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FOR EVERYONE IN THE BUSINESS OF MUSIC

Musicweek

EMI buys Mute in £42m deal

by Martin Talbot

One of the most influential British labels of all time, Mute Records, moved into major ownership last week when it was bought by EMI in a deal worth up to £42m.

The acquisition will see EMI Recorded Music paying £23m for the long-established independent, plus up to £19m in performance-related payments over four years.

Under the historic deal, Mute executive chairman Daniel Miller retains global responsibility for the label he founded in 1978.

With estimated 2001 turnover of \$42m (£29m), Mute was ranked as the world's 29th biggest independent in last August's ABI Independent's Report. Before last week's deal, it was also - alongside Martin Mills' Beggars Banquet and Liam McVay's Cherry Red - among the last of the indie labels that emerged out of the punk boom of the late Seventies.

Beggars Banquet founder Martin

Mills says he has no intention of selling up. "It is sad," he says. "It does leave us as the last of the founding independents of the late Seventies. I respect Daniel's reasons, whatever they may be, but it is not something I would do."

The deal brings to EMI acts including Moby (for the world outside North America), the Prodigy (US) and Depeche Mode (world) to EMI. Moby's 13th, the follow-up to the Grammy-nominated *Play*, is due for release today (Monday) after shipping 190,000 by the end of last week.

An EMI source adds, "As part of our restructuring, we have been getting out of lots of businesses, but we want to get into businesses which work for us, like this one."

The deal with Miller was brokered by EMI Recorded Music Continental Europe chairman and CEO Emmanuel de Buretel, whose division will take responsibility for coordinating Mute's activities within EMI.



Miller: keeping key Mute role

A source close to the deal says, "The key issue here is the relationship between Daniel and Emmanuel. Miller wanted to do this deal with EMI because of Emmanuel."

De Buretel says the deal is "a natural progression" of Virgin's 20-year relationship with Mute. It will continue to handle Mute in territories where it has a deal in place, although Mute will retain its licence and distribution linkups in the UK (Viral), Benelux (Pias), Switzerland (Musikvertrieb) Spain (Caroline), Scandinavia (Playground) and Portugal (Zona).

In its time with Virgin, EMI has pre-

sented Mute "with courage, imagination and success," says Miller.

He adds, "Emmanuel de Buretel and many EMI executives have contributed to the success of Mute and have an intimate understanding of the label's culture and artists."

The new agreement was carefully designed to preserve Mute's autonomy, stability and continuity into the future. The fact the deal comes at a particularly productive time in our history is gratifying, because we were able to forge a long-term relationship based on what was right for Mute and its artists."

De Buretel says, "Without Daniel's continued long-term involvement in Mute, this deal would not have been possible. In Daniel, we have one of the best A&R music executives in the business. His long-term approach and vision for artists and their development and his love and knowledge of the music-making process make him a genuine visionary."

BPI and BARD ponder future of midweeks

The BPI and BARD are set to consider fresh their approach to midweek "Sales Flashers" after the four-week trial of a limited service ended last Friday.

The service was due to return to normal this week, with full midweek data due to be made available from 11am tomorrow (Tuesday).

Official UK Charts Company chart director Omar Maskataya says he expects some developments within the next fortnight. "We have gathered all the information over the past four weeks and the BPI and BARD councils will now take a view how to proceed," he says.

Maskataya says he believes that the trial has been a success. Despite early leaks in the first week of the trial, he says the leaks have been less explicit and have underlined the fact that midweek data is "privileged and confidential".

It is understood that the BPI Council will discuss the issue at its Wednesday's council meeting.

Partizan's Michel Gondry (pictured) was honoured with the outstanding achievement award at the seventh annual Music Week Creative And Design Awards at London's Hilton Hotel last Thursday night. Artists including Björk and Foo Fighters' Dave Grohl paid tribute to the influential director, who stepped up to accept the award to a standing ovation. Gondry said, "I would like to thank everyone at Partizan my production company and some of the people like Björk who believed in me a long time ago." Meanwhile, Parlophone-commissioned clip scooped the awards stage on the night with Black Dog's Dawn Shadforth named best director for Kylie Minogue's striking *Can't Get You Out Of My Head* video. Shadforth also accepted awards for best pop video and video of 2001. The Parlophone-commissioned clip scooped a further two awards, while other multiple winners on the night included Blue Source who won accolades for best design team as well as an illustration award. More news, p3.



C5 wins TV rights to Capital's Party

Channel 5 is embracing music after linking with 95.8 Capital FM to host one of this year's biggest live events.

The broadcaster is teaming up with initial Film & TV to produce Party In The Park, which will appear on the channel for the first time after being bought by ITV and Channel 4 in the past.

Channel 5's controller of youth, music and interactive Sam Sandhu says the move signals the TV company's "big ambitions" in the area of music and promises more pop and rock programmes in its

the excitement and energy of the event on and to the screen," says Sandhu. He says he is also working on other plans for mainstream music programmes.

Sandhu says the combination of Channel 5 and initial, which produces the Pepsi Chart Show for the broadcaster, is a "double whammy that will really add some Vitamin C to the event". Initial chief executive Malcolm Gerrie believes the combination will make Party In The Park "a landmark in the broadcasting calendar".

Sandhu: 'big ambitions' for music prime schedule during the coming year. "We're still working on the editorial [of Party In The Park], but this year we really want to translate

Rajar trials new electronic meters

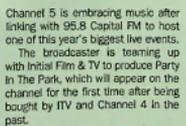
Criticism of the diary system used to collect radio listening data has prompted Rajar to publish details of its ongoing tests of electronic meters.

Rajar managing director Jane O'Hara says trials of a pager and a watch meter will last until spring 2003. "It is essential we undertake a comprehensive testing programme to ensure the meters record listening patterns accurately," she says.

The current diary method collects information from a panel of 130,000 radio listeners a year and covers 260 stations that subscribe to the service.

The Wireless Group chairman Kevin Mackenzie has been one of the fiercest critics of the diary system, although the latest figures gave his TalkSport station a highest-yet audience of 2.4m listeners a week.

● Rajar analysis, p9



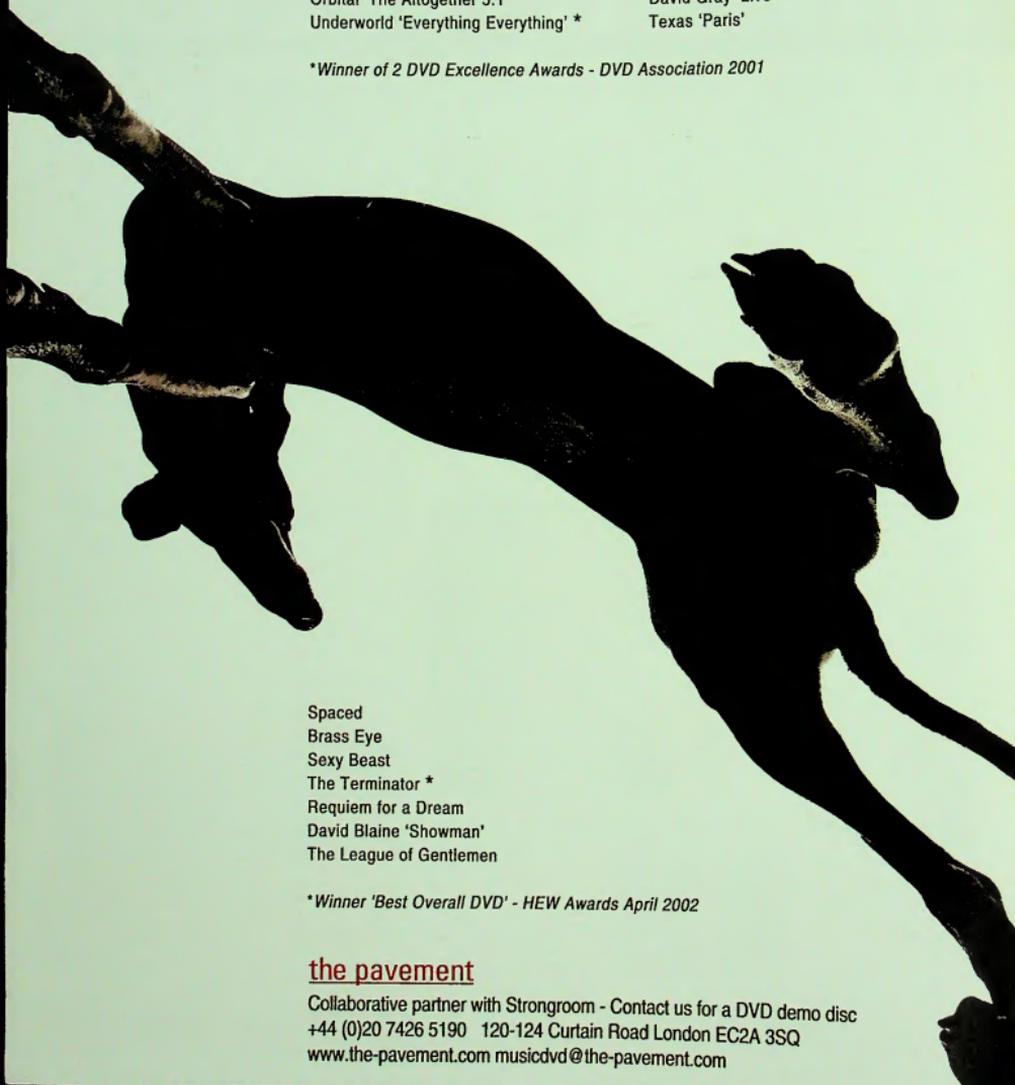
Sandhu: 'big ambitions' for music prime schedule during the coming year. "We're still working on the editorial [of Party In The Park], but this year we really want to translate

Award winning DVD production and design

Oasis 'The Hindu Times'
Roxy Music 'Live at the Apollo'
Pop Idol 'A Star is Born'
The Brit Awards 2002 'DVD of the Year'
The Clash 'Westway to the World'
Orbital 'The Altogether 5.1'
Underworld 'Everything Everything' *

REM 'Imitation of Life' DVD single
Motorhead '25 & Alive- Boneshaker'
Andrea Bocelli 'Tuscan Skies'
Bond 'Live at the Royal Albert Hall'
The Corrs 'Live in London'
David Gray 'Live'
Texas 'Paris'

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Kylie ride helps Parlophone scoop eight awards at Cads

by Joanna Jones

Kylie Minogue's Can't Get You Out Of My Head promo led a hugely profitable night for Parlophone at this year's Creative Ad Design Awards (Cads), with the EMI company's releases accounting for eight prizes.

The Mincroq promo, directed by Black Dog's Dawn Shadforth, was responsible for half of Parlophone's haul at the event, which was staged by Music Week and sister publication Promo last Thursday. The clip won awards for best cinematography in a video, best telecine in a music video, best pop video and audio of 2001.

Faith Holmes, who commissioned the clip for Parlophone, stepped up to the podium several times alongside Shadforth at London's Hilton Hotel, with both later receiving individual recognition with video commissioner

and director awards respectively. "It has been a fantastic night and year and I've been privileged to work with some wonderful directors – my job is all about choosing the right people for the right job," says Holmes, who has left Parlophone to become a partner in former label colleague Dilly Gent's new creative company Dilly Gent & Co.

Shadforth adds, "It was just a really brilliant team, a great track and a great artist to do a video for."

Parlophone was heavily represented elsewhere during the night, with Oil Factory scooping a rock video honour for Radiohead's Pyramid Song and Jamie Hewlett's Gorillaz print campaign winning recognition for design of an ad campaign. Flynn Productions' Art Jones won best editing for the promo for Parlophone act



Shadforth (l) and Holmes awards

Pat-One's I'm So Crazy.

Parlophone managing director Keith Wozencroft says, "I am pleased for Faith Holmes – it is fantastic work over the year and it is very exciting as a label to work with new people and see exciting talents coming through."

Meanwhile, Source's Simian bagged two awards with Big Active's Matt Matland walking away with a gong for his Source-commissioned single design and design of a series of sleeves for the project. XL Recordings scored a double,

with The Avalanches' Frontier Psychiatrist winning an art direction gong for Propaganda and Basement Jaxx's Where's Your Head At? a special effects award for MPC. The two clips were also nominated across other categories. Intro's Matt Cook, meanwhile, ensured two mentions for Polydor's Howie B's Folk album in design and photography categories.

The new award year – the urban video award – went to So Solid Crew's Rentless-commissioned 21 Seconds clip from production company Bullet, while Silent art Fanny Sim's Weapon Of Choice was named best dance video.

Elsewhere BMG's team collected the special packaging award for The Cooper Temple Clause promo designed by Richard Andrews. ● Full winners list, p24.

newsfile

ELLIS MOVES UP AT POSITIVA

Jason Ellis has been promoted to director of EMI dance imprint Positiva with immediate effect. Ellis joined the label as A&R manager in June 1999 from his previous position in sales and was promoted to the position of head of A&R in May 2001. Ellis will continue to report to EMI-Chrysalis managing director Mark Collier.

HMV RESTRUCTURES PRODUCT DEPT

HMV has restructured the music specialists buyer Met Armstrong to give more support to specific genres. As part of the changes, Ireland product manager Rob Campkin has been promoted to the role of product manager – rock and pop. HMV specialists buyer Met Armstrong is being promoted to fill the vacant Ireland product manager role.

FAREWELL TO OITS BLACKWELL

One of the last century's most prolific songwriters, Oits Blackwell, died last week aged 70. Blackwell penned tunes for the biggest rock 'n' roll singers of the Fifties and Sixties, but his most notable songs included All Shook Up and Don't Be Cruel for Elvis Presley and Paul Davis for Jerry Lee Lewis.

CLASSICAL BRITS ADDS TO LINE-UP

The Classical Brit Awards has added The Piano trio teenage duo virtuoso Chloe Hanslip and Russian violinist Mikhail Ovsytskiy to its line-up of acts later this month. Already on the May 23 bill at the Royal Albert Hall are Andrea Bocelli, Russell Watson and the Opera Babes.

BOHEMIAN RHAPSODY TOPS HIT LIST

Queen's Bohemian Rhapsody was named the nation's favourite single in a poll for the Guinness World Records British Hit Singles. The rock anthem, which twice reached number one in 1975 and again in 1991 – beat John Lennon's Imagine to claim the top spot. Around 31,000 music fans were polled to compile the list. Robbie Williams' Angels was at number six in the poll with the Spice Girls' Wannabe at eight.

FOOTIE BRINGS STARS TO LAMACQ

Soccer match stars and acts, including Pulp, Billy Bragg, The Cooper Temple Clause and Terry Hall, will join Steve Lamacq in conversation for a special series of programmes in BBC Radio Five's World Cup series. The first programme goes out at 6pm on May 18 with a second programme scheduled for 6pm on May 25.

BIG ACTS SET FOR GRAND PRIX

A new cross-promotional pact between BMG, the Mivd Seven Renault Formula One team and Lycos Europe will see the major's artists appearing at selected Grand Prix throughout the season, as well as taking part in online promotions via the Lycos Europe network.

SIMKINS PARTNERSHIP

There is no outstanding action between the Simkins Partnership and Ritz Music Group plc, contrary to an impression given in last week's Music Week. The dispute has been settled and the Simkins Partnership is not subject to a counter suit from RMG plc.



EMI is in advanced negotiations with former manager Allen Klein to bring out the first Rolling Stones (pictured) greatest hits collection to span the band's entire career, from 1963 with Decca Records to the present day. Klein owns the band's early material and previous best of collections – put out on his own Abkco label or by other labels – have had to restrict themselves to tracks either recorded pre- or post-1971, when the Rolling Stones began recording for their own label. Senior sources within EMI confirm that negotiations with the US-based Klein are well advanced and that the album is expected to appear this year, to coincide with the group's 40th anniversary and a new world tour. An insider says, "it's supposed to be this year, but nothing is confirmed at the moment." The band announced 32 US and Canadian dates last week, with the European leg of the tour following in 2003. The group are also hoping to schedule their first dates in China.

HMV flotation goes ahead with price in right range

HMV Group had to settle for a "low" offer price, which valued the group at less than £800m as the markets turned sour on flotations last week. Its 192p offer price last Thursday was at the "bottom end" of the 190p-220p range indicated last month, but a spokesman for the group explains that the markets have been "extremely jittery" recently. This was borne out by the share price, which, in the first few hours of dealing, was trading at 157p.

HMV chief executive Alan Giles, whose group had at one stage been hoping for a valuation tag nearer £1bn, also says he was "very pleased" to have priced the IPO within the indicated range. Observers also point out that HMV Group at least got its flotation away, while two other groups, the Irish technology company Spicel and Danish Glass Fiber, both elected to postpone their listings last week. Giles adds, "There has been a great deal of interest from investors, who have shown an impressive understanding of the business and its dynamics."



Giles: pleased with HMV flotation

The spokesman explains that it was more important to get the offer price of the group than to have a better price. "This is just the start of the process, not the end and will give us more spare cash for the portfolio," he says.

The offer price values HMV at £772.9m, around £350m of which will be available to help pay off debts and expand at home and abroad.

HMV's two largest shareholders, EMI and venture capitalist group Advent, will both reduce their shareholdings down to 14.5% and 9% respectively.

Wright attacks the wrongs of short-termism in UK industry

Chrysalis group chairman Chris Wright has launched a passionate attack on the UK music industry, which he accuses of being obsessed by short-term gain at the expense of real talent.

Wright, whose company worked for the first time in nearly four decades, exports to the US during the Seventies and Eighties, describes it as "a pathetic state of affairs" that the *Billboard* Hot 100 chart was last month free of any British artists for the first time in nearly four decades.

"The UK industry is in a pretty bad shape and it's heading for even worse conditions with the majors fixating on short-term market share as a result of releasing pre-packaged disposable music by people who have won an upgraded version of Opportunity Knocks," he says. Wright, who reckons a new generation of music buyers believe art and music are now just disposable entities, dismisses as "astounding" the idea that the likes of Gareth Gates or Will Young could have a "sustainable career

EMI wins Q1 market share after close fight

EMI Music Publishing faced its closest challenge in 18 months in the quarter one market shares, as Warner/Chappell produced its best performance since the end of 1994.

Richard Menners' company took second place on the combined table with 18.9%, heavily boosted by the enormous sales of Will Young's debut single. It dented 50% of Anything Is Possible and 25% of Evergreen, which ranked as the quarter's biggest-selling single.

The Pop idol factor was also enough to move Paul McCartney's MP3 operation from nowhere to sixth place overall, thanks to its Unchained Melody copyright, which finished as the quarter's second top-selling single. EMI topped the singles and albums rankings with 20.4% and 25.4% respectively, while heading the combined table with 22.6%.

CHRYSLIS GROUP RESULTS

Interim results to February 28 2002

	2002	2001	change
	(£m)	(£m)	(%)
Group turnover	113.7	193.6	21.6
EBITDA	4.2	46.3	30.2

*Relative new music. Source: Chrysalis Group

and make it outside the UK and develop catalogue for their record companies."

He suggests it has been largely left to the independent sector to be creatively successful, with acts such as Oasis and Prodigy, but notes that it is becoming harder for the Indies to really prosper because of the industry's high operating costs.

Wright's attack came as his group last Thursday revealed that it had returned to profit for the half-year to February 28 2002, with turnover rising 21% to £113.7m and EBITDA down from new media up 33% to £8.2m. Its radio revenue was flat at £22.7m, which it says "compares very favourably" to a 12% decline across commercial radio as a whole.

MCP'S MOUNTS PIRACY RAID

MCP's anti-piracy unit, police and trading standards officers raided a house in Morecambe last Tuesday as part of MCP's ongoing crackdown on internet-related music counterfeiting. A 19-year-old student was questioned after a library containing 1,000 master discs was discovered.

BRITANNIA REIGIS MARKETING

Britannia Music has restructured its marketing management team following the departure of marketing director Mark Williamson last month. Managing director Tony Kine is busy recruiting a replacement but, in the meantime, has reshuffled his team of Brian O'Donnell, Colette Nugent and Tony Polydoros.

PPR SIGNS UP KODO

Music PR agency PPR has launched a synchronisation service and secured Sony Music Catalogue Marketing signed Japanese drummers Kodo as its first client. PPR has produced a four-track sampler featuring Kodo, who will perform at the opening ceremony of the FIFA World Cup and appear on the Official Anthem Of The World Cup 2002 song.

HOW TV SHOWS RATINGS COMPARE

Programme	this week	change	on 2001
Top Of The Pops*	3,620	n/a	n/a
TOTP II (Sat/Mon)*	1,984	n/a	n/a
CD:UK*	1,672	n/a	n/a
Top Of The Pops II (Tues)	1,586	n/a	n/a
SMTV	1,195	n/a	n/a
The Pepsi Chart Show*	1,098	n/a	n/a
The Saturday Show	696	n/a	n/a
Nightever	441	n/a	n/a
Popworld (Sun)	364	n/a	n/a

* Combined lists. Source: Mediacom EMG

(Each detail for w/c 8 Sept 2002)

NB: Use data only available so far on year

Outdoor ad spend dips despite boost in retail

By Steve Hensley

Budgets for outdoor advertising are being squeezed, with the overall spend by music clients in the first three months of the year down almost 19%.

Data supplied by media agency Concord and research company ACNielsen HMS reveals that £1.3m was spent on transport and poster sites between January and March, compared with £1.5m over the same period in 2001, while the cost of advertising fell by around 5%.

Transport - including taxis - accounted for two-thirds of all spend at £800,000, down 17.2% year-on-year, with the London Underground still the highest-spending format at £437,000, despite witnessing a fall in revenue of 35.5%.

