



FOR EVERYONE IN THE BUSINESS OF MUSIC

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Labels target US breakthrough

By Joanna Jones and Martin Talbot
 A string of UK acts is being primed for launch into the US market, as the music industry looks to turn around the fortunes of British talent.

With EMI Recorded Music chief executive Alan Levy indicating last week that he is counting on UK-signed acts Coldplay and Dirty Vegas to spearhead a turnaround in the company's US fortunes, signs are growing of a sterling line-up in the second half of this year.

Universal is preparing for the launch of half a dozen brand new acts in the US, after finalising release deals for both Daniel Bedingfield and Sophie Ellis-Bextor in the past 10 days. These accompany album commitments for debut acts including Ms Dynamite, Sugababes, Frou Frou and Amy Studt.

Universal chairman Lucian Grainge says he is optimistic about the company's prospects in the US over the next six months, with debut albums by six UK-signed acts due for release in the market this year. "There are real reasons for being optimistic," Grainge says. "Nothing has started yet, but it feels good, which says a lot about the way we have tried to develop the artists and the labels in the UK."

Def Jam committed to Daniel Bedingfield a week ago last Friday, with his album due to follow in the US soon after the international release in July. And Universal confirmed last Thursday that Sophie Ellis-Bextor will be the subject of a launch in late summer or autumn.

The positive plans for Universal come as Alan Levy highlighted two UK acts as his brightest hopes in

REPORT EXAMINES US PLANS

The feasibility of establishing a music office in the US to lobby for the interests of the UK industry will have its first public hearing tomorrow (Tuesday), when the British Council launches its report on the proposal.

Make or Break - Supporting UK music in the USA was produced by Doug D'Arcy in tandem with the BPI, Aim, the Government's Department of Culture, Media and Sport and the British Council and explores the viability of a UK office and what services it could provide.

the States, following its Kylie Minogue success in the first quarter. "There are releases which are happening right now in the US and releases like Coldplay going for-

ward, for example, while Dirty Vegas are probably going to have a Top 10 single in America," he said.

EMI Recorded Music chairman Tony Wadsworth says his company's success in scoring three platinum US albums through Coldplay, Kylie Minogue and Gotthard in the past year highlight that it is possible to break the US. "We have had our success in the States because we have just decided to focus on America and not America needs to break any act or an album," he says. "That is the key."

EMI international director Capitol UK Kevin Brown says a string of forthcoming Capitol releases demonstrates a continuing commitment to break UK acts in the US from both sides of the Atlantic.

The company's biggest release of the year - Coldplay's A Rush Of

Blood To The Head - hits the US on August 27, followed by a Gotthard dub album on July 2. Virgin is also preparing for new albums from Richard Ashcroft, Massive Attack and Atomic Kitten later this year.

In addition, BMG is preparing a second push for Westlife, whose World Of Our Own single is serviced to Stateside radio this month with an album to follow later in September, and XL's Prodigy are set to release an album before the end of the year through Maverick. Warner is releasing Morcheeba's new album in mid-July, while Columbia US has high hopes for Lostprophets.

The efforts promise to turn around a poor recent UK performance in the US. Just a month ago, *Billboard's* Hot 100 was temporarily left without any UK-born acts.

C5 plans fresh show to take up Pepsi slot

Channel 5 is demonstrating its commitment to programming by developing a brand new "journalistic" music show to take over the prime-time slot currently occupied by the Pepsi Chart Show.

The move is being spearheaded by the channel's controller of youth, music and interactive Shem Sandhu, who is asking Initial, which developed the Pepsi Chart, and is also learning up with Channel 5 to host this year's Party In The Park, to develop a new format for a half-hour programme. The Pepsi Chart will run until July 27.

Sandhu says not being linked to a chart will free the show from the constraints of a rundown and allow it to be "more ambitious" in the acts it features.

"We can bring new talent on more quickly and have specials, we can spot trends quicker and have a lot more editorial freedom," he says.

Initial chief executive Malcolm Gerrie says the name of the new show, format, presenters and location are still being finalised, but says it will respond more quickly to music news and events.

"It gives us the flexibility to invite in Britney Spears for a few songs, not just because she is in the charts," he adds. "It will be more eclectic and a prime-time spot unfettered from the demands of a chart."



Warner/Chappell's Dido (left) was crowned songwriter of the year at last Thursday's Ivor Novello Awards, after a year in which she not only scored the UK's biggest-selling album but 2001's global top-seller, too, with *No Angel*. "Anyone who knows me at all knows how this much this means to me," said Dido, as she picked up her award at London's Grosvenor House Hotel. "All I've ever tried to do in my life is experience as much, see as much, feel as much as I can and write about it. I feel very lucky so many people have got to hear my songs all around the world." Staying (right), receiving an international achievement award, was among the other winners at the event, which was dominated by Rob Davis and Cathy Dennis's *Can't Get You Out Of My Head* composition, which scooped three awards. See story, p5.

May leads stellar Jubilee line-up

Brian May is to open the Queen's Golden Jubilee pop concert next Monday (June 30), performing from the roof of Buckingham Palace.

Hosted jointly by Lenny Henry, Ben Elton and Dame Edna Everage, the show will continue with a performance of *La Vida Loca* by Ricky Martin, followed by Bryan Adams singing Everything I Do.

Ozzy Osbourne and Joe Cocker are among the other highlights of the line-up, which includes Ray Davies performing Lola and Brian

Wilson with a Beach Boys medley. Paul McCartney will perform a tribute to George Harrison with Eric Clapton, before leading the grand finale with All You Need Is Love.

The Party at The Palace is broadcast live on BBC1 and BBC Radio Two from 7.30pm to 10.30pm, while the classical Prom At The Palace show, featuring Dame Kiri Te Kanawa and Robert Alagna, is broadcast on BBC1 from 8.30pm to 10.15pm and on BBC Radio Three at 2pm on June 4.

Music & Video Retailer

London, Birmingham and Plymouth

General Trading Stores Limited (in Administrative Receivership) trading as "Music & Video Exchange" is a profitable retailer of specialist second hand goods, including records, CDs, computer games, clothes, books, videos and DVDs.

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As Eminem's Without Me single was set to top the UK singles chart yesterday (Sunday), his new Polydor album *The Eminem Show* was brought forward by a week amid fears of piracy following reports that copies had begun circulating after tracks became available via the internet. To minimise the impact of the leaks, a 45-minute bonus DVD was added to initial copies shipped. While 550,000 units were manufactured and distributed in four days, a graffiti artist was also commissioned to over-write posters, which had already been distributed around London, with the new release date of May 27, adding the tag-line, "Because the world could not wait." Polydor head of artist development Orla Lee says, "We brought forward the TV ad campaign to start from Friday with 10-second pre-awareness ads, the press ads will be out this week and retail were fantastic getting the orders in."

Mean Fiddler buys RitZ station as Winter eyes shares option

by Martin Talbot
RitZ Music Group announced last Friday that it has sold its troubled country radio station RitZ 1035 to the Mean Fiddler Music Group.
RMG chairman Ron Winter revealed early that afternoon that the sale was going through. In a statement, Mean Fiddler Music Group confirmed that more than 90% of the consideration for the transaction is being satisfied by Mean Fiddler shares at a valuation of \$60 per share.
Winter says the station will remain based at RMG's Wembley HQ for at least six months and continue to be branded "RitZ" for the meantime. A month ago, the station was hit by claims from a string of DJs, claiming that they were owed sums adding up to a total of \$45,000.
The deal was completed two days

after RitZ subsidiary RitZ Music Operations failed in a High Court counter claim against AZ Music Services, and was ordered to be wound up. AZ Music Services had brought the winding up order against RMO, claiming it was owed £211,105.91.
The court heard that Winter was bringing a counter suit for a number of claims against Alabarank trading as AZ Music Services. These claims, which included an allegation that AZ chief Paddy Prendergast had charged above market rates for work done, totalled £516,473.
However, the judge dismissed the cross claims because he said there was no evidence presented to court "beyond Winter's statement".
The judge said he regarded this "opposition as pure smoke-screen" and ruled that if Winter's cross

claims did exist they "are not the liability of AZ".
An 11th hour application for an adjournment by RMO's barrister was also refused, after much of the morning's court time had centred on a technical argument over how the legal papers had been delivered by a process server. RMO's barrister sought to suggest that the statutory demand cannot have been left because the letterbox at RMO did not show a company name.
After the case, Prendergast — who still holds around a 6% stake in holding company RitZ Music Group — said, "It makes me very sad that it had to come to this. We afforded the company every opportunity up to 24 hours before the court case to make a reasonable offer."
RitZ chairman Winter, who was not in court, says RMO is a "comfort

Roy set for December departure from Midem

Xavier Roy is leaving his post as CEO of the Reed Midem organisation at the end of December after 13 years at its helm.
Paul Zilk, managing director of the Paris-based group, will take over his executive duties from that date. Zilk joined Reed Midem in August last year.
Roy has spent 33 years of his career within the events organisation, during which time he has increased the number of events it produces — including Midem and MidemNet — from three to nine.
Roy is still set to attend Midem 2003 and will stay on as a part-time advisor to the organisation throughout the year, during which time he plans to concentrate on "developing various projects".

news file

GMG ON COURSE FOR JAZZ TAKE-OVER
Guardian Media Group's take-over of jazz FM has moved a step closer after Clear Channel last week failed to receive a higher offer for its majority stake in the radio station. Earlier this month, Clear Channel said it would accept GMG's offer of 180p a share if it had not received an offer of 220p or higher by May 21. With Clear Channel's 30.9% stake, combined with its own holding of 18.5% and the 1.1% stake of Clear Channel's executive director Roger Parry, GMG now has firm acceptance of 50.5% of its bid. The Jazz FM board has continued to advise shareholders to take no action.

MID-PRICE SET FOR BPI BONDS
BPI is still set to attend Midem 2003 and will stay on as a part-time advisor to the organisation throughout the year, during which time he plans to concentrate on "developing various projects".
Mid-price set for BPI bonds
Platinum, gold and silver awards will now require albums to qualify for the first time. Until now, only full-price album shipments have counted towards the three levels of sales certification, but the BPI continues to agree to widen the net partly to reflect the increasing importance of mid-price albums in the market and straighten out previous anomalies, says BPI research director Chris Green.

MOS CONSIDERS FLOAT OPTION
Ministry of Sound is examining an option to float the group at the end of this year. In its bid to ramp up the group's interests, a spokesman for the group says that the intention is for up to 40% of MoS's holdings to be in cash in the next five years and that cash in a float would help achieve this. MoS already has radio interests in Ireland and Australia and is jointly developing a digital radio with an MP3 attachment for sale later this year. It is also one of the bidders — with its Play 106 format — for the East Midlands radio licence, which will be announced in mid June.

KOOKER STEPS UP AT BMG
Dennis Kooker has been promoted to VP finance and operations at BMG with immediate effect. In his new role, Kooker continues to have responsibility for finance and it, but has also increased his remit to include strategic direction for commercial, media services, human resources and facilities divisions.

Sanctuary builds interests with Air-Edel acquisition

The Sanctuary Group is making its biggest move yet into music publishing, acquiring Sir George Martin's composers and publishing outfit Air-Edel.
Founded more than 30 years ago by Martin and partner Herman Edel, the company represents the first key acquisition for Sanctuary Music Publishing's president Dave Arion since he joined the group 14 months ago with a brief to build Sanctuary's publishing interests.
Air-Edel, which manages a global roster of composers, arrangers, music editors and music supervisors, operates in most media, including TV, radio and commercials and represents more than 40 writers whose film credits include music for the Academy-winning film *The Full Monty*, *The Crying Game* and *Gosford Park*.
Arion says the move fits well with Sanctuary's existing artist and producer management activities. He adds, "Air-Edel artists will benefit from our world-class recording and writing facilities and be able to plug into our international network of



Coming together: Arion and Rodford promotion and exploitation."
A Sanctuary spokesman says that, to date, Sanctuary has largely grown its music publishing interests organically and the Air-Edel acquisition represents its first major step to grow publishing through acquisition. "This is how we have grown all the other parts of our business," he says.
He also adds that Martin will remain involved in the business and that Maggie Rodford, the current managing director of Air-Edel, will remain in her role.

Dome set to become entertainment venue

The Government is finally expected to announce a deal to secure the future of the troubled Millennium Dome this week, with the site being redeveloped as an entertainment and music venue.
It is expected to sign a deal with the developers consortium Meridian Delta, which plans to lease the Dome to the US entertainment giant Anshutz Entertainment Group (AEG). The Stateside company last year hosted hundreds of music events at its Los Angeles Staples Centre, including the Oscars and performances from Celine Dion, The Eagles, Madonna and Britney Spears.
A spokesman for the group says the Dome will be completely redeveloped into a 20,000-seat complex and refitted to cater for sporting — AEG owns the London Knights Hockey Club, which will relocate to the Dome — and music and other entertainment events.
"The place will be redesigned with state-of-the-art acoustics," he says. "We are hoping to be open by late 2004 and are already in talks with promoters about the line-up for our first shows."

The gospel according to the record retailer

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GONDRY WINS D&AD AWARD

The Michel Gondry-directed video for Chemical Brothers' Star Guitar video has won a gold award at the D&AD design and art awards show at London's Earls Court 2 last Thursday. The Virgin-commissioned promo is only the second music promo to be honoured in the 40-year history of the awards for design across the creative spectrum. Björk's All Is Full Of Love clip was the only other recipient.

RETAILER GOES INTO RECEIVERSHIP

General Trading Stores Limited, trading as Music & Video Exchange, has gone into receivership. The retailer, which specialises in second-hand goods including record, CDs, computer games, books, videos and DVDs, operates 48 shops in all, 16 of which are based in London, with second annual BBC Radio 2 Jazz Awards, which are being held on July 31. The event, which features a new jazz heritage award this year, takes place at London's Queen Elizabeth Hall and will be broadcast on Radio Two on August 5 from 7.43pm and on Radio Three's Jazz Line-Up show on August 3 from 4pm. The ceremony is hosted by Joels Holland and Courtney Pine.

BBC RADIO 2 JAZZ AWARDS KICK OFF

Caber Music, Candid Music and Dune Records are among the labels to field multiple nominees in the second annual BBC Radio 2 Jazz Awards, which are being held on July 31. The event, which features a new jazz heritage award this year, takes place at London's Queen Elizabeth Hall and will be broadcast on Radio Two on August 5 from 7.43pm and on Radio Three's Jazz Line-Up show on August 3 from 4pm. The ceremony is hosted by Joels Holland and Courtney Pine.

WARNER EXPANDS WATSON'S ROLE

Warner Music UK business affairs director John Watson has had his role expanded to take on additional responsibilities as Warner Music Europe business affairs senior vice president. Watson joined Warner UK in 2000 from London Records, where he was business affairs director.

CREATIVES LOBBY AGAINST PIRACY

Europe's major creative industries last week urged the European Union to take bold measures in the forthcoming EU Enforcement Directive and rapidly implement the legislation to prevent piracy in music, film, video, business and software sectors. At a two-day piracy seminar in Madrid, they urged the EU to adopt the enforcement directive as a step towards harmonising criminal penalties across Europe.

THIS WEEK'S BPI AWARDS

BPi Norah Jones's Come Away With Me album goes silver this week, as do the compilations The Best of Soul Album 2002, Chilled Ibiza 3 and Mail Of Fame Gold - Classic FM.

SMTV AUDIENCE

The data for SMTV's viewing figures were supplied according to MW last week. SMTV had an audience of 1,193,000 and not 741,000 as how.

HOW TV SHOWS' RATINGS COMPARE

Programme	1000s	% change
Top Of The Pops*	3,217	n/a
Top Of The Pops II (Teas)	3,857	n/a
Top Of The Pops II (Weeks)	3,532	n/a
CDUK*	2,445	n/a
The Pepsi Chart Show*	2,200	n/a
Top Of The Pops*	1,191	n/a
The Saturday Show	946	n/a
Popworld (Sat)	515	n/a
Night Fever	258	n/a

* Source: Broadcasters' Audience Research Council (BAR) data for w/e 22 April 2002.
 ** BPI. BPI only available to 10 years' copyright holders.

EMI profits down 40% despite good UK news

by Paul Williams

EMI's strongest year to date in the UK in 2001 failed to save it from a bleak set of global results.

Large sales in its principal market of the UK from the likes of Kylie Minogue and Robbie Williams were overshadowed by disappointing sales in other territories, as pre-tax profits across the entire group dropped by 40.9% to £153.3m in the year to March 31 2002.

The picture was particularly depressing in North America, where market share slumped from 10.8% to 10.4%. But, with the new North American team headed by David Munns now in place and its forthcoming release schedule, EMI Recorded Music chief executive Alan Levy stressed last week that he is confident of better times ahead.

His optimism reflects that of the group as a whole, which is promising shareholders "a substantial improvement in operating performance" in the year ahead, despite a "challenging 12 months in which internal problems and general global trends" battered the financial results which

EMI FULL YEAR RESULTS

	2001	2000	% change
RECORDED MUSIC			
Turnover	2,029.4	2,282.0	-11.1
Operating profit	83.1	227.5	-63.5
MUSIC PUBLISHING			
Turnover	416.4	397.7	+6.6
Operating profit	107.8	105.0	+2.7
GROUP			
Turnover	2,445.8	2,679.7	-8.5
Operating profit	190.9	332.5	-42.6

Source: Q&A Group. Figures exclude joint ventures.

were announced last Tuesday.

EMI chairman Eric Nicol acknowledges that his group always faced a difficult time trying to compete with previous figures which were inflated by the runaway success of The Beatles' 1 album. But he says, "That was the least of the challenges."

He says, "We were faced with some very serious weak markets and self-inflicted problems, particularly in North America, and these problems obliterated the excellent performance of EMI UK, for example, and EMI Publishing worldwide and in France and the Christian music group. We

had pockets of excellence, but the operating shortfall in the US in particular meant that we had a very poor year in terms of profitability."

Alongside its North American difficulties, EMI struggled in the Japanese market, which was down 13.4% as market share slipped from 11.2% to 10.3%. In Latin America, where the entire music market has declined 24.2% over the past year, the company's market share dropped from 16.1% to 13.5%. In all, EMI Recorded Music's sales fell by 11.1% to £2,029.4m and operating profit reduced by 63.5% to £83.1m as its worldwide market share slid from 14.1% to 13.4%.

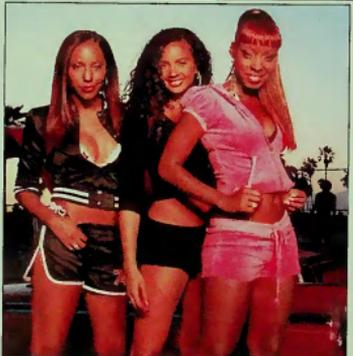
No release came anywhere near matching the previous year's 22m sales of 1, with Robbie Williams' Swing When You're Winning taking top honours with 5.4m worldwide sales.

In contrast to recorded music's tough year, music publishing turnover grew 6.6% and operating profit rose 2.7% to £107.8m on the back of a series of strong performances by its companies, including those in the UK and US.

Telstar plans an aggressive marketing

campaign for *Mis-Teeq* (pictured), to beat the album *Kicks* in both sales towards double platinum status. A double-A sided single featuring the tracks Roll On and This Is How We Do It, due to be released on June 27, is the key element of the promotion and will be followed a week later by a special edition of the album containing three extra tracks. Sales and marketing director Dave Mather says the aim is to grow sales in areas away from Mis-Teeq's core fanbase in London and the South East, with more than 100,000 copies of the repackaged album being shipped. This next phase of marketing for the album *Kicks* in fully on June 3, when the act perform at the Queen's Golden Jubilee concert and promotional activity will continue until July 7. Another round of TV advertising breaks on June 24 and will run initially for three weeks.

Telstar says it still plans to release a new *Mis-Teeq* album before the end of the year.



Retailers prepare for the World Cup effect

Retailers and record companies are teaming up to boost music sales around the FIFA World Cup, staging a series of promotions aimed at soccer fans and consumers with no interest in football.

This week, HMV's stores in England will feature a window display themed "Sounds of The Beautiful Game" featuring World Cup or football-related albums. The campaign will continue in-store throughout June.

In a separate promotion, HMV has inked with Telstar/Span Music and The Sony to distribute free copies of CQ Come On England containing six tracks, including Fat Les' Wind-a-hole, The England Supporters Band's The Great Escape 2000 and Lonnie Donegan's World Cup Wiville. Tower Records' sales director



HMV: window display

Justin Ellery expects general trade to be affected slightly by the tournament, but hopes any decline will be offset by football-based promotions and campaigns aimed at the tourist market in London.

"I expect football will impact our business, but with most of the matches kicking off early in the morning hopefully there will still be

people around to buy music during peak trading hours," he says.

On June 3, Asda will launch a football album merchandise board into its top 70 stores, featuring themed albums nominated by record companies. Titles will include Warner's *Wanderers* 4, Goldposts, backed by a £200,000 marketing budget and Virgin's The Best Unofficial Football Anthems... Ever.

Asco, meanwhile, begins its football-related singles and album campaigns this week, while Sainsbury's this week, while World Cup singles including Art and Dec's official England song On The Ball (Columbia) and the England counter boxes at its tills as part of its marketing activity as an official

Woolies reports slow music sales

Woolworths entertainment head Alan Young blames a "quiet" release schedule for disappointing music sales, as the chain's parent group unveiled flat like-for-like sales during the start of 2002.

The group's share price tumbled 51p to 44p last Wednesday after group chairman Gerald Corbett revealed Woolworths' Group sales rose 5.8% from £580m to £620m in the first 15 weeks of the year, but were flat on a comparable basis.

In the main, Woolworths chain sales fell 1% as a result of a weak performance in the chain's 116 city centre stores, which were down 3%. Young, who heads its strategic business unit for entertainment, says DVD and multi-media sales remain strong, but music has been affected by a "quiet" release schedule.

"We have to take a balanced view across all entertainment formats, but the music market has been quiet, the albums market flat at best and singles are in decline," says Young, who is about to leave Woolworths and join Warner Music as commercial director later this summer. "There have been few key new releases and a heavy competitive discounting situation."

Young says he anticipates trading will continue to be campaign-led into the year ahead.

Kerrang! redesign to build on 63% growth

Emap is building on the 63.5% rise in *Kerrang!*'s circulation since last summer by implementing a redesign of the 21-year-old magazine.

The title was named consumer specialist magazine of the year at the recent PPA Awards, but head of marketing rock, Stuart Williams, says the revamp unveiled in the latest issue was essential to take the *Kerrang!* brand forward.

Kerrang!'s circulation has grown from around 45,000 to 76,841 in just two years (source: ABC), while *Kerrang!* TV attracts around 3.2m viewers each month while www.kerrang.com attracts 3m page impressions.

He says, "To ensure we continue to grow we have given the entire magazine a facelift with more stylish presentation."

World Cup retailer

England Boys - a reworking of The Jam's *Good Underground* by Virgin's breakfast presenter Daryl Deegan - topped the station's playlist throughout May.

