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BMG vows to rewrite industry rulebook

by Martin Talbot

BMG president/CEO Rolf Schmidt-Holtz has outlined plans for a radical reshaping of its global operation, as it aims to convince Bertelsmann that music is a viable business.

Schmidt-Holtz addressed the major UK operation for the first time last Thursday in a move he says was about "opening dialogue with management, discussing our common goals and values and listening to their concerns".

"In our meetings, we made clear that our future is based on the core values of BMG which are facing reality, leadership, passion and team spirit," he says. "Our management has embraced these values, and the results are showing."

COO Michael Smellie flagged up long-term targets of a 10% profit

return and global market share of 15%. However, he confirmed that - while the vast majority of its cutbacks have been concluded in 2001 - it still plans to withdraw from further under-performing markets.

The UK meeting - staged by Schmidt-Holtz, Smellie and BMG Europe president Thomas Stein - was designed to communicate plans for a new business model which will create a company unrecognisable from traditional record company structures by 2004 to 2005, says Smellie. A series of proposals has already been approved in outline by Bertelsmann chairman and CEO Thomas Middelhoff, subject to a validation process which Smellie believes will be completed by the end of this year.

Smellie says, "We are looking at a



Restructuring BMG: (l-r) Stein, Schmidt-Holtz and Smellie
new business model, a fundamental shift in our economics and, ultimately, the industry economics. Our discussion [on Thursday] with the people was to start the process of saying 'Here is our thinking here in a conceptual way is what our business model looks like.' By the end of this year it will be concrete and I think we will implement it within a year so that, in 2004 or 2005, BMG will look

entirely different from the way it looks today."

The vision is understood to include a scalable approach to markets with greater focus on larger markets and scaled-down operations in smaller territories. Smellie adds that traditional job functions within traditional record companies are also being questioned and that BMG will focus on the business of finding, developing and breaking talent - with no involvement in manufacturing and distribution, either off or online.

Last Thursday's London session forms part of a Smellie/Schmidt-Holtz roadshow which started the previous week in North America. After four events last week in Europe, the pair will move to Asia this week and Latin America next week.

The presentations follow a spec-

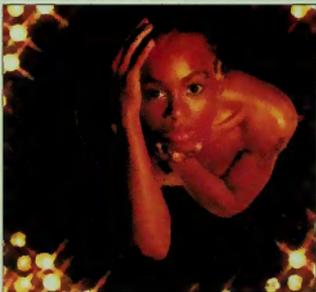
tacular opening to the year for BMG, led by its record-breaking performance in the UK - where it claimed a highest yet 29% plus first quarter share - and a claimed US market share of around 10%.

Smellie says this has left it with a global first quarter market share of around 11% and a year-end target of more than 10%, well above its 2001 share of 8% and to a year to a long-term target of 12% to 15%.

BMG will pursue continued cost savings - although nowhere near the scale which saw headcount slashed worldwide by 1,200 to 4,500 last year - and also the establishment of the new business structure.

Smellie says BMG is ultimately targeting 10% Ebitda, compared with EMI Recorded Music's target of 11.3% within three years.

BMG executives on both sides of the Atlantic paid tribute this week to Lisa "Left Eye" Lopes (pictured), who was killed in a car crash last Thursday while on holiday in Honduras. The 30-year-old was understood to be among seven people involved in the crash, but the only one to lose her life. "I, along with the whole of BMG UK, am devastated to learn the tragic news of Lisa Lopes' death," says BMG UK music division president Ged Doherty. "Our thoughts are with her family." The R&B artist scored a string of hits with the band TLC, selling more than 20m albums worldwide, and more recently cracked the UK Top 20 alone with Block Party, the first single taken from her 2001 solo debut Supernova. Lopes is understood to have recently signed a solo deal with The Row Records, previously Death Row, under the pseudonym Nina which she said stood for New Identity Not Applicable. Lopes had been in the Studio earlier this spring, recording for a new TLC album, which was due for release this summer.



MoS links with Rawling to sign Louise

Top UK writer and producer Brian Rawling is expanding his joint venture operation with Ministry of Sound to launch record label Metrophonic Records.

Former EMI/Chrysalis artist Louise has become the new label's first signing, via a licensing arrangement with her manager Oliver Smallman's Evolve label.

"We've really enjoyed our relationship with Ministry so far and this is another way of working more closely in the future," says Rawling, who last year struck a publishing deal with the company for his Metrophonic Music operation, which counts A&A songwriter of the year Paul Barry among its team. Current Metrophonic pro-



Louise and Rawling: MoS link-up
jects include WEA London's H & Claire and Interscope's Enrique Iglesias.

The deal extends Louise's 10-year recording career, a period in which she has sold 3m albums. To

work with Brian Rawling and all his fabulous songwriters and producers is an irresistible, creative concoction," she says.

Rawling will take creative responsibility for Louise's music, with Ministry of Sound handling marketing and promotion duties. "Louise is an already proven hit artist and with Brian Rawling and the Metrophonic crew behind her and with our marketing clout we are convinced Louise can achieve a career high in both the UK and internationally," says Ministry of Sound music group CEO Matt Jagger.

The deal continues Ministry of Sound's expansion into areas outside of its core dance market.

UK indies lose out in DNA case

Fifteen UK indies are among those estimated to have lost up to \$3m (£2.1m) of consignment stock to the Stateside, after a US ruling went against them last week.

The indies' distributor Distribution North America (DNA)/Valley Media was declared bankrupt earlier last November and a US judge ruled last week that the debtors were free to sell consignment stock they were holding for the companies.

Many of the indies, who were against the sell-off, say they had been caught out by changes to US stock legislation. The companies had rejected an offer by DNA/Valley Media to buy back their own stock

for 50c in the dollar.

Besides robbing the indies of valuable inventory - which they have not been paid for - Revolver's Paul Birch believes the sell-off will continue to damage the companies concerned because the stock will flood the market. "We have a new deal starting with Navstar in July so we hope to have a fresh start and we will persevere in the US, but a lot of companies are saying they won't," he says.

Alan chairman Alison Venham says the situation underlines the need for the Government to give more guidance on legislation around the world affecting the music industry.

Munns rejigs EMI marketing

EMI Recorded Music vice chairman David Munns has brought his "one world, one market" vision to the record group, by creating a new global marketing structure with no regard for the restrictions of borders, language or time zones.

The new structure, which will be run by Munns from New York, simplifies the group's approach to marketing by splitting along repertoire lines to reflect the two core companies - Capitol Records and Virgin Records. "Munns says the set-up will allow the company to identify more easily global priorities. "I've always believed at some point you need to prioritise and you need people in the centre to take an unbiased view of all the records you've got and put

them into some sort of priority," he says. "That's what we've tried to do with this."

At the heart of this will be a new London-based international marketing division, headed by two senior executives who will take direct charge of marketing for each company's repertoire around the world.

Tony Harlow, EMI Recorded Music Australia's managing director, will become EMI Recorded Music senior vice president, responsible for Capitol's repertoire, while Matthew Lauriti, Prevost, senior vice president international Island Def Jam in New York, becomes EMI Recorded Music senior vice president responsible for marketing Virgin's repertoire.

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Columbia is reaching the parts other singles do not reach with the launch of their official World Cup song 'We're On The Ball by Ant and Dec'. The single was delivered to radio at 3pm last Thursday as the official press conference kicked off at the FA headquarters. Last week's launch was boosted by high-profile TV coverage on both ITN and BBC news bulletins.

Columbia promotions director Robbie Macintosh adds, "With a project like this, we can get into areas of the media that we wouldn't be able to with other singles, like national news and football coverage."

The single is to be released on May 27, placing it in direct competition with S Records' Will Young second single Light My Fire. Pictured (back) are the Columbia team: head of radio promotions Nick Worsley, McIntosh, senior press officer Simon Hargreaves, managing director Blair McDonald and Ant and Dec's manager Paul Worsley. Seated with Ant and Dec is Sony Music chairman Rob Stringer.



UK set to dominate Europe predicts new MW report

by Martin Talbot

The UK is set to capture almost one-third of all music business across Europe by 2010 as Russia emerges as a significant new power.

That is the forecast of the newly-published first Music Week European Report which, in the short term, predicts the UK music market will avoid falling into decline, while Europe as a whole will resume growth by 2004.

The 296-page report, out this week, predicts that Europe as a whole will continue to decline this year and in 2003, before stabilising and showing growth of 3.9% in 2005. This will be helped by the expansion of emerging markets such as Russia, which is expected to become Europe's seventh biggest music market by 2010. At the same time, the UK will show marginal growth in 2003, while flattening out in 2004 before hitting the growth curve again

EUROPE'S FUTURE TOP 5

	2005	2010
1. UK	3.1bn	4.7bn
2. France	2.0bn	2.6bn
3. Germany	1.7bn	2.2bn
4. Spain	0.70bn	0.97bn
5. Netherlands	0.50bn	0.62bn

Figures in US\$.

Source: Music Week European Report.

in 2005 (1.6%) and 2006 (2.7%).

The forecasts are based on existing historical sales data and drawing on projections for the growth of new electronic distribution vehicles, new physical formats and the development of the legitimate Eastern European business, among other factors.

According to the forecasts, the UK will become even more firmly established as the most valuable market in Europe, but France will overtake Germany to become Europe's second-placed market. According to the

survey, France will overtake Germany in 2003, when it will post sales worth \$1.91bn, compared to Germany's \$1.81bn.

The report also predicts that the UK, Spain and France will grow most between 2001 and 2010, with the UK recording average annual growth of 5.2%, Spain 5.6% and France 4.3%. The only countries to grow as strongly will be Finland (7.5%) and Iceland (5.2%).

The greatest growth over the decade will – perhaps predictably – come from Eastern Europe, which will grow by 4.7% on average. Western Europe will grow by 2.9%. By 2010, the Western European nations will account for 94% of the business accounted for in Europe (some \$15bn), with Eastern Europe claiming just 6%. This compares to 95.2% and 4.8% respectively.

The fastest-growing markets in the

King sparks debate with Tip Sheet posts

Jonathan King attempted to re-enter music industry debate last week, just months after starting a seven-year jail sentence for sex offences.

King used his now-defunct Tip Sheet publication's online message board to air his views on Pop Idol and the Eurovision Song Contest.

The postings reached the site via the Tip Sheet's on-line editor Joe Taylor, who had received the correspondence from King, through the mail and had posted them in his role as a message board moderator.

The messages provoked angry responses from other users. It is understood that a representative from the message board is advising King against future postings.

news file

AMAZON REPORTS EASING LOSSES Internet retailer Amazon.com has reduced its first quarter loss from the previous year, as sales rose 21% but, as expected, did not show a profit. The company reported a loss of \$23.2m compared with a loss of \$24.1m the previous year as revenue rose to \$847m from \$700m. Increasing its financial forecasts for the rest of the year, Amazon suggested a free-shipment offer contributed to first quarter growth. The Seattle-based company aims to further cut prices on books in the future.

JOWELL TO SPEAK AT SAVOY EVENT Culture, media and sport secretary Tessa Jowell will be among the speakers at a European conference organised by Dow Jones and PricewaterhouseCoopers for the entertainment industry. The May 22 event at London's Savoy will look at issues including globalisation and consolidation, advertising and interactive TV.

SHERWOOD URGES AGENTS TO JOIN UP The UK-based Agents Association like rock agents to join its ranks by highlighting its ability to help with disputes and advice on contracts. Its president Tony Sherwood says the 400-strong organisation can help them. "You never need a contract until it goes wrong and it often goes wrong on a technicality – we can make sure that your contracts are as workmanlike as they should be," says Sherwood.

GRIFFITHS RETURNS TO SONY Sony Music royalty manager David Griffiths is retiring from the company at the end of this month after 38 years' service and working under eight different chairmen.

MIKE ALLEN Mike Allen is EMI Recorded Music VP international marketing and not as reported in last week's Music Week.

HMV sale bonanza to aid EMI's profit opportunities

EMI is in line for a massive windfall of up to £181m when the £34m-valued HMV Group floats on the stock market in mid-May.

EMI's announcement last week indicated that it expects to pick up £50m automatically under the terms of a sale agreement made after the 1998 management buyout.

In the offer prospectus, published last Wednesday, HMV also set its initial offer share price range between 190p and 220p. Based on the mid-range between these, EMI can also expect to pick up a further lump sum of around £72m.

This is based on EMI's reduction of its shareholding in HMV by around 31% or three-quarters, from its present 42.65% to 11%, a level of stock holding the record company is indicating it will be comfortable with post flotation. Again, based on the average projected value of the HMV shares on offer, this would value EMI's stake at around £90m.

EMI could also pull in a further £40m if there is considerable demand for shares and the "over-



Giles: stronger market position "allment option" is exercised. HMV, which is being valued at between £770m and £895m, says the estimated £351m net proceeds it will make from the float will be used to reduce its £350m debt and also expand the group's overseas network. Chief executive Alan Giles says the move will "strengthen the group's market position".

Meanwhile, HMV plans to appoint four non-executive directors when it floats. They are former Unilever Europe chief Roy Brown and Cadbury Schweppes chief financial officer David Kappler, British Linen Advertisers director Lesley Knox and Avis Europe CEO Mark McCarfery.

Bromley calls in OFT after PC rejects Dion

The Office of Fair Trading is being brought into a local council investigation over the way record companies label copy-protected CDs.

Bromley trading standards officer Bob Gilham says he is preparing to hand over to the OFT his findings into a complaint he received from CD buyer Tony Owen, who was unable to play a CD on his PC because it featured secure software.

Only after buying Celine Dion's album A New Day Has Come and trying to play it, Owen discovered a notice rejecting him – in "extremely small print", he says – that the product would not play on his PC.

Gilham says customers buying CDs would assume they are suitable for all systems: if they are not, notices need to be "bold, precise and compelling".

A spokeswoman for the OFT, which is still running the CD inquiry it launched in February 2001, says that it has "a duty" to look at any complaint. The move follows calls from retailers and Gera that it is not being consulted adequately by record companies about copy protection. It also comes as Aim establishes a new steering group to review the various copy-protected CD systems available

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MTV's Caring in the hot seat Wing departure of Irvine

by Steve Hemsley

MTV Networks UK has moved quickly to replace head of talent and artist relations Stephen Irvine, who has quit the music channel after more than five years.

Irvine was the main contact between all MTV's channels and record labels and he has left suddenly after agreeing to a private severance package. He is succeeded by MTV Networks Europe label director Jamie Caring, who takes over the role officially on May 13.

Irvine originally joined MTV in 1996 as head of product marketing and became head of talent and artist relations for VH1 UK, when the company's marketing operation was reorganised in 1998. His responsibilities were extended across MTV Networks UK in July 1999.



Caring: new role at MTV

He says the time was right to go. "It took me a while to get to the point where I actually wanted to leave, but there was no scope for me to go any further at MTV," he says. "I had discussions with the management nine months ago when I disagreed with things that were happening and at Christmas I

decided I would leave this year and take some time out to think about what I really wanted to do. I hope to return to a career in artist management."

His replacement, Caring, has been with MTV for eight years and as label director was responsible for liaising with the Sony, WEA, EMI and Beggars Banquet label groups. His previous positions at the station have included video acquisition manager covering 30 European countries and senior talent and music manager.

"Things have happened very quickly because I only found out a week ago that Stephen was leaving and I was being offered the job," says Caring. "I have been dealing mainly with labels' international departments, so it will be different working with the UK teams as

this country is such a unique market."

He adds, "I will spend a few weeks appraising the strengths and weaknesses of the department, but my main aim is to get record companies to look at MTV as more than just one channel, because we now have seven channels each with a specific and targeted audience."

Caring will report to Chris Slot, general manager of MTV Digital and Interactive, and the new MTV and VJ1 general managers when they are appointed in the next few weeks.

As part of the restructuring of the talent and music team at MTV Networks Europe, Albert Schiller replaces Caring as label director. He has previously worked at MTV, but has spent the past two years working in A&R for BMG in Germany.

news file

UNICUT CELEBRATES FIFTH BIRTHDAY
IPC Media's *Unicut* magazine is marking its fifth anniversary with the new edition hitting stores this Thursday featuring two CDs containing Bob Dylan covers and two images of the artist will grace two different covers of the magazine with one taken in New York in 1963 and the other in London in 1966 around his first "electric" tour.

RS UNVEILS WORLD CUP MUSIC SHOWS
DJ Spooky, Steve Lamacq and Mark & Lard are all to feature in a series of music programmes Radio Five Live is planning around the World Cup. In addition, New Order has supplied the station with its own World Cup theme, *Such A Good Thing*, which was produced by the band and Steve Osbourne.

BORDERS SET TO LAUNCH HOME STORES
Borders' portfolio of UK stores is set to reach 16 this autumn with the announcement of two further new stores in Watford and Stockport. A 2,250sq m store will be opened at Watford's Waterfields Retail Park in September following a month later by a 2,000sq m branch at Stockport's Peel Centre.

CEM BEARS UP FOR TUBE POSTERS
Caplan-owned new music station Xfm begins the second phase of its two-part London Underground poster campaign today (Monday) aimed at attracting more listeners to its 2.250sq m store with a special breakfast show. The ads created by agency Quilet Storm are targeting Xfm's core 15 to 34-year-old audience at more than 275 sites until May 26.

EVIAN WINS KILBY SPONSORSHIP
Evian has signed a deal to be the official water brand for the Kylie Minogue Fever tour in the UK and Germany. The deal will see the Evian logo redesigned to create limited-edition Kylie Evian Soft bottles which will be distributed free at all venues. The www.kylieevian.com website will feature exclusive pictures and competitions.

MUSIC MANAGERS FORUM DETAILS
The contact details given for the Music Managers Forum in last week's Raising Finance supplement were incorrect. They should have read: 7 Russell Gardens, Old North Road, London, Q2 7T5 1B94, fax, 020 7603 4411.

JOOLS & FRIENDS POWER AHEAD
Small World Big Band album goes two-times platinum, while Lostprophets' Fake Sound Of Progress and Maria Callas' Popstar Music From TV, Film And Opera both go gold. Albums receiving silver awards include The Planets' classical Graffiti, Maria Callas' Romantic Callas and Kosheen's Resist.

HOW TV SHOWS RATINGS COMPARE

Programme	this week (000s)	change in 2003
Top Of The Pops	4,032	n/a
Top Of The Pops II	1,905	n/a
Top Of The Pops III (Weeks)	1,658	n/a
CD:UK	1,249	n/a
SMTV	1,115	n/a
The Pepsi Chart Show	785	n/a
The Saturday Show	754	n/a
Night Fever	610	n/a
Popworld (Sun)	320	n/a
Exclusive (Times)	318	n/a

* Combined data. Source: Musicweek EMG. Best data for w/c 25 March 2003.

music week .com

Innocent Records has agreed an exclusive UK broadcast deal with Emap TV to show a new Blue (pictured) video for the track *Be In Me*, which is due for release across South East Asia, excluding Japan. Emap TV's director of music Simon Sader says Blue are one of the most popular acts across the Box, Smash Hits TV and Magic TV where the promo is available for selection and is being trailed on-air every hour. The track features on the band's debut album *All Rise*, which was yesterday (Sunday) fighting to reach number one for the first time, five months after release. Virgin Records has decided not to issue *Be In Me* as a single in the UK, but label executives in the Far East suggested that was a suitable for the region as part of a marketing plot for Blue which runs into 2003. Meanwhile, Woolworths, Tesco and Asda have announced plans to sell the official range of Blue merchandise in their UK stores.



