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FOR EVERYONE IN THE BUSINESS OF MUSIC

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music week

Jubilee wins colossal TV audience

by Paul Williams
 Music's starring role in the Golden Jubilee celebrations has landed the British record industry with one of its biggest television audiences of all time.

One in four of the UK population tuned in at its peak to watch BBC1's broadcast of the pop spectacular from the grounds of Buckingham Palace last Monday, against another 1m people crowded outside to witness performances from artists including Eric Clapton, Paul McCartney and Will Young.

The peak viewing figure of more than 15m has been described as "colossal" by industry observers, putting the broadcast in an elite group with events such as Live Aid.

That peaked at 20m-plus UK viewers in 1985, at a time when only four channels competed for audience compared to more than 200 now.

One music TV source says, "It is a colossal figure for that kind of programming. If you can get 10m for a music broadcast you are doing well."

"Ultimately you couldn't get a show more high profile and with such a great line-up," says Parlophone managing director Keith Wozencroft, whose company was represented by artists including Joe Cocker, Paul McCartney and Queen. "The great turnout clearly helped draw in a great TV audience."

The pre-vised 15.1m peak, which was registered as a star-studded version of The Beatles' All You Need Is



Jubilee concert: global audience

Love was performed in front of the 12,000 crowd, even managed to outshine the final of Pop Idol at its peak. The Will Garth showdown attracted a high of around 14m on overnight figures, although its 13.1m average audience across the programme pipped the Golden Jubilee concert, which secured 12.3m viewers on

average and a 55% audience share.

This year's Brits, by comparison, won an overnight audience of 7.5m people, having achieved its highest ratings to date in 1996 when it reached a peak of 11.8m in the year of Michael Jackson's performance.

The Golden Jubilee pop concert, along with its classical equivalent held two days before, is also providing an audience of millions for British music with more than 60 countries broadcasting one or both of the events either live or at a later date. Albums of both concerts will be issued by EMI/Virgin on June 24.

In stores last week, history was repeating itself as well, nearly 17 years after their sales dramatically accelerated on the back of Live Aid, Queen

emerged as the concert's biggest sales winners. Against a market down week-on-week because of the effects of the long Bank Holiday and the World Cup, their Greatest Hits 1, II and III package rose 15% by mid-week to sit at number two behind Eminem's The Eminem Show.

Virgin Megastores head of music product Jim Batchelor believes the four songs Queen chose to perform at the event sparked the surge. "They were all hits and maybe that woke a few people up to Queen," he says. "EMI has also been doing a price promotion on the album and there's been a lot of profit around the band with the We Will Rock You musical, appearing on Parkinson and a Channel 4 appearance in London."

Ant & Dec's We're On The Ball and Three Lions by Baddiel, Skinner and the Lightning Seeds were set to lead a resurgence of World Cup releases in the sales charts yesterday (Sunday), after last Friday's glorious 1-0 England win over Argentina. Retail trade came to a virtual standstill, as the nation gathered to watch David Beckham's penalty send England to victory. Ray Leveridge, manager of Adrians in Wickford, Essex, says, "It was extremely quiet. I think we had just four or five customers in during the two hours of the match." Joanne Kelly, duty manager at Tower Piccadilly, in London, says an England CD was played in-store as soon as the score came through. "It was completely dead during the match - I think everyone was in the pub. But sales have been much lower throughout the World Cup anyway, especially when England play." Three Lions was due to join Ant & Dec's 2002 official theme, along with a string of football-themed singles, in the upper reaches of the chart yesterday.



Nicoli acts to shore up EMI shares

EMI Group chairman Eric Nicoli's dash to speak at two high-powered conferences across the Atlantic last week may have rallied the company's share price enough to stave off the company's exclusion from the blue chip FTSE 100.

Nicoli joined Viacom, Clear Channel and AOL Time Warner bosses in New York on June 5, with the EMI chief making presentations to analysts and investors at the 10th annual Deutsche Bank Securities media conference and the 18th annual Sanford C Bernstein strategic decisions conference.

His message had an immediate effect on EMI's share price, which recovered over the three days of

last week to close at 263.25p.

That was sufficient to give the group a market capitalisation of around £23.47m, which placed it in the "buffer zone" of stocks - those ranked between 90 and 111 - to be analysed by the FTSE 100 committee for ranking on Wednesday.

Meanwhile, EMI would not comment on the implications of last Thursday's European Court ruling that EC competition commissioner Mario Monti was wrong to block a proposed merger between First Choice and Airtours in 1999. At the time EMI's own proposed deal with Warner was blocked in June 2000, the First Choice/Airtours deal was cited as a benchmark.

Singles and albums price gap narrows

The price gap is continuing to narrow between singles and albums, as discounting sends the average retail markup of albums ever closer to £10.

Newly-issued BPI-backed research reveals the average price of a CD single climbed to £3.50 in the 12 months to the end of March, while the price of single CD albums fell to £10.13. This makes an average difference between the two formats of just £6.63, compared to an average difference of £6.86 in the equivalent period ending in 2001, and £7.42 in 2000.

The results add weight to industry concerns that the converging prices of singles and albums is damaging the singles market, which was down 15.1% in quarter one of 2002 com-

AVERAGE MARKET PRICE	
CD albums	£10.69
Single CD albums	£10.13
Double CD albums	£13.35
All albums	£10.74
CD singles	£3.50
Associate singles	£2.10
All singles	£3.39

Source: Audio Visual Trak Survey, Period: 12 months to end March 2002.

pared to the same period last year.

The Taylor Nelson Sofres Audio Visual Trak Survey - which is based on a panel of 10,000 respondents - indicates that 54.2% of singles sold were priced £3 or above in the 12-month period closing at the end of March. This compares to 52.3% in the equivalent period of 2001 and 42.1% in 2000.

In contrast, 41.9% of all albums sold were priced below £10. Some 40.4% of those sold were priced £12 or more, compared to 42.8% a year ago and 45.8% in the same period ending in March 2000.

The survey also indicates that supermarkets and online retailers are making the greatest market share gains, with supermarkets accounting for 15.3% in the same period, compared to 13.5% in the same period in 2000. Online retailers made up 5.0% of the market, up from 3.2% two years ago. Music specialists (such as HMV, Virgin and Arcs) accounted for 50.9%, chains/multiples (such as WH Smith and Woolworths) 19.2% and mail order/clubs 6.0%.

● Special Focus: Singles in Crisis?

Parlophone scores double smash

Parlophone in the UK is celebrating two breakthroughs with Dirty Vegas moving into the US singles Top 20 and Norah Jones making the albums Top 10 here after a low-key campaign.

Dirty Vegas's Days Go By vaulted 30/20 on Billboard's 100 count-down at the end of last week, with Capitol US also voicing confidence that the act's self-titled album would hit the Top 20 there this week. The success comes on the back of the single's selection as the soundbyte for a US Mitsubishi TV ad.

Parlophone managing director Keith Wozencroft says, "We believe music in this band. The ad is a great piece of good fortune that the band can truly capitalise on, because they are a fantastic band."

The success is the latest in a string of US hits for Parlophone, whose acts



Dirty Vegas: US Top 20 hit

have scored US platinum album successes with Coldplay, Gorillaz and Radiohead over the past two years.

The band's album will follow in the UK on August 5, with the second single, Ghosts, due on July 22.

The success of Jones' Come Away With Me is built on the back of profile from Radio Two, TOTP, Later and VH1, as well as magazines such as Mojo and the broadsheets.

DVD production and design

Orbital 'The Altogether 5.1'

Winner of a DVD Excellence Award - DVD Association June 2002

Underworld 'Everything Everything'

Winner of 2 DVD Excellence Awards - DVD Association July 2001

The Terminator

Winner 'Best Overall DVD' - HEW Awards April 2002

Oasis 'The Hindu Times'

Oasis 'Stop Crying Your Heart Out'

Fosse On Broadway

World Cup 2002 'We're On The Ball'

Roxy Music 'Live at the Apollo'

Pop Idol 'A Star is Born'

The Brit Awards 2002 'DVD of the Year'

The Clash 'Westway to the World'

REM 'Imitation of Life'

Motorhead '25 & Alive- Boneshaker'

Andrea Bocelli 'Tuscan Skies'

Bond 'Live at the Royal Albert Hall'

The Corrs 'Live in London'

David Gray 'Live'

Texas 'Paris'



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Market will not recover for two years says PwC report

by Robert Ashton

The world music market is not expected to recover from the double whammy of music piracy and a weak global economy for at least two years, according to a new report from management consultant PricewaterhouseCoopers.

The third Global Entertainment and Media Outlook report maps the worldwide evolution of the recorded music business over the five-year period 2002-2006 and forecasts growth of just 1.6% from \$36bn sales today to \$39bn by 2006.

By then, online music subscription will hold the key to a recovering market, but in the meanwhile all the five regions – the US and Canada; Latin America; Asia/Pacific; and Europe, the Middle East and Africa (EMEA) – studied by PwC are expect-

ed to register downturns in 2002, with the biggest slump (16.4% decline) coming from Latin America. EMEA is expected to experience a 4.4% decline this year with the average global downturn forecast to be 3.7%.

PwC entertainment and media partner Stefanie Kane suggests the record industry is the most vulnerable of all entertainment sectors to piracy and file sharing – damaged by music piracy, as the industry struggles to create workable subscription-based digital music services.

Kane and her team believe piracy will continue to depress music sales in the short-term, partly because file-swapping devices such as Morpheus, Kazaa and Grokster have gained popularity in Napster's

HOW MARKETS COMPARE

Recorded Music Market (\$bn)	2002	2003	2004	2005	2006
US	13.5	13.9	14.4	14.9	15.6
EMEA	11.1	11.0	11.4	11.8	12.3
Asia/P	7.6	7.4	7.7	8.0	8.3
Pacific					
Latin	1.2	1.1	1.3	1.4	1.5
Canada	0.7	0.7	0.7	0.8	0.8
World	34.2	34.3	35.5	36.9	38.5
% change	-3.7	0.4	3.5	3.9	4.3

Source: PwC, Music Industry Group Associates

absence. However, the picture is expected to improve at the back end of 2005 when mature models of online music services are likely to be available, so fuelling growth to offset the decline in traditional sales. In some territories, such as the US, digital services are expect-

ed to lead to the disappearance of CD and cassette singles.

Kane adds, "The industry has still to get a handle on what models work and the price points. Also, broadband has still not sufficiently penetrated to make them feasible, and copy protection needs to be addressed."

Kane also expects many western countries, including the UK, to continue the trend of concentrating more resources on breaking and developing local repertoire.

The last PwC annual outlook suggested global music growth would be of the order of 5% over the end of 2001-05, but Kane blames the slowness of digital models getting off the ground, piracy and the economic downturn for the group downgrading its growth predictions.

Guardian increases its bid to control Jazz FM

Guardian Media Group has raised its takeover offer for Jazz FM by £3.5m to secure support from several institutional shareholders which are threatening to hold on to their stakes.

While GMG's original offer received support from a majority of Jazz FM's shareholders, the media group increased its offer last week to secure the recommendation of the board. At 195p a share, the new cash offer values the company at £44.5m. GMG plans to integrate Jazz FM into its existing radio businesses. "We are delighted because it is a good price and GMG will be a good home for Jazz FM," says Jazz FM chief executive Richard Wheatly.

The newspaper group already owns 38.4% of Jazz FM and last month announced its intention to buy out the 30.9% stake held by US group Clear Channel.



Universal Music US is releasing a new Jimi Hendrix (pictured) compilation on July 1, following Audi UK's decision to theme the TV and cinema advertising for its Audi TT car around the artist. *Voodoo Child: The Jimi Hendrix Collection* is a two CD digipack which includes the track *Third Store From The Sun*, which has been chosen for the £4.3m two-month campaign. The best-of comprises 19 studio tracks on one disc and a compilation of live recordings on the other. UMGV is supporting the release with a TV, radio and press marketing spend worth £250,000. "We were aware Audi was putting something together because they contacted us to license the track," says UMGV's managing director Brian Berg. "Hendrix has been one of the most phenomenal sellers for us and, with three compilations released in the past 10 years, we know the market is out there."

Aim is main creditor as Napster goes bankrupt

Aim is left as one of Napster's biggest unsecured creditors after the beleaguered online file-swapping service filed for Chapter 11 bankruptcy protection last week.

The Chapter 11 papers filed in Delaware last Tuesday – a move which will pave the way for it to be acquired by German media giant Bertelsmann – revealed Napster had \$7.9m in assets and \$101m in liabilities. Aim is owed \$3.79m (£2.4m), while Bertelsmann has already loaned Napster \$91m.

Napster CEO Konrad Hilbers, who recently rejoined the company after leaving following a collapse in buyout talks, says, "[The] filing marks a new beginning for Napster. The demand for an internet-based music file sharing community that benefits artists and consumers is as strong as ever."

Meanwhile, Aim's board is proposing for changes, with new faces ready to fill a third of the places. Five of the board's 15 positions are up for grabs at the June 25 AGM at the University of Westminster's Regent Street campus. Three have become vacant



Powell: stepping down

because of a policy of retiring selected members after three consecutive years' service and the other two are empty following EMI's take-over of Mute.

Ministry Of Sound Recordings CEO Matt Jagger, Pirnace managing director Tony Powell and former Chrysalis Music Division CEO Steve Lewis are stepping down under a rotation policy which was introduced to keep board membership fresh.

In addition, Mute founder Daniel Miller's seat has been vacant since he left the board in April, while his managing director Mike Heneghan had to resign last month after the EMI buy-out as the company ceased being an independent.

VCI sells its distribution business to focus on publishing interests

Woolworths' music and video group VCI is to concentrate on developing its publishing interests after selling its distribution businesses.

VCI, which was demerged from Kingfisher as part of Woolworths last summer, has sold Disc Distribution to Deluxe Video Services for less than £1m. This leaves it to concentrate on the video and DVD producer Video Collection International (VCI) and Demon Music Group (DMG).

VCI chief executive Richard Green says that, after about one year of independence from Kingfisher to reassess the "strategic intent" of VCI, he decided distribution was not a core business and that the company would be better served by putting its products through a dedicated distribution business.

"We are in the position of having two very strong businesses, which we want to build through licensing and also developing our own content," he adds.

As part of the deal, VCI and Demon products will continue to be



Green: to reassess "strategic intent"

distributed by Disc's new owner Deluxe Video.

In 2000, Disc distributed more than 24m units of video and audio product, although it was primarily known as a video distributor with around 15% of that market. That placed it at around fourth place in the video distribution sector, behind Technicolor, Ten and Universal, it only handled Demon business and no third-party music labels.

Meanwhile, Woolworths is introducing electronic tagging on CD players and DVDs to reduce theft. It is also strengthening its management team with the appointment of one-time Dixons executive Jonathan Hart to head up its Big W stores.

VIVA MEDIA IN TAKEOVER SPECULATION

The share price of German youth TV music channel Viva Media rocketed last week, amid reports that the owner of rival MTV, Viacom, was bidding for control of the company. Speculation over a Viacom bid was rife after the German media reported that Viva chairman Dieter Gorny said several parties were interested in the company. Gorny confirmed he had been in New York, but would not confirm who he was talking to. Shares in Viva Media rose 30% to a 52-week high of €14.50 last Wednesday.

FIRTH BECOMES BMG CHAIRMAN

BMG Music Publishing's New York-based president Nicholas Firth has been promoted to chairman. Firth, president since the company's formation since 1987, will continue to oversee all its operations in 31 countries.

DOSH AND VIRGIN CONTINUE SPLIT

Virgin Records and Virgin Settlement are both denying reports that the singer has been dropped by the record company. Instead saying the two parties have decided not to continue with the relationship after her solo deal to the company. She remains signed to Virgin as a member of the Spice Girls, with Melanie C now the only one still with a solo deal.

DEE DEE RAMONE DIES

The punk fraternity lost another member when Dee Dee Ramone, The Ramones' bass player died last week of a suspected drug overdose. His death comes just months after the punk group was inducted into the US Rock 'n' Roll Hall of Fame and a year after the death of his former band mate Joey Ramone.

JACKSON ACCUSES SONY

Michael Jackson has accused Sony Music of spreading rumours that he owes the company \$200m resulting from the recording and promotion of last year's album *Invisible*. Sony has denied making the claims. Separately, the singer has given his support to a new coalition, led by civil rights campaigner Rev Al Sharpton and lawyer Johnnie Cochran, who are lobbying to gain "financial justice" for Afters.

WRIGHT JOINS DECCA TEAM

Carol Wright, who served as Universal Music Ltd America's marketing vice president from 1997 to 2000, has been appointed Decca Music Group International marketing vice president. Wright replaces Marc Johnston who was recently appointed general manager and senior vice president of Universal Classics USA.

ALISON MOYET JOINS SANCTUARY

Alison Moyet, who signed a world-wide recording deal with Sanctuary Group, which has lined up a release date of August for her first post-Sony album *HomeTime*. The release has been produced by The Insects, whose previous projects include *Madness* and *Messy Atticus*.

PYE TAKES UP NEW BUYING POSITION

Andy Pye, previously signing buyer for HMV's Leads store, today (Monday) takes up a new buy-up newly-created position of dance singles buyer at the chain's head office. He was based at the Leads store for 12 years.

MW COMMENT

OZZY PROVED A JUBILEE JEWEL



Before the celebrations began, it was hard to find any real enthusiasm for the Queen's Golden Jubilee last weekend. When it came to putting together the show, there were as many acts with an inflated sense of their own cred who turned the option down as there were acts willing to sing for the Queen.

My own highlights were Brian Wilson's wonderful Beach Boys medley and the sight of Ozzy Osbourne clapping along to 'All You Need Is Love. Besides which, of course, the Queen did the ultimate honour to Mercury with even a packed stage failing to match that Mercury which, and when it came to it, was exposure to die for. A massive 1.5m viewers tuned in, at the BBC show's peak - that's twice as many as the Bitts this year, and look how many acts queue up to appear on that show.

It made for a fantastic TV show - ranging from the excellent to the marginally embarrassing, of course - and put music at the heart of the weekend's celebrations. Thank you Ma'am.

This week, we throw the MW spotlight on one of the music industry's most taxing issues - the singles market.

It is important to keep talk of a singles "crisis" in proportion. The UK is still the biggest market for the single in Europe, after all.

But a 35% decline in three years is most certainly cause for concern. And the fact that it is struggling again this year, despite having had two of the biggest singles in history to boost the market, can only emphasize the need to take this threat very seriously.

Our reasons for highlighting the perils hanging over the singles market are not to act as doom-mongers, but simply to spark debate while it is still within our power to ward off the imminent dangers.

There are various degrees of concern across the business over the state of the singles market, with retailers being the most vocal. No great disaster has yet befallen our business. But it could.

As things stand, the UK industry has time on its side. It has time to learn from the experience of other markets, such as the US and Canada where albums sales are beginning to slip away after successive years of singles decline. We seriously do not want to go there.

And it would be tragic if, four or five years hence, we were struggling to claw back a crucial part of our business which could much more simply have been saved. By then, it may be too late.

