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Sales rise despite quiet quarter one

by Paul Williams and Joanna Jones
The UK is continuing to buck global sales trends, with album sales up 2.9% in the first quarter of 2002.

Some 46.6m albums were shipped between January 1 and the end of March, worth a total of £220.6m (up 6.5%), according to new industry figures due to be unveiled by the BPI today (Monday).

But retail sources are voicing concern at the falloff of the market over the past two months, hampered by one of the quietest release schedules for years.

The drop-off in sales is being felt most acutely among the very biggest sellers, according to statistics supplied by Virgin Entertainment Group. During March and April, sales of the 250 biggest-selling releases fell by around 4.5% on the year, in April

alone, sales were down by 9%.

Virgin Megastores head of product Jim Batchelor attributes the slow trading to an exceptionally weak release schedule, with the number one album selling just 22,500 copies a week ago - the lowest level for five years.

"It has been disappointing," he says. "There haven't been that many very significant releases that have driven volume this year and the chart has become pretty static. The lack of new entries hasn't helped the situation."

Dick Raybold, a partner at independent store Spinadock, says the industry's increased focus on the final quarter of the year is threatening to seriously damage the independent retail sector.

Raybold, who blames record companies for focusing too strongly on

SPRING & SUMMER ALBUMS

MAY 20: Ronan Keating - Destination (Polydor); JUNE 3: Eminem - The Eminem Show (Interscope/Polydor); JULY 1: Oasis - Heathen Chemistry (Big Brother/Sony); JULY 8: Red Hot Chili Peppers - By The Way (WEA); JULY 29: Linkin Park - Reanimation (WEA); JULY 29: Primal Scream - Evil Beast (Columbia); AUG 6: Daniel Bedingfield - It's Polydor; AUG 12: Toploader - At The Magic Hotel (S2); AUG 19: Suede - (ba) (Epic)

the Christmas market after September 11, at the expense of the first quarter of 2002, says, "If we are having to face the situation of only three months' worth of product for retail, there is going to be dire consequences and we cannot survive."

EMI Recorded Music commercial director for sales Mike McMahon highlights the explosion of DVD and the first quarter launch of new games systems. Microsoft's Xbox and Nintendo's Gamecube at the expense of music sales. He believes that the industry has performed well against such a background. "The fact that the albums market is holding up is partly because of the good work from the retailers and record companies in working together," he says.

With the new Ronan Keating album out today (Monday) and albums on the way by acts such as Coldplay, Eminem and Oasis, Batchelor is more hopeful for the coming months. "I've no doubt the quality and calibre of releases will be good," he says. "It is just worrying

that our volume seems to be coming solely from campaigns at the moment."

There are also continuing serious concerns about the state of the singles market. The value of shipments dropped 12.4% to £28.1m, while units declined by 15.4% to 14.9m compared with the same period in 2001 - despite the seventh-figure sales achieved by both Gareth Gates and Will Young's singles.

Announcement of the figures came as HMV Group CEO Brian McLaughlin urged record companies at the chain's conference in La Manga, Spain, to commit ongoing support to the singles market. "We have to make sure that this country doesn't go the same way as the US, where they have given up on the single," he says.

V2 was expecting to reach another milestone in its five-year history yesterday (Sunday), scoring its first number one UK single, Liberty X's third assault - after Thinking It Over and Don't It - on the top spot with Just A Little Is A Testament to the company's efforts to broaden its A&R base from rock and dance into pop. "We've been close before a few times with the Stereophonics and this is a real milestone because it doesn't come off the back of a TV show. So it's about the song and the act, which is more of an achievement," says general manager David Steele. Head of A&R Malcolm Dunbar adds that, with the Stereophonics and Moby and White Stripes in the US, V2 is now active in most genres. "We needed to be a broader label and this shows we can do pop as well as dance and rock," he says.



Midweeks restrictions to stay lifted

Bard and the BPI are ruling out immediate plans to continue restricting the availability of midweek sales data, despite the fact that the policy successfully helped to halt leaks during a recent four-week trial.

Under the trial only selected individuals at record companies were given access to midweek "Sales Flashes" in a move which substantially reduced the number of leaks ahead of each Sunday's final chart.

The issue came under the

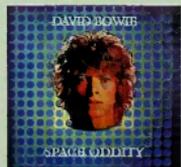
spotlight again at last Wednesday's BPI council meeting, with members agreeing not to re-implement the restrictions but instead to issue legal letters where appropriate whenever leaks occur.

BPI director general Andrew Yeates believes the trial served its purpose of raising the issue.

Meanwhile, at the same BPI meeting no final conclusion was reached on who will succeed Rob Dickens as chairman. It is understood two options are now being considered.

Bowie producer set for royalties claim

David Bowie and Gus Dugdon are on a collision course over royalties which the legendary producer claims he is owed on a landmark track they worked on together 33 years ago. Self-styled royalty investigator David Morgan, who earlier this year launched a high-profile campaign to recover royalties totaling millions of pounds for Eighties act Musical Youth, is taking up Dugdon's claim that he has not received any royalties for producing Space Oddity. The song - Bowie's first hit - was originally released in 1969 by Philips, before being handled by RCA.



Space Oddity: royalties claim

Morgan, the founding partner at David Morgan Management, says Dugdon, who helped shape Elton John's sound through the Seventies,

However, Morgan has yet to lodge any legal documents because the case is complicated by an ownership issue. Five years ago Bowie's back catalogue became the first successful securitisation with the creation of the Bowie Bonds, which earned the singersongwriter an advance of \$55m (£37.7m) on future earnings of his back catalogue. The deal was reportedly put together because Bowie had been debating whether to license or sell off the copyrights and masters.

"A percentage of that advance was against the earnings of Space Oddity," says Morgan. "Now it's on the stock market, but there is a rule with copyright that whoever has the copyrights inherits the liability."

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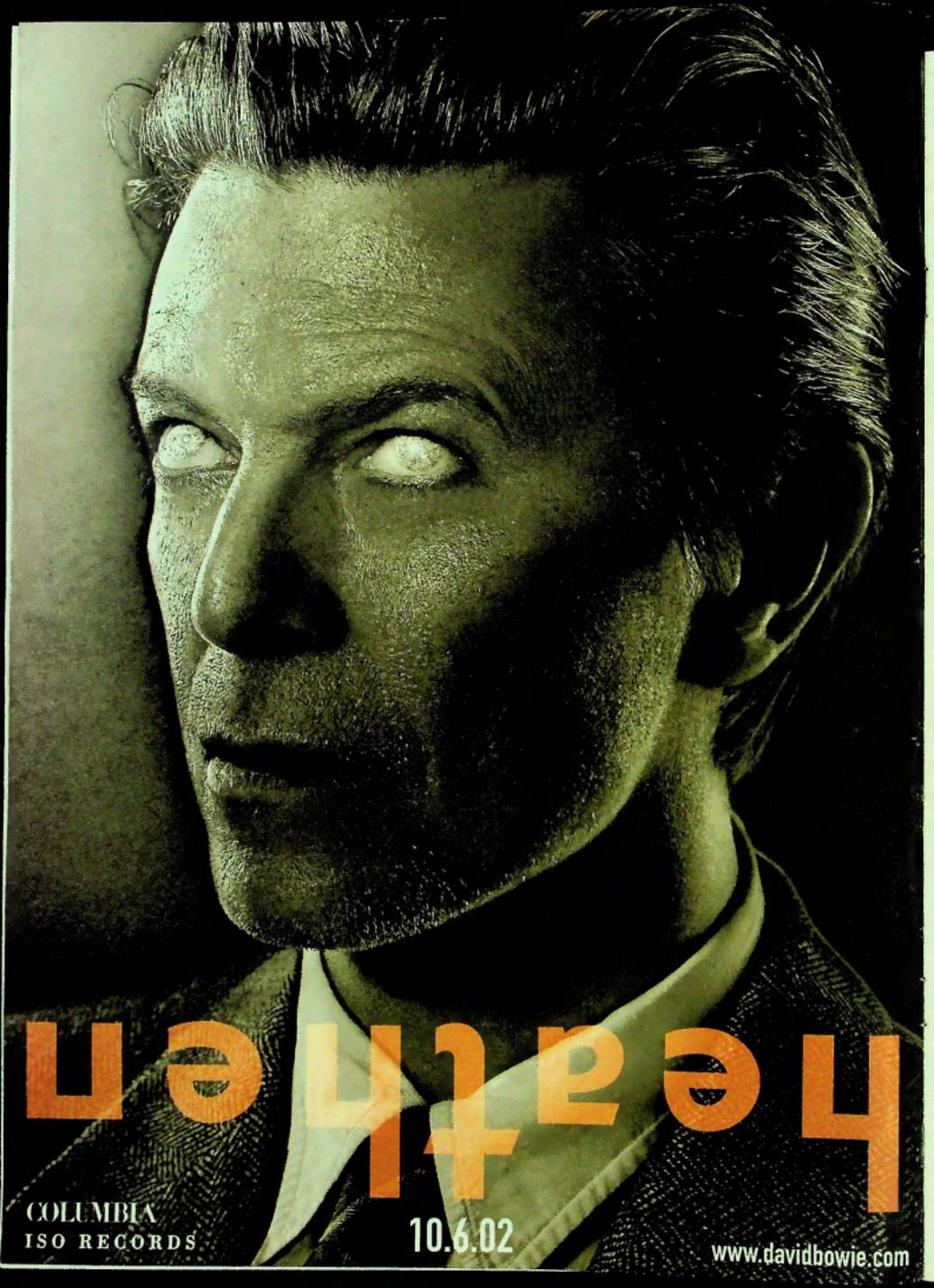
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WEA London kicked-started the campaign for Red Hot Chili Peppers' forthcoming album *By Your Way* last week by hosting an album playback for the media at London's Covent Garden Hotel. The event preceded next Friday's promotional visit to the UK, for what is billed as the band's "most intimate UK gig ever", which will be held at The Garage in North London. The act, whose last album *Californication* sold more than 900,000 copies in the UK, will also be recording performances for *Top Of The Pops*, *CD UK* and *Jonathan Ross*. *By Your Way*, due for release on July 8, will be introduced with the release of the album's title track as a single on June 24.



ITC to enter second decade with change

As *The City* moves into its second decade, the music conference will this year feature several changes, including a new theme, a "more serious" tone, an earlier start date in the calendar and a new location.

But, founder Tony Wilson is not completely abandoning Manchester — the spiritual home of the event — with operations shifting just a few miles down the road to Salford.

Following 2001's Year Zero stock take, this year's event, which starts on September 13, will take *The State Of The Nation* as its main theme. Wilson says that the music industry feels "embattled", but 2002's ITC will highlight the business needed to escape this bleak prognosis.

news file

MESSIER ADDRESSES INDUSTRY
Vivendi Universal chairman and CEO Jean-Marie Messier took time out last week from his recent dealings with angry shareholders over the direction and performance of his group to address the company's UK entertainment employees. Around 3,000 people, including staff from Universal Music and Universal Music Publishing, converged on London's Metropole Hotel last Tuesday to hear Messier talk about his plans for the company and also take part in a Q&A session.

BPI HELPS VIRGIN'S UK PUSH IN US
The BPI is appealing to UK bands touring the US in July to sign up to the Best Of British promotional campaign being run in connection with Virgin Megastores. The artists, including Dr Dre and Eminem, the campaign running from July 9 will see 400 UK albums promoted in 22 Virgin Megastores in the US via in-store editorial, print advertising and posters.

AALIYAH'S PARENTS FILE LAWSUIT
The parents of the late R&B artist Aaliyah have filed a lawsuit against Virgin Records America alleging negligence over the plane crash that killed her in August last year. The legal action, filed on behalf of Diane and Michael Haughton, also names several video companies and Blackhawk International Airports, the operator of the plane.

COURT GIVES DATE TO MINDER MUSIC
UK music publisher Minder Music has been given a July 16 trial start date by the Federal Court of Los Angeles over an alleged infringement of its copyright. Bookmakers, the artists including Dr Dre and Eminem. The work, which was written by Johnny Flippin and Bill Curtis and recorded by the Fatback Band, featured on R.E.M.'s album 2001.

WARWICK REMOVED FROM LINE-UP
Organisers have dropped Dionne Warwick from the lineup of the Big Gig charity event to be held at the Royal Bath & West Showground after her arrest for possession of marijuana last week. Cent Events says the US singer, who had been billed to appear on July 13 and 14, was dropped to maintain the integrity of the event.

HMV cues £6m for new stores as staff celebrate record year

by Martin Talbot
HMV staff celebrated the biggest year in its history in Spain's La Manga last week, despite a lower than expected share price as the company completed its flotation.

The company took 220 staff to La Manga from last Wednesday to Friday, following a year in which the company achieved record turnover — including sales growth in the Christmas sales period of 16.9% year-on-year — in its first full year since David Pryde took over as HMV Europe managing director.

Pryde introduced the conference theme *Leading The Way*, as delegates heard details of a £10m investment plan for 20 new or relocated stores, including forthcoming openings in Watford (700sq m), Edinburgh (600sq m) and Manchester (500sq m), as well as

the chain's 150th store this summer. Plans for a 800sq m development in Birmingham's Bullring have also been confirmed.

HMV CEO Alan Giles said he was happy with the ultimate share price of HMV, which finished at 166p at the end of last Friday. "Only with the benefit of hindsight do we realise how unresponsive the market is to new issues. In that context, we can be very proud of the fact that we got the company listed," he said.

"I was surprised that the share price fell after the flotation. That was not what we expected. But the onus is on us to continue the fantastic performance we have had over the past 18 to 24 months. And we are happy to take on that challenge."

The listing achieves a number of goals, says Giles; the company's



Motivating staff: Giles, Pryde

debt has been dramatically reduced and with a lower rate of debt, which means the company's interest bill of £60m is reduced to £25m. As well as paying dividends, the debt reduction will be used to help fund an expansion plan which includes 20 new or relocated stores by the end of the financial year, in the spring of next year, he says.

The share issue is also being

used to motivate staff, he adds, with every employee with three months of more service receiving shares worth £200. The company's share options scheme is also being expanded to be made available to store managers. "That means that everyone at the conference will get share managers," he adds.

Pryde led the recognition of the chain's best performers at the conference, helping present awards including store manager of the year and premier store of the year to Liverpool's Simon George, superstore of the year to Bluewater, divisional manager of the year to Simon Peck and regional manager of the year to Rick Holmes. Liz Hills also picked up an award, as Brighton's Churchill Square store was named new store of the year.

Top staff resign amid Napster speculation

Napster CEO Konrad Hilbers and company founder Shawn Fanning resigned last week amid reports that the Internet company was close to bankruptcy.

A Napster statement issued last Monday said the company appreciated Hilbers' contribution, adding, "We deeply regret that we have not yet been able to find a funding solution that would allow Napster to launch a service to benefit artists and consumers alike."

Napster shareholders are understood to have been unable to reach an agreement over an offer from Bertelsmann to buy the beleaguered song-swapping service, prompting Hilbers' departure. Hilbers was appointed last year to oversee Napster's relaunch as a legitimate service.

A replacement has not been announced and the board of directors is currently overseeing the company's operations.

Napster shut down its site last July and has since been struggling to license material from major record labels to launch a legitimate subscription service.

Warner operations in move under one roof

Warner UK has brought its recording and publishing operations closer together, with Warner/Chappell now coming under the wing of Nick Phillips.

The move, which is long-anticipated, moves Warner/Chappell managing director Manners, who took charge of the publishing company in May 1999, being reporting to both Warner/Chappell chairman and CEO Les Bisher and Warner UK chairman Phillips with immediate effect. The publisher was due to complete its relocation to the major's Kensington Church Street building this week.

The move, which is accompanied by Manners signing of a new long-term contract, mirrors changes in France, Germany and Italy.

Manners says the main benefit of the change will be in relation to the development work Warner/Chappell does. "Most of the artists that have come through for Warner/Chappell have come through during the development process. They've been signed early here and then



Manners: under remit of Phillips

signed to labels. Clearly working closely with Warner Records they're going to have first access to these acts," he says.

Phillips believes the new structure will bring increased success for all parties. "It allows us to work closer with Warner/Chappell on the creative front and that for me is the most important thing," he says. "Richard has got a very good team of people there."

The new UK structure comes into effect at a time when the long-established publishing company has enjoyed one of its best runs in years, with its 18.9% market share score for quarter one the highest since 1994 (see publishing analysis, p10-11).

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newsfile

BLUETOOTH SPONSORS VIRGIN SHOW

Virgin Radio has secured a sponsor for its daytime slot for the first time after negotiating a seven-figure deal with Telewest Broadband. The 13-month partnership sees Telewest's high-speed internet service. Bluetooth sponsor the Pete & Geoff Show which won a Sony Radio Gold Award for music programming and increased its audience by 15% in the latest Rajar survey.

JENSEN RETURNS TO CAPITAL

David Jensen is returning to Capital Radio after a four-year break to host the weekday 10pm to 1am slot on Capital Gold from next Monday. Jensen, who moves from Chris-Christie-owned Heart 106.2, was previously with Capital for 14 years.

BATS DEBUT ON JOCKEY SLUT COVER

The June issue of *Jockey Slut* magazine out next week will include a cover CD featuring the first album recorded by The Bays, who have previously only performed live. The band create tracks onstage and that first recording is supported by a gig at the ICA in London and a viral marketing campaign. The CD has been sponsored by Diesel and the band will perform at the Diesel Awards on Thursday. Retail promotions have been confirmed with HMV and WH Smith.

NEW LIVE MAG SET TO LAUNCH

Music marketing solutions company Sonic Concerting has teamed up with the Concert Promoters Association to produce a monthly magazine aimed at live music fans. UK Live, which will launch this month, aims to build up a database of customers through reader competitions and promotions.

MORE ACTS JOIN RS FOOTIE SESSIONS

Innocent/Virgin's Atomic Kitten and Doves in the Hot Shop Boys will guest on a four-part Radio Five Live series giving an insight into Japan and Korea around the World Cup. The series, hosted by John Motson and F1 Glover, will be aired at 7.30pm each evening from May 27-30.

JAMROQUAI PREPARE FOR DVD

Doves and Dusted is to film Jamroquai's concert at Verona in Italy on June 8 for the Sony S2 act's first DVD release and international TV broadcast later in the year. It will be directed by Russell Thomas, who has worked with artists including Dido, Fatboy Slim and Robbie Williams, and produced by Cella Blaker.

NISHA PARTI AND BIG PHOTOGRAPHIC

East West video commissioner Nisha Parti was missing from the Cads shortslist for best commissioner published in last week's awards brochure. The category was won by Parlophone's Faith Holmes. Meanwhile, Big Active's creative management company Big Photographic was incorrectly named within last week's Cads coverage.

MUSE AND RONAN GO PLATINUM

PLATINUM Muse's Origin Of Symmetry and Ronan Keating's Destination albums both go platinum this week.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week	% change
Top Of The Pops*	2,858	n/a
Top Of The Pops II (Tues)	1,546	n/a
CDUK†	1,543	n/a
The X Factor Chart Show	1,306	n/a
The Saturday Show	n/a	n/a
Top Of The Pops III (Wed)	1,042	n/a
SMTV	741	n/a
Popworld (Sun)	128	n/a

*Source: Media Research. Source: Media Research (BAR data) for week of April 15-22, 2002. †N/A: No data or only available to no pay-per-view subscribers available.

BMG is hoping the Pop Idol effect will boost sales of The Eurovision Song Contest 2002 - The Album which is released today (Monday). It features the UK entry Come Back sung by Pop Idol top 10 finalist Jessica Garlick (pictured), who received 68% of the votes during the BBC's Song For Europe. BMG's international catalogue exploitation manager John Cronin says Garlick is already a household name and her involvement should attract younger album buyers. He is expecting sales of around 25,000 units, topping last year's UK tally of 10,000. The advertising and PR campaign broke last week, targeting the gay press and *OK!* magazine, while BMG has secured extensive retail support with HMV, which has launched a dedicated Eurovision page on its website, Virgin Megastores, WH Smith, MVO and Amazon.co.uk. This year's Eurovision Song Contest takes place at Tallinn in Estonia this Saturday and will be watched by a European TV audience of more than 120m.



Artist Network promises last access to TV for new talent

by Robert Ashton

Initial chief executive Malcolm Gerrie is forecasting a bonanza of raw material for potential TV programmes following this week's launch of Dave Stewart's "ant-establishment" multi-media venture Artist Network.

Gerrie, who is head of TV and a non-executive director in the new Patrick, says his Endeavour-owned company will have first pick of any talent that flows from the new group. "Young acts signed by Artist Network will be able to plug into "Entertainment machines" to get access to TV broadcasters. "We have production, distribution, logistics, accounts and music clearance which will all be at their disposal," he says.

At the same time, Gerrie and his company will act as one A&R source



Gerrie: feast of acts for TV

launch, including reggae legend Jimmy Cliff and newcomers Gio, Medi and Mac Arthur.

The company's founders have already raised around \$10m backing and expect to raise double that amount in the next one or two years. Stewart says the motivation for establishing Artist Network was to provide a "revolutionary and anti-establishment" alternative.

It is, he said, "to put genuine artists at the forefront of a new social movement, which changes and challenges current mass-produced and meaningless product by changing and challenging the DNA of the entertainment business".

Artist Network, which chairman Stewart has cofounded with Body Shop's Anita and Gordon Roddick and Deutsche Bank asset manager chief Michael Philipp, who

Pop Idol powers Pepsi radio chart to first place

Production company Unique is acclimating its series of Pop Idol exclusives as a driving force behind its Pepsi Chart radio show which has swept a record audience lead over Radio One's rival Top 40 programme.

Latest Rajar figures show that the three-hour Pepsi programme, which is broadcast by 89 commercial stations every Sunday, now has more than 3.5m listeners compared to 2.7m for the BBC show which is aired at the same time.

Its producer Richard Spencer says the show has benefited from its direct link with Pop Idol through host Neil Fox. "We played the Pop Idol single the day after Will won, then Will did his only radio interview with us the day he was first number one and we had the exclusive on Gareth's single," he says.

East Mids bid just first step as MoS eyes commercial radio

Ministry of Sound says it is committed to breaking into the UK commercial radio market this year, whether or not its bid for East Midlands licence is successful.

MoS has received around £30m from venture capitalist firm 3i and its media CEO Rebecca Miskin says funds were allocated from acquisition after the company formed a radio division within its media arm.

"It is no secret that 3i wants to use the capital to expand the business and not rely on organic growth," she says. "Our radio station on the website is popular around the world and a move into the UK commercial radio market is the next logical step."

MoS Radio's dance and rock station, Play 106.6, is one of 15 bids for the sought-after East Midlands licence, which will serve 1.5m people in Leicester, Nottingham and Derby. A decision is expected by the Radio Authority next month.

MoS also has a stake in two Rhythm FM stations in Australia and

Licensing revenue increases for MCPS-PRS despite tough year

PRS licensing revenue accelerated by 8% last year, as sister collecting society MCPS also rose against tough industry conditions by distributing £5m more to members compared to 2000.

An improved PRS performance saw total licensing revenue rise from £236.8m to £254.9m, mostly on the back of 10% increases in UK public performance sales and international revenue. It also managed to marginally cut the cost-to-revenue ratio from 14.5% in 2000 to 14.4% last year, despite spending nearly £10m on IT systems.

At the same time, MCPS distributed £227.7m during the year, up 2% from £220.0 in 2000. It was also able to reduce the average commission charged to members from 5.4% in 2000 to 5.3% last year.

In its 14th year of operation, the societies' jointly owned MCPS-PRS Alliance also held its cost to income ratio at 11%.

PRS executive director John

LICENSING REVENUE CHANGE

Licensing Revenue	2001	2000	% change
PRS	£254.9	£236.8	+8.0
MCPS	£227.0	£222.0	+2.0

Source: MCPS/PRS

Axon attributed much of the improvement to a dedicated call centre and improved computer systems, which has helped licencee premises for live performance. He also anticipates more growth if it continues to invest in it. "The third consecutive 10% rise in public performance revenues rewards our commitment to increasing our attention in this area," he says.

MCPS chairman Jonathan Simon adds that the society had anticipated a "difficult" trading year because of the softness of the record market. "These are enormously satisfactory results for these continuing turbulent times," he says.

OD2 and Wanadoo join forces for subscription service

Digital music distributor OD2 and French ISP Wanadoo are rolling out their subscription music service to 5.75m customers in the UK and France from this summer, as part of a drive to expand the French company's broadband Internet business.

Under the deal, customers of Wanadoo, a subsidiary of France Telecom, and UK-based Freeview, which it owns, will be able to download digital tracks and subscribe to access a limited number of tracks per month or pre-selected playlists. Basic subscription services will cost £5 (£6) a month.