R1 set for Sonar live show debut

Radio One is spreading its live music coverage to Sonar for the first time this year, with plans to stage three live shows from the festival.

John Peel's *One World Show* and *Blue Room* with Chris Coco will feature live material recorded at the June 13 to 15 event in Barcelona, while Gilles Peterson's *Worldwide show* will air a week later.

Radio One executive producer of live music and events Jason Carter says the station's presence at Sonar reflects an event growing in importance. "Last year, the international side of Radio One really worked for us and we wanted to take it up a level this year," he says.

"There will be 100,000 people attending over the three days of a festival that draws music, labels and DJs from around the world," he adds. "A lot of our specialist shows support that music. It gives us a real opportunity to draw upon and record live artists in one place."

The event forms part of Radio One's international programme this summer, which includes weekends in Ibiza, Ayia Napa and the Berlin Love Parade.

MUSIC WEEK 4 MAY 2002

Fopp continues push into England with £2.5m to finance new outlets

Scottish-based independent retail chain Fopp continues its expansion into England with store openings in Bath, Cambridge and at a prime location in London during the next three months.

The company, formed in Glasgow 21 years ago, spent around £2m on new shops in Bristol, Dundee and Nottingham last year and has set aside £2.5m to fund its growth programme in 2002.

The 250sq m Bath shop will begin trading this week with an official launch on Friday, while the Cambridge outlet will open its doors in early July.

"We have confidence in the economy and our format, which is basically all about good shop-keeping. We use modern displays and merchandising in our stores and theme



Fopp: three more stores planned

areas by genre which means when people come in looking to buy one CD they are often tempted to buy two or three – and that is without multi-buy promotions," says managing director Peter Eilen.

He confirms that a fourth store could open in England before the end of the year and another five are planned for 2003, if suitable retail sites become available. Independent chain Music Zone opened stores in Birmingham and Darlington in April to take its number of outlets to 29. The company returns to Bolton in May and has plans for 13 more shops before the end of the year.

Warner/Chappell muscles in as Edel quits publishing

Edel Music has quit publishing and returned to the shape and structure of the company before its 1998 stock market listing after selling its 50% stake in Deston Songs.

Edel, which set up Deston Songs with Desmond Child, Winston Simons and David Simone in 1999, is selling the New York-based publishing group to Warner/Chappell Music for an undisclosed sum.

The remaining half is held by songwriter/producer Child and executives Winston and David Simone, who boosted the company with the Baha Men's *Who Let The Dogs Out*.

Simone says Warner/Chappell chairman and CEO Les Eder is "supportive of our vision to be a boutique publishing company specialising in songwriters".

Sanity store launch reports strong sales

Sanity UK launched the first of its re-branded *Our Price stores* at London's Waterloo station last Tuesday, marking the first phase of a rollout in which 10 outlets will open over the next two months.

The changeover to the Sanity brand name and a new urban look for the stores did not seem to have phased customers, with Sanity UK managing director Shane Fallscheer reporting an uplift in the volume of sales from the previous week.

"The second re-branded outlet to open will be at Paddington station this Thursday, while the Victoria station store will open in the next two weeks and Regiate on May 10."

"Early reactions from customers are very positive with trading well up," says Fallscheer. "The store looks dramatically different and now we can really start to build the brand."

Fallscheer says the focus with the station stores is to provide the best product offer in a small space, while the suburban and larger outlets will offer a stronger product mix with more specialist product, such as dance music and hardware, depending on the region.

chartfile

● Polydor's Sophie Ellis-Bextor strengthens her airplay position in several territories this week with *Murder On The Dancefloor*. The track enters the Spanish airplay chart at 23 and climbs at 19 in Austria (19-18), Denmark (15-7), Switzerland (18-7), Sweden (7-5) and Germany (26-24), while also celebrating its third week at the top of the Norwegian airplay chart. The single continues its chart run in the Australian singles chart, where it holds at four. She is in Germany for further TV promotion in May, following an appearance at Italy's Festivalbar.

● One Giant Leap make strides in the Australian charts after hitting the highest raw airplay rank by a UK-signed act. Their Palm Pictures-issued self-titled album ends at 18, while lead-off single *My Culture* with Robbie Williams and Maxi Jazz climbs the European airwaves and sales charts. The single scores a Top 20 airplay position in Denmark (14), moves 20-14 in the radio and rises 43-22 in the Dutch singles sales chart.

● Natalie Imbruglia's *Wrong Impression* breaks into the Top 30 airplay chart in France and Norway this week, as radio also wants to track in Ireland and the Netherlands. The BMG-issued single jumps 34-17 in France, and moves 14-10 in Ireland and 40-35 in the Netherlands. Meanwhile, *Wrong Impression* breaks through on the Norwegian radio countdown to chart at 21, and rises two to 21 in Portugal.

● Big Brother/Sony's *Oasis* hit the number one spot in Italy's sales chart this week with *The Hits*. The single from the new forthcoming *Heaven Chemistry* album also enters Spain's sales chart at two. The band are set to perform at Modena's Vox club in June.

● Paraphone-signed Kylie Minogue's *Fever* albums on the rise on the Canadian charts as it jumps 47-16. Meanwhile, radio support is building for Minogue's label-mates the *Pet Shop Boys'* latest single *Home And Dry*. The track holds at 23 in Austria, remains at eight in Germany, climbs 13-4 in Denmark, 7-6 in Switzerland, enters the Italian airplay chart at 24 and leaps 44-22 in Spain.

● BMG's *Westlife* and Polydor's *Ronan Keating* battle it out in the Irish airplay chart this week with the boy band's *World Of Our Own* at 15 and the latter's *If Tomorrow Never Comes* arriving at 16, while also makes gains in Norway, where the single moves 25-20 in the chart. Meanwhile, as *Westlife's* latest single *Pop Go Baby* debuts in the Irish radio number one, its predecessor makes gains at radio elsewhere in Europe, growing in Austria (10-9), Sweden (7-6), the Netherlands (17-10) and Switzerland (15-12).

● It is an *A1* double whammy for *A1* in Norway with *12-7*, while in the Middle East, *12-7* while new single *Make It Go* enters the chart at 23.

● European airplay, the other single leaps 32-22 in Germany and rises in Austria (16-12) and Denmark (14-13).

Dirty Vegas look to clean up in US with new record

by Joanna Jones

Polydor's Dirty Vegas are on the verge of exploding in the US on the back of exposure for their *Track Days* Go By, which has been selected by *Musiboy* as the sound-bite for a multimillion-dollar TV ad campaign. The track, which enjoyed Top 30 success in the UK chart last May, was spotted by Mitsubishi's in-house advertising agency for the campaign, which has been running on US TV for a month.

EMI International director of UK repertoire Kevin Brown says the commercial has a \$30m airtime spend and is running right through 2002. "I don't know whether Mitsubishi's ad agency just heard the track or saw the striking video, which features a break dancer, but they were looking for a track to



Dirty Vegas: feature on US car ad launch their new cut," he says.

He adds that the reaction to the ad caught everyone by surprise, with the US company rushing to capitalise on the interest it has generated. "The speed with which people have reacted to the commercial has been surprising — it has been almost instant and what is really encouraging is that people are talking about the sound-bite rather than just the ad," he says. EMI prepares to officially release

Days Go By to US radio on May 14, but it is already played at 45 Top 40 stations and 21 Top 10 rhythmic TV stations *Stastische*. In addition, MTV and MTV2 are planning to play the track from May. Dirty Vegas' self-titled album is set for a June 18 release in the US, with the rest of Europe and the UK set to follow in the autumn.

The track stimulated some interest from some high-profile DJs in the US when it received a low-key international launch last year, but was never officially released in the US.

Now Brown says an extensive promo campaign in North America throughout May, June and July will help "put a face to the band rather than the ad".

EMI International plans to develop Dirty Vegas as a long-term international success for the act.

ational act over the coming year, focusing on a combination of live work and specialist club promotion.

"They can be compared to other artists in the electronic field that play live," says Brown. "But the key difference is that Dirty Vegas can perform in a number of different line-ups, including acoustic, because they are more song-based. This will be of a tremendous help in the US because it increases our range of options — they could do a live session on the radio during the day, play live in the evening and then be DJing in a club in the early hours of the morning."

Brown adds, "In my experience, we have not had an opportunity like this in the US and I have very high hopes of converting the exposure we have received so far for Dirty Vegas into success for the act."



Mercury Records is rolling out its first release under David Charvet (pictured) across continental Europe following chart success for the track *Jusqu'au Bout* in France. The French-born, US-raised singer-songwriter, who is already well known for his acting roles in *Baywatch* and *Metrosex Place*, was recently signed in a joint deal by Mercury France and UK. International marketing director Stan Thomas says acoustic radio sessions and live work are key to the promo campaign. "We are using the artist as our main marketing tool," she says. "David has co-written all the songs and is not just a pretty face." While the album *Leap Of Faith* is released on June 3 in continental Europe, the single — in its English version *Leap Of Faith* or French version *Jusqu'au Bout* — is currently climbing airplay charts in France, Germany and the Netherlands. A raft of forthcoming European radio and TV promo dates in May see Charvet appear at the Netherlands' Queen's Day festival, Austria's Life Ball and on Germany's Viva Interaktiv and TOTP. A first single from the album will be issued in the UK in September.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK IR	Title/Artist (UK company)
1	1 In Your Eyes Kylie Minogue (Parlophone)
2	2 World Of Our Own Westlife (RCA)
3	3 Home And Dry The Pet Shop Boys (Parlophone)
4	4 Wrong Impression Natalie Imbruglia (RCA)
5	5 Murder On The Dancefloor Sophie Ellis-Bextor (Polydor)
6	6 Lay Down 2 Feet Deep David Byrne (Skint)
7	7 The Hindu Times Oasis (Big Brother/Sony)
8	8 Caught In The Middle A1 (Columbia)
9	9 My Culture One Giant Leap (Palm Pictures)
10	10 Freak Like Me Signa (Universal Island)
11	11 If Tomorrow Never Comes Ronan Keating (Polydor)
12	12 Fly By Blue (Impostor/Wing)
13	13 Freddie George Michael (Polydor)
14	14 One Step Too Far Fathead Fast Food (Cheer)
15	15 Flowers In The Window Take (Independent)
16	16 13 Shouta You Could Back Beverly Knight (Parlophone)
17	17 If You Come Back Baby (Improv/Interv)
18	18 I've Got All Night Of Stars Baby (RCA)
19	19 Can't Get You Out... Kylie Minogue (Parlophone)
20	20 — Kiss Kiss Myself Nene (RCA/London)

Chart shows the 20 most played singles/EPs in Europe. The UK IR 100 score of 100 indicates 100% coverage.

PROMO DIARY: ZERO 7

April 29 San Diego show and performing three or four songs on radio station KXST
 April 30 Los Angeles for radio and TV promo with KY98
 May 1 San Francisco, Bimbo's 365 Club show, radio promo with KP02 — performing acoustic set of three to four songs
 May 2 Travel
 May 3 Seattle for Showbox show and press promo
 May 4 Vancouver for appearance on Richards On
 May 5 Portland, B.complex show
 May 6-7 Travel
 May 8 Los Angeles for live TV performance on VH1 show *Late World With Zach*
 May 9 More promo in Los Angeles
 May 10 San Francisco for promo
 May 11 San Francisco for radio promo with KP02

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (UK company)	Chart Peak	Weeks on Chart
AUSTRALIA	album Mariah... Sophie Ellis-Bextor (Poly) 7	4	6
album Mariah... Sophie Ellis-Bextor (Poly) 7	4	6	
CANADA	album Fever Kylie Minogue (Parlophone) 18	17	13
FRANCE	single Aurore The Not Dancers (Universal) 28	10	10
album If Tomorrow Never Comes (Poly) 15	15	15	
album World Of Our Own Westlife (RCA) 28	28	28	
album Release The Stop Boys (Poly) 8	8	8	
ITALY	single Home And Dry (Poly) 1	1	1
album Joy Strips Nines (Epic/RCA) 27	27	27	
NETHERLANDS	album Freddie George Michael (Poly) 39	39	39
album Shouta You Could Back Beverly Knight (Parlophone) 13	13	13	
SPAIN	single The Hindu Times Oasis (Sony) 5	4	4
album Release The Stop Boys (Poly) 23	23	23	
US	album Can't Get... Kylie Minogue (Parlophone) 24	18	18
album Fever Kylie Minogue (Parlophone) 30	30	30	

Source: MCA Records, Single Sales, Music Group, Charting by SMO/Chart-Track, Nielsen Entertainment and Analytics

AMERICAN CHARTWATCH

by ALAN JONES

According to data collected by SoundScan for its *Billboard* charts computations, singles sales in the US this year appear to be in total meltdown, with a downturn of 60%, compared to 2001, which was itself a disaster. We rarely mention singles sales here because they are so insignificant — and this week they are the worst to date with a lowest-tally of 14,743 sales following by *Girlnerd* by *N Sync* and *Nelly* by the latter's biggest seller. Only three other singles sold more than 5,000 copies and the Top 200 singles together shifted just 173,394 copies. When all other singles sales are added in, the overall tally is still well short of 250,000. To take one specific single, *Cher's* (This Is) *A Song For The Lonely* hit retail six weeks ago. As the first single in the number nine album *Living Proof*, the track gained lots of airplay pre-release, it was the subject of a heavy promotional push and seemed to have everything going for it. But, despite being issued on both 12-inch vinyl and CD in seven mixes, it has so far sold 17,714 copies.

Album sales have not suffered so badly, but are still off by more than 5% this year, not least because of a dearth of high-profile new releases. In this climate, there are only two albums in the Top 20 which increase sales

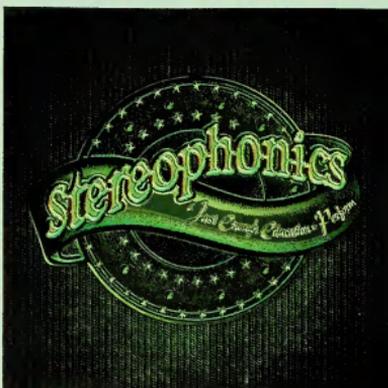
week-on-week, these being *Josh Groban's* self-titled debut, which enters the Top 10 for the first time, moving 12-8 with an 8% increase, while Pink's *Misundstood* holds at nine with a 0.5% increase.

Asanti lifts the crown for the third week in a row, with her self-titled debut album, although its sales are down by 23% to a shade more than 190,000. That is, just enough to deprive *Sheryl Crow* of the first number one of her career. Crow, who reached number three with her album *Tuesday Night Music Club*, goes one better this time, with *C'mon* debuting at number two after selling 185,000 copies. It is the only new entry in the Top 50.

The number of UK-signed acts on the chart continues to dwindle with just *Kylie Minogue* (30-36), *Enya* (48-47), *U2* (55-65), *Craig David* (81-75), *Cher* (75-89), *Ozzy Osbourne* (97-93), *Rod Stewart* (142-120), *Sade* (137-135), *The Beatles* (146-140), *The Corrs* (123-153), *Pink Floyd* (117-130), *Mattie Imbruglia* (145-184) and *Sting* (191-192) remaining.

Meanwhile, there is still no sign of the new show for British-born acts on that chart. Things should improve a little next week, with both the *Pet Shop Boys* (pictured) and *Elvis Costello* albums likely to make a fair-sized splash.

mid-price madness



Stereophonics Just Enough Education to Perform
Nearing 5 times platinum and the biggest selling album of 2002 includes Have A Nice Day, Mr Writer, Step On My Old Size Nines, Handbags And Gladrags and Vegas Two Times.

To celebrate five years of V2 all these albums are available at mid-price or less - some for **May only**, some permanently from now on



Nitin Sawhney Prophecy
One of the most ambitious and far reaching albums of the last few years, and successor to the Mercury nominated Beyond Skin. Includes Sunset and Cold And Intimate.



Mercury Rev All Is Dream
A shining successor to Deserters' Songs, a record already hailed as a modern classic. Includes Nite And Fog, The Dark Is Rising and the forthcoming single Little Rhythms.



Aimee Mann Bachelor No 2
'A combination of easy tunes and sharp words most songwriters would envy', includes the Grammy nominated Save Me.



Kirsty MacColl Tropical Brainstorm
Salsa-filled last album from the late Kirsty MacColl. Includes In These Shoes, Treachery and England 2 Colombia 0.



Elbow Asleep In The Back
The most assured, imaginative, crisp and inventive debut album by a UK band last year. Includes Newcomer, Rest, Powder Blue and Asleep In The Back.



Underworld Everything Everything
Live album featuring definitive versions of Rex, Cowgirl and of course Born Slippy.



Ben Christophers Spontane
Simply a great record by a great singer writing great songs. Includes Leaving My Sorrow Behind, and the new single Transatlantic Shooting Stars.



Black Crowes Lions
Their latest album. Includes - Soul Singing and Lockin'.



Stereophonics Performance and Cocktails
5 x platinum classic album - top 5 best seller in 1999 and 2000.



Grandaddy Sophware Slump
Includes The Crystal Lake, and the epic he's Simple, He's Dumb, He's The Pilot.

Other albums in the campaign include **Stereophonics Word Gets Around**, **Mercury Rev Deserters Songs**, **Underworld Beaucoup Fish**, **Heather Nova South**, and releases by **Jungle Brothers**, **Alex Gopher**, **High Llamas**, **Rinoceros** and many more...

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newsfile

TAYLOR TO PLUG WISE BUDDAH

Wise Buddah Music has appointed former *Tip Sheet* editor Joe Taylor as part-time plugger, with the brief to develop opportunities for its writers and producers. The company's production team of Bill Padley and Jim Godfrey are set to score one of their biggest successes to date this week with their new release *Volante* in a single disc. Wise Buddah Music is unaffected by the recent liquidation of Wise Buddah broadcast.

MR NASTY, THE NOVEL

BMG A&R consultant Simon Cowell has signed a deal with publisher Arrow to write a book on how to succeed in the music business. Tentatively titled *The X Factor*, it is due to be published in March 2003. Cowell intends to "give the advice every aspiring pop star should know".

LIBERTY X GO OLD SCHOOL

Liberty X have recorded a version of the 1958 R&B classic *Get To Have Your Love* as their fourth single, the follow up to forthcoming single *Just A Little*, which is released on May 13. Their version will be included on their debut album *Thinking It Over*, which is released on May 27.

TURBY LANDS DEAL

Virgin Records has made its first new artist signing since the recent restructuring of the label's A&R department. "The signing of Tubby T is a great statement for the new A&R team at Virgin to make; Tubby T is a genius," says Virgin managing director Philippe Ascoli. Meanwhile, Nick Burgess has joined the Virgin A&R team from Gut Records.