Martin Talbot, martin@musicweek.com

TONY WADSWORTH

US REMAINS THE LAND TO CRACK



Lotus has been said and written lately about the attention of UK music in the global market, and the US market specifically. The UK music business is not structured as a purely domestic business; we are an international repertoire provider - independents and majors alike - and the US is the biggest of those international markets. I find it difficult to accept that, suddenly, UK music is not right for the States.

It is all a matter of focus. At EMI Recorded Music UK we acknowledge that the US is the most complex territory, the biggest challenge, and of course, the biggest single prize in the global marketplace. Breaking the US with our UK-signed artists is something that, in the past couple of years, we have most definitely focused on. Aside from the success of artists such as the Beatles and Pink Floyd, we have seen US platinum certifications for Radiohead, Coldplay, Gorillaz and, in the near future, Kylie (all of whom emanate from the Parlophone label, who are on a massive roll currently).

Why? Well, first and foremost I am a great believer in, if you make a great album, guess what? It sells.

But also, we have achieved this because we have decided to focus on the States and on what America needs to break an artist or album. Our company and the artist has to devote a lot of energy and attention in giving the market place what it needs without compromising the creative identity of the act.

It is key to listen to what the US companies have to say. Communication is crucial. Regular visits to the market by our international head, Mike Allen and his team, as well as by the label A&Ms and myself play a major part. We are in the market at one level or another almost all the time. By being this focused, we are easily more successful in the US with new UK signings than any other UK record company, with set up plans in place for many acts including Doves, Dirty Vegas and Beth Orton.

The other crucial part of the equation is that our American companies are very open-minded to music that comes from the UK. Alan Levy and David Munnus have said that EMI will not be divided into separate US and International divisions and that it is not about where the music comes from but who it goes to. At EMI UK we will continue to take a global view of our repertoire at all times; we've proved that as long as we do that, the results will come.

If I had global potential, that is all that is important.

Tony Wadsworth is chairman/CEO of EMI Recorded Music

Habbershaw brought in to boost VH1 audience



Habbershaw: first general manager

MTV Networks UK has recruited its first general manager for VH1 and she is bidding to attract more ABC1s to the channel.

Sally Habbershaw will join in August after serving a notice period at company stationer Warner where she is director of programmes. Her appointment ends a six-month search by MTV Networks UK managing director Michiel Bakker.

Habbershaw will disclose the full details of her plans for VH1, but says the channel needs to attract a more lucrative audience and the programming and marketing will target an ABC1 demographic.

"We've perhaps been losing its identity in such a crowded digital

away from its main sister station. I want to ensure any migration is mutually beneficial to each channel and not competitive and I will be carrying out a review of the merits for both stations," she says.

Habbershaw joined Paramount in October 1998 but began her TV career in 1992 in post-production. She has worked at Planet 24, UK Gold and Buena Vista Productions and was planning and acquisitions manager for Granada Sky Broadcasting for two years.

At VH1 and VH1 Classic, she will work closely with Christine Borw who became vice president of programming and production for both channels in February.

Record companies cut advertising spending

By Steve Hemsley
Record company spending on TV advertising between January and April fell by 10% year-on-year, as labels hold back key releases until the second half of 2002.

The industry spent £15.2m compared with £16.9m a year ago, with figures supplied by media buying agency MediaCom. EMG indicating that ads for MOR and compilation albums dominated commercial breaks in the first four months.

The number of albums advertised rose by 19% from 217 to 258, although the average expenditure was down by £19,000 to £58,800. The growth in specifically-targeted digital music channels, where airtime is cheaper, appears to be convincing more labels to allocate TV budgets to smaller albums for the first time.

MediaCom EMG director Martin Cowie says stations such as Kiss TV and MTV Hits are also persuading marketing teams to spend money advertising singles, something which was unheard of two years ago.

"The lack of big albums in the first few months also shows what a great time this is to break new bands or give an established album an extra

TV ADS: JAN TO APRIL

Artist	Estimated	£425,000	February 24
Barbra Streisand - The Essential	\$420,000	February 3	
Boyz II Men - Legacy: The Greatest Hits Collection	\$375,000	March 23	
Verano - Now Is!	\$340,000	January 6	
Verano - Chabbers Guide to 2002	\$250,000	January 17	
Verano - Glee Hits 2002	\$250,000	February 10	
Verano - School Daze: Spring Term	\$250,000	January 28	
Verano - Love So Strong	\$225,000	January 28	
Frank Sinatra - My Way/Fine Romance	\$220,000	January 19	
Engle Iglesias - Escapade	\$190,000	March 24	
Verano - Hits 92			
Top weekly spend 2002 £13.2m			

Table shows campaigns which started between Jan and April 2002.

push with TV advertising," he says.

His cites Boyz II Men's Legacy: The Greatest Hits Collection as an example of an existing album which has benefited from a TV push during this quiet period. The Universal Island album released in October was adopted in the new year by the UKMTV team, whose TV campaign targeted a mainly female audience aged 20 to 35.

The album allocated the biggest spend was Columbia's Barbra Streisand - The Essential which was supported by a budget of around £425,000. This was another release aimed primarily at women with ads booked on GMTV, around This Morning, Emmerdale and Heartbeat on ITV, during Countdown and

Richard and Judy on Channel 4, and across satellite channels.

Polydor funded Enrique Iglesias's Escape with a two-phase £200,000 campaign which used the singles Hero and Escape and a female and male voiceover to demonstrate to all viewers this was a new artist.

"We started advertising on Channel 4, GMTV, The Box and E4 and, as the artist grew in stature, we tested ads in different ITV regions around targeted programming," says Polydor Associated Labels' head of marketing Karen Simmonds.

The 40-track School Daze: Spring Term was supported by a week-one TV advertising budget of £100,000.

MoS launches new downloads service

Music from BMG, Telstar and Warner will be among repertoire available on a subscription downloads service being launched by Ministry of Sound.

The downloads service, powered by technology developed by O2 which will also include material from Edci and Mushroom, offers users access to Ministry's entire catalogue and 40,000 other tracks from artists such as ATB, Carl Cox, Faithless, Jakatta and Kylie Minogue.

Users can access the downloads via Ministry's website and download individual tracks for 99p each, or pay £4.99 a month to download 24 tracks from the database.

MoS has also created two 10-track digital compilations which can be downloaded for £2 a month.

MoS's internet head Stuart Lewis-Smith says the service took months to get off the ground, as each track had to be encoded to the highest levels. "People get downloading music - usually legally," he says. "This provides a legal means where the revenues go to publishers and creators."

Piracy set to dominate agenda at IFPP summit

The world's music leaders will be told at a Washington summit that CD-R piracy is out of control, following another significant increase on the \$4.2bn lost to illegal sales last year.

The IFPI's biennial four-day council meeting starts today (Monday) and piracy and copy protection is expected to dominate the agenda, as 150 heads of the international recording community gather to discuss strategies to lobby governments and persuade the public that music piracy is not victimless.

The message is likely to be hammered home when the IFPI Music Piracy Report 2002 is unveiled tomorrow (Tuesday). It will unveil CD-R pirate sales are "significantly" up on 2001 and that Russia, Mexico, Indonesia, China and Brazil head a league of countries where laws against music piracy are only lightly enforced.

ESTIMATED VALUE OF UK PIRACY

Year	Value £m
1996	£24.5
1999	£39.3
1997	£33.7
1998	£14.6
2000	£20.5
2001	£27.5

US Congressman Robert Goodlatte, who is vice chairman of the intellectual property committee, will try to persuade delegates, who will include RIAA chairman and CEO Hilary Rosen and IFPI chairman and CEO Jay Berman, that something is being done about piracy.

Meanwhile, increasing sales of recorded CDs were blamed for a 30% increase in UK piracy. The estimated value of UK piracy sales was put at £27.6m in 2001 compared to just £20.5m in 2000.

MUSIC WEEK 15 JUNE 2002

Universal set for busy schedule in US with five debut duresses

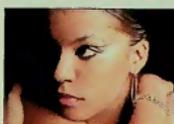
by Martin Talbot

Universal Music UK is preparing for one of its busiest periods for years in the US, with American labels giving release commitments to no less than five debut acts through the rest of 2002.

The news last month that Island Def Jam is to release Polydor UK albums by Daniel Bedingfield and Sophie Ellis-Bextor adds to a string of other release commitments. MCA Records has agreed to issue the album by Universal Island's Frou Frou, a project in which MCA boss Jay Boberg has been involved from an early stage.

Meanwhile, Interscope have committed to Ms Dynamite and fellow Polydor act Amy Studt in on the schedule for Interscope.

In addition, Interscope is voicing confidence for its US plot for Samantha Mumba, while Universal is



Ms Dynamite: set for US debut planning to release Universal Island's Sugababes single Freak Like Me. It is also understood that US labels are close to being finalised for both Ronan Keating and S Club 7.

Universal Music International senior vice-president Bernadette Coyle says the schedule promises a busy second half of the year, particularly following the recent Bedingfield and Ellis Bextor deals. Bedingfield's debut album Gotta Get

Thru This is due to follow in the US, soon after its international release in July and following his first single for Universal, James Dean. The launch for Bedingfield is unusual, she adds, because he is a new signing, but already has an international track record in the form of the Rentless hit Gotta Get Thru This.

She adds, "There was a lot of interest in Daniel from our labels. We are now putting the full timeline in place for him, but we will be working the US this year."

The Ellis Bextor campaign will see the singer debut for promo in the US in August. The brand new US deals, which was sealed only two weeks ago, gives the act coverage across virtually every continent, including Europe, Australasia, Asia, the Latin Regions and America. Coyle says, "We are really excited about Sophie.

Getting America confirmed for this year really is the final part of the international jigsaw for her."

A cornerstone of the campaign will be an international version of Ellis Bextor's Read My Lips album, including Get Over You, Must Get The Best Of Me and a live version of Groovejet, which is due at the end of June. To date, the album has sold 700,000 copies, says Coyle.

Hopes are particularly high in the US for Samantha Mumba, adds Coyle, where the film The Time Machine—in which she has a starring role—has raised her profile. Her new single will run in the US in early July, with the album following in September.

The Time Machine is also expected to provide a boost for her career as it rolls out across the world. In Japan the movie follows in August, with her new album out a month later.

● Ronan Keating's Polydor release Destination is making its mark in the Netherlands, where it vaults 20-5 on the albums chart. The album's lead-off single If Tomorrow Never Comes falls one place to three on the same country's singles sales chart, as it holds at three in Australia. European radio continues to warm to the track, which improves 11-5 in Austria's airplay chart, 22-17 in Belgium, 8-5 in Finland, 22-17 in Germany, 7-5 in Norway and 4-3 in Switzerland. It holds at three on the Dutch airplay chart.

● After upon the average age of the UK contingent in the Spanish sales charts a week ago, together with Polydor's Van Morrison, Warner's Mike Oldfield now receives a boost in Austria's airplay chart. His single To Be Free moves 23-21 on the radio chart. Kiss Kiss's pick-up across to nine on the Spanish airplay chart. It slides 5-4 on Spain's sales chart.

● Mercury UK and France joint signing David Charvet builds on solid support in France, as his track Jusq'au Bout gathers airplay points in many other European markets on the back of a punishing promo schedule. The single rises in Austria (18-16), Belgium (15-4), Germany (20-15), Netherlands (28-16) and debuts in Finland's chart at 18 ahead of promo trip to the country this week. Meanwhile, in the Dutch singles sales chart, Jusq'au Bout dips one to 17.

● WEA London's Holly Valance sees airplay support for her single Kiss Kiss's pick-up across, with a boost for the track in several countries this week. Kiss Kiss debuts in the Swedish chart at 11, breaches the Austrian chart for the first time at 25 and holds at two in Finland.

● Kylie Minogue's album Fever holds 18 in Canada and jumps a place to nine in Australia. Across the continent, it is spawning its third pan-European airplay hit. It enters Spain's airplay chart at 39, Italy at 12 and the Netherlands at 36, jumps 20-9 in Germany, 22-20 in Finland and gives her two simultaneous Top 40 hits in Germany by moving 15-11, its predecessor. Her new single Kiss Kiss one to 17 in that market.

● Interscope/Virgin's Atomic Kitten make their debut on the Netherlands singles sales chart with latest single It's OK this week as the track jumps 45-35. It makes a 48-26 move on the country's airplay chart and debuts at 11 on the equivalent survey in Belgium.

● Moby is the leading UK-signed light in Australia, Canada, France and Germany, where he has a Mute-issued album 18, as its lead-off single We Are All Made Of Stars progresses on several national airplay charts. It rises 14-11 on the Dutch sales chart, countdown and 19-13 in Italy, but dips 43-46 on France's sales chart.

● Westlife's fortunes improve in several European markets including in the Netherlands where Bop Bop Baby rises a place to 23 on the sales chart. The BMG-owned act's new single Of Our Own in Germany's airplay chart as the former jumps 21-12 and the latter falls 14-16.

Universal Island's Sugababes (pictured) are making an impact at radio stations across continental Europe with the single Freak Like Me, and their profile is further raised by the roll-out of a Rimmel pan-European advertising campaign featuring the track. Freak Like Me breached the German airplay chart for the first time last week, entering at 47, while the track climbed in Denmark, Norway, Sweden and Switzerland. Recent promo trips for the UK trio to Germany, the Netherlands, Scandinavia, Spain and Italy will be followed by further visits to Germany before the end of June, including appearances on MTV Select, Viva Interactive and Top Of The Pops. Universal Island international director Steve Matthews says, "MTV made Freak Like Me a network priority very early on, which was fantastic signifier to all our European markets. The [Rimmel campaign] has been an excellent additional piece of profile, especially in those markets where they had little previous knowledge of the band." A second single is scheduled for an August release, while the album is due in September.



UK TOP 20 AIRPLAY HITS IN EUROPE

UK No. 1	Artist/Album (Label)
1	Murder On The Dancefloor Sophie Ellis-Bextor (Polydor)
2	Love At First Sight Kylie Minogue (Parlophone)
3	Tomorrow Never Comes Ronan Keating (Polydor)
4	Kiss Kiss Holly Valance (WEA London)
5	Bop Bop Baby Moby (NCA)
6	Freak Like Me Sugababes (Universal)
7	In Your Eyes Kylie Minogue (Parlophone)
8	Just A Little Liberty X (V2)
9	World Of Our Own Westlife (RCA)
10	Lazy Afternoon 2 Fast 2 Furious (Blunt)
11	Caught In The Middle A1 (Columbia)
12	It's OK Atomic Kitten (Interscope/Virgin)
13	Fly By Me Blue (Interscope/Virgin)
14	Shadows We'll Be Together Beverley Knight (Parlophone)
15	Wrong Impression Natalie Imbruglia (NCA)
16	Leap Of Faith David Charvet (Mercury)
17	Stop Crying Your Heart Out Outcast (Big Brother/Sony)
18	Ms Dynamite It Takes More (Polydor)
19	Something To Talk About Baby Driver (Polydor)
20	Home And Dry Pat Sharp (Parlophone)

Chart based on the 20 most played UK singles on radio in the Euro No. 100 panel of 100 stations in 16 European countries.

PROMO DIARY: HAVEN

June 9 Fly to US
 June 10 LA for promo and press
 June 12 Syndicated radio interviews with Westwood One and Premier Radio Networks
 June 14 Gig at Viper Room
 June 14 Gig at Viper Room and interview with Pulse magazine, alongside syndicated press interviews
 June 15 Interview with Hits magazine
 June 16-18 On to New York for press and promotion including Reuters TV, ABC Radio, Billboard, Associated Press TV and CD
 Now, plus set upon phoners for Canada
 June 23-25 Various UK festival dates
 August 4 Fly to Spain for a gig at the Benicassim festival
 August 17 Summer Sonic festival in Tokyo
 August 18 Summer Sonic festival in Osaka

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist/Album (Label)	Week on chart
AUSTRALIA	single If Tomorrow... Ronan Keating (Polydor)	3
	album 18 Moby (Mute)	3
CANADA	single The Holy Tenor Gabe (Baby) (Sony)	2
	album 19 Moby (Mute)	2
FRANCE	single Kiss Kiss Kiss David Charvet (Mercury)	20
	album 19 Moby (Mute)	1
GERMANY	single If Tomorrow... Ronan Keating (Polydor)	8
	album Destination Ronan Keating (Polydor)	3
ITALY	single One Step Too Far Natalie Imbruglia (Mute)	2
	album 18 Moby (Mute)	2
NETHERLANDS	single If Tomorrow... Ronan Keating (Polydor)	3
	album 19 Moby (Mute)	2
SPAIN	single To Be Free Mike Oldfield (Virgin)	4
	album 19 Moby (Mute)	22
US	single Get Over You by Holly Valance (DuckDoo)	20
	album Destination Ronan Keating (Polydor)	13

Source: ABC, SoundScan, Spotlight Music, Chart Doctor, Music Week, UK Music, IFPI, Nielsen.

AMERICAN CHARTWATCH

by ALAN JONES

After week after debuting at number one with sales of more than 284,000 in a day, the Eminem Superstars album reinforces its position by selling a further 132,000 copies in its first full week in the shops. That is the fifth highest seven-day sales tracked by Billboard's chart compiler Nielsen SoundScan since it introduced its piece-count technology in 1991, and Eminem's second entry on that list, following the 1.76m opening tally registered by his second album, The Marshall Mathers LP, in 2000.

Eminem aside there is little to shout about with sales continuing at a low level. The only other album to sell more than 100,000 was P. Diddy's We Invented The Remix, which added 117,000 buyers and combined sales of the rest of the Top 25 amount to slightly less than the Eminem show alone. The highest new entry, the soundtrack to the film Divine Secrets Of The Ya-Ya Sisterhood, sold just 11,000 copies to debut at number 99.

Van Morrison (pictured) continues to headup the shrinking Anglo-funk category, with his album Down The Road slipping 40-51 on its third appearance. Although third single Walking Away Still is number 50 and loses its bullet, Craig David's Born To Do It is still feeling the benefit of the singles exposure and has climbed 28 places in the past three weeks, with

a 68-60 improvement in its latest frame. Enya (72-65), UD (131-118), the Beatles (156-125), the Corrs (166-133) and Rob Stewart (176-147) all take advantage of week competition to stage recoveries but Bady Bryan Boy and Bryan Ferry cannot capitalise on last week's debuts and both disappear from the chart.

On the Hot 100, Ashanti's Foolish extends its stay at number one to nine weeks, the longest reign by a female solo artist since 1996, when Toni Braxton persisted for 11 weeks with Un-Break My Heart. UK representatives Dirty Vegas continue to sizzle, jumping 30-20 on their sixth appearance in the chart. But it is farewell to Kylie Minogue, whose Can't Get Over You Of My Head returns after a strong 20-week chart run.

Its departure means the only dance record left in the chart, apart from the Dirty Vegas track, is a trance cover of Bryan Adams' Heaven by Germany's DJ Sammy & Yannou, which moves 75-65. There have been times in the recent past when there has not been a single dance disc in the chart, so that is an improvement, although obvious commercial monsters which become huge worldwide smashers regularly miss the list to and the few dance records which do break through are often second rate. Dance's puny tally is dwarfed by the 20 country titles which punctuate the chart, although country is also in crisis, and had more than twice as many representatives on the Hot 100 two years ago, since which time it has lost ground to hip-hop and a resurgence of rock.