Wanadoo hopes the music offering will attract more broadband users in the UK, France, Spain and



Averdeck seeking further content. Bonuz, OD2, which was set up in 1999 by Peter Gabriel and Charles Grimsdale, signed a similar deal with MSN UK at the beginning of this year which is set to launch at the end of May.

The service offers music from Beggars Banquet, BMG, Edel,

Ministry of Sound, Mushroom, Telstar and Warner for download, streaming and burning of one copy to CD.

Freezeover customers will be able to access the new subscription service from early summer, while France's Wanadoo customers will have to wait until later this year.

OD2's sales and marketing director Edward Averdeck says the company is still seeking further major-label content to add to its service. "This announcement comes in the same week as Freezeover announces its broadband link with NTL," he says. "They see music downloads as a key reason for many customers to go over to broadband."

MTV and Emap battle for supremacy in digital TV

by Steve Hurnley

The ascendancy for digital music channels has risen by 4% in the past six months as MTV and Emap battle for market leadership. But there are huge variations in how specific stations are performing.

The figures – provided by specialist entertainment media buying agency MediaCom and based on official Barba data – compare the months of October and March and show a high level of cannibalisation among the existing digital TV audience.

Emap-owned Smash Hits (36%) and Kiss (10%) have lost viewers to MTV Hits (43%) and MTV Dance (+7%) respectively, while the main MTV channel (17%) is losing out to MTV Hits. VH1 (6%) has been overtaken by VH1 Classic (+36%).

MediaCom has taken multi-channel and consolidated data across all broadcast platforms to show the average number of viewers in thousands tuning in at any one time (see table).

Head of TV Tammy Rolfe admits that a change in the TV monitoring system operated by Barb since October might have had a minor effect on the figures, but she insists this remains the most reliable way for record company advertisers to follow this complex market.

AVERAGE VIEWERS

	Oct 01	Mar 02	% change
The Box	19,227	19,069	+1%
Smash Hits	16,782	10,771	-36%
MTV	14,915	12,357	-17%
MTV Hits	10,375	13,890	+33%
VH1	8,331	7,857	-6%
VH1 Classic	7,515	10,194	+36%
Kerrang TV	7,029	7,448	+6%
Magic TV	6,059	6,813	+12%
Kiss TV	6,025	5,452	-10%
MTV Base	5,364	6,585	+22%
QTV	3,629	6,793	+87%
MTV Dance	2,483	2,688	+7%
Total	107,431	111,970	+4%

* MTV is not included as the channel has only gone commercial this year. We are not available to advertisers in October and will not be surveyed by Barb.

"Emap and MTV will manipulate the figures to suit themselves by quoting viewing figures for 15- to 34-year-olds or telling us how their stations are growing faster than their rivals or highlighting the growth rate of their own channels, so it's the most reliable measurement," she says.

She adds, "Despite the apparent success of MTV in winning over Emap viewers, from an advertiser's point of view, we are still unable to buy MTV's channels separately but have to purchase them as a package whether or not each station is relevant to our



Smash Hits TV: revamped branding clients' needs. This puts the advantage back towards Emap as far as air-time buying is concerned."

MTV Networks UK and Ireland managing director Michel Bakker says, because of the charges made by Barb, he has told managers internally to judge each channel's performance between April and June to see if these trends are accurate before coming to any business conclusions.

"We are seeing channel movements, but the changes in the audience panel meant different homes are being surveyed and they have had to be educated about how to use the system, while young people have been difficult to recruit," he says.

Emap's Smash Hits TV marks its first branding this month with revamped programming, branding and break bumpers which could tempt viewers back from MTV Hits.

MW COMMENT

SINGLES: FACING SOME TOUGH ISSUES



...seven per cent down and counting – the decline of the singles market over the past year is a real cause for concern.

The perceived wisdom about singles is, after all, known to all of us: they don't make much money, they do little to guarantee airplay and kids are more interested in games and Harry Potter DVDs these days. Apparently.

But, whatever the statistics say, the single remains a vital part of the music business ecosystem. Singles are the way for the next generation of fanatics to get their first fix.

As HMV's Brian McLaughlin says so eloquently this week, following the example of the US market and allowing the single to wither and die is simply not an option.

The biggest threat to singles is the increasingly common sight of albums at CD single prices. The day when you'd wait around for the next "three for £20" sale to come around has long gone and such offers – often without the multi-buy clause – are increasingly commonplace.

The problem is, simply, that few customers are going to take a punt for a single at £4, if they can get a top-notch album for a couple of quid more than its just-gone-to-happen price.

What the answer is, it is hard to fathom. The business can't afford to slip down the road of discounting singles again, to make them more competitive. And, it is not possible to uninvent the wheel – multi-buy album deals are such an established part of the retail landscape.

But, the inevitable consequence is a singles market which will continue to dwindle.

On the face of it, the albums market looks pretty healthy. But you know what they say about statistics. It is encouraging to see that the release schedule looks more exciting as we head into the summer. About time too.

But it isn't going to be all plain sailing. The football World Cup is sure to distract budding consumers, and there will not have been a more competitive year for home entertainment goods than this year.

Like the record business, the books industry is becoming more price conscious and competitive. DVD is taking up increasing amounts of promotion space in-store and teenagers across the country are saving their pennies to buy discs for their X-Box and Gamecube systems. There is a tough summer ahead.

Martin Talbot, martin@musicweek.com

SHARON OSBOURNE

LOOKING TO ROCK'S NEXT GENERATION



I'm really happy about the rock scene here in the UK – I hope that it does last. Everywhere you go you see kids with T-shirts of their favourite bands, which is healthy. Kids need musical education and at least when they go to rock shows they get good production and a good show. It has been frightening over the past few years. You look at groups on Top Of The Pops – there's no substance, just flash.

You know that within a year no one is going to remember who they are, there are no talents.

For record companies, it's a whole new world out there now. It's tough in terms of cashflow, but to really break a rock band you have to commit heavily to tour support. There are some great UK bands at the moment – I particularly requested Tash Sirophosts on Ozfest this year because they are great. The US audiences like them so far. I hope the opportunity to play in front of thousands of kids everyday will break the band over there.

Television is a whole different world and one I know nothing about before the Osbournes. We went in feet first and it took on a life of its own. In 10 weeks our lives have turned around at a ridiculous level. We've now got people climbing over our fence at home. We come home and it's like going on an in-store every time, which we don't mind because without those people the show wouldn't be a hit. Ozzy does extremely well – but when the TV show started it was his music, but to turn down this TV show would have been insane. We don't change our lives for the cameras; they just tag along with what we do. We're still getting to grips with it all really.

I've been trying to get Ozzy a Rolling Stone cover for 20 years (they hate him over there because they think they are the upper echelon of the music industry). Last August, the editor said Ozzy was too old to go on the cover. But when the TV show started it was on the phone offering the world. I said fuck it – we're too old, we're not going to be on your cover. They bought a picture of us from another magazine and put that on the cover. It sold so well they called back and offered Ozzy his own cover, which is like doing this week.

It can get too much, though. We were in New York doing promotion with the family and we decided to do a runner – we got on a plane and hid for four days.

Sharon Osbourne is a star of MTV's *The Osbournes* and *Oz & Ozfest*, which returns to the UK this Saturday at Donington Park

Recordstore wins funds from Gelfold

Online retailer recordstore.co.uk has found new investment funds and advisers to its board with the arrival of new shareholder and non-executive director Bob Gelfold.

The Live Aid supremo is taking a minority stake in the firm, though he will be worth between 20% and 20%. In a separate move, the company has joined a select band of online retailers, including HMV, MCM and BOL, by gaining chart eligibility with sales from the 180 artist and label sites whose shops it operates – including Oasis, Travis. Ministry of Sound and Warner Brothers sites – now going towards a chart placing.

CEO Russel Coulart says, "We're an ambitious company and Bob is joining us at an incredibly exciting time. He's been involved with successful Internet ventures since the early days of the web and his experience and creativity will be instrumental in propelling us to become one of the world's leading music retailers."

MUSIC WEEK 25 MAY 2002

Capital predicts dip in revenue as advertising slowdown bites

Capital Radio is predicting a 3% fall in its radio revenues across the entire year, as tough trading conditions continue to hit group profits.

Like-for-like revenues for its radio interests tumbled 7% to £59.6m in the six months to March 31 this year, during a period in which media companies were again hit by an advertising dip. Capital's radio operating profit fell 16% to £14.6m while the underlying group profit before tax shrunk 20% to £14.2m.

Capital Radio chief executive David Mansfield believes the results unveiled last Thursday demonstrate a "resilient performance" in a tough advertising market place. "In the last six months, we have continued to invest in and develop our radio brands, while carefully managing costs," he adds.

Revenue from its established stations dropped 13% to £15.6m, but

its development stations – Beat, the Century network and Xfm – enjoyed a 25% like-for-like revenue growth to £9.0m and broken even for the first time during the period. Investment in its digital radio and interactive operations has been scaled back from the £5.8m outlined last November to £6.5m this year, though employing fewer staff and achieving better-than-expected carriage contracts for its digital radio licences.

Ahead of the introduction of the new Communications Bill, the group says it will continue to evaluate existing licences as it still has room for growth under the existing ownership points system. It adds it will also be pressing alongside radio body the Commercial Radio Companies' Association for further deregulation of radio ownership than is set out in the draft bill.

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news file

GUT ROCKS OUT WITH SIXTH

Highly-acclaimed UK rockers Sixt have signed a record deal with Gut Records. The act were one of the highlights of last year's In The City unsigned showcases.

EX-SUGABABE RECORDING SOLD

Former Sugababes member Siobhan Donaghy is currently demoting her first solo material since quitting the group last year. Donaghy, who is now represented by CMO management (home to Got2Laz, among others), remains under contract with Warner Music. An album is not expected to be released until 2003.

WESTWOOD LAUNCHES SEARCH

Radio One DJ Tim Westwood is launching a nationwide search for the best unsigned UK hip hop talent. Westwood has teamed up with Trust The DJ Records, which will release an album of the 12 finalists later in the year. "There is tremendous talent in the UK which is not getting recognised or represented," says Westwood. "This CD aims to give much-needed exposure to up-and-coming UK artists." Interested parties can find out more information via www.timwestwood.com

DIESEL UNSIGNED AWARDS RETURN

This Thursday sees the return of the Diesel UK Music awards at London's Fabric. Among the winning acts this year are Sheryl (hip hop), Miles (electronic), Q-Master (house) and Magikstar (breaks). Representatives from Wall of Sound, Infectious, Duty Free, Jockey Slut and the Barfly have been invited in the judging process. Prizes include label releases, studio time and editorial coverage.

RADIO ONE EDITS PRODIGY

Radio One has commissioned its own edit of the Prodigy's comeback single Baby's Got A Temper, removing all references to the "date rape" drug Rohypnol. The version debuted on the station's Jo Whiley show last Thursday. The original unedited version got its first airing last Friday courtesy of XM's breakfast show.

STEREOS GO TO THE CINEMA

The Stereophonics have secured a series of nationwide cinema screenings of their forthcoming live DVD project. The film, which is based around footage from the band's Donington and Cardiff stadium shows last year, will be shown at key UKI cinemas from this weekend.

INDUSTRY MOVERS SHAKE THEIR STUFF

Positive's Ben Cheril, Mixmag's Viv Craske and Music Week editor-in-chief Ajax Scott are among the DJs lined up to play at the first D-Traim music industry club night, which will be held on June 17 at Nippon's Bridge & Tunnel club in London. Following the launch, the club will run on the third Wednesday of every month and feature a wide range of industry guests.

HW PLAYLIST

Daniel Bedingfield — James Dean (Polydor)
The sound Jacko should be making in 2002 (album sampler); Slovo — Nonmo (But Life) Former Faithless member hot on the heels of 1 Giant Leap (album, August 27); Athlete — You Got The Style (Parlophone) Set to be one of the summer's cooler sounds (single, June 17); Various Artists — Diwali (Greensleeves)
The region powerhouse unveils 20 cuts to the Diwali, the hottest reggae rhythm of the moment, including potential crossover hits from the likes of Cassidy D and Tanya Stephens (sampler, out now); Light Of Saba — Lambasted Colie (Honest Jane) Dubbed out bits from long-forgotten Jamaican outfit, with roots album set for reissue in late July (sampler, out now).

A&R buzz turns up heat for D&B track

by James Roberts

The resurgent drum & bass scene is the centre of attention again this week following interest from major label dance imprints in licensing a track which is tipped to become the scene's next crossover success.

Brazilian DJ Marly is behind the distinctive single, titled Carolina Carol Beis (but also known simply as UK). The track is signed to pioneering Bristol Independent V Recordings, which has received a number of offers from major and independent labels keen to pick it up for a major summer release. It is understood that V will make a final release decision this week. A new vocal mix of the track has recently been produced to generate further mainstream interest in what has already proved to be an underground hit.

"The original mix crossed over to all the different areas within the drum & bass scene, which is exactly how [Shy FX & T-Power's] Shake Ur Body started," says James Busby, commercial editor of online breakbeat magazine *Drum And Bass Arena*. Carolina Carol Beis was first serviced as a white label promo around 12 months ago and has been building ever since. "People have been asking about it since last year and we've had hundreds of enquiries about it," says Busby.

The natural growth of the record on the underground highlights how the lack of major



Crossover potential: Stamina MC (l), DJ Marly

interest in the scene in recent years has allowed records to grow organically to the stage where they appeal to a range of niche markets. That situation is currently changing, as the scene grows.

Shy FX is expected to generate significant label interest in the follow up to Shake Ur Body, which was released by Positiva. He has a number of tracks earmarked as a follow up, including one featuring guest vocals from UK R&B singer Kelle Le Rou. Elsewhere, Peshy's recent top 50 placing for U Got Me Burning has resulted in interest in his forthcoming material.

"It's exciting at the moment," says Laurence Vertalite of drum & bass promotions company Electric. "I have a constant trail of A&R men from majors coming to me for listening sessions, which is definitely a good sign. There is also a resurgence of drum & bass remixes on the go," she says.



Escoffery: co-wrote Just A Little

Anastacia turned down current Liberty X smash

This week's number one single by Liberty X, Just A Little, was originally written for Anastacia, according to Michelle Escoffery, who co-wrote the track and handled vocal arrangements for the pop five-piece.

"David Massey [Anastacia's International A&R at Sony Music] loved the track, but Anastacia wasn't keen," says Escoffery, who is published by EMI Music. "I'd worked with Liberty X on tracks for their album, which is how they came to record the song." Escoffery herself is known as an artist for her previous work with Artful Dodger. She featured as guest vocalist on the garage producer's single Think About Me, which she co-wrote. She was also the vocalist on the album version of Artful Dodger's Twentyfourseven, which she co-wrote and which went on to become a single featuring former All Saint Melanie Blatt.

However, Escoffery's artist career is currently taking a back seat to her writing career, which is set to see her work with Parlophone — signing Third Edge — and Universal/Island's Sugababes in the coming months. "We're concentrating on writing," says co-manager Richard Pierce. "If the right solo deal came around then we'd look at it, but Michelle's strength is her writing."



MoS continues move into rock territory with two new signings

Ministry of Sound publishing has signed two new acts to its growing roster as part of its aggressive expansion into the publishing market. Redefine and Two Day Rule both join recent signings Kinetic in a wave of signings from the rock genre.

The deals are a significant boost in profile for Bristol development label Sugar Shack Records, which has worked with both bands for some time. "[Sugar Shack's] predominantly a rock label with a lot of range within that," says the label's director Mike Darby, who set up the company two years ago. "It's designed as an incubator for new acts. In two years, we have signed 11 acts, nine of which are currently active. Three of our acts — Redefine, Two Day Rule and Clean — have the potential to move onto major deals in the next few months," says Darby.

This is something that caught the attention of Ministry of Sound's Ewan Grant, who signed the acts. "Redefine's ability to fuse electronic



Redefine: electronic/rock crossover act

influences with rock is incredible," he says.

Redefine will follow up the recent release of their critically-acclaimed debut album, *The Daisychancey*, with a single, *Boy Monkey*. The band's last single, *Cypher*, won single of the week in *Kerrang!*.

Sugar Shack also recently released a new EP from Crashedland, the Bristol-based act who were previously signed to independent.

Ministry of Sound publishing also has joint venture arrangements with B-Unique Publishing and Brian Rawling's Metropolis Music.

Daniel Bedingfield is the subject of one of the biggest publishing races of recent months, thanks to his writing work for a number of other artists. Bedingfield, who scored one of last year's biggest hits with his debut single *Gotta Get Thru This*, has co-written a track (with writing partner Nathan Winkler) for H & Claire's forthcoming album, which is due for release through WEA in the autumn. Bedingfield is also understood to have submitted tracks for consideration by Westlife and M2-Teen. "We should be closing a publishing deal within the next two weeks," says manager Neale Easterby of Empire management. "He's the best songwriter I've ever worked with. He will have two careers — one as an artist and one as a songwriter," he says. Westlife's debut album will be released through Polydor following the artist's two-single deal with Releentless.

Teitur and Quiler under Plan C wing

Christian Ulf-Hansen, former BMI director of writer and publisher relations, has made his first signings to his new independent management company Plan C since leaving the US rights organisation in January.

The new signings include Faro Islands artist Teitur, who is signed to Windpost Pacific in the US. Teitur recently appeared at the 60North Festival in Aberdeen and Spot in Denmark.

Elsewhere on Plan C's eight-strong roster, Nicola Quiler is currently negotiating a US deal. Quiler was formerly signed to now defunct V2 offshoot Big Cat, although her debut album *Truth About Lies* was never released. Other artists include 16-year-old Liverpool singer Kaleigh O'Neill, who has recently been demoting material with a number of Swedish writers. Plan C's writer and producers include a third act who co-wrote Cher's *The Music's No Good Without You*.

In addition to Plan C management activities, Ulf-Hansen is also in the process of developing a publishing arm to his new company.

PUTTING A PRICE ON INDEPENDENCE

Following EMI's £42m acquisition of influential indie Mute Records, Martin Talbot examines the context and details of the deal

Few deals have brought such emotional responses as EMI's acquisition of Mute Records last week.

But, while disappointment and sadness is the most common reaction of colleagues and admirers alike to Mute's move into major-ownership, the label's founder and visionary Daniel Miller will not countenance such emotions. And he is certainly not about to follow the example of Richard Branson, who demonstrated his regret by running tearfully away from the announcement of his sale of Virgin to EMI in 1992.

"I'm not sad at all," says Miller. "These are people I've known for a long time and the deal is fairly contractual to mean a minimal change in the day-to-day running of the company."

"I feel very positive going forward that we were able to make this deal when Mute is in a very positive phase; it would have been very sad if we were forced to make a deal like this under difficult circumstances. Having said that, we've had to earn our independence every day in the past and that will continue I'm sure."

The sale should, perhaps, not come as too great a surprise. Mute has been the subject of approaches for a long time now, the first being an offer from Richard Branson on his houseboat in 1983. "From that point on, until now, we have politely declined," says Miller.

Today, circumstances are different. The EMI deal has been crafted over the past three years, with its genesis in Mute's joint-venture deal with Play It Again Sam (PIAS) in Germany. When problems at PIAS parent Edel began to mount, Miller began talking to Virgin's Emmanuel de Buretel - now head of EMI Recorded Music in Continental Europe - about his company taking over PIAS's scenes.

"During the whole discussions about Germany, Emmanuel and Ken Berry kept coming back with more arguments about a closer union which would not compromise Mute," says Osman Eraso of finance at Specimen Ventures, the one-time Mute staffer and A&M managing director who played a key role in structuring the latest deal.

The approach raised the issue of a sale once again; except this time Miller felt that the time may be right. "The idea of selling Mute was something which had long been on the agenda," says Eraso. "There is always the acknowledgement that you do, and there is always the acknowledgement that you will have to sell your company one day."

Through Mute's barren years, from 1996 to 1997, Miller had faced the obvious question from his friends, his artists and their managers: "Why not sell up?". But his answer

MUTE: A HISTORY

Daniel Miller (pictured) has been the embodiment of Mute Records, ever since he recorded T.V.O.D. and Warm Letters, as The Normal. The two tracks, the latter of which was later covered by Grace Jones, became the first releases on Mute Records in 1978.

The 26-year-old quickly established the label at the vanguard of the new Independent scene, signing Depeche Mode in 1980 - a band which was to remain on the label until the present day, as well as spawning Yazoo and Erasure. The signing of Depeche Mode was also to underline the cooperative ethos of the label, signed on a

was always the same. "He would say that he would rather give the copyrights back to the artists," says one source close to the deal. However, Mute's success - his Play album sold 1.8m units in the UK and 8m worldwide - placed Mute and Miller in a strong position. "We are at a point in our history where the label is particularly strong," says Miller. "I would never have considered a deal like this from a position of need or desire."

By entering the talks in such circumstances, Miller was able to secure a deal with which he is comfortable. With an initial payment of £23m set to be supplemented by up to £19m in performance-related sums during the next four years, the deal is worth a nominal £42m. However, the relatively low price of the deal - some observers suggest that the company is worth closer to £60m - highlights the degree of autonomy achieved.

The deal has pleased both sides. De Buretel, who "I think the principles of the deal are those of partnership, which means that in terms of flexibility it must be a good deal for the independent, and in terms of finance it must be a very good deal for EMI. Most majors have done it the other way around based only on economy of scale. Look what happened at Creation and Factory. That is something we think doesn't work and creates tension all around."

"I'm extremely happy with every aspect of the deal," adds Miller. "Without getting into the terms of the arrangement, a considerable portion of the value of the company was invested into ensuring the autonomy, continuity and stability of Mute going forward." And Miller

handshake and remaining so until a formal deal was struck in 1986.

The successes of the label's commercial acts allowed Miller's operation to support a string of more avant-garde but less-commercial artists and labels including Blast First, NovaMute, 13th Hour and The Grey Area.

When, in the early Nineties, Rough Trade Distribution collapsed into receivership, Miller took responsibility - along with fellow independent pioneers including Beggars' Martin Mills - in ushering the operation out of receivership in the form of RTM. He has also remained on the board of Vital since its merger with RTM just four years ago.

Miller makes it very clear there was no shopping around of the deal: EMI was always the only candidate. In Miller's words: "We go back a very long way [with EMI] and many of the key executives that came into EMI via Virgin have grown up with us in many territories. Virgin in Europe and Mute have always shared a similar vision in marketing, promoting and signing artists. Mute wasn't for sale so the deal was either going to happen with Virgin/EMI or its current term or I wouldn't have done anything at all."

De Buretel also played a significant part, having known Miller since he was at engineering school, when he at Buretel booked Paul Gadget and the Non and later played him Depeche Mode demos after the show.

"I've known Emmanuel for 20 years," says Miller. "The trust is mutual - I trust him enough to sell him the company and he trusts me enough to let me control it." For all the talk behind Miller's decision, the reality of the move still caught many by surprise when it finally happened. "I was very surprised," says Dan Silver of Value Added Talent, the agency which has represented Erasure throughout their history, as well as Depeche Mode until the early Nineties.

"I never thought I would see the day because [Daniel] is such an independent sort of chap," says Silver. "But I can't imagine that he has forgone his independence in this deal."

Such a reaction is partly understandable because, for so long, the idea of a Mute Records outside of the independent sector has been unthinkable. When, in the early Nineties, the UK's independent chart was threatened

with reform - and the removal of the "distribution" criteria - Miller was among the leading protesters.

Mute will continue to be distributed by Vital - for which Miller is a board member - in the UK and a string of independent, non-UK distributors in other markets. Vital managing director Peter Thompson says, "Daniel is genuinely supportive of labels. The amount of people who have supported when they have been starting up record labels shows that."

There is certainly no hint of criticism of Miller in colleagues' assessment of the deal. A low-profile industry character, with no interest in self-promotion, Miller remains one of the most highly regarded and admired executives within the UK music business, primarily because of its integrity.

"EMI may have bought the label, but they won't have bought Daniel Miller," says one long-time colleague. "He would not allow that." Silver adds, "Daniel is an inspiration to a lot of people because of his genuine love of music. He does it because he absolutely loves it. He is a workaholic. He is a music industry guy, day in, day out."

Guy Holmes, a friend of Miller's since the early 1970s, adds, "When I first started my label, I called him and he bought me breakfast and told me all about international licensing. He is unquestionably one of the kindest, most decent men in this business."

It is Miller's music reputation - as musician, as well as promoter - that has won Depeche Mode, Erasure, Yazoo, Moby, Nick Cave, Cabaret Voltaire and many others - which has attracted EMI. Miller's favoured environment is identified by many quite simply:

"He would much rather be closeted away in a studio than anywhere else."

