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United Business Media

NEWS: Pete Waterman's latest protégée LAUREN WATERWORTH gears up for her debut



NEWS: A European licensing deal between Telstar and Warner is set to boost the profile of acts such as CRAIG DAVID



MARKET SHARES: Pop Idol stars such as WILL YOUNG power RCA/Arista to win record singles share



FOCUS ON THE UK HIP HOP SCENE - FEATURE: P26-31

FOR EVERYONE IN THE BUSINESS OF MUSIC

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music week

UK retailers set global pace

by Robert Ashton

HMV and Virgin are both outlining plans which will underline the position of UK retailing as the strongest and most developed in the world music market.

HMV Group chief executive Alan Giles last week revealed plans to accelerate its overseas expansion, on the back of its flotation this summer.

The move comes as Virgin Megastores tomorrow (Tuesday) prepares to re-enter the Australian market after nine years away, with the launch of a store in Melbourne's city centre.

Down under to attend Tuesday's store opening, Virgin Retail chief executive Simon Wright was also due to view a site for a Sydney store which is set to open before the end of 2002.

Wright says Virgin is looking to open some five Megastores in Australia, to complement a chain of 50 to 60 smaller stores which it is planning to establish through its deal with Australian market leader Sanity.



Giles: leading HMV expansion

Under the arrangement - which saw Sanity take over 77 Or Pnce stores last year (see right) - Virgin is taking control of the smaller Australian stores, which previously made up Sanity's Into Music chain. All the stores will be rebranded as Virgin.

In announcing plans for HMV's public listing last Thursday, chief executive Alan Giles revealed ambitious plans to take the retailer through the 200-store barrier in the UK with another 65 branch openings, as well as pushing ahead with its international schedule of new stores. Giles identified the Japanese mar-



Wright: opening Australian stores

ket, where HMV has operated for the past 12 years and is already ranked as the fourth largest retailer, as a priority for the chain. It currently has 34 stores in that country and Giles believes it could eventually have 100 shops.

Canada is also set to benefit from future investment: another 40 HMV shops are expected to be opened there in the coming years.

"HMV UK is a fabulous business," Giles says. "We have 135 stores at the moment, but I think that is under-representative from a major national retailer, so we will continue to open stores."

HMV already operates 325 stores in nine countries and Giles says that new stores, which would put its number at more than double the 90-plus outlets operated by rival Virgin in the UK, are still necessary in the changing music retailing environment.

It is unclear precisely how much money the HMV flotation will raise, although it is expected to be between £300m and £600m, valuing HMV at around £1bn.

Much of the funds will go towards lowering the group's current £350m debt and other business, such as the redemption of its outstanding senior preference shares and general corporate purposes, to "turn it [HMV] into more of an orthodox company".

EMI, which has a 42.65% stake in HMV Group, will also gain a windfall from the float because it says it will realise a "proportion" - expected to be around half - of its stake, earning the group between £180m and £250m. EMI Group chairman Eric Nicoli says he "expects to continue as a significant shareholder in HMV following the flotation".

Sanity set to roll out stores from London

After initial delays, the first of Sanity UK's newly-converted Or Price stores is due to launch in the week commencing April 22 in tandem with a change of premises for Sanity's London headquarters.

The Waterloo station store will be the first of the shops to be refitted, while Paddington and Victoria stores are expected to roll out soon afterwards - followed by the remaining shops in the chain.

The roll-out of the remodelled station stores - originally due to start in the first week of April - was hit by delays as Sanity awaited planning approvals from Railtrack. "The station stores took longer to clear everything with Railtrack and some of our stores are listed buildings," says Sanity UK head of product and marketing Wayne Allen. "The new look is totally different from our Price."

The Australian-owned company bought out the Or Price chain last October. Sanity is also set to relocate from its central London offices in the Or Price building to Alperton in Wembley on April 22.

WEA London signing Holly Valance (pictured) was among the acts set to wrap up the last of MTV's Five Night Stand gigs last Saturday at London's Ocean venue. The former Melbourne star was due to take the stage - alongside Blue, Liberty X, Warren Stacey and Bellefire at the MTV Hits show - to perform her debut single Kiss Kiss, which is set for an April 29 release. Product manager Naomi Beresford-Webb says the retail response to the single, which has topped The Box chart for two weeks, has been "phenomenal". "Rita has been very enthusiastic and we have great hopes for the single," she says. "But we are mindful that we are establishing an artist and we are very much looking at the Kyle model of success." A viral marketing campaign via Valance's newly-created music website and SMS text messaging is being launched in the run-up to the release of the single. "We are predicting a Top 10 airplay hit for Kiss Kiss by the week of release," adds Beresford-Webb.



Warner poaches Woolies' Young

Warner Music UK has poached Woolworths' entertainment head Alan Young as successor to its long-serving sales director Jeff Beard.

Young, who has headed the retailer's entertainment strategic business unit for the past 14 months, will join the major on July 1 in the newly-created role of commercial director. Beard retires from the business at the end of June after 30 years with WEO.

Warner chairman and CEO Nick Phillips says he appointed Young as Beard's successor because he wanted someone with retail experience. "Jeff has done a wonderful job for Warner and we wanted to bring someone in of equivalent stature to replace him," he says.

Phillips notes Young's move is a similar one to that of Steve Gallant, who left Asda to become commercial director at PolyGram, last Universal. "Alan has an established track record of the highest order and will bring to Warner Music UK a new commercial awareness and dynamism reflecting his years in the retail business," he says. Young, who has been with King/Fisher/Woolworths since joining as a graduate trainee 16 years ago, says he is very excited about the switch, as music is his passion. "Warner is one of the few compa-



Young: 'established track record' I would have considered joining. The opportunity came along and I thought it was a really exciting career change," he says.

Young believes his switch from retailer to record company executive emphasises the ever-closer relationship between the two sides of the industry. "As we go forward as businesses, the relationship between retailers and suppliers has really become a partnership. All companies begin to realise that it's important to understand how the other side works," he says.

Beard's planned exit from the company will end another link with the Rob Dickins-era Warner operation. Beard joined as promotions representative in 1972 and served as area sales manager, field sales and promotions manager and general sales manager before becoming sales director in 1989.

Charts trial to restrict midweeks

A new system of midweek "sales flashes" is to be trialled from this week, limiting access to the controversial data.

The Official UK Charts Company confirmed last Thursday that the Bard Council had agreed to a proposal from the BPI Council to trial a "privileged access" service from this week until the end of the week beginning May 6.

The new restrictions will limit

labels to access to data only on their own singles releases. Each company will have to nominate one individual each to whom the data will be released. Precise sales figures and chart positions for other companies' releases will not be issued, apart from market positions of 1, 5, 10, 20, 30, 40 and so on. Albums market data will continue to be available as before.

The move is in response to

concerns that midweek data was being picked up by press and media and being used to spark off negative stories. OCC chart director Omar Masikaitya says that the amendment of the "sales flashes" service will "reinforce the message that midweek information remains a confidential and privileged service".

Masikaitya says that, after the trial, Bard and the BPI will consider how to progress the issue.

CADS02

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THE NOMINATIONS ARE...

MUSIC VIDEO TECHNICAL AWARDS

Best Cinematography
 Simon Choudori
 for Faithless - We Come One
 Simon Choudori
 for Starsailor - Good Souls
 John Matheson
 for Kylie Minogue - Can't Get You...
 Jake Polonsky
 for The Avanchions - Frontier Psychotrist
 Nick Sawyer
 for Part-One - I'm So Crazy
 Jo Williams
 for Stereophonics - Mr Writer

Best Art Direction
 Robin Brown
 for Robbie Williams & Nicole Kidman -
 Scornettes' Siquid
 Johnny Hardstaff
 for Radiohead - Like Spinning Plates
 Catrin Meredith
 for Kylie Minogue - Can't Get You...
 Chris Oddy
 for Basement Jaxx - Where's Your Head
 Marco Puig
 for Elbow - Asleep In The Back
 Roger Swinborough
 for The Avanchions - Frontier Psychotrist

Best Editing
 Struan Clay
 for Faithless - We Come One
 Joe Guest
 for Marcus Nikolai - Bushes
 Art Jones
 for Part-One - I'm So Crazy
 Ming
 for Badly Drawn Boy - Spitting In The...
 Rick Russell
 for Basement Jaxx - Where's Your Head
 Dawn Shadforth
 for Kylie Minogue - Can't Get You...

Best Special Effects
 Christophe Altender, Mark Haiden,
 Daniel Sanders, Alex Lovejoy,
 Nick Sereisin, Donny Etherington &
 Paul Boylston at MPC
 for Basement Jaxx - Where's Your Head
 Sean Broughan at Smoke & Mirrors
 for Faithless - We Come One
 Peter Marin at Glassworks
 Twist at Twisted Labs
 for Chemical Brothers - Star Guitar
 Wes & Crawford at VTR
 for REM - Imation Of Life
 Dan Williams, Glyn Tebbutt, Tim
 Rudgard, Paul Dickson, Laurence
 Dodd, Oscar Gonzalez at Red
 for Kylie Minogue - Can't Get You...

Best Telecine
 Dominic Aarons at Rushes
 for Faithless - Muhammad Ali
 Jean Clementi Sorel at MPC
 for Basement Jaxx - Where's Your Head
 Tareq Kubalali at VTR
 for Starsailor - Good Souls
 Tom Russell at VTR
 for Faithless - We Come One
 Adrian Seery at Rushes
 for David Gray - Sail Away
 Frank Vulliamy at MPC
 for Kylie Minogue - Can't Get You...

MUSIC VIDEO AWARDS

Best Pop Video
 Nelly Furtado - Turn Off The Light
 Kylie Minogue - Can't Get You...
 Kylie Minogue - In Your Eyes
 Marshaeba - World Looking In
 REM - Initiation Of Life
 Sade - King of Sorrow

Best Rock Video
 Badly Drawn Boy - Spitting In The...
 PJ Harvey - This Is Love
 Radiohead - Pyramid Song
 Stephen Malkmus - Jo Jo's Jacket
 Super Furry Animals -
 It's Not The End of The World
 White Stripes - Fell In Love With A Girl

Best Dance Video
 Basement Jaxx - Where's Your Head At
 Chemical Brothers - Star Guitar
 Falboy Slim - Weapon of Choice
 Falboy Slim - Ya Mama
 Playgroup - Number One
 The Avanchions - Frontier Psychotrist

Best Urban Video
 Backyard Dog - Baddest Ruffest
 Beverley Knight - Get Up
 Lina - Step Up
 Roots Manuva - Wilness
 So Solid Crew - 21 Seconds
 The Streets - Has It Come To This

Best Video of 2001
 Presented to the highest-scoring video
 shortlisted in the above 4 categories

Best International Video
 Air - How Does It Make You Feel
 Outkast - Bombs Over Baghdad
 Outkast - Ms Jackson
 Superman Lovers - Sleight
 The Hives - Hole To Say I Told You So
 The Strokes - Last Nite

MUSIC VIDEO INDIVIDUAL AWARDS

Best Video Producer
 Cisko Faulkner
 Richard Renton
 John Moule
 Jo Phipps
 Rob Small
 Phil Tidy

Best Video Commissioner
 Robin Dean
 Dilly Gent
 John Hassay
 Faith Holmes - Parlophone
 Nisha Paril - East West
 Tess Wight

Best New Director
 Paul Gore
 Johnny Hardstaff
 Jamie Hewlett & Pete Dinkeldand
 Tim Hope
 Andy Hylton
 Numero 6

Best Director
 Vaughan Arnell - Godman
 Blue Source - Blue Source Films
 Michel Gondry - Partizan
 Modi Minull
 Dawn Shadforth - Black Dog
 Shynola - Oil Factory
 Trokter

Outstanding Achievement Award
 To be announced on the night

DESIGN & PACKAGING AWARDS

Best Single Design
 Basement Jaxx - Where's Your Head At
 Bjork - Hidden Place
 Simian - The Wisp
 Spiritualized - Stop Your Crying
 Cooper Temple Clause - Let's Kill Music
 Zoot Woman - Living in a Magazine

Best Album Design - Artist
 Bjork - Vespertine
 Richard Renton
 Sophie Ellis-Bextor - Read My Lips
 Howie B - Folk
 Koshken - Rasai
 Melomatics - From Death to Passwords
 Simian - Chemistry Is What We Are

Best Album Design - Various Artists
 Winner & Highly Commended entries
 to be announced on the night

Best Design of a Series of Sleeves
 Basement Jaxx
 Feeder
 Gloss
 Koshken
 Simian
 Spiritualized

Best Special Packaging
 Lethem Jelly - Soft Rock Ltd Ed Single
 Radiohead - Amnesiac CD Book
 Spiritualized - Let It Come Down
 StereoLab - Sound Dust
 Cooper Temple Clause - CD Promo
 TUM - Electrostars

Best Illustration on a Sleeve
 Chemical Brothers - Star Guitar
 Divine Comedy - Series of Sleeves
 Feeder - Series of Sleeves
 Gloss - Series of Sleeves
 Gorillaz - Series of Sleeves

Best Photography on a Sleeve
 Sophie Ellis-Bextor - Series of Sleeves
 Howie B - Folk Series of Sleeves
 Koshken - Series of Sleeves
 Travis - Series of Sleeves

Best Designer / Design Team
 Big Active
 Blue Source
 Tom Hingston Studio
 Intro
 Yacht Associates

Best TV Ad
 David Gray - White Ladder Part 1
 Gorillaz - Gorillaz Suzuki Gongoro
 Mercury Rev - All is Dream
 Ministry of Sound - The Chillout Sessions
 Ministry of Sound - The Karma Collection
 Odey & Naurino - Exercise

Best Design of an Ad Campaign
 Winner & Highly Commended
 entries to be announced on the night



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WE ARE THE BEST AT MUSIC RETAIL

When the IFPI convenes this Tuesday to unveil its figures for the global music industry in 2004, it is unlikely to be a pretty sight.

Sales the world over are down, with the UK firmly established as one of the few markets offering relief. But, while it is easy to focus on the negative things in business right now, there is some encouraging signs too – particularly within the retail sector. As HMV announced plans to float – and use the cash to fund an aggressive expansion in the UK and overseas – last week, Simon Wright was jumping on a flight to Australia to set seal on Virgin Retail's return to Aussie high streets.

Wright, in his capacity as Bard chairman, has long been arguing that the resilience of the UK market – amid declining global music sales – is, in part, attributable to a strong British retail tradition. And he is dead right. Travel anywhere in Europe or the US and one thing is clear – the British are best at music retail. And that cannot be understated if we want to maintain the buoyancy of the UK market over the past few years. Developing talent is crucial. But if you don't make that talent accessible to consumers, we might as well pack up and go home. Fortunately, British retailers have it down to a fine art. What is surprising is that there remains very limited co-operation on a commercial level between the two sectors of the record business – the record retailers and the record companies – to harness this strength in helping underpin our efforts to sell British talent overseas.

Surely, there is scope for leveraging the strength of British retail to help promote music from these shores too. The BPI's campaign with Virgin in the US is one such opportunity, but this remains the tip of an iceberg.

Retailers are pressing for UK talent benefits all of us – labels, retailers, publishers, managers, artists, concert promoters, everyone. We offer the best retail in the world – let's make the most of it.

Martin Talbot, martin@musicweek.com

Jubilee parties to test licence laws

A leading lobbyist for entertainment licensing reform is predicting Golden Jubilee anarchy during this summer's celebrations.

Under the so-called "two-in-a-barrel" premises do not cover entertainment licence to record performances by one or two people. However, a license is needed if three or more people perform.

The Musicians' Union's adviser on entertainment licensing reform Hamish Birchall is now urging pubs and clubs to sign up for temporary entertainment licences. As only 5% of the UK's 111,000 licensed premises currently have a licence.

Local authorities have the power to close non-licensed premises for infringements that can include a landlord encouraging people to join in singing. The maximum penalties for not having an entertainment licence are a £20,000 fine and six months in jail.

MTV unveils research with anti-globalisation movement

MTV last week unveiled the results of a survey into how young people view global brands, to assess how its advertising revenue might be affected by viewers' support for the anti-globalisation movement.

More than 75 representatives from the record industry attended last week's presentation of focus group research carried out by MTV – itself a global brand – at the end of last year in the UK, Germany, Italy, the Netherlands and Sweden.

The study was prompted by the bestselling book *No Logo* by Naomi Klein and questioned 16- to 24-year-olds on their views on the celebrity endorsement of products, the quality of items, brand image, advertising and distribution.

"As a commercial organisation driven by advertising revenue, we needed to find out how the anti-glob-

alisation trend might affect our clients' markets and to see how we were perceived," says MTV Networks Europe's strategy vice president Graham Saxton. "We found that MTV is not really regarded as a global brand by most viewers because the stations are so regionalised, while MTV is seen as having a social conscience."

He adds, "For record companies and advertising agencies, we are a holder of youth insight and MTV wants to share the research it has. Labels that treat acts as brands might have to adjust their marketing and promotion plans, for instance." The results revealed that most consumers still prefer good quality branded products and are unlikely to stop buying an item because a company operates unethical policies, unless they are directly affected.

Retailers call for rethink over copy-protected CDs

By Paul Williams
Retailers are pressing for a more co-ordinated approach to copy-protected CDs, insisting that they have been kept in the dark by record companies on the issue.

The Global Entertainment Retail Association (Gera Europe) – which comprises Bard and its continental equivalents – says the lack of information from labels about which releases are affected has made it impossible for stores to properly inform their customers about secure CDs.

Gera-Europe vice-president Bob Lewis says that, while retailers are fully behind industry efforts to crack down on music piracy, it is crucial that record companies welcome them into their discussions.

"All retailers support the fight against piracy," he says. "This is a worldwide problem, so we back the initiatives to take action to safeguard ourselves against these losses. But this is an industry matter and not a competitive one, so we are seeking dialogue from record labels about their plans and systems."

As retailers are adopting different technologies and approaches which, in some cases, has resulted in retail-



Lewis: seeking dialogue

ers only learning that a CD has been copy-protected when customers have returned them asking why they will not play in a computer.

"Some companies, such as Sony, clearly label encoded products with stickers saying they won't play on CD-Roms," says Lewis, who is also director general of Bard. "Other companies are not so forthcoming."

Gera Europe's council agreed at a meeting in Brussels earlier this month with three demands of the record industry:

- Agreement between the record companies on the inter-operable technologies with the same end result for the consumer.
- Proper labelling of CDs with information about what restrictions encoded technology has placed on their use.
- Information for retailers outlining which technology is being used and why.

Absolute Radio eyes Kent licence with Go-FM bid

Absolute Radio UK's programme and operations director Clive Dickens is targeting a new adult brand for his group to be tried in weak commercial radio markets lost to Radio Two.

Go-FM will be aimed at a 35-plus audience playing repertoire by artists such as Dido, David Gray and REM and makes its initial outing as part of Absolute's bid to win the West Kent local radio licence, which is currently controlled by Kent Messenger-owned Century 96.2FM.

Go is the first of two adult formats set to be unveiled by the group this year in a strategy to grow a portfolio of local stations either by license bids or acquisitions. At the same time, Absolute, which is equally owned by Absolute Radio



Dickens: aiming to grow portfolio

International, Eurocast and Ulster TV, will be aiming to build a regional radio business with its youth brand Jump FM.

Dickens says the Go brand will aim to attract older radio listeners who had previously listened to commercial radio, but have switched to Radio Two because their nearest

independent station is marketed at too young a demographic. It will aim for a 35- to 49-year-old audience with a 60:40 male to female bias and will play adult contemporary artists, but not be a slave to the Top 40, it says.

As part of the group's plans, Dickens has appointed one-time Capital Radio colleague Mark Briggs to the role of local radio development director. Briggs was formerly Capital's group head of commercial services, before becoming regional managing director at Radio Investments in 2000 and, most recently, joined the UKRD Group, overseeing the relaunch of its East London station Active FM as Soul City.

MUSIC WEEK 20 APRIL 2002



PAUL'S QUIRKS

CD-Rs: THE EUROPEAN VIEW WILL HELP

Now that Liverpool FC are out of the Champions League, and Europe, to me, means just one thing – imports and the chance to compete on price with the major chains and supermarkets. European legislation has been of little interest to the average music retailer over the years, especially since the much-heralded Treaty Of Rome failed to deliver its promise of a level playing field for small businesses throughout the EU. Things may be changing, though, now that Gera-Europe is beginning to act on issues affecting European entertainment retailers. UK music retailers are well represented, as Bard director general, Bob Lewis, is the Gera-Europe vice-president and reports back to the Bard council on a regular basis.

The Gera-Europe Council met last week and among the items on the agenda was one that has already been highlighted by many UK dealers – the problems caused by record labels releasing "secure CDs" without discussing the issues with retailers and consumers first. No one can complain about the labels' attempts to curb piracy, but as the moment secure CDs can cause more problems than they solve, especially as it is the retailer who is left to explain the issues to their customers who bought the album in good faith and expected to be able to listen to it on any hardware they choose.

As usual, there will be no quick fix, as there are already a dozen or so technologies in use. But at least now that we are approaching the problem from a European point of view, there may be a chance of persuading the record industry to agree on one solution which will benefit everybody concerned. If we are to win the battle against counterfeiters and pirates, then we need everybody on board. That means record companies, retailers and consumers, and the only way to do that is to inform retailers and customers which technologies are being used and, more importantly, why it is being used.

A European approach to counter illegal copying, including an information and advertising campaign, may well be the answer and this can only be good for the UK music industry.

Paul Quirk's column is a personal view

Music entertainment production company Initial Film & TV will spend up to a year researching a three-part series for Channel 4 called *The Voice*, investigating what makes a marketable vocalist. Each hour-long programme will explore the sounds of male, female and group singers and include archive material from artists such as Björk (pictured), Maria Callas, Bing Crosby, Aretha Franklin and Sting. "We want to unlock the true nature of what makes a great vocalist a smash hit by studying the biology of the voice to discover why some voices make the hairs on the back of your neck stand up," says executive producer Malcolm Gentle. The programmes are being produced by Alan Lewens, who worked on BBC2's *Walk On By* series. Channel 4 has retained the international TV rights while initial, part of Endemol UK, keeps the DVD and audio rights. Initial has put the contract for a compilation album to support *The Voice* out to tender and is close to signing a deal for a DVD and book to accompany the series.



3 joins forces with Tornado for indie-label digital service

by Martin Talbot

Sales and marketing operation 3mv has created an alliance with digital media provider Tornado to offer a digital delivery service for independent labels.

3mv says the move, the first since a management buy-out last month from Play It Again Sam, enables it to become the first company offering a one-stop, distribution service spanning both the physical and digital realms. The deal, which results in the duo of joint venture 3mv Digital, is due to be announced to the stock market this morning (Monday) because of Tornado's status as a company quoted on the AIM stock listing.

Founded in 1999, Tornado is a provider of digital media (compressing text, images, video and audio)

which supplies technical infrastructure to online services such as Virgin Megastores (in the UK and France), HMV, BOL and V Shop.

Neil Ferris, who became Tornado managing director a month ago, says further deals are due to be signed in the next two months. "We did think, when we started talking to 3mv, whether we are competitors. But we're actually totally complementary. In the digital world, we are effectively the warehouse and the company delivering the products. 3mv don't do delivery or the storage."

Tornado will enable 3mv Digital to be able to offer pay-per-download, streaming, webcasts and other services. Its services support established watermarking, encryption and digital rights management technologies.



Hutton: heading 3mv Digital

Tornado currently handles the technical infrastructure for BMG's Westlife £14.99 per-year subscription offer for fans (platinum.westlife.com). "If an independent label wants to offer something similar for any of their acts, we can do that," says Ferris.

3mv Digital will be run by former

Bertelsmann tipped to buy out Napster

Bertelsmann declined to comment this week on reports that it plans to buy the stake in file-sharing service Napster which it does not own for just \$20m (£14m).