And non-football fans are also being targeted by retailers and labels during the month-long tournament. Asda's latest *Wow!* sale features punk albums at different price points, while Tower has a Punk Jubilee offer, including a DVD and CD promotions running throughout June.

WSM releases The Ultimate Kick Rick Soundtrack on June 3, supported by a £160,000 marketing budget, including TV advertising on GMTV, Channel 4 and 5 and a joint initiative with Warner Village Cinema, which will promote the album.

Fair joins Dickens to head Absolute Radio sales team

Clive Dickens has recruited his former BRMB colleague Julie Fair to strengthen the sales team at Absolute Radio, which the ex-Capital Radio group head of programmes co-founded last summer.

Fair, who resigned from her job as Capital Radio regional managing director in January and has been on gardening leave since the end of March, will join Absolute as commercial and operations director on July 1.

By this date, Absolute – formed to own and operate commercial radio stations across the UK and

Europe – should know if its bid for the East Midlands regional licence with its dance and rock station Jump FM has been successful. The Radio Authority is set to announce its decision on June 11.

"I've approached me after reading 'I had left Capital,'" says Fair, who has more than 20 years' experience in commercial radio. "We have known each other since he was programme director at BRMB and I was sales director and we had a strong working relationship."

"The sales side was probably the one area where the Absolute

team was weak and my role will be to help with licence applications and, when we win them, to go in and set up sales and commercial systems."

• A third regional FM licence for the West Midlands is among a final batch which the Radio Authority has lined up before its proposed abolition. The regional licence heads a list of 12 local licences due to be advertised from early next year onwards, with others planned including a large-scale Glasgow licence and a second countywide licence for Cornwall.

MUSIC COMMENT

IVORS: BACKING TALENT OVER TRENDS



There is something very special about the Ivors, the music industry's favourite awards show.

Even if it is the fact that the Academy of Composers and Songwriters could bottle what is special about this event, it would make a fortune. It is an awards show which refuses to be led by fashion, to the extent that it is almost anti-fashion, as shown by the awards for EMI's much-missed

Kate Bush and the label-defies Mick Hucknall. Even if it has the backing of the Academy, ensuring it is the most intimate event we have. I remember, going to my first Ivors more than 20 years ago, thinking how sad it was that such a fabulous event had such a low profile, away from the gaze of TV cameras. How wrong I was.

However, what is most special is the recipients' apparent ability to leave their egos in the cloakroom and receive their gongs with the appropriate grace. The reason is simple: instead of being honoured by an entire industry, by TV channels or corporations, the Ivors are presented by the winners' peers, the songwriters. That means everything.

Universal's Lucian Grainge is not someone who is prone to displays of modesty. If there is a more confident, bullish and direct executive in the UK record industry, I have yet to meet him.

But he is right to display caution in his optimism for his company's British acts' hopes of competing the States this year. This is not to downplay the sheer, downright optimism of the fact that six brand new Universal acts are lined up for an assault on the US market this year. It is vital to remain grounded when there are excited American executives reeling out the superlatives about new young British talent.

I make no apologies for our getting excited this week about the imminent launches of new acts with a genuine chance in the US, among them Daniel Bedingfield, Frou Frou, Ms Dynamite and Dirty Vegas. When there is reason for optimism, be optimistic.

Tony Wadsworth's EMI does not have a 100% record in the US – who has? But it has been impressive in showing that it is possible to break British acts in the States, with a bit of focus, determination and perseverance.

And, as Grainge rightly points out, the moment that any act gets a record deal or a publishing deal, is not the moment when success and stardom arrives. That is just the starting point.

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BILL HOLLAND

BRITS SHOW MARKS CLASSIC YEAR



Much has been made recently in the media about classical record companies supposedly dumbing down and promoting the ephemeral at the expense of the real thing. However, the reality is very different.

While the classical music market is perceived by some to be in terminal decline worldwide, the Classical Brits has just celebrated what has been a remarkable year in the UK for classical music. Created three years ago by Rob Dickinson, the Classical Brits has done much to challenge the widely-held view that classical music was the exclusive domain of old fogies. The show has shown that classical music is diverse, accessible, sometimes outrageous and, even, relevant to the young.

In 2001, the UK classical market grew 6% year-on-year to a three year high of £70m-plus. Artists such as Russell Watson, Andrea Bocelli and Lesley Garrett achieved phenomenal sales success (a cardinal sin for the purists) and opened doors for other classical artists by generating media interest. This, in turn, contributed to consumer receptiveness and has, as a result, facilitated chart success by core artists such as Bryn Terfel, Cecilia Bartoli and the exciting new tenor, Juan Diego.

There may no longer be a market for the 99th version of The Four Seasons, but the public are now just as eager to discover a hot classical talent as they would with an exciting new pop act. Public taste has dictated how the classical market has evolved and been dramatically reshaped over the past three years. In fact, in some respects, the Jeremiahs of the press who oft repeat the mantra that the death of the classical music industry is nigh are our very right. Gone are the days of works being recorded where no apparent market existed for them. Gone are the days of the same works being re-recorded sausage-belt style to satisfy the egos of dictatorial artists. With a catalogue of several thousand titles currently available, offering a multiplicity of choice by artist and price, we now need a compelling reason to make a new recording of a familiar work.

As a classical division with a major catalogue, we are our pop counterparts we have a selling both turnover and profit for our shareholders. Unless we can do that we cannot keep our legacy of great classical recordings available to new generations of buyers.

The success of artists like Russell Watson and Andrea Bocelli is enabling us not only to drive our business forward but also to protect and preserve our heritage.

Bill Holland is divisional director of Universal Classics

Pop and classical score like that – rock at Ivors

by Paul Williams

Can't Get You Out Of My Head claimed its place among the most successful Ivor Novello-winning songs of all time, grabbing three awards at last week's event.

The song, composed by Universal Music's Rob Davis and EMI Music Publishing's Cathy Dennis, became the first since Reg Presley's Love Is All Around in 1995 to win a trio of Ivors in the same year.

EMI Music Publishing's chairman/CEO Peter Reichart, said Dennis, who also won the PRS most performed work and the Ivors dance award with Davis for the same song, is currently at the top of her game. "She's a songwriter in demand," he says. "She started off as a successful artist and she's gone full circle as a songwriter."

Universal Music Publishing's managing director and executive vice president Europe Paul Connolly hailed Davis's transformation from guitarist in glam rockers Mud to hit songwriter. "It's a tremendous achievement after many years of hard work," says Connolly. "He's been with us since 1995 and it's a lovely story for us."

Davis's three wins capped Universal's most profitable year yet at the Ivors in the nominated categories, as it also won best contemporary

IVOR NOVELLO AWARDS 2002: THE WINNERS

Best song musically & lyrically: Walk On by U2 (Blue Mountain); Best contemporary song: Shining Light by Tim Wheeler (Universal); Best original music for TV/radio broadcast: The Love Planets by George Fenton (Shogun); PRS most performed work/International hit award: Can't Get You Out Of My Head by Rob Davis, Cathy Dennis (Universal/EMI); Best original film score: Shrek by Harry Gregson-Williams,



John Powell (Cherry Lane); Best-selling UK single: Pure and Simple by Kierley, Tim Haves, Alison Clarkson (Universal/Dharma/Sony/ATV/Songsong); Outstanding song collection: Mick Hucknall; International achievement: Sting; PRS outstanding contribution to British music: Kate Bush; Songwriter of the year: Dido; Special International award: Benny Andersson, Bjorn Ulvæus

song for Tim Wheeler's Ash hit Shining Light and shared in the best-selling UK single prize for the Hear/Say hit Pure and Simple with Dharma/Sony/ATV and Songsong. The only pop award which Universal did not claim a share in was picked up by U2 – signed to Blue Mountain in the UK and Ireland and Universal for the rest of the world – which won best song musically and lyrically for Walk On.

EMI found itself unusually over-represented by Universal in the main categories, where Cathy Dennis was

its sole winner, but was heavily represented among the afternoon's victors: Kate Bush won the PRS outstanding contribution to British music, Mick Hucknall the outstanding song collection prize and Sting the international achievement award. "Dido was lucky to praise her publishing company Warner/Chappell and Mike Sauti, who signed her, as she was named songwriter of the year at the Grosvenor House-hold event." He set me up writing, got me to audiences, he added, continues to grow thanks to artists such as Bocelli and Watson.

Sir Colin Davis was also named male artist of the year, his award accepted by Simon Callow, who spoke of the 74-year-old conductor's "youthful energy, vitality and sheer bare-faced cheek". After his performance, Watson returned to the stage to collect the Rover album of the year award. "I was lucky enough to be called the People's Tenor last year," he said. "The people have voted for this award and, hopefully, I can remain their tenor for a long time to come."

CLASSICAL BRITS 2002: THE WINNERS

Contemporary music award: Tan Dun (Sony Classical); Female artist: Cecilia Bartoli (Decca); Male artist: Sir Colin Davis (LSO Live); Ensemble/orchestral album of the year: Vaughan Williams, A London Symphony by LSO/Richard Hickox (Chandos); Young British

classical performer: Guy Johnston; Rover album of the year/UK's biggest-selling classical album: Enrico by Russell Watson (Decca); Critics' award: Bertolt, Les Troysers by LSO Sir Colin Davis (LSO Live); Outstanding contribution: Andrea Bocelli

Dickens added that the range of acts booked for the Classical Brits matched the range of choices facing consumers of classical music. "If you tune in to the show for one reason and discover something else, whether it be a core classical artist or Andrea Bocelli, I think that's a fantastic achievement," he says.

In presenting the critics' award to Sir Colin Davis and the London Symphony Orchestra for its live recording of Les Troysers, Classic FM presenter Henry Kelly pointed to the breadth of classical music's audience. "When Classic FM started almost 10 years ago, we discovered there was a brand new audience out

Classical Brits highlight 'breadth' of sector's successes

Pop values confronted the world of classical music head on at the opening of this year's Classical Brit Awards, when Russell Watson stormed the stage of the Royal Albert Hall with a medley of Mercury's Barcelona and Patsy's Jerusalem, writes Andrew Stewart.

The white-suited singer, backed by the English Chamber Orchestra and an opera chorus, raised purist hackles at last Thursday's event when he was joined by four female dancers wearing St George's flag dresses and thongs.

Classical Brit Awards chairman Rob Dickinson responded to media criticism of Watson and other crossover acts such as the Osbourne Babies and The Planets. "I think core classical values are rock solid, which was demonstrated by the performances from Magdalena Kozena and Chloë," he says. "If we only reflected the popular side of crossover, then I'd expect the criticisms. But we never have done that – we've reflected all aspects of classical music."

chartfile

Flopstars' turn to stars as V2 pops European airplay assault

● Ronan Keating's *If Tomorrow Never Comes* travels skywards in the sales and airplay charts of several territories, including a jump of 13-9-96 on the Australian singles chart over the past three weeks. The Popstar single also makes sales gains on the Dutch singles chart for a second week, moving 19-8, and reaches the top five in Germany. Airplay for Keating's single soars in several countries, helping it climb 20-17 Germany, 17-8 in Norway and 15-12 in Switzerland. If *Tomorrow Never Comes* also makes its airplay chart debut in Austria at 15 while holding at 12 on Danish radio.

● Mute's *Moby* hits the top spot in 12 countries this week, as its 15 album also goes top five in a string of other territories. Meanwhile, the lead-off track *We Are All Made of Stars* returns in Switzerland's airplay rundown for the first time at 15 and clips 17-21 in Italy's airplay chart.

● Parlophone's *Kylie Minogue* sees European radio winge quickly to her latest and third single from the *Fever* album, *Love At First Sight*, as the love switches over with predecessors *Can't Get You Out Of My Head* and *In Your Eyes* in several territories. The rock debuts in the Danish airplay chart at 17 while, in Germany, the Aussie star dominates the airplay chart as three singles boast top 40 positions. *Can't Get You Out Of My Head* is at 40-36, *Love At First Sight* makes its entry at 35 and *In Your Eyes* dips 10-14. Meanwhile, in her home territory of Australia, where she is signed to Mushroom, *Fever* makes a 10-place jump up the albums chart to 20.

● BMG act Westlife's *Boy* Pop Baby debuts in the German airplay chart at 25, while its predecessor *World Of Our Own* remains inside the top 10s in Austria and Germany at six and nine respectively. The latter single holds at 11 on the Swiss airplay rundown.

● European radio support for Universal Island's *Sugababes* continues, as *Frak Like Me* makes its chart debut in several countries across the continent. Following a recent round of promo in Scandinavia, in which the group visited Sweden, Denmark and Norway, the track enters the Norwegian airplay chart at 15 while debuting in the equivalent Swiss chart at 23. Meanwhile, *Frak Like Me* dips 39-41 in Spain. *Sugababes* are set to visit Germany several days before the end of the month for TV and radio promo.

● Sophie Ellis Bextor's *Murder On The Dancefloor* may fade 13-17 in the Australian singles chart this week, but it sees some uplifts in the Dutch singles chart as the track rises 37-23. Across Europe, airplay gains continue to be made for the single in Austria (15-8), Denmark (17-8) and Germany (17-16), while it holds at three in Switzerland and fades 2-6 in Norway.

by Joanna Jones
V2 is aiming to rewrite the international rulebook on a Popstars act by breaking Liberty X outside their domestic market on the back of their UK number one single *Just A Little*. Although local versions of the TV show around the world have generated a wave of chart-topping singles, the likes of UK winners *Real Say* and Germany's *No Angels* have generally failed to make any impact outside of their home territories.

However, Liberty X — once dubbed "Popstars" because the act comprised performers who failed to reach the final line-up in the UK Popstars series — now stand on the brink of an international push as *Just A Little* is serviced to radio and TV around most European territories.

Benelux leads the way in European markets, with an exclusive play for the



Liberty X: International impact
single on TMF Holland already leading to a high rotation there. Belgium will be the next territory to follow, with adds to playlists at TMF and Jim TV ahead of its commercial release across continental Europe on June 10. On the same day, the track will be serviced to Japanese radio, although it will be released there at a later date. V2 international product manager Julia Connolly says, "There was minimum awareness of Liberty X internationally, until now. We have waited so long for the first single to be released

from Liberty X in Europe, because we wanted to prove that they were a band who could make it on their own."

Connolly believes the Popstars tag will not hamper Liberty X in international markets, because most will not have heard the UK TV series. "Internationally, they are good enough that they can go out there and start fresh as a great R&B pop band," she says. "The whole of Europe has its own Popstars shows — in Spain the album charts are totally dominated by them — so the idea is to take them out there as a fresh rather than as a product from the TV series."

Producers of Italy's televised summer festival *Festivalbar* have already confirmed two slots for Liberty X in June on the strength of hearing the latest track and its airplay success in the UK. "It's not at radio yet in Italy — the producers normally wait until it is

a proven radio hit, but it is only going to radio this week," says Connolly.

A European radio, press and TV promotional assault in Liberty X's international assault in the Netherlands and Belgium from June 10, before moving on to Italy and Germany. The campaign will focus on a string of live performances at summer radio festivals throughout Europe. Connolly adds, "The idea is to introduce them as a strong R&B pop band who write their own songs and can perform live. They will be doing live TV and acoustic radio performances."

Further afield, *Thinking It Over* was released on promo only in Australia late last year, while the album hit the store there in August last October. The success of *Just A Little* will mean a return to these territories and an album re-release in Japan, partly to re-acquaint fans with the new band name.



UK TOP 20 AIRPLAY HITS IN EUROPE

UK	Artist (UK company)
1	17 <i>Tomorrow Never Comes</i> Ronan Keating (Polygram)
2	<i>Murder On The Dancefloor</i> Sophie Ellis-Bextor (Polygram)
3	<i>In Your Eyes</i> Kylie Minogue (Parlophone)
4	<i>World Of Our Own</i> Westlife (RCA)
5	<i>Frak Like Me</i> Sugababes (Island/Universal)
6	<i>Love At First Sight</i> Kylie Minogue (Parlophone)
7	<i>Hearts And Brains</i> The Roots (A&M)
8	<i>Lady M</i> P!nk 2 Feet David Byrne (Sire)
9	<i>Rise Like Holly</i> Velaine (VGA London)
10	<i>Pop Star</i> Baby Vastelle (RCA)
11	<i>Wings</i> Imogen Heap (Virgin)
12	<i>Kiss Kiss</i> Holly Valance (VGA London)
13	<i>Shout It Out Loud</i> The Roots (A&M)
14	<i>Hearts And Brains</i> The Roots (A&M)
15	<i>By Your Side</i> (Innocent) P!nk
16	<i>Just A Little</i> Liberty X (V2)
17	<i>Love</i> Fast Forward (Jemini) Sony
18	<i>The World's Finest</i> Ozzy Osbourne (Sony)
19	<i>Le Freak</i> David Channel (Mercury)
20	<i>Can't Get You Out Of My Head</i> Kylie Minogue (Parlophone)

Chart shows the 20 most played UK radio tracks on the basis of 300 points of 100 stations. © Music Connect

PROMO DIARY: ELECTRIC SOFT PARADE

May 27	Grenoble, France, Entrepop
May 28	Paris, promo
May 29	Paris, gig at Café De La Danse
May 30	Brussels, Rotonde at Le Botanique plus press and promo
May 31	Amsterdam, Paradiso gig plus press and promo
June 1	Colmer, France, gig
June 3	promo and/or phones (Portugal and Ireland)
June 4	Marseille, gig at Moulin, Virgin Instore
June 5	Montpellier, Rocking' Virgin Instore
June 6	Clermont-Ferrand, gig at Coup De Main
June 7	Toulouse, Havana Café, Virgin Instore
June 8	Angoulême, La Nef, gig
June 15	Sweden — Hultsfred Festival and promo
June 22	Vicenza — Danube Festival and promo

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist	Weeks on chart	Peak position
AUSTRALIA	17 <i>Tomorrow</i> - Ronan Keating (Polygram)	6	9
	18 <i>Moby</i> (Mute)	1	-
CANADA	11 <i>The World's Finest</i> - Ozzy Osbourne (Sony)	2	2
	18 <i>Moby</i> (Mute)	1	-
FRANCE	11 <i>Just A Little</i> - Liberty X (V2)	13	17
	18 <i>Moby</i> (Mute)	1	-
GERMANY	17 <i>Tomorrow</i> - Ronan Keating (Polygram)	9	5
	18 <i>Moby</i> (Mute)	1	-
ITALY	17 <i>We Are All Made of Stars</i> - Moby (Mute)	13	8
	18 <i>Moby</i> (Mute)	1	-
NETHERLANDS	17 <i>Tomorrow</i> - Ronan Keating (Polygram)	4	25
	18 <i>Moby</i> (Mute)	1	-
SPAIN	17 <i>We Are All Made of Stars</i> - Moby (Mute)	11	3
	18 <i>Moby</i> (Mute)	1	-
US	18 <i>Days Go By</i> - Dirty Vegas (Epic)	45	55
	19 <i>Over The Top</i> - Morrison (Polygram)	25	-

Source: AIA, SoundScan, Nielsen Music Business, Inc. (Vega Top 100 - Nielsen Music Business, Inc. and SoundScan)

AMERICAN CHARTWATCH

by ALAN JONES

In a week of upheaval unrivaled in 2002, there are five new entries to the top six albums this week, with the bossful and inaccurately-titled P Diddy & Bad Boy Records Present...We Invented The Remix taking pole position, with high-flying debuts also for *Cam'ron's Come Home* (number two), *Wesley's Maladroit* (number three), *Moby's 18* (number four) and *Rush's Viper Trails* (number six). Only the tenacity of *Musiqa's* Jusliussen (1-5) prevents new entries from making a clean sweep of the top five.

The P Diddy set features not just his own work but also mixes of tracks such as *No More Drama* by Mary J Blige, and *Achard's* *Improvise*, which features a ghostly beyond-the-grave contribution from the *Notorious B.I.G.* The set sold 256,000 copies last week, 30,000 more than *TurnUp Camp's* *Come Home* for *He*. Of the rest, the outstanding performer comes from Moby's 18. Although unable to match its number one debut in the UK, the album debuts 34 places higher than the peak scored by Moby's last album, *Play*, and sold a creditable 126,000 last week.

Slightly overshadowed by the mass invasion of the top 10, *Van Morrison's* (pictured) latest set *Down The Road* nevertheless does very nicely. Debuting at number 25 with sales of 36,400, it is the highest-

charting album by a UK act this week, and — perhaps surprisingly — the second highest placing earned by Morrison in a US chart career that encompasses 36 albums and stretches all the way back to 1965's self-titled debut album by the group. Then, only 1972's *Saint Dominic's Preview* (which peaked at number 15) charted higher.

Our observation last week about the new album also has to acknowledge Steve McEwan, the Englishman whose success should also have *Unkuzajean*, who helped to write *You're a Track on country star Jay Kennedy's* *No Shoes, No Shirt, No Problem* album, which topped the chart last month and currently stands at number 13.

The Tams once had a big R&B hit with *Be Evidence* that Ashanti has *Happy*. There is no word that Ashanti has ever heard it, but she seems to be hearing her way through it. Her debut single *Fortunate* tops the chart for the seventh week in a row and is now joined in the chart by *Happy*, which debuts at number 11.

Craig David continues to prosper. *Dirty Vegas's* *Days Go By* moves rapidly makes a more steady 62-58 move. After weeks of decline, *David's* debut hit *Single* and surges 83-74.

newsfile



Blue States: chill-out favourite

XL supports Blue States with new five-album deal

XL Recordings has signed Blue States on a five-album deal. The deal follows interest in the artist's debut album *Nothing Changes Under The Sun*, which became a cult favourite at the end of 2001 – 18 months after its initial release – thanks largely to the fact that a string of the album's tracks were licensed to best-selling chill-out compilations.

"We were very big fans of the first album," says XL A&R executive Ben Beardsworth, who signed the act. "Their new material demonstrates a huge development from their first album – there are significantly more vocals and a much wider use of instrumentation."

Based around producer Andy Dragazis, Blue States has already completed work on the follow-up to *Nothing Changes Under The Sun*, which is titled *Man Mountain*. The recording and touring line-up now features vocalist Ty Bulmer. Blue States is signed to Thelery Corporation's Eighteenth Street Lounge label for the US and recently toured the territory as support for the act. Dragazis has also rekindled a number of projects including *Bady Dawn* by Boy, *Hehner* and *Future Sound Of London*.

XL will release *Man Mountain* in August and will precede it with the single, *Metrosound*.

New York trio *The Rapture* are tipped to follow *W* the *100* Steps of the Yeah Yeah Yeahs in whipping the media into a frenzy when they arrive for their debut UK shows in July. The visit will be in support of their single *OJ*, which is to be released by DJ and producer Trevor Jackson's label *Output* in mid-July.

The release follows the low-key 12-inch-only release last month of the band's *House Of Jealous Lovers* single. *The Rapture*, who formed in 1998, are currently working with production team

The DFA, whose previous work includes *Primal Scream* and *David Holmes*. Meanwhile, *Jackson's Output* label is also preparing releases from US singer songwriter *Dempsey*, London duo *Hurtz* and French electro duo *Black Strobe*.

