first three releases this week, with Gareth Gates' 'Unchained Melody' completing a hat trick of chart toppers which also includes Westlife's 'World of Our Own' and Will Young's 'Anything Is Possible/Evergreen'. It thus beats The Beatles' Apple label, which had consecutive number ones with its first two releases - The Beatles' 'Hey Jude' and Mary Hopkin's 'Those Were The Days' - but missed with its third, Jackie Lomax's 'Sour Milk Sea'. The only labels in chart history to have three or more consecutive number ones are Philips (1956/57, five in a row), Columbia (1963, four in a row), Parlophone (1964), Decca (1965), PWL (1989) and RCA (1999). *S* is, of course, the new home for Simon Cowell projects, and is also under the RCA umbrella.

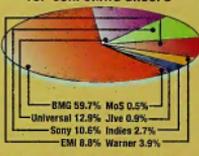
The 850,535 copies Gareth Gates' 'Unchained Melody' sold last week give it a margin of nearly 13:1 over Will Young's

## MARKET REPORT

### TOP 10 COMPANIES



### TOP CORPORATE GROUPS



### SALES UPDATE

VERSUS LAST WEEK: **+100.2%**  
YEAR TO DATE VERSUS LAST YEAR: **+14.0%**

### PERCENTAGE OF UK ACTS IN THE CHART

UK: 66.7% US: 28.0% Other: 5.3%

single, which sold a further 66,000 copies. Young's single has now sold 1,650,000 in total, and remains at number 16 in the all-

time list. Young's single accounted for 54.93% of 2,017m singles sold on the week of its debut, while Gates' single claimed a

## SINGLE FACTFILE

After three weeks atop the singles chart, Pop idols winner Will Young's 'Anything Is Possible/Evergreen' is dethroned by Pop idols runner-up Gareth Gates' reworking of 'Unchained Melody'. At 17 years and eight months, Gates is the 31th youngest act to top the chart (Little Jimmy Osmond, Donny Osmond, Helen Shapiro, Billie, Paul Anka, Britney Spears, Tiffany, Nicole, Kate Bush and Sandie Shaw - in order of youthfulness - were younger) but is the youngest British male solo star

to make it, beating Craig Douglas, who topped the chart in 1959 with 'Only Sixteen' when aged 18 years and one month. Gates' is the fourth artist to have a number one with 'Unchained Melody', which has started in nine versions - both tallies being unacademised. The last time it was number one was for Robson & Jerome, whose recording spent seven weeks atop in 1919, though its first week of sales was 315,000 were far short of Gates' opening tally of 850,000.

49.71% share of last week's 1.71m sales. It helped singles sales to beat their 2001 levels for only the third time in 12 chart weeks this year. Despite the success of Young and Gates, total singles sales in 2002 are 1.4% down on 2001 at 44,134,853.

A year in the week after Savage Garden's swansong single 'The Best Thing' peaked at a lowly number 35, the now defunct duo's lead singer Darren Hayes makes his solo chart debut at number eight with 'Instanbul'.

George Michael registers his 14th consecutive Top 10 hit with 'Fastlove', which debuts this week at number seven. The last time a Michael solo single failed to chart higher, was back in 1991, when 'Heal The Pain' peaked at number 31.

Finally, the Pet Shop Boys have had more Top 40 hits than any duo in chart history - and they notch up hit number 33 this week with 'Home And Dry'. The introductory single from their new album 'Release' debuts at number 14.

## INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label ( distributor )
1	1	THE WORLD'S GREATEST	R Kelly	Jive 925242 (P)
2	NEW	BROKE	Cassius Henry	Blacklist 013025 (E) V
3	NEW	MINDCRUIS	Way Out West feat. Tricia Lee	Distinctive Breaks DISNCO 80 (P)
4	4	ADDICTED TO BASS	Puritone	Gusto CDGUS 6 (P)
5	NEW	DISTRACTIONS	Zero 7 feat. Sia	Ultimate Dilemma UDRGDS 046 (SM/VP)
6	NEW	STUPID KID	Alkaline Trio	B Unique/Regiment BUK UNCD (V)
7	2	THE FAKE SOUND OF PROGRESS	Luzophones	Visible Noise TORMENT20 (P)
8	NEW	SMILE TO SHINE	Boyz	One Little Indian 316 TPY021 (SM/VP)
9	NEW	FALLING	Liquid State feat. Marcella Woods	Perfecto PERF 26CDS (SM/VP)
10	7	BAD BABYSITTER	Princess Superstar	Rapster/RR RR 007CDM (V)
11	3	COCCON	Bank	One Little Indian 322TPY022 (SM/VP)
12	NEW	GNETO	Rhythm Masters feat. Joe Winson	Black & Blue NEGCD 074 (V)
13	5	TRIPPIN'	Oris Jive presents Delena	Gusto CDGUS 3 (P)
14	6	PULSAR 802	Miaou Piccolo	BXR BXRCA 0162 (ADD)
15	NEW	OVERPROTECTED	Britney Spears	Jive 925342 (P)
16	NEW	WESTERN BATTLE	Seaford	Infectious INFC 13CDS (SM/VP)
17	NEW	INSTANTLY/JUNGLEZ	BK & Acres Savage	Nakize NUKP385 (ADD)
18	NEW	BIG GROWN FUCKER	Finger Lickie' RLR 0031 (DG)	
19	12	TO GET DOWN	Temp Mass	Perfecto PERF 30CDS (SM/VP)
20	15	HANDBAGS AND GLADRAGS	Stereophonics	V2 VPR 501752 (SM/VP)

All charts © The Official UK Charts Company 2002

## PEPSI Chart

This Week	Last Week	Title Artist	Label	This Week	Last Week	Title Artist	Label	
1	NEW	UNCHAINED MELODY	Gareth Gates	21	1	CARAMEL	City High feat. Em	Interstate/Polydor
2	1	ANYTHING IS POSSIBLE/EVERGREEN	Will Young	22	NEW	A WOMAN'S WORTH	Alcazar Kaye	Jive
3	2	ME (JIVE AT 5)	Drugs	23	NEW	ADORN	Of The.../New York, New York	East West/Jarhead
4	NEW	WHENEVER WHEREVER	Shayne	24	1	LOVE FUDGEBOY	Janet Jackson	Capitol
5	NEW	TAINTED LOVE	Andy Moush	25	1	THE WORLD'S GREATEST	R Kelly	Jive
6	NEW	FLY BY	Bliss	26	NEW	HEY BABY	No Doubt	Interstate/Polydor
7	3	FREEZE!	Green Machine	27	1	WITH ME	Miss T	Interstate/Polydor
8	NEW	INSTANTLY	Dennis Brown	28	NEW	ADDICTED TO BASS	Puritone	Gusto
9	NEW	HOW YOU REMIND ME	Michelle	29	NEW	FLOWERS IN THE WINDOW	Tom	Interstate/Polydor
10	NEW	SOMETHING NEW	Positive	30	NEW	ONE DAY IN YOUR LIFE	Avantasia	Emi
11	NEW	AIN'T IT FUNNY (REMIX)	Jamiro Quai	31	NEW	WHAT ABOUT US?	Brandy	Atlantic/Costume
12	NEW	HERO	Enrique Iglesias	32	NEW	CLOSE COVER	Mezzanotte	Decca/Warner Bros
13	NEW	IN YOUR EYES	Kyle Minogue	33	NEW	POOR MISGUIDED FOOL	Shaggy	Capitol
14	NEW	A NEW DAY HAS COME	Linea 80	34	NEW	HANDBAGS AND GLADRAGS	Stereophonics	V2
15	NEW	WORLD OF OUR OWN	Westlife	35	NEW	I WILL ALWAYS LOVE YOU	Westlife	EMI/Reprise
16	NEW	GET THE PARTY STARTED	Miley Cyrus	36	NEW	ON THE RUN	Timbaland	Interscope
17	NEW	WRONG IMPRESSION	Madein	37	NEW	MORE THAN A WOMAN	Angie Stone	Virgin
18	NEW	POINT OF VIEW	Estelle	38	NEW	SHAKE UR BODY	Shy FX & Pussycat	Capitol
19	NEW	HOME AND DRY	Pet Shop Boys	39	NEW	MURDER ON THE DANCEFLOOR	Supra	Emi
20	NEW	SHOULD WE DANCE	Enrique Iglesias	40	NEW	ONE STEP TOO FAR	Positive	Capitol

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## MAD DONNA The Wheels On The Bus