The company's chief executive Thomas Middelhoff was reported by German newspaper *Die Welt* to have said Bertelsmann planned to buy out the original shareholders, because he believes the strategy is right.

The German group already has an option of more than 52% of Napster through loans amounting to an estimated £85m since it backed the internet company in late 2000.

However, it is understood that Bertelsmann is unwilling to move to buy out the remaining share while court disputes between Napster's venture capital investors and one of its original backers are ongoing.

Vivid Records general manager and Finisade commercial director of new media Mark Hutton, who takes on the title of managing director. "This establishes 3mv as a total solution for selling and distribution, across both physical and digital sales," he says. "It means we are the first future-proof, one-stop shop."

3mv co-founder Dave Trafford says conversations with his company's labels will begin this week; no negotiations were possible ahead of the deal being announced to the stock market. "The rights belong to the labels," he says. "What we are saying is that we can now offer a service to exploit those rights."

Trafford and co-founder Max Kenny finished a buy-out of 3mv – extracting it from Play It Again Sam – in March.

newsfile

MINISTRY PUSHS TV SERIES

Ministry of Sound will be at the TV industry trade show MIP-TV this week to sell its 26-part series on dance culture called *Ministry of Sound, Mix of Nations*. The series is in pre-production and TV and film distributor Impact is representing the brand for international broadcast, video and DVD rights.

COSTELLO TO PLAY R2 GIG

Elvis Costello is following in the footsteps of artists such as Elton John and Paul Weller by performing at the BBC Radio Theatre for a Radio Two broadcast. The April 28 recording will go out on the station at 8pm on May 4 to back his new Mercury album *When I Was Cruel*, which is out today (Monday).

BALL TO HOST FEM SHOW

Zoe Ball is to take over Ricky Gervais and Stephen Merchant's 1pm to 3pm Saturday show on London-based Xfm for seven weeks from May 11, while they're filming a new series of BBC TV's *The Office*.

HOPKINS MOVES UP AT UMI

Ashley Hope has been promoted to international promotions manager for Universal Music International frontline marketing with immediate effect. Hope previously worked in the East West press office.

MUSICA OFFERS MUSIC VIA MOBILES

Consumers can now order albums and DVDs via their mobile phones through a secure SMS initiative launched by Musica.co.uk. Visitors can order from a list of 250,000 titles and no credit card details are sent via SMS because Musica debits the user's phone account.

U PUBLISHES PUNK SPECIAL

U Music is publishing a punk special, *Never Mind The Jubilee - Here's The True Story Of Punk*, this Friday looking at its rise from the pubs and clubs of London to its peak during Silver Jubilee year. It will feature profiles of 15 punk bands, including The Clash, The Damned and The Sex Pistols.

BRITTON ACADEMY EXPANDS

More music fans will be able to enjoy concerts at the Britton Academy following plans by the McKenzie Group to increase the venue's capacity from 4,272 to 4,800 later this year. The sister venue in Bristol is also undergoing a soft with capacity for live events increasing – subject to licence – from 1,650 to 1,750.

INCUBUS SCORE GOLD SALES

Incubus's album *Morning View* was last week certified gold by the BPI. Meanwhile, the compilation *SOB* Brothers wins silver honours.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 2001
Top Of The Pops*	4,539	n/a
CD:UK	4,215	n/a
SMTV	1,480	n/a
The Pepsi Chart Show	1,052	n/a
The Saturday Show	792	n/a
Popworld (Sat)	532	n/a
Exclusive (Sat)	307	n/a
Night Fever	276	n/a

* Combined totals. Source: Mediocredito EMG (Barb data) for w/e 11 March 2002.

NR: live data only available so far on year-on-year comparisons available

New prize highlights leading Irish albums

Ten Irish albums are to come under the spotlight in a newly-launched contest mirroring the Technics Mercury Music Prize.

The National Music Prize, which has been given support by music organisations in Ireland such as Imro and various media outlets, aims to highlight Irish music across all genres, leading to a grand final in Dublin this autumn.

Dave Reel, who organised the National Student Music Awards in Ireland, is behind the event, which will launch in August when a panel of judges will select their five favourite Irish albums released between July 1, 2001, and June 30 this year. The panel will include representatives from Imro, the *IR Times* and Irish radio and TV stations.

A shortlist of 10 albums will be announced at the end of August with those selected then given airplay support during September on Irish radio stations. A compilation album is also planned. Reel spoke to Mercury Prize chairman of the Judges Simon Fitz before launching the event and says he has modelled it on the UK-based contest.

Music content at core of new BBC and Emap titles

Competition for young magazine readers intensifies this month, with the launch of two titles relying heavily on music content to boost sales.

BBC Magazines' monthly successor to the defunct *Live & Kicking* brand, *It's Hot*, hits the newsstands tomorrow (Tuesday), while Emap Performance enters new territory for the teen market by publishing a weekly called *Sneak* every Tuesday from April 30.

Both magazines are aiming for an initial circulation of around 100,000, and will be celebrity-based with their music editorial pop-driven, even though titles focusing on this genre have suffered significant circulation falls in the past year.

Between July and December, market leader *Top Of The Pops Magazine* saw its circulation dip by 19.6% to 245,422 (source: ABC). *Smash Hits* by 9.7% (200,212), *TV Hits* by 25.1% (151,252) and *Live & Kicking* – last published in March – by 41.7% (67,784). *It's Hot* is priced at £1.80 and



Sneak: Emap weekly aimed at teens

produced by the ex-*Live & Kicking* team of editor Peter Hart, editor-in-chief Jeremy Mark and publishing director Lindsay Fox.

Fox says around 50% of the content will be music and the title is aiming at nine- to 13-year-old girls, a slightly younger audience than the target for *Live & Kicking*.

"It will be the only magazine of its

kind for this end of the market and is supported by an extensive awareness-raising campaign," she says. "There will be CD covermounts and we are launching the It's Hot Club with a database labels can tap into for marketing purposes."

A 16-page sampler with a discount voucher for the first issue was distributed with the *Sunday Mirror* and sister title *Top Of The Pops Magazine*. The BBC plans an extensive trade retail launch in the supermarkets, Woolworths and WH Smith.

Emap Performance is distributing a 36-page editorial-only sample issue of *Sneak* with *Smash Hits* this Wednesday and is backing the launch with national TV, radio and press advertising, as well as typosetting.

Sneak, which has been developed under the code name "Monkey" for the past few months, will be the only celebrity weekly in the teen press, the only one not to carry covermount free gifts. It will also be the cheapest in the market at 50p.

chartlife

● Parlophone's Pet Shop Boys strengthen their sales and airplay positions in Europe this week, with single Home And Dry rising to number seven on Spain's sales chart, while parent album Release secures a number three entry in Germany and debuts at 16 on Spain's albums chart. Meanwhile, the album's lead-off single garners airplay around European radio stations, climbing charts in Austria (21-16), Belgium (10-5), Denmark (13-10), Germany (12-8) and entering at 17 in Switzerland. This helps to push Home And Dry's ranking in European radio's most listened-to tracks to 11.

● Polydor's Sophie Ellis-Bextor maintains her appeal with Australian fans as Murder On The Mind sits at number four this week. However, her run in the singles rundown does not lift her albums ranking as Read My Lips falls nine places to 50 on the albums countdown there. While Murder... dips three places in the rundown of Europe's most popular radio tracks to 23, the album's new album, *Wish*, debuts at 22 while rising 31-27 in Germany, holding at 16 in Switzerland and maintaining a Top 20 position in Italy.

● EMI-Chrysalis' Robbie Williams sees his older Sing When You're Winning album winning out over its follow-up *Swing*, which in the Australian albums chart this week. Sing... remains at number 12 while *Swing...'* slides 15-18, as the infectious "Something Stupid" remains at 29 in Australia's singles chart.

● RCA-Arista's Westlife maintain their position in the airplay and 20 of many European territories, while World Of Our Own also claims the highest new entry slot on the Australian singles sales chart. Debuting at 11, the track garners a steady stream of airplay across Europe's airwaves, hanging inside the Top 10 of the most-listened-to tracks on European radio with a number nine position for the second week running. *Sliding 29-32* in the Dutch sales chart, the single makes airplay gains in Austria (11-6) and Switzerland (14-11), is a non-mover at nine in Denmark and enters Portugal's airplay chart at 23.

● Kylie Minogue's North American chart endeavours suffered a setback in Canada last week with her most popular album *Fever* tumbling from 11 to 21. Meanwhile, Can't Get You Out Of My Head was named the crown jewel of the year at the Danish DJ Awards last week as latest single In Your Eyes retained a top five position across Europe's airwaves. The track risks the third most popular on the Euro 100 rundown, making its most significant gains in France (28-18), Ireland (7-3) and Switzerland (3-2).

● European fans continue to support for George Michael's *Freeek!*, allowing the track to risk the strong sales positions around the continent this week. The Polydor-issued single boasts the highest ranking of UK signed performers in the singles sales charts as *Freeek!* sits at 28 in Germany, 17 in the Netherlands and top five positions in Italy (3) and Spain (1).

Testar strengthens ties with Warner after European lead

by Joanna Jones
Testar has strengthened its international ties with Warner — which already includes Craig David in North America — by signing a European licensing deal with the major.

Under the new long-term deal, Warner Music International (WMI) will handle sales, distribution and marketing of Testar repertoire across continental Europe, including releases by EBM&K, David and Mi-Se-Teq. The agreement, which follows the end of a two-year licensing tie-up with Edel, will cover the Multiply, Testar and Wildstar imprints, as well as Footprints.

"Representing Testar Music and its roster of talented artists is a major opportunity for all our affiliates in Europe," says president Warner Music Europe Paul-Rene Albertini, whose company's new agreement fol-



David: to benefit from Warner deal

lows a licensing deal between WMI and Testar Music which was signed last year for South East Asia.

"We are honoured to be associated with such a dynamic company and I look forward to Warner Music and Testar forging a close working relationship and achieving new levels of success across the region," he adds. Testar Music Group international CEO Graham Williams says the deal also builds on the successful working partnership which Testar has forged

with Warner Music Group's Atlantic label in the US where Craig David has been lauded as the singer to break two-step. The news comes as Atlantic prepares to go to radio with the third single from David's platinum-selling *Born To Do It* album, *Walking Away*. "Our recent experience working with Warner Music Group in the US has been hugely successful and, following our association with WMI's South East Asian operation, we are confident that we now have the natural partners for our business in Europe," says Williams. "At the same time, we would like to thank Edel for their hard work and achievements and wish them well in the future."

He adds, "Warner is a fully integrated company throughout Europe, while Edel is going through some well-publicised changes at the moment. We felt we needed a com-

pany that could market our product on a pan-European basis."

WMI Europe executive vice president Gero Caccia, who was closely involved in securing the deal which was six months in the making, says it is an important achievement for Warner to combine its global marketing might with an independent player around the world.

WMI has agreed with Edel to work Mi-Se-Teq from May 31, as the second phase of the German company's marketing campaign for the garage/R&B hit has yet to come to a close. "Artistically-speaking, Testar represents a great combination in established and new talent and they are a valuable asset," says Caccia. "This is a huge opportunity to try and explode future acts in their roster with them using our marketing structure. Mi-Se-Teq are just one of those."



UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPE	Artist/Track
1	1	In Your Eyes Kylie Minogue (Parlophone)
2	2	World Of Our Own Westlife (RCA)
3	3	Home And Dry Pet Shop Boys (Parlophone)
4	4	Word Connection Robbie Williams (Chrysalis)
5	4	Freeek! George Michael (Polydor)
6	6	Flowers In The Window Travis (Independents)
7	7	Murder On The Mind Sophie Ellis-Bextor (Polydor)
8	8	Shocking Vibrations Beverley Knight (Parlophone)
9	11	Caught In The Middle AS (Columbia)
10	-	My Culture One Giant Leap (Pain Pictures)
11	9	Live Forever Simply Deep (Sony)
12	9	You Come Back Back (Innovative/Niraj)
13	14	The Hindu Times Odesi (Robbery/Sony)
14	12	Can't Get You Out... Kylie Minogue (Parlophone)
15	16	Fire Lightbulbs Sandy (WMI/Capitol/Parlophone)
16	-	We Are All Made Of Stars Miya Miyagi
17	18	Don't Need The Sun Too... Gabrielle (Go Beat/Polydor)
18	19	Somebody's Still Robbin' Williams & Nicole Kidman (Chrysalis)
19	20	Alive Again One (WMI)
20	17	You Are Always Mine (Innovative/Niraj)

Chart shows the 20 most played UK singles on the continent. Based on 100 percent of 200 stations' UK music tracks.

PROMO DIARY: KOSMEEEN

April 15/16 Big Bang DJ conference — perform DJ set on a boat travelling from Stockholm to London, followed by radio and TV interviews including MTV
April 18 International phone interviews
April 20 *Sloobz* festival, Sao Paulo
April 27 Promo and performing at the Coachella Festival in the US
April 28 Justice League, San Francisco, more promo
May 2 Live dates around Germany
May 7 Perform at Muriel's Muffethall followed by TV promo
May 8 Electronic Beats Festival, Cologne, interview with Vva Interactive followed by festival coverage on Vva TV and press interviews
May 10-15 Giva in Austria and Switzerland

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD

Country	Single	Album	Chart Position
AUSTRALIA	single: Mariah Carey, Sophie Ellis-Bextor (Parlophone)	album: A Funky Odyssey (Parlophone)	3 4
CANADA	single: Only Time Boyz (Warner UK)	album: Fever Kylie Minogue (Parlophone)	8 9
FRANCE	single: J'ai eu le Bon Dieu (Cherry/Atlantic)	album: Nu Angelika (Cherry/Atlantic)	7 26
GERMANY	single: Freeek! George Michael (Polydor)	album: Release Pet Shop Boys (Parlophone)	28 23
ITALY	single: Freeek! George Michael (Polydor)	album: Release Pet Shop Boys (Parlophone)	3 2
NETHERLANDS	single: Freeek! George Michael (Polydor)	album: Don't Think... Robbie Williams (Chrysalis)	3 4
SPAIN	single: Freeek! George Michael (Polydor)	album: Release Pet Shop Boys (Parlophone)	1 1
US	single: Can't Get... Kylie Minogue (Parlophone)	album: Fever Kylie Minogue (Parlophone)	16 21

Source: ASCAP/ASCAP's SoundScan, Media Control, Chart-Track, Top 100, AlbumTop 100, iTunes, Rhythmic/95.5, Current, and SoundScan.

AMERICAN CHARTWATCH

by ALAN JONES

These are exciting times for soul crooner Ashanti, who simultaneously moves to the top of *Billboard's* singles and albums charts this week, becoming an "overnight success" some eight years after first attracting industry interest. The 21-year-old, born Ashanti Douglas in New York, was unable to advance her early career, and instead became moderately successful as a dancer and actress. She is currently making up for lost time now, however, with her self-titled debut album selling an awesome 502,500 copies last week to become the biggest-selling debut by any woman to date, and the biggest by any act since Puff Daddy's *No Way Out* ranked up first-week sales of 561,000 five years ago. Ashanti comprehensively demolished fellow fledgling R&B star Tweet's debut album *Southern Hummingbird*, which debuts at number three with sales of 195,000. Sandwiched between them, *Callin' Doin'* a New Day Dave Coome completes a female top three.

Ashanti's singles chart career is even more healthy. Her debut solo single *Rock Your Body* is on the Hot 100, resurging over *What's Love, the Fat Is* single *Jumpin' Jumps* 3-1 on the Hot 100, resurging over *What's Love, the Fat Is* single which sits at number two — and also features Ashanti. Meanwhile, *Always On Time*, Ashanti's collaboration with Ja Rule which topped the chart earlier this year, declines 12-17 on its 23rd appearance in the chart.

Ashanti and Tweet's albums are the only new titles to the Top 100 in a poor week for sales, which sees only six albums increasing week-on-week. The highest charting of these is *Nappy Roots'* *Watermelon Chicken*, which

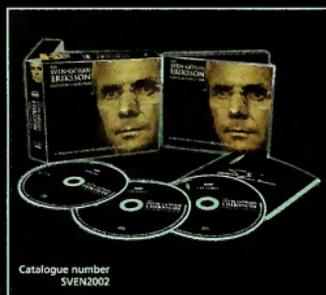
Among UK-signed acts, Kylie Minogue (pictured) remains steady, even though her *Fever* album slips 17-25. It sold just more than 42,000 copies last week, a 36% decline on the previous week, bringing its six-week tally to 426,000. Minogue is likewise the UK's star performer on the Hot 100, with *Can't Get You Out Of My Head* continuing its decline, falling 11-14.

Craig David posts what should be his last week on the Hot 100 with 760 are dropped after 20 weeks — records which fall below his third US single *Walking Away* is building nicely, and it should hit the Hot 100 soon. According to Mediabase, which compiles US airplay statistics, *Walking Away* was aired 1,476 times over 107 stations last week, a 101% improvement on *Walking Away* in the week before. It is currently being played almost exclusively on Top 40 stations, but is also being played on R&B records in the US, is hoping to turn it into a big R&B hit there too. The R&B market, surprisingly, never took to 7 Days, which peaked at number 62 71 this week, even though its sales are down 21% week-on-week. The album was released nine months ago and has sold 1,132,000 copies to date.

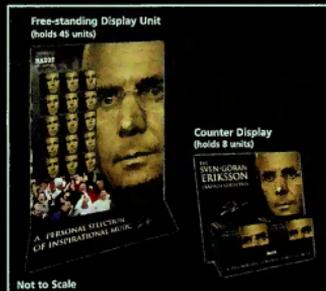
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newsfile

Soulwax sales soar
via Belgian looppole

PRODIGY PREPARE RETURN

The Prodigy are set to return in July with a new single entitled 'Baby's Got A Temper,' which has been described by vocalist Keith Flint as "a very aggressive track". The single will be taken from the band's long anticipated album which is expected to be titled 'Always Outnumbered, Never Outgunned'.

B-UNIQUE SCOPES BOUNTY KILLER DEAL

B-Unique Music Publishing has fought off stiff competition to sign Bounty Killer to a worldwide deal. The artist, who appeared on and co-wrote No Doubt's recent hit 'Hey Baby,' is also expected to sign a major US record deal in the coming weeks. B-Unique Publishing is a new venture by Ministry of Sound and has also secured deals for Youth and Andy Boyd & Ross Newell, who co-wrote six tracks on Sophie Ellis-Bextor's debut album 'Read My Lips'.

POLYDOR SIGNS DALY

Shonagh Daly, the 21-year-old singer and protégée of Sir Andrew Lloyd Webber, has signed to Polydor Records via Lloyd Webber's Really Useful Group. Daly shot to prominence when she performed at Grand Zoro in New York in October, after starring in Lloyd Webber's 'The Beautiful Game.' Daly's debut is currently being recorded ready for release at the end of the autumn, says Really Useful Records managing director Tim Penna. Polydor's joint managing director Colin Barlow says, "Shonagh is potentially one of the great singers. She's an incredibly expressive voice."

EAGLE ENSURES LEVELTERS COMEBACK

The Levelers have signed a new recording deal with Eagle Rock Records, which will see them release new material under the Hag Records imprint. The band are currently completing work on their seventh studio album at their Metway Studio. The recordings are being produced by Alan Scott, who was responsible for their platinum-selling title 'Leveling The Land' and number one Zeitgeist. The album is due in late August, with a single to follow in September.

MARIAH CLOSE TO NEW DEAL

Island Def Jam, J Records and Elektra were last week reported to be among the labels battling to sign Mariah Carey following her high-profile exit from Virgin Records America. A spokeswoman for Carey confirmed, "There are three or four big labels aggressively pursuing her. Mariah's a smart business woman and is taking her time before she makes any decisions."

REGGAE HITS TURNING 30

Jetstar will be celebrating the release of the 30th Volume of its popular Reggae Hits compilation by including a retrospective bonus CD with the new album, which is due for release on April 29. The additional 22-track CD will feature artists including Shaggy, Capleton, Chaka Demus & Pliers, Shabba Ranks and Dennis Brown.

NEW PLAYLIST
Custom — Hey
Mister (Artist
Direct) Laid-back
genius with
UK radio hit on his hands (US album
track); Sugababes — Round Round
(Universal Island) Prowling Freak Like
Me is just the start (future single,
CD); Idlewild — The Remote Part
(Parlophone) Time to join the premier
league (album, July); Happy Mondays —
24 Hour Party People (Jon Carter
Remix) (London) A real classic
(single, May).

by James Roberts

The legacies of the bootleg scene are in the spotlight this week as what is thought to be the first "legitimate bootleg" mix album goes on display.

Soulwax's 2 Many DIs mix album has already sold 5,000 sales in the UK, despite only being available on import via Belgium. It should be financially prohibitive for us to give the album a full UK release, says Sean Mayo of Pias UK. 2 Many DIs features 45 tracks morphed into one continuous sound-clash, with up to three elements of different songs playing at any one time. The advances required for such a large number of tracks mean that licensing a version of the compilation for the UK market would be likely to cost in excess of £50,000. Industry sources suggest that advances for such a compilation exclusively for the Benelux market would not normally exceed £250 per track.

Such highly creative mixes pose a headache for business affairs departments of both the licensing company and the licensee, a problem that is set to grow this year as more bootlegs seek clearance. One of the major independent labels that handles a number of tracks for the 2 Many DIs album admits that it might not always be clear the extent to which the copyrights are being adapted.

"We licensed the tracks under the basis that they are for stand-alone use in a mix album," says the label's head of business affairs. "It's not a problem for us that they have been used in a different way to normal, but I know it can be with some of the majors."

Alexis Strum (pictured), 24, will be the first artist to be launched by M Records, the new WEA London imprint founded by Warner Chappell creative director Mike Sauti. The artist's debut single, 'All For You,' is poised to become a breakthrough hit for the fledgling label on its release in late June, thanks to the track's effortlessly addictive chorus and edgy "old school" production. Strum is also set to feature as a guest vocalist on the forthcoming debut album from Ed Case, which is released through Columbia in June. The singer has also been writing and recording further material for her debut album with the likes of Groove Armada, Paul Statham (Difco) and Pascal Gabrel.

LABEL
TODAY
CONOUS

Stanslari may be grabbing the headlines as the UK's brightest hope of conquering the US this year, but something darker, heavier and altogether far more exciting could prove to eclipse their efforts by the end of 2002. Welsh rock act Lostprophets have been steadily shifting 7,000 albums a week in the States for the past month, thanks to their MTV2-sponsored tour. Their profile is set for a further boost thanks to a high-profile slot aboard both the European and US legs of the Ozfest tour, which will keep the act busy through September.

The growth of the band, whose debut album The Fake Sound of Progress set to pass the 100,000 sales mark in the UK this week, is a triumph for independent label Visible Noise, which was established by Julie Weir in 1998 to give fledgling rock and metal acts an outlet. Weir, a self-confessed "former girl," had previously enjoyed success running the Cocoonophon label, responsible for unearthing the likes of Cradle Of Filth and Dimmu Borgir.

Judging by the mountain of demos piling up in Visible Noise's funky Portobello Road headquarters, the level of grassroots respect the label has earned is unsurpassed in the UK rock sector. With a roster that also includes Number One Son, Kilkis, Labrat, PDHMK and Opate, an independently-spirited



Soulwax CD: fuelled by word-of-mouth buzz

of the 187 tracks originally earmarked for inclusion, 62 were refused permission and 11 were untraceable. Much of what appeals to the listener to be samples of familiar tracks are in fact re-created works mimicking the key elements of the original. For example, one track on the Soulwax album seems to include a sample from Michael Jackson's 'Billie Jean.' "It's virtually impossible to get clearance for anything by Michael Jackson," but we found this on the Buds International-label, says Soulwax. "It is a track that uses the same groove and, quite unexpectedly, we got permission to use it."

A number of major labels and publishers are understood to be working on similarly-themed "bootleg" albums, with material exclusively from their own catalogues.



