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27 APRIL 2002 £3.60

Music Week

by Paul Williams and Joanna Jones
 EMI Records has been recognised for its success in selling UK-signed repertoire overseas with a Queen's Award for Enterprise.

The international trade honour – which was confirmed on Sunday (21) – comes on the back of a string of multi-platinum, overseas successes for the major in the past three years.

EMI Recorded Music president/CEO Tony Wardsworth says the award recognises the importance that his company places on breaking new acts both here and abroad.

"EMI has the best music catalogue in the world and, in continuing to break new artists, we are ensuring that we will have the best catalogue in the future," he adds.

It is EMI Records' third such award, while EMI Music Publishing was honoured in 1995.

The latest honour comes in a landmark week for UK talent overseas: this week's Billboard Hot 100 is the first for more than 38 years not to include an artist from Britain.

The beginning of the uninterrupted sequence pre-dates The Beatles' US invasion and goes back to the Caravelles' 'You Don't Have To Be A Baby To Cry In November 1963, the month in which President Kennedy was assassinated.

The Brits-free Hot 100 comes after a year in which UK-signed acts enjoyed one of their most successful Stateside runs in some time on the albums chart.

GOVERNMENT REPORT TO PROMOTE UK MUSIC OVERSEAS

In a tie-up with the BPI which will boost the profile of the UK music industry overseas, the Foreign And Commonwealth Office has commissioned *Music*, one of a range of publications aimed at promoting Britain's creative industries overseas.

The 25-page brochure will contain statistics on shipments and sales,

one of the biggest contributors to this success was EMI, whose Queen's Award party reflects its platinum achievements there with the likes of Coldplay, Gorillaz and Radiohead, and the Beatles' eight-times platinum album 1, which also

plus details of the economic and cultural impact of the UK music industry over the past 50 years. The report, which features articles on rock and pop, the rise of DJs and classical music, and comments from leading UK industry figures, will be distributed overseas through British Embassies, high commissions and consulates.

raked 22m sales worldwide. EMI's international marketing general manager Mike Allen, whose company still has a British presence on the Hot 100 with UK-signed Kylie Minogue, says UK music is nowhere near where anyone wants it to be in

the US market right now, but believes it is "on the march".

"This week, UK artists are not represented in the top end of the chart in the market that represents 38% of the global volume, but the Queen's export award recognises a global achievement made both within and without the States," he says.

Jemstar Records managing director Terley Marsh says breaking the US represents a "quantum leap" for UK artists.

"BBMak took 12 consecutive months to promote over there – they turned into a US band for that time. "Craig David has spent the whole of the back end of 2001 and all of 2002 so far breaking the US and establishing himself," he says.

Richard Ashcroft (pictured) was one of many highlights at last Thursday's 4 Scott concert, held in memory of the late pugger Scott Piering. An extraordinary line-up of acts, all of which Piering had represented, helped raise around £25,000 through the charity event which took place at London's 700-capacity Scala venue. Radio One's Jo Whalley introduced each of the acts – which included Baby Drax, Boy, Embrace, McAlmont & Butler, Placebo, Pulp and Stereophonics – all of whom offered their memories of Piering. Ashcroft's acoustic set included Verve classics Bitter Sweet Symphony and Lucky Man. "It was a very special night, which was testament to Scott," says V2 general manager David Steele, who co-organised the event with Radio One journalist Darryl O'Connor. Channel 4 will broadcast the concert on the night of May, with a possible album and DVD to follow. 4 Scott was an appropriate climax to the Radio Academy Music Radio Conference (see p4 and Dooley).



Exodus fear over Brown tax rule

The UK music industry could face an exodus of stars overseas – to less punitive tax regimes – following Gordon Brown's decision last week to review the rules on domicile tax status.

The Chancellor offered a "mixed bag" of goodies to the music industry in his budget, but they have been tempered by Brown's signal to plug a tax loophole which favours people living in Britain, but born abroad and also earning money overseas.

This means someone born and living in London will pay tax on all their worldwide earnings, even though their neighbour who was born in Sydney will only have the

UK share of their worldwide income subject to British tax.

Tax experts relate concerns that the change in the law could hit some of the highest earners in the UK music industry hard, because many UK-signed and domiciled acts were born abroad.

"You just have to look at the Caribbean artists, Australians like Kylie or Madonna," says David Sloane of entertainment accountants Sloane & Co.

"This could change things dramatically," he adds that "every accountant" in England uses this rule in tax planning for UK-based singers and musicians who are born outside the country.

Idol Cowell heads for US Legal action mooted over midweek chart leaks

Simon Cowell kicks off his US TV career this week with recording for Fox TV's *Pop Idol* US show due to start today (Monday).

Cowell confirmed last week he has agreed to sit on the jury for the US show – which is dubbed *American Idol* – thus committing himself through to August.

He says he decided to go ahead because the commitment is not as arduous as first anticipated.

Cowell, who insists that the programme will not infract first his UK A&R responsibilities for projects including Gareth Gates, Westlife, Abs and Sarah Whatmore, says, "I will be coming backwards and forwards. "I have got more time in England than I originally thought it would. It is going to be a bit of a slog, but it

is workable." Cowell, who plans to open an office in LA, says he expects to split his time 50/50 between London and the US.

A Fox spokesman predicts Cowell will make a big impact in the US. "His kind of brutal honesty is not something we have experienced before and we are looking to promote the best of Simon Cowell as 'Mr Nasty,'" he says. "People are going to take to him to love him and to hate him all at the same time."

Full details of *American Idol* – with Paula Abdul expected to be named as one of Cowell's fellow jurors – are due to be announced today. Fox is planning to go to air with a planned 13 episodes from primetime on June 11.

Official UK Charts Company lawyers have fired off warning letters to a string of websites after they published mid-week chart data just hours after new restrictions were launched.

The new controls, introduced last week as part of a four-week experiment, restrict the number of people directly receiving limited midweek singles sales information to one designated person at each record company.

They aim to prevent leaks to the media about sales which have been seen to weaken the announcement of the final chart each Sunday.

However, within one hour of the first singles data being released last Tuesday, the market figures were available on several industry message boards in full and featured

in part in *The Sun* two days later.

Official UK Charts Company's Omar Maskatia confirmed that the source of the leak had not yet been identified.

"Everyone fully expected someone to try it on this week," says Maskatia. "A letter or phone call from our office has sufficed to explain it is confidential information. With some others, we may have to take stronger action."

BPI director general Andrew Yates insists that, while it is too early to draw conclusions, the trial remains valid and raises the level of debate. "Nobody said we would be able to find a cure-all overnight," he says. "The trial is to assess how and why this happens. The announcement of the charts is a real event and we need to encourage people to

TIMES UP GARETH
OASIS will end GARETH GATES's four-week reign at the top of the singles chart on Sunday.
The Hindu Times nudged up almost 70,000 sales on its first day in the shops.

The Sun's midweek leaks engage with that leak." Mushroom managing director Korda Marshall says the leaks were to be expected. "It is no surprise it was leaked so quickly and it is slightly archaic to believe, in this digital age, that information can be restricted like this," he says.

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WEA London is this week expected to complete a deal to license independent label B-Unique's repertoire for the UK and Europe. It is understood that the major is acquiring a stake in the label, which counts emerging Icelandic act Leaves among its acts. One of the first acts to be launched through the deal will be West Midlands act Sponge (pictured), who are leading the current UK's underground ska-punk scene. The band, who released their debut album *Pedigree Chump* in 1999, already have a strong live following and headline a show at London's Astoria on May 25. The tour will be followed by the release of a single, *Jump On Demand*, on June 3. B-Unique is affiliated with DreamWorks in the US.



Indies strike deal for Shazam service

Independent record companies will be at the forefront of a new music recognition service being launched this summer, following the conclusion of a deal between licence deal and Shazam.

It is the first clips licence deal to be put in place by Shazam, although director of business development Philip Inglebrecht says he is negotiating with several of the majors and expects to announce their involvement shortly.

Shazam enables users to recognise music when they hold their mobile phones up to a source such as a radio or PA system in a bar. After a short listen, users press four digits and the song and artist details are relayed to their phone.

news file

MULLER IN £1.5M DEAL FOR NME
IPC Ignited has signed its biggest sponsorship deal yet for NME, in the form of a three-year £1.5m tie-up with Scottish Courage brand Miller. The deal was co-ordinated by the company's newly-formed Solutions Business Development department and comprises branded gig guides, live events, a ticket, SMS and email campaigns, ticket purchasing and advertising under the umbrella marketing banner of Bring It On.

WMI TO RESTRUCTURE IN GERMANY
Warner Music International's (WMI) operations in Germany are being restructured, following similar moves at the group in Italy and the Netherlands. As part of the move, Warner Chappell Music Germany managing director Norbert Masch will now report to Warner Music Germany president Bernd Dopp and Warner/Chappell Music chairman and CEO Les Biles. In a bid to centralise operations, the music publishing operation will also move in with Warner Music Germany, WEA Germany and other divisions at new offices in Hamburg.

CARLING UNVEILS HOMECOMING GIGS
Carling is launching an annual series of gigs as part of a £20m music programme, dubbed HomeComings, the first of which is to be aired exclusively on Channel 4 later this spring. The first of the gigs features Jamiroquai at the Ealing Broadway nightclub and will be followed by two other gigs in July and November. Fans can apply for tickets via the carlinglive.com website and press TV and radio promotions. The gig will be promoted via a TV campaign which is set to run after early May.

DANCESTAR AWARDS SET FOR ALY PALY
DanceStar 2002 is to take place on July 3 at London's Alexandra Palace. Broadcast to 35 countries, it will also be the subject of a DanceStar magazine edited by former Muzik editor Ben Turner and a compilation album featuring a string of nominated artists.

Biggest UK industry surges ahead of its European rivals

by Martin Talbot

The UK reaffirmed its position as the biggest music market in Europe during 2001, claiming more than a quarter of all spending on music sales.

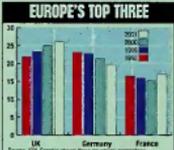
The British industry, which has traditionally been close rivals with the German industry in terms of size, now dominates with its market value of \$2.81bn adding up to 26.02% of the total European market. The German industry claimed 19.72% of all sales (with sales of \$2.1bn), with the French market close behind on 16.94% (\$1.83bn).

The IFPI's annual survey of the global market - *World Sales 2001* - was unveiled at a press conference last Tuesday highlighting the UK as among the strongest in terms of continuing growth. Of the Western European markets surveyed, only three posted positive growth, with

the UK up 3.4% in units) accompanied by France (up 8.4%) and Spain (up 1.5%).

The poor performance was not limited to Europe, according to the survey, with the US and Japan recording unit sales down 9.4% and 12.4% respectively in 2001. IFPI chairman and CEO Jay Berman attributed the UK's strength to local talent, a healthy retail environment and the lesser impact of CDR in the market.

Universal Music International chairman Jorgen Larsen added, "[France, UK and Spain] seem to withstand the onslaught of digital piracy better than other markets. Although they suffer from the same underlying problems as everyone else, a steady stream of strong local releases does seem to overcome the digital piracy issues, at least in the short term."



The overall European market decline of 0.8% in value and 2.2% in units - together with the global decline of 5.0% in value and 6.5% in units - were attributed primarily to a growth of piracy in the form of CD burning and illegitimate downloads.

Larsen said that copyright protection is crucial. "I do not think that anyone in our industry sees

copy protection as anything particularly desirable but - applying a stick and carrot approach - copy protection represents the stick that we need to safeguard our existing business and the livelihood of our artists while growing a new carrot."

Larsen added that all major pop releases through Universal would have copyright protection by the end of the year. He insisted that the level of consumer complaints is minimal, so far. Although Universal has issued more than 2m discs in Continental Europe with copyright protection, it had only received around 200 complaints, he said. "About 60% of those complaints were that they couldn't copy the discs," he added. "I take that as a compliment."

Larsen said that anticipated "consumer-friendly digital services" would be rolled out globally within the next six to 12 months.

Capitol sales people take key EMI roles

EMI has outlined the new shape of its combined sales force for the Capitol and Virgin operations.

The new team, which has been created following a restructuring which saw the loss of nine jobs, sees Capitol executives take the key roles. However, an EMI spokeswoman says the overall split is a more equal one across Virgin and Capitol.

EMI Recorded Music commercial director, sales, Mike McMahon says the combined force now has 14 sales on the road.

Matthew Crosswhite is appointed head of national accounts, Phil Armorie head of field sales & promotions and James Bradbury head of trade marketing, all for EMI Recorded Music UK. All three hold equivalent roles for Capitol.

Crosswhite's team is headed by senior account manager (albums) Derek Allen and Roger Smith as national account manager for singles. Armorie's team includes a regional sales & promotions manager for the north, Martin Dickson, and the south, Kevin Harris, telesales team leader Trish Hollyoake and key account manager (dance) Ben Brent.

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CI offers one-stop-shop web service for indies

Independent record companies are being offered a new means of using the internet to distribute and market their music with the launch of a new joint venture between PlayLoud and HitChman.

Consolidated Independent (CI) is aiming to provide the indie sector, music publishers, artists and trade bodies with a bespoke internet strategy and to provide a platform for them to link with a large range of services, including database management, web publishing and e-commerce.

Already the joint venture, wholly owned by the two digital music and media companies, has signed deals with Beggars Banquet and V2 Music. Aim has also agreed a deal for CI to run its website.

PlayLoud co-founder Paul Hitchman says, in addition to providing the tools to manage and control the record companies' online trading strategy, CI also ensures every relevant end user is provided with data. Thus, if new tour dates for a band are announced, the product



Hitchman: users provided with data

manager will immediately be informed and a press mail automatically sent out to fan clubs. A number of companies, from design specialists to web portals, offer similar services. However, Beggars commercial director John Holtborow says CI is a one-stop shop, understands the special needs of record companies and is not as expensive or complicated as creating an in-house equivalent, which may not work as well.

"We've been fixing a problem and six months later it needs fixing again," he says.

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11CT STAR

NOT A TIME TO BE COMPLACENT

IFPI's yearly global sales announcement has, in recent years, become an annual opportunity for mainstream journalists to display their ignorance with a selection of faintly ludicrous queries.

This year's plumb was the intriguing suggestion that the industry ought to follow the budget classical labels' lead and use Eastern European substitutes to make cheaper music. To steal a quip from the IFPI's Jay Berman, is there anyone out there in Uzbekistan who fancies making albumhead's next album? That aside, this year's event was remarkably low key – with fewer journalists asking daft questions and less media coverage than usual. But, the latest figures are certainly worrying – and it would be dangerous for anyone in the UK to be complacent right now.

Sure, the news of EMI's Queen's Award is to be celebrated, but the fact that its announcement comes in a week when UK acts disappeared from the Hot 100 for the first time in the lifetime of many of us should act as a wake-up call. Even the fact that the UK's position in Europe was strengthened last year should not mask the reality that it is doing so partly by default – with its closest rival, Germany, in freefall.

Be in no doubt, the CD burning nightmare which has left executives the world over in a cold sweat for many many months is sure to bite here too, eventually. All we can hope is that the UK benefits by being one of the last to suffer from the CD-R scourge, with copy protection finally beginning to kick in. An encouragingly strident Jorgen Larsen told the IFPI event that all key Universal releases will feature copy-safe software by the end of the year, and it is to be hoped that the rest of the majors and indie gits get their act together just as quickly.

But, as Berman stressed, doing so in co-operation with retail and in complete transparency with consumers, is crucial.

Martin Talbot, martin@musicweek.com



Story raps "trigger happy" radio stations

Emag's Mark Story has accused trigger-happy radio stations of putting potentially successful shows at risk by being too impatient for success.

The head of radio recalled in a keynote speech at last Thursday's Music Radio Conference that Chris Tarrant's Capital breakfast show, which he initially produced, suffered plummeting ratings during its first four months on air. However, the station stuck with it and eventually audience figures grew and grew.

"In 2002, would anyone have the guts to keep going with that show as long as they did?", Story

told the Radio Academy-organised event. "Yet if they had not, we would have been denied one of the cornerstones of music radio of the past two decades."

He also pointed to the example of Steve Penk, who was recommended for the push from his mid-morning programme when Story took over programming with Keith Pringle at Piccadilly Radio in 1990. The pair declined their management director's suggestion and Penk helped to take Piccadilly's Key station from sixth to first in the market. At Virgin Radio last year, the same presenter was axed from breakfast

after just several months.

"There is a difference between flogging a dead horse and a slow build to success," he added. "Of course, when we screw up we need to own up and move on quickly, but how good are we at differentiating the good, the bad and the ugly? I wonder how often we have failed because we acted too early, snatching defeat from victory."

Story believes there is still creative talent in music radio today, but is concerned about what is being done to shape it. "I worry that we have little time for the difficult, but talented, people who make radio worthwhile," he said.

Nicolai coins for industry to focus on plus points

By Paul Williams

EMI executive chairman Eric Nicolai has come out fighting against the music industry's doom merchants, by urging more focus on its successes instead.

He seized the platform at last Thursday's Music Radio Conference to call upon everyone with an interest in music to stop talking down the industry and start realising some of the business opportunities lying ahead.

"Admittedly, over the past couple of years, it's been hard for many in the industry to take a positive view of life," he said in his keynote address. "Most music companies, and certainly all the majors, have sought to restructure their business to some extent and in EMI's case to a very significant extent."

But, despite the IFPI's new figures highlighting a shrinking global market last year, he said everyone had to try to take a more objective and balanced view of the industry.

"The music industry has never faced a period of greater change," he said. "Obviously that change creates uncertainty and risk as many of the issues are beyond the immediate control of management, but it also offers huge opportunities. Our indus-

TARRANT BLASTS RESEARCH

Capital FM's Chris Tarrant has made a plea to radio stations to lighten their obsession with research and start being more instinctive with their music output.

He made the appeal at last Thursday's Music Radio Conference, after being honoured with this year's PRS outstanding contribution to music radio award. "Please can we be braver and get away from bloody focus groups and stop playing eight seconds of a track down the phone to a lit-
tle old lady to decide what's going on your A and B?" he said.
Meanwhile, the *Mirror's* editor Piers Morgan used the conference to accuse the music industry of becoming boring and failing to turn the national press to its publicity advantage.

He suggested record companies were directing too much of their promotional efforts towards radio stations rather than exploiting the huge publicity opportunities in the press. "One headline from us could make the difference between a hit or a flop," he said.

Music Radio 2002 also saw *Music Week* unveil the results of consumer research conducted in conjunction with NOP World and Edison Media Research's Larry Rosin. See p8-9 for details.

try has a great deal to be proud of. It has many successes to celebrate and these provide a strong platform to realise the opportunities."

Against talk of the industry "being taken to the cleaners by pirates", he questioned how many other British industries were worth £40n a year and generated jobs for 120,000 people. "How many British industries can claim exports approaching twice the level of imports, with overseas earnings of £1.30n and net

earnings of £500m," he said.
Nicolai stressed his plea for "a more positive mindset" should not be confused with complacency. "Certainly, the music industry faces many serious challenges that can be met – and a good place to start would be to face up to the root cause of our difficulties and to recognise that some of them are self-inflicted," he said. "The good news here is that if problems are self-inflicted, the solution is probably within our control."

Charts 50th marked with classic photos

Photos of every chartopping artist are to feature in an exhibition this November, launching the 50th anniversary of the chart celebrations.

A London-based venue, yet to be announced, will play host to the event, which will bring together artist images from *The Mirror* photographic archive, including some that have never been published.

The Official Charts Company's brand manager Darren Haynes says the exhibition will act as a launch party for the half-century festivities. He then plans to tour it around the UK during 2003.

Haynes says the same photo library has also supplied previously-unpublished pictures for an anniversary "chart icons" calendar which will go on sale in September. Among the artists featured are The Beatles, Madonna, Eric Presley and The Rolling Stones.

Music market tops £2bn

Music retail sales across the UK High Street reached almost £2.1bn in 2001, according to new figures calculated by Bard.

The figures, which represent the value of over-the-counter sales by retailers nationally, show that the total retail value of the music market hit £2.095bn last year, up 2.3% on the previous year. The figures do not include the final quarter of 2001, but do cover the period from October 1 2000 to September 30 2001.

Single generated revenues of £164.8m for retailers (down 13.1%, some 7% of the total value of the retail deliveries, while album deliveries were worth £1.929bn (up 3.9%).

The figures are featured in the second Bard Yearbook, which has been expanded this year to cover 40 pages, including a full listing of all the organisation's members as well as a series of features. Among them

is a history of the Official UK Charts as well as an outline of the key legal developments of the past two years, put together by Bard legal advisor Vanessa Marsland of Clifford Chance.

The yearbook also includes data highlighting that the UK's specialist music chains employ more than 40% of the people working in record stores, despite turning fewer than 10% of all record outputs.

Specialist chains accounted for 7,100 full-time and 1,902 part-time employees, according to estimates based on research for the National Music Council by Media Research Publishing. The Yearbook notes that, with independents included, the specialists last year employed more than 12,000 people in total.

The multiples had 3,805 people working full-time in their music departments, while the supermarkets employed 2,215 full-timers.

WEBBO

SHOULD ARTISTS HAVE POWER OF VETO?

In the last decade has seen a plethora of retrospective boxed sets providing an overview of an artists career. These can be very useful in raising an artists' profile (or signalling the end of a career) and very profitable to record companies, especially if they have to pay no royalties to an unrecouped artist. It is interesting to contrast record company attitudes to these releases. At least one major put in their artist contracts, many years ago, the absolute right for artists to decide what should be released into the public domain. This benevolent attitude has resulted in some artists' refusal to even allow CD releases of older albums and then having the right to enforce this.

Other majors take the opposite view and release anything and everything without reference to the artist, on the basis that their old contracts gave them the legal right to release anything they had in their vaults – alternate takes, demos, live tracks etc. So, legally correct, but morally questionable. I've heard artists say that demos exist for a specific purpose and that purpose is not to be released to the public. Artists have been furious about the release of what they consider to be sub-standard material yet powerless to do anything. Should they have that power of veto? Yes, artistically they should: but in a world, where record companies are but content providers to large multinational corporations, I think that's unlikely.

I was told that one renowned compiler of boxed sets said: "The last person I want to consult is the artist." I find that a pretty sad indictment of where we are today.

Midweeks? Once all the information is out there in retail land it is almost impossible to keep it secret. Originally, it was precisely because everyone had all the midweeks from wholesalers that they were officially given to everyone. Solutions? No midweeks – impossible and inefficient. Partial midweeks, in other words confirmation that Doves are Top 10, but no more precise than that. Result? Still some excitement, but we have to wait for Sunday to find the real deal.

Jon Webster's column is a personal view

Future Publishing expects to double average sales of its rock magazine Metal Hammer when the 100th issue goes on sale this Thursday. The title had a circulation of 40,060 in the most recent ABC survey for the final six months of 2001, but the company has printed 80,000 copies of the special edition which features a Marilyn Manson cover-shoot and exclusive interviews with Nickelback, Iron Maiden and The Who. The centenary issue is packaged in a box and includes a poster of the Lost Prophets, an Ozfest festival laminate and a Slipknot frisbee. There are also commissions offering 100 tickets to Ozfest, 100 CDs from HMV and 100 Electronic Arts computer games. Publisher Jackie Garford is confident the special edition will encourage new readers to buy the magazine in its new format from issue 101, when the title will feature eight more pages and move away from its A4 size to a larger 222mm x 300mm format. The relaunch comes at a period of intense competition in the rock magazines market, with Metal Hammer, Kerrang! and Rock Sound posting improved circulation figures of 8.1%, 63.5% and 38.2% in the ABCs announced in February. With Kerrang! establishing itself as the biggest music weekly in the UK – ahead of the NME – Metal Hammer has found itself tying with relative newcomer Rock Sound, whose 31,200 circulation is just 9,000 behind its own figure.