De Buretel adds, "[Daniel] has never strayed from his areas of A&R competence, which is, broadly speaking, electronic music and rock bands with an experimental and dramatic aspect to their work. He has been very careful in understanding the use of technology in making music and that has always given him an ability to update the sounds his label is associated with. He also has a very good sense to attract A&R and good people to work with him."

Holmes adds, "He will use all of the money to make more records. That's just the man he is. He will use the £23m to put into other records, build more studios. He will give more money to friends and charity and more money to musicians. It's not someone who will go out and buy a house."

Indeed, as Miller says, his house is quite big enough, and the rest is nobody's business.

TWO ALTERNATIVE VIEWS OF THE MUTE/EMI DEAL

IAIN MCNAY

As founder and managing director of Cherry Red Records, McNay was one of the original punk independents and, along with Beggars Banquet, the only totally independent survivors of that scene

How do you feel about the sale of Mute to EMI?

"No matter how fierce a critic anyone is of an independent selling to a major, Daniel Miller was a person who always tried to do things the right way, especially with his artists. And I think we all know too well that artists have become more and more demanding in every way over the years. I don't think an act or artist has ever left Mute against Daniel's will, and that says a hell of a lot."

Overall, of course, it is sad for the independent network that is used for the independent and credible as Mute is effectively bought by a multinational, but there again EMI is the most accessible of all the multinationals when it comes to licensing product and generally co-operating with independents,

so it could have been worse.

It is now virtually impossible for an independent company to sustain an act or act internationally on its own without having a worldwide structure in place which requires huge investment and overheads. On the other hand, the potential for independents to operate in niche areas has probably never been stronger. As the big boys get bigger and bigger, it leaves so much more space for others to come in and operate in the vacuum they leave behind them. It is really a case of independent labels doing what they do well - that's finding an area that is not being covered, or done in the right way, and then making it work. That is exactly what happened in the wateriser scenario with the vacuum.

What does this say about the independent sector today?

"The independent sector has always adapted and reinvented itself and it will continue to do just that. At the moment there is a devastating loss for us as the multinationals are concerned) wild card sitting in the pack just

wasting to emerge, and that is true 'artist power'. Just watch what happens when the major artists finally start to realise they just don't need the multinationals any more; then we really will see some change."

MATT JAGGER

As managing director of Ministry of Sound Recordings, Jagger heads one of the independent groups which is most aggressively challenging the power of the majors

How do you feel about the sale of Mute to EMI?

"Pleased for Daniel - he's been in the trenches long enough and done enough for independent British music to be supported for the wateriser decision he has to make for the future of his company. At the same time, it is one less of us out there so it's a shame in that sense, but I can fully appreciate the business reasons for such a move."

However, we should pretend that the deal is anything else than what it really is - a major buying in A&R/artist development rather

than doing it itself. Whatever the press release maintains, EMI is a major - not a big indie - and suffers from all the attendant problems such as inertia, inflexibility, lack of focus and increasingly feeling like an out of date business model."

So, while Mute probably did the right thing for them, I wonder whether they'll be totally happy and that they can find priority at EMI. What does this say about the independent sector today?

"Making a profit is hard in this industry and would seem to be getting harder - being independent can compound that problem (although for MoS, our flexibility has proved a valuable), particularly in the international licensing system has never been harder. I think the sector is in good shape if you can be better and quicker at A&R than the majors and watch the overheads - obvious stuff I think the majors are going to have to take a realistic look at thinking to survive, so we are probably a better business model than they are."

POP IDOL DOMINATES FIRST QUARTER

EMI held off a close challenge from a resurgent Warner/Chappell after a quarter overshadowed by Pop Idol, writes Paul Williams

The message was blatantly clear to every music publisher in quarter one: pair a song with either Will or Gareth, then simply sit back and watch your market share grow.

Just as Pop Idol dominated first Saturday evening TV viewing for months and then the top of the singles chart, so the television phenomenon dictated the shape of 2002's first publishing league table as some players made spectacular progress on the back of the hugely-popular programme.

Among them, Warner/Chappell, the only publisher with interests in both sides of Will Young's instant million-selling hit, raced to its best performance since the end of 1994, while MPL captured its highest market share in nearly seven years when Gareth Gates took Unchained Melody to number one (see breakout, right).

EMI, too, cashed in on the Pop Idol craze, with Cathy Dennis's contribution to the Will Young smash Anything Is Possible helping it to head the combined market share listings for the 10th successive quarter. Its 22.6% score amounted to its lowest share since the end of 2000, although that was more a reflection of how Young and Gates's overwhelming successes impacted a singles market which is typically dominated by EMI rather than any sudden dip in form.

On singles, Peter Reichardt's company held on to its lead with 20.4%, three-and-a-half percentage points ahead of second-placed Warner/Chappell, although that represented its smallest share in the sector for nearly two years. Its decline there was compensated by an improved showing on



Will Young delivered results for Warner/Chappell, while Gareth Gates brought rewards for MPL



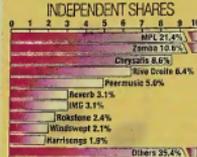
UNCHAINED MELODY TAKES MPL TO INDIE SUMMIT

Paul McCartney and George Harrison's companies topped and tallied the indie publishing league table in quarter one as two of the most successful songs in pop history enjoyed new leases of life.

Out of all the purchases Macca has made in building up his MPL publishing empire one of the most rewarding has been Unchained Melody. In 1990 it topped the UK singles chart for the Righteous Brothers, returned again in 1994 for Robson & Jerome and then in March gave Gareth Gates a number one.

With 1.06m sales just in the quarter for Gates's version, MPL leapt in to head the combined indie market share table with 21.4%. Its performance on the singles-only listings was even more remarkable, taking 32.5% of the indie share in the sector, to give it a 23.4 percentage points lead over nearest challenger Zomba.

FIRST QUARTER COMBINED INDEPENDENT SHARES



At the other end Harrison's Harrisongs finished 10th on the combined indie league with 1.8% thanks to its 60% stake in the revival of My Sweet Lord following the Beatles legend's death last November.

albums which, outside of an exceptional run in the third quarter of last year, was its best showing in the sector in nearly four years. Two revived releases played key roles in the major's success, with Enrique Iglesias's Escape, in which it had a 64.1% stake, finishing second for the quarter and Sting & The Police's overhauled The Very Best Of - 100% handled by EMI - ranking 10th.

In second place, Warner/Chappell was in vintage form. Jimmy Nail, back now on TV as Oz in Auf Wiedersehen, Pet, was cutting his track as a wannabe pop star in Crocodile Shoes the last time the publisher produced a better combined market share tally than that managed in quarter one. That showing was back at the end of 1994, when the Nail-sung TV theme gave the publisher one of its biggest successes of the period. Its excellent run this time again owed much to a TV series of pop hopefuls as Pop Idol led it to 19.5% of the combined market.

Richard Manners' team has consistently reserved its best performance for the albums sector and quarter one was no exception, producing a 21.5% score, which was beaten only by EMI. However, on singles it turned in its strongest run since Bernie Taupin's contribution to Candle In The Wind 1997 gave it 18.0% of the market during quarter three of 1997. On the Will Young hit, the company claimed half of Anything Is Possible and a quarter of Evergreen, while further down it took 100% of Nickelback's long-running How You Remind Me (sixth of the quarter). Without interest in either of the seven-



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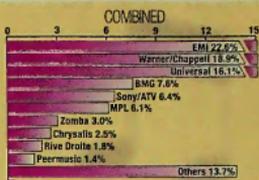
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FIRST QUARTER 2002 PERFORMANCE

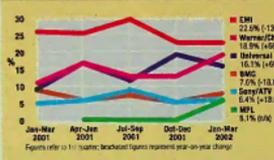


Source: Compiled by MW from Midland Brown data

TOP 10 SINGLES FOR Q1 2002

Title/Artist	Label	Share (%)	Label	Share (%)
1 ANYTHING IS POSSIBLE Will Young	Warner-Chappell	50%	EMI	50%
2 ERIOGREEN Will Young	Warner-Chappell	25%	BMG	25%
3 UNCHAINED MELODY Gareth Gates	MPL	100%		
4 HERO Enrique Iglesias	Rive Droite	45%	Metropolitan	5%
5 WHENEVER, WHEREVER Shakira	Sony	100%		
6 GET THE PARTY STARTED Pink	BMG	100%		
7 HOW YOU REMIND ME Nickelback	Warner-Chappell	100%		
8 ADDICTED TO BASS Purlstone	Universal	100%		
9 ME ALIVE!! G & Shaggy	Warner-Chappell	94.2%	EMI	33.3%
10 SOMETHING LAGO	EMI	100%		
11 WORLD OF OUR OWN Westlife	Rokstone	50%	Universal	50%

COMBINED 12-MONTH TEND



WRITERS OF Q1 2002'S TOP SINGLES

Writer/Artist	Label
1 BRAIDE/DENNIS Will Young	Warner-Chappell/EMI
2 HANSS/IVELDFELSON/REGER Will Young	Warner-Chappell/BMG/Peermusic
3 NORTH/ZARET Gareth Gates	MPL
4 IGLESIAS/BARRY/TAYLOR Enrique Iglesias	Rive Droite/Metropolitan/EMI
5 SHAKIRA/MITCHELL/ESTEFAN Shakira	Sony
6 PERRY Pink	BMG
7 NICKELBACK Nickelback	Warner-Chappell
8 ABRAMS/DAMON Purlstone	Universal
9 ALLI G & SHAGGY All G & Shaggy	Warner-Chappell/EMI/Others
10 LUTS/VERVOORT LAGO	EMI
11 MCUTCHEON/NECTOR Westlife	Rokstone/Universal

figure-selling Pop Idol records, Universal lost out in the singles market but rallied on albums with a third-placed 19.9% amounting to its biggest slice of the sector since the third quarter of 1999. Leading the way for Paul Connelly's company was the Stereophonics' Just Enough Education To Perform, which finished as the quarter's top-selling album, although - despite being 91.7% controlled by Universal - it was revived largely on the back of an EMI-handled song, Mike D'Abbo's Handbags And Gladrags. Its other album highlights included

just under half of Kylie Minogue's Fever (sixth of the period) and 36.8% of Anastacia's Freak of Nature (10th). BMG lifted its singles share by nearly two-and-a-half times over the previous quarter to 9.4%, although it dipped slightly on singles as it held onto fourth spot on the combined listings with 7.6%. The publisher had interests in four of the eight most popular albums of the quarter, while on singles it had half of Evergreen and total control of the Pink hit Get The Party Started (fifth of the quarter).

Sony/ATV, too, rallied on singles by almost tripling its market share quarter-on-quarter to 6.8% although it still found itself sliding down the table from fifth to sixth as a Gareth Gates-enhanced MPL arrived in fourth spot. Here Sony/ATV claimed 100% of Shakira's debut UK hit Whenever, Whenever (fourth of the quarter) as well as half of All's Caught in the Middle (13th). MPL, finishing sixth overall with 6.1%, led three companies moving into the combined top 10 with Rive Droite ranking ninth and Peermusic 10th. However, the majors kept

control of the top five places for the fourth successive quarter as Warner/Chappell's improving fortunes gave rise to a three-horse race developing at the top for overall supremacy. Temporarily at least, the Pop Idol effect ensured a far more open race in the market shares than has occurred for many quarters. A year after it outwitted its two closest rivals combined, EMI remains supreme but, with the others now in touching distance, the expected outcome moving forward is just too close to call.



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RETAIL FOCUS: FOPP

by Michael Donnelly

Independent music chain Fopp continued its success with the opening of a new store in Nottingham last December.

However, already fairly saturated with music retailers, Nottingham may not seem the obvious choice for a major new store. So what prompted the opening?

Assistant manager Drew Wright believes the conditions in the city were ideal. "The company is always careful where it opens a new store," he says. "For Nottingham the demographics were right. You have a large student population, a great city and a good music scene. It's also a listed building in a nice part of town so these things all added up."

He says that the plethora of record shops in Nottingham is not a problem. "I prefer to think of us as coexisting with other stores. Obviously there's Selectadisc nearby, and the main high street stores such as HMV and Virgin, but we just get on with doing our own thing."

Musically, the store prides itself on offering a broad range of genres. "We cover all forms of music right across the board, including



Fopp: backing local talent as well as big albums

jazz, reggae, soul, funk, rock and pop," says Wright. "We've got a great vinyl selection of jazz and blues stuff along with soundtracks, DVDs, books and an excellent back catalogue with many in the £5 to £7 price range."

The chain has a website but at present does not have any online order facilities. Sales are mainly based on what is available in-store although Wright says the stores will

order in any product asked for by customers. "If people come in looking for a specific title and it's not in stock then we'll order it for them," he says.

Alongside the major releases, Wright says the store is eager to nurture local talent. "At the minute we're playing a local band called Sideshow," he says. "They've received quite a good bit of coverage in magazines such as

Kerrang! so they're fairly big on the local scene." However, Wright says promoting local talent can be difficult. "We've no specific point of sale for local acts so quite often they can get lost on the shelves among the big name bands."

However, PAs from chart acts can draw the crowds. "Last Monday (May 13) we had an in-store appearance from Alien Ant Farm which attracted more than 500 fans," says Wright. "The band dropped in to sign copies of their new single and various areas of their anatomy before appearing at Rock City that evening."

Nationally, the Fopp chain continues to grow with four more stores expected to open by the end of 2002. As for Fopp Nottingham, the future looks just as promising. Wright is confident the store's success will continue. "I've no doubt we can build on the strong start we've had," he says. "We have a good customer base and we're selling great music at a cheap price."

Fopp Nottingham: The Frontage, Queen Street, Nottingham NG1 2BN, tel: 0115 941 7602, website: www.fopp.co.uk

IN-STORE NEXT WEEK (from 27/5/02)



Windows – Hunchback Of Notre Dame 2, Harry Potter: In-store – Ferry Corsten, Korn, Ty Fox Annual, Coldcut, Dio, Mr C, Atomic Kitten, Black Rebel Motorcycle Club, Fairport Convention,

Acoustic Folk Box 100 Reasons, Korn, Bellefire, Moby, Queen, Hives, Washbone, Tom Waits, Green Velvet, Mahler, Roger Waters, Bob Dylan, 3 Elizabeths, XPress 2, Jethro Tull, I Am Sam, Bedrock, Emerson, Doves, 4 Strings, Danny Tenaglia, Idlewild, Sven Koron Eriksson, Masters At Work, Simple Minds, The Acid Lounge, One Giant Leap, Ray Davies, **Press ads** – Black Rebel Motorcycle Club, Fairport Convention, Acoustic Folk Box, Atomic Kitten, Bellefire, Mahler, Green Velvet, XPress 2, Jethro Tull, I Am Sam, Bedrock, Bax, Masters At Work



Singles – Will Young, Art & Dec, Busta Rhymes, Ozzy Osbourne, Reel, DJ Tote; **Albums** – Ian Van Dahl, Liberty X, Luck & Neat, Operababes, Boxall, Big Country/Sida, Kinix, A1, Morah Jones, Clubbers Guide to Ibiza 2002, Funk The Jubilee, Cigarettes & Alcohol 3, Twice As Nice, Presents Urban Havas, Queen's Golden Jubilee, Classical Bits 2002, Jumpers 4 Goalsposts, Beautiful Game; **In-store** – Moby, Spiderman, Ronan Keating, A1



Windows – three CDs for £18, three CDs for the price of two; **Listening posts** – Moby, Mozart Gold, Lulu,

Ronan Keating, Charlatans, Doves, A1 for Boom/Damon Albarn, Special; **In-store** – three for the price of two on CDs & DVDs; three for £18, two for £10 promotions; **Mail, Proper, New World, Rough Guide To World Music promotions**



In-store display boards – The Breeders, David Grubbs, Doc Allison, Murrn, Documenta 2.0, Super Discount Ltd, Futuro – The Sound Of Brazilian Football



Single – Will Young, **In-store** – Art & Dec, Busta Rhymes, Puddle of Mudd, American Head Charge; **Press ads** – Dario G, A1, Tricky; **TV ads** – The Kinix, Liberty X



Listening posts – The Breeders, Belle & Sebastian, Brian Wilson, Jimmy Eat World; **Windows** – Clubber's Guide to Ibiza



Selecta listening posts – Washbone Ash, Karen Matheson, Tom Waits, Beltrays; **Moby recommended retailers** – The Beauty Shop, Dan Bern, Free French, Cosmétique, Jack Drag, Cary Hudson

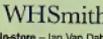


Windows – Emmem, Opera Babes, Caroline Dale, JVC, Xmi; **In-store** – Opera Babes, Korn, Funk Republic, Bollywood Brass Band, Zawsse & Brook, Altan, Big Men, Cello Man, Dillinja And Lemon D, Reggae Hits, Grupo Batucque, Tom Harrell



Windows – Clubber's Guide, Chart Campaign; **In-store** – Faultline, Gemma Hayes, Korn; **Press ads** – Belle & Sebastian, DJ Shadow, Korn, Orbital, Tidy Trax

Press ads – Tidy Trax, Chart Campaign; **Windows** – Liberty X, Clubber's Guide, Luck & Neat, Twice As Nice; **In-store** – A1, Chart Campaign



Singles – Art & Dec, Will Young, Ozzy Osbourne; **Albums** – Liberty X, A1; **In-store** – Ian Van Dahl, World Cup



WOOLWORTHS Singles – Puddle Of Mudd, Will Young; **Albums** – Westlife; **In-store** – Westlife, Ian Van Dahl, Liberty X, Clubber's Guide To Ibiza, Puddle Of Mudd, Sita, Will Young, A1; **Press ads** – Reel, Sita, **Windows** – two for £26, £22

ON THE SHELF

MAL WHITE, owner, Whitelabel Records, St Helier, Jersey



ON THE ROAD

ANDY MOLLET, Sony sales rep for the Midlands

"We opened in January this year. I'd always wanted to open my own store and I'd spotted a niche in the market here in the Channel Islands for a good vinyl shop as there's a strong market for dance music, and I've been proved right. Since opening I've built up a regular group of about 150 customers."

Though I cater for all tastes, trance and funky house are the big sellers. I've got quite big hip-hop and garage crowds who come in, but they're also open to anything else. We have about three main clubs and the underground club here in St Helier and I get all the DJs coming in for their product. I also get a lot of French customers coming over from the St Malo region who are very into drum & bass.

Popular tunes at the moment include **Kashdown's** At Night on Defected and **Shakedown's** Hungry on Moksha/Arista. **Minimal Funk's** Definition of House on Junior is flying out and **Yomanda** vs **AJ Gibson's**

Synth and Things, which is just out, is massive.

"I'm starting to get people ordering music in the chillout vein, such as the **Buddha Bar** and **Costes** series, which is excellent for bars and restaurants. Though I started out selling only vinyl, the demand for material on CD is growing and I'm getting new racking in next week which will hold 500 discs."

The market is picking up at the moment, especially for vinyl, and the summer's looking good though it needs a pick up like another **DB Soulwax**. There's better material coming in from the US, especially funky house. The problem is when you bring imports in you have to sell them for between £6 and £7.50, and people are quite happy to pay, and by the time the track gets a UK release everyone's got it. If something gets a UK release I can sell it for £4.50 but most companies do good deals so I can retail new releases for £3.99 to £4.20 in their first week."

"Sony's World Cup campaign is well under way with the launch of the official England World Cup song. We're On The Ball, by **Art & Dec**, which is a terrace-chanting monster of a single and looks set to become the focal anthem of the summer and beyond. I'm selling in two further World Cup singles, the official World Cup Anthem by **Vangelis** and the opening ceremony album. All three tracks are taken from our **Official Album Of The 2002 World Cup**, which embraces an array of artists from the qualifying nations."

An highlight of the album is One Fine Day by **Operababes** which will be used as the title disc to release this summer, while the BGM to release their debut album, while the **Imagination**, on **May 27**. It is a stunning album of grand opera and classical songs and will appeal to a wide range of music lovers. They will be performing at the Classical Brits the day

after the album is out. **Hundred Reasons'** much-anticipated album is front this week. It is getting fantastic reviews in both the rock and indie press and, with live appearances to come, this will be one of the biggest rock albums of the year. **Korn's** first single for two years, **Here To Stay**, is released this week as well, and I am getting uncountable orders for the new album **Uninouchables**, which is due on June 10.

Two UK artists that I am getting brilliant reactions to are **Rihanna** and **Alio**, and both have singles out this week. **Rihanna's** cool urban track **Oh Baby** has a distinctive Motown feel to it and dealers have been asking about it for the last month or so. **Bristol** band **hula** have been touring extensively over the past six months and are building a very significant fanbase and we are expecting big things from them in the future. Other new UK acts coming through which look good include **Melstom**, **Ed Case** and **Helst** as well as the new **Primal Scream** album."

LABELS DEFEND CORE RELEASES AS CROSSOVER FACES CRITICS

Despite recent criticism of crossover successes such as Russell Watson, their success is helping to support more mainstream classical releases. As the sector prepares to honour the year's top releases at the Classical Brits, Andrew Stewart examines its current state of health

Sir Thomas Allen's recent speech to the Royal Philharmonic Society sent the media into a feeding frenzy, initially fuelled by leaked morsels from his script in which "Janet Reiger rip-off attired Gregorian babes" and "a wet T-shirted quartet" drew the opera star's wrath. The classical record industry, according to Allen's interpreters, carries the guilt for tarnishing a product that once gleamed with great talent.

Audience members at this week's Classical Brit Awards

(see nominations overleaf) could well be forgiven for wondering why the broadsheet arts pages are burdened with coverage of the parlous state of classical recordings, not least given the show's heavy promotion of young artists and emphasis

on youth. And yet critics remain convinced that the rise of acts such as Russell Watson, Bond, The Planets, Opera Babes and other crossover phenomena has stifled long-term development of mainstream classical talent.

Rose-tinted spectacle-wearers point to the early years of CD when contracts were issued like confetti by the classical majors, regularly calling on artists to make eight or more discs a year. The business models of today's restructured major labels could not be more different from those in place just a decade ago, with a smaller number of discs appearing each month and fewer front-line artists in possession of extensive contracts.

Alun Taylor, director of Sony Classical UK,

'If you work in classical and you produce records with Russell Watson, The Planets or Charlotte Church then it is assumed that you immediately cease to have any interest in your core artists. This is ridiculous'
— Alun Taylor, Sony Classical

vigorously disagrees with those who equate crossover projects with the death knell of core classical recordings.

"The inference always is that it's either/or," he says. "I don't know of anyone challenging Columbia for having a boy band and Bruce Springsteen on the same label. If you work in classical and you

produce records with Russell Watson, The Planets or Charlotte Church then it is assumed that you immediately cease to have any interest in your core artists. This is ridiculous — it's the most farcical nonsense."



Under fire: crossover successes Opera Babes (l) and The Planets



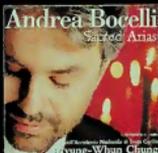
The bullish Taylor points to the current issue of *Gramophone*, in which three out of the 10 Editor's Choice recommendations fall to mainstream Sony Classical releases. The label receives a critical thumbs-up for a Schubert disc from pianist Arcadi Volodos, the second volume of Murray Perahia's survey of Bach's concertos for solo keyboard and an album of orchestral music

by Magnus Lindberg.
"How many crossover releases have Sony Classical put out in the past three months?" says Taylor. "None. Decca have issued two Russell Watson discs compared with at least a dozen Cecilia Bartoli records; there have been dozens of Simon Rattle records on EMI Classics and only one from The Planets. During the Eighties and Nineties, we > p14

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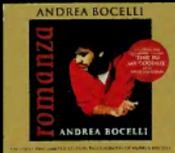
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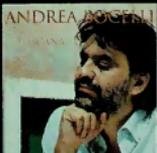
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FEMALE ARTIST OF THE YEAR
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 Emma Kirkby for Handel: Gloria (BIS)
 Richard Hickox for Vaughan Williams: Symphony No.2 etc (Chandos)
 Marin Alsop for Barber Orchestral Works Vol. 2 (Naxos)

YOUNG BRITISH CLASSICAL PERFORMER
 Daniel Hanflig
 Guy Johnston

CONTEMPORARY MUSIC AWARD
 Tan Dun
 Howard Shore
 Hans Zimmer

CRITICS' AWARD
 Cecilia Bartol/Gluck Arias (Decca)



Sir Colin Davis/Leo Troyens (LSO Live)
 Richard Hickox/Symphony No.2 etc (Chandos)

ROVER ALBUM OF THE YEAR
 Cecilia Bartol/Gluck Arias

(Decca)
 Cantamus/Aurora (Warner Classics UK)
 John Barry/Eternal Echoes (Decca)
 Angela Gheorghiu/Casta Diva (EMI Classical)
 Magdali Quartet, etc/Vaughan Williams (Naxos)
 Priory of the Resurrection/Eternal Light (Deutsche Grammophon)
 Marlis Atschof/Barber Orchestral Works (Naxos)
 Celtic Tenors (EMI Classics)
 Russell Watson/Encore (Decca)
 John Williams/The Magic Box (Sony Classical)

OUTSTANDING CONTRIBUTION
 Andrea Bocelli

Vangelis and Billy Joel appears to have strengthened the case of those who suggest that mainstream classics are beyond redemption.