Spooks: may relocate to UK

European labels eye
Spooks for new deal

US hip-hop act Spooks have become the subject of interest from UK- and European-based labels following a break in a chain of licensing arrangements that has left them out of contract.

The act sold more than 100,000 copies of their debut album S.I.O.S.O.S Vol 1 in the UK last year and scored three Top 20 hits through Epic UK, who claimed the act via its international label deal with US company Artemis Records. Spooks themselves were licensed to UK label Antra, a joint venture with their label Antra, an agreement that has recently dissolved, leaving the band free to sign a new worldwide deal.

It is understood that the New York- and Philadelphia-based act are considering relocating to the UK as part of a new deal, in order to build on their success here.

"Spooks are immensely loyal to the UK and Europe, as it was the first area to notice them," says manager Chuck Lavallee, who says Spooks have around 20 songs "ready to go" for the follow-up to S.I.O.S.O.S Vol 1. "The band don't really fit into the US idea of what hip-hop should be, but they talk about real things and are going to be around for a long time," says Lavallee.



Number One Son: next Visible Noise priority

A&R policy ensures the label is at the cutting edge of their genre.

It is clear that the label's policy of "keeping it real" extends far beyond its signing policy. "You can learn more from talking to a group of 16-year-olds for 10 minutes than reading every magazine or newspaper under the sun," says Weir, whose hands-on approach includes co-ordinating the army of etecams and street teams that keep Visible Noise's name alive on the underground.

One Visible Noise-organised event in particular is proving popular with the younger end of their market: the numerical, punk, hardcore and emo dayclub Subverse. The club runs monthly on a Saturday afternoon from 27pm at West London's Subterrania venue and charges just £2 to see three of the hottest new acts.

"It's ideal because it's right next to the skate park," says Weir. "Parents can bring their kids along and relax upstairs. We had our youngest

punter to date last week — just three years old." All such events help fund money for the label's core activities. "We're growing on a daily basis," says Weir. "It's about taking risks, not financial risks but creative risks."

Visible Noise's growth has not escaped the notice of the international music industry. The label distributed through Sine in Europe, while Columbia scooped the Lostprophets for the US and is maintaining in the UK the current Stateside campaign.

With Lostprophets off conquering the world, the UK office, which remains fiercely independent, is looking to create its next success story with Number One Son, whose Majority Of One album was released last year. The promotion will continue with a debut single in May, which the label hopes will catch the next wave of rock. "There is a bit of a numerical backlash at the moment," says Weir. "Kids are looking for something more intense."



SINGLE of the week

HOLLY VALANCE: Kiss Kiss (London LCCD1464). Clicking her heels down that well-trodden yellow brick road that is the transition from Aussie soap to chart



prominence, Holly Valance debuts with this classy Middle-Eastern pop epic. Already A-listed at Radio One, and accompanied by an eye-catching video clip, this promises to be the first genuine smash of the summer months to come.



SINGLE REVIEWS



RECOMMEND **TIMO MAAS: Shifter (Perfecto PERF31CD).**

After the fuzzy indie-rock of his top 15 hit 'To Get Down', the German technomeister returns to squelchy funk on this second single from his album *Loud*. Featuring infectious vocals from MC Chickaboo, it is listed at Radio One and looks set to reach the Top 20.

BELLEFRÈRE: All I Want Is You (Virgin VSCD11820). This Irish quartet are loved as the natural successor to The Corrs and return after a break following their debut single. This Radio 2 B-listed cover of the U2 classic is tastefully-executed MOR pop. With few acts being launched into the genre at the moment, Bellefrère are a good chance if you can press the right buttons. **HEIST: That's The Kind Of Man I Am (52 XPCD2615).** The UK/Jus duo debut delivers crisp R&B beats with soul-tinged vocals in what is a well-produced but ultimately uninspired offering. Commercial success will depend on the amount of TV and radio the duo gain over coming weeks.

TERRY CALLIER FEAT. PAUL WELLER: Brother To Brother (Mn Bongo MRBCD5014). The Modfather guests on this heartfelt release from the folk-funk veteran. Lifted from Callier's new album *Speak Your Peace*, it will be backed by shows at London's Union Chapel early next month.

MELATON: Falling Star EP (Sony 52 628942). This EP from the Dublin five-piece showcases four songs charged with emotion, pairing angst-laden lyrics with simply beautiful melodies. Highlights include the title track, the tragically beautiful Daylight and the angry Two Legs. The band display a maturity that belies their years.

THE MUSIC: The People EP (Hut Recordings HUTCD152). This Leeds four-piece — who have earned themselves slots with Oasis, The Charlatans and Liverpool's Coral in the past year — serve up their second release on Hut, following their 'You Might As Well Try To Fuck Robert Harvey' a Led Zep-style vocals dominate proceedings on these four guitar-driven tunes.

THE DIFF'RENT STRIPES: A Tribute To The White Stripes (GUIDE 48CD). This is the second outing for the shady collective fresh from gently ribbing The Stripes under their Diff'rent Stripes guise. What makes these reinterpretations work is the love for the source material and the exuberance that goes into twisting garage rock into brass band oompah or Casio-fueled dub.



RECOMMEND **MOBY: We Are All Made Of Stars (Mute CDMUTE268).** Following and

matching the 10m-selling album *Play* is not a viable option, so Moby has wisely released an unassuming yet naggingly catchy single to herald his return. A driving beat and Frippe-esque guitars blend with Moby's wistful vocals on this single, which certainly sounds pleasant on the radio — it is A-listed at Radio One. His hugely-anticipated album 18 is released on May 13.

ALBUM of the week

DOVES: The Last Broadcast (Heavenly HVNLP35CD). Doves' second album



has received considerable press adulation of late and, while it lives up to the garrulous approval to a degree, some of the sparkle of their debut *Lost Souls* seems to have been misplaced. However, album highlights *The Sulphur Man*, *Satellites* and current single *They Goes*. The Fear shine with a sense of smoky exploration and hold sufficient thrills to outshine much of their peers' material.



ALBUM REVIEWS



RECOMMEND **EDWYN COLLINS: Doctor Syntax (Santana SETCD09).** Collins' new

album, three years to record — and this consistent and excellent album shows why. His songwriting is particularly effective on tracks such as *The Beatles* and *Back to The Backroom*, the production is warm and overall this is the business.

VARIOUS: Lektroluv (News 54141650766). Der Lektroluv has plucked a selection of modern classics from Felix Da Housecat, IF and DJ Hell and twinned them with some lesser-known gems from the ever-snowballing electro revival. It is a worthy companion piece to the recent collections released by City Rockers and Obsessive. **PITCHSHIFTER: PSI (Sanctuary MNC0004).** Nottingham's noisiest return with their first album for Sanctuary. The follow-up to 2000's *Deviant* should attract new fans whose ears have been turned by

acts such as *Lostprophets*. Produced by New Jersey's Machine, the band are back on the right road once again.



LFO: Life Is Good (Luige 74322 SB4052).

Clipping off with the first single, the infectious *Every Other Time*, this album also features contributions from De La Soul, MOP and Ketsi. While it offers few new insights, it is undoubtedly a strong pop record.

VARIOUS: Loungin' (Beechwood LOUNCD1). The daisy age lives again on this CD, evoking the heyday of jazz rap. As well as classics from De La Soul, The Pharcyde and Stetsasonic, it includes Gangstar's stunning remix of Macy Gray's *I've Committed Murder*.

BUSHY: Nya (Catskills RIDCD007). Brighton breakbeat boy Bushy bounces into the fray with this debut album which is a firing blend of hip-hop shenanigans, cheeky samples and downtempo lushness. It includes *Rae & Christian* and *Groove Armada* mixes of the recent single *Don't Mind If I Do*.

This week's reviewers: Dugald Baird, David Barrington, Phil Brooke, Joanna Jones, Ed Owen, James Roberts, Nick Tosco and Simon Ward.

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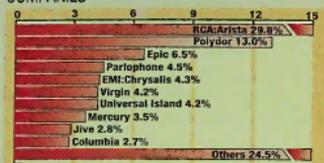
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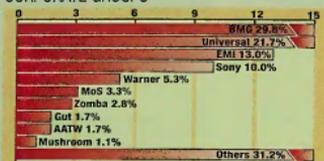


SINGLES: FIRST QUARTER PERFORMANCE 2002

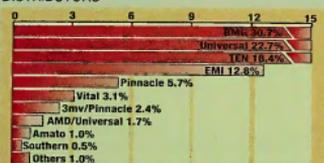
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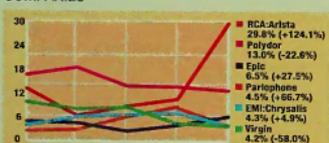


DISTRIBUTORS



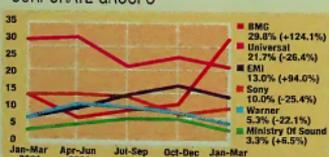
SINGLES: 12-MONTH TREND

COMPANIES



Figures refer to 1st quarter; bracketed figures represent year-over-year change

CORPORATE GROUPS



Figures refer to 1st quarter; bracketed figures represent year-over-year change

DISTRIBUTORS



Figures refer to 1st quarter; bracketed figures represent year-over-year change

Pop Idol delivers RCA/Arista as Poly

Singles sales in the first quarter of 2002 were dominated by the 'Pop Idol effect'

SINGLES

Roger Daltrey is so appalled by him that he reckons his contribution to the music industry could spark another punk revolution all by itself. But, whatever individual opinions are of Simon Cowell, not even a rock legend such as Daltrey can cast doubt on the Pop Idol judge's ability to produce big-selling records.

For almost every four singles that were sold over the counter during the first quarter of this year, one of them was issued on Cowell's recently launched 5 Records label. More remarkably, the label managed this incredible feat with just a trio of releases - the first three on the label - which between them sold 2.95m units during 2002's opening quarter. No label in the history of the UK music industry can claim a more impressive start.

5 Records' 24.1% market share alone set a new quarterly benchmark for an individual label but, when combined with the rest of RCA-Arista, the record books had to be rewritten in spectacular fashion. The company as a whole captured an unprecedented 29.8% of the singles market, easily beating the previous best company score of 20.4% achieved by Mercury at the peak of Elton John's all-conquering *Candle In The Wind 1997* during quarter three of 1997.

Pop idoler Will Young's first offering *Evergreen/Anything Is Possible* alone took 13.9% of the quarter's singles market, after selling nearly 1.7m units, while the contest's runner-up Gareth Gates found himself in second place again with 1.68m sales for *Unchained Melody, Westlife's World Of Our Own*, 10th for the quarter, completed the 5 Records run. In fifth spot, Pink's *Get The Party Started* demonstrated that God Doherty's RCA-Arista operation had more to contribute than just Cowell releases.

It took this record-breaking performance from the BMG company to end Polydor's 18-month domination of the singles market shares, although the Universal operation still managed a second-placed 13.0% which, in most quarters, would have been more than enough to have triumphed again. In Enrique Iglesias' *Hero*, it had one of only three singles in the quarter to sell more than 500,000 units, illustrating that - despite the Pop Idol pair breaking sales records - the singles market as a whole is struggling.

But, whatever the size of overall sales, there are still the same number of market share percentage points to go round. And, in quarter one, Epic produced its best score since the end of 1998. Its 6.5% score for third place was led by Shakira's *Whenever Wherever*, the fourth biggest-seller of the quarter and giving it a comfortable 2.0 percentage points lead over the next highest-ranked company.

Parlophone and EMI/Chrysalis' shares fell sharply from the final quarter of 2001 but, as RCA/Arista had already grabbed such a large slice of the cake, it only required a smaller market share than normal to finish high in the company rankings. Thus Parlophone - third last time with 8.9% - managed fourth spot with just 4.5%, while EMI/Chrysalis only fell a place on the quarter to fifth position, despite the fact that its market share tumbled from 7.4% to 4.3%.



Will Young: massive success for 5 Records

The only new arrival within the Top 10 companies was Columbia, which grabbed 40th place with 2.7% following a run led by A1's *Caught In The Middle* and helped to lift parent group Sony to fourth spot in the corporate listings. However, here again BMG outshone everyone - even Universal, which had been the leading singles corporate group for more than four years. BMG's 29.8% score placed it at the top of the corporate list for the first time since the second quarter of 1995 when another Simon Cowell project, Robson & Jerome, with another version of *Unchained Melody*, had been the key reason for the major's triumph.

Universal in second spot had to make do with 21.7%, its lowest score since the last period of 2000, but it was not alone in falling back. EMI also declined, dropping from second to third place, but Warner had the toughest time among the majors with its fifth-placed 5.3% representing its lowest share of the singles market since the end of 1997.

The final quarter of 1997 was also the last time BMG headed the distribution battle, with its 24.8% fuelled not only by its own companies' releases but by the Universal catalogue it was then distributing. It bettered even that performance this time, grabbing 30.7% of the distribution market, as Universal matched its last quarter performance to take second again with 22.7% and previous victor Ten slid to third with 15.4%.

For RCA-Arista and BMG, the quarter will go down in history as its most successful and one that will take something remarkable to top.

Paul Williams

TOP 10 SINGLES

Title/Artist/(Producer)	Label
1 EVERGREEN/ANYTHING IS POSSIBLE Will Young	S
2 UNCHAINED MELODY Gareth Gates	S
3 HERO Enrique Iglesias	Interscope
4 WHENEVER WHEREVER Shakira	Epic
5 GET THE PARTY STARTED Pink	LaFace
6 HOW YOU REMIND ME Nickelback	Roadrunner
7 ME ADIEU! Ai & G. Shaggy	Island
8 ADDICTED TO BASS Puretone	Gusto
9 SOMETHING Lasgo	Positive
10 WORLD OF OUR OWN Westlife	S

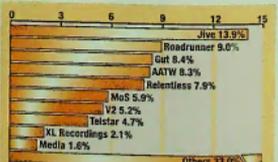
INDIE SHARES

We recaptured its indie singles market share crown in quarter one, but it had to first overcome a buyout. Roadrunner fired by its biggest hit yet.

The heavy rock specialist sold more than 200,000 units of Nickelback's *How You Remind Me*, which ranked as the quarter's sixth biggest single and helped capture the company 8.9% of the independent singles market. Roadrunner slotted into second place behind Jive, whose 13.9% score was led by R Kelly's *The World's Greatest* (17th of the quarter) and Britney Spears' *Overprotected* (20th).

Cut was rewarded for its biggest hit since Tom Jones' *Reload* singles to finish third with 8.4%. Its Puretone single *Addicted To Bass*, released on the Gusto label,

SINGLES



was the seventh biggest-selling single of the quarter. All

Albums crown to Polydor tops albums

While albums sales were led by 2001 releases cleverly revived for the new year

ALBUMS

Artist album releases were so thin on the ground during the first quarter of 2002 that it was left to a 55-year-old man, out in the musical wilderness for years, to lead the charge with a new studio recording.

In a period almost completely dominated by last year's albums and yet more "best of's," Gordon Haskell's first East West album offering Harry's Bar staked its claim as the biggest-selling new studio release across the three months. However, it does not make an appearance until number 26 on the list of the quarter's biggest sellers, emphasizing the nature of a period in which new studio albums were about as scarce as an TV Digital subscriber. Granted, there were plenty of new albums hitting stores between January and March. Many of them, however, were best of packages from the likes of Boyz II Men and Barbra Streisand which sold well but merely added to a market already over-ran with retrospectives from the end of the previous year. It was not until the quarter had almost been played out that a new studio effort by an established mainstream superstar, Epic's Céline Dion, arrived to give a lift to a market being kept afloat by brand promotions.

In the absence of brand new studio albums, Enrique Iglesias' Escape typified the way the first quarter of any year is played out these days. Largely overlooked when first released last year, it took on a new lease of life early in 2002 on the back of a four-week run at number one for the single Hero — it sold 296,049 units in the process. It was the latest such album to be revived by Polydor, which a couple of first quarters earlier had regenerated a Gabrielle album that was on the wane. The company's reward this time was a claim to its market share crown for a second successive quarter, even though its 8.6% was down on the previous period.

For its second-ranked album of the quarter, Polydor looked back even further to a 1997 Sting and Police "best of" that was overhauled and issued again on the back of the one-time Gordon Sumner's Brits outstanding contribution win. It topped the chart and finished ninth of the quarter, one of five Polydor albums among the period's 20 biggest sellers.

The dominance of albums released in 2001 was

TOP 10 ALBUMS

- 1 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2
- 2 ESCAPE Enrique Iglesias Interscope/Polydor
- 3 NO ANGEL Dido Chesky/Arista
- 4 SILVER SLIDE UP Nickelback Roadrunner
- 5 SWING WHEN YOU'RE WINNING Robbie Williams EMI/Chrysalis
- 6 NEVER KYLLIE MINGOUE Parlophone
- 7 NOW THAT'S WHAT I CALL MUSIC 10 Various EMI/Virgin/Universal
- 8 THE ESSENTIAL Barbra Streisand Columbia
- 9 THE VERY BEST OF Sting & The Police A&M
- 10 FREAK OF NATURE Anastacia Epic

ALBUMS



Around the World finished just behind Gut in fourth
MUSIC WEEK 20 APRIL 2002



Enrique Iglesias: new lease of life for Escape album

further underlined by the fact that three of quarter one's biggest sellers were in the overall top five of last year. Stereophonics' Just Enough Education To Perform outsold everything else after it was repackaged with the hit Handbags And Gladys; Robbie Williams' Swing When You're Winning added another 262,000 sales to last year's; and, finishing between them in third spot was 2001's top seller, No Angel by Dido. Dido's offering was the key contributor to RCA-Arista, which moved from third to second place on the company rankings, despite its market share dropping from 7.7% to 7.1%.

Columbia experienced the biggest quarterly move among the 10 leading companies, rising from seventh to third after topping the chart with Barbra Streisand's Essential "best of" (eighth of the quarter). It also claimed one of the period's most successful compilations, School Disco.com: Spring Term, which finished 32nd and was one of 31 various artists packages among the quarter's top 100. The same chart last year contained 26.

A new name appears among the top 10 companies for the first time, EMI/Virgin, which is now claiming EMI Recorded Music's compilations market share, which was previously divided between EMI/Chrysalis, Parlophone and Virgin. The change means that all three companies' market shares are lower than they would have been. For example Virgin, now on 6.1% in fourth place, would have claimed half of EMI/Virgin's 4.6% to send it into second spot with 7.2%. EMI/Chrysalis has to settle for a place just outside the top 10 because of the new methodology.

EMI market share changes also make their mark on the corporate league table, with EMI and Virgin's previously separate figures combined for the first time to rank the major in second spot with 9.8%. The group's decision to combine the figures appears more than justified as, Universal excepted, it gives EMI a lengthy lead ahead of the rest of the majors. Universal retains top spot with 25.6%, while Warner, Sony and BMG retain third, fourth and fifth spots respectively. On distribution, Ten returns to the top with 29.1%, as Universal slips to second spot.

Despite a lack of new releases, album sales are still outperforming 2001's total with the counter artist sales up 3.3% and compilations rallying by 19.4%. By contrast, the US market remains in the doldrums, dropping in units across all albums by around 10% compared with last year. Paul Williams

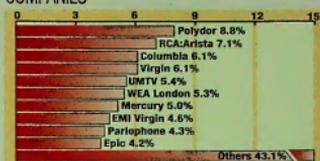
position, after claiming two of the period's 30 most popular hits through The Whistle Song by DJ Filipp & Pop Project (23rd) and True Love Never Dies by Ali & Fill featuring Kelly Rowland (24th).

While losing its top indie singles status to Jive, Ministry of Sound remained leading albums company thanks to a further series of big-selling compilations, including Clubbers Guide To 2002 (19th of the quarter). V2 took second spot with 8.4% after Stereophonics' Just Enough Education To Perform ranked as the quarter's top seller, while Jive was third with 6.5%.

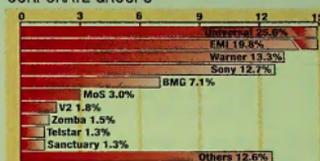
Roadrunner added to its singles success by emerging from out of the top 10 indie companies to take fifth place on the album list with 5.6%, after Nickelback's Silver Slide Up albums sold more than 275,000 units in the period. Paul Williams

ALBUMS: FIRST QUARTER PERFORMANCE 2002

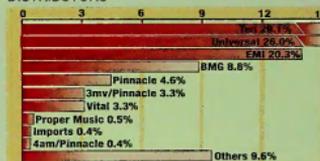
COMPANIES



CORPORATE GROUPS

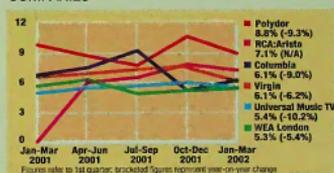


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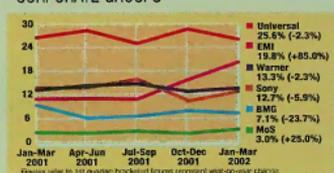


ALBUMS: 12-MONTH TREND

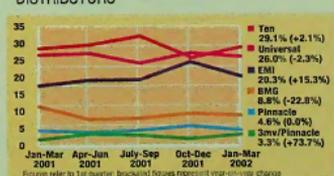
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS





The Coral: the style press were first to really get behind campaign



Mall Music: Journalists selected to ensure sympathetic angle to what could have been seen as a "worthy" project

RETURN OF THE 'THE' BANDS TO CHALLENGE POP IDOL'S DOMINATION

Adam Woods and Michael Donnelly highlight the campaigns which made the most significant impressions in the first quarter of 2002

Pop idol swept all before it in the traditionally quiet first quarter (see breakout, page 14), but while that much talked about sales phenomenon was helping BMG dominate the market shares, a rearguard action was marshalling itself elsewhere.

Even if the notion of guitar bands as the

saviours of music is somewhat debatable, garage-influenced bands such as The Hives, The Vines and, of course, The Strokes and The White Stripes - all of whom have hit the road in the UK this year - were giving the kids an excuse to mime in front of the mirror again.

With the addition of other hotty-tipped guitar acts such as The Coral and The Music, the

'indie' scene has the closest thing it has come to a movement since Britpop in 1994 and 1995 and, as is usually the case with each fresh wave of guitar-wielding youths, press coverage has so far been out of proportion to sales. Still, the Hives scored a Top 10 album on the back of their hyperactive garage-punk pastiche, some generous pricing and strong PR by Susie Ember, now of Mercury, which rapidly put them among the specialist music and style press's favoured names to drop, as well as alerting the national press.

Then there was Australia's The Vines, handled in-house by EMI, still only one single down but already heirs to the proverbial best new band laurels, which are currently being passed from act to act as rapidly as they have ever been.

Meanwhile, The Coral, newly signed to Epic, have not yet issued a single under the major, but they have had the press on their side right from the off.

"The first people to come on board were the style press - *Sleaze Nation*, *Dazed & Confused*, *JD*, *The Face*," says The Coral's PR, David Cooper of Manchester's In-House Press. "They're all probably more desperate for something new than the NME, which is a shame," he says. "To be fair to the NME though, they did get onto the band immediately in this case. Before we sent out their debut *Shadows Fall* single, I was emailing key people like Emma Warren at *The Face* and *Kitty Empire* and James Oldham at the NME, telling them to be watching their post for one of the most exciting things they have heard in ages. Within two days of mailing out, the NME deputy editor, features editor and live editor had all rung to say how blown away they were."

Another target of enthusiasm - over the past few months has been *The Streets*. The initial self-ink can't have been easy given the music's superficial garage leanings and its roots in unglamorous Birmingham, but the man behind the name, Mike Skinner, was a virtual fixture in the run-up to the release of the Original Pirate Material album on March 25, while bad reviews were nowhere to be found. What readers of the mainstream press may not have known was that the campaign had been building since early the previous year, and Sainted had had a long run-up on the project before the arrival of the album.