Chart artists turned writers Lead Ivors' nominations

by Paul Williams

Three former chart stars born again as hit songwriters dominate this year's Ivor Novello shortlist, with 10 nominations between them.

Rob Davis, Cathy Dennis and Andy McCuskey, all of whom have provided featured on a poster of the last 101 hits as performers, are in the running to be recognised as composers for other acts at the May 23 event taking place at London's Grosvenor House Hotel.

Universal Music's signed Davis and EMI Music Publishing's Dennis have four nominations each for penning Can't Get You Out Of My Head, which is shortlisted for PRS most performed work, international hit of the year, best-selling UK single and the work's dance award.

EMI Music Publishing's chairman/CEO Peter Reichardt describes the Kylie Minogue hit as the "outstanding song of 2001" and says it highlights the amazing run Cathy Dennis is having. "Sometimes, all of a sudden with a recording artist or

NOMINATIONS FOR IVOR NOVELLOS

BEST SONG MUSICALLY & LYRICALLY: Side by Side by Healy; Sail Away by Gray; Walk On by Clayton, Evans, Hanson, Mullin. **BEST CONTEMPORARY SONG:** Shining Light by Wheeler; Clint Eastwood by Adams, Hewlett, DeLeon Jones; Thank You by Armstrong, Herman. **BEST ORIGINAL MUSIC FOR A TELEVISION/RADIO BROADCAST:** Sand of Swindon by Kerner; The Blue Planet by Kenton; Wild Africa by Gauring. **THE IVORS DANCE AWARD:** You Really Like It by E. Nevicha, R. Novits, Newman, Livingston, Williams; Can't Get You Out Of My Head by Dennis, Davis, Wheeler; You're Head In It by Sutton, Ruffalo, Numan. **BEST ORIGINAL FILM SCORE:** Coffee by Wurtele; Snow by Gregorio-Williams, Powell; Thirteen Days by Jones. **PRS MOST PERFORMED WORK:** Thank You by Armstrong, Herman; Can't Get You Out Of My Head by Dennis, Davis; Out of Reach by Gabrielle. **INTERNATIONAL HIT OF THE YEAR:** Whole Again by McCuskey, Kershaw, Peckey; Godfrey; Can't Get You Out Of My Head by Dennis, Davis; Heels by Barry, Higgins, Taylor. **BEST SELLING UK SINGLE:** Can't Get You Out Of My Head by Dennis, Davis; Pure And Simple by Mirtley, Evans, Clarkson. **Whole Again** by McCuskey, Kershaw, Peckey, Godfrey.

composer, they just get on a roll – it becomes their time. Right now it's Cathy's time," he says.

Former OMD member Andy McCuskey provides EMI Music with a further two nominations through his cowrite of the Atomic Kitten chart-topper Whole Again. The song, co-penned with Windswept Music's Stuart Kershaw and Wade Bushill and Jeremy Godfrey, is shortlisted for the international hit and best-selling UK single prizes.

Thank You, written by Warner/Chappell's signed Dido and Cheeky Music's Paul Herman, is also nominated twice. It faces competition from the Minogue chart-topper and the Perfect 10 song/Universal-published Gabrielle hit Out of Reach for PRS most performed work. The Universal-handled Tim Wheeler song Shining Light and the Gorillaz single Clint Eastwood, published by EMI and Universal, stand in its way in the best contemporary prize category.

Sony/ATV's Fran Healy, who was

Renegade to target late-night venues

The growth in the number of late-night cafés and bars competing for 18- to 30-year-old consumers has prompted plugging company Renegade to expand its regional promotions.

The company, part of the Music House Media Services group and formed by director Chris Smith, has spent the past three years targeting club DJs and student bars. It has recruited a team of 12 reps for the new division. Renegade Regional to supply albums to up to 20 venues in towns and cities across the UK.

Smith says late night café bars have become serious challengers to the club scene. "We are being offered more projects that do not fit into the usual club template and it is important that less club-friendly records do not suffer because of genre or tempo," he says.

news file

BORDERS SECURES COFFEE DEAL

Starbucks will be serving coffee in all 12 of Borders' UK superstores by the end of next month as the result of a deal signed last week. The books and music chain, whose own in-store coffee shops will be replaced by Starbucks, also has an agreement for coffee shops in all Borders' future superstores.

LISTENER REACTION SYSTEM LAUNCHED

Music Programming launched its latest music research system at last Thursday's Music Radio 2002 conference in London. The system, Digital Mind Lab, offers an easy-to-use means for radio stations to measure listener reaction to various elements of output.

WHEELDON JOINS REALITY USER GROUP

One of the Vivendi Universal executives behind M3's former European launch, Jonathan Wheeldon, is joining Andrew Lloyd Webber's Reality Useful Group as chief financial officer. Wheeldon, who joined PolyGram in 1992 and has worked in the US and Spain with Vivendi Universal, has for the past two years been responsible for internet initiatives in music.

ALL CHANGE AT CAPITAL GOLD

Summer scheduling changes at Capital Gold will see Mick Brown moving to the 10am-1pm slot on weekdays with David Andrews moving to 1-4pm from April 29. Meanwhile, Tony Blackburn moves from drivetime to cover the weekend breakfast show and Mike Sweeney takes over the weekday drivetime slot.

CNN STEPS INTO THE MUSIC ROOM

CNN International has launched a weekly half-hour music programme, the Toyota-sponsored Music Room, featuring interviews and live performances. Featuring a different chart rundown each week from the Americas, Europe and Asia, the show also covers new album releases and music industry issues. The Music Room airs every Friday at 8.30pm and is repeated twice a day at weekends.

PARLOPHONE TAKES THE CREDIT

Creative and Design Awards nominations for Radiohead, Gorillaz and Dido's new album should have been credited to Parlophone and not as stated in last week's Music Week. Parlophone artists also picked up nominations for video commissioner, TV ad, rock video and urban video categories among their 17 mentions in the shortlist.

THIS WEEK'S BPM AWARDS

Anastacia's Freak Of My Mind, Nature and Elton John's Songs From The West Coast have both gone double platinum.

HOW TV SHOWS' RATINGS COMPARE

Programme	2002 week (000s)	% change on 2001
Top Of The Pops*	4,074	n/a
CD:UK*	1,581	n/a
SMV	1,369	n/a
The Poppi Chart Show*	1,052	n/a
The Saturday Show	897	n/a
Popworld (Sun)	484	n/a
Night News	265	n/a
n/Exclusive (TV)	252	n/a

* Combined totals. Source: Medicom (MG) (Barb data) by ref: 18 March 2002.

NB: live data only available to 30 day overlay comparison available

Classic FM aims for 7m listeners with series of live concerts and CD releases

Classic FM has set its sights on breaking the 7m listeners a week barrier and increasing its audience among the under-25s this year with an extensive marketing campaign to celebrate its 10th birthday.

The national station, which launched on September 7 1992 and currently attracts 6.7m listeners (1.2m under-25s), plans more live concerts, branded CDs and alliances with regional orchestras and operas, following a partnership deal signed with Symphony Hall Birmingham earlier this month.

The broadcaster will promote or be involved in more than 250 events during this year, with the first Classic FM live concert having taken place at the Royal Albert Hall earlier this month and a second planned at the venue in October.

A follow-up to the hit compilation Hall of Fame – Gold is scheduled for release in the autumn, when Classic FM will also promote a MUSIC WEEK 27 APRIL 2002



Lewis: raising awareness

branded Opera Week.

Special programming around the birthday will be supported by extensive editorial in the Classic FM magazine, which has a readership of around 250,000.

Managing director and programme controller Roger Lewis says the activity will raise awareness of the station and boost its audience and advertising revenue. "We want to reach the 7m mark and bring more young people into the station," he says.

Nice Price continues move out as Sony rocks with Hardplace

The phasing out of Sony Music Catalogue Marketing's Nice Price brand continues next month with the launch of a second genre-based mid-price range focusing on rock music.

Hardplace Classics follows on from the Urban Classics brand, which was unveiled last August. The first 80 titles are released on May 20 to coincide with Ozfest, with mid-price campaigns planned by HMV and Virgin Megastores.

The range includes four remastered Ozzy Osbourne albums – Blizzard of Oz, No More Tears, Diary Of A Madman and Tribute – as well as titles by Rage Against The Machine, Silverchair and Incubus.

Advertising is booked to appear on Emap's Kerrang! TV, and Q TV as well as MTV's M2 and VH1 channels, with press ads

appearing in Kerrang!, Metal Hammer, Classic Rock and NME in the next few weeks.

Sony's Hardplace.net website will also feature dedicated pages.

"Rock was always going to be the second genre, as we continue to grow the Urban Classics brand from the entire mid-price range," says marketing manager Darren Henderson. "Nice Price is a redundant term these days, because it was originally introduced to convey a price message to consumers. Retailers run their own price promotions these days, so our job is more about delivering quality releases."

Urban Classics has been a considerable hit at retail and, after an initial marketing push in October, the range received a further boost in February when it was used as part of an HMV-branded sampler promotion.

chartfile

● Columbia-aligned A1 are preparing for a promo assault on the US this June as their single Caught In The Middle continues to keep airplay chart compilers busy throughout continental Europe. It makes its strongest gains in Austria's airplay chart, climbing 24-16 this week, although the track faces mixed fortunes in Scandinavia. In Denmark, it slides nine places, but in Sweden G45 in The Middle jumps 8-5 in the airplay numbers. In other key European territories, radio warms more slowly to the single, which rises 34-32 on Germany's airplay chart while enjoying steady growth on the Dutch sales chart (45-44).

● Parlophone's Pet Shop Boys made their arrival at 53 last week on Canada's albums chart ahead of the duo's arrival for a string of gigs in North America in May. Meanwhile, leadoff single Home And Dry reaches 18 in the singles rundown there, while holding at number eight in Germany, growing in Switzerland 17 and entering Spain's airplay chart at 44. The Pet Shop Boys' airplay return to Europe for more live dates in June.

● While European radio continues to support both Kylie Minogue's Can't Get You Out Of My Head and In Your Eyes, her recent Parlophone album Fever last week improved its chart fortunes in Canada, progressing 21-17, while in Australia, where the album is handed by Mushroom, it climbs 24-20. In Your Eyes jumps 5-3 on Austria's airplay rundown, holds at three in Germany, four in Italy, nine in the Netherlands and 10 in Norway. Its predecessor grows 39-37 on the German singles chart and 29-26 on the equivalent Dutch countdown.

● Palm Pictures' 1 Giant Leap claim highest new entry honours on the Dutch airplay chart with new album Williams and Max Jazz collaboration My Culture. It arrives there at number 12 and is only beaten in debut honours in Italy by Britney Spears' new release I'm Not A Girl, Not Yet A Woman setting for a number 25 entry. The same track grows 25-20 among Irish radio's favourite tracks.

● While Polydor's Sophie Ellis Bextor prepares for a TV promo assault in the UK surrounding the new CD release of her new single, the double A-side All Over You/Move This Mountain, its predecessor Murder On The Dancefloor is continuing to hold its top five singles position down under. It holds at number four on the singles chart, while making further climbs on several European airplay run-downs. The track rises 22-19 in Austria, 33-12 in Italy, jumps a place to 26 in Germany and takes the top spot in Norway for the second time this week. Norway is also edged out the mark with fellow Polydor act Ronan Keating's new single If Tomorrow Never Comes, which debuts at 25 at airplay.

● BMG's Kosheen experience revived fortunes down this week, as the single Catch Me If You Can enters the Australian singles chart at 50. The group are currently in the middle of European and US promo and touring.

Virgin returns to Australia with plans for 100-store rollout

by Joanna Jones

Virgin Entertainment Group is preparing to follow the opening of its first Melbourne Megastore with the launch of up to 100 stores across Australia over the next five years.

The group's founder Richard Branson and Elton John were on hand to officially open the 1,200sq m branch last Tuesday, marking the return of the retailer down under after nine years and paving the way for a second Megastore in Sydney by the end of the year. A third flagship store is also on the cards for Brisbane.

Meanwhile, Virgin plans to open a string of at least 60 smaller stores by the end of April, mainly concentrated around the New South Wales and Brisbane areas, under a deal with Sanyo signed last year. Under that arrangement, Sanyo took over what 77 Or Price stores last year while



John (J) and Branson: Melbourne
Virgin is taking control of the smaller Australian stores, which previously made up Sanyo's music chain, re-branding them as Virgin stores.

Virgin Entertainment Group CEO Simon Wright says Sanyo's partnership with Sanyo's smaller shops and the location of five Megastores down under is key to expansion into Australia. He adds that the partnership also underlines the importance of retail partners internationally going forward. "We are going back into a more sophisticated market in Australia," says Wright. "It is a mar-

ket which is concentrated into certain areas, so getting the locations right for the Megastores in buildings which stand out is critical.

"Sanyo has a very entrepreneurial approach which has allowed them to grow from virtual unknowns to market leaders in 10 years – that fits with our style," he adds. "We are very pleased with the deal in the UK and the contra deal in Australia."

Since Virgin pulled out of Australia nine years ago, but when its partnership with retail partner Blockbuster ended, the international brand awareness of Virgin has grown massively.

"The launch of Virgin Mobile and Virgin Airlines, which has become the number two airline behind Qantas, means the awareness of the Virgin brand is incredibly high here and opening the first Megastore off the back of that is great," says Wright.



UK indie Jeepster is looking to capitalise on Belle & Sebastian's (pictured) international fanbase with the release of soundtrack album Storytelling on June 3. Recorded last year, the album contains some tracks used in the November-released Todd Solondz film of the same name and additional material recorded later. Jeepster label manager Kay Heath, who co-ordinates the international campaign in conjunction with US licensee Matador, Toshiba in Japan and Trama in Brazil, suggests Storytelling could rival sales of previous album – 2000's Fold Your Hands Child, You Walk Like A Paesant. That album sold more than 100,000 copies in the US, 45,000 in Japan, 12,000 in Brazil and 25,000 copies each in USA and Scandinavia. "The record is not being marketed solely as a soundtrack – there is more to it than that," she says. "Most of the people that bought the last album will probably be inclined to buy this – they have a huge fanbase." Belle & Sebastian return to North America for more live dates at the end of April.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Artist (UK company)
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	Wiring Impression Natalie Imbruglia (Globe)
5	5	Murder On The Dancefloor Sophie Ellis-Bextor (Polydor)
6	6	Ry Ryt & Blue (Innocent)/Virgin
7	7	Freddie George Michael (Polydor)
8	8	Caught In The Middle A1 (Columbia)
9	9	Rowena In The Woods/Tina Turner (Innocent)
10	10	My Culture One Giant Leap (Palm Pictures)
11	11	The Hindu Times Oasis (Big Brother/Sony)
12	12	It's Gonna Get Back Home (Innocent)/Virgin
13	13	Shouta Wozuka/Cosmic/Beverly Knight (Parlophone)
14	14	If Tomorrow Never Comes Ronan Keating (Polydor)
15	15	Freddie Like Me/Sophisticated (Universal Island)
16	16	Can't Get Too Close To You, Kylie Minogue (Parlophone)
17	17	We Are All Made Of Stars Moby (Epic)
18	18	Love Jockey/Jamboree (Sony)
19	19	One Step Too Far/Fairies First Aid Kit (Cherry)
20	20	Sensational Single Robbie Williams & Nicole Kidman (Crybaby)

(Chart based on the 20 most sold UK singles based on the Eurochart 100 period of 100 countries © Music Connect)

PROMO DIARY: RONAN KEATING

April 22 Italy – press
 April 23 GMTV – press
 April 24 SMTV, fly to Germany for TV and MTV
 April 25 Viva and MTV promotions in Cologne
 April 27 UK's The Saturday Show, Denmark for Scandinavian Song Contest TV performance
 April 29 UK promo
 April 30 Amsterdam for Queen's Day Lottery TV performance
 May 4 UK promo/TV
 May 2 Stockholm for TV performance
 May 3 Sweden for press, UK TV
 May 4 UK's CDUK, Switzerland for Bonissimo TV performance
 May 5 UK TV, Radio Two live show
 May 8 Travel to Austria for Austrian Awards
 May 9 UK's Top Of The Pops
 May 10 Travel to Norway for Servus TV show

TOP UK AND US-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist/Album	Chart Pos.	Weeks
AUSTRALIA	single: Midge, Sophie Ellis Bextor (Parlophone)	4	4
	album: The Go Go Gophers (Parlophone)	5	6
CANADA	single: Only One (Jive)	8	9
	album: Fever, Kylie Minogue (Parlophone)	17	21
FRANCE	single: Justa So Bad (Dove) (Cherry)	10	10
	album: No Angel (Dove) (Cherry)	31	27
GERMANY	single: World Of Our Own (RCA)	26	26
	album: Release Pet Shop Boys (Parlophone)	8	3
ITALY	single: Freddie George Michael (Polydor)	3	3
	album: Only Simple (Moby) (Epic)	16	7
NETHERLANDS	single: Freddie George Michael (Polydor)	29	17
	album: Sanyo/Viva, Robbie Williams (Crybaby)	4	3
SPAIN	single: Freddie George Michael (Polydor)	2	1
US	album: Release Pet Shop Boys (Parlophone)	20	16
	album: In Your Eyes, Kylie Minogue (Parlophone)	14	14
	album: Fever, Kylie Minogue (Parlophone)	29	25

Source: MusicScan, Spotlight Music, Music Week, Top 100 Albums US, Music & Video Publishers Association



AMERICAN CHARTWATCH

by ALAN JONES

The date October 26 1963 was the last time that the US Hot 100 singles chart was without at least one British entry. The following week, The Caravelles' You Don't Have To Be A Baby To Cry debuted at number 84 on its way to a number three peak, and established a UK presence that has ebbed and flowed over the years but has never disappeared altogether – until this week. But the departure of Craig David's 7 Days from the current list means that we are back to where we were nearly 40 years ago. It has been a good run and one which has had many peaks: the occasion on April 4 1964 when the Beatles held all of the top five positions, increasing their stranglehold a week later when they had no fewer than 13 UK singles' were in the Top 100 to give them their largest share in the history of the chart.

In May 1965 and again in May 1985, there were eight UK records in the Top 10. And, in a purple patch that stretched from May 18 1985 to August 17 1985, seven of the eight records got to the top chart were by British acts – the only exception being Canadian Bryan Adams, who in any case has a

British label. We can't blame Craig David, of course. He has maintained a previously uninterrupted presence in the Hot 100 since his debut on June 9 last year, and is close to charting again with his new single, Walking Away – and he is almost the last Brit in the Top 100 positions on the album chart too. His Born To Do It set dips 71-81 this week and is kept company only by

Imzy Osbourne, whose Down To Earth album improves 112-97, though Elvis Costello should join them next week.

Asanti continues to top both the singles and albums chart for a second week. But her self-titled debut album suffered a 51% dip in sales last week to 246,000, selling 20,000 more copies than second-placed Celine Dion. The highest new entry comes from the Goo Goo Dolls, who secure the best opening of their career, selling 101,000 copies of glittering to debut at number four. Golden child Neil Young (56) and Bonnie Raitt (52) extend their Top 20 listings, Young with Are You Passionate? (number 10) and Raitt with Silver "popper" single Josh Groban's anonymous debut album, which rockets peaked at number 41.



korrekt!

the ground breaking royalty solution

THE FACTS IN BLACK AND WHITE

Q. CAN IT HANDLE ESCALATIONS?

Korrek! can handle cumulative increases across territorial regions or on worldwide sales

Q. IS IT INTERNATIONAL?

We are linking in with each authority in each country:
UK - MCPS • US - Harry Fox • AUS -AMCOS

Q. WHAT IF OUR COMMERCIAL MANAGERS WANT TO CHOOSE DIFFERENT CONTRACT BASIS?

Korrek! can implement a points based deal in one region and profit sharing in another or any combination your label sees fit to introduce

Q. IS IT POSSIBLE TO SEE ROYALTIES ACCUMULATING DURING A PERIOD?

Korrek! has always been designed to produce up to date information at the touch of a key, this has been the main reason behind our strategy to integrate with any modern accounting package your organisation may wish to use

Q. WHAT ABOUT TRACKING LICENSEES REPORTING IN TO US?

We are about to launch a full licensing package - again fully integrated which allows for the processing of licensee requests, conversion into a contract and full tracking of when and how much each licensee should be reporting

Q. CAN WE EXTEND THE SYSTEM TO OUR DISTRIBUTORS / OVERSEAS OFFICES?

There is a blueprint available which explains our full Extranet solution, putting any related 3rd party in touch with the information that your organisation chooses to show them

Q. WHAT DOES USING KORREKT! AS A CENTRAL STORE MEAN?

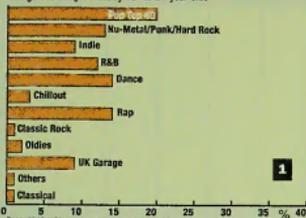
In addition to linking in your royalty and accounting solution - Korrek! can also act as the main administrative program for your website, production and marketing systems

Q. CAN WE AFFORD IT?

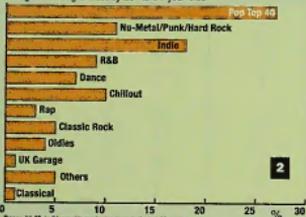
Korrek! is now available in 3 sizes in order to open up the connected world to even the tightest of budgets

MUSIC TASTES

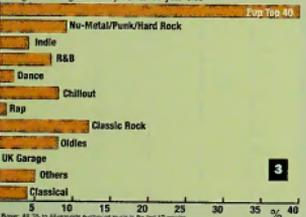
The genres bought most by 15- to 24-year-olds



The genres bought most by 25- to 34-year-olds



The genres bought most by 35- to 44-year-olds

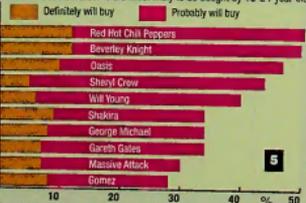


TOP RANKING ARTISTS

Artists whose next albums are most likely to be bought by all age groups



Artists whose next albums are most likely to be bought by 15-24-year-olds

Record Breakers
Dominate as Birth

Music Week and NOP have teamed up to produce the first in an exclusive

If ever there was proof of the power of testing consumer response to music it was offered by Pop Idol, which allowed literally millions of TV viewers to cast votes for their preferred artists in a grueling beauty contest. Of course, it was hype as much as precision marketing that powered the winner's single into the record books, but when Will Young won the final round, the popular vote confirmed what the programme makers had known all along and what most of the media (and music industry) had consistently missed: that Will, not Gareth, was the nation's favourite.

The event may have been a one-off reality TV phenomenon, but it highlighted once again how much the industry has historically relied on gut instinct. For, as sophisticated as the business of music has become, it is one that often still prizes instinct over cold marketing – to an extent that often amazes observers from other businesses. Of course, huge research projects are conducted for certain big projects to decide where to pitch the campaign (and, in the case of some hits projects, to help compile the track listing) but these remain the exception.

This is not a bad thing – after all music remains an emotive issue and fans can only know what they like when they hear it. But attitudes to research are changing, not least as companies across the business are forced to examine in ever more micro-detail who their fans are, how to reach them – and, crucially, how much it will cost to convince them to buy an album.

