



music week

THE CONTACT SAGA

Charango (chə-räng'gõ)

1. (*noun*) Morcheeba's fourth studio album released 1st July
2. (*Adj.*) 'Morcheeba's most adventurous album to date' (Uncut Magazine)
3. (*verb*) Features guest collaborations with Kurt Wagner of Lambchop, Pace Won of the Outsidaz and Slick Rick.
4. (*Adj.*) includes the single Otherwise released 24th June
5. (*noun*) a small South American guitar traditionally fashioned from an armadillo shell.

Morcheeba. Charango

Definitely their greatest album.

- Released 1st July.
- Building on nearly a million album sales in the UK and 3 million worldwide to date.
- Backed by a comprehensive and far-reaching marketing and promotional campaign:

MARKETING:

National 48 Sheet poster campaign.
Music, lifestyle and national newspaper print ad campaign.
Online promotional campaign across ISPs, music sites and lifestyles sites.
Ground-breaking multi-platform promotion across press, internet, PDA (Palm Pilot & Pocket PC), and SMS.
National student promo video competition in conjunction with the ICA running throughout the summer.

PROMOTION:

Single 'Otherwise' released 24th June.
MTV Network Priority and Rated & Recommended.
Radio 2 playlist.

Morcheeba Fourcheeba - Channel 4 documentary - tx 29th June
Performing at Isle of MTV, July.
Performances & interviews on Recovered - BBC1 tx 12th July & BBC Choice tx 16th & 23rd June,
GMTV - tx 21st June, The Saturday Show - tx 22nd June, Popworld - tx 23rd June and R1:SE.

PRESS:

Features include Muzik, The Times, Mail on Sunday, Sunday Express, Maxim, Marie Claire, Pride and Blues & Soul.

LIVE:

T in the Park, Scotland, July 13th.
Headlining Essential Festival, Hackney, London, August 3rd.





NEWS: Telstar team gears up for launch of **CLAIRE SWEENEY's** debut album
News 3



INTERNATIONAL: Capitol looking to surpass 5m global sales with **COLDFPLAY's** second album
News 6



TALENT: New music school in Brighton wins backing from host of stars including **ROMAN KEATING**
A&R 8



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FOR EVERYONE IN THE BUSINESS OF MUSIC

musicweek

Middlehoff takes sock as Calder triggers sale

by **Alex Scott**
Bertelsmann could be compelled to buy out the 50% of Clive Davis's J Records it does not already own, just a year after an identical clause last week forced its estimated \$2.5bn acquisition of Zomba.



Calder: exercised 'put' option
dent music group.

Zomba founder Clive Calder's decision last week to exercise his long-standing 'put' option, forcing BMG to acquire the 75% of the indie's publishing operation and 80% of the records division that it does not already own, has triggered considerable pressure on Bertelsmann chairman and chief executive Thomas Middelhoff.

Middelhoff, who is preparing his group for flotation in the next two years, is understood to have negotiated Calder's 'put' clause, which was first agreed by former BMG chief Michael Domschmann in 1991.

The deal is based on a multiple of Zomba's average profits for the years 1999, 2000 and 2001, when it was enjoying record sales from artists such as Britney Spears, Backstreet Boys and 'N Sync. Industry sources suggest that Bertelsmann is being forced to overpay by at least \$1bn for Zomba, the world's largest independ-

ent music group. Bertelsmann announced two weeks ago that it is launching a £1bn bond issue. It is now thought that this is intended to help pay for its Zomba investment.

According to US press reports, Middelhoff is still attempting to persuade Calder to stay on to run an enlarged BMG Group, although Calder associates insist this is unlikely to happen. However, with the 'put' option set to expire at the end of December, it is understood that Middelhoff is also still seeking other ways to extricate himself from a deal which Calder could yet cancel. 'Clive Calder is going to squeeze them for every drop,' says one senior US-based executive.

With its outstanding executives and creative talent, Zomba should add a lot of value to Bertelsmann's music division,' said Calder in the press statement accompanying the announcement of the deal.

Middelhoff also publicly welcomed the acquisition. 'We are excited about its future prospects and it will strengthen our business,' he said.

Davis is understood to hold a similar 'put' option to that exercised by Calder. It is understood that the price for the remaining 50% stake in J could hit \$300m. BMG is thought to have invested more than \$150m in start-up capital in the venture, which launched almost two years ago.

With J posting sales of \$200m in its first year, the latest clause is not viewed as a problem on the Zomba scale, but one senior US-based record industry source says, 'As it prepares its flotation, Bertelsmann is not going to want to have the J situation open to interpretation down the line.' A BMG spokesman confirms the existence of the J 'put' clause, but declines to comment further.

The Zomba deal represents the latest in a string of music business headaches for Middelhoff. Following his aborted attempt to merge with EMI, he engineered the controversial acquisition of file-sharing service **Napster**, and was forced to sanction a \$20m write-off for year to December 31, 2001. Industry observers now suggest that he faces the prospect of another write-off in relation to the Zomba deal.

● Inside the BMG/Zomba deal, p5



The BPI is establishing a six-strong "Super Council" to review its established chairman role, after current incumbent Rob Dickins steps down at next month's AGM. The plan to establish the committee, which is drawn from the BPI Council membership, will be placed before members of the association at the AGM on July 3. The move has been made after an unsuccessful search for a candidate willing to succeed Dickins in the chairman role. Pictured with director general Andrew Yeates (third left), the "Super Council" comprises (left to right) Warner Music chairman Nick Phillips, First Night managing director John Craig, EMI Recorded Music UK & Ireland chairman and CEO Tony Wadsworth, Sony Music chairman and CEO Rob Stringer, Telstar chairman Sean O'Brien and Universal Music chairman/CEO Lucian Grainger. See story, p3.

MoS enters US with new MCA JV

Ministry of Sound confirmed its North American licensing deal with MCA on Friday in a deal which is set to see the UK indie significantly recoup its outlay on Fischerspooner.

The "two-tier" deal will see the labels launch a joint venture US compilation imprint, which will draw on the two companies' dance repertoire with up to 12 releases due before the end of the year. MCA will also have first refusal on any MoS

acts, starting with Fischerspooner. It is understood the MCA tie-in is a "seven-figure dollar" deal, bringing a high six-figure dollar sum for rights to the first Fischerspooner album alone. Together with a US licensing agreement with Sony's Sire, which is due to be finalised this week, the deal is understood to have advanced two-thirds of the \$2m advance which MoS paid for two albums firm of Fischerspooner in March.

Liam goes it alone with Universal deal

Oasis frontman Liam Gallagher has signed his first long-term publishing deal with Universal Music Publishing.

The deal has been signed on the eve of the release of Oasis' fifth studio album, **Heathen Chemistry**, which is released on July 2 and features Gallagher's most significant writing contributions to date.

'Now that Liam has matured into a songwriter, we are pleased to represent him,' says Mike McCormack, the Universal Music Publishing deputy managing director who struck the deal with A&R Manager Darryl Watts and Ignition Management.

Before **Heathen Chemistry**, which includes three tracks penned by the vocalist, Gallagher's sole songwriting credit was for Little James, which appeared on **Standing On The Shoulder Of Giants** in 2000.

Dickins rewarded with CBE for 31 years of industry service

BPI chairman Rob Dickins' huge contribution to the music business received formal recognition on Friday, when he was awarded a CBE in the Queen's 2002 birthday honours list.

Dickins was among several whose services to music were rewarded, including **Mick Jagger**, who joins **Elton John**, **Paul McCartney**, **Bob Geldof** and **George Martin** with a knighthood. The DJ **Norman Jay** was also awarded an MBE and the pop artist **Peter Blake**, who illustrated **The Beatles' Sergeant Pepper** album cover, was also knighted.

Dickins receives his award for a 31-year career which spans the publishing and records, indie and major sectors, seven years of service as BPI chairman and leading roles in

developing **The Brits** and in founding the **Classical Brits**.

Dickins began in the industry at **Warner Bros Music Publishing** in 1971, rising to managing director three years later. In 1983 he became chairman of **Warner Music UK** and launched his own **Instant Karma** label in summer 1999, as a joint venture with **Sony Music**.

Dickins' honour from the Queen comes three weeks before **Her Majesty** is due to visit the **Brit School** on July 4. It also follows a rich seam of recent honours for music industry executives, with former BPI director general **John Deacon**, former BPI chairman **Rupert Perry** and former Universal Music UK chairman **John Kennedy** receiving honours in recent years.

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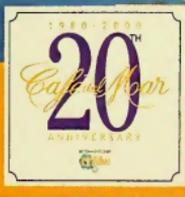
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Chillhouse Vols 1 & 2



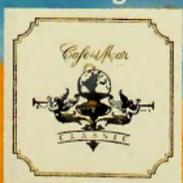
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GENTLE
FIRE
MUSIC



Parlophone's electronic trio Dirty Vegas are continuing their assault on the US market with a number of high profile TV appearances, including a Top 10 debut for their eponymous album last week. The album — which entered at seven following first week sales of around 65,000 — is to be further boosted by a performance on the Jay Leno show, one of the most popular nationwide broadcasts. The album success has been driven by the radio hit Days Go By, which is currently 16 on the US Hot 100. Much interest has been generated by use of Days Go By in the current Mitsubishi TV marketing campaign, which will run through to December 2002 in the US. But Capitol UK International director Kevin Brown says the current success is not exclusively because of the sync deal. "You don't get US radio on this scale because of an act — this goes beyond that," he says. "Days Go By has connected with an audience and it is now about establishing Dirty Vegas as an act."

Smith moves up as Capital restructures

Jeff Smith, head of programming on Capital 98.5 FM, is being promoted to head of music and programming across the Capital FM network.

The move is part of a reshuffle taking place within the Capital Radio group. Smith will work alongside Keith Pringle, who remains as group programming and content director across the whole of Capital Radio.

The radio group is restructuring to focus more on Capital FM, Capital Gold, Century and XFM.

Former managing director of Capital Radio Andrea Vidler is to be the managing director of Capital FM Network, while Lynn Long, former managing director of Fox, will become managing director of Capital Gold.

news file

C4 SIGNS UP THE OSBOURNES
C4 are planning a large-scale marketing drive for The Osbournes series, after signing the UK terrestrial TV rights from MTV Networks International. The deal, announced on Thursday, includes the first 10 episodes to air in the autumn and the second season's 20 episodes, which are currently in production. Premiere rights to both series are retained by MTV channels.

BOLTON NAMED CD PIRACY CAPTAIN
MCPs has spotlighted Bolton as the UK's biggest source of pirated music CDs. In the past few weeks, five separate raids have been carried out in Bolton by MCPs working in tandem with Trading Standards, with thousands of pounds worth of equipment capable of producing millions of pounds worth of illegally copied product seized.

EMI HOLDS ONTO FTSE 100 STATUS
A recent rally in its share price has maintained EMI's position in the FTSE 100, after the quarterly review of the companies rankings was made last Wednesday. The review team based its judgement on EMI's Tuesday (11) market capitalisation price of £2.13bn.

EX FHM EDITOR MOVES TO ROLLING STONE
The former editor of men's magazine FHM, Ed Needham, has been appointed managing editor of the American music title Rolling Stone. Needham was editor-in-chief of FHM in 1997 before launching the US version of the magazine in 1999.

ELTON LAUNCHES HIGH COURT APPEAL
Sir Elton John has launched an appeal against a High Court decision that ruled against him over a claim against the accountancy firm PriceWaterhouseCoopers. Sir Elton claimed that PWC was negligent in managing his finances and tried to claim back tour costs of £1.4m. However, in April last year Mr Justice Ferris rejected the claims of negligence, leaving Elton John with a legal bill of an estimated £5m.

'Super Council' to review position of BPI chairman

by Martin Talbot

The BPI's "Super Council" is aiming to come up with a concrete proposal for the future leadership structure of the association by the end of the year.

The six-strong group, which has been proposed by the BPI Council for ratification by its membership at the July 3 agm, is to take on the responsibilities which would previously have been taken on by the BPI Chairman.

The decision to establish the committee follows a long and unsuccessful search for a candidate willing to take on the chairman role when retiring incumbent Bob Dickinson stands down.

Sony chairman Rob Stringer says the decision to establish the committee was not taken lightly and is backed by a determination to build a structure which can work for the organisation. Along with reviewing the

BPI CHAIRMEN	
1973-1980	LG Wood
1980	John Fuin
1980-1983	Chris Wright
1983-1986	Maurice Oberstein
1986-1988	Rob Dickens
1988-1989	Peter Jameson
1989-1991	Terry Ellis
1991-1993	Maurice Oberstein
1993-1995	Rupert Perry
1995-1997	John Preston
1997-2002	Rob Dickens
2002	"Super Council": Craig Grainger, O'Brien, Phillips, Stringer, Wadsworth

role of the BPI chairman, the "Super Council" has also been briefed to examine the remit of the various BPI committees and ensure they effectively represent the interests of members and the wider industry.

Paying tribute to the work which has been done in the past five years by Rob Dickens, the group says the role has become too big for any single individual to take on.

Universal chairman Lucian Grainger adds, "Rob Dickens has agreed to stay on, on two separate occasions. But we now need to try to deal with this issue and make a long term strategic decision. We will hopefully make a template for the next three, five, ten years."

EMI Recorded Music chairman and sec Tony Wadsworth adds, "The BPI has become a much bigger concern than 20 years ago. The Brits is a good example of that — it has gone from one show attracting 500,000 viewers to being four or five shows."