CRISIS? WHAT CRISIS?

To many record buyers, it must have seemed that Bryan Adams had scored the biggest-selling single of all time when he accumulated an unprecedented 16 consecutive weeks at number one in 1991, with Everything I Do (I Do For You).

In reality, while his Robin Hood theme was a rare million-seller and easily that year's most popular release, its lengthy run at the top owed as much to the weak state of the singles market as to its own popularity. A decade before its current "crisis", the single was in the grip of another apparent battle for its own survival – and not for the first time.

At the beginning of the Nineties, the supposed death of the single regularly took up pages in the press as sales dropped year after year. As it turned out, the single was not dying; rather its main carrier, the seven-inch, was before long it would be superseded by the cassette and CD single, which in turn prompted a sales revival.

In fact, consumer and musical trends have ensured that, while the album sales have generally risen year after year, the single plays by its own set of rules. Significantly, each revival has been spurred not only by a new musical movement but also by the arrival of a new format. It is the absence of such a format at present that makes the current "crisis" all the more alarming.

The arrival of rock'n'roll in the UK in the 78RPM days of the Fifties triggered a first wave of singles-buying, with Bill Haley & His Comets' Rock Around The Clock becoming the first to be recognised for 1m sales in the UK. Sales of Haley and, more significantly Elvis Presley, would be swamped in 1963 by The Beatles, who scored five UK million-sellers in less than two-and-a-half years.

But even the so-called golden era of the Sixties suffered its own decline in singles sales. By the latter half of the decade, The Beatles were struggling to reach 250,000 sales on some releases as record buyers diverted their spending to albums.

In the early Seventies, singles sales continued to struggle, hardly helped by the view among artists such as Led Zeppelin and Pink Floyd that the format was beneath them. Sales, though, did start to creep up in the early part of the decade and stood at \$4.6m units annually when the first BPI trade delivery figures were published in 1973.

After a slight dip the following year, they continued rising but the symbolic turning point was the release of Wings' Mull O'Kintyre in 1977. It not only became the first to break 2m sales but was the launch-pad for an avalanche of singles-buying.

In the next year, two singles by Boy George, M and two from the movie Grease reached seven figures as annual sales leapt from 62.1m in 1977 to 88.8m in 1978. They reached another high in 1979, to 83.1m, helped by the popularity of new wave and disco singles.

However, in 1980, the singles market lost more than 10m unit sales in a year, only then to experience another golden year in 1984 when Band Aid led an unprecedented six releases that year to 3m sales. After that, the rot set in with sales in 1986 (67.4m) dipping below the 70m mark for the first time in nine years and then continuing to decline almost every year to reach their lowest annual recorded level of 52.9m in 1992.

With new CD and cassette formats, the single slipped in popularity. In 1993, the first million-seller was the first million-seller since the 3m mark during the Nineties than in any other decade. By 1995, they were above 70m sales again, reached 87.0m in 1997 thanks to Elton John's Diana single, and in 1999 were still above 80m.

However, a year later, they were in trouble again. They lost 14.1m in 12 months to stand at 66.1m in 2000 then fell to 59.5m in 2001. Perhaps tellingly, this dip in unit sales also coincided with a decline in the number of discounted releases flooding the market.

Paul Williams

SINGLES: BECOMING AN

With UK singles sales slipping, MW hears concerns about the future of the format, investigates the reasons behind it

Ask most people what was the first record they bought and the vast majority of answers would have one thing in common. *Hooked Dog*, *Peace*, *Plasma* Me, *Ying Tong*, *Song*, *Christy Chynge Cheep Cheep*, *Remembrance Day*, *D.I.S.C.O.*, *Faith*, *Wannabe*, whatever – they'd all be singles.

Today, however, the format beloved of all music fans is having a tough time. Singles have had worse years than 2001 – on six different occasions since the BPI first began gathering data in 1973 – but unit sales of singles have fallen by 32% since 1997.

After two years of double-digit decline, a further fall in the first quarter of this year – a period which includes initial shipments of Will Young's record-breaking debut – suggests that sales may slump to the 50m unit mark in 2002 – for the first time since records began.

HMV Music CEO Brian McLaughlin believes there is serious cause for concern. "It is a big problem," he says. "The single is the entry point for the young buyer, who eventually becomes the album buyer. If we lose that, we fall foul, from that younger buyer, we are putting the album market at risk in years to come."

By and large – just as in the US, whose singles market has hit meltdown – it is the retailers rather than label executives who voice most concern and, perhaps, for good reason.

On the high street, the decline of the single has a more direct impact – as singles decline, so does the number of buyers who walk into their stores. Ward and Virgin Megastores chairman Birt indicates that while singles sales account for only 10% of the revenue generated in Virgin Megastores, they account for 20% of the total sales of all units sold.

And the impact potentially multiplies: fewer singles are sold, fewer consumers come into stores and fewer albums are sold too. In the long term, young consumers are not given an affordable means of buying CDs, so they do not start to progress to buying albums and an entire generation loses the habit of paying for music. At least that is the theory.

"We don't make much money on singles but we feel we have to have them to attract people into our shops and to help break new acts, which is where we are at as an independent," says Quirk's Records founder Paul Quirk.

Whatever the overall financial health of the market, the undisputed decline in UK



Source: BPI. Table shows singles sales in units, 1975 to 2001. Figures in millions.

singles sales is attributed to a number of factors. Both past and current BPI chairman – McLaughlin and Wright – highlight growing availability of download technology, an increasing tendency of singles to go onto compilations at the time of release, as well as their servicing to radio up to six weeks ahead of release. Some smaller operators also suggest that the business is being made tougher by the fact that different distributors offer different return policies; while some offer flexible terms, others do not allow any returns at all, which reduces retailers' desire to take risks on new acts.

In contrast, Pop kid judge Pete Waterman has a typically straightforward argument – that the record industry has simply lost touch with the marketplace and the music it is generating is not exciting the consumer.

"I've heard this argument for 25 years," he says, "but I sold more Steps singles than I sold Myle Kyles. I sold more Kylie singles than I sold Musical Youth singles and I sold more Musical Youth singles than I sold Avin Stardust singles. If I put out what the public want, the public will buy it."

"Will Young and Gareth Gates, but since those two, no one has put out a single that anyone wants. My kids are avid record buyers and, at the moment, they aren't buying anything."

Another undoubted factor – arguably the most significant of all – is price, and most notably, the narrowing gap between the retail prices for singles and albums. This fact was underlined by a new BPI Music Buyers Survey, which last week indicated that the average price of a single in quarter one was 34.5% of

the average CD album price, compared with 30.3% in the first quarter of 2000.

Clearly, in an age dominated by one identical physical format, the CD, the difference between the album and the single is blurred.

Ad converging prices into the mix and you have a particularly confusing retail environment. Certainly, any consumer wandering around Virgin or HMV in Oxford Street last week was faced with a bemusing array of prices. With the majority of new chart albums on sale for £12.99, a current sale offered recent hit albums – many of which were released last year – at £8.99. Nearby, the Dido album *No Angel* was available in a "three for £20" deal, pricing it at around £6.65, just six months after the last single from the album was available for £3.99. And, buried among the sale items, Madonna's *Music* album – released 18 months ago – stood at £4.99.

Meanwhile, over at the prices rack, all of the week's Top 10 did were priced at £3.99. *Blue* is identified by everyone as a key issue. "We have got to look at making singles better value," says McLaughlin. "We are very keen on the two-track single, with a retail price of a couple of quid. We are talking pocket-money stuff there."

Wright agrees, advocating a singles price cut. "Even if we are dropping the price by one third, you would have to sell 50% more to make the same profit, but it means you are shifting more units," he says. As an example he cites the Harry Potter movie DVD which went on sale last month; Tesco sold 150,000

downloads and CDR burning – by backing a move towards a cut-price, two-track CD in a card slip-case. Retailing at £16.10 (£2.90) compared with the *NL616* (£4.60) model, Jewel-cased "Maxi-Single", the price cut was borne equally by both retail and record companies.

At first the new format was a roaring success, helping boost singles sales by more than 40%, according to BMG continental and eastern Europe executive VP Maarten Steinkamp, who was then chairman of BMG Netherlands. "The results were, initially, very promising," he says. However, the initiative ultimately fell apart as the major labels' commitment to the concept flagged.

Now efforts are underway on the other side of the Atlantic to breathe life into a format that is almost extinct. The Canadian business is currently preparing to relaunch the single in a concerted effort to draw young music fans into record stores and to drive album sales. Currently, next to no singles are available there except for a few highly-priced imports, with total sales of the format hitting 500,000 last year.

"There is no compelling singles presence in stores at all, there is no singles brand," says Brian Robertson, president of the Canadian Recording Industry Association. "The last time we had it was with vinyl. We have never had a national singles chart."

Robertson says that Canada was hit very early by CDR home piracy – it is estimated that this year legitimate music sales will fall from \$8m to \$1m, while sales of blank CDR sales will rise from 44m units to 155m units. Meanwhile, consumer research conducted on behalf of the Canadian industry has suggested that fans want to enjoy individual songs, while pre-rents and young music fans did not have sufficient disposable income to buy whole albums.

As a result of this, the local record industry has resolved to relaunch the single format. "It was a record industry decision and we had to persuade retail of what we were doing and needed them as partners – that process has been going on for the past three months since a summit meeting with retail in March," says Robertson. All the majors have committed to supporting the format, he adds.

INTERNATIONAL

ENDANGERED SPECIES?

the current decline and highlights the solutions being used to address the issue overseas. Martin Talbot reports



On the racks: singles face increased pressure from cut-price albums

units at £14.99, making an estimated profit of £1,000, while in contrast Virgin sold 30,000 copies at £18.99, making a profit of £80,000, according to Wright.

However, even if price can be identified as the key issue, there is certainly no consensus on how to tackle it. WEA London managing director and BPI PR committee chairman John Reid—who, as managing director of Universal Canada saw the damage inflicted by a collapsed singles market—believes maintaining the price of albums is key, rather than making singles cheaper.

"If you bring singles down to £1.99, you will have albums coming down to seven quid and the same argument will begin again," he says. "I don't think it is going to help anybody. We have to protect the prices of records and the singles market, otherwise we will kill the music business. We'll have no singles market, which will mean no dance market and no pop market and we'll be fucked, just like the Dutch, the Canadians and the Americans."

Highlighting prices such as some supermarkets' £8.29 offer for the Eminem album is a forlorn hope, he adds. "It is not a pricing issue, it is about perceived value. If there is no price maintenance in the albums market, that will always affect the singles market."

Indeed, Mushroom managing director Korda Marshall believes the singles market as healthier than it has been for a long time in one respect—at least it is making money. EMI Recorded music chairman and CEO Tony Wadsworth agrees: "The top line is down, but

if you look at the bottom line, I would imagine that most record companies are losing less money than they were five years ago, because the deals are not as suicidal as they were 10 years ago everything was being given away. The singles market is set up on a more business-like model now, so that fall in the top line probably disguises a much more respectable bottom line."

Wadsworth acknowledges that the single remains a vital part of the marketing mix but rejects the suggestion from many retailers that the format should be viewed as a loss leader by record companies. Instead, EMI has been creative in its approach to singles.

Two years ago, Wadsworth advocated the testing of radio-only singles. He stresses that his emphasis was to encourage radio to play unreleased tracks, rather than to stop commercially releasing singles, but highlights Coltray's Don't Panic as a particular success—"It was assisted by Radio One and sold lots of albums," he says.

Since then, EMI has achieved success with various different strategies, including the one-day-only release of the Doves single *There Goes the Fear* as a 95p limited release, with one track and CD-ROM—the end result being a number one album. Alan McGee's Popones label has also achieved profile further on the sales chart with a number of 99p singles.

The aim, says Wadsworth, is to move towards a more focused release schedule and cut out the wastage. "You might do three commercially available singles, but do you want to go to a fourth because you think radio might play it?" says Wadsworth.

Such strategies leave some, retailers

especially, suggesting that the UK market is already heading towards the US model, with radio increasingly setting the agenda. "Record companies appear to be completely in the hands of the radio stations," says Wright. "If you can't get it on a radio to a playlist you can't release it at all. Radio stations are controlling releases."

"I don't think this is a carefully orchestrated strategy, but I do think that record companies don't really want singles. They would rather not have them. If they ran an American market, they could get records in the charts without commercially releasing singles."

As both Wright and McLaughlin acknowledge, there is some justification in this. "As a businessman, you can understand the logic," says McLaughlin. "The US record companies aren't making money on the single. So they killed it off and went for the album." The problem is that now they are losing album sales too. "If that approach was taken here, we are in serious trouble," he adds.

There is certainly no doubt that the single still remains a vital part of the UK music's health ecosystem. But if sales continue to slide, the debate about the format's future will doubtless intensify.

Gut Records managing director Guy Holmes says the single is crucial for the introduction of new waves of music and for the independent sector, in particular. "Many new companies can't afford to put out albums, so the single is vital," he says. "That's one of the reasons why the Americans are not too worried about there not being a singles market—it keeps the independents out."

McLaughlin firmly believes that the record industry needs to look at means of prolonging the life of the single as long as possible. "It is short sighted to not sit down and discuss how to sort this out with all the parts of the business," he says. "We need to start looking at this, through BPI and the BPI."

There are certainly no shortage of ideas, with plenty of lessons to be learned from overseas (see below), including the US's CD5 premium single and the budget single which has already been tried in the Netherlands—and aborted—and, now, Canada.

Other options include promoting singles more overtly as samplers for their parent album, featuring two or three tracks and featuring a voucher for money off that album.

or even a return to the three-inch CD single of the late Eighties—although retailers are unlikely to support the return of such a racking nightmare.

Other, more inventive, concepts see a disc featuring a track of music, a second track which can unlock a DVD or music download which users must pay extra on, and, perhaps, a blank section to record on.

The chart rules may need reforming to create greater flexibility, adds McLaughlin. "There has been a lot of effort put into developing these rules," he says. "Given the decline of the singles market, we may have to ask whether in 2002 some of the rules still apply."

The long term is likely to be even more revolutionary. With many observers blaming the global decline in singles sales on the growth of downloading—which is, by and large, a single-track sector, says IPI's director of market research Keith Jopling—there are some who suggest trying to turn this trend to the industry's advantage.

Universal Music International CEO Jergen Larson advocates bundling single downloads with incentives to then go up by the album. For instance, via money-off vouchers. "To sell tracks individually at some low price is probably not going to be very interesting to consumers or to us," he says.

Of course, such news is not attractive to traditional retailers. But some believe the music industry will be making a mistake by ignoring the telltale signs.

Pam Horowitz, president of US retail association Narm, warns against ignoring "the feedback from practically every focus group and consumer study that they don't like the value proposition of music," particularly in an environment where consumers are increasingly turning towards CD burning and file-sharing.

However, it will take time for this market to take off. "If downloads develop as a market, they will do so as a single track. We already know that what people want to do is construct their own compilations," says the IPI's Jopling. "If that is going to take shape what is needed is an interim strategy. And if in the interim we haven't got a singles market, that is not good news."

Such a situation is still a long way off, at least as far as the UK business is concerned. But the debate is growing.

There is a growing consensus that, if the UK is to avoid following the global singles trend—especially with downloads becoming increasingly prevalent—now is the time to begin formulating a strategy for the format, with pan-industry consensus at its heart.

Singles in crisis?

Have your say; e-mail mwdeditorial@musicweek.com

MARKETS FIGHT THE BIG FREEZE FOR SINGLES

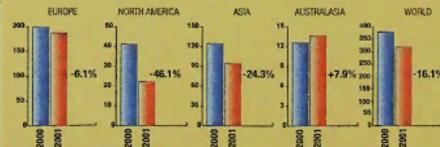
A soft launch is planned for mid- to late-June, to be followed by a full consumer launch and marketing campaign in September. Although competition regulations mean companies are not allowed to set a common price, it is expected that singles will be sold in slim jewel cases for £3.49-£4.00 (£1.60-£1.80).

"There is no doubt that the price here has got to be very competitive," says Robertson. "We're basically fighting a rampant illegal downloading problem." Different labels are expected to test their own initiatives, linking singles with albums and offering incentives for singles consumers to buy albums.

Meanwhile, across the border in the US, the singles debate continues to rumble. There the figures are bordering on the tragic, with 40%+ price decline recorded for two years in succession. Just a fortnight ago, the top-selling single in the market sold just 9,500 units, the lowest figure in chart history, while the market as a whole saw just 200,000 units sold last week.

The startling figures came a month after music retailers organisation Narm (National

THE GLOBAL SINGLES PICTURE



Association of Record Merchandisers) issued a letter to the majors calling for urgent action to revive the sector. The call follows years of decline.

The roots of this decline lie in the late Eighties, when the US industry began deleting singles early in the belief that sales of the cut-price, no-profit format cannibalised album sales. By the mid-Nineties labels were working many tracks as radio-only releases, while also slipping into a cycle of offering huge discounts and quantities of free product

to retailers.

In 1999, the *Billboard* chart rules were revised to allow non-commercial releases to qualify for the singles chart, and the format went into a downward spiral.

Many US retailers in particular remain vigorous supporters of the single, arguing that it is a crucial vehicle for attracting young consumers in-store and offering them an alternative to illegal downloads. And there is certainly no shortage of solutions on offer, even if none have reached critical mass.

Some labels are pursuing the CD5 format, a single with five or more tracks on it (usually remixed, but possibly added extras such as DVD or CD-ROM video), at a list price of US\$7.99 (£5.50). Narm president Pam Horowitz advocates a slightly different concept, a "Singles Plus" of between six and eight tracks. This addresses the consumer concern that "the full-length, full-price album is overpriced for the number of good cuts," according to Horowitz, and would retail at around US\$10 (£6.90).

Meanwhile, Arista has looked to reissue classic singles under the marketing slogan "New Hits," with labels releasing some singles only once they are established at airplay and when the parent album is so established that cannibalisation is minimal.

It is early days yet and the circumstances are very different on the other side of the Atlantic. Not only do both North American markets have very different singles traditions to the UK, but the problem of illegal downloading is also far more deep-rooted.

However, there may yet be lessons to learn from the UK business.

CLASSICAL news

by Andrew Stewart

LIVE MUSIC NOW MARKS 25TH BIRTHDAY

Long before the classical majors turned to the business of developing new markets and exploiting the mass appeal of crossover classics, Live Music Now was established to bring classical music within reach of those who would not dream of entering a concert hall or buying a classical record. The organisation, set up by the legendary violinist and passionate communicator Yehudi Menuhin (pictured), celebrates its silver jubilee this year with a series of concerts, workshops and outreach events that should raise awareness of classical music far beyond its conventional outlets.

The premise of Live Music Now rests with Menuhin's desire to present first-rate young artists to audiences comprising people with learning and physical disabilities, those with mental illness, the marginalised and other disadvantaged groups. The charity has decided to raise its profile this year, inviting journalists to lunch at The Ivy in London last month and presenting a showcase concert of its present intake of young musicians at the Purcell Room on July 8.