Advertising on the sides and backs of buses increased by 21.9% to £388,000, as labels and other entertainment clients - including film companies - adopted a "me-too" marketing strategy to what has become a fashionable format.

During the period, music clients reduced their spend on sixsheet posters by two-thirds, down from more than £153,000 to £64,000, and slashed their budgets for 90-sheets completely.

Meanwhile, creative specials, including 3D posters and oversized sites such as those found at Oxford



Kiss 100 branding process

Circus Tube station in London, rose by 8.2% to £356,500.

Concord's business development director Louise Goulbon says the first-quarter figures were expected to be lower because the first three months of 2001 were so strong. "The overall outdoor market across all industry sectors was down 2.3% in this period, so we have revised our growth forecasts for the year down from 4.0% to 2.7%, but music clients still see huge benefits from advertising outside," she says.

Epic Records had the highest outdoor advertising spend of any label, allocating around £100,000 for all

releases, with £76,500 spent promoting Celine Dion's number one album *A New Day Has Come* between January and March.

Sliver label Sony S2 had the next largest single artist budget, putting £42,800 behind Jamiroquai's *A Funk Odyssey*, while Virgin Records spent almost £20,000 on ads for the Chemical Brothers' *Come With Us*.

While labels generally spent less on outdoor promotion, record retailers found extra money, with campaigns worth 4% more than a year ago up from £150,100 to £156,300.

HMV was the biggest spender at £101,700 (up 13.5%), ahead of Tower Records' £54,600 (up 6.6%).

Radio groups spent a total of £751,800, although this was more than 41% below the £1.2m they paid out a year ago.

Emp's Kiss 100 increased its budget for the period by more than 230% to £245,000, with an extensive six-sheet campaign promoting its Saturday night schedule in January.

"This was part of a general branding process, to give people easy access points to the station through Saturday nights or the breakfast show," says brand director Russell Jones. "Outdoor advertising works well because people expect to see Kiss 100 on the streets."

Xfm plans contest to discover fresh talent

Xfm is bidding to uncover the next Coldplay or Starsailor with its most extensive search yet for untapped talent.

The London-based station plans to launch the first of what could turn into a series of talent competitions this autumn, promising on-air exposure to the leading contenders plus time in a top recording studio and a direct route to key record executives to the overall winner.

"Unigned music is the holy grail of Xfm," says the Capital-owned station's programme controller Andrew Phillips. "It is what we're about. It is what we stand for, so we want to have the biggest impact we can on the industry."

Although details are still being formulated, the contest will be trailed both on-air and on the station's website, while a panel comprising Xfm representatives and figures from around the industry will judge the entries. An ultimate winner will be chosen before the end of the year.

The contest will use the ante of the station's already existing support for unsigned talent, which last year included debuting 170 bands on the station out of 840 demos it received. This year already it has broadcast 68 demos it received, with five of the acts featured being invited to record a session on Xfm.

Phillips also points to the station's early support of now-established acts such as Coldplay, The Hives, The Strokes and Travis.

ROCK POP

SOUL R&B

PROG METAL

FOLK JAZZ

CD:UK

TOP OF THE POPS II

DANCE PUNK

GLAM BLUES

ELECTRO

ROCK ROL

CD:UK

PROG METAL

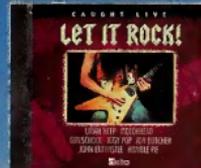
ROCK ROL

CD 4707 Featuring: Gretta Giant, Renaissance, Greg Lake and Rick Wakeman.
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CD 4709 Featuring music from: On The Buses, Love Thy Neighbour, Man About The House, Biting Dimp and George & Mildred.
Also available HAMMER HORROR CLASSICS CD 4707

COMING SOON

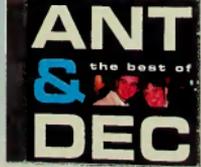
MIDNIGHT STAR • NEW YORK DOLLS • JUDY COLLINS • YES
NAZARETH • E.P. • GARY NUMAN • SEX PISTOLS • VENOM
GO WEST • THE MISSION • CELTIC FROST • HOWARD JONES
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Bill set to dominate talk at radio festival

Debate about the Communications Bill is set to dominate the Radio Academy Festival, which is scheduled for Cambridge on July 13.

Culture, Media and Sport secretary Tessa Jowell is to take questions on the event's second day in a session chaired by Tory Stoller, chief executive of the soon-to-be-reformed Radio Authority.

After the same day, BBC chairman Gavin Davies and Radio Authority chairman Richard Hooper are also due to give their views on the plans for the creation of Ofcom and its implications for the Beeb and the radio industry as a whole.

The event will begin in the Monday evening with Clear Channel Worldwide founder, chairman and CEO Lory Mays who is billed to outline his views on deregulation.

Full details are available from the Radio Academy on 020 7255 2010 or at www.radioacademy.org.

Jazz FM hopes for higher bidder as GMG awaits results of £41m bid

The Guardian Media Group will know whether its attempt to establish a nationwide radio network is successful by the end of this week.

GMG launched an aggressive £41m bid for control of Jazz FM last Tuesday. It is understood that the Jazz FM board will consider the offer at a board meeting today (Monday). Guardian Media Group chairman Paul Myers says GMG is still seeking a recommendation from the station's board in relation to the offer. For the bid to be blocked, a counter offer of £200 per share needs to be made within 10 days of last Tuesday's offer – the end of this week.

GMG – which currently holds a 18.5% share of Jazz FM plc – has offered £50p a share, including agreement from Clear Channel International to sell its 30.9% stake

and Clear Channel executive director Roger Parry his own 1.1% share. This would give GMG a controlling 50.5% stake.

The Jazz deal would give the Guardian Media Group a national network of stations, combining the geographical location of its Real Radio stations with the London and North West location of the Jazz stations. It would further step up the rapid growth of the radio operation which acquired its first licence in November 1999 by winning the South West regional licence.

A GMG source stresses that no decision has been taken on its plans for the Jazz stations and any re-branding. "The geographical consequences will make it attractive in selling airtime, but that doesn't mean they have to be branded the same way," he says.

MUSIC COMMENT

MUTE JOINS EMI WITH STRONG HAND



More than a year in the making, Mute's acquisition by EMI is the first big independent acquisition our industry has seen in many years. It is the most significant – and certainly the most symbolic – deal since EMI bought Virgin in 1992.

One thing is for sure – it is a fantastic coup for EMI. Compared to the £38m it paid to cut loose from Mariah Carey, the full-rate £42m purchase price is a bargain for a seminal, ground-breaking independent label. If EMI gets away with anything close to the £23m initial payment – without the performance bonuses – it will be, frankly, taking the mickey.

It may be saddening, but Martin Mills himself suggests that Mute is undervalued. But the smart money – including Mills', of course – will wager that, for such a low price, Mute has secured a level of independence and autonomy which would otherwise have been tough to negotiate.

After all, Mute does not enter this deal on its knees. What is unusual – remarkable, even – about the deal is the fact that Miller has not been forced into selling by any financial difficulties or cash-flow crisis. In fact, he has not been forced at all.

Instead, Mute enters its new marital bed reaffirming still flush from success in recent years with Moby, Depeche Mode and Goldfrapp. And that has left Miller able to negotiate his own terms.

Many, like Martin Mills, will view the sale as a sad sign of the times, in their opinion. After all, of all the indie labels, none has been more fierce in its independence as Mute and Daniel Miller have over the years.

It may be saddening, but the deal does not represent the beginning of the end for independents and should not be read as a death knell for the indie sector. All that EMI's acquisition represents is one further step in an ongoing cycle. Beggarz and Cherry Red may be the only labels left from the punk-fueled independent boom of the late Seventies, but they are no longer the beginning and the end of independence.

In MBI's Independents Report last August, Mute finished above its two punk mates but – on turnover – well below other UK Indies including V2, Sanctuary, Ministry Of Sound and Cherryfalls.

It is tough for all companies right now – big or small – but the independent sector is far from ailing.

Martin Talbot, martin@musicweek.com

ALEX JONES-DONELLY NEW UK TALENT ON THE RISE



So UK radio then – is it, as recent commentators in the mainstream press would have it, "safe, dominated by international artists and R&B-heavy"? Those are clearly the words of someone who has not been listening to Radio One much lately. Unlike the majority of UK music radio, which is tightly rotating a handful of tracks and artists, Radio One is defined by exciting international musical diversity and a very healthy commitment to new UK music masters of all styles.

We will always unashamedly play the best from around the globe, especially if it has the dynamism and innovative qualities of artists such as Eminem, The Strokes or Linkin Park. We will also support existing popular artists, be they Kylie, Oasis, Robbie or Radiohead. But, above all, we are committed to bringing through the best new UK music to the widest possible young audience. Just looking at last week's playlist, where there were more than a dozen new UK acts featuring prominently, gives the lie to the idea that there is nothing but US imports on our airwaves.

As for uniformity of style, it certainly is the case that from time to time there is some dominance from one musical style or another. But this is simply due to how good, innovative or just plain sexy it is. At Radio One, we will pursue the music if it is good for our young audience, but not at the expense of helping to carefully build other important burgeoning scenes.

The main thrust at Radio One is to make a significant commitment to nurturing UK artists of all types, bringing them to a significant popularity level in the UK and to hopefully help build their platform for international success. Taking a quick health check of those artists that have had Radio One support and have gone on to enjoy international success, the likes of Gorillaz, Craig David, Banty Drawn Boy, Doves, Coltrane and Zero 7 have all created a strong base in many territories. Hopefully they will be joined in the future by the likes of Ms Dynamite, Dirty Vegas and Lostprophets to name just a few.

And what of the future? One thing we have noticed at Radio One recently is that, for the first time in a while, young UK music makers are really doing their own thing and it is starting to be good enough to challenge the establishment. We were really invigorated recently by the quality and depth of the material sent in by new unsigned acts to our recent Openmic day. The music is out there and it is getting played on Radio One. It's all there for glory. We know the audience is tuned in – maybe it's time the critics were too.

Alex Jones-Donnelly is editor of music policy at Radio One

Certain radio industry open-minded about draft

by Paul Williams

Commercial radio's biggest players are remaining open-minded over how their ownership map is likely to be carved up when the newly published draft Communications Bill becomes law in 18 months' time.

While the general consensus suggests the big five operators will eventually slim down to two, the Bill's proposed loosening of rules over non-EU groups entering the UK market has created even greater uncertainty over who will dominate in the future.

Emp Performance chief executive Tim Schoonmaker says the bill makes consolidation "much more likely", but adds: "The problem is that all the pure radio companies out there don't have the cash to do that."

The draft bill raises the possibility of leading non-EU players entering the UK radio market for the first time, by proposing a lifting of the current restrictions on non-European ownership. The groups which analysts suggest could be eyeing up UK media companies include AOL Time Warner, Clear Channel and Viacom.

However, Schoonmaker is concerned that the UK market is being opened up to non-EU companies,

ILP'S BIG FOUR

	Total shares (000)	% share
GWR*	60,370	15.7
Empap	67,486	14.7
Capital Group	78,805	12.4
Chrysalis Group	43,808	8.0

*Only includes fixed services, not Cable FM, Satellite Radio

while companies here do not have the same access to the US market. Chris Wright, whose Chrysalis Group radio assets are widely expected to be a prime target for acquisition, adds that his priority going forward is to ensure that his company remains a leading player, either alone or as part of "some major entity".

"We believe in the management structure here and we like to feel that, when consolidation happens, we'll be a major player," he says. "But in what guise I don't know, because it's difficult to say who's going to hold hands with who and who's going to come in to the market from outside the UK."

The draft bill also proposes the introduction of a single regulator, Ofcom, to replace both the ITC and the Radio Authority.

The planned abandonment of the current points system controlling how much an individual group can control of the UK radio market has also been generally welcomed. But GWR Group executive chairman Ralph Bernard is among those who believe the new proposal, ensuring at least three commercial groups plus the BBC operate in "almost every local community", does not free up the rules enough.

"We strongly believe the three owners plus the BBC local ownership formula needs to be relaxed to two owners, plus the BBC to deregulate in local areas," he says. "Without this, local radio may not benefit from the Government's ambition to allow more freedom."

Capital Radio chief executive David Mansfield says, in general, his group is impressed with the draft bill but believes it does not go far enough for radio, compared to the restrictions in the TV business where potentially there could be one owner of all TV licences and Channel 5. "The recommendation for local cross-media ownership is sufficient to protect plurality," he says. "Local radio ownership does not need an additional layer of regulation."

Glastonbury sold out as festival ticket sales on the up

Many music promoters are reporting their fastest festival ticket sales to date this year as demand is boosted by a series of high-quality artist line-ups.

Glastonbury Festival's Emily Eavis says all 130,000 tickets for the June 28-30 event have sold out in record time in its first year with the Mean Fiddler on board, despite a policy of holding back the official line-up until the last moment to deter non-ticket-holders turning up.

"People know it is going to be a strong line-up, but we do not need that one dominating headline," she says. "In 1995 we did not announce the line-up, but ended up the week before revealing it because of the Britpop thing. We have managed to stop people from jumping the fence, now we want to prevent people com-



Strokes: headlining Reading/Leeds line-up down with a ticket."

The Mean Fiddler's summer festival schedule begins this year with HomeLands on June 1, followed by a Deconstruction show staged at London's Finsbury Park, and Leeds and Reading festivals on the August Bank Holiday weekend boasting headliners The Strokes.

Managing director Melvin Benn says demand for a diverse festival market continues and believes a growing number of new one-day outdoor events – particularly a pro-

liferation of radio events – do not threaten the core festival market at the moment.

"There is concern that acts could be spread very thinly: that is why we go hell for leather to ensure the headlining acts at Reading and Leeds are always an exclusive status," he says. "Some of the new one-day shows take some tickets out of the market, but there is no evidence they are denting sales of competing events."

Concerts managing director Geoff Ellis, whose company is behind Scotland's T In The Park, believes the resurgence of rock has expanded the festival market and the emergence of new talent such as a Black Rebel Motorcycle Club and Idlewild will continue to feed the demand.

chartfile

UK indie treads cautiously with in US in wake of D&A ruling

● Polydor's Ronan Keating debuts at six in Germany and jumps 30-19 in the Netherlands singles sales chart to become the highest-ranked UK-signed act there with If Tomorrow Never Comes. Keating achieves a similar feat in Australia where the track enters at 13, leading a five-strong UK-signed pack of new entries in the singles chart there this week. The track also picks up momentum at radio elsewhere in Europe, charting at 12 in Denmark and 32 in the Netherlands, rising 6-6 in Finland, 43-20 in Germany and 21-34 in Norway.

● Sophie Ellis Bexter makes an impressive climb up the Dutch singles sales chart with Murder On The Dancefloor, which rises 53-37 to reach her highest position so far there. Meanwhile, she continues to rise at radio around Europe with gains in Belgium (20-18), Denmark (15-14) and the Netherlands (16-10), jumping at 15 in Austria, 22 in Germany and two in Norway. Murder... enters the Finnish airplay chart at 13 and hangs on inside the Italian Top 20 at 18, while it drops 6-5 on the Australian singles sales chart.

● Palm Pictures' 1 Giant Leap moves up to 21 on the Australian albums chart with its self-titled release as lead-off track My Culture enters the singles chart at 30. The single makes play gains in Denmark (21-15) and debuts in the Italian airplay chart at 20. 1 Giant Leap are currently on a promo tour of the US and Mexico, showcasing their CD/DVD project before embarking on a string of European festival dates in the summer.

● Mute's Moby makes a rapid rise in the Dutch singles sales chart from 99-58, while the lead-off track from his new album 18... We Are All Made Of Stars... enters the Australian singles sales chart at 23. In Italy it improves 25-18 at radio.

● Rocket/Mercury's Elton John has been revived interest in his current Songs From The West Coast album sustained for the second week down under on the back of his tour dates in Australia. The album vaults 24 places on the chart there, rising with the highest UK-signed entry and fastest-moving UK album on the chart. However, The Very Best of Elton John, which also re-entered the sales chart last week, moves 12 places to reach number 20.

● Sony's A1 continue their chart success across Europe's airwaves with Caught In The Middle, while follow-up Make It Good makes its debut in several territories. The former track jumps 16-13 in Germany, while the latter single rises 23-20 in Norway as Caught In The Middle fades 6-10.

● Mercury UK and France signing David Charvet climbs the Dutch singles sales chart 32-21, while the single Jusqu'à Ce Bout... /L'emp of Falls jumps 23-21 in Belgium, 34-29 in Germany and enters the Belgian Top 20 at 14 and reaches 26 on the French radio rundown.

by Joanna Jones

UK indies are being warned to be more cautious about distribution deals in the US after thousands of pounds worth of their stock was caught up in the liquidation of distributor Distribution North America (DNA)/Valley Media.

Indies Revolver and Snapper, alongside small specialists including Topic and GreenTart, were among those which lost their product after the indie distributor DNA and its parent company Valley Media filed for Chapter 11 bankruptcy in November last year.

A US court later ruled that the debtors were free to sell off at auction stock which they were holding for the companies.

The document which might have overtaken the ownership issues on



Birch: consignment stock deal

the consignment stock was one problem – the UCC1 – which defines the security interest of the label owner, says they were unaware that the form was required in addition to the standard contract with DNA, in order to specify that their labels owned the product held within the warehouses of parent company Valley Media.

Paul Birch, whose Revolver Records had 4,000 records under a consignment stock deal with DNA, says companies with both "purchase on invoice" and "consignment stock" deals fear their titles could be sold off cheaply, flooding the market and returned to their new distributors for full credit.

David Kouznetz, general manager of Topic, which has just signed a new deal with a US distributor, explains that returns are much bigger business in the US market.

"A company could buy up cheap backlist stock and then, in theory, return it to a current distributor for full credit," he says. "A lot of distributors in the UK would not accept that stock."

Scottish label GreenTart had a deal with DNA on a "purchase on

invoice" basis and subsequently lost £10,500 worth of stock, affecting 40-50 of its titles, in the liquidation.

Ian Green says they considered buying back their own stock and made an initial offer of 10 cents in the dollar. But when the bidding figure escalated to more than 25 cents in the dollar they pulled out.

Now, says Green, the company has a new deal with a smaller distributor in the US. "We have now put back the length of time given to pay invoices – our new distributor will pay on a 30-day basis, so there is a cap on the amount that is owed to us at any one time if something like this happens again," he says.

Green adds, "We were offered a consignment deal with a US distributor and we turned that down out of hand after this experience."



Capitol UK is hoping Doves' (pictured) album The Last Broadcast will provide the Manchester outfit's first international radio hit, as the track There Goes The Fear is trailed to specialist radio, TV and press overviews. The heavily album, released through EMI/Chrysalis, entered the Norwegian albums chart at 11 this week and is set for a June release in Germany as well as in the US, where it recently featured as album of the week on key alternative radio station Triple J. International director for Capitol UK Kevin Brown says his first single will be used to introduce the album to the market. "So far Doves have not had a radio hit across Europe," he says. "What I would like to see is for the same story to come from the UK and break through at radio in Europe with the second or subsequent singles. The various territories are shipping more than the all-time sales of the last album, so it is a step forward for Doves." The group embark on a string of European live dates this month, followed by visits to the US, Australia and Japan later in the summer.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Artist (UK company)
1	1	10 Years Eyes Like Mine (Polygram)
2	2	10 Years Of Our Own (Westlife/IPC)
3	7	Murder On The Dancefloor Sophie Ellis-Bextor (Polydor)
4	3	Home And Dry Pet Shop Boys (Parlophone)
5	8	Break Like Me Sigabanes (Virgin/Island)
6	4	Lady In Red 2 Feet Below (Big Brother/Star)
7	6	The Hitlist Meets Dixie (Big Brother/Sony)
8	9	Caught In The Middle A1 (Columbia)
9	11	If Tomorrow Never Comes Ronan Keating (Polydor)
10	4	Wrong Impression Natalie Imbruglia (RCA)
11	12	Strawda Nouda Coucou Beverly Knight (Polygram)
12	14	Fly By @ Blue (Innocent/Wigip)
13	16	Has His Holy Wheelies (EMI London)
14	15	We Are All Made Of Stars Moby (Mute)
15	13	Flowers In The Window Tears (Independent)
16	10	My Culture One Giant Leap (Palm Pictures)
17	10	On Stop Too Far Fatmaxes Fall Dido (Cherry)
18	17	Just A Little Liberty A1 (2)
19	18	Can't Get You Out Of My Head Kylie Minogue (Polygram)
20	19	Rungy Kaskadee (Mushroom/Island)

Chart based on the 20 most added UK signed tracks on the radio in 100 percent of 100 stations in 10 major centres.

PROMO DIARY: PAUL OAKENFOLD

May 10 DJing at Barcelona's Discoteque ahead of release of Perfecto single Southern Son/Ready Street UK
May 11 Travels to Amsterdam for DJ set at the Kremlin club
May 12-13 On to Brussels for interviews on Studio Brussels radio station and an appearance on Jim TV
May 14 Travels to Paris for introductory promo with major print media and specialist radio
May 15 On to Milan for interviews with Radio Italia and Rai 2 as well as key print media interviews and dance press
May 16 Back to the UK for international phones
May 17 DJing at Gotech, UK
May 18 DJing at Gotechstar, UK
May 20 UK press day
May 20 beginning June Travels to US for DJing and promo with US company Matador

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD

Country	Title/Artist (Label)	Chart Peak
AUSTRALIA	single Sophie Ellis Bextor (Polydor)	6
	album Songs From... Elton John (Mercury)	7
CANADA	album The Week Train Back (Polygram)	4
	album Peter Dinklage (Polygram)	10
	single Jada's Soul Deal Chert (Mercury)	12
	album As If by Nothing Oni (Arista) (Virgin)	15
FRANCE	single If Tomorrow... Ronan Keating (Polydor)	6
	album Francis Farely (Virgin)	12
GERMANY	album We Are All Made Of Stars Moby (Mute)	4
	album The Very Best... Sophie & The Aces (MCA)	5
NETHERLANDS	single If Tomorrow... Ronan Keating (Polydor)	13
	album Sing What... Robbie Williams (Chrysalis)	8
SPAIN	album We Are All Made Of Stars Moby (Mute)	2
	album Covers Like Sade (Epic)	42
	single Can't Get You Out Of My Head Kylie Minogue (Polygram)	45
	album When I Was Out Of Control (Mercury)	50

Source: ASCAP/Sony's Single Top 100 Chart from the 102 Alternative FM Radio Broadcast Stations and Worldwide.