"The single, *Has It Come To This?*, was around on white labels from February 2001," says Sainted director Ruth Drake. "Misogyn

and *The Face* picked up it and it both ran into features in early summer. The Streets were initially seen as a garage act, but after hearing the rest of the album it was clear that his appeal was so much broader. We sent out a three-track sampler to key people across the media. It was at this point that Q, NME and *Jockey Slut* started to get behind the project, but the dance music magazines proved the toughest area to break. *Has It Come To This?* had divided the dance press, so in order to present a different dimension to the artist, we serviced the track *Weak About Become Heroes*. As a single it said more about ecstasy culture in three minutes than had been said before."

The ice thawed around the dance press, and additionally NME clearly identified The Streets as just the kind of act to optimise their avowedly catholic tastes, giving over a front cover before the album's release and subsequent arrival at number 12.

Equally *has-it-come* had been Damon Albarn's (Mall Music) collaboration with West African musicians such as Afel Bocum and Toumani Diabate, resulting in the forthcoming album of that name and last month's concert at the Barbican. First World pop stars delving into the musical culture of developing nations have provided ripe material for satire down the years - and Albarn himself is no stranger to press hostility, as a tense piece in the NME confirmed.

But by selecting journalists carefully up front to weed out those with little interest in the project - a worthy venture from which all profits go to Oxfam - Kelly Pike of Kelly Pike Publicity avoided many of the pitfalls to generate a faithful, sympathetic portfolio of coverage. This ranged from pieces in the *Sunday Times*, *Telegraph*, *Evening Standard* and *Guardian* to the NME, *Time Out*, *Arena*, *Nig Issue*, *Mojo* and *Uncut*, plus a feature on *BigScreen* several weeks ago and pieces from *Roots*, *Songlines*, *Uncut* and *British Airways' High Life Magazine* still to be published.

"I approached writers who were interested in the project as a whole rather than just Damon," says Pike. "They then had some time to try and sell the ideas to their editors, some of whom can find world music projects a bit worthy. Damon wanted magazines with a younger readership to cover the project, which is why we took NME out to last."

As with Gorillaz, from low-key rumours as the project started into life, the latest Albarn initiative has built up a significant head of promotional steam.

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Track of the quarter


KYLIE MINOGUE: IN YOUR EYES (PARLOPHONE)

Radio listeners still can't get Kylie out of their heads as the pop princess continues to dominate the nation's airwaves for the second consecutive quarter. After the huge success of that track, its follow-up, *In Your Eyes*, has enabled Kylie to again grab the title of most-played single – beating the likes of Pink and No Doubt in the battle for radio coverage.

In Your Eyes entered the airplay chart Top 20 in January after a massive 144% increase in radio plays over the previous week carried it directly from number 75. The single soon became hot property across music TV and radio stations UK-wide, staying at number one in the airplay chart for five consecutive weeks after knocking Pink's *Get The Party Started* off the top spot on March 17.

By the time of its release on February 25, the single was number one on both the

TOP 25 AIRPLAY HITS FOR Q1 2002

Title/Artist (Label)	Plays	Airtime '00	Nat./Reg. Promoter
1 In Your Eyes Kylie Minogue (Parlophone)	27224	872836	Parlophone/Parlophone
2 Get The Party Started Pink (LaFace/Arista)	26237	854135	BMG/BMG
3 Hey Baby No Doubt (Interscope/Polydor)	16849	653082	Polydor/Polydor
4 Point Of View DJ Boulevard (Illustrious/Epic)	19246	615604	Epic/Epic
5 Hero Enrique Iglesias (Interscope/Polydor)	20477	581710	Polydor/Polydor
6 Getta Get Tho This Darkie Bedingfield (Reinless/DNO)	16660	533524	Anglo Plugging/Intermedia
7 Always On The Run feat. Ashanti Douglas (Def Jam/Mercury)	8760	530562	Mercury/Mercury
8 World Of Our Own Westlife (S)	17898	520528	BMG/BMG
9 More Than A Woman Ashlyn (Blackground/Virgin)	15586	508300	Virgin/Virgin
10 Sheila Hollis Duda (Bony Bidge/Patience/Blyden Sene)	12265	490181	Parlophone/Parlophone
11 Addicted To Bass Purlstone (Gusto)	14212	477850	Gusto/Gusto
12 AM To PM Christina Milian (Def Jam/Mercury)	15198	477665	Mercury/Mercury
13 Handbags And Drag Queens Stereophonics (V2)	19502	475042	V2/V2
14 Caught In The Middle A1 (Columbia)	15792	470692	Columbia/Columbia
15 Whenever Wherever Shakira (Epic)	16250	456247	Epic/Epic
16 Love Foolosophy Jamiroquai (S2)	14920	450438	S2/S2
17 Murder On The Dancefloor Sophie Ellis-Bextor (Polydor)	18334	440203	Polydor/Polydor
18 Flowers In The Window Travis (Independiente)	8197	407664	Anglo/Anglo
19 How You Remind Me Nickelback (Roadrunner)	13392	394433	Roadrunner/Roadrunner
20 Wrong Impression Natalie Imbruglia (RCA)	11869	388720	BMG/BMG
21 Something Lasso (Positiva)	9629	374658	Positiva/Positiva
22 Fallin' Alicia Keys (J)	12322	371891	BMG/BMG
23 B With Me Mia-Teeq (Inferno/Telstar)	7909	356821	Instinctive/Intermedia
24 What About Us? Brandy (Atlantic/East West)	8187	353373	East West/East West
25 Evergreen Will Young (S)	11249	339320	BMG/BMG

Source: Music Control/MIR Research

MTV and IRL charts, paving the way for a number three debut on the sales chart. The track remained in the Top 40 for six weeks before slipping out a week ago.

Steve Hayes, Parlophone director of promotions, attributes the single's success to the sheer strength of the musical and promotional package. "It was a very hot release, a great song and a great video," says Hayes.

After scooping two Brit awards and most of the next day's tabloid front covers,

thanks partly to her audacious outfit, the singer was ubiquitous among the pages of the red tops. According to Hayes, this was a major factor in the single's success. "After the Brits, in particular, we had nothing but positive comments from the tabloids, which is always good."

Love At First Sight, the third single from the album, will be released in early June. Can Kylie make it three in row? Watch this space.

Michael Donnelly

Mhz

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Campaign of the quarter: Pop Idol

New act attracted greater press attention in the second half of 2002 than mob-handed, south London-based UK garage collective So Solid Crew. What began as an underground musical phenomenon rapidly became a cause celebre among right-thinking music journalists across specialist and mainstream press eager to espouse the new sound of angry, disenfranchised urban London.

But, as no-one needs telling, by far the biggest phenomenon of 2002 so far is the Pop Idol juggernaut. Will Young managed to buck the sluggish trend in singles sales by claiming the record for the fastest-selling UK debut single of all time and going triple platinum. Gareth has done almost as well in sales terms and looks likely to hold the number one slot for at least a week longer than Will - if only because there is no other Pop Idol artist poised to depose him. Meanwhile, the first Pop Idol album, the Pop Idol Big Band album, was due to chart at number one in the compilations chart at the weekend - having gone double-platinum before release - on the back of a tour by the finalists. Even Rick Wadler was riding high in the charts, despite having retired immediately before the final stages of the competition.

While the television exposure gave the winning artists the most favourable chart springboard imaginable, the press and promotion machine working behind the scenes deserves its share of the praise.

Whereas the PopStars/HearSay project was handed from LWT to Polydor press when the TV series ended, press for Pop Idol was handled throughout by independent pop specialist Henry's House, 19 Management's PR outfit of choice, whose acts include S Club 7 and Eurythmics. Appropriately enough, the



team's priority throughout the TV series was to focus on consistency of coverage for all the contestants while erring on the side of - surprisingly enough - under-exposure.

"From the beginning, when there were 10,000 hopefuls, our priority was to make sure there was even and controlled publicity," says Henry's House director Charlotte Hickson.

As the contest progressed into its final stages and the press homed in on key personalities, the 10 finalists began to

tackle publicity duties themselves; each one concentrated on his or her local area, doing the rounds of local press, radio and personal appearances with a Granada team in tow.

"When we came down to the last 10, all were given the same media quota and there were no national press interviews," says Hickson. "But this became difficult, as there was a media frenzy. You may have noticed that none of them, even Will Young, have given any interviews at all." BMG's involvement could not begin until

the two finalists had been chosen, but a format nonetheless had to be developed. Maintaining exposure for the contestants was essential, as was an element of rivalry, but it was equally important that the contest had a momentum of its own to ensure that the final result did not fatally split the vote when it came to the release of the winner's single. The mock political campaign idea was hatched as a means of keeping with those goals.

"We had no idea who would win," says Nigel Sweeney, vice president of media and communications at BMG. "We decided upon the election format in a meeting with 15 and Henry's House and it seemed to be the most effective way of upping the ante and keeping everything even. We were ready for any combination of the final three and we still have Darius' bus banner somewhere. All three recorded Evergreen and Anything Is Possible, but when Darius was voted out, we pressed 2,000 promos each of Gareth and Will singing the double A-side, and then we destroyed the Gareth copies when Will won. Throughout, we wanted to hold back and give less rather than more exposure, in order to keep control."

BMG head of regional press Nick Bray says, "When it came to the final three, the election format had really taken hold. We were having debates about who the floating Darius vote would go to in the final."

BMG director of radio Alex Cross found that the problem was effectively managing the media, not to maximise, but to minimise exposure and to keep control. "We always had to hold back. We were offered radio opportunities that you would normally kill for," she says. "But we had to hold back to keep the exposure down and to ensure consistency."



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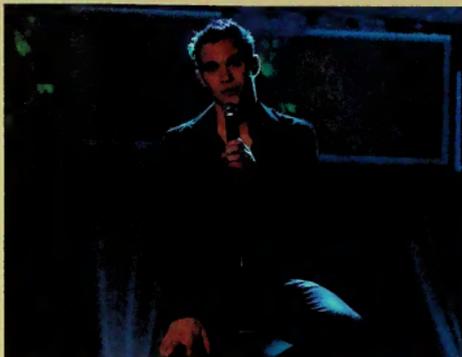
SONY

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Once Will had won the final on February 10, other problems emerged. First came accusations of record company favouritism towards runner-up Gareth Gates. "This happened for two reasons," says Hickson. "Firstly, Simon Cowell was quite vocal in the programme about his preference for Gareth. Secondly, as soon as Will had won, he was taken straight to Cuba to film the video."

Sweeney picks up the plot. "There was a certain amount of time with no Will at all, and no video for two weeks," he says. "Then, when Gareth's single came out, we included Evergreen and Everything Is Possible on it. Many thought this was unfair, but it was in response to demand

from the fans."

There was also the serious business of Will's very public coming out. In keeping with the less-is-more policy, Will did not give an interview on the subject. "We knew from day one, it was an open secret," says Hickson. "In the end, Will made a statement explaining everything." The *News Of The World's* Rav Singh broke the story and the rest of the press jumped on board immediately.

Then came conflict with the BBC over BMG's insistence that Will Young be allowed to perform both sides of the single on Top Of The Pops. The BBC did not back down, and a video was aired, despite the

fact that Will was available. But the dispute was settled amicably by the following week, when the beginning of the video was again aired in an amusing pretence before Will came on.

In sharp contrast to the less-is-more approach adopted by 19, BMG and Henry's House, the team representing the other Pop Idol contender, the unmissable Rik Waller, went into publicity overdrive. Waller's single charted at six, having been released the week after Will's. Zoe Bestow, promotions manager at Hart Media, organised the regional radio and television. "We had two weeks from when the CD came in to the release date," she says. "It was the fastest turnaround we

have had to date. There was such pressure on time that we had to organise the interviews in London. We organised 85 ISDN interviews from Wise Buddha to radio stations around the country, one every 15 minutes for two days. The bulk of television was done from EMI to places like Meridian and Tyne Tees. We did manage trips to Manchester and Leeds, but there was simply no time to do anything else.

"We knew Will would be number one, but we had faith in the song, and Rik did work very hard. There were some advantages in that Rik was not unknown, and the success of Pop Idol did create a lot of interest, but, despite this, some radio stations were still not interested and we had to push."

What is clear is that the Pop Idol phenomenon has far exceeded the expectations of all those involved. Records have been broken, and 19 is set to take the format to the US, where big things are expected. As Bray says, "These people have achieved in four weeks the level of press interest an artist normally takes five years to accumulate." *Ed Owen*



**From the Official UK Hip Hop Awards to the Africa Rik Sounds Festival 2002,
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Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label/CD/Cass (Distributor)
1	1	UNCHAINED MELODY ★	S 2421 13089/2/432100884 (BMG)	Go-ath Decca (Walsi, MPRL, North)
2	NEW	LAZY	Skint SKINT 7400/1 (3MV/VP) R 2425 11657/2/41111/11111 (3MV/VP)	Skint (Skint)
3	7	WHENEVER WHEREVER ★	Epiky 6724265/7426 (TEN)	Epiky (Ten)
4	5	HOW YOU REMIND ME ★	Reidsone 2220203/2220204 (J)	Reidsone (J)
5	2	I'M NOT A GIRL YET A WOMAN	Live 9253472/9253474 (P)	Live (Mercury)
6	NEW	ONE STEP TOO FAR	Chesky Artists 7423150/120 - (BMG)	Chesky Artists (Mercury)
7	4	MY PEOPLE	East West/Electra E 27882/02 (TEN)	East West/Electra (Ten)
8	6	JULIE ○	Island/Decca Island CD7393/CS7393 (J)	Island/Decca (Island)
9	NEW	MY CULTURE	Pain Pictures PP02 70722/PPCS 70734 (3MV/VP)	Pain Pictures (3MV/VP)
10	NEW	BEAUTIFUL	Incentive CENT 380CSD/CENT 380M (UMG/Int)	Incentive (UMG/Int)
11	NEW	TAKE IT EASY	Epiky 6724265/7426 (TEN)	Epiky (Ten)
12	1	EVERGREEN/ANYTHING IS POSSIBLE ★	S 7421210/2107/2108/14 (BMG)	Sony Music (BMG)
13	12	INSATIABLE	Columbia 6722992/6722994 (TEN)	Columbia (Ten)
14	11	SOMETHING	Positive DVTM 169/TCVT 169 (J)	Positive (J)
15	10	FLY BY U	Innocent SINDO 33/SIND 33 (E)	Innocent (SINDO)
16	NEW	U-TURN	LaFace 7421334/927/4213302/4 (BMG)	LaFace (Mercury)
17	14	AIN'T IT FUNNY	Relentless/Interscope Interscope ISDM 555M/SISDM 555S (TEN)	Relentless/Interscope (Ten)
18	13	SHAKE UR BODY	Positive DVTM 171/TCVT 171 (E)	Positive (J)
19	NEW	HIDE WID US	Relentless/Interscope Interscope ISDM 555M/SISDM 555S (TEN)	Relentless/Interscope (Ten)
20	15	TAINTED LOVE	Maverick/Warner Bros W 593C/01 (TEN)	Maverick/Warner Bros (Ten)
21	16	ONE DAY IN YOUR LIFE	Epiky 6724265/7426 (TEN)	Epiky (Ten)
22	2	IT'S GOIN' DOWN	Epiky 6724265/7426 (TEN)	Epiky (Ten)
23	18	HERO ★	Interscope/Polydor Int 07921/INC 07921 (J)	Interscope/Polydor (J)
24	4	A NEW DAY HAS COME	Epiky 6725105/6725104 (TEN)	Epiky (Ten)
25	NEW	INFECTED	Positive CDTVS 102E (E)	Positive (J)
26	11	EVERYWHERE	Maverick/Warner Bros W577 CD/W577 C (TEN)	Maverick/Warner Bros (Ten)
27	NEW	BREAKING UP THE GIRL	Mushroom MUSH 101/CDSS - (3MV/VP)	Mushroom (3MV/VP)
28	21	TEMPLE OF DREAMS	Data DATA 31CDS/1 - (3MV/VP)	Data (3MV/VP)
29	17	THE WORLD'S GREATEST	Live 9253472/9253474 (P)	Live (Mercury)
30	2	SOAK UP THE SUN	A&M/Mercury 67702/67703/054 (J)	A&M/Mercury (J)
31	19	I CAN'T WAIT	Polydor 5706212/5706214 (J)	Polydor (J)
32	NEW	HIGHLY EVOLVED	Heavenly HNW 112C/01 - (E)	Heavenly (J)
33	3	THE WHOLE WORLD	LaFace 7422115/207/4221197/254 (J)	LaFace (Mercury)
34	22	LEAVE IT UP TO ME	Live 9253282/9253284 (P)	Live (Mercury)
35	24	DREAMING	EMM EDEM 611/TCM 611 (E)	EMM (J)
36	NEW	SO I BEGIN	Epiky 6724102 (TEN)	Epiky (Ten)
37	23	LET ME BE THE ONE	Pagilton CLIFC CD02 (P)	Pagilton (J)

Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label/CD/Cass (Distributor)
38	30	FLOWERS IN THE WINDOW	Independents ISDM 955M/SISDM 955S (TEN)	Independents (Ten)
39	NEW	ANSWERING BELL	Last Highway 1722402/1 - (E)	Last Highway (J)
40	NEW	ADAMS	Virgin VSCDT 1819 (E)	Virgin (J)
41	31	CARAMEL	Interscope/Polydor 43764/43764/01 (J)	Interscope/Polydor (J)
42	4	FREEK!	Polydor 5706212/5706214 (J)	Polydor (J)
43	2	LETHAL INDUSTRY	Neblula UDCD 1033 (E)	Neblula (J)
44	3	POINT OF VIEW	Harrisjoni/Epik CD11207/CD11207 (E)	Harrisjoni/Epik (J)
45	15	GET THE PARTY STARTED ○	Ariola 74321913382/74321913034 (BMG)	Ariola (Mercury)
46	4	IN YOUR EYES ○	Parlophone CDRS 6596/TCR 6596 (E)	Parlophone (J)
47	8	WORLD OF OUR OWN ○	S 74321913042/7432191894 (BMG)	Sony Music (BMG)
48	32	SILENT SHIP	Twisted Nerve/LD TXDL 012C/01 (J)	Twisted Nerve (J)
49	3	MOTIVATION	Mercury 589542/589544 (J)	Mercury (J)
50	4	YOU	Polydor 5706212/5706154 (J)	Polydor (J)
51	23	VEGAS TWO TIMES	V2 VWR 5191730 - (3MV/VP)	V2 (3MV/VP)
52	3	A WOMAN'S WORTH	J 74321928902/74321928904 (BMG)	J (Mercury)
53	6	OH!	Go Beat GOBDC 45/GOBMC 48 (J)	Go Beat (J)
54	7	SHOULD WOULD COULDA	Parlophone CDRS 657V/TCR 657V (E)	Parlophone (J)
55	5	WRONG IMPRESSION	RCA 74321928902/74321928904 (BMG)	RCA (Mercury)
56	13	IN THE BEGINNING	epik DFCDD 004V - (TEN)	epik (Ten)
57	1	ORIGINAL SIN	Rockwell/Mercury 5898902/589894 (J)	Rockwell/Mercury (J)
58	NEW	TEAR OFF YOUR OWN HEAD	Mercury 582872/1 - (E)	Mercury (J)
59	12	ALWAYS ON TIME	Def Jam/Mercury 589542/589544 (J)	Def Jam/Mercury (J)
60	2	YOUNG HEARTS	Defected DFECT 46/CDSS - (3MV/VP)	Defected (3MV/VP)
61	9	WHAT ABOUT US?	Atlantic AT 01562/AT 0152C (TEN)	Atlantic (Ten)
62	8	BREAK YA NECK	J 7432192332 - (BMG)	J (Mercury)
63	NEW	THE LIGHTER	Formation - (E)	Formation (J)
64	5	B WITH ME	Interno/Island CDSTAS 3243/CDSTAS 3243 (BMG)	Interno/Island (BMG)
65	4	HOME AND DY	Parlophone CDRS 657V (E)	Parlophone (J)
66	37	JUST BEFORE YOU LEAVE	Mercury 497697/497698 (P)	Mercury (J)
67	12	ADDED TO BASS	Gusto CDGUS 61/CDGUS 61 (E)	Gusto (J)
68	1	I WILL ALWAYS LOVE YOU	EMM/VALVE CDRIK 01/TCRIK 01 (E)	EMM (J)
69	1	TREMBLE	Positive CDTVS 100 (E)	Positive (J)
70	42	CRAWLING IN THE DARK	Mercury 582892/582894 (J)	Mercury (J)
71	2	MOL. LOLITA	Polydor 5705925/5705954 (J)	Polydor (J)
72	3	OVERPROTECTED	Epiky 6725207/6725208 (TEN)	Epiky (Ten)
73	1	MESSAGE IN A BOTTLE	Interno CDRIK 44 - (3MV/VP)	Interno (3MV/VP)
74	12	JUST BEHIND THE MIDDLE	Columbia 6722222/6722224 (TEN)	Columbia (Ten)
75	RE	LOVE FOOTLOOSE	S 2 6722255 - (TEN)	Sony Music (Ten)

As used by Top Of The Pops and Radio One

Pro-audio SUPPLEMENT May 4 2002

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Deadline Wednesday: 24 April

20 APRIL 2002

CHART COMMENTARY

by ALAN JONES



Number one for the fourth week in a row, *Unchained Melody* by **Gareth Gates** moves into a tie with *Whole Again* by Atomic Kitten. Can't Get You Out Of My Head by Kylie Minogue and Hero by Enrique Iglesias as the longest reigning number one of the 21st Century. It is somewhat fortunate to do so, since it sold only 44,000 copies last week, a 42% decrease on the previous frame. It means that Gates has beaten his Pop Idols rival Will Young's tally of three weeks at number one – Young slipped to number two on his fourth week, while selling 50% more copies than Gates sold last week. Sales of *Unchained Melody* moved past the 1.2m mark on Saturday, making it the 489th biggest-selling single of all time.

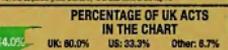
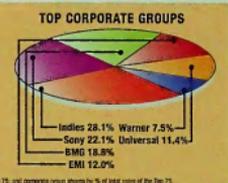
Headly days for Skint. The Brighton-based record label is sponsor of Brighton & Hove Albion, who secured the Football League Division Two championship on Saturday. The label's latest release, *Lazy* by X-Press 2 was



SINGLE FACTFILE

A remarkable week for Faithless members part and present who are at least partly responsible for three of this week's Top 10 singles. Former member Jamie Catto's *One Giant Leap* debut at number nine with My Culture, which features guest vocals from his former Faithless colleague Maxi Jazz and Robbie Williams. Meanwhile, after peaking at 29 with their last two singles, Faithless themselves come back with *One Step Too Far*, which debuts at

number six. It is the fourth single from their current Outrospective album, and reunites the group with occasional member Dido. And Dido, of course, is also co-author of Britney Spears' current hit *Me Against the Music*, which moves 2-5 THIS WEEK. The success of *One Step Too Far* has helped Outrospective leap 139-69 this week to make its first Top 75 appearance of the year, while moving past the 200,000 sales mark.



not quite able to equal that feat on the singles chart, though it sold nearly 38,000 copies to debut at number two. It is Skint's

10th Top 40 hit since its inception a little over seven years ago but all of the previous nine have been by one artist, namely Fatboy

Slim. *Lazy* is by far the biggest hit to date for X-Press 2, whose previous best placing was number 32 for the 1993 Junior Boy's Own release *Say What*, and it also earns vocalist and co-writer David Byrne – on loan from Talking Heads – the biggest single of his 21 year chart career, beating the number six peak of 1985's *Road To Nowhere*. Incidentally, *Lazy* seems an appropriate title for X-Press 2, who are shortly to deliver their first album, *Maximum* some 10 years into their recording career.

Shakira's first hit Whenever Wherever debuted seven weeks ago – and has yet to leave the top five. It prefers to be number three, a position it has held four times in all, including the last three weeks in a row.