In part to reflect that hunger for information about music consumers and their mores, Music Week has teamed up with market research company NOP World to launch the first in a series of regular research projects to track music fans and the environment in which they make their purchasing decisions. Providing insights into music consumers' attitudes – including their views on individual projects – at a specific moment in time, it will also start to provide longer-term trend analysis.

Who we tracked

The Record Breakers survey, conducted by telephone between March 9-17 2002, was based on interviews with 501 people aged 15 to 44 across the UK. They were spread almost exactly evenly across the sexes and came from all social and economic groupings. A whole range of trends spun off from the questions asked of them – some of which were presented at last week's Music Radio conference in a session pulled together and hosted by Absolute Radio UK's Clive Dickens and presented by Edison Media Research – and much of the news is good for the industry.

Most of those questioned have bought more albums in the past 12 months than in the year before (42%, compared with 30% who have bought the same and

27% who have purchased fewer); most continue to believe that physical albums represent good value; many continue to enjoy a wide range of musical tastes; most prefer to shop in traditional record stores rather than discounted supermarkets; and most are exposed to music via multiple channels, even if it is only a handful of these that really exert much influence over final purchasing decisions.

Yet, at the same time, the survey raises serious cause for concern, above all in regard to attitudes towards piracy. And, when the data is compared with the result of similar surveys in the US (see below) – which is 18 months-plus ahead on the technology curve – there are more grounds for concern if the UK follows US patterns, especially regarding file downloads.

What they bought

The variety of tastes of UK music buyers is reflected in the response to the question: what sort of music have you bought most in the past 12 months (graphics 1, 2 & 3)? Inevitably pop dominates, yet – unsurprisingly – there are marked differences in the tastes of different age groups. Nu-metal is cited as the kind of music respondents have bought most, with a fairly consistent percentage across each group, while indie is far more popular among 25-32-year olds than anyone else, as is chillout. While rap and UK garage only appeal to 15-24 year olds, R&B is relatively popular across the board.

The research also asked questions about 30 artists with forthcoming album releases ranging from A1 to Wilco to ascertain the profile of their likely buyers (4 & 5). Interestingly, Red Hot Chili Peppers attracted the most potential purchasers, scoring well in every age group (see graph below left). Elsewhere, Beverley Knight scored strongly among the younger age group, with a strong female bias among the definite purchasers. Future research will track a broad range of other artists.

What influences purchases

At a time when marketing budgets continue to soar and the cost of entry to launch a new artist remains higher than ever, the questions focusing on the factors that influence consumers make particularly salutary reading. NOP asked its respondents a set of questions relating both to how they heard about new music in general and specifically how they heard about the last album that they bought. The results support the huge efforts that many companies put into plugging the radio and TV, not to mention justifying – or at least reflecting – the record amounts they have been spending on TV advertising during the past six months.

TV advertising and radio emerged as the key channels through which fans first found out about the last album they bought (graphic 15), followed closely by

US VS UK: HOW TRENDS COMPARE

United by a common language or divided by a gulf far wider than the Atlantic Ocean? Comparison of the results of research

conducted on both sides of the water certainly throws up some fascinating insights into the parallels between music consumers on both sides of the pond.

The comparison was undertaken by Larry Robin and Jayne Charneski of US-based Edison Media Research. Drawing on the National Record Buyers Survey they undertook in the US a year ago, as well as the UK Record Breakers study, it formed part of their presentation at Music Radio last week.

The first point is the striking similarities that leap out of surveys conducted at different times and in different countries – to the extent

that some of the answers match one another to one decimal point.

A slightly higher proportion of UK consumers had bought music during the past year (88% compared with 80% in the US) and those UK fans had bought slightly more albums (3.58 each on average, compared with 3.61). Meanwhile, almost exactly the same number (around 30%) had bought the same amount of music as a year before, although a higher proportion of UK consumers had bought more (42% compared with 37% of Americans).

In both countries, 77% of respondents said that they would not buy a new album unless they had already heard a few songs that they liked on the radio. Meanwhile 38.7% of UK consumers and 37.1% of those in the US said that they tried to buy every new album

released by artists they particularly liked, with 66.2% and 70% respectively saying they would prefer to buy the latest album by an established artist rather than a hit album by a newcomer (18.4% and 18.5% respectively).

If the similarities are striking, then so too are some of the differences, which inevitably start with the most popular types of music on both sides of the Atlantic. While pop easily led the field in the table of overall UK preferences, in the US it was in sixth place with 7%, trailing behind rock and rap (14% each), country (11%), alternative (10%) and R&B (8%).

There were differences too in the channels via which consumers first heard about new music. In the US, 37% of respondents had first been exposed to the last CD they bought via radio (graph 14) compared with a lower overall percentage in the UK. Meanwhile, the importance of

Radio and TV

Music threat to CDs

series of surveys into the habits of UK music consumers, writes Ajax Scott

presence at retail, word of mouth and exposure on music television shows or music video channels. When respondents were asked which single factor most prompted them to purchase, the order was changed, with radio moving ahead of TV ads, followed by word of mouth, music video channels and retail (graphic 16).

Among the 25- to 34-year-old segment, radio scored a commanding 28% result as the key purchasing influence. This finding supports the decision by a number of label marketing departments to walk away from the newspaper CD cover mounts that were rampant earlier last year. Similarly, gigs remain a negligible factor, possibly reflecting the gradual shrinkage of the live circuit during the Nineties. Only 8% cited them as a purchasing influence at all, with just 1% suggesting they were the ruler. Exposure in clubs and bars also provided a tiny amount of the total, although it was a key purchase factor among 7% of the 15- to 24-year-old age group.

The value of music

Of positive impact for the business is the fact that despite ongoing campaigns about the price of CDs, most consumers believe music to be good value (graphic 6). Yet some music is more equal than others, with the single in particular coming in for a pasting.

Asked what worth they attached to artist albums, hits packages, compilations and singles, around a quarter of all respondents described the albums formats as "excellent" value. Artist albums were regarded as being of "excellent" value by 30% of 15- to 24-year-olds (compared with 21% and 16% of the two older age groups), while compilations scored an "excellent" rating among 32% of 25- to 34-year-olds (compared with 22% and 23% of the younger and older age groups). Male respondents placed more value on artist albums, while females rated compilations and greatest hits higher.

The story was reversed on singles, however, with only 6% rating them "excellent" value overall and more than half declaring them "poor" value. Three times more men than women declared them "excellent" value, while unsurprisingly they were most popular among the younger DE social group. When asked how they would most like to purchase a

particular favourite song, only 26% of all respondents said as a single, compared with 55% who said on the artist's album and 19% on a compilation. Only 12% of 15- to 24-year-olds preferred the compilation option. Compilations themselves, however, were seen as driving sales of albums by featured artists rather than cannibalising them, especially among 15- to 24-year-olds (graphic 7).

Respondents were also asked to compare the relative attraction of albums containing 14 tracks priced at £12.99 and a sampler-style release offering seven tracks for £6.99. When asked to compare such pricing structures for releases by their favourite artist, more than three-quarters preferred the more expensive option in each age group. Although the overall percentage in favour of paying £12.99 for 14 tracks by a new act slipped to 54%, 61% of 15- to 24-year olds still claimed they would opt for the pricier option.

The piracy threat

Although respondents declared their belief in the value of music, the survey also contained a number of alarming conclusions. First is the fact that 21% of respondents said that they had bought a pirate CD from a friend or market trader, while this number leaps to 31% of people in the 15- to 24-year age bracket (graphic 8). Although CD-R piracy in the UK is not yet at the epidemic levels being experienced in some other territories, in Europe and elsewhere around the world, the potential is clearly there.

And there are equally alarming trends contained in the responses to questions about the internet (graphics 9, 10, 11, 12 & 13). While large numbers of consumers have used the web to find out about new music (33%) or gone on to buy legitimate physical copies of albums after hearing them on the internet (4% of 15- to 24-year olds who are online, for example), similar volumes had also downloaded music illegally. More worryingly, 16% of 15- to 24-year-olds and 16% of 25- to 34-year-olds connected to the internet had then gone on to burn their own CDs, and 19% and 14% respectively suggested that free music online meant that consumers no longer need to buy legal physical CDs.

Although this is not surely as damaging as the trends reported from the US (see below), it still underlines once more that this internet threat must be tackled head-on before it spreads further. The Record Breakers survey emphasises time and again how much UK consumers value music – and how much they are still prepared to pay for it. The challenge for the industry is to sustain and enhance that value rather than simply watch it being eroded. It is a theme that will be observed closely as Music Week and NOP roll out the Record Breakers research in the future.

To find out more information about the Record Breakers survey contact Ajax Scott (ajax@musicweek.com) or Graham Williams (g.williams@nopworld.com).

retail exposure and word of mouth were broadly similar. But the biggest difference was in television, which had far less impact in the US, where far less music is broadcast outside specialist channels and the TV advertising of music on mainstream television is virtually unknown.

Broadly similar percentages of consumers were first exposed to the last CD they bought via the internet, but it is when discussing the

online consumption of music that the biggest – and most alarming – differences start to emerge.

A year ago, 41% of US respondents who had internet access said they had downloaded music for playback at a later date compared with 32% in the UK today, while 29% – more than double the UK total – had used their computers to burn their own CDs. A close percentage (60% and 62%

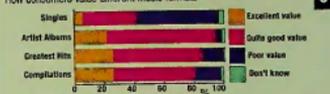
respectively) said their music purchasing had not been affected by the internet, while a higher share in the UK said it had spurred them to buy more (26% compared with 22%). However, undoubtedly the scariest figure of all was that while UK consumers who had downloaded music from sites like Napster and Grutelia had only accessed an average of 33 tracks, in the US that figure hit 293.

The underlying reason for some of these

differences is that the US has always been ahead of Europe on any internet-related trends (73% of respondents said they were online at home, compared with 58% in the UK). However, this gulf will start to narrow, especially as broadband penetration starts to rise on this side of the Atlantic. The challenge for the UK business is to try to learn from the US experience without repeating its mistakes.

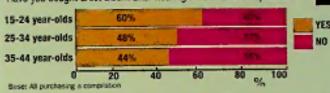
THE VALUE OF MUSIC

How consumers value different music formats



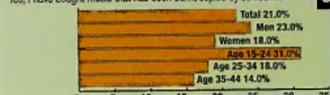
Base: All respondents

Have you bought artist album after hearing a track on a compilation?



Base: All purchasing a compilation

Yes, I have bought music that has been burnt/copied by someone?



Base: All purchasing music in past 12 months

INTERNET HABITS

Have you ever downloaded music from the internet?



Base: All with internet connection

Have you ever used your computer to burn your own CD compilation?



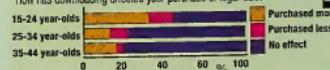
Base: All with internet connection

Have you ever bought an album after hearing about it online?



Base: All with internet connection who had visited a music website

Has downloading affected your purchase of legal CDs?



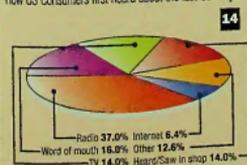
Base: All with internet connection who had downloaded

Does availability of free music online mean you don't buy albums?



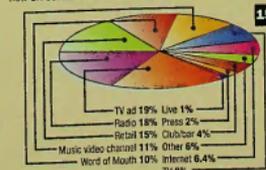
Base: All respondents

How US Consumers first heard about the last CD they bought

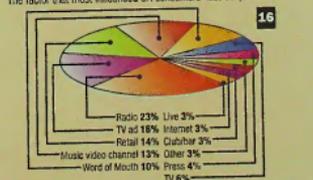


Source: Edison Music Research/NOP/WPI. Base: All respondents

How UK Consumers first heard about the last CD they bought



The factor that most influenced UK consumers' last CD purchase



newsfile

COLDPLAY'S SECOND ALBUM ON THE WAY Coldplay are putting the finishing touches to their second album *A Rush of Blood To The Head* with producer Ken Nelson. The album, which was showcased at the media at a performance at London's Whitefriar Street Studios last Friday, is expected to be released in July through Parlophone.

CLARKE OUT AT MERCURY

Mercury Records A&R manager Kevin Clarke has left the company, in what is understood to be part of a wider overhaul of the A&R department by incoming co-managing director Steve Lillywhite. A streamlining of the label's roster is expected in the coming weeks as part of the changes.

NEW WEBSITE FOR SESSION PLAYERS

A new website has been created to act as a booking service for session musicians. *NFactory* (www.nfactory.com) allows users to hear artists' names before the booking process, in a bid to reduce lengthy auditions. The company cites *Stereophones* as one recent client who found a four-piece horn section for their *Handbags and Gladrags* single via the site.

FORMER MONDAYS MANAGER JOINS LITHIUM

Former Factory Records boss and Happy Mondays manager Eric Longley has joined Seattle independent label Lithium Records. Longley will oversee acts including The Needles and Josephine. Josephine's debut album is scheduled for release in June, having previously enjoyed exposure from the likes of Radio One's Steve Lamacq and John Peel for their two previous singles. The band are featured on this week's goNorth CD.

Ant & Dec take a shot at scoring top World Cup hit

by James Roberts

Columbia's Ant & Dec recording of *We're On The Ball* is expected to be one of the leading contenders in the race to score a hit on the back of this summer's FIFA World Cup Finals tournament.

The track is expected to be the biggest UK hit among a raft of Sony Music releases, themed to tie in with the competition which gets underway at the end of next month.

Ant & Dec's Mike Hedges-produced track — a cover of a classic Arsenal song — is expected to be confirmed as the official Football Association-approved song for the England team.

The single features a number of samples of classic football commentaries, similar to Epic's platinum number one *Three Lions* single by Baddiel, Skinner and Lightning Seeds of summer 1996.

The single, which is expected to be released through Columbia at the end of May, has been developed by Rick Blaskley of the Music & Media partnership, which has handled the last three England World Cup songs. As confirmed earlier this year, Columbia's sister label Epic will release *World Cup* by Anastacia, which is the official FIFA World Cup track. Sony will also release the official album of the 2002 FIFA World Cup on June 17, which will include *Live For Love United*, a song performed by 45 international footballers.

Other Sony Music artists set to benefit from World Cup exposure include *Operabebes*, whose song *One Fine Day (Un Bel Di)* has been selected by ITV as its theme for World Cup broadcasts. The act will launch the track, which has yet to be confirmed for single release, at the Classical Brit Awards on May 25.



Ant & Dec: England's official song

Fat Les, the group combining Keith Allen, Blur bassist Alex James and artist Damien Hirst, are also preparing to reprise their 1998 success with *Vindaloo* with a single going under the working title *Who Invented Fish & Chips? (Pop It In The Onion Bag)*. The video will be directed by Damien Hirst.

Two hits from the past 12 months are also being revived to capitalise on World Cup fever. The fifth best-selling single of 2001, DJ Otzi's *Hey Baby*, will be re-released with the "unofficial world cup remix" tag. The track, which remains an anthem at grounds across the country, has been remixed by production team Humphreys. Forty of EMI's staff contributed to the recording of a new "we want to see England score a goal" chant. Promotions company *Rush Release* has already serviced the new version to football stadiums across England. "We've already had in excess of 20 clubs confirm that they have played it and had great reactions," says EMI Liberty's special projects manager Mike McNally.

Warner Music has also revamped last year's *Ball & Spurling* hit *Sven Sven Sven* for release on May 20. The track is a double A-side with a new song, entitled *Golden Balls (Mr. Beckham To You)*.



Johnston: will release a series of EPs

Cheeky Records strikes deal with Sunday Best

Cheeky Records has formed a partnership with Sunday Best, the label founded and run by DJ Rob Da Bank, who co-hosts with Chris Coco Radio One's Saturday morning chill-out programme *The Blue Room*.

"[Cheeky co-founder] Rollo set it up — he has always wanted to work with them," says Cheeky label manager Morgan Nelson. "They are real pioneers of the chill-out scene. It has always been about the music and they have remained true to that. Their independent ethic translates into eclecticism."

Sunday Best, which grew out of the south London club of the same name, has been running independently for five years. The label's key releases in the past five years have included *Ben's debut* and the *Sunday Best* series of compilations.

"We'll carry on as a small independent label, but if we need a bigger push on something we can team up with Cheeky," says Da Bank.

Current Faithless vocalist Zoe Johnston — herself a former socialist with *Bent* — is the first *Sunday Best* artist to be developed through the deal. Johnston will release a series of EPs throughout the remainder of the year. Norwegian act *Palace of Pleasure* have also been signed to the roster.

"*Sunday Best* will be a valuable A&R source," says Nelson.

ARTIST FOCUS SUGABABES

Everything in place to complete comeback

by James Roberts

For all those involved in reviving the Sugababes career, this week is highly significant. For the act — who just six months ago were without a record deal and missing one-third of their line-up — it will see them celebrate their career-to-date peak. For their new label, Universal Island, it marks a renaissance as the home of hits drawn from UK repertoire.

"There is nothing more exciting than breaking our own homegrown acts," says Universal Island's general manager Jason Iley, who admits business in the past 12 months has been heavily reliant on international repertoire (such as Shaggy, Mary J Blige and Nelly). "The balance of power of our roster is now moving towards that of a more fully rounded record company."

It seems the extraordinary sound of *Freak Like Me* has paid dividends all round. "It is a smash hit record and would have been whoever released it," says Iley, who is already planning the act's next move. "The overall plot is to ensure that this is not just seen as a record and that they are perceived as an act."

The well-documented background of *Freak Like Me* might have differed had Richard X (the producer of the *Girls On Top* original bootleg) not been persuaded to get on board. "When I first mentioned it to him, I might as well have been asking him to work on *Atomic Kitten*," says A&R manager Darcus Beese. "But when he thought about it he realised they were a bit cooler."

For the band themselves — who, are a similarly-created entity, despite having a rather cooler reputation than the Kittens — the whole process has been amusing.



Sugababes: a new single, new album, new record company and a new group member

"It's funny that we're the first group to do a cover of a bootleg," says Keisha. "People are saying it's the end of the whole scene. I think we got away with it even more because Richard X was involved with it," adds Mutya. New member Heidi, the third applicant to

apply for the vacancy left by the departure of original member Sugababes, was herself the member of an early version of *Atomic Kitten*. *Freak Like Me*'s momentum was fuelled by a batch of white labels, which Universal Island's A&R department pressed up and

distributed in December. The scheme was initially so low key, the marketing and promotions teams didn't even know about it. "It forced our hand with Xtra playing it in January," says Iley. "We had to protect it all this time while we recorded an album."

The waiting time will soon be over. With the bulk of album number two in the can (their *London Records* debut *Overload* sold around 100,000 copies in the UK), the Sugababes are confident that the success of *Freak Like Me* will be just the start of a new chapter. "It's a new single, new album, new record company and a new group member," says Keisha. "We have no memories of our previous life."

The trio are already armed with a batch of potential singles to follow up *Freak Like Me*. Sessions with *Bloody*, *Johnny Rockstar*, *Lucas With A Lid On* and, even, *Howard Jones* have produced what are set to be some of this year's coolest pop records.

"It's a lot more vocal-based this time — the last album was quite dry sounding," says Keisha.

One highlight from the as-yet-untitled album is a version of *Sting's Shape Of My Heart*, which was developed from an idea from fellow Universal Island artist Craig Dodds. "I would like it to be a Christmas single," says Beese, who says a track called *Round Round* will be the album's second single in September.

Ultimately, the success has been a team effort. "The success of this project is down to us working together as a record company," says Iley. "Every single department has delivered from A&R, TV, radio, marketing, press, internet — all those areas working together to deliver a fully rounded campaign."



SINGLE of the week

H & CLAIRE: DJ (WEA 347CD1)

This perfectly-crafted slice of disco pop will be adored by the army of teenagers who have been drifting since the demise of H & Claire's former act Steps. The act should succeed in recapturing their lucrative market, just as rivals move in for the kill. A month of presenting **SMTV** will ensure the duo's profile is sky high by the time this reaches stores.



LEAVES: Race (B-Unique BUN020CD5). The body-pumped Icelandic four-piece follow their limited-edition debut *Breathe* with this anthemic yet dreamy slice of atmospheric rock. Backed by UK dates supporting The Coral, Doves and Electric Soft Parade, it should establish them as a force to be reckoned with.

SINGLE reviews



RECOMMEND THE COOPER TEMPLE CLAUSE: Who Needs Enemies? (Morning Records Morning22) This third single from their debut album sees The Cooper

Temple Clause prove they do more than all-out rock. You may be forgiven for thinking Liam Gallagher is on guest vocals, such is the likeness, and this fact will help the band attract Oasis fans and build their profile in the process. The track is B-listed at Radio One.

RECOMMEND RONAN KEATING: If Tomorrow Never Comes Ronan Keating (Polydor 5707182). This country-inflected ballad penned by Garth Brooks comes from Ronan Keating's forthcoming *Destination* album. Currently A-listed at Radio Two and playlisted on the Box and VH1 channels, the track is sure to push all the right buttons with Ronan's core fanbase.

RUSSELL WATSON & FAYE TOZER: Someone Like You (Decca 473 032-2). The ex-Steps songstress warms up for her forthcoming launch onto the solo stage by

guesting on this Watson track, which is taken from his *The Voice* album — the fastest-selling debut classical album to date. Stylistically, the song is a sentimental Celine Dion/Enrique Iglesias hybrid, which will be hated and loved in equal measure, no doubt, and signifies a surprising departure for Tozer from her Steps pop roots.

THE HIVES: Main Offender (Popstones MGS0765CD). This is the second single from the immaculately dressed Swedish punk outfit's recently-released compilation album *Your New Favourite Band*, which made the Top 10 in the UK. The stylish high-octane track is A-listed at Radio One and will satisfy the thirst of those left wanting after the vigorous single *Hate To Say I Told You So* provided a much-needed rock shot to the pop-laden charts earlier this year.

MARY J BLIGE: No More Drama (MCA 02140281). Perhaps the most thematically grand cut from her fifth studio album *No More Drama*, the title track sets out her stall with a lush, sometimes overblown, sound layering strings, piano and just about everything else — including a sample from the Young and Restless theme — behind her unmistakable power vocals. This epic ballad from the R&B diva serves

as a kind of overture for some of the more compelling tracks on the album.

AALIYAH: Rock The Boat (Blackground VUSCD 243). Taken from the artist's third eponymous album, this soulful R&B track serves to remind us of the wealth of talent that has been lost. It may not be as immediate as *More Than A Woman*, but is already B-listed at radio nevertheless.

P.O.D.: Youth Of The Nation (Atlantic AT0127CD). The Christian rockers take on serious issues, such as teenage suicide and promiscuity, to remind the kids that they understand, with Papa Roach-style rock. It is not bad musically, but the come-to-Jesus sub-message is, frankly, offputting. The track is C-listed at Radio One.



RECOMMEND CINEMATIC ORCHESTRA WITH FONTELLA BASS: All That You Give (Ninja Tune ZENCD512103). Sixties jazz veteran Bass lends her powerful vocals

to this emotion-drenched track from *J Swinscoe*, boosted by lush strings and stand-up bass. It precedes his stunning second album *Everyday*, released on May 13. **FORT LAUDERDALE: Flux 1912 (Memphis**

Industries M1020F). The hazy duo have emerged as ones to watch over the past year and this track, taken from current album *Time Is Of The Essence*, encapsulates their attitude in a nutshell. In taking quintessential English folk melodies and dusting them with a contemporary electronica sheen, the results are never less than compelling.

RAUL MALO: I Said I Love You (Gravity 7432923082). The erstwhile Maverick's debut solo single bombards the listener with karaoke-sales pop that will engage fans of his former group. This single, B-listed on Radio 2, precedes his May 20-released debut album *Today*.