the massive new track, currently Top 10 on The Box, coming to you shortly

TOP 75



30 MARCH 2002

Pos	Title	Artist	Label/CD	Cass/Vinyl/MD	Distributor
1	<b>SILVER SIDE UP</b> ★	Nickelback (Parsons/Tenback)	Roadrunner 1258453 (UK)		Cass/Vinyl/MD
2	<b>THE ESSENTIAL</b>	Eminem (Shady/Brown/Drumma/Young)	Columbia 5062752 (TEN)		
3	<b>LAUNDRY SERVICE</b> ●	Shalini (Shalini)	Epic 5NVC53002 (Import)		
4	<b>JTO THE LO-O - THE REMIXES</b>	Jay-Z (Roc-A-Fella)	Epic 5062424 (TEN)		
5	<b>A FUNK ODYSSEY</b> ★ #1	Laurie R King (Mercury)	52 504092 (TEN)		
6	<b>SONGS IN A MINOR</b> ★ #2	Alicia Keys (Jive)	504094/504095/504096		
7	<b>ALL RISE</b> ★ #2	Innocent Criminals (Epic)	504094/504095/504096		
8	<b>IN OUR GUN</b>	Corrosion of Conformity (Mercury)	504094/504095/504096		
9	<b>THE VERY BEST OF</b> ★ #2	ASAP (Polygram)	504094/504095/504096		
10	<b>BREAK OF NATURE</b> ★ #1	Amelia (Mercury)	504094/504095/504096		
11	<b>FEVER</b> ★ #2	Patricia (Mercury)	504094/504095/504096		
12	<b>WHO I AM</b> ●	Parlay (Mercury)	504094/504095/504096		
13	<b>UNDER RUG SWEEP</b> ●	Mavis (Mercury)	504094/504095/504096		
14	<b>LEGACY - THE GREATEST HITS COLLECTION</b>	Janet (Mercury)	504094/504095/504096		
15	<b>NO ANGEL</b> ★ #5	Cheeky (Arista)	7432183742 (BMG)		
16	<b>ESCAPE</b> ★ #1	Interscope (Polygram)	4243192 (UK)		
17	<b>JUST ENOUGH EDUCATION TO PERFORM</b> ●	WV (Mercury)	4243192 (UK)		
18	<b>WORLD OF OUR OWN</b> ★ #1	RCA (Mercury)	4243192 (UK)		
19	<b>PAIN IS LOVE</b> ★	Def Jam (Mercury)	4243192 (UK)		
20	<b>SONGS FROM THE WEST COAST</b> ★ #1	Roc-A-Fella (Mercury)	4243192 (UK)		
21	<b>FOREVER AND EVER - DEFINITIVE COLLECTION</b>	Demi (Mercury)	4243192 (UK)		
22	<b>THE INVISIBLE BAND</b> ★ #1	Independent (Mercury)	4243192 (UK)		
23	<b>SWING WHEN YOU'RE WINNING</b> ★ #1	Chrysalis (Mercury)	4243192 (UK)		
24	<b>WHATEVER GETS YOU THROUGH THE DAY</b> ★	Wid (Mercury)	4243192 (UK)		
25	<b>THIS IS THE REMIX</b>	Destiny's Child (Mercury)	4243192 (UK)		
26	<b>WHITE LILIES ISLAND</b>	RCA (Mercury)	4243192 (UK)		
27	<b>SARINA</b>	Mercury (Mercury)	4243192 (UK)		
28	<b>WHITE LADDER</b> ★ #1	EMI (Mercury)	4243192 (UK)		
29	<b>ALL KILLER NO FILLER</b> ★	Mercury (Mercury)	4243192 (UK)		
30	<b>LOVE IS HERE</b> ★	Chrysalis (Mercury)	4243192 (UK)		
31	<b>MY WAY - THE BEST OF</b> ★ #2	Parlay (Mercury)	4243192 (UK)		
32	<b>THE ESSENTIAL COLLECTION</b>	Neil Diamond (Mercury)	4243192 (UK)		
33	<b>THE CELTIC CHILLOUT ALBUM</b>	Renaissance (Mercury)	4243192 (UK)		
34	<b>SUNSHINE</b> ★ #2	Polygram (Mercury)	4243192 (UK)		
35	<b>THIS IS IT</b> ★	Rough Trade (Mercury)	4243192 (UK)		
36	<b>CLASSIC GRAFTS</b>	EMI (Mercury)	4243192 (UK)		
37	<b>THE BEST OF BOTH WORLDS</b>	Jay-Z (Mercury)	4243192 (UK)		
38	<b>MY NEW FAVORITE BAND</b> ●	Peppers (Mercury)	4243192 (UK)		
39	<b>SMALL WORLD BIG BAND</b> ★	WSM (Mercury)	4243192 (UK)		
40	<b>NO MORE DRAMA</b> ★	MCA (Mercury)	4243192 (UK)		
41	<b>TOXICITY</b> ●	Columbia (Mercury)	4243192 (UK)		
42	<b>DREAMS CAN COME TRUE - GREATEST HITS</b> ★ #1	Mercury (Mercury)	4243192 (UK)		
43	<b>FULL MOON</b> ●	Adams (Mercury)	4243192 (UK)		
44	<b>BLUE LINES</b> ★ #2	WV (Mercury)	4243192 (UK)		
45	<b>BRITNEY</b> ★	Mercury (Mercury)	4243192 (UK)		
46	<b>HYBRID THEORY</b> ★ #2	Warner Bros (Mercury)	4243192 (UK)		
47	<b>AALIYAH</b>	Virgin (Mercury)	4243192 (UK)		
48	<b>THE FAKE SOUND OF PROGRESS</b>	Visible Noise (Mercury)	4243192 (UK)		
49	<b>LICKIN' ON BOTH SIDES</b> ★	Interscope (Mercury)	4243192 (UK)		
50	<b>MOON SAFARI</b> ★	Ar (Mercury)	4243192 (UK)		
51	<b>MISSION ZOO</b> ●	Arista (Mercury)	4243192 (UK)		
52	<b>READ MY LIPS</b> ★	Polygram (Mercury)	4243192 (UK)		
53	<b>WEATHERED</b>	Epic (Mercury)	4243192 (UK)		
54	<b>SIMPLE THINGS</b>	Ultimate (Mercury)	4243192 (UK)		
55	<b>HI-FI SERIOUS</b>	London (Mercury)	4243192 (UK)		
56	<b>THE WIDE WORLD OVER</b>	RCA Victor (Mercury)	4243192 (UK)		
57	<b>DISCOVERY</b> ★ #1	Virgin (Mercury)	4243192 (UK)		
58	<b>URBAN HYMNS</b> ★ #2	Mercury (Mercury)	4243192 (UK)		
59	<b>THIRTEEN TALKS FROM URBAN BOHEMIA</b>	Mercury (Mercury)	4243192 (UK)		
60	<b>NEW TUNE MORE TURNS FROM THE TIP</b>	Renaissance (Mercury)	4243192 (UK)		
61	<b>ARE YOU ROMANCE - THE LOVE SONGS</b>	Reprise (Mercury)	4243192 (UK)		
62	<b>NOT THAT KIND</b> ★ #3	Epic (Mercury)	4243192 (UK)		
63	<b>MEZZANITE</b> ★	Mercury (Mercury)	4243192 (UK)		
64	<b>STORIES FROM THE CITY STORIES FROM THE CITY</b>	Mercury (Mercury)	4243192 (UK)		
65	<b>NEW SONGBIRD</b> ★ #3	Blix Street (Mercury)	4243192 (UK)		
66	<b>COME WITH US</b>	Virgin (Mercury)	4243192 (UK)		
67	<b>8701</b> ★	Arista (Mercury)	4243192 (UK)		
68	<b>LORD OF THE RINGS (OST)</b>	Reprise (Mercury)	4243192 (UK)		
69	<b>GREATEST HITS</b> ● #1	Virgin (Mercury)	4243192 (UK)		
70	<b>WHATEVER GETS YOU THROUGH THE DAY</b>	WV (Mercury)	4243192 (UK)		
71	<b>GORILLAZ</b> ★ #1	Parlophone (Mercury)	4243192 (UK)		
72	<b>THEY DON'T KNOW</b> ★	Reprise (Mercury)	4243192 (UK)		
73	<b>BLACK REBEL MOTORCYCLE CLUB</b>	Virgin (Mercury)	4243192 (UK)		
74	<b>LOUD</b>	Perfecto (Mercury)	4243192 (UK)		

TOP COMPILATIONS

Pos	Title	Artist	Label/CD	Cass/Vinyl/MD	Distributor
1	<b>SUPERCHARGED</b>	Various	UMV (Mercury)		
2	<b>CAPITAL GOLD LEGENDS II</b>	Various	Mercury (Mercury)		
3	<b>TRANCE NATION</b>	Ministry Of Sound (Mercury)	Mercury (Mercury)		
4	<b>RUDE BOY REVISIT</b>	Various	Mercury (Mercury)		
5	<b>NOW DANCE 2002 PART 2</b>	Various	Mercury (Mercury)		
6	<b>VOICES</b>	Decca (Mercury)	Mercury (Mercury)		
7	<b>MURDER ON THE DANCEFLOOR</b>	Universal (Mercury)	Mercury (Mercury)		
8	<b>GIRLS SAY</b>	Universal (Mercury)	Mercury (Mercury)		
9	<b>ALI G IN DA HOUSE - DA SOUNDTRACK</b>	Interscope (Mercury)	Mercury (Mercury)		
10	<b>PURE GROOVE</b>	Tristan (Mercury)	Mercury (Mercury)		
11	<b>SCHOOL DISCO.COM - SPRING TERM</b>	Various	Mercury (Mercury)		
12	<b>MOULIN ROUGE - COLLECTORS EDITION</b>	Interscope (Mercury)	Mercury (Mercury)		
13	<b>GODSKITCHEN - LIFE</b>	Mercury (Mercury)	Mercury (Mercury)		
14	<b>THE VERY BEST OF ALL WOMAN</b>	Various	Mercury (Mercury)		
15	<b>NEW WOMAN 2002</b>	Various	Mercury (Mercury)		
16	<b>SOUL BROTHERS</b>	WSM (Mercury)	Mercury (Mercury)		
17	<b>FRANTIC 2002</b>	WSM (Mercury)	Mercury (Mercury)		
18	<b>TEMPTATIONS FOUR TOPS AT THEIR VERY BEST</b>	Universal (Mercury)	Mercury (Mercury)		
19	<b>PURE GENIUS</b> ●	WSM (Mercury)	Mercury (Mercury)		
20	<b>BACK TO THE OLD SKOOL - DRUM &amp; BASS</b>	Ministry Of Sound (Mercury)	Mercury (Mercury)		

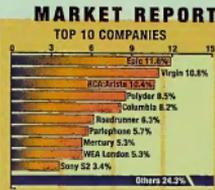
30 MARCH 2002

# CHART COMMENTARY

by ALAN JONES



No change in the top three this week, but a 3% increase in sales for **Nickelback's** *Silver Side Up* increase its advantage over **The Essential Barbra Streisand** and **Shakin' on Laundry Service**, which remain at two and three despite losing 18% and 25% of their sales power respectively. The **Nickelback** album sold more than 39,000 copies last week – its best week yet, beating by 176 its tally of a fortnight ago – and has now sold 266,000 in total. It climbs to fifth place on the year-to-date bestsellers list, where the **Stereophonics' Just Enough Education To Perform** remains in the lead. Performing his greatest hits live on ITV nine days ago (Saturday March 16) provided a big boost to sales of **Elton John's** current album, **Songs From The West Coast**, which logged a 243% increase in sales to spring 62-20. The former number two album has not been this high for 14 weeks. Another talented singer/writer at home behind the piano makes a more subtle

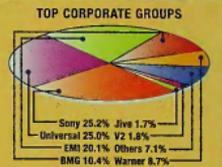


but equally impressive move this week. **Alicia Keys** reached number three with her debut single *Fallin'* last November but has to

### ALBUMS FACTFILE

Remix albums rarely have anything like the same amount of impact as brand new albums do but this week sees two hit the charts, one proving the rule and the other proving the exception. Making an okay but unremarkable debut at number 25, this is **The Remix Is Destiny's Child's** third album in 11 months, and debuts well below the number one peak of last April's **Survivor**, although it beats the number 117 peak

of December's **8 Days of Christmas** set. But, with interest sparked by the remix hit single *Alot I'm Funny*, **Jennifer Lopez** fares much better, debuting at number four with her **J To The L.O. – The Remixes** set. It sold 25,000 copies last week, marginally less than her last album set **J. Lo** sold when debuting at number two in February 2001. The latest set draws from both **J. Lo** and her previous album **On The Six**.



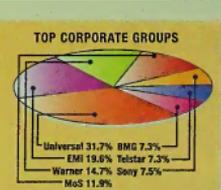
settle for a less impressive number 18 now for the follow-up **A Woman's Worth** this week. It is, though, popular enough to propel

her album **Songs In A Minor** to number six – the highest position of its 29-week chart career. Scoring an impressive 560,000 copies to date, the album has had a very unusual chart career with lengthy up and down runs and no one-week aberrations, moving 75-61-41-24-18-14-11-7-8-11-17-23-22-26-29-15-10-10-12-17-22-31-19-17-16-6-6. **Jay-Z** has had a remarkable singles career with nearly 20 hits, but has placed only one album on the chart until this week. He suddenly troubles that score, however, with the simultaneous debut of **The Best of Both Worlds – his** new collaboration with **R Kelly – and Chapter One**, a hits collection which comes with some new mixes. **The Best of Both Worlds** leads the way at number 37, charting below the position gained by all four of Kelly's previous chart albums, and by **Jay-Z's** **The Blackprint**, which reached number 30 last September. **Chapter One** debuts at number 65.