BAKER STARTS NEW LABEL

Arthur Baker has set up a punk/electro dance label called *Wrecked Records*. "I am really turned on to the music around at the moment and have met some great people to work with," says Baker, whose first release through the label will be the track *Hold Your Head Up* at the end of June. It features mixes from Soulwax and Remite Playlists. Forthcoming releases/mixes also include material from Trevor Jackson and Erol (Trash).

LABELS EYE UP NEW POP DUO

A new duo working with producer Steve Levine are attracting A&R interest from a number of major labels. The as-yet-unnamed boy/girl duo, who are both 17 years old, have been working on demo material with the likes of Oskar Paul and Liz Winstanley.

BUZZ BUILDS ON THE BEES

The Bees are once again the subject of A&R interest having parted company with Wall Of Sound. The band recently released their *You Got To Leave EP* to critical acclaim.

NEW PLAYLIST

Idlewild — The Remote Part (Parlophone)

A band of the brink of something very big (album, July); *The Soulversers* — Beginning To See The Dark EP (City Rockers) One-off release providing evidence that there is more to the label-of-the-moment than beats for beats (single, May 27); *Blue* — In My (Innocent) Stroke of genius TV-only release has pushed the album in the right direction (promo only single, Entenim — Without Me (Interscope) The master returns (single, May 20).

Bill & Ben in studio for new BBC album

by James Roberts

BBC Music is looking to repeat the huge success of its Bob The Builder and Tweenies projects with an album release from Bill & Ben.

Tentatively titled *A Potted History*, the album is in the final stages of development, with its release expected by June.

Bill & Ben's debut single will be *Flobbada*, which adopts a "big flobbada-beat vibe" according to BBC music's acquisition and development executive Alex Raey, who is overseeing the recording of the album. "The core market is 2- to 5-year-olds, but it's definitely a record that will be appreciated by mums and dads and could be played in Ritzy clubs, Spain and on the football terraces," he says.

Like the majority of BBC Music's releases, the impetus for development came from the huge on-air success of the characters themselves. "For its slot, the programme has a 55% market share within the children's age group — it is one of the leading children's programmes at the moment," says head of marketing Alan Taylor. "We are trying to make the record with a humorous edge to it. The fun, crossover element is a key part of the campaign."

Fanned Bill & Ben character Weeds is also poised for chart stardom later in the year as her track, *Robbado With You*, has also been earmarked as a single. "It was written by Jim Myer and Wendy Page and has a Reach For The Stars-type sound," says Raey. Ashley Slater, Damon Roschford (Norman) and lesser-known writers Nick and Amy Nichols have also



Bill & Ben: lead single is Flobbada-ence

been involved in the project.

Actor John Thompson, who provides the TV voiceovers for characters Bill, Cat and Tortoise has performed vocals for the bulk of the album. "Recording the album was a new and enjoyable experience for me and it will be an eclectic mix of songs," says Thompson, who is more widely known for his roles in *Ty Men Behaving Badly* and *Cool Feet* and as one of the writers and performers on BBC2's *The Fast Show*. The voice of Ben is supplied by actor Jimmy Hibbert.

Although Bob The Builder and the Tweenies have provided the team with a clear benchmark, the musical vision for Bill & Ben has been different. "Bob was more rock — with a bit more summery and flowery, with this a dance thing to it I suppose," says Raey. The marketing plan for *A Potted History* is already being drawn up, with a Bill & Ben bus tour of schools, playgroups and garden centres included as part of the mix.



Soulshock and Karlin: new Hampstead home

Soulpower to tap into Europe with UK base

Leading US R&B producers Soulpower have set up a new base in London in a move to expand into new territories away from their West Coast base.

"There is a European R&B sound going on right now which is really interesting," says Soulshock, one half of the production duo, who originate from Denmark but have spent the past 10 years in LA working on some of the world's leading R&B artists.

"The problem with the States is that everything has to be in a format, but in Europe it is looser," says Soulshock, whose first batch of clients at their new Hampstead studio include leading UK trio Mis-Teeq. "I woke up one morning and saw them on MTV and thought they were really cool. There is something interesting going on. Being European myself, I am so happy to come back and see something happening."

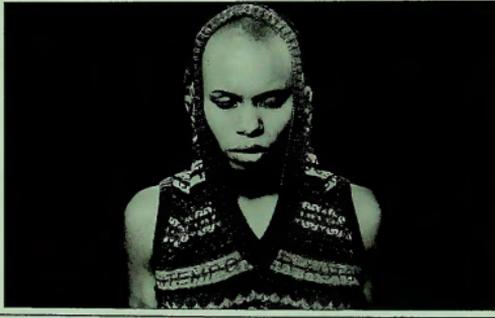
Soulpower have also recently been working on a track for Craig David's second album. "I was really blown away with his talent," says Soulshock. Soulpower's past credits include work with Whitney Houston, Monica and the hotly-anticipated J Records artist Lamya.

Former Skunk Anansie frontwoman

Skin has signed a new long-term solo deal with EMI/Chrysalis, in an Internal move which sees her switch from sister company Virgin Records. Skin's debut solo album will be overseen by Chris Briggs, who also handles A&R activities for EMI/Chrysalis artists Robbie Williams and Geri Halliwell.

"We are absolutely delighted to be working with an artist of Skin's calibre," says managing director Mark Collen. "I have been a huge fan for a long time and jumped at the chance to bring her to the label. She is a superstar and I have absolutely no doubts that we will be enjoying International success together."

Meanwhile, EMI/Chrysalis has parted company with three of its urban acts. Damage, Adam F and Middlerow have all left the label under what the company cites as "mutual consent".



PRODUCER PROFILE

His name has been hot on the underground for so long, you could be forgiven for thinking Ed Case has a string of albums to his name. But, the truth is, he has only just completed work on his debut long player for Columbia, Ed's Guest List (due for release in July). Part of the delay has been finding the right climate to release the album in the ever-changing world of garage.

"The garage sound has changed over the last year," says Ed Case. "If I had released the album last year I would have had to do a lot of MC tracks on there," he says. The delay allowed the producer to explore new collaborations. Among the names he called upon were Ms Dynamite, Spooks vocalist Ming Xia and former Skunk Anansie vocalist Skin. "We were originally aiming for an album last year, to work with more people and pick the best tracks. The balance of the album is now the way I wanted it," he says.

Ed Case is not alone this year as a DJ/producer releasing an album of collaborations. "This is a new age for producers," explains



Case: looking for more collaborations

Case. "A few years ago producers weren't in the limelight as much, but times have changed and people are more interested in what producers are doing. Certain producers are as big as artists now."

However, he also offers an alternate theory. "I want to collaborate with as many people as possible, because, obviously, I can't sing." The range of styles on the album were developed in hand with each guest vocalist. "They are all garage tracks, maybe apart from the track with Skin. I make the tracks fresh

with each artist which, I feel, gives a much better sound."

The next single to be lifted from the album is one of the two songs recorded with Skin. "It was a bit daunting working with such a big star at first, but we all cracked on with it and after a few hours we were all jumping around like five-year-olds," says Case. "It was great and it felt very natural too."

Skin also enjoyed the experience. "Ed kinda makes it up as he goes along, which was fun, refreshingly unpredictable and very productive," she says. "He knows when he's got it and so knows when to stop without leaving the music in too innocent a state, resulting in fresh beats created by a very sexy rhythm." Ed Case's style of working is a common topic of conversation when speaking to his family of collaborators. "Ed works fast — it's not unusual to get three or four track ideas down in a day," says Joe Edwards, who worked on much of the album and will feature in the touring band that is currently being assembled to support the release. "If there is something slightly wrong, he won't stop until it's fixed," adds Edwards. "He's a perfectionist."

CLASSICAL news

WARNER CLASSICS BACKS NEW SIGNINGS

Warner Classics is looking to spread the word that it remains an important player among the classical majors. The company's radical downsizing at the end of last year convinced many observers that its established and trusted labels would retreat from the business of making new records.

However, Warner's London-based classical division, led by Matthew Cosgrove, has this year brokered new contract deals with mezzo-soprano Susan Graham and pianist Nikolai Lugansky and re-signed other leading artists, including Nikolaus Harnoncourt



(pictured), William Christie and Vadim Repin. "Our vision for the future is that we should play to our strengths," says Cosgrove. "We intend to make quality classical recordings with outstanding artists. While we haven't turned our back on crossover titles, they're not the way out of the difficulties being experienced by the classical industry."

Warner Classics, he adds, has a budget to create new discs and intends to invest in a handful of high-profile titles each year. It will also continue to expand its catalogue lines, hoping to match the success of the budget-price Apex series with Prima Lucid—a bargain early music label—and the launch of the mid-price Elysium range, which is set to carry reissues of recent recordings by premiere league artists.

"We're very much alive and in business," says Cosgrove. "The market is tough at the moment, so we know that we have to make fewer, bigger and better records if we're going to prosper. That doesn't mean taking a heading dash downmarket. We'll be working closely with concert promoters, radio and TV,

artist managers, and the artists themselves to make sure that a new project develops as part of a joined-up strategy."

Cosgrove points to a forthcoming recording of Berg's Violin Concerto with Gidon Kremer as soloist, accompanied by the Vienna Philharmonic and Nikolaus Harnoncourt. The disc will also include Lanner's Styrian Dances and the chorale from Bach's Cantata No.60, which was used by Berg in his concerto. "The Vienna Philharmonic will play the Bach on period instruments, which will be a first for them," says Cosgrove. "That, I think, reflects fresh thinking of the type we need to generate in order to do well."

WALLEN DISC POISED FOR CROSSOVER

Composer, pianist and songwriter Emlyn Wallen's artistry is sufficiently agile to allow her to cross musical barriers without offending purist sensibilities or compromising her musical integrity.

The Belzeborn, UK-based musician's latest disc reflects the breadth of the Wallen aesthetic, embracing hard-edged contemporary classical chamber pieces, the novelty of Louis Loops for toy piano, and the blues-based Beehive, part of the elegant song-cycle Are You Worried About The Rising Coast Of Funerals?

The latter is performed by Patricia Rozario, taking a break from the music of John Tavener to bring emotional warmth and authority to Wallen's work. Promotion for *The Girl In My Alphabet*, released on the new Avie label (AV 0006), is linked to the composer's summer schedule of festival commissions and performances. These dates include the world premiere of *La Quarta* for guitarist Tom Kerstens and the Brodsky Quartet at the Brighton Festival on May 10 and the Bath International Guitar Festival on July 19.

Andrew Stewart can be contacted by e-mail at: AndrewStewart11@compuserve.com

ALBUM of the week



MAHLER: *Third Symphony* No.3, Larsson; London Symphony Chorus; Berlin Philharmonic/Abadía (Deutsche Grammophon 473 502-2 (2CD)). This disc, the first major-label release of

Mahler's *Third Symphony* for several years, vividly captures the life-and-death fervour of Claudio Abadía's (pictured) approach to this work. The excellent recording was made by BBC engineers in the Royal Festival Hall at a live performance in October 1999 and manages to combine massive tonal weight and warmth with absolute clarity. The peerless quality of the Berlin Philharmonic stands out in the symphony's many passages for just a few instruments. "Will this orchestra sound as good after Rattle has been in charge for 10 years?" asked the *Financial Times* after the performance. Indeed, it would be hard to imagine it sounding better.



REVIEWS

for records released up to 13 May 2001

JIS BACH: Keyboard Concertos Nos. 3, 5, 6, 7, Perahia; Academy of St Martin in the Fields (Sony Classical SK 89690).

Murray Perahia completes his survey of Bach's keyboard concertos with performances that spring from an absolute sympathy for the music, its rhetoric and inner workings. He directs the Academy of St Martin in the Fields from the piano, delivering the chance for these players to take part in chamber music-making of the highest class. This disc is backed with ads in the specialist classical press, PoS material and music clips on Sony Classical's website.

HANDL: *Schöpfungsmesse*; Harnoncourt. Monteverdi Choro; English Baroque Soloists/Gardiner (Phillips 470 297-2 (2CD)). John Eliot Gardiner's abrupt phrase endings in the celebratory sections of these two mature Haydn masses reinforce the impression that

these are anything but routine interpretations. Countless details of phrasing, word emphasis and articulation in the orchestra highlight Haydn's inventive wit and melodic subtlety, as do the excellent solo teams and the Monteverdi Choir's immaculate singing.



BLISS: Piano Quartet; Bliss; The Rout; Four Songs; *Tropyck*; *Angels of the Mind*; Helen Meyerhoff; Chamber Dances (ASV CD DCA 1128). Sir Arthur Bliss

became Master of the Queen's Music soon after the present Queen's coronation, more than satisfying the duties of a model "establishment" composer until his death in 1975. During his youth, Bliss attracted attention as a musical rebel. He withdrew his romantic Piano Quartet (1915) from circulation, preferring to face the post-war world with direct, unaffected works such as *Bliss (A One-Step)*, *The Rout*, *Trot* and *Four Songs*. This ASV disc offers the Piano Quartet's world premiere recording of Angelo's of the Mind, a song-cycle completed in 1960.

EMI CLASSICS

Gramophone - front cover artist (July issue)

Classic FM - front cover artist (August issue)

La Rondine - Royal Opera House, Covent Garden (opens 7 May)

Release date - Monday 27 May
CDC 5 57302 2

LONDON PHILHARMONIC ORCHESTRA
ROBERTO ALAGNA
FELINO PIDÒ
bel canto

SINGLE of the week

LIBERTY X: Just A Little (V2 VVR5018963). The "floptars" label will soon be forgotten as Liberty X unleash their classiest single to date.



Able to learn from Hear-Say's mistakes, the not-so-famous five offer a sexier, R&B-infused take on pop, which is manufactured for an altogether more sophisticated market. Already A-listed at Radio One, **Just A Little** looks set to offer the group the perfect launchpad for their debut album *Thinking It Over*.



metal backdrop to good effect.

GREEN VELVET: La La Land (Creedence CDCHE0025). This idiosyncratic house monster features the drug-fueled ranting of producer Curtis Jones. The track has been a dancefloor favourite for some time, but now looks set to cross over after signing to Creedence and some sterling remixes by Part-Time and FutureShock.

PINK: Don't Let Me Get Me (Arista 743219393212). Executive produced by Antonio "LA" Reid, the second single from Pink's album *Misundatood* cements her new pop rock direction with a hook-filled tribute to teenage angst. The catchy chorus has helped secure a B-listing at Radio One.

LUCK & NEAT: Irie (Universal Island CID795). The populist UK garage duo launch another salvo with this single taken from their forthcoming album *It's All Good*. With an infectious bassline and the boys' rough-hewn vocals, Irie also has a nagging hook which will ensure another summer stormer. It is C-listed at Radio One.

CLINIC: Come Into Our Room (Domino RUG 137). Taken from Clinic's outstanding recent album *Walking With Thee*, this is a spooky lo-fi throbbing track with touches of dub and disco. Clinic are fresh from taking the US market, which was intrigued by their



RECORDED: Starbucks (London LOCP467). This obvious highlight from A's cracking album *HiFi Serious* is sure to further their impressive run of success. Jason Perry's unmistakably nasal vocal sounds a treat on the radio, a factor that has not escaped Radio One, which has A-listed this tasty slice of commercial pop. A batch of must-see live shows culminate with a date at London's Forum at the end of May.

skewed Englishness. Strong radio support will help project their vision further.



ENRIQUE IGLESIAS: Escape (Label Interscope/Polydor 4977062). The release of *Escape*, the upcoming title track from Iglesias' platinum-selling album, has been timed to coincide with his first UK tour. Playlisting on MTV and VH1, confirmed TV appearances across major channels and spot plays on national radio could ensure a repeat of the chart success of *Hero*.

AL: Make It Good (Columbia 6726182). This single completes the A1 transformation from cheesy pop to "real" pop, with the band writing the song and playing all instruments. The new formula seems to be more in tune with radio, which delivered their first significant airplay hit with *Caught In The Middle*. This, combined with their strong fanbase, should ensure similar success for the follow-up.

PILOTE: Manana I EP (Certificate 18 CERT1862). This EP of high-quality, sweet electronica antics contains some of Pilote's strongest work to date. His profile has been raised somewhat since One2One used his track *Turtle* for an ad campaign.

RECORDED: NORAH JONES: Don't Know Why (Parlophone CDC1836). Ravi Shankar's daughter is exploding in the US, where her smoky brand of jazz- and folk-influenced pop has found champions across the radio dial. Here it will be a slower build, but Radio Two's A-listing reflects her undoubted class.

GEMMA HAYES: Hanging Around (Source SOURCD046). Hayes' third single heralds a more plugged-in sound than on her previous EPs, with the singer-songwriter revealing a rocky yet light-fingered approach that will provide inevitable comparisons with PJ Harvey's work. She embarks on a nine-date UK tour next week.

R KELLY & JAY-Z: Honey (Roc-A-Fella/Def Jam/Jive 9253662). The US promotional plans for this power duo's album may have some unstick due to Kelly's recent legal problems, but that can't hide the fact that this is a cracking summer anthem, driven neatly by a Bee Gees sample. It is currently B-listed at Radio One.

IAN VAN DALH: Reason (NuLife 74321 938722). Maintaining consistency for its third UK release, NuLife is sure to benefit from the Belgian act's longevity in the clubs and charts. It will be interesting to see if the soon-to-be-released album *Ace* breaks the sales mould for dance singles outfits.

SINGLE reviews



RECORDED: FAT JAY (FEAT ASHANTI): What's Lov? (Atlantic AT0128CD). The South Bronx rap veteran finally gets his shot at the top of the UK charts with this hook-laden pop rap/R&B outing, which is A-listed at Radio One. Following the Top 10 success of recent combinations featuring artists such as Ja Rule/Jennifer Lopez and Nelly/N Sync, this should match their impact.

HEARTLESS CREW: The Heartless Theme (East West HEART02CD). With a huge street following in London, Heartless now attempt to take that nationwide with their debut single. The crew's MCs showcase their party-style rap but, although they are B-listed at Radio One they may struggle to improve on Pay As You Go Cartel's number 13 debut in the singles chart last week.

ALIEN ANT FARM: Attitude (DreamWorks 4508292). This third AAF single, which is taken from their chart-hugging debut album *Anthology*, brings to mind the Red Hot Chili Peppers, with Dryden Mitchell's impassioned vocals accompanying a funk-

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RECORDS **TWEET:** Southern *Hammingbird* (Eastwest/Elektra 7559-62777-2). Missy Elliott's latest protégée Tweet serves up some of the most sensual and polished slices of R&B this year so far on her debut album. The brilliant production skills of Elliott and Timbaland lend a characterist edge to the storming single *Oops (Oh My)* while other highlights include the two-way love-letters of *Best Friend*, which features the vocal gymnastics of Bilal, and the funk-up disco stomper *Boogie 2Nite*.