Nickelback's *How You Remind Me* is the first single in more than a year to climb inside the Top 10 three weeks in a row. The single, which debuted seven weeks ago, has moved 9-6-4, and is now back at its peak position.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	NEW	MY CULTURE	1 Giant Leap	Skint SKINT 7400 (DMWP)
2	NEW	I'M NOT A GIRL, NOT YET A WOMAN	Britney Spears	Palm Pictures PPOC 70320 (DMWP)
3	NEW	BREAKING UP THE GIRL	Hero	Mushroom MUSH 101000 (DMWP)
4	4	THE WORLD'S GREATEST	R Kelly	Jive JKS23242 (P)
5	3	SELENT SIGHT	Baby Draven Boy	Twisted Nervous TNXV 012001 (V)
6	2	VEGAS TWO TIMES	Stereophonics	V2 VVR 5019173 (DMWP)
7	2	LEAVE IT UP TO ME	Aaron Carter	Jive JKS23282 (P)
9	7	LET ME BE THE ONE	Cliff Richard	Papillon CLIFF CD2 (P)
10	NEW	THE LIGHTER	DJ SS	Formation FORM 12000 (SRD)
11	6	MESSAGE IN A BOTTLE	T Factory	Inferno COEFM 44 (DMWP)
12	11	ADDICTED TO BASS	Puretone	Circle CDDG4 (P)
13	9	SONIC EMPIRE	Members Of Mayday	Low Spirit Recording DVNT49000 (V)
14	NEW	REAL FREAKS/HIGHER	Anne Savage/Trauma	Tidy Trazz TO1 189T (ADD)
15	8	YOU DRIVE ME CRAZY/WINDINGS	Sugarcoma	Music For Nations COOL 190 (P)
16	12	REACHOUT	DJ Zinc	True Playaz TPR 1209 (SRD)
17	13	SO BEAUTIFUL	DJ Innocence feat. Alex Charles	Echo BESSD 119 (P)
18	10	ADDICTED TO YOU	Alec Empire	Digital Hardcore DHMDCD 30021 (P)
19	14	THE TAKE SOUND OF PROGRESS	Largophones	Visible Noise TORMENT20 (P)
20	NEW	RABY WANTS TO RIDE	K-Klass	Junior (ADD)

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PEPSI Chart

This	Last	Title/Artist	Label	This	Last	Title/Artist	Label
1	1	UNCHAINED MELODY Gareth Gates	Capitol	21	21	FLOWERS IN THE WINDOW Travis	Independent
2	2	LAZY X-Press 2 feat. David Byrne	Sine	22	22	RIDE WIDE WIS US Sold Out	Independent
3	3	WHENEVER WHEREVER Shakira	Spic	23	23	SHOULDA... Beanie Sigel	Parade/Atlantic/Sony
4	4	HOW YOU REMIND ME Nicky Katt	Redemption	24	24	A NEW DAY HAS COME Colton Davis	Epic
5	5	I'M NOT A GIRL... Britney Spears	Jive	25	25	TAINTED LOVE Myleik Kean	Maverick/Warner Bros
6	6	ONE STEP TOO FAR Faithless feat. Dido	Cherrytree	26	26	IT'S GONN' BURN A Business	EndLife
7	7	I'MY PEOPLE Myleik Kean	Universal/Island	27	27	EVERYWHERE Michelle Branch	Maverick/Warner Bros
8	8	ME JULIE Aislinn	Universal/Island	28	28	IN YOUR EYES Kylie Minogue	Polygram
9	9	MY CULTURE X-Press 2	Palm Pictures	29	29	FREAK LIKE ME Sugababes	Universal/Hit
10	10	BEAUTIFUL Myleik Kean	Incoercive	30	30	SOAK UP THE SUN Shinedown	AMA/Polygram
11	11	FLY BY R Blue	Incoercive	31	31	WRONG IMPRESSION Natalia Imbrilio	RCA
12	12	SOMETHING Deep	Proton	32	32	GET THE PARTY STARTED Pink	LaFace/RCA
13	13	ANYTHING IS POSSIBLE/EVERGREEN The Fray	S	33	33	WORLD OF OUR OWN Vanessa	S
14	14	AINT IT FUNNY... Junior League feat. Ai Riey	Epic	34	34	POINT OF VIEW Bob Salcedo	Warner/BMG
15	15	INSTANTABLE Danni Minogue	Columbia	35	35	I CAN'T WAIT Leona Lewis	Polygram
16	16	ONE DAY IN YOUR LIFE Anastacia	Epic	36	36	A WOMAN'S WORTH Jessica Keys	Jive
17	17	TAKE IT EASY Sh	Epic	37	37	ALWAYS ON TIME The Roots feat. Erykah Badu	Def Jam/Mercury
18	18	SHAKE UP BODY By 24-7 Power feat. DJ	Proton	38	38	LOVE FOLLOWSHIP The Roots	Def Jam/Mercury
19	19	U-TURN Linkin Park	LaFace/RCA	39	39	DREAMING Aerosmith	EMI/Capitol
20	20	HEAD 2Knotch System	Incoercive/Polygram	40	40	BREAKING UP THE GIRL Garbage	EMI/Capitol

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BUSINESS AFFAIRS

Raising Finance - April 27, 2002

For 2002, Music Week is re-inventing its approach to Business Affairs features, with the introduction of step by step guides to key areas of the sector. Our first guide, will cover the very relevant topic of raising finance. This A4 brochure will provide a unique reference guide for any company or individual looking for guidance on generating funding within the music industry.

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For further details call Judith Rivers on 020 7579 4191 or email judith@musicweek.com

TOP 75



20 APRIL 2002

Pos	Title	Artist	Label/CD (Distributor)	Cross/Version/MD
1	A NEW DAY HAS COME ●	Enya	50222 (TEN)	REPRIS
2	C'MON C'MON	Sheryl Crow (StreetTalk)	A&M/Mercury 492762Z (U)	
3	SILVER SIDE UP *	Nickelback (Parade/Nickelback)	Roadrunner 1204843Z (U)	
4	ALL RISE 3 ●	Innocent Crisis 8 (E)	Blue (EarGon/Ruffin/Steelworks/Pedley/Goffey)	SINMG 51
5	SPIN	Daren Hayes (Hayes/Mansfield)	Columbia 505319Z (U)	
6	ABOUT A BOY (OST)	Twisted Nerve/LX TXN/CD 152 (U)	Buddy Deane/Bro (Gough/Rothrock)	77XKLLP 132-
7	FEAKS OF NATURE * ●	Arctic Monkeys (Jonnas/Bancroft/Waters)	Epic 504732Z (U)	
8	THE ESSENTIAL *	Barbra Streisand (Mercury/Mercury/Parade/Strisand/Atlantic)	Columbia 506257Z (TEN)	
9	IT TO THA L-O - THE REMIXES ●	Juvenile (Juvon/Juvenile/Blackground)	Epic 506024Z (TEN)	
10	GUITAR PLAYER	Frank Martin (Mercury)	Universal TV 01124Z (U)	
11	LAUNDRY MANSION * ●	Shane (Shakira)	Epic 504732Z (U)	
12	SONS IN A MINOR * ●	Alka Kojas (Dugin/Burnas/Bivdanas/Kayal)	J 8081320002Z (BMG)	
13	FUNX ALYX * ●	Jamiroquai (Jay Kay/The Popel)	52 504065Z (U)	
14	THE SINGLES	Primo's Quality/AM BLEUDD 017 (U)	52 504065Z (U)	
15	SMALL WORLD BIG BAND *	Juon/Pollock (Latham/Sorenson/Mello)	WMS 0527435Z (TEN)	
16	THE INVISIBLE BAND * ●	Travis (Columbia)	Independents 502012Z (TEN)	
17	ESCAPE * ●	Intercept/Polydor 459182Z (U)	ESCAPE (Miles/Al/Manfred/Disque/Chapman/Taylor)	
18	BRITNEY * ●	Britney Spears (Mercury/Jarvis/The Neptunes/OKS/Platino/Avicci)	Jive 502253Z (PI)	
19	THE VERY BEST OF * ●	ASAP/Polydor 504022Z (U)	String/The Police (String/Polydor/The Police)	540022Z (U)
20	JUST GONNA EDUCATION TO PERFORM * ●	WVR 102304W (U)	WVR 102304W (U)	
21	NO ANGEL * ●	Cherry/Arista 743218324Z (BMG)	Dita (Veronica)	743218324Z (U)
22	MUSIC * ●	Maverick/Warner Bros 53027321Z (TEN)	Melina/Melina/Melina/Veronica/Cherry/8	53027321Z (U)
23	ORIGINAL PRIVATE MATERIAL *	Local On/De Recordings 8052682Z (TEN)	The Streets (Skamier)	052743584/05274358Z (U)
24	ARE YOU PASSIONATE?	Reprise 530248111Z (TEN)	Neil Young (Young/Reprise/Dunne/Dunne)	530248111Z (U)
25	FEVER * ●	Parlophone 533040Z (E)	Kyle/Morgan (Stanger/Davis/Davis/Parlophone)	533040Z (U)
26	LEGACY - THE GREATEST HITS COLLECTION ●	Island/UK Island 01856Z (U)	Boy (Mer/Bmg) & Man/Buddy/Baby/Chico/Janet/Lenny/Lenny/Lenny	
27	MISS E... SO ADDICTIVE ●	Epic/Warner Bros 7339434Z (TEN)	Miss E... So Addictive (Epic/Warner Bros)	
28	WHO I AM * ●	Parlophone/Parlophone Series 530032Z (E)	Bleeding Knight (Spencer/Parlophone)	
29	WHITE LABEL 7 & 8	Big Heat/West 8573266Z (TEN)	David Gray (Gray/McClune/Polson/Da Silva)	
30	NEW CAN YOU DO ME GOOD	Del Am/UK (Compassion/Gordon/Smyth/Bacon & Quarmby)	5410782Z (U)	
31	ALL KILLER NO FILLER *	Mercury 548982Z (U)	Sum 41 (Venus)	
32	RELEASE ●	Parlophone 538582Z (E)	Pet Shop Boys (Pet Shop Boys/Zippel)	538582Z (U)
33	RONAN * ●	Polydor 541078Z (U)	Ronan Keating (Virgin)	
34	PAIN IS LOVE *	Def Jam 586437Z (U)	Juice (Jimmie/Tracy/LP/Roll)	
35	JUMP BACK - THE BEST OF 71 - 30 * ●	Virgin 02 0778 (E)	Pat Steeg (Glenner/Tenoch/Music/Logic/Warner)	
36	LOVE IS HERE *	Chrysalis 532552Z (E)	Danzonell (Debonair)	532552Z (U)
37	SWING WHEN YOU'RE WINNING * ●	Chrysalis 53882Z (E)	Robbie Williams (Chambers/Power)	53882Z (U)
38	MISSUNDOZATIONS *	Arista 07822118Z (BMG)	Phil (Philly/Hot/Austin/Strauss/Fredrickson/Supak)	743218324Z (U)
39	WORLD OF OUR OWN * ●	RCA 743218302Z (BMG)	Westie/Magic/Waggoner/Kee/Kee/Johnson/Vaisaki	743218302Z (U)
40	WHITE LILLIES ISLAND *	RCA 743218912Z (BMG)	Michael Infringia (Clark/Gardner/Sammy/Thomally)	
41	8701 *	Arista 743218912Z (BMG)	John (John/Clark/Gow/Lewis/Neptunes/Vanous)	743218912Z (U)
42	IS THIS IT *	Rough Trade RTTR020Z (U)	The Streets (Dunne/Bowen/Scott)	
43	GREATEST HITS *	WMS 857384602Z (TEN)	Proclaimers (Proclaimers)	857384602Z (U)
44	SING WHEN YOU'RE WINNING * ●	Chrysalis 53882Z (E)	Robbie Williams (Chambers/Power)	53882Z (U)
45	YOUR NEW FAVOURITE BAND *	Parlophone M5C552Z (U)	Hoves (Hoves/Dunne/Field)	
46	UNDER ROY SWEEP * ●	Maverick/Warner Bros 53027321Z (TEN)	Alexis Morisante (Morisante)	53027321Z (U)
47	SONS FROM THE WEST COAST * ●	Reprise 53027321Z (TEN)	Elton John (Leland)	53027321Z (U)
48	NO MORE DRAMA *	MCA/UK-Island 112832Z (U)	Mary J Blige (Blige/UK/Thompson/Verity)	112832Z (U)
49	CLASSICAL GRAFFITI	EMI/Dramisco CDCE57316Z (E)	Classical Graffiti (EMI)	
50	7 * ●	Polydor 540837Z (U)	S Club 7 (Verity)	540837Z (U)
51	CLASSICAL GRAFFITI	EMI/Dramisco CDCE57316Z (E)	Classical Graffiti (EMI)	
52	MY WAY - THE BEST OF * ●	Reprise 53024712Z (TEN)	Frank Sinatra (Sinatra)	53024712Z (U)
53	CIELI DI TOSCANA * ●	Polydor 505245Z (U)	Andrea Bocelli (VNL/Taylor/Smyth/Malinski/Reese)	505245Z (U)
54	COME ON OVER * ●	Mercury 170081Z (U)	Shania Twain (Lange)	170081Z (U)
55	TOXICITY *	Columbia 501534Z (TEN)	System of A Down (Rubin/Malikian)	501534Z (U)
56	THE VERY BEST OF *	Universal TV 586542Z (U)	Soft Cell (Thorne/Salt/Cahill/McE/DeWauk)	
57	GREATEST HITS * ●	Virgin 02045Z (E)	Lenny Kravitz (Kravitz)	
58	MOON SAFARI *	Virgin CDV 2846 (E)	Air (Dunckel/Grode)	TCV 2846V 2846
59	HANDCREAM FOR A GENERATION	Wija WJCO 1115 (U)	David Brown (Scott/Vicenza/Brown/Outgroup)	
60	THE BEST OF 1959/1974 *	EMI 821430Z (E)	David Brown (Scott/Vicenza/Brown/Outgroup)	821430Z (U)
61	SHAKING THE TREE - 16 GOLDEN GEMS	Virgin PCT070Z (E)	Pat Benatar (Benatar)	PCT070Z (U)
62	BIG BONES * ●	Wild Bunch/Bureau 3 (E)	Messiah (Alicia/Messiah/Atkins/Duff)	WBRCM WBRP3 (WBRCM)
63	AAYIYAH *	Virgin CDVUS 189 (E)	Aayiyah (The Tallinn/Rapture/Seas/Duff/DeRockstar)	
64	THE WALL	EMI CDMD1070 (U)	Pink Floyd (Oby)	CDMD1070 (U)
65	HYBRID THEORY * ●	Warner Bros 53047352Z (TEN)	Linkin Park (Gizmox)	53047352Z (U)
66	URBAN HYMNS * ●	Hut/Virgin CDHU 45 (E)	The Verve (Hut/The Verve/Peter)	CDHU 45 (U)
67	SUNSHINE * ●	Polydor 585402Z (U)	S Club 7 (Verity/Cherry/Martin/Peter/Duff/Benatar/DeWauk)	585402Z (U)
68	THE ESSENTIAL COLLECTION	Columbia 501007Z (TEN)	Neil Diamond (Diamond/Atlantic/Parade/Columbia)	
69	OUTROSPECTIVE *	Cherry/Arista 743218324Z (BMG)	Faithless (Faithless/Silber/Bills)	743218324Z (U)
70	ROCK IN RIO	EMI 538435Z (E)	Marian Marulanda (Verano)	538435Z (U)
71	TURN IT ON AGAIN - THE HITS * ●	Virgin CDMD 020Z (E)	Genesis (Genesis/Peter/Duff/DeWauk/Dave/Russell)	GEN MD02 (GEN MD02)
72	ASHANTI	Mercury 586832Z (U)	Ashanti (Duff/Santana/Ashanti)	
73	40 HOLLYWOOD GREATS - THE BEST OF	Columbia 507832Z (U)	Dirnis Day (Verano)	507832Z (U)
74	SIMPLE THINGS	Ultimate Classics UCR00181 (UMVI)	Zero 3 (Zero 3)	
75	IN OUR GUN *	Hut/Virgin CDHU 72 (E)	Gomez (Gomez/Guz)	CDHU 72 (U)

ME Highest new entry BC Biggest comeback S Sales increase ▲ Sales increase 50% or more

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TOP COMPILATIONS ARTISTS A-Z

Pos	Title	Artist	Label/CD (Distributor)
1	POP IDOL - THE BIG BAND ALBUM	S 742312041/2/3/4/5/6/7 (BMG)	
2	NOW THAT'S WHAT I CALL MUSIC! 51	EMI/Virgin/World Circuit/SONY/UK/SONY (E)	
3	HITS 52	BMG/Sony/Reprise/WMS HIT52521Z (E)	
4	CREAM ANTHEMS SPRING 2002	Virgin/EMI VTCDC044Z (E)	
5	ELECTRIC	Teletext TVBMG TVY20246Z (E)	
6	WWF - FORCEABLE ENTRY	Columbia 507919Z (E)	
7	ALI G INDAHUSA - DA SOUNDTRACK	Island/Unitecand GDR115Z (E)	
8	SPRING ANNUAL 2002	Ministry Of Sound M03CD35Z (E)	
9	SUPERCHARGED	UMTVWMS 586832Z (E)	
10	LADY SINGS THE BLUES	Virgin/EMI VTCDC458Z (E)	
11	PURE CLASSICAL CHILLOUT	Decca/DCC DCCY0210Z (E)	
12	RUDE BOY REVIVAL	Teletext TVBMG TVY20246Z (E)	
13	DEL AM GOLD LEGENDS III	Virgin/EMI VTCDC440Z (E)	
14	INSTANT KARMA	WMS WMSM2004Z (E)	
15	24 HOUR PARTY PEOPLE (OST)	London 0902498302Z (E)	
16	CLASSIC FM HALL OF FAME - GOLD	Classic FM CDMP2004Z (E)	
17	NEW JACK SWING	Universal TV 514910Z (E)	
18	MOULIN ROUGE - COLLECTORS EDITION	Intercept/Polydor 492550Z (E)	
19	TRANCE NATION	Ministry Of Sound M03CD35Z (E)	
20	NOW DANCE PART 2	Virgin/EMI VTCDC458Z (E)	

20 APRIL 2002

CHART COMMENTARY

by ALAN JONES



Sheryl Crow's last album, *The Globe Sessions* sold more than 37,000 copies the week it was released in September 1998, being beaten only by the Manic Street Preachers' *This Is My Truth Tell Me Yours*, which was runaway chart champ that week with more than 60,000 buyers. Crow's new album *C'mon C'mon* also debuts at number two this week – and comes much closer to claiming top spot. It netted nearly 28,500 last week, only 3,500 or so fewer than Celine Dion's *A New Day Has Come*, which is number one for the third week in a row. If Crow is going to lose out, she'd probably prefer it to be Dion – the Canadian gave Crow her first debut royalty cheque by recording her song *Love You Blind* as the flip to her 1992 smash *If You Asked Me To*, shortly before Crow's career went into orbit.

Although not containing the current hit version of *By Fly* – it includes the original version, without the Herb Alpert samples – Blue's debut album *All Rise* has benefited



Figure shows the 10 companies by % of total sales, and compares group shares by % of total sales of the Top 20 artist acts

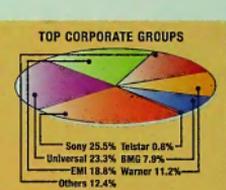


from the blanket airplay the track has received. Released last November, *All Rise* climbed as high as number two but had

ALBUMS FACTFILE

After the introductory single *Soak Up The Sun*, which reached number 16 last week, Sheryl Crow's new album *C'mon C'mon* debuts at number two. It is a tough break for the 40-year-old singer-songwriter, who has yet to have a number one having produced a couple of number twos in a row. The album also includes the superb *Safe And Sound* – which Crow memorably debuted on the *Tribute To Heroes* television to benefit victims of the September 11

atrocities – and a further 11 songs, all of which Crow had a hand in writing and producing. Although *C'mon C'mon* is Crow's first album for more than four years, she has not been idle and showed her versatility by collaborating with two very different artists on albums released within a week last November, adding her voice to Tony Bennett's on *Good Morning Heartache* (off *Playin' With My Friends*) and to Kid Rock's on *Picture* (off *Cool*).



7-4-4-4. An abundance of TV advertising and an appearance on Des O'Connor's *Cliff Richard* special helped 60-year-old Shadows guitarist Hank Marvin to a mighty number 10 debut with his latest album, *Guitar Player*. Marvin, whose last solo album *Marvin At The Movies* reached number 17 in 2000, reprises old favourites like *Hotel California*, *Killing Me Softly With His Song* and *The Beatles' Eleanor Rigby* and *Ticket To Ride* on the album, which gives him his first ever Top 10 solo success.

PERCENTAGE OF UK ACTS IN THE CHART

UK: 80.0% US: 33.3% Other: 6.8%

slipped to number 40 by the time *By Fly* (it was serviced). The turnaround was immediate – the album has since moved 40-20-16-14-11.

The soundtrack to the new Nick Hornby movie, *Buddy Drawl Boy's About A Boy* album debuts at six this week, earning him his first Top 10 placing. Gough's last album, *The Hour Of The Bewildered*, never advanced beyond 13, despite featuring the Mercury Music Prize. It has, however, continued to sell steadily since the June 2000 release, with nearly 350,000 buyers to date. About A Boy sold more than 20,500 copies last week.

COMPILATIONS

Having provided the number one single for the last seven weeks, Pop Idol now provides the number one compilation, with *Pop Idol – The Big Band Album* debuting at one after selling nearly 47,000 copies. It features solo recordings of big band favourites by each of the 10 finalists. Will Young and Zoe Birkett get two solos apiece, and Birkett also joins Gareth Gates on *Oh Look At Me Now*, making her the biggest contributor.

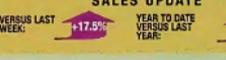
The album achieves something no other album has done since the compilation chart was established – it limits the reign of a regular No.1 that's what I Call Music album to just two weeks. Its victim is *Now! 51*, which sold nearly 62,000 copies last week. The only consolation for *Now! 51* is that it is by far the biggest selling compilation of the year to date, selling more than 394,000 copies in its first 20 days in the shops. The

album is already number four for the year. After the comparative failure of *Cream Antems 2002*, which reached only number 18 last November, the superclub's ongoing series of collaborations with Virgin/EMI is back on track, with *Cream Antems Spring 2002* debuting at number two this week. It's the 17th *Cream* album to top the Top 20, most of them in association with Virgin/EMI, and the first to pursue a spring theme.

The ongoing exploitation of the popular WWF (World Wrestling Federation) pantomime continues with *WWF – Forceable Entry* providing the highest charting compilation yet for a series in which the previous high came from 2000's *WWF Aggression* (number 11). The new collection features 18 favourites, including *The Beautiful People* by Marilyn Manson. WWF has had a number of partners in the past, including Koch, Priority and Polydot. The latest placed with Columbia.