# COMPILATIONS

There are five new entries peppered around the top 10 this week but they generate only a 4% increase in sales and none of them is strong enough to dethrone **Supergodded**, the **Universal Music Television** and **WSM rock** collaboration, which extends its stay at number one to a fortnight. The album sold 28,500 copies last week, comfortably beating **Capital Gold Legends III**, which takes second place with a deficit of more than 32%. The **Capital Gold Legends III** album is off to a surprisingly slow start, compared to the first album in the series – entitled simply **Capital Gold Legends –** which debuted at number one last June with first week sales of nearly 44,000 and stayed there for seven weeks, eventually selling more than 400,000 copies. The follow-up – **Capital Gold Legends II –** sold 32,500 when debuting at number two last November on its way to 360,000 sales. It

never did get a chance to reach number one, being steamrollered by a **Now That's What I Call Music** release – and guess what fate is in store for **Capital Gold Legends III**. There is a soundtrack album in the top 10 for the second week in a row. Last week saw the special edition of **Moulin Rouge** resting in ninth place, while this week sees the soundtrack to **All @ Indohouse** occupying the same position. The album includes acts like **NWA**, **Public Enemy** and **Juvenile** as well as UK rappers **So Solid Crew**, with **All** on just eight of its 21 tracks. It is tempting to think **All** is a 'London thing', but the record sold 5% below par in the capital, achieving its best results, in East Anglia, where it performed 64% above par. It did less than half as much business in Scotland, Ireland and the North as you would expect from an album selling 10,000 copies nationally.



Artist average: 75.5%  
Compilations: 24.4%

# INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (Distribution)
1	2	IS THIS IT	The Strakes	Rough Trade RTRADCD 030 (V)
2	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101583 (M)
3	NEW	THE BEST OF BOTH WORLDS	R Kelly & Jay-Z	Jive 922512 (P)
4	3	YOUR NEW FAVOURITE BAND	Hives	Poptones MC05503 (M)
5	4	THE FAKE SOUND OF PROGRESS	Lushpuppies	Various Artists TOR00503 (P)
6	6	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDC0005 (M)
7	NEW	TEN MORE TURNIPS FROM THE TIP	Iron Dory & The Blockheads	Real Gone Music RGR 2 (M)
8	NEW	SOMETHING WICKED THIS WAY COMES	Headliner	Ninja Tune ZNCD 04 (V)
9	NEW	LOUD	Temp Mass	Perfecto PENTALB000 (M)
10	NEW	PARANOID	Black Sabbath	Castle Music CMTCD004 (P)
11	7	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
12	15	BRITNEY	Britney Spears	Jive 922532 (P)
13	16	HAWKEYE BETWEEN THE GUTTER AND THE STARS	Fatboy Slim	Skin BRASSIC 2000 (M)
14	9	ROOFTOP	Basement Jaxx	XL Recordings XLCD 143 (V)
15	NEW	THE OPTIMIST	Tavin Baskins	Various Artists TOR 2 (M)
16	NEW	FROM HERE TO INFIRMITY	Alkaline Trio	B Unique/Regain RUNOR (V)
17	NEW	ONE GIANT LEAP	One Giant Leap	Palm Pictures (M)
18	NEW	SONGBIRD	Eve Cassidy	Blue Street/Hot 010045 (M)
19	17	TRUE CONFESIONS	Urochs	Essential! ESCD02788 (P)
20	16	GOODYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper SPX042 (P)

# THE YEAR SO FAR...

### TOP 20 ALBUMS

UK	Artist	Album	Label
1	STREPHONICS	JUST ENOUGH EDUCATION TO PERFORM	V2
2	INTERSCOPE/POLYDOR	ESCAPE	ENRIQUE IGLESIAS
3	CHEEKY/ARISTA	NO ANGEL	DIDD
4	CHRYSALIS	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS
5	ROADSHOW/VERMILION	SILVER SIDE UP	NICKELBACK
6	PARLOPHONE	FEVER	KYLE MINOQUE
7	PICTURE DISC	WORLD OF OUR OWN	WESTLIFE
8	COLUMBIA	THE ESSENTIAL	BARBRA STREISAND
9	A&M	THE VERY BEST OF	STING & THE POLICE
10	EPIC	FREAK OF NATURE	ANASTASIA
11	DEF JAM	PAIN IS LOVE	JAY-Z
12	BLU	READ MY LIPS	STEPHIE ELLIS-BEXTOR
13	PARLOPHONE	SONGS IN A MINOR	ALICIA KEYS
14	UNIVERSAL	SUNSHINE	SUB 7
15	SONY	A FUNKY DISCOVERY	JAMROQ/ALIA
16	SONY	LEGACY – THE GREATEST HITS COLLECTION	BOYZ II MEN
17	SONY	ALL RISE	BLUE
18	SONY	DREAMS CAN COME TRUE – GREATEST HITS	GARIBELLI
19	SONY	SMALL WORLD BIG BAND	JUOLS HOLLAND
20	SONY	WHITE LEADERS	DAVID GRAY

30  
mar  
2002

# THE OFFICIAL CHARTS

## singles



100 **music week**

30  
mar  
2002

# THE OFFICIAL CHARTS

## albums



- |    |   |                      |
|----|---|----------------------|
| 1  | <b>UNCHAINED MELODY</b><br>Garth Gates    | Positiva             |
| 2  | EVERGREEN/ANYTHING IS POSSIBLE Will Young | S                    |
| 3  | ME JULIE Ali G & Shaggy                   | Island/Uni-Island    |
| 4  | WHENEVER WHEREVER Shakira                 | Epic                 |
| 5  | TAINTED LOVE Marilyn Manson               | Maverick/Warner Bros |
| 6  | FY BY II Blue                             | Innocent             |
| 7  | FREEK! George Michael                     | Polydor              |
| 8  | INSATIABLE Darren Hayes                   | Columbia             |
| 9  | HOW YOU REMIND ME Nickelback              | Roadrunner           |
| 10 | SOMETHING Lasgo                           | Positiva             |



- |    |                                    |                    |
|----|------------------------------------|--------------------|
| 11 | AIN'T IT FUNNY Jennifer Lopez      | Epic               |
| 12 | HERO Enrique Iglesias              | Interscope/Polydor |
| 13 | A NEW DAY HAS COME Celine Dion     | Epic               |
| 14 | HOME AND DRY Pet Shop Boys         | Parlophone         |
| 15 | THE WORLD'S GREATEST R Kelly       | Jive               |
| 16 | I WILL ALWAYS LOVE YOU Rik Waller  | EMI/Library        |
| 17 | CARAMEL City High feat. Eve        | Interscope/Polydor |
| 18 | A WOMAN'S WORTH Alicia Keys        | J                  |
| 19 | WRONG IMPRESSION Natalie Imbruglia | RCA                |

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### 1 SILVER SIDE UP

- |    |   |             |
|----|---|-------------|
| 1  | <b>SILVER SIDE UP</b><br>Nickelback       | Roadrunner  |
| 2  | THE ESSENTIAL Barbara Streisand           | Columbia    |
| 3  | LAUNDRY SERVICE Shakira                   | Epic        |
| 4  | J TO THA L-O - THE REMIXES Jennifer Lopez | Epic        |
| 5  | A FUNK ODYSSEY Jamiroquai                 | S2          |
| 6  | SONGS IN A MINOR Alicia Keys              | J           |
| 7  | ALL RISE Blue                             | Innocent    |
| 8  | IN OUR GUN Gomez                          | Hut/Virgin  |
| 9  | THE VERY BEST OF Sting/The Police         | A&M/Polydor |
| 10 | FREAK OF NATURE Anastacia                 | Epic        |



- |    |  |                          |
|----|--|--------------------------|
| 11 | FEVER Kylie Minogue                                    | Parlophone               |
| 12 | WHO I AM Beverley Knight                               | Parlophone/Rhythm Series |
| 13 | UNDER RUG SWEPT Alanis Morissette/Maverick/Warner Bros | 4                        |
| 14 | LEGACY - THE GREATEST HITS COLLECTION Boy II Man       | Island/Uni-Island        |
| 15 | NO ANGEL Dido  | Cheeky/Arista            |
| 16 | ESCAPE Enrique Iglesias                                | Interscope/Polydor       |
| 17 | JUST ENOUGH EDUCATION TO PERFORM Stereophonics         | V2                       |
| 18 | WORLD OF OUR OWN Westlife                              | RCA                      |
| 19 | PAIN (ESQUEL) The Roots                                | Def. Jam                 |



15 21	011 Platinum 45 feat. More Fire Crew	Go Beat
14 22	WORLD OF OUR OWN Westfritz	S
13 23	POOR MISGUIDED FOOL Starsailor	Chrysalis
18 24	POINT OF VIEW DB Boulevard	Illustrious/Epic
19 25	SHOULDA WOULDJA COULDA Beverley Knight	Parlophone
17 26	BREAK YA NECK Busta Rhymes	J
20 27	GET THE PARTY STARTED Pink	Arista
22 28	IN YOUR EYES Kylie Minogue	Parlophone
16 29	ON THE RUN Tillmann Uhrmacher	Direction
24 30	B WITH ME Mis-Teeq	Inferno/Island



31	BROKE Cassius Henry	Blacklist
27 32	ALWAYS ON TIME Ja Rule feat. Ashanti	Def Jam/Mercury
23 33	CLOSE COVER Minimalistbx	Data
28 34	YOU S Club 7	Polydor
30 35	ADDICTED TO BASS Puretone	Gusto
29 36	MY SACRIFICE Creed	Epic
33 37	WHAT ABOUT US? Brandy	Atlantic
32 38	BAD BABYSITTER Princess Superstar	Reprise/UK
13 39	MINDCIRCUS Way Out West feat. Tricia Lee	Distinctive Beats
21 40	THE FAKE SOUND OF PROGRESS Lostprophets	Visible Noise



# compilations

**1 SUPERCHARGED** 6 11 SCHOOL DISCO.COM - SPRING TERM

2	CAPITAL GOLD LEGENDS III	Columbia
9 12	MOJAM BOJCE - COLLECTORS EDITION (OST)	Inferno/Polydor
13	GODSKITCHEN - LIFE	INCREDIBLE
8 14	THE VERY BEST OF ALL WOMAN	Island/TV/IRMG
5 15	NEW WOMAN 2002	Virgin/EMI
12 16	SOUL BROTHERS	WSM
7 17	MURDER ON THE DANCEFLOOR	FRANTIC 2002
18	AT THEIR VERY BEST	WSM
10 19	PURE GENIUS	Universal TV
9	G GIRLS SAY	Universal TV
10 19	A G IN DA HOUSE - DA SOUNDTRACK	Island/Island
10 19	PURE GROOVE	Island/Island
10 19	BACK TO THE OLD SKOOL - DJEM & BASS	Mystery Of Sound