AMERICAN CHARTWATCH

by ALAN JONES

Exactly a year ago, Destiny's Child's Survivor album came roaring out of the traps with an introductory week's sales of 663,000, relegating Janet Jackson's All For You to the runners-up spot, even as it sold 310,000 copies. Headly days. The retail climate has cooled somewhat since then, with album sales off nearly 30% this year and top-notch releases at a premium. With little in the way of opposition, rap duo the Big Tymers take pole position this week with Hood Rich, which sold 160,000 copies to take the prize. It is the pair's first number one album – with their last album, I Got That Work, sold more copies (187,000) when debuting at number three in June 2000. Last week's number one – country singer Kenny Chesney's No Shoes, No Shirt, No Problems – falls to number three, while Ashanti's self-titled debut holds on to the number two position.

Meanwhile, while the Spider-Man movie shattered box office records last weekend, the soundtrack album manages a comparatively modest number four debut after selling 112,000 copies, while also generating the Hot 100 singles chart's highest new entry. Here by Chad Kroeger of Nickelback, which debuts at number 69. Following immediately at number five is singer-songwriter Vanessa Carlton's debut set. Be Not

Nobody, which sold 102,000 copies. Carlton, 22, from Pennsylvania, is also number five on the Hot 100 with her debut single A Thousand Miles – and she wrote (and plays keyboards on) all but one song on the album – a cover of the Rolling Stones' hit Paint It Black.

Aside from new entries, only three albums in the Top 100 increase sales week on week. Elvis Costello's (pictured) When I Was Cruel is one of the biggest losers, sliding 20-50, while the Pet Shop Boys' Release dates 73-127. Other British and Irish acts on the chart are Eurythmics' (40-56), the High Tonnors (re-entry at number 66), Craig David (76-84), Tony Osbourne (109-99), Sean Brightman (146-124), The Beatles (132-131), Sade (155-154), Rod Stewart (160-157), The Corrs (183-185) and Kylie Minogue and Cher move 48-58 and 113-70 respectively.



On the Hot 100, Ashanti enjoys her fifth straight week at number one with Foolish and continues to hold the runners-up spot, with What's Love?, her collaboration with Fat Joe. Eminem gains biggest mover honours as 84-75 with Dots G Boy. But Craig David is still to complete his hat-trick of Hot 100 hits. Support for his third single, What's Away Stowed is a little less week, but it moves 2-1 on the bubbling under chart and should graduate a week hence.

xl single releases 2002

single (available) distinct from other things

june



badly drawn boy something to talk about

from the album about a boy original soundtrack



basement jaxx get me off

from the album rooty



gotan project santa maria

from the album la revancha del tango



layo&bushwacka! love story

from the forthcoming album night works

july



the prodigy babys got a temper

from the forthcoming album always outnumbered never outgunned



the white stripes dead leaves and the dirty ground

from the album white blood cells

newsfile

Seminar highlights potential of Iceland market as talent source

ORTON OPTS FOR ADAMS COLLABORATION

Beth Orton's collaboration with Ryan Adams is to be the first track to be lifted from her highly-anticipated third album *Daybreaker*, which is slated for a release date in late July. The collaboration was written by Orton with Johnny Marr. In addition to his appearance on the track, Adams has written a further track titled *OK for the album*. Produced by Victor Van Vugt, the album also features production and mix work from The Chemical Brothers on the title track. Other guests include Emmylou Harris, who provides vocals on *God Song*.

MARIAM SIGNS DEF JAM DEAL

Mariah Carey last week signed a new deal with Universal Island/Def Jam. The deal is understood to include Carey's own as yet-unnamed imprint. Island/Def Jam president/CEO Lyor Cohen says, "Despite offers from many of our competitors, we are delighted that Mariah has chosen Island as the place to begin the next phase of her unprecedented career."

OPUS III TO RETURN WITH A FINE DAY

Patronophone dance imprint Mainline has signed rights to a new version of Opus III's seminal rave track *A Fine Day*. First released 11 years ago, the new version will be released under the name *Three Hawaii* and will feature the vocalist on the original. "We have signed a great track, but the bonus is we've managed to work with the original vocalist," says Credence/Mainline A&R manager Mark Brown, who signed the record.

INFERNO SCOODS INTENSE TRACK

Inferno Records has signed the buzz dance track *Luv Da Sunshine*, a re-working of a 2000 UK 12" track. *Dreadlock Holiday*, going under the name of Intense Project, *Luv Da Sunshine* first appeared on Judge Jules' *Radio One programme*. Inferno will release the single on July 28.

WARNER CHAPPELL FLAGS SHYNE SONGS

Warner Chappell Music is launching a promo-only double CD of songs to flag up past successes and new compositions from writer/producer Pam Shyne. The package comprises one CD of past hits and another of 21 new and available songs and is being mailed to A&R executives in the UK and US. Auckland-born, UK-signed and -based Shyne scored a massive international hit with *Genie In A Bottle* two years ago, but has also cowritten songs for Billie, Jessica Simpson, CeCe Winans and Laura Pausini.

KENNEDY SOUNDTRACK ANNOUNCE BIG

Welsh rockers Kennedy Soundtrack will be playing a special rooftop gig next Monday in their home town of Newport in support of their single *Killing Music*, which is released the same day. The band's album *Tale Of 2 Cities*, which has been produced by Korn and Wu-Tang Clan producer Steve Thompson, will follow on June 10 through Instant Karma.

HW PLAYLIST

Various Artists — *Sunday Best 3* (Sunday Best Recordings) Rob Da Bank's finest selection of lounge soul album. May 31st. *Ms Dynamite — DY-NA-MITEE* (Polydor) Effortlessly breaking the British urban mould (from album, June 10). *Lamya* (J Records) East meets west in a beautiful space (sample). *Wesley Carrion — A Thousand Miles* (A&M) The US wonderkid is set to bring her magic to the UK this week (single, tbc).

by James Roberts

The current vogue for Icelandic acts — triggered by major interest in Mum, Silt and Leaves — has prompted the first significant music industry event in the region as the country takes its first steps to formalise its fragmented music industry.

Roykjavik was last week host to the inaugural Export Of Icelandic Music seminar, which looked at ways to develop the island's tiny, yet highly-creative, music industry.

Despite high-profile exports such as Björk and Sigur Rós — along with the new wave of talent — Iceland's music industry structure is largely undeveloped. Many of the problems stem from the lack of volume in the domestic market, which makes it hard for new record and management companies to flourish in a country with a population of 250,000.

"Only about 1m albums are sold in Iceland every year," says Anna Hildur Hildibrandsdóttir, who organised the conference, and also manages Silt. "Björk alone has sold more than 15m albums worldwide in her solo career, which puts it into perspective."

One recent example is teenage hip-hop four piece *Rottweiler XXV*, who are currently one of the country's most popular acts. Their latest album is one of the biggest local success stories of recent years, selling 10,000 copies since release last year. On a per capita basis,

Rising star *Ms Dynamite* has recorded a track with Nas for her debut album, *A Little Deeper*, which is set for release on June 10. The collaboration, entitled *Ahald 2 Fly*, has already been earmarked as a possible follow-up to her debut solo single *It Takes More*, which is released next week. *A Little Deeper* is already proving to be a hit with critics across the board. "This project already has a life of its own," says Polydor A&R manager Simon Gavin. "You couldn't pay for the word-of-mouth buzz on this record." The promotion for *Ms Dynamite* — who has been A&R'ed by Gavin and A&R manager Jade Richardson in close co-operation with the artist's managers Deal George and Tyrone Hinds — also marks the debut for Polydor's new urban imprint P Records, devised by Richardson and fellow A&R manager Seb Chew. The label has been used to market dub plates of underground track *Ramp*, which could get a commercial release as the double A-side to the next single. *Salaam Remi and Punch* are among the world-class producers to work on *A Little Deeper*. In addition, *Beenie Man* was last week recording a guest vocal on the *Ms Dynamite* track *Now U Want My Love*.



Silt: leading Icelandic talent

the figures are impressive, but are not large enough to support an act — and the development of a label — on a full-time basis.

The conference served as an opportunity for representatives from the UK music industry to offer advice on how international interest in Iceland can be developed further. Among the panelists was Sony Independent Network Director's Simon Young, previously managing director of Australian label Mushroom Records. "It's a similar situation to where Australia was a few years ago," he said.

Music Managers Forum chairman Keith Harris suggested that the Icelandic industry would benefit from forming a trade body to represent it on a funding level. "If everyone works together, it is possible to get results from the

government," he said.

It was suggested that government funding could be used to appoint an ambassador for Icelandic music. "Setting up a UK office is a good idea," said Young. "International people need to see these bands." The need for Icelandic acts to look abroad to develop their careers was also highlighted by Sigur Rós's London-based manager John Best.

The act are the country's most recent major export, having sold 500,000 copies of their album *Aegistis* by June 2000. Former B&W executive Christian Ulf-Hansen demonstrated how government-backed initiatives in Denmark have benefited the nation's profile on the world stage.

"We need to create a platform here in Iceland that can spur artists and business people. We don't need to take over the world, just increase our market," says Hildibrandsdóttir.

The centrepiece of the Icelandic music seminar also featured a showcase of developing Icelandic artists, including electronic act *The Worms* in Green, along with alternative guitar acts *Fidel* and *Silt*.

The Export Of Icelandic Music Seminar also featured a showcase of developing Icelandic artists, including electronic act *The Worms* in Green, along with alternative guitar acts *Fidel* and *Silt*.



So Solid pair set for chart battle

Two of So Solid Crew's highest-profile members, *Harvey* and *Romeo*, are set to battle it out with each other in the charts this summer as they go head-to-head with their debut solo releases.

The chart contest follows Harvey's signing last week to Go Beat on a long-term deal. Harvey's debut single, titled *Money*, has been produced by Synth, who also produced So Solid Crew's singles *21 Seconds* and *They Don't Know*. Other producers currently working on tracks for Harvey's debut album are Oxide, Shabs and Burrell.

Harvey, who is currently writing a monthly guest column for *Touch* magazine, is also planning to record a track for the album with his fiancée, *Algebra Dixon*, of garage trio *Mis-Teeq*. "It will not be a soggy love song," says a source close to the singer.

Harvey will face competition in mid-July from Relentless signing *Romeo*, who is currently putting the finishing touches to his debut solo material, which is understood to be taking a more crossover sound than that of So Solid.



Harvey (second left): long-term Go Beat deal

Meanwhile, Independent is pushing ahead with the release of Asher D's debut solo *Why Me/Back In The Day* on May 20, despite the fact that the artist is currently serving a prison sentence. The label has also signed *Lisa Mafia* to a solo deal, although she has no immediate release plans.

So Solid managers create Virgin imprint

Virgin Records is to launch a new imprint in partnership with Albert and David Samuel, managers of Oxide & Neutrine and So Solid Crew. The remit of Messy Records is "urban" and will encompass R&B, hip-hop and garage.

"I am delighted to be working closely with Albert and David Samuel. They have contributed so much to the UK's urban music scene in the last two years," says Virgin Records managing director Philippe Ascoli. "I am really confident about the success of their involvement with Virgin."

Meanwhile, Andy Lewis has joined Virgin Records as A&R manager. Lewis was most recently with Locked On/679 Recordings where his signings included The Streets.

"I am really happy to have Andy as part of my team," says Ascoli. "I was impressed with his label Locked On and obviously his work on The Streets."

Elsewhere at Virgin, A&R manager Aaron Ross has left the company.

2m and Classic FM score fresh gains as marketing springs into action

For hundreds of years, the month of May has been a time for springtime celebrations to mark the return of summer. Whether staff at Radio Two and Classic FM will carry trees, green branches or garlands through the streets and dance around a maypole remains to be seen, but they will certainly be in a party mood after posting more impressive audience figures.

May has been a particularly good month for Radio Two. Exactly a week after being named National station of the year by the Sony Radio Academy for the third time in four years, Rajar data for the first quarter reveals it has gained 2m listeners in 12 months, achieving a record share of 12.9m (20.1m, 10.8m) and a best-ever share of 15.7% (14.1%).

"The station's music policy has shifted considerably in the last two years with Radio Two getting behind acts such as Enrique Iglesias, Atomic Kitten and Gordon Haskell," says Radio Two's executive producer for music, Colin Martin. "We are not tied down to one genre and if a track is right for the station we will play it."

Classic FM, meanwhile, has now reported record results in four consecutive quarters and this time experienced the biggest rise for a single three-month period, with 783,000 more people tuning in to take its reach to 6.8m, up from 6.0m a year ago.

The station's managing director and programme controller Roger Lewis wants to break the 7m listeners a week barrier in what is its 10th anniversary year and the latest figure is boosted by a record 500,000 listeners aged 15-24.

"We are constantly improving on everything we do and actively targeting a younger demographic with the music we play," he says. "Acts such as Opera Babes, Bond and The Planets are helping the genre and not dumbing it down as some people in the classical sector have suggested recently."

Radio One was the only BBC National station to see a drop in audience over the quarter, but in the past 12 months it has added more than 200,000 listeners overall and an extra 500,000 in its target 15-24 demographic. Its weekly audience of 10.5m rises to 12.8m when children are included.

"Quarter one is always sluggish for us, but we are succeeding in our long-term aim of attracting more younger listeners and this is a successful policy which can get lost when people are analysing the Rajar figures," says controller Andy Parfitt. "Young people are being targeted by MP3s, computer games and the TV so we can never stand still, which is why we have introduced more specialist shows and improved the summer live events."

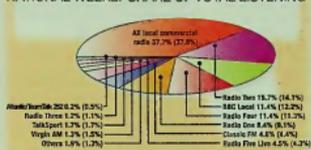
The BBC has announced that Radio One will benefit from an active marketing campaign later in the year to complement the line-up of summer gigs when the network's audience tends to peak. Full details of the promotion will be revealed in the next few weeks.

The large regional radio groups have experienced a difficult few months as the media recession has squeezed their advertising revenues and thus reduced the money available to promote individual stations. Chrysalis Radio's interim financial results reveal that sales have been flat, but advertising turnover in March and April was up 24%, which should mean extra funds are available to support its Heart and Galaxy brands during the rest of the year.

The latest Rajars show that Heart 106.2 increased its total listening hours by almost 20% and attracted 116,000 new listeners, while Galaxy 105 in Leeds has seen its audience rise to a new high of 584,000 listeners and it has consolidated its position

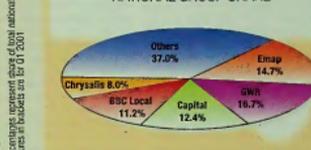
RADIO 2002: FIRST QUARTER PERFORMANCE

NATIONAL WEEKLY SHARE OF TOTAL LISTENING



Figures are percentages of total national audience. Figures are percentages of total London audience.

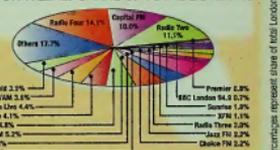
NATIONAL GROUP SHARE



NATIONAL WEEKLY AUDIENCE REACH



LONDON WEEKLY SHARE OF TOTAL LISTENING



Percentage represents share of total London audience. Source: Rajar

REBRANDING DELIVERS AUDIENCE GAINS FOR FUSION

At the end of 2000, Fusion Radio Holdings purchased First Love Radio in London and Oxygen in Oxford from UKRD and took both stations by the scruff of the neck.

Nine months of image and programming revamps, including renaming both stations Fusion, was followed last autumn by a heavyweight local promotional campaign.

This investment is finally bearing fruit as Oxford's Fusion 107.9 has increased its audience by 41% and Fusion 107.3, which broadcasts to a five-mile radius of Lewisham in south London, has grown by 40%.

"We changed the music policy at 107.3 from being predominantly rap-based to offering listeners a broader selection of tracks with a black origin, while in Oxford we reach more than 25% of all 15- to 24-year-olds," says Fusion Radio Holdings' chief executive Nigel Reeve.

Sandwiched between the two Fusion stations for the quarter is London's JAZZ 102.2, which attracted an extra 234,000 listeners.

Its managing director Richard Wheatley believes the station has benefited from promotion and music policy changes. "We have introduced more soul and smooth jazz and focused the marketing spend on posters and taxis during the first quarter," he says.

Top BBC station in the period was BBC Northampton, which recruited a new music and promotions manager at the end of March. Anthony Isaacs joined from BBC Norfolk and says the music has been

as the biggest commercial station outside of London.

"The effort we have put into our music programme has been rewarded with an increase of 4.9m hours across the group, while marketing remains important to attract new listeners and our audience overall grew by around 500,000," says Chrysalis Radio chief executive Phil Riley.

At the end of last year, Chrysalis switched to local music research and selection for its Galaxy stations after it identified specific local music tastes. "Some areas such as Manchester demand a more urban feel to the music while dance still dominates in Yorkshire and the North East," says Riley.

The Capital Group had a poor three months, seeing its share fall from 12.7% in the fourth quarter of 2001 to 12.4% in London, 95.8 Capital FM saw its share drop from 10.9% at the end of last year to 10.0%. Programme

TOP 10 GAINERS OF FIRST QUARTER 2002

Station	Reach	% rise
TOP FIVE PERFORMING BBC STATIONS		
BBC NORTHAMPTON	114,000	23%
BBC DERBY	213,000	22%
BBC SOUTHERN COUNTIES	355,000	21%
BBC DEVON	267,000	20%
BBC HUMBERSIDE	246,000	20%

Station	Reach	% rise
TOP FIVE PERFORMING IRL STATIONS		
FUSION 107.9	13,000	44%
JAZZ FM 102.2	802,000	41%
FUSION RADIO 107.3	14,000	40%
CLASSIC GOLD BREEZE	7,000	40%
WEST YORKSHIRE CLASSIC GOLD	49,000	36%

The BBC only supplies year-on-year comparison figures while the data for the IRL stations includes improvements in audience in the last quarter.

largely responsible for Northampton's strong performance.

"Although music is seen centrally through BBC English Regions, there is scope to serve local tastes and we carried out our own research. The station has traditionally targeted the over 50s but we have had to realise this age group grew up with acts such as The Beatles and Rolling Stones and also enjoy more modern artists such as Will Young so our playlist now reflects this," he says.

its reach by 24% to 152,000.

In total, 44.4m people tune into a UK radio station every week, up from 43.4m a year ago, while the number of total hours they are listening for has risen by 5.6% to 1.09bn. More than half (52.6%) of radio listeners choose a BBC station, compared with 45.5% for the commercial sector.

Since the autumn, Rajar has tracked how many people are listening to their favourite radio station on the internet or through their TVs. Around 10% have tuned in at least once using their PCs, while the number listening via a TV rose from 12.6% last September to 13.4% in March.

Just how people choose to listen will not bother those in charge at Radio Two and Classic FM, who are just glad to see their audience figures moving upwards and will celebrate accordingly - whatever the month.

Steve Hemley

CLASSICAL news

by Andrew Stewart

HANDEL: ANTHEMS CROWN DECCA RELEASE

Handel's anthems for the Coronation of George II in 1727 stand among the most famous of all classical choral works, especially so Zadok The Priest, which has been heard at every coronation since.



The popularity of Handel's Zadok has put several fine coronation anthems in the shade and thrown others into total obscurity. A new Decca disc, conceived and developed by Edward Higginbottom and his Choir of New College, Oxford (pictured), offers world premiere recordings and modern first performances of works written for the coronations of James II, William and Mary, Anne and the first three Hanoverian Georges.

The New College programme opens with three works by William Boyce, performed direct from the score and parts housed since the late 1700s in Oxford's Bodleian Library. "It was very pleasing to be able to approach the performance in this way," says Higginbottom. "There is a sentimental aspect raised by the feeling that you're handing the same material as the first performers. But it's also exciting to realise that the old form of notation has not aged to the extent whereby it is no longer useful." He adds that the confident partnership and flourishes of the manuscript parts influenced the energy and commitment shown by his choristers during the recording sessions. "This connected us with times and conditions long past, and put us right in there with the spirit of the 1761 coronation."

Decca's Coronation Anthems (470 226-2) also contains rarities by William Croft, Jeremiah Clarke and John Blow, together with Handel's Zadok the Priest and My Heart is

Inditing and two Purcell anthems for the coronation of James II in 1685. "This record should be able to engage people both in a historical process and by its music making," says Higginbottom. "It's very pleasing to be able to offer new and exciting repertoire at a time when the classical record industry is moving away from such projects."

BIOPENWORLD RAMPES UP CLASSICAL OFFER

The classical music provision offered as part of BTopenworld's Choice of Subscription services has been strengthened by the addition of 4,000 new tracks for streaming or download. Ben Drury, head of music strategy for BTopenworld, says the company's classical site, built in partnership with classical.com, has begun to establish a strong position in a demanding marketplace since its roll out in January. "The conversion rate of people trialling free product to becoming subscribers has passed our expectations," he says. "We're in the early stages of marketing, but we have found that the results from material on our website and ads on Classic FM have been very encouraging."