BPI director general Andrew Yeates says BPI membership has grown by one-third in the past five

years. In addition to the growth of its anti-piracy work, its PR and lobbying responsibilities, data collection and involvement in the Brit Trust, Brit School, the Official UK Charts and Classical Brits, has increased the workload of the organisation.

The six executives will share the responsibilities previously held by the chairman, in close liaison with Yeates. They will aim to reach a conclusion about the future shape of the chairman role by the end of the year.

"This is not something that we are doing lightly," says Stringer. "We have decided that we need to take a step back, look at what the BPI chairman role should be and develop the role accordingly. It could be a full-time role, it could be a part-time role, it could be one of us, or it could be someone else. But we need to do this."

Levin to head the bill at CISAC 2002 event

AOL Time Warner's Gerald Levin is to launch CISAC's 2002 World Congress in September, when it is staged in the UK for the first time in 30 years.

CISAC 2002 kicks off with gold medal presentations on September 22 at London's Le Meridien Grosvenor House hotel and opens fully the following day at the QEII Conference Centre with a keynote address from Levin, the former chief executive of AOL Time Warner, under the banner "The Business of Creativity".

The four-day conference is also set to feature a speech from Secretary Of State for Culture & Media Tessa Jowell, as well as seminars on technology, copyright legislation, the business of creativity, the business interface and business tools for the millennium.

CISAC Congress director Terri Anderson says, "Levin was the ideal keynote because of the span of AOL Time Warner's intellectual property interests."

A concert entitled The Song's The Thing, at the Royal Festival Hall, will conclude the first full day of events.

MUSIC WEEK 22 JUNE 2002

NME and Smash Hits unveil new editors

Two of the UK's key music titles have unveiled new editors, with NME appointing Muzik editor Conor McNicholas and Smash Hits hiring New Woman entertainment editor Lisa Smosarski.

The NME appointment came as Ben Knowles formally resigned last week, six months after telling editorial director Steve Sutherland of his plan to leave the paper. Knowles was persuaded to remain until after the NME Awards, the 50th anniversary issue was published and the magazine's new format was unveiled.

McNicholas, who has overseen a redesign of dance title Muzik since joining in September, takes over in August. He previously worked for both Mixmag and Ministry magazines.

Knowles left the IPC (Ignite) title last week saying he has a number of offers and is keen to develop the radio and TV contacts he made during his two years as NME editor.

"After 120-plus issues, I felt it was time to move on," he says. "I came into the job with loads of ideas and



McNicholas: new leader for NME

boundless energy — something you need at a weekly music paper."

Under Knowles, NME's circulation has stabilised; it stood at 70,456 at the end of 2001, up 0.4% on the six month period and 0.6% on the year.

At Ensp Performace, Smosarski takes over as Smash Hits editor on July 15, replacing Emma Jones, who rejoined The Sun two months ago as an entertainment columnist.

The Smash Hits brand is strong across different media platforms and, although the market for pop magazines is tough at the moment, I believe that strong editorial will win through," she says.

Emma Nelson
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Government pledges to support music industry

by Robert Ashton
The music industry took centre stage in the Houses of Parliament last Tuesday, as a minister pledged his government's support in creating a new "regulatory regime" for the business.

The first House of Commons debate on the music business saw MPs call on creative industries minister Kim Howells to address issues ranging from the declining number of music venues to copyright law.

During the 90-minute debate, sponsored by former Ruring keyboardist and SNP MP for North Tayside Peter Wishart, Howells was asked to assure members of the All Party Music Group (APMG) and several other interested MPs that the government would do everything in its powers to stop piracy.

Wishart brought the Department of Culture, Media and Sport minister's attention to Eminem's decision to bring forward the release of his album to beat the internet pirates. "Money from piracy goes to criminals. I believe the government can do more to help," said Wishart.

Wishart also questioned the resources and money made available to councils for local Trading Standards



Debate: MPs discuss the industry to do their jobs in the fight against piracy.

Stephen Hepburn MP and chairman of the APMG said that Trading Standards officers were competing with many other departments in local government for funding, which was affecting their success in stamping out pirates.

Concerns over the resources and powers of Trading Standards officers were brought to the attention of the Howells and Prime Minister Tony Blair in advance of the event by BPI director general Andrew Yeates. He says, "At the moment we are in a Catch 22 situation, where Trading Standards says they have no resources to enforce and so cases lie in the pending tray."

Siobhain McDonagh MP also describes as a "tragedy" the fact that

so many live music venues are being allowed to close, blaming public entertainment licences (PELs), which prevent more than two musicians from performing in a bar unless they receive permission.

"Revenue for PELs looks like a tax on music and dancing and the 'two-in-a-bar' regulations are ludicrous by any standards," she said.

However, the industry's position did not receive unanimous support. Chris Bryant MP voiced concerns that the government might swing too far in its efforts to penalise copyright pirates in the forthcoming copyright directive. "Not all copying is piracy and can be legitimate, but we need to stamp out piracy," he said. He also called for record companies to reduce the price of CDs.

In his answers, Howells said the debate was "long overdue" and promised the government would help to create a new regulatory regime to address the new landscape created by technology, but would never meddle in its workings.

He added that diminishing venues was something he hoped to address and also that licensing bill would be part of the Government's speech. "The two in the pub rule is idiotic," he said.

Telstar says it is winning the battle to change the public and retailer perception of Claire Sweeney in time for the release of the album *Claire* in July 15. Sweeney performed at a media showcase in London last Tuesday.

Telstar deputy chairman Neil Palmer says the label has spent the past six months educating people that the artist is a singer who happened to make her name in Channel 4's *Brookside* and not another soap star wanting a change of career. Sweeney, who is managed by Jonathan Shallit, was a successful cabaret singer before landing the role of Lindsay Cornehill and has recently performed in the West End production of *Chicago*. "This is as much a priority release for us as the new Craig David and Mis-Teq albums," says Palmer.

"Retailers had initial concerns, but they have been kept informed throughout the project and we expect this to be a big seller." Sweeney's single *When You Believe* is due on July 8 and the album will be TV advertised on ITV and Channel 4 from the day of release. A second single is scheduled for September with a tour pencilled in for early 2003. Pictured (left to right) are Palmer, Sweeney and Shallit.



Saga beats dance and rock to win licence

The Radio Authority has surprised the music radio industry by awarding the East Midlands regional licence to over-50s targeted easy listening station Saga 106.6 FM.

Even of the 15 applications hoping to broadcast to more than 1.5m people in Leicester, Nottingham and Derby proposed dance or alternative rock formats, including 106.6 Jump FM, the partnership between Clive Dickens' Absolute Radio and club brand Cream, and Ministry of Sound Radio's Play 106.6.

The decision comes almost five months after the Radio Authority awarded Saga the West Midlands licence, through which its station is attracting 297,000 (source: Rajar) listeners a week in Birmingham,



Saga: new licence

Wolverhampton and Walsall. "This was a closely fought decision between applications proposing to serve the youth audience and those targeting an older listenership," says Radio Authority chairman Richard Hooper. "Both would have widened choice and this made the task of choosing a winner more difficult." From early 2003, Saga 106.6 will

broadcast melodic music from the 1940s to the modern day featuring artists ranging from Frank Sinatra to Will Young, with daytime output split 60% music and 40% speech.

Specialist evening music shows will cover rock and roll, soul and country with the 5,000-track playlist will include new album tracks from core artists.

"Saga's director of radio Roy Owen says 'We knew the bid was strong. We have demonstrated in the West Midlands how we have brought new listeners and new money to commercial radio,' he says. "Some people may feel we have a niche offer, but this niche is reaching 40% of the adult population in the East Midlands." Saga already broadcasts on Digital

Politicians urged to join fight on piracy

The global music industry called on the world's governments to join the fight against illegal music, after announcing that nearly 3m pirate discs were traded last year at a cost of \$4.3bn to the industry.

After unveiling the figures - which showed pirate disc sales increasing by 45% from 540,000 units in 2000 to a record 950,000 in 2002 - the IPI's chairman and CEO Jay Beran blamed organised CD-R piracy. Illegal CD-R disc sales totalled 350,000 units last year for driving the illegal music market and urged governments to improve their enforcement of laws.

Berman told top music executives and politicians at the IPI's four-day council meeting in Washington that the industry "critically needs help from governments". In 25 countries, illegal music sales outside legal sales' piracy rose by 90% in China, 65% in Russia and 55% in Brazil.

Berman added, "It is time for governments to prove, with tough actions and not just words, that copyright piracy has no place in modern economies." His plea was echoed by Sony Music International president Rick Dobbis, who said governments needed to realise that not just record companies suffer from piracy and that law enforcement agencies should be provided the resources to help stamp it out.

EU rules to retain industry's status

The music business is to retain its special protected status in the ongoing General Agreement on Trade and Services (GATS) negotiations, after EU trade negotiators agreed that the industry should not be liberalised.

The move drew a mixed response from different sectors of the business. It is a blow to the UK government and the IPI, which had been lobbying for the music industry to be reclassified outside of the audio-visual sector it presently shares with the film industry.

However, the decision was welcomed by the European independent music trade association Impala. A spokesman says that if the sector's special status had not been preserved the music industry would have been "held hostage" to the wider negotiations of the GATS.

THIS WEEK'S AWARDS

Queen's Platinum Collection wins a platinum album award. Other awards to go silver include Rude Boy Revival, Divin' with Johnnie Walker, The Ultimate Chick Flick Soundtrack and Twice As Nice Present Urban Flows.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week	'n change
Top Of The Pops*	3,485	n/a
Top Of The Pops (Tues)	3,733	n/a
Top Of The Pops (Wed)	3,704	n/a
CD:UK*	2,647	n/a
The Pops! Chart Show	1,069	n/a
SM	202	n/a
The Saturday Show	805	n/a
Popworld (Sun)	161	n/a

* Combined totals, Source: MediaScan EMG (figures correct to 11 May 12 noon)
NB: data only available on no year-on-year comparisons available.

The Calder Club

by Ajax Scott

Staff at Zomba's Willesden headquarters have noticed for some months that their boss Clive Calder was plotting something. "He's been spending a lot of time in the UK, which is unusual, and he's been looking rather cheerful," says one.

Precisely what he was to up become clear first of all on Tuesday morning, when staff were informed that Calder was selling his controlling stakes in Zomba's publishing and record companies for an estimated \$2.8bn.

In doing so, it is clear that Calder has managed to pull off one of the all-time great music coups – and Bertelsmann chief Thomas Middelhoff has landed an armload of headache.

The origins of the deal date back to 1991, when BMG – then led by music group chief Michael Domenne – was attempting to build up its position as the youngest of the majors.

With RCA in the US still in the dot-drum, the sales and market share that Calder's Jive operation could offer were potentially of huge value. As part of a deal that included worldwide distribution of Jive and acquisition of a 25% stake in the indie publishing division (with a call option on the remaining 75%), plus an option to buy 20% of its music division at a pre-arranged formula, Domenne conceded the "put" option that Calder has now triggered to such effect.

That option was exercised forward when, in 1996, BMG carried out its right to buy 20% of Zomba's record division for \$50m. And it is an arrangement that has now come to hand Middelhoff.

"Thomas didn't do the deal – it was always preposterous and he had no other options," says one entertainment executive who knows him well.

The deal could also come at a better time for Zomba, which has enjoyed estimated annual sales of \$1bn-plus in recent years, but which is this year expected to record far lower figures with an autumn releases schedule led by albums from Robyn and 'N Sync frontman Justin Timberlake. Meanwhile, the sales outlook for the global business is looking flat at best.

In contrast, the sale could not come at a worse time for Bertelsmann, as Middelhoff prepares to launch a longplanned



Calder, considering his next move

Middelhoff himself is said to have gone to great lengths to renegotiate the clause. One of these bids brought Calder and Zomba to the heart of the merger talks between BMG andEMI; an attempt to structure a three-way deal between EMI, BMG and Zomba, with Calder and former EMI CEO Ken Berry running the merged music group, ultimately failed.

Middelhoff is also said to have discussed handing BMG's Zomba stakes back to Calder and then selling him Virgin in an effort to win regulatory approval for the EMI/BMG merger. Following the failure of the talks, Middelhoff is even said to have considered combining Zomba and BMG, offering Calder 50% of the merged company plus the CEO role.

While the Zomba deal goes through the normal due diligence and regulatory processes, BMG must assess what to do with its acquisition. Options range from leaving all of Zomba's core activities as stand-alone operations, through to merging them into BMG and selling off parts of the puzzle that do not fit. Yet however it does it there is little prospect of achieving huge merger synergies.

Calder himself is also considering his next steps. As the deal currently stands, Calder will not retain any rights with his former company or BMG. It is also understood that there is no non-compete clause, prompting company insiders to speculate that he will return to the business.

"I think he's going to reenter music," says one senior Zomba source. "Remember he's still only 55

– he wants to work, he's obsessed."

This raises the tantalising prospect of Calder making a run at EMI, whose current market capitalisation is around what Calder is said to earn from the sale. Ironically, Calder was actually approached by Thorn EMI about a deal back in 1990, in an arrangement that would have netted him \$225 in Thorn shares, which were then valued at £6.50 each.

To attempt an EMI deal, Calder – whose business is registered offshore and who is expected to pay minimal tax on his \$2.8bn – would still have to raise a significant sum of money. EMI carries with it the equivalent of \$1.50m in debt and a potential purchase premium of up to \$1.5bn, valuing a takeover bid at \$5b-£1bn.

Yet some observers are not dismissing the option. "It would take a lot of courage, but you shouldn't discount the possibility," says one source close to EMI. "There is no one in the global business who is smarter than Clive on a business level."