**PET SHOP BOYS**  
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20 21	FOREVER AND EVER - DEFINITIVE COLLECTION Dennis Roussos	Philips
22 22	THE INVISIBLE BAND Travis	Independiente
23 23	SWING WHEN YOU'RE WINNING Robbie Williams	Chrysalis
15 24	WHATEVER GETS YOU THROUGH THE DAY Lightbox Family	Wild Card/Polydor
15 25	THIS IS THE MIXEMX Destiny's Child	Columbia
25 26	WHITE LILIES ISLAND Natalie Imbruglia	RCA
17 27	SAFINA Alessandro Safina	Mercury
26 28	WHITE LADDER David Gray	IHT/East West
36 29	ALL KILLER NO FILLER Sum 41	Mercury
31 30	LOVE IS HERE Starsailor	Chrysalis



43 31	MY WAY - THE BEST OF Frank Sinatra	Reprise
18 32	THE ESSENTIAL COLLECTION Neil Diamond	Columbia
17 33	THE GENTLE CHILLOUT ALBUM Ryan & Rachel O'Donnell	Deadspace
24 34	SUNSHINE S Club 7	Polydor
28 35	IS THIS IT The Strokes	Rough Trade
46 36	CLASSICAL GRAFFITI The Planets	EMI/Dramatico
17 37	THE BEST OF BOTH WORLDS R Kelly & Jay-Z	Jive
29 38	YOUR NEW FAVOURITE BAND Hives	Popstones
30 39	SMALL WORLD BIG BAND Jools Holland	WSM
34 40	NO MORE DRAMA Mary J Blige	MCA/Universal



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# THE OFFICIAL UK CHARTS SPECIALIST



30 MARCH 2002

## MID-PRICE

This Last	Title	Artist	Label (Distributor)
1	YOUR NEW FAVOURITE BAND	Rhino	Parlophone MCA2502 (P)
2	LIGHT YEARS	Kylie Minogue	Parlophone 20402 (E)
3	MIDON SAYERS	Air	Virgin D2048 (E)
4	URBAN HYMNS	The Verve	Hut DH145 (E)
5	THE BEST OF 1969/1974	David Bowie	EMI 71942 (E)
6	JUMP BACK...THE BEST OF 1971-1979	The Rolling Stones	Virgin 67220 (E)
7	PARADISE	Kat	Carlin/Atlantic 824222 (TEN)
8	THE MIS EDUCATION OF LAURYN HILL	Lauryn Hill	Columbia 69422 (TEN)
9	RAY OF LIGHT	Madonna	Maverick 82460472 (TEN)
10	COME ON OVER	Shania Twain	Mercury 170082 (E)
11	ATOMICOMIX: THE VERY BEST OF BLONDIE	Blondie	EMI 491992 (E)
12	EXPANSION TEAM	Dizanne Powers	Capitol 74722 (E)
13	GOLD - THE BEST OF BROTHERS IN ARMS	Spandau Ballet	Chrysalis 527002 (E)
14	7 BROTHER, WHERE ART THOU? (OST)	Various	Virgin 49692 (E)
15	TRACY CHAPMAN	Tracy Chapman	Mercury 170092 (E)
16	WARNING	Green Day	Elektra 53628202 (TEN)
17	GREATEST	Duran Duran	Reprise MCA21096 (TEN)
18	RAVE ANTHEMS	Various	EMI 582702 (E)
19	BACK TO FRONT	Lizel Kelly	Decca/Dance 824082 (DISC)
20			Polydor XDUST024 (U)

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## BUDGET

This Last	Title	Artist	Label (Distributor)
1	HOLST: THE PLANETS/MYSTIC TRUMPETER	Rene/RSNQ/Lloyd-Jones	Nones 950776 (S)
2	HEARTBREAKERS	Daniel O'Donnell	Musical Collection MCD049 (DISC)
3	YOU REALLY GOT ME - THE BEST OF MOTOWN CHARTBUSTERS - VOLUME 3	Various	Selnet S52266 (P)
4	HITS COLLECTION	Dusty Springfield	Spectrum 551462 (U)
5	PRY WOMAN - THE BEST OF THE MAMAS AND THE PAPAS	Ry O'Brian	Spectrum 527492 (U)
6	THE BEST OF TRUE LOVE - A COLLECTION	The Mamas And The Papas	MCA MCB 19519 (EUK)
7	THE BEST OF THE CARPENTERS	The Carpenters	Musical Collection MCD3 218 (DISC)
8			MCA/Uni-label MCD 15699 (E)
9			Karussell 520062 (F)

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## R&B SINGLES

This Last	Title	Artist	Label (Cat. No. (Distributor))
1	ME JUIE	Ali G & Shaggy	Island/Uni-Island CD739 (U)
2	AIN'T IT FUNNY	Jennifer Lopez	Epic 674922 (TEN)
3	A WOMAN'S WORTH	Alicia Keys	J 742175262 (BMG)
4	CAMEL	Kid's high feat. Eve	Interscope/Polydor 476742 (U)
5	THE WORLD'S GREATEST	R. Kelly	J 4765242 (P)
6	BREAK YA NECK	Busta Rhymes	J 742176222 (BMG)
7	SHOULDA WOULDNA COULDA	Boyz n the City	Parlophone CD85 6370 (E)
8	ALWAYS ON TIME	Bravey Knight	Def Jam/Mercury 589462 (U)
9	BROKE	Chusiu feat. Ashanti	Blacklist 01303589E (E)
10	GET THE PARTY STARTED	Pink	LaFace/Arista 742193182 (MCA)
11	WHAT ABOUT US?	Brandy	Atlantic AT 012620 (TEN)
12	WE THUGG'N'	Fat Joe	Atlantic AT0124CD (7777)
13	GET OUT	Felton	Serious SER9 327 (U)
14	MY GIRL MY GIRL	Warren Stacey	Def Soul 589923 (U)
15	BAD BABYSITTER	Princess Superstar	PageOne/EMI 742193182 (MCA)
16	COTTA GET THRU THIS	Daveed Brindley-Field	Relentless RELENT 27CD (MCA/TEN)
17	AM TO PM	Christina Milian	Def Soul 589933 (U)
18	LOVELY	Bubba Sparox	Interscope/Polydor 4876352 (U)
19	MORE THAN A WOMAN	Ajayah	Blackground VJST 230 (E)
20	BROTHER PART II	Angie Stone feat. Alicia Keys/Eve	J 742321221 (BMG)
21	WAD INTENTIONS	Dr Dre feat. Knoc-Turn'Al	Interscope/Polydor 487332 (U)
22	BORST COMES TO WORST	Diapered Peoples	Capitol CD4 334 (E)
23	LOOKIN' AT YOU	Wendy G feat. Tai	Universal MCA250 40275 (U)
24	PART TWO	Method Man/Redman/Mary J. Blige	Def Jam 58993520part2
25	CRAZY RAP	Afroman	Universal/Uni-label MCA250 40273 (U)
26	DANCE FOR ME	Mary J. Blige feat. Common	MCA/Uni-label MCA250 40274 (U)
27	FAMILY AFFAIR	Mary J. Blige	MCA/Uni-label MCA250 40287 (U)
28	WORLD OF WONDERS	Lafayette/Ronnie 742193182 (MCA/TEN)	
29	I'M LEAVIN'	Outlawz feat. Rah Digga & Hottie Ice	Nuffitts BLCOM 04 (V)
30	UGLY	Bubba Sparox	Interscope/Polydor 487642 (U)

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## COUNTRY

This Last	Title	Artist	Label (Distributor)
1	GOLD	Ryan Adams	East Highway 710252 (U)
2	COME ON OVER	Shania Twain	Mercury 170082 (U)
3	BLUE HORSE	Bo Diddley	Nones 30262 (P)
4	BREATHE	Keith Hill	Warner Bros 247372 (TEN)
5	I NEED YOU	Lo-Arm Times	Carlin/Atlantic 82387628 (TEN)
6	LINE LAUGH LOVE	Arnell	Besitee BOSC0 202 (BMG/U)
7	STUCK ON LOVE	Lorie	Loosie VJCD78 (V)
8	DRIVE	Alan Jackson	Arista Nashville 97862305 (BMG)
9	NEW FAVORITE	Aison Krauss & Union Station	Rounder RUCD 005 (PROP)
10	FAITH & INSPIRATION	Daniel O'Donnell	Rite RZCD 111 (BMG/U)
11	SCARECROW	Garth Brooks	Capitol 513202 (E)
12	I'M ALREADY THERE	Leonard	Grapevine/BMG 74218212 (RMO/BMG)
13	NICKEL CREEK	Cosy Nickell	Sugar Hill SHCD2969 (PROP)
14	THE WOMAN IN ME	Shana Tolan	Mercury 522862 (U)
15	WIDE OPEN SPACE	Dixie Chicks	Epic 688422 (TEN)
16	LONELY GIRL	Leonard	Grapevine/BMG 679637622 (BMG/U)
17	RED DIRT GIRL	Emmylou Harris	Grapevine GRAD 03 (RMO/U)
18	THE SIX SEAS	Mary Chapin Carpenter	Columbia 522582 (TEN)
19	RED TIE SPARROW	Dolly Parton	Sanctuary SANCD074 (U)
20	WRECKING BALL	Emmylou Harris	Grapevine GRAD 02 (RMO/U)

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## ROCK

This Last	Title	Artist	Label (Distributor)
1	SILVER SIDE UP	Nickelback	Roadrunner 720482 (U)
2	SUPERCHARGED	Various	UMTV/VM5 506526 (U)
3	THEY	System Of A Down	Columbia 501536 (P)
4	THE FIRE SOUND OF PROGRESS	Lostraprofit	Visible Noise TORMENT020 (U)
5	WEATHERED	Creed	Epic 548752 (U)
6	HYBRID THEORY	Linkin Park	Warner Bros 30264752 (TEN)
7	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcyclist Club	Epic 540057 (E)
8	MORNING VUE	Incubus	Capitol CMTC (P)
9	PARANOID	Black Sabbath	Atlantic 74673472 (TEN)
10	SATELLITE	P.O.D.	