Closer Warner ties result in long-term deal for Williams

Acoustic singer/songwriter Kathryn Williams has signed a long-term publishing deal with Warner/Chappell. The deal is the first example of the closer relationship between Warner UK's recording and publishing divisions, since all operations were brought under the control of chairman Nick Phillips.

Williams signed a licensing deal with Warner label East West via her own imprint, *Caw Records*, which had previously released her first two albums, *Dog Leap Stairs* and *Mercury Music Prize* 2000-nominated *Little Black Numbers* along with a remixed single version of the track *Jasmine Hoop*. The album has sold more than 45,000 copies in the UK to date.

The publishing deal precedes Williams' third album, which has just been completed. The as-yet-untitled follow-up to *Little Black Numbers* is scheduled for a release date in the autumn.

Columbia links with Lakota for JJ72 deal

by James Roberts

Irish indie trio JJ72 have struck a new licensing deal with Columbia Records and will release their second album through the label in August. JJ72's eponymous debut album, released in 2000, sold 200,000 copies in the UK on their Irish independent label Lakota. The new album, which has been produced by Flood, will be licensed from Lakota. "It really sounds like a phenomenal record," says managing director Blair MacDonald. "The UK is the band's strongest market and we intend to take it to the root level."

News of the deal comes as Columbia celebrates its first significant homegrown breakthrough into the albums market for some time. Surrey rockers *Hundred Reasons* were yesterday (Sunday) on course to score a Top 10 new entry with their debut album *Ideas Above Our Station*. It follows a strong 18 months for the band, who have built up a solid fan base through continual touring across the UK. "It is a classic case of steady build and the culmination of an act and label all working very hard together," says MacDonald.

Before *Hundred Reasons*, pop four-piece *AI* were the last Columbia UK-signed artist to achieve significant album success. The act, who this week release their third album *Make It Good*, scored the albums chart in 1999 with their debut release, *Here We Come*. The last Columbia act to enter the Top 10 with their debut album was *Kula Shaker* in 1996. Columbia's strong summer schedule of UK



JJ72: new album through Columbia

sourced product will be completed by the return of *Primal Scream*, who are expected to make their major label debut in late July with the follow-up to 2000's acclaimed *XTRMNR*. The band are currently in the studio putting the finishing touches to their as-yet-untitled album. Among the tracks earmarked for inclusion are *The Lord Is My Shotgun*, which features *Thelery Plant* playing harmonica, and a cover of the Lee Hazlewood/Nancy Sinatra classic *Some Velvet Morning*, which sees *Bobby Gillespie* duet with *Kate Moss*. The album, which has been produced by *Kevin Shields* and *Two Lone Swordsmen* (aka *Andy Weatherall* and *Keith Tennison*) will be preceded by the single *Miss Lucifer* on July 15.



WEA London prioritise Filter as band return with 'groundbreaking' album

WEA London is looking to continue its current wave of rock success with the third album from *Filter*, which will be released in the UK in August.

Following recent success with *Linkin Park* and *A*, the label is expecting *The Amalgamut* album to be the Chicago four-piece's biggest UK record to date. "It's definitely one of our priority releases this summer," says the company's marketing director *Adam Hollywood*.

For the band themselves, whose previous 1999 album *Tide Of Record* (which included their breakthrough single *Take A Picture*) is close to gold status in the UK, *The Amalgamut* takes things to a new level. "I think the first two albums were almost like bridges to get to this record," says frontman *Richard Patrick*, himself once a guitarist for *Nine Inch Nails*. "This is now the platform for us to stand and go off to another level. I'm



Filter: August dates to support new album

right in the middle of where I want to be. *The Amalgamut* is the beginning of three or four records which are groundbreaking."

Filter will be playing at London's *Astoria* in August to support the release of *The Amalgamut*. The band are also set to confirm an appearance at *Reading/Leeds* *Caring weekend*.

VINES SIGN SONY/ATV PUBLISHING DEAL
Acclaimed Australians *The Vines* have signed a publishing deal with *Sony/ATV* ahead of the release of the act's debut album *Highly Evolved* through *Heavenly* in July. "This is the best debut rock album I've heard for years. It works on every level. It's got amazing tunes and total passion. [Singer/songwriter] *Craig Nicholls* is probably a genius," says *Sony/ATV* managing director *Charlie Pinder*, who signed the deal, which excludes the US and Australia. The Vines last week completed a short US tour and return to the UK in June for a short tour and an appearance at *Glastonbury*.

HAIFA SIGNS TO MOS IN SOLO DEAL
Ministry of Sound's *Incentive* label has signed 21-year-old singer *Haifa*. Her first single will be a cover of *Toni Braxton's* *Unbreak My Heart*, which will be released on July 22, which has a garage edge to the previous *Haifa*. It has been compared to a UK version of *Anastacia*.

ABS LAUNCHES SOLO EFFORT
Former Five member *Abs* has completed work on his debut solo single, which is set to be released in August. Titled *What You Got*, the urban pop track has been produced by Richard "Biff" Stannard, who worked on much of *Five's* material.

SUNSHIP AND GO BEAT IN ARTIST DEAL
R&B/garage producer *Sunship*, aka *Ceri Evans* (check), has signed to *Go Beat* on an artist deal. *Sunship*, who shares management with *Norway's* *StarGate*, is known for his remix work with the likes of *Craig David* and *Mis-Teeq*. *Sunship's* solo album is currently in the final stages of recording, with the release date yet to be confirmed.

APPLETON SISTERS SET TO RETURN
Natalie and *Nicole Appleton* were last week understood to be in the final stages of negotiating a new record contract, following their departure from *WEA London*, the home to their former group *All Saints*. The duo have completed work on an album for *WEA London*.

JAZZY JEFF RECRUITS GUESTS FOR NEW LP
Legendary producer and DJ *Jazzy Jeff* is to release his first solo artist album featuring a number of guests including *Jill Scott*, *Boyz II Men* and *The Roots*, along with a number of artists from his *A Touch Of Jazz* production company.

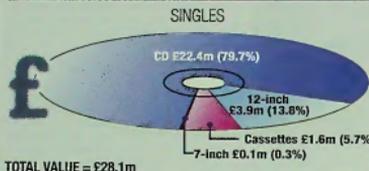
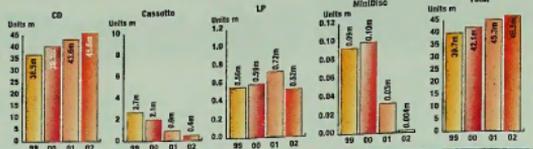
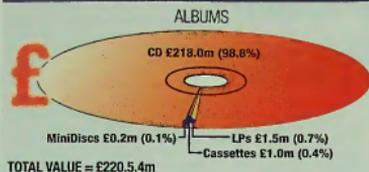
WYCLEF JEAN AND TOM JONES COLLABORATE
Tom Jones is to feature on a remake of *What's New Pussycat?* for the new *Wyclef Jean* album *Masquerade*. *Jean* is also co-producing *Jones'* forthcoming discs-album – the follow up to *Reload* – which is due for release in the autumn.

MW PLAYLIST

- *Beth Orton* – *Daybreaker* (Heavenly) A band's soundtrack to the summer (album, July).
- *Natalia* – *Bust It* (unsigned) *Nelly Furtado* meets *Slayer* (demo).
- *DJ Shadow* – *The Private Press* (A&M) 2000 masterpieces (album, June 10).
- *Depeche Mode* – *One Night In Paris* (Mute) Two hours of *Anton Corbin*-captured *Depeche* (DVD, out now).
- *Primal Scream* – *Miss Lucifer* (Columbia) Scoured up and electrified, the *Scream* get ready to exterminate the competition (single, July 15).
- *Cosmos* – *Take Me With You* (white label) *Tom Middleton's* *Eighties*-influenced electro track is set to be one of the biggest dance tunes of the summer (single, etc).

HOW 2002'S FIRST QUARTER TRADE DELIVERIES SHAPED UP

FIRST QUARTER ALBUM SHIPMENTS



Pie charts show value of first quarter trade deliveries. Bar charts show unit sales of formats during the first quarters of the past four years. Source: BPI

Healthy CD album sales outpacing decline across the other formats

Not even the Pop Idol frenzy that sent the music-buying public in their droves to snap up copies of Will Young and Gareth Gates' debut offerings could stop singles sales nose-diving in spectacular fashion during quarter one.

Despite provoking instant levels of demand not seen since Elton John's record-breaking *Candle In The Wind* 1997, Young's *Evergreen/Anything Is Possible* and the Gates cover *Unchained Melody* were still part of an overall 15.4% decline in singles unit shipments to the trade during the first three months of 2002.

The Young hit alone was responsible for more than 1m sales across the counter during its first week of release, eventually passing the 1.75m mark, as Gates also reached seven figures, further underlining just how bad a state the singles market would have been in if neither of them had been released.

But, even with an ever-weaker singles market, the value of shipments as a whole across all releases still managed to buck the trend of other key territories by producing a 3.0% year-on-year rise to £248.7m. As such, BPI research director Chris Green believes the industry should be cheered by a year-on-year uplift in an album market lacking big-name releases in the period.

Green is convinced the narrowing gap between singles and albums prices continues to impact on sales. "As album prices shrink and the differential between the two is narrowed, buying an album becomes comparatively more attractive than buying a couple of singles," he says. "Having a quarter where there were two million-selling singles and there is still such a decrease says it all."

Falling singles volumes – a year-on-year value decrease of 12.1% in shipments – continued to be a cause for concern across the industry, with many highlighting a grimmer picture than ever when the "Pop Idol effect" was stripped away.

Vinyl Megastores head of music product Jim Batchelor says, "The first quarter last year was the only quarter to show any growth. This year we were up against a quarter that had very strong releases. But

BIGGEST SELLING ALBUMS - Q1 2002

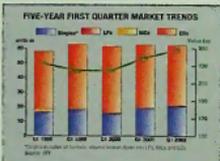
Title/Artist	Units
1. 2001 SINGER EDUCATION TO TRAVEL/Strawberry	253,636
2. ESCAPE/Enrique Iglesias	226,048
3. NO ANGELS IN DISCO	222,662
4. SILVER SIDE UP/Noelie	215,065
5. SING WHEN YOU'RE WINNING/Robin Williams	202,359
6. FEVER/Kylie Minogue	245,722
7. HOW THAT'S WHAT I CALL MUSIC/El Valdes	228,488
8. THE ESSENTIAL/Barbra Streisand	219,912
9. THE VERY BEST OF Sting & The Police	190,953
10. FRISK OF NATURE/Anastacia	198,273

Source: The Official UK Charts Company 2002

BIGGEST SELLING SINGLES - Q1 2002

Title/Artist	Units
1. EVERGREEN/ANYTHING IS POSSIBLE/Will Young	1,697,244
2. UNCHAINED MELODY/Garth Gates	1,079,012
3. HERO/Enrique Iglesias	627,993
4. WHENEVER, WHEREVER/Strawberry	361,322
5. GET THE PARTY STARTED/Pink	279,087
6. HOW YOU REMIND ME/Nickelback	216,245
7. ADDICTED TO BASIS/Purezza	205,353
8. ME JULIE/Al & D. Shazzy	199,851
9. LAGGO/Somebody	189,991
10. WORLD OF OUR OWN/Vestige	176,586

Source: The Official UK Charts Company 2002



if you strip away *Heard/Say* and strip away the Pop Idol records, the underlying trend is worse than the figures suggest in quarter one. We've had number ones selling only 20,000 to 40,000 units. That's a pretty worrying reality."

Dick Raybold, partner at Independent Spinadisc, believes record companies need to focus more strongly on the singles market. "We have seen a dramatic decline in album sales in the past six weeks and the singles market is just plummeting," he says. "I would suggest it is at the door of the record companies who are not prepared to back their product.

*From an average punter's point of view,

if they have heard it on the radio then the product is available and, from our perspective, 11% of customers come through the door with money in their pocket ready to buy a single and it may not be available. I think record companies are saving a bit on marketing expenditure but they are at the same time, having a detrimental effect on consumer confidence."

The 10 top-selling albums for the opening period of the year relied heavily on albums issued before the beginning of 2002, with only Barbra Streisand's *The Essential* and the reissued *Very Best Of Sting & The Police* issued in the first quarter. Brit winners Anastacia, Dido and Kylie Minogue were among those to feel the positive effects of the accolades on their album sales in the quarter.

While it is not an unusual situation for the first quarter of the year, Batchelor expresses concern at the low sales for number one albums this year and that fewer new acts were coming through. "If you can get a number one with less than 25,000 units, which a number of people have done in the past few weeks, that's quite worrying for the industry," he says. "The unit sales at the bottom end of the Top 250 and catalogue have been reasonably healthy, but the top end hasn't been."

Batchelor says the fact that a Petula Clark best of claimed the second highest new entry on the chart recently speaks volumes about the drought of new talent coming through and believes new music that sells consistently over longer periods must emerge for the industry to survive.

Raybold adds, "Retail remains continuous July product to keep customers coming in. The big Enimem album is released on June 3 but we are into the sixth month of the year before the arrival of our first major album of the year and that is an awful indictment of the quality of artist repertoire coming through."

While CD unsurprisingly led the way for formats, with year-on-year growth in value of 7.5% and units of 4.6% for CD albums brightening the picture, vinyl LPs outstripped sales of cassette albums for the first time since the second quarter of 1985 as the former shifted 525,000 units

to the latter's 429,000 in the opening period of the year.

And the case for vinyl marginally strengthened as the niche seven-inch singles market recorded its biggest quarterly increase since 1986, improving 23.6% in units and up 26.2% in value. But the format still only counts for less than 1% of singles sold in the UK.

As revenue from cassette formats now accounts for less than 2% of the industry total, cassette albums continued to rely heavily on compilations – with Now! 50 and 51 the format's biggest sellers of the quarter – followed by pop music to drive the majority of its sales.

All other formats showed declines in volume and value, but none so sharply as the Minidisk, which fell to 4,000 units mark in the quarter after nearly 90% decreases in units and value from the previous year. With declines in new titles being issued on Minidisk also reported during the period, the figures indicate it is well and truly speeding towards its demise as a pre-recorded format.

Looking ahead, a busier release schedule into the second half of the year offers new hope for retail, suggests Virgin Megastores' Batchelor. "What you're seeing now in the next five or six weeks, every week something is coming out, be it Ronan Keating, Eminem or Korn," he says. "That's quite encouraging."

Raybold also believes the forthcoming World Cup should offer a positive opportunity for retailers to run further campaigns in the forthcoming weeks.

"Retailers have to take the initiative and try to tempt customers that come through the doors to buy – and then buy an additional item," he says. "It is a partnership between retail and suppliers, but there has to be the quality of product in the marketplace – at the end of the day, if you look at the album chart 50% of it is the same items as Christmas last year."

Thus, despite uplifts in CD album shipments for the 10th quarter running, the state of the singles market continues to be at the forefront of the industry's mind going into the second half of the year.

Joanna Jones

MUSIC WEEK 1 JUNE 2002

SINGLE of the week

ELVIS VS JXL: A Little Less Conversation (RCA 74321943222). Unearthed by David

Holmes for the soundtrack to Ocean's Eleven and since used in the megabudget ad campaign for Nike, *A Little Less Conversation* has the distinction of being the first track by the King to be officially granted a remix from the Presley Estate. A-listed at Radio One, already in the airplay Top 10 and enjoying extended TV exposure, this will surely give Presley his 17th chart-topping single.

SINGLE reviews



BADLY DRAWN BOY: Twisted Nerve (XL TNX1014CD). The second single from the

soundtrack to *About A Boy* is probably Badly Drawn Boy's most commercial to date. Full of jaunty melodies, Radio is giving Damon Gough unprecedented levels of support with this single — including an A-listing at Radio One — which will surely surpass his previous chart peak of 16 with *Scientist*.

SOPIE ELLIS BEXTOR: Get Over You/Move This Mountain (Polydor 5708322). This double A-side sees Bextor camp it up on the dancefloor once more with newly-written track *Get Over You*, while she reveals her serious side with *Move This Mountain*, which she cowrote with Blur's Alex James and which is taken from her 500,000-selling debut album, *Read My Lips*. *Get Over You* is on Radio One's *Bliss*.

PAPA ROACH: She Loves Me Not (Dreamworks 4506182). D-listed at Radio One, this slice of chart-friendly rock should satisfy their large fanbase enough to chart. The first single from Papa Roach's new album, *LoveHateTragedy*, *She Loves Me Not* is a departure from their rap-metal rut into a purer and more commercial sound.

ANASTACIA: Boom (Epic XCD2683). Also performing at the World Cup 2002 draw in Korea, pop's lady of the moment lends her powerful vocal chords to the official single of the event, which is a stirring ballad with which footy fans will be lambasted in the ensuing months. It is a taster for a forthcoming album, *Fever Pitch*, billed as the official music of the 2002 World Cup.

PALL OAKENFOLD: Southern Sun (Perfecto Perfectos). This first single from the top DJ's debut artist album *Bunkie* is released in its original form plus remixes from Tiesto and Gabriel & Dresden. Carla Werner provides an almost classical vocal that glides over the production, boosted in the former Tiesto mix. It is B-listed at Radio One.

STARCHASER: Love Will Set You Free (Rutin RULIN23CD5). Rutin has added the standard issue vocal deemed necessary for crossover success to this Radio One B-listed track from an Italian trio, originally an instrumental titled *Jambe Myra*. The uncredited male vocal goes superbly, giving the tune even more mainstream appeal.

KELLI ALI: Inferno High Love (One Little Indian 31977CD1). The ex-Snaker Pimps frontwoman kicks off her solo career with a poppedit summertime soundtrack that is a

precursor to her debut album *Tigermouth*, which is set for a June release.

BLAN TWANG FEAT. EST'ELLE: Trixista (Bad Magic MAG0024). Following swiftly on from the well-received third album *KK Off* — which has elevated Black Twang in the reckoning of UK hip-hop heads — the UK rapper returns. Talpani's dance rhymes flourish beside Est'elle's silky vocals on this single, which is B-listed at Radio One.

LINDA LAMB: Hot Room (International Deejay Gigolos GIG0027587). The track that kicks off the American gigolo album finally receives a release. New Yorker Lamb delivers a suitably deep soul vocal over atmospheric Euro beats, resulting in one of the vogueish label's best recent singles.

JASON DOWNS FEAT. MILK: Trippin' (Pepper Z903582). It is more of the same from the urban cowboy with his country/hip-hop formula on the single *Trippin'* sounding more than a little reminiscent of his debut single, 2001's *White Boy With A Feather*. Featuring Milk's vocals prominently on this track, the melodic hybrid doesn't sound so fresh the second time around.

LOOPER: The Snare (Mute CDUMT273). Ex-Bole & Sebastian bassist Stuart David returns with his band after a two-year absence with this curious three-track CD, which juxtaposes dance and film-score sound effects within eerie subject-matter.

Mute's latest signings have confirmed a string of UK dates between June 11 and 17.

CHAD KROEGER FEAT. JOSEY SCOTT: Hero (Roadrunner RR2046-3). Hero is penned by Nickelback's frontman, a man who certainly knows how to use a power-chord. With the *Solder-Man* movie out on June 14) providing clouds of exposure, this emotive track is sizing itself up as a serious contender for the Top Five. It has already edged its way onto music TV, crossing the *Smash Hits*/*Kerrang!* divide, and has been playlisted at Radio One and Capital.

ALBUM reviews



SHIVAREE: Rough Dreams (Capitol 5313372). Ambrosia Parsley and the boys return with their second album. After the critical and sales success of

Goodnight Moon, the band have continued to plough their own eclectic furrow. The music moves between the slick and the experimental but is anchored by Parsley's extraordinary voice, surely one of the most sensual sounds around. Tracks such as *All Because You Told Me So* and *Ten Minutes*

REBORN: KYLIE MINOQUE: Love At First Sight (Parlophone CDRE6577). The Aussie pop princess proves she is still at the top of her game with this radio-friendly slice of pop-dance. A "son of Stardust" disco hook meets

Kylie's sultry vocal to create an irresistible package, while the inclusion of the *Can't Get You Out Of My Head*/Blue Monday sounddash performed at the Brits adds extra dancefloor appeal. A-listed at Radio One and racing up the airplay Top 50, this is surely headed for the Top Five.

ALBUM of the week

MS DYNAMITE: A Little Deeper (Polydor 5899552). The tough-



talking Ms

Dynamite lays down the law with these 16 tracks, which come together as a tasty melting-pot of hip hop, R&B and ragga. The excellent current single *It Takes Time*, which is Radio One A-listed, is surrounded by tracks which are not only as commercially viable, but which are varied enough to give this debut a lasting appeal.



show a band continuing to develop. **BEBER & TAMRA: Suite Beat Boy (Mob M08C09001)**. This is a strong debut from this breakout duo, following two acclaimed singles last year. Kevin Beber's production on this varied, if rather Goldfappesque, album is the perfect platform for the vocal talents of Tamra Keenan.

DAVID BOWIE: Heathen (Columbia 5082222). Bowie's first album for new label Columbia marks a stunning return to form, after more than a decade

in the creative wilderness. Teaming up with producer Tony Visconti, the record features guest appearances by Pete Townshend and Foetus Fudge Groll. Most of the tracks sound like a crossbreed of Hunley Dory and Scary Monsters, which will delight his enormous fanbase. **COUSTEAU: Sirena (Palm CD2083-2)**. The second album from the cosmopolitan five-piece is a fire exercise in epic pop, even if it will do little to quell the Scott Walker comparisons they attracted with their 150,000-selling debut album, *SITA: Happy (Jive 9232772)*. Currently

storming the German airplay charts with her single *Happy*, the Dutch pop-rock chick first surfaced in that country's Popstars-style series *Starmaker* which spawned the band *K-Otic*. Now going solo, Sita serves up her debut album, which fields 12 slices of feelgood pop tinged with guitars.

A-HA: Lifelines (WEA 092744849-2). Confirming their commitment to a full-scale comeback, A-HA unveil their second album since their reunion in 2000. Always more sophisticated than their early teen appeal suggested, in *Lifelines* they have created a grand, modern pop record for an adult audience. Europe has responded well, but whether they can attract the attention of a new audience in the UK is a moot point.

LUNA: Romantica (Beggars Banquet BBOC228). Luna continues to plough their melodic alt-pop furrow with this, their sixth studio album. *Ex-Galaxie* 500 Lynchpin Dean Wareham's lyrics explore the complexities of love over a wistfully filtered Britland backdrop, while new bassist Britta Phillips adds saccharine backing vocals.

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

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CLASSICAL NEWS

by Andrew Stewart

INSTANT KARMA TARGETS CROSSOVER FOR DALE

Caroline Dale (pictured), a former BBC young musician of the year finalist and performer at this year's Classical Brits, is the latest mainstream classical artist to address the massive passive market with her first release on the Instant Karma imprint. Such Sweet Thunder opens with Dale's arrangement of the Sarabande from Handel's Suite No.7, known to millions as the music used in Levi's most recent television campaign.