Many LMN alumni have progressed to become established concert and recording artists, conductor Ivor Bolton, accompanist Julius Drake and Malcolm Martineau, clarinettist Andrew Mariner, pianist Melvyn Tan, and violinist Clio Gould among them. "As one of the very first intake in 1977," says Andrew Mariner, "I can only express my gratitude to LMN for bridging the yawning

gap between full-time study and professional activity. Without LMN I might have easily been demoralised."

OPERA BABES SCORE WORLD CUP SUPPORT

Sony Classical's aggressive promotion of Opera Babes' Karen England and Rebecca Knight (pictured) has delivered immediate returns with a classical chart-topping performance for their debut disc, *Beyond Imagination*. "We're delighted with the sales and the fact that they entered the chart at number one," says Alan Taylor, director of Sony Classical UK. The release climbed to 27 in the combined album chart, boosted by the two singers' appearance on the Classical Brit Awards and use of their version of Puccini's aria *One Fine Day* as ITV's World Cup theme.

England and Knight joined Des Lynam on June 9 as guests before ITV's coverage of Costa Rica's match with Brazil. They are also set to appear on GMTV this week, part of a PR campaign designed to reach the widest possible audience. Extensive tabloid coverage, an appearance on Steve Wright's Radio Two show and selection of *Beyond Imagination* as Classic FM's album of the week added to sales momentum in the early stages of the disc's release. A British Rail four-sheet campaign rolls out at the end of June, with targeted marketing planned for the post-World Cup period.

Andrew Stewart can be contacted by e-mail at: AndrewStewart12@compuserve.com



ALBUM of the week



ENESCU: Octet, Op.7; Quintet in A minor, Op.23, *Kremerata Baltica/Kremer* (Nonesuch 7559-79682-2.)

Romanian composer George Enescu's music offers a blend of romantic passion and melodic clarity that immediately catches the ear. This disc underlines those qualities with committed, impeccable performances of two outstanding compositions spanning 40 years of Enescu's career. Gidon Kremer's *Kremerata Baltica* produce rich tone and immaculate tuning in the early Octet, while his group of young musicians from the three Baltic states craft a delicate, multi-shaded account of the Quintet for piano and strings in its world premiere recording. Advertising in the specialist press forms part of the marketing and PR strategy for this key release from US label Nonesuch.

REVIEWS

for records released up to 24 June 2002

WALTON: The Quest (complete ballet); *Siesta; The Wise Virgins Suite; English Northern Philharmonia/Lloyd-Jones* (Naxos 8.555968), William Walton has been well served by the Naxos label, especially in its series of recordings with the English Northern Philharmonia. The company's latest release, promoted as Naxos CD of the month, offers the premiere recording of *The Quest* in Walton's original orchestration. Thanks to ideally-paced conducting from David Lloyd-Jones and spirited playing, this disc brings a surprisingly neglected score to vivid life.

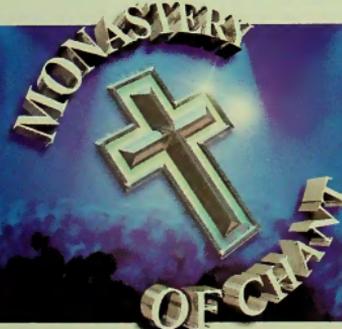
CECIL COLES: MUSIC FROM BEHIND THE LINES. Including Overture — The Comedy of Errors; Four Veraine Songs; Behind the Lines, etc. Fox, Whelan; *BBC Scottish SO/Brabbins* (Hyperion CDA67293). A German shell mortally wounded the talented young British composer Cecil Coles in the spring of 1918. A

few months before his death, Coles completed a suite for small orchestra, *Behind The Lines*, dedicated to the "comrades who have shaped the pleasure and the landscape of life in France". The work's surviving fragments receive their premiere recording on this Hyperion disc, which sees Martyn Brabbins and the BBC Scottish Symphony doing a terrific job on behalf of the composer.

REGER AND ROMANTICISM: Four Tone Poems after Arnold Böcklin (1913); An die Hoffnung (1912); A Romantic Suite (1912). Wyn-Rogers; *LPO/Botstein* (Telarc CD-80589). Instore exposure to Regner's Hermit *Playing The Violin*, one of the German composer's tone poems inspired by Arnold Böcklin's evocative paintings, may well win unsuspecting converts to his music. Telarc's sumptuous recorded sound, fine playing from the London Philharmonic and violinist Michael Davis, and Leon Botstein's sensitive conducting reveal the beauty of these orchestral pieces.



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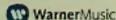
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SINGLE of the week

AMY STUDD: Just A Little Girl (Polydor 5708862). At just 16 years old, one could be forgiven for thinking

Simon Fuller's latest protégée is carved from the same mould as her *S Club* stablemates. However, Studd is an altogether more genuine proposal, having written and performed all her own material. Sounding like a souped-up Tori Amos, at the heart of the package is a quality song that is sure to get Studd noticed in all the right places.



ALBUM of the week

OAKENFOLD: Bunkka (Perfecto PERK17CDS). The move from DJ to

artist may not be a new one, but with this debut solo album, Paul Oakenfold has managed to achieve what many others have failed to. Featuring a wide variety of guests, including Asher D, Perry Farrell, Emiliana Torrini, Ice Cube, Nelly Furtado and Tricky, the overall sound is far more than the sum of the album's parts. Bunkka is sure to appeal to Oakenfold's dedicated fanbase and interested newcomers alike.



SINGLE reviews

RECOMMENDATION FROU FROU: Breathe In (Universal CD1799). This collaboration between producer Guy Sigsworth and singer Imogen Heap has produced a world-class album. Details, with this single being the first track. The Watkins mix has already proved popular on the dancefloor, with Pete Tong being one of its biggest supporters.

LUKE SLATER: Stars And Heroes (Mute COMU272). This second single from Slater's exhilarating album *Airight On Top* is a slice of top notch Euro-electro topped by Ricky Barrow's distinct vocals. Of added interest are remixes from Adam Beyer, Rennie Pilgrim and Man of the moment Felix Da Housecat, who distils the track into a sleeky dancefloor monster.

BILL & BEN: Flobbance (BBC Music WMS005-2). Hot on the heels of Teletubbies, Twenties and Bob The Builder comes the latest musical project from the nation's creesier demopunks.

LENNY KRAVITZ: Believe In Me (Virgin VUSCD244). Kravitz attempts to breathe life into last November's album *Lenny*, which disappeared into the wilderness shortly after release. Although this track is a good example of his current sound, it is unlikely to match the heights of his previous work. However, the US star remains a strong draw on the live circuit and plays a UK show at Wembley Arena on June 17.

REFUSION 73: The '92 Vs '02 Collection EP (Warp WAP1560). Atlanta Scott Heron impressed many with his debut collection of cut-'n'-paste clock-hop last year, and this inspired follow-up looks set to build his profile further. The four tracks on offer could be classified as R&B, hip hop or electronica, but are all shot through with his idiosyncratic sonic style.

SLIPKNOT: My Plague (Roadrunner RR2045-3). The masked wonders have surprised the lead track from the forthcoming horror epic *Resident Evil*. In its original form — the single version is dubbed the *New Abuse Mix* — this track appeared on last year's number one album *loa*, which has sold more than 4m copies worldwide to date. Slipknot return to play the Reading/Leeds festivals in August.



THE CALLING: Wherever You Will Go (RCA 74321947852). Having already spent 40 weeks in the US chart, LA's latest radio-friendly rockers look to bring the success of their debut single over the pond. However, as label-mate Dave Matthews has found, the UK's appetite for such middle-American fodder is notoriously hard to predict.

RAGING SPEEDHORN: The Hate Song (ZT RS000102). Cory's biggest export yet with an explosive take on stoner rock. The single is supported with a short UK tour this week and is also the first taste of the band's second album, *We Will Be Dead Tomorrow*, due for release in August.

SHERYL CROWE: Steve (Queer 497742-2). This homage to the late film star's career is the second single to be lifted from Crowe's album *Mr. Crowley*.

MUSH! Distortion (Mushroom MUSH103CDS). This precursor to the Dave Eringa-produced album *My Medicine* is a chunky rock single which could have hailed from a beefy strand of REM. This radio-friendly effort looks set to alert a wider audience to their impressive sound in time for their long-player's July 8 release date.

FREDDY & HERMIE: Casals (City Rockers ROKERS12). City Rockers take their eyes away from the dancefloor with this chilled-out, sun-kissed track from the enigmatic Freddy & Herman, which was originally released in limited quantities last summer. Upping the tempo on the flipside is a remix by Radio Slave and Deep Impact.

JOLLY MUSIC: Radio Jolly (Illustrus/Epic CDLL004). This is the Italian duo's debut single on Epic, originally issued on the Nature label. It showcases their gloriously wayward disco sound, complete with vintage funk samples, the obligatory radio static and a healthy sense of humour.

LIGHTHOUSE FAMILY: Happy (Polydor 5707902). The third single from the duo's platinum album *Whatever Gets You Through The Day* offers no revelations, sticking instead to their formula of ultra-accessible pop with a hint of clubland appeal. Currently B-listed at Radio Two, *Happy* could reignite their album's fortunes without troubling the chart's upper echelons.

THE JON SPENCER BLUE EXPLOSION: Sweet N Sour (Mute MUTE721). This track, the second to be lifted from the band's seventh album *Plastic Fang*, is the follow-up single to *She Said*. After the sophisticated electronica and hip hop trimmings of the

previous album *Acme*, *Sweet N Sour* is a return to a purer blues-rock sound for JSBX.

TERRANOVA: Running Away (IK7 K7126CD). This is an intriguing new direction for the German collective who have previously impressed with their brooding trip hop. *Running Away* displays a healthy interest in the current electro sound without losing any of the polish that made their name and features a Stereo MCs mix.



MORCHEEBA: Otherwise (East West EW247CD). Singer Skye is in fine voice on this, the first single from the downtown trio's forthcoming album *Otherwise*.

JAMES YORKSTON: St Patrick (Domino RUG 141). This gentle songwriter continues to impress with the first single to be taken from his outstanding *Moving Up Country* album. St Patrick contains Yorkston's trademark use of whirring drones which back his quietly assured songs. Definitely one to watch.

AIRWAVES: Monster/Junkmail (Ignition IGN201). This is the first release from the debut album *Infomaniac*. Airwaves provide an infectious mix of dirty dance with a dash of punk-funk rock. Stafford frontman Jonny Spencer is not only a studio wizard, but one to watch out for on the live circuit.

EVOLUTION FEAT. JAYN HANNA: Walking on Fire (Bedrock BED33CD). This trance classic receives another outing thanks to new mixes from Bedrock and The Beloved. Support from DJs John Digweed and Danny Tenaglia should help it make an impact.

BEVERLEY KNIGHT: Gold (Parlophone CDR6580). This stunning ballad is a worthy follow-up to the massive hit *Coulda Woulda Shoulda*, and looks set to replicate its predecessor's Top 10 success. Featuring possibly Knight's finest vocal performance to date, it should continue to add to the artist's impressive *disco* status.

ALBUM reviews

ROBERT PLANT: Dreamland (Mercury 5869632). This is Plant's distinctive burst on a range of the veteran's favourite classics, from Dylan's *One More Cup Of*

coffee to Hendrix's *Hey Joe*. With a revamped band behind him — including former Cure guitarist Paul Thompson — Plant transcends many musical genres on his first significant solo outing for some time.

SOULFLY: 3 (Roadrunner RR8452). The third album from the Arizona-based quartet contains chunks of prime hardcore rock mixed by frontman Max Cavalera. Fans of their grinding sound should elevate this collection to the Top 20 with ease.

REINDEER SECTION: Son Of Evil Reindeer (Bright Star BSR 19). This is the second album from the Scottish collective who number members of Belle & Sebastian, Arab Strap and Snow Patrol among their ranks. The quality songwriting displays promise that the project beyond being simply an indie oddity.



NICKELBACK: Curb (Roadrunner RR8440). The all-conquering rockers release their first album on the back of the immense success of its follow-up, *Silver Side Up*. Until now only available as a limited Canada-only release, it is sure to generate significant interest.

LEE HAZLEWOOD: For Every Solution There's A Problem/VARIOUS: Total Lee (City Slang 2002). This pair of albums will get Hazlewood fanatics twitching with glee. For *Every Solution* collates some new songs alongside some rarities and showcases his gravelly worldview and unparalleled knack of heart-tugging, Total Lee is a compilation of respectful covers from fellow travellers such as Tindersticks, St Etienne and Lambchop.

PERCY X: Where's The Music (Some SOMACD28). The veteran Glasgow DJ/producer shifts gears slightly on *Where's The Music*, where he blends soulful 3am electro with his spellbinding deep tech-house sound. The result is a classy, ultra-contemporary dance album from one of house's most respected labels.

QUANTIC: The Second Album (Thoughts TRUCD034). The second album from Will Holland's Quantic phenomenon shows a progression from last year's promising debut *The 5th Exotic*. His love of funk, soul, hip hop and breakbeat has been refined into a musical style to suit his own and one which is sure to help reap acclaim on the Brighton producer.

RECOMMENDATION ROB DOUGAN: Clubbed To Death (Cheeky/Arista 74321941702). Seven years after its initial release and its subsequent omnipresence in ad campaigns and film soundtracks, Dougan's seminal orchestral breakbeat single receives a reissue. The instantly recognisable original is supplemented by tracks from Tom Middleton, La Funk Mob and Rollo, which have been given a nod of approval in clubland and will generate interest in time for his July 1-released album *Furious Angels*.



RECOMMENDATION VARIOUS: Back To Mine — Orbital (DMC BACKCD10). The 10th instalment of the reliable *Back To Mine* series offers arguably the best, and certainly the most eclectic, selection to date from the currently labelless Orbital. Tracing a thread through artists as varied as John Barry, Steve Hoods, The Selecter and Johnny Tell seems an impossible task, but the Hartnoll brothers have pulled it off in this fascinating mix which could be an early contender for compilation album of the year.

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RECORD COMPANIES LINE UP FOR BIGGEST DVD YEAR YET

With its improved sound and video quality, the major record companies have already underlined their commitment to the DVD format and are making sure their top-selling artists feature as highly in the DVD charts as the singles and albums equivalents, writes Adam Woods

The variety and ambition of the music DVDs now available at retail says everything about the commitment of majors and indie to the first commercially viable new format since Compact Disc. For record companies with the means, DVD variously offers a lavish showcase for costly, underexplored promos; a medium whose sound and video quality are capable of doing justice to the most extravagant live spectacles; and, possibly most importantly of all, a testing ground for the 5.1 surround-sound now being tested out on eager audiophiles.

In the UK, the commercial high-water mark for a DVD release stands at more than 100,000 units, achieved by Robbie Williams' *Live At The Albert Hall*. The release, unleashed onto the market at the height of

'People are watching their copies of *The Matrix* and *Gladiator* and thinking how good music would sound on the same system'

— Simon Heller, Warner Vision

the peak season at the end of last year, is among the fruits ofEMI's top-level commitment to the format as a must-have part of the release plan for virtually every one of its key artists. Likewise, the rest of the majors have worked hard to ensure their best-selling acts are as much in evidence in the DVD charts as they are in the album and singles equivalents. Linkin Park's *Frat Party At The Pankeake Festival* (Warner Vision), U2's *Elevation 2001 - Live In Boston* (Universal), Kylie Minogue's *Live In Sydney* (Warner), Steps' *Gold - The Greatest Hits (Live)* and Westlife's *World Of Our Own* (BMG) are all Top 10 DVDs for the year to date, and their success illustrates not only the increasingly wide DVD-buying demographic, but also the apparently automatic ability of multi-platinum album acts to cross their sales over into a visual format.

Granted, the DVD chart is still not always as it may seem: Interscope/Polydor's Eminem claims two of the four hip-hop

bbc rush-releases jubilee dvd

In 1970, way back in the days of vinyl, John Lennon wrote, recorded and released his first Plastic Ono Band single, *Instant Karma*. In 24 hours, in 1995, Warhol turned the *Help!* CD around over a weekend. In 2002, BBC Opus Arte is in the process of turning the Queen's Jubilee concerts into two of the speediest TV-to-DVD transfers in the history of the format. But, when it comes to DVD, rapid turnaround does not have quite the same meaning as it does with audio cassettes. Taking into account the editing and mixing of the concert from the 48-track live recording, as well as the authoring, encoding, manufacturing and distribution to 52 countries, BBC Opus Arte expects to have the DVDs on the shelves by the last week of June, and across the world by July 1 at the latest.

"Authoring the interactive elements of a DVD is such a time-consuming process," says Hans Petri, managing director of Opus Arte, an independent video production company which operates the BBC Opus Arte



label as a joint venture with the Corporation. He adds that his team is already working "virtually day and night" on the project, as only the most basic elements of the job could be put in place in advance.

"We didn't know exactly what the line-up would be, so the menus could not be done," he says. "Even now, it is always possible that an artist will ask to remove a song because they didn't like the way it sounded. So there has to be editing. And

albums ever to top the UK albums chart and, according to OCC data, he is also the only rap artist to score a number one DVD. The Eminem Show is the biggest-selling DVD release of this year to date, with first-week sales approaching 50,000 units — having been bundled as an extra in that number of copies of the album of the same name. However, the fact that one-fifth of all buyers of the album opted for the version which also included the DVD paints as healthy a picture of the new market as any you are likely to find.

With a hardware penetration of 3.76m stand-alone players at the end of April

(source: the DVD Committee of the British Video Association), industry wisdom suggests that a top-selling DVD release can be expected to pick up sales equal to 10% of a comparable CD release. And record companies believe that at least some of the difference can be attributed to the relative lack of retail exposure music DVD has so far been awarded.

"We did some focus group research among DVD buyers and when they were shown a range of product from across the industry, they did not know a lot of it was available," says Simon Heller, general manager of Warner Vision, which can claim

then after that they encode it and author it, do the menus, change the menus again because something else on the disc has changed, and then there are the subtleties."

Then everything has to be checked to ensure the product is perfect before it is sent to the presses in Wales and Franklin, Tennessee, where the US run will be manufactured. As Petri points out, distributing 200,000 DVDs is difficult enough without having to recall them because of a fault.

The precise shipments of the DVDs are still under consideration and Petri says he is keeping a close eye on the market for signs of a cooling of the unexpected Jubilee excitement of the four-day weekend.

"Originally we were thinking we would do about 15,000 copies of the pop concert and maybe 10,000 for the prom," he says. "But nobody expected 2m people in the Mall. Now we are thinking of about 100,000 for the concert and about 25,000 for the prom. But it is possible that tomorrow I will say 200,000 or 300,000."

to be the DVD trailblazer among record company-affiliated video specialists, having invested heavily in DVD early in the format's lifetime.

Although the key driver of film on DVD has arguably been the quality of the extras which have been crammed onto the disc to elevate the package above its VHS rival, research has suggested that music DVD sells largely on the strength of the improved sound and video quality.