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## DANCE SINGLES

This Last	Title	Artist	Label (Cat. No. (Distributor))
1	MINDCIRCUIT	Way Out West feat. Telex Lee	Distinctive Breaks DISNTX 80 (P)
2	BIG GORROUCH FUCKER	Plum Duds	Finger Lickin' FLM 031 (IG)
3	IT'S GONNA BE A LOVELY DAY	Braccanico & Aisher	Discovision 12CDX07 (E)
4	ON THE RUN	Tillman Unschamer	Discovision 12718 (E)
5	THETD	Rhythm Masters feat. Joe Watson, Black & Blue	NED 12014 (V)
6	FALLING	Liquid State feat. Marcella Woods	Perfecto PERF29 (M/W/P)
7	JUNGLEIZE	BK & Anne Savage	Nukleaz NUKP0315 (ADD)
8	2!	Platinum 45 feat. More Fire Crew	Go Best/Polydor GDBX 48 (U)
9	CLOSER	Minors!	Data DATASZT (M/W/TEN)
10	PULSAR 2602		
11	THIRTY ME	Muro Pfecto	BIG EXV4812 (ADD)
12	SMILE TO SHINE	Junior Jack	VC RECORDS VCRX 102 (E)
13	SOMETHING	Baz	One Little Indian 316712 (M/W/P)
14	GHETTO TEARS	Lasgo	Positiva 1271V 169 (E)
15	TRIPPIN'	Whisperjays	Loaded LOAD88 (M/W/P)
16	PALLADIUM	Onis Jay presents Delena	Gusto 12025 (X/P)
17	GOOD TIME	Alan Braxe & Fred Falke	Roulez WJL7020 (ADD)
18	X RAY FOLLOW ME	Pernis	Incentive CENT 37 (M/W/TEN)
19	NO DONT STOP	Space Frog	Tigeli Trax TRAXORX (R)
20	FIRE GOOD	Breath	White Label BREATHO1 (ESD)
21		Tayo Meets Precious Cats	Mob M0809 (V)

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## DANCE ALBUMS

This Last	Title	Artist	Label (Cat. No. (Distributor))
1	FUNK ODYSSEY	Ammiraj	S2 50409/504092 (TEN)
2	MEZZANINE	Harbours	Ninja Tune ZENB 4 (E)
3	WHAT'S GOING ON	Musique Attack	Virgin WBRL 4/WBRM 4 (E)
4	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR016/UDR016 (M/W/TEN)
5	TRANCE NATION	Various	Ministry Of Sound - J (M/W/TEN)
6	DISCOURAGED	Dani Pruck	Virgin VJ 2940 (E)
7	LOUD	Time Mays	Perfecto PERNAL 01/P/PERAL 02 (ADD)
8	COME WITH US	The Chemical Brothers	Virgin XDUSTLP 5XDUSTCDX 5 (E)
9	GODSKITCHEN - LIFE	Various	Incredible 5076212 (E)
10	SECONDHAND SOUNDS - HERBERT REMIXES	Various	Peacefrog - PFG021 (CD V)

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## MUSIC VIDEO

TW	LAST	Title	Artist	Label (Cat. No. (Distributor))
1	3	ROBBIE WILLIAMS: Live At The Albert	Robbie Williams	Chrysalis 632823
2	1	ANDREW LLOYD WEBBER: Music Of Andrew Lloyd Webber	Various	Video Collection VJ3812
3	2	WESTLIFE: World Of Our Own	Westlife	BMG Video 14211942623
4	5	S CLUB 7: 5 Club Party - Live	S Club 7	Polydor 582973
5	4	ROGER HASTERS: In The Flesh	Roger Hasters	Sony Columbia 518182
6	11	SNAP: Doggystyle	SNAP	Real Gone Music REV323
7	20	THE SMASHING PUMPKINS: 1991-2000 Greatest Hits Video Collection	The Smashing Pumpkins	Real Gone Music REV323
8	7	KYLIE MINOGUE: Live In Sydney	Kylie Minogue	Warner Music Video 02745533
9	8	STEPS: G4 - The Greatest Hits	Steps	Virgin 5201415
10	6	BRYAN ADAMS: Live At Stone Castle	Bryan Adams	Island/Uni-label 452160
11	12	MASSIVE ATTACK: Eleven Proms	Massive Attack	Virgin VJ016
12	8	WESTLIFE: Where Dreams Come True	Westlife	BMG 14211942623
13	13	THE CHELSEA BOYS: Bill Presents Over	The Chelsea Boys	Direct Video 0231106250
14	24	THE WHO: Live At The Royal Albert Hall	The Who	Direct Video 0231106250
15	12	DE EVILWIN 2001 - Live In Boston	De Evilwin	Island/Uni-label 555420
16	18	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	Various	Universal Video 0279560
17	16	ORIGINAL CAST RECORDING: Cats	Various	Universal Video 0279560
18	14	ORIGINAL CAST RECORDING: Les Miserables	Various	Universal Video 0279560
19	14	RED HOT CHILI PEPPERS: On The Map	Red Hot Chili Peppers	Sanctuary SANCD074 (U)
20	10	UNION FABRIK: Free Party At The Paskake Festival	Union Fabrik	Warner Music Video 75930530

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30 MARCH 2002

## COOL CUTS CHART

as featured on Top Gear's Saturday night show on Kias 100 and Energy Big City Network

	Artist	Label
1	DOVE Mooney <i>Dream/Pesista</i>	
2	WE ARE ALL MADE OF STARS <i>Misc</i>	
3	WARP 15th Element <i>Mute</i>	
4	LET THE GOOD TIMES ROLL THROUGH <i>Lava &amp; Bewha</i>	XL
5	TOUCH THE SKY 29 Palms <i>Perfecto</i>	
6	A LITTLE BIT PARANOID Different Gear <i>City Rockers</i>	
7	INTO THE NIGHT 4 Strings <i>Virgin</i>	
8	I FEEL SO FINE KMC feat. Dhany <i>Incentive</i>	
9	FOLLOW ME ANYWHERE <i>Sirius</i>	
10	FIRE MOUSE T <i>Perennial Jamz</i>	
11	CHOCOLATE BOOM Punk Kidz <i>Duty Free</i>	
12	DJS, FANS & FREAKS Blank & Jones <i>Incentive/Wack</i>	
13	DID I DREAM Lost Witness <i>Data</i>	
14	EIGHTEEN TEN Loco <i>Global Harmony</i>	
15	THROWING SHAPES Dirty Vegas <i>Credence</i>	
16	IT'S SOMETHING Tomia Viva <i>United</i>	
17	STRONG Moanet feat. Mary <i>Low Pressings</i>	
18	HELLO AGAIN Tiefschwarz <i>Classic</i>	
19	THE PRAYER Dance Freak <i>Altro Act</i>	
20	SOUND OF THE FLOOR Menace <i>Plastic Fantastic</i>	

## URBAN TOP 20

1	5 AIN'T IT FUNNY Jennifer Lopez feat. Ja Rule <i>Columbia</i>	
2	WHAT'S LUV? Fat Joe <i>East West</i>	
3	OOPS (OH MY) Tweet <i>Gold Mind/Elektra</i>	
4	THE YOU KID IN ME BORGIE INC. Ithi & Jay <i>Re:Mix/Big Jam Inc.</i>	
5	FOLKIN Ashanti <i>Murder Inc.</i>	
6	YOU GETS NO LOVE Faith Evans <i>Puff Daddy/Def Jam</i>	
7	GOT ME A MODEL RL feat. Erick Sermon <i>J/RCA</i>	
8	ALL Y'ALL Timbaland & Magoo feat. Tweet <i>Virgin</i>	
9	SATURDAY (OOOH BOOH) Ludacris <i>Def Jam</i>	
10	ROCK THE BOAT Aaliyah <i>Blackground</i>	
11	RUN AWAY (I WANNA BE WITH YOU)T MESS... <i>Nivea Jiv</i>	
12	ROUND AND ROUND Angel & Method Man <i>Def Jam</i>	
13	WHAT ABOUT US Brandy <i>A&amp;M</i>	
14	SKIN Elastic Love <i>Urbanstar</i>	
15	BROKE Cassidy Harry <i>Blackout/Eel</i>	
16	BREAK YA NECK Busta Rhymes <i>J/RCA</i>	
17	HOT 0'AL Cagney feat. General Lee <i>Bermuda</i>	
18	CAN'T BEAT TYPING IN Fabolous <i>Elektra</i>	
19	WORLD OUTSIDE MY WINDOW (LP SAMPLER) Daz Dillie <i>Qwest</i>	
20	NO MORE DRAMA Mary J Blige <i>MCA</i>	

## CLUB CHART TOP 40

	Artist	Label
1	FREEK! George Michael <i>Polydor</i>	
2	I WANT YOU Filur <i>Discs/Wax/Edel</i>	
3	DREAMING Aurora <i>EMI</i>	
4	LAZY P <i>Slim</i>	
5	TRANZY STATE OF MIND Push <i>Inferno</i>	
6	LIKE A CAT DRAT feat. Veronica <i>BXR UK</i>	
7	I FEEL SO FINE KMC feat. Dhany <i>Incentive</i>	
8	ONE STEP TOO FAR Faithless feat. Dido <i>Cheeky/Arista</i>	
9	CLEAR BLUE WATER Ocean Lab feat. Justine Suissa <i>Codex/Be</i>	
10	HUNGRY Koshen <i>Moksha/Arista</i>	
11	IN THE BEGINNING Roger Goode <i>trr</i>	
12	THE BASS EP Fergie <i>Decade/Elektra</i>	
13	4 MY PEOPLE Missy 'Misdemeanor' Elliott <i>Xtravaganza</i>	
14	EVERYDAY 2002 Alex Gold & Agnelli & Nelson <i>Devolution</i>	
15	TROY - THE PHOENIX FROM THE FLAME Sinead O'Connor <i>white label</i>	
16	STRONGER Full Strength <i>Data</i>	
17	DID I DREAM Lost Witness <i>white label</i>	
18	INFECTED Barthez <i>Positiva</i>	
19	LETAL INDUSTRY DJ Tiesto <i>Virgin</i>	
20	DEVOTION The Mystery <i>Xtravaganza</i>	
21	YOU MAKE ME GO OOH Kristine Blond <i>WEA</i>	
22	BREAK A LOVE Peter Dinklage + Pet Shop Boys <i>Parlophone</i>	
23	MY CULTURE 4 Giant Leap feat. Maxi Jazz & Robbie Williams <i>Pain Pictures</i>	
24	TEMPLE OF DREAMS Future Breeze <i>FM Data</i>	
25	FEEL STEREO Dino Lenny <i>Incentive</i>	
26	FREAK LIKE ME Supababes <i>Island</i>	
27	BREAKING UP THE GIRL Garbage <i>Mushroom</i>	
28	(THIS IS A) SONG FOR THE LONELY Char <i>WEA</i>	
29	NEVER FUCK Romantony <i>Virgin</i>	
30	SONIC EMPIRE Members of Mayday <i>Deviant</i>	
31	WHERE'S MY... (FEAT. LIL' MO) Adam F presents <i>EMI</i>	
32	BE COOL Paffendorf <i>Substance</i>	
33	WHY AGENT SMO <i>Virgin</i>	
34	WHERE (DID IT GO) Ikon <i>white label</i>	
35	SHAKE UR BOOTY Shy FX & T-Power feat. Di <i>Positiva</i>	
36	I NEED YOU Transzulent <i>Ark</i>	
37	THE LOVE I HAVE FOR YOU Dina Vass <i>Go Beat</i>	
38	BADAGRY BEACH Ben Onono <i>Badagry Beach</i>	
39	TAINED LOVE'SAY HELLO, WAVE GOODBYE Soft Cell <i>Mercury</i>	
40	SWEET DREAMS C&A <i>Eternal</i>	

## CLUB CHART BREAKERS

1	NEBUCHAN Frank T.R.A.X. <i>Neo</i>
2	PUNK Ferry Corsten <i>Tsunami</i>
3	TOUCH THE SKY 29 Palms <i>Perfecto</i>
4	NEED YOUR LOVIN' Saved By Zero <i>white label</i>
5	TURN THE TIDE Sylver <i>Pepper</i>
6	YOUNG HEARTS Kings Of Tomorrow <i>Defected</i>
7	MONSTER Liquid People <i>Soul Syndicate</i>
8	ONE MORE CHANCE Nina Simone <i>Attitude</i>
9	NOTHING 2 PROVE Roger Sanchez feat. Sharlene Spilieri <i>Defected</i>
10	CHAMPAGNE DANCE Pay As U Go Cartel <i>Direction</i>

Breakers are the 10 records outside the Top 40 which have registered the most imports (DJ reactions). The Club Chart Top 40 (including mixes) for Urban, Pop and Cool Cuts charts can be obtained from [www.dancemusic.com](http://www.dancemusic.com). To receive the club charts in full by fax contact Emma Preece-Jessop on fax (020) 7579 4170.