The BTopenworld classical service's free trial period has been extended to one month from the week-long deal offered at start-up. Drury admits that getting anyone to pay for online music remains a challenge. However, he points to the strong match between BT's image and the demographic attracted to classical music. "The BT brand works well with classical music, but not with R&B and hip hop," he says. "We bought dotmusic.com so we can offer our music services on an appropriate platform." The company aims to treat its classical site as an evolving product, with the regular addition of new tracks and implementation of different tiers of subscription for streaming or downloadable tracks among its future plans.

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

ALBUM of the week

SCHUMANN: Piano Quintet Op.44, Andante and Variations etc. Arranged by various musicians (EMI Classics CDC 5 57308 2). Newcomers to classical music are often drawn to huge orchestral scores or historic opera stars in full cry. This EMI Classics release of highlights from a 1994 concert, led by the phenomenal pianist Martha Argerich, reveals the full emotional excitement and intense passion of Schumann's chamber music and is sufficiently



powerful to convince classical converts that size is not everything. The album is supported by a full-page ad in Gramophone and retail poster displays, while its contents offer perfect ear-catching samples for listening posts or regular in-store performances. Individuals left unmoved by this reading of Schumann's Piano Quintet can only be fit for treasons, stratagems and spoils.

REVIEWS

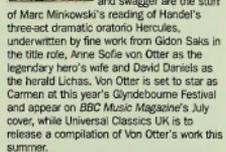
for records released up to 27 May 2002

SIBELIUS: Symphonies 1 & 3; Finlandia. CSO/Oramo (Erato 0927-43500-2). Sakari Oramo, chief conductor of the City of Birmingham Symphony Orchestra, has the rare knack of being able to bring freshness to even the most familiar of scores by his Finnish compatriot Sibelius, not least the composer's Finlandia. For their second Erato release of Sibelius orchestral works, Oramo and his players are on sensational form, vividly capturing the romantic mood swings of the First Symphony and building a thrilling interpretation of the Third Symphony. This release is backed by advertising in the specialist classical press.

BEETHOVEN: "Razumovsky" (ASV DCA 1114). For the fifth issue in their second complete survey of Beethoven's string quartets, The Lindsays turn to the charged rhetoric and eloquent poetry of the "Razumovsky" Quartets. Their previous Beethoven release was selected as a Gramophone Heroes choice, commended for its "hugely authoritative playing". The description aptly fits this new recording, which balances technical polish on the one hand with bold musical risk taking on the other.

HANDEL: Hercules. Von Otter, Saks, Craft, Dawson, Daniels; Les Musiciens du Louvre/Minkowski (DG Archiv 469 532-2 (3CD)). Panache and swagger are the stuff of Marc Minkowski's reading of Handel's three-act dramatic oratorio Hercules, underwritten by fine work from Gidon Saks in the title role, Anne Sofie von Otter as the legendary hero's wife and David Daniels as the herald Lichas. Von Otter is set to star as Carman at this year's Glyndebourne Festival and appear on BBC Music Magazine's July cover, while Universal Classics UK is to release a compilation of Von Otter's work this summer.

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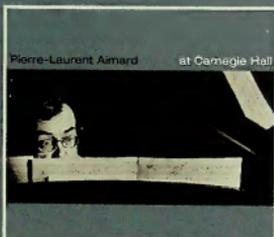


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SINGLE

of the week

BUSTA RHYMES: Pass The Courvoisier Part II (J Records/BMG 74321 937902).

This, the second single from his genius album *Genesis* sees Busta in full stride. It is a commercial cut that keeps it real. An anthem in praise of good times and quality drinking, this should be blaring out of car sound systems all over the country for the next few months. B listed at Radio One, all has to chart well.



ALBUM

of the week

LIBERTY X: Thinking It Over (V2 VVR1017782). Liberty X were lucky to have lost

Popstars. They have been able to develop their material out of the glare of expectancy and immediate demand, recruiting producers such as Big Pokeys, K Goe and Artful Dodger to craft a tight contemporary sound. The tracks fronted by the girls sound stronger than those featuring the boys, but overall this leaves Hear'Say in the dust.



SINGLE reviews



RECOMMENDATION DJ OTZ: Hey Baby (World Cup Mix) (EMI Liberty CD021004).

This smart reworking of one of last year's biggest hits looks set to cash in on the original's continued popularity on the terraces. Brimming with all the elements a football song will ever need, this will be unescapable in the coming weeks.

RECOMMENDATION REEL: You Take Me Away (Universal TV 0190172). After a ropey first single, this Irish boy band (who play their own instruments) seem to have found their niche with a strong melody and an uplifting pop sound. Relentless promotion in the teen media should ensure a strong turning of new supporters upon release.

RECOMMENDATION MOONRY: Dove (I'll Be Loving You) (Positive/Cream CDNV101). The vocalist on DB Boulevard's Top Five hit Point Of View strikes out on her own with this soul-friendly slice of disco-house. Already A-listed at Radio One and top of MW's Club Chart last week, it looks set to be a substantial early summer smash.

ORBITAL: Real EP (London FCD407). Orbital's final single in London is kicked off by a reinvigorated version of Kinetic, a thumping track previously released under their Golden Girls moniker back in 1993. The crowd-pleasing package is topped off with a live mix of the evergreen Chime and Illuminate, last year's collaboration with David Grey. The duo's greatest hits compilation, *Work*, is released on June 3.

ANT & DEC: We're On The Ball (Columbia 6727312). On paper, England's World Cup anthem looked like a winner, biding to a catchy "Heskey to Beckham" refrain. In reality it is less spectacular. It also looks set for a battle in the crowded World Cup song market, particularly from DJ Otzi.

TELEPOP MUSIC: Love Can Damage Your Health (Chrysalis CDCHSDJ 5137). The French trio's electronic influences mix with evocative strings and Angela McClusky's husky vocals to create a Björk-style jazzy torch song. This is the second track to be taken from the Genetic World album, and includes mixes from Herbert, Bogue & Thomas Winter and Sleazy Speakeasy.

PUDLE OF MUDD: Blurry (Flawless/Geffen MUDD3). Melodic power rock from the US has shown it can hug the Top Five in the UK, as was highlighted by Nickelback. Puddle Of Mudd's second stab at the UK singles chart is timed as the band's debut album *Clean* makes its first chart

appearance. Things are looking up as the song is already B-listed at Radio One.

RITON: Let Me Be Mine (Grand Central GC153). The fourth single from Henry Smithson's debut album of last summer is not a typical Grand Central dancefloor shaker, but a breezy down-tempo jaunt with a subtle piano hook. Remixed here from Phil Parnell and Bamboo Soul.

REI: Golden Boys (MCA/Island MCST040282). This genre-busting US songstress blends elements of rock, pop, soul, reggae and drum & bass in a catchy melody with socially conscious lyrics on this debut UK single from her first album *How I Do*. Recent exposure from a support slot on Roy & Blige's *UK tour* is set to raise her profile further.

SEX PISTOLS: God Save The Queen (Virgin VSCDT1832). It is Jubilee time, so it must be time for the Sex Pistols revival. The original of this track still stands as one of rock music's defining moments, still relevant in its theme and still as powerful as the day it was first issued. Whatever might have happened since, like the ill-advised reunion tour, God Save The Queen is a testament to what music can achieve.

OTEP: Sevas Tr (Capitol 533 342). This is the soundtrack of the US teenage Midwest. Fronted by Otep, a formidable woman, with band members who resemble Juan Veron and Barthez, the band make a sound that will cheerfully appeal to black-clad kids everywhere. It is produced by Terry Dale (Pantera/Limp Bizkit).

IAN VAN DAMM: Ace (NuLife 74321 934812). After spending six months in the singles chart since last July with *Castles In The Sky* and *Will I* (both of which are included on this debut album), Ian Van Damm has shown they are a force to be reckoned with. Ace sees their commercial trancey house blueprint repeated over 16 tracks with singer Annie's heartfelt lyrics revealing in shades.

VARIOUS: Coldcut - Journeys By DJ (DJ JDCDS004). Perhaps the most eagerly-awaited re-release for some time in electronics circles after being deleted in the fallout of JDI's demise, this album is the definitive cut in post-album, seamlessly blending both fast and slow gems.

FAULTLINE: Your Love Means Everything (Blanco y Negro 0297460752). Although the enticing dose of Mellotron-laden

electronic instrumentals from David Kosten remain, haunting vocal tracks featuring Michael Stipe, The Flaming Lips' Wayne Coyne and Coldplay's Chris Martin distinguish this follow-up to Faultline's 1999 debut *Closer, Closer*.

GEMMA HAYES: Night On My Side (Source CDSourceJ049). The input of Dave Fridmann, former producer of Sparlikerhouse and Grandaddy, helps to create a roomy, vivid ambience on this debut album. But the songs - largely reflective and hushed, but with the constant threat of guitar violence - are what make the set.

KID LOCO: Kill Your Darlings (Bella Union BELLACD35). This French DJ & producer obviously enjoys working with Departure Lounge as he has recruited their singer Tim Keegan to feature on his new album. It is a laidback affair, with the track title *Three Feet High Riser* indicating the driving force behind the album.

VARIOUS: Mantronix - That's My Beat (Soul Jazz SJRC062). That's My Beat highlights the sounds that shaped influential

DJ/producer Kurtis Mantronik in the early 1980s, and even great tracks from Yellow Magic Orchestra, Funky 4 Plus One and Art Of Noise. Although the "old school electro" angle is in danger of flooding the market, this bright album contains sufficient nuggets to generate interest.

LUCK & NEAT: It's All Good (Universal Island CIDDB117). UK garage team Luck & Neat serve up their debut album showcasing mostly new tracks including the

melodic summer single *lie* which is already C-listed at Radio One. Mixing up ragga, Garage and ska on the new tracks and making a cheeky Rocky reference on the *Sly* Cooke-revived track *KO*, Luck & Neat drop in some old favourites including *Phano Loco* and *Little Bit Of Luck*. **SUPER COLLIDER: Raw Digits (Rise Robots Rise RRR002).** Cristian Vogel and Jamie Lidell follow their acclaimed debut *Head On* with an even more wayward collection of battered electronic soul. It is no easy ride on first listen, but repeated exposure will reap rewards.

This week's reviewers: Dugald Baird, David Barrington, Phil Brooks, Joanna Jones, James Roberts, Nick Tosco, Simon Ward and Adam Woods.

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ALBUM reviews

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RECOMMENDATION WILL YOUNG: Light My Fire (S 74321 943002).

This cover of the Doors' favourite is another shrewd choice of single from the Pop Idol winner. Cackled by a clever Wahl-style promo, B-listed at Radio Two and C-listed at Radio One, it should have no problem in delivering S Records its fifth chart-topper in as many attempts, although repeating the Imp-plus first week sales of Young's debut *Anything Is Possible*. Evergreen is highly unlikely.



Pos	Title	Artist	(Producer/Publisher)	Label	CD/Cass/Distrib	7/12
1	IF TOMORROW NEVER COMES	Backstreet Boys	(A&M)	Atlantic	CD/CA/IMP	41
2	KISS KISS	London	(LONDON)	Mercury	CD/CA/IMP	42
3	DJ	Wendy Matthews	(Mercury)	Mercury	CD/CA/IMP	43
4	ONE STEP CLOSER	One Step Closer	(Mercury)	Mercury	CD/CA/IMP	44
5	FOLLOW DA LEADER	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	45
6	FREAK LIKE ME	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	46
7	GIRLFRIEND	Yvonne Burt Foster	(Mercury)	Mercury	CD/CA/IMP	47
8	HOW YOU REMIND ME	Backstreet Boys	(A&M)	Atlantic	CD/CA/IMP	48
9	DOPS (OH MY)	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	49
10	SOMEONE LIKE YOU	Destiny Fave	(Mercury)	Mercury	CD/CA/IMP	50
11	WHENEVER WHEREVER	Destiny Fave	(Mercury)	Mercury	CD/CA/IMP	51
12	ROCK THE BOAT	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	52
13	AT NIGHT	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	53
14	LAZY	Shirley Bassey	(Mercury)	Mercury	CD/CA/IMP	54
15	SILVER	Destiny Fave	(Mercury)	Mercury	CD/CA/IMP	55
16	NO MORE DRAMA	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	56
17	4 MY PEOPLE	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	57
18	ALL I WANT IS YOU	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	58
19	UNCHAINED MELODY 2	Destiny Fave	(Mercury)	Mercury	CD/CA/IMP	59
20	INSATIABLE	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	60
21	TAKE ME AWAY INTO THE NIGHT	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	61
22	WHO NEEDS ENEMIES?	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	62
23	THE HINDU TIMES	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	63
24	MAIN OFFENDER	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	64
25	THE BEST DAY OF OUR LIVES	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	65
26	I'M NOT A GIRL NOT YET A WOMAN	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	66
27	WE ARE ALL MADE OF STARS	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	67
28	DID I DREAM	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	68
29	AIN'T IT FUNNY	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	69
30	JULIE	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	70
31	SOMETHING	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	71
32	EVERGREEN/ANYTHING IS POSSIBLE	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	72
33	HERO	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	73
34	FLY BY	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	74
35	THE WHEELS ON THE BUS	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	75
36	YOUTH OF THE NATION	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	76
37	ONE DAY IN YOUR LIFE	Blackstreet	(A&M)	Atlantic	CD/CA/IMP	77

Pos	Title	Artist	(Producer/Publisher)	Label	CD/Cass/Distrib	7/12
38	SHAKE UP BODY	Positiva	(COTV)	Capitol	CD/CA/IMP	78
39	TAINTED LOVE	Mary McCormack	(Mercury)	Mercury	CD/CA/IMP	79
40	HUNGRY	Kashadee	(Mercury)	Mercury	CD/CA/IMP	80
41	MY CULTURE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	81
42	U-TURN	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	82
43	BACK WHEN/GOING ALL THE WAY	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	83
44	SUNGLASSES AT NIGHT	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	84
45	YOU HELD THE WORLD IN YOUR ARMS	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	85
46	A NEW DAY HAS COME	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	86
47	EXPLORATION OF SPACE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	87
48	BEAUTIFUL	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	88
49	ON THE RUN	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	89
50	IN YOUR EYES	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	90
51	FLOWERS IN THE WINDOW	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	91
52	SHIFTER	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	92
53	SOAK UP THE SUN	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	93
54	FREEK!	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	94
55	COME WITH US/TEST	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	95
56	IT'S GOIN' DOWN	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	96
57	I SAID I LOVE YOU	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	97
58	HEY MR DJ	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	98
59	THE WORLD'S GREATEST	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	99
60	WORLD OF OUR OWN	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	100
61	RISE WID US	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	101
62	13 YOU	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	102
63	DEFINITION OF HOUSE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	103
64	CAMPANGE DANCE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	104
65	CARAMEL	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	105
66	RACE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	106
67	SILENT SIGH	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	107
68	TEMPLE OF DREAMS	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	108
69	TAKE IT EASY	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	109
70	MOTIVATION	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	110
71	UNIVERSAL MUSIC	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	111
72	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	112
73	I CAN'T THINK	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	113
74	A WOMAN'S WRATH	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	114
75	FOREVER YOUNG	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	115

As used by Top of the Pops and Radio One

Pos	Title	Artist	(Producer/Publisher)	Label	CD/Cass/Distrib	7/12
116	IF YOU	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	116
117	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	117
118	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	118
119	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	119
120	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	120
121	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	121
122	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	122
123	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	123
124	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	124
125	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	125
126	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	126
127	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	127
128	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	128
129	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	129
130	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	130
131	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	131
132	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	132
133	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	133
134	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	134
135	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	135
136	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	136
137	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	137
138	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	138
139	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	139
140	EVERYWHERE	Paloma Faith	(Mercury)	Mercury	CD/CA/IMP	140

The Publishing Quarterly Review

Music Week's guide to the publishers, the writers and the songs that are making news in the charts and on screen.
 Issue: May 25
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 Contact Matthew Tyrrell on 020 7579 4398 or at matthew@musicweek.com

18 MAY 2002

CHART COMMENTARY

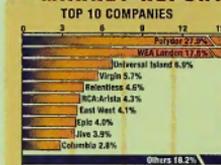
by ALAN JONES



1999 may or may not have been a significant time in the life of Irish pop savant Louis Walsh, but two of his charges – **Ronan Keating** and **Bellefire** – make the Top 20 this week with covers of songs from that year. Making the bigger splash, Keating debuts in pole position with **If Tomorrow Never Comes**, a cover of the breakthrough single from **Garth Brooks'** self-titled 1989 debut album. Brooks had not really crossed over at that point, so although the song topped America's country singles chart it never made the Hot 100, and a cover by **Barry Manilow** three years later had no luck either – although the song finally got there in 1997 when **R&B group** **Loose** set cover climbed to number 51. **Bellefire's** cover is of **All I Want Is You**, a number four hit for fellow Celts **U2**. The girl group's cover debuts this week at number 18, exactly matching the peak position of their only previous single, **Perfect Bliss**.

When **Steps** broke up, many believed it

MARKET REPORT



Figures show the 10 companies by % of total sales of the Top 10 and comprise gross sales by % of total sales of the Top 10



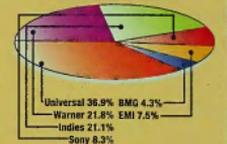
would spell the end of the chart careers of all concerned. That is emphatically not the case, as three of the five former members of the

SINGLE FACTFILE

Ronan Keating lands the third number one single of his solo career from five starts, debuting in pole position with **If Tomorrow Never Comes**. The second single from his second solo album **Destination**, which is released next week, **If Tomorrow Never Comes** sold more than 147,500 copies last week, easily beating the 74,500 single last posted by his last single, **Lovin' Each Day**, on its number two debut in April 2001. His two previous solo number ones **When You Say**

Nothing At All and **Life Is A Rollercoaster** opened with sale of 197,500 and 154,500 respectively, although the latter title had slightly more than 100,000 ineligible sales because of extra multimedia content. Keating, of course, also had six number ones as a member of **Boyzone**, and his overall tally of nine number ones is the highest of any Irish artist save the band he formerly co-managed, **Westlife**, who have had 10, and should make it 11 with **Boyz n the Band** in a fortnight.

TOP CORPORATE GROUPS



group make the list this week. Leading the way at number three, **H**, and **Clay A**'s first single as a duo, **DJ**, extends to 15 their run of

consecutive Top Five hits. Former colleague **Faye Tooley's** **Someone Like You** collaboration with classical tenor **Russell Watson** cannot match that but still makes a creditable debut at number 10.