"That argument suggests that record companies should produce discs that they're pretty confident won't sell," says Alan Taylor. "I think now at Sony, in common with a lot of the majors, we have a nicely formed and balanced strand of artists and repertoire. If we have a million-selling disc, the money it returns has to be used in a commercially responsible manner. It's not just about recording many, many more records; we record what we think we can develop and support in terms of our infrastructure."

The demise of BMG Classics and eventual revival of its frontline labels within the RCA Victor Group means that RCA Victor vice-president of international marketing Richard Dinmagedge now works a small number of classical artists, whilst Evgeny Kissin and violinist Nikolaj Znaenik among them. "Partnership is absolutely critical," says Dinmagedge. "I think making recordings should be seen that way, with obligations both from the artist and the record company. I'm pleased to say that all our artists work closely with us now. In general terms, I think many artists were aloof in the past and expected the company to deal entirely with promotion."

At EMI Classics, the introduction of young artists and high-profile performances of unfamiliar established performers have been carried on the acclaimed Debut budget line. Several debutants have since converted to record for the full-price EMI Classics imprint, Katarina Karnaus, Thomas Adès and the Beleva Quartet among them.

"The important thing is that Debut gives those artists a visiting card product to a standard which I hope represents them in their best light," says Peter Alward. "Even if it does not help us commercially, it may help to get them into concert series and venues that otherwise might have remained closed



Adès: move from Debut to full-price Imprint to them. Without wishing to bring us drum too much, this has to be viewed as a philanthropic act because it doesn't make us any money at all. We've got to attack those who trot out this mantra that classical recordings are finished. It's not an easy time, but good new classical recordings are still being made and attract good sales."

Have the six and seven-figure sales figures generated by leading crossover artists placed pressure on labels to deliver higher returns from mainstream classical releases? "No, but it's fair to say that the longevity of a new release in the catalogue is getting shorter," says Alward. "A record today has to make its mark very quickly."

Bill Holland, divisional director of Universal Classics, explains that, while crossover acts may enjoy the short-term success expected by pop labels, core artists still require careful long-term development. "We're not looking for a quick return," he says, "but ultimately we are looking for a return."

Holland admits that the sales success of certain classical albums since the appearance of the original Three Tenors disc in 1990 has influenced strategic development within the major labels, raising expectations of year-on-year growth and causing an examination of the marketability

p13> were releasing too many records. Now we're releasing the records that need to be made and released."

When it comes to developing mainstream talent, blank cheques, endless hours of studio time and profligate releases have been consigned to history. But the classical majors continue to declare a commitment to living musicians and young artists. Peter Alward, A&R vice-president at EMI Classics, suggests that difficult recent market conditions have presented a new reality to artists and their agents. "One thing that has changed very much for the better is that artists now, knowing that relatively fewer of them have got recording contracts, have become our partners far more than our

adversaries and dictators," he says. "In the Eighties, both artists and managers played us off mercilessly, but that's gone. Now a conductor knows that he has to help promote a disc once he's put his baton down and do interviews, signing sessions and be a little more accessible."

Despite the high risks attached to crossover projects, certain chart-topping albums have generated returns that promised the advantage of cross-subsidy for mainstream classical discs. Sony Classical's OSTs for Titanic and Star Wars and series of Charlotte Church albums raised expectations that more records featuring core classical artists would result. The reality of, for example, Sony's classical albums deals with



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Bartok: massive mainstream success

of proposed new recordings. "There is pressure on classical divisions to maximise the potential of artists as record sellers. I can say quite honestly, though, that we haven't forced any artist to go in a direction that they did not want to take. Russell Watson was very comfortable with being a best-selling artist and, because he helps keep our catalogues alive, is also very good news for core artists who don't want to explore crossover projects."

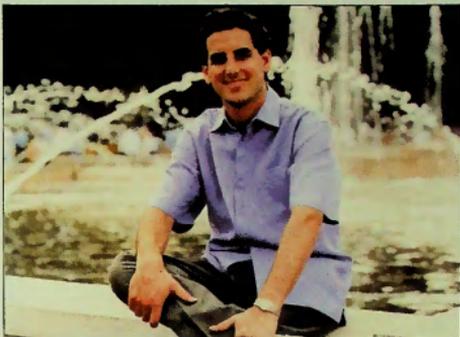
Holland points to Juan Diego Flores, the Peruvian tenor whose debut album of Rossini arias on Decca reached number 72 in the pop chart. "If you look at Flores, we have hopes he is going to be a top-selling artist. We only invest in artists if we feel they can deliver in terms of sales. Universal Classics is a separate business unit within the company. What Russell Watson and others like him do is to enable me to keep a wide breadth of catalogue available. If those big sellers weren't there, there would be greater pressure on me to delete lines from the catalogue. Thanks to them, I can look at our classical business in the broadest sense."

What it doesn't support, however, is making discs with artists that have no hope of a return. We're not going to record for artistic reasons alone."

Setting the balance of artistic and commercial considerations presents a serious challenge, as BMG's Richard Dinnage explains. He points out that the restructured RCA Victor Group is committed to the development of its existing roster of classical artists and is also looking to add new faces. Dinnage cites four criteria that will influence future negotiations with young artists, with artistic excellence and the willingness of a performer to engage with an appropriate level of promotion at the top of the list. "They will also need to have an established international or at least a regional career. Finally, we will make a more subjective analysis of their marketability as artists."

For all its involvement in crossover projects, Universal Classics declares absolute commitment to recording mainstream classical discs. Dixon Stamer, marketing director at Universal Classics & Jazz, believes that every new recording must possess a unique selling proposition to stand a chance of attracting good sales returns. "Much of the company's success has been based on the fact that we can sell full-price albums by mainstream artists such as Cecilia Bartok because there is a demand," he says. "I would say that classical majors are expected to grow at the same rate as their pop counterparts. Given the mix of our activities, I think that is realistic. However, it does mean that we cannot afford to be indulgent and must present records that carry a compelling reason for people to buy them, whether they're aimed at a mass market or a smaller niche."

The broad-church approach favoured by



Flores: Peruvian tenor scoring Top 75 placing on pop chart for Decca

the classical majors since the late Nineties has seen the fast rise of mass-market, heavily promoted titles and a corresponding reduction in the overall number of full-price mainstream recordings. Peter Alward, however, immediately points to the forthcoming release of Simon Rattle's Beethoven symphony cycle with the Vienna Philharmonic as evidence of EMI Classics' determination continually to refresh its catalogue. "The conductor Daniel Harding is now being developed on Virgin Classics with long-term aims in view," he says. "I don't believe ever, even in straitened financial times, that one should say a categorical no to the idea of developing a conductor or any other artist. Today it is quite possible to make deals and present co-productions with radio stations that don't have to cost the earth for the label."

Alun Taylor is clearly moved by hostile criticism of the classical majors in the UK press and even more irritated by those who present themselves as guardians of absolute classical values. "Notwithstanding the fact that I believe some of the great works of the classical repertoire stand among the definitive achievements of mankind, ultimately we are in business to make records for people to enjoy," he says. "I'm always amazed at the bile thrown at record companies for trying to do something that's different and new. It's not as if we have ditched our core artists. I could list a string of Sony exclusive artists to whom we're hugely committed and who arguably are selling more records now than at any other point in their careers." And that, after all, is what everyone in the classical business is aiming to achieve.

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CHART COMMENTARY

by ALAN JONES



The X Factor: Liberty was formed by the five Postcards finalists who were not selected to be in Hear'Say, and were dismissed as 'flopstars' by cynics. But while Hear'Say's early welcome seems increasingly tired, Liberty X – renamed after a copyright battle – register their first number one with Just A Little, Hear'Say, last charted six months ago, when they'd reached number four. Its total sales to date – 121,000 – are less than the Liberty X single sold last week alone.

Pop Idol also continues to generate hitmakers, as Jessica Garlick follows Will Young, Rick Walker and Gareth Gates into the Top 20. Garlick's debut single Come Back is to represent the UK at next Saturday's Eurovision Song Contest and enters this week at number 13. Depending on how it fares in Eurovision, it could climb higher – but even if it does not it has already easily eclipsed the last two UK entries for the competition. Last year's entrant, Lindsay Dracass, reached number 32 with No Dream Impossible, while

SINGLE FACTFILE
It took Richard Branson's Virgin label more than eight years from its 1973 incorporation to register its first number one single courtesy of the Human League's Don't You Want Me – but V2, the company Branson founded after selling Virgin to EMI, has taken just over five years to achieve its first number one. The label, whose highest charting single hitherto has been the Stereophonics' 1998 number three hit The Bartender And The Thief, reaches the summit this week

thanks to Liberty X, whose third single Just A Little, debuts in pole position. As Liberty, the group previously reached number five with Thinking It Over and number 14 with Doin' It Last year. First week sales of more than 153,000 for Just A Little easily beat the cumulative sales of both Thinking It Over (43,000) and Doin' It (43,000). All three singles will appear on Liberty X's debut album, also called Thinking It Over, which will be released next week.

MARKET REPORT

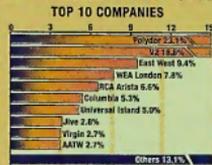
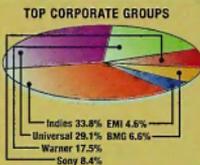


Figure shows 10 companies by % of total sales of the Top 10 and corporate sales share by % of total sales of the Top 10



with Don't Let Me Get Me Giving her a fifth straight entry in the upper echelon of the chart, surprisingly blow their record of eight **A1**

2000 representative Nicki French got to number 34 with Don't Play That Song Again, Pink's 100% Top 10 record remains intact,

Top 10 hits, with Make It Good debuting at number 11. Meanwhile, we should have mentioned last week that with 21 Top 10 hits in a row – 16 with Boyzone and five solo – Ronan Keating has a long-scenic run of 20 hits at the start of a career than any other **10A5**

Milk Inc.'s In My Eyes gives Blackburn-based indie All Around The World its fourth Top 20 hit from as many releases this year. Debuting at number nine, it joins DJ Alligator Project's The Whistle Song (number five), Pip & Flit featuring Kelly Lorena's True Love Never Dies (number seven) and Mad Donna's Wheels On The Bus (number 17).

German-language hits are scarce – the biggest in UK hit form was Da Da Da, a number two hit for Trio almost exactly 20 years ago – but this week sees Rammstein's UK chart debut. Successful in their homeland since 1994, the band played some sell-out shows in Britain this week, and make their UK chart debut at number 30 with Ick Will.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (distributor)
1	JUST A LITTLE	Liberty X	V2 VIRGIN (VIRGIN) (JMV)
2	GIRLFRIEND	'N Sync feat. Nelly	Jive 905312 (PI)
3	LAZY	X-Press 2 feat. David Byrne	Skin SKINT 7400 (JMV)
4	HONEY	R Kelly & Jaz-Z	Jive 9053662 (PI)
5	TOUCH THE SKY	29 Palms	Mushroom RECORDS (JMV)
6	MAIN OFFENDER	The Hives	Poplains MC507653 (CD)
7	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive 905347 (PI)
8	WE ARE ALL MADE OF STARS	Moby	Moto LGM01268 (V)
9	TURN UP THE SOUND	Lisa Pin Up	Nakamé NAK0949 (ADD)
10	HANGING AROUND	Gemma Hayes	Sirenia SIRE00046 (V)
11	SUNGLASSES AT NIGHT	Teja And Zentheria	City Rockers ROCKERS15 (CD)
12	MY CULTURE	1 Giant Leap	Palm Pictures PPO 7032 (JMV)
13	NEBUCHAN	Frank Trapp	Noo NE012075 (S)
14	THE WHEELS ON THE BUS	Mad Donna	All Around The World DISCO0282 (PI)
15	SHIFFER	Timo Maas feat. MC Chickaboo	Perfecto PERF01005 (JMV)
16	BURRY	Puddle Of No Mind	Defiant DEF0926 (PRP)
17	DEMONS	DBA	Tidy Tote TID010020 (ADD)
18	LAZY DOG	Artist Unknown	White Label LAZY0001 (ESS)
19	DEFINATION OF HOUSE	Minicomp Funk 2	Junior BRO003 (ADD)
20	COME INTO OUR ROOM	Clivie	Demino DMO137 (CD)

All charts © The Official UK Charts Company 2002

This Week	Title	Artist	Label
1	JUST A LITTLE	Liberty X	V2
2	IF YOU REMEMBER NEVER COMES	Ronan Keating	Parlophone
3	ESCAPE	Tommy Newton	Interscope/Polydor
4	WHAT'S LOVE FOR	Janet Jackson	A&M/EMI/World
5	KISS MY ASS	Veronica	Capitol
6	DON'T LET ME GET ME	Liberty X	Capitol
7	ONE STEP CLOSER	50 Cent	10/14/Def
8	FOLLOW DA LEADER	Biggie & Mobb	Relativity
9	IN MY EYES	Milk Inc.	All Around The World
10	FREAK LIKE ME	Reginae	Universal
11	HOW YOU REMIND ME	Headliner	Resistor
12	LAZY	X-Press 2 feat. David Byrne	Skin
13	GIRLFRIEND	'N Sync feat. Nelly	Jive
14	AT NIGHT	Shadstorm	Definitive
15	MAKE IT GOOD	AB	Columbia
16	WHENEVER WHEREVER	Shayne	Epic
17	FLY BY	Blue	Interscope
18	D.J. & Co.	WCA	WCA
19	NO MORE DRAMA	Young Jeezy	MC&A/Island
20	ONE DAY IN MY LIFE	Arrested	Epic

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CHART COMMENTARY

by ALAN JONES



ALBUMS FACTFILE

Set up by Daniel Miller in 1978, the DAF label released its first album – DAF's Die Kleinen Und Die Großen – in July 1980, and went on to register nine number one albums as an indie label. It is fitting that its first number one under EMI ownership is by the artist who gave it its last number one as an indie – Moby. Moby's last album, *Play*, started modestly, with sales of less than 4,000 and a number 33 debut. It took 46 weeks

to reach number one, but eventually sold more than 1.6m copies, and spun off no fewer than six Top 40 hits, of which the biggest was Porcelain, which reached number five. Less than one in 30 of those who bought it were tempted into record shops last week to purchase the follow-up, *18*. Nevertheless, the 51,590 copies the album sold were enough for it to enjoy an easy victory at the top of the chart.

Moby spent five weeks at number one and 29 consecutive weeks in the Top 10 with his last album, *Play*. So it was predictable that his follow-up *18* – home to the recent number 11 hit *We Are All Made Of Stars* – would debut at number one. Its first week sales of more than 51,000 are 70% higher than any other album. Meanwhile, sales of *Play* have increased five weeks in a row, thanks to a replay for *We Are All Made Of Stars*. It re-enters the Top 75 on the back of a 56% increase week-on-week, and has moved 179-121-100-88-69 in the last four weeks.

Originally released fairly quietly in November 2000, when it climbed no higher than number 63, the triple disc set pulling together all three volumes of Queen's Greatest Hits has been promoted to tie-in with the West End opening of the new Ben Elton stage show *We Will Rock You*, in which the majority of the songs feature. Although *We Will Rock You* has suffered critical abuse, the album did very nicely last week, selling

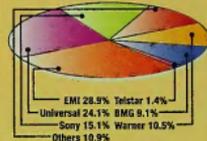
MARKET REPORT



Figures show top 10 companies by % of total sales of 100 titles, and combine group shares by % of total sales of the Top 75 titles where



TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

UK: 46.7% US: 50.7% Other: 2.6%

more than 30,000 copies, and explodes onto the chart at number two as a result. Norah Jones' debut single Don't Know Why

does not make much of an impression this week, debuting at number 59, but succeeds admirably in its intended purpose of drawing

attention to her first album, *Come Away With Me*, nevertheless, 15 plays on Radio 2 last week for Don't Know Why help *Come Away With Me* to an impressive 62/26 leap on the album chart, simultaneous with its 37/47 explosion on the US album chart. Jones, who is Ravi Shankar's New York-based daughter, is one of three new US female solo stars with R&B leaning to make good progress on the UK album chart. The others are Missy Elliott protégée Tweet, whose debut album Southern Hummingbird debuts at number 15 this week, and Ashanti. The latter's debut UK single Foolish is imminent, and her self-titled debut album climbed as high as 15 last week. It slips back a little this week to 19.

Barry Manilow is back in the Top 20 for the first time since the 1990 compilation *The Songs 1975-1990*. Here at *The Mayflower*, debuts this week at number 58, the Columbia album, which was released in America on the Concord Jazz, is a conceptual work based on happenings in apartments in *The Mayflower*.

COMPILATIONS

In America, *Klarity* is the title of a very popular tome about rocker's Kiss but in Britain it is the title of the latest tie-in between Kiss 200 and Universal Music Television to top the compilation chart. Released to celebrate Kiss' 10th birthday as a legitimate station, it concentrates largely on records which were hits in the station's early days, including *Where Love Lives* by Allison Limerick, *Peace* by Sabrina Johnston and *Gonna Make You Sweat* by C&C Music Factory. Surprisingly, there is no *Expansions* by Lonnie Liston Smith, which has been voted listeners' all-time favourite track many times. Either way, some 22,500 punters shelled out on the disc last week, which thus debuts at number one, meaning that *Now That's What I Call Music!* 51's second run at the top is over. The *Now* album sold 2,000 copies fewer and slips to number two.

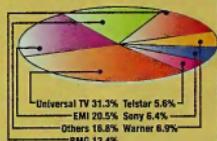
There are also new entries at three and four, from 21st Century Disco – the latest *Ministry Of Sound* set – and *Top Of The Pops Spring 2002*, another Universal Music Television cross-media franchise. The *Spidey-Man* movie broke box office records in America a couple of weeks ago but does not open here until June 14, however, the soundtrack was released here last week. Comprising largely of new track rocks by the likes of Aerosmith, Chad Kroeger of Nickelback, Alien Ant Farm, Sum 41, the Hives and the Strokes, it sold nearly 5,000 copies last and debuts at 21, to become the highest soundtrack in the compilation chart. Helping initial sales is a 3D sleeve, and, harming them is the fact the cd will not play on PCs or Apple Macintosh computers. Despite this limitation, expect it to climb much higher.

MARKET REPORT



Figures show top 10 companies by % of total sales of 100 titles, and combine group shares by % of total sales of the Top 75

TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 74.1%
Compilations: 25.9%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	18	Moby	Mercury (CDSUW002) (V)
2	3	ABOUT A BOY (OST)	Badly Drawn Boy	Twisted Nerve (TWXCD 152) (V)
3	4	YOUR NEW FAVOURITE BAND	Hives	Popwaves MCK505CD (P)
4	NEW	EVERY DAY	Gianna Maria Orchestra	Ninety Nine ZENC059 (V)
5	NEW	ALICE	Tom Waits	Ansi 68322 (P)
6	2	BLOOD MONEY	Tom Waits	Ansi 68322 (P)
7	5	JUST ENOUGH EDUCATION TO PERFORM	Sarcophagus	V2 VVR 1015038 (DMV/P)
8	8	IS THIS IT	The Strokes	Rough Trade RTABDCD 036 (P)
9	9	SIMPLE THINGS	Zaio 7	Ultimate Dissemance UDCDC019 (DMV/P)
10	16	PLAY	Moby	Mercury (CDSUW112) (V)
11	7	BRITNEY	Briarty Spears	Jive 822232 (P)
12	6	CELEBRITY	W-Sync	Jive 822232 (P)
13	NEW	LOVECRAFT & WITCH HEARTS	Cradle Of Filth	Music For Nations CMFN205 (P)
14	10	MUZIKUM	X-Press 2	Skin BrassCIZC02 (DMV/P)
15	12	THE FAKE SOUND OF PROGRESS	Lesnephones	Visible Noise TORMENT005CD (P)
16	NEW	KIX OFF	Blak Twang	Bad Magic MGR0005 (V)
17	11	MEET THE BELLAYS	Balvisary	Popwaves MCK3082 (P)
18	17	SONGBIRD	Eva Cassidy	Blix Street/After CD29045 (HOT)
19	13	LOUD	Timoteo Mass	Perfecto PERFA18082 (DMV/P)
20	NEW	SMASH IT UP – THE ANTHOLOGY	Damned	Castle Music CMEDD0478 (P)

THE YEAR SO FAR... TOP 20 COMPILATIONS

Wk	UK	Title	Artist	Label
1	1	NOW THAT'S WHAT I CALL MUSIC 51	VARIOUS ARTISTS	EMI VIRGIN/UMTV
2	2	POP IDOL – THE BIG BAND ALBUM	VARIOUS ARTISTS	S
3	3	CLUBBERS GUIDE TO 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
4	4	4 SUPERCHARGED	VARIOUS ARTISTS	UMTV/WSM
5	5	HITS 52	VARIOUS ARTISTS	BMG/SONY/TELSTAR/WSM
6	6	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS ARTISTS	EMI VIRGIN/UMTV
7	7	SCHOOL DISCO COM – I SPRING THRU	VARIOUS ARTISTS	COLUMBIA
8	8	LOVE SO STRONG	VARIOUS ARTISTS	WSM
9	9	NOW DANCE 2002 – PT 2	VARIOUS ARTISTS	EMI VIRGIN
10	10	CLUB MIX 2002	VARIOUS ARTISTS	UMTV
11	11	BEST CLUB ANTHEMS 2002	VARIOUS ARTISTS	EMI VIRGIN
12	12	NEW FRESH CHART 2002	VARIOUS ARTISTS	EMI VIRGIN/UMTV
13	13	PURE DRIBBLE	VARIOUS ARTISTS	BMG/TELSTAR TV
14	14	THE VERY BEST OF ALL WOMAN	VARIOUS ARTISTS	BMG/TELSTAR TV
15	15	THE KARMA COLLECTION	VARIOUS ARTISTS	MINISTRY OF SOUND
16	16	LOVE	VARIOUS ARTISTS	UMTV
17	17	ALI & INDIANHOPE DA SOUNDTRACK	ORIGINAL SOUNDTRACK	EMI VIRGIN
18	18	TRACE NATION	VARIOUS ARTISTS	MINISTRY OF SOUND
19	17	JUNGLE MASSIVE	VARIOUS ARTISTS	WSM
20	20	THE ANNUAL – SPRING 2002	VARIOUS ARTISTS	MINISTRY OF SOUND

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THE OFFICIAL CHARTS

mw music week



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albums



- | WEEK | ARTIST | ALBUM | GENRE |
|------|--------------------------|-----------------------|----------------------|
| 1 | Liberty X | JUST A LITTLE | Polydor |
| 2 | IF TOMORROW NEVER COMES | Roman Keating | Polydor |
| 3 | ESCAPE | Enrique Iglesias | Interscope/Polydor |
| 4 | WHAT'S LOVE? | Fat Joe feat. Ashanti | Atlantic |
| 5 | KISS KISS HOLLY | Valence | London |
| 6 | DON'T LET ME GET ME PINK | Arista | London |
| 7 | ONE STEP CLOSER | S Club Juniors | Polydor |
| 8 | FOLLOW DA LEADER | Nigel & Marvin | Relentless |
| 9 | IN MY EYES | Milk Inc | All Around The World |
| 10 | FREAK LIKE ME | Sugababes | Island/Uni-Island |



- | | | | |
|----|--------------------|---------------------------|------------|
| 11 | MAKE IT GOOD AI | DJ H & Claire | Columbia |
| 12 | DJ H & Claire | | WEA |
| 13 | COME BACK | Jessica Garlick | Columbia |
| 14 | HOW YOU REMIND ME | Nickelback | Roadrunner |
| 15 | GIRLFRIEND 'N SYNC | feat. Nelly | Jive |
| 16 | FREAK WODDE | Realists | Go Beat |
| 17 | DOPS (OH MY) | Tweet | Elektra |
| 18 | WHENEVER WHEREVER | Shakira | Epic |
| 19 | LAZY X | Press 2 feat. David Byrne | Skin |



- | WEEK | ARTIST | ALBUM | GENRE |
|------|-------------------------|------------------|--------------------|
| 1 | Mute | 1 18 | Moby |
| 2 | GREATEST HITS III & III | Queen | Parlophone |
| 3 | ESCAPE | Enrique Iglesias | Interscope/Polydor |
| 4 | NO MORE DRAMA | Mary J Blige | MCA/Uni-Island |
| 5 | SILVER SIDE UP | Nickelback | Roadrunner |
| 6 | DOWN THE ROAD | Van Morrison | Exile/Polydor |
| 7 | MISSUNDAZTOOD | Pink | Arista |
| 8 | FEVER | Kylie Minogue | Parlophone |
| 9 | THE LAST BROADCAST | Doves | Heavenly |
| 10 | RESIST | Kosheen | Moksha/Arista |



- | | | | |
|----|----------------------|---------------------------|------------------|
| 11 | THE SOUND OF THE JAM | | Polydor |
| 12 | ALL RISE | Blue | Innocent |
| 13 | FREAK OF NATURE | Anastacia | Epic |
| 14 | ABOUT A BOY (OST) | Badly Drawn Boy | Twisted Nerve/XL |
| 15 | SOUTHERN HUMMINGBIRD | Tweet | Elektra |
| 16 | MALADROIT | Weezer | Geffen/Polydor |
| 17 | HERE AT THE MAYFLOW | Barry Manilow | Epic |
| 18 | HERE AT THE MAYFLOW | Barry Manilow | Columbia |
| 19 | LAZY X | Press 2 feat. David Byrne | Columbia |

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The Sonys: twenty years of excellence in music radio

For 20 years, Sony has been to the radio industry what the Oscars are to the film business and the Brits to the music community. To mark two decades of celebrating quality in music radio, *Music Week* looks at the institution that is the Sony Radio Academy Awards. Besides looking at the history of this event in detail, we also reflect on how music radio has changed during the past 20 years and talk to some of the characters who have picked up awards along the way. Vincent Jackson and Martin Talbot report

It is Thursday May 2 at the Grosvenor House Hotel in central London and legendary DJ John Peel is onstage collecting his Gold Award at the Sony Radio Academy Awards ceremony. He may have spent four decades covering the more cutting-edge side of popular music, but there's no room for coolness here.