VARIOUS: Firewire EP (FIRE 002). This is the showcase EP for the new label *Firewire*, which is run by the Haywire DJ agency. The EP features two brand new Basic Unit tracks, which is an alias for techno pioneers Andrew Weatherall and Keith Tenniswood. Also appearing is Ministry DJ Mat Carter, who delivers two tracks of atmospheric electro. A promising introduction.

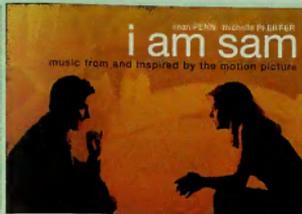
D-INFLUENCE PRESENTS D-WAS FEAT SIOLA ANA: This I Promise You (Dome CDD0ME161). A laid-back groove provides the perfect backdrop for the return of one of the UK's best-known soul voices. The

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highlight from the recent D-Vas album project, it deserves to achieve the recognition of Ana's former solo successes. **HUNDRED REASONS: Silver** (Columbia 67266472). These Surrey rockers have been steadily building their fanbase thanks to their solid reputation as a live act. This melodic single should build on their previous chart-topping success and leads up to the release of their debut album in May.

ALBUM reviews

RECOMMEND **THE ALICE BAND: The Love Junk Store** (Instant Karma KARMAC4). The country-tinged trio's debut album is a confident world class effort, brimming with melody. With their talent shining so strong, it shouldn't be long before the band find the audience which has eluded them so far.

Puddle of Mudd: Come Clean (Flawless/Geffen 493 074-2). This is a confident and well-rounded debut album from Puddle of Mudd, with more than a few

RECOMMEND **VARIOUS: I Am Sam OST (V2 VVPL018412)**. This soundtrack to the Sean Penn and Michelle Pfeiffer film is a collection of Beatles covers which works well independent of the movie itself. Artists include Nick Cave, Grandaddy, Sheryl Crow, Stereophonics and Rufus Wainwright and, if the track selection is fairly safe, the strength of the majority of the covers makes this more than just a curiosity item.

musical nods owed to Nirvana, and production credits given to Fred Durst. It includes the single Control, which went Top 20 in March and enjoyed repeated plays on MTV. Come Clean looks set to stik around for a while.

Lauryn Hill: MTV Unplugged No. 2.0 (Columbia 5080032). The ex-Fugee's first album since 1998's classic The Miseducation of Lauryn Hill is a low-key acoustic affair that at times is almost painfully confessional. Stripped back to the roots, it is a raw reminder of how much she has been missed.

CHRIS ISAAK: Always Got Tonight (Reprise 9362480162). The Orisbon inflections to Isaaak's voice never seem forced, he seems to have been born with the ability to evoke the connection without pandering to iconography. This album should please his large fanbase with its satisfying and impressive collection of songs. From the strong opener, One Day, through the standout title track to the closing beauty of Nothing To Say, this delicate work wraps up in its soothing tones.

THE BELLRAYS: Meet The Bellrays (Poptonex MCS5069CD). The Bellrays sound like the grandchildren of Janis Joplin with Big Brother and The Holding Company.

ALBUM of the week

FISCHERSPOONER: #1 (FS Studio/Ministry of Sound FSMOSCD1). Following their much-



trumpeted seven-figure signing to Ministry of Sound comes a reissued, remastered and resequenced version of the New York duo's debut album. Already a key act in the burgeoning electro-clash movement, Fischerspooner's performance art take on kitsch retro-electro-pop has the personality and the audience to cause major ripples from clubland to the High Street.

Loud, brash and fronted by the driving voice of Lisa Kekaula, this band demands your attention. Not as immediate as labelmates The Hives, they do bear perseverance. Great tracks such as Too Many Houses In Here and They Glued Your Head On Upside Down make up for some weaker fillers.



VARIOUS: Dan The Automator Presents Wanna Buy A Monkey (Wordplay CDW0RD037). Capping an ultra-prolific period for the Handsome Boy/Grillaz/Lovage/Debrun 3030 beatmeister is this compilation, lovingly mixed by the man himself. The selections look staid on paper but the blend of Zero 7, Doves, Dilated Peoples, Jigmas and others works remarkably well, creating a chilled yet interesting mix album.

TOM WAITS: Alice/Blood Money (Epitaph 66322/66292). Two albums simultaneously released offers a glut of new material. Alice is a touching, gentle album stuffed with

whiskey-soaked ballads, while Blood Money is a more experimental, evocative affair with bone driven percussion and theatrical flourishes. As ever Waits delivers touching, bewildering, magical work.

VARIOUS: Heartless Crew Presents Crisp Biscuit (East West 0927460172). With their debut single set for release on May 13, East West smartly precedes it with this lively mix album from north London's finest. Effortlessly juggling R&B, regga, rap, garage and jungle, it showcases just why Heartless have built up the reputation for being the garage crew that most consistently rocks that crowd. Their breadth of influences should also take them outside the M25.

BURNT FRIEDMAN & JAKI LIEBEZEIT: Secret Rhythms (Nonplacé NON 10) Burnt Friedmans off kilter click fiddled dub has been gathering many admirers, not least for his work as Flanger on Ninja Tune. Here he teams up with legendary Can drummer Liebezeit and produces a warm soundscape weaving intricate rhythms with post rock and the occasional steel drum flourish.

This week's reviewers: Dugald Baird, David Barrington, Phil Brooke, Jimmy Brown, Joanna Jones, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.



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27 APRIL 2002

CHART COMMENTARY

by ALAN JONES

With new entries occupying the top three places in the chart, singles sales enjoy a 9% expansion. As expected, Oasis achieve a very comfortable victory, with The Hindu Times outselling runners-up 'N Sync and Nelly by a margin of more than two to one. Even so, kudus to the unexpected pairing, which won 'N Sync the highest chart placing of their 11 hit career, and represents a spectacular recovery from the number 24 peak their last single Bone achieved in December. The 53,000 copies which their Girlfriend single sold would have sufficed for a number one debut last week.

Completing the top three, Doves finally have a hit single of some magnitude to go with their growing reputation. The band's debut album Lost Souls generated three singles, with the first, The Cedar Room peaking at number 33, and the other two - Catch The Sun and The Man Who Told Everything - reaching number 32. Their latest single, There Goes The Fear sold nearly



Eight years to the week after they made their chart debut with Supersonic, Oasis register their 16th consecutive Top 40 hit, their 24th consecutive Top 10 hit, their 12th consecutive Top 5 hit, and their sixth number one with The Hindu Times, the debut single from their forthcoming album. Only 11 acts have had more number ones: The Beatles, Elvis Presley (17), Cliff Richard (14), Westlife, Madonna (10), Spice Girls, Abba (nine),

Take That, the Rolling Stones (eight), George Michael, and Michael Jackson (seven). The single sold more than 116,000 copies last week - previous chart-toppers' first week tallies are as follows: Some Might Say (140,000, May 1995), Don't Look Back in Anger (250,000, March 1996), D'You Know What I Mean (370,000, July 1997), All Around The World (112,000, January 1998) and Go Let It Out (180,000, February 2000).

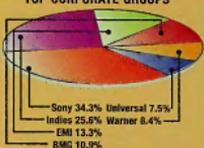
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 75 and compare groups shown by % of total sales of the Top 75

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: +8.9%
YEAR TO DATE VERSUS LAST YEAR: -14.5%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 58.7% US: 34.7% Other: 6.6%

41,000 copies last week, helped undoubtedly by the fact it was widely available for 99p and by the fact it contained the video of the song.

but hindered slightly by the fact it was a one track single - albeit one which is nearly seven minutes long.

After four weeks at number one, Gareth Gates' Unchained Melody slipped to number four. It sold a further 27,000 copies last week, to take its overall sales to 1,228,000. Fellow Pop Idol Will Young's Anything Is Possible/Evergreen mT took the biggest dip of its eight week career, falling 12 to 19 while selling a further 9,000 copies to increase its grand total to 1,740,000. Gates' single is now the 45th biggest seller of all-time, while Young's record is up to number 14.

Between 1995 and 1997, Pulp scored five Top 10 hits in a row. Since then they have had four singles in a row chart in the 20s, among them their latest single Bad Cover Version, which debuts at number 27 this week. The video for the single is getting a great deal of attention, thanks to its grotesque cast of 20 localities, which include Brian May and Paul McCartney. The second CD of the single includes covers of Disco 2000 and Sorted For E's and Whizz by Nick Cave and Malcolm's Roisin Murphy respectively.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label	Chart Position
1	NEW	GIRLFRIEND	'N Sync feat. Nelly	Label: Island	1 (P)
2	1	LAZY	X-Press 2 feat. David Byrne	Skint	2 (3MV/PP)
3	3	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive	3 (3MV/PP)
4	2	MY CULTURE	I Giant Leap	Palm Pictures	4 (3MV/PP)
5	5	THE WORLD'S GREATEST	R Kelly	Jive	5 (3MV/PP)
6	NEW	LIKE A CAT	BKR BKR BKR (ADD)	Koos	6 (3MV/PP)
7	4	METROSSOUND	Adam F & J Majk	Mushroom	7 (10/CD/31)
8	NEW	BREAKING UP THE GIRL	Garbage	Twisted Nerve	8 (10/CD/31)
9	6	SILENT SIGH	Badly Drawn Boy	Sobriety	9 (3MV/PP)
10	NEW	SHOULDN'T LET THE SIDE DOWN	Hoggy	Sobriety	10 (3MV/PP)
11	7	VEGAS TWO TIMES	Stereophonics	Mushroom	11 (3MV/PP)
12	NEW	TAKE ME HOME	Wiz	OWN Sound Division	12 (3MV/PP)
13	NEW	MISSING YOU	Ian Peesley	NCA	13 (2/CD/31)
14	8	LEAVE IT UP TO ME	Aaron Carter	Jive	14 (3MV/PP)
15	NEW	ONE	Fofo Fighters	Loaded	15 (3MV/PP)
16	NEW	WARP	16th Element	Pitch Shift	16 (3MV/PP)
17	NEW	EIGHT DAYS	Miyay MYX006 (P)	Full Cycle	17 (3MV/PP)
18	NEW	HEY DJ/DRIVER	Kamanchi feat. Dyanette MC/Die	Cariff Richard	18 (3MV/PP)
19	9	LET ME BE THE ONE	Cliff Richard	Capitol	19 (3MV/PP)
20	12	ADDICTED TO BASS	Purtonic	Guano	20 (3MV/PP)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Week	Last Week	Title	Artist	Label	Chart Position
1	1	THE HINDU TIMES	Oasis	Big Brother	1
2	2	GIRLFRIEND	'N Sync feat. Nelly	Jive	2
3	NEW	THERE GOES THE FEAR	Doves	Interscope	3
4	NEW	UNCHAINED MELODY	Gareth Gates	Capitol	4
5	1	A-Plus (Feat. David Byrne)	X-Press 2	Skint	5
6	NEW	WHENEVER WE REBORN	Shakira	Epic	6
7	NEW	BOW YOU REMIND ME	Nickelback	Real Gone	7
8	1	MY PEOPLE	Musa-Tariq	East West	8
9	NEW	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive	9
10	NEW	ME JULIE AS IS	Shirley	Universal	10
11	NEW	FLY BY U Blue	Innocent	11	
12	NEW	MY CULTURE	I Giant Leap	Palm Pictures	12
13	NEW	SOMETHING LONG	Pauline	33	
14	NEW	IRRESISTIBLE	Corina-Rose	Capitol	14
15	NEW	AIN'T IT FUNNY (REMIX)	Jessie J	33	
16	NEW	ONE STEP TOO FAR	Farheen feat. Dola	Cherry/Fant	16
17	NEW	ONE DAY IN YOUR LIFE	Arantxa	37	
18	NEW	BEAUTIFUL	Maxi feat. Mena Massari	Interscope	18
19	NEW	SHAKE UP BODY	Daya & Prince Louis	Epic	19
20	NEW	ANYTHING IS POSSIBLE/EVERGREEN	Will Young	40	

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Glasgow

Music Week City Focus Issue 11 May

Music Week pays a visit to one of the UK's most cultural city's. With an in-depth focus on the talent, the business and the scene that's helped make Glasgow a hot house of great music

Issue: May 11th

Booking deadline: April 24th, Copy Date: May 1st

Please contact Matthew Tyrrell on 020 7579 4398 or email: matthew@musicweek.com

TOP 75

27 APRIL 2002

Pos	Label	Title	Artist	Label/Cat	Distrib
1	NEW	A NEW DAY HAS COME	Olé EMI 060322 (UK) Celine Dion (New/Pop/R&B/Cross/Cont) 3520241	EMI	060322 (UK)
2	4	ALL RISE ★	Immaculate COSM 8 (IE) Blaise Caine/Patrick Green/Katey Parfrey/Suzanne SINAC M	Immaculate	COSM 8 (IE)
3	15	SILVER SIDE UP ★	Roadrunner 70048852 (UK) Nickelback (Rock/Alt/Pop)	Roadrunner	70048852 (UK)
4	2	C'MON C'ON	A&M/Mercury 430262 (UK) Sheryl Crow (Crown/Rock/Soul)	A&M/Mercury	430262 (UK)
5	7	FREAK OF NATURE ★	EMI 5047572 (UK) Anastacia (Wk/Pop/R&B/Cross/Cont)	EMI	5047572 (UK)
6	3	SPIN	Columbia 525192 (UK) Daren Hayes (Haves/Alt/Pop)	Columbia	525192 (UK)
7	5	TO THE L-O - THE REMIXES	Epic 5082042 (UK) Jazmine Brown (New/Pop/R&B/Cross/Cont)	Epic	5082042 (UK)
8	8	THE ESSENTIAL	Columbia 5302572 (UK) Barbra Streisand (Soul/R&B/Cross/Cont)	Columbia	5302572 (UK)
9	6	ABOUT A BOY (OST)	Twisted Nerve/UK 1302 (UK) Bobby Draven Roy (Soul/R&B/Cross/Cont)	Twisted Nerve	1302 (UK)
10	14	BRITNEY ★	EMI 522232 (UK) Britney Spears (New/Pop/R&B/Cross/Cont)	EMI	522232 (UK)
11	12	SMALL WORLD BIG BAND ★	WISN 5024562 (UK) James Blunt (Folk/Pop/R&B/Cross/Cont)	WISN	5024562 (UK)
12	13	A FUNK ODYSSEY ★	EMI 50459691 (UK) Antonique Lay (Funk/Pop)	EMI	50459691 (UK)
13	10	LAUNDRY SERVICE	EMI 50176302 (UK) Shazna (Soul/R&B/Cross/Cont)	EMI	50176302 (UK)
14	10	GUITAR PLAYER	Universal TV 017242 (UK) Mark Martin (Manx)	Universal TV	017242 (UK)
15	12	SONGS IN A MINOR ★	EMI 50812022 (UK) Alicia Keys (New/Pop/R&B/Cross/Cont)	EMI	50812022 (UK)
16	14	ESCAPE ★	EMI Interscope/Polydor 431322 (UK) Enrique Iglesias (New/Pop/R&B/Cross/Cont)	EMI Interscope/Polydor	431322 (UK)
17	NEW	WHY WAS CRUEL	Mercury 5686292 (UK) Chris Costello (The Impostor)	Mercury	5686292 (UK)
18	NEW	THE ULTIMATE COLLECTION	Sanctuary SAN400 111 (UK) Rocky Horror Picture Show (New/Pop/R&B/Cross/Cont)	Sanctuary	SAN400 111 (UK)
19	14	THE BEST OF BEST ★	A&M/Mercury 540232 (UK) Sting The Police (New/Pop/R&B/Cross/Cont)	A&M/Mercury	540232 (UK)
20	4	THE INVINCIBLE BAND ★	EMI Independent 2020 (UK) Travis (Guitar)	EMI Independent	2020 (UK)
21	7	NO ANGEL ★	Cheeky/Arista 7432182242 (UK) Dido (Vocal)	Cheeky/Arista	7432182242 (UK)
22	3	JUST ANOTHER EDUCATION TO PERFORM ★	EMI 50181028 (UK) Stevie Wonder (Soul/R&B/Cross/Cont)	EMI	50181028 (UK)
23	4	ORIGINAL PIRATE MATERIAL	UK Label 04785 (UK) The Streets (Soul/R&B/Cross/Cont)	UK Label	04785 (UK)
24	25	FEVER ★	EMI Parlophone 525842 (UK) Keri Hilson (New/Pop/R&B/Cross/Cont)	EMI Parlophone	525842 (UK)
25	17	MISS U...SO ADDICTIVE	Euro West/Elektra 75593242 (UK) Miss U (New/Pop/R&B/Cross/Cont)	Euro West/Elektra	75593242 (UK)
26	22	MUSIC ★	Maverick/Warner Bros 5082478212 (UK) Madonna/Marlene/Dave Navarro/Christina Aguilera 5082478212 (UK)	Maverick/Warner Bros	5082478212 (UK)
27	19	MISSUNDAZTOOD	Arista 07822147182 (UK) Pink (New/Pop/R&B/Cross/Cont)	Arista	07822147182 (UK)
28	10	WHITE LADDER ★	RITM (UK) 50783622 (UK) David Gray (New/Pop/R&B/Cross/Cont)	RITM (UK)	50783622 (UK)
29	14	THE SINGLES	Superior Quality/AM BLOOD 017 (UK) The Business/Louis Costello/The Saturdays 8718373564 (UK)	Superior Quality/AM	BLOOD 017 (UK)
30	4	NO MORE DRAMA ★	MCA/UK Island 170822 (UK) Mary J Blige (New/Pop/R&B/Cross/Cont)	MCA/UK Island	170822 (UK)
31	6	OUTROPTROV	Cheeky/Arista 7432182031 (UK) Fathead/Rolo/Sister Bliss 7432182031 (UK)	Cheeky/Arista	7432182031 (UK)
32	24	PAIN IS LOVE ★	Del Jan 504372 (UK) Ja Rule (New/Pop/R&B/Cross/Cont)	Del Jan	504372 (UK)
33	11	RONAN ★	Polydor 5497382 (UK) Ronan Keating (Vocal)	Polydor	5497382 (UK)
34	16	LEGACY - THE GREATEST HITS COLLECTION	Island/UK Island 170822 (UK) Boy II Men/Baby D/Mary J Blige/Cher/Janet Jackson 7432182031 (UK)	Island/UK Island	170822 (UK)
35	23	WORLD OF OUR OWN ★	RCA 7432182029 (UK) Westlife (New/Pop/R&B/Cross/Cont)	RCA	7432182029 (UK)
36	20	WHO I AM	Parlophone/Rhythm Scene 526022 (UK) Madonna/Knight (Spencer/Britney/Celine/Dido) 7432182031 (UK)	Parlophone/Rhythm Scene	526022 (UK)
37	42	8701 ★	Arista 74321821712 (UK) Under (New/Pop/R&B/Cross/Cont)	Arista	74321821712 (UK)
38	38	SHINE WHEN YOU'RE WINNING ★	4 Cyprials 538332 (UK) Robbie Williams (Chambers/Power)	4 Cyprials	538332 (UK)
39	15	WHITES LIPS ISLAND	RCA 7432182122 (UK) Noize Invitations (Dark/Elect/Alt/Pop)	RCA	7432182122 (UK)
40	32	IS IT THIS ★	Rough Trade FTFA022 (UK) The Streets (R&B/Pop/Soul)	Rough Trade	FTFA022 (UK)
41	31	ALL KILLER NO FILLER ★	Mercury 5486622 (UK) Sun Ai (Singer)	Mercury	5486622 (UK)
42	RE	RESIST	Mukha/Arista 7432183012 (UK) Koyaan (Dance/Pop/Soul)	Mukha/Arista	7432183012 (UK)
43	16	YOUR NEW FAVORITE BAND	Poptones 74322022 (UK) Haves (New/Pop/R&B/Cross/Cont)	Poptones	74322022 (UK)
44	26	LOVE IS HERE ★	Chrysalis 525552 (UK) Suzanne Vega (Soul/Pop)	Chrysalis	525552 (UK)
45	72	ASHANT	Mercury 588302 (UK) Ashanti (New/Pop/R&B/Cross/Cont)	Mercury	588302 (UK)
46	25	JUMP BACK - THE BEST OF 71-93 ★	Virgin CDV 2726 (UK) Blink 182 (New/Pop/R&B/Cross/Cont)	Virgin	CDV 2726 (UK)
47	32	THE VERY BEST OF 1980-2000 ★	Virgin CDV 2726 (UK) UB40 (New/Pop/R&B/Cross/Cont)	Virgin	CDV 2726 (UK)
48	28	SONS FROM THE WEST COAST ★	Ricke/Mercury 96332 (UK) Eminem (New/Pop/R&B/Cross/Cont)	Ricke/Mercury	96332 (UK)
49	32	RELEASE	Parlophone 5309242 (UK) Pat Sharp Boys (Pop/Soul)	Parlophone	5309242 (UK)
50	47	UNDER ROSE SWEET	Maverick/Warner Bros 5082478212 (UK) Alicia Keys (New/Pop/R&B/Cross/Cont)	Maverick/Warner Bros	5082478212 (UK)
51	16	WHEN YOU'RE WINNING ★	4 Cyprials 529242 (UK) Robbie Williams (Chambers/Power)	4 Cyprials	529242 (UK)

52	109	MY WAY - THE BEST OF ★	Capitol 52674212 (UK) Frank Sinatra (Vocal)	Capitol	52674212 (UK)
53	24	ARE YOU PASSIONATE?	Reprise 8324121 (UK) Neil Young (New/Pop/R&B/Cross/Cont)	Reprise	8324121 (UK)
54	NEW	THE SPIRIT ROOM	Maverick/Warner Bros W94292 (UK) Michelle Branch (Soul/R&B/Cross/Cont)	Maverick/Warner Bros	W94292 (UK)
55	30	CAN YOU DO ME GOOD	Mercy/Arca 432162 (UK) Demi Lovato (New/Pop/R&B/Cross/Cont)	Mercy/Arca	432162 (UK)
56	NEW	ONE GIANT LEAP	Palm Pictures PALMCD0207 (UK) One Giant Leap (Celtic/Pop)	Palm Pictures	PALMCD0207 (UK)
57	51	7 ★	Polydor 5436312 (UK) S Club 7 (Vocal)	Polydor	5436312 (UK)
58	4	GREATEST HITS	WISN 85736462 (UK) Prudettes (Vocal)	WISN	85736462 (UK)
59	25	TOXICITY	Columbia 501554 (UK) System D (New/Pop/R&B/Cross/Cont)	Columbia	501554 (UK)
60	82	ALIFIAH	Virgin CDV 2846 (UK) Asiah (New/Pop/R&B/Cross/Cont)	Virgin	CDV 2846 (UK)
61	NEW	AS IF IT NOTHING	Melancholic CDSD 13 (UK) Anastacia (New/Pop/R&B/Cross/Cont)	Melancholic	CDSD 13 (UK)
62	55	HYBRID THEORY ★	EMI 50821922 (UK) Linkin Park (Guitar)	EMI	50821922 (UK)
63	59	HANDCREAM FOR A GENERATION	Wijaya WJCD 1115 (UK) Commonship (Soul/R&B/Cross/Cont)	Wijaya	WJCD 1115 (UK)
64	64	THE WALL	EMI CDDEM1071 (UK) Pink Floyd (Water/Art/Rock/Soul/Pop)	EMI	CDDEM1071 (UK)
65	1	CANTICAL GRAFFITI	EMI/Dramatic CDSC557312 (UK) Rinôçérôse (Pop)	EMI/Dramatic	CDSC557312 (UK)
66	59	MOON SAFARI ★	Virgin CDV 2846 (UK) Ar Denker (Guitar)	Virgin	CDV 2846 (UK)
67	67	SUNSHINE ★	Polydor 548302 (UK) S Club 7 (New/Pop/R&B/Cross/Cont)	Polydor	548302 (UK)
68	68	URBAN HYMNS ★	Hut/Virgin CDHUT 45 (UK) The Verve (Rock/The Verve/Pop)	Hut/Virgin	CDHUT 45 (UK)
69	81	SHAKING THE TREE - 16 GOLDEN GREATS	Virgin PGT079 (UK) Peter Dinklage (Guitar/Vocal)	Virgin	PGT079 (UK)
70	RE	THEN AND NOW	Universal TV 018922 (UK) The Beatles (New/Pop/R&B/Cross/Cont)	Universal TV	018922 (UK)
71	NEW	JEALOUS ONE STILL ENVY (JOSE)	Atlantic 75062822 (UK) Joe (New/Pop/R&B/Cross/Cont)	Atlantic	75062822 (UK)
72	75	IN OUR OWN CUP	Hut/Virgin CDHUT 72 (UK) Gomez (Soul/R&B/Cross/Cont)	Hut/Virgin	CDHUT 72 (UK)
73	RE	DRAMA CAN COME TRUE - GREATEST HITS	EMI 50821922 (UK) Cher (New/Pop/R&B/Cross/Cont)	EMI	50821922 (UK)
74	126	COM ON OVER ★	Mercury 1700812 (UK) Shania Twain (Soul/R&B/Cross/Cont)	Mercury	1700812 (UK)
75	71	TURN IT ON AGAIN - THE HITS ★	EMI Virgin CDV 2846 (UK) Genesis (New/Pop/R&B/Cross/Cont)	EMI Virgin	CDV 2846 (UK)