Hit acts from **Tobago** are few and far between – but brothers **Nigel & Marvin** plant **Tobago's** flag in the top five this week with **Follow Da Leader**, an update of one of the most popular calypso tracks of all time, which they first recorded way back in 1997, but which has now been revised to good effect. **Aalyiah** topped the chart with her first posthumous hit **More Than A Woman** back in January but secures a more modest number 12 perch for **Rock The Boat**. Sadly, it was on her way home from recording the video for **Rock The Boat** that **Aalyiah** met her death in a plane crash. Despite the single's modest showing, its release has given a new lease of life to her **Aalyiah** album, which has returned to the Top 200 and should sell its 80,000 copy later this week.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label/Instruments
1	1	GIRLFRIEND	'N-Sync feat. Nelly	Skinet SKINT 74CD (DMV/P)
2	3	LAZY	X-Press 2 feat. David Byrne	Skint SKINT 74CD (DMV/P)
3	NEW	MAIN OFFENDER	The Hives	Poptones MC2675CD (P)
4	2	WE ARE ALL MADE OF STARS	Moby	Mute LCOMU7238 (V)
5	5	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive 952402 (P)
6	4	SUNGLASSES AT NIGHT	Tip And Synthesis	City Backers ROCKERS15CD (V)
7	7	MY CULTURE	1 Giant Leap	Palm Pictures PCCO 7032 (DMV/P)
8	8	THE WHEELS ON THE BUS	Mad Donna	All Around The World DISCO2102 (P)
9	6	SHIFTER	Time Mass feat. MC Chickaboo	Perfecto PERF913CD (DMV/P)
10	NEW	DEFINITION OF HOUSE	Mineral Funk 2	Junior BRG033 (ADD)
11	NEW	FOREVER YOUNG	4 Vers feat. Elizabeth Jay	Bonchit & Scarper B032CD033 (SRD)
12	17	BLURRY	Puddle Of Mud	Gelton 697082 (PROP)
13	11	THE WORLD'S GREATEST	Ri-Kelly	Jive 952402 (P)
14	9	FRANZY STATE OF MIND	Push	Inferno CDPERMS (DMV/P)
15	12	TIL THE END	Neven	Redkite RD036 (V)
16	10	TRUZY ONE	Origh Unknown	Ram RAMM302 (P)
17	NEW	READY TO FLOW	Ian Pooley	NRK Sound Division NRK066 (V)
18	16	PASS THE COURVOISIER	Busta Rhymes	Jive 7432130862 (PROP)
19	NEW	REBIRTHNERVE	Mampi Swift	Charge CHR00016 (ADD)
20	15	THE SILENT SIGH	Body Driven Boy	Twisted Nerve/XTL TXNL012CD (V)

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PEPSI Chart

This	Last	Title	Artist	Label
1	1	IF TOMORROW NEVER COMES	Ronan Keating	Falmer
2	3	KISS KISS KISS	Nelly	W&A
3	2	DJ	Clay A	W&A
4	1	ONE STEP CLOSER	Club Justice	10/Project
5	NEW	FOLLOW DA LEADER	Nigel & Marvin	Real Gone
6	NEW	FREAK LIKE ME	Apollonia	Universal Island
7	4	GIRLFRIEND	'N-Sync feat. Nelly	Jive
8	NEW	HOW YOU REMIND ME	Nickelback	Real Gone
9	NEW	DOPS ON MY MIND	Cherise	Global/Edel
10	NEW	SOMEONE LIKE YOU	Faye Tooley & Russell Watson	Decca
11	NEW	AT NIGHT	Shadeem	Delfonic
12	NEW	LAZY	X-Press 2 feat. David Byrne	Skint
13	NEW	WHENEVER WHEREVER	Shakira	Epic
14	NEW	NO MORE DRAMA	Illegals Edge	MCA/Island
15	NEW	EVIL BY 10	Shine	Island
16	NEW	ROCK THE BOAT	Aalyiah	Virgin
17	NEW	4 MY PEOPLE	Manya Elart	Epic/Warner
18	NEW	INSATIABLE	Cherise	Polaris
19	NEW	SOMETHING LIKE	James	Capitol
20	NEW	ONE DAY IN YOUR LIFE	Alexandra	Epic
21	NEW	ALL I WANT IS YOU	Bellefire	Virgin
22	NEW	THE WINDY TIMES	Dave	Big Brother
23	NEW	ARTY I KNOW...	Simon & Garfunkel feat. Rickie Lee Cole	W&A
24	NEW	JUST A LITTLE LIBERTY	X	Real Gone
25	NEW	SHOULDA...	Shirley Knight	Parlophone/Sony
26	NEW	SILVER	Headed Series	Columbia
27	NEW	UNCHAINED MELODY	Caruth Davis	S
28	NEW	WE ARE ALL MADE OF STARS	Moby	Mute
29	NEW	DON'T LET ME GET ME	Archie	Atlantic
30	NEW	ITAKE ME AWAY INTO THE NIGHT	4 Vers feat. Elizabeth Jay	Real Gone
31	NEW	A LITTLE LESS CONVERSATION	Elvis Presley	USA
32	NEW	I'M NOT A GIRL	Britney Spears	Jive
33	NEW	FLOWERS IN THE WINDOW	Russell Watson	Independent
34	NEW	SHAKE UR BODY	En Vogue feat. Sade	Parlophone
35	NEW	MY CULTURE	1 Giant Leap	Parlophone
36	NEW	ESCAPE	Illegals Edge	Island/Parlophone
37	NEW	HUNGRY	Manya Elart	MCA/Island
38	NEW	IN YOUR EYES	Kyle Minogue	Parlophone
39	NEW	HERO	En Vogue	Island/Parlophone
40	NEW	U-TURN	Other	Capitol

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TOP 75



18 MAY 2002

Pos	Title	Artist	Label/CD (D) (Imp) (Int)	Cass/Vinyl/MD
1	THE LAST BROADCAST ●	Heavenly Bodies	WALP/PSD (E)	RE
2	ESCAPE ★	11 Innocent	Polydor 493122 (U)	
3	THE SOUND OF 3	Polydor 589710 (U)		
4	SILVER SIDE UP ★	Roadrunner 1208452 (U)		
5	NO MORE DRAMA ★	MCA/Universal 119322 (U)		
6	ALL RISE ★-3	11 Innocent	CDN 8 (E)	
7	FREAK OF NATURE ★-2	8 Epic 504752 (E)		
8	RESIST ●	Mkasha/Arista 74321800312 (BMG)		
9	ABOUT A BOY (OST)	Twisted Nerve/XL 1357 (U)		
10	FEVER ★-4	2 Parlophone 529432 (E)		
11	A NEW DAY HAS COME ★	8 Epic 526292 (E)		
12	THE ESSENTIAL ★	Arista 01822147182 (BMG)		
13	TO THE L.O. - THE REMIXES ●	8 Epic 505242 (U)		
14	ASHANTI ●	Columbia 505257 (U)		
15	SPIN	Columbia 505319 (U)		
16	SHAKIRA SERVICE ●	8 Epic 51630022 (Imp) (E)		
17	FRANTIC	Virgin CDV19167 (E)		
18	JEALOUS ONE STILL ENY (JOSH)	Atlantic 756702721 (E)		
19	ALICE	Ant 66222 (P)		
20	BLOOD MONEY	Ant 66232 (P)		
21	SONGS IN A MINOR ★-2	1 J 89112002022 (BMG)		
22	THE VERY BEST OF ★	2 ABM/Polydor 504702 (U)		
23	NO ANGEL ★-3	8 Epic/Arista 74321802742 (BMG)		
24	YOUR NEW FAVOURITE BAND	Poptones MD29325 (E)		
25	THE INVISIBLE BAND ★-3	11 Independent 520M (E)		
26	A FUNK ODYSSEY ★-2	52 5046302 (E)		
27	BRITNEY ★	11 Jive 522232 (E)		
28	SMALL WORLD BIG BAND ★-4	WMS 02012552 (E)		
29	WORLD OF OUR OWN ★-4	2 RCA 742190282 (BMG)		
30	C'MON C'MON ●	ABM/Mercury 432822 (U)		
31	JUST ENOUGH EDUCATION TO PERFORM ★-4	11 Jive 81058 (IMP)		
32	WHITE LADDER ★-2	11 Jive 81058 (IMP)		
33	CELEBRITY ●	11 Jive 822342 (P)		
34	PAIN IS LOVE ★	Def Jam 596322 (U)		
35	THE VERY BEST OF	Universal TV 582044 (U)		
36	MISS...SO ADDICTIVE ●	East West/Decca 75195302 (E)		
37	SWING WHEN YOU'RE WINNING ★-6	8 Epic 51630022 (E)		
38	COME CLEAN ●	Interscope/Polygram 4310712 (U)		
39	WHITE WEDDING 2.0	Columbia 5050022 (E)		
40	THE VERY BEST OF JAMES BROWN	Universal TV 589842 (E)		
41	516 WAS FRODO B. ATTACK OF THE CLONES (OST)	516 Decca 509955 (U)		
42	DARK DAYS	Roadrunner 695489 (U)		
43	ORIGINAL PRIDE MATERIAL ●	1061 9678 (Imp) (BMG)		
44	AALIYAH ●	Virgin CDV195 (E)		
45	OUTROSPECTIVE ●	8 Epic/Arista 7432180282 (BMG)		
46	MY WAY - THE BEST OF ★-3	2 Republic 8524612 (E)		
47	GUITAR PLAYER	Universal TV 01171242 (U)		
48	8701 ★	Arista 7432181742 (BMG)		
49	LOVE IS HERE ★	Chryslis 530520 (E)		
50	IS THIS IT ★	Rough Trade 87RACD31 (E)		
51	WHO I AM ●	Parlophone/Rhythm Series 520022 (E)		
52	ALL KILLER NO FILLER ★	Mercury 5466222 (U)		
53	LEGACY - THE GREATEST HITS COLLECTION ●	1061 9678 (Imp) (BMG)		
54	WHEN I WAS CRUEL	Mercury 589822 (U)		
55	HYBRID THEORY 3 ●	2 Warner Bros 53047792 (E)		
56	PRIZUK	Skint BRASSIC20 (IMP)		
57	COME WITH US ●	Virgin XDUSTCDX 4 (E)		
58	HARRY POTTER... (OST)	Alicia Keys 756702721 (E)		
59	THE ULTIMATE COLLECTION	Sanctuary Sound 111 (P)		
60	LINEAR	11 Jive 81058 (IMP)		
61	COME AWAY WITH ME	Parlophone 530592 (E)		
62	WHITE LILIES ALIVE ●	RCA 7421911212 (BMG)		
63	TOXICITY ●	8 Epic 51630022 (E)		
64	SI-FI DIARIES	London 02927482 (E)		
65	SIMPLE THINGS ●	Ultimate Dilemma UDCRD018 (IMP)		
66	BLACK REBEL MOTORCYCLE CLUB ●	Virgin CDV195 (E)		
67	ENCORE ★-2	Decca 470032 (U)		
68	SONGBIRD ●	Block Street/Hot 621046 (IMP)		
69	CLASSICAL GRAFFITI ●	EM/Dramatico 52053182 (E)		
70	MUSIC ●	5 Maverick/Harmon 856 52647312 (E)		
71	SUNSHINE ★	11 Jive 81058 (IMP)		
72	THE BELLETRARYS	Poptones MD50902 (P)		
73	NOT THAT KIND ★-2	8 Epic 4974122 (E)		
74	THE WALL	EMI CEMD0101 (E)		

RE New release, NEW New entry, IC Highest chart, BIC Highest chart, ▲ Sales increase, ▲▲ Sales increase 50% or more

TOP COMPILATIONS ARTISTS A-Z

Pos	Title	Artist	Label/CD (D) (Imp) (Int)	Cass/Vinyl/MD
1	NOW THAT'S WHAT I CALL MUSIC! ★-3	EMI/Nippon/Victrol of GEMINIUS/TOHO/914		
2	POP IDOL - THE BIG BAND ALBUM ★-2	7 4201302447421 320414 (E)		
3	FUTURE TRANCE	Virgin/EMI VTDCCD463 (E)		
4	KERRANG! 3 - THE ALBUM	Universal TV 585032 (U)		
5	SIMPLY ACUSTIC	Sony TV/Universal TV 586822 (U)		
6	BACK TO THE OLD SKOOL - Ibiza 2001	Ministry of Sound M0SCD114 (U)		
7	THE ALBUM 3	Virgin/EMI VTDCCM144 (E)		
8	THE CHILLOUT SESSION - Ibiza 2002	Ministry of Sound M0SCD114 (U)		
9	ABSOLUTE EUPHORIA - DAVE PEARCE	Telstar TWB021 VTDCC225 (U)		
10	HEARTLESS CREW PRESENTS CRISP BISCUIT	East West 026780212 (U)		
11	ALTERNATIVE EIGHTIES	Columbia STVCD141 (U)		
12	HITS 52	BMG/Sony/Reliance NW512CD52 (U)		
13	ELECTRIC DELIRIUM	Virgin/EMI VTDCCD443 (E)		
14	BLUES AND SOUL MASTERS	WMS WMSMD204 (U)		
15	CREAM HANTERS SPRING 2002	Virgin/EMI VTDCCM442 (U)		
16	GARAGE NATION 02	Imprecible 5058022 (U)		
17	LADY SINGS THE BLUES	Virgin/EMI VTDCCD206 (U)		
18	SUPA FUNKY	Universal TV 582320 (U)		
19	ELECTRIC	Telstar TV/BMG TVB02036 (U)		
20	MOZART GOLD - THE ESSENTIAL COLLECTION	Deutsche Grammophon 472942 (U)		

18 MAY 2002

CHART COMMENTARY

by ALAN JONES



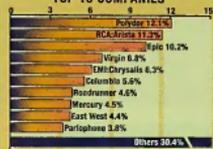
The Doves: The *Last Broadcast* album continues at number one, despite declining by 57% last week. The album sold just under 22,500 copies, to establish not just a new low for the year but also a new five-year low for a number one album.

The 25th anniversary of the Jam's recording debut is celebrated on the Sound Of The Jam, arguably the best single disc distillation of the group's material yet, with all of their hit singles and several other significant tracks among the 26 on the album. It opens well too, debuting at number three with more than 20,000 sales, to earn the group its highest chart position since *Extras* reached number two in 1991.

Two albums released last autumn finally reach the Top 10 this week. *Kosheen's* *Resist* reaps the cumulative benefit of spawning a trio of Top 20 singles; having re-entered the chart at number 42 three weeks ago, the album has since moved 34-21-8. Meanwhile, a combination of a major hit for the title track,

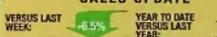
MARKET REPORT

TOP 10 COMPANIES



Figures based on 10 companies by % of total sales and corporate group shares by % of total sales of the Top 75 retail charts

SALES UPDATE



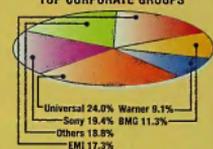
TV ads, used out gigs and several TV performances have helped **Mary J Blige's** *No More Drama* to a 37-week peak, beating the

ALBUMS FACTFILE

Tom Waits sold more albums in the UK last week than he has sold in any other given week but sales were almost equally split between two **Now** albums which hit the shops simultaneously. **Alice** is the favourite of the two, debuting at number 20 with sales of 5,753 while **Blood Money** debuts immediately behind it at number 21 with just 131 fewer sales. The 53-year-old Waits co-wrote all the songs on both albums with his wife Kathleen Brennan. **Alice** was originally conceived as an avant

garde opera in 1992, and explores **Lewis Carroll's** obsession with **Alice Liddell**, who inspired **Alice** in *Wonderland* and *Through the Looking Glass*, while **Blood Money** is based on the socio-political play *Woyzeck*, by German poet **Georg Buchner**. The albums bring Waits his eighth and ninth chart successes but, splitting sales as they do, both fail to match the number nine debut/peak of his last album, 1999's *Mule Variations*, which sold a little shy of 14,000 on release.

TOP CORPORATE GROUPS



number 13 position it reached in February. **No More Drama** has moved 55-49-30-18-12-5 in the last five weeks, and has now sold nearly

320,000 copies since its release last September.

After 10 consecutive weeks in the Top Five, and 15 weeks in a row in the Top 10, **Nickelback's** *Silver Side Up* has finally overhauled the *Stereophonics' Just Enough Education To Perform* to become the biggest-selling album of the year to date, with 417,000 sales.

70-year-old **John Williams' latest effort - Star Wars Episode II: Attack of the Clones -** entered the album chart at 15 last week, while this week sees his **Harry Potter** score, which originally peaked at 19 last October, re-enter the chart at number 59. Of course, the royalties Williams will receive from **Harry Potter** album sales will be dwarfed by his income from the movie video, which went on release on Saturday 5th April 2002 (£27,000 copies in a day, helped by savage discounting which saw one retailer (Dion's) knock £10 off the recommended £22.99 price of the two-disc set.

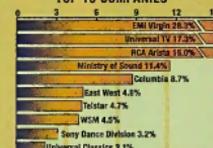
COMPILATIONS

After four weeks at number one, **Pop Idol - The Big Band Album** surrenders its title to **Now That's What I Call Music! 51**. *Now! 51* was dethroned last month but returns to the summit by dint of having its sales fall at a slower rate than the *Pop Idol* album. *Now! 51* dipped by 22% last week but its 24,500 sales were nearly 2,000 more than *Pop Idol*, which suffered a 44% slump. *Now! 51* previously spent just two weeks at number one, a shorter reign than any regular *Now* release since the chart was established in 1989. However, it is the first *Now* album ever to return to number one. The *Pop Idol* album's total sales of 215,000 also put it a distant second to *Now! 51* in the year-to-date compilation chart - although *Now! 51's* sales of 527,000 copies in seven weeks in the shops trail behind the sales of

the last few spring *Now* releases at the same stage of their lives. Last year's *Now! 48* had sold 730,000 on its way to 868,000 sales, while 2000's *Now! 45* was on 564,000 out of 677,000, and 1999's *Now! 42* had reached 591,000 on its way to 745,000. But *Now! 51* is outpacing the spring 1998 release *Now! 39*, which had sold 505,000 after seven weeks, and went on to reach 674,000 sales. **EMI/Virgin's Future Trance** takes highest debut honours, entering the chart at three with just under 15,000 buyers. A thousand sales fewer earn **Kerrang! 3 - The Album** a four debut, capitalising on the popularity of rock and the Kerrang! brand to become the highest charting album in the series, beating the nine peak of **Kerrang! 2 - The Album**, and the eight peak of **Kerrang! 2 - The Album**.

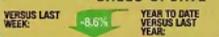
MARKET REPORT

TOP 10 COMPANIES

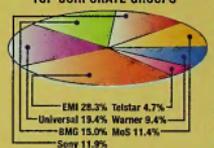


Figures based on 10 companies by % of total sales and corporate group shares by % of total sales of the Top 75 retail charts

SALES UPDATE



TOP CORPORATE GROUPS



Artist average: 73.0%
Compilations: 27.0%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (retailer)
1	ALICE	Tom Waits	A&J 66322 (P)
2	BLOOD MONEY	Tom Waits	A&J 66292 (P)
3	ABOUT A BOY (OST)	Bady Drom Boy	Twisted Nerve/UK TXN/CLD 152 (V)
4	YOUR NEW FAVOURITE BAND	Hives	Poptones M20593 (CD)
5	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VWR 101568 (2MVP)
6	CELEBRITY	Ti Svic	Jive 52252 (P)
7	BRITNEY	Britney Spears	Jive 52252 (P)
8	IS THIS IT	The Streets	Rough Trade RTADEC02 830 (P)
9	SIMPLE THINGS	Zero7	Ultimate Dilemma UDCR0016 (MVP)
10	MUZIKIZUM	X-Press 2	Skin BRASSIC2CD (MVP)
11	MEET THE BELLARAYS	Bellarays	Poptones M20593 (CD)
12	THE FAKE SOUND OF PROGRESS	Lisapropheta	Visible Noise TORMENT7093 (CD)
13	LODD	Tom Meez	Perfects PERALB002 (MVP)
14	ONE GIANT LEAP	One Giant Leap	Palm Pictures PALMCC007 (2MVP)
15	BETWEEN THE SENSES	Hove	Jive 52252 (P)
16	PLAY	Moby	Mute CDMS1186 172 (V)
17	SONGBIRD	Eve Cassidy	Blix Street/Hot G210045 (HOT)
18	WHITE BLOOD CELLS	White Stripes	XL Recordings XL01 151 (V)
19	HANDCRAFT FOR A GENERATION	Corneshop	Willys WJLJCD 1115 (V)
20	PSI	Pitchbiter	Meyan MYNCC004 (P)

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MUSIC WEEK 18 MAY 2002

THE YEAR SO FAR... TOP 20 ALBUMS

Wk	Album	Artist	Label
1	SILVER SIDE UP	NICKELBACK	ROADRUNNER
2	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
3	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE/POLOGY
4	NO ANGEL	DIDO	ARISTA
5	ALL RISE	ELIE	NINCENT
6	THE ESSENTIAL	BARRA STRISSANO	COLUMBIA
7	FREAK OF NATURE	ANASTASIA	EPIC
8	FEVER	KYLIE MINOGUE	PARLOPHONE
9	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRYSALIS
10	SONGS IN A MINOR	ALICIA KEYS	J
11	A FUNK ODYSSEY	JAMROOLIAN	WEM
12	THE VERY BEST OF	STING & THE POLICE	A&M
13	A NEW DAY HAS COME	CELINE DION	IMP
14	WORLD OF OUR OWN	WESTLIFE	RECA
15	PAIN IS LOVE	JARVILLE	DEF JAM
16	LEGACY - THE GREATEST HITS COLLECTION	BOYZ II MEN	WART
17	SMALL WORLD BIG BAND	JOCKS HOLLAND	WEM
18	SUNSHINE	S CLUB 7	POLOGY
19	READ MY LIPS	SOPHIE ELLE-BUSTON	POLOGY
20	WHITE LEADER	DAVID GAY	EAST WEST

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18
may
2002

THE OFFICIAL CHARTS

musicweek



BBC RADIO 1
97.9FM

singles



1 IF TOMORROW NEVER COMES

1	ROMAN KATKING	London
2	KISS KISS Holly Valance	WEA
3	DJ H & Claire	London
4	ONE STEP CLOSER S Club Juniors	Polydor
5	FOLLOW DA LEADER Nigel & Marvin	Relentless
6	FREAK LIKE ME Sugababes	Island/Uni-Island
7	GIRLFRIEND 'N Sync feat. Nelly	Jive
8	HOW YOU REMIND ME Nickelback	Roadrunner
9	00PS (OH MY) Tweet	Elektra
10	SOMEONE LIKE YOU Russell Watson & Faye Tozer	Decca



8	WHENEVER WHEREVER Shakira	Epic
12	ROCK THE BOAT Aaliyah	Blackground
13	AT NIGHT Shakedown	Defected
14	LAZY X-Press 2 feat. David Byrne	Saint
15	SILVER Hundred Reasons	Columbia
16	NO MORE DRAMA Mary J Blige	MCA/Uni-Island
17	4 MY PEOPLE Missy Elliott	East West/Elektra
18	ALL I WANT IS YOU Belafrae	Virgin
19	UNCHAINED MELODY Gareth Gates	S

18
may
2002

albums

musicweek



BBC RADIO 1
97.9FM



1 THE LAST BROADCAST

1	DOVES	Heavenly
2	ESCAPE Enrique Iglesias	Interscope/Polydor
3	THE SOUND OF THE JAM	Polydor
4	SILVER SIDE UP Nickelback	Roadrunner
5	NO MORE DRAMA Mary J Blige	MCA/Uni-Island
6	ALL RISE Blue	Innocent
7	FREAK OF NATURE Anastacia	Epic
8	RESIST Koshien	Moksha/Arista
9	ABOUT A BOY (OST) Badly Drawn Boy	Twisted Nerve/XL
10	FEVER Kylie Minogue	Parlophone



11	A NEW DAY HAS COME Dione	Epic
12	MISSUNDAZTOOD Pink	Arista
13	J TO THA L-O - THE REMIXES Jennifer Lopez	Epic
14	THE ESSENTIAL Barbra Streisand	Columbia
15	ASHANTI Ashanti	Mercury
16	SPIN Darren Hayes	Columbia
17	LAUNDRY SERVICE Shakira	Epic
18	FRANTIC Bryan Ferry	Virgin
19	FEALOUS ONES STILL EMVY (LOOSE) Fat Joe	Atlantic

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15 21 TAKE ME AWAY INTO THE NIGHT 4 Strings
Nebula