This is all assuming that the Zomba sale is completed, however – and some senior US executives suggest that may yet not happen. "Knowing Clive, I'd say there is a 50-50 chance that he doesn't close the deal and that he takes his shares back plus a considerable premium," says one senior BMG executive.

"You never do business with Clive without bleeding – he's ruthless and brilliant," says another of the most senior executives in the global business who has learned at first hand. "It is a lesson that Thomas Middelhoff is learning the hard way."

MUSIC COMMENT

DEAL IS GREAT NEWS FOR CALDER



A first glance, Bertelsmann's acquisition of Zomba Group is great news for Clive Calder – but not for anyone else.

It is clear that it is a deal which – despite the public statements – is terrible for Bertelsmann.

Consider that for the cost of £28m it has paid for Calder's stake – for which it has claimed catalogue rights to pop acts Britney Spears, 'N Sync, Backstreet Boys and Steps, as well as a relatively modest publishing operation – the Zomba founder himself could meet a pretty serious bid for EMI. That includes rights to the catalogues of The Beatles, Pink Floyd, Kate Bush, Cliff, Robbie, Rod Stewart etc. And that does not even factor in the biggest publishing operation in the world.

On top of that, the deal has effectively bought one of the global music industry's leading visionaries out of the music business – assuming that he doesn't still strike a deal with Thomas Middelhoff to take a key role within BMG.

Some observers are suggesting this is an acknowledgement by Calder that music is not a business which he sees any future in. Yet if those who have worked with him over the years are to be believed, Calder will be back. And that is a vote of confidence in the whole business.

It is not an ideal solution – even those directly involved would acknowledge that – but the decision to establish a BPI Super Council is the right one.

There is no doubt, the ideal scenario would have seen a white knight arrive, on cue, probably on horseback, willing to take on the BPI chairmanship and lead the industry into its exciting and challenging future. Sadly, that has not been an option.

The fact is that the BPI chairmanship has outgrown all those who might take on the role. It is to the credit of Rob Dickens that he has retained the mantle for so long and with such commitment.

But, with no-one else now able to spare the time and energy to take on the position, a rethink was essential. And that is precisely what the "Super Six" are proposing.

They will now spend the next six months thinking long and hard about the future structure of the BPI and how best to take the organisation, and the industry, forward. What is absolutely essential now is that, by the end of the year, the right, perhaps two, decisions have been taken.

Martin Talbot, martin@musicweek.co.uk

PETER WISHART GOVERNMENT MUST GIVE PROTECTION



Last Wednesday (June 12), the House of Commons held its first ever debate exclusively on the music industry. I sponsored a Members' debate to look at the full range of issues and challenges currently facing the music industry and a lively, wide ranging debate was held where most of the important issues were aired.

As a former professional musician myself I felt it was important that MPs fully understood the contribution the music industry makes, not only to the economy, but also to the cultural well being of the UK. The music industry is a UK success story that contributes some £4bn to the economy, as well as employing some 122,000 people throughout the UK. It is therefore entitled to our support and we the politicians and legislators should do all we can to ensure that the UK music industry remains the most competitive and dynamic in the world.

No one is arguing for increased government regulation or interference in the music industry, but governments must provide the appropriate environment for our industry to grow and develop. Most of all, we need the Government to do all it can to protect the music industry, our artists and musicians from the most serious challenge the industry currently has to face – the illegal copying of recorded music.

Politicians recognise that the music industry is at the cutting edge of new technology and e-commerce. Music now exists in a new digital and on-line world. This is a new choice and the legal framework that regulates this new marketplace remains several steps behind the criminals who have taken advantage of this new situation. The law as it stands can only be described at best as patchy and inconsistent, especially as to how it is applied across the European Union.

The Government must therefore do more to protect the music industry from the pirates who, according to the IFFPI, sold some 950m units in 2001, an increase in a year of some 50%. In addition, the Government faces a number of choices and the legal framework which EU directives in the course of this year.

There is now a recognition that MPs need to support and understand the music industry and all of its issues. In recent years, the music industry has enjoyed a positive relationship with the Department of Culture, Media and Sport, but there is now also an enthusiastic All-Party Music Group that provides a forum for an exchange of ideas between MPs and the industry.

This debate, I believe, is the start of the process of putting in place a new, positive relationship between the Government, MPs from all parties and the music industry.

Pete Wishart is SNP MP for North Tayside and a former member of Runtz

STRONG MARGINS PRODUCE RECORD-BREAKING DEAL

BMG's acquisition of Zomba is based on a formula relating to the profits earned during the company's boom years of 1999-2001, in that it enjoyed global hits with artists such as Britney Spears, Backstreet Boys and 'N Sync.

Analysts suggest that the deal involves a 12 times multiple on recorded music profits and a 15 times multiple on net publisher's share, although there may also be a further formula relating to turnover. Calder is expected to benefit either way.

Zomba already boasts one of the best operating profit margins in the business, reliably estimated in excess of 20%. To put this in perspective, EMI's operating profit margin has historically been around 12%, while the EMI's earnings before tax and depreciation and amortisation) margins for the year to December 2001 of Warner and Universal were 12.5% and 17.7% respectively.

Jive's profitability has been driven by a string of multi-million selling international artists, as well as its tight control on costs and the fact that it is not involved in manufacturing and only owns its own distribution in the UK, Germany and Holland (via Pinnacle) and its sister Rough Trade operation. In addition, Calder has also been able to extract excellent trading terms from his partners: in North America, for example, BMG is understood to give the indie a distribution rate half that of its fully-owned Arista and RCA operations.

"Clive's margin is so high because he doesn't have manufacturing, distribution and sales costs. Meanwhile, BMG is subsidising his business to improve his margin, which in turn improves his sale multiple," says one person familiar with the numbers.

Back in 1996, when Zomba's music sales totalled an estimated \$400m, Calder himself valued his business at around \$500m. Now the current \$2.5bn sale figure bears little relation to other valuations in the current business climate. "£2.5bn is almost double what it's worth," says one senior international executive, who points out that the company has a relatively small catalogue, a high reliance on a handful of pop artists and a company that revolves around its chief executive. Others put the value of Zomba's disparate activities – which stretch to records, publishing, and library music through to studios, instrument hire and distribution – at less than \$1bn. In other words, Middelhoff has been forced to overpay for something in the region of \$1.5bn.

This is in turn already prompting speculation that Bertelsmann may be forced into another write-down – it wrote off €98m in its last financial year – which could even reach £1bn. "If the price quoted in the press is correct there will quite possibly have to be a write-down on BMG's books because it reflects a valuation that is completely out of step with other major assets in the current climate," says Osman Erpic, managing director of London-based consultancy Spectrum Ventures.

car file

● Blue make an impact in Spain's airplay charts this week, debuting in their highest position so far at four with **Fly By**, boosted by support from the Top 10 Principales. The Innocent/Virgin outfit visit the country later this month and again for TV promo during July to support the release. Meanwhile, the single rises **36-33** at airplay in Germany, while in Austria, where the single gets a commercial release next week. It climbs **22-15**. Labelsmates Atomic Kitten's It's OK leaps **54-35** on the Dutch airplay countdown and **65-36** in Germany.

● Kylie Minogue sees her **Love At First Sight** single make a triumphant top five entry to the Australian singles chart as the track lands at three. **Love At First Sight's** Parlophone-issued parent album **Fever** moves **9-8** in the Australian albums chart and vaults **44-28** in the Netherlands.

● Australian-born and UK-situated Holly Valance's single **Kiss Kiss** hits the top spot of the sales chart in her home territory in its first week, while it also takes a **12-place** leap up the Dutch countdown to reach **26**. The **WEA** London-signing, who recently returned down under to complete her contractual obligations to the soap **Neighbours**, also reaps chart rewards across radio in Europe this week. Her debut single grows **25-20** in Austria's airplay chart, debuts in France (**48**) and Italy (**25**) and climbs **11-6** in Sweden.

● S Records' Westlife see the overall position across Europe's airwaves for **Pop** **Bop** **Baby** improve this week, thanks to a substantial increase in airplay from Germany's radio stations, boosting the track **12-5**.

● Polydor's **Ronan Keating** leads the way for UK-situated acts in both the Dutch sales charts, with single **I Tomorrow Never Comes** sticking at three and album **Destination** dropping one to four. **Destination** is the highest UK-situated new entry Down Under, debuting at three as the single falls two to sit at five on the Australian singles chart. **Destination** also debuts in Spain's airplay chart at **47**.

● Mute's **Moby** remains top of the UK contingent list in France where **18** sits two places to sit at five on the albums sales chart this week. Meanwhile, the album falls one place to sit at five on the Dutch sales chart. The lead-off track, **We Are All Made Of Stars**, sticks at **13** in Italy's airplay chart this week, while in North America, where the album is handled by **V2**, **18** drops four to land at six on the Canadian albums sales chart and sits at **26** on the **Billboard** **200**.

● **BMG's** **Kosheen** see a resurgence of interest in their single **In Australia**, as the track re-enters the UK singles sales chart at **36**. Meanwhile, in Germany, **Capit** jumps six places to reach **29** on the airplay chart. The band have recently visited Austria and continue on a festival tour across the UK and Europe throughout the summer.

Second Coldplay album set to breach 5m-plus global sales

by Joanna Jones

Capitol is preparing to further boost the strike rate of its UK stable in the US with the Stateside release of Coldplay's second album *A Rush of Blood to the Head* on August 27.

The follow-up to 2000's *Parachutes*, which scored platinum success across the Atlantic, won a Grammy and scored global sales of 2.5m, is released in other international markets a day earlier. The launch is anchored by a touring and promo schedule which has been carefully mapped out from this month until the end of 2002.

"A huge amount of preparation has gone into this release – it is the biggest of the year for Capitol," says Capitol UK international director Kevin Brown.

Capitol plans to harness the power of Germany's live performance as a



Coldplay: Capitol priority

cornerstone of the campaign to launch the album. Brown says "Coldplay are very well established in the US, but they will be playing to their strengths – they are extraordinary live and that is definitely the way to launch the album," he adds.

The first single – the track *My Place* – is set for commercial release in the UK and Europe on August 5, while Capitol are sending the single to radio in the US in early July. Pitching the group at modern rock and modern AC radio stations in the US, Capitol's ultimate aim is to cross

the Top 40 barrier.

Meanwhile, the record company has already landed slots for the show *Dave Letterman* and MTV's *Two Dollar Bill* to build on two weeks of long-lead press already completed in London for the US, Japanese and European media.

Currently, rehearsals for UK dates, the band will go on tour in Europe for the first two weeks of July before kicking off a US tour in the first three weeks of August. "They'll head back to North America for most of September, but expect October and November touring in UK and Europe, returning to the States in December," says Brown. European promo during this time will target key radio stations.

Brown is confident that the Rush album will breach the 5m global sales barrier. "The goal is to build on what

they achieved the last time – 5m sales for *Parachutes* – and go beyond and establish them as global superstars," Brown says. "When you hear the quality of the new album you will understand why that is a reasonable ambition – the musical and artistic quality of this album is way beyond anything they have done."

Brown believes the current US tours of Doves and Beth Orton, Dirty Vegas's chart success – whose debut album breached the Top 20 of the *Billboard* 200 this week – and another forthcoming promotional tour for Kylie Minogue "goes some way to undermine industry 'hand-wringing' about the lack of success for UK artists in the US."

"Listening to the first single in my flat will confirm our airplay plan that they need to go out and buy this album," says Brown.



UK Online publicity and promotions company **Way To Blue** is targeting the **Verve** and **Britpop** fanbase in the US in a bid to build awareness for **Zuma Recordings' The Shining** ahead of three North American gigs in July. The campaign building up to their US visit will see the company tapping into **Verve** and **Britpop** fanbases, targeting local sites in LA, New York and Toronto and venue websites to generate a buzz around the band. **The Shining**, whose line-up includes **Simon Jones** and **Simon Tong** – formerly of **The Verve** – play **New York's Bowery Ballroom** and **venues in Toronto and LA** between **July 9 and 11**. **Biggle Management** managing director **Jazz Summers** says the internet was integral to selling out **The Shining's** recent UK tour. "We told **EPIC** about **Way To Blue's** campaign and how we sold out the UK gigs via interest from the internet and they took them on for the first wave of promotion," says Summers. **The Shining's** single **I Wonder How** is released on **June 24**, with debut album **True Skies** getting an August release in the UK and through **EPIC** in the US in September.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EUROPE	Artist (UK company)
1	1	Love At First Sight Kylie Minogue (Parlophone)
2	1	Murder On The Dancefloor Sophie Ellis-Bextor (Polygram)
3	3	I Tomorrow Never Comes Ronan Keating (Polygram)
4	6	Pop Bop Baby Westlife (WEA)
5	1	Frankie Lick: Moe Nigabales Island/A&M Island
6	4	Kiss Kiss Holly Valance (Parlophone)
7	10	Loop Of Faith David Charvet (Mercury)
8	7	In Your Face Kylie Minogue (Parlophone)
9	12	I'm OK Atomic Kitten (Innocent/Virgin)
10	11	Just A Little Liberty V (V2)
11	11	Caught In The Middle AS (Columbia)
12	9	World Of Our Own Westlife (Polygram)
13	13	Fly By Blue (Innocent/Virgin)
14	18	Takes More Me Dynamite (Polygram)
15	17	Stop O'ring Your Heart Out Oasis (Big Brother/Sony)
16	14	Shouta Households Benetton Knight (Parlophone)
17	10	Lady Marmalade 5 Fast David Byrne (Sire)
18	19	Can't Get You... Kylie Minogue (Parlophone)
19	16	Get Over You Sophie Ellis-Bextor (Polygram)
20	15	Light My Fire HIVE (WEA)

Chart based on the week ended 11th July 2001 in the UK. Data source: **SoundScan** (UK) and **Music Week** (Europe).