Figure shows the 10 companies by % of total sales, and compares group shares by % of total sales of the Top 20 artist acts



COMPILED SHARE OF TOTAL SALES

Artist average: 70.2%
Compilation: 29.7%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	ABOUT A BOY (OST)	Buddy Drawl Boy	Twisted Newkz/NO.100 (V)
2	2	JUST ENOUGH EDUCATION TO PERFORM	Sitaraphonic	V2/WR/INSTRUM (M)
3	3	BIRNETHY	Birney Spears	EMI 822352 (PI)
4	4	IS THIS IT	The Drezaks	Rough Trade/RT/RADECD (D)
5	6	YOUR NEW FAVOURITE BAND	Hives	Poplone/CMC950 (D)
6	1	HANDCREAM FOR A GENERATION	Corneshop	Witija WJUCD 1115 (V)
7	7	SIMPLE THINGS	Zero 7	Ultimate Dilemma/UDR00215 (M/VP)
8	5	THE FAKE SOUND OF PROGRESS	Lastprophets	Visible Noise/TORMENT002 (PI)
9	NEW	PLASTIC FANGS	Jim Spencer Blues Explosion	Mine/CCS218M (M)
10	16	ONE GIANT LEAP	One Giant Leap	Pain Pictures/PALM/CD2027 (M/VP)
11	9	WHITE BLOOD CELLS	White Stripes	XL Recordings/XL CD 151 (V)
12	8	FROM HERE TO INFIRMARY	Alkaline Trio	B Universe/Vagrant/NUC00 (V)
13	12	THE BEST OF BOTH WORLDS	R Kelly & Jay-Z	EMI 822352 (PI)
14	10	THE OPTIMIST	Turk Brakes	Source/SQR CD023 (V)
15	14	LOD	Time Mass	Perfecto/PERAL/80MCD (M/VP)
16	11	ECHO PARK	Festar	Echo/ECH034 (V)
17	18	SONGBIRD	Eva Casally	Black Street/BLK CD204 (M)
18	13	PARANOID	Black Sabbath	Castle Music/ESMCD302 (PI)
19	17	BETWEEN THE SENSES	Eno	Peddie/RDTC2 (V)
20	NEW	GOODBYE COUNTRY (HELLO NIGHTCLUB)	Groups Armada	Pepper/326482 (PI)

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THE YEAR SO FAR... TOP 20 ALBUMS

THE	NO	TITLE	ARTIST	LABEL
1	NEW	WHAT'S WHAT I CALL MUSIC 51	VARIOUS ARTISTS	EMI/VIRGIN/UMTY
2	1	CLUBBERS GUIDE TO 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
3	3	SUPERCHARGED	VARIOUS ARTISTS	UMTY/WMS
4	NEW	POP IDOL – THE BIG BAND ALBUM	VARIOUS ARTISTS	S
5	2	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS ARTISTS	EMI/VIRGIN/UMTY
6	5	SCHOOL DISCO.COM – SPRING TERM	VARIOUS ARTISTS	COLUMBIA
7	4	LOVE SO STRONG	VARIOUS ARTISTS	WCM
8	NEW	NETS 52	VARIOUS ARTISTS	BMG/SONY/TELAVM
9	4	CLUB MIX 2002	VARIOUS ARTISTS	UMTY
10	6	BEST CLUB ANTHEMS 2002	VARIOUS ARTISTS	EMI/VIRGIN
11	NEW	NOW DANCE 2002 – PT 2	VARIOUS ARTISTS	EMI/VIRGIN
12	NEW	NEW PEPSI CHART 2002	VARIOUS ARTISTS	EMI/VIRGIN
13	10	PURE DISCO	VARIOUS ARTISTS	BMG/TELSTAR TV
14	8	LOVE	VARIOUS ARTISTS	UMTY
15	10	THE KARMA COLLECTION	VARIOUS ARTISTS	MINISTRY OF SOUND
16	17	THE VERY BEST OF ALL WOMAN	VARIOUS ARTISTS	BMG/TELSTAR TV
17	7	JUNGLE MASSIVE	VARIOUS ARTISTS	WMS
18	12	ELECTRO BREAKTHROUGH	VARIOUS ARTISTS	EMI/VIRGIN
19	11	THE LOVE ALBUM CLASSICS	VARIOUS ARTISTS	EMI/VIRGIN
20	13	ADDED TO BASS	VARIOUS ARTISTS	MINISTRY OF SOUND

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20
apr
2002

THE OFFICIAL CHARTS

singles



1 UNCHAINED MELODY

	S
1	LAZY X-Press 2 feat. David Byrne Skirt
2	WHENEVER WHEREVER Epic
3	HOW YOU REMIND ME Roadrunner
4	I'M NOT A GIRL NOT YET A WOMAN Britney Spears
5	ONE STEP TOO FAR Faithless feat. Dido
6	4 MY PEOPLE Missy Elliott
7	ME JULIE Ali G & Shaggy
8	MY CULTURE 1 Giant Leap
9	BEAUTIFUL Matt Dacey feat. Marcella Woods
10	TAKE IT EASY 3SL



11	TAKE IT EASY 3SL
12	EVERGREEN/ANYTHING IS POSSIBLE Will Young
13	INSATIABLE Darren Hayes
14	SOMETHING Lászlo
15	FLY BY II Blue
16	U-TURN Usher
17	AIN'T IT FUNNY Jennifer Lopez
18	SHAKE UR BODY Siv Ee & T-Power feat. DJ
19	RIDE WIND US So Solid Crown



music week



OUR NEW HOME



DOTMUSIC
pp.4-34 Mondial House
90-94 Upper Thames Street
London
EC4R 3UB

20
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THE OFFICIAL CHARTS

albums



1 A NEW DAY HAS COME

	Epic
1	A&M/Mercury
2	C'MON C'MON Sheryl Crow
3	SILVER SIDE UP Nickelback
4	ALL RISE Blue
5	SPIN Darren Hayes
6	ABOUT A BOY (OST) Badly Drawn Boy
7	FREAK OF NATURE Anastacia
8	THE ESSENTIAL Barbra Streisand
9	JTO THA L-O - THE REMIXES Jennifer Lopez
10	GUITAR PLAYER Hank Marvin



11	LAUNDRY SERVICE Shakira
12	SONGS IN A MINOR Alicia Keys
13	A FUNK ODYSSEY Jamiroquai
14	THE SINGLES The Bluetones
15	SMALL WORLD BIG BAND Jools Holland
16	THE INVISIBLE BAND Travis
17	ESCAPE Enrique Iglesias
18	BRITNEY Britney Spears
19	THE VERY BEST OF Sting The Police

compilations

- 1 **POP IDOL - THE BIG BAND ALBUM** 0 **11** *PURE CLASSICAL CHILLOUT*
Decca/Decca
- 2 **NOW THAT'S WHAT I CALL MUSIC! 51** 8 **12** *RUDE BOY REVIVAL*
Epic/Virgin/Universal
- 3 **HITS 52** 2 **3** *CAPITAL GOLD LEGENDS III*
BMG/Sony/Universal/NSM
- 4 **CREAM ANTHEMS SPRING 2002** 4 **4** *INSTANT KARMA*
Virgin/EMI
- 5 **ELECTRIC** 6 **6** *24 HOUR PARTY PEOPLE (OST)*
Island/UK/Island
- 6 **WWF - FORCEABLE ENTRY** 14 **16** *CLASSIC FM HALL OF FAME - GOLD*
Columbia
- 7 **ALU 6 IN A HOUSE - DA SOUNDTRACK** 10 **17** *NEW JACK SWING*
Island/UK/Island
- 8 **SPRING ANNUAL 2002** 12 **18** *MOULIN ROUSE - COLLECTORS EDITION (OST)*
Ministry Of Sound
- 9 **SUPERCHARGED** 4 **9** *TRANCE NATION*
UMTV/NSM
- 10 **LADY SINGS THE BLUES** 13 **20** *NOW DANCE 2002 PART 2*
Virgin/EMI

MAD DONNA *The Wheels On The Bus*
released Monday 22nd April

as seen on *The Box*, *MTV*, *Big Breakfast*, *GMTV*, *Popworld*, *The Pepsi Chart Show*, *Smash Hits*, *TV*, *Newsround* etc. etc. etc.

- 15 **21** *ONE DAY IN YOUR LIFE Anastacia* Epic
- 7 **22** *IT'S GOIN' DOWN X-ecutioners* Epic
- 17 **23** *HERO Enrique Iglesias* Interscope/Polydor
- 20 **24** *A NEW DAY HAS COME Celine Dion* Epic
- 24 **25** *EVERYWHERE Michella Branch* Positive
- 18 **26** *LEGACY - THE GREATEST HITS COLLECTION Boy II Man* Maverick/Warner Bros
- 27 **27** *MISSUNDAZTOOD Pink* Mushroom
- 21 **28** *TEMPLE OF DREAMS Future Breaze* Data
- 26 **29** *THE WORLD'S GREATEST R Kelly* Jive
- 16 **30** *SOAK UP THE SUN Sheryl Crow* A&M/Memury
- 19 **31** *I CAN'T WAIT Ladies First* Polydor
- 32 **32** *HIGHLY EVOLVED Vines* Heavenly
- 27 **33** *THE WHOLE WORLD Outkast feat. Killer Mike* LaFace
- 22 **34** *LEAVE IT UP TO ME Aaron Carter* Jive
- 24 **35** *DREAMING Aurora* EMI
- 36 **36** *SO I BEGIN Gallion* Epic
- 29 **37** *LET ME BE THE ONE Cliff Richard* Papillon
- 30 **38** *FLOWERS IN THE WINDOW Travis* Independent
- 33 **39** *ANSWERING BELL Ryan Adams* Lost Highway
- 37 **40** *WHY Agent Sumo* Virgin

CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL GRAFFITI	The Planets	EMU/Dramatica CD0572162 (E)
2	2	ENCORE	Russell Watson	Decca 470302 (U)
3	3	HOLST: THE PLANETS/MYSTIC TRUMPETER	Rutter/RSDNO/Lloyd-Jones	Naxos 855776 (S)
4	7	THE VOICE	Russell Watson	Decca 9462572 (U)
5	NEW	GEORGIAN CHILLOUT	Naxos	Virgin/EMI VTD0496 (E)
6	NEW	WAGNER: THE FOUR SEASONS	Munrow/SCD/McGagan	Classica FM 7540057462 (BMG)
7	NEW	WAGNER: ARIAS	Bryn Terfel	Droste/Draemophon 0712482 (U)
8	6	BAK: SYMPHONY NO 4	RSDNO/Lloyd-Jones	Naxos 855343 (S)
9	8	ROSSINI: ARIAS	Juan Diego Florez	Decca 470302 (U)
10	16	SACRED ARIAS	Andrea Bocelli	Philips 4650002 (U)
11	12	SHOSTAKOVICH/JAZZ SUITES NOS 1 & 2	Russian State Orch/Yablonsky	Naxos 855294 (S)
12	NEW	VERDI	Andrea Bocelli	Philips 4650002 (U)
13	NEW	WAGNER: SCENES FROM THE RING	Plácido Domingo	EMI Classics CD0572422 (E)
14	9	WALTON: CHORAL MUSIC	Choir Of St John's/Bobinson	Naxos 855730 (S)
15	10	SO STRONG	Celtic Tenors	EMI Classics CD0572942 (E)
16	13	STRAUSS ORCHESTRAL SONGS	Stavitskiy	Decca 002362 (TEN)
17	NEW	SPANISH GUITAR MUSIC	John Williams	Sony Classical CD0430 (TEN)
18	NEW	SCHONBERG: GURRELIEDER	Berliner PO/Rattle	EMI Classics CD0570032 (E)
19	NEW	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 4650002 (U)
20	NEW	EDEN ROCK	Ludovico Einaudi	BMG 7432170172 (BMG)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	TOURIST	St Germain	Blue Note NS20912 (E)
2	3	KIND OF BLUE	Miles Davis	Columbia UK 6363 (TEN)
3	2	BELLY OF THE SUN	Cassandra Wilson	Blue Note NS20722 (E)
4	NEW	MORFDO	Saffi Kaba	Verve 0161902 (U)
5	7	THE LOOK OF LOVE	Diana Krall	Verve 5494862 (U)
6	8	COME AWAY WITH ME	Norah Jones	Parlophone S838892 (E)
7	5	THE ESSENTIAL	Nina Simone	Metro METR0010 (ANM)
8	4	ALL FOR YOU	Diana Krall	Impulse! IMP19542 (U)
9	6	VELVET JAZZ	Various	Warner Jazz 007244348 (TEN)
10	NEW	THE DEFINITIVE	John Lee Hooker	Metro METR0005 (BMG)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	4 MY PEOPLE	Missy Elliott	East West/Elektra E 7298202 (TEN)
2	2	ME JIJIE	AI & Shaggy	Island/Uni-Island CD170 (S)
3	NEW	U-TURN	Usher	LaFace/Arista 7422130492 (BMG)
4	4	AINT IT FUNNY	Jennifer Lopez	Epic 6724822 (TEN)
5	3	IT'S GOIN' DOWN	X-Cluders	LaFace/Arista 67256 (BMG)
6	5	THE WHOLE WORLD	Outkast feat. Killer Mike	LaFace/Arista 7422139178 (BMG)
7	6	THE WORLD'S GREATEST	R Kelly	Jive 9252342 (U)
8	7	CARAMEL	Kyle High-tech, Eve	Interscope/Polydor 673742 (U)
9	9	A WOMAN'S WORTH	Alicia Keys	A&M 1212802 (BMG)
10	11	GET THE PARTY STARTED	Ri Ri	LaFace/Arista 7422139138 (BMG)
11	8	ARXIS ON TIME	Funk Rain feat. Ashanti	Def Jam/Mercury 5889462 (E)
12	12	SHOULD A WIDOWA COULDA	Bowling For Soup	Parlophone 628138 (E)
13	10	BREAK YA NECK	Busta Rhymes	7422139232 (BMG)
14	14	WHAT ABOUT US?	Brandy	A&M Atlantic AT 0125CD (TEN)
15	13	WHERE'S MY	Adam Faith, LF M	A&M 120698 (E)
16	15	GOTTA GET THRU THIS	Daniel Bedingfield	Relentless/RELENT 270CD (M/MTM)
17	18	WE THUGGIN'	Fat Joe	A&M Atlantic AT 0124 (TEN)
18	16	BROKE	Cassius Henny	Blacklist 01382618E (V)
19	20	MORE THAN A WOMAN	Ashlyah	Blackground VJST 23E (E)
20	19	AM TO PM	Cristina Milian	Def Soul 588332 (U)
21	23	LOVELY	Robbie Spence	Interscope/Polydor 6730752 (U)
22	17	BAD BABYSITTER	Princess Superstar	Rapstax/K2 RR 00700CD (U)
23	22	GET OUT	Felton	Sirenot 5638 32T (U)
24	27	WROTE COMEDY TO WORST	Claydon Peoples	Capitol CD04 834 (E)
25	21	MY GIRL MY GIRL	Warren Stacey	Def Soul 588951 (U)
26	24	BAD INTENTIONS	Dr Dre feat. Knoc-Turn'Al	Interscope/Polydor 673062 (U)
27	26	BROTHER PART 2	Angie Stone feat. Alicia Keys/Eve	7422139214 (BMG)
28	29	DANCE FOR ME	Marly J Bigle feat. Common	MCA/Uni-Island MCS20 48224 (U)
29	28	CRAZY RAP	Altroman	MCA/Uni-Island MCS20 48222 (U)
30	32	FAMILY AFFAIR	Marly J Bigle	MCA/Uni-Island MCS20 48257 (U)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	NEW	PURE CLASSICAL CHILLOUT	Various	Decadence DECTV02 (TEN)
2	1	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CPM039 (BMG)
3	2	THE CLASSIC SCORE	Various	Sony TV/Decca M00020 (TEN)
4	NEW	A MUSICAL TRIBUTE TO HM THE QUEEN MOTHER VOICES	Various	Philips 465262 (U)
5	3	CLASSICAL AMBITION	Various	Crieson CRM0035 (EUK)
6	NEW	SVER-GUNNARSSON CLASSICAL COLLECTION	Various	Naxos VTN034 (S)
7	NEW	CLASSICAL CHILL OUT 2	Various	Virgin/EMI VTD0047 (S)
8	5	CLASSICAL CHILL OUT	Various	Virgin/EMI VTD0047 (S)
10	15	ONV CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 750551332 (BMG)
11	NEW	RELAXING CLASSICS	Various	EMI Gold 574672 (E)
12	6	PAVAROTTI/DOMINGO/CARRERAS	Various	Emporio EMTB320 (DISC)
13	12	TIME TO RELAX	Various	Classic FM CPM034 (BMG)
14	13	100 POPULAR CLASSICS	Various	Castle Music M55C0517 (P)
15	10	CHORAL CHILL OUT	Various	BBC Music VMM9702 (U)
16	11	CLASSICS 2002	Various	Decca 472182 (U)
17	14	THE ULTIMATE MOVIE ALBUM	Various	Decca 585712 (U)
18	NEW	ULTIMATE SILENCE	Various	Sony Classical 507992 (TEN)
19	NEW	BEST CLASSICAL ALBUM BY THE WISEMIND EXPER	Various	Virgin/EMI VTD0047 (S)
20	15	THE OPERA ALBUM 2002	Various	Virgin/EMI VTD0047 (S)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SILVER SIDE UP	Nickelback	Roadrunner 1236852 (E)
2	NEW	FORGIVEABLE ENTRY	Various	Columbia 50710 (TEN)
3	2	SUPERCHARGED	Various	UMTV/W5M 5048382 (E)
4	3	TOXICITY	System Of A Down	Columbia 501536 (TEN)
5	5	THE FAKE SOUND OF PROGRESS	Lothropops	Visible Noise TORMENT005CD (U)
6	4	ROCK IN RIO	Iron Maiden	EMI 538830 (E)
7	6	HYBRID THEORY	Lionel Park	Warner Bros 936587752 (TEN)
8	NEW	BLACK REBEL MOTORCYCLE CLUB	Stevie Nicks/Motoryone Club	Decca 472182 (U)
9	7	WEATHERED	Creed	EMI 504932 (TEN)
10	NEW	GRAVE	Cyclify	Radioactive 112632 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	LAZY	X-Press 2 feat. David Byrne	Skint SKINT MAX (M/MTM)
2	NEW	WYF	Agent Snow	Virgin VSTX 1819 (E)
3	NEW	INFECTED	Bartosz	Positive 12TV 188 (E)
4	NEW	ONE STEP TOO FAR	Faithless feat. Dido	Cheeky/Arista 7422130411 (BMG)
5	1	LETAL INDUSTRY	DJ Tiesto	Nobala VCRTX 103 (E)
6	NEW	BEAUTIFUL	Mani Dyer feat. Marcella Woods	Infective CENT 387 (M/MTM)
7	NEW	THE LIGHTER	DJ SS	Formation FORM 12200 (SD)
8	2	EMPLE OF DREAMS	Future Breeze	Data DATA 31TH (M/MTM)
9	7	SHAKE UP BODY	Sty Fa & 1-Power feat. Di	Positive 12TV 171 (E)
10	3	YOUNG HEARTS	Kings Of Tomorrow	Defected DEF 46R (M/MTM)
11	4	REACHOUT	DJ Zinc	True Playaz TPR120 (SD)
12	NEW	PALLADIUM	Alan Brax & Fred Falke	Realize VULTG (ADD)
13	6	IN THE BEGINNING	Roger Goodie feat. Dasha Baxter	fnr DFX 004 (TEN)
14	5	I CAN'T WAIT	Ladits First	Polydor 570691 (U)
15	NEW	TERRORMODE	Ray Ketch	UFO (Southern) UFGSAMP (SRD)
16	20	REBEL SOUND	James Anderson	NRK Sound Division NRK039 (V)
17	NEW	BABY WANTS TO RIDE	K-Klass	Junior BR0302 (ADD)
18	NEW	MY CULTURE	I Giant Leap	Palm Pictures PP12 70731 (M/MTM)
19	11	SOMETHING	Laigo	Positive 12TV 189 (E)
20	NEW	SUPER DRUM	Robbie Rivera feat. DJ Disciple	Azuli AZN1751 (M/MTM)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ORIGINAL PIRATE MATERIAL	The Streets Laxed OutDaB Recordings 002143861/002143862 (TEN)	
2	2	COME GET IT GOT IT - DAVID HOLMES	Various	13 AMP AMP 001/PAMP 00 (CD (M/MTM))
3	NEW	CREAM ANTHEMS SPRING 2002	Various	Virgin/EMI - JYD0042 (E)
4	NEW	YOUR TIME IS COMING	Masters At Work	Sava -JUSUC01 (AM/MTU)
5	4	A KUNN OUTSIDE	Junjo Reactor	SZ 504069/504069 (E)
6	7	BRITNEY SPEARS: BRITNEY	Britney Spears	Ultimate Dilemma UDL001/001 (M/MTM)
7	8	2 MANTY D.J.S. - AS HEARD ON RADIO DUNLUX	Various	PIAS RECORDS - PIAS0956CD (U)
8	9	HOMYWORK	Dunk Punk	Virgin V 2822/TV 2821 (E)
9	10	BACK TO MINE - MI COLE	Various	BACK CD9 (P)
10	5	THE ANNUAL - SPRING 2002	Various	MUSC035 (M/MTM)

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MUSIC VIDEO

TW	LW	Title	Label Cat No
1	1	BLUE: A Year In The Life Of	Innocent SW022
2	2	RORRBE WILLIAMS: Live At The Albert	Crysalis 65383
3	NEW	CLAY AIKEN: The Hits In Mixed	Video Collection VCD09 (S)
4	NEW	S CLIVE D: The Greatest Hits	Polydor 382837 (U)
5	3	3 TENORS: Send Around The Song	Visual VCL 0498
6	4	WESTLIFE: World Of Our Own	BMG Video 7422139103
7	5	SNOOP DOGG: Doggyfista	Reveler Films RV103
8	10	THE MONKIE: Live In Sydney	Warner Music Video 55042033
9	NEW	STEPS: Gold - The Greatest Hits	Jive 320145
10	8	THE SMASHING PUMPKINS: 1991-2000 Greatest Hits Video Collection	Hiz/Virgin HL7022

11	8	ANDREW LLOYD WEBBER: Music Of Andrew Lloyd Webber	Video Collection VCS12
12	12	WETTER: Where Dreams Come True	BCA 742185533
13	20	ROGER WATERS: In The Flesh	SMV Columbia 541582
14	11	CASSI: Familiar To Millions	Biz Brother 800146205
15	NEW	SIMPLE PLAN: Simple Plan	BMG Video 7422139103
16	19	2 EVILVISION 2001 - Live In Our Own	Live 522785
17	15	BOV JOEL: The Crush Tour	Island/Uni-Island 555443
18	NEW	LE ZEPPELIN: Song Remains The Same	Universal Video 052313
19	13	DMX: Angel	Warner Brothers 501389
20	17	MASIVE ATTACK: Mezzanotte	Universal 05103
		© The Official UK Charts Company 2002	Virgin V0303

20 APRIL 2002

KIDZ **COOL CUTS CHART**
as featured on *Tail Fin's* Saturday night show on *Kiss 100* and *Energy Big City Network*

1	2	TAKE ME WITH YOU	Tom Middleton	white label
3	1	LA LA LAND	Green Velvet	Confidence
4	1	SOUTHERN SUN	OKairies	Perfectio
5	1	CLUBBED TO DEATH	Rob D	Cheeky
6	1	IT JUST WON'T GO	Tim Deluxe feat. Sam Obernik	Underwater
7	1	RECKLESS GIRL	Reckless Girl	white label
8	1	SEXIEST MAN IN JAMAICA	Mind Royale	Faith & Hope
9	1	BREATHE IN	Free Froz	Universal
10	1	SWEET TEMPTATION	Freddie	Azumi
11	1	FIRE FIVE ELEMENTS	Fire Five	Kismet
12	1	LODKY THING	Slacker	Jukebox In The Sky
13	1	SPACE IS THE PLACE	Zip	Start Stop
14	1	SET IT OFF	Peaches	Illustratos
15	1	LOVE BE MY LOVER	Novacane	Directiaon
16	1	U GOT ME BURNING	Phaah	Cabik
17	1	SHAKE BABY PHA	Phaah	Daily Fever
18	1	DAYS LIKE THIS	Shaun Escottery	Oyster
19	1	INFERNO HIGH	LOVE KILL	white label
20	1	REMEMBER CHLOE	MEMBER NEW YORK	Shuffle Re Vibrant
21	1	OPEN UP	H-Bomb	Mildwest

(With mixes from K. Russ, DJ Spinnz & Tichka and Spex & Kancro)
(DJ Chusker's remixes with mixes from Russ and the Sharp boys)
(New with mixes from Saag and Lucioce Avenue)

URBAN TOP 20

1	4	NO MORE DRAMA	Mary J Blige	MCA
2	1	PASS THE CLOUSER	Busta Rhymes feat. P. Diddy	JRCA
3	2	ROCK THE BOAT	Fahy	Blackground
4	6	WHAT'S LUV'Y	Joe	East West
5	5	COPIES	OM HVS	Tweet
6	3	30	YOU LIKE ME	W&A
7	7	17	SLOW DOWN	Venus Tribe
8	2	FULL MOON	LP (SAMPLER)	Brandy
9	6	AIN'T IT FENNY	Jessie J	LaFace
10	1	STEFFIN'	Dennis Taylor	BMG
11	8	GOT ME A MODEL	Lil' Zeek	Erica Sermon
12	1	FREAK MODE	The Realists	JRCA
13	5	FODLISH	Ashanti	Murder Inc.
14	5	TURN LUV	Joe	LaFace/Arista
15	1	DEF SOUL	SPRING SAMPLER VOL. ONE (SAMPLER)	Def Soul
16	1	WROOF	Prophet James	Motown
17	1	YOU ARE MY DREAM	READY FOR YOUR LOVE	Def Soul
18	2	WISH I DIDN'T	MISS YOU	Angelo Stone

CLUB CHART TOP 40

1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
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'WE'VE GOT THE SKILLS': BRITISH HIP HOP COMES OUT FIGHTING

A thriving network of home-grown hip hop labels has enabled British artists to challenge their US cousins on their own terms. Adam Webb reports on how acts such as Roots Manuva, Blak Twang, Rodney P, Brintax and Deckwecka are leading the way

When Gran Kru Records, the company of Liberal Democrat MP John Hemming, launched its Letter To Tony Blair campaign last November to force radio into dedicating 40% of playlist space to domestic music, British microphone culture might have looked like it needed that kind of shot in the arm.