16 22 WHO NEEDS ENEMIES? The Cooper Temple Clause
Morning

13 23 THE HINDU TIMES Oasis
Big Brother

14 24 MAIN OFFENDER The Hives
Popstones

17 25 THE BEST DAY OF OUR LIVES Lisbon Lions feat. Martin O'Neill Doropt

18 26 I'M NOT A GIRL NOT YET A WOMAN Britney Spears
Jive

11 27 WE ARE ALL MADE OF STARS Moby
Mute

14 28 DID I DREAM Lost Witness
Data

23 29 AIN'T IT FUNNY Jennifer Lopez
Epic

20 30 ME JULIE Ali G & Shaggy
Island/Unlabeled



22 31 SOMETHING Lasgo
Positive

21 32 EVERGREEN/ANYTHING IS POSSIBLE Will Young
S

33 33 HERO Enrique Iglesias
Interscope/Polydor

24 34 FLY BY II Blue
Innocent

26 35 THE WHEELS ON THE BUS Mad Donna
All Around The World

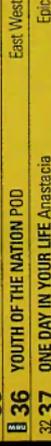
14 36 YOUTH OF THE NATION POD
East West

32 37 ONE DAY IN YOUR LIFE Anastacia
Epic

31 38 SHAKE UR BODY Siny FX & T-Power feat Di
Positive

35 39 TAINTED LOVE Marilyn Manson
Maverick/Warner Bros

28 40 HUNGRY Koshien
Moksha/Arista



compilations

1 NOW THAT'S WHAT I CALL MUSIC! 51 8 11 ALTERNATIVE EIGHTIES

EMI/Virgin/Universal Columbia

1 2 POP IDOL - THE BIG BAND ALBUM 7 12 HITS 52
BMG/Sony/Electra/NSM

3 FUTURE TRANCE 10 13 ELECTRIC DREAMS
Virgin/EMI

4 KERRANG! 3 - THE ALBUM 14 BLUES AND SOUL MASTERS
Universal TV WSM

5 SIMPLY ACOUSTIC 11 15 CREAM ANTHEMS SPRING 2002
Sony TV/Universal TV Virgin/EMI

6 BACK TO THE OLD SKOOL - IBIZA 9 16 GARAGE NATION 02
Ministry Of Sound EMI/Corbis

7 THE ALBUM 3 17 LADY SINGS THE BLUES
Virgin/EMI

8 THE CHILLOUT SESSION - IBIZA 2002 13 18 SUPA FUNKY
Ministry Of Sound Universal TV

9 ABSOLUTE EUPHORIA - DAVE PEARCE 11 19 ELECTRIC
Telstar TV/EMI/MSD

10 HEARTLESS DREW PRESENTS CRISP BISCUIT 17 20 MOZART GOLD - THE ESSENTIAL COLLECTION
East West Deutsche Grammophon



11 20 ALICE Tom Waits
Anti

21 BLOOD MONEY Tom Waits
Anti

22 SONGS IN A MINOR Alicia Keys
J

17 23 THE VERY BEST OF Sting/The Police
A&M/Polydor

23 24 NO ANGEL Dido
Cheeky/Arista

41 25 YOUR NEW FAVOURITE BAND Hives
Popstones

32 26 THE INVISIBLE BAND Travis
Independiente

22 27 A FUNK ODYSSEY Jamiroquai
S2

19 28 BRITNEY Britney Spears
Jive

24 29 SMALL WORLD BIG BAND Jools Holland
WSM

31 30 WORLD OF OUR OWN Westlife
RCA



18 31 C'MON C'MON Sheryl Crow
A&M/Mercury

19 32 JUST ENOUGH EDUCATION TO PERFORM Stereophonics
V2

28 33 WHITE LADDER David Gray
JHT/East West

26 34 CELEBRITY 'N Sync
Jive

34 35 PAIN IS LOVE Ja Rule
Def Jam

27 36 THE VERY BEST OF The Moody Blues
Universal TV

33 37 MISS E...SO ADDICTIVE Missy Elliott
East West/Elektra

37 38 SWING WHEN YOU'RE WINNING Robbie Williams/Chrisyals
Interscope/Polydor

57 39 COME CLEAN Puddle Of Mudd
Interscope/Polydor

14 40 MTV UNPLUGGED 2.0 Leaynry Hill
Columbia



The Electric Soft Parade

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THE OFFICIAL UK CHARTS SPECIALIST

18 MAY 2002

CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	2	ENCORE	Russell Watson	Decca 476028 (UK)
2	1	CLASSICAL GRAFTITI	The Players	EMI/Oremedia CD0557292 (IE)
3	NEW	ONCE IN A BLUE MOON	Secret Garden	Emercy 5498782 (UK)
4	5	THE VOICE	Russell Watson	Decca 04762125 (UK)
5	4	HOLST: THE PLANETS-MYSTIC TRUMPETER	Rutter/RSCN/Lloyd-Jones	Naxos 8557581 (IS)
6	6	GREGORIAN CHYLIT	Various Artists	Virgin/EMI VDC02446 (IE)
7	8	SACRES ARABES	Andrea Bocelli	Philips 4656902 (UK)
8	NEW	MANLEY: SYMPHONY NO 10	Orchestra Philad. NRSO	Naxos 8559811 (IS)
9	7	BAK: SYMPHONY NO 4	RSCN/Lloyd-Jones	Naxos 855343 (IS)
10	15	BADENWEGER CONCERTOS NOS 3, 5 & 7	Academy Of St Martin In Fields	Sony Classical SK8360 (UK)
11	12	EDUC ROCD	Ludovic Emsaut	BMG 742126172 (Z) (BMG)
12	11	ELGAR: SYMPHONY NO 2	Russian Symphony Orchestra	Harmonia Mundi 1300781 (HM)
13	NEW	WAGNER: ARAS	Rene Tellet	Deutsche Grammophon 4413432 (UK)
14	10	SHOSTAKOVICH/JAZZ SUITES NOS 1 & 2	London State Orch/Yablonsky	Naxos 855949 (IS)
15	17	THE GOLD COLLECTION	Luciano Pavarotti	Decca 2 R2CD-042 (DIR)
16	16	VERDI	Andrea Bocelli	Philips 4646002 (UK)
17	14	SPANISH GUITAR MUSIC	John Williams	Sony Classical COC0437 (ITEN)
18	15	ROSSINI: ARIAS	Juan Diego Florez	Decca 4702427 (UK)
19	NEW	STRAUSS: ORCHESTRAL SONGS	Soloists (soloists)	Decca 005822 (UK)
20	18	WAGNER: SCENES FROM THE RING	Placido Domingo	EMI Classics CD0557422 (IE)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	2	MOZART GOLD - THE ESSENTIAL COLLECTION	Various	Deutsche Grammophon 4722402 (UK)
2	1	PURE CLASSICAL CHILLOUT	Various	Decca/Dance DECT002 (UK)
3	NEW	PURE CINEMA CHILLOUT	Various	Virgin/EMI VTD00456 (IE)
4	3	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CFM0238 (BMG)
5	4	SWN GRAM ERSSON CLASSICAL COLLECTION	Various	Naxos 8552005 (IS)
6	6	CLASSICAL CHILLOUT	Various	Virgin/EMI VDC02446 (IE)
7	5	THE CLASSIC SCENE	Various	Naxos 8552005 (IS)
8	NEW	RELAXING CLASSICS	Various	EMI Gold 5748222 (IE)
9	11	CLASSICAL CHILLOUT 2	Various	Virgin/EMI VTD00456 (IE)
10	NEW	BAROQUE ADAGIOS	Various	Decca 4704602 (UK)
11	9	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 756551532 (BMG)
12	7	VOICES	Various	Decca 472562 (UK)
13	8	AMOUS TENDRS	Various	Solo BCDM 1 (UK)
14	12	RELAXING CLASSICS	Various	Crisson MIDCD008 (EUK)
15	13	TIME TO RELAX	Various	Classic FM CFM0238 (BMG)
16	14	CLASSIC CHILLOUT COLLECTION	Various	HMV HHV0257642 (IE)
17	16	CLASSICAL AMBIENCE	Various	Crisson CRM0203 (EUK)
18	17	THE ULTIMATE MOVIE ALBUM	Various	Decca 951712 (UK)
19	15	THE OPERA ALBUM 2002	Various	Virgin/EMI VTD0417 (IE)
20	NEW	THE CLASSIC MILLENNIUM COLLECTION	Various	HMV HHV0257312 (IE)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 538602 (IE)
2	NEW	GUITARS SAXES & MORE	Various Artists	Jazz FM JAZZFMCD06 (EMI/ITEN)
3	5	TOURIST	St German	Blue Note 478202 (UK)
4	4	KIND OF BLUE	Miles Davis	Columbia UK 9495 (ITEN)
5	NEW	THE LOOK OF LOVE	Diana Krall	Nones 505962 (UK)
6	NEW	VERVE REMIXED	Miles Davis	Nones 505962 (UK)
7	6	ALL FOR YOU	Diana Krall	Impulse! IMP1164 (UK)
8	10	MOFOU	Saili Kaita	Nones 510602 (UK)
9	9	BELLY FOR YOU - THE VERY BEST OF	Sin Simon	Global Television RADCD 8 (BMG)
10	8	BLUE FOR THE SUN	Cassandra Wilson	Blue Note NCS0722 (IE)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SILVER SIDE UP	Nickelback	Roadrunner 1208482 (UK)
2	NEW	KERRANG! 3 - THE ALBUM	Various	Universal TV 9485042 (UK)
3	NEW	COME CLEAN	Puddle Of Mudd	Interscope/PolyGram 8930742 (UK)
4	NEW	THE GREAT DAINS	Coal Chamber	Roadrunner 918490 (UK)
5	NEW	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycly Club	Virgin CDV0207 (UK)
6	4	TOXICITY	System Of A Down	Columbia 5015438 (UK)
7	7	HYBRID THEORY	Linkin Park	Warner Bros 536247552 (ITEN)
8	8	THE FAKE SOUND OF PROGRESS	Leopoldtown	Visible Noise TORMENT005 (UK)
9	NEW	SATELLITE	POD	Atlantic 756760762 (UK)
10	5	WYF - FORCEABLE ENTRY	Various	Columbia 5079182 (ITEN)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	FREAK LIKE ME	Sugababes	Island/Uni-Island CD0798 (UK)
2	3	GIRLFRIEND	'N Sync feat. Nelly	Yive 525312 (P)
3	2	DOPS (OH MY)	Ty-Ty	Elektra ETRK602 (ITEN)
4	NEW	ROCK THE BOAT	Aaliyah	Virgin VJST243 (IE)
5	4	NO MORE DRAMA	Mary J Blige	MCA/Uni-Island MCA504028 (IE)
6	5	MY PEOPLE	Missy Elliott	East West/Elektra E 2786C02 (ITEN)
7	6	AIN'T IT FUNNY	Jennifer Lopez	Epic 674822 (UK)
8	7	ME JULIE	Ali & Shoggy	Island/Uni-Island CD0793 (UK)
9	8	U-TURN	Usher	LaFace 742183402 (BMG)
10	15	IT'S GONN' DOWN	X-Executors	Epic 67256 (UK)
11	9	THE WORLD'S GREATEST	R Kelly	Yive 525324 (P)
12	16	SKOOLDA WOOLDA COULDA	Brandy Knight	Parlophone CDRS 629 (IE)
13	12	WHAT ABOUT US?	Brandy	Atlantic AT 0125C02 (UK)
14	17	CAMEL	Chi High feat. Eve	Interscope/PolyGram 407042 (UK)
15	13	PASS THE COURVOISIER	Busta Rhymes	J 742125962 (PROP)
16	NEW	THIS I PROMISE YOU	D'Influence feat. Shela Aris	Dome 1200MR183 (JMV/ITEN)
17	NEW	FREAK LIKE ME	Adina Howard	Elektra 77207 (ITEN)
18	14	THE WHOLE WORLD	Destiny Fier, Killer Mike	LaFace/Arca 7402191750 (BMG)
19	21	DANCE FOR ME	Mary J Blige	MCA/Uni-Island MCA50 40274 (UK)
20	15	ALWAYS ON TIME	Del Jam/Mercury 589482 (UK)	
21	20	GET THE PARTY STARTED	Pink	LaFace/Arca 742183382 (BMG)
22	22	LOVELY	Bliska Spinozza	Interscope/PolyGram 406792 (UK)
23	18	BREAK A WAXEK	Alicia Keys	J 742125222 (BMG)
24	11	BUN AWAY (WYANA REWINTH UYDONT MESS)	Nicci	Yive 525323 (P)
25	19	WOMAN YOURS	Alicia Keys	J 742125262 (BMG)
26	27	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island MCA52 40267 (UK)
27	24	GOTTA GET THRU THIS	Daniel Bedingfield	Releantees RELENT 210C (JMV/ITEN)
28	29	MORE THAN A WOMAN	Asyah	Background 125723 (IE)
29	23	WHERE'S MY	EMM 12628 (UK)	
30	25	WE HUGGIN'	Fat Joe	Atlantic AT 01242 (ITEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	AT NIGHT	Shakedown	Defected DFC150 (JMV/ITEN)
2	2	SUNGLASSES AT NIGHT	Tag And Zyntheris	City Rockers ROCKERS157R (UK)
3	NEW	I DREAM	Left Witness	Data DATA21R (UK)
4	4	LAZY	X-Press 2 feat. David Byrne	SKIN SKINT 74X (JMV/ITEN)
5	NEW	DEFINITION OF HOUSE	Mimmi Funk	Janet 810322 (ADP)
6	7	TAKES ME AWAY INTO THE NIGHT	4 Strings	Nebula VXC170 (UK)
7	7	TRILY ONE	Ol'gig Unknown	Ram RAMM38R (SRD)
8	4	SHIFTER	Perfecto PERFI 51 (EMV/P)	
9	6	EXPLORATION OF SPACE	Cosmic Gate	Data DATA307R (JMV/ITEN)
10	NEW	READY TO FLOW	Jan Poolay	NRK Sound Division NRK056 (UK)
11	NEW	FOREVER YOUNG	4 Vini feat. Elizabeth Troy	Bonchi & Scarper BOS2003 (SRD)
12	NEW	RELINQUISH	Mami Smith	Week 18C87616 (SRD)
13	NEW	UNIVERSAL MIX	Metar Seven	Bullet Proof PRO616 (ALP)
14	8	YOU GOT ME BURNING/FOZIOZ	Peshay feat. Co-ordinate	Cubik Music CUBIKSAMP901 (UK)
15	27	STRONG	Mooncat	Low Pressings LP029R (UK)
16	21	BURNIN' FIRE	Hu-Ten feat. Leah	Renaissance REN015 (JMV/ITEN)
17	NEW	BRIGHT	Kidstuff	Fluential FLEU0173 (JMV/ITEN)
18	NEW	BLUE	Martina	Faja FALJAS 4000 (UK)
19	13	OH BABY	DJ Resoul	Hotj Choccos HOL119R (UK)
20	19	BACKFIRED	Masters Al Work	M.A.W. MAW097 (Import)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THE CHILLOUT SESSION - (BIZA 2002)	Various	Ministry Of Sound - MINISTRY OF SOUND (JMV/ITEN)
2	2	REBIST	Kushner	Malsha/Arca 742188011/742188012 (BMG)
3	3	ORIGINAL PIRATE MATERIAL	The Streets LoudOut918	Reckless 002745081/002745082 (UK)
4	NEW	HEARTLESS CREW PRESENTS CRISP BISCUIT	Various	East West - 092746012 (ITEN)
5	4	ZMAYI DUS - AS HEARD ON RADIO SOULWAX	Various	PIAS RECORDS - PIAS06500 (UK)
6	5	DISCO HEAVEN 02.02	Various	Red Kandi - rKNDK025 (JMV/ITEN)
7	NEW	#1	Fischer/Spanner	Ministry Of Sound 580621/580622 (JMV/ITEN)
8	6	MUZIKMIX	X-Press 2	SKIN BRASSICZUK/PBRASSICZUK (JMV/ITEN)
9	6	A FUNK ODYSSEY	Jeniroquai	SD 506041/5040052 (UK)
10	NEW	MUSIC	Madonna	Maverick/Warner Bros 536247863/536247864 (ITEN)

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This	Last	Title	Label Cat. No. (Distributor)
1	1	ORIGINAL CAST RECORDING: Cats	Universal Video 107783 (UK)
2	NEW	ROXY MUSIC: Live At The Apollo London	Werner Vision Int. 0572451-0 (UK)
3	NEW	SOME AT: Introduction To Destruction	Island/Uni-Island 593345 (UK)
4	7	WESTLIFE: Where Dreams Come True	RCA 742128033 (UK)
5	1	BLISS: A Year In The Life Of	Interscope 1261402 (UK)
6	5	KYLIE MINOGUE: Live In Sydney	Warner Music/MCA 05742532 (UK)
7	2	NINE INCH NAILS: And All That Could Have Been - Live	Nothing 57163 (UK)
8	6	S CLUB 3 S Club Party - Live	Polydor 595382 (UK)
9	4	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 430033 (UK)
10	NEW	'N SYNC: Popology Live	Yive 525325 (UK)
11	NEW	MADONNA: In Bed With Madonna	Maverick/Warner Bros 536247863 (UK)
12	8	ROGER WATERS: In The Fish	Mercury 595382 (UK)
13	3	POSTGRAD: PIVY	Mercury 595382 (UK)
14	10	WESTLIFE: World Of Our Own	RCA 742128033 (UK)
15	17	SNAP: 2002: Dig Your Own Hole	Interscope 1261402 (UK)
16	9	LE ZEPPELIN: Song Remains The Same	Reprise 495382 (UK)
17	12	MEGADETH: Rats And Gnosticks - Live	Reprise 495382 (UK)
18	16	STEPS: Don't Be Anxious It	Mercury 595382 (UK)
19	18	UD: Evolution 2001 - Live In Boston	Mercury 595382 (UK)
20	NEW	BOB JOY: The Czech Ray	Mercury 595382 (UK)
21	NEW	MUSIC	Maverick/Warner Bros 536247863 (UK)
22	NEW	MUSIC	Maverick/Warner Bros 536247863 (UK)
23	NEW	MUSIC	Maverick/Warner Bros 536247863 (UK)
24	NEW	MUSIC	Maverick/Warner Bros 536247863 (UK)
25	NEW	MUSIC	Maverick/Warner Bros 536247863 (UK)

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18 MAY 2002



TOP 50

music control **TOP 50** **RADIO ONE** **BBC RADIO 1**

Pos	Weeks on Chart	Artist	Title	Label	Pos	Weeks on Chart	Artist	Title	Label
1	1	FREAK LIKE ME	Sugababes	Universal-Island	2524	-1	84.92	+2	
2	3	KISS KISS	Holly Valance	London	2661	+11	83.67	+12	
3	5	JUST A LITTLE	Liberty X	VM	1988	+19	72.03	+25	
4	2	LAZY	X-Press 2 feat. David Byrne	Skin	2195	+2	70.87	-8	
5	9	AT NIGHT	Shakedown	Defected	1457	+47	63.51	+37	
6	5	HOW YOU REMIND ME	Nickelback	Roadrunner	1837	+1	62.15	+11	
7	11	IF TOMORROW NEVER COMES	Ronan Keating	Polydor	1556	+13	56.98	+24	
8	9	DON'T LET ME GET ME	Pink	Arista	1513	+12	55.37	+25	
9	3	NO MORE DRAMA	Mary J Blige	MCA/Uni-Island	1628	+11	53.84	+12	
10	10	FLY BY	Blue	Innocent	2170	-8	53.43	-13	
11	2	A LITTLE LESS CONVERSATION	Eavis vs JXL	RCA	1337	+96	48.69	+56	
12	7	GIRLFRIEND	'N-Sync feat. Nelly	Jive	1222	+5	46.98	n/c	
13	3	ESCAPE	Enrique Iglesias	Interscope/Polydor	1328	+48	45.58	+19	
14	2	WHAT'S LUV	Fat Joe feat. Ashanti	Atlantic/East West	677	+3	42.37	+13	
15	4	BOP BOP BABY	Westlife	S	1006	+14	39.70	+22	
16	14	SHOULD WOULD COULDA	Beverly Knight	Parlophone	1578	-14	38.88	-11	
HIGHEST TOP 50 CLIMBER									
17	2	WE ARE ALL MADE OF STARS	Moby	Mute	631	+12	38.35	+48	
18	4	MY PEOPLE	Missy Elliott feat. Eve	East West/Elektra	931	-8	37.51	-5	
19	3	THE HINDU TIMES	Oasis	Big Brother	935	-24	37.08	-31	
20	10	ONE DAY IN YOUR LIFE	Anastacia	Epic	1451	-19	35.94	-15	
21	14	SOMETHING	Largo	Positiva	1368	-14	35.32	-16	
22	3	DOVE (I'LL BE LOVING YOU)	Mo'Nique	Positiva/Cream	911	+19	35.19	+42	
BIGGEST INCREASE IN PLAYS									
23	2	WITHOUT ME	Eminem	Interscope/Polydor	783	+200	35.16	+36	
24	11	WHENEVER WHEREVER	Shakira	Epic	1789	-9	34.88	-10	
25	2	IT'S OKI	Alicia Keys	Innocent	900	+31	34.06	+27	
26	1	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone	939	+135	31.22	+163	
27	2	OH BABY	Rihanna	S	870	+4	29.87	+25	
28	10	SHAKE UR BODY	Shy FX & T. Power feat. Di	Positiva	733	-47	29.70	-39	
29	2	ALWAYS ON TIME	Ja Rule feat. Ashanti	Def Jam/Mercury	590	-16	29.25	-20	
30	12	AIN'T IT FUNNY (REMIX)	Jennifer Lopez feat. Ja Rule	Epic	1020	-12	29.20	-5	
31	4	IT TAKES MORE	Ms Dynamite	Polydor	688	+14	28.96	+18	
32	9	OPPS (OH MY)	Tweest	Goldmind/Elektra/East West	422	+6	28.76	+26	
33	1	LIGHT MY FIRE	Will Young	S	952	+120	28.35	+242	
34	1	STARBUCKS	A	London	315	+73	26.14	+57	
35	12	FLOWERS IN THE WINDOW	Travis	Independent	1315	-6	26.13	-24	
36	4	HEY MR DJ	Van Morrison	Exile/Polydor	151	+3	22.78	+30	
37	1	SUPERMAN (IT'S NOT EASY)	Five For Fighting	Columbia	329	+13	22.07	+20	
38	9	ONE STEP TOO FAR	Fairground Attraction	Cheeky/Arista	896	-34	22.06	-25	
39	3	INSATIABLE	Darren Hayes	Columbia	1071	-9	21.07	-12	
40	4	YOU HELD THE WORLD IN YOUR ARMS	Idewild	Parlophone	137	+41	21.01	+23	
41	3	BEAUTIFUL	Matt Darcy feat. Marcella Woods	Incentive	547	-21	20.49	-12	
42	2	MAIN OFFENDER	The Hives	Poplaine	96	+30	19.85	+11	
43	2	REASON	Ian Van Dahl	Epic	685	+29	19.67	+15	
44	16	WORLD OF OUR OWN	Westlife	S	868	+7	19.32	+13	
45	1	FOLLOW DA LEADER	Nigel & Marvin	Realintense	595	+6	18.41	+21	
46	1	MAKE IT GOOD	Alti	Columbia	613	+26	18.21	+22	
47	1	NEVER TEAR US APART	Joe Cockler	Parlophone	50	+61	18.20	+13	
BIGGEST INCREASE IN AUDIENCE									
48	1	SOMETHING TO TALK ABOUT	Bady Friend Boy	Twisted Nerve/XL	122	+112	18.06	+472	
49	16	LOVE FOOLSOPSY	Jamiroqua	S	844	+4	18.04	-2	
50	18	IN YOUR EYES	Kylie Minogue	Parlophone	770	-16	17.93	-25	