The Radio One DJ is visibly choked with emotion, at one moment breaking off from his acceptance speech as he fights back the tears. Awards ceremonies may be two a penny in modern media, but Peel's stirring reaction to receiving what is the highest accolade in the radio world is demonstrative of just how respected the Sonys are across the UK industry.

Frequently billed as "the Oscars of the radio business", the radio industry's "Sonys" endorse all facets of the sector from sports broadcasting and comedy to news coverage and music programming. Over the past 20 years, they have acknowledged music DJs ranging from established heavyweights such as Sir Jimmy Young OBE, Kenny Everett and Terry Wogan for their lifetime achievements, to younger guns including Kiss FM's Bam Bam and Heart FM's Daryl Denham. Recognition is not just reserved for household names on the national airwaves, either - last year's event saw the then presenter of BBC Three Counties Radio, Jon Gaunt, win three Gold Awards for his coverage of the closure of the Vauxhall car plant in Luton. And, for the first time this year, the Academy has introduced a new award in the station of the year category to take into account

smaller outfits with audiences of under 300,000.

"These are the only awards which cover the whole of the radio industry," says BBC director of radio Jenny Abramsky. "And they are open to programme makers across all of our services. As such, they are fiercely contested."

Empire head of radio Mark Storey says, "The worth of a Sony is huge; you're being judged by your peers and everybody wants one. I also think continuity has a lot to do with it. Sony's sponsorship is one of the longest-running in the media world, and that gives the awards the opportunity to grow and gain recognition. Also, there is a very fair method of judging. I've been a judge six or seven times and it's remarkable how, each time, you tend to come to the same decision as the other two judges, even if you're dealing with people from vastly

THE FIRST SONY RADIO AWARD WINNERS: 1983

Best light entertainment programme:

Radio Active (BBC Radio Four)

Best magazine programme: Woman's Hour (BBC Radio Four)

Reporter of the year: Michael Elkins (BBC)

Best current affairs programme: The World This Weekend (BBC Radio Four)

Best children's programme: Listening Corner (BBC Radio Four)

National DJ of the year: Mike Read (BBC Radio One)

Local DJ of the year: Tim Lloyd (Essex Radio)

Best documentary feature: The Rent Boys (Piccadilly Radio)

Best popular music programme: Terry Wogan (BBC Radio Two)

Best classical music programme: Decade - The 1800s (BBC Radio Three)

Sports broadcaster of the year: Clive Tyldesley (Radio City)

Best community service programme: Break The Silence (Piccadilly Radio)

Local radio personality of the year: Richard Park (Radio Clyde)

Best drama production: Over The Hills And Far Away (BBC Radio Four)

Society of authors award for best drama script: The Journal Of Vassilije Bogdanovic By Alan Plater (BBC World Service)

Best actress: Mary Riggins for Till All The Seas Run Dry (Radio Clyde)

Best actor: John Nettles for Mirror Image (BBC Radio Three)

Award for technical excellence: Jane Morgan for Dark Heritage (BBC Radio Four)

Male personality of the year: Brian Johnston

Female personality of the year: Sue Macgregor

Sony Gold Award for outstanding contribution to radio over the years: Frank Muir And Denis Norden



Boy George honours Mike Read

different practices."

It is this carefully thought out judging system that is the cornerstone of the Sony

▶p3

How music radio has changed through the Sony years

Plenty has changed in the 20 years since the first Sony Awards celebration was staged in the spring of 1983 - the rise of the commercial sector, deregulation of the media, the arrival of digital radio and much, much more. Here, *Music Week* travels through the archives to give you a flashback of 20 years in music radio since the Sonys arrived on the scene.

1983: The Sony Radio Awards are launched, with Terry Wogan named top breakfast show and BRMB named station of the year... While BBC Radio One celebrates 15 years on air, the independent radio sector celebrates 10 years with 38 stations on air by

the year's end...

1984: The AIRC (Association of Independent Radio Contractors) challenges the legality of stations having to pay PPL royalties for broadcasting music. The "mediatime" debate will rage until a deal is finally agreed in 1993... Capital Radio launches The Network Chart Show, the first network programme...

1985: Radio One launches its biggest live broadcast to date, with its coverage of Live Aid.

1986: The Sony Radio Awards are broadcast by both BBC Radio Four and LBC, the first time an event other than a state occasion has been broadcast by both commercial

and public broadcaster... Later that year, the first independent radio and TV "simulcast" is launched, as the ILR network and Channel Four broadcast a Queen Wembley concert... The Peacock Report on financing of the BBC recommends that Radios One and Two should be sold to the commercial sector...

The Home Office OKs the concept of special event radio licences, the predecessor to the RSLs (Restricted Service Licences)... 1987: Home secretary Douglas Hurd unveils a vision for radio including up to 125 community stations and three national networks, to be launched over the next decade, as part of a green paper, Radio: Choices &

Opportunities... Capital Radio goes public... Rockline becomes the first "live", networked stereo show to be broadcast; across the independent local radio network... Piccadilly Radio bans CBS Records repertoire for a month, after a row about airing of tracks from a Springsteen box set... **1988:** Radio One moves onto FM for the first time, 21 years after it is first launched in 1967 and the last of four BBC stations to make the transition... The first commercial stations split their FM and AM frequencies: the first to do so on a permanent basis is CountySound...

1989: The first raft of local "incremental" - or specialist - stations

KERSHAW WINS REPAY THE FAITH OF RADIO THREE

There is no doubt that Andy Kershaw prizes his Sony Awards. Suggest to him that he won two gongs this year and he'll quickly put you right: "No I didn't - everyone got that wrong. I won three awards, two Golds and a Silver."

Kershaw's two Gold wins this year - for his Radio Three show and for his contribution to the same station's *A Caribbean Night* - were, of course, accompanied by a Silver Award for his programmes on Iraq. And, to anyone who thinks of quibbling, Kershaw's response is straightforward: "When did you last win a Silver Award?"

This year's haul is an impressive addition to a personal collection which now adds up to five Golds and two Silvers for Kershaw, who had previously won gongs for his regular Radio One show in 1987 and his documentaries on Zimbabwe (1989) and South Africa (1996), and a silver for a show on British Forces Broadcasting Service (1987).

Of all of his wins, Kershaw counts this year's successes as his most satisfying, coming two years since he was fired by the national pop station.

Radio Academy Awards' credibility, with a team of respected professionals drawn from a broad cross-section of the media. A glance at this year's cast reveals names as diverse as Radio One presenter Jo Whiley, *Muzik* magazine editor Connor McNicholas and veteran broadcasters Jon Snow and Michael Burk.

"We try to make sure that we have got



Andy Kershaw

"To return and win in my first year at Radio Three was particularly satisfying," he says. "But I was even more pleased for Roger Wright, the controller of Radio Three, because he had the guts to put me on a classical music station, which could easily have backfired on him."

Kershaw insists there is no ill will harboured between himself and Radio One - despite the fact that he delights in telling how he and his sister Liz, between them, won more Sony nominations this year than the pop station managed - as evidenced by the fact that the station's controller Andy Parfitt congratulated him as he climbed to the stage.

Indeed, it was Radio One which gave Kershaw his first break in national radio in the mid-Eighties - albeit in rather strange circumstances. "Radio One got me in from doing the Whistle Test, expecting me to do a contemporary rock programme," recalls Kershaw. "But, within six months, I had this Damascene conversion to African music. They suddenly found they had a world music programme and, bugger me, within a few months it had won a Sony."

balanced panels," says John Bradford of the Radio Academy Committee. "Certainly there is no question of 'insider dealing' or conflict of interest being allowed to exist. There's no way that you could judge your own programme or judge a programme that had come out of your department. Equally, we very firmly believe judges should be people working in the industry

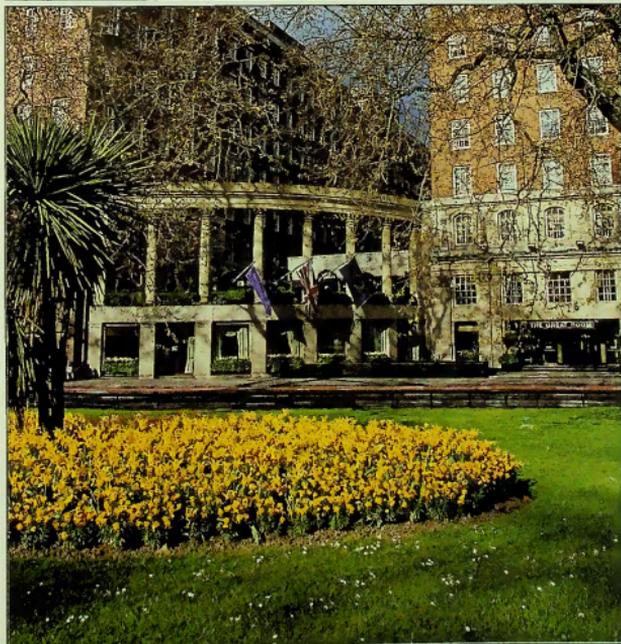
DOWN THE YEARS: SPECIALIST MUSIC

- 1983: Decade - The 1800s (BBC Radio Three)
- 1984: Mr Halle's Band (Piccadilly Radio)
- 1985: Deep River (BBC Radio Four)/Barbed Wireless (BBC Radio Derby)
- 1986: Symphonies & Silence (BBC Radio Four)/Barbed Wireless (BBC Radio Derby)
- 1988: Tomticketatomo: Bolero (BBC Radio Four)/Before The Blues (BBC Radio Three)
- 1989: Meridian: Bartok Quarters (BBC World Service)/Kershaw In Zimbabwe (BBC Radio One)
- 1990: Tasting Notes (BBC Radio Three)/Electric Youth (BRMB)
- 1991: Capital Rap Show (Capital Radio)
- 1992: Out On Blue Six (BBC Radio One)
- 1993: Scotland's Music (BBC Radio Scotland)
- 1994: Euromix (BBC Radio Five)
- 1995: Music Of Madagascar (BBC Radio Three)
- 1996: Kershaw In South Africa (BBC Radio One)
- 1997: Between The Ears: Beethoven's Fifth (BBC Radio Three)
- 1998: Songs Of The Sufi Mystics (BBC World Service)
- 1999: Shake, Rattle & Roll (BBC Radio Two)
- 2000: Worldwide With Gilles Peterson (Somethin' Else For Radio One)
- 2001: Beginner's Guide To Reggae (BBC Radio Two)
- 2002: Charlie Gillett (BBC London 94.9)

right now.

"We never declare who judges what, either," continues Bradford. "So you're never going to be challenged by someone in a bar saying, 'you rotter, why didn't you vote for me?'"

In the same way that winning an Oscar can result in actors or actresses quadrupling their future earnings per film, so being granted >p4



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CLYDE GONG HIGHLIGHTS PARK AS BURGEONING TALENT

When the Sonys recognised radio excellence for the very first time, one of the youngsters among the winners was one, fresh-faced whipper-snapper called Richard Park.

Relatively speaking, of course – for, while Park was yet to reach his heights, he had already been with Clyde Radio for 10 years when he won radio personality of the year in 1983 for his daily lunchtime slot. His memories of the immensely busy period – Park was also nominated for sports reporter in the same year, while he also held the position of head of music at Clyde – are vivid.

"It was a fantastic time," he recalls. "It was the exact opposite of today – British music was everywhere and everyone was so passionate about music. And at Clyde we had a 64% audience reach, which was amazing."

It was a period when Clyde was among the very first stations to play music by Simple Minds and U2

a Sony can greatly increase both the stock and credibility of its recipients. Former Capital Radio group programme director Richard Park (then of Radio Clyde) and ITV football commentator Clive Tyldesley (then of Radio City), are just two individuals who went on to greater things after being honoured.

"In a way, the Sony Awards are an audition as well as an award, because the people from the smaller stations get exposed to the executives from the bigger stages," stresses Paul Gambaccini, who hosted this year's event for the fourth consecutive year.

"Heart FM's Daryl Denham won a Sony Award in 2001 [in the breakfast music category] and he's now on the breakfast show at Virgin, and I would think there's a possibility that the Sonys might have brought him to the attention of Virgin."

Since the inaugural ceremony 20 years ago, the radio landscape has altered beyond recognition and the Radio Academy itself has sought to keep abreast of these changes. In 1983, there were just 35 commercial radio



Richard Park

– and, when, under head of music Park, the station boasted up-and-coming names including youngsters including Mark Goodier, Steve Jones, Billy Sloan and Bill Padley.

Park remained at Clyde for a further three years after his Sony success, leaving for Capital Radio at the end of 1986 where he hung up his mic and moved full-time into the programmers' office.

"When I took on the job, I knew I wasn't going to be able to

broadcast – the management job was such a big one at Capital, I just couldn't do it all," he recalls. Of course, that first Sony win was not the last one for Park, whose Capital operation won station of the year in 1995, among a string of other awards before Park's departure in 2001 to set up his own consultancy business.

"They have all been brilliant times," says Park. "But 1983 – that was a hot period."

stations in the UK, compared with 254 at the last count. The BBC had four UK networks and 33 national, regional and local stations. Now those figures are seven and 45 respectively. And, with the licensing of more digital services – which the Academy already acknowledges with the station of the year (digital terrestrial) category – these numbers look set to keep on rising. Community and specialist radio has also flourished, accommodating the shifting multi-racial and social face of the country. Indeed, the past two years have seen the achievements of flagship youth broadcasters such as Tim Westwood and Pete Tong recognised with nominations.

"The Awards have remained fluid so that they reflect current radio behaviour and taste," says John Bradford. "There are more awards these days for programming as opposed to programmes. There used to be categories, for instance, for the best actors and the best actresses, but radio drama now plays a less central role in the whole of the radio biz. We now draw specific attention to the breakfast show, one of the key building blocks for schedules >P6



Sir Jimmy Saville

DOWN THE YEARS: THE GOLD AWARD

- 1983: Frank Muir and Denis Norden
- 1984: David Jacobs
- 1985: British Forces Broadcasting Service
- 1986: John Timpson
- 1987: The Archers
- 1988: Gerard Mansell
- 1989: Tony Blackburn
- 1990: Roy Hudd
- 1991: Charlie Gillett
- 1992: Sir James Saville
- 1993: Humphrey Lyttelton
- 1994: Kenny Everett
- 1995: Alistair Cooke
- 1996: Richard Baker
- 1997: Jimmy Young, OBE
- 1998: Chris Evans
- 1999: Zoe Ball
- 2000: Ralph Bernard
- 2001: Chris Tarrant
- 2002: John Peel



Chris Evans



John Peel

DOWN THE YEARS: BREAKFAST SHOW

- 1988: Les Ross (BRMB)
- 1989: Breakfast Live (BBC Hereford & Worcester)
- 1991: Network Africa (BBC World Service)
- 1992: Mark Page (Aire FM)/Today: The Gulf War (BBC Radio Four)
- 1993: Tony Blackburn Breakfast (Capital Gold)/Nick Bailey (Classic FM)/Mike Carlton's Morning Report (LBC Newstalk)
- 1994: Les Ross In The Morning (BRMB)/Wake Up To Wogan (BBC Radio Two)/Eddie Mair LIVE (BBC Radio Scotland)
- 1995: Today (BBC Radio Four)/Chris Tarrant (Capital FM)/Sarah Kennedy (BBC Radio Two)
- 1996: Europe Today (BBC World Service)/Russ & Jono (Virgin)
- 1997: Heart 106.2 Crew (Heart 106.2)/Sarah Linnell Breakfast (BBC Radio WM)
- 1998: Steve Jackson's Morning Glory (Kiss 100)/The Breakfast Programme (BBC Radio Five Live)
- 1999: Adam Cole Breakfast (Galaxy 102)/FIVE Live Breakfast (BBC Radio Five Live)
- 2000: The Morning Programme (BBC Radio Foyle)/Bam Bam Breakfast (Kiss 100)
- 2001: Daryl Denham In The Morning (100.7 Heart FM)/Jon Gaunt Breakfast Show (BBC Three Counties Radio)
- 2002: Five Live Breakfast In New York (BBC Radio Five Live)/Wake Up To Wogan (BBC Radio Two)

How music radio has changed through the Sony years

are advertised for London, Birmingham, Manchester, Bristol and Bradford...

1990: The commercial radio and TV governing organisation – and the organisation responsible for handing out radio licences, among other things – the Independent Broadcasting Authority is split in two, with the ITC (Independent Television Commission) serving the TV business and the Radio Authority serving radio... Jazz FM goes on air, the first "incremental" radio station to be launched... Long-time pirate station Kiss wins a legitimate licence for the London market... Radio Five begins broadcasting in August, the BBC's fifth national station...

1991: Radio One becomes a permanent 24-hour station from May... After a draw-out application process, Classic FM wins the licence for the first national commercial station. It is launched in September the next year...

1992: Rajar is launched, replacing Jicar as the provider of listening figures for the entire radio industry, and is jointly recognised by both the commercial and BBC sectors... Radio One becomes a solely FM-based service, renamed 1FM from October... The Radio Advertising Bureau is launched... The Green Paper on the future of the BBC is published...

1993: Matthew Bannister is put in charge of Radio One, heralding a

revolutionary period for the station which will see it shed presenters and lose 5m listeners, from 16m-plus to 11m, in just 18 months... Virgin 1215, the first national pop station, is launched in April.

1994: Virgin wins a London FM licence to accompany its national MMV frequency... The regional commercial stations Scot FM (Central Scotland), Jazz FM 100.4 (North West), Heart FM (West Midlands), Galaxy Radio (Severn Estuary) and Century Radio (North East) go on air... Independent radio breaks through the 50% share of the listening barrier for the first time...

1995: Chris Evans' Ginger Productions becomes the first

independent producer of the BBC's breakfast show, as Evans becomes Radio One's new breakfast DJ... Talk Radio UK begins broadcasting on February 14, the UK's third national commercial station... Rajar figures show London's Capital to be the most popular metropolitan radio station in the world, with 3.2m viewers pushing it ahead of Japan's Nippon Broadcasting System...

1996: Matthew Bannister becomes the BBC's first director of radio, while Jim Mair begins the revolution at Radio Two, taking over as its controller... The Broadcasting Bill receives its final reading and includes a liberalisation of its ownership rules – the key limit is a maximum market share of 15%...

THE SONY RADIO ACADEMY AWARDS 2002: THE FULL WINNERS LIST



Sony Radio Academy Awards 2002 (left): Radio One's John Peel, Emma B and Andy Parfitt; (centre) Andy and Liz Kershaw celebrate; (right) R2 controller Jim Molr and Unlque's Tim Blackmore



The music programming award (daily sequences): The Pete & Geoff Show (Virgin Radio)

The music programming award (single programmes): Andy Kershaw (BBC Radio Three)

The breakfast music award: Wake Up To Wogan (BBC Radio Two)

The specialist music award: Charlie Gillett (BBC London 94.9)

The entertainment award: Terry Garaghan's Last Bus To Whitehawk (Southern FM)

The music special award: Badly Drawn America (All Out Productions for BBC Radio One)

The music broadcaster award: Big George (BBC Three Counties Radio)

The news coverage award: Holy Cross Girls School Dispute (BBC Radio Current Affairs for BBC Radio Ulster)

The news programme award: Document – The Day They Made It Rain (BBC Factual & Learning Radio for

Radio Four)

The breakfast news & talk award: Five Live Breakfast in New York (BBC Radio News for Five Live)

The sports award: Chiles on Saturday (BBC Radio News for Five Live)

The event award: Remembrance Sunday 2001 (BBC Religion for Radio Four)

The news broadcaster award: Peter Allen & Jane Garvey (BBC Radio News for Five Live)

The feature award: Roots Of Homophobia (All Out Productions for BBC Radio Four)

The short form award: Fresh Air Kids (BBC Factual & Learning Radio for Radio Four)

The speech award: A Caribbean Night (BBC Factual & Learning Radio for Radio Three)

The comedy award: I'm Sorry I Haven't A Clue (BBC Radio Entertainment for Radio Four)

The drama award: A Woman In Waiting (BBC Radio Four)

The speech broadcaster award: Alan Green (BBC Sport

for Five Live)

The interactive award: The Stephen Nolan Show (Belfast City Beat)

The community award: Pillars Of Faith (BBC Radio One)

The competition award: Quit From Your Quit (96.3 Radio Aire)

The station sound award: Kiss 100

Station of the year with an audience under 300,000: FM103 Horizon

Station of the year with an audience between 300,000 to 1m: BBC Radio Cumbria

Station of the year (with an audience over 1m-plus): Radio City 96.7

Station of the year (with a UK audience): BBC Radio Two

Station of the year (Digital Terrestrial): Oneworld Radio

The 2001 award: BBC World Service

The Gold Award: John Peel

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WOGAN'S WIN ECHOES INAUGURAL SONY VICTORY

There was a delicious neatness to the success of Terry Wogan in winning best breakfast show at last week's Sony Radio Academy Awards. For Wogan, it is a full two decades after he picked up the same award at the inaugural event in 1983.

Many things have changed since then, but one thing remains constant – the show is still the product of Wogan's close relationship with producer Paul Walters, who has been Wogan's man behind the desk since 1980.

Does Walters remember his first Sony? "Ah yes, at the moment I think it's holding open the lavatory

door at home," is his first response, adopting the slightly cheeky, laconic attitude which has served the Wogan show so well over the past 20-plus years. There have been plenty of changes in that time.

"In those days," says Walters, "if you said something on air, it was three days before you got a

– we wouldn't have done that 10 years ago."

Radio audiences in the UK are now the highest in the world. The latest Rajar figures show that 92% of British adults regularly listen to the radio for more than 24 hours per week. More people are now employed by the radio industry than ever, and, subsequently, the Sony Radio Academy Awards have highlighted the blossoming standards of radio output across all stations.

"I've definitely witnessed an increase in the standard of entries [which were at record levels this year]," says Empac's Mark Story. "In particular, I've seen an immense change in BBC local radio from being absolutely awful to being pretty good. BBC local radio really was a kind of Alan Partridge parody, but then discovered consumerism which did it very well. Now there's a lot of good programming there and it's giving commercial radio a run for its money."

Whether it is Jarvis Cocker upsetting Michael Jackson at The Brits in 1996 or Halle Berry



Terry Wogan

response. Now, we get 600 e-mails a day. You say something on the radio and two minutes later you've got 10 responses. It's made the programme so much more accessible."

Walters first came across Wogan when they were doing TV work for ATV. He joined Wogan at the BBC in 1980, taking over from Geoff Mullin, who later became head of music at the station itself. Working together until Wogan's departure for TV in the mid-Eighties, the two were reunited again when he returned to the Radio Two breakfast shift in the Nineties.

The secret of the duo's continuing success, says Walters, is understanding their audience – and remaining resolute against the march of Selector. "We still play what we want," he says. "Terry knows his audience very well and there are certain things on the playlist that he wouldn't be comfortable playing."

balancing her eyes out at this year's Oscars, Awards ceremonies always throw up some sort of "incident", and the Sonys are no different.