RHIANNA: *Oh Baby* (S2 6726232). Having first come to attention working alongside brother (and labelmate) LSK, Rhianna Kenny now unleashes her solo debut. Written by Kenny and produced with Johnny Rockstar, this track is a cool slice of string-driven pop which is *Blissed* at *Radios One* and *Two*. **SLAM:** *Virtuose* (Soma SOMA119CD). Strings add to the Detroit techno feel on this single lifted from the Glasgow duo's album *Alien Radio*. DJ Rolando provides a more stripped-down version, while Funk D'Void and the Youngsteers also offer mixes. **WILCO:** *War On War* (Nonesuch NONE001CD). Almost certainly the first single released on Nonesuch, whose other artists include Buena Vista Social Club, Philip Glass and Paolo Conte, *War On War* is a fair taster of the masterful Yankee Hotel Foxtrot album released last week. One of the more structurally straightforward tracks on a complex record, it is clearly intended to offer a bridge to the new material. **THE SOUNDTRACK OF OUR LIVES: Sister Surround** (WEA WEA345CD). If the Rolling Stones were to release this track in this their 40th anniversary year, critics would be beside themselves. As it is, *Sister Surround* is a persuasive calling card for the Swedes' impressive *Behind The Music* album.

ALBUM reviews



MOBY: *18* (Mute CDSTUMM202). Moby's 11-year career has been characterised by peaks and troughs, and *18* is not exactly a high point. These 18 tracks fail to find distance from his groundbreaking 1999 album *Play*. It is a disappointing return, but one which will provide plenty of material for the chill-out compilation market.

RECORDS **VARIOUS:** *Sunday Best 3* (Sunday Best 74321920782). Now linked with RCA/Arista, the third instalment of the South London club's spin-off compilation comes as a two-CD set. CD1 concentrates on chillout staples from Neon Heights, Skray and Global Communication among others, while CD2 presents exclusive material from artists including Röyksopp, Bent and Kinobe. It is a great compilation, but last year's *chillout craze* has reached saturation point, so sales may suffer. **VAN MORRISON:** *Down The Road* (Polydor 589 177-2). Like Bob Dylan, Van Morrison seems to have found a comfortable mid-life groove from which to

ALBUM of the week

THE CINEMATIC ORCHESTRA: *Everyday* (Ninja Tune ZENC059). The *J Swincoo*-led outfit return with a stunning second



studio album, which is chock full of live-sounding jazzy epics. Included are the extravagant first single *All That You Give*, featuring gospel and soul legend Fontella Bass — who also features on another standout track, *Evolution* — and a luxurious lazy hip-hop lick with Roots Manuva, whose lyrics are a foil for the cinematic sound.



produce material which consistently matches the music of his heyday in proficiency, if not originality. This, Morrison's first album of original material since 1999's *Back On Top*, is also his first under his renewed deal with Polydor after a spell at Virgin. Mid-paced R&B and tight blues prevail on this set, which comprises 14 new songs plus a cover of Hoagy Carmichael and Stuart Gorell's *Georgia On My Mind*.

BLAK TWANG: *Kick Off* (Bad Magic MAGIC024). The rap landscape has changed so much in the four years since this UK rap veteran and Moby Award-winner released his last album that he should finally receive his dues. With the introductory single of the same name having received heavy press coverage, Tony Rotten's trademark lyrical twists show why this rap album stand up on its own terms — without needing the "UK" tag. **VARIOUS:** *Soma 10th Anthology* (Soma Soma CD27). A glance at the list of artists featured on this double album — including Daft Punk, Funk D'Void, Stan and Silicone Soul — underlines how Soma has not only



RECORDS **VARIOUS:** *Studio One DJs* (Soul Jazz SJRCD58). Soul Jazz continues to dig deep into the Studio One vaults on this strong collection showcasing the sound

system culture. Legendary DJs such as Dennis Alcapone, Dillinger and Lone Ranger highlight hip hop's debt to the Jamaican deejay sound.

SUBA: *Tribute* (Zirigulboom/Crammed ZIR13). Bringing together tracks from remixers such as Zero dB, Busomei and Phil Asher as well as Suba himself, this 16-track album pays tribute to one of Brazil's leading producers. Live recordings highlight the percussive feel of much of his work, typified by his stunning production on Bebel Gilberto's album *Tanto Tempo*.

This week's reviewers: Dugald Baird, David Barrington, Phil Brooke, Chris Finan, Gareth Jones, Owen Lawrence, James Roberts, Ajax Scott, Nick Tesco, Simon Ward and Adam Woods.

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RETAIL FOCUS: **SISTER RAY**

by Gareth Jones

Technology has revolutionised retail to the extent that most independent record stores now have a web presence or listing, but few web businesses can make the move online with such cost-effectiveness as London's Sister Ray.

An early adopter of technology, Sister Ray had its website up and running four years ago. It is lean and trim without unnecessary gimmicks and, importantly, offers visitors the opportunity to search and purchase from a catalogue of 20,000 titles. "We spent £2,500 starting up the website and we made the money back within a matter of weeks," says Nick Harrison, Sister Ray's technology coordinator. Harrison now expects between 20 and 30 online orders a day, which translates to approximately 10% of weekly sales.

To have developed such an online customer base so quickly is a testament to the breadth and competitive pricing of Sister Ray's stock and further evidence of the willingness of consumers to purchase music with credit cards over the internet. Harrison believes security is no longer an issue for the majority of online customers. "Making a transaction on our



Sister Ray: boosting income with online sales

website is far safer than giving your credit card to a waiter at your local restaurant," he says. "All transactions are encrypted and completely secure – our customers know how the system operates and they know it's safe."

Harrison is even taken to using eBay, the auction website, as an outlet for product. "It's a perfect sales medium," says Harrison, "even better than the website, because at any one

SISTER RAY'S TOP 10 ALBUMS

1. *Intelligence & Sacrifice* Alec Empire (Digital Hardcore)
2. *Best Bootleg Album In The World Ever* Various (White Label)
3. *Presidential Suite* Gonzales (Kitty Yo)
4. *Resuscitation Adult* (Enzatz Audio)
5. *Read Music Speak Spanish* Desaparecidos (Wichita)
6. *Above A Boy OST* Daily Drawn Boy (Twisted Nerve/03)
7. *Arrhythmia* Anti Pop Consortium (Warp)
8. *Come Get... Ltd.* David Holmes (13 Amp)
10. *Machine Says Yes* FC Kahuna (City Rockers)

time we've got a worldwide audience of thousands all trailing for music and specific artists." Income from eBay has now overtaken Sister Ray's mail-order trade and Harrison is confident that its eBay business will grow, predicting future sales of up to £500 a day.

The internet is empowering retailers to reach new markets and stock gathering dust in London can be red hot in Japan.

"We had some rather interesting German ambient product that we'd had lying around for years which no one in London wanted," he says. "We put it on eBay and it sold immediately and for a good price." Besides airing odd stock, Sister Ray uses eBay auctions to sell rarities, picture discs and other such collectibles. The only problem for Sister Ray at the moment is finding time to post product on the site. Thus they are considering employing someone specifically to run their auction sales.

Customers can now pick up a free CD-ROM of Sister Ray's catalogue. Each time they visit the website they have the option of downloading a new catalogue, which is updated every week. The Shop shop is still the heart of the Sister Ray operation and continues to do good business selling a wholesome blend of leftfield dance and mid-range back catalogue. "Our online presence, both the website and our use of eBay, is simply another medium to sell," says Henderson. "It's still the shop that does the majority of trade."

Sister Ray, 94 Berwick Street, London W1V 3PP, tel: 020 7287 8385, website: www.sister-ray.co.uk

IN-STORE NEXT WEEK (from 6/5/02)



Windows – Doves, Harry Potter; **In-store** – Bellefire, Roger Waters, Hundred Reasons, Bob Dylan, Tom Waits, Washbone, X-Press 2, Jethro Tull, I Am Sam OST, Bedrock, Emerson, Doves, 4 Strings, Bob Dylan, Danny Tenaglia, Chemical Brothers, Idlewild, Alex Empire, Tilly Traz, Doves, Mail Music, Barthez, Pet Shop Boys; **Press ads** – Bellefire, X-Press 2, Jethro Tull, I Am Sam, Bedrock, Emerson, Idlewild, Chemical Brothers, Doves, Sven Goran Eriksson, Simple Minds



Singles – Nigel & Marvin, Ronan Keating, H & Claire, Aaliyah, Russell Watson & Faye Tozer, Cooper Temple Clause, Hives; **Albums** – Fat Joe, Lauryn Hill, Puddle Of Mudd; **In-store** – Badly Drawn Boy, Kooshen, Pink, Usher, Faithless



Windows – Harry Potter, three CDs for the price of two; **Listening posts** – Star Wars, Doves, Badly Drawn Boy, Mozart Fall, Mail Music, Eva Cassidy, John Hartford, Blues Roots; **In-store** – three-for-two offer on CDs and DVDs, three for £18, two for £10 promotions, Mail Music, Proper, New World, Rough Guide to World Music promotions



In-store display boards – Studio One DJs, Jane Weaver, LJJ Bukem, Radar Bros, Doves, Jethro Tull

Moby, Billy Childish, Beber & Tamara



Single – Ronan Keating; **Windows** – Campaign; **In-store** – Aaliyah, H & Claire, Nigel & Marvin; **Shakedown**; **Press ads** – Bellefire, Hives, Coal



Windows – Moby, Harry Potter, Gamecube, Star Wars Attack of the Clones OST; **Listening Posts** – Pink, Weezer, Rush, I Am Sam OST



Selecta listening posts – Hefner, Pitchshifter, Alec Empire, Play As U Go Cartel, Mustn't Grumble, Steve Marriott; **Memorial Concert**; **Mojo** independent retailers – The Beauty Shop, Dan Bern, Free French, Cosmetics, Jack Drag, Cary Hudson



Windows – Tom Waits, Bob Dylan, Alice Band, JC, Boy George, Xfm The Big Rowing, Absolute Old Skool Classics, Gonzales; **In-store** – Bob Dylan, Warren Zevon, Lauryn Hill & Claire

Roger Waters, Terry Callier, LJJ Bukem, Phantom Planet, 100 Reasons



Windows – Back To The Old School, Masters, The Jam; **In-store** – Coal Chamber, Kerrang!, Lauryn Hill, The Jam; **Press ads** – Coal Chamber, 4 Vini feat.



Press ads – chart campaign; **Windows** – Blues & Soul, Heartless Cure, The Jam, Tom Waits; **In-store** – Back To The Old School, Lauryn Hill



Singles – Ronan Keating, Russell Watson & Faye Tozer, H & Claire; **Albums** – bc



Singles – Nigel & Marvin, H & Claire; **Albums** & Soul Masters, Heartless Cure, Fat Joe, Harry Potter OST, Kooshen, Nigel & Marvin, Russell Watson & Faye Tozer, Allstars, H & Claire

ON THE SHELF

PETE DRISCOL,
owner, Fives, Rayleigh and
Leigh-on-Sea

"I've stocked DVDs for a while now and that trade is starting to pick up quite nicely. DVD doesn't seem to be like MiniDisc – I think it has a good life ahead of it. At the moment, there are good offers to retailers as manufacturers try to encourage the public to switch formats. I can sell DVDs for £9.99 and £12.99, which is not much different from the price of video. I've also noticed that we sell music DVDs, whereas we could never sell music video – that is a good indication of the superior quality of digital technology.

Fives has two stores: one in Leigh-on-Sea, which was our first shop, and the other here in Rayleigh. We've got a small selection of jazz and blues here in Rayleigh, but our Leigh shop specialises in the genres. The opposite is true of classical. We quite often send customers between stores: it is only 15 minutes' drive and there aren't many other shops in the area. Splitting the stock that way means that we don't have to double up so much."



"The main album for us this week is Fischerpooner's #1. The signs are good for the 'electroclash' scene and I think the Fischerpooner album, which has already scored good pre-sales, will be the acid test for the whole scene. If it goes well then electroclash could really take off. It's not others, so we'll just have to wait and see if that can carry us into sales.

One Giant Leap are also selling well and playlisting. This week we also have the I Am Sam soundtrack which has already been big on import, but it's a solid album because of the material so we'll get plenty more sales on that. A lot of people are obviously chasing the new albums from Cousteau and Oasis. Recently, singles-wise, it has to be Osis! The Hindu Times and X-Press 2's Lazy, charting at numbers one and two

ON THE ROAD

STEPHEN BOWEY,
3MV rep for Wales
and the South West

respectively. The success of Lazy is a good sign for the album, which looked set to chart in the Top 20 this week.

The dance scene is a great seller for us, with labels such as Perfecto, Loaded, Data, Defected, Incentive and more on our books. This week we have Timo Maas' Shifter, Shakedown's At All and Cosmic Gate's Exploration Of Space, all of which have pre-sold really well.

The new single from The Shining is causing quite a bit of excitement with my cooler independent buyers. We did a limited 10-inch teaser which was taken up really well. When you put that they're still a relatively new band, it shows that stores are still willing to push what they like. The David Holmes mix album Come Get It! I got it is something else that the more upfront stores have got behind. I'm lucky because I've got some really good indie stores which have their finger firmly on the pulse."

MUSIC WEEK 4 MAY 2002

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4 MAY 2002

CHART COMMENTARY

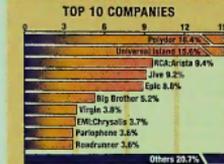
by ALAN JONES



A keenly fought battle for chart honours this week finished with the **Sugababes'** *Freak Like Me* narrowly retaining its early advantage over **S Club Juniors'** debut hit. *Sugababes' Freak Like Me* hit eventually sold nearly 85,500 copies, about 1,000 more than their rivals' *One Step Closer*.

The **Sugababes** are the 10th all-girl group to have a number one – following the **Supremes**, the **Three Degrees**, **Sister Sledge**, the **Bangles**, the **Spice Girls**, **All Saints**, **Witched**, **Destiny's Child** and **Atomic Kitten** – and the youngest, with founding members **Keisha** and **Mu'ya** and new recruit **Heidi Range** (a former member of **Atomic Kitten**) all just 18-years-old. They are, however, aged compared to rivals **S Club Juniors**, who are made up of **Aaron** (14), **Calvin** (13), **Frankie** (13), **Daisy** (12), **Stacey** (12), **Jay** (12), **Rochelle** (12) and the baby of the group, **Hannah** (11) – these eight being whittled down from more than 10,000 who attended auditions for the band. **S Club Juniors'** single

MARKET REPORT



Figures show top 10 companies by % of total sales of the top 75, and combine group shares by % of total sales of the top 75.

SALES UPDATE
VERSUS LAST WEEK: +2.4%
YEAR TO DATE VERSUS LAST YEAR: -15.1%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 62.2% US: 31.1% Other: 6.8%

would also have sold to **S Club 7** fans last week, too – their debuts appear on both interview segments and in a duet on bonus

Based on a bootleg which splices **Adina Howard's** original (a number 33 hit in 1995) with a sample from **Tubeway Army's** 1979 chart topper **'Are 'Friends' Electric'**, **Freak Like Me** provides the **Sugababes** with their first number one hit this week. After a downward spiral in their chart career – they reached six with **Overload**, 12 with **New Year**, 13 with **Run For Cover** and most recently 30 with **Soul Sound** – the trio were dropped by **London**

last year. **Freak Like Me** is their island debut, and will be followed by **Round Round** in August with an album scheduled for November. They left London after the label was sold to **Warner Music**, which was also **Adina Howard's** record company as well as the former distributor home of **Baggy's** **Banquet** which released the **Tubeway Army** hit. **Freak Like Me** is the island label's first number one single since U2's **Beautiful Day** in October 2000.

now stretches to nine weeks. The single has sold more than a quarter of a million copies and is back in at number five this week. Its progress to date: 5-4-5-9-6-7-5. **Edinburgh** band **Idewild** have been together for seven years, and register their first ever Top 10 hit this week, with **You Held The World In Your Arms**, which enters the chart at number nine. Of their four previous Top 40 hits, the biggest was the first, 1999's **When I Agree I See Shapes**, which reached number 19. **You Held The World...** is the first single from **Idewild's** third album, **The Remote Part**, which is to be released in July, and has been helped in its chart quest by excellent support from **Radio One**, where it was played 23 times last week, although support elsewhere has been very modest. **Kosheen's** accessible drum and bass sound helps them register their third consecutive hit this week. The group, who reached six with **Hide U** and 15 with **Catch** complete their hot track with **Hungry**, which debuts at 13.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distribution)
1	1	GIRLFRIEND	TV-Sync feat. Nelly	Zone RECORDS (P)
2	2	LAZY	X-Prize feat. David Byrne	Skinet SKINT 7402 (IMPV)
3	4	MY CULTURE	1 Giant Leap	Palm Pictures PPO2 7032 (IMPV)
4	3	I'M NOT A GIRL, NOT YET A WOMAN	Diliny Spears	Zone 9253472 (P)
5	NEW	THE END	Haven	Rotunde ROT076 (V)
6	NEW	THE WHEELS ON THE BUS	Mad Donna	All Around The World DISCO202 (P)
7	NEW	TRAY STATE OF MIND	Push	Infemo CDERN5 (IMPV)
8	NEW	YOU GOT ME BURNING/FUZION	Peshay feat. Co-ordinate	Cubik MUSIC/SAMP0061 (SRD)
9	NEW	RUN AWAY (I WANNA BE WITH U) DON'T MISS	Missa	Zone 955362 (P)
10	5	THE WORLD'S GREATEST	R Kelly	Zone 955242 (P)
11	NEW	THE SOUND OF BLUE	JFK	YZK Y2K10020 (V)
12	NEW	RUSH HOUR/BLIND	Bad Company	Bc Recordings BCRLN0202 (SRD)
13	NEW	CHIRPY CHIRPY CHEEP CHEEP/LANGED END	Michael Courtnay	Nap Music SLKPC001 (Nap)
14	9	SILENT SIGH	Body Drawn Boy	Twisted NerveXLL TNLX 01222 (V)
15	15	ONE	Foo Fighters	RCA 748213812222 (V)
16	NEW	BLACK CHERRY	Rachel Stamp	Pure Soling COSM1061 (P)
17	NEW	STRANGE WORLD	Push	Infemo CDERN 38 (IMPV)
18	NEW	I WANT TO BE THE PRESIDENT EP	Electric Blue	Lata Rock LAD00505 (IMPV)
19	NEW	LIKE A CAT	CDW feat. Veronica	BXR BXVC 0301 (ADD)
20	NEW	CALLING ALL CARS	C-Mos	Junior BR022 (ADD)

All charts © The Official UK Charts Company 2002

#	Title	Artist	Label	#	Title	Artist	Label
1	FREAK LIKE ME	Sugababes	Universal	21	BEAUTIFUL	Mad Donny feat. Mercedes Woods	Innovative
2	ONE STEP CLOSER	S Club Juniors	Polydor	22	ME JULIE	Ali & Shugga	Universal/Intact
3	GIRLFRIEND	TV-Sync feat. Nelly	Zone	23	U-TURN	Davey	Lafayette
4	THE HINDU TIMES	Funk	Big Brother	24	COME WITH US/TO THE TEST	Chemical Brothers	Virgin
5	HOW YOU REMIND ME	Nickelback	Reprise	25	THE WHEELS ON THE BUS	Mad Donna	ADW
6	WHENEVER WHEREVER	Shaggy	Mercury	26	IN YOUR EYES	Eyes On Me	Parlophone
7	LAZY	X-Prize feat. David Byrne	Skinet	27	KISS KISS	Nelly	Island
8	UNCHAINED	MELODY Garth Brooks	Parlophone	28	SQUAD...	Everly Knight	Parlophone/Reprise
9	YOU HELD THE WORLD...	Idewild	Parlophone	29	FLOWERS IN THE WINDOW	Says	Indigo
10	I AM A GIRL, NOT YET A WOMAN	Diliny Spears	Zone	30	ONE STEP TOO FAR	Funk	Island
11	FLY BY U	Blue	Mercury	31	A NEW DAY HAS COME	Carla Dun	Cherry
12	INSTANTLY	Davey	Columbia	32	HERO	Swing Out Stars	Interscope/Polygram
13	SOMETHING	Loops	Positive	33	WORLD OF OUR OWN	Wendie	S
14	HUNGRY	Kosheen	Mutabach/Aviva	34	SOAK UP THE SUN	Sheryl Crow	ABM/Pavilion
15	I'M NOT A GIRL, NOT YET A WOMAN	Diliny Spears	Zone	35	ALWAYS ON TIME	In My Feet	Adrenalin/Epic/Janet
16	AIN'T IT FUNNY (REMIK)	Janet	Epic	36	THE END	Haven	Rotunde
17	ONE DAY IN YOUR LIFE	Everly Knight	Epic	37	JUST A LITTLE	Idewild	10
18	MY CULTURE	1 Giant Leap	Palm Pictures	38	EVERY OTHER TIME	Loops	Loops
19	SHAKE UR BODY SH	PK 14	Positive	39	DONT LET ME GET ME FEAR	Ariza	Ariza
20	ANYTHING IS POSSIBLE/EVERGREEN	Wendie	Zone	40	THERE GOES THE TRAIN	Sevens	Roan

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4 MAY 2002

CHART COMMENTARY

by ALAN JONES



On its 22nd week in the albums chart, All Rise by Blue finally climbs to number one. The R&B boy band's debut set was released last September, and debuted at two but despite selling upwards of 100,000 copies on each of its first four weeks in the shops, it never made it to the top. It recently dipped as low as 40 but started to pick up steam again with the release of their latest single Fly By It. Ironically, its arrival at the top of the charts comes in a week when it sold just 23,917 copies – a total it has beaten on seven previous occasions, most spectacularly the week before Christmas when it sold 126,313 copies. Cumulative sales of All Rise topped the 900,000 mark last week – a fine total for a group perceived as a singles act and, in fact, more copies than all four of their singles have sold combined.