PROMO DIARY: DIRTY VEGAS

June 17 San Francisco for press interview
June 18 Denver for performance on **KFMF** morning show
June 19 Kansas City for **KCJZ** morning show performance and **KICZ** club night DJing
June 20 Montreal for press and radio interviews
June 21 Press, radio and TV in Toronto, DJ gig at **Government**
June 22 Detroit for DJ gig at **Motor Lounge**
June 24 New York for **Z100** morning show performance, **WKUQ** DJ/live performance
June 25 New York for press interviews and guest DJ at **Virgin Megastore**, **Live From The Lounge** syndicated radio show
June 27 New York for **WKWJ** DJ performance at radio club night, **GetMusic** acoustic performance, **Sam Goody** free outdoor performance at **South Street Seaport**

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Track/Album (Label)	Chart Peak	Weeks on Chart
AUSTRALIA	Love At First Sight Kylie Minogue (Parlophone)	1	1
	Destination Ronan Keating (Polygram)	2	2
	The Holy Trinity Oasis (Big Brother/Sony)	2	2
	18 Moody (Atlantic)	6	2
FRANCE	Kiss Kiss Holly Valance (Parlophone)	13	10
	18 Moody (Atlantic)	5	3
GERMANY	I Tomorrow... Ronan Keating (Polygram)	13	3
	Destination Ronan Keating (Polygram)	3	2
ITALY	Stop Bop Baby Westlife (Polygram)	16	1
	18 Moody (Atlantic)	5	2
NETHERLANDS	I Tomorrow... Ronan Keating (Polygram)	4	3
	Destination Ronan Keating (Polygram)	4	3
	18 Moody (Atlantic)	6	4
	Album: The Lovers' Walk Oasis (Big Brother/Sony)	5	1
US	Days Go By Dirty Vegas (EMI)	16	20
	Destination Ronan Keating (Polygram)	7	20

Source: **ARIA**, **SoundScan**, **Singles** (UK), **Billboard** (US), **Music Week** (UK), **Official Charts Company** (UK), **Billboard** (US), **Official Charts Company** (UK) and **SoundScan**.

AMERICAN CHARTWATCH

by ALAN JONES

Our new entries punctuate the Top 10 of **Billboard's** albums chart this week, but none of them comes near to dethroning **The Eminem Show**, which spends a third week at number one. The anonymous rapper's third album sold **809,000** copies last week, a 39% dip over the previous frame, to take the sales after **45 days** to **2.4m** copies – enough in a hot market for it also to top the year-to-date rankings.

Debuting in a distant second place, **Totality Hits 2** – Warner Music's retort to the **Now!** phenomenon – sold **137,000** copies. The album includes UK-situated **Natalie Imbruglia's** **Wrong Impression** and **7 Days** by **Donell Jones** (number three). **Life Goes On** and **Let Go** (number eight) by newcomer **Avril Lavigne**, a 17-year-old Canadian skate-punk. Sandwiched between them, **Britain's** own **Dirty Vegas** capitalise on the success of their debut single **Days Go By** (which moves **20-16** on the Hot 100) and enter at number seven with their self-titled debut album, which sold **64,000** copies last week.

And they're not the only British act to breach the chart this week: **The Last Broadcast** by the **Doves** (pictured) debuts at number 83 after selling

13,900 copies – a modest placing compared to its number one peak in Britain, but a lot better than their previous set, **Lost Souls**, which failed to chart Stateside. The news is less encouraging for **Glasgow's Belle & Sebastian**, though. Their **Storytelling** set just **7,200** copies last week to earn a number **150** debut. But that is **40,000** sales and **70** places shy of the **July 2000** debut of **Folk You're Hands On**, **You Walk Like A Peasant**. And, although it never charted, their **1998** album **The Boy With The Arab Strap** has sold more than **100,000** copies to date.



After losing its bullet last week, **Craig David's** latest single **Walking Away** gets it back. The end result is pretty unpectacular, however, as the single spends its third straight week at number **50**. Meanwhile, after three weeks of strong improvement, his **Born To Do It** album takes a pause, and slips **60-64**.

Back on the **Hot 100**, **Ashanti** extends her reign to an impressive **10** weeks with **Focus**, although she's raising the gap with **Hot In Her**. The highest of four debuts on the chart comes in the form of the **Dixie Chicks' latest**, **Long Time Gone**. Still not strong enough to make the **Hot 100** proper, **Kelly Osbourne's** rendition of **Papa Don't Preach** continues to gain airplay but holds at number **13** on the bubbling under chart.

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newsfile

RACE ON TO SIGN MOYLES FAVOURITE

Major interest is growing in a new track fronted by Daz Sampson, a regular favourite of Radio One DJ Chris Moyles. The latest track, using the artist name Rikki & Daz Featuring Glen Campbell, is a cover of Campbell's Rhinestone Cowboy, which was a Top 10 hit in 1975. Although clearance has already been granted for use of the original song, it is understood that Campbell is being approached to perform on the track. The project is being managed by Nuxx Management.

AUDLEY JOINS SPJ

Producer manager SPJ/Dodgy Productions has appointed Mike Audley as creative manager. Audley, who has previously worked in A&R at Columbia and V2 Records, joins SPJ with the brief of managing and developing producers including John Lough, Ian Caple, John Cooper, Ron Saint Germain and Michael Brauer.

VIRGIN LAUNCHES CLUB NIGHT

Virgin Records this week launches the regular monthly club night "Carmy", showcasing its key music artists. The inaugural night, which takes place at London's Herbal this Thursday (June 20), will be headlined by West London duo Audio Bullys. French funksters Cassuals are set to headline the second event in July.

MADNESS PLAN MUSICAL

Madness unveiled plans to follow Queen into London's West End on Friday, launching a new musical based around their catalogue. One House, which has been written by Tim Firth, will feature two new Madness songs alongside the more familiar sound of Baggy Trousers and It Must Be Love. The group themselves are associate producers of the show. Our House will run from October at London's Cambridge Theatre.

NW PLAYLIST

CUSTOM — Hey (single, Virgin) — Artist Direct) The name may not be familiar but the story is infamous: one-man-band Custom was at the centre of the Nancy Berry antiphone message saga of last year. But more interesting than that is this debut single, perhaps the record Gregg Alexander would have made had he hooked up with Beck (single, July 15).

AUDIO BULLYS — Audio Bullys EP

(Virgin) This debut major label release is the shot in the arm dance music has been crying out for. With punk and beats mixed up with equal doses of attitude, this is a triumph of breaking every rule in the dancefloor handbook (single, July 13).

RIKKI AND DAZ FEATURING GLEN CAMPBELL — Rhinestone Cowboy

(inspired) This is one of the cheesiest covers of the year, is already generating piles of heat with labels keen to move into the market which Blackstar-based indie All Around The World has dominated so far this year (white label). **HARVEY — Get Up And Move (Dark Side Mix Feat Scott D and Alesha) (Go Beat)** The first release through his recent solo deal with Go Beat sees the So Solid Crew member team up with his Mia-Tec girlfriend Alesha for this tough mix (single, August 18).

BUSTED — What I Go To School For (Universal Island) Unfashionably catchy, melody-driven pop with attitude from promising teenage trio. Their harmonies are so tight, expect them to give the Bee Gees a run for their money (single, September 16).

Staves back Nixon's new music school

by James Roberts

A host of leading artists and industry organisations are backing a new educational venture being founded by veteran manager Kevin Nixon. The Brighton Institute Of Modern Music is due to begin offering full-time courses from September. "It's the real deal," says Nixon, who is business director for the school. "We will be teaching kids how the music business works and how to have a better shot at getting some success in the industry."

The development of BIMM adds to the burgeoning market for popular music and music-instrumented courses in the UK. BPI estimates suggest there are currently around 500 such courses on offer across the country. However, Nixon says his new venture takes a different approach to many.

"Because we are involved in the industry day-to-day, we can bring our friends and contacts along to get involved," he says. "Instead of promising things to kids, we can actually deliver tuition from the best sources."

The initial line-up of guests booked to run masterclasses at BIMM includes Red Hot Chili Peppers drummer Chad Smith, Johnny Marr and Neil Hannon (The Divine Comedy). BIMM managing director Susan Dickinson — herself former guitarist Little Angels — says, "Lots of artists are happy to be asked and keen to get involved." One of the biggest names already signed up is Ronan Keating, who is



Keating; sponsoring places on BIMM course sponsoring a number of places on the vocal tuition course.

One element of the project is a songwriting course, which is being developed in conjunction with BMG Music Publishing. "We are really excited about developing this new programme with BIMM," says BMG Music Publishing's general manager Ian Ramag. "It gives us the opportunity to invest in and develop new talent."

The songwriting tutors include vocalists Carleen Anderson and Marchese vocalist Steve, along with Ramag and Nixon. Other ventures include a one-week summer course run in conjunction with Kerrang! "This project is put together by people who have been here and done it," says Kerrang! editor Paul Rees.

Meanwhile, Nixon continues to manage former Kula Shaker frontman Orislan Mills through his Major Minor management company. Mills has formed a new act, The Jewees, since parting company with Columbia Records.

Norwegian rock act Span (pictured) have begun writing new material, after finally signing a deal with Universal Island. The deal follows months of negotiations with a number of labels, following interest at last year's In The City unsigned showcase, after which they were highlighted as MIP's "one to watch." "It [the deal] is testament to the old-fashioned work ethic," says Span's manager James Sandom, who also manages Magnet, who recently signed a long-term deal with Mushroom's Ultimate Dilemma label. Span released a one-off single, Baby's Come Back, through Yagobay in March, which served to keep the buzz on the band alive while they finalised their long-term home. "It has given the band a legitimate grounding across radio and press," says Sandom. Span, who are published by Universal Music Publishing, play London's Barfly on July 10.

LABEL FOCUS

DISTINCTIVE Japan may well currently be the centre of the unicorn renaissance, but in the world of dance music the country is not exactly at the centre of the world stage. For Japanese music corporation Aesx, which dominates the domestic market, one way to get around the problem was to look internationally, which is what it did six years ago when it chose to form the UK-based label Distinctive. The man charged with the task was Richard Ford, who has overseen the label's development since the start.

It is Distinctive's focus on album projects which stands out so far, being a strategy which is all too rare for the dance genre. At the core of the roster is Hybrid, who have sold 100,000 albums worldwide, thanks partly to widespread exposure touring with Moby, but also to a series of singles. The act are currently putting the finishing touches to their second album, due out early in 2003, and will be releasing a taster from it (Visible Noize/Know Your Enemy) in July. "It has been a steady build with this act, to the point where we are currently negotiating with them for a major licensing deal," says Ford.

Last year the label seized the opportunity to sign highly-respected duo Way Out West following the end of their previous deal with Arista. The act are currently finding time to



Hybrid: worldwide album success

record tracks for their third album in-between their hectic DJ schedules. Meanwhile, one of the label's key summer releases is an artist album from Radio One DJ Chris Coco, co-host of the station's Blue Room chill-out programme. Featuring collaborations with artists as diverse as Nick Cave, Gavin Rossdale, Patti Borgen — and the author Ian Banks — the album is a lovingly-crafted piece of work. The album, entitled Next Wave, will be preceded by the single Only Love.

Aside from its success with artist album projects, Distinctive has pioneered what has become the best-selling series of breakfast showcases in the world, Y&C. The series showcases nu-skool breaks/progressive house, with instruments to date coming from the likes of Hyper, Tayo, Komá & Bones

My Vitriol debut gets remixed in preparation for Epic's US launch

Korn, Limp Bizkit and Henry Rollins producer Steve Vitriol has remixed My Vitriro's 2001 debut UK album *Finelines* for the American market, after the act's recently-concluded deal with Epic US.

"My worry was that they were going to make it sound American, so I flew over to make sure they didn't take the guitars out," says vocalist/guitarist Korn. "Luckily, Steve Vitriol understood our big swirling guitar sound, so I didn't have too much of a struggle."

Although *Finelines* is considered to be one of the strongest debut albums of last year, the band say the new version brings new qualities to the songs. "Certain tracks that I wasn't too keen on, like the Gentle Art Of Choking, are now completely different and use different vocal takes to the UK version," says Korn. "It's now more like our live sound."

Following their seven-date US tour in March, My Vitriol — who are signed to Mushroom in the UK — will return to promote *Finelines* following a UK headlining tour and festival appearances at Glastonbury and V2002. "My preconception was that British bands in the US would all need to sound like Travis, so it was cool that there is interest in us over there," says Korn.

The new version of *Finelines* will supercede the current UK version from the end of July, when the album will be repackage with a bonus disc, *Between The Lines*, featuring previously unreleased tracks and rarities, including a cover of Madonna's Oh Father.

and Freq Nasty. Following on from the massive success of Freq Nasty's Y4K, the series is set to continue with the Dub Pistols main man Barry Ashworth at the helm. "These compilations have really helped push forward breakout to the stage where it is now," says Ford.

In addition to putting itself at the forefront of the re-emergence of breakbeat, Distinctive was quick off the mark in setting up Ink Records in 2001 to cater for the disco sound. One of the ink's first signings was Flowless by The Ones, subsequently licensed on to EMI label Positiva (entering the singles chart at number seven). Since then, the focus has been on bringing quality club/radio records to the fore. Another ink act, Prophets of Sound, have also been picked up for album release in the US by Kinetic/BMG.