"It's sad to say that this music has been used by Levi's," says Dale. "It was always on the album. I just hope the interest in this track has created an audience which will listen to the work in its entirety."

Since graduating from London's Royal Academy of Music, the cellist has pursued a range of work that has neatly avoided the conventional pigeonholes reserved for classical artists. Her career credits include recital and concerto performances at such prestigious venues as the Barbican Centre and Wigmore Hall, arranging work for Peter Gabriel and Simply Red, finger double for Juliet Stephenson in TruLy, Madly, Deeply, and soundtrack work at Hilary and Jackie.

The album presents six of Dale's original compositions in company with works by Vivaldi, Folia, Casals and Zipoli. "The whole writing experience has really helped my cell playing," she says. "It gives you a strange freedom when it comes to interpreting. There are a lot of assumptions you make when you interpret someone else's music. You look at it in a much more human way.

You recognise that composers whose work you are playing are human beings; it makes you question what they were thinking, feeling, when they wrote certain works."

Instant Karma's Bob Dickinson explains that Dale is already known throughout the classical music business as a fine artist and adventurous musician. Such Sweet Thunder offers the cellist's core classical work in a deliberately accessible way without loss of quality or production values. "When you mention her name to other musicians or journalists, everyone knows who she is and what she has done," says Dickinson. "We want to make sure that people beyond the classical world get to know about Caroline."

TELARC LAUNCHES MID-PRICE SERIES

Telarc, the defiantly independent US classical and jazz label, celebrates its silver jubilee at the end of May with the release of a new mid-price series drawn from the best of its catalogue. Telarc Classics rolls out on May 27 with 20 discs that represent the strengths of the label's A&R and critically-acclaimed engineering. The initial release includes Robert Shaw's Grammy Award-winning account of Hindemith's When Liacs Last In The Dooryard Bloomed and a tonally sumptuous version of Strauss's tone poem Also Sprach Zarathustra from André Previn and the Vienna Philharmonic.

"Telarc Classics will allow us to aggressively rework our superb two-channel back catalogue," says Adrian Mills, the label's director of domestic and international sales. "For our full-price classical recordings, we're introducing the work of some exciting new performers, such as the brilliant young Chinese pianist, Lang Lang, and conductors Paavo Järvi, Robert Spano and Donati Rinnicles."

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

ALBUM of the week

BEL CANTO: Arias by Donizetti and Bellini. Alagna; London Voices; LPO/ Evelino Pido (EMI Classics 5 57302 2). In an ideal retail world, a quick in-store blast of the opening track from Roberto Alagna's beguiling album of bel canto arias would set the tills ringing without pause. The tenor's shrill and



wholehearted style of delivery help make this disc a choice of repertoire and wellhearted fan of his wife Angela Gheorghiu and London Voices only add to its appeal. In his native French, Alagna produces an amazing variety of colours and expression, superbly managed in "Un ange, une femme inconnue" from Donizetti's La Favorite to reveal genuine bel canto artistry. Marketing for this release includes advertising in the specialist classical press.

REVIEWS

for records released up to 10 June 2002



VARIOUS: The Official Tribute to Her Majesty the Queen's Golden Jubilee. St Paul's Cathedral Choir; RPO/Scott etc (New Sound 2000 NZK50). Producer Gordon Lorenz has created a fine mass-market (yet not downmarket) musical celebration of the Golden Jubilee, complete with patriotic words read by Sir Trevor McDonald and the premiere recordings of jubilee works by Andrew Gant and John Rutter. The energetic spirit of these performances and the album's rich recorded sound more than compensate for a few moments of rough singing from the St Paul's choristers, Rutter's setting of Psalm 150 and Gant's setting of Andrew Motion's A Hymn for the Jubilee form part of the programme for the national service of thanksgiving to be broadcast live from St Paul's on June 4.

ARIAS FOR FARINELLI: Works by Porpora, Hasse, Broschi, Giacomelli, Galuppi, Genoux;

Akademie für Alte Musik Berlin/Jacobs (Hammonia Mundi HMC 901778). The castrato Farinelli became one of the great opera stars of the early 18th century thanks to his extraordinary vocal facility. On this disc, the fabulous US mezzo-soprano Vivica Genaux recreates Farinelli's legendary vocal dexterity in a series of arias. The release is backed by advertising in the specialist press, posters and other PoS material.



LULLY: Les Divertissements de Versailles. Les Arts Florissants/Christie (Erato 0927446552). This disc is billed as a "unique journey through Jean-Baptiste Lully's works for music theatre spanning his creative life at the court of the Sun King", William Christie and his Paris-based early music ensemble offer a genuinely unique experience of Lully's theatrical collaborations with Molière and Quinault, underlined by vivid contrasts in instrumental colours, magnificent declamatory singing and an upfront recorded sound.

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RETAIL FOCUS: MR BONGO

by Michael Donnelly

Mr Bongo started out as a specialist shop in 1969 handling South American music. With the growth in popularity of Brazilian music, championed by DJs such as Gilles Peterson and Patrick Forge at their Talkin' Loud session at London's Dingwells, in the following years Mr Bongo started to establish itself as an influence on, and source of vinyl for, the scene.

From its base in London's Poland Street, the store has branched out into hip hop to provide two floors of cutting-edge music. This is all a long way away from the shop's origins. Co-owner Tom Spencer says it all started from very little – a market stall, in fact. "We then got a shop in Berwick Street, where we began by selling Latin American records," says Spencer. "A while later we moved into hip-hop with a bit of funky, Latin house."

The shop eventually moved to its present location where it has split its musical styles into two floors. "Downstairs we have our Latin shop which specialises solely in Latin American sounds," says Spencer. "Upstairs



Mr Bongo website: twin focus on Latin and hip hop

we sell hip hop. Upstairs is all vinyl – downstairs has a few CDs but mostly our stock is based around vinyl."

The store used to offer mail order for its hip-hop releases but Spencer says this became too difficult to maintain. "Probably if we'd put in the investment we would have maintained it, but it wasn't too cost effective and it was difficult to run the shop and

online orders at the same time," he says. However, the shop's Latin section still offers the service and mail order is still available over the phone from both parts of the store. Not content with simply selling records, the store has also set up three record labels – Mr Bongo, Disorient and Beyongola, specialising in Latin, "Latin house" and hip hop respectively. "We try to stick with what

we do best," says Spencer. "We've been doing this for years now so obviously we know our market and what we can sell."

The release of the soundtrack to cult classic hip-hop film *Wildstyle* on Beyongola came after Mr Bongo negotiated to buy the rights to the soundtrack. Both a soundtrack and instrumental album were released on the back on the back of the purchase, which was a major coup for the small label.

Bespite the success of the rerelease, Spencer says most of the shop's releases are on either Disorient or Mr Bongo. He says, "We haven't released anything on Beyongola for quite a while, but the other two labels are releasing stuff fairly regularly."

As for future developments, Spencer says the store has no major plans. "Expansion would be good, but for the moment we have no plans," he says.

Mr Bongo: 44 Poland Street, London, W1F 7LJ, tel: (020) 7287 1887, fax: (020) 439 1828, e-mail: info@mrbongo.com, website: www.mrbongo.com

IN-STORE NEXT WEEK (from 3/6/02)

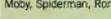


Windows – Queen's Jubilee, Harry Potter; In-store – Joe Cocker, Queen's Jubilee, Moony, Charlatans, Paul Carrack, Ferry Corston, Korn, Toy To Annual, Coldcut, Dio, Mr C, Atomic Kitten.

Black Rebel Motorcycle Club, Fairport Convention, Acoustic Folk Box, 100 Reasons, Korn, Bellefire, Moby, Queen, Hives, Wishbone, Tom Waits, Green Velvet, Mahler, Roger Waters, 3 Elizabeths, X-Press 2; **Press ads** – Matthew, Cousteau, Belle & Sebastian, Reggie Hiss, Black Rebel Motorcycle Club, Fairport Convention, Acoustic Folk Box, Atomic Kitten, Bellefire, Green Velvet, X-Press 2, I Am Sam, Bedrock, Box



Singles – Moony, Lightning Seeds, Paffendorf, Fuzzie Of Mudd, No Doubt, Peaches, Jimmy Eat World, DJ Shadow, Aretha Franklin, Sex Pistols, Joe Cocker, Smash Hits Summer 2002, Song Writer, Ultimate Chick Flick (OST), Best of British, FIFA World Album 2002, Smooth Jazz – The Best Of; **In-store** – Moby, Spiderman, Roman Keating, A1



Listening posts – Norah Jones, Opera Babes, Filippa Giordano, Eminem, Charlatans, Doves, Mal Music, Moby, In-store – three for the price of two on two CDs & DVDs, three for £18, two for £10 promotions; Proper, Rough Guide To World Music promotions



In-store display boards – Millionaire, Chris Bowden, Fabricrice 04, James Yorkston, Paul Westerberg, Speedy J, Blak Twang, Guided By Voices



Single – Puddle Of Mudd; **In-store** – Moony, No Doubt, Jimmy Eat World; **Press ads** – Libertines, Sponge, Agnelli & Nelson; **TV ads** – Paffendorf, Five For Fighting



Listening Posts – Breeders, Belle & Sebastian, Brian Wilson, Jimmy Eat World; **Windows** – Clubbers Guide to Ibiza



Selecta listening posts – Squirrel Rupture, Promise Ring, DJ Montana, Coldcut Journeys By DJ, Trans Am; **Mojo** recommended retailers – The Beauty Shop, Dan Bern, Free French, Cosmétique, Jack Drag, Cary Hudson, New West



Windows – Eminem, Opera Babes, Punk Season, Xfm; **In-store** – Peaches, Korn, Eminem, Opera Babes, Jubilee, Zawose & Brock, Altan, Big Men, Cello

Man, Dillinja And Lemon D, Reggie Hiss, Grupo Batucque, Tom Harrell, Mark Whitfield, Vinlicius



Windows – Sex Pistols; **In-store** – DJ Shadow; **Press ads** – Hed Kandi, The



Press ads – Grove Armada, World Cup titles; **Windows** – DJ Shadow, Smash Hits 2002; **In-store** – World Cup Singles



Singles – Puddle Of Mudd, Moony, No Doubt, Peaches, Jimmy Eat World, Paffendorf; **Albums** – Eminem, World Cup Album, Smash Hits Summer 2002



Singles – Ludacris, Chad Kroeger, No Doubt; **Albums** – Ultimate Chick Flick, Liberty X, Best Unofficial Footie Album, Aretha Franklin, Ian Van Dahl, Ludacris, Sita, Reel, Sita, Chad Kroeger, Smash Hits Summer 2002; **Press ads** – Reel, Sita; **Windows** – two for £26/£22



ON THE SHELF

NIGEL HOUSE,
manager, Rough Trade,
London

"We're very busy at the moment. We're selling a lot of the new **Black Lodge** seven-inch single. Every copy comes in a unique sleeve and it's a must-have. Also, we're doing well with **Best Bootlegs In The World Ever CD**, which is flying out. It features tracks by Freeloader Hellinizer and Girls On Top, whose track was the basis for the Sugababes hit, Freak Like Me. Bootlegs have been big but it's starting to wear thin as the market wanes, so this collection is a must-have."

"We're recently done a special deal with Cooking Vinyl where we linked **Billy Bragg's** website to ours and we sold hundreds of his single **Take Down The Union Jack**. It was three CDs for £5. It's not something that we usually do, but seeing as it was so successful it's an avenue that we're now actively pursuing."

Online selling can be very time-consuming, and frustrating if you're out of stock of small-run singles, but we get a global reach with the site, in particular to Scandinavia and the US, as well

as all over Europe. However, now that the mail order side is building we're looking for more exclusive deals. When the shop was our only outlet, pressing up 500 was usually too much but now we can work up to a 1,000 at a time. It helps us because we get a USP and it helps the acts because all the A&R men come in here to buy records and we can get copies to them."

"We're looking forward to the new **Gemma Hayes** and **DJ Shadow** albums. The new single by **The Libertines** is great and we'll send loads of that. They're playing our club tonight, **Cherry Jam**, along with **British Sea Power**, whose latest single, **Spirit of St Louis**, is going well."

"I'm seeing a growing demand for dirty electro, almost punk electro, by artists like **Rapture** from New York and **Jan McLean** who is on DFA. It's very much in the same area as the new **Primal Scream** single, a move on from electroclash. Whether or not it has legs, a sound, remains to be seen, as there's so no one defining band to break it."



ON THE ROAD

LAURENCE WINDO,
Pinnacle Strikeforce rep for
South Wales & West Country

"The **Hives**' album has really started picking up again since the release of the new single, their **Top Of The Pops** appearance and the fact that they're on tour. Protonics are putting both **The Hives** and **The Bellsays** out at midprice and it has really paid off for both acts."

The two new **Tom Waits** albums have been extremely well received and he's selling across the region. His fanbase loves him and they've come out in force. The independent stores have had a success with these releases and I think that the **Waits/Ami/Epitaph** link-up was good for all concerned, as they've allowed him the flexibility to release what he wanted."

The biggest event recently was **Rough Trade** moving their distribution over to us. We're selling in the new single by UK act **The Libertines**. **What A Waste**, which fits right in with the new sound. Coming out on June 3, it could well chart. We've got a big **John Peel** favourite, **Jeffrey Lewis' Back When I Was Four**, and **Beachwood Sparks' Make The Cowboy Robots**

City. I'm sure, now that we're handling all **Rough Trade's** back catalogue, that we'll do a campaign sometime in the future. **Black Lodge**, on **Lewis Records**, has done very well as its old school style appeals right across the board. The reviews have been great and it is shaping up to be a big underground record solely on word of mouth. **People Under The Stars** third album, **OST**, which is coming out on June 3, is another doing well."

"The most exciting new release has to be the rerelease of **Coldcut's Journeys By DJ**, which is a modern classic. It was deleted in 1998 after the track licences ran out and it has taken this long to renegotiate. All the buyers are after it and as a result the sell-in has been phenomenal and it should chart well."

"We've recent rock signings, **Golfinger** and **Easyworld**, are going well and the next **Reel Big Fish** album, due out this summer, should be a major breakthrough given the amount of interest out there."

1 JUNE 2002

CHART COMMENTARY

by ALAN JONES



After a period when it seemed we were getting out of the habit of having a new number one every seven days, Eminem's arrival at the top of the chart this week makes him the seventh artist to take pole position in as many weeks – and the first living American to take the throne since Afroman last October. The last time we had a longer string of different number ones in consecutive weeks was in 2000, when there were 12 in as many weeks, including Eminem's last single, Stan.

Kerry Katona must have had mixed feelings this week, knowing that either her former bandmates in Atomic Kitten or her husband Bryan McFadden's string of consecutive number ones would be broken – but she probably did not think both would come to an end. And it is not just down to Eminem – even if his Without Me had failed to top the list, neither Atomic Kitten nor Westlife are next in the pecking order. In fact, Liberty X would have stayed top.

Atomic Kitten were chasing their third

MARKET REPORT

TOP 10 COMPANIES

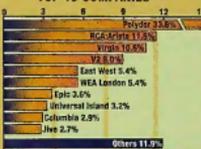


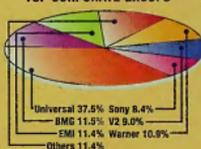
Figure: where top 10 companies by % of total sales of the top 75, and corporate group share by % of total sales of the top 75

SALES UPDATE

VERSUS LAST WEEK: +17.6%

YEAR TO DATE VERSUS LAST YEAR: -12.2%

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART
UK: 65.2% US: 28.0% Other: 6.7%

number one in a row with It's OK. The first single from the girls' second album sold more than 82,000 units last week, which compares

IT'S OK

SINGLE FACTFILE

Eminem becomes the first rapper to have three number ones this week, debuting in pole position with Without Me, the first single from his upcoming (third) album The Eminem Show. Without Me sold more than 185,500 units last week, failing to match the 199,000 sales his last single Stan sold when it debuted at number one in December 2000 but beating the 86,000 of his first number one The Real Slim Shady sold on its July 2000

debut. Sampling Buffalo Gals – and crediting Brits Malcolm McLaren, Anne Dudley and Trevor Horn as writers as a result – Without Me nameschecks Limp Bizkit, Moby, Edige and the man many believe will himself have an 18th number one a few weeks hence, Elysi Presley. Stan mentions Phil Collins and The Real Slim Shady mentions Will Smith, Britney Spears, Christina Aguilera, Dr Dre and Fred Durst (Limp Bizkit).

opening. Westlife, meanwhile, were shooting for their 14th number one in 12 releases, their fourth in a row, their third from the current album World Of Our Own and their first since period with Pop Pop Baby. It fell well short, however, with sales of 37,500 being their lowest first-week tally to date and earning, by their standards, a puny number five placing. Twenty-one-year-old Welsh songstress Jessica Gadeck finished third equal in the Eurovision Song Contest with Come Back at the weekend. Her debut single – down to 17 on this week's chart – made the best showing by a UK entry since 1998, when Immani was runner-up with Where Are You.

California metal band Korn's seven hit singles' hitbox have had remarkably similar career arcs, all peaking in a narrow band between 22 and 26 and spending just two weeks on the chart. It remains to be seen whether or not their latest, Here To Stay, is more durable but it certainly is not roundabout, debuting this week at number 12.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	JUST A LITTLE	Liberty X	V2 VV0501862 (3MV/P)
2	TAKE DOWN THE UNION JACK	Blitz Bragg And The Blokes	Cooking Vinyl FRFC0310X (P)
3	GIRLFRIEND	Ti Sync feat. Nelly	Jive 9253212 (P)
4	THIS IS ME	The Saw Doctors	Shantown SNAW220X (P)
5	LAZY	X-Press 2 feat. David Byrne	Skin SKINT 1402 (3MV/P)
6	BABY NOW THAT I'VE FOUND YOU	Laura Waterworth	Jive 9253222 (P)
7	TURN THE TIDE	Sylver	Pepper 9253692 (P)
8	HONEY	R Kelly & Jay-Z	Jive 9253692 (P)
9	PACMAN/VESSEL	Ed Rush & Optical/Universal	Virus V95910 (P)
10	BLEACH	Jive 9253832 (P)	Jive 9253832 (P)
11	I'M NOT A GIRL, NOT YET A WOMAN	Britney Spears	Jive 9253772 (P)
12	GLOBAL LOVE	High Contrast	Hospital NHS430 (SR0)
13	MUSIC MAKES ME HAPPY	Tony Or-Zax	Distinctive DISN02 (P)
14	MAGNIFICENT 7	Big Tongue BTR001DSX (SHK/P)	Big Tongue BTR001DSX (SHK/P)
15	WE ARE ALL MADE OF STARS	Moby	Nonesuch NCD002268 (V)
16	AT YOUR FUNERAL	Saves The Day	B Unique BUN021CDS (V)
17	MAIN OFFENDER	The Hives	Polygram MCOV0550 (P)
18	TOUCH THE SKY	29 Palms	Masterplan PERS03CDS (3MV/P)
19	SINGLASSES AT NIGHT	Top And Zepherius	City Rockers ROCKERS15CD (V)
20	TURN UP THE SOUND	Liza Pita Lip	Nuclear NUK20046 (ADD)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Last	Title	Artist	Label	This Week	The Artist	Chart
1	WITHOUT ME	Eminem	Stones/Interscope	22	WHENEVER WHEREVER	Cherish Epic
2	JUST A LITTLE	Liberty X	V2	23	A LITTLE LESS CONVERSATION	Blue vs. Jazzy RCA
3	IT'S OK	Atomic Kitten	Island	27	FLY BY II	Blue Atlantic
4	TOMORROW NEVER COMES	Ronan Keating	Polygram	24	IN MY EYES	Maia Inc. Gabele
5	TOP BOB BAYER	Maxwell 5	Starbucks	25	COME BACK	Jessica Gadeck Columbia
6	ESCAPE	Cherish	Starbucks/Philly	26	NO MORE DRAMA	Wanya Garcia UMG/Interscope
7	IT TAKES MORE	Ma Reynolds	Philly	27	4 MY PEOPLE	Steve Filara Epic/Warner
8	REASON	Van Delft	Philly	28	LOVE AT FIRST SIGHT	Kiki Mouskou Parlophone
9	WHAT'S LIVIN' FOR	Just Jack	Athlete/Totem West	29	ONE DAY IN YOUR LIFE	Audionero Epic
10	KISS MYSS	John Vanders	London	30	STARBUCKS A	London London
11	DON'T LET ME GET ME	Pink	Athlete	31	DOVE I'LL BE LOVING YOU	Honey Warner
12	FREAK LIKE ME	Equipe	Universal Island	32	MAKE IT GOOD	Blue Columbia
13	HOW YOU REMIND ME	Hickstead	Real Gone	33	AMN'T IT FUNNY (REMIX)	Junior Lopez Inc. Jz Pops Epic
14	LAZY & PAPA 2	David Byrne	Skin	34	OOPS (OH MY)	Sweet Columbia/Interscope
15	OH BABY	Revue	IS	35	BJ & Gabe	WEA WEA
16	HERE TO STAY	Korn	Epic	36	SOMETHING	Langs Pacific
17	ONE STEP CLOSER	Club Javelin	105/Philly	37	INSTANTLY Deep House	Columbia
18	CHILDREN	Eric Burdon	Jive	38	SHALLA WOLLA WOLLA	Reinhold Messiaen/Decca
19	FOLLOW DA LEADER	Spig & Milton	Philly	39	UCRIT MY FIRE	Will Young S
20	AT NIGHT	Shades	Decca	40	SPREAD YOUR LOVE	Black Rock/Motown/Cub. Vign