On a worrying note, All Rise sold fewer copies last week than any number one for five years. The last time a number one



Report shows top 10 companies by % of total sales, and average group share by % of total sales of the Top 75 artist albums

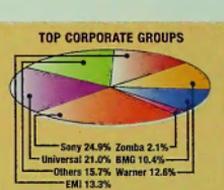


album sold fewer copies – and even then, only just – was in May 1997, when the Spice Girls' Spice topped with 23,734 sales. The

ALBUMS FACTFILE

Lazy or not, it has taken X-Press 2 nearly 10 years to get round to recording their debut album but at least 10,000 punters are grateful that they did, and rushed out to buy the album – Muzikizm – on its release last week, enough for it to gain highest debut honours at number 15. The album has achieved the rare accolade of almost unanimous praise from the music press, being lauded as "a masterpiece in dance dynamics", "the first pretensions-free

house album" and "the best album of the year", and features collaborations with Yello's Dieter Meier and Steve Edwards of Presence as well as Talking Head David Byrne. Checking in at a little more than an hour in duration, it was also released as a lavish six-disc set on vinyl, though an ex-VAT dealer price of £17.98 translates into a retail price of £29.49 at regular margins, which may explain why this format accounts for a mere 3% of sales.



only other totals below 25,000 in the last five years came from The Corrs' Talk On Corners (23,996 sales one week in July

1998, and 24,365 the following month) and Hanson's Middle Of Nowhere, which debuted at number one in June 1997 with sales of 24,428.

Incidentally, the week Blue arrived at number two last autumn, Anastacia's Freak Of Nature debuted at number 14. It also has been an enduring success, and it, too, achieves its highest position this week, moving 5-4. It should top the 600,000 sales mark next week, making it the second consecutive double platinum album in a row for the singer.

Ashtar! continues her stealthy ascent of the chart, with her self-titled debut. Number one in America for the last three weeks, it has moved 72-45-31 there.

Finally, the sad death of Lisa 'Left Eye' Lopes in a car crash last Thursday prompted a mini-room in sales of her debut solo album Supernova. The album was a flop, and peaked at number 183 last October but its sales jumped 415% last week.

COMPILATIONS

In a week in which five new entries pepper the Top 10, the compilations market manages a flat week while artist album sales declined 7%. Remaining at the top for a third week, Pop Idol – The Big Band Album suffers another 42% dip, with sales last week tumbling to just over 38,000. A more modest 17% slip in sales of Now That's What I Call Music! 51 – to 35,000 – sees it remain comfortably in runners-up position, while the newcomers are led by Absolute Exhorts, the latest in the BMG/Teletext series. Mixed by Radio One's Dave Pearce, it enters at number three with 20,500 sales.

The bloom seems to have gone off the Capital Gold Legends series after just two releases. The first two volumes – Capital Gold Legends and Capital Gold Legends II – were surprise hits last year and sold a

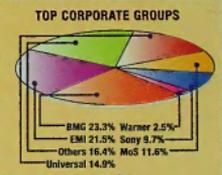
combined 800,000 copies. Capital Gold Legends sold 188,000 in its first six weeks, and Capital Gold Legends II upped that to 207,000. After the same amount of time Capital Gold Legends III has sold just 71,000 – 5,000 of them last week.

The film industry is in rude health, with UK cinema admissions up a staggering 37% in the first quarter of 2002 vs. 2001, and on schedule to reach 164m this year – its highest level for more than 30 years. And it is rubbing off on the compilations chart, where an unprecedented 12 film soundtracks are currently in residence in the Top 50, with All G Indahouse leading the way at number 15. One soundtrack that is not there is the About A Boy set, which is, of course, is by Bady Drawn Boy, and is thus in the artist chart, where it climbs 9-8 this week.

MARKET REPORT



Report shows top 10 companies by % of total sales, and average group share by % of total sales of the Top 75 artist albums



Artist share of total sales: 28.4%
Compilations: 71.8%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	ABOUT A BOY (OST)	Bady Drawn Boy	Twisted Nerve/UK TELX (IS)
2	NEW	MUZIKIZM	X-Press 2	Shine BRASSICZCO (IMVP)
3	2	JUST ENOUGH EDUCATION TO PERFORM	Seaworthy	V2 VVR 101538 (IMVP)
4	3	BRITNEY	Britney Spears	Jive 822332 (P)
5	2	YOUR NEW FAVOURITE BAND	Hives	Protonas MC95050 (IMVP)
6	4	IS THIS IT	The Strokes	Rough Trade RTADECD (U)
7	NEW	YEAR YEAR YEARS	Yeah Yeah Yeahs	Wichita WEB82952 (IMVP)
8	6	ONE GIANT LEAP	One Giant Leap	Palm Pictures PALMCD007 (IMVP)
9	NEW	INTELLIGENCE & SACRIFICE	Alec Empire	Digital Hardcore DHCDCD (P)
10	8	SIMPLE THINGS	Zion T	Ultimate Dilemma ULDRCDCD (IMVP)
11	7	HANDCRAWL FOR A GENERATION	Chemship	Willya WJLMO 1115 (U)
12	9	THE FAKE SOUND OF PROGRESS	Leslograph	Visible Noise TORMENT050 (P)
13	13	LOLO	Timotee	Perfecto PERFALB06CD (IMVP)
14	11	WHITE BLOOD CELLS	White Blood Cells	XL Recordings XLCD 151 (U)
15	14	BETWEEN THE SENSES	Nadine ROYD 1 (U)	
16	12	THE BEST OF BOTH WORLDS	R Kelly & Jay-Z	Jive 822012 (P)
17	NEW	THE ULTIMATE COLLECTION	Peach Clark	Sansbury SANGD 111 (P)
18	10	MACHINE SAYS YES	FC Kahuna	City Rocks CITYROCK 3CD (U)
19	15	GOBBY'S COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper 9284982 (P)
20	19	ALL IS DREAM	Mercury Rev	V2 VVR 1017528 (IMVP)

THE YEAR SO FAR... TOP 20 COMPILATIONS

TR	OR	Title	Artist	Label (distributor)
1	1	NOW THAT'S WHAT I CALL MUSIC! 51	VARIOUS ARTISTS	EMI VIRGIN/UMTV
2	4	POP IDOL – THE BIG BAND ALBUM	VARIOUS ARTISTS	S
3	2	CLUBBERS GUIDE TO 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
4	3	3 SUPERCHARGED	VARIOUS ARTISTS	UMTV/WSM
5	8	HITS 52	VARIOUS ARTISTS	BMG/SONY/TELX/CMC
6	5	NOW THAT'S WHAT I CALL MUSIC! 50	VARIOUS ARTISTS	EMI VIRGIN/UMTV
7	6	SCHOOL DISCO COM – SPRING TERM	VARIOUS ARTISTS	COLUMBIA
8	7	LOVE SO STRONG	VARIOUS ARTISTS	WSM
9	9	CLUB MIX 2002	VARIOUS ARTISTS	UMTV
10	11	NOW DANCE 2002 – PT 2	VARIOUS ARTISTS	EMI VIRGIN
11	10	BEST CLUB ANTHEMS 2002	VARIOUS ARTISTS	EMI VIRGIN
12	12	NEW PEPS CHART 2002	VARIOUS ARTISTS	WSM
13	13	PURE GROOVE	VARIOUS ARTISTS	BMJ/TELESTAR TV
14	15	THE KARMA COLLECTION	VARIOUS ARTISTS	MINISTRY OF SOUND
15	16	THE VERY BEST OF ALL WOMAN	VARIOUS ARTISTS	BMJ/TELESTAR TV
16	14	LOVE	VARIOUS ARTISTS	UMTV
17	17	JUNGLE MASSIVE	VARIOUS ARTISTS	EMI VIRGIN
18	18	TRANCE NATION	VARIOUS ARTISTS	MINISTRY OF SOUND
19	18	THE LOVE ALBUM CLASSICS	VARIOUS ARTISTS	EMI VIRGIN
20	19	ELECTRO ARMADA	VARIOUS ARTISTS	BMJ/TELESTAR TV

4
may
2002

THE OFFICIAL CHARTS

music week



BBC RADIO 1
97.99FM



1 BREAK LIKE ME

- | | | | |
|---|---------------------------------|-----------------------------|-------------------|
| 1 | ONE STEP CLOSER | S Club Juniors | Polydor |
| 2 | GIRLFRIEND | 'NSync feat. Nelly | Jive |
| 3 | THE HINDU TIMES | Oasis | Big Brother |
| 4 | HOW YOU REMIND ME | Nickelback | Roadrunner |
| 5 | WHENEVER WHEREVER | Shakira | Epic |
| 6 | LAZY X | X-Press 2 feat. David Byrne | Skint |
| 7 | UNCHAINED MELODY | Gareth Gates | S |
| 8 | YOU HELD THE WORLD IN YOUR ARMS | Idolwild | Patchphone |
| 9 | 4 MY PEOPLE | Missy Elliott | East West/Elektra |



- | | | | |
|----|--------------------------------|-----------------------|----------------------|
| 10 | I'M NOT A GIRL NOT YET A WOMAN | Britney Spears | Jive |
| 11 | INSATiable | Darren Hayes | Columbia |
| 12 | HUNGRY | Kosheen | Moksha/Arista |
| 13 | COME WITH US/THE TEST | The Chemical Brothers | Virgin |
| 14 | MY CULTURE 1 | Giant Leap | Palm Pictures |
| 15 | ME JULIE | Ali G & Shaggy | Island/Umh-Island |
| 16 | THE WHEELS ON THE BUS | Madonna | All Around The World |
| 17 | AIN'T IT FUNNY | Jennifer Lopez | Epic |
| 18 | SOMETHING | Lasgo | Positive |

4
may
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THE OFFICIAL CHARTS

albums



1 ALL RISE

- | | | | |
|---|----------------------------|------------------|--------------------|
| 1 | A NEW DAY HAS COME | Celine Dion | Innocent Blue |
| 2 | SILVER SIDE UP | Nickelback | Roadrunner |
| 3 | FREAK OF NATURE | Anastacia | Epic |
| 4 | J TO THA L-O - THE REMIXES | Jennifer Lopez | Epic |
| 5 | THE ESSENTIAL | Barbra Streisand | Columbia |
| 6 | SPIN | Darren Hayes | Columbia |
| 7 | ABOUT A BOY (OST) | Badly Drawn Boy | Twisted Nerve/XL |
| 8 | C'MON C'MON | Sheryl Crow | A&M/Mercury |
| 9 | ESCAPE | Enrique Iglesias | Interscope/Polydor |



- | | | | |
|----|----------------------------------|------------------------|----------------|
| 10 | LAUNDRY SERVICE | Shakira | Epic |
| 11 | A FUNK ODYSSEY | Jamiroquai | SZ |
| 12 | BRITNEY | Britney Spears | Jive |
| 13 | SMALL WORLD | Big Band Jools Holland | WSM |
| 14 | MUZIKAZUM | X-Press 2 | Skint |
| 15 | THE VERY BEST OF Sting | The Police | A&M/Polydor |
| 16 | SONGS IN A MINOR | Alicia Keys | Jive |
| 17 | NO MORE DRAMA | Mary J Blige | MCA/Umh-Island |
| 18 | JUST ENOUGH EDUCATION TO PERFORM | Stereophonics | VZ |

19 20 EVERGREEN/ANYTHING IS POSSIBLE Will Young



18 21 RY BY IL Bilub Innocent

20 22 SHAKE UR BODY Shy FX & T-Power feat Di Positiva

17 23 BEAUTIFUL Matt Darey feat. Marcella Woods Incentive

25 24 ONE DAY IN YOUR LIFE Anastacia Epic

22 25 U-TURN Usher LaFace

23 26 TAINTED LOVE Marilyn Manson Maverick/Warner Bros

29 27 A NEW DAY HAS COME Celine Dion Epic

28 28 TIL THE END Heaven Radiate

28 29 HERO Enrique Iglesias Interscope/Polydor

13 30 CHAMPAGNE DANCE Pay As U Go So Urban



31 31 TRANZY STATE OF MIND Push Inferno

24 32 EVERY OTHER TIME Lyte Funkie Ones Logic

28 33 TAKE IT EASY 3SL Epic

3 34 THERE GOES THE FEAR Doves Heavenly

35 35 YOU MAKE ME GO 000H Kristine Blond WEA

32 36 EVERYWHERE Michelle Branch Maverick/Warner Bros

31 37 IT'S GOIN' DOWN X-Ecutioners Epic

39 38 THE WORLD'S GREATEST R Kelly Jive

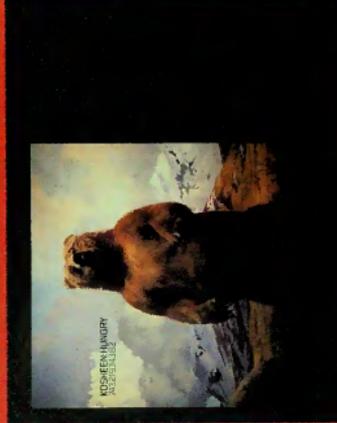
30 39 LET'S PUSH THINGS FORWARD The Streets Looked On/679 Recordings

42 40 IN YOUR EYES Kylie Minogue Parlophone



compilations

- 1** POP IDOL - THE BIG BAND ALBUM 6 11 SUPA FUNKY
Universal TV
- 2** NOW THAT'S WHAT I CALL MUSIC! 51 8 12 LADY SINGS THE BLUES
Virgin/EMI
- 3** ABSOLUTE EUPHORIA - DAVE PEARCE 9 13 PURE CLASSICAL CHILLOUT
Decca/BMG
- 4** THE CHILLOUT SESSION - IBIZA 2002 13 14 WWF - FORCEABLE ENTRY
Telestar TV/BMG
- 5** ALTERNATIVE EIGHTIES 10 15 ALL G INDOORHOUSE - DA SOUNDTRACK
Columbia
- 6** HITS 52 4 6 SPRING ANNUAL 2002
BMG/Sony/Telestar/NSM Ministry Of Sound
- 7** ELECTRIC DREAMS 12 17 SUPERCHARGED
Virgin/EMI UMTV/WSM
- 8** GATECRASHER DIGITAL TRANCE 7 18 CLUB NATION - MIAMI 2002
Esoteric/Interscope Ministry Of Sound
- 9** CREAM ANTHEMS SPRING 2002 14 19 RUDE BOY REVIVAL
Virgin/EMI Island TV/BMG
- 10** ELECTRIC 15 20 CAPITAL GOLD LEGENDS III
Telestar TV/BMG Virgin/EMI