At the heart of Distinctive's marketing plan is its events, all helping to drive interest in the releases. "We felt it was only fair to take our live sound out of the studio and onto the road and present it live and direct," says events manager Ronnie Traynor, who has organised Distinctive's events in Miami, New York, Dublin and London. "All were full to the brim and rocking all the way. Coming up is the summer boot party, more London dates and an Asian, US and Spanish tour."

It is clearly looking set to be a busy summer for the company.

SINGLES ARE IN A SPIN

I was interested in Martin Tabbot's MW column (MW Comment, 25 May, p5) and was pleased that someone expressed concern about the current state of the singles market.

I warned my colleagues on the Bard council some years ago that falling sales was the likely scenario and it is not just the closing gap between the price of a single and an album, but more that a single represents poor value for money.

Singles are heavily restricted by current chart regulations, they are restricted in time length and the number of additional tracks. This makes singles extremely boring and, compared to import singles, they look quite pathetic.

A single to be valid for the chart has to be no more than three mixes and not longer than 20 minutes long. This often results in companies producing two separate CD singles. Obviously, one single with all the mixes on it would be much more attractive. The same applies to 12-inch singles.

The indie/rock scenes could greatly benefit from EP four-to-six track singles which are largely barred from the charts and again are usually split over two singles and would benefit from being just one.

I find it shameful that probably the only country currently showing growth in the sales of pre-recorded music offers the worst value singles just about anywhere in the world. People in the UK deserved to be rewarded for their loyalty to the single and the record industry.

The chart regulations should be

LETTERS

US OFFICE WILL BOOST SMALL LABELS

Osman Erap's article in *Music Week* (MW Comment, 8 June, p5) reminded me of The Life of Brian. Forget working together, let's snipe from the sidelines.

The US music office is a key tactic in the overall strategy that the UK industry is working together and developing to increase penetration of the US market. It will give labels, publishers, managers and artists easy and cheap access to expertise and resources that will be useful for some and invaluable for others.

While it does not pretend to be 'the solution', Osman's alternative of 'leave it to Mute and XL' is not helpful. Also his suggestions would have precluded some of our great successes like Dido and Bush. Let's have some team spirit!

Martin Goldschmidt
Chairman International Committee, Aim

Osman Erap's comment in *Music Week* (MW Comment, 8 June, p5) over the proposal under consideration to create a New York office represents one of many views expressed. An initiative as radical and important as the UKMO is bound to draw opinion from many sources, some of which will be out of date with the current situation in the US.

The US market is worth \$14bn and

reviewed urgently.
Alan Radford
Manager of Jays Music, Cambridge and long standing Bard councillor

OSMAN ERAP

NO QUICK FIX FOR UK ACTS STATISTIE

The distribution of music activity over the past decade, coinciding with the collapse of the independent and specialist formats and decline of the vinyl, cassette and CD, has been largely overlooked. It represents 40% of the world market. Any attempt to redress the undisputed collapse of UK success should be welcomed. We do not claim (nor do we believe) that — on its own — the UK office will be the panacea. But it is a start — and in the absence of any other initiative, it will provide at least some of the basic tools to begin the long job of recreating a market opportunity for UK acts.

It should also be noted that many labels would be quite happy selling 10,000 copies here and in the US, and that not every label follows the classic 'one-two' footballing tactic expounded by Osman. As the chairman of Aim's International committee, Martin Goldschmidt said — 'success, like beauty, is in the eye of the beholder'.

Alison Werham
Chairman and Chief Executive, Aim

Re: HMV "not allowing the single to wither and die" (MW Comment, 25 May, p5)?
The latest New Order CD single was in the racks a few weeks ago priced at £4.99.

And the DVD single was £6.99.

Plenty of other singles in HMV are priced at £4.99. As you say, plenty of back catalogue albums are out there at £8.99, and chart CD albums at £9.99. Even if you like only the one track, the album is better value for money and there's a good chance that you'll like at least a few other tracks — but the single has all the different mixes/version etc that the collector wants. CD singles should be £2.99, tops.

And talking of the 'next generation', my eight-year-old daughter wouldn't really think of buying a CD single as such. She'd rather wait for the next New Double album and persuade me to buy it.

Pete Morgan
Noisebox Digital Media

DOWN WITH THE JUBILEE

Jubilee show wins colossal TV audience

A small comment about the Jubilee celebrations (15 June, p1). You say that "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".

Errmm, rather than rely on "cred" as an excuse, do you not think it possible that some acts are more politically and socially aware than others and that some acts may not agree with the idea of a hereditary monarchy?

I don't expect MW to go into the politics of this, but then also it should remain neutral and not criticise some bands for having certain principles.

Simon Gurney
Distinctive

MW is keen to hear your views. Send your letters on any subject to MWletters@musicweek.com or to MW Letters, 7th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

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CLASSICAL NEWS

by Andrew Stewart

EMI CLASSICAL UNITES MARKETING ARMS

Market gains and solid financial progress have been cited by EMI Classics as reasons for the company's decision to combine its international marketing activities for classical and jazz repertoire. The restructuring of the marketing division takes immediate effect, with Richard Lyttleton heading the newly-created Classics & Jazz, EMI Recorded Music. Lyttleton will report directly to EMI Recorded Music chairman and CEO, Alain Levy.

Lyttleton says, "The idea behind this reorganisation is to harness EMI's worldwide marketing strengths so that by increasing focus on these genres, these artists can reach the widest possible audience." Meanwhile, Peter Alward has been promoted to president, EMI Classics. He remains responsible for international promotion and A&R of EMI's classical roster, working closely with Lyttleton to grow the company's market share and enhance its reputation for quality classical recordings.

ANDANTE STAMPS MARK ON INTERNET

Web surfers in search of attractive and accurate information about classical music have often been disappointed

by the poor quality or near-panic partiality of countless internet sites devoted to everything from opera finances to sterile musicological debates. Since its launch just over a year ago, Andante.com (pictured) has secured a global reputation as a reliable, upmarket content provider complete with subscription access to streamed performances from world-class orchestras and venues.

Andante's solid progress to date owes much

to the commitment of its founders to core classical values and the fruits of their \$5m start-up investment. New York-based attorney Alain Coblenze and his business partners Pierre Bergé — co-founder of the Yves Saint Laurent fashion house — and Parisian banker Jean-François Bretelle, established the Andante Corporation to provide an online listening and reference point for classical music connoisseurs and others eager to access and learn more about great performances.

Streaming content has been supplied thanks to partnership deals with the Vienna Philharmonic, the London Symphony Orchestra, the Philadelphia Orchestra, the Wigmore Hall, Milan's La Scala and other frontline music organisations. In addition to its free online news service and subscription-only Musicroom of archive performances, Andante has also entered the traditional record publishing business with the release of a dozen significant historic recordings packaged in hardcover book form. It plans to build a library of 1,000 discs over the next five years.

According to Coblenze, the classical record industry views Andante's uncompromising editorial policy as a threat, not least since it announced plans to issue new recordings featuring young artists performing works forbidden by various authoritarian and prescriptive regimes. "We're not trying to teach a lesson to the world," he says, "but my ambition is to show that by aspiring to quality it is possible to regain an audience for classical music that has been lost in many cases."

He adds that the company expects to break even by the end of 2003. "The CDs will be profitable sooner, but the website represents a heavy, long-term investment. We're in the process of opening up the company's capital and introducing strategic partners. In that way, I'm sure we can deliver some good money for those people who had confidence in us."

Andrew Stewart can be contacted by email at: AndrewStewart11@compuserve.com

ALBUM of the week



MESSIAEN: La Transfiguration de Notre-Seigneur Jesus-Christ.

Orchestre Philharmonique du Choeur de Radio France / Chung. (Deutsche Grammophon 471 569-2 (2CD)). This DG release commemorates the 10th anniversary of Olivier Messiaen's death, introducing to the catalogue a rare and



outstandingly fine recording of the French composer's vast choral and orchestral solo, choral and orchestral forces to present Messiaen's mix of birdsong imitations and hymn-like chants with precision and clarity, but without losing the work's overriding sense of mystery and awe. Chung's passionate affinity for this music and command of its complex structures are served by intense, committed performances from his Paris-based orchestra and chorus.

REVIEWS

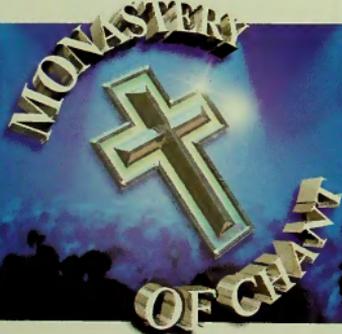
for records released up to 24 June 2002

A DATE WITH THE DEVIL: Music by Berlioz: Meyerbeer, Liszt, Boito, Offenbach, Gounod, Stravinsky, Ramey; Munich Radio Orchestra / Rudel. (Naxos 8.555355).

American bass-baritone Samuel Ramey has made a specialty of playing diabolic characters. His informal repertoire is well represented on this Naxos disc, which includes extracts from the singer's signature role in Boito's *Mefistofele* and magnificent performances of arias from Berlioz' *La damnation de Faust* and Stravinsky's *The Rake's Progress*. Naxos has achieved a major coup in capturing Ramey in supreme form, together with the world-class Munich Radio band and veteran conductor Julius Rudel. **BIRTWISTLE: The Woman and the Hare; Nine settings of Lotte Neidcker: Duets for Storax; An Interrupted endless melody; Entr'actes and Sappho Fragments.**

McFadden; Watson; Nash Ensemble/Brabbins. (Black Box BBM 1046). This key release from Black Box takes its title from Harrison Birtwistle's setting of David Harrison's poem *The Woman And The Hare*, a work commissioned by the Nash Ensemble in 1999 and here given its premiere recording. The combination of Claron McFadden's soprano and the rich narration of Julia Watson (Dr Bax from BBC's *Casualty*) contribute to the moving impact of *The Woman And The Hare*. Elsewhere, Birtwistle's invention, feeling for tonal shades and emotional range underlines his status among the finest living composers. **SIBELIUS: Tone Poems. Lahti SO / Vänskä. (BIS CD-1225).** While there is no want of good recordings of the most popular of Sibelius' tone poems, this release offers inspired, fresh and evocative interpretations of *En Saga*, *Night Ride* and *Sunset*, the *Oceanides* and *Pohjola's Daughter*, exquisitely played and recorded. Conductor Osmo Vänskä and his Lahti band bring an authenticity that bypasses more illustrious partnerships. Vänskä performs Sibelius at this year's BBC Proms on July 29.

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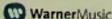
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SINGLE

of the week

PRODIGY: Baby's Got A Temper (XL XL5145CD). The breakbeat/rock hybrid that provided the Essex boys with their global breakthrough remains largely unchanged six years on. Indeed, their 1996 chart-topping single *Fiesta* is even sampled on this single. Whereas their previous material was embraced by the nation, *Baby's Got A Temper* interestingly looks set to surf the musical zeitgeist and reach a fresh audience. Currently **Clashed** on Radio One — with all references to Roberto Kynard erased.



ALBUM

of the week

OASIS: Heathen Chemistry (Big Brother RIK00225). The first significant new

offerings from Oasis since the arrival of Gem and Andy Bell reveals a band considerably more musically adept than on previous material. Song-wise, there are no surprises, although three Liam-penned tracks will surprise those who heard the shocking Little James, with Songbird in particular assumed to be a fan's favourite. Other highlights include *She Is Love*, *The Hindu Times* and current single *Stop Cryin' Your Heart Out*.

SINGLE reviews

RECORDED RED HOT CHILI PEPPERS: By the Way (WEA W580CD1). The title track from the forthcoming follow-up to the emphatically career-reviving *Californication* is a hybrid of their melodic, radio-friendly side and their bass-heavy funk-metal habit. The showing of the last album demonstrated that the Chili Peppers are exceptionally well-loved and the band rate By the Way as their strongest collection to date. The single is a smart kick-off to what promises to be a long-term campaign.

RECORDED AUDIO BULLYS: Audio Bullies EP (Source SOURCE005). Punk meets funk on *Real Life*, the energetic lead out of this quirky four-track EP from the West London dance duo. Full of attitude, the bass-heavy *Hit The Ceiling* lives up to its title. Explosive stuff.

RECORDED HENNIFF: LOPEZ: I'm Gonna Be Alright (Epic 67284-2). Second single from the million-and-a-half-selling remix album is a vehicle for Nas to work his magic over Ms Lopez's track. Busted at Radio One, the track will inevitably chart given her previous high-profile in the celebrity columns. The track itself is pretty much perfect for the course, with high production values and a tight rap — commercial to the max.

TIM DELUXE: I Just Won't Do (Underwater H2001602). Heavily tipped after the Winter Music Conference in Miami, this Latin-tinged house track now looks set to make a dent on the charts. Driven by a sledgehammer bassline and topped by fiery vocal and trumpet line, it is currently receiving support from DJs including Pete Tong, Darren Emerson and Seb Fontaine. **SAHARA NIGHTMIGHS: On Top of Your World (RCA 74321948802).** This is another slice of fine Swedish punk pop from the all-female act. Inevitably, comparisons will be made with other female acts who have gone before them, but this is a crisp, tight pop song with clanging guitars and great harmonies and deserves to succeed on its own merits.

FLOTATION TUB WARNING: I Remember Trees EP (Pointy Point007EP). The unfashionably named London five-piece emerge from the underground, with a three-track EP clocking in at the 21-minute mark. This is ultra-ambitious alt-rock from Dalston's The Flaming Lips and promises magical things.