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TOP 75



1 JUNE 2002

Pos	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl/MD
1	NEW DESTINATION ★	Polybor 538702 (U)	Polybor 538702 (U)	538702
2	ESCAPE ★ #1	Interacore/Polydor 430182 (U)	Interacore/Polydor 430182 (U)	430182
3	GREATEST HITS II & III	Parlophone 529882 (E)	Parlophone 529882 (E)	529882
4	TOGETHER	Mercury 003212 (U)	Mercury 003212 (U)	003212
5	18	Mute CDSTUM202 (V)	Mute CDSTUM202 (V)	CDSTUM202
6	IDEAS ABOVE OUR STATION	Columbia 506184 (E)	Columbia 506184 (E)	506184
7	NO MORE DRAMA	MCA/Uni-Island 112532 (U)	MCA/Uni-Island 112532 (U)	112532
8	SILVER SIDE UP	Roadrunner 42004852 (U)	Roadrunner 42004852 (U)	42004852
9	MISS UNDEAD?!	Arista 078221 47182 (B/MG)	Arista 078221 47182 (B/MG)	47182
10	FEVER	Parlophone 538042 (E)	Parlophone 538042 (E)	538042
11	COME AWAY WITH ME	Parlophone 538623 (E)	Parlophone 538623 (E)	538623
12	THE DEFINITIVE	WGSN 02974302 (TEN)	WGSN 02974302 (TEN)	02974302
13	ABOUT A BOY (OST)	Twisted Nerve/UK TXL02 152 (V)	Twisted Nerve/UK TXL02 152 (V)	152
14	NO ANGEL	Cheesha/Arista 7432181242 (B/MG)	Cheesha/Arista 7432181242 (B/MG)	7432181242
15	REISO	Moksha/Arista 7432181812 (B/MG)	Moksha/Arista 7432181812 (B/MG)	7432181812
16	ALL RISE	Innocent CD518 (E)	Innocent CD518 (E)	CD518
17	FREAK OF NATURE	EMI 504752 (TEN)	EMI 504752 (TEN)	504752
18	THE LAST BROADCAST	Heavenly/HVNL352 (U)	Heavenly/HVNL352 (U)	352
19	ASHANTI	Mercury 568302 (U)	Mercury 568302 (U)	568302
20	DOWN THE ROAD	Kala/Polydor 580172 (U)	Kala/Polydor 580172 (U)	580172
21	THE SOUND OF	Polydor 5897812 (U)	Polydor 5897812 (U)	5897812
22	NEW DAY HAS COME	EMI 505282 (TEN)	EMI 505282 (TEN)	505282
23	TO THE T-L-O - THE REMIXES	EMI 5052042 (TEN)	EMI 5052042 (TEN)	5052042
24	WORLD OF OUR OWN	RCA 743218130302 (B/MG)	RCA 743218130302 (B/MG)	743218130302
25	SOUTHERN HUMMINGBIRD	Elektra 75982742 (B/MG)	Elektra 75982742 (B/MG)	75982742
26	LAUNDRY SERVICE	Epic 5N639002 (Import)	Epic 5N639002 (Import)	5N639002
27	SONS IN A MINOR	BMG 1 J 8081230002 (B/MG)	BMG 1 J 8081230002 (B/MG)	1 J 8081230002
28	SPIN	Columbia 5053192 (TEN)	Columbia 5053192 (TEN)	5053192
29	JEALOUS ONE STILL ENVI JOSE	Azusa 76304002 (TEN)	Azusa 76304002 (TEN)	76304002
30	THE BEST OF	Chrysalis 530602 (E)	Chrysalis 530602 (E)	530602
31	THE ESSENTIAL	Columbia 506252 (TEN)	Columbia 506252 (TEN)	506252
32	YOUR NEW FAVOURITE BAND	Popzone MC65902 (P)	Popzone MC65902 (P)	MC65902
33	HERE AT THE MAYFLOWER	Columbia C0211022 (TEN)	Columbia C0211022 (TEN)	C0211022
34	COME CLEAN	Interacore/Polydor 430042 (U)	Interacore/Polydor 430042 (U)	430042
35	JUST EVERYBODY TO PERFORM	4 #2 VJ VR 101503 (B/MG)	4 #2 VJ VR 101503 (B/MG)	101503
36	BLACK REBEL MOTORCYCLE CLUB	Virgin CDVU327 (E)	Virgin CDVU327 (E)	CDVU327
37	WHITE LADDER	#1 #7 #2 (H) East West 80738032 (TEN)	East West 80738032 (TEN)	80738032
38	THE VERY BEST OF	Virgin CDVU3402 (E)	Virgin CDVU3402 (E)	CDVU3402
39	SMALL WORLD BIG BAND	WGSN 02924502 (TEN)	WGSN 02924502 (TEN)	02924502
40	THE INVISIBLE BAND	#1 #1 Independent 150M 2820 (TEN)	Independent 150M 2820 (TEN)	150M 2820
41	FRANTS	Virgin CDV1917 (E)	Virgin CDV1917 (E)	CDV1917
42	A FUNK ODYSSEY	#2 #2 WGSN 520402 (TEN)	WGSN 520402 (TEN)	520402
43	RAIN IS LOVE	Dee Jem 586452 (U)	Dee Jem 586452 (U)	586452
44	EXPOSURE - THE BEST OF 1977-2002	Jagged Hair HD32 (U)	Jagged Hair HD32 (U)	HD32
45	BRITNEY	Jive 022252 (P)	Jive 022252 (P)	022252
46	JOY IAM	Parlophone/Rhythm Scenes 530320 (E)	Parlophone/Rhythm Scenes 530320 (E)	530320
47	MALADROIT	Geffen/Polydor 403252 (E)	Geffen/Polydor 403252 (E)	403252
48	ALIYAH	Virgin CDVU53 199 (E)	Virgin CDVU53 199 (E)	CDVU53 199
49	SWEET LOVE - THE VERY BEST OF	Arista 02175002 (TEN)	Arista 02175002 (TEN)	02175002
50	SWING WHEN YOU'RE WINNING	#6 #4 Chrysalis 530602 (E)	Chrysalis 530602 (E)	530602
51	TITLE TK	4AD CD22052 (E)	4AD CD22052 (E)	CD22052

◆ Highest new entry ◆ Highest climber ▲ Sales increase ▲ Sales increase 50% or more

* Includes CD/DVD, ** Includes CD/DVD, *** Includes CD/DVD, **** Includes CD/DVD, ***** Includes CD/DVD

(U) Universal, (V) Virgin, (E) EMI, (B) BMG, (M) Mercury, (I) Island, (P) Polygram, (C) Capitol, (D) Decca, (S) Sony, (R) RCA, (W) Warner, (J) Jive, (A) Arista, (M) MCA, (N) Nonesuch, (O) Odeon, (Q) QED, (T) Time Warner, (X) Xscape, (Y) Y&R, (Z) Zebra

TOP COMPILATIONS

Pos	Title	Artist	Label/CD/Cass/Vinyl/MD (Distributor)
1	NEW THE BEST SUMMER ALBUM 2002 ★	Sony TWISM WSMC0204 (E)	Sony TWISM WSMC0204 (E)
2	KISSTORY	Universal TV 582102 (U)	Universal TV 582102 (U)
3	NOW THAT I CALL MUSICI! 51	EMI Virgin/Universal CDW00195 (TEN)	EMI Virgin/Universal CDW00195 (TEN)
4	21ST CENTURY	Ministry Of Sound M05C031 (E)	Ministry Of Sound M05C031 (E)
5	FUTURE TRANCE	Virgin/EMI VTDCC0453 (E)	Virgin/EMI VTDCC0453 (E)
6	TOP OF THE POPS SPRING 2002	Universal TV 582232 (U)	Universal TV 582232 (U)
7	BEST UNOFFICIAL POTIE ANTHEMS EVER!	Virgin/EMI VTDCC0453 (E)	Virgin/EMI VTDCC0453 (E)
8	POP IDOL - THE BIG BAND ALBUM	S 74213204 02042334 (M) ★ #2	S 74213204 02042334 (M)
9	KERRANG! 3 - THE ALBUM	Universal TV 580204 (U)	Universal TV 580204 (U)
10	SIMPLY ACUSTIC	Sony TV/Universal TV 584852 (U)	Sony TV/Universal TV 584852 (U)
11	BACK TO THE OLD SKOOL - IBIZA	Ministry Of Sound M05C041 (E)	Ministry Of Sound M05C041 (E)
12	CHILLED IBIZA III	Warner Danes WSMC021 (E)	Warner Danes WSMC021 (E)
13	THE ALBUM 3	Virgin/EMI VTDCC041 (E)	Virgin/EMI VTDCC041 (E)
14	THE CHILLOUT SESSION - IBIZA 2002	Ministry Of Sound M05C041 (E)	Ministry Of Sound M05C041 (E)
15	ABSOLUTE EUPHORIA - DAVE PEARCE	Virgin TV/EMI VTDCC0453 (E)	Virgin TV/EMI VTDCC0453 (E)
16	HITS 52	BMG/Sony/Telstar/WSM HTSD0219 (E)	BMG/Sony/Telstar/WSM HTSD0219 (E)
17	ALTERNATIVE EIGHTIES	Columbia STV014 (U)	Columbia STV014 (U)
18	URBAN VIBES	BMG TV Projects 7421281032 (E)	BMG TV Projects 7421281032 (E)
19	BLUES AND SOUL MASTERS	WSM WSMC0214 (E)	WSM WSMC0214 (E)
20	SPIDER-MAN (OST)	Columbia 505476 (E)	Columbia 505476 (E)

* Includes CD/DVD, ** Includes CD/DVD, *** Includes CD/DVD, **** Includes CD/DVD, ***** Includes CD/DVD

(U) Universal, (V) Virgin, (E) EMI, (B) BMG, (M) Mercury, (I) Island, (P) Polygram, (C) Capitol, (D) Decca, (S) Sony, (R) RCA, (W) Warner, (J) Jive, (A) Arista, (M) MCA, (N) Nonesuch, (O) Odeon, (Q) QED, (T) Time Warner, (X) Xscape, (Y) Y&R, (Z) Zebra

(U) Universal, (V) Virgin, (E) EMI, (B) BMG, (M) Mercury, (I) Island, (P) Polygram, (C) Capitol, (D) Decca, (S) Sony, (R) RCA, (W) Warner, (J) Jive, (A) Arista, (M) MCA, (N) Nonesuch, (O) Odeon, (Q) QED, (T) Time Warner, (X) Xscape, (Y) Y&R, (Z) Zebra

Pos	Artist	Label/CD/Cass/Vinyl/MD (Distributor)
1	KING! Boyz	4
2	CONCRETE	5
3	LEVIN PARK	6
4	ALTBAD	7
5	WAVEZ	8
6	WAVEZ	9
7	WAVEZ	10
8	WAVEZ	11
9	WAVEZ	12
10	WAVEZ	13
11	WAVEZ	14
12	WAVEZ	15
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66	WAVEZ	69
67	WAVEZ	70
68	WAVEZ	71
69	WAVEZ	72
70	WAVEZ	73
71	WAVEZ	74
72	WAVEZ	75
73	WAVEZ	76
74	WAVEZ	77
75	WAVEZ	78

1 JUNE 2002

CHART COMMENTARY

by ALAN JONES



Ronan Keating is in auspicious company this week, emulating The Beatles, Led Zeppelin, Rod Stewart, Abba and Robbie Williams by registering his sixth number one album in a row. Keating topped the chart four times with Boyzone and lands his second solo number one courtesy of Destination, which sold nearly 123,000 units last week. Keating's debut solo album Ronan sold more copies – nearly 176,000 – when it was released two

ALBUMS FACTFILE

years ago but Destination's debut tally beats the first-week sales of all the Boyzone albums save their last, the greatest hits set By Request, which peaked at number 67. Together uses the duets play previously enjoyed by stars such as Tom Jones and Frank Sinatra (twice) to revitalise their careers. Among Lulu's other partners on Together are Paul McCartney, Atomic Kitten, Westlife, Sting and Elton John. OTB's 5 Live to talk about the album last week, seemed to know nothing about the album's least-known participants, Kerplunk, whom she has apparently never met, and indulged in some mild dishing of Tina Turner, who embarrassed her contribution to the album at a live stage.

Boy bands and teen idols have notoriously short careers, so Ronan Keating's sustained success as both a singles and albums act is remarkable. First with Boyzone and more latterly solo, Keating has made the Top 10 of the singles chart with each of his first 21 singles – a record – and number one with each of his first six albums. While a handful of other esteemed acts have had as many or more number one albums in a row (see above), the only other ones to compile such a sequence from the start of their career are The Beatles, who opened with a remarkable seven number one albums in just over three years until their sequence was ruined by the release of A Collection Of Beatles Oldies, a number seven "success" in 1966.

Keating also features on this week's second highest debut, Lulu's Together album, on which he joins the 50th anniversary veteran for a rousing version of the Bob Seger hit 'We've Got Tonight. Boosted by the screening of An Audience With Lulu on ITV two days before its release,

MARKET REPORT



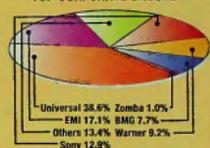
Figures show top 10 companies by % of total sales and corporate groups share by % of total sales of the Top 25 artist albums

SALES UPDATE

VERSUS LAST WEEK: **+15.8%** YEAR TO DATE VERSUS LAST YEAR: **+0.0%**

Together sold more than 38,000 units last week, and debuts at number four to become the 53-year-old's most successful album by

TOP CORPORATE GROUPS



some distance. Amazingly, although Lulu has had 26 hit singles, her only previous appearances in the album chart came via

1971's budget release The Most of Lulu, which reached number 15, and 1993's Independence, which spawned four hits but peaked at number 67. Together uses the duets play previously enjoyed by stars such as Tom Jones and Frank Sinatra (twice) to revitalise their careers. Among Lulu's other partners on Together are Paul McCartney, Atomic Kitten, Westlife, Sting and Elton John. OTB's 5 Live to talk about the album last week, seemed to know nothing about the album's least-known participants, Kerplunk, whom she has apparently never met, and indulged in some mild dishing of Tina Turner, who embarrassed her contribution to the album at a live stage.

The Definitive Davey Brothers debut at number 12 giving the veteran fraternal duo its highest-charting album for 25 years. Meanwhile, helped by TV advertising and Radio 2 play of the single Don't Know Why, Norah Jones' debut album Come Away With Me has another great week, exploding 26-11 as its sales double.

COMPILATIONS

Increasing its sales by 2% over the tally which won it a number one debut on the compilation chart last week, Universal Music Television's Kissbox set coverless cedes pole position to The Best Summer Album 2002, the first release in what one presumes will become a regular series from Sony TV/Artn. Not to be confused with EMI/Virgin's one-off 1997 release The Best Summer Album In The World...Ever!, which reached number three, the two-CD set includes recent chart-toppers such as Kiss Kiss by Holly Valance and Just A Little by Liberty X as well as older summer songs like Sex On The Beach by Spoon, Saturday Night by Whigfield and Sun Is Shining by Funkstar Deluxe featuring Bob Marley.

Four years ago, the start of the World Cup precipitated a downturn in sales as football fans reserved their leisure time for watching

the tournament instead of shopping for records. This year may well see a similar dip, but combining football with music is one way for the record industry to protect itself. Already the first football-related single has made its way into the singles chart – former England boss Terry Venables' England Crazy collaboration with Rider debuts this week at number 47 and chart compilers OOO have identified another 22 World Cup singles (full list at www.theofficialcharts.com/lowdown/worldcup). There are also several official and unofficial albums aimed at the compilation market. The first one to make a real impact is the Virgin/EMI set Best Unofficial Football Anthems Ever. Including 'You'll Never Walk Alone by Gerry & The Pacemakers, Three Lions '96 by The Lightning Seeds/Baddiel & Skinner and Wild In Motion by England/New Order, it debuts at number seven this week.

MARKET REPORT



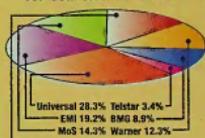
Figures show top 10 companies by % of total sales of the Top 25, and corporate groups share by % of total sales of the Top 25

SALES UPDATE

VERSUS LAST WEEK: **+7.8%** YEAR TO DATE VERSUS LAST YEAR: **+7.8%**

ANYTHING IS POSSIBLE/EVERGREEN
UNCHAINED MELODY
HERO
WHENEVER WHEREVER
HOW YOU REMIND ME
IF I REMEMBER NEVER COMES
KISS KISS
ME JULIE
GET THE PARTY STARTED
CAMP SANTIAGO
JUST A LITTLE
ONE STEP CLOSER
ADDICTED TO BASS
FREAK LIKE ME
10 WHO OF OUR OWN
11 THE KINDA TIMES
WITHOUT ME
GIRLFRIEND
15 ANY PEOPLE
16 AIN'T IT FUNNY

TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist average: 75.5%
Compilation: 24.5%

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (Historical)
1	18	Moby	Mute CDSUM1402 (V)
2	2	ABOUT A BOY (OST)	Twisted Nerve UK_TNCD1152 (V)
3	7	YOUR NEW FAVOURITE BAND	Popstones MPCS95CD (P)
4	7	JUST ENOUGH EDUCATION TO PERFORM	V2 VV1 01538 (3MVP)
5	NEW	TITLE T	4AD CAD2295CD (V)
6	NEW	SONGS FROM THE OTHER SIDE	Beggars Banquet BEGL202CD (V)
7	9	SIMPLE THINGS	Ultimate Dilemma UDCR0015 (3MVP)
8	NEW	45 OR 46 SONGS THAT WERENT GOOD	Fat Wreck FATW41CD (PH)
9	4	EVERY DAY	Ninja Tune ZENC52 (V)
10	8	IS THIS IT	Rough Trade RTROCD102 (V)
11	5	AJICE	Anti 66232 (P)
12	10	PLAY	Mute CDSUM1172 (V)
13	6	BLOOD MONEY	Tom Waits Anti 66232 (P)
14	11	BRITNEY	Tron Spears Jive 92225 (P)
15	12	CELEBRITY	'N Sync Jive 92225 (P)
16	NEW	FINALLY WE ARE NO ONE	Mum Fat Cat FATC018 (V)
17	15	THE FAKE SOUND OF PROGRESS	Visible Noise VNTS025CD (P)
18	NEW	WE ARE SCIENCE	Mutiny/Beggars Banquet MNIC0102 (V)
19	NEW	USE ONCE & DESTROY	Castle Music MSC0021 (P)
20	18	SONGNO	Blix Street/Hot G21045 (HOT)

THE YEAR SO FAR... TOP 20 SINGLES

This Last	Title	Artist	Label
1	1	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOUNG
2	2	UNCHAINED MELODY	GARTH GATES
3	3	HERO	ENRIQUE IGLESIAS
4	4	WHENEVER WHEREVER	SHAKIRA
5	5	HOW YOU REMIND ME	NICKELBACK
6	NEW	IF I REMEMBER NEVER COMES	RONAN KEATING
7	15	KISS KISS	HOLLY VALANCE
8	7	ME JULIE	ALI G & SHAGGY
9	8	GET THE PARTY STARTED	PINK
10	6	CAMP SANTIAGO	LASSO
11	NEW	JUST A LITTLE	LIBERTY X
12	20	ONE STEP CLOSER	G CLUB JUNIORS
13	NEW	ADDICTED TO BASS	PURTEENO
14	19	FREAK LIKE ME	SUGABABES
15	10	WHO OF OUR OWN	WESTLIFE
16	11	THE KINDA TIMES	GASS
17	NEW	WITHOUT ME	EMINEM
18	NEW	GIRLFRIEND	KYSTINE
19	NEW	ANY PEOPLE	MISSY ELLIOTT
20	13	AIN'T IT FUNNY	JENNIFER LOPEZ

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1 june 2002

singles



1	WITHOUT ME Eminem	Interscope/Polydor
2	JUST A LITTLE Liberty X	V2
3	IT'S OK! Atomic Kitten	Innocent
4	IF TOMORROW NEVER COMES Roman	Keating
5	BOP BOP BABY Westlife	Polydor
6	ESCAPE Enrique Iglesias	Interscope/Polydor
7	IT TAKES MORE Mis Dynamite	Polydor
8	REASON Ian Van Dahl	Nulife
9	WHAT'S LOVE? Fat Joe feat. Ashanti	Atlantic
10	KISS KISS Holly Valance	London



6	DON'T LET ME GET ME Pink	Arista
12	HERE TO STAY Korn	Epic
7	ONE STEP CLOSER S Club Juniors	Polydor
14	FOLLOW DA LEADER Nigel & Marvin	Relentless
9	IN MY EYES Milk Inc	All Around The World
10	FREAK LIKE ME Sugababes	Island/Uni-Island
13	COME BACK Jessica Garlick	Columbia
18	OH BABY Rihanna	SZ
19	WASH YOUR FACE Nickleback	Parlophone
20	STAND UP	

THE OFFICIAL CHARTS

100% music week



BBC RADIO 1

97-99FM



albums



1 DESTINATION

Roman Keating

3	ESCAPE Enrique Iglesias	Interscope/Polydor
2	GREATEST HITS I, II & III Queen	Parlophone
4	TOGETHER Lulu	Mercury
1	5 18 Moby	Mute
6	IDEAS ABOVE OUR STATION Hundred Reasons	Columbia
7	NO MORE DRAMA Mary J Blige	MCA/Uni-Island
5	SILVER SIDE UP Nickelback	Roadrunner
7	MISSUNDAZT00D Pink	Arista
8	FEVER Kylie Minogue	Parlophone



11	COME AWAY WITH ME Norah Jones	Parlophone
12	THE DEFINITIVE Everly Brothers	WSM
14	ABOUT A BOY (OST) Beady Eye	Drawn Boy
28	NO ANGEL Dido	Cheeky/Arista
10	RESIST Koshien	Moksha/Arista
12	ALL RISE Blue	Innocent
13	FREAK OF NATURE Anastacia	
18	THE LAST BROADCAST Doves	Heavenly
19	ASHES & MIST	Mercury
20	STAND UP	



1 THE BEST SUMMER ALBUM 2002 **8 11** BACK TO THE OLD SKOOL - IBIZA
Ministry Of Sound
Sony TV/WMSM

2 KISSTORY **12** CHILLED IBIZA III
Universal TV Warner Dance

3 NOW THAT'S WHAT I CALL MUSIC! 51 **10 13** THE ALBUM 3
EMI/Virgin/Universal Virgin/EMI

4 21ST CENTURY DISCO **11 14** THE CHILLOUT SESSION - IBIZA 2002
Ministry Of Sound

5 FUTURE TRANCE **12 15** ABSOLUTE EUPHORIA - DAVE PEARCE
Virgin/EMI Telstar TV/USMS

6 TOP OF THE POPS SPRING 2002 **17 16** HITS 52
Universal TV BMG/Sony/Universal/WMSM

7 BEST UNOFFICIAL FOOIE ANTHEMS EVER **14 17** ALTERNATIVE EIGHTIES
Virgin/EMI Columbia

8 POP IDOL - THE BIG BAND ALBUM **13 18** URBAN VIBES
S BMG TV Projects

9 KERRANG! 3 - THE ALBUM **16 19** BLUES AND SOUL MASTERS
Universal TV WSM

10 SIMPLY ACOUSTIC **20 20** SPIDER-MAN (OST)
Sony TV/Universal TV Columbia

15 21 GIRLFRIEND 'N Sinc feat. Nelly **16** TAKE DOWN THE UNION JACK **17 23** OOPS (OH MY) Tweet **18 25** WHENEVER WHEREVER Shakira **19 28** SPREAD YOUR LOVE Black Rebel Motorcycle Club **20 34** BABY NOW THAT I'VE FOUND YOU Lauren Waterworth **21 35** LAZY X-Press 2 feat. David Byrne **22 36** FREAK MODE Reelists **23 39** YOU CAN'T GO HOME AGAIN DJ Shadow **24 38** THIS IS ME The Saw Doctors **25 32** UNCHAINED MELODY Gareth Gates **26 33** MAKE IT GOOD AI **27 34** AT NIGHT Shakedown **28 35** 4 MY PEOPLE Missy Elliott **29 36** SOMEONE LIKE YOU Russell Watson & Faye Tozer **30 37** INSATIABLE Darren Hayes **31 38** NO MORE DRAMA Mary J Blige **32 39** EMPTY AT THE ENDTHIS GIVEN LINE The Electric Soft Parade **33 40** EVERGREEN/ANYTHING IS POSSIBLE Will Young