28 20 WHITE LADDER David Grey



21 21 NO ANGEL Dido

14 22 GUITAR PLAYER Hank Marvin Universal TV

27 23 MISSUNDAZT00D Pink Arista

20 24 THE INVISIBLE BAND Travis Independent

24 25 FEVER Kylie Minogue Parlophone

23 26 ORIGINAL PIRATE MATERIAL The Streets Looked On/679 Recordings

25 27 MISS E...SO ADDICTIVE Missy Elliott East West/Electra

18 28 THE ULTIMATE COLLECTION Petula Clark Sanctuary

17 29 WHEN I WAS CRUEL Elvis Costello Mercury

32 30 PAIN IS LOVE Ja Rule Def Jam



45 31 ASHANTI Ashanti Mercury

35 32 WORLD OF OUR OWN Westlife RCA

31 33 OUTROSPECTIVE Faithless Cheeky/Arista

42 34 RESIST Koshheen Moksha/Arista

37 35 8701 Usher Arista

38 36 SWING WHEN YOU'RE WINNING Robbie Williams Chrysalis

34 37 LEGACY - THE GREATEST HITS COLLECTION Boyz II Men Island/Universal

36 38 WHO I AM Beverley Knight Parlophone/Rhythm Series

43 39 YOUR NEW FAVOURITE BAND Hives Poptones

4 40 YANKEE HOTEL FOXTROT Wilco WEA



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SPECIALIST

4 MAY 2002

CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1		CLASSICAL GRAFFITI	The Planets	EMI/Dramatic CD05973162 (E)
2	NEW	ONCE IN A RED MOON	Secret Garden	Emarcy 546786 (U)
3	2	ENCORE	Russell Watson	Decca 474382 (U)
4	3	HOLE! THE PLANETS, MYSTIC TRUMPETER	Rutter/RSNO/Lloyd-Jones	Naxos 855752 (S)
5	4	THE VOICE	Russell Watson	Decca 4672512 (U)
6	7	GREGORIAN CHILLOUT	Various Artists	Virgin/EMI VTDC0446 (E)
7	5	BAX: SYMPHONY NO. 4	RSNO/Lloyd-Jones	Naxos 855503 (S)
8	9	SIOGHARD/GAULDI SUITES NOS 1 & 2	Russian State Orch/Yablonsky	Naxos 855990 (S)
9	8	WAGNER: ARIAS	Ryu Terfel	Deutsche Grammophon 4673462 (E)
10	13	SACRED ARIAS	Andrea Bocelli	Philips 462802 (U)
11	6	ELGAR/SYMPHONY NO. 2	Russian Symphony Orchestra/Davis	Naxos 854108 (S)
12	NEW	BACKRIBBARD CONCERTOS NOS 1, 5, 6 & 7	Academy Of St Martin In Fields	Sony Classical SSK0690 (J)
13	15	EDEN ROE	BMG 742170712 (BMG)	
14	20	WAGNER: SCENES FROM THE RING	Plácido Domingo	EMI Classics CD0552422 (E)
15	18	SPANISH GUITAR MUSIC	Sony Classical C06487 (TEN)	
16	19	ROSSINI: ARIAS	Juan Diego Flórez	Decca 470042 (U)
17	12	WALTON: CHORAL MUSIC	Choir Of St Johns/Robinson	Naxos 855793 (S)
18	19	VERDI	Andrea Bocelli	Philips 464002 (U)
19	NEW	FRENCH OPERETTA ARIAS	Susan Graham	Enya 05274202 (TEN)
20	NEW	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 463032 (U)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	PURE CLASSICAL CHILLOUT	Various	Defacance DECV02 (TEN)
2	2	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CFMCD06 (BMG)
3	4	SEN-CENTURY-BESTSELLING CLASSICAL COLLECTION	Various	Naxos SYEN002 (S)
4	3	THE CLASSIC SCORE	Various	Sony TV/Dance Decca 47027 (S)
5	5	VOICES	Various	Moodca 472762 (U)
6	9	CLASSICAL CHILLOUT	Various	Virgin/EMI VTDC0446 (E)
7	16	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Classifer Classics 74055322 (BMG)
8	6	A MUSICAL TRIBUTE TO THE QUEEN MOTHER	Various	Philips 465232 (U)
9	4	RELAXING CHILL-OUT 2	Various	Virgin/EMI VTDC0443 (E)
10	11	RELAYING CLASSICS	Various	EMI Gold 574822 (E)
11	8	FAMOUS TENORS	Various	Solo 8020 (J)
12	7	CLASSICAL AMBIENCE	Various	Crimson CRM0335 (TEN)
13	13	TIME TO RELAX	Various	Classic FM CFMCD034 (BMG)
14	NEW	THE OPERA ALBUM 2002	Various	Virgin/EMI VTDC0447 (E)
15	14	RELAYING CLASSICS	Various	Crimson CRM0336 (TEN)
16	14	CHORAL CHILLOUT	Various	BBC Music VMEF002 (U)
17	17	ULTIMATE SILENCE	Various	Sony Classical 507952 (U)
18	12	PAVARTI/DOMINGO/CARRAS	Various	Emporio EMTB0320 (DISC)
19	15	100 POPULAR CLASSICS - VOLUME TWO	Various	Castle Music MSC0017 (P)
20	20	100 POPULAR CLASSICS - VOLUME TWO	Various	Castle Music PSC0056 (BMG)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	3	PLAYIN' WITH MY FRIENDS	Tommy Benford	Columbia 5041752 (TEN)
2	NEW	COME AWAY WITH ME	Norah Jones	Parlophone 538692 (E)
3	1	TOURIST	St Germain	Blue Note 5282012 (E)
4	2	THE LOOK OF LOVE	Diana Krall	Nones 540862 (U)
5	4	KIND OF BLUE	Miles Davis	Columbia UK 64315 (TEN)
6	5	BELLY OF THE SUN	Cassandra Wilson	Blue Note (E)
7	7	THE HATUAL BLUES ALBUM	Various	Universal TV 528552 (U)
8	8	ALL FOR YOU	Diana Krall	Impulse! - (U)
9	NEW	BIRTH OF THE COOL	Miles Davis	Blue Note (E)
10	9	A FINE ROMANCE	Ella And Louis	Calibre - (SNM)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SILVER SIDE UP	Nickelback	Roadrunner 1298962 (E)
2	NEW	GUTTERFLOW	The Goo Goo Dolls	Warner Bros 53624312 (TEN)
3	2	WVIF - FORCEABLE ENTRY	Various	Columbia 5079162 (TEN)
4	4	SUPERCHARGED	Various	UMTV/WSM 584852 (U)
5	3	TOXICITY	System Of A Down	Columbia 5015346 (TEN)
6	6	HYBRID THEORY	Lil' Jon & The East Side Boyz	Warner Bros 53503752 (TEN)
7	10	COMING CLEAN	Puddle Of Mudd	Interscope/Polygram 455742 (U)
8	9	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcyclz Club	Virgin CDVU5207 (E)
9	5	THE FAKE SOUND OF PROGRESS	Lostprophets	Visible Noise TORMENT0025 (U)
10	7	WEATHERED	Creed	Epic 500972 (TEN)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	FREAK LIKE ME	Sugababes	Island/Uni-Island CD7398 (U)
2	1	GIRLFRIEND	N'Sync feat. Nelly	Jive 525332 (P)
3	2	4 MY PEOPLE	East West/Elektra E 728632 (TEN)	
4	3	AIN'T IT FUNNY	Jennifer Lopez	Epic 672822 (TEN)
5	5	I-TURN	Usher	LaFace 742134082 (BMG)
6	4	ME-JULIE	Alicia & Shaggy	Island/Uni-Island CD7398 (U)
7	19	RIK RIKI (I WANNA BE WITH YOU) MESS	Nine	Jive 525382 (P)
8	5	IT'S GONN' DOWN	Ex-Zionists	Jive 525382 (P)
9	8	THE WORLD'S GREATEST	R-Kelly	Jive 525322 (U)
10	7	THE WHOLE WORLD	Duckie feat. Kiler Mike	LaFace/Arista 742137951 (BMG)
11	9	CARAMEL	Ciara feat. Eve	Interscope/Polygram 4916742 (U)
12	10	ALWAYS ON TIME	Def Jam/Mercy 588942 (U)	
13	13	SHOULD WOULD COULDA	Beverly Knight	Parlophone CD15 6570 (E)
14	11	A WOMAN'S WORTH	Alicia Keys	Jive 525382 (BMG)
15	12	GET THE PARTY STARTED	Pink	LaFace/Arista 742131332 (BMG)
16	14	BREAK YA NECK	Busta Rhymes	Jive 525382 (BMG)
17	15	OPPS OH MY	Twista	East West/Elektra 7296782 (Impart)
18	15	WHAT ABOUT US?	Brandenburg	Atlantic AT 01252 (CD)
19	17	GOTTA GET THRU THIS	Adam Fleet Li' Mo	Relentless RELENT 27CD (BMG/TEN)
20	18	WHEELS 'N' THE SKY	Adonis	AT 01252 (BMG)
21	NEW	WE TRUGGIN'	Mary J. Blige	MCA/Uni-Island MCD574 4032 (U)
22	NEW	FAMILY AFFAIR	Ashley	Background VJST 230 (E)
23	NEW	MORE THAN A WOMAN	Mary J. Blige	MCA/Uni-Island MCD574 4032 (U)
24	22	DAVID FOR ME	Bubba Spinx	Interscope/Polygram 4916742 (U)
25	20	LOVELY	Christina Milian	Capitol 580332 (E)
26	21	AM TO YOU	Dilated Peoples	Def Jam 580332 (E)
27	27	WORST COMES TO WORST	Dr Dre feat. Knoc-Turn-At	Interscope/Polygram 4916742 (U)
28	25	BAD INTENTIONS	Gonno	CDMME460 (BMG/TEN)
29	26	GOOD GET OVER YOU	Bravettes Brown	Rapster/R1 R1000 (V)
30	24	BAD BABYSITTER	Princesa Superstar	

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	COME WITH US/THE TEST	The Chemical Brothers	Virgin CHEM5719 (E)
2	1	LACY	X-Press 2 feat. David Byrne	Skin SKINT 74X (MMP)
3	NEW	YOU MAKE ME BURNING/FUZION	Pushkey feat. Co-Ordinate	Cubik Music CUBISAMP01 (SRD)
4	2	HUNGRY	Mokuba/Arista 742135481 (SRD)	
5	NEW	TRANZY STATE OF MIND	Push	Inferno TFRN45 (MMP)
6	NEW	I FEEL STEREO	Dino Lenny	Incentive CENT40X (MMP/TEN)
7	NEW	YOU MAKE ME GO DOOH	Kristine Blond	WEA 36421 (TEN)
8	5	CHAMPAGNE DANCE	The Bad Company	BC Recordings BCR010K (SRD)
9	NEW	THE SOUND OF BLUE	JFK	V2E Y2K630 (U)
10	2	METROSDUN	Adem F & J Malik	Kaos KAOS 801P (SRD)
11	11	TEMPLE OF DREAMS	Future Fresh	Data DATA 317B (SRD)
12	NEW	DEEP SEA	Aquatunus	Data DATA31 (MMP/TEN)
13	5	SHAKE UR BODY	Shy FX & T-Power feat. Di	Positive 12711 (U)
14	NEW	THE SOUND OF BLUE	Pay As U Go	SO Urban 672356 (TEN)
15	NEW	CALLING ALL CARS	C'mon	Junior BR020 (SRD)
16	17	BAULING	Mad Daryle feat. Marcella Woods	Incentive CENT 3AT (MMP/TEN)
17	3	LET'S PUSH THINGS FORWARD	The Streets	Locked On/579 Recordings 679065 (T)
18	4	WHY	Agent Sumo	Virgin VSTX 1819 (E)
19	21	TABUS	Tabus	White Label TABUS1 (ESD)
20	15	YOUNG HEARTS	Kings Of Tomorrow	Defected DFECT 46H (MMP/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	MUZIKUM	X-Press 2	Skin BRASSIC22LP/BRASSIC22CD (MMP)
2	1	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/579 Recordings 0270568/02705682 (TEN)
3	NEW	THE CHILLOUT SESSION - IBIZA 2002	The Streets	Ministry Of Sound -NMS0206 (MMP/TEN)
4	2	A FUNK ODYSSEY	Jamiroquai	52 52046/52 59046S (TEN)
5	NEW	ABSOLUTE EUPHORIA - DAVE PEARCE	Various	Telstar TV 81MG -TT00000 (SRD)
6	7	2 MANY DJS - AS HEARD ON RADIO SOLIWAX	Various	PIAS Recordings -PIASB835CD (U)
7	NEW	BACK TO BASICS PRESENTS DANNY TENAGLIA	Various	React REACT1P7/REACT02121 (P)
8	NEW	GATECRASHER DIGITAL TRANCE	Various	Gatecrasher Music -GATECD3 (MMP)
9	6	OUTROSPHERE	Various	Chevy 742135183/742136280 (BMG)
10	5	COME GET IT! GOT IT! - DAVID HOLMES	Various	13 Amp AMP 010/JAMP 010 (MMP/TEN)

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MUSIC VIDEO

This	Last	Title	Label Cat No.
1	NEW	NINE (NINE) NAILS: And All That Could Have Been - Live	Nothing 30353 (E)
2	1	BRIEYER SPEARS: Live From Las Vegas	Jive 525325 (P)
3	1	BLUE: A Year In The Life Of	Interscope 510022 (E)
4	2	ROBBIE WILLIAMS: Live At The Albert	Cineplex 432653 (E)
5	3	S CLUB 7: S Club Party - Live	Polygram 582373 (U)
6	5	RYLIE MINGOUE: Live In Sydney	Warner Music Video 180740333 (E)
7	4	ROCKY WALKER: In The Flesh	Sony Columbia 510276 (E)
8	4	MEGADETE: Live Awakening - Live	Revolver/Film 917123 (E)
9	8	SNOOP DOGG: Doggy Style	RCA 74295253 (E)
10	12	WESTLIFE: Where Dreams Come True	

This	Last	Title	Label Cat No.
11	9	WESTLIFE: One Of Our Own	
12	10	CLIFF RICHARD: The Best Of	
13	11	STEPS: Still - The Greatest Hits	
14	NEW	AC/DC: Soft Edge Live	Jive 520145 (E)
15	12	U2: Elevation 2001 - Live In Boston	
16	13	LEZ EPUBLIC: Song Remains The Same	
17	23	THE EARLES: Live From Paris	
18	22	THE WHO: Live At The Royal Albert Hall	
19	17	BREKFAST BREAKFAST: Baby	
20	18	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	

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BMG Video 742132533
Video Collection V0208
Jive 520145 (E)
Warner Music Video 180740333
Island/Uni-Island 026249
Virgin VSTX BR51339
Direct Video 052552A
Direct Video 00333/MMP
Universal Video 0181033

CHART COMMENTARY

by ALAN JONES

After unexpectedly exploding 12.1 last week to seize the airplay throne, X-Press 2's *Lazy Days* is no flash in the pan by lengthening its lead this week. Adding an extra 403 plays and another 9m audience, it treasures its advantage despite being toppled from Radio One's most-played list. It will surely struggle to retain its throne next week, however, with the Sugababes' OCC chart topper *Freak Like Me* and Holly Valance's *Kiss* both likely to challenge.

He may be the biggest selling artist of the year to date with *Evergreen/Anything Is Possible* but both sides of *Will Young's* debut single have absented themselves from the Top 50 after a very short run – and although his new single *Light My Fire* was serviced to radio the previous Sunday it has yet to show in the upper echelon. We should, however, mention in mitigation that this is partly due to the fact that – although it received a considerable number of plays on both last

AIRPLAY FACTSHEET

● One Stop Top Four reworked *Faithless* to the Top 10 of the OCC sales chart, and seemed likely to follow suit on the airplay chart. The most commercial single from their current album, and one which features radio darling *Dino* on vocals, it moved as high as number 15 last week but falters badly now, sliding to number 22.

Sunday and Monday, it was not serviced to Music Control – who 'fingerprint' the tracks and provide the chart – until late last Monday. Retrospective 'fingerprinting' is not possible, so the track's number 74 debut based on 165 plays and an audience of 10.7m underestimates its impact. On the bright side, that means its climb next week will appear more dramatic than it really is. Unfortunately, these things happen from time to time, though we should reinforce the point that in order to achieve an accurate measure of airplay, records should be serviced in time for radio play, to London Control at 74-76 St. John Street, Music ECLM 4JB.

Young's labelmates – and the original act to record *Evergreen* – Westlife are on the march again with their new single *Big Boy* baby exploding 109.51, with 563 plays last week. Once again, they are safely on the Radio Two playlist, though Radio One has yet to offer its support. Six plays on Radio Two

● After topping the chart with her last two singles *Get The Party Started* and *Lady Marmalade* (with Christina Aguilera and Friends), *Pink* is once again making excellent progress with *Mr. Mr.* Let her last Me moving 62-35-20 the day fortnight. Radio One is once again leading the way, and aired the track 19 times last week.

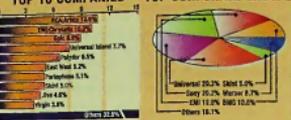
last week provided more than a third of the track's audience, while 17 plays from Capital were the second biggest component of its overall 17.5m audience.

After topping the sales and airplay chart with his last single *Hero*, Enrique Iglesias is off to a good start with his new single *Escape*, which explodes 120-34 on its first full week on the airwaves. It is getting enormous support from IRL stations – where it also ranks at number 34 – and also managed to get nine plays on Radio Two.

The only track to go straight onto the Radio One *Artist* – without progressing through the ranks of the *Bliss* or *Cristina* – *Eminem's* brand new single *Without Me*, from the upcoming album *The Eminem Show*, got eight plays on the station last week, and a further 55 elsewhere to earn a number 98 debut. Its relentless electronic beat and the usual uncompromising lyrical content from Mathers suggest that while it will be a major retail

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES TOP CORPORATE GROUPS



Figures based on 200 stations in the UK and Ireland in the Top 100 and corporate groups based on 14 UK stations in the Top 50

success it will not be anywhere near matching the airplay success of the likes of Stan.

29-17-6 – that is the white hot progress of *W Sync's* *Girfriend* collaboration with *Nelly*. It has given the boy band a credibility they have previously lacked and airplay to match, with 29 plays from Radio One and a staggering 62c from Capital FM – six more than any other disc – last week. Surprisingly, though, its sales success has had a much lesser impact on IRL stations overall than might have been expected. Even with all the extra plays it received last week on chart show countdowns, its improvement on IRL is restricted to a 28-25 move.

Mark Darey and **Marcella Darey's** beautiful looked set for the Top 10 after jumping 20-12 last week but it collapses back to 24. Main reason: a dramatic cooling at Radio One where it slumps from 31 plays to 18.

MTV

Rank	Title/Artist	Label
1	FREAK LIKE ME Sugababes	Universal Island
2	4 MY PEOPLE Missy Elliott	Elektra/EastWest
3	WHENEVER, WHEREVER Shakira	WEA
4	KISS KISS HOLLY Valance	WEA
5	HOW YOU REMIND ME Nickelback	Roadrunner
6	AIN'T IT FUNNY Jennifer Lopez	Epic
7	GIRLFRIEND W Sync Feat Nelly	Jive
10	LAZY X Fresh 3 Feat David Byrne	Sire
9	THE TEST Christy Brinkley	Virgin
11	THE HINDOO TIMES Oasis	Big Brother

Most played videos on MTV on UK/Media Research Ltd w/e 28/4/02. Source: MTV UK

THE BOX

Rank	Title/Artist	Label
1	4 JUST A LITTLE BITtery	V2
2	KISS KISS HOLLY Valance	London
3	POP BOB Baby Westlife	S
4	ESCAPE Enrique Iglesias	Interscope/Polydor
5	IF ONE STEP CLOSER 21 Club Janssen	Polydor
6	7 FANTASIES IN PARADISE... Russkaja Kaitera	Jive
7	DON'T LET ME GET ME FIC	Lifeline/Kidz
8	GET HAPPY IN THE CITY	WEA
9	UNANNOUNCED MELODY Garret Gates	SBCA
10	WHAT'S YOUR JAZZ? Jay-Z	East West

Most played videos on The Box, w/e 28/4/02
Source: The Box

WH1

Rank	Title/Artist	Label
1	ESCAPE Enrique Iglesias	Polydor
2	WE ARE ALL MADE OF STARS Moby	Mute
3	KISS KISS HOLLY Valance	WEA
4	THE HINDOO TIMES Oasis	Big Brother
5	UNSATURATED Day After Tomorrow	Columbia
6	A NEW BEGIN HAS COME Celine Dion	Epic
7	WE ARE ALL MADE OF STARS Moby	Epic
8	SOAK UP THE SUN Shakira	ALAMY/Polydor
9	FLOWERS IN THE WINDOW Travis	Independiente
10	GET HAPPY The Bizkit	CA

Most played videos on WH1, w/e 28/4/02
Source: WH1

STUDENT CHART

Rank	Title/Artist	Label
1	FREAK LIKE ME Sugababes	Universal Island
2	THE HINDOO TIMES Oasis	Big Brother
3	YOU HELD THE WORLD... Island	Parlophone
4	COME WITH US Our Common Brothers	Virgin
5	THERE GOES THE GREEN DEVILS	Heavenly
6	SILENT SIGH Barry D'Arno	Twisted Nerve/CA
7	THE FISH POOLING HORMONES BY TRAVIS	Capitol
8	YOU CAN'T GO HOME AGAIN	AMM
9	EMPTY AT THE END Electric Six	Parade
10	4 MY PEOPLE Missy Elliott	Elektra

UK student chart for 5/1/02. Compiled from Broadcast Network, based on UK student radio chart returns.