TOP COMPILATIONS

Pos	Label	Title	Artist	Label/Cat	Distrib
1	NEW	POP IDOL - THE BIG BAND	EMI 525192 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	EMI	525192 (UK)
2	4	NOW THAT'S WHAT I CALL MUSIC 51	EMI/Virgin Universal 5204045 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	EMI/Virgin Universal	5204045 (UK)
3	4	CREAM ENHANCED SPRING 2002	Virgin EMI TV 023042 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Virgin EMI TV	023042 (UK)
4	3	HITS 52	EMI/Virgin Universal 5204045 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	EMI/Virgin Universal	5204045 (UK)
5	3	ELECTRIC	Telstar TV/IMG TV 023042 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Telstar TV/IMG TV	023042 (UK)
6	NEW	SUPA FUNKY	Universal TV 023252 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Universal TV	023252 (UK)
7	NEW	CLUB NATION - MIAMI 2002	Ministry Of Sound MISCDD0244 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Ministry Of Sound	MISCDD0244 (UK)
8	3	LADY SINGS THE BLUES	Virgin EMI TV 023042 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Virgin EMI TV	023042 (UK)
9	1	PURE CLASSICAL CHILDCO	Decca/DCC 35CTV002 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Decca/DCC	35CTV002 (UK)
10	7	ALI G INDAHOUSE - DA SOUNDTRACK	Island/UK Island CDIC 115 (UK) Ali G (New/Pop/R&B/Cross/Cont)	Island/UK Island	CDIC 115 (UK)
11	0	SPRING ANNUAL 2002	Ministry Of Sound MISCDD0244 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Ministry Of Sound	MISCDD0244 (UK)
12	9	SUPERCHARGED	EMI TV/IMG TV 023042 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	EMI TV/IMG TV	023042 (UK)
13	6	WVW - FORCEABLE ENTRY	EMI TV/IMG TV 023042 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	EMI TV/IMG TV	023042 (UK)
14	12	RUDE BOY REVIVAL	Columbia 5078192 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Columbia	5078192 (UK)
15	13	CAPITAL GOLD LEGENDS III	Virgin EMI TV 023042 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Virgin EMI TV	023042 (UK)
16	NEW	SUNDSENTIAL - HARDER FASTER	SundSentential SUNDI000244 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	SundSentential	SUNDI000244 (UK)
17	14	INSTANT KARMA	WISN 85736462 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	WISN	85736462 (UK)
18	4	CLASSIC FM HALL OF FAME - GOLD	Classic FM CDMS0244 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Classic FM	CDMS0244 (UK)
19	7	MOULIN ROUGE - COLLECTORS EDITION	Interscope/Polydor 525842 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	Interscope/Polydor	525842 (UK)
20	2	24 HOUR PARTY PEOPLE (OST)	London 09274302 (UK) Various Artists (New/Pop/R&B/Cross/Cont)	London	09274302 (UK)

ARTISTS A-Z

Artist	Pos	Artist	Pos
A&M	43	KERIE	26
AB	10	KIDNEY	40
ABSTRACT	5	LIPO	41
ABSTRACT/Onyiah	6	LIPO/PA	42
ADAM	15	LIPO/PA	43
ADAM	15	LIPO/PA	44
ADAM	15	LIPO/PA	45
ADAM	15	LIPO/PA	46
ADAM	15	LIPO/PA	47
ADAM	15	LIPO/PA	48
ADAM	15	LIPO/PA	49
ADAM	15	LIPO/PA	50
ADAM	15	LIPO/PA	51
ADAM	15	LIPO/PA	52
ADAM	15	LIPO/PA	53
ADAM	15	LIPO/PA	54
ADAM	15	LIPO/PA	55
ADAM	15	LIPO/PA	56
ADAM	15	LIPO/PA	57
ADAM	15	LIPO/PA	58
ADAM	15	LIPO/PA	59
ADAM	15	LIPO/PA	60
ADAM	15	LIPO/PA	61
ADAM	15	LIPO/PA	62
ADAM	15	LIPO/PA	63
ADAM	15	LIPO/PA	64
ADAM	15	LIPO/PA	65
ADAM	15	LIPO/PA	66
ADAM	15	LIPO/PA	67
ADAM	15	LIPO/PA	68
ADAM	15	LIPO/PA	69
ADAM	15	LIPO/PA	70
ADAM	15	LIPO/PA	71
ADAM	15	LIPO/PA	72
ADAM	15	LIPO/PA	73
ADAM	15	LIPO/PA	74
ADAM	15	LIPO/PA	75
ADAM	15	LIPO/PA	76
ADAM	15	LIPO/PA	77
ADAM	15	LIPO/PA	78
ADAM	15	LIPO/PA	79
ADAM	15	LIPO/PA	80
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ADAM	15	LIPO/PA	90
ADAM	15	LIPO/PA	91
ADAM	15	LIPO/PA	92
ADAM	15	LIPO/PA	93
ADAM	15	LIPO/PA	94
ADAM	15	LIPO/PA	95
ADAM	15	LIPO/PA	96
ADAM	15	LIPO/PA	97
ADAM	15	LIPO/PA	98
ADAM	15	LIPO/PA	99
ADAM	15	LIPO/PA	100

27 APRIL 2002

CHART COMMENTARY

by ALAN JONES



Despite suffering a further 1.7% decline to record a modest sale of less than 26,500 copies, *A New Day Has Come* by Celine Dion registers its fourth straight week at number one. The album, which has sold 187,000 copies since its release, is not yet Dion's longest-reigning number one, as the *Colour Of My Love* was top for six weeks in a row in 1995 and returned for a further week later that year.

On its 21st appearance in the chart, *Anastacia's Freak Of Nature* reaches a new peak. Climbing for the third week in a row, it advances 7.5 this, and has sold 569,000 copies to date – an excellent tally for an album that has yet to spawn a Top 10 single (*Paid My Dues* got to number 14, and the current *One Day In Your Life* reached number 11). It is the follow-up to the singer's debut set *Not That Kind*, which got to number two and sold 820,000 copies.

Britney Spears' Britney album capitalises on her current hit *I'm Not A Girl, Not Yet A*

MARKET REPORT



Figures show Top 10 companies by % of total sales, and corporate groups shown by % of total sales of the Top 75 solo artists



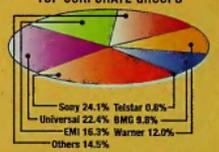
Woman by returning to the Top 10 for the first time since it debuted last November. The album slumped #40 on its second

ALBUMS FACTFILE

In a week when former 100CC principal Graham Gouldman dismissed her version of his group's *I'm Not In Love* as the "worst ever recorded", the enduringly popular Petula Clark makes an impressive debut at 18 on the album chart with *The Ultimate Collection*. Featuring highlights of her recording career – which stretches over 50 years and more than 1,000 songs – the album sold nearly 10,000 copies last weekend

and restores Clark to the chart some 25 years after her last appearance. The 45-track album also includes some new recordings by the 69-year-old, and extends her chart career – singles and albums combined – to a remarkable 48 years. That is the longest of any living artist – and it would be longer still except for the fact that the singles chart did not exist when her 1949 debut *Put Your Shoes On, Lucy* was a best-seller.

TOP CORPORATE GROUPS



appearance in the chart and reached a low of 58. It has improved its position in each of the last four weeks, climbing 45-35-20-18-10.

The introductory single *Tear Off Your Own Head* managed only a number 58 debut last week but Elvis Costello's new album *When I Was Cruel* takes top debut honours this week, entering the chart at 17. It is Costello's highest charting album of new material since 1994, when *Brutal Youth* reached number two, although 1999's *The Very Best Of Elvis Costello* reached number four in the interim.

Faithless' *One Step Too Far* single slides 6-21 this week but stimulates new interest in the group's album *Outrospective*, which makes impressive progress in the opposite direction. The album has moved 191-139-69-31 in the last three weeks, and is currently in its highest position to date for more than eight months. The album was released last June, and has sold 206,000 copies to date.

R&B sensation *Ashanti* has yet to have her debut solo single *Footloose* released in the UK but her self-titled album, number one in America, is picking up steam. It jumps 72-45 this week, with sales increasing 37%.

COMPILATIONS

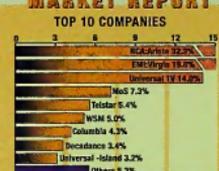
Although number one by an extremely comfortable margin of 58%, *Pop Idol – The Big Band Album* is clearly not proving to be the phenomenon that the *Pop Idol* singles by Gareth Gates and Will Young have been. The album suffered a 55% decline on its second frame, selling just 65,000 copies compared to the 122,000 it sold the previous week. Its previous 75,000 lead over *Now That's What I Call Music! 51*, has shrunk to less than a third of that, suggesting that *Now 51* may even reclaim the number one slot next week.

The *Now!* album is performing up to the series' usual standard. In fact, after four weeks in the shops it has sold fewer copies than any spring edition since 1998. *Now 51* sold just under 42,000 copies last week, to bring its overall sales to 436,000. In 1998, *Now 39* sold more on its fourth week (55,000) but had a cumulative total of only

414,000. Since then we have had 1999's *Now 42* (54,000 and 488,000), 2000's *Now 45* (51,000 and 454,000), and 2001's *Now 48* (68,000 and 620,000). The latter album, of course, was the fastest selling spring edition of the series ever, and *Now 51*'s sales are off 30% by comparison.

With the World Cup approaching, the first album linked to the event – the Sven-Goran Eriksson Classical Collection – is starting to move. The Naxos release sold 2,000 copies last week, to secure a 49-31 jump in the chart. Another football-related album, the soundtrack to *Band It Like Beckham*, gains a toe-hold on the chart at 36, and is likely to go much higher as the critically acclaimed film tops the box-office chart, including familiar chart hits like *Atomic* by Blondie, it also gives a rare shop window to Asian acts like Gurjan, Madkit Singh and Amerjit Sidhu.

MARKET REPORT



Figures show Top 10 companies by % of total sales, and corporate groups shown by % of total sales of the Top 75



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 73.0%

Compilations: 27.0%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (dist./best)
1	ABOUT A BOY (OST)	Badly Drawn Boy	Twisted Nerve/UK TXNCD 152 (V)
2	JUST ENOUGH EDUCATION TO PERFORM	Stereophonic	V2 VVR 1015CB (3M/MP)
3	BRITNEY	Britney Spears	Jay 922232 (P)
4	IS THIS IT	The Strokes	Rough Trade RTRNCD3 (3M)
5	YOUR NEW FAVOURITE BAND	Koves	Palm Pictures PALMCD2077 (3M/MP)
6	ONE GIANT LEAP	One Giant Leap	Zero 7
7	HANDCREAM FOR A GENERATION	Comeshop	Wulvic Music WULVIC1115 (V)
8	SIMPLE THINGS	Loutrophets	Ultimate Dilemma UDRCD16 (3M/MP)
9	THE FAKE SOUND OF PROGRESS	Cal Kahuna	Visible Noise TORMENT05 (P)
10	WHICH SAYS YES	White Stripes	City Rockers CITYRCD 232 (V)
11	MILK BLOOD CELLS	Remy Ma	XL Recordings XLCD 193 (V)
12	THE BEST OF BOTH WORLDS	Kelly & Jay-Z	XL Recordings XLCD 192 (V)
13	LOUD	Tino Miles	Perfecto PEARLIND30 (3M/MP)
14	THE SENSES	Jon Spencer Blues Explosion	Radium ROTCD 1 (V)
15	PLASTIC FANG	Turin Brakes	Mute LCDSTUAM 19 (V)
16	THE OPTIMIST	Alan Braxe	Source SOUR CD02 (V)
17	FROM HER TO INFIRMARY	Alkatraz TV	B Unique/Agent BUN008 (V)
18	SONG BIRD	Eva Cassidy	Blue Street/ST 021045 (3M)
19	ALL IS DREAM	Mercury Rev	V2 VVR 10172B (3M/MP)
20	ECHO PARK	Foeder	Echo ECHCD34 (P)

THE YEAR SO FAR... TOP 20 ALBUMS

TW	SW	Album	Artist	Label
1	1	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
2	4	SILVER SHED IDOP	NICKELBACK	ROADRUNNER
3	2	ESCAPES	CHRISIE WILES	INTERSCOPE/POLYDOR
4	3	NO ANGEL	DINO	ARISTA
5	5	WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRISLUS
6	7	THE ESSENTIAL	BARBRA STREISAND	COLUMBIA
7	6	FEVER	KYLE MINOUE	PARLOPHONE
8	15	ALL RISE	BLUE	INNOCENT
9	9	FREAK OF NATURE	ANASTACIA	EPIC
10	10	SONGS IN A MIND	ALICIA KEYS	J
11	12	A FUNK DYSTOP	JAMROQUIN	SONY S2
12	8	THE VERY BEST OF	SINO & THE POLICE	A&M
13	11	WORLD OF OUR OWN	WESTPITE	RCA
14	13	LEGACY - THE GREATEST HITS COLLECTION	BOYZ II MEN	UNIVY
15	14	PARK IS LOVE	JA RULE	DEF JAM
16	17	SUNSHINE	S CLUB 7	POLYDOR
17	0	A NEW DAY HAS COME	CELINE DION	EPIC
18	16	READ MY LIPS	SOPHIE ELLIS-BEXTOR	POLYCOR
19	18	SMALL WORLD BIG BAND	JODS HOLLAND	WSM
20	19	DREAMS CAN COME TRUE - GREATEST HITS	GABRIELLE	GO BEAT/POLYCOR

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THE OFFICIAL CHARTS

www.musicweek

singles



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|----|---|-------------------|
| 1 | THE HINDU TIMES
Oasis | Big Brother |
| 2 | GIRLFRIEND 'N-Sync feat. Nelly | Jive |
| 3 | THERE GOES THE FEAR Doves | Heavenly |
| 4 | UNCHAINED MELODY Gareth Gates | S |
| 5 | LAZY X-Press 2 feat. David Byrne | Skin |
| 6 | WHENEVER WHEREVER Shakira | Epic |
| 7 | HOW YOU REMIND ME Nickleback | Roadrunner |
| 8 | MY PEOPLE Missy Elliott | East West/Elektra |
| 9 | I'M NOT A GIRL NOT YET A WOMAN Britney Spears | Jive |
| 10 | ME JULIE Ali G & Shaggy | island/Uni-Island |



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|----|---|---------------|
| 11 | MY CULTURE 1 Giant Leap | Palm Pictures |
| 12 | INSATIABLE Darren Hayes | Columbia |
| 13 | CHAMPAGNE DANCE Pay As U Go | So Urban |
| 14 | SOMETHING Lasgo | Positiva |
| 15 | HERE TO STAY New Order | London |
| 16 | AIN'T IT FUNNY Jennifer Lopez | Epic |
| 17 | BEAUTIFUL Matt Darcy feat. Marcella Woods | IncoGNiVe |
| 18 | FLY BY II Blue | Innocent |
| 19 | EVERGREEN (WHY ISN'T IT) IS POSSIBLE Will Young | S |

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albums



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| 1 | A NEW DAY HAS COME
Celine Dion | Epic |
| 2 | ALL RISE Blue | Innocent |
| 3 | SILVER SIDE UP Nickleback | Roadrunner |
| 4 | C'MON C'MON Sheryl Crow | A&M/Mercury |
| 5 | FREAK OF NATURE Anastacia | Epic |
| 6 | SPIN Darren Hayes | Columbia |
| 7 | JTO THA L-O - THE REMIXES Jennifer Lopez | Epic |
| 8 | THE ESSENTIAL Barbra Streisand | Columbia |
| 9 | ABOUT A BOY (OST) Badly Drawn Boy | Twisted Nerve/XL |
| 10 | BRITNEY Britney Spears | Jive |



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|----|--------------------------------------|--------------------|
| 11 | SMALL WORLD BIG BAND Jools Holland | WSM |
| 12 | A FUNK ODYSSEY Jamiroquai | SZ |
| 13 | LAUNDRY SERVICE Shakira | Epic |
| 14 | GUITAR PLAYER Hank Marvin | Universal TV |
| 15 | SONGS IN A MINOR Alicia Keys | J |
| 16 | ESCAPE Enrique Iglesias | Interscope/Polydor |
| 17 | WHEN I WAS CRUEL Elvis Costello | Mercury |
| 18 | THE ULTIMATE COLLECTION Patula Clark | Sarcany |
| 19 | THE VERY BEST OF Spice The Police | A&M/World Circuit |



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6 **21** ONE STEP TOO CLOSE16 **22** U-TURN Usher20 **23** TAINTED LOVE21 **24** EVERY OTHER21 **25** ONE DAY IN Y11 **26** TAKE IT EASY11 **27** BAD COVER V23 **28** HERO Enrique24 **29** A NEW DAY H11 **30** LET'S PUSH THIN22 **31** IT'S GOIN' DOWN26 **32** EVERYWHERE19 **33** RIDE WID US11 **34** BODIES Drown30 **35** SOAK UP THE28 **36** TEMPLE OF DR25 **37** INFECTED Barr50 **38** YOU S Club 729 **39** THE WORLD'S31 **40** I CAN'T WAIT

Raising Finance



Step-By-Step

27 april 2002

DECEMBER 10
SUBSTANCE

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Step-By-Step

Welcome to the first in *Music Week's* new Step-By-Step guides, a series of detailed features delving into the world of business affairs.

Kicking off with the crucial issue – and rather hot topic – of raising finance, these new focusses are designed to remove some of the mystery and confusion surrounding the most complex issues within the business.

Devised as educational tools, the quarterly updates will each combine easy-to-follow, step-by-step information along with useful contact data, including a comprehensive listings guide. They will outline the basics, while also updating on essential developments within the sector in focus.

We thank the MPA's Sarah Faulder for introducing this month's topic and look forward to forthcoming volumes in the series. The next two subjects will be:

* July: Royalty Accounting
* October: Management Contracts

The advance response to our new approach to business affairs issues is encouraging – we hope you like it.

If you have any thoughts, feedback or subjects which you would like to see covered, please feel free to e-mail me with any thoughts.

In the meantime, I hope you enjoy our first *Music Week* Step-By-Step guide.

Martin Talbot,
executive editor
martin@musicweek.com

2

Foreword

The MPA's recent Access To Finance conference proved one point above anything else – there is a tremendous demand within the music industry for better information and opportunities to learn about appropriate financing mechanisms and business support resources for both start-up and established music companies.

But, among the many useful messages that emerged from the day, a few key points really stood out. For start-ups, despite the need to improve the dialogue and mutual understanding between the music sector and the finance community, music companies are in reality no more likely to be refused finance than any other sector. However, raising start-up finance is often an uphill struggle and, as the personal testimony of many of the participants proved, "friends and family" and internal industry funding can often prove to be quicker and easier options than seeking outside investment.

As many of the speakers confirmed, the quality and clarity of the business plan is key for start-ups, whatever the nature of their business – but music companies need to pay particular attention to avoid the kind of jargon that can so easily alienate those financiers who lack a sufficiently detailed understanding of the complexities and uncertainties of royalty-based businesses.

For existing companies – as the recent successes of the likes of Chrysalis, Eagle Rock and Ministry of Sound have proven – there is every good reason to believe that there has never been a better time for those music companies seeking second stage funding. Sanctuary Group's finance director Mka Miller summed this up so neatly with his observation that, "Raising £50m in the market is so much easier than raising £1m from your friendly bank manager."

It is not as if there is not enough help and advice out there. The main problem is simply one of coordination and the MPA is seeking to work with its sister trade associations – BPI, AIM, MMF, APFS and others – to make it easier for all our member companies to access the help and advice they really need. Later in 2002, we will be seeking to run a similar conference in Manchester. In the meantime, we are delighted that *Music Week*, which also supported our first conference, is dedicating a special supplement to this important and timely topic.

Sarah Faulder,
Chief executive, Music Publishers Association

Raising finance: start-ups

PUBLIC SECTOR

Broadly, the type of support offered falls into three main categories. A direct grant, which is a cash sum (most schemes will require the participant to put up a proportion of the cost themselves, 50% being the norm), a repayable grant, where the amount loaned is repayable out of future revenues, and a soft loan, where the terms of repayment are infinitely more generous than, say, a bank's interest rates. J4B.co.uk was launched in January 2001 and runs an online searchable grants and awards database to help businesses of all shapes and sizes find out about financial assistance available.

How much can I borrow?

Obviously, the size of award available and whether you

are eligible differs hugely between the type of business involved and the market you are planning to launch it into. As an example, under The Prince's Trust, you can access up to £1,500 per person on a bursary, with a maximum of £3,000 per business and there is also the option for a loan, with extremely favourable interest rates, of up to £5,000. To be eligible, you have to prove you have been turned down by other traditional sources.

Arguably the best public sector initiative for start-ups is the Small Firms Loan Guarantee Scheme, designed specifically to help companies that are unable to raise bank finance due to lack of collateral. In return for an interest rate paid by the borrowing firm, 70% of the loan is guaranteed by the government.

What will it cost?

This depends whether you receive a grant or a loan and on current levels of interest rates.

What are the chances?

You will improve your chances if you have matching funds available to meet any grants, a written business plan and if you can describe your plans as a project.

Contacts:

www.artsouncil.org.uk
www.businesslink.org
Manchester City Music Network
www.manchester-city-music.org.uk
Tel 0161 226 3933
www.generator.org.uk
www.j4b.co.uk
Merseyside Music Development Agency
www.mmda.org.uk
www.sbs.gov.uk
www.welshmusicfoundation.com

RAISING FINANCE * MUSIC WEEK * 27 APRIL 2002



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INSTITUTIONAL INVESTMENT

What are my options?

As far as start-ups go, institutional investment is often regarded as the least likely source of income.