Besides this year's poignant John Peel moment, many veterans of the ceremony fondly recall the extraordinary reception given to Culture Secretary Chris Smith in 1997, just after Labour returned to government. And, on a more unavoury front, 2000 will be remembered for the vitriol which was hurled towards Jonathan Ross by the crowd as he took fun in abusing the winners.

This year, for the first time, the industry was able to witness both the good and bad behaviour of their peers via a live webcast of the event.

"Radio is so much a team activity," says John Bradford. "I hope that every radio station in the country that had somebody nominated felt an involvement, and not just all the people who put on their party frocks and went to the ceremony."

DOWN THE YEARS: STATION OF THE YEAR

- 1989: BRMB
- 1990: BBC Radio Foyle
- 1991: Radio Borders
- 1992: Wear FM
- 1993: Fox FM/Clyde Two/Classic FM
- 1994: Spire FM/Clyde Two/BBC Radio Scotland
- 1995: BBC Gloucestershire/Capital FM/BBC Radio Two
- Two
- 1996: Moray Firth/Clyde One FM/BBC Radio Five Live
- 1997: Moray Firth/BBC Radio Wales/Classic FM
- 1998: Moray Firth/BBC Radio WM/BBC Radio Five Live
- 1999: Moray Firth/Clyde Two/BBC Radio Two
- 2000: BBC Radio/Kiss 100/Classic FM
- 2001: Oneword Radio/BBC Radio Foyle/Clyde One/BBC Radio Two
- 2002: Oneword Radio/FM103 Horizon/BBC Radio Cumbria/Radio City 96.7/BBC Radio Two

DOWN THE YEARS: SPECIAL AWARD

- 1984: Jimmy Gordon
- 1985: Derek Chinnery
- 1986: Parakeet Broadcasting – LBC/IRN
- 1987: Brian Hayes
- 1988: Thena Heshel
- 1989: John Whitney
- 1990: The BBC Drama Company
- 1991: BBC Light Entertainment*
- 1992: BBC World Service/Sir Richard Attenborough*
- 1993: Misha Glenny
- 1994: BBC Radio Ulster & Downtown Radio/The RDS Development Team*
- 1995: Peter Baldwin, CBE
- 1996: The Proms – Henry Wood Promenade Concerts
- 1997: Les Ross (BRMB)/Michael Green (BBC)/Quentin Howard (GWR)*
- 1998: Cliff Morgan/Alex Dickson/Roger Bennett (BBC Bristol)/Piers Plowright
- 2000: Alan Freeman
- 2001: Terry Wogan/Derek Cooper, OBE**
- 2002: BBC World Service***

*Radio Academy Award. **2000 Award ***2001 Award

DOWN THE YEARS: MUSIC PROGRAMMING

- 1983: Terry Wogan (BBC Radio Two)
- 1984: Benny Green (BBC Radio Two)
- 1985: Steve Wright In The Afternoon (BBC Radio One)
- 1986: Howard Jones At Manchester Apollo (Piccadilly Radio)
- 1987: World Popular Song Festival (BBC Radio One)
- 1988: The Eric Clapton Story (BBC Radio One)
- 1989: The Beeb's Lost Beatles Tapes (BBC Radio One)
- 1990: Not Fade Away – A Tribute To Buddy Holly (BBC Radio One)
- 1991: Cousin Matty (City FM)
- 1992: John Kelly Show (BBC Radio Ulster)
- 1993: Unsung Heroes (Unique Broadcasting for BBC Radio One)
- 1994: By Hart (BBC Radio Two)
- 1995: Collins & Maconie's Hit Parade Wise Buddah Music for BBC
- 1996: Sounds Of The Sixties (BBC Radio Two)
- 1997: Owen Money (BBC Radio Wales)
- 1998: Mark Radcliffe Show (BBC Radio One)/John Dunn Show (BBC Radio Two)/Richard Allinson Show (Unique Broadcasting for BBC Radio Two)
- 1999: Mark Radcliffe Show (BBC Radio One)
- 2000: Bam Bam Breakfast (Kiss 100)/Jonathan Ross (Off The Kerf for Radio Two)
- 2001: Mark Radcliffe Show (BBC Radio One)
- 2002: The Pete & Geoff Show (Virgin Radio)/Andy Kershaw (BBC Radio Three)

How music radio has changed...

1997: Capital Radio and Virgin Radio announce a planned £65m merger, which is later referred to the Monopolies & Mergers Commission – and rejected... The Radio Authority receives a record number of applications for an ex-London licence, for the North West regional licence... Xfm launches in London – it is taken over by Capital a year later... The Radio Authority announces a timetable for the roll-out of digital radio in December... Richard Branson accepts an EBM bid for Virgin Radio by its breakfast DJ Chris Evans...

1998: Capital Radio stages its first Party In The Park... Capital buys Red Dragon Radio for £18.25m... A GWR-led consortium is named as the sole bidder for the national digital radio licence... The 2000th RSL is issued...

1999: CD Digital, a Capital and Empac consortium, wins the first London digital multiplex...

2000: Scottish Media Group finalises a £225m take-over of the Ginger Media Group, including its Virgin stations... Wise Buddah merges with

West End Radio Productions to become the UK's biggest independent music radio supplier... Capital acquires the Border Group of stations... GWR announces a £146m deal for DMG Radio... The BBC announces plans for five new digital national radio services...

2001: The most powerful man in radio (©Music Radio 2001) Richard Park quits Capital Radio after 14 years at the station... Shares in a string of radio groups are hit as Capital announces two profit warnings in three months... Radio Two launches an albums chart show... Chris Evans is replaced as Virgin Radio's breakfast jock by Steve Penik, after missing a series of shows 'unwell'... TEAMtalk Media buys Atlantic 252 for £2m with plans to relaunch it as a sports service... Capital buys a 19% stake in London urban station Choice...

2002: The BBC launches its first three digital-only radio stations: BBC 6Music, BBC 1Xtra and a third, currently unnamed, station... The Sony Radio Awards marks its 20th anniversary...

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- 1 Celebrate ^{Madonna}
- 2 Oh what a night ^{Kool & the G}
- 3 Winner takes it all ^{ABBA}
- 4 Simply the best ^{Tina Tu}
- 5 Give me the night
- 6 What a swell part
- 7 We are the night
- 8 You win again
- 9 What a feel
- 10 On top of
- 11 Wonder
- 12 Congr
- 13 Nig
- 14 Y
- 15
- 16

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96.3 Aire FM, Radio Borders, 96.4 FM BRMB, 95.8 Capital FM, Capital Gold, Chiltern FM, Classic FM, Clyde 1 FM, Clyde 2 ... **CRCA – working hard for commercial radio and celebrating 20 years of Sony Awards success** ... Downtown Radio, 96.4 The Eagle, Essex FM, Forth One, Fox FM, Galaxy 102, Galaxy 105-106, Gemini FM, GWR FM, 100.7 Heart FM, Heart 106.2, 102.7 Hereward FM, IRN, Invicta FM, Jazz FM, Key 103, Kiss 100 FM, LBC 1152 AM, Magic 1152, Magic 1548, Mercury FM, Metro Radio, Minster FM, Moray Firth Radio, Northsound One, Ocean FM, Oneword Radio, Planet Rock, Power FM, PrimeTime Radio, The Pulse, 107.4 The Quay, Radio City 96.7, Real Radio, Ridings FM, Rock FM, Severn Sound 102.4 FM, Signal 1, Southern FM, Spire FM, Sun FM, Swansea Sound, Tay FM, Trent FM, 2CR FM, 2-Ten FM, 96.9 Viking FM, Virgin 105.8, Wave 96.5, West Sound AM, XFM, Yorkshire Coast Radio



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14 **21** THE HEARTLESS CREW THEME Heartless Crew
East West

17 **22** 4 MY PEOPLE Missy Elliott
East West/Elektra

10 **23** SOMEONE LIKE YOU Russell Watson & Faye Tozer
Decca

19 **24** NO MORE DRAMA Mary J Blige
MCA/Universal

20 **25** INSATIABLE Darren Hayes
Columbia

12 **26** ROCK THE BART Aaliyah
Blackground

21 **27** TAKE ME AWAY INTO THE NIGHT 4 Strings
Nebula

19 **28** UNCHAINED MELODY Gareth Gates
S

11 **29** LA LA LAND Green Velvet
Credence

11 **30** ICH WILL Rammstein
Universal

11 **31** IRIE Luck & Neat
Island/Universal

18 **32** ALL I WANT IS YOU Bellefire
Virgin

11 **33** I FEEL SO FINE KMC feat. Dhany
Incentive

26 **34** I'M NOT A GIRL NOT YET A WOMAN Britney Spears
Jive

11 **35** HONEY R Kelly & Jay-Z
Jive

31 **36** SOMETHING Lasgo
Positiva

23 **37** THE HINDU TIMES Dasis
Big Brother

34 **38** FLY BY II Blue
Innocent

29 **39** AIN'T IT FUNNY Jennifer Lopez
Epic

34 **40** HERO Enrique Iglesias
Interscope/Polydor

13 **20** J TO THA L-O - THE REMIXES Jennifer Lopez
Epic



14 **21** THE ESSENTIAL Barbra Streisand
Columbia

25 **22** YOUR NEW FAVOURITE BAND Hives
Poptone

17 **23** LAUNDRY SERVICE Shakira
Epic

16 **24** SPIN Darren Hayes
Columbia

19 **25** JEALOUS ONES STILL ENVY (JOSE) Fat Joe
Atlantic

62 **26** COME AWAY WITH ME Norah Jones
Poptone

30 **27** WORLD OF OUR OWN Westlife
RCA

24 **28** NO ANGEL Dido
Cheeky/Arista

26 **29** THE INVISIBLE BAND Travis
Independent

11 **30** THE BEST OF Proclaimers
Chrysalis

22 **31** SONGS IN A MINOR Alicia Keys
J

18 **32** FRANTIC Bryan Ferry
Virgin

29 **33** SMALL WORLD BIG BAND Jools Holland
WSM

23 **34** THE VERY BEST OF Sting/The Police
A&M/Polydor

33 **35** WHITE LADDER David Gray
IHT/Est West

27 **36** A FUNK ODYSSEY Jamiroquai
SZ

32 **37** JUST ENOUGH EDUCATION TO PERFORM Stereophonics
V2

11 **38** VAPOR TRAILS Rush
Atlantic

28 **39** BRITNEY Britney Spears
Jive

35 **40** PAIN IS LOVE Ja Rule
Der Jam

compilations

1 **KISSTORY**
Universal TV
8 **11** THE CHILLOUT SESSION - IBIZA 2002
Ministry Of Sound

2 **NOW THAT'S WHAT I CALL MUSIC! 51**
Telstar TV/BMG
9 **12** ABSOLUTE EUPHORIA - DAVE FEARCE
Telstar TV/BMG

3 **21ST CENTURY DISCO**
Ministry Of Sound
13 **URBAN VIBES**
BMG TV Projects

4 **TOP OF THE POPS SPRING 2002**
Universal TV
11 **14** ALTERNATIVE EIGHTIES
Columbia

5 **FUTURE TRANCE**
Virgin/EMI
15 **HITS 52**
East West

2 **POP IDOL - THE BIG BAND ALBUM**
S
14 **BLUES AND SOUL MASTERS**
WSM

4 **KERRANG! 3 - THE ALBUM**
Universal TV
12 **HITS 52**
BMG/Sony/Rasbar/WSM

6 **BACK TO THE OLD SKOOL - IBIZA**
Ministry Of Sound
18 **THE VERY BEST POP ALBUM**
Telstar TV/BMG

5 **SIMPLY ACOUSTIC**
Sony TV/Universal TV
19 **CREAM ANTHEMS SPRING 2002**
Virgin/EMI

7 **THE ALBUM 3**
Virgin/EMI
13 **ELECTRIC DREAMS**
Virgin/EMI

THE BABE TEAM



WORLD CUP SINGLE 'OVER THERE'

- CD Includes free poster - CD Includes "Raggy" Video - All -
TOTAL
VITAL!
CD Includes 60 mins of MTV2 SHOW

OUT MAY 27TH



EMI

MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	3	YOUR NEW FAVOURITE BAND	Hives	Poptones M02952CD (P)
2	2	MUSIC	Madonna	Maverick 489842 (TEN)
3	1	RONAN	Ronan Keating	Polydor M02952CD (P)
4	4	7	Polystyrene 932467 (U)	
5	8	BEST OF	The Corrs	143/Lava/Atlantic 73679372 (TEN)
6	12	THE VERY BEST OF	The Pogues	WVA 857281456 (TEN)
7	7	TRACY CHAPMAN	Tracy Chapman	Elektra 536246302 (TEN)
8	10	THE MIS EDUCATION OF LAURYN HILL	Lauryn Hill	Columbia 89432 (TEN)
9	13	NEVER MIND THE BOLLOCKS	Six Pistols	Virgin VQ02036 (E)
10	9	MY WAY - THE BEST OF...	Frank Sinatra	Reprise 5362467192 (TEN)
11	16	BACK TO FRONT	Lionel Richie	Polydor 536247942 (U)
12	5	SEVEN ANTHEMS	Various	Decca/Dance 824082 (DISC)
13	10	THERE YOU'LL BE	Faith Hill	WEA 536247946 (TEN)
14	17	BROTHERS IN ARMS	Dire Straits	Vertigo 5362482492 (U)
15	14	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor HAN02CD (U)
16	15	CLAPTON CHRONICLES	Eric Clapton	Reprise 600763 (TEN)
17	5	COUNTRY GRAMMAR	Holly	Universal Island 130032 (U)
18	6	STORIES FROM THE CITY STORES FROM THE SEA	H.J. Harvey	Island CD1009 (U)
19	15	THE BEST OF THE 80'S	Various	EMI Gold 954371992 (E)
20	19	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 625M032 (TEN)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	BEST OF OMD	OMD	Virgin CD040 (1 E)
2	3	HITS COLLECTION	Dusty Springfield	Spectrum 5375492 (U)
3	2	MEAT LOAF & FRIENDS	Various	Epic 566782 (TEN)
4	4	SHINING THE NIGHT TOGETHER - THE BEST OF	Orion Hook	EMI Gold CD040 195 (E)
5	6	THE BEST OF	Nell Diamond	MCA/Uni-Island MCD3 1969 (U)
6	5	LET'S FALL IN LOVE	Nat 'King' Cole	Music For Pleasure 435322 (E)
7	10	VERY BEST OF	Dean Martin	Spectrum 5341462 (U)
8	7	MOTOWN CLAPTONBUSTERS - VOLUME 3	Various	Spectrum 5341462 (U)
9	12	HEARTBREAKERS	Daniel O'Donnell	Music Collection MCD3 195 (U)
10	9	25 OF THE BEST	Pink Sinatra	Music For Pleasure COMP5335 (E)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	WHAT'S LIVIN'	Feat. Joe feat. Ashanti	Atlantic AT1126CD (E)
2	2	FREAK MODE	Realistics	Go Beat!/Polydor 60B2345 (U)
3	3	FREAK LIKE ME	Sugababes	Island/Epic-Island CD1798 (U)
4	2	GIRLFRIEND	"N Sync feat. Kelly	Jive 925232 (P)
5	5	OPDS (OH MY)	Tweet	Elektra E73662 (E)
6	6	4 MY PEOPLE	Missy Elliott	East West/Elektra E 728622 (TEN)
7	4	ROCK THE BOAT	Aaliyah	Virgin V52743 (E)
8	5	NO MORE DRAMA	Mary J Blige	MCA/Uni-Island MCD340281 (U)
9	9	HONEY	R.Kelly & Jay-Z	Jive 925282 (P)
10	7	AMN'T IT FUNNY	Jennifer Lopez	Epic 672482 (U)
11	8	ME JULIE	Al G & Shaggy	Island/Uni-Island CD1793 (U)
12	9	U-TURN	LaFace/Arista 7422193495 (BMG)	
13	10	IT'S GON' DOW	Usher	Epic 6726 (TEN)
14	12	SHOULD'VE COULDA COULDA	Everley Knight	Parlophone GPRS 4576 (E)
15	14	CARAMEL	CyHi High feat. Eve	Atlantic AT 012525 (TEN)
16	13	WHAT ABOUT US?	Brandy	Jive 925232 (P)
17	11	THE WORLD'S GREATEST	R.Kelly	J 7422193492 (BMG)
18	15	PASS THE COURVOISIER	Busta Rhymes	MCA/Uni-Island MCD30 4074 (U)
19	13	DANCE FOR ME	Mary J Blige	J 7422193222 (BMG)
20	23	BREAK YA NECK	Busta Rhymes	LaFace/Arista 7422193791 (BMG)
21	18	THE WHOLE WORLD	Outkast feat. Killer Mike	InterScope/Polydor 487532 (U)
22	22	LOVELY	Bubba Sparox	LaFace/Arista 7422193282 (BMG)
23	21	GET THE PARTY STARTED	Pink	Del Jam/Mercury 5898462 (E)
24	20	ALWAYS ON THE MARCH	Ju Jale feat. Ashanti	Jive 925232 (P)
25	24	A WOMAN'S WORTH	Alicia Keys	Elektra Z3667 (TEN)
26	25	FREAK LIKE ME	Alicia Howard	Jive 925232 (P)
27	26	RUN AWAY I WANNA BE WITH U	Janet Jackson	MCA/Uni-Island MCD30 4087 (U)
28	25	FAMILY AFFAIR	Mary J Blige	Relentless RELENT 212CD (UMV/TEN)
29	27	GOTTA GET THRU THIS	Denzel Bedingfield	Blackground V22 726 (E)
30	28	MORE THAN A WOMAN	Aaliyah	

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	GOLD	Ryan Adams	Last Highway 710252 (U)
2	2	COME ON OVER	Shania Twain	Mercury 71098 (U)
3	4	I NEED YOU	LeAnn Rimes	Curb/London 82570382 (TEN)
4	3	BARRICADES & BRICK WALLS	Kenny Chesner	Virgin CDV0165 (E)
5	7	WALK THE CREEK	Creek Chick	Sugar Hill SHC390 (PROP)
6	8	BREATHE	Faith Hill	Warner Bros 247372 (TEN)
7	6	BLUE HORSE	Be Good Tanyas	Network 30042 (P)
8	6	LITTLE SPARROW	Dolly Parton	Southern SHC074 (P)
9	9	LIVE LAUGH LOVE	Daniel O'Donnell	Sanctuary 2082 (IND/UM)
10	10	DRIVE	Alan Jackson	Arista Nashville 078367032 (BMG)
11	11	FLETCH & FIFE	Mary Gauthier	Munich MRC0226 (PROP)
12	11	SCARECROW	Garth Brooks	Capitol 531302 (E)
13	12	NEW FAVORITE	Alison Krauss & Union Station	Rounder ROUCD 0495 (PROP)
14	14	GARTH BROOKS	Garth Brooks	Capitol 5301182 (E)
15	13	UNDER YOUR SPELL	Dominic Kiwan	Rosette R0520067 (IND/UM)
16	15	I'M ALREADY THERE	Lonestar	Grapevine/BMG 7432180212 (IND/UM)
17	18	LOONEY DRILL	Lonestar	Grapevine/BMG 67963702 (IND/UM)
18	16	FAITH & INSPIRATION	Daniel O'Donnell	Rosette R2BCD 117 (IND/UM)
19	20	THE WOMAN IN ME	Shania Twain	Mercury 52882 (E)
20	19	WIDE OPEN SPACE	Dale Gribble	Epic 489842 (TEN)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SILVER SLIDE	Nickelback	Roadrunner 12564852 (U)
2	2	GREATEST HITS 1 & II & III	Queen	Parlophone 028032 (E)
3	3	NEBUCHAD	Universal TV 045042 (U)	
4	4	VAPOR TRASH	Rush	Atlantic 756785312 (U)
5	5	SPIDER-MAN (OST)	Various	Columbia 5076476 (U)
6	3	COME CLEAN	Puddle Of Mudd	InterScope/Polydor 4830742 (U)
7	5	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CDV5207 (E)
8	6	DARK DAYS	Coal Chamber	Roadrunner R04949 (U)
9	7	WITCH & WITCH HEARTS	Crybaby	Music For Pleasure MCD3 195 (U)
10	6	TOXICITY	System Of A Down	Columbia 501534 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	LA LA LAND	Green Velvet	Credence 123RE025 (E)
2	2	FOLLOW ME	Ally-u	Strictly Rhythm SRUK1205 (UMV/TEN)
3	2	THE HEARTLESS CREW THEME	Heartless Crew	East West HEART07 (TEN)
4	1	AT NIGHT	ShadeNew	Defected DFE750 (UMV/TEN)
5	1	IN MY EYES	Milk inc.	All Around The World 1206.0252 (AM/D)
6	1	FEEL SO FINE	KMC feat. Ohany	Incentive CENT31X (UMV/TEN)
7	2	SUNGLASSES AT NIGHT	Tip & Ad Zyntheria	City Rockers ROCKERS15R (U)
8	2	LADY DOG	Artist Unknown	White Label LAZYDOGI (E3D)
9	5	DEFINITION OF HOUSE	Minimal Funk	Junior BR0333 (ADD)
10	5	TOUCH THE SKY	29 Palms	Musroom PER357 (UMV/P)
11	5	NEBUCHAD	Frank Trax	New NEED1015 (E)
12	3	102 DREAM	Lost Witness	Data DATA21R (UMV/TEN)
13	3	RIIE	Luc & Neat	Island/Uni-Island 125795 (U)
14	4	LAZY	X-Press 2 feat. David Byrne	Skin! SKIN! XA (UMV/P)
15	11	FOREVER YOUNG	4 Vin feat. Elizabeth Troy	Botch & Scarper BOS2033 (SRD)
16	16	WELL STRUNG	16th Element	Loaded LOAD08 (UMV/P)
17	6	TAKE ME AWAY INTO THE NIGHT	The Streets	Habitica HXCT707 (E)
18	7	TRULY ONE	Origen Unknown	Rem Ram33R (SRD)
19	9	EXPLORATION OF SPACE	Cosmic Gate	Data DATA30TR (UMV/TEN)
20	10	LODDY THING	The Skier	Jukebox In The Sky JB0X0162 (E)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MILO	Milky	Mute MUTE020/0201 (UMV/D)
2	2	EVERY DAY	Concious Orchestra	Ninja Tune ZENSC02D59 (U)
3	2	21ST CENTURY DISCO	Various	Ministry Of Sound -M05C031 (UMV/TEN)
4	4	KISSSTORY	Various	Universal -TV_9581392 (U)
5	2	REJIST	Kosheen	Moksha/Arista 7421180811/7421180812 (BMG)
6	3	ORIGINAL PIRATE MATERIAL	Various	PIAS Recordings -PIAS B0505CD (U)
7	5	STEPS: 604 - The Greatest Hits	The Streets	Locked Out/360 0024368 (0024368) (U)
8	10	MUSIC	Madonna	Maverick/Warner Bros 09K4762/09K4763 (U)
9	4	HEARTLESS CREW PRESENTS CRISP BISCUIT	Various	East West -052471072 (TEN)
10	10	FUTURE TRANCE	Various	Virgin/EMI VTMCD2443 (E)

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MUSIC VIDEO

TW	LV	Title	Label Cat. No.
1	1	QUEEN: Tribute Recording	PMI M591523
2	1	ORIGINAL CAST RECORDING: Riverdance 2002 - Live From London	Video Collection V3284
3	1	ORIGINAL CAST RECORDING: Cats	Universal Video 056360
4	2	ROXY MUSIC: Live At The Apollo London	Warner Video Inc. 320742413
5	6	KYLIE MINOGUE: Live In Sydney	Various Music Video 32214526
6	5	BLUE: A Year On The Life	Innocent SNAO2
7	4	WESTLIFE: Where Dreams Come True	RC4 7024155252
8	4	ROBBIE WILLIAMS: Live At The Albert	Chryslis 429523
9	5	CLUB 7: 5 Club Party - Live	Polydor 5873073
10	3	SUM 41: Insecticide To Destruction	Island/Uni-Island 369943

This	Last	Title	Artist	Label (Distributor)
1	7	NINE INCH NAILS: And All That Could Have Been - Live	Nine Inch Nails	Nothing 37853
2	12	ROGER WATERS: In The Flesh	Roger Waters	Sony Columbia 51162
3	10	BOB DYLAN: The Crush Tour	Bob Dylan	Universal Video 323311
4	14	WESTLIFE: Live At The O2	Westlife	BMG Video 7421542543
5	15	VARIOUS: Ball Above All	Various	Jive 520145
6	16	VARIOUS: Ball Above All	Various	Reveler Films R1123
7	18	19 U2: Elevation 2001 - Live In Boston	U2	Warner Bros 581229
8	19	U2: Elevation 2001 - Live In Boston	U2	Island/Uni-Island 05843D
9	29	VARIOUS: Hip Hop Concert Live In Smoke	Various	Engle Video 19E 51
10	20	BRITNEY SPEARS: Live At Stone Island	Britney Spears	Island/Uni-Island 601879