RECORDED OUTKAST (Feat Killer Mike) & Sleepy Brown: Land of O Million Drums (EastWest AT0134CD). The first single taken from the OST for *Scoby-Doo* presents perfect subject matter for the idiosyncratic Outkast. They are out there on their own in the world of hybridized rap and this single should add to their impressive roster of hits to date. A defiant beat to the rest, *Outkast* are the true inheritors of George Clinton's crown.

BE GOOD TANKS: The Littlest Birds (Netwerk W33162). The first single, and one of the standouts, from their wonderful *Blue Horse* album sees the Canadian act in Alison Krauss territory. Given the current revival of interest in bluegrass music, it should not take much to make this beautiful song a hit. This track has already been lauded by the likes of Robert Ellis.

ALBUM reviews

SPACE MONKEYZ V GORILLAZ: Laika Come Home (Parlophone SMVG001). The third album to emerge from the Gorillaz project after the eponymous debut and the *G-Sides* collection, *Laika Come Home* recasts 12 of the tracks from the original Gorillaz album as an out-and-out dub produced by the Space Monkeyz collective. Possibly conceived as an uncommercial reaction to the band's spiralling success, this is a musically-credible dub album which will probably find most of its audience at the adventurous end of the pop spectrum.

ROB DOUGAN: Furious Angels (Cheeky/Arista 74321921252). Five years on from the release of the now classic *Cubed 2* to *Death*, Rob Dougan produces a massively ambitious debut album in *Furious Angels*. The dark breaks and strings of the re-released leadoff single are developed into further epic-sounding orchestral scores and instrumental interludes with powerful vocal tracks like *Furious Angels*. Dougan's gravely vocals recall Chris Rea at times and more directly reference Tom Waits on the litting waltz of *Drinking Song* — one of the album's more surprising highlights. **FINGATHING: Superhero Music (Grand Central GCD0114).** For Fingathing's Peter Parker and his counterpart Sneaky, the result of composing comprising a set of turntables and a double bass, is a 22-track album of entrancing mash-ups from start to finish. This



is Fingathing's second album for Grand Central, far too long a wait from their critically acclaimed 2000 debut, *The Main Event*.

MORCHEEBA: Charango (East West 0927 469 632). Morcheeba's fourth studio album is slick and polished, conjuring up images of the two Godfroys slaving over their mixing desk over the past two years. Other than Sky's smooth vocals, peaks of interest include *The Outsider's* *Peaceown*, whose rap brings the street to the coffee table, and *Lambrosh*'s Kurt Wagner, who lends his writing skills and sings on an excellent duet with Sky.

VARIOUS: Buddha Bar IV (Epic BULLY 3074272). Compiled by David Visan, this is the fourth in the successful series launched by Claude Challe. While its blend of spiritual world music divided into "blues" and "Drink" sections may not be to everyone's taste, it should benefit from the retail momentum of its predecessors. Featured acts include Nitin Sawhney, Gotan Project and Celis Cruz.

VARIOUS: Spiritual Life Music (Spiritual Life Music SLMCD364). Featuring tracks from the cream of US deep house producers such as Joe Claussell, Ken Chanler and Mateo & Matos, this double CD showcases this influential label. With many releases previously only available on vinyl, it is the perfect sampler for the imprint's unique blend of soulful house music.

MUSE: Hullabaloo (Taste/Mushroom MUSH05CD). Muse have reached the point in their career where a B-sides collection and live album is a commercially viable project, such is the commitment of the band's fanbase. This double-CD album brings the goods. CD one offers 10 B-sides — slightly stingy perhaps, but the band are only four years old. CD two is an 11-track set, which was recorded at Paris's Le Zenith in October 2001, and demonstrates the full range of Matt Bellamy's voice.

POLAR: Out Of The Blue (Certifcate 18 CERT0016). High-geared drum & bass maestro Polar's new long-player is an impressive display of precise production and chitzy atmospherics. Out Of The Blue intricately weaves electro touches and electronic fills and provides evidence that there are still many unexplored avenues in the genre.

DI TÍESTO: In My Memory (Virgin/Black Hole CDVCR11). The Dutch DJ Tíesto serves up a 10-track collection of banging and chilled house trance on CD one, which

includes former single *Urban Train* and forthcoming single 643 (*My Love's On Fire*). On CD two, there are 10 remakes from the likes of Mauro Picotto and Arnieve among others. This collection tops *MW's* Club Chart Breakers list this week. **VARIOUS: Radioactive Man Vs Transparent Sound (Longhaul LHCD 03).** This is an electroclash in the real sense of the word, as two of the scene's heavyweights wrestle out their differences in a frenzy of techno, breaks and acid tinged basslines. Keith Tennison, aka Radioactive Man, has been busy of late with production duties for DJ Alton and a plethora of releases as part of Two Lora Swicmoms and this sturdy compilation should raise his profile further.

GREEN DAY: Shenanigans (WEA 9362482082). This impressive compilation of B-sides and rarities shows the Californian post punk outfit in good form. A refreshing change from a lot of their overproduced recent material and perhaps a pointer to the future. This will appeal hugely to their numerous fans and, with live dates scheduled for July, demand should be good. There is a fine cover of the Ramones' *Bad Rising* as well.

ILS: Soul Trader (Marine Parade MAPA CD43). This is a genre-busting second album from breakfast producer ILS which has the potential to find a larger mainstream audience. Soul Trader features the recent single *Next Level*, which soundtracked a recent *Orange TV* ad. Vocals come courtesy of ex-Goldie co-host Diane Charlemagne and Deshaun.

EON: Sum Of Parts (Longhaul LHCD 04). This is a well-timed return for Eon, an original electronic pioneer with a sterling selection of electro-tinged techno. While his early acid house peers have gone onto greater success, his influence can be seen in the works of Leftfield, *Depth Charge* and *Orbital*, who featured an early track on their recent *Back To Mine* compilation. **TENACIOUS D: Tenacious (Epic 5077352).** The acoustic "power duo" of former *Hot* members Kyle Gass and Jack Black (of *Shallow Hal* film fame) employ some classic rock clichés à la *Spinal Tap* on this comedy musical romp — their eponymous debut album. The *Dust Brothers*-produced set features the musical talents of the likes of *Top Fighters*' Dave Grohl and lyrical highlights include *Leed Zep-inspired* "shy dems" on the track *Trabit*. But when all is said and done *Spinal Tap* did it first.



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

RECORDED DJ MARKY: LK (V Recordings V035CD) Having been building on the underground for nearly a year, this slice of hook-laden Brazilian breakbeat is growing in mainstream profile thanks to a B-listing at Radio One. With the distinctive acoustic guitar riff still at the core, this single mix has added the vocals of Stamina MC. Following the Top 10 success of *Shy FX's* *Shake Ur Body*, this is likely to be next chart-bothering track to emerge from the superlative drum & bass scene.

RECORDED LAYO & BUSHWACK!: Night Works (XL XLCD145) This duo continue to thrill on the follow-up to their acclaimed debut *Low Life*. Mixing digital breakbeat funk and atmospheric soundscapes with massive basslines and the odd euphoric twist, the Londoners end up with an interesting sonic voyage that looks destined to thrill both on and off the dancefloor.

00 MONTH 2002

CHART COMMENTARY

by ALAN JONES

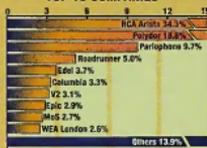


The combination of an Elvis Presley vocal, a subtle but sparkling remix from JXL (Dutchman Tom Holkenborg, who usually trades as Junkie XL) and its use in a £10m advertising campaign for Nike promoted sales of more than 243,000 for A Little Less Conversation last week. The song - written by Mac Davis and Billy Strange for Presley's dire 28th movie *Live A Little, Love A Little* - has hit even David a little of his less popular recordings, and even Davis (now aged 60) and Strange (72) - both recording artists in their own right - have shied away from recording it. Students of the English language will undoubtedly cringe at the song's inventive, unique, unconventional and incorrect deployment of the noun 'satisfaction' in a verbal context, as in "all this aggravation ain't satisfacin' me".

For 13 years Cliff Richard has been the only artist to have 10 number two hits to his credit but with the two artists with nine number twos - Elvis Presley and Kylie

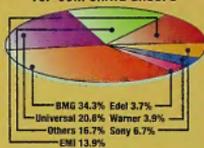
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 75 and company group sales by % of total sales of the Top 75

TOP CORPORATE GROUPS



SALES UPDATE
VERSUS LAST WEEK: +41.6%
YEAR TO DATE VERSUS LAST YEAR: -12.0%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 80.8% US: 27.0% Other: 12.2%

Mingoue - releasing the two hottest new singles simultaneously last week, one of them was sure to match Richard's tally. In the

event, Presley's A Little Less Conversation outsold Mingoue's *Love At First Sight* by a margin of almost exactly three to one, leaving

SINGLE FACTFILE
posthumously in 1977, when *Way Down* reached number one, putting him in a tie with the group until this week. A Little Less Conversation is Presley's 11th hit-but-was-a-Top (Presley's third) when it was first released in 1969. It also underachieved in America, where it peaked at number 69. Presley has the longest span of number ones, with nearly 40 years elapsing since his first number one, *All Shook Up*, in 1957.

Mingoue with that 10th number two. Richard had 124 hits, so his 10 number twos represent a reasonably small (8.06%) portion of his total; Mingoue's 10 have come from just 34 hits and represent 29.4% of all her singles. Had Mingoue's number twos all reached the top, she would have 16 number ones, and would be just one behind the Beatles and Presley in the all-time table. It is probably of little compensation to Mingoue but her current *Four* album's first three singles have all reached the top three, with *Can't Get You Out Of My Head* topping the chart and in *Your Eyes* peaking at three.

Anglo/German techno outfit *Scoter* have been successful in Europe in the last eight years, however UK success has been more elusive. It is more than five years since *Back In The UK* reached 18 in 1996, but they now register their sixth and biggest hit to date with a cover of Supertramp's *The Logical Song*. The original reached number seven in 1979 - a position *Scoter* match this week.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	THE LOGICAL SONG	Scoter	Sheffield Tunes 913295 STU (V)
2	1	JUST A LITTLE	Liberty X	VE 9501898 (DMV)
3	NEW	SOUTHERN SUN/SHINY STEADY GO	Paul Oakenfold	Perfecto PER 73035 (DMV)
4	NEW	LOVE STORY	Lays & Bishwadevi	XL Recordings 315 146CD (V)
5	NEW	SOMETHING TO TALK ABOUT	Body Drums Boy Twisted Nexus/2L Recordings 770010140 (V)	
6	4	GIRLFRIEND	TV Sync feat. Nelly	Jive 9253312 (P)
7	NEW	THE GROUND BREAKER	Falacy & Fusion	Wordplay WORCD 036 (V)
8	5	LAZY	X-Press 2 feat. David Byrne	Skin SKINT 740C (DMV)
9	2	WHAT A WASTER	Libertines	Rough Trade RTSCD0054 (P)
10	3	MADAGASCAR	Art Of Trance	Platipus PLAT00102 (P)
11	NEW	UP ALL NIGHT/TAKE CONTROL	John B	Metalheads METR 01020 (SRD)
12	8	CARBON KID	Adriano Panesi, Brian Mulko	Riviera RMR11203 (DMV)
13	NEW	OPEN YOUR EYES	Goldfinger	Jive 9253092 (P)
14	NEW	WALKING ON FIRE	Evolution Feat. Jayn Harne	Bedrock BEDR038 (ADD)
15	NEW	NUMBERAKER	Fermost Points	Junior BRG0248 (ADD)
16	NEW	YOU ARE MY JOY	Reinder Section	Bright Star BSRR2 (P)
17	NEW	ALL OVER ME	Aphrodite feat. Barrington Levy	VE 9501883 (DMV)
18	NEW	DANCE WITH ME	Michael Bolton	Jive 9253722 (P)
19	NEW	I'M YOUR NIGHTMARE/FUNNY REGULATOR	Paul Di'Anno	Tidy Tove TTDY1127 (ADD)
20	NEW	PUNK-A-TION	Riversa's Grooves	Directrix DZ7758 (ADD)

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This Week	Last Week	Title/Artist	Label	This Week	Last Week	Title/Artist	Label
1	2	A LITTLE LESS CONVERSATION	Elvis Presley	21	17	IT TAKES MORE TO SUCCEED	Parlophone
2	1	LOVE AT FIRST SIGHT	Mingoue	22	18	REASON YOU FALL	Mercury
3	NEW	GET OVER YOURSELF	Scoter	23	NEW	LOVE WILL SET YOU FREE	Dunham
4	NEW	HERO	Chad Kroeger feat. Jesse McCartney	24	NEW	LAZY	X-Press 2 feat. David Byrne
5	NEW	WITHOUT ME	Enrique Iglesias	25	3	3 UNDS	Badini & Slevin's Lightning Seeds
6	NEW	LIGHT MY FIRE	Mr. Vegas	26	NEW	BOP BOB BABY	Mercury
7	NEW	THE LOGICAL SONG	Scoter	27	NEW	SHE LOVES ME NOT	Parlophone
8	NEW	JUST A LITTLE	Liberty X	28	NEW	SOUTHERN SUN/SHINY STEADY GO	Perfecto
9	NEW	WE'RE ON THE BALL	Art Of Trance	29	NEW	SOMETHING TO TALK ABOUT	Body Drums Boy
10	NEW	IF TOMORROW NEVER COMES	Roman Kasting	30	NEW	HOW YOU REMIND ME	Mercury
11	NEW	IT'S OKAY	Arctic Monkeys	31	NEW	AT NIGHT	Dunham
12	NEW	KISS KISS	Roby Vicens	32	NEW	ROLL OUT (MY BUSINESS)	Island
13	NEW	DON'T LET ME GET ME TOO	Arctic Monkeys	33	NEW	WHENEVER WHENEVER	Drumma
14	NEW	DOVE (I'LL BE LOVING YOU)	Shayne	34	NEW	GIRLFRIEND	N-Street feat. Nelly
15	NEW	BLURRY	Enrique Iglesias	35	NEW	NO MORE DRAMA	Major 7/Big
16	NEW	BLURRY	Public 01 Model	36	NEW	WHEREVER YOU WILL GO	The Catz
17	NEW	FREAK LIKE ME	Superchicks	37	NEW	FLY BY	Island
18	NEW	BE COOL	Puff Daddy	38	NEW	ROLL ON	Mercury
19	NEW	WAKA'S LUV	For You feat. Richard Durand	39	NEW	HEY BABY (EMPHATIC WORLD CUP REMIX)	Island
20	NEW	HELLA GOOD	No Dada	40	NEW	WHEN YOU LOOK AT ME	Cherry Hill

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BUSINESS AFFAIRS

Royalty Accounting - July 27, 2002

For 2002, Music Week has re-invented its approach to business affairs features, with the introduction of step by step guides to key areas of the sector. Our second guide, will cover **Royalty Accounting**. This A4 brochure will provide a unique reference guide for any company or individual looking for guidance and information.