Venture capitalists, for example, will look for a company with a good management team and a proven track record. Similarly, start-ups will be too low-entry for any of the investment banks.

Historically, Barclays Soho Square and Coutts have been the banks of choice for the music industry, but Coutts is a private bank and requires an individual to have £500,000 or investable assets in order to bank with it. Most high street banks have products aimed at start-ups and say they are prepared to tailor them for music industry clients.

How much can I borrow?

Barclays: Barclays offers a 50:50

scenario as far as lending is concerned so it will lend you, usually by way of an overdraft, as much as you can raise through other means. The standard interest rate is 6% over the base rate and fees will be tiered according to the amount requested. A £5,000 loan, for example, will cost £110 in fees.

HBSB: there is no specific start-up loan product. HBSB offers all new businesses a relationship manager who will assess funding requirements on a case-by-case basis. The bank will provide access to the Small Firms Loan Guarantee Scheme (see below) and Small Firms Training Loan.

NatWest: the lending decision and the accompanying interest rate are based on the merits and risks associated with each start-up proposal.

LloydsTSB: their start-up package includes Business Extra Account, discounted banking and start-up

solutions. Lending is offered on a case-by-case basis.

What will it cost?

It is always worth shopping around for the best deal, but all the High Street banks have similar rates, differing by 0.5%, if at all. You may decide that the deal breaker is not the rate of interest but how the bank reacts to the specific requirements of the music business.

What are the chances?

The banks will be looking for good management, a good business idea in a properly-researched, well thought-out and well-presented business plan, strong financial controls, personal commitment and possibly security in the form of business or personal assets.

Contacts:

For help writing a business plan visit www.bizplans.co.uk or www.citybankscot.co.uk/small_business.

Getting funding for start-ups in the music business is notoriously difficult. Firstly, there is still a natural suspicion, on the part of institutional investors, about "creative" industries that rely on subjective decisions – the "is this artist any good?" factor – to succeed. The music industry, too, must share part of the blame as those within it have not embraced professional investors as they could have done.

But recent initiatives such as the MPA's recent Access To Finance seminar and Banking On A Hit, a Government-sponsored research paper produced by Kingston University which examined the funding dilemmas of the UK

music business, have pushed the issue into the consciousness of those who may ultimately be able to change things.

Stuart Worthington from Manchester City Music Network estimates that, in order to start with the resources that make it appear you have and expect a profitable business (ie, staff, premises, equipment, overheads) a typical amount is £45,000. It is, of course, possible to set up a limited company for less – as little as £2,000 – but the general rule is if you are going to do it, do it properly. Getting your hands on nearly £50,000 is no small task, but across these two pages are some of the options available.

THIRD PARTY/ ENTREPRENEURIAL

There are very real difficulties for most small music businesses starting up to access equity capital, other than from family and friends. This is because of the chosen and egg situation of needing to show evidence of a track record and management history. In Banking On A Hit, researchers found that 77.4% of music businesses were started up with an injection of capital by the owners – often in the form of personal savings, whereas none received venture capital from business angels. Some 15.9% of music businesses were financed by friends and family, according to the report, so do not be shy – this is not the time for pride to stand in the way of a helping hand.

How much can I borrow?

How much can you afford? Korda Marshall, now managing director of Mushroom UK, started his infectious label in 1993 with £5,000 of his own money and swiftly signed Pop Will Eat Itself for £2,500. He could not get financing from the City or record companies and "ran the company like you would a grocer's shop – living from day to day and doing profit and loss every week." The band's success led to a £90,000 advance for distribution rights and, from there, became part of Mushroom Records and now News International. But it was not easy. Marshall firmly believes that companies are more likely to succeed if the founder is using his own, as opposed to someone else's money.

What will it cost?

Impossible to say. If you get help from family, you can sort out your own arrangement for repayments. Business angels are a different matter. If you manage to attract an investor, the chances are he will want to bring his expertise and have a share in the company.

What are the chances?

Only you know whether your parents or friends are in a position to help, but remember, no matter who you approach for money, if you do it professionally, you will improve your chances.

Contacts:

Information on business angels can be found from National Business Angels Network: 020 7329 2929 and www.besmatch.co.uk



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RAISING FINANCE * MUSIC WEEK * 27 APRIL 2002

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Raising finance: existing businesses

SECURING A LISTING

What are the options?

This is a key option for companies which want to both raise capital for expansion and raise their profile. The Alternative Investment Market, AIM, is a junior stock market. The criteria for entering are far less onerous than those required by the London Stock Exchange and AIM is widely regarded as being more dynamic than its larger sibling, as well as being considerably more accessible.

How much can I borrow?

Among those music industries

that have taken the plunge are the Mean Fiddler Music Group plc, which raised £5m on admission and Poptones Group plc, which raised £2.2m.

What will it cost?

A company has to appoint and retain a nominated adviser and broker. The fees could be up to £20,000 and the broker's commission is usually 1.5% to 3% of funds raised. Lawyers' fees will probably add a further £10,000.

What are the chances?

In order to list, you must:
* Appoint and retain a nominated adviser and broker

* Be legally established under the laws of its country and be a public company or the equivalent
* Have published accounts that conform to UK or US GAAP or international accounting standards

* Ensure that securities traded on AIM are freely transferable
* Ensure directors comply with AIM's model code or equivalent
* Support the application with a prospectus, and application form signed by all directors and declarations from the broker and adviser.

Contacts:

www.londonstockexchange.com

Raising finance for an already established music industry business is much easier than starting from scratch; after all, the company has proved itself to be able to maintain a viable and profitable business, which are two of the main hurdles that start-ups have to contend with.

For SMEs, working capital, usually short term (up to three years) is needed to deal with liabilities incurred as a result of the debtor/creditor gap, seasonal fluctuations and bridging finance. Asset finance (medium to long term) may be required for buying capital goods such as equipment and furniture, buildings or vehicles.

For much bigger companies, money may be needed for expansion nationally or overseas or acquisitions. Broadly, the sources of finance for an existing music business fall into the categories set out across these two pages.

INSTITUTIONAL INVESTMENT

What are the options?

High Street banks have products aimed directly at SMEs looking for second stage finance. For larger companies, venture capitalists may be the answer. For information on formal venture capital, contact British Venture Capital Association (020 7240 3846 and www.bvca.co.uk)

How much can I borrow?

Barclays: imposes no limit on the amount existing businesses can be loaned. Businesses worth up to £250,000 will be treated as small businesses and subject to rates of between 4 and 5%. HSBC: offers small business loans from £250 to £15,000, with a fixed interest rate throughout the term of the loan (current rate for a secured loan is 10.4% APR and unsecured is 12.2% APR).

NatWest: offers business development loans for customers requiring a loan of less than £25,000 with monthly repayments at a fixed interest rate.

Courts: tailors service to its clients and can provide development finance as well as working capital or asset purchase finance.

In the past year, 3i paid £24m for a 20% stake in Ministry of Sound, while HgCapital acquired a con-

trolling interest in Eagle Rock Entertainment from Ediel, the former Neuer Markt-listed German music group, providing it with development capital.

What will it cost?

Venture capitalists will inject money in return for an equity share – some want control (more than 51%) and some will take much less. The point is that a VC will want at least one seat on the board and will have a hands-on approach. They may want to appoint the finance director who will be imposed upon you. You can have relationships where it goes disastrously wrong, often resulting in the company going bust, as the VC will not want to throw good money after bad and will write off the investment.

What are the chances?

Corporate finance companies, like LongAcre & Partners, which negotiated the SWMinistry deal, put together the business plan and sit down with all the parties for a success fee and small stake in the company). Details are available at www.longacrepartners.com, 020 7759 4600. VC companies will run checks, analyse the state of the industry and its future, and carry out due diligence for anything up to a year before investing.

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PUBLIC SECTOR/GRANTS

What are the options?

Companies looking for second stage finance are unlikely to get grants, but there are a number of UK public policy initiatives aimed at financing small businesses. The Enterprise Fund was announced in 1998 and contained four main elements of assistance of which

the Small Firms Loan Guarantee Scheme is the most appropriate for the music industry.

How much can I borrow?

Small Firms Loan Guarantee Scheme: this is designed specifically to help companies which are unable to raise bank finance due to lack of collateral. In return for an interest rate paid by the borrowing firm, 70% is guaranteed by

the government. Loans can go as high as £200,000.

What will it cost?

Most funding from regional enterprise agencies will be loans or grants and interest rates will vary.

Contacts

www.f4b.co.uk
www.sbs.gov.uk
www.generator.org.uk

PRIVATE INVESTMENT

What are the options?

This type of investment can be split broadly into internal (finance from within the music industry) and external (from other areas). Internal: For years, the major record companies have been doing joint ventures with the independents when, for example, the small label gets to the stage where it has one big act – a big asset – and needs more money. The joint venture may involve licensing its catalogue in return for money, or allowing the major to take an equity stake with an option to buy out. Creation had Oasis and went to Sony for money – and was ultimately bought out. Island was sold to PolyGram. In 1993, Korda Marshall sold out his Infectious label to Mushroom Records and

five years later Mushroom Records became a fully-owned subsidiary of Rupert Murdoch's News Ltd in a deal said to be worth \$22.8m.

External: Such is the growing importance of this type of financing that Music Business Angels, which launched three months ago, was set up to tap into the market. The company essentially acts as a marriage broker between willing investors and companies looking to raise sums of between £350,000 and £2m.

What will it cost?

Selling equity stakes in your company can be tough. In 2001, Creation's Alan McGee said, "After Oasis sold two-and-a-half million records, Sony dropped the robots on us. People in the marketing department took over the record company, and I defy anybody to stand their ground at a corpora-

tion for eight years and not get corrupted by it." Companies such as Music Business Angels charge a finder's fee, which in MBA's case is a negotiable percentage of the funds raised, plus an administration charge of between £1,000 and £1,500.

What are the chances?

Once again, you have to have a business plan. "You've got to have a real business and have a real reason why people should invest," says Patrick Rackow of MBA. "If you've been running for a week and have a turnover of £33.50, it might be difficult to raise £10m. You've got to have a set of figures and a compelling story."

Contacts

www.bizplans.co.uk
www.musicbusinessangels.co.uk



Step-By-Step

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ASSOCIATION OF
INDEPENDENT MUSIC

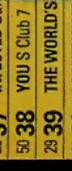
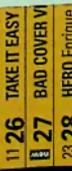
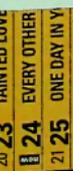
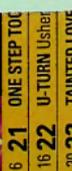
Access to finance was one of the key issues on the independents' agenda that led to the birth of AIM.

We are delighted to see it occupy centre stage in the industry. Time to get hustling.

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E: info@musicindie.com W: www.musicindie.org

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Step-By-Step

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music week

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Step-By-Step

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DECIDER AND SUBSTANCE

RAISING FINANCE * MUSIC WEEK * 27 APRIL 2002

EVERGREENIA
18 20 SHAKE UR BOI



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- 1 **THE HU**
Orbis
- 2 GIRLFRIEND 'N'
- 3 THERE GOES
- 4 UNCHAINED M
- 5 LAZY X-Press
- 6 WHENEVER W
- 7 HOW YOU RE
- 8 4 MY PEOPLE
- 9 I'M NOT A GIR
- 10 ME JULIE AIT



- 11 MY CULTURE
- 12 INSATIABLE D
- 13 CHAMPAGNE
- 14 SOMETHING E
- 15 HERE TO STAY
- 16 AIN'T IT FUNN
- 17 BEAUTIFUL ME
- 18 FLY BY II Blue
- 19 EVERGREENIA

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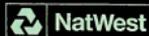
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18 20 SHAKE UR BODY Smokey FX & T-Power feat. Diddy



6 21 ONE STEP TOO FAR Faithless feat. Dido

16 22 U-TURN Usher

20 23 TAINTED LOVE Marilyn Manson

24 EVERY OTHER TIME Lya Funkie Ones

21 25 ONE DAY IN YOUR LIFE Anastacia

11 26 TAKE IT EASY 3SL

27 BAD COVER VERSION Pulp

23 28 HERO Enrique Iglesias

24 29 A NEW DAY HAS COME Celine Dion

30 LET'S PUSH THINGS FORWARD The Streets

22 31 IT'S GOIN' DOWN X-ecutioners

26 32 EVERYWHERE Michelle Branch

19 33 RIDE WILD US So Solid Crew

34 BODIES Drowning Pool

30 35 SOAK UP THE SUN Sheryl Crow

28 36 TEMPLE OF DREAMS Future Breeze

25 37 INFECTED Barbeez

50 38 YOU S Club 7

29 39 THE WORLD'S GREATEST R Kelly

31 40 I CAN'T WAIT Ladies First

Positive

compilations

- 1 **POP IDOL - THE BIG BAND ALBUM 8 11** SPRING ANNUAL 2002
Ministry Of Sound
- 2 **NOW THAT'S WHAT I CALL MUSIC! 9 12** SUPERCHARGED
UMG/WGSM
- 3 **CREAM ANTHEMS SPRING 2002 6 13** WWF - FORCEABLE ENTRY
Columbia
- 4 **HITS 52 12 14** RUDE BOY REVIVAL
featuring TVORBMG
- 5 **ELECTRIC 13 15** CAPITAL GOLD LEGENDS III
Virgin EMI
- 6 **SUPA FUNKY 16 16** SUNDERSSENTIAL - HARDER FASTER
Universal TV
- 7 **CLUB NATION - MIAMI 2002 14 17** INSTANT KARMA
WGSN
- 8 **LADY SINGS THE BLUES 16 18** CLASSIC FM HALL OF FAME - GOLD
Classic FM
- 9 **PURE CLASSICAL CHILLOUT 18 19** MOUNTAIN ROUGE - COLLECTORS EDITION (OST)
Decca/BMG
- 10 **AUG INDIANHOUSE - ON SOUNDTRACK 15 20** 24 HOUR PARTY PEOPLE (OST)
Island/Uni-Island

16 20 THE INVISIBLE BAND Trovris



21 21 NO ANGEL Dido

20 22 JUST ENOUGH EDUCATION TO PERFORM Stereophonics VZ

23 23 ORIGINAL PIRATE MATERIAL The Streets

25 24 FEVER Kylie Minogue

27 25 MISS E...SO ADDICTIVE Missy Elliott

22 26 MUSIC Madonna

39 27 MISSUNDAZT00D Pink

29 28 WHITE LADDER David Gray

14 29 THE SINGLES The Bluetones

49 30 NO MORE DRAMA Mary J Blige

69 31 OUTROSPECTIVE Faithless

34 32 PAIN IS LOVE Ja Rule

33 33 ROMAN Roman Keating

26 34 LEGACY - THE GREATEST HITS COLLECTION Boyz II Men

40 35 WORLD OF OUR OWN Westlife

28 36 WHO I AM Beverley Knight

42 37 8701 Usher

38 38 SWING WHEN YOU'RE WINNING Robbie Williams

41 39 WHITE LILIES ISLAND Natalie Imbruglia

43 40 IS THIS IT The Strokes

Independiente



Cheeky/Arista

Del Jam

Polydor

Island/Uni-Island

RCA

Parlophone/Rhythm Series

Arista

Chrysalis

RCA

Rough Trade

MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	1	YOUR NEW FAVOURITE BAND	Hives	Polystone M255952 (P)
2	NEW	ROBAN	Rouin Keating	Polydor M659550 (U)
3	NEW	7	Club 7	Polydor 59247612 (U)
4	2	BLUE LINES	Massive Attack	Virgin WBRC019 (E)
5	4	MY WAY - THE BEST OF...	Frank Sinatra	Regista 592467102 (TEN)
6	12	COUNTRY GRAMMAR	Nelly	Virgin 592467102 (U)
7	3	MICHAEL SABAHI	Various	Virgin 02068 (E)
8	6	STONES FROM THE CITY, STORIES FROM THE SEA	PJ Harvey	Island CO1089 (U)
9	NEW	MUSIC	Madonna	Maverick 409842 (TEN)
10	10	TRACY CHAPMAN	Tracy Chapman	Elektra 592493302 (TEN)
11	5	MEZZANINE	Massive Attack	Virgin WBRC04 (E)
12	NEW	PARANOID	Black Sabbath	Castle Music 6574955 (P)
13	14	RAVE ANTHEMS	Various	Decadence 824492 (DISC)
14	17	THE MISEREDUCATION OF LAURRY HILL	Laurny Hill	Columbia 69842 (E)
15	8	BEST OF	143/Lava/Atlantic 756750312 (TEN)	
16	NEW	FROM TIME TO TIME - THE SINGLES COLLECTION	Paul Young	Columbia 477812 (TEN)
17	9	THE VERY BEST OF	The Pogues	VSMW 857404505 (TEN)
18	16	PROTECTION/NO PROTECTION	Massive Attack	Virgin WBRC019 (E)
19	15	SYSTEM OF A DOWN	System Of A Down	Columbia 491290 (TEN)
20	19	NEVER MIND THE BOLLOCKS	Sea Patois	Virgin DC0028 (E)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	THE BEST OF	Nel Diamond	MCA/Uni-label MCB0 1509 (U)
2	3	THE BEST OF	The Mamas And The Papas	MCA MCB0 1519 (EUK)
3	2	HITS COLLECTION	Dusty Springfield	Specimen 575492 (U)
4	4	POP GOES THE BUS	Various	Crimson CRIMC23 (EUK)
5	5	THE CARPENTERS	The Carpenters	Kanowski 590002 (P)
6	NEW	THE BEAT SURRENDER	The Jam	Specimen 590002 (U)
7	7	STAGE AND SCREEN	Michael Ball	Crimson CRIMC24 (EUK)
8	NEW	SOUL SEDUCTION	Biancy White	Specimen 590002 (U)
9	10	BEST OF THE SIXTIES	Various	Crimson CRIMC3 (EUK)
10	6	POP GOES THE BUS	Various	Crimson CRIMC319 (EUK)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	GIRLFRIEND	Nel-Sync feat. Nelly	Jive 925332 (P)
2	1	4 MY PEOPLE	Mixxy Elizee	East West/Elektra 8728022 (TEN)
3	2	AIN'T IT FUNNY	Jamiroqun Lopez	Jive 42542 (TEN)
4	2	ME JULIE	Al-B or Shaggy	Island/Uni-Island CD120 (E)
5	3	U-TURN	Usher	LaFace/Arista 7424219302 (BMG)
6	5	IT'S GOIN' DOWN	X-Scionnes	Epic 9256 (TEN)
7	6	THE WHOLE WORLD	OutKast feat. Killer Mike	LaFace/Arista 742421931 (BMG)
8	7	THE WORLD'S GREATEST	R Kelly	Jive 925342 (P)
9	8	CARAMEL	CityHigh feat. Eve	Interscope/Polydor 491674 (U)
10	11	ALWAYS ON TIME	Juice WRLD feat. Ashard	Def Jam/Mercury 5895462 (U)
11	9	A WOMAN'S WORTH	Alicia Keys	J 7423218282 (BMG)
12	10	GET THE PARTY STARTED	Pink	LaFace/Arista 742421932 (BMG)
13	12	SHOULDA WOULDNA COULDA	Beverly Knight	Parlophone COM5 6109 (E)
14	13	BREAK YA WICK	Busta Rhymes	J 742322232 (BMG)
15	15	WHAT ABOUT US?	Brandy	Atlantic 41 92520 (TEN)
16	NEW	DOPS ON MY	Electra/East West 7559 2782 (Impress)	
17	16	GETTA GET THROUGH THIS	Adrian Beuford feat. DJ Moe	Rollinsone RELMNT 2720 (BMV/TEN)
18	17	WICHERS MY	Adam Feat. Lil' Mo	EMI 125M308 (E)
19	NEW	CRY BABY	Jamie Lynn Squire	Bah Music 01378120 (E) (U)
20	17	WE THUGGIN'	Fat Joe	Atlantic AT 01247 (TEN)
21	20	AM TO FM	Christina Milian	Def Soul 988822 (U)
22	24	DANCE FOR ME	Mya & Biggie	MCA/Uni-label MCSV3 40274 (U)
23	19	MORE THAN A WOMAN	Aaliyah	Blackground VJST 230 (E)
24	22	BAD BABYSITTER	Princess Superstar	Repstar/IKT BRO 0100 (M) (V)
25	26	BAD INTENTIONS	Dr The Heeb-Knoc-Turn'Al	Interscope/Polydor 4978232 (U)
26	30	FAMILY AFFAIR	Mya & Biggie	MCA/Uni-label MCSV3 40057 (U)
27	24	WAST COMES TO WORST	Dilated Peoples	Cajonix CD01 034 (E)
28	21	LOVELY	Felton Sparrow	Interscope/Polydor 4978232 (U)
29	23	GET OUT	Buba	Serious 5280 227 (E)
30	NEW	BACK BY DOPE DEMAND	King Bee	Special 5125320.069 (BMG)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	COME ON OVER	Shania Twain	Mercury 170822 (U)
2	2	GOLD	Ryan Adams	Little Highway T10252 (U)
3	4	BREATHE	Faith Hill	Warner Bros 242322 (TEN)
4	5	I NEED YOU	Ed Gorge/Tommy	Carul/London 873632 (TEN)
5	3	BLUE HORSE	Network 30262 (P)	
6	7	UNDER YOUR SPELL	Rosette ROSC0200 (BMG/U)	
7	8	THE WOMAN IN ME	Mercury 522882 (U)	
8	8	LIKE LAUGH LOVE		
9	9	DRIVE		
10	10	NEW FAVORITE		
11	11	SCARECROW		
12	13	STUCK ON LOVE		
13	12	NICKEL CREEK		
14	16	I'M ALREADY THERE		
15	15	WIDE OPEN SPACE		
16	14	FAITH & INSPIRATION		
17	NEW	PULL MY CHAIN		
18	18	LONELY GILL		
19	NEW	THE SPARROW		
20	19	FLY		