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25 MAY 2002

COOL CUTS CHART

as featured on *Full On! Ecstasy* only available on *Kiss 100* and *Crash City* UK Network

1	2 RIPPIN' KITTEN Golden Boy with Miss Kitten	Illustration
2	3 ODE SONG The Clergy	Double/Defected
3	4 MONSTER Liquid People	Defected
4	1 LITTLE LESS CONVERSATION Evis vs JXL	BMG
5	5 GROUNDBREAKER Flip-Flop & Pauline	Wardstyle
6	8 BLACK AM Walkins	Direction
7	6 THE SWITCH Planet Funk	Bustle/Loose
8	7 MADASCAR Act Of Trance	Platipus
9	4 STARS & HEROES Luca Slater	Mute
10	10 BAKFIRED MAW feat. India	MW/Sussex
11	9 IF U NO SOUL Mekatik	RIP
12	10 INSPIRATION TRANSITION Underground Resistance UR	white label
13	10 ANOTHER FINE DAY Deep Sleep	Shaboom
14	10 IF YOU NEED ME Shaboom feat. Taka Boom	Shaboom
15	10 AHDJ BULLY'S EP Audio Bully's	Source
16	2020 REVISION Ralph Lawson	2020 Vision
17	8 R U WITH ME The Causseway Masters	BN1

(Crediting building a following with its infectious vocal)
(Classic dance hit new mixes from Push, Kamara and Com-nation)
(With remixes from DJ Hazard, Rennie Pilgore & E.M. and Andre Byrne & Jock)
(This is only a test "house track in new edits from King Utopia)
(New getting a full release with new mixes from Bedrock and Bedrock)
(Solid deep house music with a remix from Chicken Egg)
(Physicac dance grooves from Mad Mike)
(Open 101 reworked by D Hammer and Jossif & Speech)
(Cheaply soulful house music with a new version from Mark Bell)
(Darkly electronic funk with attitude)
(Lasson mixes up the highlights from his label)
(Rebooting DJ Butt Wave with his debut release)

URBAN TOP 20

1	6 IT TAKES MORE ME Dynamite	Biggerbeats/Polydor
2	7 PASS THE COURVOISIER Bastia Rhymes feat. P Diddy	JRCA
3	8 HOT IN HERRE Nelly	Universal
4	11 WHAT'S LOVIN' Fat Joe feat. Ashanti	East West
5	4 I NEED A GUY P Diddy & The Bad Boy Family	Bad Boy/A&A
6	7 SLOW DOWN Venus Tribe	Bad Boy/A&A
7	9 ROLL ON Mis-Teeq	Inferno
8	810 FOLICHS Ashanti	Murder Inc.
9	1010 JUST IN CASE Jahmim	Public Demand/rtt
10	4 YOU KNOW THAT I LOVE YOU Donell Jones	Jarista
11	4 YOU MIGHT BE WRONG Nicole Russo	Arts&Crafts
12	9 DON'T YOU FORGET IT Glenn Lewis	Epic
13	311 DOPS (OH MY) Tweet	Gold Mind/Elektra
14	5 WHEN I DON'T MISS YOU Angie Stone	JRCA
15	8 NORTHERN HUMMINGBIRD (LP SAMPLER) Tweet	Elektra
16	9 MORE DRAMA Mary J Blige	MCA
17	6 & ROCK THE BOAT Aaliyah	Blackground
18	7 FREAK MODE The Realistas	Go Beat
19	2 CAN GET BUSY ONE TIME Leah McCrae	Urbanstar

CLUB CHART TOP 40

1	11 2 SOUTHERN SUN/READY STEADY GO Okdenfold	Perfecto
2	7 3 CLUBBED TO DEATH Rob Dougan	Cheeky
3	8 3 DAKS LIKE THIS Shaun Ecoffery	Oyster Music
4	15 3 DON'T CARE Angela Reverse	Inferno
5	17 3 INFERNO HIGH LOVE Keili Aili	One Little Indian
6	10 3 LA LA LAND Greats Velvet	Credence
7	13 2 LOVE AT FIRST SIGHT Kylie Minogue	Parlophone
8	12 2 LOVE WILL SET YOU FREE Starchaser	Island
9	4 BREATHE IN Free Froe	Rain
10	10 2 MOTHER M Factor	Serious/Mercury
11	9 5 DOVE Moony	Cream/Positive
12	27 2 BLACK AM Walkins	Direction
13	9 2 EVERYDAY 2002 Alex Gold vs Agnelli & Nelson	Xtravaganza
14	5 4 EMBRACE ME Magma	Illustration
15	26 2 HELLA GOOD No Doubt	Interscope/Polydor
16	4 4 CHOCOLATE ROOM Punk Kidz	Duty Free
17	6 3 643 (LOVE'S ON FIRE) DJ Tiesto feat. Susanna Parker	Nebula/Virgin
18	1 5 MUSIC MAKES ME HAPPY Tommy Or Zox	Distinctive
19	1 5 REASON Ian Van Dahl	Nulle/Arista
20	20 2 COMING ON STRONG Sigum feat. Scott Mac	Tidy Two
21	20 2 SILENCE Taiako	Nukeuz
22	10 2 HAPPY Lighthouse Family	Wild Card/Polydor
23	20 2 FULL MOON Brandy	East West
24	20 2 RUNAWAY Distant Soundz	W10/Incentive
25	20 2 EDGE OF THE OCEAN Vibe	Hettrick
26	32 2 GOLDEN BOYS Real	MCA
27	20 2 BACKFIRE MAW feat. India	MW/Sussex
28	31 2 SONG TO THE SIREN Barraka	Lat Language
29	20 2 I'M A WOMAN Cassius	Virgin
30	33 2 SWEET TEMPTATION Feela	Azuli
31	14 5 DJ FANS & FREAKS Blank & Jones	Incentive
32	40 2 20 2002 DBA	House Of Commons
33	16 6 PUNK Ferry Corston	Positive
34	36 4 THIS IS MY SOUND DJ Shog	Lopport
35	23 6 AT NIGHT Shakedown	Defected
36	20 2 FOREVER N-Trance	All Around The World
37	30 3 RADIO JOLLY Jolly Music	Illustration
38	18 5 EPIC MONOLITH Miroco De Govia	Public Demand/rtt
39	25 3 JUST IN CASE Jahmim	Urbanstar
40	22 6 TOUCH THE SKY Z9 Palms	Perfecto

CLUB CHART BREAKERS

1	SUSPICIOUS Stitch feat. Jocelyn Brown	Stitch 62S
2	TELL IT TO MY HEART Kelly Llorena	All Around The World
3	THE LOGICAL SONG Scooter	Edel
4	FOLLOW ME Aly-U	Strictly Rhythm
5	LOVE STORY Layo & Bushwacker	LD Recordings
6	LOVE CAN DAMAGE YOUR HEALTH Telemopmusic	EMI
7	DEFINITION OF HOUSE Minimal Funk	Junior
8	IT JUST WON'T GO TO DIM Deluxe	Underwater
9	CALL MY SPECIAL HEALING (DOPS Pt. 2) Tweet	Gold Mind/Elektra
10	HOT IN HERRE Nelly	Universal

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes, remixes, Pop and Cool Cuts charts) can be downloaded from www.hotmix.com. To receive the club charts in full by e-mail contact Emma Preece-Joseph on tel: (0202) 7579 4190

CHART COMMENTARY
by ALAN JONES

Five weeks after topping the Club Chart with Shifter by Tim Mays and three weeks after Touch The Sky by 29 Palms climbed as high as number two, the Perfecto label is hot again – and this time it's the boss, Paul Okdenfold, who shows the way, leaping 11-1 with his double-sided smash Southern Sun/Ready Steady Go. A rousing introduction to Okdenfold's Burkkia album, it is due next month. Southern Sun features Carla Werner while So Solid Crew's jalled Asher D pilots Ready Steady Go. The album apparently also includes guest spots from artists such as Nelly Furtado, Tricky, Ice Cube and Shifty Shellshock from Crazy Town... Okdenfold's dramatic dash to the summit is more than matched by the fast fade of Ian Van Dahl's Reason, which plummets 1.9 on the Pop Chart and an extraordinary 11.9 on the Club Chart. For a record so popular one week to suffer such a decline is statistically improbable – but don't blame us, we only compile the chart on the basis of charts returned. It is our DJs who have, for whatever reason, declared that Van Dahl's record is suddenly somewhat less worthy than it was... Taking Van Dahl's place at the top of the Pop Chart, Atomic Kitten's It's OK! is well ahead of runners-up Fragma's Embrace Me. Paul Okdenfold is gaining on them both fast, exploding 18-3, leapfrogging Kylie Minogue as he goes. That is something of a shock – although I still expect to see Minogue in a battle for chart honours next week with Kelly Llorena's remaker of Tell It To My Heart likely to provide the main opposition... After passing last week at number six, It Takes More by Me Dynamite scuttles to the top of the Urban Chart, which has shown rare volatility in the last month, with new number ones every week. Although Ms Dynamite's victory is by a substantial margin, she will nevertheless have a battle on her hands next week if she is to beat off the threat of Nelly's Hot In Herre (sic), which arrives in a hurry at number three. Prodded by a sample from Chuck Brown's gogo classic Busta! Loose, it is the first single from the rapper's upcoming album Nellyville, and follows the recent success of his girlfriend collaboration with 'N Sync.

POP TOP 20

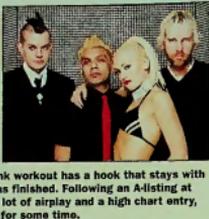
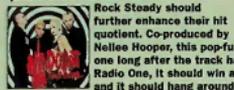
1	11 3 IT'S OK! Atomic Kitten	Innocent
2	3 3 EMBRACE ME Fragma	Illustration
3	2 SOUTHERN SUN/READY STEADY GO Okdenfold	Perfecto
4	2 2 LOVE AT FIRST SIGHT Kylie Minogue	Parlophone
5	12 2 TELL IT TO MY HEART Kelly Llorena/All Around The World	Columbia
6	10 3 MAKE IT GOOD AT	Inferno
7	10 2 DON'T CARE Angela Reverse	Inferno
8	2 CLUBBED TO DEATH Rob Dougan	Parlophone
9	1 4 REASON Ian Van Dahl	Nulle/Arista
10	12 2 INFERNO HIGH LOVE Keili Aili	One Little Indian
11	2 THE LOGICAL SONG Scooter	Edel
12	5 5 JUST AT FIRST Liberty X	Capitol
13	2 5 BE COOL Palmsford	Substance
14	10 2 MOTHER M Factor	Serious/Mercury
15	8 5 DOVE Moony	Cream/Positive
16	20 2 SUSPICIOUS Stitch feat. Jocelyn Brown	Stitch 62S
17	20 2 I'M A WOMAN Cassius	Virgin
18	10 2 UNBREAK MY HEART Halla	W10/Incentive
19	4 3 OH BABY Rihanna	S2
20	20 2 DAKS LIKE THIS Shaun Ecoffery	Oyster

THE SOUND OF THE COSMOS
TOM MIDDLETON

Compilation of the Month Mixmag, Compilation of the Month Muzik, Compilation of the Month Ministry, Compilation of the Week SevenUpdate, Compilation of the Month iDJ Magazine, Compilation of the Week BurntBlue...

SINGLE of the week

NO DOUBT: Halls Good (Interscope 4977362). No Doubt have matured into quite a band and this cut from their album



Rock Steady should further enhance their hit quotient. Co-produced by Nellee Hooper, this pop-funk workout has a hook that stays with one long after the track has finished. Following an A-listing at Radio One, it should win a lot of airplay and a high chart entry, and it should hang around for some time.

SINGLE reviews



LAMBCHOP: Is A Woman (City Slang 201960). This is a wonderfully understated release from Lamb Chop, who have whittled away a niche as the kings of alt-country. The release is bolstered by an appropriately wistful video by Shynola and a cache of recordist remixes. The Maxwell Implosion mix is listed at Radio Two following its record of the week status. **JIMMY EAT WORLD: Sweetness (DreamWorks 4508342).** Starting with a "Whooaaa" hook, this instantly likeable track will leave radio listeners wanting more. The song is B-listed at Radio One, while UK dates at the end of the month are sure to generate extra media interest. **SPUNGE: Jump On Demand (B-Unique BUN022CD5).** This energetic track will keep the punters jumping at Sponge's frequent live gigs. The band are at the forefront of the UK's ska-punk scene, and this will certainly add to their growing army of fans. **THE LIBERTINES: What A Waster! Get Along (Rough Trade RTREADESCD054).**

Rough Trade could have picked up a real winner with this debut single from the London-based Libertines. A blast of US-style punk rock and an irreverent vocal style make this single sound like the start of something bigger. The track has been played at Xfm, while Radio One's Steve Lamacq has also given the band exposure.

THE REINDEER SECTION: You Are My Joy (Bright Star BSR 22). The Reindeer Section is an "epi-fue supergroup" formed by Snow Patrol's Gary Lightbody and featuring contributions from members of Alife, Megway, Arab Strap and a host of Scottish indie stalwarts. The result — a rich brew of harmonies and heart-tugging melody — is surprisingly cohesive.

PARVA: Good Bad Right Wrong (Mantra MNT 70CD). This is the first full release for fuzzy guitar popsters Parva after last year's well-received Heavy single. The band have been perfecting their infectious formula and will be unleashing their third album 22 later in the year.

ALEX GOLD VS AGNELLI & NELSON: Everyday (Xtravaganza XTRAV31CD5). Originally a Top 20 hit in 1999, this trance anthem has appeared in numerous versions in the past. Now reworked by Xtravaganza label boss Gold, this update looks set to



RECOMMEND WYCLEF JEAN: Two Wrongs (Don't Make A Right) (Columbia). The first single from Jean's forthcoming album, *Masquerade*, re-establishes him in familiar territory. A soulful groove with his idiosyncratic vocals bringing strong emotion to the fore. Jean has found his groove, in the sense that his more recent material appears more focused and expressive than his earlier work. Another hit for the former Rugee.

outdo the original's chart placing. **PUNK KID: Chocolate Room (Duty Free DF039CD).** Composed by "Soulshaker" Max Liner, *Chocolate Room* is a multi-dimensional house tune. Slightly downtempo and a good building tune, this is one of Duty Free's finest releases to date.

THE VENDETTA SUITE: Mercurial (13 Amp AMP002). The first in a series of low-key releases on David Holmes' nascent label sees the Belfast duo indulging in a double-headed of psychedelic motorik rock with echoes of My Bloody Valentine. Further one-off releases on the label include work from Joy Zipper and British Mead Scene.

PAFFENDORF: Be Cool (Data DATA29CD5). German-based Gottfried Engels and Ramon Zenker are the duo behind this commercial-sounding slice of Euro-trance. Having topped MW's Pop Chart thanks to club plays, it is now B-listed at Radio One.

JEWEL: Break Me (EastWest/Atlantic 7567853102). The second single from Jewel's fourth album *This Way Is a Tender Ballad* which aims just short of MOR superline Dion's market. The multi-million-selling artist plays two dates at London's Royal Albert Hall later this month, which will raise awareness for this Top 40-bound release.

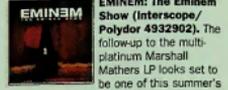


SIX BY SEVEN: All My New Best Friends (Mantra MNT71CD). This is the third single to be taken from the sterling album *The Way I Feel Today*. The band have been impressive on their recent tour and continue that momentum with this intense, heartfelt single. An array of extra tracks tempt the converted with a fine cover of The Soft Boys' *I Want To Destroy You*.

COUSTEAU: Talking To Myself (Palm Pictures PPC07074-2). Lifted from Cousteau's forthcoming second album *Sirena* (released on June 10), this is another sparkling pop tune from Liam McKelley & Co. Once again there are echoes of Scott Walker or the Divine Comedy, but this has a poise and class all of its own. The lead track is C-listed at Radio Two, while the CD package includes a track not featured on the album.

ALPINESTARS: Carbon Kid (Riverman RMR11CD5). This track serves to promote the Manchester duo's forthcoming album *White Noise*. Placebo's Brian Molko lends his love-them-or-hate-them vocals to this electronic-led guitar stomp, which should go down well on radio and in the student clubs.

ALBUM reviews



EMINEM: The Eminem Show (Interscope Polydor 4932902). The follow-up to the multi-platinum Marshall Mathers LP looks set to be one of this summer's big albums. However, no review copies were available at time of press. **ORBITAL: Work 1989-2002 (FFRR PROPO5270).** This compilation of Orbital's most successful work both commercially and on the live circuit is joined by one new track, *Frenetic*. Work is a summing-up of the more popular end of the band's career while leaving unexplored the nuances that make the full range of their compositions so absorbing. The duo's last release for ffr, it is a testament to the wide influence that Orbital have had on dance culture.

PEOPLE UNDER THE STAIRS: OST (OM OM105). This, the first album from the left coast P-funk heroes *This One and Double K*, is a typically funky collection of breaks and rymes. The secret of PUTS' success appears to lie in not overproducing their tracks for the sake of it, maintaining an authenticity, a rarity in a world of bling bling rap superstars.

VARIOUS: Simply Rockers Vol 3 (One Stop ROX54CD). Once again delving deep into Trojan's vaults, the compilers have come up with another example of the quality of the Trojan back catalogue. The tracklisting reads like a Who's Who of Jamaican music, featuring the likes of The Upsetters with Eight For Eight, Johnny Clarke (Enter Into His Gates with Praise) and Big Youth with the classic *Screaming Target*.

VARIOUS: Machine Funk Specialists (Roters Golf Club RGT 002). This is a sterling collection of forward-thinking electronic shenanigans from Andrew Weatherall's acclaimed label, Highlights include the seriously solid *Radiocative Man* and *Aranchev's* haunted dancehall take on Latin-flecked two-step. Weatherall proves he has lost none of the nous that has fuelled his long career.

TWENTY MILES: Keep It Coming (Fat Possum 80350-2). This is the third album from the Jon Spencer Blues Explosion guitarist, Judah Bauer. Recorded on the Mississippi-based Fat Possum label, home to RL Burnside among others, it fits nicely with the roster — a dirty driving blues that comes across as slightly less frantic than Bauer's day job. Standout tracks include *My*

RECOMMEND PEACHES: Set It Off (Epic 6726868/2). The four-mouthed Canadian unleashes another torrent of sleaze on this XXX-rated slice of electronics licensed from cult Berlin indie Kitty-Yo. Her low-fi keyboards are boosted here by a slamming radio mix that packs a real punch. Backed by major-label marketing and B-listed at Radio One, it should bring her unique brand of electro-punk to wider attention.



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DISCOVERED **SEX PISTOLS: Jubilee (Virgin CDV2961).** The Pistols, with a little help from Malcolm McLaren, kickstarted the UK punk scene with a vengeance. In reality the band's body of work boils down to a handful of seminal singles and a patchy, but stunning, debut album. Once founder member Glen Matlock left, much of the musical force went leaving Lydon to realise that he was captain of a ship of fools and needed to move on to bigger and better things. No band has had its skimpy catalogue exploited to such an extent as the Pistols. As was fitting this is a testament to punk's immediacy.

Baby Fall Down The Well and the majestic Rhythm Bound.

THE SUPERNATURALS: What We Did Last Summer (Koch 343985). Glaswegian song-mesters The Supernaturals have had a rough ride. They wrote one of the most catchy ad songs of all time, Smile, won an ivn Neveilo for it, and then disappeared into the ether. What We Did Last Summer is their third album and is a pleasant surprise, with the highlight being the unintentional football anthem Life Is A Motorway.

JAMES YORKSTON & THE ATHLETES: Moving Up Country (Domino WGL107CD).

This is an assured debut from Scots dreamer Yorkston, whose combination of gentle songs and whirling, droning concertinas and harmonica proves to be quietly effective. Yorkston's song has an organic nurtured feel, a result of their thorough road testing supporting artists such as John Martyn.

GOLDEN BOY & MISS KITTIN: Or (Illustrious/Epic ILLP001). The Swiss producer delivers a platter of buoyant technopop with help from the inexpressible Miss Kittin. Although at times dangerously close to electroclash by numbers, Or does have its moments of inspiration, not least on the dark yet catchy forthcoming single

Ripin Kistin, released on 3 July.

VARIOUS: The Official Album Of The 2002 FIFA World Cup (Sony 5081762). This year has been a deluge of mostly dire World Cup-related product, and the FIFA stamp of approval on this album does not necessarily translate into a stamp of quality either. The collection gathers various official tracks from Ant & Dec, Anastacia, Jennifer Lopez and Nelly Furtado among others, and throws in a plethora of bombastic showpieces, the most fanciful being the Sol Campbell/Thierry Henry/Zinedine Zidane-sung Live For Love United.

ALEX WILSON: R&B Latino (Zoo7 ZCD078502). Wilson is one of the leading lights on the UK jazz scene, having long associations with artists such as Courtney Pine and Snowboy. This is his third album, co-produced with Craig David's musical director Frank Tonich, and it shows his ever-developing talents. Successfully marrying soul with Latin music, the results are an authentic and original sound. He is joined by vocalists of the calibre of Jocelyn Brown and Noel McKay and, with major live dates coming up, this could do well.

DONNELL JONES: Life Goes On (LaFace/Arista 73008260952). US producer, singer and songwriter Jones's third album

ALBUM of the week

DJ SHADOW: The Private Press (Mo Wax/Universal CDR181). Since his influential debut album *Entroducing*



six years ago, Shadow has laid relatively low, but his **UNKLE** and **Soleasides** projects. The *Private Press* looks set to push him firmly back into the spotlight, with 14 tracks of potent, sample-laden tracks. His peers may have caught up with him over the past few years and his style may sound more everyday now, but this album still stands in a class of its own.

comprises a collection of silky-smooth ballads with a few hip-hop-inspired midtempo numbers thrown in. His lyrics lean towards the predictable when they extol the virtues of "popping Cris" and never strays far from a well-trodden if polished R&B path, but highlights include the uptempo track *Still* and soulful lead-off single *You Know That I Love You*.



BELLE & SEBASTIAN: Storytelling (Jeepster JPRCD 014). This exquisite soundtrack from the romantically-inclined Scots is taken from the film by Todd Solondz. It is a compelling collection of twinky interludes and dialogue interspersed with some of the full-bodied life-affirming songs that make this band so endearing. The band are currently on the charm offensive in the US. **DAVID GRUBBS: Ricketts And Scurry (Fat Cat FAT21CD).** Grubbs' third album focuses on accessible pop songs with a heady air of controlled experimental mischief.

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



looks set to build both the profile of Grubbs and the loved leftfield label.

CRYSTAL METHOD: Tweekend (Un/Outpost TCM12722). The US dance act return with a second album of 303- and rock guitar-fueled industrial-strength breakbeats. Funkier and less techno-inspired than their debut, 1997's *Negias*, it should appeal to fans of the Prodigy. **VARIOUS: Groove Sanctuary (Mixed By Raw Deal) (Fuego FUEG012003).** This summery selection of Latin-flecked house is compiled by Takini Loud's Raw Deal. It is a frisky bag of cuts taking in Japanese jazz courtesy of Kyoto Jazz Massive and uptempo house from Jersey Street.

FRANKIE BONES: The Thin Line Between Fantasy & Reality (Pro-Jex PROXCD3). Veteran warehouse DJ Bones returns with this heady mix CD of his new material, which covers no-nonsense techno and rough-edged house with the same inimitable flair with which he made his name in the Eighties. The New Yorker infuses the album with reflections on the September 11 tragedy with a poignancy not often seen within this genre.

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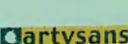
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REGGAE: INDEPENDENTS ARE FINDING THEIR OWN WAY

The small hub of independent reggae record companies remain largely removed from the record industry as a whole, while the media has ignored reggae and its sub-genres. John Masouri examines why reggae has been overlooked and highlights emerging acts

In an era when music sales are down across the board, piracy is rife and the choice of lifestyle accessories awaiting consumers so vast, it is hardly surprising that contemporary reggae struggles to make itself heard. Yet reggae dancehall music has rarely been so popular, as a visit to any urban club night will demonstrate.

A street music with attitude, it has expanded far beyond its birthplace in Jamaica's Kingston ghettos to spawn a sizable global industry in its wake, even if there are important differences between dancehall and other black music forms. The fact that both rap and R&B, while no less notorious at times, continue to attract considerable investment from major labels, has left dancehall's leading stars to go largely unrecognised except by virtue of the occasional novelty hit.