## CHART COMMENTARY

by ALAN JONES

He can't get the better of Pop Idol's Gareth Gates and Will Young in the sales chart but **George Michael** makes his return to the dancefloor by registering an emphatic double number one, with *Freeek!* surging 22.1 on the Club Chart and 15.1 on the Pop Chart. The track has a 10% lead at the top of the Club Chart and a more emphatic 40% at the Pop Chart. It boasts some excellent mixes from Skyness, Moogymen, Max Reich and most of all, Scumfrog - whose David Bowie-sampling track *Love The Alien* is currently causing a buzz. *Freeek!* it on this week's *FNW Miami Beach/Clubbing CD*... Meanwhile, the two highest new entries on the Club Chart are oldies. Making the week's top debut, *Everyday 2002* finds Agnelli & Nelson's classic (a club chart topper in 1999) now credited **Alex Gold & Agnelli & Nelson**, as the Xtravaganza label boss tries his hand at making the track. It has a wafertidn majority over *Sinead O'Connor's* 15-year-old *Troy - The Phoenix From The Flame*, which the returning reverend has licensed from EMI to Devolution. Making it work on the dancefloor are remixes from John Creamer & Stephanie K and Push. And, after weeks of stagnation, the Urban Chart is bristling with new entries, with 14 arrivals in the Top 40, the highest intake of the year. Meanwhile, the Urban Chart has the same number one for the fourth week in a row. **Jennifer Lopez & Ja Rule** have left behind the massive majority they had in recent weeks, but are still 18% of the chasing group. Odds are they will be replaced next week, however, because the rest of the top five is made up of big jumpers, all of which had chart positions in double figures last week. And the late Aaliyah may rock the booty to, as her latest posthumous single arrives in a hard act at number 10. **Mary J Blige** makes a quieter debut at number 20 but should make a big leap next week - and, after topping the Club and Pop charts thanks to an excellent remix from Basement Jaxx, **Missy Elliott** will return to her natural habitat with 4 My People, which has the added attraction of mixes of One Minute Man for urban DJs.

## POP TOP 20

1	15 2 FREEK! George Michael <i>Polydor</i>
2	3 I'M NOT A GIRL, NOT YET A WOMAN Britney Spears <i>Jive</i>
3	4 2 TAINED LOVE'SAY HELLO, WAVE GOODBYE Soft Cell <i>Mercury</i>
4	10 2 DREAMING Aurora <i>EMI</i>
5	18 8 (THIS IS A) SONG FOR THE LONELY Char <i>WEA</i>
6	16 2 I WANT YOU Filur <i>Discs/Wax/Edel</i>
7	3 4 INFECTED Barthez <i>Positiva</i>
8	10 1 WHERE (DID IT GO) Ikon <i>white label</i>
9	15 1 IN MY EYES MILK... <i>All Around The World</i>
10	10 1 TAKE IT EASY SSL <i>Epic</i>
11	11 1 WHERE'S MY... (FEAT. LIL' MO) Adam F presents <i>EMI</i>
12	2 5 ONE DAY IN MY LIFE Anastacia <i>Epic</i>
13	7 3 IN THE BEGINNING Roger Goode <i>trr</i>
14	8 4 4 MY PEOPLE Missy 'Misdemeanor' Elliott <i>Elektra</i>
15	14 3 EVERGREEN Belle Lussance <i>Euphoric</i>
16	4 4 4 WASTABLE Dancer Hayes <i>Columbia</i>
17	11 1 LAXY X-Press 2 <i>Skin</i>
18	1 I FEEL SO FINE KMC feat. Dhany <i>Incentive</i>
19	6 3 ONE STEP TOO FAR Faithless feat. Dido <i>Cheeky/Arista</i>
20	23 CLEAR BLUE WATER Ocean Lab feat. Justine Suissa <i>Codex/Be</i>

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# RETAIL DISCOUNT CAMPAIGNS: HOW LOW CAN YOU GO?

Ongoing retail discount campaigns, which are successfully shifting massive quantities of music product, rely on increasingly interdependent relationships between labels and retailers. Adam Webb reports how both sides are benefiting, even when the backscratching gets a bit rough

It is hard to avoid retail price promotions, these days. Storefronts once dominated by new releases and the Top 40 have been given over to near-permanent sales and catalogue promotions, as retailers strive to profit in an increasingly competitive market. The knock-on effect is that the time delay between full-price issue and cut-price offer is shifting.

Yet the implications of discounting are far-reaching says Union Square Music director of marketing Steve Bunyan. While some labels welcome the increased sales and profile these promotions undoubtedly bring, others are concerned with the changing power balance between themselves and the retailers. This, in turn, has transformed sales and marketing for everyone from the majors to budget-price compilation specialists.

"We know that that promotions are a crucial part of every retailer's business and they're a crucial part of our business. So we try to be in as many as we can and our sales force takes every opportunity it gets to mention how we think our titles will be useful for their promotions." As Bunyan recognises, discount campaigns are now firmly established as part and parcel of the retail landscape.

The majority of current campaigns run on a multi-buy basis — with the inducement of a combined discount (in the case of HMV's two-for-£22, Virgin's five-for-£50 or Vital's two-for-£20 offers) or a free product (in the case of Borders' forthcoming three-for-two campaign).

According to Andrew Williams, campaign buyer for Borders, this promotion was initiated by the retailer itself.

"We approached all our suppliers with the kind of mechanic we were looking to run and the kind of price points we wanted to buy at," he says. "I generally have an idea in the back of my head of the kind of titles I want from each supplier, so I can then cherry-pick those titles from the inevitably long list of product they offer us. Once the campaign is up and running, suppliers will start coming to us with suggestions for future inclusions. Once again, I cherry pick from these lists to get the right kind of titles for our stores."

The degree of liaison between retailers and labels in deciding which products will be promoted and at what price, depends ultimately on the size of the label and the strength of its catalogue. For majors such as SMC catalogue, the process is very much a two-way affair, with the sales department offering strategically-priced titles around the store's promotion mechanic.

As BMG catalogue marketing manager Charlie Stanford asserts, "I'm a great believer in working closely with retail and finding out what they think, if a retailer came up to me and said, 'you should definitely look at doing this', I would really consider it, because they are the people selling the product at the end of the day."

At the other end of the spectrum, it is



On the cut-price racks (clockwise from top left): Ryan Adams, Madonna, Kid Rock, Alicia Keys

**'Retailers are happy because they know loss leaders will fly out of the shops, and we're happy because they will then take loads of our titles that wouldn't be quite as lucrative'**

— John Reed, Sanctuary

more a case of "just keeping on their [the major retailers'] radar," according to Bunyan, and forwarding new releases to campaign

managers. "Union Square are a very good company for them to work with, because we have so many titles and so many different price points, and because they know we are very keen to support these promotions. And, because they know that, they will come to us and say, for instance, 'We're going to do a two-for-£10 promotion and we'd like to

include some of your titles, do you want to come and talk to us about it?' And then negotiations start."

**'I'm a great believer on working closely with retail and finding out what they think'**

— Charlie Stanford, BMG

For larger companies such as Sanctuary, with a considerable catalogue of its own, the relationship is more one of give and take. Working through

national sales manager Henry Neri, the company will typically offer several of its best titles at a hugely discounted dealer price, on the basis that retailers will take other lesser known Sanctuary titles. In a classic case of swings and roundabouts, the label will take a hit on these "loss leaders" but will gain in other ways.

According to John Reed, general manager of Sanctuary Special Markets, "Retailers are happy because they know loss leaders will fly out of the shops and we're happy because they will then take loads of our other titles that wouldn't be quite as lucrative. We've shipped enormous quantities of some titles and barely made a penny, but if you look at the bigger picture and the level of support we get across our catalogue, then we win."

The benefits of discount campaigns are obvious for retailers. Essentially, customers are far more likely to purchase two CDs for £22 than one for £12.99, hence the reliance on campaigns and their perennial presence at the storefronts. Andrew Williams estimates that the titles in Borders' ongoing three-for-£18 campaign sell approximately five times the volume they would at full-price, accounting for between 10% and 20% of all stock sold. This has positive effects beyond measurable financial gains. "We are dramatically increasing the volume of catalogue product we sell, while maintaining our margin and our competitiveness," says Williams. ▶p26

## The retailer: MVC

Mike Mulligan, music category manager at MVC, is hopeful that the current Classic Cuts £6.99 mid-price campaign is highlighting the fact that MVC positions itself as a specialist retailer.

"The promotion is arranged by decade, from the Sixties to 2000, with four defining titles, such as The Band or Blondie, highlighted for each. We felt that a straight A-Z made it difficult for customers to find an adjacent title and that they would probably shop within the decade with which they were most familiar. The campaign is now in its final week and we've done a roaring trade. I'm not sure of the exact figure, but I'd say promotions account for up to 20% of our total sales."

Product rotation is essential as customers have become far more aware of bargains and prepared to shop around. Multi-format promotions across CDs and DVDs are one way of overcoming this and encouraging traffic in all parts of the store. When the mid-price promotion concludes at the end of this week, MVC will start its Easter campaign, which will combine a stock clearance and striking new deals with suppliers.

For MVC, these deals will certainly be retail-driven, with the store more than prepared to make suggestions to labels and distributors regarding what will work on the shop floor. Mulligan views negotiations between the two parties as mutually beneficial. "Campaigns governed by price breaks are getting tired. The onus is now on the retailer to seize the initiative," he says.



Blondie

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# The indie catalogue specialist: MCI

"And of course the customer is getting better value for money, which should hopefully increase our brand loyalty." Titles are reviewed and restocked approximately every three months, an effective method of rekindling interest in stock across the genres. This, and a close relationship with labels and distributors, is seen as the key to a successful promotion.

"All a campaign like this needs to be successful is a bit of trust on the part of both sides. In other words, I need to trust the label that if I take 100 copies of a product rather than 10 copies, I will be able to sell them, and they need to trust me that if they give me 40% discount rather than 20%, I will buy substantially more units from them."