15 21 THE SOUND OF THE JAM Polydor
17 22 A NEW DAY HAS COME Celine Dion Epic
20 23 J TO THA L-O - THE REMIXES Jennifer Lopez Epic
27 24 WORLD OF OUR OWN Westlife RCA
15 25 SOUTHERN HUMMINGBIRD Tweet Elektra
23 26 LAUNDRY SERVICE Shakira Epic
31 27 SONGS IN A MINOR Alicia Keys J
24 28 SPIN Darren Hayes Columbia
25 29 JEALOUS ONES STILL ENVY (JOSE) Fat Joe Atlantic
30 30 THE BEST OF Proclaimers Chrysalis
21 31 THE ESSENTIAL Barbara Streisand Columbia
22 32 YOUR NEW FAVOURITE BAND Hives Pygones
18 33 HERE AT THE MAYFLOWER Barry Manilow Columbia
44 34 CAN CLEAN Puddle Of Mudd Interscope/Polydor
37 35 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2
47 36 BLACK REBEL MOTORCYCLE CLUB Black Rebel Motorcycle Club Virgin
35 37 WHITE LADDER David Gray IHT/East West
34 38 THE VERY BEST OF Sting/The Police A&M/Polydor
33 39 SMALL WORLD BIG BAND Jools Holland WSM
29 40 THE INVISIBLE BAND Travis Independentie

15 21 GIRLFRIEND 'N Sinc feat. Nelly **16** TAKE DOWN THE UNION JACK **17 23** OOPS (OH MY) Tweet **18 25** WHENEVER WHEREVER Shakira **19 28** SPREAD YOUR LOVE Black Rebel Motorcycle Club **20 34** BABY NOW THAT I'VE FOUND YOU Lauren Waterworth **21 35** LAZY X-Press 2 feat. David Byrne **22 36** FREAK MODE Reelists **23 39** YOU CAN'T GO HOME AGAIN DJ Shadow **24 38** THIS IS ME The Saw Doctors **25 32** UNCHAINED MELODY Gareth Gates **26 33** MAKE IT GOOD AI **27 34** AT NIGHT Shakedown **28 35** 4 MY PEOPLE Missy Elliott **29 36** SOMEONE LIKE YOU Russell Watson & Faye Tozer **30 37** INSATIABLE Darren Hayes **31 38** NO MORE DRAMA Mary J Blige **32 39** EMPTY AT THE ENDTHIS GIVEN LINE The Electric Soft Parade **33 40** EVERGREEN/ANYTHING IS POSSIBLE Will Young

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compilations

THE BABE TEAM

WORLD CUP SINGLE 'OVER THERE'
- CD1 Includes Free Poster - CD2 Includes 'Raggy' Video - NB -
OUT MAY 27TH

BY ORDER OF THE **Sun**

visit www.babeteam.com for more info

THE OFFICIAL UK CHARTS SPECIALIST

1 JUNE 2002

CLASSICAL ARTIST

The Last	Title	Artist	Label (Distributor)
1	1	ENCORE	Russell Watson
2	2	CLASSICAL GRAFTITI	The Planets
3	4	THE VOICE	Russell Watson
4	3	ONCE IN A RED MOON	Secret Garden
5	5	HOLST: THE PLANETS/MYSTIC TRUMPETER	Rutter/RSD/NO/Lloyd-Jones
6	11	SACRED ARIAS	Andrea Bocelli
7	10	SIX SWEEP THUNDER	Caroline Dale
8	8	ELGAR'S SYMPHONY NO.3	LSD 1501891 (IRMA)
9	6	VIAGGIO ITALIANO	Andrea Bocelli
10	6	MAHLER: SYMPHONY NO.10	Olsan/Polish NISQ
11	19	ARIA - THE OPERA ALBUM	Andrea Bocelli
12	13	SPANISH GUITAR MUSIC	John Williams
13	9	ELGAR'S SYMPHONY NO.2	Luton Symphony Orchestra/Davis
14	17	THE GOLD COLLECTION	Lutvica/Pavlovci
15	7	BACKYARD CONCERTOS NOS.3, 5 & 7	Academy Of St Martin In Fields
16	10	VERDI	Andrea Bocelli
17	15	BAZ: SYMPHONY NO.4	RSD/NO/Lloyd-Jones
18	16	SHOSTAKOVICH: JAZZ SUITES NOS.1 & 2	Russian State Orchestration
19	10	GREGORIAN CHILLOUT	Virtuos Artists
20	14	EDEN ROCK	Lutvica/Enaudi

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JAZZ & BLUES

The Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Nina Jones
2	3	KIND OF BLUE	Miles Davis
3	2	TOGETHER SAXES & MORE	Vicarious
4	5	TOURIST	Six Gramain
5	4	THE LOOK OF LOVE	Diana Krall
6	6	VERVE REMIXED	Vicarious
7	7	BLUES BLUES BLUES	Jimmy Rogers
8	7	THE WILLIES	Bill Friel
9	10	SMOOTH JAZZ FLOURISHES	Vicarious
10	9	BLUE FOR YOU - THE VERY BEST OF	Nina Simone

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R&B SINGLES

The Last	Title	Artist	Label Cat. No. (Distributor)
1	1	WITHOUT ME	Enimem
2	1	WHAT'S LOVIN'?	Fat Joe feat. Ashanti
3	2	IT TAKES MORE	Ms Dynamite
4	10	OH BABY	Rihanna
5	3	FREAK LIKE ME	Sugababes
6	4	DOPPS (OH MY)	Tweatt
7	4	GIRLFRIEND	'N Sync feat. Nelly
8	2	FREAK MODE	Ricciotto
9	5	4 MY PEOPLE	Missy Elliott
10	8	NO MORE DRAMA	Mary J Blige
11	7	ROCK THE BOAT	Aaliyah
12	9	HONEY	R Kelly & Jay-Z
13	10	AIN'T IT FUNNY	Jennifer Lopez
14	10	FULL MOON	Brandy
15	11	ME JULIE	Ali G & Shaggy
16	13	IT'S GOIN' DOWN	X-Ecutioners
17	12	U-TURN	Usher
18	14	SHOULDA WOULDA COULDA	Beverly Knight
19	16	WHAT ABOUT US?	City High feat. Eve
20	15	CARAMEL	R Kelly
21	17	THE WORLD'S GREATEST	Blubbz Sparrow
22	19	DANCE FOR ME	Mary J Blige
23	19	PASS THE CUPBOISER	Busta Rhymes
24	20	BREAK YA NECK	Busta Rhymes
25	21	THE WHOLE WORLD	Outkast feat. Killer Mike
26	23	GET THE PARTY STARTED	Pink
27	24	ALWAYS ON TIME	Ja Rule feat. Ashanti
28	29	GOTTA GET THRU THIS	Daniel Bredford
29	23	FAMILY AFFAIR	Mary J Blige

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CLASSICAL COMPILATIONS

The Last	Title	Artist	Label (Distributor)
1	2	PURE CLASSICAL CHILLOUT	Various
2	1	PURE GENIUS CHILLOUT	Various
3	3	MIZANT GOLD - THE ESSENTIAL COLLECTION	Various
4	4	CLASSIC FM HALL OF FAME - GOLD	Various
5	5	ENGLAND ANTHEMS 2002	Various
6	6	CLASSICAL CHILLOUT	Various
7	5	SWEN-ANDERSON CLASSICAL COLLECTION	Various
8	10	CLASSICAL CHILLOUT 2	Various
9	7	RELAXING CLASSICS	Various
10	14	CLASSICAL AMBIENCE	Various
11	19	THE ULTIMATE MOVIE ALBUM	Various
12	13	THE CLASSICAL ALBUM 2002	Various
13	8	THE OPERA SCORE	Various
14	17	CLASSICAL CHILLOUT COLLECTION	Various
15	11	TIME TO RELAX	Various
16	12	VOICES	Various
17	9	BAROQUE ADAGIOS	Various
18	15	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various
19	18	RELAXING CLASSICS	Various
20	18	CLASSICAL MOODS	Various

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ROCK

The Last	Title	Artist	Label (Distributor)
1	1	IDEAS ABOVE OUR STATION	Hundred Reasons
2	2	GREATEST HITS I & II	Queen
3	1	SILVER SIDE UP	Nickelback
4	7	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club
5	6	COLEMAN	Puddle Of Nothing
6	5	SPIDER-MAN (OST)	Various
7	3	KERANG! - THE ALBUM	Various
8	4	VAPOR TRAILS	Rush
9	4	48 OR 80 SONGS THAT WERENT GOOD	NOFX
10	8	MUTTER	Reinstatein

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DANCE SINGLES

The Last	Title	Artist	Label Cat. No. (Distributor)
1	1	YOU'NT GO HOME AGAIN	JD Shadow
2	2	REASON	Ian Van Dahl
3	3	PACMAN/VESSEL	Ed Rush & Optical/Universal
4	4	GLOBAL LOVE	High Contrast
5	1	LA LA LAND	Hospital 12CDRE02 (S)E
6	2	TURN THE TIDE	Sylver
7	5	ALITTLE BIT PARANOID	Different Gear
8	7	SUNGLASSES AT NIGHT	Tips And Zenthraxis
9	3	THE HEARTLESS MEOW THEME	Heartless Crew
10	10	MUSIC MAKES HAPPY	Tommy Dr Zax
11	5	IN MY EYES	Mik Ink
12	8	LADY DOD	All Around The World 12GL0BE252 (AMVD)U
13	10	SOMETHING WICKED	Artist Unknown
14	6	I FEEL SO FINE	Herbalife feat. Seaming To
15	14	LAZY	KMC feat. Shany
16	4	AT NIGHT	X-Press 2 feat. David Byrne
17	10	INNOCENCE	Shakedown
18	10	SWEET TEMPTATION	Joker Jam
19	2	FOLLOW ME	Feela
20	3	DEFINITION OF HOUSE	Aly-U

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DANCE ALBUMS

The Last	Title	Artist	Label Cat. No. (Distributor)
1	1	BLUES A Year In The Life Of	Mute STUMM02/CDSTUM02 (M)E
2	2	DISCOVERY	Various
3	3	21ST CENTURY DISCO	Various
4	2	EVERY DAY	Ministry Of Sound - JMOCS031 (DM)VEU
5	5	2 MANY DJS - AS HEARD ON RADIO SOLIWAX	Various
6	5	REMISS	Pias Recordings - PIAS0318 (M)E
7	7	SIMPLE THINGS	Koehn
8	7	ORIGINAL PIRATE MATERIAL	Moksha/Arista 743218081/1 (421)80812 (DM)VEU
9	8	MUSIC	Zero 7
10	9	FUTURE	Ultimate Dilemma 743218081/1 (421)80812 (DM)VEU
11	10	MUSIC	The Streets
12	10	MUSIC	Latched On/99 Recordings 00743981/1 (421)80812 (DM)VEU
13	10	MUSIC	Madonna
14	10	MUSIC	Maverick/Warner Bros 938247885/1 (421)80812 (DM)VEU
15	10	MUSIC	Various

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MUSIC VIDEO

The Last	Title	Label Cat. No.
1	1	ORKEST Tribute Concert
2	2	BRITNEY SPEARS: Live From Las Vegas
3	2	ORIGINAL CAST RECORDING: The Sandlot - Live From Geneva
4	10	THE CHARLATANS: Just Lookin' - 1990-1997
5	2	ORIGINAL CAST RECORDING: Cocoon
6	8	KYLE MINOGUE: Live In Sydney
7	7	WESTLIFE: Whimsy Dreams Come True
8	8	ROBBIE WILLIAMS: Live At The Albert
9	9	S CLUB 7: S Club Party - Live
10	4	ROXY MUSIC: Live At The Apollo London

The Last	Title	Label Cat. No. (Distributor)
11	8	BLUES A Year In The Life Of
12	10	SUM 42: Introduction To Destruction
13	17	LED ZEPPELIN: Song Remains The Same
14	11	NINE INCH NAILS: Bad For You
15	14	WESTLIFE: World Of Our Own
16	16	ROXY MUSIC: The Cash Tour
17	15	STEPS: God - The Greatest Hits
18	18	ROCK WATERS: In The Flesh
19	18	U2: Rattle and Hum - Live In Boston
20	12	ORIGINAL PIRATE MATERIAL - A Celebration CD

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1 JUNE 2002

COOL CUTS CHART

as featured on *Talk 'n' Spin's Saturday night show on Kiss 100 and Easy Big City Network*

Pos	Track	Artist	Label
1	EMERGE Fishchopper	MOS	
2	FASCINATED Review Mainz	Rullin	
3	CRUONBREAKER Kelly & Fraden	Worshipful	
4	WEAK BECOME HERES THE STREETS	SHY	
5	LU DA SUNSHINE Intense Project	white label	
6	FINKA & TON Robbie Rivers's Crosses feat. Stawee Taylor	Cherubs	
7	MADAGASCAR At Of Trance	Platipus	
8	BEAT'S GOT A TEMPER Prudigy	XL	
9	CHRISTS Dirty Vegas	Credence	
10	MOONRAKER Forestale, Elnor	Sonic	
11	DRIFTING/REACH INSIDE Bah Samba	Estereo	
12	FREE YOUR MIND 50 Beats	Detected	
13	THE SWITCH Planet Funk	Bustini/Losco	
14	AUDIO BULLY'S EP Audio Bullies	Passive	
15	JANGIRO Sofia Sealings	Source	
16	MAIN VEIN Zamirlogu	K&M	
17	MY LOVE Kluster feat. Ron Carroll	Azuli	
18	ALIVE ALIVE CD 40 Min	Serious	
19	GUIDING LIGHT Lulu Bala feat. Jeanie Hopper	MNRK	
20	SUMMER SIZES Gaston & Rowell feat. Keat	POD	

URBAN TOP 20

1	911 FOLISH Ashanti	Murder Inc
2	IT TAKES MORE MY DYNAMITE	BiggerBass/Py/Polydor
3	HOT IN HERRE Neely	Universal
4	I KNEE A GIRL P Diddy	Bad Boy/Interscope
5	PASS THE COGNAC/ER BRITA Hayes feat. P Diddy	JMS/CA
6	I'M GONNA BE ALRIGHT Jennifer Lopez	Epic
7	ROLL ON MIS-TEQ	Inferno
8	DON'T YOU FORGET IT Glenn Lewis	East West
9	WHAT'S LOVIN' Fat Joe feat. Ashanti	Public Demand/Hr/Hr
10	JUST IN CASE JAZELLE	Arista
11	YOU KNOW THAT I LOVE YOU Donnell Jones	Arista
12	HONEY R Kelly & J	Arise
13	SOUTHERN HUMMINGBIRD (LP SAMPLERS) Tweet	Interscope
14	COOPS (ON MY) Tweet	Gold Mind/Elektra
15	FULL MOON BRANDY	East West
16	YOU MIGHT BE WRONG Nicole Russo	Blackground
17	THE BOAT Aidjipon	JMS/CA
18	WISH I HADN'T MET YOU Nicole Siano	JMS/CA
19	CAN I GET BUSY ONE TIME Leah McCreae	Urbanstar
20	SLIDE DOWN Venice Tribu	Baby Angel

CLUB CHART TOP 40

Pos	Track	Artist	Label
1	LOVE WILL SET YOU FREE Starchaser	Rullin	
2	DAYS LIKE THIS Shaun Escoffery	Oyster Music	
3	BLACK AM Walkins	Direction	
4	LOVE AT FIRST SIGHT/CANT GET BLUE MONDAY OUT OF...	Kylie Minogue	Parlophone
5	MOTHER M Factor	Serious/Mercury	
6	SOUTHERN SUN/READY STEADY GO Oakenfold	Perfecto	
7	COMING ON STRONG Signum feat. Scott Mac	Two	
8	FULL MOON Brandy	Wild Card/Polydor	
9	HAPPY LightHouse Family	Nukleuz	
10	SILENCE TALK	Interscope/Polydor	
11	HELLA GOOD No Doubt	Chesky	
12	CLUBBED TO DEATH Rob Dougan	M/W/Sunny	
13	BACKFIRED MAW feat. India	MUSIC MAKES ME HAPPY Tomy D Orz	
14	MUSIC MAKES ME HAPPY Tomy D Orz	Distinctive	
15	I FEEL LOVE Kluster feat. Elnor	Stimulus	
16	DON'T CARE Angelo Reyes	Inferno	
17	LA LA LAND Gene Velvet	Credence	
18	MADAGASCAR 2002 At Of Trance	Platipus	
19	THE OBDE SONG The Clergy	Double F Double R	
20	RECKLESS GIRL The Begginerz	Chesky	
21	INFERNO HIGH LOVE Kelli All	One Little Indian	
22	BREATHIE IN FRO Frou	Iceland	
23	HELLO BACK TO ROOM Punk Kidz	Duty Free	
24	643 (LOVE'S ON FIRE) DJ Tiesto feat. Suzanne Parker	MCA	
25	I'M A WOMAN Cassius	Virgin	
26	FRENETIC Orbital	fltr	
27	RUNAWAY Distant Soundz	W10/Incentive	
28	DOE MOONY	Cream/Positive	
29	EDGE OF THE OCEAN Ivy	Network	
30	GOING BACK TO MY ROOTS Linda Clifford	DLI	
31	643 (LOVE'S ON FIRE) DJ Tiesto feat. Suzanne Parker	Nebula/The World	
32	FOREVER N-France	All Around/Virgin	
33	EVERYBODY 2002 Alex Gold vs Agnell & Nelson	Xtravaganza	
34	REASON Ian Van Dahl	Nulu/Arista	
35	IT JUST WON'T DO Tim Deluxe	Underwater	
36	CARNIVAL 2002 Dario G	WEA	
37	PUNK FERRY Constan	Positive	
38	DJ'S FANS & FREAKS Blank & Jones	Incentive	
39	TELL IT TO MY HEART Kelly Liorena	All Around The World	
40	TELL IT TO MY HEART Kelly Liorena	Detected	

CLUB CHART BREAKERS

1	LOVE CAN DAMAGE YOUR HEALTH Teppokimus	EMI
2	THE DAY IT RAINED FOREVER Aurora	Chrysalis
3	FOLLOW ME Aly-Us	Strictly Rhythm
4	MON SUPER LOVE Philly Station feat. Tammi	Neo
5	LOVE STORY Layo & Bushy	XL Recordings
6	TRANCE MUTATION Mr Army & Sasha DJ	Start Stop
7	GET OVER YOU Sophie Ellis Bextor	Polydor
8	BOOM Anastasia	Epic
9	HOT IN HERRE Neely	Universal
10	I'M GONNA BLOW YOUR MIND Carly Hennessy	MCA

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (excluding entries) on Urban, Pop and Cool Cuts charts can be obtained from www.dancemusic.co.uk. To receive the club charts in full by post contact Emma Paine-Joseph on tel: (0202) 7579 4170

CHART COMMENTARY

by ALAN JONES

Initially building quite a buzz from a test pressing of just 10 copies, Starchaser's Love Will Set You Free was circulated to a further 25 DJs in Miami at the 17th annual Winter Dance Music Conference in March, while simultaneously finding a new and immediately appreciative audience via its inclusion on Music Week's Miami Beachclubbing CD at the same time. An obvious contender for number one on the Club Chart, that is just where it ends up this week, while also rocketing 28% on the Pop Chart... On the latter chart, it rattles up a points total in excess of that which won Atomic Kitten chart honours just week with It's OK but is still a hefty 40% behind Kylie Minogue, who picks up her third straight number one on the list. Minogue's Love At First Sight - serviced on three 12-inches - with mixes from Scumfrog, Twin Master, Ruff & Jam and Kid Crems - is newly bracketed on the chart alongside the Brits sensation Can't Get Blue Monday Out Of My Head, which has also now been serviced. The combination of the two tracks proves irresistible to the overwhelming majority of our pop DJs and the more credible mixes of Love At First Sight are also attracting enough attention from upport DJs for the record to climb 7-4 there... It is a pretty safe bet to say that although the Music Week chart can be traced back nearly 30 years to its origins as a "Disco Top 20" in Record Mirror, Elvis Presley has never appeared in it before. Now some 25 years after Elvis left the building for good, he is hot to trot thanks to the subtle yet effective reworking of A Little Less Conversation undertaken by XL, formerly Jungle XL. Presley's disc descends at number nine on the Pop Chart and is also getting some upport action, as well as massive support from radio... The girls have it wrapped up on the Urban Chart, where Ms Dynamite's It Takes More Steps Than a Niche to Number Two to facilitate the inevitable arrival of Ashanti's Foolish, while the only two new entries are from another part of music, namely Jennifer Lopez and Brandy. Ashanti's record has been building for 11 weeks but makes a decisive 9-1 leap this week, thanks to a new- serviced 12-inch which adds a new mix of Foolish and the closely-related Unfinished.