CC:uk CD UK

Performs: *Starbucks A: No More Drama* Moby & Jiggy; *We Are All Made of Stars* Moby; *Freak Like Me* Sugababes
Final lineup 28/4/2002

THE PEPSI CHART

Performs: *We Are All Made of Stars* Moby; *It's OK* Atomic Kitten; *Kiss Kiss Holly Valance*; *DI H & Co*; *It's All Good* & Next
Final lineup 30/4/2002

TOTP

Performs: *Freak Like Me* Sugababes; *You Held The World In Your Arms* Island; *The Wheels On The Bus* Mad Dogma; *Hungry* Kishinev; *TI* The End Haven
Final lineup 3/5/2002

POPWORLD

Interviews: *Twice*; *Liberty X*
Performs: *Back With A Bang* Alvaro; *Freak Like Me* Sugababes
Final lineup 28/4/2002

14 SUNDAY

Performs: *Freak Like Me* Sugababes; *Catch Kishinev*; *TI* The End Haven
Final lineup 28/4/2002

RADIO ONE PLAYLISTS

A-LIST 4 My People (Bassment Jaxx Mix) Moby
Lil' Jon: Shake Ur Body Shy FX & P-World
Hot: Di: Girlfriend 'N Sync Feat Nelly; The Woods Times Oasis; *Lazy X* Fresh 3 Feat David Byrne; *Freak Like Me* Sugababes; *We Are All Made of Stars* Moby; *At Night* Shakedown; *Kiss Kiss Holly Valance*; *No More Drama* Moby & Jiggy; *You Held The World In Your Arms* Island; *Hungry* Kishinev; *Sunglasses At Night*; Top & Zhenobya; *Oops (Oh My) Tweet*; *What's Your Fat Joe feat. Ashanti*; *Man On Fire* The Roots; *Just A Little Bittery*; *Starbucks A: No More Drama* Moby & Jiggy; *It's Taken More Me Dynamic*; *Don't Let Me Get Me Pink*

Follow *The Heartless* Nigma & Marvic; *La La Land* Green Velvet; *The Heartless* The Heartless Crew; *Youth Of The Nation* Fox; *Freak Like Me* Sugababes; *Empty At The End* Electric Six; *Parade*; *A Little Love* Conversation Elys vs J'ill; *Honey I'm Kelly & Jay-Z*; *Dove (It's Be Loving You Moby)*; *Blurry*; *Blurry*; *Puddle Of Mudd*; *Oh Baby*; *Intros*; *Reason*; *Just Van* Datsi

B-LIST *Here Goes The Fear*; *Down*; *TI* The End Haven; *Champagne* Dances Like A Girl Get; *Come With Us*; *The Test*; *The Chemical Brothers*; *Take Me Away* Into The Night 4 Strings; *Rock The Boat* Aphix; *Who Needs Emulation* The Cooper Temple Clause; *Sheer* Hundred Reasons; *I Feel So Fine* KMC feat. Dany

C-LIST *Shiber* Tom Mass feat. MC Chickaboo; *The People* The Roots; *Ice Laces* & Next; *It's OK* Atomic Kitten; *Punk Ferry* Corinne; *All I Want Is You* Bellini; *Snead* Your Love Black Rebel Motorcycle Club; *If Tomorrow* New Cams; *Reban* *Deliverance*; *Leave At First Sight* Kylie Minogue; *Bella* Good No Doubt; *Let It Go* Franchesca; *Pass The Controller* Part II Busta Rhymes

RADIO TWO PLAYLISTS

A-LIST *My Mr DJ Van Morrison*; *It Tomorrow* *Never Comes Around* Keating; *Don't Know Why* Norah Jones; *Escape (Enrique Iglesias)*; *Big Boy Baby* Westlife; *Never Tear Us Apart* Joe Cocca; *It's OK* Atomic Kitten; *Sunglasses (It's Not Easy)* Fire For Fighting

C-LIST *A New Day Has Come* (Album) Celine Dion; *When I Was Cool* (Album) Elys Costello; *Hungry* Kishinev; *No More Drama* Moby & Jiggy; *Bassment Jaxx* Bassment Jaxx; *Stunning* Lee Mee; *It's Not Easy, Not Yet A Woman* Britney Spears; *Intake Out*; *Tisha* New Wave; *You Raise Me Up* Secret Garden; *Cristina* Cristina (Album) Sherry Corrie; *Come Back Atomic Kitten*; *Let It Go* Franchesca; *Goodness Of Love* Bryan Ferry; *Deezler* Dooz Occurance; *Two Of Us* Aimee Mann & Michael Penn

B-LIST *All I Want Is You* Bellini; *I Said I Love You* Good Music; *One Love* Jani & The Blockheads; *Make It Real* A1; *Answering Bell* Bryan Adams; *Now That You've Gone* The All Saints; *Baby*; *Dreaming*; *Aurora*; *Comfort* David Mullen; *SBCA* Rhinera

21 playlists for week 4/5/2002
© Corinne: WEDGAMES

MTV UK

Playlist: *Don't Let Me Get Me Pink*
Takes More Me Dynamic; *What's Your Fat Joe feat. Ashanti*; *It's Taken More Me Dynamic*

CAPITAL RADIO

Additional: *Full Moon*
Performs: *Wherever You Will Go* The Calling; *A Little Less Conversation* Chris Vn Jil

VIRGIN RADIO

Additional: *Starbucks A1*; *Freak Like Me* Sugababes; *Puddle Of Mudd*; *Go England* England Boys

GALAXY

Additional: *Love At First Sight* Moby; *Intros*; *I Feel So Fine* KMC; *One Day In Your Life*

Xfm

Additional: *A Little Less Conversation* Chris Vn Jil; *Something To Talk About* Baby D'Arno; *Boy Without Me* Eminem; *In My World* Dead Star Music; *Miles Go Round* No Doubt; *Blurry*; *Puddle Of Mudd*; *Plans* 13th Avenue; *Good Bad Right* Wrong

4 MAY 2002

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Rank	Artist	Album	Weeks on Chart	Peak	Points
1	LAZY	X-Press 2 feat. David Byrne	2071	+24	85.73 +12
2	FREAK LIKE ME	Sugababes	2357	+13	79.40 +9
3	FLY BY II	Blue	2410	-12	66.28 -13
4	KISS KISS	Holly Valance	1901	+25	61.32 +9
5	HOW YOU REMIND ME	Nickelback	1786	n/c	56.53 -9
6	GIRLFRIEND	'N-Sync feat. Nelly	1195	+15	56.06 +31
7	NO MORE DRAMA	Mary J Blige	1318	+19	52.52 +24
8	THE HINDU TIMES	Oasis	1311	+13	50.97 +10
9	MY PEOPLE	Missy Elliott feat. Eve	1071	-17	50.32 -6
10	WHENEVER WHEREVER	Shakira	1232	-13	49.25 -8
11	FLOWERS IN THE WINDOW	Travis	2317	+4	47.42 -15
12	IF TOMORROW NEVER COMES	Ronan Keating	1495	-13	47.15 -5
13	SHAKE UR BODY	Shy FX & T. Power feat. DJ Positiva	1113	+41	46.74 +25
14	SHAKE UR BODY	Shy FX & T. Power feat. DJ Positiva	1225	-3	46.74 -4

HIGHEST TOP 50 CLIMBER					
15	AT NIGHT	Shakedown	799	+38	44.79 +64
16	ONE DAY IN YOUR LIFE	Anastacia	1705	+1	42.65 -9
17	SHOULDA WOULD A COULDA	Beverly Knight	1711	-3	42.63 +8
18	JUST A LITTLE	Liberty X	1268	+16	41.46 +20
19	AIN'T IT FUNNY (REMIX)	Jennifer Lopez feat. Ja Rule	1194	-15	41.33 -13
20	DON'T LET ME GET ME	Pink	1095	+41	39.57 +43
21	SOMETHING	Lasgo	1595	+1	39.23 -27
22	ONE STEP TOO FAR	Faithless feat. Dido	1332	-13	35.11 -30
23	HUNGRY	Kooshen	1214	+10	33.66 -8
24	INSATIABLE	Darren Hayes	1148	-8	33.64 -15
25	BEAUTIFUL	Matt Davey feat. Marcella Woods	1096	-9	33.55 -42
26	U-TURN	Usher	1632	-17	31.88 -14
27	WE ARE ALL MADE OF STARS	Moby	493	+5	29.17 +24
28	DREAMING	Aurora	473	-61	28.41 -37
29	ALWAYS ON TIME	Ja Rule feat. Ashanti Douglas	793	n/c	28.32 -39
30	IN YOUR EYES	Kyrie Minogue	1195	-49	26.80 -57
31	SOAK UP THE SUN	Sheryl Crow	817	-10	25.33 -59
32	I'M NOT A GIRL, NOT YET A WOMAN	Britney Spears	1009	-24	23.82 -34
33	NOW THAT YOU LOVE ME	The Alice Band	267	-22	23.59 -30

BIGGEST INCREASE IN AUDIENCE					
34	ESCAPE	Enrique Iglesias	1825	+44	22.55 +223
35	COMFORT	David Mead	914	-10	22.31 +46
36	POINT OF VIEW	BD Boulevard	1155	-21	21.93 +33
37	DOVE (I'LL BE LOVING YOU)	Moony	635	+33	21.09 +36
38	LOVE FOOLSIFY	Jamiroquai	922	-19	21.05 -40
39	HEY MR. DJ	Vin Morrison	105	+69	20.92 -30
40	ANSWERING BELL	Ryan Adams	95	-26	20.73 -11
41	WORLD OF OUR OWN	Westlife	9	-8	20.36 -3
42	WHAT'S LUVE	Fat Joe feat. Ashanti	476	+16	20.10 +46
43	CANT GET BLUE MONDAY OUT OF MY HEAD	Kylie Minogue	462	+273	19.46 +107
44	DON'T KNOW WHY	Norah Jones	40	+135	19.30 +40
45	IT TAKES MORE	Ms Dynamite	430	-29	19.16 +9

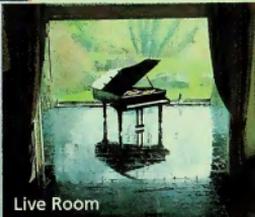
BIGGEST INCREASE IN PLAYS					
- MOST ADDED -					
46	A LITTLE LESS CONVERSATION	Elvis Vs Jd	300	+458	19.14 +198
47	A NEW DAY HAS COME	Ledie Dion	564	+1	19.02 -10
48	YOU HLED THE WORLD IN YOUR ARMS	Idolwive	139	+31	18.90 +146
49	DOPS (OH MY)	Tweet	316	+43	18.83 +23
50	THAT DOES THE FEAR	Doors	225	+41	17.53 -3

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Westside: now part of Sanctuary Group



Abbey Road: leading role for EMI studio operation

SESSION PERFORMERS: STUDIOS DIVERSIFY PACKAGES

As studios diversify, specialise and merge, are they becoming harder to tell apart? Phil Ward looks for the distinguishing characteristics among packages for residential, urban, orchestral and networked sessions

As technology advances and studios face a period of corporate upheaval, the pro audio business faces significant change. While the record industry is facing up to a new, high-tech digital distribution model, studios are facing their own revolution. Professional home recording is developing to become a normal part of any band project, and something which raises questions about the position of all of the UK's traditional studio operations.

Digidesign's Pro Tools technology has acted as a particular catalyst in this development, offering a more cost effective means of creating high quality digital recording. Quite simply, it challenges the assumption that the studio is the only place where music can be made. Nevertheless, relatively few studios have yet created dedicated Pro Tools rooms from scratch and, as long as the tape machines stand their ground against

the computers, this highly portable upstart will continue to cause consternation. The impact of technologies such as Pro Tools coincides with a string of mergers, diversifications and specialisations – including EMI's sale of The Townhouse last month – and has driven studios to re-examine the services they provide and how they are packaged and priced. A concrete example is the simple – but hotly debated – question of whether Pro Tools should be included within a standard room

rate or not. Fundamentally, however, the emergence of high performance "do-it-yourself" technology has raised a crucial question: what price studio hire? In this week's examination of the pro audio business, *Music Week* takes three typical session genres – and one from the future – to find out just exactly what "going rate" really means, and how the various specialists within the studio sector differentiate between their services. ■

The residential session: music comes home

Residential recording extends beyond residential studios, with the country-house model now well serviced by rental companies of every type. But the sector is largely thriving, as many urban studios, especially in London, diversify away from the basic requirement of tracking from scratch.

Many more bands are based outside London than has previously been the case, and it is expensive to house them in town during long periods of tracking. As a result, residential can pick up a lot of business: some operations, such as Rockfield, can still maintain the classic package of analogue machines, tape and sympathy; some, such as Sawmills, can branch out into location recording and DVD work; meanwhile, others are actually expanding – or, like The Wool Hall, reverting to commercial operation after a period of private use.

Sawmills has been re-equipped for 5.1 surround sound and is currently mixing a Muse concert for both SACD and DVD release. Closely involved in the recording of the concert too, and with close business ties to the band, Sawmills is extending the reach of the residential to something akin to London facilities. It even offers both two-inch analogue and hard disk recording as standard – although, on this occasion,



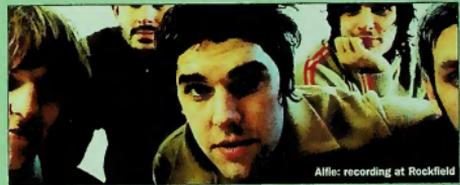
Sawmills: mixing Muse live release

the package is Soundscape rather than Pro Tools.

"Traditionally, residentials have been associated with guitar-based bands," says Sawmills' Dennis Smith. "But we're seeing more and more dance acts and the kind of sessions you'd normally associated with an urban vibe. We've felt the pinch on rates, too, but I think the uniqueness of our location has kept it in people's minds. "We keep up to date with onboard and other gear, but we never throw anything out or trade anything in – so you're always getting more and more value for money."

While H2O continues to offer a service to find recording locations and broker equipment deals, the fact is that just about anywhere qualifies – starting at home – and this has helped FX Rentals consolidate its roster of services even as the old studio of our hires do not go to rental network contracts. "Around 50% of our studios now – it's private houses," says marketing director Tony Andrews. "For these we supply everything from a DAT machine to a full digital recording studio."

"Budget restrictions have helped budget studios and budget studio packages, because the results you can get from cheaper gear are so much better than they used to be. That's exactly why places like New Rising



Alfie: recording at Rockfield

can do so well." New Rising, a residential operation which launched in Essex only last year, is already planning a second facility in Devon after achieving 95% occupancy to date. "We've made our name as a bread-and-butter residential," says Mark Dagnom, "but Devon will be more top-end. We have actually turned so much work away, we realised we could run two complementary facilities – and we happened upon a perfect West Country location."

"The package we supply is lock-out: you can't charge hourly, or restrict the hours in the day. It still gets used differently – some clients do 20 hours in a day, others do eight to 10 hours, but it's all the same rate at £300 a day." For this, visitors get accommodation, three meals, an engineer, two-inch analogue and Logic hard disk – plus a modern curio, the Mitsubishi digital tape multi-track. A thriving metal scene helps: Cradle Of Filth were in recently.

With Neve consoles and two-inch analogue machines, Rockfield seems as permanent as the Welsh hills around it. Alfie, Supergass and Suede have all been in during recent months, so what does it offer to stay competitive? "The same thing for less money, basically," says studio manager Lisa Ward. "There are no packages as such, but we don't go below a certain price. I don't know how cost-effective things like Pro Tools would be – and we've had no call for it. Invariably, producers bring it with them because they've got their own set-up."

"We can always rely on the fact that, if you come all this way, you're going to stay for a while," she adds.

- Rockfield, tel: +44 1600 712449
- Sawmills, tel: +44 1726 833752
- The Wool Hall, tel: +44 1373 830731
- H2O, tel: +44 20 7326 9460
- FX Rentals, tel: +44 20 8748 2121
- New Rising, tel: +44 1206 735324

The urban session: studios offer Pro Tools option

One of the reasons cited for the recent closure of rental operation Dreamhire was the fact that many modern acts simply do not need a lot of studio time. When they do book, chances are they will have already made a start and are, in fact, looking for an injection of technology.

Both Metropolis and Marc Angelo now offer Pro Tools as standard, with Metropolis introducing a Tape-To-Tools service to bring all sessions up to cut-and-paste speed. At Sphere, Malcolm Atkin admits that "an increasing number of sessions are booked with Pro Tools thrown in. Strongroom, meanwhile, has gone even further.

"We've developed a multi-tiered approach to sessions," says Strongroom's Rob Buckler. "At whatever point the band is at in the whole production, we can slip in and out with exactly what they need. They may have tracked elsewhere; they may want to experiment with some nice new gear; they may be approaching a mix but are not quite there; they may be starting from scratch. We've built the complex to accommodate any stage in the overall production."

In particular, Strongroom opened Studio 5 last year based around Pro Tools, but with the flexibility to link at will to two-inch tape machines — or indeed any recording platform. "You can't assume that sessions will come in neatly established on one



Sphere: Increasing number of Pro Tools bookings

format — the world doesn't work that way," says Buckler. "The edges are very blurred between writing, recording, programming and mixing. That's why we've had to develop the studios as we have."

Technology pioneered by Pro Tools now allows detailed adjustment of recordings right up to mastering, while urban facilities are recognising the need to keep "the data ahead of the mix engineer," as Rob Buckler puts it. In other words, digital music files remain in flux around the studios, even as the project enters the mix stage, and valuable mixing time can be wasted if this is allowed to spin out of control.

Accommodating this workflow is therefore a key part of the studio service, because it saves money. Studios can provide bespoke packages, rather than throwing bands into a neutral space such as a hotel treats tourists.

"It's such a bespoke business," agrees

Sphere's Malcolm Atkin. "There's no standard approach any more. If the budget is there, we'll provide anything. But there's still mileage in the 'deal-based-on-relationship' system, and the basics of live room, console, monitors, back-up and people still apply.

"The big ticket at the moment is Pro Tools, but if somebody doesn't need it they'll be onto you to knock it off the package and save money. You can't win either way by standardising these things, which is really why you've got to know exactly what

the client wants."