"It is the 5.1 surround-sound which is making the big difference for music DVD," says Heller. "People are watching their copies of *The Matrix* and *Gladiator* and

dvd factfile

DVD SINGLES MARKET SHARE



DVD ALBUMS MARKET SHARE



TOP 10 DVD SINGLES 2002

Title Artist (Label)

1. *The Hindu Times Oasis* (Big Brother)
2. *Fly By!* Blue (Innocent)
3. *Star Gutter* Chemical Brothers (Virgin)
4. *We're On The Ball* Ant & Dec (Columbia)
5. *Love Foolosophy* Jamiroquai (Sony S2)
6. *Home And Dry* Pat Shop Boyz (Parlophone)
7. *A Mind Of Its Own* Victoria Beckham (Virgin)
8. *Somethin'* Stupid Robbie Williams & Nicole Kidman (Chrysalis)
9. *Movies* Alien Ant Farm (DreamWorks)
10. *Motivation* Sum 41 (Mercury)

Chart shows top-selling DVD singles in 2 June 2002. Source: The Official UK Charts Company

TOP 10 DVD ALBUMS 2002

Title Artist (Label)

1. *The Eminem Show* Eminem (Interscope)
2. *Live At The Albert* Robbie Williams (Chrysalis)
3. *Frat Party At The Pankeake Festival* Linkin Park (Warner Music Vision)
4. *Elevation 2001 - Live In Boston* U2 (Island)
5. *Live In Sydney* Kylie Minogue (Warner Music Vision)
6. *Gold - The Greatest Hits* Steps (Live)
7. *World Of Our Own* Westlife (BMG Video)
8. *Brits 2002* Various (SMV Columbia)
9. *The Song Remains The Same* Led Zeppelin (Warner Home Video)
10. *The Freddie Mercury Tribute Concert* Queen (PVI)

Chart shows top-selling DVD albums in 2 June 2002. Source: The Official UK Charts Company



Eminem: top-selling DVD album

robbie chases fifth dvd smash

With four DVD releases to his name, including the best-selling music DVD to date, *Live At The Albert*, Robbie Williams can reasonably lay claim to be the UK's definitive DVD artist.

"Robbie's fanbase has taken to DVD and it appears from the sales figures that the DVD market has taken to Robbie as well," says EMI/Chrysalis marketing manager Paul Fletcher.

"Whatever DVD demographic you want to pull out of a hat, it will contain a lot of Robbie Williams fans."

The latest fuel for the star's DVD profile is *Nobody Someday*, the documentary which aired briefly in selected cinemas towards the end of last year and was subsequently broadcast on Channel 4. The simultaneous DVD and VHS release will bundle the 90-minute feature with almost an hour of unseen footage, as well as a photo gallery. As with previous Robbie Williams DVDs,

thinking how good music would sound on the same system. Quite a lot of people are using their DVD players to play CDs as well. We are seeing a change in the way people are enjoying home entertainment."

The BVA's DVD Committee expects



there is a quiz which gives viewers the opportunity to unlock extra material when they provide the correct answers.

"It is something that you would never have been able to do on video," says Fletcher. "We are really keen to make the DVD as interesting and exciting, as malleable and user-friendly as possible."

As with *Live At The Albert*, most of the core market for the DVD is already likely to have seen the film but, according to EMI Recorded Music DVD product

hardware sales to approach 6m by the end of this year, not including players built into computers and games consoles and labels are increasing their output accordingly.

"Towards the end of last year we had about 40 titles across Capitol and Virgin,"

manager Stefan Demetriou, far from eroding sales, such exposure acts as a vital promotional driver.

"It really does enhance the appeal," he says. "Live At The Albert had prime-time BBC exposure. People realise DVD offers far better sound and picture quality than the television broadcast and they are also attracted by the extra footage."

Whereas that release had the benefit of the peak sales season and the reflected glory of a number one album in *Swing When You're Winning*, *Nobody Someday* comes during Williams' self-imposed exile in LA with no other product in sight. All the same, Fletcher expects the artist's fifth DVD release to maintain the noble tradition of the first four.

"Obviously we would love it to rival *Live At The Albert*, even though we are not releasing it close to such a high-profile event. But we would expect this to be another in the continuing series of highly successful DVDs from Robbie Williams."

says EMI Recorded Music's DVD product manager Stefan Demetriou. "Already we are looking at about 25 to 30 titles for the rest of this year, not including stuff that is coming over from the US."

In addition to the July 8 release of the



Oasis: top-selling DVD single

Robbie Williams documentary *Nobody Someday* (see above), forthcoming EMI product includes a Gorillaz set and a David Bowie collection, both due for release in the autumn.

Universal is lining up DVDs for Eminem and Blink 182 (see reviews), plus a double-disc collection of archive material from The Jam entitled *That's Entertainment* and further US product yet to be finalised. "I would say that we will double our output from last year," says Universal Music Video marketing manager Jo Cavanagh.

To follow June's Lauryn Hill and Korn releases, Sony has new DVD material from Incubus, Neil Diamond and the inescapable Ozzy Osbourne in July and from St Etienne in August. Meanwhile BMG has best of releases for both Annie Lennox and the Eurythmics due out in June, as well as a double-DVD boxed set of Elvis Presley's Fifties work scheduled for August.

With the growth in product volumes and the ever-improving penetration of players, 2002 stands to be yet another banner year for a format which has so far registered unprecedented growth.

DVD FEATURE CONTINUES ON p24



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CHRYSLIS



Pos	Title	Artist	Label	CD/Cass	(Distributor)
1	LIGHT MY FIRE	Mil Young (A&R)	Real Gone Music (USA)	BMG	7421394302/7421394304
2	WITHOUT ME	Interpol	PolyDot	4877282/4973784	(I) EMI
3	JUST A LITTLE	V2	WPHS	83889/83890	BMG
4	WE'RE ON THE BALL	Columbia	6721321/67213214	(I) TEN	
5	IF TOMORROW NEVER COMES	Impact	50715/50720/24	(I) TEN	
6	IT'S OK	Polystar	SINDX/S/CIN/36	(I) TEN	
7	BE COOL	Data	DATACD/CS/DATA/MS	(I) GEM/TE	
8	BLURRY	Gaffney	PolyDot	4877353/4877354	(I) TEN
9	DOVE I'LL BE LOVING YOU	Positiva	Creem	COMMY	(I) TEN
10	KISS KISS	London	LOND/D46/L	COM546	(I) TEN
11	ESCAPE	Interpol	PolyDot	4877224/4877224	(I) TEN
12	HELLA GOOD	Interpol	PolyDot	4877324/4877324	(I) TEN
13	WHAT'S LUV?	Atlantic	ATD/32/ATD/32	(I) TEN	
14	DON'T LET ME GET ME	Arista	742133932/7421339324	(I) TEN	
15	ONE STEP CLOSER	PolyDot	5073253/5073254	(I) TEN	
16	3 LIONS	Capitol	6728155/6728154	(I) TEN	
17	IT TAKES MORE	PolyDot	5073283/5073284	(I) TEN	
18	REASON	Nullie	7421387/7421387/24	(I) TEN	
19	HEY BABY (UNOFFICIAL WOOD CUP REMIX)	EMI	9457/001/001/001	(I) TEN	
20	DREAMER/GETS ME THROUGH	Epic	6742123/	(I) TEN	
21	BOB BOP BABY	S	742139432/742139434	(I) TEN	
22	HOW YOU REMIND ME	Roadrunner	2203322/2203324	(I) TEN	
23	PASS THE CROQUISOURIS - PART II	Capitol	7421379/7421379/24	(I) TEN	
24	FOLLOW DA LEADER	Relentless	RELENT/RELENT/19	(I) TEN	
25	FREAK LIKE ME	Island	UJ/101/101/20	(I) TEN	
26	HERE TO STAY	Epic	6742122/	(I) TEN	
27	IN MY EYES	All Around The World	CDG/BE/25/CA/02	(I) TEN	
28	WHENEVER WHEREVER	Shakira	6742627/4914584	(I) TEN	
29	COME BACK	Capitol	6759667/6759664	(I) TEN	
30	GOD SAVE THE QUEEN	Virgin	VSCD/T/8201/8	(I) TEN	
31	GIRLFRIEND	Nine	9253121/9253124	(I) TEN	
32	GOLDEN BALLS (MR BECKHAM TO YOU)	Enna	WEA/SIC/WEA/SIC	(I) TEN	
33	EVERY DAY (ALEX GOLD 2002 MIX)	Virgin	XTR/02/0205	(I) TEN	
34	OH BABY	Rhena	6721622/21622	(I) TEN	
35	UNCHAINED MELODY	S	742139382/742139384	(I) TEN	
36	SET IT OFF	Epic	6742186/	(I) TEN	
37	WHAT A WASTER	Rough Trade	RT/RA/025/04	(I) TEN	

Pos	Title	Artist	Label	CD/Cass	(Distributor)
38	NEW SWEETNESS	DreamWorks	PolyDot	4505942/	(I) TEN
39	JUMP ON DEMAND	Blue	BUN/22/02/02	(I) TEN	
40	LAZY	Skani	SP/NT/14/02	(I) TEN	
41	MADAGASCAR	Pitof	PLAT/02/01	(I) TEN	
42	DOPS (OH MY)	Elektra	E7306/CD/E7306	(I) TEN	
43	NEW IN MOTION	London	LOND/02/012	(I) TEN	
44	INTATABLE	Columbia	6723825/6723824	(I) TEN	
45	STARBUCKS	London	LOND/0467/	(I) TEN	
46	GO ENGLAND	Phonogram	0282602/	(I) TEN	
47	DJ	WEA	WEA/3/CD/WEA/3/02	(I) TEN	
48	SOUND OF SOMES/PING ONE DOWN	East West	418/23/02	(I) TEN	
49	4 MY PEOPLE	East West	418/23/02	(I) TEN	
50	CARNIVAL 2002	Enna	WEA/3/CD/WEA/3/02	(I) TEN	
51	PUNK	Positive	CD/TV/12/	(I) TEN	
52	AT NIGHT	Defected	DFE/CS/DFE/CS/05	(I) TEN	
53	JULIE	Island	UJ/101/101/20	(I) TEN	
54	EVERGREEN/ANYTHING IS POSSIBLE	S	742139512/742139514	(I) TEN	
55	YOU TAKE ME AWAY	Universal	UT19182/01301/4	(I) TEN	
56	FLY BY	Innocent	SINC/3/3/02	(I) TEN	
57	SHAKE UR BODY	Positiva	CD/TV/17/17/17	(I) TEN	
58	FREAK MODE	Go Beat	GOB/02/05/GOB/02/05	(I) TEN	
59	REST & PLAY EP	Defected	DFE/CS/DFE/CS/05	(I) TEN	
60	MAKE IT GOOD	Columbia	6721378/6721378	(I) TEN	
61	HOME	Defected	DFE/CS/DFE/CS/05	(I) TEN	
62	NO MORE DRAMA	MCA	IN/101/101/20	(I) TEN	
63	THE HINDU TIMES	Big Brother	RI/02/02/23	(I) TEN	
64	RE TAKE IT EASY	Epic	6724042/6724044	(I) TEN	
65	ROCK THE BOAT	Background	WJSC/02/WJSC/02/03	(I) TEN	
66	BABY NOW THAT I'VE FOUND YOU	Virgin	9252822/9252824	(I) TEN	
67	IN YOUR EYES	Parlophone	CD/CS/6987/CD/6989	(I) TEN	
68	FLUSH	Mercury	8268302/8268302	(I) TEN	
69	LOVE BE MY DIVY (PLAYA SOL)	Director	6727262/	(I) TEN	
70	SOMETHING	Positive	CD/TV/16/ACT/TV/16	(I) TEN	
71	I'M NOT A GIRL NOT YET A WOMAN	Virgin	9253472/9253474	(I) TEN	
72	FULL MOON	Atlantic	7553/02/7553/02	(I) TEN	
73	OVER THERE	Edel	0140656/ED/140656/RE	(I) TEN	
74	TAKE ME AWAY INTO THE NIGHT	Nonesuch	NRCD/101/01/01/02	(I) TEN	
75	AIN'T IT FUNNY	Janitor	LOPE/02/02/02	(I) TEN	

TITLES A-Z

Pos	Title	Artist	Label	CD/Cass	(Distributor)
1	3 LIONS	Capitol	6728155/6728154	(I) TEN	
2	4 MY PEOPLE	East West	418/23/02	(I) TEN	
3	AT NIGHT	Defected	DFE/CS/DFE/CS/05	(I) TEN	
4	BE COOL	Data	DATACD/CS/DATA/MS	(I) GEM/TE	
5	BOB BOP BABY	S	742139432/742139434	(I) TEN	
6	COME BACK	Capitol	6759667/6759664	(I) TEN	
7	DREAMER/GETS ME THROUGH	Epic	6742123/	(I) TEN	
8	EVERGREEN/ANYTHING IS POSSIBLE	S	742139512/742139514	(I) TEN	
9	FLY BY	Innocent	SINC/3/3/02	(I) TEN	
10	FOLLOW DA LEADER	Relentless	RELENT/RELENT/19	(I) TEN	
11	GIRLFRIEND	Nine	9253121/9253124	(I) TEN	
12	HELLA GOOD	Interpol	PolyDot	4877324/4877324	(I) TEN
13	HERE TO STAY	Epic	6742122/	(I) TEN	
14	HOW YOU REMIND ME	Roadrunner	2203322/2203324	(I) TEN	
15	IN MY EYES	All Around The World	CDG/BE/25/CA/02	(I) TEN	
16	INTATABLE	Columbia	6723825/6723824	(I) TEN	
17	JULIE	Island	UJ/101/101/20	(I) TEN	
18	KISS KISS	London	LOND/D46/L	COM546	(I) TEN
19	LAZY	Skani	SP/NT/14/02	(I) TEN	
20	LIGHT MY FIRE	Mil Young	Real Gone Music (USA)	BMG	
21	MADAGASCAR	Pitof	PLAT/02/01	(I) TEN	
22	MAKE IT GOOD	Columbia	6721378/6721378	(I) TEN	
23	NO MORE DRAMA	MCA	IN/101/101/20	(I) TEN	
24	OH BABY	Rhena	6721622/21622	(I) TEN	
25	ONE STEP CLOSER	PolyDot	5073253/5073254	(I) TEN	
26	REASON	Nullie	7421387/7421387/24	(I) TEN	
27	REST & PLAY EP	Defected	DFE/CS/DFE/CS/05	(I) TEN	
28	SET IT OFF	Epic	6742186/	(I) TEN	
29	SHAKE UR BODY	Positiva	CD/TV/17/17/17	(I) TEN	
30	SOMEONE	Positive	CD/TV/16/ACT/TV/16	(I) TEN	
31	STARBUCKS	London	LOND/0467/	(I) TEN	
32	TAKE ME AWAY INTO THE NIGHT	Nonesuch	NRCD/101/01/01/02	(I) TEN	
33	THE HINDU TIMES	Big Brother	RI/02/02/23	(I) TEN	
34	UNCHAINED MELODY	S	742139382/742139384	(I) TEN	
35	WHAT'S LUV?	Atlantic	ATD/32/ATD/32	(I) TEN	
36	WHENEVER WHEREVER	Shakira	6742627/4914584	(I) TEN	
37	YOU TAKE ME AWAY	Universal	UT19182/01301/4	(I) TEN	
38	Z				

As used by Top Of The Pops and Radio One

Music Week goes to 11

The news, the new acts, the releases, the catalogue and the players.

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15 JUNE 2002

CHART COMMENTARY

by ALAN JONES

In a week when Jubilee Holiday and World Cup considerations helped precipitate a 30% decline in singles sales, Will Young's *Light My Fire* remains top for a second week – but with a 65% dip in support. In round terms that means it sold just 62,000 copies last week, compared to its opening week tally of 177,000 and the 377,000 second week sale of his debut hit *Anything Is Possible/Evergreen*. In fact, fourth week sales of Young's first single, at 66,000, were higher than *Light My Fire*'s tally for last week. To put the whole thing in perspective, however, at 8.7% of the overall singles market, *Light My Fire* outperformed most second week chart toppers and its cumulative sales of 293,000 mean it ranks 14th for the year after two weeks in the stores. Add a 1,773,000 sales of his first single and Young's total contribution to the singles market has topped the 2m mark in mere 15 weeks.

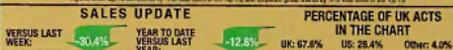
Another factor in a poor week for singles



MARKET REPORT



Figure shows top 10 companies by % of total sales of the Top 75, and separate genre sales by % of total sales of the Top 75



SALES UPDATE

VERSUS LAST WEEK: -30.4%

YEAR TO DATE VERSUS LAST YEAR: -12.8%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 67.8% US: 28.4% Other: 4.0%

sales was the absence of any heavyweight contenders for chart honours. Instead, the week's top newcomer is German dance duo

Paffendorf's debut single *Be Cool*, which debuts at number seven, just ahead of *Puddle Of Mudd*'s *Blurry* and *Mo'Nasty*'s *Dove*

SINGLE FACTFILE

England's 1-0 win over Argentina on Friday ensures that football fever continues and helps the third-coming of *Baddiel, Skinner and the Lightning Seeds'* *Three Lions* to a big weekend; improving on its midweek chart position to debut at number 16. While that is modest compared to the number one placing the original 1998 incarnation of the song and the 1998 update achieved, it should be remembered that with the original single selling more than

680,000 and the 1998 version selling 624,000, many of its potential audience already have the song in their record collections. In 1998, the main opposition to *Three Lions* was provided by *Fat Les Vindalos*, which was number two behind it for three weeks and sold nearly half a million copies. The new *Fat Les* single, *Who Invented Fish & Chips*, is a comparatively less successful new release this week, debuting at 88 with just 726 sales.

(I'll Be Loving You). *Mo'Nasty* – aka Italian singer Monica Bragato – was guest vocalist on DB Boulevard's number three hit *Poet Of View* earlier this year, but *Puddle Of Mudd* are Top 10 first-timers. (The air-rock protégés of Limp Bizkit's Fred Durst reached number 15 with their debut single *Control* in February). The popularity of *Blurry* has lifted their nine-month-old album *Come Clean* into the Top 20 for the first time. In the past three weeks it has moved 44-34-24-18.

No doubt consolidate their comeback by debuting at number 12 this week with *Holla Good*. It is their seventh Top 40 hit in all and the second from their current album *Rock Steady* – but it cannot match the first, *Hey Baby*, which reached number 10 in February, being deprived of the number one slot only by *Enrique Iglesias'* *Hero*. Unlike *Puddle Of Mudd*, *No Doubt's* singles success does not seem to help them sell albums – *Rock Steady* peaked at number 43 in February and is currently number 84.