Certain areas of the guide will be available for sponsorship, and there will also be opportunities to take advertising space as well as logo listings. There is a headline sponsorship package available for any company wishing to have a major presence in the guide.

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For further details call Judith Rivers on 020 7579 4191 or email judith@musicweek.com

TOP 75

Pos	Title	Artist (Producer)	Label/CO (Distributor)	Cover/Vinyl/CD
1	THE EMINEM SHOW (1)	Eminem (Eminem/Bain/Polk)	Interscope/Polystar 452221 (U)	CD/2xLP/2xVCD
2	GREATEST HITS II & III	Parlophone 529832 (E)	Queen/Richards/Baker/Mac/McCann/Veitch	CD
3	DESTINATION ★	Polydor 589392 (U)	Kevin Cadogan (Rushmore/NoelPatt/Collyer/Chapman/Bohmer)	CD/2xLP
4	UNTOUCHABLES	Epic 501770 (U)	Tom Berntson	CD
5	HEATHEN	Columbia 506223 (U)	David Bowie (Bowie/Visconti/Rawling/Milner)	CD
6	COME AWAY WITH ME ●	Parlophone 528629 (E)	Norah Jones (Mann)	CD
7	ESCAPE ★ ●	Interscope/Polydor 4831822 (U)	Kylie Minogue (Mann/Diogen/Dingles/Taylor)	CD
8	THE BIG SQUEEZE - THE VERY BEST OF	Universal TV 48232 (U)	Sam Brown	CD
9	FEVER ★ ●	Parlophone 525942 (E)	Kylee Minogue (Stanton/Saunders/Davies/Fogarty/Walton)	CD
10	THE DEFINITIVE ●	WSM 0927442042 (E)	Erny Brothers (Vinson)	CD
11	TOGETHER ●	Mercury 0630212 (U)	Libby (Peters/McIntyre)	CD
12	THINKING IT OVER ●	V2 WRR11782 (DM/PP)	Libby X (Hess)	CD
13	3	Roadrunner 12084843 (U)	Nickelback (Pearson/Nickelback)	CD
14	A LITTLE DEEPER	Polydor 589959 (U)	Mis Dymallye (Mendez/Boyd/Chapman/Punch/DeVito)	CD
15	COME CLEAN ●	Interscope/Polydor 4832042 (U)	Puddle of Mudd (Durst/Puddle of Mudd)	CD
16	18	Mute CDSTUM022 (U)	Moby (Moby)	CD
17	NO ANGEL ★ ●	Cheeky/Arista 7432182742 (E)	Dido (Vinson)	CD
18	ACE	Nulite 7432384812 (E)	Jan Visser Gahl (Chazotte/Westermann)	CD
19	MISUNDERSTOOD ●	Arista 07822147182 (BMG)	Rick Chertoff (Chertoff/Schroeder) (Arista) 7421915246 (U)	CD
20	ABOUT A BOY (OST) ●	Wesley Harris/Walk (TM) 152 (U)	Baby Driver (Houghton/Rothwell)	CD
21	PEACHES - THE VERY BEST OF	EMI 442022 (E)	Stranglers (Roberts/The Stranglers/Latham/Venous)	CD
22	RESPECT - THE VERY BEST OF	WSM/RCA 96701943 (E)	Ashley Ford (Ford/Schroeder/Schroeder/McIntyre/McIntyre)	CD
23	NO MORE DRAMA ●	MCA/Island 1125222 (U)	Mary J Blige (Blige/Gilfillan/Thompson/Variouso)	CD
24	BEYOND IMAGINATION ●	Sony Classical SK8818 (E)	Operababes (Cohen/Neely/Cutler/Callegher/Dalzer)	CD
25	30	WSM 09242962 (E)	Joos Holland (Latham/Burns/Folland)	CD
26	28	Mercury 588832 (U)	Ashanti (Vigors/Santana/Ashanti)	CD
27	LAUNDRY SERVICE ● ●	Epic 52953002 (Import)	Shakira (Shakira)	CD
28	ALL RISE ★ ●	Innocent CD5N 8 (E)	Blue (StarStar/Ruffin/Starworks/Parting/Godwin)	CD
29	JUST ENOUGH EDUCATION TO PERFORM ★ ●	101 WBR 4528 (BMG)	Shagorahs (Birt & Burt)	CD
30	FREAK OF NATURE ●	Epic 504752 (U)	Amelia (Amelia/Amelia/Amelia/Walton)	CD
31	CIELI DI TOSCANA ● ●	Polydor 588352 (U)	Andrea Bocelli (Falli/Taylor/Smith/Malvar/Chalari)	CD
32	THE PRIVATE PRESS	Island/Island-CD0181 (U)	DJ Shadow (David)	CD
33	J TO THA L-O - THE REMIXES ● ●	Epic 505024 (E)	Janet Jack (Boney/Janet/Jack/Carole/Gary/Wendie/Benny/Sheron/Sheron)	CD
34	THE SOUND OF	Polydor 588781 (U)	The Jam (Sneyd/Young/Coppersmith-Hewson/Walton/The Jam)	CD
35	THE ULTIMATE COLLECTION	Sanctuary SAND109 (P)	Kirkis (Vinson)	CD
36	A NEW DAY HAS COME ★ ●	Epic 5062620 (U)	Celine Dion (Rochelle/John/Kozminski/Malvar/Walton/Walton)	CD
37	THE VERY BEST OF ● ●	A&M/Polydor 5044282 (U)	Sting/The Police (Sting/Palmer/Gray/The Police)	CD
38	MY WAY - THE BEST OF ★ ●	Reprise 88672022 (U)	Frank Sinatra (Frank Sinatra)	CD
39	WHITE LADDER ★ ●	BMG 48219433 (E)	David Gray (Gray/McClum/Palston/De Vries)	CD
40	THE BEST OF	Cheeky 536882 (E)	Pro-Lovers (Wright/Davies/Rafferty/Murphy/Smith/Orford/Smith)	CD
41	THE ESSENTIAL ●	Columbia 506252 (U)	Bertie Sugarland (Bennett/Murray/Gold/Percy/Singapore)	CD
42	SONGS IN A MINOR ★ ●	EMI 898120022 (BMG)	Alicia Keys (Dupin/Burns/Rothwell/Skylar)	CD
43	2	Virgin/Polydor 5818772 (U)	Van Morrison (Morrison)	CD
44	JUBILEE	Virgin/CD 2196 (E)	Sex Pistols (Thomas/Variouso)	CD
45	SPIN	Columbia 505138 (E)	Darren Hayes (Hayes/Masafusa)	CD
46	31	RCA 106219028 (BMG)	World's My Home (Graham/Johnson/Larson/Reid)	CD
47	THE LAST BROADCAST ● ●	Heavenly HWL 252 (E)	Doves (Doves/Gray/Smith/Slater)	CD
48	RE	WSM 57487432 (E)	The Pogues (Coppola/Blake/Sonnen/Walton)	CD
49	RESIST ●	Moksha/Arista 7432188012 (U)	Koshara (Coccone/Substance)	CD
50	READ MY LIPS ★	Polydor 5891742 (U)	Sophie Ellis-Bextor (Bextor/Janet/Jones/Reid/Rothwell/Skylar)	CD
51	61	S2 5040092 (E)	Jamirooai (Jay O'Nyiah/The Pops)	CD
52	70	Capitol 528629 (E)	Green Day (Grove/Armed)	CD
53	2	Epic 52953002 (Import)	Shakira (Shakira)	CD
54	15	Innocent CD5N 8 (E)	Blue (StarStar/Ruffin/Starworks/Parting/Godwin)	CD
55	24	101 WBR 4528 (BMG)	Shagorahs (Birt & Burt)	CD
56	30	Epic 504752 (U)	Amelia (Amelia/Amelia/Amelia/Walton)	CD
57	50	Polydor 588352 (U)	Andrea Bocelli (Falli/Taylor/Smith/Malvar/Chalari)	CD
58	2	Island/Island-CD0181 (U)	DJ Shadow (David)	CD
59	7	Epic 505024 (E)	Janet Jack (Boney/Janet/Jack/Carole/Gary/Wendie/Benny/Sheron/Sheron)	CD
60	RE	Polydor 588781 (U)	The Jam (Sneyd/Young/Coppersmith-Hewson/Walton/The Jam)	CD
61	3	Sanctuary SAND109 (P)	Kirkis (Vinson)	CD
62	NEW	Arista ARI14702 (BMG)	Dave Navas (Lug/Smith/Kozminski/Malvar/Walton/Walton)	CD
63	50	Atlantic 67667402 (E)	Pat Green (Rochelle/John/Kozminski/Malvar/Walton/Walton)	CD
64	30	Electra 75586382 (E)	The Lathes (Smyth/Lathes)	CD
65	73	Parlophone/Rhythm Stars 506322 (U)	Beauty Knight (Spencer/Riscone/Knight/Walton)	CD
66	51	Def Jam 5848372 (U)	Ja Rule (Goffin/Fly/Def)	CD
67	14	WEA 09274494820 (E)	Life (Caple/Winstanley/Langford/Hague/Langford/Variouso)	CD
68	NEW	Columbia 5081482 (U)	Handred Roses (Sard)	CD
69	63	Blix Street/HOT 120105 (HOT)	Eva Cassidy (Cassidy/Bonino)	CD
70	54	Birdtree 755867462 (E)	Twee (Tweed/Smith/Walton/Johnson/Latham)	CD
71	RE	Decca 410302 (U)	Riccard Watson (Pattini/Watson)	CD
72	65	EMI/Dramatic 020573362 (E)	Princes (Blair)	CD
73	RE	WEA 452999704 (U)	The Smiths (Mossley/Marcy/Panor/Szabes)	CD
74	59	Ultimate Dilemma UDRC016 (U)	Simple Things (Zano 7)	CD
75	28	Jagsepter JPRCD04 (U)	Storytelling (Duggan/Walton/Selkowitz)	CD

◆ Highest new entry ◆C◆ Highest charted ◆ Sales increase ◆ Sales increase 20% or more

TOP COMPILATIONS

1	CAPITAL GOLD ROCK LEGENDS	Virgin/EMI VTDCC458-1 (E)
2	THE VERY BEST OF MTV UNPLUGGED	WSM/Universal TV SK6662 (U) (E)
3	BEST OF BRITISH	Virgin/EMI VTDCC802 (U) (E)
4	SMASH HITS SUMMER 2002	Virgin/EMI VTDCC456 (U) (E)
5	URBAN KISS 2002	Universal TV 582913 (U) (E)
6	CLUBBERS GUIDE TO Ibiza 2002	Melody Of Sound M5202 (U) (E) (DM/UT)
7	THE ULTIMATE CHICK FLICK SOUNDTRACK ●	WSM/Universal TV WSMCD071 (U) (E)
8	JUMPERS & GOALSPTS ●	WSM WSMCD081 (U) (E)
9	VERY BEST OF EUPHORIC CHANCE BREAKDOWN	Telstar TVBM3 TVVO 3282-1 (E) (BMG)
10	DRIVIN' WITH JOHNNIE WALKER	EMI West 82074323 (U) (E) (E)
11	BEST UNOFFICIAL FOOTIE ANTHEMS EVER!	Virgin/EMI VTDCC439 (U) (E)
12	THE BEST SUMMER ALBUM 2002 ●	Sony TVWMS WSMCD094 (U) (E) (E)
13	EMOTIONS	Universal TV 582913 (U) (E)
14	ACOUSTIC 2	Echo2/Mute EVD22 (U) (DM/PP)
15	NOW THAT'S WHAT I CALL MUSIC 51 ●	EMI/Virgin/Universal CDWMS/UTCDWMS (U) (E)
16	3	Warner Dance WSMCD074 (U) (E) (E)
17	SPIDERMAN (OST)	Columbia 96791 (U) (E) (E)
18	PUNK - THE JUBILEE	Virgin/EMI VTDCC62 (U) (E)
19	KISSTORY ●	Universal TV 581082 (U) (E)
20	POP IDOL - THE BIG BAND ALBUM 2002	W 7432182412 (U) (E) (E) (E) (E) (E)