Following the biggest shuffling of corporate studio cards for decades, the Sanctuary Group now runs The Town House and Westside as well as the former Fleetwood and Manor Mobiles and a £350-a-day Pro Tools room at Nomis. The EMI Group, meanwhile, retains Abbey Road and Olympic.

"We've got more rooms to play with," says Sanctuary's Julie Bateman, "so fewer things are carved in stone. We looked into Inclusive Pro Tools, but we found that so many people can bring in so many varied types of system, it was a false option. Just the range in plug-ins makes it a non-standard piece of technology.

"But we've distributed the outboard from the former Nomis

recording studio around Town House and Westside, so you're getting more for the daily rate in that sense. We've also moved the SSL desk from Nomis to Westside, upgrading it from basically a tracking room to a mix room. It's revitalised the whole complex."

- Metropolis, tel: +44 20 8742 1111
- Marc Angelo, tel: +44 8735 0040
- Sphere, tel: +44 20 7326 9450
- Strongroom, tel: +44 20 7426 5100
- Town House, tel: +44 20 8932 3200
- Westside, tel: +44 20 7221 9494
- Abbey Road, tel: +44 20 7266 7000
- Olympic, tel: +44 20 8286 8600



Town House: Town House Management's Adam Clough, studio manager Rebecca Duncan and head of audio studios Julie Bateman



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The orchestral session: scoring through flexibility

David Holley is the new managing director of the EMI Studios Group, and therefore presides over two of London's most famous orchestra-friendly facilities, Abbey Road and Olympic. According to Holley, film scoring sessions are now so complex that — just as with bands — a “standard” studio package is virtually meaningless.



David Holley: heading EMI Studios Group

Film sessions can involve editing the picture while recording the score which means editing the music as the new prints come in,” he says. “With Lord Of The Rings, for example, we were doing a final mix here while the pictures were still changing. At the same time, we were mixing and mastering the soundtrack CD.

“So, just as with rock, pop and dance music, you have to mutate the session to provide lots of other services as you go along. That’s the way we’re going.”

Holley also contrasts EMI Studios with the all-in-one approach to projects suggested by larger aggregations of facilities.

“Few clients keep everything in one place — you don’t do all the tracking in one place, or all the mixing in one place,” he says. “We’re not looking to enclose the whole project within our walls — but to join up as many pieces of the project as possible.”

Recent sessions include the score for the new Martin Scorsese film, Gangs Of New York, and the basic two-inch analogue or DASH package — with renowned engineer Mike Ross-Trevor — persists.

“Despite a drop in overseas clients after September 11, we’ve maintained our rates

for classical, TV and film work,” adds director of Sony Music Studios Nick Kadrnika. “People ask for Pro Tools, but it’s not a freebie. We have tweaked packages for traditional band sessions, but the majority of orchestral clients are based in central London and are happy with what we provide.”

There is one universal standard for all film-scoring sessions today: 5.1 monitoring. This holds true even for location recording sessions such as Classic Sound, whose Neil

Hutchinson highlights the ultimate flexibility of packages that location work provides.

“With our approach, you can choose the venue to suit the music,” he says. “For big, lush material like Bruckner you can use a large hall like Walthamstow or Watford, and for something more contemporary you might want a smaller, crisper acoustic. You can mix and match the acoustic, and you can mix and match the equipment package that goes in there.”

This is more cost-effective, says



Sir George Martin: good halls vital

Hutchinson, than recording a solo piano recital in a large, purpose-built studio with fixed costs and fittings. Indeed, the location used by Classic Sound is charged flexibly according to the repertoire.

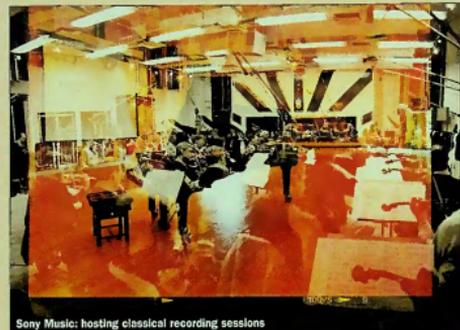
“We don’t charge extra for 5.1 or high sample rates either,” says Hutchinson. “But conversely we don’t charge less if you don’t want it. It’s one price for the technology: it’s the size and complexity of the session that varies the costs.”

Angel is rebuilding Studio One, much used for TV and film scoring, while CTS continues to occupy The Colosseum in Watford although, in fact, the hall is available for hire for any orchestral session. And, while Abbey Road celebrates 70 years, Air Lyndhurst celebrates a decade.

Sir George Martin himself says, “Live acoustic recording has declined in mid-range studios, but there’ll always be a demand for good halls — particularly with the quality of sound that we have here.

“The effect of people on creativity will never change — people meeting together. If you’re using Pro Tools in your own home environment, it’s a lonely business. What we’re doing in this hall is what people did 50 years ago: recording orchestras with very, very good sound.”

- Abbey Road, tel: +44 20 7266 7000
- Olympic, tel: +44 20 8286 8600
- Sony Music, tel: +44 20 7636 3434
- Classic Sound, tel: +44 20 8208 8300
- Angel, tel: +44 20 7324 2525
- CTS, tel: +44 20 7467 0099
- Air Lyndhurst, tel: +44 20 7794 0660



Sony Music: hosting classical recording sessions

The networked session: hanging on the telephone

Among the many value-added services that studios are now adopting, one is beginning to appear that could have far-reaching effects on the industry. Network connection between studios continents apart is a reality, but is often a misunderstood technology.

Linking sessions by telephone lines has obvious appeal in the global village of music. Essentially, studios are adopting broadcast-style connections in order to exchange music files. But the latency — or delay — inherent in even the fastest link is likely to obviate real-time simultaneous sessions for the time being.

In the meantime, the main choices are between ISDN, DSL and aggregated standard lines, one or another of which is standard in all major studios today. Liquid Audio, a good means of transporting compressed audio, has been somewhat eclipsed by a new protocol called Rocket that can be built into Pro Tools itself. Air, Planet Audio, Sphere and Strongroom are all early providers of “Rocket power”, but the service itself has yet to impact on studio rates.

“It will eventually add to client costs,” says Strongroom’s Bob Buckler, “but, at the moment, it’s so new we’re still working out fair prices for what it does. The last time we used it was when Ash were in Australia and we were mixing a live concert for DVD in London. Obviously they wanted to hear it, so we shunted it over to them.”

Rocket is a product for its times, as pop production goes increasingly desk-top and the creative teams involved operate in discrete pockets. “In this world of Pop Idol and so on,” says Buckler, “the chances

Strongroom: offering new Audio Solutions package



are we’ll have the producer in the studio and the pop star is somewhere else entirely. Rocket is therefore extremely useful for doing vocal overdubs, for example.”

It also forms part of a new package from Strongroom called Audio Solutions, designed to help record companies exploit multi-track assets created in the studio. As well as archiving to a “Rocketable” format such as Pro Tools, Strongroom and other Rocket-compatible studios can distribute the digital multi-track to remixers around the world, for example, and generally

exploit the assets prior to release as far as possible.

A similar service, optimised for rough mixes rather than multi-track collaboration, is already provided by H2O, based at Sphere Studios. MediaManager is a subscription service, providing access to a file server, with supporting software interface, for use by A&R departments, publishers, managers and other qualifying interested parties, who want to hear production work in progress as it happens worldwide.

Software developer and H2O managing

director Andy Hilton says, “This signals an end to the headache of couriering DATs. All the offices within the majors are on high-speed links, which means a song will typically download from here in 45 seconds.

Material can be delivered to MediaManager in any format, analogue or digital. The service can encode to digital, or file convert, into any file format. The file is then published through MediaManager, which sends an e-mail to the user informing them of delivery.

“The initial concept came from the A&R team at EMI,” says Hilton, “who were fed up with waiting on couriers and sending out for small-run duplications. It can take days just to get a song to the right people.” Accordingly, EMI’s Chrisvalis’s head of A&R Chris Briggs was the first to sign up for the service, saying, “All I have to do is remember my name and press a play button.”

H2O also supplies a consultancy package that helps ISDN and DSL-connected facilities to get the best out of their networks. Secure, private networks are on the increase, often using controlled areas of corporate websites to share files. Whether record company networks and studio networks will grow together to form an integrated music business population is unknown: there is a piece of string, but its length is unspecified.

“It’s like being the person with the first telephone,” says Malcolm Atkin. “Who do you talk to?”

- Strongroom, tel: +44 20 7426 5300
- H2O, tel: +44 207 326 9460
- Rocket Network, tel: +44 208 960 4744

NEW RELEASE COUNTDOWN

Key releases scheduled for the next six weeks

ALBUMS

May 6
Myra Tamara Suite Beat (Moby); Terry Callier Speak Your Peace (MCA); The Roots Live At The Apollo (Rhino); **AT THE SHOWERS** (New Line); **THE SOUND OF: Puddle Of Mind** Come Clean (Polygram); **Trust A Kind Of Country** (Satanic); **Wesley** (A&M)

May 13
The Alien Band Live From The Soundstage (Karmy); **Classmatic Orchestra** Everyday (Ninja Tune); **Moby 18** (Mute); **Van Morrison** Down The Road (Polygram); **Southern Nights** (Globe); **West/East**; **Various World Cup Party** (Virgin)

May 20
Dot Allison We Are Science (Matrix); **The Charlatans** Songs From The Other Side (Globe); **Shantel** Homecoming (A&M); **Los Angeles** Above Our Station (Colony); **Ronan Keating** Destination (Polygram); **Little** Together (Mercury); **Jan Van Dael** (MCA)

May 27
Al Green (Columbia); **Faithful** True Love A3 (Jive); **Michael Hutchence** (Vox/London); **Liberty X** Thinking Is Easy; **M2M** The Big Room (East West); **Orinoku** The Way (RCA); **Scott Tenner** Jazz (Ninja Tune)

June 3
Bebe & Sebastian Storytelling (Arista); **Black** The Endless Summer (Interscope); **Polypod**; **Domini** Jesus Lives (Globe); **LaFace Artists**; **Orbital** Work For Us; **Patricia** Justice (Virgin); **Various** Summer Hits Summer 2002 (Virgin)

June 10
David Bowie (Columbia); **Boyz II Men** David (A&M); **Vicentini** Good Records Of Music (FMP); **Janet** Kennedy Get Up With Your Short Love; **Mid** Love Like You Feelings (Bella Union); **Korn** Untouchables (Epic)

SINGLES

May 6
Aashiq Rock The Boat (Background); **Bebe** In The Mood (A&M); **The Hives** Meet Offender (Polygram/Relax); **Ronan Keating** I Tomorrow Never Comes (Polygram); **Leaves** Face The Music (Polygram); **Russell Watson & Faye Tozer** Someone Like You (Decca)

May 13
A3 Ladies & Good (Columbia); **Ant** From Antelope (DreamWorks/Polygram); **Enrique Iglesias** Escape (Interscope); **Patricia** Justice I Just A Little (Globe); **Luck** & Love (The Universal); **Pink** Don't Let Me Get Me (Arista/Amica)

May 20
Atomic Kitten It's OK (Innocent); **Black Rebel Motorcycle Club** Spread Your Love (Virgin); **Emilie Autumn** Without Me (Interscope); **Polygram**; **Korn** Home To Stay (Epic); **Miki** Webster Boy Boo Baby (5)

May 27
Ant & Dec We're In The Bad (Columbia); **Brandy** Full Moon (East West); **Clay Aiken** Dreamer (Epic); **Peaches** Set It Off (Innocent); **Clay Aiken**; **Sex** Peleals God Save The Queen (Virgin); **Will Young** Light (Polygram)

June 3
Bump & Pines Promises (Dfr); **Di Tiesto** 543 (Jive); **Red Hot Chili Peppers** Live Through This (Globe); **Douglas** Double 2 (Mercury); **Christy** Arista; **Wyclef** Jean One More Chance (Mercury); **Will Smith** Not Your Head (Columbia); **Will** Distortion (MCA)

June 10
Ant Boom (Epic); **Autwache** Great One (Warp); **Billy** Dreams Buy Something To Talk About (Twisted Nerve/AT); **Sarah Connor** From Sarah With Love (Mercury); **Kyle** Monogone Live At North Side (Parlophone); **Paul Oakenfold** Southern Sun/Ready Steady Go (Polygram)

PROG	FAK	SOFT	ROCK	POP	NEW	CLASS	CHILD	IND	TRAD	ETHN	WORLD	BLUES	JAZZ	SCEN	RELEAS
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
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PROG	FAK	SOFT	ROCK	POP	NEW	CLASS	CHILD	IND	TRAD	ETHN	WORLD	BLUES	JAZZ	SCEN	RELEAS
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SINGLES

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PROG	FAK	SOFT	ROCK	POP	NEW	CLASS	CHILD	IND	TRAD	ETHN	WORLD	BLUES	JAZZ	SCEN	RELEAS
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* Previously listed in alternative format

PROG	FAK	SOFT	ROCK	POP	NEW	CLASS	CHILD	IND	TRAD	ETHN	WORLD	BLUES	JAZZ	SCEN	RELEAS
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music week



european report 2002

Remember where you heard it: Can it be true? Could a dispute be brewing in the Pop Idol camp between the two Simons? The word is that "Mr Nasty" Cowell wants to move back the release of the new Westlife single Pop Bop Baby (potentially their first self-penned number one) from May 20 to avoid clashing with **Atomic Kitten**, **Eminem** and **Korn**. The only problem is that will mean the boy band clashing with Will Young's *Light My Fire...* For the next two or three weeks, Dooley has been forced to lift its **ban** on all things **Farrow**, to mark the occasion of his wedding to journalist **Jane Moore** this Saturday. However, Dooley is a little bemused how a so-called **Chelsea fan** could allow his nuptials to coincide with the FA Cup Final, when the blues are taking on the Arse. Last weekend, the whole of Iceland was bracing itself for the arrival of the Farrow stag party in Reykjavik. Next Saturday will be an even more star-studded occasion, with **Elton John** as best man, **Frank Skinner**, **Richard E Grant** and **Jonathan Ross** as speakers. Dooley has already selected his own choice from the Farrow/Moore wedding list, which is – of course – being held by **Argos**... Meanwhile, **Revolver's Paul Birch** is venting his spleen on the DTI and DCMS after a group of UK

Here's a couple of babes captured in all their glory at last week's Classical Brits launch (1). But enough, for the moment, of Sony strategic marketing vice president Brian Yates (left) – instead, let's have BPI chairman Bob Dickins (second right) and a word instead for one of the launch's performing acts, the Opera Babes. The Sony Classical signings warmed up for their appearance at the May 23 ceremony at London's Royal Albert Hall with two pieces at last Wednesday's Landmark Hotel launch. Elsewhere at the event, Sisters Patricia (2, front left) and Margaret Mary (front, right) were celebrating after their Priority Of The Resurrection album *Music Of Inner Peace* (Doutatch Gramophone) was shortlisted for Rover album of the year prize. Pictured with them are (back, left to right) Universal Classics head of classics Mark Wilkinson, Universal Classics press manager Claire Willis, project consultant Matthew Ryan and Universal Classics marketing director Dickon Stainer.



DNA/Valley Media liquidation. Furious at the two Government departments' non-response to Aim's lobbying on the issue, he doesn't pull his punches: "they don't amount to jack shit"... At FA HQ on Thursday, the world's media (almost) lined up in the room usually used to host the FA Cup draw to launch the official England World Cup theme. And, while **Ant** and **Dec** might have been chomping up to **Will Young** for Pop Idol, they can't wait to "beat his skinny little ass" when the two records go **head-to-head** on May 27... One member of the Columbia team who has divided loyalties over the record is director of promotions **Robbie McIntosh**. Yup, with a name like that he's got to be a Scot and, given that a long run in the World Cup can't only benefit his record, he'll be perhaps the only Scot in London hoping for England success. "Unless they get to the final," he jokes... So, intriguing meeting of the week: **Mushroom's Korda Marshall** and **Poptones' Alan McGee**, deep in convo at the **Groucho** last Monday... **Daston Songs' Winston Simone** may have parted company with **Edel**, but he still retains a soft spot for the German group's founder and boss **Michael Haentjes** and the former publishing boss **David Hockman**. "They were the ones who bought into our vision," he says... **Tony H** could soon be capitalising on his 24 Hour

Party Profile to kick a new venture of the ground... **Peter Sissons'** choice of **burgundy** is still clearly giving the BBC sleepless nights, as evidenced at a press conference last Monday about the corporation's **Golden Jubilee coverage**. It was noted that radio director **Jenny Abramsky** and BBC1 controller **Lorraine Heggessey** would be best equipped to give all the details, as they were the only Beeb execs present not wearing ties... Soccer six returns to Stamford Bridge on May 26 with a galaxy of celebrity teams, including **Atomic Kitten** and **Blur**, playing for **charitie**. The top people at Cup promotions and Excess are this year offering music industry premier tickets, which go on sale this week at the special price of £10 (info, 0845 1302770). Expect to see a few A&R types on the pitch checking out the new acts lined up to play on the live stage... "You can't rush art. That is, unless you're "Harmonica Man" **Paul Lamb**, who will attempt to make history on London's 100 Club on May 14 with the fastest album release to date. He will be recorded by the Sanctuary Mobile recording studio, then mixed and mastered at Sanctuary's newly-purchased Townhouse Studios.....



indies got clobbered in the Never let it be said that staff at Pinnacle aren't dedicated to their cause. When

World Cup song hopefuls **People United** turned up at a sales meeting the other day on their batty bus, the distributor's workers well and truly "caught football fever" and were seen dancing in the streets outside their HQ singing along to their track **World Cup In Our Hands**. **People United** – signed for **Greg Kyriacou's Blue Crest Label** – are preparing for the release of the single, which they have dubbed the unofficial World Cup song (yawn, not another one), through Pinnacle distribution on May 27. Come and "ave a go if you fink you're 'ard enuff, Ant and Dec" (pictured, front, left to right, are **People United's** Julian Shapiro, Pinnacle's Emma Camfield, Blue Crest's Greg Kyriacou and Pinnacle MD Tony Powell).

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If you have any comments or queries arising from this issue of Music Week, please contact **Ajax Scott** at: e-mail – ajax@musiconline.com fax +44 (0)20 8309 7000, or write to – Music Week Feedback, Seventh Floor, Ludgate House, 245 Broadwalk Road, London SE1 9UR.

Separated at birth? One of these gentlemen fronts a top UK guitar band, another is the all-powerful boss of a London-based radio station – but neither of them, it seems, possesses a decent quality razor.

Xfm programme controller **Andrew Phillips** (1, left) and **Coldplay's Chris Martin** had a chance to hang out together at a Parlophone band the other Friday night, in which performances by **Martin's** **James Blunt**, **Barryville Knight** and **Dirty Vegas** at **Whitefield Studios** was followed by dinner at **London's St Martin's Lane Hotel**. **Krug** (2, second left), ably assisted by Parlophone's **Mark Glead** (second right), was busy rubbing shoulders with radio execs at the feast. Pictured are (left) **Virgin Radio's James Curran** and (right) **Clayde '11 Gaylor Stain**.



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