POP TOP 20

1	4	LOVE AT FIRST SIGHT/CANT GET BLUE MONDAY OUT OF...	Kylie Minogue	Parlophone
2	3	LOVE WILL SET YOU FREE Starchaser	Rullin	
3	5	TELL IT TO MY HEART Kelly Liorena/All Around The World	Detected	
4	1	IT'S OK! Atomic Kitten	Playboy	Innocent
5	1	MOTHER M Factor	Serious/Mercury	
6	2	STRAWBERRY KISSES NINI Webster	RCA	
7	4	EMERALD BLOW YOUR MIND Carly Hennessy	MCA	
8	1	A LITTLE LESS CONVERSATION Elvis vs JXL	RCA	
9	1	THE LOGICAL SONG Scooter	Edel	
10	1	SUSPICIOUS MIND feat. Joseylin Brown	Sitch 826	
11	2	EMERALD BLOW YOUR MIND Carly Hennessy	Illusions	
12	3	BOOM Anastasia	Epic	
13	3	SOUTHERN SUN/READY STEADY GO Oakenfold	Perfecto	
14	5	HAPPY LightHouse Family	Wild Card/Polydor	
15	5	REASON Ian Van Dahl	Nulu/Arista	
16	17	GOLDEN RUBY X	MCA	
17	15	JUST A LITTLE LIBERTY X	V2	
18	2	UNBREAK MY HEART Haifa	W10/Incentive	
19	5	DOE MOONY	Cream/Positive	

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1 JUNE 2002



music control New Artists
New Tracks
New Albums
New Singles

1		JUST A LITTLE	Liberty X	V2 2723 +10 94.96 +11	
2	7	KISS KISS	Holly Valance	London	2649 -2 83.01 +3
3	10	FREAK LIKE ME	Sugababes	Island/Uni-Island	2370 -3 76.42 -3
4	3	LAZY	X-Press 2 feat. David Byrne	Skint	1986 -13 70.18 -9
5	5	A LITTLE LESS CONVERSATION	Evie & JXL	RCA	1937 +7 68.66 +20
6	8	DON'T LET ME GET ME	Flink	Arista	1913 +12 68.12 +17
7	5	ESCAPE	Energie Iglesias	Interscope/Polydor	1730 +2 57.86 -4
8	15	WHAT'S LUV	Fat Joe feat. Ashanti	Atlantic/East West	1342 +55 57.69 +33
9	4	IF TOMORROW NEVER COMES	Ronan Keating	Polydor	1870 +2 56.87 -9
10	6	BOP BOP BABY	Westlife	S 1780 +26 56.58 +17	
11	3	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone	1877 +23 56.14 +1
12	9	DOVE (I'LL BE LOVING YOU)	Positiva/Cream	1596 +16 55.43 +38	
13	11	HOW YOU REMIND ME	Nickelback	Roadrunner	1959 -8 51.72 -18
14	4	WITHOUT ME	Eminem	Interscope/Polydor	1352 +19 49.05 +4
15	7	AT NIGHT	Shakedown	Defected	1235 -20 48.25 -29
16	9	IT'S OK	Atomic Kitten	Innocent	1446 +23 45.88 +16
HIGHEST CLIMBER					
17	23	SOMETHING TO TALK ABOUT	Badly Drawn Boy	Twisted Nerve/UK	354 +71 45.21 +93
18	14	FLY BY II	Blue	Innocent	1513 -20 42.41 -18
19	13	NO MORE DRAMA	Mary J Blige	MCA/Uni-Island	1628 -16 41.71 -13
20	19	GIRL FRENCH	N' Sync feat. Nelly	Jive	1019 -112 41.62 -8
21	3	LIGHT MY FIRE	Ying Yang	S 1371 +11 37.69 +3	
22	11	4 MY PEOPLE	Missy Elliott feat. Eve	East West/Elektra	834 -5 37.39 +1
23	10	OH BABY	Rihanna	S2	1280 +24 32.67 -7
24	6	IT TAKES MORE	Ms Dynamite	Polydor	1020 +20 32.22 +1
25	16	SOMETHING	Lasgo	Positiva	1324 -11 31.32 -8
26	18	ONE DAY IN YOUR LIFE	Anastacia	Epitaph	1409 -9 30.27 -25
27	17	SHOULD WOULD A COULDA	Beverly Knight	Parlophone	1232 -22 30.12 -8
28	4	REASON	Ian Van Dahl	Nuffie	1001 +30 29.89 +17
29	19	STARBUCKS	A	London	420 +6 29.55 -8
30	1	GET OVER YOU	Sophie Ellis-Bextor	Polydor	818 +86 27.77 +208
31	15	DOPPS (OH MY)	Tweet	Elektra/East West	390 -4 27.40 +7
32	4	HELLA GOOD	No Doubt	Interscope/Polydor	797 +84 26.83 +52
33	14	AIN'T IT FUNNY (REMIX)	Jennifer Lopez feat. Ja Rule	Epitaph	1098 +9 26.81 +9
34	3	MAKE IT GOOD	A1	Columbia	1124 +50 24.27 +13
35	18	WHENEVER WHEREVER	Shakira	Epitaph	1202 -26 24.06 -19
BIGGEST INCREASE IN PLAYS					
BIGGEST INCREASE IN AUDIENCE					
36	17	COME BACK	Jessica Garlick	Columbia	350 +152 22.71 +281
37	8	WE ARE ALL MADE OF STARS	Moby	Mute	504 -34 21.70 -12
38	4	BLURRY	Puddle Of Mudd	Geffen/Polydor	424 +42 21.66 +13
39	16	FLOWERS IN THE WINDOW	Travis	Independiente	844 -44 19.88 -36
40	10	EDGE OF THE OCEAN	Ivy	Network	48 +71 19.70 +57
41	16	ALWAYS ON TIME	Ja Rule feat. Ashanti	Def Jam/Mercury	562 -2 19.41 +8
42	18	SUPERMAN (IT'S NOT EASY)	Five Feet Fighting	Columbia	386 +3 18.26 -8
43	17	ALL I WANT IS YOU	BelieveFi	Virgin	557 -27 18.22 -14
44	1	STOP CRYING YOUR HEART OUT	Oasis	Big Brother	283 +140 18.03 +16
45	11	DON'T KNOW WHY	Norah Jones	Parlophone	108 10 17.76 +9
46	17	INSTANTABLE	Darren Hayes	Columbia	810 -18 17.45 +2
47	14	FOLLOW DA LEADER	Nigel & Marvin	Reinstate	644 -13 15.48 -40
48	3	CAN'T GET WIDE MONDAY OUT OF MY HEAD	Kylie Minogue	Parlophone	451 +14 14.62 +9
49	12	HAVE A NICE DAY	Stereophonics	V2	374 +4 14.57 +30
50	5	HEY MR DJ	Van Morrison	Exile/Polydor	132 -17 14.35 -9

RADIO ONE BBC RADIO 1

1		WITHOUT ME	Eminem (Interscope/Polydor)	2212	36	31
2	3	WHAT'S LUV <td>Fat Joe feat. Ashanti (Atlantic/East West)</td> <td>2201</td> <td>30</td> <td>29</td>	Fat Joe feat. Ashanti (Atlantic/East West)	2201	30	29
3	1	STARBUCKS <td>A (Island)</td> <td>2150</td> <td>27</td> <td>30</td>	A (Island)	2150	27	30
4	1	DON'T LET ME GET ME <td>Flink (Arista)</td> <td>2094</td> <td>28</td> <td>29</td>	Flink (Arista)	2094	28	29
5	4	JUST A LITTLE LIBERTY (V2)	Liberty X	2075	29	28
6	5	KISS KISS <td>Holly Valance (London)</td> <td>2034</td> <td>27</td> <td>29</td>	Holly Valance (London)	2034	27	29
7	20	DOVE (I'LL BE LOVING YOU) <td>Positiva/Cream</td> <td>2026</td> <td>18</td> <td>28</td>	Positiva/Cream	2026	18	28
8	13	LOVE AT FIRST SIGHT <td>Kylie Minogue (Parlophone)</td> <td>1899</td> <td>22</td> <td>26</td>	Kylie Minogue (Parlophone)	1899	22	26
9	15	A LITTLE LESS CONVERSATION <td>Evie & JXL (RCA)</td> <td>1869</td> <td>20</td> <td>26</td>	Evie & JXL (RCA)	1869	20	26
10	8	DOPPS (OH MY) <td>Tweet (Elektra/East West)</td> <td>1859</td> <td>23</td> <td>25</td>	Tweet (Elektra/East West)	1859	23	25
11	2	FREAK LIKE ME <td>Sugababes (Island/Uni-Island)</td> <td>1814</td> <td>22</td> <td>22</td>	Sugababes (Island/Uni-Island)	1814	22	22
12	2	AT NIGHT <td>Shakedown (Defected)</td> <td>1680</td> <td>31</td> <td>22</td>	Shakedown (Defected)	1680	31	22
13	1	GIRLFRIEND <td>N Sync feat. Nelly (Jive)</td> <td>1593</td> <td>21</td> <td>22</td>	N Sync feat. Nelly (Jive)	1593	21	22
14	6	4 MY PEOPLE <td>Missy Elliott feat. Eve (Elektra/East West)</td> <td>1612</td> <td>19</td> <td>21</td>	Missy Elliott feat. Eve (Elektra/East West)	1612	19	21
15	16	LOVE AT FIRST SIGHT <td>Kylie Minogue (Parlophone)</td> <td>1581</td> <td>19</td> <td>21</td>	Kylie Minogue (Parlophone)	1581	19	21
16	16	BLURRY <td>Puddle Of Mudd (Geffen)</td> <td>1294</td> <td>19</td> <td>20</td>	Puddle Of Mudd (Geffen)	1294	19	20
17	21	WE ARE ALL MADE OF STARS <td>Moby (Mute)</td> <td>1077</td> <td>17</td> <td>19</td>	Moby (Mute)	1077	17	19
18	17	IT TAKES MORE <td>Ms Dynamite (Polydor)</td> <td>1234</td> <td>19</td> <td>19</td>	Ms Dynamite (Polydor)	1234	19	19
19	27	HELLA GOOD <td>No Doubt (Interscope/Polydor)</td> <td>1182</td> <td>19</td> <td>19</td>	No Doubt (Interscope/Polydor)	1182	19	19
20	6	HOW YOU REMIND ME <td>Nickelback (Roadrunner)</td> <td>1053</td> <td>23</td> <td>17</td>	Nickelback (Roadrunner)	1053	23	17
21	21	PASS THE MICROPHONE (PART II) <td>East River Pipe (Poly/D)</td> <td>1044</td> <td>17</td> <td>16</td>	East River Pipe (Poly/D)	1044	17	16
22	1	SHE LOVES ME NOT <td>Pascha Beach (Dreamworks/Polydor)</td> <td>1032</td> <td>8</td> <td>16</td>	Pascha Beach (Dreamworks/Polydor)	1032	8	16
23	13	NO MORE DRAMA <td>Mary J Blige (MCA/Uni-Island)</td> <td>906</td> <td>21</td> <td>15</td>	Mary J Blige (MCA/Uni-Island)	906	21	15
24	24	SOMETHING TO TALK ABOUT <td>Badly Drawn Boy (Twisted Nerve)</td> <td>880</td> <td>8</td> <td>14</td>	Badly Drawn Boy (Twisted Nerve)	880	8	14
25	24	BOLI UP <td>Lucy Duran (Def Jam/Interscope)</td> <td>876</td> <td>15</td> <td>14</td>	Lucy Duran (Def Jam/Interscope)	876	15	14
26	20	SET IT OFF <td>Pusha T (Jive)</td> <td>836</td> <td>5</td> <td>13</td>	Pusha T (Jive)	836	5	13
27	20	GET ME OFF <td>Essence Jook (XL)</td> <td>816</td> <td>9</td> <td>13</td>	Essence Jook (XL)	816	9	13
28	13	OH BABY <td>Rihanna (S2)</td> <td>784</td> <td>16</td> <td>13</td>	Rihanna (S2)	784	16	13
29	20	STOP CRYING YOUR HEART OUT <td>Oasis (Big Brother)</td> <td>847</td> <td>7</td> <td>12</td>	Oasis (Big Brother)	847	7	12
30	26	REASON <td>Ian Van Dahl (Nuffie)</td> <td>866</td> <td>13</td> <td>12</td>	Ian Van Dahl (Nuffie)	866	13	12
31	20	SWEETNESS <td>Jimmy Eat World (Dreamworks/Polydor)</td> <td>790</td> <td>10</td> <td>12</td>	Jimmy Eat World (Dreamworks/Polydor)	790	10	12
32	29	EMINEM UK <td>Tracks included in the number one album on Radio One</td> <td>630</td> <td>12</td> <td>12</td>	Tracks included in the number one album on Radio One	630	12	12

ILR

1		JUST A LITTLE LIBERTY (V2)	Liberty X	8954	2283	857
2	1	KISS KISS <td>Holly Valance (London)</td> <td>1901</td> <td>2529</td> <td>2478</td>	Holly Valance (London)	1901	2529	2478
3	1	FREAK LIKE ME <td>Sugababes (Island/Uni-Island)</td> <td>6302</td> <td>2221</td> <td>2197</td>	Sugababes (Island/Uni-Island)	6302	2221	2197
4	5	A LITTLE LESS CONVERSATION <td>Evie & JXL (RCA)</td> <td>3242</td> <td>1780</td> <td>1891</td>	Evie & JXL (RCA)	3242	1780	1891
5	4	LAZY <td>X-Press 2 feat. David Byrne (Skint)</td> <td>4148</td> <td>2104</td> <td>1886</td>	X-Press 2 feat. David Byrne (Skint)	4148	2104	1886
6	7	IF TOMORROW NEVER COMES <td>Ronan Keating (Polydor)</td> <td>3312</td> <td>1551</td> <td>1716</td>	Ronan Keating (Polydor)	3312	1551	1716
7	1	DON'T LET ME GET ME <td>Flink (Arista)</td> <td>4120</td> <td>1508</td> <td>1715</td>	Flink (Arista)	4120	1508	1715
8	16	AT FIRST SIGHT <td>Kylie Minogue (Parlophone)</td> <td>3431</td> <td>1354</td> <td>1657</td>	Kylie Minogue (Parlophone)	3431	1354	1657
9	10	BOP BOP BABY <td>Westlife (S)</td> <td>3056</td> <td>1243</td> <td>1613</td>	Westlife (S)	3056	1243	1613
10	5	FLY BY II <td>Blue (Innocent)</td> <td>3644</td> <td>1908</td> <td>1579</td>	Blue (Innocent)	3644	1908	1579
11	11	ESCAPE <td>Energie Iglesias (Interscope/Polydor)</td> <td>2093</td> <td>1055</td> <td>1548</td>	Energie Iglesias (Interscope/Polydor)	2093	1055	1548
12	17	DOVE (I'LL BE LOVING YOU) <td>Positiva/Cream</td> <td>2138</td> <td>1324</td> <td>1511</td>	Positiva/Cream	2138	1324	1511
13	10	HOW YOU REMIND ME <td>Nickelback (Roadrunner)</td> <td>2130</td> <td>1504</td> <td>1434</td>	Nickelback (Roadrunner)	2130	1504	1434
14	3	ONE DAY IN YOUR LIFE <td>Anastacia (Epitaph)</td> <td>3058</td> <td>1514</td> <td>1332</td>	Anastacia (Epitaph)	3058	1514	1332
15	11	WE ARE ALL MADE OF STARS <td>Moby (Mute)</td> <td>2256</td> <td>1010</td> <td>1319</td>	Moby (Mute)	2256	1010	1319
16	14	SOMETHING <td>Lasgo (Positiva)</td> <td>2678</td> <td>1416</td> <td>1250</td>	Lasgo (Positiva)	2678	1416	1250
17	12	AT NIGHT <td>Shakedown (Defected)</td> <td>2107</td> <td>1453</td> <td>1213</td>	Shakedown (Defected)	2107	1453	1213
18	12	MY FIRE <td>Ivy (Network)</td> <td>3135</td> <td>1023</td> <td>1171</td>	Ivy (Network)	3135	1023	1171
19	25	OH BABY <td>Rihanna (S2)</td> <td>2194</td> <td>924</td> <td>1167</td>	Rihanna (S2)	2194	924	1167
20	1	WHAT'S LUV <td>Fat Joe feat. Ashanti (Atlantic/East West)</td> <td>2346</td> <td>966</td> <td>1139</td>	Fat Joe feat. Ashanti (Atlantic/East West)	2346	966	1139
21	13	SHOULD WOULD A COULDA <td>Beverly Knight (Parlophone)</td> <td>2142</td> <td>1135</td> <td>1135</td>	Beverly Knight (Parlophone)	2142	1135	1135
22	15	WHENEVER WHEREVER <td>Shakira (Epitaph)</td> <td>2269</td> <td>1399</td> <td>1103</td>	Shakira (Epitaph)	2269	1399	1103
23	1	NO MORE DRAMA <td>Mary J Blige (MCA/Uni-Island)</td> <td>2228</td> <td>1255</td> <td>1088</td>	Mary J Blige (MCA/Uni-Island)	2228	1255	1088
24	18	AIN'T IT FUNNY (REMIX) <td>Jennifer Lopez feat. Ja Rule (Jive)</td> <td>2246</td> <td>1055</td> <td>1044</td>	Jennifer Lopez feat. Ja Rule (Jive)	2246	1055	1044
25	24	MAKE IT GOOD <td>A1 (Columbia)</td> <td>1637</td> <td>846</td> <td>1012</td>	A1 (Columbia)	1637	846	1012
26	18	WITHOUT ME <td>Eminem (Interscope/Polydor)</td> <td>2512</td> <td>846</td> <td>1010</td>	Eminem (Interscope/Polydor)	2512	846	1010
27	23	REASON <td>Ian Van Dahl (Nuffie)</td> <td>2104</td> <td>747</td> <td>986</td>	Ian Van Dahl (Nuffie)	2104	747	986
28	21	GIRLFRIEND <td>N Sync feat. Nelly (Jive)</td> <td>2005</td> <td>854</td> <td>942</td>	N Sync feat. Nelly (Jive)	2005	854	942
29	29	FLOWERS IN THE WINDOW <td>Travis (Independiente)</td> <td>1877</td> <td>1170</td> <td>809</td>	Travis (Independiente)	1877	1170	809

© Music Control UK. Compiled from airplay figures from 00:01 on Sat 31st Dec 2001 and 24:00 on Sat 31st Dec 2002. Station ranked by airplay figures based on last full week of airplay. **Airplay** Increase: **A** Airplay Increase 10% or more
BC These releases include BBC Radio 1 non-play. **BC2** Radio 2 non-play. **BC3** Radio 3 non-play. **BC4** Radio 4 non-play. **BC5** Radio 5 non-play. **BC6** Radio 6 non-play. **BC7** Radio 7 non-play. **BC8** Radio 8 non-play. **BC9** Radio 9 non-play. **BC10** Radio 10 non-play. **BC11** Radio 11 non-play. **BC12** Radio 12 non-play. **BC13** Radio 13 non-play. **BC14** Radio 14 non-play. **BC15** Radio 15 non-play. **BC16** Radio 16 non-play. **BC17** Radio 17 non-play. **BC18** Radio 18 non-play. **BC19** Radio 19 non-play. **BC20** Radio 20 non-play. **BC21** Radio 21 non-play. **BC22** Radio 22 non-play. **BC23** Radio 23 non-play. **BC24** Radio 24 non-play. **BC25** Radio 25 non-play. **BC26** Radio 26 non-play. **BC27** Radio 27 non-play. **BC28** Radio 28 non-play. **BC29** Radio 29 non-play. **BC30** Radio 30 non-play. **BC31** Radio 31 non-play. **BC32** Radio 32 non-play. **BC33** Radio 33 non-play. **BC34** Radio 34 non-play. **BC35** Radio 35 non-play. **BC36** Radio 36 non-play. **BC37** Radio 37 non-play. **BC38** Radio 38 non-play. **BC39** Radio 39 non-play. **BC40** Radio 40 non-play. **BC41** Radio 41 non-play. **BC42** Radio 42 non-play. **BC43** Radio 43 non-play. **BC44** Radio 44 non-play. **BC45** Radio 45 non-play. **BC46** Radio 46 non-play. **BC47** Radio 47 non-play. **BC48** Radio 48 non-play. **BC49** Radio 49 non-play. **BC50** Radio 50 non-play. **BC51** Radio 51 non-play. **BC52** Radio 52 non-play. **BC53** Radio 53 non-play. **BC54** Radio 54 non-play. **BC55** Radio 55 non-play. **BC56** Radio 56 non-play. **BC57** Radio 57 non-play. **BC58** Radio 58 non-play. **BC59** Radio 59 non-play. **BC60** Radio 60 non-play. **BC61** Radio 61 non-play. **BC62** Radio 62 non-play. **BC63** Radio 63 non-play. **BC64** Radio 64 non-play. **BC65** Radio 65 non-play. **BC66** Radio 66 non-play. **BC67** Radio 67 non-play. **BC68** Radio 68 non-play. **BC69** Radio 69 non-play. **BC70** Radio 70 non-play. **BC71** Radio 71 non-play. 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NEVER MIND THE JUKE HERE'S THE PUNK retail

Adam Woods reports on the record companies' plans to mark the silver jubilee as the Queen's Golden Jubilee arrives, while, below, Nick Tesco, formerly of punk band the Members, looks back on the legacy of the punk era

In an interview in the current issue of Mojo magazine, John Lydon claimed that, 25 years on, "success would be the Sex Pistols would be utterly meaningless". Judging by the ease with which he has reclaimed the pages of our national newspapers in recent weeks, success on Lydon's terms is still some way off.

Which should suit Virgin just fine, as it prepares to celebrate a quarter of a century with its most infamous act. A three-CD boxed set, a new Best Of/Deluxe Jubilee and a Neil Barnes remix of God Save The Queen will all shortly testify to the meaningful relationship which Sex Pistols product continues to enjoy with consumers.

"If we do campaigns with the Pistols in, we will sell product, especially if it involves Never Mind The Bollocks, which is still one of the best-selling albums Virgin has got, year-on-year," says Paul Bromby of EMI's international marketing department.

The album has sold almost a quarter of a million copies since OCC records began in 1992, but while Bromby expects all of the Pistols' silver jubilee catalogue to show a significant uplift during the jubilee period, it is the TV-advertised Jubilee collection on which Virgin's crossover hopes are pinned.

"There is a bit of nostalgia involved, but even though the compilation is called Jubilee, like any Best Of it is geared to the mass market," says Bromby. "Every programme about the Queen's 50th refers back to the Silver Jubilee more than it does to the coronation. And they can't do anything about '77 without giving us a bit of free publicity."

Nor is it just the Pistols who are profitably recalling their snotty youth. Since last year, catalogue labels and retailers have been united in their determination to mark the silver jubilee of punk with a flurry of re-promotions. Virgin Megastores, for instance, is running a dedicated three-for-£20 campaign incorporating 25 definitive punk albums. Indeed, for most, the only minor sticking point has been exactly when to start celebrating and when to stop.

"We figured that there were three 25th anniversaries everyone remembers," says



The Sex Pistols: crop of rereleases planned in time for punk's 25th anniversary
Sanctuary Special Markets general manager John Reed. "There is October 1976, when [The Damned's] New Rose [generally held to be the first punk single] came out. Then you have got the summer of '77, when it all kicked off with the Pistols, plus the albums started to come out between about April and August, with The Jam, The Clash, Costello and so on."

But, while there may be no way to stick a safety pin in the date when punk reached its high-water mark, nor is there any law against marking both dates and celebrating at all points in-between.

One of the first releases to capitalise on the punk silver jubilee was Sony TV's Punk collection which, with its companion coffee

table book and extensive marketing campaign, was clearly intended to plant a flag in 2001 as the year of punk's quarter century. Now the collection has been scheduled for rerelease on May 27, for the benefit of those who

fervently cling to the jubilee year as the true apotheosis of the movement.

The degree to which labels are embracing punk's silver jubilee as a sales opportunity obviously varies. In truth, the era did not produce as many essential artist albums as punk's

lofty reputation might suggest. The punk rite may have urged individuality above all else, but that couldn't stem a flood of punk ordinariness from 1977 until the end of the decade, whose market, 25 years on, consists largely of veterans of

the punk wars. But, as the ever-quotable Mr Lydon said of the monarchy at the recent Pistols press conference, you can always "get rid of the useless ones and keep a few of the goodes".

Most key UK punk catalogues have been refreshed in some way over the past 12 months. Columbia's Clash catalogue is currently being re-promoted to retail, having passed from the discontinued Nice Price catalogue into the new Hard Place Classics line, as is Iggy & The Stooges' Raw Power album, released in 1972 and subsequently adopted by many as a virtual punk textbook.