This "no-loss" scenario is certainly recognised by the majors, who successfully use retail campaigns as a marketing tool to prompt their product's shelf life. Raul Chatterjee, head of sales at Warner Music, believes the relationship is "very much a two-way process, with both parties mutual beneficiaries." When The Best Of The Pogues dropped at mid-price after Christmas, it sold 40,000 copies in one month, the same figure it sold in its first month at full-price precisely a year earlier. Other recent successes for Warner have been Madonna's Music (more than 100,000 units sold since its dealer price was cut) and Alanis Morissette's first two "grown-up" albums. Dropped temporarily to mid-price in the wake of her new album, Under Rug Swept, Jagged Little Pill and Supposed Former Infatuation Junkie have since sold 38,000 between them.

Charlie Stanford has long noted the effectiveness of such temporary price drops. "There was a time when I first started when all the reductions were permanent, from full to mid-price," he says. "Now, we tend to be a bit more savvy about the way we actually promote the back catalogue and drop full-price albums to mid-price for anything from a day to a three-to-six-week period. A great example of that is Dirty Dancing. Last year it was one of our top mid-price bestsellers and it was constantly in the compilation charts. That happened because we had three drops last year from full to mid-price, timing them to coincide with big retail campaigns, and we sold massive bulk orders. We also found that when it goes back up to full-price, the orders didn't dry up. They slowed, obviously, but they still continued and no doubt we'll be doing more of these in the coming years."

The reason for making such temporary

**A**t MCI, sales and marketing director Danny Keene is gearing up to the forthcoming HMV sale. A close 11-year relationship with the retailer has seen their Music Club series, featuring artists such as Dionne Warwick, Bob Marley and Al Green, become one of the best-selling budget ranges in the UK. A significant proportion of these will occur at sales time when prices will be reduced from £5.99 to £3.99 – in return to a CD single.

"HMV, along with the other retailers, have been very supportive to MCI," says Keene. "Working closely with their campaign manager Graham Davidson, we will be aiming to shift units across the board and there is no doubt that campaigns are now an essential part of our business."

The retail chain will be using MCI's Rave Anthems as part of its advertising campaign. Part of the Decadance imprint, these three-CD boxes are the result of a year-old co-operative venture with Ministry of Sound. "It's a good combination, as Ministry deal with licensing and packaging, while we are specialists in catalogue marketing," says Keene. "These relationships can only breed confidence when we negotiate with retailers."

The two companies have even branched out of the budget market to produce the TV-advertised album Celtic Chiffoni, which entered the charts three weeks ago at number 17. A forthcoming £3.97 budget campaign with Asda's distribution partner Handelman highlights the importance of building close relationships with the sector.

price drops are numerous. It could be that an album has reached the end of its life cycle, having dropped from the top 200 and exhausted its promotional life as a new release; that it coincides with the awards show like the Brits or Mobos; or that a new release is expected to raise interest in an artist's back catalogue. The end result, as described by Stanford, is a sort of consistently juggling act, with MCI constantly on the move in response to market conditions. "Nine times out of ten, whenever you see temporary price drops, you'll do three, four, five, six, seven times more than at full price. The great thing about mid-price is that you do see a huge uplift in sales and, for us, it's been like that since I've been doing the job for the past three years, and it's continuing like that. We are still seeing – on the right titles, reduced at the right time – a massive uplift in sales."

While the majors are actively stimulating their sales, the budget specialists rely on a customer's propensity to impulse-buy during multi-purchase campaigns. This offers the chance, not only to shift the significant stock volumes that would not be possible from the A-Z racks, but also to raise label profile without a big marketing spend. For this reason, titles are commonly offered up for



promotion almost immediately.

For Laurie Adams, managing director at Decadance, campaigns are an "essential sales tool for promoting our product, particularly in low seasons, when retailers need to encourage customers to keep spending. From our point of view, these campaigns can also gain us extra precious retail rack space, which is hard-won in competition with heavily-promoted product from major labels. The fact that the product is highly discounted does not seem to affect the sales at a higher price during the rest of the year."

For Union Square, the budget compilation album Funk Soul Brothers, released on their Metro imprint, is a typical success story. "It gets picked up every time in the two-for-£10 or the four-for-£20 promotions. People see the names on it like Curtis Mayfield, Roy Ayers and Bobby Womack and at that sort of price, it's worth a bit. The great thing is, we're not reliant on spending a lot of marketing money to tell the consumer about the product. It's working as an impulse purchase."

But, if the major and budget labels are thriving on campaigns, for others the drive to discount prices is proving a contentious issue to say the least. One sales manager at a leading independent label complains that

the chains are too inflexible when it comes to lifting over discount terms.

"Slowly, over the course of the past three or four years, as campaigns have become the core of high street retail, the price mechanic has dramatically lowered in RRP value. This effectively means that we are being asked for higher and higher discounts and there comes a point where we just can't afford to even put these titles into campaigns. Parallel to this, they often dictate what price they think these albums should be. For example, a title that has steadily sold through at £3.99 is then requested to be £6.99; an inability to deliver that level of discount can sometimes mean no support in future campaigns."

One label that is working around this kind of catch-22 situation is Sanctuary. In addition to using loss leaders as a means of accessing rack space and promoting slower-selling stock, John Reed offers another example of how the company makes discounting work for itself. "With John Holt's 1,000 Votes Of Holt – a real reggae evergreen – we've created a deluxe double CD edition, but we're also keeping the original available because in that way we can actually target a given campaign. So if there is a campaign aimed at mid-price, we can still keep our luxury John Holt album at full price around £8.29 while the original is available at around £5.50. So if a retailer wants the John Holt album it gives us the flexibility to give them the product that fits in with the price of their campaign. Part of the reason would have the two editions in the UK market is because of campaigns."

In this way, the label has increased control over what precisely is discounted and by what percentage. "It's give and take. Sanctuary has certainly benefited from having a good relationship with mainstream UK retailers and giving them what they want for campaigns, where other companies have felt that they couldn't compromise in that way. You suffer slight pain financially, but in the long term you benefit because, if you haven't got the retailers on your side you become marginalised." Recent successes include Dolly Parton's Little Sparrow, which was re-racked after Christmas following her TV appearances with Graham Norton in Dollywood.

Given that retail campaigns are here to stay, such tactics are surely the way forward. As Reed says: "You have to work on the premise that you miss most of the people most of the time and anything you can do to get to people has to be a good thing."

**"We are being asked for higher discounts and there comes a point where we can't afford to put titles into campaigns; an inability to deliver that level of discount can mean no support in future campaigns" – independent label source**

**"We are dramatically increasing the volume of catalogue product we sell, while maintaining our margin and competitiveness. The customer is getting better value for money which will hopefully increase our brand loyalty" – Andrew Williams, Borders**

## The major label: Warner Music



Alanis Morissette

**W**arner Music is currently running a number of different campaigns. According to senior accounts manager Jimmy Mulpy, these are constructed in negotiation with retailers across the board, with the aim of profiting from dominant genres in the market. Therefore, a non-metal promotion, including Kid Rock, Staind, Deftones and Green Day, will aim to sell a variety of mid-price titles on the back of the strong rock market. "The majority of mid-price sales are in multi-buy campaigns," says Mulpy. "So the hope is that a customer will buy, say, an old Green Day album at mid-price and we'll gain incremental business." Similar drives are also being made on the booming Best Of and Soundtrack genres, with titles such as The Best Of The Corrs, Apocalypse Now, Tomb Raider and The Beach being offered to retailers at reduced price.

Mulpy adds, "We are looking for support from retailers across a wide range of our catalogue and campaigns have become instrumental to our sales and our marketing." Aside from these discounts on back catalogue, the strategic process of temporary drops has become increasingly part of a product's shelf life. Recent sales success for Alanis Morissette's Jagged Little Pill and Supposed Former Infatuation Junkie at mid-price, after the release of her current Under Rug Swept album, are testament to this.



## UPCOMING LOW-PRICE RELEASES



**THE ANIMALS: The Most of The Animals** (EMI Gold 72345382929).

**Out now.** This robust 16-track set from Newcastle's finest covers most of the casual bashes, from House of the Rising Sun, We've Gotta Get Out of This Place, It's My Life and Don't Let Me Be Misunderstood to Animalised versions of Ray Charles' Hallelujah I Love Her So and Sam Cooke's Bring It On Home To Me. It has all been done before, but there is no knocking it at budget and, as an introduction to possibly the most powerful British R&B group of the Sixties, it does the job admirably.

**JULIAN COPE: Peggy Suicide** (Spectrum IMCD188). **Out now.** While it would not be quite right to say that Julian Cope lost the plot in the post-Tearjerkers Eighties, 1991's Peggy Suicide, a sprawling, politically charged double album, certainly set an ambitious new template for the singer. Opener Pristeen kicks things off, building from a gentle acoustic beginning to a towering, velvet Underground-style drone, the lengthy Safesurfer weaves a dense, sombre web of guitars, while Beautiful Love and East Easy Rider toy with Manchester-influenced beats. Those who have come to regard Cope as a Krautrock-ionising, ley line-documenting eccentric would do well to go back and see just how good a rock star he made.



**WOODY GUTHRIE: The Legendary Woody Guthrie** (Music Club MCD490). **March 25.**

Music Club follows up its 75,000-selling Very Best of Woody Guthrie collection with a further sample from the

deep Guthrie archives. Although Guthrie's name has been bandied about freely since the advent of die-hard fan Bob Dylan, the adaptation of unused Guthrie lyrics by Billy Bragg and Wilco for their Mermaid Avenue albums in recent years has undoubtedly done much for the potential market of one of the original protest singers.

**STIFF LITTLE FINGERS: Anthology** (EMI 72435773629). **Out now.** This three-CD set is basically a reissue of 1983's *Alli The Best*, the definitive Stiff Little Fingers compilation, with the addition of some extra tracks and a live disc recorded at Britton Academy at some unspecified date. Three versions of Alternative Ulster might be over-giving it a bit, but at least it's a good song.



**THE BAND: The Collection** (EMI Gold 724385507823). **Out now.**

The Band's first appearance at budget was swiftly pulled from the shelves shortly after its release a couple of years ago to make way for a set of augmented, remastered original albums at mid-price. Now it returns, offering a handful of genuine greatest hits (The Weight, The Night They Drove Old Dixie Down, I Shall Be Released) alongside lesser, but frequently interesting material from the mid-Seventies' albums. The imminent release of the ultimate box set of their Last Waltz farewell concert will help to point the spotlight in the direction of this release.

**VARIOUS: Funk Soul Brothers 2** (Metro METRCD080). **Out now.** Wading through tons of obscure old funk so you don't have to, Union Square follows up its meticulous Funk Soul Brothers set with more of the same, digging in the crates for killer cuts from the Meters, Funkadelic, Bobby

Womack and many lesser known, but equally funky, dudes. Also at the £3.57 dealer price on Metro are Cafe Italia (METRCD079), the latest in the cafe series, featuring Enrico Caruso and Beniamino Gigli) and Dub/More Bass Culture (METRCD078), offering more heavy dub from Lee Perry, King Tubby, Mad Professor and others, compiled by dub luminary Ian McCann.