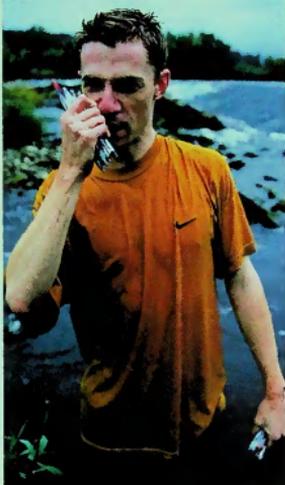
But with Roots Manuva's *Run Come Save Me* a staple of 2001's end-of-year polls, Blak Twang soundtracking the football highlights and making the Radio One C-list with *Kix Off*, The Streets entering the albums charts at number 12 and the launch of *3Xtra* — the BBC's groundbreaking digital

'In the late Eighties, the UK industry lost faith in [UK hip hop]. The most telling thing that things have changed was when the London Posse LP was re-released and sold shillloads'
— Will Austin, *BadMeaningood*

radio station for urban music — it looks as if British beats and rhymes are making it over the wall without needing that kind of leg-up.

Indeed, coupled with Brit Awards for *So Solid Crew*, a *Music Week* UK breakthrough award for their label *Relentless*, *More Fire Crew* on *Top Of The Pops* and a roster of active British talent which includes MCs of the calibre of *Skinnyman*, *Taskforce*, *Rodney P*, *Ty*, *Blak Twang* (see breakout, page 29) *Mr Hectic* and *Blade*, and producers such as *Mark B*, *Skitz* and *Deckwecka* (see breakout, page 30), the future couldn't look healthier for UK MC culture.

Many of these acts might even be labelled "garage", but the lines are becoming increasingly blurred, not least by the artists who are making the music. Witness interviews with *Mike Skinner* of *The Streets* and *Lethal B* of *More Fire Crew* in the current issue of *Touch*. *Skinner* contends that "the average garage head wouldn't say



UK hip hop talent (clockwise from top left): Roots Manuva, Joe Christie aka Brintax, producer Skitz

that I'm making garage. I'd like to think it's what hip hop would sound like if you got a hip hop producer and asked them to make garage." Meanwhile, *B* goes even further: "We don't even like garage much. We're coming from a hip hop flex. We'd love to collaborate with *WuTang* or *Nas*." Meanwhile, *So Solid* were recently representing the UK from the back of Westwood's 65-foot jeep in Miami.

The reality is that "UK hip hop" — if we must use that widely-derided term — is now firmly established as a self-sustaining cottage industry. Mostly run by a network of veterans from the late Eighties and early Nineties who have had plenty of time to learn from their mistakes and those of the industry itself, a thriving underground scene has become established, based on quality, innovation and collaboration — all

with a distinctly British accent.

According to Will Austin, the man behind *BadMeaningood*, the forthcoming compilation series on *Ultimate Dilemma/Woah* highlighting the influence and influences of underground hip hop producers in the UK and US, the signs of renaissance were evident a few years back. "I think that people have suffered from a lack of confidence," says Austin. > p29

Riddim Killa's Rodney P: 'Now we're in a much firmer position'

Probably the originators of UK hip hop, *London Posse* and their records — always delivered in a ruffneck British accent — are still a huge influence on the scene today. Having formed their partnership in 1986 on tour with *Big Audio Dynamite*, the duo of Rodney P and *Bionic* released the seminal *Gangster Chronicle* on *Island Records* subsidiary *Mango* in 1990, having previously been affiliated to *Westwood's Juice* label. After the draw-out demise of *London Posse*, Rodney P kept busy throughout the Nineties, releasing records on *Pussyfoot*, rapping on a mix of *Björk's* *J* *Miss You*, and making drum & bass records as *The Heavies*, among a host of other hip hop projects.

"When we first came out as *London Posse* — and a lot of early groups were like this — none of us really knew what we were doing," says Rodney P. "We didn't know what we were doing, the industry didn't know what they were doing — didn't know how to handle it or

market it — and we didn't know what we were doing in the studio in terms of being able to make the records that we wanted. Because even when we did the *Gangster Chronicle* album, the records we had in our heads were not necessarily the ones that came out on the vinyl. Because we didn't know how to.

"But, now, 10 years later, we've learned our lessons. We've set up our own things — there's a lot of independent labels owned by people who learned their lessons back in the late Eighties. Now we're in a much firmer position — and in terms of the quality of music. I mean, I've never been a UK hip hop fan. I don't want people to get it confused and say over the years that I've been waving the flag. I've usually said that [UK hip hop] is quite shit and the standard was pretty poor, you know? But now, I can truly say that I stand behind it and there are a number of groups out there who I can truly say I'm a fan of."

Gangster Chronicle was re-released by

Wordplay in 2001, but Rodney refuses to be pigeon-holed as a rap artist. He can currently be heard on *MJ Cole's Ruff Like Me* (*Public Demand*) with *Courtney Melody*.

"We're Londoners," he says. "That's where we live and that's how we rave. That was always the essence of the *London Posse* thing. It's not about being hip hop, it's not about being hardcore, it's about doing what you like. When you leave the studio you have to say, 'Yeah that was heavy, I really like this tune.' As long as you can say that, it doesn't matter what name you give it."

Now running *Riddim Killa Records*, he is gearing up for a hectic 2002. "There are big things happening. My album is coming out regardless of what happens next because I want to brand the label — I want the label out. Then after my album, straight after that, I have a compilation out, just to sort of lay out the store. It's not a hip hop label. It's a music label, and I want to make that clear. I've got some



stuff from *Roots*, from *Skitz*, from the *Nextmen*, from *Agzi* the *Deckwecka*, and then I've got some new guys who I'll be releasing later in the year. Like *Honey Brown*, and I'll do some stuff hopefully with *Karisma* from *Out Da Valle*. There's a lot of things to come."

● The single *Riddim Killa* will be released in May, while *The Future* will be out in June. Rodney P will be touring as part of the *Rap Revolution* tour throughout May.



JA RULE



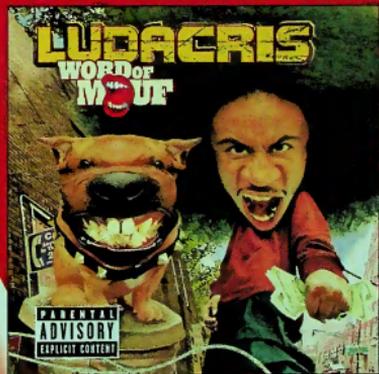
CHRISTINA MILIAN

DEF JAM

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The NEW album from the creator of 'Cold Water Music'

16.12.01
05 22:33
aim
winterland
06

25.02.02
aim
winterland
06

16.12.01
05 22:33
aim
winterland
06

...and met with both a heart-felt understanding of hip hop's rich history and the diversity to stretch those boundaries and breathe life into modern urbanism. Despite the high expectations, "Winterland" met only modest expectations but surprised by delivering the surprise. Aim as a label to his "intensity".

Album of the Month - Jockey Scott

"Following the length's value, perhaps of such hip-hop on 'Cold Water Music' was more going to be an early sign of Aim's long-term, but the choice of... could hip-hop at its finest! 4/5 - MCDIAG

"These, clearly and simply, are damn fine tunes!" **US** *Essential Music* at the *Week* - **SEVEN** MAGAZINE

"UK hip-hop's Biggest 40" *Personal* Big delivers fantastic snippets of nostalgic, strong effects with rich robust variety of beats, checking in collaboration with *Flow of Music*, *Channel 2* and *Subland's* *Station*, *James*, *Smack!* - **THE FUDGE**

"Sonicz, For people who try to hear something new!" - **MCDIAG**

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Blak Twang: hoping for big things in 2002

In the past seven years Tony Rotten – aka Blak Twang – has experienced the best and worst of the music industry. His first LP, *Detwork* South East, remains unreleased, but in 1996, he walked away with the Best Hip Hop Act from the inaugural Moko awards. His following 19 *Long Time LP* received critical acclaim and included collaborations with the likes of Lynden David Hall. In late 2000, he signed with Bad Magic, the hip hop subsidiary of Wall Of Sound. The football-themed single *Kix Off* will be released soon with a similarly-titled LP to come out on May 13.

Blak Twang claims to have been more excited by the scene when he was breaking through a few years back, but acknowledges that the garage scene may have helped the hip hop scene, even if their respective markets are probably different. "Regarding the accent thing, the garage guys probably got that from us anyway, sounding very comfortable rapping in English accents," says Twang. "That's great. I'd rather they sounded like us than some other wannabe. It's a symbiotic relationship basically – I'm sure their success will help us and our success will help them."

An extensive tour will take place after the album's release, although the man himself remains atical about the ups and downs of the business. "We'll be pulling singles off the album and I am hoping for great things to happen, but we'll carry on doing it regardless."

One person hoping to see the album do well is *1Xtra* programme editor Wilber Wilberforce. "I am hoping that Blak Twang really takes off this year, as his album is absolutely brilliant. For me, his album is better than the Roots Manuva album by a mile, so I just hope he gets the support that Roots got in the style press, as well as getting support in the core hip hop press."

With a lead music feature in *Steatization*, a *New Nation* cover, a pullout in *Pulse*, features in *Unfold* and *Touch*, *Hip Hop Connection*, *Blues & Soul*, *Echoes*, *Seven*, plus press to run in *NME*, Blak Twang's PR company the Darling Department is hoping for big things in 2002.

"Blak Twang is very astute commercially," says press officer Sam Willis. "You look at the album and there are tracks on there which are underground club bangers, there is a track called *Slow Rotten*, which is like a reggae stomp hip hop track – real summertime with a sing-song chorus; then there's *Trickster*, which is the big single off the album with Estelle, which is almost like a jiggy hip hop track; there is a track called *Dirty Stopout* Uncovered with Rodney P, which has a kind of *libta* Uncovered narration from Lisa J'Anson. He's an intelligent artist who is making choices as to which areas he moves into."

"One of the ways that manifests itself is that people haven't spent any money. When people spend money on things, then things work. UK hip hop has suffered in this way for a long time. Back in the late Eighties, it looked like the foundations for success had been laid, with *Hijack* signing to Ice T's label and London Posse, Denzin, Doyz and Caveman all doing their thing, but the UK industry lost faith in it because it was still a relatively locally-based scene from the inner cities. The most telling sign that things had changed was when the London Posse LP was re-released and it sold shitloads. It had

a massive skate following – there has always been an undercurrent word-of-mouth element to UK hip hop."

There is a new realism among those who kept the faith during the mid-Nineties, when quality was poor and UK acts were derided or simply ignored. For Joe Christie of Low Life Records, who records as *Braintax*, this has been signified by a shift by independent labels into making albums rather than singles.

"It's a significant step, because that's where the money is," says Christie. "We put out my album, the *Braintax* album *Biro Funk*, at the end of last year, and we've just

signed a bigger distribution deal with Vital. And, before September, we've got Rodney P's album coming out [on Low Life subsidiary Riddim Killz, see breakout on page 26]. Also, we've got a compilation album coming out with more to follow before the end of the year."

In addition to this coming of age in a business sense, Christie also views the maturity of hip hop's core audience as another striding to the music's bow. "A lot of the kids who were into hip hop when they were 16 are now 26 and they've got good jobs. There's not many people over 35 in

the hip hop industry in this country. So you're finding that people who are working on magazines or in radio now have finally come of age and have got a bit of power."

This is a view shared by Agzi the Deckwecks of Ronin Records. "There are all these people who grew up liking this thing and then drifted off into real life and some of them get the chance to re-engage with the music. They get to be the head producer of the department and when they want music for an advert they choose hip hop music because they've always liked it. They're like hidden hip hop terrorist cells." Nowhere is this more apparent than at

'I'd much rather hear So Solid doing their little South London rude boy flex than hear some kid from some housing estate in Hackney doing that take

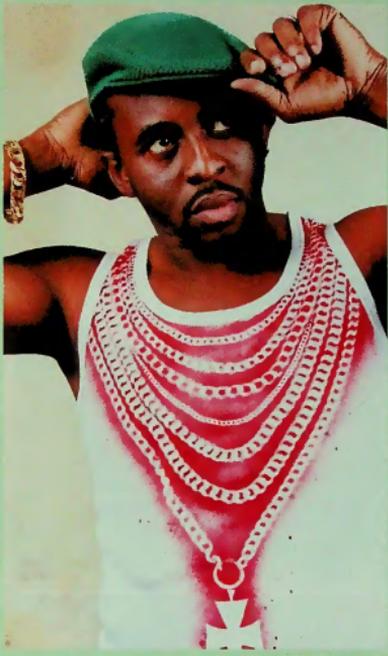
**American thing' –
Rodney P, Riddim Killz Records**

Radio One, where Steve Lamacq and Jo Wiley have regularly championed British hip hop acts and Tim Westwood continues to provide specialist support. This mainstream exposure was vital for breaking *Mark 9 & Blade* last year, but probably more exciting right now is the emergence of *1Xtra*, the BBC's new digital radio channel for contemporary black music, driven by the enthusiasm of programme editor Wilber Wilberforce.

"It's really important that people can turn on the radio and hear this music where it isn't relegated to the last 15 minutes, where it isn't a feature," says Wilberforce. "For our DJ *Excalibah* show, the majority of the music will be coming from the UK and the smaller American independent labels. I've always said, from day one, that we've got all the music here that we could ever want, but a lot of stations with their playlists and schedules have not opened their doors for the British industry."

Indeed, *Excalibah*'s (formerly of pirate station *Juce FM*) promise of "mainly UK and independent US tracks, but I'll play a Dre or a Jigga track if I think it's banging", indicates a reverse ratio of, say, Westwood's playlist. Another shot in the arm for British acts is indicated by Wilberforce's cryptic comments that, "We will probably be signing a DJ or two Djs or a little group who are UK hip hop who we will add to the *Excalibah* arm in the station. It won't be strictly UK, but in the sense of the people or persons who represent it you will just think 'UK hip hop'." That announcement should hopefully be made pretty soon, once we've completed pilots.

The continued success of UK ▶p31



Falacy & Fusion: The *Groundbreaker* single is due out on *Wordplay* next month

MUSIC WEEK 20 APRIL 2002



Herbaliser: current UK hip hop is typified by the diversity of its acts

Deckwrecks: 'Our hip hop is better than American hip hop'

"One magazine in America said to me, 'Why do you think British hip hop doesn't work?'," says Deckwrecks. "I'm like, 'I don't sign on, I don't collect benefits, I make money from making music. What are you telling me? What do you know about it?' But for my money, our hip hop is better than American hip hop at the moment. When I hear UK MCs such as Taskforce dropping lyrics that are so funny or are so clever or so deep, then when I hear US people, such as Ludacris, rapping about the same things in the same way, with the same cars and the same girls in their videos, I just think they've got the money but we've got the skills right now."

Aggi Deckwrecks formed Ronin Records in 1989 and has been part of London's hip hop scene since 1986. As DJ for Force and Kzee back in the early Nineties, he has progressed to producing his own records like 2000's *V For Vendetta*.

Deckwrecks's forthcoming album, *A Better Tomorrow?*, includes contributions from the cream of current UK hip hop talent (Rodney P, Bury Crew, Skeme) as well as vocals from the likes of Roots Lynch, Jimmy Lyons and even slide guitar from Greaser Leo. Awarded four-and-a-half out of five stars in *Touch*, it is a definitive snapshot of the British scene today, with an almost cinematic feel. Still undecided as to how to promote the record, Aggi is pleased with how things are developing at a grassroots level.

"There are things like Itch FM, which is like the pirate hip hop station for London, and they've got a good listenership now," says Deckwrecks. "They play so much English hip hop and that hasn't really been there before, so dedicated and

reliable. And it's that kind of infrastructure, with people starting up their own magazines such as *Big Smoke*, that makes it more a part of people's lifestyle. You know, it's reaching different people now and it hasn't got that stigma. Once those things start to happen it's a different ball game. A 16- or 17-year-old loves it because they like rapping, not because it's got this or it's got that on it. It's a different era now."

Having watched the scene rise and fall in the Nineties, he is sceptical as to whether money will be invested by major labels or even if that would be a good thing for the vitality of the scene.

"I know that for major labels, the amount of units being sold for their required percentage ratios will make it difficult," he says. "Whereas someone who loves it and is on an independent can be making 50% and can spend that much more time and sell fewer records. If they can keep up a consistent output and a little fanbase they can make a living."

"Some of us are happy to take our time and do what we want and get paid to do what we want rather than have a swimming pool and three cars and a helicopter on the roof and all that — for now, anyway. But the bottom line is, I'm not sure the majors will be thinking they'll be able to turn those 20,000 sales into 200,000 sales."

"For me it's a great thing to be on an independent label and be given the freedom and licence to choose everything, from the album cover to tunes and guests, and not have someone pressuring you to have this track or that track. That's a bonus."



Roots Manuva
'Run Come Save Me'
(Big Dada)
An instant classic from the Rootical one. Muzik's Album of the Year 2001. The much-coveted fuse and maiterkey for a truly great record. "DUB COME SAVE ME" to follow Jun 24th. Hold tight...



The Herbaliser
'Something Wicked This Way Comes'
(Ninja Tune)
A wicked blend of funk, symphonic soul and old school hip hop. This is not only their best album, but one of the best the Brit beats scene has yet produced (N). Features vocals from Blade, Reksa Incidence (Dilated Peoples), Wildflower (Skitz), MF Doom, Phi Life Cypher (Gonillaz) & Seem To Be.



DJ Vadim
'USSR: The Art Of Listening'
(Ninja Tune)
Amazing new album coming in September. Featuring Gift of Gab, Phi Life Cypher, Mos Def, Mani, Vekki, Yash Bravo, TTC, Killer Kela, Sarah Jones, Demolition Man, Task Force, Mr Thing, DJ Plus One & Slug.



New Flesh
'Understanding'
(Big Dada)
New Flesh have already delivered one of the albums of the year — the freshest take on hip hop from the UK yet. Now single 'LIE LOW' out June 14th. "Outstanding" — Mojo... "Essential... a genuinely special record that sets the benchmark for UK music in 2002" — *Mixmag*. "A terrific record" — *NME*.



DSP
'Dynamic Synchronization Productions'
(Ninja Tune)
Out June 17th. The jumping new album featuring Chill Rob G, Mass Influence, Ev.Dm., Juice Akenn, Del'Wells, Aashy, Phi Life Cypher & Def Tex. Thanks to 279 (Choice FM) for the support.

garage should also, however inadvertently, help more strictly-defined hip hop acts break through. Although often derided by the UK hip hop press – “the MCs sound like a step Reebok class to me”, says George of Nottingham-based magazine *Big Daddy* – the genre’s importance is acknowledged by rap veterans such as Rodney P. “The thing is that stuff like So Solid is not necessarily the best example of hip hop music, but to the masses of the people it is hip hop,” says the former London Posse MC. “It’s just beats and rhymin’ and it was number one the other day. And it’s British accents as well – I’ve been championing that from day

Killa for a reason, because that’s what we do,” says Rodney P. “We ride rhythms, it’s all about the rhythms and the rymes.” Any generic term reflecting acts as diverse as Roots Manuva, The Herbaliser, Falcoy & Fusion, New Fresh, Rae & Christian, Out Da Ville, Blak Twang, the Nextmen, The Aspects, 57th Dynasty, Skinnyman and Mr Hectic – as well as new acts such as Ms Dynamite – ultimately ceases to have meaning. If anything, the scene can now be defined as much by its variety as anything else.

Prominent records of the next few months will include several of the UK’s best-known acts with Blak Twang’s *Kick Off* (Bad Magic), Rodney P’s *The Future* (Riddim Killa), and Deckwrecks’ *A Better Tomorrow* (Ronin). Skinnyman’s long-awaited debut album for Talkin’ Loud should be out in the autumn and, according to head of A&R Paul Martin, will feature the work of British producers such as Ironmonger, Baby J and Stone, along with a contribution from Wu-Tang’s RZA. Other more high-profile acts are E Maniculated’s *Mr Hectic*, whose amazing £19,000 video is slowly gaining the exposure it deserves; Out Da Ville, whose Nott’s Property EP will be the first release from 30 newly-recorded tracks; and Big Dada’s *New Fresh*, whose forthcoming single *Lie Low* has a chorus and production addictive enough to outcast Outkast.

Big Dada’s Will Ashon may be right to assess “UK hip hop” as “probably the worst marketing term of all time”, but the diversity of the scene and the success of Roots Manuva in creating, not just a great UK hip hop album, but a great album, period, has hopefully paved the way for others to follow.

“Even two years ago,” continues Ashon, “the idea of a record going to number one with a load of British people rapping in British accents on it seemed pretty unlikely, to be honest. That has now been proved not to be the case and people are not against that in principle – it’s more about how you put it together and how it’s marketed.” ■



Making an Impression: (clockwise from top left): Ty, Skinnyman, New Fresh

one. I’d much rather hear So Solid doing their little South London rude boy flex than hear some kid from some housing estate in Hackney doing that fake American thing. So it’s definitely a good thing. And that doesn’t happen anywhere near like it did because the audience won’t accept it. And that’s the most important thing, we know we have an educated audience who have been listening to this music for a long time.”

The current diversity of the scene – once a factor you would have never associated with UK hip hop – is another major plus. Rodney P is a prime example, flitting between other genres, such as his appearance on the current *MJ Cole* and *Courtney Melody* 12-inch *Ruff Like Me*. “I grew up raving, going to hep clubs, garage clubs, jungle clubs. I’m an MC and my label is called Riddim

“put bluntly it’s fucking genius” TIME OUT

“hip hop just found it’s new text” THE FACE

“an imaginative blend of swift rhymes, brooding breakbeats and dark electro....certainly one of new york’s finest” THE OBSERVER

“a mix of old school sugar-hill vibes with experimental underground sounds....a fantastic genre-bending headtrip” INDEPENDENT

ANTIPOP CONSORTIUM

THE NEW ALBUM *ARRHYTHMIA* OUT NOW

CLASSICAL news

by Andrew Stewart

DG LAUNCHES PUSH FOR LI RELEASE

Deutsche Grammophon is to release on May 6 the debut disc from piano virtuoso Yundi Li (pictured, winner of the prestigious Chopin International Piano Competition and among the most talented of China's young musicians. The 19-year-old artist's album topped double-platinum sales figures within two weeks of its release in Hong Kong, while the Japanese market has accounted for a further 30,000 units. He has achieved pop star status in the Far East, attracting an audience of screaming young fans.