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SILVER SIDE UP	Nicksback	Roadrunner 129682 (U)
2	2	WVW - FORCEABLE ENTRY	Various	Columbia 501912 (TEN)
3	4	TOXICITY	System Of A Down	Columbia 505164 (TEN)
4	3	SUPERCARGOED	Nirvana	UMTV/WSM 58482 (BMG)
5	5	THE FINE SOUND OF PROGRESS	Losstrophets	Visible Noise TORMET00C0 (U)
6	NEW	QUEEN OF THE DAMNED (2)	Warner Bros 036240282 (TEN)	
7	8	WEATHERED	Creed	Epic 506732 (TEN)
8	7	HYBRID THEORY	Linkin Park	Warner Bros 59047752 (TEN)
9	7	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin G02522 (E)
10	NEW	COME CLEAN	Puddle Of Mudd	Interscope/Polydor 4930742 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LAZY	X-Press 2 feat. David Byrne	Skinet SKINT 74X (M) (M/P)
2	NEW	METROSDOWN	Adam F And J Mopik	Kaos KAO501P (SRO)
3	2	LET'S PUSH THINGS FORWARD	The Streets	Locked On/UK Records 039095 (P)
4	2	WHY	Agent Suro	Virgin VST4 1819 (E)
5	NEW	CHAMPAGNE DANCE	Pay As U Go	Se Urban 62126 (M) (E)
6	NEW	SHAKE UP BODY	Shy Fe & T-Power feat. Di	Positive 12TV 171 (E)
7	NEW	SHED MY SKIN	D-Note	Channel Music CM00818 (E)
8	NEW	CLEAR BLUE WATER	Oceanofbeat feat. Justice Suisa	Code 4 Blue BLU0247 (TEN)
9	5	LEATHAL INDUSTRY	DJ Tiesto	Neuhala VCR1X 103 (E)
10	NEW	MISSING YOU	Ivan Pooley	NRK Sound Division NRK004 (U)
11	NEW	BEAUTIFUL	Jay Palmer feat. MC Image	Paganini 1287300 (U)
12	NEW	QUICKSLIVER	Shirring	Zuma Records ZUMR043 (M) (V) (TEN)
13	NEW	WARP	19th Element	Loaded Loudbox (M) (M/P)
14	8	TEMPLE OF DREAMS	Futura Beat	Data DATA 31TR (M) (M/V) (TEN)
15	10	YOUNG HEARTS	Kyle Of Tomorrow	Defected DFCT 48 (M) (M/V) (TEN)
16	7	THE LIGHTER	GJ D'S	Formation FORM 12033 (SRO)
17	6	BEAUTIFUL	Mannequin feat. Dyanette McDou	Full Circle FC025 (E) (U)
18	NEW	HEY/DRIVER	Faithless feat. Dido	Cheeky/Arista 74242196411 (BMG)
19	4	ONE STEP TOO FAR	Barthez	Positive 12TV 168 (E)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ORIGINAL PIRATE MATERIAL	The Stereo Locked On/79	Recordings 992456602 00245662 (TEN)
2	5	A FUNKY DAYSEY	Jamiroqun	52-8464010 504082 (TEN)
3	NEW	MIXING VOICES	CK Kahana	City Rockers CITYROCK 2X2 (U) (V)
4	3	CREAM ANTHEMS SPRING 2002	Various	Virgin/Epic//VPTDCC42 (U)
5	2	COME GET IT - GOT IT - DAVID HOLMES	Various	13 Amp AMP 001LP/AMP 001C (M) (M/V) (TEN)
6	NEW	OUTRESPECTIVE	Familiness	Cheeky 7432181083/1742318282 (BMG)
7	7	THAT'S AS HEARD ON RADIO SOUNX	Various	PIAS Records//PIASB016C (U)
8	4	OUR TIME IS COMING	Masters At Work	Udu//SUSICU1 (M) (M/P)
9	6	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDU01P/01C/01C (M) (M/P)
10	NEW	STEREO SUSHI 2	Various	Jazz FM -STJUSCH22 (M) (M/V) (TEN)

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MUSIC VIDEO

This	Last	Title	Label Cat. No. (Distributor)
1	1	BLUE: A Year In The Life Of	Interscope SMO22 (U)
2	2	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 953663 (E)
3	3	5 CLUB 7 S Club Party - Live	Polydor 5926823 (U)
4	NEW	SCARLETT: Road Awakening - Live	Sanctuary 5927351 (U)
5	4	KYLE MINOGUE: Live In Sydney	Warner Music Video 020726232 (U)
6	5	3TENORS: Seed Around The Song	Musica VVS 10430 (E)
7	13	ROGER WATERS: In The Flesh	SMV Columbia 541352 (U)
8	7	SNOWP OGGG: Doggyguy	Revolver Films REV132 (E)
9	6	WESTLIFE: World Of Our Own	BMG Video 742024252 (U)
10	8	CLIFF RICHARDS: The Hits I Missed	Video Collection VJ0239 (U)
11	9	STEPS: Gold - The Greatest Hits	Jive 920145 (E)
12	12	WESTLIFE: Where Dreams Come True	BCA 742026553 (E)
13	18	LED ZEPPELIN: You Remains The Same	Warner Brothers 30130 (TEN)
14	17	BOB DYLAN: The Crash Tour	Universal Video VJ03303 (U)
15	15	THE SPASINING PUMPKINS: 1991-2000 Greatest Hits Video Collection	Universal Video 1470702 (U)
16	14	OSIS: FUEL TO THE FIREFIRE	Big Brother 8040005 (U)
17	15	BRITNEY SPEARS: Britney	Jive 922785 (E)
18	NEW	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor Dreamcoat	Universal Video VJ01853 (E)
19	16	U2: Elevation 2001 - Live In Boston	Island/De-la-Hava 88543 (U)
20	11	ANDREW LOUD WEBBER: Music Of Andrew Lloyd Webber	Video Collection VJ092 (U)

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27 APRIL 2002

COOL CUTS CHART

as featured on *Bill Payer's* Saturday night show on Kiss 100 and *Unsub* Big City Network

1	2	LALA LAND	Green Velvet	Credence
3	4	BREATHE IN	Froze Frazz	Universal
5	6	CLUB TO CLUB	dance to dance with a remix from Minkins	Cheesy
7	8	POPPED TO DEATH	Rick D	white label
9	10	TAKE ME WITH YOU	Tom Middleton	white label
11	12	WISH I HADN'T	MISS YOU Angie Stone	Atlantic
13	14	FRENETIC	Orbital	ffrr
15	16	SWEET TEMPTATION	Feela	Azul
17	18	WELL STRUNG	16th Element	Loaded
19	20	HOME	Jade McKnight	Defected
21	22	ESCAPE	Dark Monks	Back Yard
23	24	FIRE	Four Elements	Kismet
25	26	IPA	Darsh	Nukruz
27	28	DAYS LIKE THIS	Shaun Esterline	Oyster
29	30	GO BANG	Go	Ultraworld
31	32	SHOULD I SING LIKE THIS	Green Keepers	Classic
33	34	PUNISHERDAY	One Deadly Avenger	BMG
35	36	SO FLY	So Fly	MCA
37	38	FROM HERE TO ETERNITY	Martinez	JRCA
39	40	THE CURSE	Mark Lewin	Religion

URBAN TOP 20

1	5	NO MORE DRAMA	Mary J. Blige	MCA
2	6	PASS THE CUPIDVISORIS	Busta Rhymes/P. Diddy	East West
3	7	WANT'S LUVVY	Far Joo	Gold Mind/Elektro
4	8	DDPS	(OH MY) Tweet	Gold Mind/Elektro
5	9	FODLISH	Ashanti	MCA
6	10	DON'T YOU FORGET IT	Glenn Lewis	Epic
7	11	BLOW DOWN	Venus Trille	Baby Angel
8	12	FREAK MODE	Reelzits	Go Beat
9	13	U TURN	Usher	LaFace/Arista
10	14	AIN'T IT FUNNY	Jennifer Lopez feat. Ja Rule	Columbia
11	15	TAKE YOU HOME...	R. Kelly & Jay-Z	Ros-A-Fella/Dot
12	16	THIS PROMISE...	D. Rae feat. Shaz Amari/Life Ann Evans/Dome	Atlantic
13	17	FULL MOON	(LP SAMPLER) Brandy	BMG
14	18	BMG-UK	URBAN SAMPLER Various	Atlantic
15	19	WISH I HADN'T	MISS YOU Angie Stone	JRCA
16	20	WOLF	Prophet Jones	Motown
17	21	DOT ME A MODEL	Reelz. feat. Eric Sarmen	Dar Soul
18	22	TAKE IT TO THE HEAD	Kelly Price feat. Kelly Murray	Epic
19	23	UH RUH B2K		Virgin
20	24	ALL Y'ALL	Timbaland & Magoo feat. Tweet	Virgin

CLUB CHART TOP 40

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MUSIC INDUSTRY HOMES IN THE SCOTSH HIGHLANDS

The spotlight falls on the farthest reaches of Scotland next month, as the inaugural goNorth music festival and conference takes place in Aberdeen. To mark the arrival of this event, *Music Week* looks at the music industry in the Highlands and Islands, outlines details of the goNorth event itself and also presents some of the talent which will be on display in the form of our goNorth CD. Gareth Jones reports

When the inaugural goNorth event explodes in Aberdeen next month, it will be bringing attention to an area of the British Isles — let alone the music industry — which is routinely overlooked. For those sheltered characters who find it hard to imagine that much in the way of music industry happens outside of the capital, it will be almost coronary-inducing to learn exactly where business is at its most concentrated.

One of the most sparsely-populated areas in Europe, the Highlands and Islands of Scotland — stretching from the Shetlands in the north to the Mull Of Kintyre in the south — may not be Hammersmith, or Camden, or Soho. But, a 1996 study by Highlands and Islands Enterprise found that, per head of population, the Highlands and Islands music industry is the largest in the UK, providing 540 full time jobs. With an estimated value of £13m, the music industry in the region is much more developed than many down south could possibly believe.

Perhaps it is not too hard to understand however. Music has always played a large part in the culture of Scotland's highlanders and islanders; traditional performers such as Ally Bain and Phil Cunningham have significant followings, while crossover groups such as Runrig, Capersville and Wolfstone have brought folk music to a wider audience.

And, contemporary music is thriving too. Mull Historical Society and Astrid are just two of the bands making an impression on the wider circuit who have their roots in this most far flung part of the British Isles.

Astrid's Willie Campbell, who grew up on the Isle of Lewis with fellow band members Charles Clark and Gareth Russell, believes the scene he left behind is a nursery for new talent.

"I have noticed more and more bands coming out of the Highlands," says Campbell, who believes that many more young musicians will tread the same path

as he has and fly south to the bright lights of Glasgow. "There's still a huge backlog of musicians to come down. I think there's a lot of hope for people up there."

"It's a very happy scene," agrees Mary Anne Kennedy, a musician, broadcaster and partner in Gaelic label Macneamna.

"There are problems when performing in the Highlands and Islands in terms of geography and travel, but there are benefits too; it is incredibly beautiful."

Skye-based Macneamna can claim a catalogue of 24 albums of predominantly Gaelic-based music and song and is a member of Hail, a consortium of 23 labels in the Highlands and Islands — and the organisation behind goNorth. Kennedy is enthusiastic about Hail's community vibe: "Hail is a great organisation. It has a completely flat structure, everyone works for everyone else; it sounds like a bit of a hippie ethos, but it works."

Labels such as Macneamna certainly reap the benefits of the combined weight of Hail. The clout aids them in accessing trade shows which would otherwise be beyond them as individual labels. Brought together by Music Industry Development and Support (Midas) and funded by the Scottish Arts Council, Highland And Islands Arts, Highlands And Islands Enterprise and the PRS, Hail was conceived as a means of bringing small music businesses together in an effort to make them more competitive as a group. Member labels differ in size, ranging from those with catalogues of 60 albums to those with just the one.

"We provide an infrastructure to help the development of local record labels," says Shaun Arnold, a Hail representative. "Our aim is to promote the music of the Highlands and the Islands, its labels and its acts, both within our region and further afield." While Hail provides for the labels, Midas works to ensure that young developing



The Highlands and Islands of Scotland

bands get the attention they need. In particular, Midas has sought to address a long-standing issue — the lack of contact between the industry and new bands — via initiatives such as a series of workshops which now provide an interface between the two sides.

Robert Hicks, a live promoter and agent, believes that these efforts have made a big difference to the quality of local bands, with the knock on effect of a blossoming local scene.

"Bands here sometimes feel that they are at a disadvantage because of where they are," he says. "I don't agree. Yes we are remote, but people are failing over themselves to help bands in the Highlands and Islands. They wouldn't get that kind of support in Glasgow."

Hicks moved to the west-coast village of Ullapool — population 1,500 — 10 years ago. "When I arrived, there was one venue and that was closing down," says Hicks.

Not getting the chance to get to hear what he wanted, Hicks struck out on his own. Now, with some assistance from Midas, he has established a reputable highland circuit which has attracted bands such as Shed 7, Ash, Actual Size and The Shining.

"A lot of the bands want to come and do warm-up dates before their main tours," he says. "The Shining have just been here doing exactly that. Our industry is very cottage-like, there isn't the pressure of the big city venues, so bands can come and try out, try something new."

Dodgy certainly did. "It was the most bizarre day of my life," says Hicks. "Dodgy wanted to go out to the Island of Taransay and play to the BBC castaways. I got them a boat and off we went with some reporters, it was all very casual."

Certainly, the enthusiasm of locals meant that when the bands come to town, the town comes to the band. "We get a lot of live music, but not every week, so when bands come 200 people turn out, which with the size of population we have here is massive," he says. "It would be the equivalent of hundreds of thousands of people turning up to a gig in Glasgow." With packed-out gigs, a relaxed atmosphere and a beautiful environment, it is not surprising to hear Hicks say that bands often fall in love with the place.

The live industry is not the only sector which is experiencing a period of growth.

Gramplan Records have been manufacturing audio cassettes at their plant in John O'Groats, Wick since 1974, producing 3m cassettes annually, with clients including EMI, Sony and Beggars Banquet. Despite being at the most northerly tip of mainland Britain, Gramplan managing director John Hunter

has maintained a healthy partnership with the core industry.

"We have a long relationship with the industry in London," he says. "We do the chart singles for Warner on a daily basis. We have worked with Warner for 18 years now and are the sole supplier of their audio cassettes in the UK."

What is exciting Hunter at the moment though is the £2.5m redevelopment of his plant to produce CD and DVD formats. When Gramplan Records starts CD production next month, it will become Scotland's first CD plant; the expansion will create 30 new jobs. "It will be fantastic for Scotland and our workforce," says Hunter.

The Highlands and Islands may be remote, but the spirit that unites those working within the industry is creating strong businesses and a scene worthy of attention.

It certainly is a long way from London — but that may even be its key virtue. ■



Astrid (l), Mull Historical Society; have their roots in the Highlands of Scotland

goNorth puts Scotland on the map

When goNorth kicks off on May 3, it will provide the biggest showcase yet seen for the music industry in the farthest reaches of Scotland.

goNorth will feature events highlighting up-and-coming and established underground talent, a series of informal seminars and gigs by bands ranging from The Relinder Section, the James Taylor Quarter to local outfit Lift. The festival, which runs from May 3 to 11, will be staged in the coastal city of Aberdeen.

Two years in the planning, goNorth has been organised jointly by Hall (Highlands And Islands Labels) – a body representing the interests of 23 labels in the Highlands and Islands of Scotland – and the Aberdeen Foyer, a community centre using music to empower disadvantaged young people. The festival aims to raise the profile of the industry in Scotland. "Because we are removed from the main industry, we often get overlooked," says festival co-organiser Shaun Arnold. "We want to give musicians from Scotland, particularly the North of Scotland, the opportunity to win a wider audience; we want the industry to goNorth and hear the new and exciting music that we have to offer."

The showcase nights – which take place on May 7, 8 and 9 – will be an opportunity for A&R representatives to pick up on a wealth of talent from Scotland and overseas. In all, some 45, mostly unsigned, bands will play over the three nights at five different venues. All genres of music will be represented in the showcases.

from pop to rock through Celtic indie dance and roots. Scottish acts include the folk dance fusion of Croft No. Five, Edinburgh's indie pop four-piece Bailboy fresh from their recent live set for John Peel's Radio 1 show and the acclaimed electronica of Bendy Toy. Irish Music Award nominees The Revs, Basque folk musician Mikal Urdangran and the Faroese singer songwriter Teltur add an international flavour to the programme.

In an effort to bring the largest possible public turnout, entry to the showcase nights will be free. "We want people to turn out to live music events instead of simply going to clubs," says Arnold.

Collection society PRS has been involved in goNorth from its inception and have organised a series of informal seminars as part of the broader eight-day festival. Highlights include a songwriters' workshop and two masterclasses – *Sing a Song For Sixpence: The Story of Publishing*, and *The Films Are Alive: Making Music for Film, TV and Advertising* – hosted by Radio One Session in Scotland's Vix Galloway. Stuart Fleming, the PRS' PR and Events Co-ordinator for Scotland, Northern Ireland and the North of England, believes the seminars will provide valuable information for local musicians. "Young musicians in Scotland get very little exposure to these sorts of things," he says. "We want to discuss the ways musicians can make a living out of the music industry other than through recording contracts. These seminars will show them how to go about getting a publishing deal and give them an idea of the value of their copyright."

GoNorth has received support from a string of funding organisations including the Scottish Arts Council, Scottish Enterprise, Highlands And Islands Enterprise and the PRS.

"We certainly hope goNorth can become an annual event," says Arnold. "We have established links with the Northern Ireland Music Industry Commission and there is the possibility of goNorth expanding in the future to raise the profile of the music industry, not just in Scotland but in the North of the British Isles and beyond."

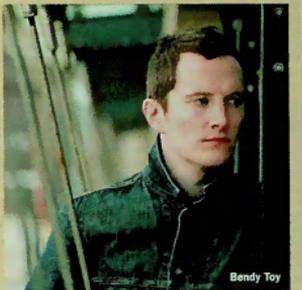
● For more details of goNorth or to register, contact caroline@h-arts.co.uk or arnold.shaun@virgin.net. Full details are available at www.gonorth.org.uk



The Revs



Bailboy



Bendy Toy

SONGLINK INTERNATIONAL

SongLink is proud to be associated with the first GO NORTH festival. Co-hosting the PRS/SongLink Songwriter Workshop on May 4 & the PRS/SongLink Acoustic Chill Out Club at Dr. Drakes from May 7-9.



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NIMIC

Northern Ireland Music Industry Commission

Northern Ireland at



Ursula Burns

Dr Drakes
Tuesday 7 May @ 9:45

"Ursula Burns – a harpist who is hip." Irish Times



Olympic Lifts

Café Drummond
Tuesday 7 May @ 10:00

"Devastating... a blitzkrieg of cut-up samples and hip-hop beats – listen up, it's the Olympic Lifts, watch them happen." NME



Kidd Dynamo

Triple Kirks
Tuesday 7 May @ 10:45

Listed as a future hit in the *Tipsheet* due to their 'Joyous guitar solos' Kidd Dynamo are Northern Ireland's brightest hope.



Peter Wilson

Dr Drakes
Tuesday 7 May @ 11:00

"A formidable songwriting talent with self-deprecating lyrics and soaring quirky melodies." MOJO

For more information about the music scene in Northern Ireland go to www.nimusic.com or contact NIMIC at info@nimusic.com

NORTHERN EXPOSURE

To tie in with this week's goNorth event in Aberdeen, *Music Week* also teams up with the organisers to present this selection of tracks, from 15 of the acts who will appear over the three days. Give them a listen and enjoy your own taste of the inaugural goNorth.

TRACK 1 TIPPI: Remember My Face. Tippi has coupled strong TV, radio and press support with touring to develop a sizeable fanbase, while her self-released debut single entered the Scottish Chart at 28. Tippi is currently working on new material for her album. www.tippionline.com

TRACK 2 THE GRIM NORTHERN SOCIAL: URBAN PRESSURE. The Grim Northern Social play music that is gritty, honest and powerful and were voted best newcomers at In The City. The band have a busy year planned, details of which will be revealed soon. www.thegrimsocial.com

TRACK 3 TELLUR: Breadcrumbs In A Line. Tellur is a singer/songwriter from the Faroe Islands, who last year signed a publishing deal with Windswept Pacific in the US and has been recording demos in London, Nashville and Scandinavia. He is currently back in LA, recording six songs with Rupert Hine. www.tellur.com

TRACK 4 ASTRID: For Frequent Use. Astrid achieved combined sales of more than 30,000 units with their first two albums, which were released on the Fantastic Plastic label. The group have recently contributed to the two Reindeer Section projects and are now recording new material for a third album. www.astrid.com

TRACK 5 THE REVS: Wired To The Moon. The Revs are one of Ireland's most exciting new bands. Last year they played in 26 countries in Ireland in three days and their (live) LP recently went top five in Ireland. Best newcomers at the Meteor Irish Music Awards, they are

currently on a world tour. www.therevs.com

TRACK 6 NU: Disco Hurts. Fresh out of Copenhagen's underground scene, Nu were formed by the two brothers Lars and Peter Iversen about two years ago. Joined since mid-2001 by singer Sline Jacobson and drummer Morten Helgesen, they have been writing and recording what eventually is going to be their debut album, *Disco Hurts*.

TRACK 7 SNEAK ATTACK TIGERS: *Crashland.* The Sneak Attack Tigers' appearance on Mani's Nu Music programme on UK Play prompted interest from promoters all over the country, including Lava (Aberdeen), Two Tams (Perth) and King Tuts (Glasgow). The band will be appearing as session guests on Radio One Evening Session in Scotland. www.sneakattacktigers.com

TRACK 8 OLYMPIC LIFTS: Horizontally Vertical. Olympic Lifts will release *Horizontally Vertical* in May 2002, the single including remixes from Ugly Duckling (XL) and Only Child (Grand Central). It will be followed by the European release of their debut *Do One* album.

The Go North CD



1. Love Will Set You Free Starchaser (Rulin)
2. Tippi Remember My Face
3. The Grim Northern Social: Urban Pressure
4. Tellur Breadcrumbs in a Line
5. Astrid For Frequent Use
6. The Revs Wired To The Moon
7. Nu Disco Hurts
8. Sneak Attack Tigers Crashland
9. Olympic Lifts Horizontally Vertical
10. Lush Rollers You Don't Know
11. Josephine Hit The Youth
12. Ballboy All The Records On The Radio Are Shite
13. Flight 19 First Impressions
14. Croft No.5 Dave's White Astra
15. Magidrive Don't Wanna Go Out

www.olympiclifts.net

TRACK 9 LUSH ROLLERS: You Don't Know. Lush Rollers offer contemporary Scottish alternative country with shades of 1977. The only Scottish band to be invited to showcase at both SXSW 2002 and AZA 2001, they have two releases on their own label – the *In The Woods EP* and the *Who's Driving CD*.

www.lushrollers.com

TRACK 10 JOSEPHINE: Hit The Youth. Josephine's session for the Session In Scotland was recently

voted last year's best by listeners. Their debut album is scheduled for release in June, following two singles. The band will record a new single next month. www.josephineworld.com

TRACK 11 BALLBOY: All The Records On The Radio Are Shite. Since releasing their debut EP in November 1999, Ballboy have developed a strong reputation through support from John Peel and Steve Lamacz and constant gigging across Scotland. Having just finalised a US deal with Manifesto, their debut album *Club Antlers 2001* is out in the US and Canada. www.sirerecords.net

TRACK 12 FLIGHT 19: First Impressions. Following a series of successful gigs in Aberdeen (including SLF support at the Lemon Tree), the band have been concentrating their efforts on demanding an album for interested labels. They hope to be signed and touring an EP this summer, with an album to follow in the autumn. www.takeoffto/flight19

TRACK 13 BENDY TOY: Walkin'. It's been a busy 15 months for Bendy Toy – aka Edinburgh's Stephen Evers. Recently releasing his first-born *Fantastic Chicken EP* to some acclaim and Steve Lamacz Radio One play, he is now completing his debut album which will showcase his alternative take on all things electronics. He is also currently seeking a publishing deal. www.bendytoy.com

TRACK 14 CROFT NO. FIVE: Dave's White Astra. Croft No. Five have gained a reputation as one of Scotland's most energetic live acts. Their fusion of funk/dance grooves and Scottish melodies is showcased via their debut album *Attention All Personnel*, which was released in June 2001. English festivals and a Highland/Scottish tour in July lie ahead for them. www.croftnofive.com/dates

TRACK 15 MAGIDRIVE: Don't Wanna Go Out. Magidrive have been making music for seven years, but their first album, *What's the Beef?* will be in stores in June. It will showcase the sound of an outfit who align themselves with Frank Zappa and King Crimson to Chris Morris and James Joyce. www.magidrive.com



ABERDEEN
CITY COUNCIL



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NERO

FLIGHT 19

JOSEPHINE

DRIVE BLIND

ELECTRIC TIBET

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RETAIL FOCUS: **SPILLERS RECORDS**

By Ed Owen

Is the oldest record shop in the world? Look no further than Cardiff. The shop has a history that most of the oldest record shops are unable to challenge. Indeed, longevity is a key feature of Spillers.