© Music Control UK. Chart shows tracks featuring greatest increase in audience. **Audience increase:** **Audience increase 50% or more:** 1 FREAK LIKE ME Sugababes (Universal-Island) 2524 +11 84.92 +2; 2 STARBUCKS A (London) 315 +73 26.14 +57; 3 A LITTLE LESS CONVERSATION Eavis vs JXL (RCA) 1337 +96 48.69 +56; 4 LOVE AT FIRST SIGHT Kylie Minogue (Parlophone) 939 +135 31.22 +163; 5 AT NIGHT Shakedown (Defected) 1457 +47 63.51 +37; 6 JUST LITTLE LIBRY X (V2) 1628 +11 53.84 +12; 7 ESCAPE Enrique Iglesias (Interscope/Polydor) 1328 +48 45.58 +19; 8 KISS KISS Holly Valance (London) 2661 +11 83.67 +12; 9 IT'S OKI Alicia Keys (Innocent) 900 +31 34.06 +27; 10 GET OVER YOU Sophie Ellis-Bextor (Parlophone) 290 +121 3.00 +212; 11 A LITTLE LESS CONVERSATION Eavis vs JXL (RCA) 1337 +96 48.69 +56; 12 WE ARE ALL MADE OF STARS Moby (Mute) 631 +12 38.35 +48; 13 MY PEOPLE Missy Elliott feat. Eve (East West/Elektra) 931 -8 37.51 -5; 14 THE HINDU TIMES Oasis (Big Brother) 935 -24 37.08 -31; 15 ONE DAY IN YOUR LIFE Anastacia (Epic) 1451 -19 35.94 -15; 16 SOMETHING Largo (Positiva) 1368 -14 35.32 -16; 17 DOVE (I'LL BE LOVING YOU) Mo'Nique (Positiva/Cream) 911 +19 35.19 +42; 18 WHENEVER WHEREVER Shakira (Epic) 1789 -9 34.88 -10; 19 IT'S OKI Alicia Keys (Innocent) 900 +31 34.06 +27; 20 LOVE AT FIRST SIGHT Kylie Minogue (Parlophone) 939 +135 31.22 +163; 21 OH BABY Rihanna (S) 870 +4 29.87 +25; 22 SHAKE UR BODY Shy FX & T. Power feat. Di (Positiva) 733 -47 29.70 -39; 23 ALWAYS ON TIME Ja Rule feat. Ashanti (Def Jam/Mercury) 590 -16 29.25 -20; 24 AIN'T IT FUNNY (REMIX) Jennifer Lopez feat. Ja Rule (Epic) 1020 -12 29.20 -5; 25 IT TAKES MORE Ms Dynamite (Polydor) 688 +14 28.96 +18; 26 OPPS (OH MY) Tweest (Goldmind/Elektra/East West) 422 +6 28.76 +26; 27 LIGHT MY FIRE Will Young (S) 952 +120 28.35 +242; 28 STARBUCKS A (London) 315 +73 26.14 +57; 29 FLOWERS IN THE WINDOW Travis (Independent) 1315 -6 26.13 -24; 30 HEY MR DJ Van Morrison (Exile/Polydor) 151 +3 22.78 +30; 31 SUPERMAN (IT'S NOT EASY) Five For Fighting (Columbia) 329 +13 22.07 +20; 32 ONE STEP TOO FAR Fairground Attraction (Cheeky/Arista) 896 -34 22.06 -25; 33 INSATIABLE Darren Hayes (Columbia) 1071 -9 21.07 -12; 34 YOU HELD THE WORLD IN YOUR ARMS Idewild (Parlophone) 137 +41 21.01 +23; 35 BEAUTIFUL Matt Darcy feat. Marcella Woods (Incentive) 547 -21 20.49 -12; 36 MAIN OFFENDER The Hives (Poplaine) 96 +30 19.85 +11; 37 REASON Ian Van Dahl (Epic) 685 +29 19.67 +15; 38 WORLD OF OUR OWN Westlife (S) 868 +7 19.32 +13; 39 FOLLOW DA LEADER Nigel & Marvin (Realintense) 595 +6 18.41 +21; 40 MAKE IT GOOD Alti (Columbia) 613 +26 18.21 +22; 41 NEVER TEAR US APART Joe Cockler (Parlophone) 50 +61 18.20 +13; 42 SOMETHING TO TALK ABOUT Bady Friend Boy (Twisted Nerve/XL) 122 +112 18.06 +472; 43 LOVE FOOLSOPSY Jamiroqua (S) 844 +4 18.04 -2; 44 IN YOUR EYES Kylie Minogue (Parlophone) 770 -16 17.93 -25.

TOP 10 GROWERS					TOP 10 MOST ADDED						
Pos	Weeks on Chart	Artist	Title	Label	Pos	Weeks on Chart	Artist	Title	Label		
1	1	A LITTLE LESS CONVERSATION	Eavis vs JXL (RCA)	1337	654	1	BLURRY Puddle Of Mudd (Geffen/Polydor)	22	20	7	
2	1	LOVE AT FIRST SIGHT	Kylie Minogue (Parlophone)	939	529	2	STARBUCKS A (London)	44	21	6	
3	1	WITHOUT ME	Eminem (Interscope/Polydor)	783	522	3	WITHOUT ME	Eminem (Interscope/Polydor)	783	522	7
4	1	LIGHT MY FIRE	Will Young (S)	952	520	4	LOVE AT FIRST SIGHT	Kylie Minogue (Parlophone)	58	56	3
5	1	AT NIGHT	Shakedown (Defected)	1457	467	5	DJ H & Claire (Epic)	152	44	3	
6	1	JUST LITTLE LIBRY X (V2)	1628	223	6	GET OVER YOU	Sophie Ellis-Bextor (Parlophone)	40	23	3	
7	1	ESCAPE	Enrique Iglesias (Interscope/Polydor)	1328	220	7	WHATEVER YOU WILL DO	The Calling (RCA)	17	13	3
8	1	KISS KISS	Holly Valance (London)	2661	260	8	DON'T LET ME GET ME	Pink (Arista)	72	24	3
9	1	IT'S OKI	Alicia Keys (Innocent)	900	211	9	A LITTLE LESS CONVERSATION	Eavis vs JXL (RCA)	71	53	2
10	1	GET OVER YOU	Sophie Ellis-Bextor (Parlophone)	290	152	10	ALL I WANT IS YOU	Belafina (Virgin)	85	42	2

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RADIO ONE					BBC RADIO 1				
Pos	Weeks on Chart	Artist	Title	Label	Pos	Weeks on Chart	Artist	Title	Label
1	1	FREAK LIKE ME	Sugababes (Universal-Island)	2524	1	1	FREAK LIKE ME	Sugababes (Universal-Island)	2524
2	1	KISS KISS	Holly Valance (London)	2661	2	1	KISS KISS	Holly Valance (London)	2661
3	1	AT NIGHT	Shakedown (Defected)	1457	3	1	AT NIGHT	Shakedown (Defected)	1457
4	1	WHAT'S LUV	Fat Joe feat. Ashanti (Atlantic/East West)	2524	4	1	WHAT'S LUV	Fat Joe feat. Ashanti (Atlantic/East West)	2524
5	1	STARBUCKS A (London)	315	5	1	STARBUCKS A (London)	315	5	
6	1	WITHOUT ME	Eminem (Interscope/Polydor)	2197	6	1	WITHOUT ME	Eminem (Interscope/Polydor)	2197
7	1	DON'T LET ME GET ME	Pink (Arista)	2285	7	1	DON'T LET ME GET ME	Pink (Arista)	2285
8	1	JUST LITTLE LIBRY X (V2)	1628	8	1	JUST LITTLE LIBRY X (V2)	1628	8	
9	1	THE HINDU TIMES	Oasis (Big Brother)	1778	9	1	THE HINDU TIMES	Oasis (Big Brother)	1778
10	1	LAZY	X-Press 2 feat. David Byrne (Skin)	1988	10	1	LAZY	X-Press 2 feat. David Byrne (Skin)	1988
11	1	WE ARE ALL MADE OF STARS	Moby (Mute)	2094	11	1	WE ARE ALL MADE OF STARS	Moby (Mute)	2094
12	1	OPPS (OH MY)	Tweest (Goldmind/Elektra/East West)	1621	12	1	OPPS (OH MY)	Tweest (Goldmind/Elektra/East West)	1621
13	1	MAIN OFFENDER	The Hives (Poplaine)	1021	13	1	MAIN OFFENDER	The Hives (Poplaine)	1021
14	1	A LITTLE LESS CONVERSATION	Eavis vs JXL (RCA)	2025	14	1	A LITTLE LESS CONVERSATION	Eavis vs JXL (RCA)	2025
15	1	GIRLFRIEND	'N-Sync feat. Nelly (Jive)	1005	15	1	GIRLFRIEND	'N-Sync feat. Nelly (Jive)	1005
16	1	YOU HELD THE WORLD...	Idewild (Parlophone)	1802	16	1	YOU HELD THE WORLD...	Idewild (Parlophone)	1802
17	1	AMY PEOPLE	Missy Elliott feat. Eve (East West/Elektra)	2125	17	1	AMY PEOPLE	Missy Elliott feat. Eve (East West/Elektra)	2125
18	1	IT TAKES MORE	Ms Dynamite (Polydor)	1284	18	1	IT TAKES MORE	Ms Dynamite (Polydor)	1284
19	1	NO MORE DRAMA	Mary J Blige (MCA/Uni-Island)	1726	19	1	NO MORE DRAMA	Mary J Blige (MCA/Uni-Island)	1726
20	1	HOW YOU REMIND ME	Nickelback (Roadrunner)	2121	20	1	HOW YOU REMIND ME	Nickelback (Roadrunner)	2121
21	1	SHAKE UR BODY	Shy FX & T. Power feat. Di (Positiva)	1449	21	1	SHAKE UR BODY	Shy FX & T. Power feat. Di (Positiva)	1449
22	1	DOVE...	Mo'Nique (Positiva/Cream)	1406	22	1	DOVE...	Mo'Nique (Positiva/Cream)	1406
23	1	SUNGLASSES AT NIGHT	Just 4 Lyfe feat. Jay-Z (Capricorn)	1540	23	1	SUNGLASSES AT NIGHT	Just 4 Lyfe feat. Jay-Z (Capricorn)	1540
24	1	ROCK THE BOAT	Arash (Virgin)	1242	24	1	ROCK THE BOAT	Arash (Virgin)	1242
25	1	ALWAYS ON TIME	Ja Rule feat. Ashanti (Def Jam/Mercury)	1638	25	1	ALWAYS ON TIME	Ja Rule feat. Ashanti (Def Jam/Mercury)	1638
26	1	SILVER	Hundred Reasons (Epic)	934	26	1	SILVER	Hundred Reasons (Epic)	934
27	1	LOVE AT FIRST SIGHT	Kylie Minogue (Parlophone)	660	27	1	LOVE AT FIRST SIGHT	Kylie Minogue (Parlophone)	660
28	1	REASON	Ian Van Dahl (Epic/Arista)	974	28	1	REASON	Ian Van Dahl (Epic/Arista)	974
29	1	FREAK MODE	The Realms (Epic/Positiva)	839	29	1	FREAK MODE	The Realms (Epic/Positiva)	839
30	1	I FEEL SO FINE	Kno3 feat. Chany (Incentive)	781	30	1	I FEEL SO FINE	Kno3 feat. Chany (Incentive)	781
31	1	THE HEARTLESS THING	The Heartless Core (East West)	870	31	1	THE HEARTLESS THING	The Heartless Core (East West)	870

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ILR					TOP 10 PRE-RELEASE				
Pos	Weeks on Chart	Artist	Title	Label	Pos	Weeks on Chart	Artist	Title	Label
1	1	FREAK LIKE ME	Sugababes (Universal-Island)	5813	2372	2005	1	JUST LITTLE LIBRY X (V2)	1628
2	1	KISS KISS	Holly Valance (London)	5001	2183	2005	2	DON'T LET ME GET ME	Pink (Arista)
3	1	FLY BY	Blue (Innocent)	5363	2234	2105	3	A LITTLE LESS CONVERSATION	Eavis vs JXL (RCA)
4	1	LAZY	X-Press 2 feat. David Byrne (Skin)	4812	2015	2008	4	ESCAPE	Enrique Iglesias (Interscope/Polydor)
5	1	DOVE...	Mo'Nique (Positiva/Cream)	4013	1917	1894	5	WHAT'S LUV	Fat Joe feat. Ashanti (Atlantic/East West)
6	1	HOW YOU REMIND ME	Nickelback (Roadrunner)	3942	1611	1682	6	BOP BOP BABY	Westlife (S)
7	1	WHENEVER WHEREVER	Shakira (Epic)	3151	1816	1861	7	SHOULD WOULD COULDA	Beverly Knight (Parlophone)
8	1	NO MORE DRAMA	Mary J Blige (MCA/Uni-Island)	3037	1291	1470	8	OPPS (OH MY)	Tweest (Goldmind/Elektra/East West)
9	1	ONE DAY IN YOUR LIFE	Anastacia (Epic)						

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CAS WINNERS UNDELINE IMPORTANCE OF CREATIVITY

Money may be tight and the all-important music channels may prefer safe promos, but the winners at *MW's* Creative And Design Awards demonstrate that taking risks with inventive videos and packaging can give acts an artistic credibility that no marketing budget could buy. Adam Webb reports

A scene in Michael Winterbottom's recent 24 Hour Party People offers a stark reminder of Factory Records' ultimate business folly. Steve Coogan's Tony Wilson holds the elaborate Peter Saville floppy disc design for New Order's Blue Monday up to the camera, explaining how it lost the Manchester label five pence on every copy sold. The 12-inch famously became the biggest-selling release of all time in that format, not to mention a bottomless pit for Factory's profits.

Nearly 20 years later, the global music industry is probably no less profligate than it has ever been, but few competitive record companies would be prepared to go into the red on a release purely for the sake of creative excellence. Nonetheless, the winners of last week's Creative And Design awards (CADs), together with the shortlisted work that lines up close behind, do much to refute any stray suggestions that standards have fallen in the world of creative services, or that the budgets to support such work cannot be found.

The computerised animals of Traktor's promo for the Basement Jaxx hit Where's Your Head At? and Outkast's Ms Jackson, Christopher Walken hotstepping through Spike Jonze's treatment of Fatboy Slim's Weapon Of Choice, Max and Daniel's landmark UK garage promo video for So Solid's 21 Seconds, the entire Gorillaz package, and winning sleeve campaigns for Goss (by Blue Source), Basement Jaxx and Simian (both by Big Active) and Nowie B (intro) are all testaments to the underlying health of the music industry's ancillary creative minds.

Meanwhile, the futuristic masterpiece that was the Dawn Shadforth-directed promo for Kylie's Can't Get You Out Of My Head highlighted quite clearly the combined impact of great song and big budget video on an artist's career. The strong showing of The Cooper Temple Clause artwork — designed in-house by Richard Andrews at BMG — even demonstrates a major's ability to match the standards of independent design teams with the output of its own art department.

Whereas advertising and media spends have slumped in the wake of the events of last September, leading independent designers report that their yield of work has been largely unaffected.

"To be honest, none of these things have seemed to affect us at all," says Blue Source's Simon Earith, a CADs nominee for his Kosheen and Feeder sleeves. "I think record companies are not now as keen to



Award-winning promos: (clockwise from top left) Kylie Minogue's Can't Get You Out Of My Head, Fatboy Slim's Weapon Of Choice, Basement Jaxx's Where's Your Head At?

commission big shoots in the way they would have two or three years ago, but I think that has as much to do with tightening of the belts in terms of less competition and everything being brought under the umbrella of the big three or four companies."

Perhaps surprisingly, this seems to be an almost unanimous view for design companies, with record companies continuing to outsource creative projects. "I think people will always want to outsource, because it brings fresh perspectives and opinions to packaging and campaigns," says Gerard Saint at Big Active, winners of best single design and best design of a series of sleeves for his work with Simian. "We are not tied to the corporate mould that in-house departments can be. Creatively, we haven't noticed any slow-down."

Faith Holmes, winner of best video commissioner for her work for Parlophone, says, "Labels like to have their teams around them, whether that be A&R or marketing or whatever. But with regard to videos and design, I haven't heard of any major trends to bring that in-house because you would just lose all aspects of creativity and I don't think anyone wants that. They are the experts and they're very good at what they do."

For Holmes, if a change has occurred, it is being driven by TV stations and the style of

videos they are willing to play. "I think there's more pressure on commissioners and people in the industry to get videos on TV, because MTV now seems to be so restricted in what they actually play that your videos do have to have some sort of commercial aspect to them, so people are less willing to take risks. People want a video that they know is going to go on TV — which is a shame, but understandable. It is hard for an alternative band to get on to MTV these days."

Such concerns are vividly felt by Richard Skinner, commissioner at XL Records. "With the current economic climate, a lot of people have lost a lot of money lately, and one way of getting that back is trying to get a hit," he says. "What that invariably means is a fairly short-term business strategy and paying big money for big singles and big

albums and all that sort of thing. The problem there is that your interest in a project can become purely financial. If you're trying to do something creative, your reasons for doing it can be slightly different. I think if you've got a long-term goal you can think a bit deeper on how you want to project on a number of different levels, without just spending big money trying to make big money back. What's happened in the last year or two is that no-one has been as keen to enough to research and find artists that are

good and can sell across the board."

Another obvious indicator of a reduction in outsourcing would be an increase in projects outside of the music business. But, for Mark Farrow of Farrow Design, designer of the past two Spirituality campaigns, such practices have always been common. "We've not noticed any downturn really, because we do a lot more work outside of music than we used to, in some ways as sort of a deliberate choice. We are lucky to be able to choose the things we work on and choose things that we can do a good piece of work on. We've done work with Levi's, with MTV's dance channel, with the Science Museum — a very broad spectrum. As a company we try and vary the sort of work that we do to keep it interesting for us. It feels quite refreshing when you do come back to some music work."

This desire to mix between different mediums is typical of the design industry as a whole. Big Active, for instance, works on book design and runs the creative management company Big Fat Graphic, while Hammer And Tongs has worked on only four music promos in the past two years, concentrating instead on a short film project with Film Four.

Indeed, even finance has not currently become an issue. "In general, we are granted quite a lot of freedom and that hasn't diminished at all creatively," says Simon Earith. "I come up with ideas, almost regardless of cost, on a certain level, and they are realised within the budgets we are given. So the budget is not an initial concern."

If anything, it seems that video and sleeve design is as important as ever. For Mike O'Keefe, video commissioner at BMG, the central issue is how to allocate your resources appropriately — something which he believes record companies will be increasingly focused on in the future. "You can try and say videos make this much difference to record sales and therefore generate revenue, but it's impossible to prove," he says. "Doing the basic maths, accountants at record companies think that they're spending too much on videos. And they might or might not be right, but it is difficult to quantify."

"I think you do need a creative video, especially internationally, as usually it's the only form of promotion you have got. That's particularly so on this side of the Atlantic where we are competing against the big American budgets, so we have to be that much cleverer about what we do."

O'Keefe adds, "MTV and The Box and all those channels, their audiences edge ▶▶24



Best single design: Big Active team

to see videos at the higher end, so we have to watch that. We've just done a fascinating video for Will Young, where he's not actually singing the song. There's no lip sync, it's just a short film, which is a bit of a mould-breaker for a pop video and I'm really pleased with it. It's fantastic. It's a homage to the film *Ciao Manhattan*, black and white, 16mm, hand-held, very cool.