The reasons for this lack of a level playing field are varied. Some blame the homophobia and violence expressed in many dancehall records, while others point towards the difficulties in understanding Jamaican patois, or an unhealthy insistence on reworking familiar rhythms ad infinitum. The truth is that reggae dancehall is a field of activity far

'All reggae needs is access, yet it is always being censored in some way, and so can't possibly do itself justice.'

— Hugh Francis, *Jet Star*

removed from standard music industry practice. For example, until recently, the market was led more or less entirely by singles, and often badly-pressed vinyl ones at that. Approximately 200 of them are released each week, only for the majority to go unheard on reggae's two principal promotional vehicles: pirate radio stations and sound



Emerging reggae talent: (clockwise from left) Jet Star's Rasites, Greensleeves' Elephant Man and Ward 21



systems. For artists to establish their reputation, they have to record an every hit rhythm, meaning they are unlikely to commit themselves to any one label or producer. The demands on their creativity are therefore immense. As a result, it is the rhythm tracks, not the artists, which have become dancehall's most viable

currency, as illustrated by the flood of one-rhythm albums now issued by leading reggae independents such as VP, Jet Star and Greensleeves.

Aimed primarily at DJs, such albums, together with up-to-the-minute hit compilations, have caused sales of singles to plummet, with customers being

understandably reluctant to pay £2.60 for them when a CD containing 20 such tracks costs proportionately so much less.

According to Greensleeves' A&R director Chris Cracknell, rhythm albums still afford a certain degree of exposure for new acts, although he admits that DJs usually only play cuts by what he describes as

▶ p30

Xyment Gang: Downsound Records' force to reckoned with

Inspired by fellow ragga crew Ward 21 — with whom they share a similar dark and twisted sense of humour — this Jamaican trio was formed in 2001 by DJ Carlton "Reneegade X" Williams, who had been mopping the floor at Studio Mix before engineer Culture Lee took him to Black Scorpio and introduced him to his first drum machine.

Williams' debut single, *Follow Holy Book*, arrived in 1995 on the Beanstalk label, but promptly disappeared without trace. Three years later he left for King Jammy's studio in nearby Waterhouse, where he formed DMX and the Ruff Ryders with singer Andre "Dolomar X" Beaward — himself another Studio Mix graduate, who was then performing on crutches after having driven over a 1,000 foot gully bank in his employer's truck. Advised to change their name on legal grounds, DMX and the Ruff Ryders eventually transformed themselves into the Xyment Gang with the arrival of DJ Norman "Synpa X" Johnson, who had voiced his debut single, *Liar Liar*, for Ward 21 the previous year.

Their first single as the Xyment Gang (a name that is fully justified incidentally) was entitled *Yardy Party*, and was released by Downsound Records in 2001. Two follow-up singles for the same label, *2 The Haters* and *Why* (the latter co-starring General B) then confirmed their arrival as a dancehall force to be reckoned with as the trio's manic blend of DJ, rapping and singing began to capture the

imagination of discerning ragga fans throughout 2001/2. In common with Ward 21, Innocent Kriz and the now defunct Scare Dem Crew, it is not so much their individual skills that impress, but the way they present them in a group context. Their arrangements — which vary from cacophonous ragga jump ups to smooth R&B — are soon to

be premiered on their debut album for Downsound, while their lyrics epitomise urban ghetto realities, with the pursuit of *gris*, money, informers and peer group status ranking especially high on the agenda. "Mad people do it better," boasts their promotional material and, just for once, they're not joking.



Turbulence: so called due to his capacity 'to upset Babylon'

Hailed as the new Sizzla by virtue of his yearning, sing-jay vocal style and heartfelt, Rastafarian lyrics, Turbulence is the latest protégé of Xterminator producer Phillip 'Fats' Burrell, who can also count reggae stars such as Sizzla, Luciano, Capleton and Pinchers among his many discoveries.

Raised in the Hungry Town district of Kingston, the former Sheldon Campbell was born into a family of four brothers and began singing at school and church before serving his dancehall apprenticeship on sound systems like Exodus Nuclear, Kilimanjaro and Arrows, where he was originally known as Double Trouble until a Rasta elder renamed him Turbulence because of his capacity 'to upset Babylon'.

His first real break arrived in 1998 when an uncle heard him sing at his grandfather's funeral. This uncle then introduced him to Fat's, who produced his debut single, 'Think Of Peace'. Voiced over a blistering, hardcore rhythm, 'Think Of Peace' was the urgent outpouring of a visionary who saw the need for people to "organise, centralise and realise the truth", even while promoting universal love. Turbulence had written this song — and also many others — in the tranquillity of the St Mary countryside, where he would often visit his mother when younger.

Inspired by the likes of Sizzla, Luciano, Mikey General, Norris Man, Buju Banton and Bob Marley, he was to underline his originality on a succession of tracks for Xterminator that have since distinguished him as a major new voice of Jamaican roots music. They include the beautiful 'Where Are Your Wings and On My Way To Zion', together with songs like 'We Pray Jah and Righteous Way' (both featuring singer Prince Malachi), 'It's Like Heaven and Chant With Mi', to name but a few.

His debut album, *Turbulence*, was released by Xterminator during 2000, by which time he was gaining invaluable experience by accompanying Sizzla on tours of the US and Europe, often performing in front of festival-size audiences. As his development continued, work began on his second album, *Rising*, which VP released the following year. Again produced in its entirety by Xterminator, this follow-up set further emphasised his remarkable vocal and lyrical strength, which can now also be heard on a growing number of singles for other producers.



'premier artists', such as Bounty Killer, Capleton, Sizzla and Elephant Man. "If artists like those are not on an album, then it won't sell," he says.

Top JA producer Dave Kelly might not agree, since he only issues version albums in remixed form (itself a growing trend, even while largely being confined to internet sales),

maintains a stable of loyal acts he has groomed personally and issues regular CD singles, thus bringing his operation into line with major label procedures.

It is clear that the reggae industry desperately needs more individuals with this kind of vision, especially at a time when reggae's lack of mainstream exposure has

led many would-be participants and skilled personnel to abandon the music in favour of other areas. UK reggae, in particular, has faced stiff competition from garage and drum & bass as British-born youngsters raised on reggae have taken its influence and created new genres in which they can excel without forever being compared to their Jamaican counterparts.

Even established UK reggae MCs such as General Levy record very little reggae these days, although a number of UK labels continue to hold the faith. New Reggae Industries (NRI), the vinyl-only label set up by rising UK producer Curtis Lynch Jr, has recently issued a string of dancehall seven-inches featuring UK MCs such as Sweetie Irie and Kirinch and Jamaican star Red Rat, and is understood to be close to sealing a deal with a UK major label.

Meanwhile, UK veteran label and distribution powerhouse Jet Star is also active, and now records much of its own material as well. Recognising the need for UK reggae to be represented by youth for a change, Jet Star has campaigned tirelessly in supporting south London roots reggae band the Rastases — whose ages ranged from 13 to 17 — when they won the chance to appear at Jamaica's Reggae Sunsplash festival in 1998.

Traditional values rule, even with such fresh faces at the helm, and with their stated aims of helping improve their local community (hence their album title, *Urban Regeneration*), the Rastases follow a path already well established by JA dancehall artists such as Capleton, Bounty Killer and Sragga Bennett, who regularly donate money and resources to local causes.

But while thoughts of social reform occupy many reggae and roots reggae entertainers alike, their differing styles of presentation have splintered the music dramatically, thereby giving rise to wholly separate audiences for dancehall, even lovers rock, big people's music and roots

gospel/reggae. The reggae market has diversified alarmingly, and with an increasing number of US rap and pop acts like No Doubt, Missy Elliott and Fox Brown also weaving dancehall influences into their music, its horizons have now blurred almost beyond recognition. For example, dancehall acts such as Elephant Man, Ward 21 and Baby Cham are regularly mistaken for hip hop acts, with their releases being filed under rap in many UK chain stores. The total picture has never been so confusing, and with roots and dub specialists also having to compete with mainly white, European imitators, dreams of a homogeneous reggae industry are strictly for the birds.

Factors such as these, together with the lack of adequate CD pressing facilities in Jamaica and more than 40 years' worth of

misunderstandings on both sides of the divide, have only served to encourage broadcasting networks to ignore reggae altogether. Despite its catalogue of crossover hits dating back to the mid-Sixties, reggae is still rarely played by national or commercial stations, who obviously want assurance that record companies are willing to support their releases with videos, and can guarantee their artists' availability when any promotional activities get underway. Unfortunately this is well nigh impossible for most reggae labels, who merely license tracks, rather than sign acts to exclusive contracts. Consequently, few of them will stretch to such expense when there is little chance of getting an album to sell off the back of a hit single, and the artists themselves remain free to come and go as they please.

Despite such circumstances, Jet Star's Hugh Francis states that proper marketing and promotion "is the most crucial element missing from the whole process. One day our media representatives will wake up to the fact that the disservice they've been doing to the wider community by not giving them a fair and informed choice of what to buy."



Established reggae artists: (clockwise from top left): Bounty Killer, Capleton, Sizzla, Buju Banton

'In the UK, we need a broader spectrum of reggae programmes so that people get the chance to hear it outside the major cities'
— Hugh Francis, Jet Star

'If artists like those [Bounty Killer, Capleton, Sizzla, Elephant Man], are not on a [compilation] album, then it won't sell' — Chris Cracknell, Greensleeves

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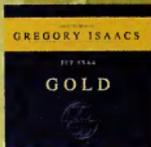
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Dynamite: star of Heart Of Harlesten TV exposure



Francis adds, "All reggae needs is access, yet it is always being censored in some way, and so can't possibly do itself justice. Here in the UK for instance, we need a broader spectrum of reggae programmes so that people get the chance to hear it outside of the major cities, and also more informed coverage by television people, who invariably get it wrong when they cover our subject."

One place where Jamaican music in general will find a home in the 40th year of the island's independence is Radio Two, which begins along an eight-part musical history of Jamaica on June 12. Presented by Bristley Revolt, the programmes take a look at everything from Sixties ska to the styles of the present day.

Meanwhile, dancehall is on the rise, especially in the US where VP is experiencing well-deserved success with hits by Sean Paul and Tonto Mestro & Devonte, while Bounty Killer has been performing to huge audiences alongside No Doubt. Bounty Killer's forthcoming collaboration with Swizz Beatz, titled Gully, and recorded for DreamWorks, promises to be the biggest crossover tune to date for an artist whose website boasts over 30 hits per month.

Driven by hype and peopled by larger-than-life characters, reggae is still the most exciting and exciting – face of reggae, even if it does draw ever closer to American forms. In contrast, roots reggae musicians have indeed returned to their roots by using more live instrumentation, a development that has won conscious artists such as Buju Banton, Luciano, Morgan Heritage – and, on the strength of his latest VP album, Slib Blazin', Capleton – a growing international audience to rival that of Bob Marley's generation.

The mystique attached to Jamaica and Rastafarianism during the Seventies has been considerably lessened by cheaper travel and 30 years of familiarity. But although the world is changing, thankfully, the more progressive elements of the reggae music fraternity are intent on changing with it.

UK dancehall – as opposed to vocal and roots reggae – is hardly renowned for either its originality or selling power. But Dolomite has proved the exception in his twin roles of both DJ and producer.

Inspired by Jamaican child MC Billy Boyo during the mid-to-late-Eighties, Dolomite and friends (including Chukki Star and Yootie General, who named him after the blaxploitation actor) would work out their routines on a little set housed in a neighbour's garage before trying them out on local sound-systems Echo Tone and Volcano. His voice had only just broken when he recorded his debut singles Buy Butter and Dolly Bird Girl for a small time producer called Rema, but his musical gifts were to lie dormant right throughout the Nineties until he subsequently appeared in an edition of Heart Of Harlesten, broadcast on the BBC during 2001.

Filmed on the Stonebridge estate in north-west London just as his debut self-production On Your Knees hit the streets, the programme was testament to an enterprising figure who had formed his own Suncycle label, set up a studio and then helped

groom talented local youngsters while offering them a positive role model for a change.

On Your Knees had documented the wave of gun crime then prevalent around Harlesten and was soon followed by a two-rhythm album entitled Suncycle Brokewie featuring big name JA acts like Sizzla, Lexxus and Elephant Man, together with homegrown artists such as himself. Dolomite's own singles for Alianz (Move U Waist), Jet Star (Bleaching Cream) and Sun Cycle (Misstatement and Grudge Me) then preceded Suncycle Brokewie Pt.2, which he released in early 2002.

"Sun Cycle represents the beginning of a different era for UK reggae. It's a new age and it's our time to shine now," says Dolomite. Featuring 23 tracks spread over six rhythms, Suncycle Brokewie Pt.2 is the best UK dancehall album of its generation. Dolomite himself appears on five songs – Heart Clean having been voiced in combination with Capleton in Jamaica and proving a runaway hit in the dancehalls. Again the remaining acts are pooled from both JA and the UK, and the differences are impossible to detect, confirming his belief in the resurgent UK scene.

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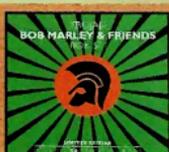
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BACK TO THE OLD SCHOOL AS REGGAE REVIVAL TAKES OFF

Labels such as Trojan, Blood & Fire, Pressure Sounds and Soul Jazz are doing brisk business in a revival market which has expanded beyond the original artists' wildest expectations. John Masouri reports on this growing phenomenon

As is the case with jazz, blues and soul, old school reggae music is doing brisk business among baby boomers and younger listeners alike. The quality of release projects in terms of presentation and promotion is stronger than ever, while the revival market itself has expanded dramatically, with dedicated club nights, concert packages and attendant media coverage all having grown beyond most long-time observers' wildest expectations.

Veteran artists and producers such as Lee Perry have been canonised and Seventies Rasta artists specially elevated to legendary status, with the likes of Horace Andy, Earl Sixten and others even enjoying crossover success after being invited to perform alongside contemporary acts such as Massive Attack and Dreadzone respectively. Ironically, their old recordings now sell in bigger quantities than at any time, while their shows are attended by a far greater mix of people than would have ventured to see them during their heyday. There is a renaissance afoot and although the cycle of exploitation that trapped them within its clutches at the start of their careers has gone largely unreported or unheeded, many of Jamaica's best-known names from the past are undoubtedly benefiting from such newfound admiration.

The leaders of the revival reggae industry in the UK include Trojan, Blood & Fire, Pressure Sounds and Soul Jazz — none of whom are perceived as having any real relevance to the contemporary reggae scene. The exception is Jamdown Records, which teamed veterans such as BB Seaton, Won Ellis and Rico with songwriters and production teams from other fields to create their highly-acclaimed Heroes Of Kingston set, which was accompanied by a recent night of festivities at the Forum in London's Kenilworth Town.

Meanwhile, Greensleeves, which is one of the most active compilations companies, celebrated its 25-year heritage last year with reissues of albums by classic acts such as Dr Alimantado, Yellowman and Augustus Pablo.

Such anomalies apart, the major revival specialists have achieved wonders in creating fresh interest in old school forms such as ska, rocksteady, early reggae and roots, which still form the staples of their industry. Revival thus means anything recorded before the advent of digital technology, and this lucrative field of activity



Reggae big shots: (clockwise from left): Augustus Pablo, Lee Perry, Dr Alimantado

has now widened to include old sound tapes (ie, live cassette recordings of sound-system dances), photographs, film clippings and various other documentary items. Blood & Fire even operates a touring sound system specialising in revival reggae (a development that has not yet extended to the employment of veteran dancehall selectors), while a furiously jockey for position as renewed interest in revival reggae opens previously closed doors to book publishers, television programmers and their ilk.

The advent of DVD and enhanced CDs will undoubtedly create even more such opportunities in future as labels such as Soul Jazz produce their own documentaries and, like Trojan, continue to draw growing crowds to their specialist club nights. Even the BBC — which in common with the independent networks, has a despatchably poor reputation outside Chris Goldfinger's late night Radio One dancehall show — is commissioning a new series devoted to the music, while Time Out, the Evening Standard and Mojo magazine are all in the process of planning dedicated supplements.

Where concerts and club nights are concerned, they are helped by the fact that audiences for revival reggae don't attract the standard of its reggae coverage, and potentially troublesome, youngsters, and thereby provide a safe haven for ageing, mainstream reviewers, as do the many festival-type events held around the world. This is in direct contrast with contemporary reggae music, which has long suffered from artists' non-appearances or unrealistic financial demands, in addition to shambolic

organisation and a reputation for violence — factors which have driven more and more reggae promoters to concentrate on revival acts and led to disenchantment among older listeners, who prefer songs with melody, and value their well-being above seeing the latest act from Jamaica in a more pressurised setting.

The collectors' market has also expanded out of all recognition, with mail order and internet auctions now regularly attracting bids of several hundred pounds and upwards for vinyl rarities. The preserve of the comparatively wealthy, this navel-gazing offshoot takes no notice of the fact that many of the original artists and musicians concerned were paid little more than session fees at the time and have often received no royalties from the licensing of their material by subsequent parties. Nor can they afford the substantial legal fees required in reclaiming their inheritance unless a company like Greensleeves — which successfully petitioned on behalf of the Folkes Brothers when Prince Buster claimed the sole rights to Oh Carolina a few years back — intervenes on their behalf.

John Reed of Trojan, who has overseen the label's extensive back catalogue since Sanctuary bought out the company last year, says that the new management has now made a point of addressing such issues, suggesting that a

fresh wind of change is on the agenda.

Trojan, whose market visibility (as well as credibility among long-time reggae fans) has mushroomed since its takeover, is not only re-licensing more material to labels such as One Stop and Music Club, but has also embarked on an impressive reissue programme that has so far included solo artist projects by Jimmy Cliff, Bob Marley And The Wailers, Augustus Pablo, John Holt, Big Youth and Justin Hinds, in addition to genre box sets such as Rough And Tough and Tigher Up, which highlight ska and early reggae respectively. The presentation of such material has improved dramatically, bringing it into line with US labels such as Heartbeat, which has long taken a more scholarly, in-depth approach to its music, yet without detracting from its appeal to casual listeners.

"What the old Trojan label suffered from was a lack of imagination, so we've now tried to be more inventive in the way we package the music and also regarding the sound quality and conceptual ideas," explains Reed. "Then, with occasional other projects, we take them a step further either with television advertising, such as the forthcoming 'Young, Gifted & Black' compilation (titled as the 'ultimate reggae pop hits album') which represents the most successful crossover era in reggae history, or in a more general sense, such as sponsoring a stage at the Essential Festival in Hackney on August 2-4, where Prince Buster is scheduled to perform or events at Subterranea, where David Rodigan has his Reggae Nights."

Identifying the right people to compile, design, annotate and publicise its projects is now an integral part of Trojan's own revival and the purchase of additional back catalogue material cannot be ruled out. Their forthcoming projects include sets by Horace Andy and Max Romeo and albums compiled by reggae historian Dave Hendry and former Black Di Don Letts, as well as new releases by Lee "Scratch" Perry and promotions involving the Trojan Sound System, which has already undertaken guest appearances by the likes of Desmond Dekker and Johnny Clarke.

The UK reggae revival market is on the march and if it attracts more people to investigate contemporary releases, the larger reggae fraternity will be rejoicing.



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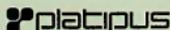
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THE POPWORLD CUP - HOW IT WORKS
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For a full list of rules, a downloadable interactive version of the fixtures list, and some great editorial, check out www.popworldcup.com

GROUP STAGES June 2 - June 8
Vote online at www.popworldcup.com or in POPWORLD Magazine

GROUP STAGES June 9 - June 15
Vote online at www.popworldcup.com or in POPWORLD Magazine

A	Westlife	<input type="checkbox"/>	Ronan Keating
E	Destiny's Child	<input type="checkbox"/>	Mis-Teeq
A	Shaggy	<input type="checkbox"/>	Sugababes
E	Will Young	<input type="checkbox"/>	Atomic Kitten
F	Eminem	<input type="checkbox"/>	So Solid Crew
B	S Club Juniors	<input type="checkbox"/>	Slipknot
F	Britney	<input type="checkbox"/>	*NSYNC
B	S Club	<input type="checkbox"/>	allSTARS
G	Liberty X	<input type="checkbox"/>	Hear'Say
C	Blue	<input type="checkbox"/>	a1
G	Kylie	<input type="checkbox"/>	Robbie
C	O-Town	<input type="checkbox"/>	Linkin Park
H	Craig David	<input type="checkbox"/>	Nelly
D	Gareth Gates	<input type="checkbox"/>	Holly Valance
H	J-Lo	<input type="checkbox"/>	Pink
D	Oasis	<input type="checkbox"/>	Limp Bizkit
E	Will Young	<input type="checkbox"/>	Destiny's Child
A	Westlife	<input type="checkbox"/>	Shaggy
E	Mis-Teeq	<input type="checkbox"/>	Atomic Kitten
A	Sugababes	<input type="checkbox"/>	Ronan Keating
F	So Solid Crew	<input type="checkbox"/>	*NSYNC
B	S Club	<input type="checkbox"/>	S Club Juniors
F	Britney	<input type="checkbox"/>	Eminem
B	Slipknot	<input type="checkbox"/>	allSTARS

G	Kylie	<input type="checkbox"/>	Liberty X
C	Blue	<input type="checkbox"/>	O-Town
G	Hear'Say	<input type="checkbox"/>	Robbie
C	Linkin Park	<input type="checkbox"/>	a1
H	Craig David	<input type="checkbox"/>	J-Lo
D	Gareth Gates	<input type="checkbox"/>	Oasis
H	Pink	<input type="checkbox"/>	Nelly
D	Limp Bizkit	<input type="checkbox"/>	Holly Valance
A	Ronan Keating	<input type="checkbox"/>	Shaggy
A	Sugababes	<input type="checkbox"/>	Westlife
E	Atomic Kitten	<input type="checkbox"/>	Destiny's Child
E	Mis-Teeq	<input type="checkbox"/>	Will Young
F	*NSYNC	<input type="checkbox"/>	Eminem
F	Britney	<input type="checkbox"/>	Shaggy
F	So Solid Crew	<input type="checkbox"/>	S Club Juniors
B	allSTARS	<input type="checkbox"/>	S Club
B	Slipknot	<input type="checkbox"/>	O-Town
C	a1	<input type="checkbox"/>	Blue
C	Linkin Park	<input type="checkbox"/>	Liberty X
G	Robbie	<input type="checkbox"/>	Kylie
G	Hear'Say	<input type="checkbox"/>	Nelly
H	Nelly	<input type="checkbox"/>	J-Lo
H	Pink	<input type="checkbox"/>	Craig David
D	Holly Valance	<input type="checkbox"/>	Oasis
D	Limp Bizkit	<input type="checkbox"/>	Gareth Gates

GROUP A

WESTLIFE
RONAN KEATING
SHAGGY
SUGABABES

GROUP B

S CLUB
ALLSTARS
S CLUB JUNIORS
SLIPKNOT

GROUP C

BLUE
A1
O-TOWN
LINKIN PARK

GROUP D

GARETH GATES
HOLLY VALANCE
OASIS
LIMP BIZKIT

GROUP E

WILL YOUNG
ATOMIC KITTEN
DESTINY'S CHILD
MIS-TEEQ

GROUP F

BRITNEY
*NSYNC
EMINEM
SO SOLID CREW

GROUP G

KYLIE
ROBBIE
LIBERTY X
HEAR'SAY

GROUP H

CRAIG DAVID
NELLY
J-LO
PINK

SECOND ROUND KNOCKOUT GAMES

June 16 - June 22 - Vote online

Game 1	Winner E	<input type="checkbox"/>	Runner-up B
Game 2	Winner A	<input type="checkbox"/>	Runner-up F
Game 3	Winner F	<input type="checkbox"/>	Runner-up A
Game 4	Winner B	<input type="checkbox"/>	Runner-up E
Game 5	Winner G	<input type="checkbox"/>	Runner-up D
Game 6	Winner C	<input type="checkbox"/>	Runner-up H
Game 7	Winner H	<input type="checkbox"/>	Runner-up C
Game 8	Winner D	<input type="checkbox"/>	Runner-up G

QUARTER FINALS

June 23 - June 29 - Vote online

Winner of game 2	<input type="checkbox"/>	Winner of game 6
Winner of game 1	<input type="checkbox"/>	Winner of game 5
Winner of game 4	<input type="checkbox"/>	Winner of game 8
Winner of game 3	<input type="checkbox"/>	Winner of game 9

SEMI FINALS

June 30

Winner of QF 2	<input type="checkbox"/>	Winner of QF 3
Winner of QF 1	<input type="checkbox"/>	Winner of QF 4

POPWORLD CUP FINAL

June 30

Winner of SF 1 Winner of SF 2

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