Liam Newman runs the store, and has done so for 12 years. In that time, perhaps understandably, the competition has changed significantly, with the arrival of a number of shops, including a couple of independent dance shops.

"The Virgin has been there as long as I have worked here," says Newman. "There is also an HMV, but we are the only dedicated general independent store for a long way around. Rock has always been big throughout South Wales but people can come from quite far, particularly on the valleys, to shop here. There just aren't many shops like this for miles around."

The local scene has also shifted slightly since the opening of Catapult, a dedicated dance shop which is named nearby.

"We have gradually phased out most dance music," says Newman. "Catapult does it and we leave them to it, but we really stock what we



Spillers Records: opened in 1894

like, so we do stock some labels like Warp and Mo Wax, which sell pretty well, and also sell on vinyl. But we don't tread on each other's toes."

Although vinyl was once almost phased out, there has been a sudden and unexpected resurgence in the most recent past. "In the last few years, there has been a lot of interest in Sixties psychedelic rock and Seventies funk and soul on vinyl," adds Newman. "The

CLAIMS TO BE THE OLDEST RECORD SHOP

Spillers was opened in 1894 by the Spiller family, selling wax cylinders and sheet music before moving 100m to the present location in the Twenties. It is semi-officially the oldest record shop in the world. Guinness intended to include it in its book of records, but decided not to because it would set a precedent, forcing a new chapter of oldest shops. However, its current owners are sure that there is no doubt of the store's claim - much of the British and American press attended a high-profile centenary, reporting it as the world's oldest shop, and no older shops have yet come forward to challenge the claim.

Interest in the Sixties stuff seems to have almost come and gone, but the funk and soul still sells well. Vinyl sales are now just taking over. One problem with it is that on major releases, the vinyl is usually two to four weeks late in arriving. We don't know whether that is due to pressing problems or whatever, but I think there is a gradual shrinkage because of this."

Rock is the bread and butter of the store. "Iron Maiden have a huge local following and they were probably the biggest-sellers of the past four weeks," says Newman. "The very young crowd, from 11- to 13-year-olds, go for nu-metal, like Papa Roach, Korn and Puddle of Mudd. The students and older consumers will go for Americana, such as Lambchop, The Hanson Family and Ryan Adams."

The store is also widely known for its ticket sales. "We have always sold tickets, but just recently several new venues have opened," says Newman. "Venues like Barfly, the Coal Exchange and The Rock have really inspired the live music scene here. Many of the venues now cater for specialist shows, which can only be a good thing."

The store's large back catalogue is emboldened and the store plans to start a website to promote this. "We have sites in progress, but it is not running yet," he adds. "We used to advertise mail order, but it was underused. We can do it if it people ask, but the website may change things again."

Spillers Records: 36 The Hayes, Cardiff, CF10 1AJ, tel: 02920 224905.

IN-STORE NEXT WEEK (from 29/4/02)

Andys RECORDS

Windows - Doves, Idlewild, In-store - X-Press 2, Jethro Tull, I Am Sam, Bedrock, Emerson, Doves, 4 Strings, Bob Dylan, Danny Tenaglia, Marillion, David Mead, Barthez, Pet Shop Boys, CBGB's, Sven Goran Eriksson, Troubadours, Vines, Celtic Tenors, Master of the Law, Nov 51, Simple Minds, The Acid Lungs, one Giant Leap, Ray Davies, Hundred Reasons, Creed, Simply Roots Vol 1, Timi Massi; **Press** - X-Press 2, Jethro Tull, I Am Sam, Bedrock, Emerson, Master of the Law

ASDA

Singles - Holly Valance, Moby, Tweet, Mary J Blige, Tiga & Zhynerlius, Lisbon Lions, 1 Albums - James Brown, Doves, Bryan Ferry, Moody Blues; **In-store** - Badly Drawn Boy, Natalie Imbruglia

BORDERS

Windows - 3 cds for the price of 2; **Listening posts** - Elvis Costello, Afta Baccoum & Damon Albarn, Petula Clark, Eva Cassidy, John Hartford, Blues Roots; **In-store** - 3 for 2 on CDs & DVDs, 3 for £18, £2 for 10 promotions, Mail, Proper, New World, Rough Guide to World Music promotions.

REBEL RECORDS

In-store - Rebel & Tamara, Deckwecka, Felix Da Housecat, Mum And Dad, Yeah Yeah Yeahs, Dan The Automator Presents, Edwin Collins, New Pornographers

HMV

Ads - Shakedown, Timo Maas,

MVC

Windows - Gamecube, Buffy Season 4 DVD, Harry Potter, Cascade 2, 2 for £20 DVDs & CDs; **In-store** - 2 DVDs & CDs for £20; **Listening Posts** - Jethro Tull, Roger Waters, Chris Isaak

PINNACLE NETWORK

Selects listening posts - Hefner, Pitchfitter, Alec Empire, Pay As U Go Cartel, Mustn't Grumble, Six Maroon, Alchemical; **Concert** - Mojo recommended retailers - Bill Bruford's Earthworks, Marc Bolan, The National Trust, Three 4 Brothers, Ashley Hutchings, Joe Tex

TOWER RECORDS-UK-MAX

Windows - Moby, Crazy Taxi, XFM, The Big Rewind, Absolute Old Skool Classics, Gonzales; **In-store** - Moby, Dan The Automator, X-Press 2, Garage Nation, Heist, Melaton, Reggae Hits 30, Gordon Haskell, The Big Rewind, Absolute Old Skool Classics, Gonzales, Guy Barker, Mingus Big Band, Brazilian Love Affair, Azymuth, Angelique Kidjo, Medeski, Martin & Wood, Southern Grooves; **Press**

ads - The Big Rewind, Absolute Old Skool Classics, Gonzales, X-Press 2, Guy Barker, Grupo Batiste, Mingus Big Band, Brazilian Love Affair, Azymuth, The Beat of Brazil, Angelique Kidjo, Michael Elmi; **Outdoor** - 2 DVDs for £25

Virgin

magazines

Windows - Doves, Moby, 3 for £27; **In-store** - The Music, Don Allison; **Press ads** - Disco Heaven, Tom Watts

V SHOP

Press ads - Chart Campaign: Windows Doves, Moby; **In-store** - Garage Nation, The Album 3

WHSmith

Sync, Bryan Ferry

Singles - Allstars, Moby, Mary J Blige, Holly Valance; **albums** - The Album 3, N

WOOLWORTHS

Singles - Holly Valance, 4 Beliefs; **Albums** - Badly Drawn Boy; **In-store** - Badly Drawn Boy, The Album 3, Moby, Doves, Kosheen, Holly Valance, Russell Watson & Faye Tozer, Allstars, 4 Strings

ON THE SHELF

ED RAYBOULD,
manager,
Spinadisc, Rugby

**ON THE ROAD**

LUKE O'DONOGHUE,
Proper area sales manager,
London

"This has been a great week for singles, with The Doves and Oasis coming out. Our customers were pretty well-informed about The Doves release and its deletion on the day of release and EMI has done a good job getting it to us and at a good price. All in all it's setting up our album nicely and I expect that to do very well. Oasis have done as well as you'd expect and should go straight in a half term."

Number one was very good for us, with the Pop Idol singles and album bringing in a lot of new customers and selling extremely well. This week the new N Sync single, Girlfriend, featuring Nelly has been going well.

We've been having a problem with inlay theft, which reflects the titles that people are downloading or copying. We're losing about 10 a week, mainly chart albums, so we've started photocopying the artwork and putting that out and letting our customers know that these are copies and the reasons why. For

retailers working on tight margins, these thefts have an effect. One of the suggestions coming out of discussions at Band was to seal the cases and refuse refunds when the seal has been broken, but there's been no decision yet.

We've recently expanded our listening posts to 50, and we've given 20 of them posts to 50 - the move has increased our over to rock - the move has increased our sales considerably. Acts like Saves The Day sales considerably. Acts like Saves The Day and Real Big Fish are doing well. The big and Real Big Fish are doing well. The big surprise recently has been the support from Lostprophets who have gone through their roof since Pinnacle took on their distribution and Kerrang! gave them their own months since it's been a tricky few months since the Christmas, but we're chuffed with the way things are going at the moment. We're looking things are going at the moment. We're looking forward to the new Moby album. With albums forward to the new Moby album. With albums on the horizon from the likes of Oasis, Weezer and the Red Hot Chili Peppers, we're looking forward to a good summer."

"Proper is pretty unique in that we're totally independent and we're all music fans, from the chairman, Martin Mills, to the guys in the warehouse. We're getting a lot of people coming to us these days because we're known for our strengths, across all genres."

However, one of our strengths is in the roots music area, world, country, reggae, which is a growing market. People who buy this music tend to stay loyal to the music down the years and they see its value. At Proper, we feel that all our artists should benefit fully from their work and we like to support them all the way through the process. It's a matter of trust.

The big act at this week is Jason Ringenberg, originally from Jason and the Scorchers, an Shoeshine Records. Special guests include Steve Earle and Lambchop, and it is excellent. He'll be touring in May and the great press he's been getting in the broadsheets is sure to help. Also in the Americana area, we're releasing

The Goods' back catalogue in May.

One of our recently music stars is Maxia, from Portugal, who world music played to a jammed house at Momo's. We've got high hopes for her and another artist. Similarly the country artist Mary Gauthier should break through. She has a new album, Fish & Fire, coming out and she'll be touring here in May with full promotional support.

One of our own lines, The Proper Boxes, are proving to be a hit. The idea came from Martin, our chairman, and they're four CD box sets, well researched and beautifully packaged. We're releasing the Dawn of Doo-Wop, featuring artists like the Ink Spots and The Ravens, on April 22 and another called Pop For The People. They're proving to be very collectable. There's also a big acoustic folk box set that covers four decades and the whole range of the genre that has been revitalised by artists like Kate Rusby, who have helped bring a new, younger audience in.

CLASSICAL NEWS

by Andrew Stewart

JUBILEE RELEASE BOOSTS NZK'S PROFILE

Celebrating a strong selection of artists and repertoire, and the coincidence of recent royal events should help boost the prospects of a forthcoming release from NZK Records. The disc is billed in full as the Official Tribute to Her Majesty the Queen's Golden Jubilee from the Choir of St Paul's Cathedral and the Royal Philharmonic Orchestra, a description that underlines its "official" status without claiming to be the exclusive jubilee release.

The label's marketing manager Alice Dyson explains that NZK's budget-price releases have performed well in the UK and overseas since the company was formed five years ago. The full-priced royal jubilee album, however, offers a chance to raise the profile of NZK in its home market. "We sell about 5m units worldwide every year," she says, "but this is our first product to address the mass market in this country."

Veteran producer Gordon Lorenz brought the idea for album to NZK, clinching the deal by offering the world premiere recordings of John Rutter's (pictured left) Psalm 150 and Chapel Royal composer Andrew Gant's

(pictured top) setting of A Hymn For The Jubilee by Andrew Motion. The disc also includes readings by the nation's favourite newsreader Sir Trevor McDonald.

Members of the press and retail trade



were invited to St Paul's in March to hear the cathedral choristers, members of the RPO and conductor John Scott negotiate the national anthem and Barry Kingley's anthem Happy And Glorious. "We're expecting to ship at least 30,000 units on pre-sales," says Alice Dyson. She points to the National Service of Thanksgiving due to take place at St Paul's on June 4, which will be broadcast on BBC1, ITV and Sky.

Jackie Gill Public Relations has been contracted to deal with television and radio promotions, while Dyson is in the process of negotiating co-op ads and a range of press coverage.

Classic FM Magazine is running a three-page feature on the album in its Classical Brit Awards special edition, while Classic FM is broadcasting separate interviews with Gant and Motion. Other promotion includes a feature in the June edition of *Radio 2* magazine and extensive airplay on *Radio 2*.

"The feedback from our distributors Pinnacle is very positive," says Dyson. "This album is very British, which ties in well with recent patriotic displays. We couldn't hope for better exposure than through the television presentation of the St Paul's service."

DISTRIBUTORS ON THE MOVE

Two leading classical distributors are relocating in the next few weeks. Harmonia Mundi UK is to swap its warehouse and office space on the outskirts of the City of London, moving east on April 26 to Bethnal Green. The company's new address will be 45 Vyner Street, London E2 9DQ (020 8709 9500 - sales; 020 8709 9509 - reception). Meanwhile, Select Music UK is preparing to shift its operations to 3 Welles Place, Redhill, Surrey RH1 3DS (01737 645000 - telephone; 01737 644065 - fax).

Andrew Stewart can be contacted by e-mail at: Andrew.Stewart1@compuserve.com

ALBUM of the week

BOLEROS: Latin Love Songs, Cura: Sinfonia of London/Stratta, (Warner Classics 8573-85821-2). It might be stretching it to include José Cura's album of Latin American songs under the classical heading, especially given Grammy Award winner Jorge Calandrella's jazz arrangements. But these are certainly classic performances

by one of the world's most exciting young operatic tenors. He is at his best in the heart-on-sleeve *Te Extraño* and, above all, *Esta Tarde Vi Llover*, songs that show off Cura's power and expression to advantage. This release appeals to the large market that traditionally supports Latin love song albums by the likes of Plácido Domingo and also may capture Russell Watson fans.



REVIEWS

For records released up to 6 May 2002



J.S. BACH: Sonatas for violin and harpsichord, Carmignola, Macon. (Sony Classical S2K 89469 (2CD)). Bach's son, Carl Philipp Emanuel, described the

Violin Sonatas BWV 1014-19 as "amongst the finest works of my dearly beloved father. They still sound excellent and give me great pleasure. There are several Adagios in them which even now could not be set in a more singing style." Giuliano Carmignola's lyrical, rhythmically-alive approach to these works distinguishes his first Bach recording for Sony Classical, which also benefits from the warmth of Andrea Marcon's harpsichord.

FRANKEL: The Importance of Being Earnest: Curse of the Werewolf; The Night of the Iguanas and other OSTs. Queenstand SO/Albert. (CPO 999 809-2). German label CPO's commitment to the music of Benjamin Frankel has helped restore the reputation of a genuinely engaging and

often inspired English composer. Frankel's film music ranges from overly dramatic scores to the light and entertaining OSTs for *Trotter True* and *The Importance of Being Earnest*. This is very well-played recording, made in partnership with the Australian Broadcasting Company, includes Frankel's evocative music for John Huston's 1964 film adaptation of Tennessee Williams' play *The Night of the Iguana*. Marketing for the release includes full-page ads in the specialist classical press.

JANE PICKERING'S LUTE BOOK.

Heringman. (Avie AV0002). London-based American lute player Jacob Heringman is arguably the most sensitive player in the business, an artist capable of unfolding the rich contents of Jane Pickering's Lute Book. His selection of brief dances and character pieces copied around 1616 underlines the compositional skill and sheer variety of English lute music from the period. It is impossible not to marvel at the dexterity of Heringman's finger work and very easy to be convinced by his inspired phrasing and winning sense of spontaneity.

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Edward Higginbottom

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RECOMMENDED CATALOGUE NEW RELEASES



THE SEVENTH: Silverbird (RPM) Silverbird RPM58 (2002), Just A Boy (RPM58 1002). It's another year (RPM58 1003). It is only six years since Leo Sayer's bar catalogue was previously restored to availability via The Hit Label, but this latest examination of his first three albums - up top 10 successes in the first half of the Seventies - is justified on several counts. Firstly, Sayer has become curiously popular again, with a cut following of students, among others. Secondly, in their usual efficient manner, RPM have upgraded the albums, housing them in smart slipcases, adding bonus tracks and extensive liner notes and photos. The introductory Saverbird, the best of his first three albums, was a number two album and spawned a number two single in the Show Must Go On.

THE SEARCHERS: The Intra Duo Sessions (Castle CMBCD 485). The holy grail of Searchers recordings, the last associate of their historic demo which won them a very successful contract with EMI Records, has incredibly lain undisturbed for 40 years. Released at last, it shows that the Psy A&R man Tony Hatch had an easy decision to make - the Searchers' very influential jangling guitar work and pleasing vocal harmonies were already in place. Recording quality is understandably less than pristine, but the wonder is that the recordings survived at all.

SAM COOKE: The Man Who Invented Soul (RCA 0786367912). Cooke emerged in the late fifties with a staggering sophisticated and well-honed style which stood him in good stead until his death in 1964. Cooke's vocals were often imitated but never duplicated and, although his tenure as a hitmaker was all too brief, this impressive set - 96 tracks - provides ample evidence of his genius and rightly celebrates it.

VARIOUS: Liberty Belles (Stereo S375182). A terrific compilation released on vinyl in 1985 and delisted a few years later, Liberty Belles is back again. The Belles in question are Baby Washington, Tina Turner, Irma Thomas, Timi Yuro and Cyndi Lauper. All share a soulful quality but express it very differently, with Turner's bluesy enthusiasm and Yuro's raw power being the most balanced by the elegance of Washington and the deeply soulful expressions of Thomas.

FRONTLINE RELEASES

- 1. **HENRIETTA** HENRIETTA AND ARCHIE (AR 1070) See AR 0176 CD **POK** 027 50 **SHKP** **Pop**
- 2. **35 CALIBER** HOLLOW BLESSING (AR 016) **SHKP** **Rock**
- 3. **AGENT** THE REVENGE (AR 016) See AR 1192D 030 **SHKP** **Pop**
- 4. **ALABAMA** THE REVENGE (AR 016) See AR 1192D 030 **SHKP** **Pop**
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RELEASES THIS WEEK: 281 • YEAR TO DATE: 4337

- 1. **MOODY BLES** THE VERY BEST OF (Universal Music) CD: 882342 19 5 **SHKP** **Pop**
- 2. **MOLLIE GOFF** FROM THE HEART (Capitol) CD: 882342 19 5 **SHKP** **Pop**
- 3. **MOLLIE GOFF** FROM THE HEART (Capitol) CD: 882342 19 5 **SHKP** **Pop**
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Cherry Red Records will be defending the trophy and a donation will be made to Kingston Hospital Cancer Appeal.

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world, playing a key part in the chain from artist signing to the marketplace.

You will have eclectic music taste centred on the adult music market with knowledge of classical and crossover, MGR, world or related areas as well as an awareness of current chart activity. You may currently be working in pop/MGR. At least 5 years product management or related experience is required including some exposure to music video/TV commercial production. An international perspective will be key to this role with languages useful but not essential.

In return we offer an excellent salary and benefits package, together with opportunities for career and skills growth that are second to none. Please write with full career details to:

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UNIVERSAL MUSIC INTERNATIONAL LTD
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Email: matthew.wallace@umusic.com
www.deccaclassics.com www.philipsclassics.com

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- You will:
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George Michael, Elton John – no-one, it seems, is too big to escape the bitchiness of Simon Cowell (1, left). The pair got a tongue lashing at last Thursday's Music Radio Conference as heavyweight interviewer Gary Farrow (right) fired him a question from none other than Sir Elton himself: simply, when are you coming out? "If he's the only one Pop Idol as just 'interactive TV'." "It was only 10 years ago, he was sticking shuttle cocks down his shorts singing Wake Me Up Before You Go Go," he purred. Elsewhere, there were award winners aplenty. Sony's top A&R man watched on by Paul Gambaccini and Beggars' Martin Mills. Status Quo's music promotion to the radio industry, Chris Tarrant the PRS award for outstanding contribution to music radio. Gary Farrow and Mark Goodier joined the Radio Academy fellowship, Robbie Williams was named UK radio's most-played artist for the fourth year running, Parlophone's Kevin McCabe was national plugger of the year and Sony took the regional plugging award.

Remember where you heard it: Talk about swings and roundabouts for Trevor Dann at last Thursday's Music Radio Conference. He found himself billed as head of cheese in the event's programme guide, then had to endure his one-time Emap colleague Mark Story telling the conference, "A lot of people said how happy they were to have him at Emap. Jenny Abramsky and Andy Parfitt are two who come to mind"...But, by the afternoon the hatchet man could finally be satisfied he really was right all along



If you are yet to realise that 2002 is the year the *New Musical Express* celebrates its 50th anniversary, your home must be underneath a very large rock. The birthday celebrations continue this week with a 24-page collectors edition photo book inside the new issue. The edition, which features 50

classic rock snaps from the expansive NME vaults, was premiered last week at NME Exposed at London's Eyrenew Gallery. Pictured at the show are (left to right) NME photographers past and present Tommy Sheehan, Kevin Cummins, Jill Furumonson, Pennie Smith, Roger Sargent and Ed Sira.

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MW music week

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about Status Quo. The band's Francis Rossi confessed on the Shaw Theatre stage the three-chorders had made some terrible records, not least their cover of Mony Mony. "It was fucking dreadful," he admitted. Meanwhile, pal Rick Parfitt was giving it straight about their forthcoming album: "We'll tell you it's the best album we've ever made, but we've said that about every album we've ever had out"...Event co-host Stuart Maconie grabbed the prize for best introduction of the day: "What hasn't been said about

Gambo that hasn't been said before?" he pondered. "Well how about he's a straight Welshman who knows nothing about the charts"...Microphone problems were unfortunately prevalent throughout the conference, not least from Disney TV's vastly-experienced Paul Robinson who couldn't work out why his wasn't working. Then he realised he was holding it upside down... So how did the most powerful man in UK radio take to the news that he was top of the Radio Academy's latest list? "That's ridiculous," says chart-topper Hugh Goldsmith...At the same event, 6Music's Andrew Collins reckoned he'd nailed what his station's listeners are all about. They're apparently all Robbie Williams-hating, music-loving, shed-owning people...Those Sales Flashes are certainly raising some temperatures. On hearing that the first data had already been leaked by 12.01pm Tuesday – just an hour after the official

stats were released – one major MD spat. "When you consider I didn't even have any number of my own by then, it's ridiculous"...Meanwhile, Dooley has had a sneak preview of the 50th anniversary of the chart calendar coming out this September. Every Sunday, Monday, Friday and Saturday have been printed, but oddy no midweeks...At last Tuesday's IFPI press bash, Universal's Jorgen Larsen proffered possibly the best analogy Dooley has heard in response to even more CD price jibes: "You could ask, 'why do you pay £8 to go to the cinema, when you know it costs 1p to print the ticket'"...To keep the hacks entertained, an IFPI tech wizard attempted to demonstrate the ease at which music could be burned, using high-speed copying software, the Music Match Jukebox.

During the opening 20-minute address, a total of 25 albums were ripped, including four Beatles albums, six rock albums, 10 funk compilations and five chart albums... Following the latest in a string of operational changes at Warner/Chappell in Europe, expect some UK news this week...Richard Branson is never shy of a publicity stunt when the need arises (and sometimes when it doesn't) and there were no exceptions when he opened the doors of a brand new Virgin Megastore in Melbourne last Tuesday. He was dressed as a monk – the tenuous link being that the store is located in the city's Chapel Street – and was accompanied not only by Elton John but also by nuns – reportedly from Melbourne's lesbian and gay community – to celebrate...

Alain Lavy would have been horrified, but Finnish funksters Bomfunk MCs were the star attraction at Sony Music's European marketing meeting, which got all the suits grooving down at the Mean Fiddler, possibly last year's greatest hit that never was, and now Rank Live Your Life, which should be released in June.

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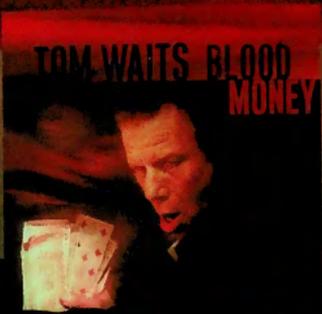
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