**DIANA ROSS: Diana Ross** (Spectrum 0168182). **April 8.** The album which gave us Ross's version of Ain't No Mountain High Enough as well as signature tune



**Reach Out And Touch** (Somebody's Hand), the singer's eponymous debut had much to live up to, having effectively brought about the end of The Supremes. A Motown album through-and-through, obsessively A&R'd by Berry Gordy and written to order by Nicholas Ashford and Valerie Simpson, it didn't disappoint then and it doesn't now. This reissue reinstates tracks contributed for the original album by Laura Nyro, as well as a number of alternate versions.

**EDDIE KENDRICKS: The Collection** (Spectrum 5446262); **DAVID RUFFIN: The Collection** (Spectrum 1597302). **April 1.** Spectrum's chronicle of lesser-known Motown material continues with round-ups of two former Temptations. Leaving the group, but not the label, in 1968 and 1970 respectively, Ruffin and Kendricks both staked their claims for solo glory, with mixed results. Ruffin's career was the more successful of the two in chart terms, while Kendricks, who left the Temptations on the eve of their biggest hit, *Just My Imagination*, yielded diminished commercial returns with his vaguely disco-inspired direction, as exemplified by *Keep On Truckin'* and *He's A Friend*. It is Ruffin's material which wears the best here, coming as it largely does from Motown's late-Sixties glory days. Highlights include his first post-Temptations hit *My Whole World Ended* and the melodramatic *I've Lost Everything I've Ever Loved*.



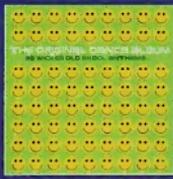
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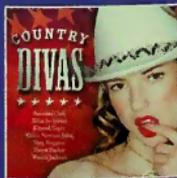
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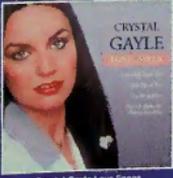
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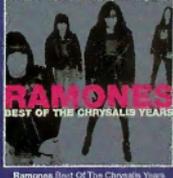
Various Artists: Country Divas  
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# UPCOMING MID-PRICE RELEASES



**THE PSYCHEDELIC FURS: The Psychedelic Furs (Columbia/Legacy 5063622); Talk Talk Talk (Columbia/Legacy 5063623); Forever Now (Columbia/Legacy 5063642); Beautiful Chaos: Greatest Hits Live (Columbia/Egg/Legacy 5060352).** **Out now.** The jewel in this round of reissues is very probably Talk Talk Talk, the post-punk expats' second album, produced by new Mercury joint MD Steve Lillywhite and home to the eventual hit Pretty in Pink. Among the rest of the batch, along with the eponymous debut and third album Forever Now, all furnished with extra tracks, is a live album, Beautiful Chaos: Greatest Hits Live, recorded by a reformed version of the band in Los Angeles last year. There is one new track, Alive (Or Once In My Lifetime), although there are no signs of a full studio reunion.

**NINA SIMONE: To Love Somebody/Here Comes The Sun (Camenon Deluxe 74321 9247926); Emergency Ward/It Is Finished/Black Gold (Camenon Deluxe 74321 9248022).** **Out now.** Completing BMG's reissue programme of Nina Simone's RCA years from 1967 to 1974 are these five albums across two releases. To Love Somebody (1969) and Here Comes The Sun (1971) are largely covers albums, representing the singer's efforts to keep with the times as the Sixties closed. To Love Somebody is the pick of the pair, with genuine covers of Leonard Cohen's Suzanne and Bob Dylan's I Shall Be Released and Just Like Tom Thumb Blues. Emergency Ward. It is Finished and Black Gold are all live albums, offering in-concert snapshots from the height of Simone's politicised rage.

**JOE ELY: From Lubbock To Laredo (UM3 2702442).** April 8. Twenty-five years into his career, Nashville maverick Ely is anthologised here on mid-price for the first time, enabling those who have picked up on his role in the Clash story — he toured with the band in the US, and Joe Strummer contributes a foreword to the sleeve notes here — to put some music to the name. From Lubbock To Laredo gives a taste of most of Ely's various styles, from country-rock to Cajan to rockabilly to Tex-Mex, and demonstrates the consistency with which he has plied his trade. Cut from similar cloth to cult heroes such as Townes Van Zandt, Guy Clark and Steve Earle, Ely nonetheless offers nothing here that post-country poster boy Ryan Adams wouldn't be happy to put his name to.

**ANGIE STONE: Black Diamond (Arista 7432172752).** April 22. Reduced to mid-price three years after its original release, Black Diamond still stands as one of the definitive examples of the neo-traditionalist soul movement it helped to usher in. Highlights include the very funky Love Junkie and Man Loves His Money and the gorgeous No More Rain, as well as a reworking of Marvin Gaye's Trouble Man.

**TEENAGE FANCLUB: A Catholic Education (Paperhouse SFRE001CD).** **Out now.** The Fannies' pre-Creation 1989 debut sounds, as the publicity proclaims, like "Revolver played at very high volume with the speakers bugged". It is perhaps slightly unfortunate that the band's catalogue is all available at the lower price points these days, but their recent collaboration with Jad Fair on Words Of Wisdom And Hope through Geographic — independent of their ongoing deal with Epic — shows there is life in them yet.

**JOHNNY CASH: Carryin' On With Johnny and June Carter Cash (Columbia/Legacy 5063702); The Fabulous Johnny Cash (5063712); Hymns by Johnny Cash (5063722); Ride This Train (5063732); Orange Blossom Special (5063742); America (5053992); Ragged Old Flag (5054002).** **Out now.** Much as RCA has dramatically redressed the Elvis Presley catalogue balance with its Artist Of The Century avalanche of reissues, so Columbia appears intent on carving out a similar place for Johnny Cash. The Man In Black's catalogue has been sliced and diced in numerous ways over the past couple of years, with themed compilations (Love, God, Merder) issued alongside best of collections and straight reissues such as these. Five feature bonus tracks, and two, the mid-Seventies curios America and Ragged Old Flag, have never before been released on CD. Between them, they range from the near-essential — The Fabulous Johnny Cash from 1958, his first album for Columbia and only his second outright, to the collectible likes of Railway train special album Ride This Train.



**FIVE: Kingsize (RCA 74321875972); ANOTHER LEVEL: From The Heart — The Greatest Hits (NWS/BMG 74321926392).** **Out now.** It was Simon Le Bon who once said that "When you have a teenage girl following, then you last just as long as your poster lasts on the back of the wardrobe door." The arrival of Five's Kingsize at mid-price demonstrates just how quickly the corners of the posters can start to curl. It is sobering to consider that the same album was a serious BMG priority only last autumn. Also hoping to see their shelf-life extended at mid-price are Another Level. All the hits are here to be found — a surprising number of them actually, from Bomb Diggy to I Want You For Myself — but it is fair to say that boy bands and catalogue sales are not often mentioned in the same sentence. Nonetheless, both acts brought something new to the arena and there is nothing like a friendly price tag to reawaken a lapsed fanbase.

**JOHNNY CASH: Carryin' On With Johnny and June Carter Cash (Columbia/Legacy 5063702); The Fabulous Johnny Cash (5063712); Hymns by Johnny Cash (5063722); Ride This Train (5063732); Orange Blossom Special (5063742); America (5053992); Ragged Old Flag (5054002).** **Out now.** Much as RCA has dramatically redressed the Elvis Presley catalogue balance with its Artist Of The Century avalanche of reissues, so Columbia appears intent on carving out a similar place for Johnny Cash. The Man In Black's catalogue has been sliced and diced in numerous ways over the past couple of years, with themed compilations (Love, God, Merder) issued alongside best of collections and straight reissues such as these. Five feature bonus tracks, and two, the mid-Seventies curios America and Ragged Old Flag, have never before been released on CD. Between them, they range from the near-essential — The Fabulous Johnny Cash from 1958, his first album for Columbia and only his second outright, to the collectible likes of Railway train special album Ride This Train.



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## music week



## european report 2002

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VARIOUS: The Ultimate Collection... (Universal 8455532) This is another impressive boxed set...

VARIOUS: Immediate Masters... (Sensory CDDM 422) The catalogue of Immediate, the label founded by Rolling Stones manager Andrew Loog Oldham...

FRONTLINE RELEASES

- 38 CRADYOTS: THE BIRD AND THE BIRD... (RCA 8432 03 18)
ADICTS, THE: THE BIRD AND THE BIRD... (RCA 8432 03 18)
ANGEL: UPSTARTS... (RCA 8432 03 18)
ANNIHILATOR: THE BIRD AND THE BIRD... (RCA 8432 03 18)
BROTHERS: THE BIRD AND THE BIRD... (RCA 8432 03 18)
... [many more entries]

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- SHILLEY: THE BEST OF THE BEST... (RCA 8432 03 18)
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Closing date for applications: 2nd April 2002.

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I Need You / Don't Forget To Remember  
Catalogue No: ROS CD1001 (CD Only)



**Classic Doubles**  
The Last Waltz / Follow Your Dream  
Catalogue No: ROS CD1004 (CD Only)



**Classic Doubles**  
From The Heart / Thoughts Of Home  
Catalogue No: ROS CD1005 (CD Only)



**Classic Doubles**  
Especially For You / Love Songs  
Catalogue No: ROS CD1003 (CD Only)



**The Irish Album**  
20 extra tracks have been added to the original Irish Collection album, released back in 1996 to make this superb 40 track re-packaged double CD.  
Catalogue No: ROS CD2005 (CD Only) (£6.10 DP)



**The Very Best Of**  
Originally released in 1991 - re-packaged 2002. These 20 greatest tracks represent the very best of Daniel's career, now re-packaged on the Rosette Label!  
Catalogue No: ROS CD2004 (CD Only) (£6.10 DP)



**Faith & Inspiration**  
Daniel's top 5 UK/IRish chart album featuring 16 inspirational songs backed by a 40 piece orchestra and choir.  
Catalogue No: ROS CD2001 (CD Only) (£6.10 DP)



**Greatest Hits**  
This double CD features 26 songs which include many of Daniel's top 20 hits and some of his most popular songs, including.  
Catalogue No: ROS CD2003 (CD Only) (£7.40 DP)

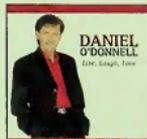
## New & Latest Releases



**DOMINIC KIRWAN**  
**Under Your Spell**  
CD Catalogue No: ROS CD2007  
Cassette Catalogue No: ROS MC2007  
(CD £6.10 / MC £3.25 DP - Released April 1st)



**DANIEL O'DONNELL**  
**The Daniel O'Donnell Show**  
Catalogue No: ROS V801 - Video  
(£18.00 DP - Available)



**DANIEL O'DONNELL**  
**Live, Laugh, Love**  
CD Catalogue No: ROS CD2002  
Cassette Catalogue No: ROS MC2002  
(CD £8.99 / MC £5.95 DP - Available)

## Coming soon...

Daniel's back catalogue Video's - re-released on the Rosette label 6th May.  
Charlie Landsborough's back catalogue CD's and Video's - re-released on the Rosette label 27th May.



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