X-Ray Spex's Germfree Adolescents has been packaged by Sanctuary with bonus tracks and a live disc; the Buzzcocks' first three albums - Love Bites, Another Music In A Different Kitchen and A Different Kind Of Tension - were reissued by EMI last year in remastered form with bonus tracks. Meanwhile, the Sex Pistols' seminal Punk bootleg, the contents of which feature on the forthcoming Virgin set, actually received its first official release on Castle last year.

Stiff Little Fingers' All The Best was repackaged and augmented by EMI earlier this year as Anthology, while Pat Smith's Land collection through BMG is the New York punk poet's first.

Meanwhile, Siouxsie And The Banshees will reform to promote a new Best Of, released on Universal on September 2, and Sanctuary is toying with a TV-advertised promotion of the Undertones' True Confessions (Singles + A's + B's).

But if the punk acts are now getting the reissues they deserve, it has not necessarily always been the case. The first comprehensive Damned anthology has only just seen the light of day, in the form of Sanctuary's Smash It Up, which was released earlier this month, to be followed on June 10 by repackaged versions of the band's first two albums, Damned Damned Damned and Music For Pleasure. Complete this to the Stranglers, whose catalogue has been released to die-harders by EMI in a huge number of live and studio permutations over the years.

Then there are those artists >p24

'Every programme about the Queen's 50th refers back to the silver jubilee. They can't do anything about '77 without giving us a bit of free publicity'

- PAUL BROMBY, Virgin

'The reaction of people like Rick Wakeman was hysterically funny to us'

by Nick Tesco, formerly of the Members
British punk rock broke out beyond its London clique immediately after the Sex Pistols' appearance on the Bill Grundy show. The music, though, had been developing in pubs and New York clubs. The first true punk album was the Ramones' eponymously-titled album, which hit the racks in early '78.

If you were young with attitude in the mid-Seventies, the UK music scene said nothing to you. People who wanted something different were listening to reggae, The Stooges and The Velvet Underground. The first time I heard the Ramones, I heard the future.

Punk lasted for probably no longer than a year. Defined by the Sex Pistols, the Damned, the Clash, the Buzzcocks, Mark Perry's ATV, Siouxsie And The Banshees and, whether purists like it or not, the Stranglers, the scene spanned the



The Members: Tesco, far right

punk/mod dichotomy means the jury is still out.

The purists deemed some bands punk and some not, but the problem was they were never sure what defined a punk record. To the dross that crawled onto the scene later, such as the Exploited and Discharge, punk was embodied by Sid's leather jacket and a Damned/Steve Jones riff at its

tsunami that followed.

Some argue that The Jam should be included in the list, with their songs of anger and alienation, but the

most basic. In reality, the music was extreme and varied. ATV's How Much Longer, The Clash's thunderous cover of Junior Marvin's Police and Television and The Stranglers' Hanging Around displayed musical ideas beyond the comprehension of many of the later acts. The Slits, were busy kicking over other prejudices, delivered songs like New Town that still stands up to scrutiny today.

Mark Perry's exhortation to go out and form a band - in a Sidhills' Glue piece, accompanied by three guitar chord diagrams - was enthusiastically taken up across the country. Bands sprang up, all believing they had something to say. This was the defining purpose. Punk swept into the room and changed music, art, design and any other area where a vision and a purpose are enough to get the job done.

Topics we sang about varied from straight-forward nihilism to optimism, from the complexity of relationships to > p24

< (cont, from p23) whose connection to punk appears now to be more of a coincidence than anything else. In March, Demon's Edel label issued a second set of three Elvis Costello albums, comprising his "punk" album, This Year's Model, plus Blood And Chocolate and Brutal Youth. But the reissue programme, the third stage of which — Armed Forces, Imperial Bedroom and Mighty Like A Rose — will land in the late summer when Costello's current promotional commitments have started to abate. But, as Demon's Costello specialist Val Jennings notes, the timing owes more to Rhino's acquisition of Costello's Demon catalogue from Rykodisc than to any punk nostalgia campaign.

The Jam debuted at number three two weeks ago with The Sound Of Poyder's new TV-advertised greatest hits set. A week earlier, they had hit number 36 in the singles chart with a limited-edition vinyl reissue of In The City, issued to commemorate the 25th anniversary of the single's original release, when it charted, ironically enough, four places lower.

Meanwhile, a three-disc, 56-track collection of the band's BBC sessions will reach the shops on June 3. Universal catalogue marketing manager Andy Street says the project has been in the works since the BBC tapes were declassified for a Radio Two documentary which broadcast in



Back in the day (clockwise from top left): the Ramones, The Clash, Siouxsie, The Damned

April to mark 25 years of The Jam. And, although The Jam can still clearly sell themselves, Street does not discount the additional effect of the Pistols-led punk Jubilee celebrations. "Inevitably all the talk

about 1977 will help, but The Jam had more hits than anyone else who came out of that period," says Street. "They were such a strong band that they stand alone." The success of The Sound Of The Jam

demonstrates the punk catalogue industry's judicious use of the anthology format. In a movement spearheaded and largely defined by singles with little initial regard for self-important, album-length gestures, even the greatest bands are often best viewed in terms of their shortest, shortest moments. Although the Ramones refined and, latterly, bled dry their formula across 14 albums, it would take a special kind of fan to pass up Rhino's admirably representative double-disc, 58-track Hey Ho Let's Go! in favour of an album-by-album trawl of the band's oeuvre. Likewise, the Buzzcocks' Singles Going Steady, first compiled in 1979, remains the best and most consistent portrait of the band.

"We are finding more and more that shops want one title that they know sells, that is marketed properly, looks great and sounds great," says John Hood of Sanctuary, whose catalogue includes definitive collections of front-line bands such as the Undertones, X-Ray Spex and Sham 69, as well as weighty alternative collections of US proto-punks The New York Dolls and Dolls guitarist Johnny Thunders.

Just as Lenney Kaye's Nuggets compilation meaningfully trawled the teeming undergrowth of the mid-Sixties US garage bands whose ad hoc singles collectively offered a direct link from Sixties pop to the darker, heavier music to come, so British

< (cont, from p23) lascivious, sexist takes on human relations. Keeping it relevant to your peers was the mantra of that day. Anarchy was talked about, though seldom understood, and most of us couldn't afford a leather jacket. You were defined by your trousers and ripped-up Oxfam clothes and punks could get beaten up for daring not to wear flares.

The outraged reaction of individuals such as Rick Wakeman to the explosion of music they neither understood nor liked was hysterically funny to us. These kind of artists were no longer relevant and everything they said furthered the conviction that we were right.

It didn't occur to most bands that they should find a major record deal. It was enough to make a seven-inch single for



The Pistols' defining moment on Bill Grundy's show

on some local label and maybe get a play on the Holy Grail — the John Peel show. The fact that the major acts, such as The Clash and The Jam, were all aligned to a major did not have much impact. It was enough that we could get their records.

Now, 25 years on, the industry is still releasing punk compilations with no real thought given to the chronology of release. I can claim some right to appearing on a punk compilation, but a purist would deem our early Stiff release, Solitary Confinement, more worthy than our better-known Sound Of The Suburbs. And I draw the line at The Vapors.

Universal's 1234 compilation was one of the most well-researched and comprehensive snapshots of the period. Too many other labels put together hurried releases. One recent compilation had The Slits, who were a truly original act with a mesmerising stage presence, lumped in with acts as two-dimensional as The Exploited and UK Subs. There had been no thought given to the collection other than its "punk rock" sticker.

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From punk's past (l-r): The Stranglers and The Jam

punk should not only be viewed in terms of the bands which carved long-term album careers. Some of the most available compilations set out to redress the balance, and some just gather together obscure acts because they can't license decent ones.

Universal's five-disc set, 1234 - Punk And New Wave 1976-1979, first released in 1999, towers over the former category as a meticulous monument to the footsoldiers of punk, as well as collecting a sample of the better-known sounds of the period.

Accordingly, it stands as the connoisseur's punk compilation of choice and few will be surprised to learn that it is due for a re-release later this summer.

Virgin joins the line-up with its Punk: The Jubilee compilation, while EMI and Universal are also getting in on the act (see Jubilee reissues right).

Earlier this year, Union Square Music's

Punk rock was The Stooges lacerating No Fun and the Velvet Underground's Sister Ray, as well as Television, Richard Hell, the Pistols and The Damned. The Clash were role models for us all, never appearing on Top Of The Pop out of choice and ploughing their own furrow with a determination that made them the biggest band of the UK movement. Their credibility never seemed to suffer for signing to a multi-national record label, which is great now because I can get their entire amazing catalogue on CD. What punk rock was not, was a painted leather jacket and a mohican.

Ocho label seized on an upsurge in the profile of the mid-to-late-Seventies New York punk scene with its CBS's and the Birth Of US Punk compilation. Using it as a guide to the period covered by Legs McNeil and Gillian McNeil's essential Please Kill Me book, the collection runs the gamut from the Velvet Underground and post-British invasion bands such as The Sonics and the 13th Floor Elevators through to Blondie, the Voidoids and the Ramones.

Union Square product manager Johnny Chandler, who compiled the album, says there are already tentative plans for a sequel. "There is a wide appeal," he says. "Kids who have bought records by The Strokes, The Hives or The White Stripes will want to look back and see where that music came from. The opportunity for a new audience to find out a bit more and join the dots is fantastic."



Punk left behind some of the most original cuts of music recorded on seven-inch vinyl, and much of what the bands had to say is as relevant today as it ever was. So once the bunting is down, let's sack the Royal family and put punk in the history box and move forward. That's what punks would do.

The jubilee reissue Line-Up

SEX PISTOLS: Jubilee - The Best Of (Virgin CDV 2361) The Sex Pistols Box Set (Virgin SEXBOX 1). With 12 key tracks plus a live Thru Vision and the essential 'Friggin' In The Riggs' Jubilee is, in a sense, the most concise official Pistols collection since the Eighties' *Flogging A Dead Horse*. But whereas its predecessor, 1992's *Kiss This*, included all of *Never Mind The Bollocks* with the exception of *New York*, Jubilee is careful not to undermine the appeal of the band's one studio album, dropping *Boodie*, *Liar*, *No Feelings*, *Problems* and several others from the *Kiss This* line-up. In its favour, Jubilee's enhanced content includes videos for *Pretty Mean*, *Anarchy In The UK* and *God Save The Queen*. Likewise, the *Sex Pistols Box Set* carves out a constituency all of its own, with 64 songs, including between two and five versions of every song on *Never Mind The Bollocks*, plus just about every other Pistols song any normal person could possibly want. Among the sweeteners for completists are a previously unreleased demo of *The Creator's Through My Eyes* from the *Anarchy* rehearsals and the unedited version of *No Fun*, which has not officially appeared since it provided the *Beats To Prots* record.



VARIOUS: Punk (Sony Music TV 5046782). Among the key punk facts, it is hard to spot any obvious omissions on this impressively packaged chronological collection from last year, reissued for the Jubilee in a jewel-case format. The corollary of that is that there are few surprises, although *The Sonics' (I'm)* *Stranded* is a relatively rare nod to Australia's early adoption of punk, and John Cooper Clarke, Pete Dink, the Slits and James White & The Blacks provide a point of difference. But the collection is an impressive

licensing and programming achievement, and for casual buyers who feel they need only one punk collection, this is probably it.

VARIOUS: Punk: The Jubilee (Virgin TV VDDO 452). The Pistols are represented on this Jubilee collection only by a 20-second TV ad tacked onto disc one in enhanced form, but the rest of the usual suspects are all present and correct. The punk police might look at the inclusion of the *News*, *Killing Joke* and one or two others, but with 43 well-known tracks, you know what you are getting.



VARIOUS: Teenage Kicks (Universal Music TV 583 264-2). Universal's contribution to the double-disc punk and new wave

compilations market is more diverse than some, with nods to pub rock (tin Dury & The Blobsheads, Eddie & The Hot Rods, Nick Lowe), reggae (Max Romeo, Steel Pulse, Aswad), the New Romantics (Adam & The Ants) and all sorts of other oddments from the era (Lited John, Spazzonerg, Klark Kent). The generous selection of Jubilee favourites (in *The City*, *Another Girl*, *Another Planet*, *Teenage Kicks*, *Watching The Detectives*) helps to sweeten the pill for an unusual, interesting selection.

VARIOUS: 24-Carat Punk Rock (EMI Catalogue 6391342). Picking up the value-for-money going is EMI's 24-Carat Punk Rock, which is a useful introduction to some of the giants of the period. There is the Buzzcocks' *Problems*, late-period Ramones highlight *Poison Heart*, *Soft Little Fingers' Alternative Usher*, the Stranglers' *No More Heroes*, *Blondie's Dreaming*, the Run's *Babylon's Burning* and more than a dozen others. Far from definitive, but not at all bad at mid-price.

● All releases out on May 27.

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RECOMMENDED CATALOGUE NEW RELEASES

ANITA BAKER: Sweet Love - The Very Best of (Atlantic/MSM/Rhino 8122736032)
Anniversary music in action since 1994, first because of a dispute with her record company and then because defective equipment resulted in recordings that were wiped. Baker remains an enormous talent, possessed of one of the most impressive voices in the world of divadom. Sweet Love revisits her (all too few) hits including Sweet Love and Caught Up In The Rapture and adds benchmark recordings such as No More Tears, a stunning tour-de-force from her 1983 debut solo album The Songstress.

PETER ANDRE: The Very Best Of... The Hits Collection (Music Club MCCC 4953)
From the album to the UK-bombers, Acqua-reared "hunk" with the much-photographed six-pack stretched a little musical talent a long way, mustering 10 hits between 1995 and 1998 including back-to-back number ones with Fine and Feel You. Despite the presence of guests such as Warren G, the Refugee All Stars and Mortel Jordan, his singles never really sold beyond the Smash Hits audience. In the end, presumably, this album presents a chance to replace battered cassettes.

10cc: The Best of The Early Years (Music Club MCCC 4954)
This is coiffed highlights of the group's recordings for Jonathan King's UK label, which means there is no room for their Mercury hits like No Love or I'm Mandy Fly Me. In their stead, however, there is a cracking selection of musically articulate and witty songs such as Donna and the chart-topping Rubber Bullets, as well as three other hits and some very strong album cuts.

DAVID BOWIE: The Rise And Fall Of Ziggy Stardust & The Spiders From Mars (EMI 770282)
Bowie's groundbreaking, glam-rock masterpiece of a concept album came early in his long and distinguished career - so long ago, in fact, that it is hard to celebrate its 30th birthday, and to mark the event EMI is releasing this update, which improves the sound and adds a whole array's worth of extra mixes and demos. They can't, of course, match the sheer energy and musical perfection of the original album - Starman, Suffragette City or Rock 'N' Roll Suicide and all - but they do add an interesting extra dimension and will help to drive massive sales.

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- 01 SHAW, ROBERT THE 1970 PARTY EP **844011**
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DISTRIBUTORS

- 01 - Warner Music Group
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1	ALICIA KEYES	1971	December	CD	8002 8027	PRSP	Pop
2	LETTIE LEVINE MONTGOMERY	1971	December	CD	8002 8024	PRSP	Pop
3	LITTLE VICTOR CLARENCE	1971	December	CD	8002 8006	PRSP	Pop
4	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
5	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
6	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
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15	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
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25	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
26	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
27	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
28	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
29	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop
30	MARSHALL MARSDEN	1971	December	CD	8002 8010	PRSP	Pop

NEW RELEASE COUNTDOWN

Key dates scheduled for the next six weeks

1	ALBUINS	June 3
2	Beats & Sebastian Storytelling (Parade)	June 3
3	Blackout: The Private Press Era (Capitol)	June 3
4	Way/Station... Golden Boy (Arista)	June 3
5	Official: Death Walk (Capitol)	June 3
6	Blackout: The Private Press Era (Capitol)	June 3
7	Blackout: The Private Press Era (Capitol)	June 3
8	Blackout: The Private Press Era (Capitol)	June 3
9	Blackout: The Private Press Era (Capitol)	June 3
10	Blackout: The Private Press Era (Capitol)	June 3

SINGLES

1	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
2	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
3	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
4	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
5	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
6	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
7	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
8	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
9	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop
10	100	BEANS	1971	December	CD	8002 8027	PRSP	Pop

NEW RELEASES THIS WEEK: 152 • YEAR TO DATE: 3,188

1	ALBUINS	June 3
2	Beats & Sebastian Storytelling (Parade)	June 3
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4	Way/Station... Golden Boy (Arista)	June 3
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8	Blackout: The Private Press Era (Capitol)	June 3
9	Blackout: The Private Press Era (Capitol)	June 3
10	Blackout: The Private Press Era (Capitol)	June 3

NEW RELEASES THIS WEEK: 152 • YEAR TO DATE: 3,188

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2	Beats & Sebastian Storytelling (Parade)	June 3
3	Blackout: The Private Press Era (Capitol)	June 3
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8	Blackout: The Private Press Era (Capitol)	June 3
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10	Blackout: The Private Press Era (Capitol)	June 3

SINGLES TITLES A-Z

ABBE									
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PREVIOUSLY REVIEWED IN MUSICWEEK: SINGLE/ALBUM OF THE WEEK

1	ALBUINS	June 3
2	Beats & Sebastian Storytelling (Parade)	June 3
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4	Way/Station... Golden Boy (Arista)	June 3
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8	Blackout: The Private Press Era (Capitol)	June 3
9	Blackout: The Private Press Era (Capitol)	June 3
10	Blackout: The Private Press Era (Capitol)	June 3

PREVIOUSLY REVIEWED IN MUSICWEEK: SINGLE/ALBUM OF THE WEEK

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8	Blackout: The Private Press Era (Capitol)	June 3
9	Blackout: The Private Press Era (Capitol)	June 3
10	Blackout: The Private Press Era (Capitol)	June 3

APPOINTMENTS

Rates: Appointments: £35.00 per single column

centimetre (minimum 4cm x 2 col)

Box Numbers: £20.00 extra

Published weekly each Monday, dated following Saturday

Copy date: Advertisements may be placed until Thursday

10 a.m. for publication Monday (space permitting).

All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
Wednesday 10 a.m. before publication Monday.
To place an advertisement please contact
Daisy Dorras, Music Week - Classified Dept.
CMP Information, Ludgate House, 7th Floor,
245 Blackfriars Road, London SE1 9UR
Tel: 020 7579 4150 Fax: 020 7579 4712
All Box Number Replies To Address Above



Can you strike the right note?

Curriculum Manager - Contemporary Popular Music
£25,835 - £28,645

We are looking for people who are experienced teachers and who want a first management post in order to further their careers. Housed in our purpose-built music facilities and in partnership with Access to Music, we provide programmes in music technology, creating music through technology and music performance. We are also developing other areas of performing arts together with community groups. This is an exciting opportunity to manage employment-led developments for learners.

Redbridge College offers good working facilities and a friendly working environment.

For an information pack please contact our recruitment line on 020 8548 7493 or email recruitment@redbridge-college.ac.uk

Closing date for applications is Monday 10th June 2002.

HNH INTERNATIONAL LTD

DVD SALES AND MARKETING MANAGER

HNH International Ltd., a parent company of the successful classical label Naxos, seeks a DVD Sales and Marketing Manager

Job involves:

Liaison with the classical DVD labels distributed by the Naxos international distribution network
Provision of sales/marketing support for international distributors

Experience:

A minimum of three years experience in CD or video/DVD sales and marketing, preferably in an international context.

Salary is commensurate with experience.

We offer an annual bonus, company pension scheme and medical insurance. The job will be based in Redhill.

Please send your CV and covering letter to Anthony Anderson, Select Music and Video Distribution Ltd., 3 wells Place, Redhill, Surrey RH1 3DR by 10th June 2002.

Need to fill a specialised position in the music industry?

Music Week reaches professionals at the very heart of the industry, so with every advertisement you can be sure to reach all the right people, attract no timewasters, fewer wannabes and more people with the right specialised background.

For more information call Daisy on: 020 7579 4405



The Official UK Charts Company
Accounts Assistant to £20k + Exc. Bens.

The Organisation:
Based in Oxford, W1, The Official UK Charts Company employs and manages the Official UK Charts providing sales research data to the music and video industries. The company also licenses the Chart to a number of high profile media clients. The company has a lively and informal culture and provides an excellent working environment.

The Role:
The position, which reports to the Finance Director, will be highly varied. Day-to-day tasks will include reviewing and sales ledger, credit control, all aspects of purchase ledger and maintenance of the company cash-book. The post carries a high level of responsibility and will require good judgement and strong communication skills. The company will also consider supporting professional study and there is excellent scope for the role and development.

The Candidate:
The ideal applicant will have a good all-round grounding in accounts with experience in both purchase and sales ledger procedures as well as a practical understanding of sign time 100. Strong communication skills are a must as credit control and liaison with customers and suppliers will be an important part of the role. You must also have an interest in music and a sense of humour to get the most out of the position.
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TENDERS

New Deal for Musicians

Contracts for music industry consultants and music open learning providers

New Deal for Musicians is part of the Government's Welfare to Work Agenda. It is designed to provide personal specialist support, skills and knowledge to musicians, including vocalists, composers and performing DJs who are seeking a career in the music industry. Its objective is to enable them to move from Welfare into successful careers in the music industry. This support is available to those who are eligible for New Deal for Young People and those eligible for New Deal 25 Plus. It does not extend to those in allied careers, such as management, technicians and road crew. We have two separate requirements:

Music Industry Consultants

The first is for organisations to manage the delivery of a personal support service for musicians, by engaging Music Industry Consultants. They will be able to draw on their own knowledge, expertise and experience of the music industry to provide quality help, advice and support. Music Industry Consultants will support clients on a one-to-one basis, tailoring the advice and support offered to individual needs with the aim of helping the individual into work.

Music Open Learning Providers

The second is for organisations to provide support, advice and resources for musicians carrying out open learning. Music Open Learning Providers will agree individual training with each musician, which will include milestones and targets against which they will monitor progress on a regular basis. Jobcentre Plus will provide the range of open learning materials.

Organisations will not be expected to deliver both services in the same Jobcentre Plus district, although they may provide either service in different areas. We expect to let several contracts across Jobcentre Plus districts in England, Wales and Scotland during 2002. If you wish to express an interest in attending a briefing you should provide the following information in writing or by fax to the contact name and address below by Friday 21st June 2002.

- Contact Name, Tel No & Address of Organisation.
- Whether interested in Music Industry Consultants and/or Music Open Learning Providers and which locations you might wish to bid for.
- Two briefings will be held - one in Sheffield on Friday 28th June and one in London on Wednesday 10th July. Please indicate which venue you would like to attend.

Contact name and address for receipt of expressions of interest: Steve Birchall, Jobcentre Plus, Jobseekers Division, Level 2, Mayfield Court, 56 West Street, Sheffield S1 4EP. Tel: 0114 259 5796. Fax: 0114 259 6653. E-mail: steve.birchall@jobcentrepplus.gov.uk

An information pack on New Deal for Musicians and details of requirement will be sent to all organisations who express an interest by the above date.

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