Li was introduced to the UK press last week (April 9) at a showcase performance at London's Stewney Hall, underlining his virtuosity by dashing through the fiendishly difficult *Allegro Molto* from Chopin's *Grande Polonaise Brillante*. As a result, it looks likely that Li's life and career will be profiled in a BBC2 programme in May.

Marketing and promotion for Yundi Li's all-Chopin disc includes a personal appearance on Classic FM, advertising in *Gramophone*, *International Record Review* and *The Pianist*, a national in-store campaign, and coverage in UK-based Chinese newspapers and magazines, including *The China Review*, *Zone East* and *Sing Tao*.

"It makes sense for us to target the Chinese intelligentsia in the UK," says Mark Wilkinson, Universal UK head of classics. "Reaching a few hundred members of the Chinese banking, finance and diplomatic community would help spread the word about Yundi Li."



HANDS SET TO SCORE WITH ERIKSSON ALBUM

England football manager Sven Goran Eriksson's legendary coolness, tested last week with news of David Beckham's foot-snapping injury, may rest on his love for classical music. The nation's best-loved Swede has helped compile a three-disc anthology of his favourite music, including works by Beethoven, Puccini and Mozart.

Naxos Sweden approached Eriksson's agent IMG with the record concept last December and negotiated a deal with the England coach, who supplied a list of his classical choices. The record company augmented the football man's selection, extending the range of repertoire to fill three discs devoted respectively to works by UK, Italian and German, and Swedish composers.

Anthony Anderson, managing director of Select Music UK, believes the title represents a new departure for Naxos. "For us, it breaks new ground," he says. "It's a coup to get one of the country's most visible men, given the amount of newspaper coverage he gets here. It's also a great opportunity for us to extend our mission to bring classical music to a new market."

Almost 45,000 units had been shipped by the end of last week, reflecting the strength of retail interest. Anderson explains that the campaign will take advantage of media coverage, fuelled by a launch event last Friday (April 12) at London's Groucho Club and a record signing at HMV's 390 Oxford Street store. "As a consumer proposition, the concept really works," he says. "I think it will appeal to people like Sven who enjoy pop music but have developed a taste for classical as they've got older."

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



ALBUM of the week

HANDEL: *The Choice of Hercules*. Gritton, Coote, Blazer, Choir of the King's Consort; King's Consort/King Hyperion CDA7238. Robert King (pictured) follows his excellent recording of the music heard at George II's coronation with another outstanding disc devoted to

Handel's cantata *The Choice of Hercules* and a rediscovered treasure, Maurice Greene's *Hearken Unto Me, Ye Holy Children*. Among the fine things on offer here are Alice Coote's arias as *Virtue* — confirming her status as a young artist to watch — refined playing throughout from the King's Consort and production values set at the highest level. This release is marketed as Hyperion's April disc of the month, complete with advertising in the specialist classical press.



REVIEWS

For records released up to 29 April 2002



DVORAK: *Slavonic Dances*. Chamber Orchestra of Europe/Hammoncourt (Teldec 8573-81035-2).

The first-rate Chamber Orchestra of Europe, comprising players who are soloists in their own right, is careful to work with conductors it respects. Their partnership with Nikolaus Harnoncourt has matured over many years to deliver superior artistic results, as illustrated on this Teldec release of Dvorak's two sets of Slavonic Dances.

MADETOJA: *Kullervo: Symphony No.2; Comedy Overture*. Various orchestras and conductors (Warner Classics Apex 0527 43074 2). Under Matthew Cosgrove's direction, Warner Classics UK has forged an enviable reputation for its catalogue exploitation. His budget-price Apex series continues this month with the release of 20 titles, including an enterprising anthology of music by the Finnish composer Leevi Madetoja, a younger contemporary of Sibelius.

PACINI: *Carlo di Borgogna*. Ford, Larmore,

Futral, Frontali; Academy of St Martin in the Fields/Parry (Opera Rara ORC21 (3CD)).

Opera Rara's work on behalf of neglected late 18th- and early 19th-century operatic repertoire reaches out to include a work that disappeared almost without trace after its premiere in 1835. The story of Charles Le Boid of Burgundy is powerfully told in Pacini's score, interpreted on this world premiere recording with total conviction by David Parry and his magnificent cast.



RICHAFORT: *Requiem*; Motets. Huelgas Ensemble/Van Nevel (Harmonia Mundi HMC 901730). Little is known of the early life of Jean

Richafort, although he may have been born in Hainaut some time around 1480. It is thought that he served at the Brussels court of Queen Mary of Hungary in the 1530s; certainly, he was appointed in 1542 to the post of chapel master at St Giles in Bruges. Richafort's *Requiem* setting was intended as a tribute to the Flemish composer Josquin, its rich-toned yet austere counterpoint brought to life with great refinement by Paul van Nevel's Huelgas Ensemble.

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RETAIL FOCUS: SLOUGH RECORD CENTRE

by Ed Owen

Founded in 1964, Slough Record Centre has always catered for DJs. "It was mobile DJs in those days," says founder Ray Cherry. "We dealt with EMI and Decca, who distributed for all the labels. Then, we were able to stock every single release, but it just got too much. There was 5% on returns then, which was okay. Now you may have a sale or return on a TV promotion, but that's about it."

The business remains in the family, with Ray, his wife, Anne, daughter Sam and son Simon all working partners. They bought the unit next door in the Eighties, expanding the shop, which is now divided between a general area and a specialist dance area.

"Dance is the focus of the store, and represents the bulk of sales; we sell everything else, but we are best known for dance music," says Simon Cherry. "We have always been at the forefront of things. The Junior Boys Own lot and Dave Seaman used to shop here when dance really broke and we used to sell tickets for the major events."

Garage is the biggest seller at the moment, but Simon Cherry believes the movement may



Slough Record Centre: family-run business

has reached its peak. "The drum & bass revival shows phenomenal potential, partly because many local clubs have been in trouble for playing garage," he says. "The Matrix in Reading has even closed. It is more difficult to hear garage, which is not so forward-thinking, and I think this will affect sales."

"The new jump up and latin stuff, such as the Fly FX single, are selling very well. We do not

SRC'S TOP 10 SINGLES

1. Shake Ur Body Shy FX & TPower feat. Di (Positive)
2. Tales Of The Hood Sticky feat. Tubby T (Social Drive)
3. Speakerboxx (Remixes) Beatfreaks (white label)
4. Funky Rites Knee Deep (white label)
5. I Can't Walk Ladies First (Polydor)
6. 4 My People (Remix) Jaxxon Remix Missy Elliot (East West/Elektra)
7. Tainted Love Marilyn Manson (Ampex/Warner)
8. Lazy XPress 2 (Skint)
9. Me Julie All G & Shaggy (Universal Island)
10. How You Remind Me Nickelback (Roadrunner)

stock second-hand records, but when the drum & bass labels re-press singles – such as Moving Shadow re-pressing old 2 Bad Mice and Foul Fly singles – they sell out immediately, and we would like more of it. It's impossible to meet the demand. Those who remember the tunes want to get them, so as those who missed them the first time around.

*To illustrate, the Jungle Massive compilation

originally did poorly, but it has been re-released and has gone through the roof," he says. "A vinyl release would sell huge numbers, but I think the producers want to keep the tracks exclusive."

The usual multiples are in the area, but the Music Centre has very little contact with them. "We can't compete on price for things like boy bands," says Simon Cherry. "There is another dance store, called Bluebe, but they have a different focus, in that they stock the white labels, but we stock the major releases as well."

On why the shop has flourished for so long, Ray says, "The Beatles were big and I was young. It was the glamour of it all. I started the shop when I had a small business, had just built a house and had some spare cash. I thought I should give it a go. I think we have been successful because we don't listen to anyone else, and because the best advice does not always work out. None of our friends in similar businesses have lasted the distance."

Slough Record Centre: 241-243 Farnham Road, Slough Berkshire, SL2 1DE, tel: 01753 572 272, website: www.vinylheaven.com

IN-STORE NEXT WEEK (from 22/4/02)



Windows – Idlewild, Doves; **In-store** – David Mead, Chemical Brothers, Idlewild, Alec Empire, Tiy Trax, Doves, Mali Music, Garthaz, Pet Shop Boys, C&G's, Troubadours, Vines, Celtic Tenors, Masters At Work, Now 51, Iron Maiden, Simple Minds, The Acid Lounge, One Giant Leap, Ray Davies, Aurora, Darren Hayes, Now 51; **Press ads** – Idlewild, Chemical Brothers, Doves, Masters At Work, Simple Minds, The Acid Lounge, One Giant Leap, Ray Davies, Aurora, Motorhead, Timo Mass



Singles – Sugababes, S Club Juniors, Mad Donna, Kosheen, Haven; **Albums** – X-Press 2, Gatecrasher Digital Train, Alternative 80s, Absolute Euphoria, Electric Dreams, Summer Chillout

BORDERS

Windows – Three CDs for the price of two; **Listening posts** – Elvis Costello, Afel Bocoum & Damon Albarn, Petula Clark, Sven Eriksson, Johnny Cash, Eva Cassidy, John Hartford, Blues Roots; **In-store** – Three CDs for the price of two on CDs & DVDs, three-for-£18, two-for-£10 promotions, Mali Music



In-store display boards – Beber & Tamra, Deacocke, Felix Da Housecat, Mum And Dad, Yeah Yeah Yeahs, Dan The Automator

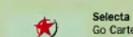
Presents, Edwyn Collins, New Pornographers



Single – Sugababes; **Windows** – Badly Drawn Boy; **In-store** – Chemical Brothers, Kosheen, S Club Juniors, Push, Haven; **Press ads** – Idlewild, Kristine Blond, Gonzales



Windows – Doves; **In-store** – two DVDs/CDs for £20; **Listening posts** – Craig Armstrong, Wilco, Michelle Branch



Select listening posts – Hefner, Pay As U Go Cartel, Must'n Grumble; **Steve Marriott Memorial Concert**, Pitchshifter, Alec Empire; **Mojo recommended retailers** – Bill Bruford's Earthworks, Marc Bolan, The National Trust, Three 4 Tens, Ashley Hutchings, Joe Tex



Windows – Pop Idol; **In-store** – Steve Earle, X-Press 2, Garage Nation, Heist, David Mead, FC Kahuna, Mali Music, Medeski, Martin & Wood, Brian Carter, Dave Douglas, Southern Grooves, Elvis Costello; **Press ads** –

X-Press 2, Guy Barker, Grup Batique, Mingus Big Band, Brazilian Love Affair, Aynmu, Diane Reeves, Medeski, Martin & Wood, Dave Douglas, Barney McAll, Southern Grooves



Windows – X-Press 2, Chillout Session Ibiza, five for £30, two for £26; **In-store** – Hefner, Gatecrasher, Absolute Euphoria; **Press ads** – Aurora, Craig Armstrong, Bryan Ferry

Scorpion King OST



Press ads – Chart Campaign; **Windows** – Aurora, Summer Chillout; **In-store** – Absolute Euphoria, X-Press 2



Singles – Sugababes, S Club Juniors; **Albums** – Alternative 80s, X-Press 2, Absolute Euphoria



In-store – Sugababes, Mad Donna, Electric Dreams, X-Press 2, WLF, Moss Chillout, Natalie Imbruglia, N Sync & Nelly, S Club; **Press ads** – N Sync & Nelly, S Club Juniors; **Windows** – S Club Juniors

ON THE SHELF

RICHARD 'CHALKY' WHITE,
owner, Chalky's,
Banbury



"Business is very good at the moment, particularly due to the recent half term which has helped considerably. Since Christmas we've brought in two new lines and they've been good for us. We're running a mid-price line with albums at £7.99 or three for £20 and a budget-price range where albums are £5.99 or four for £20. I'm able to do these prices as I can source mid-price product – such as all the Radiohead albums and Daft Punk – cheaper on import and I have a good source for the budget product with a delistions company."

"It's been excellent PR for the shops and hasn't affected my good relationships with the major companies. I've been trading for 15 years and the companies have taken good care of me, because I'm prepared to help them; it has to be a two-way street or it won't work."

In the past couple of years, Chalky's has changed direction in that we now concentrate predominantly on chart material, offering chart albums at £10.99 or two for £20. We're getting

a reputation as being good value for money.

Eighteen months ago we introduced a loyalty card scheme and that has paid amazing dividends. For each pound spent in the shop our customers earn a point, which they can put towards different incentives. For instance, 300 points gets you 14 nights in Kenya (although you do have to pay for your flight and a reduced cost second party). I found a company that puts these promotions together and they set it up for me. It's had an incredible effect on business, because, as well as our competitive prices, people feel they're getting something for nothing.

Kids who use a loyalty card can get discounts off their records which has made us incredibly attractive to them. Rock is huge and that's what they're into. In fact we started selling hoodys, as everyone who came in to buy Nickelback or Blink 182 was wearing one – they've sold really well. We only stock official merchandise, so the customers can feel the difference in quality."

"Things are quite exciting at the moment."

We've just started going through THE from this week and the changes and improvement to the service we can offer, such as next-day delivery, has gone down very well with our customers. It's a good change and makes for better distribution.

The new Mobly single on the horizon at the moment. I've been selling it in this week and it's going extremely well. There's been a real dearth of good releases from the majors, so the stores are pleased to see us when we come through the door because the Mobly album is seen as being one of this year's big sellers.

The new Jon Spencer Blues Explosion is looking good, which is only right. After the success of The White Stripes and the like it's time that the big daddy of the scene had his day and it's great news that his forthcoming tour has sold out. On the quieter end of the guitar spectrum, Badly Drawn Boy's soundtrack for the

film About A Boy is going very well like being well for this album later this year.

City Rockers act FC Kahuna look like being one of the year's slow-burners – the album has real depth and is spreading by word of mouth. We've also done well with City Rockers' Futurism compilation because, even though the music could have been perceived as a London thing, it's gone down well in the Midlands.

We've also got a Cinematic Orchestra single, on Nirja Tune, which features Fontella Bass on vocals. It's going very well but unfortunately it's not chart-eligible. Another bright hope is Gamma Haven on Source. She's a single song-writer with a harder, fresher edge than most of her competitors. There's been a long promotional build on this project and it's looking good.

A lot of the tastemakers among my customers have been asking for the new Layo & Bushwacka material on Beggars Banquet, which isn't even on the schedules yet, so that's a case of 'Watch This Space.'"

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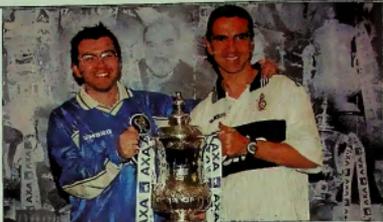
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Remember where you heard it: As the cream of the music and radio industries warm up for the Music Radio 2002 conference on Thursday, keynote speaker **Mark Story** has already been busy road-testing his trouble-making utterances. Over at a Radio Academy panel discussion in London last Thursday, on that delicate relationship between agents, presenters and radio stations, the Emap head of radio could not resist **putting the boot in** to Radio One. He noted the BBC station currently had 12 presenters that were once part of his station Kiss 100. His motto was, "Listen to them on Kiss when they're **really hot** – listen to them on Radio One when they're a bit dated"...Story was equally unimpressed when fellow panellist, Heart 106.2 FM presenter **Pat Sharp**, revealed that he **so loved his agent**, he paid him a whopping 25% of his income. "Twenty-five per cent is outrageous," stormed Story. "That's **taking the piss** a bit." Meanwhile, **Richard Park**, chairing the panel, had other thoughts on his mind about the now **mullet-free** Sharp who, several years back, he had re-carded from Capital. "I'm delighted to see you've had your hair cut," he told him...MTV's Five Night Stand shows ensured a healthy income for London's cabbies last week, ferrying thousands of music fans into **deepest, darkest Hackney**. The highlights

Who Wants To Be A Millionaire contestants have long known to phone a friend, go 50-50 or ask the audience when they've been stopped in their tracks by a killer question. But **Mark Newman** could well have done with the programme bosses adding a new lifeline to their existing three: ask **Simon Cowell**. Despite being **BMG's** sales manager, Newman was **embarrassingly struck dumb** by host **Chris Tarrant** when he was asked to name how many members Westlife have. "It was absolutely agonising. I went completely blank," recalls Newman, who eventually came up with the right answer on his way to winning £8,000 with wife Jo in a special newly-married couples edition. The Fulham fan (right) was further rewarded when he and **BMG's** Chelsea-supporting senior national accounts manager **Brian Regan** (left) got their hands on the FA Cup last week after it was "bought" for the day for £10,000 by sales director **Brian Rose** at the HMV Football Extravaganza in aid of **Norfolk-Robbins**.



included **Oxide & Neutrino's** Wednesday show, which turned into an impromptu **So Solid Crew** gig when the rest of the **So Solid** showed up. Elsewhere, the awesome **Vex Red** wiped away the competition last Thursday night...In the context of this Tuesday's IFLP press conference, when the battle against CD piracy and the importance of copy-safe technology will be on the agenda, has anyone else noticed that the new **Celine Dion** album is the very first Sony issue not to include the usual "compact disc" symbol? And it's not to ensure that the numskulls out there don't think the "CD" stands for Sony's number one sales performer...Dooley couldn't help being taken aback last Tuesday to **Ryan Adams'** being accompanied onto stage at

Brixton Academy by **Sophie Ellis Bextor's** **Murder On The Dancefloor**. Surely an unlikely duet cannot be on the cards?...While **Alain Levy** took the opportunity to put the boot in to the **Finns** during his global re-structuring of EMI, over at UMI the staff were warmly embracing our friends from chillier climes, with **Universal Music Finland** becoming the majority shareholder in that country's biggest indie **SpineFarm**. Now, if Levy could just master those names with all the vowels...Now the **Our Price** stores finally meet their Waterloo as the first of the **Sanity** re-fits is revealed from April 22, let's hope the new version is somewhat tider than what the old store has had to offer in recent weeks....That other former

Neighbours star **Holly Valance** is doing the promo rounds, preparing for a performance at **GAY** and, er, **Blue Peter** in the run-up to the release of her single **Kiss Kiss...Skint Records** – not to mention **MW** sister mag **Promo's** editor **Dave Knight** (whose dad **Dick** is chairman of the club) – have plenty to celebrate after **Brighton & Hove Albion**, which it sponsors, won promotion to the First Division...Radio One is planning to broadcast its own round-up of the **bootleg scene**. Get **Ur Bootleg** On will be broadcast next Monday (April 22) as part of **Lamaoq Live**...The name may mean little to you at present but

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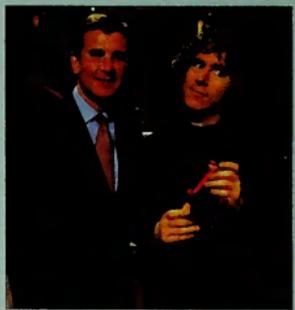
SLIPKNOT! CHECK OUT THE PRIVATE TIT CANDLE FITTINGS

Robbie Williams and **Slipknot** are the two latest music stars to be immortalised in **Viz**. Williams (top, left) finds himself written into a quest to get into the tabloids for doing something "naughty", which in true **Viz** style includes everything from planting a gun in his girlfriend's handbag to terrorising an old lady by throwing bricks through her windows. Meanwhile, **Slipknot** (bottom, left) travel back in time to Victorian England to stop children being forced to clean chimneys. They end up staying to play their anthem **People=Shit** at a concert for **Queen Victoria**.

Global Talent signing and true Brit Ben Copland has played a leading role Stateide in a million-selling-plus albums success. He has just received an RIAA platinum disc for his songwriting co-writes on two tracks on Aaron Carter's Oh Aaron album...CBGBs images of the likes of **Blondie**, **Television** and the **Ramones** feature in a dual exhibition of celebrated photographer **David Goldis** running until the end of April at **The Social** in both Nottingham and London... Congratulations to Mercenary PR's **Lisa McNamee**, who is expecting her first baby. The proud father is none other than Starsailor frontman **James Walsh**...Aside from **Simon Cowell's** still-awaited decision on **Pop Idol US**, look out for another TV show pairing him up with **Pete Waterman** this summer. "As usual, we're all waiting around for Simon to make up his mind," says Waterman, who remains curiously reluctant to spill any beans on the format...As it happens, Waterman is not surprised with Cowell's decision to agree to a role on the US show. "He can't resist the chance of seeing his picture on **Sunset Boulevard**," he says...Anyone tuning in with Union Jack waistcoat and hanky to watch the **Queen Mum's procession** a week ago, on the Friday before the big funeral, will have been gobsmacked to see that one industry exec knew what to do with his half-term Easter

break. There, in the crowd, paying his respects – and interviewed by the BBC among the mourning punters – was none other than BPI director general **Andrew Yeates**... They weren't the only ones to pop along in a bid to pay their last respects. Which **MTV top brass**, at the end of a fun night out in town, resolved to pop along to **Westminster Hall** to try to view the **Queen Mum** lying in state. They thought again after a policeman informed them that they'd face a **three-hour queue**. Some people have no stamina...Dooley's friends in the royalty departments of record labels are expected to be feeling a bit twitchy in the next few months. Self-styled royalty investigator **David Morgan**, who is pursuing Universal on behalf of **Musical Youth**, who are claiming unpaid royalties stretching back two decades, is about to become the subject of a TV documentary. A crew is expected to follow Morgan around for months, while he makes accountants nervous. It seems one well-known record producer has now enlisted Morgan's services...

A man whose family tree links him with **Mendelssohn** and **Karl Marx** is perhaps a suitable recipient of one of **Classic FM's Red Awards**, which are being distributed this year to 100 people credited with bringing classical music to the masses. **BMG** artist **Steven Isserlis** – who already has a **CBE** in recognition of his services to music – was the star turn (along with those equally long-haired **Opera Babes**) at the first of two **Five** concerts at the **Royal Albert Hall** this year to celebrate **Classic FM's 10th birthday**. Programme controller **Roger Lewis** (left) does the honours.



...There were some special moments down at **NME** as editor **Ben Knowles's** team interviewed rock and pop legends for their 50th anniversary edition. "We sat down with **David Bowie**, who has been featured on the cover 21 times, and it was amazing – he even remembered the names of some of the **NME** art department back then. He got quite emotional, bless him," says Knowles, the whippersnapper... Talk about understatement of the year. Asked about a plan by **The Beatles** to film **The Lord Of The Rings** in the Sixties – with **John Lennon** as Gollum, **Paul McCartney** as Frodo, **George Harrison** as Gandalf and **Ringo Starr** as Sam – director **Peter Jackson** reveals, "There would have been some good songs on that album"... They're a smart bunch over at **Alan James PR**: not only do the staff impress with their general knowledge, but they get to plug their records on national TV at the same time. **Take Nigel Harding**, who, last Friday, was screened in all his glory on **BBC1**, taking on **Anne Robinson** and winning **The Weakest Link** and a rather nice two-and-a-half grand. But he didn't get it all his own way, as **Robinson** forced him to sing one of his tunes – **Ash's** **Burn Baby Burn** – after telling him she'd never heard of any of the acts he handles...

Owing to a printers' error, last week's **Dooley** column was hit by gremlins. **MW** this week offers an extended column, including extra **Dooley** gossip.



"Everything's great in America," cheered **The Nice** back in 1968 on their smug take on the **West Side Story** item. Things weren't too hot at **London's 100 Club** last Tuesday either, when the **UK** trio reunited for their first performance together in 31 years as part of a showcase for member **Keith Emerson's** (pictured, right and inset) new album. Among the audience to witness Emerson and fellow **Nice** men **Lee Jackson** (left) and **Brian Davison** (middle) strutting their stuff again were 50 fans who had ordered a concert via a website dedicated to all other former Emerson outfits, **ELP**. His new album **Emerson Plays Emerson** is released through **EMI Classics** on May 6.

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