INDEPENDENT SINGLES

Rank	Artist	Title	Label
1	JUST A LITTLE	Arms	Label (distributors)
2	WHAT A WASTER	Liberty X	V2 VVRS191898 (DMV/P)
3	MADAGASCAR	U2brines	Rough Trade RTAD133C049 (P)
4	GIRLFRIEND	Art Of Trance	Platinum PLATCD0102 (P)
5	LAZY	'N Sync feat. Nelly	Virgin
6	SLAMMER JAMMER	X-Press feat. David Byrne	Skint SKINT 74C0 (DMV/P)
7	ALL OVER ME	Perfect Phase	Tripoli TXX TRX04X04C (P)
8	CARBON KID	Aphrodite feat. Barrington Levy	V2 VVRS119883 (DMV/P)
9	WHO INVENTED FISH AND CHIPS	Alpinistas feat. Brian McKee	Rivernam RVR11300 (DMV/P)
10	OVER THERE	Fat Les	Chief CHEFC0001 (PHOP)
11	HERO	Babe Team	Ede 01466285 (V)
12	TAKE DOWN THE UNION JACK	Chad Kroeger feat. Josely Scott	Roadrunner 198713333 (PRP)
13	STAND CLEAR	Silly Ragg and The Bikes	Cooking Vinyl FRYC13133X (P)
14	BANK-A-TRON	Adams F feat. MDP	Kaos KAOS02002 (SRD)
15	BABY DUNK/HAMMERHEAD	Rivers's Grooves	Direction (ADD)
16	I'M NOT A GIRL NOT YET A WOMAN	Total Science	True Playaz TRP12041 (SRD)
17	I SEE THE LIGHT	Britney Spears	Virgin
18	CHOCOLATE ROOM	Desert	Future Grooves COGR0021 (V)
19	BEARY NOW THAT THAT FOUND YOU	Punk Kid	Daily Fries DRF023C (P)
20	WE'RE COMING OVER	Lauren Waterworth	Virgin
		Mi Smash & Friends	Rpr RPRC022 (DMV/P)

All charts © The Official UK Charts Company 2002

PEPSI Chart

Rank	Artist	Title	Label
1	LAZY	Arms	Label
2	WITHOUT ME	Liberty X	Liberty
3	JUST A LITTLE	Arms	Label
4	WE'RE ON THE BALL	Arms	Label
5	IF I TOMORROW NEVER COMES	Arms	Label
6	IT'S OK	Arms	Label
7	BE COOL	Paffendorf	Duck Music/Duck
8	BLURRY	Puddle Of Mudd	Carlin/Intone
9	DOVE (I'LL BE LOVING YOU)	Mo'Nasty	Parlophone
10	KISS KISS	Nelly	London
11	DON'T LET ME GET ME	Arms	Label
12	ESCAPE	Ernst	Intone/Parlophone
13	WHAT'S UP	Janet Jack	Arms/Intone
14	HELLO GIDD	Arms	Label
15	FREAK LIKE ME	Supernova	Universal Island
16	IT TAKES ME	Supernova	Parlophone
17	REASON	Janet Jack	Nucleo
18	LOVE AT FIRST SIGHT	Rylee Marique	Parlophone
19	BOY BOY	Arms	Label
20	A LITTLE LESS CONVERSATION	Arms	Label
21	LAZY	Arms	Label
22	AT NIGHT	Arms	Label
23	MY PEOPLE	Arms	Label
24	LIONS	Arms	Label
25	HOW YOU REMIND ME	Arms	Label
26	ONE STEP CLOSER	Arms	Label
27	GIRLFRIEND	Arms	Label
28	WHEREVER WHEREVER	Arms	Label
29	HEY BABY	Arms	Label
30	DREAMGAMES ME THROUGH	Arms	Label
31	HEY BABY	Arms	Label
32	GET OVER YOU	Arms	Label
33	AT NIGHT	Arms	Label
34	MY PEOPLE	Arms	Label
35	AIN'T IT FUNNY	Arms	Label
36	NO MORE DRAMA	Arms	Label
37	FOLLOW DA LEADER	Arms	Label
38	SOMETHING	Arms	Label
39	COME BACK	Arms	Label
40	ONE DAY IN YOUR LIFE	Arms	Label

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Tel: 020 7911 5902 Web: cci.wmin.ac.uk

15 JUNE 2002

CHART COMMENTARY

by ALAN JONES



Theoretically, the half-term holiday and a two-day jubilee break for workers combined with a bumper audience for last Monday's Buckingham Palace concert should have provided a sales boom for retail, but the album market actually contracted 19% last week, with the only albums in the Top 50, apart from new releases, showing week-on-week growth being Queen's Greatest Hits I, II and III up 2% after the group's Brian May and Roger Daltrey starred with various Mercury stand-ins at the concert, Puddle Of Mudd's Come Clean (scoring a 4% boost from their single Blurry) and the Stereophonics' JEP*, whose 41.27 move flattens a 2% improvement.

Queen's advance was not nearly enough for them to topple Eminem from the album chart summit – the rapper's third album The Eminem Show suffered a 62% decline but still outsold the Queen disc by a margin of more than two-toons, with a further 87,000 buyers pushing Mother's album a two-week sales

MARKET REPORT



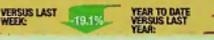
Figures show Top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 artist albums

ALBUMS FACTFILE

Finally following up his 1996 debut album Entroducing, 29-year-old Californian hip-hop producer Josh Davis – better known as DJ Shadow – provides this week's only Top 10 newcomer with The Private Press. A sample-heavy set incorporating elements of records by Procel Harum and Paul Simon, as well as Leonard Nimoy, it sold more than 17,000 copies last week and debuts at number eight. That is a nice notch improvement on Entroducing, which

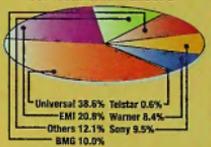
has sold more than 100,000 copies since its release, while an Interim DJ Shadow album – an odds and ends and singles set called Preemptive Strike – aimed at the US market has sold 20,000 since 1998 without charting any higher than number 161. DJ Shadow's success comes despite a death of airplay for You Can't Go Home Again, the introductory single from The Private Press, which peaked at number 30 on the singles chart a fortnight ago.

SALES UPDATE



talked to 345,000 to win it ninth place in the year-to-date rankings. Aretha Franklin was originally billed to

TOP CORPORATE GROUPS



appear at the Jubilee Concert, but her absence meant Anne Lennox had to perform Sisters Are Doing It For Themselves solo and

also meant the latest Franklin compilation – Respect: The Very Best Of – came out without the impetus it would have gained from her participation. It did well nevertheless and debuts this week at number 15, providing the veteran with her highest chart placing since 1968's Aretha Now reached number six. All four albums Franklin has charted since 1989 are "best of" sets, and her long-mooted duets album is now severely overdue.

Four weeks after debuting at number three on the debut of this year's The Jam At The BBC, following at 33, the three-disc set includes 56 tracks – Radio One sessions and concert recordings – taped between 1977 and 1981, mostly unreleased. Meanwhile, the Sex Pistols' 25th birthday celebration stimulates a mirthy 29 debut for their single GD best of Jubilee, while the more comprehensive triple-disc set, entitled simply Sex Pistols, follows way behind at 160.

COMPILATIONS

One of the first commercial spin-offs from the popular teen magazine Smash Hits! – long before the satellite TV station or the newly-launched DAB radio station – was the album Smash Hits Party '88. It was an immediate success, reaching number six on the combined album chart, behind acts such as Dire Straits and U2. The 23 subsequent Smash Hits albums have only been eligible for the compilation chart but they have been very successful, with the latest – Smash Hits!: Summer 2002 – providing the series with its sixth number one and its first for exactly five years.

Selling more than 39,000 copies last week to secure its lofty debut, the EMJ/ Virgin/Universal Music Television set – comprising 40 non-continuous tracks (although its sleeve boasts "non-stop-pop") – includes recent number ones like Just A

Little by Liberty and Freak Like Me by the Sugababes. It outsold the new two by one album, EMJ/Virgin's patriotic retrospective Best Of Britain, by a margin of nearly two to one. It also outperformed its 2001 equivalent – Smash Hits!: Summer 2001, which peaked at two – in terms of chart placing although it sold 2,000 copies fewer.

W&M/LUMTV's The Ultimate Chick Flick Soundtrack debuts at four, thus beating all the soccer-related titles. It sold more than 17,000 copies last week, while the top football album – Best Unofficial Football Anthem Ever – sold 13,500 copies for seventh place. Meanwhile, the Official Album of The 2002 FIFA World Cup – featuring Anastacia, Ant & Dec, and The Operababes in its back four – is off to a slow start, debuting at 35 with fewer than 2,000 sales.

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	1	THINKING IT OVER	Liberty X	V2	VRI0177R2 (MNV/P)
2	3	ABOUT A BOY (OST)	Bady Drawn Boy	Twisted	Nerve/AL TNY02152 (V)
3	18	IB	Moby	Muse	CO28ANR02 (P)
4	2	STORYTELLING	Nelle & Sebastian	Jagjaguars	JPR02014 (MNV/P)
5	5	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2	VRI10153R (MNV/P)
6	8	SIMPLE THINGS	Zeros 7	Ultimate Dilemma	UDR02016 (MNV/P)
7	9	VERTIGO	Groove Armada	Pepper	S08332 (P)
8	5	YOUR NEW FAVOURITE BAND	Hives	Peptones	MC0565CD (P)
9	7	THE ULTIMATE COLLECTION	Kinks	Sanctuary	SAND0109 (P)
10	4	NIGHT ON MY SIDE	Gemma Hayes	Source	CS0040W49 (V)
11	10	PET SOUNDS LIVE	Brian Wilson	Sanctuary	Source
12	20	ECHO PARK	Feedor	Echa	ECH0304 (P)
13	12	THE OPTIMIST	Turin Brakes	Source	SOUL SC0202 (V)
14	24	THE BEST OF	Black Sabbath	Metal	IS RAW00145 (P)
15	13	IS THIS IT	The Strakes	Rough Trade	RTA02028 (CD) (P)
16	15	BRITNEY	Britney Spears	Jive	222332 (P)
17	17	THE FAKE SOUND OF PROGRESS	Travis	Visible Noise	TORMENT0402 (P)
18	14	PLAY	Moby	Muse	CO28ANR02 (P)
19	21	SHOWER	Muse	Metromusic	MUS01382 (MNV/P)
20	23	THIS IS WHERE I STAND	Easyworld	Jive	222332 (P)

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THE YEAR SO FAR... TOP 20 ALBUMS

UK	US	Album	Artist	Label
1	3	ESCAPE	ENRIQUE VILELAS	INTERSCOPE/OLYDOR
2	1	SILVER SIDE UP	NICKELBACK	ROADRUNNER
3	2	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
4	4	NO ANGEL	DIDD	ARISTA
5	8	FEVER	KYLE MINOUGE	PARLOPHONE
6	5	ALL RISE	BLUE	INNOCENT
7	7	BREAK OF NATURE	ANASTACIA	EPIC
8	6	THE ESSENTIAL	BARBARA STRESAND	COLUMBIA
9	REI	THE EMINEM SHOW	EMINEM	INTERSCOPE/OLYDOR
10	9	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRYSALIS
11	10	SONGS IN A MINOR	AUCIA KEYS	J
12	12	THE VERY BEST OF	STING & THE POLICE	AS&M
13	13	A NEW DAY HAS COME	CELINE DION	SONY
14	11	A FUNK ODYSSEY	JAMROCOLLA	BMG
15	14	WORLD OF OUR OWN	WESTLIFE	RCA
16	15	PAIN IS LOVE	JARULE	DEF JAM
17	16	LEGACY – THE GREATEST HITS COLLECTION	BOYZ II MEN	W&M
18	17	SMALL WORLD BIG BAND	JOLLS HOLLAND	W&M
19	18	MISSUNDOZTODD	FNK	LAFAIR/ARISTA
20	20	NO MORE DRAMA	MARY J BLIGE	MCA

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15
june
2002

THE OFFICIAL CHARTS

WV
music week

albums



BBC RADIO 1
157-99FM



1 LIGHT MY FIRE

1	WV Young	Interscope/Polydor	S
2	WITHOUT ME Eminem	Polydor	
4	JUST A LITTLE Liberty X	V2	
3	WE'RE ON THE BALL Ant And Dec	Columbia	
5	IF TOMORROW NEVER COMES Roman Keating	Polydor	
6	IT'S OK! Atomic Kitten	Innocent	
7	BE COOL Prifendorff	Data	
8	BURRY Puddle Of Mudd	Geffen/Polydor	
9	DOVE (I'LL BE LOVING YOU) Mooney	Positive/Cream	
10	KISS KISS Holly Valance	London	



1 THE EMINEM SHOW

1	Eminem	Interscope/Polydor
2	GREATEST HITS I III & III Queen	Parlophone
3	DESTINATION Roman Keating	Polydor
5	ESCAPE Enrique Iglesias	Interscope/Polydor
3	THINKING IT OVER Liberty X	V2
6	COME AWAY WITH ME Norah Jones	Parlophone
7	TOGETHER Lulu	Mercury
8	THE PRIVATE PRESS DJ Shadow	Island/Uni-Island
9	ACE Ian Van Dahl	Nulife
10	MISSUNDAZTODD Pink	Arista



7	11 ESCAPE Enrique Iglesias	Interscope/Polydor
8	12 HELLA GOOD No Doubt	Interscope/Polydor
13	13 WHAT'S LOV? Fat Joe feat. Ashanti	Atlantic
14	14 DON'T LET ME GET ME PINK	Arista
15	15 ONE STEP CLOSER S Club Juniors	Polydor
16	16 3 LIONS Baddiel/Skimmer/Lightning Seeds	Epic
17	17 IT TAKES MORE Ms Dynamite	Polydor
18	18 REASON Ian Van Dahl	Nulife
19	19 WEN DAWY UNOFFICIAL WORLD CUP REMIXED LLOYD	EMULABRARY



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17 **THE DEFINITIVE EVERY BROTHERS** Epic

18 **DREAMER/GETS ME THROUGH** Ozzy Osbourne Epic

19 **BOB BOB BABY** Wasteife S

20 **HOW YOU REMIND ME** Nickelback Roadrunner

21 **PASS THE COURVOISIER - PART II** Busta Rhymes/P Diddy/Pharell J

22 **FOLLOW DA LEADER** Nigel & Marvin Relentless

23 **FREAK LIKE ME** Sugababes Island/Uni-Island

24 **HERE TO STAY** Korn Epic

25 **IN MY EYES** Milk Inc All Around The World

26 **WHENEVER WHEREVER** Shakira Epic

27 **COME BACK** Jessica Gattick Columbia

28 **600 SAVE THE QUEEN** Sex Pistols Virgin

29 **GIRLFRIEND 'N SYNC** feat. Nelly Jive

30 **GOLDENBALLS (MR BECKHAM TO YOU)** Bell & Spurling Eternal

31 **EVERYDAY (ALEX GOLD 2002 MIXES)** Agnelli & Nelson Xtravaganza

32 **OH BABY** Rihanna S2

33 **UNCHAINED MELODY** Gareth Gates S

34 **SET IT OFF** Peaches Epic

35 **WHAT A WASTER** Libertines Rough Trade

36 **SWEETNESS** Jimmy Eat World DreamWorks/Polydor

37 **JUMP ON DEMAND** (Sponge) B Unique

38 **LAZY X-Press 2** feat. David Byrne Skint



19 **ASHANTI** Ashanti Mercury

20 **ALL RISE** Blue Innocent

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

22 **FREAK OF NATURE** Anastacia Epic

23 **BREAK OF IMAGINATION** Operababes Sony Classical

24 **LAUNDRY SERVICE** Shakira Epic

25 **STORYTELLING** Belle & Sebastian Jeepster

26 **JUST ENOUGH EDUCATION TO PERFORM** Stereophonics V2

27 **CIELI DI TOSSANA** Andrea Bocelli Polydor

28 **JUBILEE** Sex Pistols Virgin

29 **SONGS IN A MINOR** Alicia Keys J

30 **WORLD OF OUR OWN** Westlife RCA

31 **THE ULTIMATE COLLECTION** Kinks Sanctuary

32 **AT THE BBC** The Jam Polydor

33 **RESIST** Koshheen Moksha/Arista

34 **A NEW DAY HAS COME** Celine Dion Epic

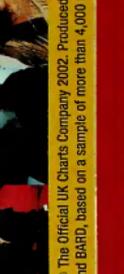
35 **WORK 1989-2002** Orbital London

36 **MAKE IT GOOD** AI Columbia

37 **IDEAS ABOVE OUR STATION** Hundred Reasons Columbia

38 **SPIN** Darren Hayes Columbia

39 **SMALL WORLD** Big Band Jools Holland WSM



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compilations

- 1 **SMASH HITS SUMMER 2002** 11 **POP IDOL - THE BIG BAND ALBUM** Virgin/EMI
- 2 **BEST OF BRITISH** 9 **FUTURE TRANCE** Virgin/EMI
- 3 **CLUBBERS GUIDE TO BIZA 2002** 8 **21ST CENTURY DISCO** Ministry Of Sound
- 4 **THE ULTIMATE CHICK FICK SOUNDTRACK** 19 **SPIDER-MAN (OST)** VSM/Universal TV
- 5 **THE BEST SUMMER ALBUM 2002** 12 **PUNK - THE JUBILEE** Virgin/EMI
- 6 **TWICE AS NICE PRESENTS JUBAN FLAWS** 10 **TOP OF THE POPS SPRING 2002** Warner Dance
- 7 **BEST UNOFFICIAL FOTITE-ANDREMS EVER!** 14 **KERANG! 3 - THE ALBUM** Universal TV
- 8 **JUMPERS 4 GOALPOSTS** 13 **SIMPLY ACOUSTIC** Virgin/EMI
- 9 **NOW THAT'S WHAT I CALL MUSIC!** 51 **CHILLED BIZA III** Warner Dance
- 10 **KISSTORY** 20 **ANOTHER LATE NIGHT - GROOVE ARMAHA** EMI/Virgin/Universal