"We are sort of experimenting, doing stuff that is less glossy and less formulaic, just to see how people will react to it, as I'm personally getting a bit bored with all that formulaic stuff, and I'm sure that the public are, very well."

The view that there should be a more creative approach to video-making is one held by Nick Goldsmith of Hammer And Tongz, directors of clips for Brady Drawn Boy, Remi, Blue, Supergass and Fatboy Slim, among others.

"Myself and Garth [Jarrings, co-director] were listening to The Cure and we were discussing how great the Tim Pope videos were and how they've now become bigger and bigger and not actually better and better. And I would love to see a hark back to that simplicity of ideas and not about how much it costs. You have to be inventive when you've got no money, and sometimes it works so well. Videos have become so throwaway – people see them a handful of times and then they're gone."

"I think if you're just going to see something for a week and yet somebody is prepared to spend hundreds of thousands of pounds on it, I think that is absolutely crazy. I think if I was an artist I would want to do it differently. It's like blockbuster movies and it seems that people are just doing it for the spectacle a lot of the time and that doesn't always make a good video."

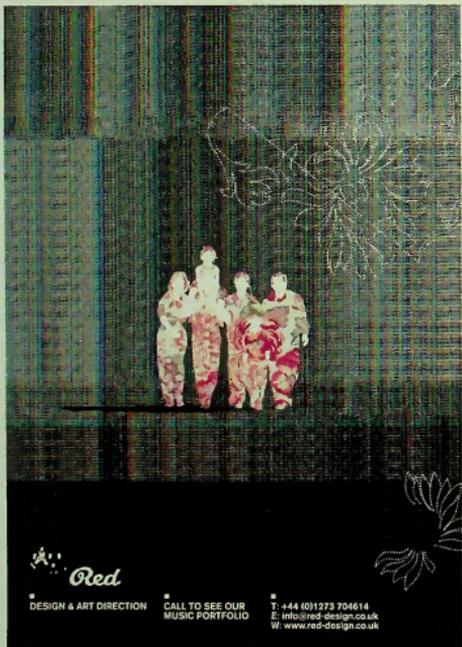
But if the effect of video on record sales is impossible to quantify, there is an argument that sleeve design and packaging is of the utmost importance, not least to counter illegal copying. Offering consumers something more attractive than a jewel case and basic insert is surely a viable way of combating the pirates – if a perfect copy can be made for pennies with a home computer and a scanner, is it little wonder that bootleg CDs are so rife?

"I have a feeling that if you give people something that looks special then they appreciate it," says Mark Farrow. "When I was growing up and buying albums, if you got something special then it was an incentive. We know people who bought the [Spitzurized's] Ladies And Gentlemen... album on the strength of the packaging alone. The record company were very clever about it because they allocated quite a large bit of the marketing spend to the packaging rather than on advertising – on the basis of, if this works out as well as we hope it will, everyone is going to feature this in magazines anyway. And they did."

As Gerard Saint maintains, while there is no significant threat to creativity yet, if there were it would most likely prove self-defeating. "It would be very short-sighted to cut creative budgets because music is a much wider picture than just the tracks you are putting out," he says. "And even if you look at downloads on the internet, it is still very important to have visibility and create a picture around what you're selling."

"I can't see that disappearing unless you start sending things out in brown paper bags. It's a product – it's a much bigger picture than just the music."

'I would love to see a hark back to that simplicity of ideas. You have to be inventive when you've got no money, and sometimes it works so well' – Nick Goldsmith, Hammer And Tongz



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CADs 2002 winners list

BEST CINEMATOGRAPHY IN A VIDEO
Winner: John Mathieson for Kylie Minogue – Can't Get You Out Of My Head; commissioner: Faith Holmes (for Parlophone); production company: Black Dog
BEST ART DIRECTION IN A VIDEO

Winner: Roger Swanborough for The Avalanches – Frontiers Psychiatrist; commissioner: Richard Skinner (for XL Recordings); production company: Propaganda Films
BEST EDITING IN A VIDEO

Art Jones for Par-Tone – I'm So Crazy; commissioner: Katie Francis (for Parlophone); production company: Flynn Productions
BEST SPECIAL EFFECTS IN A VIDEO

Christophe Altender, Mark Holden, Daniel Sanders, Alex Lovejoy, Nick Seresin, Daney Etherington & Paul Bayliss at MPC for Basement Jaxx – Where's Your Head At?; commissioner: John Hassay (for XL Recordings); production company: Partizan MIdl Minuit
BEST TELECINE IN A MUSIC VIDEO

Frank Volturier at MPC for Kylie Minogue – Can't Get You Out Of My Head; commissioner: Faith Holmes (for Parlophone); production company: Black Dog
BEST POP VIDEO

Kylie Minogue – Can't Get You Out Of My Head; director: Iwan Shadforth; commissioner: Faith Holmes; production company: Black Dog; record company: Parlophone
BEST ROCK VIDEO

Radiohead – Pyramid Song; director: Shynola; commissioner: Dilly Gent; production company: Oll Factory; record company: Parlophone
BEST DANCE VIDEO

Fatboy Slim – Weapon Of Choice; director: Spike Jonze; commissioner: John Hassay; production company: Satellite; record company: Skint
BEST URBAN VIDEO

So Solid Crew – 21 Seconds; director: Max & Dania; commissioners: Sal Ali & Paul Franklin; production company: Bullet; record company: Releentless
BEST VIDEO OF 2001

Kylie Minogue – Can't Get You Out Of My Head; director: Iwan Shadforth; commissioner: Faith Holmes; production company: Black Dog; record company: Parlophone
BEST INTERNATIONAL VIDEO

Outkast – Ms Jackson; director: F Gary Gray; production company: FM Rocks (US)
BEST VIDEO PRODUCER

Rob Small
BEST VIDEO COMMISSIONER
Faith Holmes (Parlophone)
BEST NEW DIRECTOR

Paul Gore
BEST DIRECTOR
Dawn Shadforth (Black Dog);
OUTSTANDING ACHIEVEMENT AWARD

Michel Gondry
BEST SINGLE DESIGN

Simian – The Wisp; designed by: Mat Maitland (Big Active); commissioned by: Tim Coulson; record company: Source
BEST ALBUM DESIGN (ARTIST)

Howie B – Folk; designed by: Mat Cook (Intro); commissioned by: Annabelle Scott-Curry; record company: Polydor
BEST ALBUM DESIGN (VARIOUS ARTISTS)

Franksters present Infused; designed by: Yacht Associates; commissioned by: Doug Hart; record company: Hydrogen Dukebox
BEST DESIGN OF A SERIES OF SLEEVES

Simian series of sleeves; designed by: Mat Maitland (Big Active); commissioned by: Tim Coulson; record company: Source
BEST SPECIAL PACKAGING

The Cooper Temple Clause promo; designed by: Richard Andrews (BMD); commissioned by: Roma Martyniuk & Jo Power; record company: BMG
BEST ILLUSTRATION ON A SLEEVE

Glass series of sleeves; illustration by: Julie Verhoeven; designed by: Mark Tappin (Blue Source); commissioned by: Saul Galpern (Nude)
BEST PHOTOGRAPHY ON A SLEEVE

Howie B – folk series of sleeves; photography by: Toby Glanville; designed by: Mat Cook (Intro); commissioned by: Annabelle Scott-Curry (Polydor)
BEST TV AD

The Chlidout Sessions; directed by: John Yorke & Thomas Napper; produced by: Foid 7; commissioned by: Andrew Casher & Steve Canuto; record company: Ministry of Sound
BEST DESIGN OF AN AD CAMPAIGN

Gorillaz print campaign; designed by: Jamie Hewlett; commissioned by: Parlophone
BEST DESIGNER/DESIGN TEAM

Blue Source



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RETAIL FOCUS: CODA

by Ed Owen

After 17 years with Virgin, Dougie Anderson noticed a gap in the market. "When I left Virgin, I was stores area manager for Scotland and Northern England and the longest-serving employee in the company," he says. "I noticed that stores were either brash high-street multiples, or scruffy backstreet independents without looks. I decided to open a store to take on the big boys."

His Coda stores sell mainly Sixties and Seventies back catalogue at competitive prices. Chart music is included, but not a main feature. "Chart CDs will sell for £11.99 or less, while mid-price sell for £6.99-£7.99," says Anderson. "There may not be the space of large stores, but there is a very wide range. We manage to undercut the multiples while keeping a high profile." A recent set of reissues by Free is a good example of a strong seller at the store.

Anderson opened Coda Records with his business partner in the Princes Mall, Edinburgh, in 1990. Today, the large, 250 sq m store employs seven full-time staff and the empire has spread to four shops, with outlets in Livingston, Fife and a second Edinburgh store



Coda: taking on both multiples and indie stores selling world and folk music, which includes a website.

"We compete directly with both the multiples and the independents," says Anderson. "Our prices are usually somewhere between the two. We have a high street location but with a backstreet range. Sometimes I think I should just put the prices up, but that is not really something I could rush into. It also means we

CODA'S TOP 10 ALBUMS

1. The Last Broadcast Doves (Heavenly)
2. Silver Side Up Nickelback (Roadrunner)
3. Long Walk Home Peter Gabriel (Virgin)
4. Waiting For Columbus Ultei Feat (Globe)
5. Musicfromtheringofat Peter Yorn (Columbia)
6. Land 1975-2002 Patti Smith (Arista)
7. Original Pirate Material The Streets (Locked On/679)
8. Dust Sucker Captain Beefheart (Dox)
9. The Others Mauro Picotto (BXR)
10. Yankee Hotel Foxtrot Wilco (Nonesuch)

have a unique position in the market, and it does well."

Although CDs are the main sellers, tapes and vinyl are also stocked. "Tapes are not bought from record companies, but from other sources," says Anderson. "I can sell tapes for around £7, which is what they would cost from the record companies, which is absurd, but they perform very well. Vinyl reissues are also sold,

but they are mid-price reissues, not the more expensive reissues."

The formats sold have changed over the years, however. "When we opened in 1990, the dance order ensured we sold lots of singles, in the hundreds or even thousands of units," says Anderson. "Now, though, the singles market has gone belly up and we don't sell so much. The back catalogue has sold well throughout this period."

Such a change of current music does not point to an ignorance of current music. "We are not untrendy," says Anderson. "This week's featured album is by Pete Yorn, who is neither a chart, nor an old, artist."

Anderson believes that there may be some expansion soon, but more research needs to be done. "We have to get it right," he says. "It's not experience, because I have opened several stores for Virgin. But when you only have four branches, if something goes wrong, then there is not the infrastructure to support you so easily. It is very important not to rush in."

Coda Music: Unit 14, Princes Mall, Edinburgh, tel: 0131 557 4694, website: www.codamusic.co.uk

IN-STORE NEXT WEEK (from 20/5/02)



Windows - Hunchback Of Notre Dame 2, Harry Potter; **In-store** - Atomic Kitten, 100 Reasons, Korn, Bellefire, Moby, Queen, Hives, Wishbone, Tom Waits, Mr C, Green Velvet, Mahler, Roger Waters, Joe Cocker, Bob Dylan, XPress 2, Jetru Tull, I Am Sam, Bedrock, Emerson, Doves, 4 Strings; **Press ads** - Atomic Kitten, Bellefire, Mahler, Green Velvet, XPress 2, Jetru Tull, I Am Sam, Bedrock, Emerson, Bax, Sver Goran Eriksson, Master At Work, Simple Minds, The Acid Lounge, One Giant Leap



In-store display boards - Studio One DJs, Jane Weaver, LTJ Bukem, Radar Bros, Wauvenfold, Moby, Billy Childish & Buff Medways, Deber & Tamra



Singles - Eminem, DJ Shadow; **Albums** - Hundred Reasons, The Charlatans, The Breeders, Dot Allison, Ronan Keating, The The



Windows - Opera Babes; **In-store** - 100 Reasons, Phantom Planet, Marah, Korn, Halo, Rihanna, Opera Babes, Rihanna, Moby, Ginematic Orchestras, Guy Barker, Mingus Big Band, Brazilian Love Affair, Azymuth, Angélique Kidjo, Grupo Batuque, Tom Harell, Mark Whitfield, Venecous



Singles - Westlife, Eminem, Atomic Kitten, Dylano, Van Damme, A. Rihanna, Electric Soft Parade, Korn, Laurent Waterworth, Terry Venables; **Albums** - Ronan Keating, Lulu, Every Brothers, Anita Baker, Hundred Reasons, Gary Numan, Karma Collection, Summer Album 2002, Chilled Ibiza III, Screen Stars, Follow Da Leader, 40 Summer Party Anthems, Best Unofficial Focus Anthems; **In-store** - Rhythm Of A Nation 2, Ronan Keating, Body Drawn Boy



Single - Eminem; **In-store** - Atomic Kitten, Ms Dynamite, Rihanna, Westlife; **Press ads** - Breeders, Gary Numan, DJ Shadow, Korn, A;



Windows - Moby, Chart Company; **In-store** - Weezer, Queen; **Press ads** - Albatros, Star Wars Episode II; Tyant Vol. 2



Windows - Harry Potter, three CDs for the price of two; **Listening posts** - Star Wars I (OST), Moby, Mozart Gold - Johnny Cash, Eva Cassidy, John Hartford, Blues Roots; **In-store** - three for two CDs & DVDs, three for £18, three for £10 promotions; Mail, Proper, New World, Rough Guide To World Music promotions



Album - Ronan Keating; **Windows** - Simpsons Backstage - Glubbers Guide To Ibiza, Gamecube, Riverdance; **Listening posts** - Belle & Sebastian, Five For Fighting, Gemma Hayes, Brian Wilson



Press ads - chart company; **Windows** - Moby, 21st Century Disco; **In-store** - Van Morrison, Queen



Selects listening posts - Wishbone Ash, Karen Matheson, Tom Waits, Bellays; **Mojo recommended retailers** - The Beauty Shop, Dan Bern, Free French, Cosmetique, Jack Darg, Cary Hudson



Singles - Liberty X, Milk Ink, AJ, Jessica Garlick; **Albums** - Top Of The Pops, Moby; **In-store** - Mary J Blige, Van Morrison



Singles - Ms Dynamite, Atomic Kitten; **Albums** - Lulu; **In-store** - Lulu, Best Summer Album 2002, Karma Collection, Collection Sunrise, Pink, Ms Dynamite, Enrique Iglesias, Liberty X, Atomic Kitten

ON THE SHELF

KEITH JEFFERSON,
owner, Pink Panther,
Carlisle, Cumbria



ON THE ROAD

BRENDAN MILES,
Prime Distribution area
sales manager, Scotland

"We've opened back in the Sixties and since then we've maintained our position as Cumbria's main independent record store. We stock a full range of music, from chart singles and albums - which we are able to sell competitively - to national, punk, garage and classic rock, which are big sellers at the moment. However our main reputation is in the dance music area.

"We've got a large DJ clientele so we need to be constantly up front with our 12-inch vinyl, which we source from several specialist suppliers. One of the guys in the store is also a major local DJ so we're able to keep pace with trends. Currently there seems to be a happy hardcore revival and we're selling loads of titles from the UK and Spain. Trance, hard house, funk house and progressive are all going well. Big sellers presently include, on promo, P!nk-F!nk, N-Trance and Aurora and we're expecting big things from Ian Van Dahl and Milk Inc.

This week's top albums are **The Story Of Subliminal Vol. 1** and **Manchester Weekend 2**. The two new Tom Waits albums have sold really well, thanks in part to them being featured on the Pinnacle Selects listening posts. We've also recently introduced a large budget/mid-price back catalogue section with hundreds of titles from the Fifties to the Nineties, which sell from £3.99 to £5.99, and we've been amazed at the response from impulse buyers.

"We're starting to get a lot of enquiries about the forthcoming releases from Korn, Hundred Reasons, The Charlatans and, of course, Oasis. People seem keen to get their hands on Kylie's Brits mix Can't Get You Out Of My Head/Blue Monday.

Given that it's our 40th anniversary soon, we're confident about the future, developing our mail-order service on the internet, and we plan on being around for some time yet, since every town needs a good independent shop."

"I've been all change in our warehouse Down South recently. Our overhaul of distribution has allowed our customers to get the product more quickly and freed up more time for myself and the other reps to get into the stores and physically sell the records in."

The new import buyer has also massively expanded our repertoire as a company, especially on the US front, while the more commercial European sound remains as strong as ever in Scotland.

The biggest record of next week is, without doubt, the new Ian Van Dahl single Reason on NuLife. I can barely get it through the door of my shops without being grilled about it in one form or another.

On a more underground tip, the specialists are eagerly awaiting the new remixes of the tribal track track Being & Becoming by Adam Beyer, Marco Carola & Henik B on Drumcode, while the new Samuel L Sessions

single on SLS is set to be as strong a release as all the rest.

There's also been a huge amount of interest in the new release from the Hydrogen Rockers' own label. The current release from the **Low End Specialists** is doing well and we expect great things from the following 140 Grams.

Our own Scottish artist George T look set to have one of his biggest releases with the Magnificent EP and I can't wait to get my hands on the new **Blue Yonder** record after their brilliant debut on EB Underground, Shake Your Brain, did so well.

There are a number of quality releases in the pipeline as well. The new release from PQM on Deep Dish's label Yoshitoshi is set to be enormous, as is new **H-Bomb** single on Midwest and the next couple of Onephatdeeva releases as well.

All in all, it looks pretty rosy for us over the next few months."

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A night of 26 gongs, one fire alarm and many, many drinks marked the seventh **Music Week** and **Prom-organised Creative And Design Awards**. Jarvis came along for the ride at London's Hilton Hotel last Thursday – no bum-wagging at this awards show though, just a big bag for make-up artist Karen Alder (left) and Black Dog's Dawn Shandforth. (1) **Blue Source's** Seb Marling, Mark Tappin and Simon Parkinson display a lovely pair of awards for best design team and illustration (2). Shay Oll, Debbie Carmichael, Paul Gore, Richard Sloan and Mary Calderwood toast success (3), and best producer, Oil Factory's Rob Small and best art director Roger Swanborough, compare gongs (4). **Big Active's** Matt Maitland confuses the Cads with the World's Strongest Man as he hoists his single design and series of sleeves awards on high (5).

Remember where you heard it: Besides promising he has no plans to follow Miller and sell-up – "I'm proud and happy to be independent," he says – **Martin Mills** hints towards a sweet new deal which he could be ready to unveil soon... The gags flew thick and fast in the many speeches at the **Farrow-Moore nuptials**. Most were unprintable, especially **Elton John's**, though he did wonder why it was that in the three decades they was that in the three decades they had known each other that he had never been to Farrow's house (complete with its boxes of **Kula Shaker CDs**). "Daytime sofa queen" **Moore** touchingly described her husband as "a man who goes through life always demanding to see the manager", while **Jonathan Ross** hit the nail on the head when he noted how the groom "resembles a spacehopper that has fallen asleep on a sunbed"... Good to see **Jane Moore's** cousin, **Damon Rochefort** aka **Nomad** on suitably loud form... And a neat touch to have **Only Fools & Horses' Boyce** offering up a toast... It's a prosperous season for music industry solicitors. Garage collective **Heartless Crew** were in court last week, overturning an injunction issued against their recently-released

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of **Music Week**, please contact **Alan Scott** at email – alan@musicweek.com fax +44 (0)20 3539 7000, or write to – Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

album. Meanwhile, one of the UK's most successful electronic acts is deep into proceedings to leave their current label... **Dooley** also hears that **Daniel Bedingfield's** second single and album is being somewhat delayed over wranglings between one major and one leading indie... First the **White House**. Now **Ozzy Osbourne** is preparing to run amok in the grounds of **Buckingham Palace**. US TV's current biggest star has been added to the bill of **June 3's Golden Jubilee** pop concert, which will also include **Blue** and **Tom Jones** duetting on **You Can Leave Your Hat On...** Pairing **Sugababes** and **Gary Numan** is one thing, but **Bill Bailey** had ideas of another kind as he fronted last Thursday's **Creative And Design Awards**. The musical comic entertained the Hilton Hotel crowd by merging **Numan** with the theme to **Postman Pat...** Later, **Flynn Productions' Ayn Jones** looked like he was winning an award for "most chuffed man of the night", but **Bailey**

clearly suspected it was all a front when he went to collect his gong. "**Cheeky bastard** just tried to sell me an E," **Bailey** exclaimed... **Skint's Damian Harris** admitted he did not really want **Fatboy Slim's Weapon Of Choice** on the album as he collected the award for dance video, but thanked director **Spike Jonze** and **Christopher Walken** for winning him round. The fun continued into the early hours at the Cads after show party at the CC Club where **Rob Da Bank** took to the decks and the **Shynola crew** had so much fun, they left their award for best rock video behind.....

Wedding of the century? That's certainly **Gary Farrow's** view of his union with **Sun** columnist **Jane Moore** last weekend. **The Sun** is getting first dabs on snaps of the bride's dress, so **Dooley** thought it only appropriate to offer a full frontal shot of **Gary's** best side. Pictured with him in the grounds of old man **Elton John's** estate are some of the select few invited to the ceremony: **Bob Geldof**, **Jonathan Ross** and his wife **Jane**. Joining them later on for dinner and dancing at **Claridges** were the ranks of the great and good (well, the stars of the record biz, Fleet Street and the dizzy world of light entertainment and sport), among them **Nick Faldo**, **Richard E Grant**, **AA Gill**, **Jeremy Clarkson**, **Alain Levy**, **Des O'Connor**, **Peter Stringfellow**, **Frank Skinner**, **Ant** and **John**. **Alan Yentob** and the editors of **The Sun**, **The Mirror** and **News Of The Stars**. Sadly, **Tom Blair** couldn't be there, but he did send a handwritten note of congratulations. **No, honest, he did. No kidding.**



music week

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