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15 JUNE 2002

MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	1	YOUR NEW FAVOURITE BAND	Hives	Popluma MC505602 (P)
2	2	MUSIC	John Williams	Maverick 488424 (TEN)
3	NEW	HARRY POTTER AND THE PHILOSOPHER'S STONE (OST)	John Williams	Atlantic 8574765 (TEN)
4	3	BEST OF	The Corrs	143/Live/Atlantic 756730072 (TEN)
5	6	THE VERY BEST OF	The Pogues	WSM 873874959 (TEN)
6	7	TRACY CHAPMAN	Tracy Chapman	Elektra 838248032 (TEN)
7	9	NEVER MIND THE BOLLOCKS	Sax Patois	Virgin CD002066 (E)
8	20	THE MISADVENTURE OF LAURYN HILL	Lauryn Hill	Columbia 85278306 (TEN)
9	13	THESE YOUNG LIVES	Faith Hill	WVA 835247642 (TEN)
10	19	THE BEST OF THE BEGS	Various	EMI GLO 554637092 (E)
11	16	CLAPTON CHRONICLES	Eric Clapton	Reprise 4826073 (TEN)
12	14	BROTHERS IN ARMS	Dave Stratz	Varlog 832462402 (U)
13	NEW	GREATEST HITS	Bob Dylan	Columbia 5306192 (TEN)
14	15	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polygram 84N0232 (U)
15	20	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 85M0302 (TEN)
16	11	BACK TO FRONT	Lionel Richie	Polygram 82475942 (U)
17	NEW	GREATEST HITS	Eurythmics	RCA 472224 (BMG)
18	3	RONAN	Ronan Keating	Polygram MC505602 (U)
19	NEW	THE BEST OF HARVEST	Hoot	Mercury/Universal 5207822 (U)
20	NEW	HARVEST	Hail Young	Reprise 84N0302 (TEN)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	RAUL MALO	Raul Malo	Gravity 7432192022 (P)
2	2	COME ON OVER	Shania Twain	Mercury 170022 (U)
3	3	GOLD	Ryan Adams	West Highway 170252 (TEN)
4	5	I'M ALREADY THERE	Lonestar	Grapevine/BMG 743219232 (IND/BMG)
5	4	I NEED YOU	LeAnn Rimes	Curb/London 85278306 (TEN)
6	6	NICKEL CREEK	Dave Nicks	Super Hill SHC0380 (PROM)
7	8	LITTLE SPARROW	Kooy Chan	Sanctuary SANC074 (E)
8	7	BRICKS & BRICKWALLS	Jason James	Virgin CD001815 (E)
9	11	DRIVE	Alan Jackson	Arista Nashville 078367032 (BMG)
10	10	LOVE LAUGH LOVE	Daniel O'Donnell	Rosette HOSCO 2062 (IND)
11	9	BLUE HORSE	Be Good Tanyas	Network 30452 (P)
12	12	GARTH BROOKS	Garth Brooks	Capitol 530112 (E)
13	15	NEW FAVORITE	Allison Krauss & Union Station	Rounder ROUN045 605 (PROM)
14	16	SCARLETT RIVER	Garth Brooks	Capitol 531232 (E)
15	13	BREATHE	Faith Hill	Warner Bros 247032 (TEN)
16	20	LOONEY SPILL	Lonestar	Grapevine/BMG 078367762 (IND/BMG)
17	18	WINE AND GRACE	Dave Chicks	Epic 488422 (TEN)
18	16	FITH & FIRE	Mary Gauthier	MCA/Universal 5207822 (PROM)
19	NEW	A DREAM COME TRUE	Isla Grant	Rosette HOSCO2000 (U)
20	19	THE WOMAN IN ME	Shania Twain	Mercury 522862 (U)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	HITS COLLECTION	Dusty Springfield	Spectrum 5375482 (U)
2	4	YOU REALLY GOT ME - THE BEST OF	Kinks	Select SELL056 (P)
3	3	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 5541462 (U)
4	2	THE BEST OF	Nail Diamond	MCA/Uni-Island MCD 1599 (U)
5	5	THE BEST OF	The Mamas And The Papas	MCA MCD 19515 (EUK)
6	6	PRETTY WOMAN - THE BEST OF	Ruby O'Brien	Columbia 4625522 (TEN)
7	7	GOOD MORNING VIETNAM	Various	Cosmos CRIMC093 (EUK)
8	NEW	CLASSIC ROCK ANTHEMS	Various	Cosmos CRIMC093 (EUK)
9	10	MEAT LOAF & FRIENDS	Various	Epic 5060782 (TEN)
10	11	SHARING THE NIGHT TOGETHER - THE BEST OF	Dr Hook	EMI GLO CDG001 1051 (E)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	GREATEST HITS I & II	Queen	Parlophone 529882 (E)
2	5	COME CLEAN	Puddle Of Mudd	Interscope/Polygram 450742 (U)
3	4	SILVER SIDE UP	Nickelback	Roadrunner 1208482 (U)
4	2	IDEAS ABOVE OUR STATION	Various	Columbia 501482 (TEN)
5	7	SPIDER MAN (OST)	Various	Columbia 505941 (TEN)
6	3	BOX CAR RACER	Box Car Racer	MCA/Uni-Island 112442 (U)
7	6	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CD002075 (U)
8	9	NEVER MIND THE BOLLOCKS	Sax Patois	Virgin SPUN1 (E)
9	8	KERRANG! 3 - THE ALBUM	Various	Universal TV 585052 (TEN)
10	NEW	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472222 (TEN)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	WITHOUT ME	Eminem	Interscope/Polygram 4977282 (U)
2	NEW	HELLA GOOD	No Dautb	Interscope/Polygram 4977282 (U)
3	2	WHAT'S LOVIN'	Fat Joe feat. Ashanti	Atlantic 4701340 (TEN)
4	3	IT TAKES MORE	Ms Dynamite	J J4231207462 (BMG)
5	4	PASS THE COUVOISIER - PART II	Busta Rhymes/P Diddy/Pharell	J J4231207462 (BMG)
6	6	GIRLFRIEND	Ni-Yinc feat. Nelly	J J4231207462 (BMG)
7	5	COPE (OH MY)	Robyn	Elektra 8738022 (P)
8	7	FREAK LIKE ME	Sublime	Island/Uni-Island CD1079 (U)
9	8	OH RABY	Rihanna	52142032 (TEN)
10	9	4 MY PEOPLE	Missy Elliot	East West/Elektra E 2086302 (TEN)
11	5	FREAK MODE	Realistic	Go Beat/Polygram CD00425 (U)
12	12	FLOUSH	Ashanti	Mercury 582072 (Impert)
13	10	FULL MOON	Brandy	Atlantic (Impert)
14	11	NO MORE DRAMA	Mary J Blige	MCA/Uni-Island MCD5040281 (U)
15	13	ROCK THE BOAT	Aaliyah	Virgin VU5743 (E)
16	17	ME JULIE	All 4 & Shaggy	Island/Uni-Island CD10793 (U)
17	NEW	ANAWA	Nappy Roots	Atlantic 4701340 (TEN)
18	15	AIN'T IT FUNNY	J-Kool/Jones	Epic 472676 (TEN)
19	20	IT'S GONN DO YOU	R Kelly & Jay-Z	J J4231207462 (BMG)
20	16	HONEY	Christina Milian	Def Soul 582052 (Impert)
21	14	WHEN YOU LOOK AT ME	Usher	Lafayette/Arista 743219402 (BMG)
22	21	U-TURN	Brandy	Atlantic AT10250 (TEN)
23	19	WHAT ABOUT US?	Brandy	Atlantic AT10250 (TEN)
24	23	CAMEL	City High/Next, Eve	Interscope/Polygram 4974742 (U)
25	22	SHOULD A WOULD A COULD A	Beverly Knight	Parlophone 4974742 (U)
26	24	BREAK YA NECK	Busta Rhymes	J J423122222 (BMG)
27	NEW	AM TO YOU	Christina Milian	Def Soul 582052 (U)
28	27	LOVELY	Bubba Sparox	Interscope/Polygram 4976752 (U)
29	25	DANCE FOR ME	Mary J Blige	MCA/Uni-Island MCD5040281 (U)
30	20	THE WORLD'S GREATEST	R Kelly	J J423122222 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	MADAGASCAR	Art Of Trance	Philips PLM1022 (U)
2	NEW	BE COOL	Puff Daddy	Data DATA21 0301 (TEN)
3	NEW	DUVE I'LL BE LOVING YOU	Mo'Nique	Positive/Cream 1242N1 (E)
4	1	PUNK	Ferry Corsten	Positive 1271712 (E)
5	3	REST & PLAY EP	Orbital	hrx FM42 (TEN)
6	NEW	EVERYDAY	Agnetta & Nelson	Xtravaganza XTR4291312 (IMP/INT)
7	NEW	HOMIE	Julie McKnight	Defected DEF578 (IMP/INT)
8	NEW	STAND CLEAR	Adam F feat. MJP	Defected DEF578 (IMP/INT)
9	6	AT NIGHT	Shakedown	Defected DEF578 (IMP/INT)
10	NEW	SONG TO THE SIREN	Baraka	Lost Language LOST0128 (U)
11	4	YOU CANT GO HOME AGAIN	DJ Shadow	Mo Wax/Uni-Island 125791 (U)
12	12	LAZY	X-Press 2 feat. David Byrne	Skin SKINT 74X (IMP/P)
13	15	LAY DOWN	Artist Unknown	White Label LAZ7005 (E50)
14	5	REASON	Ian Van Dahl	Multimedia 74215872 (BMG)
15	NEW	HAZY MARCH/CAPTURED	Flash Brothers	Hazy Hoods HOOL1191 (U)
16	NEW	I SEE THE LIGHT	Desart	Futura Records 12FR02181 (U)
17	NEW	FUCK SONNET	John Creamer & Prince Cupic	Distinctive AM1 (ADD)
18	NEW	LOVE BE MY LOVER (PLAYA SOL)	Novacane vs No One Driving	Direction 612776 (TEN)
19	NEW	SLAMMER JAMMER	Perfect Phase	Tripp/Trixx TTX48048 (U)
20	NEW	SHIMMY	Mr. Scruff	Ninja Tune ZEN121212 (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	THE PRIVATE PRESS	DJ Shadow	Island/Uni-Island LP500118/CD001819 (U)
2	1	18	Moby	Mute STUM022/CDSTUM022 (U)
3	2	WORKS GUIDE TO Ibiza 2002	Various	Ministry Of Sound -NMS0042 (IMP/INT)
4	3	UBERSOUND 2002	Various	London 0527461901/0527461902 (IMP/INT)
5	NEW	INTRODUCING...	DJ Shadow	Mo Wax MW 055809 0505 (U)
6	5	TWICE AS NICE PRESENTS URBAN FLAVAS	Various	Warner Dance -WMSM0020 (U)
7	NEW	ANOTHER LATE NIGHT - GROOVE ARMADA	Azari & ALAN/CDS	Pepper 0530331/0530332 (U)
8	10	7KERTIGO	Various	Red Kandi -REDK026 (IMP/INT)
9	NEW	BACK TO LIVE 03.02	Various	Ultimate Dilemma UDLR016/UDR00306 (IMP/INT)
10	NEW	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDLR016/UDR00306 (IMP/INT)

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MUSIC VIDEO

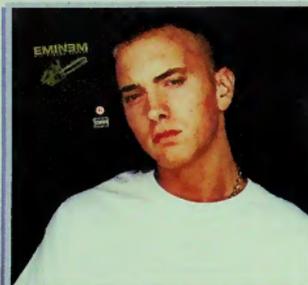
TW	LV	Title	Label Cat. No.
1	1	EMINEM: The Eminem Show	Interscope 452272 (U)
2	4	QUEEN: Tribute Concert	PMI 502635702 (E)
3	3	STEREOPIONICS: Day At The Races	VP 9510382 (U)
4	2	DEPECHE MODE: One Night In Paris - The Exciter Tour	Mute V941 (U)
5	5	BRITNEY SPEARS: Live From Las Vegas	J J423122222 (BMG)
6	NEW	LEO ZEPPELIN: Songs Remain The Same	Warner Brothers 561388 (U)
7	10	CYRIL HINDGILL: Live In Sydney	Warner Music Video 925142532 (U)
8	6	ORIGINAL CAST RECORDING: Roundabout 2002 - Live From Deane	Video Collection 120284 (U)
9	8	SUB 7.5 Club Party - Live	Polygram 5533073 (U)
10	11	ORIGINAL CAST RECORDING: Cas	Universal Video 10517963 (U)

TW	LV	Title	Label Cat. No.
1	1	BIG COUNTRY: Final Film	452272 (U)
2	1	ROBBIE WILLIAMS: Live At The Albert	PMI 502635702 (E)
3	13	THE ROLLING STONES: Bridges Of Babylon	VP 9510382 (U)
4	9	RED COMPANY: In Concert - Merchants Of Cool	Mute V941 (U)
5	13	WESTLIFE: Where Dreams Come True	J J423122222 (BMG)
6	26	JIM HENDRIX: Live In Concert	Warner Brothers 561388 (U)
7	17	BLUE: A Year In The Life Of	Warner Music Video 925142532 (U)
8	18	RED HOT CHILI PEPPERS: Live! The Map	Video Collection 120284 (U)
9	NEW	OASIS: Familiar To Millions	Polygram 5533073 (U)
10	7	THE BEST RECORDING: Live Missiles In Concert	Universal Video 10517963 (U)

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NEW CROP OF DVD RELEASES HERALD A SIZZLING SUMMER

From Britney Spears to Blink 182, the latest slew of music DVD releases offer a wide range of extras including live concert footage, behind-the-scenes documentaries, discographies, lavish booklets, hidden tracks and much more. Neil Armstrong sorts the wheat from the chaff



EMINEM: All Access Europe (Universal 493321-9) June 17
If his comfortable lead at the top of the albums chart were not enough, the DVD bundled with 45,000 copies of The Eminem Show featured a trailer for this release, and both factors should do much to jump-start sales of All Access Europe. The film is an account of Eminem's controversial 2001 European tour on which, tabloid watchers will recall, Eminem feigned to take a fistful of pills onstage. All the naughtiness is here, and along with loads of dissing and cussing and some

rapping with dissing and cussing in it. It will sell like hot cakes with ecstasy tablets embedded prominently in the icing.

KISS: Live In Las Vegas (Wienener World WNRD2140) Out now
Viewers can watch Kiss's first concert in Las Vegas in 1999 in either a director's cut version or a multicam version with the screen

quartered. The sticker on the box which says: "Featuring the hit songs Rock and Roll All Nite, Shout It Out Loud, God Of Thunder and Love Gun," could be viewed as slightly misleading given that these are also the only

songs on the DVD. Fans are also unlikely to be happy about the below-par sound quality and the fact that the band are miming. There is some bonus material, which includes interviews and poorly-shot features on Kiss tribute bands and fans of the camp combo.

THE CHARLATANS



THE CHARLATANS: Just Lookin' 1990-1997 (Beggars Banquet BB019DVD) Out now
All 18 promotional videos from the band's time on Beggars feature on this package, including rare US alternative versions of I Don't Want To See The Sights, Sproston Green and Weirido. A live section features standard-fare footage from gigs at the Manchester Ritz in 1990, the Reading Festival in 1992, the Astoria in 1995 and the Phoenix Festival in 1997. There is also a comprehensive UK discography including album and single covers. Not all parts of the discography are navigable from every other part so there's a bit of backtracking involved, but this is nitpicking. Upcoming headlining appearances at Glastonbury and the Isle of Wight should help shift plenty of units.



ROXY MUSIC: Live At The Apollo (Warner Music Vision 0927452142)

Out now
Last year Roxy Music gave their first live performances for 18 years. This DVD was shot at the last gig of the tour at the Hammersmith Apollo. They may no longer be the slinky art pop gods they once were, but they still sound fantastic and the sound quality is excellent. This includes a documentary about the band's preparation for the gigs, but otherwise it is pretty much a no-frills DVD and none the worse for it. This is worth £20 of anybody's money. Those who feel whistling is severely under-represented in contemporary pop music, skip straight to Jealous Guy.



STEREOPHONICS: A Day At The Races (V2 VVR6018639) Out now
This package includes 16 songs from last summer's show at Cardiff's Millennium Stadium and documentary footage from both Cardiff and the show a week earlier at



Visually Sound.

Coming Soon in 2002... The Jam, S Club 7 Carnival, Black Grape, Pulp, The Charlatans, The Beautiful South and much, much more!





DEPECHE MODE: One Night in Paris (Mute DVDSTUMM190)
Out now

Anton Corbin's typically stylish account of one gig on Depeche Mode's 2001 Exciter tour offers a worthwhile account of the paradox at the heart of the modern-day Mode. Watched as a live film, *One Night in Paris* is a stirring account of Dave Gahan's attempts to interpret even Martin Gore's most austere songwriting moments as hip-swelling rock'n'roll epics. It is frankly great fun and the interviews on the second disc highlight the band's contrasting personalities, if any confirmation of their relative chalk-and-cheesiness were necessary. There is also commentary from Corbin himself, plus missable vox pops from fans and worthwhile-but-worthwhile input from the technicians and designers responsible for the staging of the tour.

Donington Race-track. The DVD includes three tracks from Cardiff not on the video, an extended version of the documentary and a gallery of photographs. Sales will be boosted by the band's headlining spot at V2002.



BRITNEY SPEARS: Live From Las Vegas (Jive 9222378)
Out now

Much of the footage from Britney's gig at the MGM Grand Garden Arena was shown on the Channel 5 Britney special on New Year's Day, but it is a spectacular show and Spears gives an energetic performance. The DVD also includes the videos for 'I'm a Slave 4 U', 'Overprotected', 'I'm Not a Girl, Not Yet a Woman' and the US trailer for *Crossroads*.

'N SYNC: Popodyssey (Jive 9223608)
Out now

'N Sync played 35 US cities last year on their Popodyssey tour. Here we see them playing their hits as well as in a three-and-a-half-minute history of the band, interviews with each of the boys, behind-the-scenes footage showing the 'N Sync wardrobe and how the set was built and a gallery of photos.



VARIOUS: The Freddie Mercury Tribute Concert (EMI 49286993)
Out now

Ten years after the event, the Wembley Stadium concert featuring the remaining members of Queen, Elton John, George Michael, David



IRON MAIDEN: Rock in Rio (Sanctuary SVE4001)
Released today

Have Iron Maiden really been going since 1976? Yep. And this is their first DVD release. Disc one features the band's two-hour set performed in front of quarter of a million fans at 2001's Rock in Rio festival, the final date of their Brave New World tour. It is entertaining stuff, although viewers could live without the customary introductory fans-run-into-stadium sequence. Disc two runs for 50 minutes and features interviews with all of the band, a brief but funny day-in-the-life documentary and – nice touch this – 50 exclusive photos from their South American tour with exoneratory commentary by the photographer Ross Haffin. The publicity bump promises hidden extras. The only one which is easily discernible is a brief segment featuring sound engineer Kevin Shirley.

Bowie et al has found a new lease of life on DVD. This double-disc DVD set features the second half of the show in which artists joined Roger Taylor, Brian May and John Deacon to cover mostly Queen songs, although we also get others such as Bowie's Heroes and a rendition of his Mott The Hoople donation *All The Young Dudes*. There is also unseen rehearsal footage from Bray Studios. The second disc contains a television documentary on Queen, a photo gallery and the Freddie inserts played at the concert. It comes with a 24-page booklet of shots from the concert. All profits from the DVD are going to AIDS charities.

BLINK 182: The Urethra Chronicles II – Harder, Faster, Faster, Harder (Universal 1128923)
Released today
Blink 182 have established their success on the back of the notion that maturity is the

enemy of sales and the new DVD builds upon this philosophy. Much of the content consists of interviews, behind-the-scenes footage and general larking around. Guitarist Tom DeLonge is virtually incomprehensible when excited – which he is most of the time, particularly when holding forth on the totally real phenomenon of UFOs. The 'Friends' section, in which Mask, Tom and Travis declare their deep and abiding love for one another's pretty vomit-making, and not in a good way. The package would also have benefited from more concert footage.

A-HA: Homecoming – Live At Vallhall (Warner Music Vision 0927448642)
Released today

At the end of a successful tour of Japan and Europe last year, A-HA played two sell-out shows in Oslo. This DVD is a recording of the first of those gigs. It looks nice and

IRON MAIDEN

Rock n Rio

THEIR MUCH AWAITED FIRST DVD!

LIMITED EDITION

with bonus DVD, in sensoround packaging!

DISC 1 features their explosive 2 hour set, shot on 18 cameras and edited by Steve Harris. Superb sound experience with both 5.1 surround sound and DTS.

DISC 2 features in depth band interviews with all band members and a documentary showing "a day in the life" plus exclusive photos with commentary from toursnapper Ross Haffin!

Includes classic hits *The Trooper*, *The Evil That Men Do*, *The Wicker Man* and their recent Top 10 hit *Run To The Hills*.

An absolute must for any DVD collection!

5.1 surround sound & DTS mixed by Kevin Shirley, assisted by Steve Harris

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RICHMOND MUSE: Hullabaloo - Live At Le Zenith, Paris (Mushroom MUSH105DVD) July 1

Love them or loathe them, Muse certainly have thrown themselves into their vocation, unironically preposterous haircuts, implied rock 'n' roll naughtiness and all. And the same commitment is much in evidence on the band's first DVD, which offers just about everything anyone could reasonably ask of a live video. The 90-minute concert at the heart of the package

enjoys the highest possible production values, employing a reputed 28 cameras and a hysterically quick-cut style which enhances the band's already energetic stage show. The second disc offers a 40-minute documentary and photo gallery, plus an interactive discography offering lengthy clips of every song on each of their two albums. The packaging is gorgeous and, daft name aside, Hullabaloo as fully-realised a music DVD as anyone is likely to find.

sounds crisp and fans will love it, even if it is unlikely to win any converts single-handed. Among the extras are a documentary filling viewers in on what the three band members were doing before their comeback, backstage and after-show party footage, four promo videos and a band facelift. The release coincides with that of the band's second comeback album, Lifelines.

LAURYN HILL: MTV Unplugged No. 2.0

(Sony 543079) Released today
This DVD comes with the billing "No Electric Guitars, No Keyboards & No Special Effects", and anyone who has heard the audio disc of the same gig has got a pretty good idea of what to expect. Hill is accompanied only by her own acoustic guitar, all the songs are new and most are prefaced by rambling introductions. Depending on your point of view, the Lauryn

Hill 2002 live experience is either heroic or fairly baffling, and while DVD doesn't always have to offer a riot of extras, for those looking for a disc to try out the capabilities of their newly-acquired player, this probably isn't going to stretch it too much.

JAMES: Getting Away With It...Live

(Warner Vision 0927451602) Released today
This focuses on James' homecoming gig at the Manchester Evening News Arena in December 2001. The sound is excellent, the gig is great and there are intros for the tracks with the boys talking about the inspiration for the songs. A behind-the-scenes documentary examines the history of the band, while there are also promotional videos for Laid, Say Something and She's A Star. Hidden away is a long, hilarious, drunken discussion of nicknames



Summer scorchers: DVDs from Lauryn Hill and Korn

– Mr Pastry, Shorty Folky Bobbins and Vuuvu. We're sworn to secrecy regarding its location on the disc.

MARILLION: The EMI Singles Collection

(EMI 5395089) Released today
These 22 videos span the band's entire career and several have never been available before. The home menu page is animated with pleasing Marillion-style images and the DVD includes a full discography with sleeves, lyrics, a good 16-picture photo gallery and an exclusive hidden track.

JETHRO TULL: Living With The Past

(Eagle Vision ERED266) June 17
Billed as the "definitive record of Jethro Tull live", the concert footage was taken on the band's UK and US tours last year. Bonus DVD material includes interviews, guest appearances by Ian Anderson with Fairport



Convention at Cropredy and Uriah Heep at the Marmad Theatre in London, and the facility to watch a short clip of Beside Myself at the Hammersmith Apollo from either upstairs, the front of the stalls or the wings. It also includes a salutary warning about the dangers of deep vein thrombosis, from which Anderson has suffered.

KORN: Deuce

(Sony 541989) June 24
With a suitably scary Seven-/Hellraiser-style intro and interface linking the various different sections, this features live performances, all the band's videos and backstage, studio and at home footage. The vomit scene in particular is certain to be a big hit with fans. The package also features behind-the-scenes footage from the videos, and includes the 1997 video release Who Then Now in its entirety. The DVD comes out two weeks after the band's new album, Untouchables.

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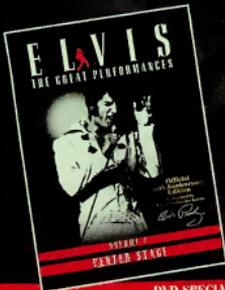
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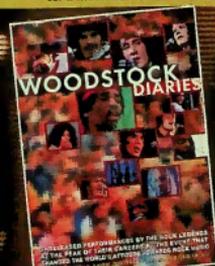


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RETAIL FOCUS: VINYL ADDICTION

by Joanna Jones

First opened in 1996, Vinyl Addiction has quickly become one of London's most highly-regarded dance stores. Indeed, it was shortlisted for best independent retailer in the Music Week Awards earlier this year.

First set up by Justin Rushmore (the man behind Finger Lickin' Records) alongside Linus O'Brien (the son of the Rocky Horror Picture Show's Richard O'Brien) and Martin Gating, the shop now draws on winners from other leading specialists including Red Records' Ben James, Mash Records' Ray Stanley and, from Roy The Rocker's Quaff Records, Dominic Mui. Located below Bar Vix in London's trendy Camden, Vinyl Addiction claims to be the first and only combined hip, café and record shop, as well as being the first place to kick off the DJ bar concept, and boasted a second outlet in the Levi's flagship store on Regent Street for a year.

Specialising in dance music across the board – embracing drum & bass, all types of house, techno and breakfast across its 10,000-record inventory – co-owner Justin Rushmore says Vinyl Addiction attracts a cross-



Vinyl Addiction: combining record shop with bar/café section of customers who will buy "a bit of everything".

"We are regarded as the number one outlet for breakfast in the country and supply all the leading breaks DJs worldwide," says Rushmore. "Our customers include Norman Cook, Boy George, James Lovell, Brandon Block, Graham God, Plump DJs, Stanton Warriors, Freestylers and the Kahuanas. We

VINYL ADDICTION TOP 10

1. The Chase Dr Kuchro (VA Recordings)
2. Brake Chad Jackson (Acetate)
3. Oh Baby Rasoul (Hood)
4. Seeking Oshik (white label)
5. Dominate/Feelin Like Strange Drammatic Twins (Finger Lickin')
6. Soundcheck Kruffy Kuts & Skool of Thought (Superchord)
7. Bizarre Mind Skytopionio (Prolific)
8. Sweet Things Mashupbeeb (P!nk)
9. Maglo K Master H (Soma)
10. The Wrath Apollo Kids (Fat)

championed his including The Ones' Pawless, Sash's Encore Une Fois, and Shakedown's At Night."

The store is also the base for running VA Recordings, responsible for Trisco (licensed to Postville), and Finger Lickin' Records, home to Plump DJs, Le Coombs, Soul of Man, Kruffy Kuts and the Drammatic Twins. "Camden was originally home to Zoom

Records, which has now gone, but competition as such exists in the form of Virgin, Tower, MSM and Reckless. However, VA is the only true underground record shop," says Rushmore.

"One of the more recent additions to the business came a year ago when the store launched its website. The site, which offers mail order and a facility to listen to all current releases, is run by Simon Burmester and accounts for a significant proportion of the store's turnover."

"We have also refurbished the shop and now serve listening desks," says Rushmore. "We allow customers to drink booze while listening to tunes."

Future plans include a significant expansion, with the opening of a second outlet: "It will probably be in London-by-the-sea," says Rushmore, who is positive about the future. "The market has dropped slightly, but we don't seem to be suffering as much as other stores. The new generation of kids are into Nine Inch Nails, but the dance scene remains healthy."

Vinyl Addiction, 6 Inverness Street, London NW1 7JH; tel: 0207 482 1230/1114, website: www.vinyladdiction.co.uk

IN-STORE NEXT WEEK (from 17/6/02)



Windows – Harry Potter, Queen's Jubilee; **In-store** – Kylie Minogue, Shiverare, David Bowie, Korn, Samuel Ramey, Korn, Brian Wilson, VBO The Stranglers, Paul Carrack, Joe Cocker, Queen's Jubilee, Money, Ferry Corsten, Tidy FC Anvass, Coldcut, Dio, Mr C, Atomic Kitten, Black Rebel Motorcycle Club, Fairport Convention, Acoustic Folk Box, Moby, Queen, Hives, Withbone, Tom Waits, Mahler, Roger Waters, 3 Elizabeths, X-Press 2, Jethro Tull, I Am Sam, Bedroom, Emerson, Doves, 4 Strings, Danny Tenaglia, Sven Goran Eriksson, The Acid Lounge, One Giant Leap, Ray Davies, World Cup DVD promotion; **Press ads** – Cousteau, Matthew, Beie & Sebastian, Reggie Hiss, 1996-1998, Kylie Minogue, Walton, Black Rebel Motorcycle Club, Acoustic Folk Box, Atomic Kitten, Bellefire, Mahler, I Am Sam, Bedroom, Bax

David Bowie, More Smooth Jazz, Charlatans, Doves, Boucoum Afel, Moby; **In-store** – three for two CDs, three for £18 CDs, two for £10 CDs, Borders' Best



In-store display boards – Guided by Voices, Total Lee, Louder, Vincent Gallo, Crazy Penis, Fangshing, Reindeer, Peace Orchestra



Single – Oasis; **In-store** – Christina Milian, Brandy, Nelly, Moby; **Press ads** – The Vines, Basement Jaxx, Mis-teq, Blak Twang; **TV ads** – Brandy, New Found Glory, Morcheeba



Selects listening posts – Defining Tech, Nicki Soundscapes, James, Bill Wells & Isabelle Campbell; **Moby recommended retailers** – Archer Prowitz, Buffalo Daughter, The Sunshine Fix, Al Phoenix, Boa Motte, Orbital Back To Mine



Windows – Monsoon Wedding, Bombay Dreams, Punk Season, XFM; **In-store** – Athlete, Sound Discs, Sense Field, Mantronix, Bombay Dreams.

Osbourne, Korn, Tosca, Duffedge, Verve Remixes, Maria Pia De Vito, Norah Jones; **Press ads** – Bollywood Brass Band, Zawose & Brook, Altan, Big Men, Cello Man, Tom Harrell, Mark Whithfield, Viniuos



Windows – Added to Trance, Sophie Ellis-Bextor; **In-store** – New Found Glory, Papa Roach, Sophie Ellis-Bextor; **Press ads** – Back To School, Papa Roach, Wyclef Jean



Press ads – Chart Campaign; **Windows** – Added to Trance, Sophie Ellis-Bextor; **In-store** – Club Tropicana, Papa Roach



Singles – Oasis, Mis-teq, Christina Milian, Nelly, Brandy, Muse, Sum 41, Basement Jaxx, Andy Williams & Denise Van Outen; **Albums** – Cream Beach Party, Bizarre 20th Anniversary Album, Added to Trance, Osbourne Family Album, Papa Roach, Xpms Yrif (World Dance), Club Tropicana, Sophie Ellis Bextor, New Found Glory; **In-store** – Spiderman OST, Korn, Ronan Keating, A



Listening posts – Monastery Of Chant, Very Best Of Smooth Jazz



"In just less than three years, Groovetech has worked to create one of the most comprehensive catalogues of underground electronic dance music available on the internet. Over two hundred new releases are posted on the site each week and added to our catalogue of more than 25,000 titles from independent labels around the world."

While we sell a very wide range of electronic music, from experimental to progressive, we have seen a huge surge in house music sales. Classic is our most popular label at present, and **Freeform Five's** *Perisep Sex* is our hottest 12-inch. In a big time this month are **Soylak's** *Gelliford* and **Go Guidance** and **Morgan Galt's** *Moves on Envron*.

From Detroit, but **Di Rolando's** *The Birth Of 3000* and **Underground Resistance's** *Inspiration* should prove consistent sellers over the next year. Many assumed that Detroit would cash in post-Knights Of The Jaguar – thankfully and hardly surprisingly, that wasn't the case.

MUSIC WEEK 15 JUNE 2002

ON THE NET

TINTIN CHAMBERS,
director,
Groovetech.com

Drum & bass is also doing really well this year – on Ram, Andy C's *Bodyrock* sold exceptionally well. From **Records**, **Marky & Patrice's** *IL* is going to be big this summer, while from **Hospital** we're looking forward to **High Contrast's** album *True Colours* as well. **Playhouse** and **Tropex** are rapidly growing in popularity, drawing fans from both club and experimental spheres. Artists such as **Akufen**, **MRI** and **Losoid** are currently doing very well for us. Former Soma artist **Ewan Pearson** looks set to have a big year with his massive remix of **Freeform Five's** *Perisep Sex*.

While it appears many traditional dance music retailers have been struggling to bring people through the doors, we have enjoyed considerable sustained growth throughout 2002. Customers are realising how easy and hassle-free online shopping has become. Word of mouth still seems to be the way most people arrive at our homepage."



"There is a good atmosphere out there due to the World Cup and stores seem to be busy with various compilations including the punk revival that includes the **Sex Pistols**. There's also a compilation from **The Stranglers** called *Peaches* with both **EMI** and **Sony** singles which is currently featured on TV. Coming up, we should see a high chart entry for **Kylie Minogue's** third single from *Fever*, **Love At First Sight**. It's getting massive media exposure and contains the **Blue Monday** remix of *Can't Get You Out Of My Head* as used in the **Bris**. Also out this week are singles from the highly-acclaimed **Crackout** and **Goldrush**, who are out on tour with the **Coral**. We also have last album did very well through the independents and features on our in-store **Soundscapes**, along with **Senfield**, **Otep** (fresh from **Orzest**), **Alex Lloyd** and **The Esounds Sampler**.

We have a lot of exciting albums coming up this summer. **Idolwulf's** *Remote Part* in July,

ON THE ROAD

RACHEL LOVEGROVE,
EMI area sales & promotion manager,
London/Heris/Beds/Bucks

with the fantastic second single **American English** set to take the band on to higher things. **The Vines** and **Beth Orton** will provide even more success for **Heavy** so soon after the **Doves**. There are new albums from **Blue**, **Corilla**, **F.C.**, **Boy George** and **McAlmont & Butler**. We recently had the chance to hear tracks from these albums, as well as the new **Coltdip** album, which could well achieve multi-platinum status when released in late August.

The special 30th anniversary edition of **David Bowie's** *Ziggy Stardust* album is coming out in July. It looks like it's going to be a summer of reggae with 12 more **fontaine** releases, plus **Peter Toeh** and **Burning Spear** releases. **Trinidad** captures its on offer with the second release on the **Honest John** label. **Landon** is *The Place For Me* by **Lord Kitchener**.

There are exciting times ahead and it's great to see two of the acts we have worked hard with the Indies this year going gold this week: **Norah Jones** and **B.R.M.C.**"

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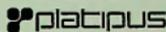
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Pop Idol finalist Hayley Evetts was on hand to do the honours as HMV last Thursday officially launched its store in Watford's Marlowe Shopping Centre. Up to 1,000 people turned up to the bash, which was also attended by HMV hero Ripper and local radio station Mercury FM. The first album bought was the latest by Enimem. Pictured, left to right, are Mercury FM's Ben Dudley, store manager Dan Hall, Evetts and Mercury FM's Sophie Bruce.

Remember where you heard it? So does Geoff Hurst when you have your own England World Cup hat-trick hero on hand to cheer on a famous victory against the Argies? Ian Broudie was among the throng at Sony's Great Marlborough Street headquarters last Friday to watch David Beckham whack the back of the Argentinian net. By the final whistle, pound signs were in the eyes of Sony execs, relishing the prospect of an uplift in sales for Ant & Dec and, as they spilled out to the sound of "football's coming home" streaming out of the local pubs, a certain few other World Cup releases... While BMG doubled up a footie get-together with a number one celebration for Will Young, Warner went for its own World Cup hat-trick, as WEA London, East West and Warner Music held three separate events at various London locations: WEA London laid on food and drinks at their local pub The Front Page, while East West retired to the boardroom at Warner Music, and WSM and the central divisions caught the gripping action on specially-installed televisions at Kensington Church Street's Cafe Rouge... Meanwhile, EMI:Chrysalis won the prize for going to the greatest lengths to prove their support for England boys by producing their very own souvenirs

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to mark the fixture. The label's event promised the **quaffing of bubbly** from 11am at Teatro and long into the afternoon. Guests were not only given elaborately-designed tickets stating they should be prepared for "singing, dancing, cheering and chanting", they also took away **souvenir programmes** with synopsis of memorable World Cup clashes between England and Argentina through the ages. Spare a thought for EMI:Chrysalis head Mark Collen, who missed his own party after jetting to LA at the last minute - and no, it had nothing to do with Robbie...Of course, the football provided the second memorable event of the week. The other was courtesy of Her Majesty. Before the celebrations began for the pop show, **Tony Cooke** - of "By Royal Appointment" PR firm **LD Publicity** - almost found himself clapped in irons, after driving a **string of three golf carts** across the hallowed grounds in front of the Palace to **transfer hampers** for the press corps from inside the Buck House courtyard to the media tent...The newspaper quote of last week was in reference to that particular event and came courtesy of **Mrs Farrow's** column in **The Sun**, which declared **Atomic Kitten** and **Emma Bunton's** "accompaniment" of **Brian Wilson** as a "musical travesty you'd be hard pushed to beat"... Elsewhere, the Queen wasn't the only one who managed to escape the rain for a party last week. The clouds also



Step aside Lord Snooty, because the Prince of Puttdowns has snarmed his way into the hallowed arena that is the Beano. And - in a further shock to the system - Simon Cowell is full of compliments for the comic's two main heroes Dennis and Gnasher. Cowell, who failed the audition to become a master in the Bash Street Kids because he was too nasty, shows up after Gnasher is forced to take over as lead singer of Dennis's band the Dimmers, when the sheep-haired one is struck down with a sore throat. Lo and behold, our Simon is so impressed with Gnasher's singing abilities that he signs him up for his latest TV show, Pop Idol. Next week: Nail Fox stands in for Desperado Dan.

stayed away for **Cheryl Robson** as, last Thursday, she launched her new label **2M** with a barbecue at her Lansdale Road offices...We now offer an apology. Apparently the production costs of London's **Fischerspooner gigs** were not £200,000 - as quoted in MW last week - but a more manageable **£50,000**. Not a bad deal, given that the US shows cost \$250,000 (£170,000). Dooley can confirm, however, that the **much-exaggerated costs** of the MoS worldwide record deal were, in reality, \$2m (£1.4m) for two albums firm. So, now you know.....



Beddingf1 (1), "It wasn't got any better than this - we sign Daniel and England beat Argentina," said chief bod Charlie Pinder on his way to the bar. Pictured (back row, left to right) Andrew Russell Roberts, Sony/ATV general manager Rakosh Sanghvi and manager Richard Blomqvist; (front row) Sony/ATV managing director Charlie Pinder, Beddingf1, Sony/ATV head of A&R Celia McManley and manager Niall Eastorby; Meanwhile, **2V Records** threw a party to celebrate their victory in the A&R scruff to sign the zaniest rockers of the moment, **The Dotsuns**. After a handful of UK shows, the New Zealand act have been hailed as the 21st Century's answer to AC/DC (2). Pictured at the booze-fest of a signing party are Phil Datsun, Christian Datsun, 2V Records head of A&R Malcolm Dunbar, Dolf Datsun and Matt Datsun. In a busy week for signings, 2V has also inked a new label deal with urban warrior and shaker **Jamie Bains**, who runs **Soul 2 Soul** promotions. The new label venture, which will be called **J-Dub**, will be making its first artist acquisitions in the coming weeks.

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