Pos	Title	Artist
1	181202	Beastie Boys
2	181202	Beastie Boys
3	181202	Beastie Boys
4	181202	Beastie Boys
5	181202	Beastie Boys
6	181202	Beastie Boys
7	181202	Beastie Boys
8	181202	Beastie Boys
9	181202	Beastie Boys
10	181202	Beastie Boys
11	181202	Beastie Boys
12	181202	Beastie Boys
13	181202	Beastie Boys
14	181202	Beastie Boys
15	181202	Beastie Boys
16	181202	Beastie Boys
17	181202	Beastie Boys
18	181202	Beastie Boys
19	181202	Beastie Boys
20	181202	Beastie Boys
21	181202	Beastie Boys
22	181202	Beastie Boys
23	181202	Beastie Boys
24	181202	Beastie Boys
25	181202	Beastie Boys
26	181202	Beastie Boys
27	181202	Beastie Boys
28	181202	Beastie Boys
29	181202	Beastie Boys
30	181202	Beastie Boys
31	181202	Beastie Boys
32	181202	Beastie Boys
33	181202	Beastie Boys
34	181202	Beastie Boys
35	181202	Beastie Boys
36	181202	Beastie Boys
37	181202	Beastie Boys
38	181202	Beastie Boys
39	181202	Beastie Boys
40	181202	Beastie Boys
41	181202	Beastie Boys
42	181202	Beastie Boys
43	181202	Beastie Boys
44	181202	Beastie Boys
45	181202	Beastie Boys
46	181202	Beastie Boys
47	181202	Beastie Boys
48	181202	Beastie Boys
49	181202	Beastie Boys
50	181202	Beastie Boys

22 JUNE 2002

CHART COMMENTARY

by ALAN JONES



ALBUMS FACTFILE

Acclaimed as a return to form, David Bowie's Columbia label debut *Heathen* registered a strong 30,500 sales on its first week in the shops, eclipsing all his recent albums. 1999's *Hours* also debuted at five with its first week sales of 17,000, while 2000's *Bowie At The Beeb* arrived with sales of nearly 22,000 to secure a number seven placing. The last Bowie album to chart higher than *Heathen* was *Black Tie White Noise*, his 1993 Arista debut, which reached number

one. *Heathen* is 55-year-old Bowie's 37th chart album and the nine original songs and three covers (of the Legendary Space Cowboy's *I Took A Trip*, Neil Young's *I've Been Waiting For You* and the Pixies' *Cactus*) were produced by Tony Visconti, who helmed classic Bowie albums like *Heroes* and *Ashes To Ashes*. Bowie should secure another high chart placing a fortnight hence, with the expanded 30th anniversary reissue of *Ziggy Stardust & The Spiders From Mars*.

Previously tied with its predecessor, The Marshall Mathers LP, as the longest running number one rap album in history, Eminem's *The Eminem Story* secures a third straight week at number one to set a new record. Sales of nearly 59,000 last week were 9,000 more than runners-up Queen's tally for *Greatest Hits I, II & III*, and take total sales for *The Eminem Story* to 373,000, the sixth highest figure for any album this year and the top tally for a 2002 release.

Edging out new Sony Music colleague David Bowie to earn the week's highest album chart debut, *Korn* sold more than 33,500 copies of *Untouchables* last week to earn a number four debut. That beats their previous highest album chart position, secured by *Floored The Leader*, which reached number five in 1998, albeit with a significantly smaller sale of slightly more than 13,000.

The Big Squeeze and Peaches – celebrating *Squeeze* and *The Stranglers* – debut at numbers eight and 21 respectively.

MARKET REPORT

TOP 10 COMPANIES

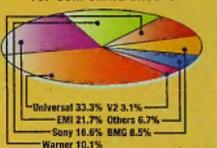


Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the top 75 artists



Squeeze last charted higher exactly 10 years ago, when its *Greatest Hits* set record number six, while the *Stranglers*

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

were set further up the charts 11 years ago, when *Greatest Hits* 1977-1990 reached four. Championed as the UK's answer to Lauryn

Hill, *Ms Dynamite* – 21-year-old Niamh Delany – has won rave reviews for her debut album *A Little Deeper*. Issued in the wake of her number seven single *It Takes More*, it debuts at 14 with sales of more than 14,000.

Meanwhile *The Definitive Every Brothers* compilation jumps 19-10 earning the duo their highest placing since *Walk Right Back With The Everlys* in 1974. Sophie Ellis-Bextor's third solo single, pairing *Get Over You* and *Move This Mountain* debuts at number three this week, thus failing to match the number two debuts of its predecessors *Take Me Home* and *Murder On The Dancefloor*. It sold 43,000 copies last week, less than the opening tallies of these records, but that is understandable as the album *Read My Lips* (containing all three singles) has so far sold 427,000 copies. It is itself making great strides as a result of the latest single's popularity increasing sales for the seventh week in a row, and rising 56-50.

COMPILATIONS

The Capital Gold brand is rapidly developing into one of the most lucrative in the compilation market. *Capital Gold Rock Legends* is the fourth album in a year-long line between the popular station and EMI/Virgin, and the second to reach number one, with the others peaking at number two.

The original *Capital Gold Legends* album rocketed to number one last June and went on to sell more than 434,000 copies. *Capital Gold Legends II* followed in November, reaching number two and selling 365,000 copies. *Capital Gold Legends III* has performed less well. Although it too reached number two, it has sold a comparatively modest 84,000 copies since its release three months ago.

As its title suggests, *Capital Gold Rock Legends* concentrates more on the rock side of the station's output, with tracks like *Killer*

Queen by Queen and Van Morrison's *Brown Eyed Girl* among its 40 cuts. It certainly seems to have revived the series, selling nearly 54,000 copies last week, beating by 10,000 the series record set by the first *Capital Gold Legends* exactly a year ago.

The Very Best Of MTV Unplugged debuts at number two with a healthy sale of 37,000 – an excellent figure for a single disc set in a compilations market dominated by double albums. Its popularity and that of *Capital Gold Rock Legends* helped the compilations market to record a 38% improvement last week, easily beating the (still good) 1.8% hike recorded by artist albums. *The Very Best Of MTV Unplugged* includes intimate performances of *Here Comes The Rain Again* by Annie Lennox and *Don't Look Back* in anger by Noel Gallagher, as well as 15 others.

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	3	18	Mate	COSTUMMUSIC (V)
2	2	ABOUT A BOY (OST)	Madly Drawn Boy	Twisted Nerve/2X/TKNCLD (S) (V)
3	5	JUST ENOUGH EDUCATION TO PERFORM	Stereophones	V2/VVR 1019328 (DMV) (P)
4	1	THINKING IT OVER	Liberty X	V2/VVR101782 (DMV) (P)
5	7	VERTIGO	Groove Armada	Pepper USM332 (P)
6	9	THE ULTIMATE COLLECTION	Kinks	Sanctuary SAND108 (P)
7	6	SIMPLE THINGS	Zero 7	Ultimate Differenz UDR02016 (DMV) (P)
8	4	STORYTELLING	Belis & Sebastian	Jeopster JPR02014 (DMV) (P)
9	8	YOUR NEW FAVOURITE BAND	Hives	Poptones MCO5020 (P)
10	10	GETTING AROUND WITH IT - LIVE	James	Sanctuary SAND0 119 (P)
11	11	PE SOUNDNS LIVE	Brian Wilson	Sanctuary SAND018 (P)
12	13	THE OPTIMIST	Turin Brakes	Source SOUR CD02 (P)
13	13	NIGHT ON MY SIDE	Gemma Hayes	Source CDS00404 (P)
14	15	IS THIS IT	The Strakes	Rough Trade RTA002 (O) (P)
15	6	SONGBIRD	Eve Cassidy	Blix Street/HEA CD2006 (HOT)
16	9	SHOWBIZ	Muse	Mushroom MUSH 98CD (DMV) (P)
17	6	FREE ALL ANGELS	Ash	Infectious INFECT100CD (DMV) (P)
18	18	PLAY	Moby	Mute COSTUMMUSIC (V) (P)
19	6	HALFWAY BETWEEN THE GUTTER AND THE STARS	Fatboy Slim	Mute COSTUMMUSIC (V) (P)
20	NEW	HEARTBREAKER	Ryan Adams	Cooking Vinyl COOKCD029 (V)

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MARKET REPORT



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



COMPILATIONS' SHARE OF TOTAL SALES
Artist albums: 71.5%
Compilations: 28.5%

THE YEAR SO FAR... TOP 20 COMPILATIONS

Wk	CD	Title	Artist	Label
1	1	NOW THAT'S WHAT I CALL MUSIC 51	VARIOUS ARTISTS	EMI VIRGIN/UMTV
2	2	POP IDOL - THE BIG BAND ALBUM	VARIOUS ARTISTS	EMI VIRGIN/UMTV
3	5	WITS 52	VARIOUS ARTISTS	BMG/GONVILLELAWSON
4	4	CLUBBERS GUIDE TO 2002	VARIOUS ARTISTS	MINISTRY OF SOUND
5	4	SUPERCHARGED	VARIOUS ARTISTS	UMTYM/UMG
6	5	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS ARTISTS	EMI VIRGIN/UMTV
7	7	SCROOL DISCO.COM - SPRING TERM	VARIOUS ARTISTS	COLUMBIA
8	6	LOVE SO STRONG	VARIOUS ARTISTS	WEA
9	9	NOW DANCE 2002 - PT 2	VARIOUS ARTISTS	EMI VIRGIN
10	10	CLUB MIX 2002	VARIOUS ARTISTS	UMTV
11	11	BEST CLUB ANTHEMS 2002	VARIOUS ARTISTS	EMI VIRGIN
12	12	NEW PEPSi CHART 2002	VARIOUS ARTISTS	EMI VIRGIN
13	13	PURE GROOVE	VARIOUS ARTISTS	EMI VIRGIN
14	14	THE VERY BEST OF ALL WOMAN	VARIOUS ARTISTS	BMG/TELSTAR TV
15	15	THE KARMA COLLECTION	VARIOUS ARTISTS	MINISTRY OF SOUND
16	17	ALI G INDOHOUSE DA SOUNDTRACK	ORIGINAL SOUNDTRACK	ISLAND
17	18	TRANCE NATION	VARIOUS ARTISTS	MINISTRY OF SOUND
18	NEW	CAPITAL GOLD LEGENDS III	VARIOUS ARTISTS	EMI VIRGIN
19	16	LOVE	VARIOUS ARTISTS	UMTY
20	NEW	THE BEST SUMMER ALBUM 2002	VARIOUS ARTISTS	SONY TWSMGA

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22
june
2002

singles



1	A LITTLE LESS CONVERSATION Eminem Vs Jai	RCA
2	LOVE AT FIRST SIGHT Kylie Minogue	Parlophone
3	GET OVER YOU/MOVE THIS MOUNTAIN Sophie Ellis-Bextor	Polydor
4	HERO Chad Kroeger Feat. Josey Scott	Roadrunner
5	WITHOUT ME Eminem	Interscope/Polydor
6	LIGHT MY FIRE Will Young	S
7	THE LOGICAL SONG Scooter	Sheffield Tunes
8	JUST A LITTLE Liberty X	V2
9	WE'RE ON THE BALL Ant And Dec	Columbia
10	IF TOMORROW NEVER COMES Ronan Keating	Polydor

11	IT'S OKI Aoramic Kitten	Innocent
12	BE COOL Puffendörf	Data
13	BLURRY Puddle Of Mudd	Geffen/Polydor
14	SHE LOVES ME NOT Papa Roach	DreamWorks/Polydor
15	KISS KISS Holly Valance	London
16	SOUTHERN SUN/READY STEADY GO Paul Oakenfold	Parlophone
17	ESCAPE Enrique Iglesias	Interscope/Polydor
18	DOVE (I'LL BE LOVING YOU) Mo'Nique	Positiva/Cream
19	3 LIONS Baddiel/Skinmer/Lighting Seeds	Epic

THE OFFICIAL CHARTS

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music week



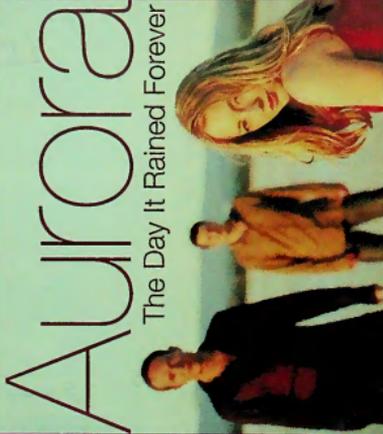
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2002

albums



1	THE EMINEM SHOW Eminem	Interscope/Polydor
2	GREATEST HITS II & III Queen	Parlophone
3	DESTINATION Ronan Keating	Polydor
4	UNTOUCHABLES Korn	Epic
5	HEATHEN David Bowie	Columbia
6	COME AWAY WITH ME Norah Jones	Parlophone
4	ESCAPE Enrique Iglesias	Interscope/Polydor
8	THE BIG SQUEEZE - THE VERY BEST OF Squeeze	Universal TV
11	FEVER Kylie Minogue	Parlophone
19	THE DEFINITIVE Everly Brothers	WSM

7	11 TOGETHER Lulu	Mercury
5	12 THINKING IT OVER Liberty X	V2
14	13 SILVER SIDE UP Nickelback	Roadrunner
14	14 A LITTLE DEEPER Ms Dynamite	Polydor
18	15 COME CLEAN Puddle Of Mudd	Interscope/Polydor
12	16 Moby	Mute
16	17 NO ANGEL Dido	Checky/Arista
9	18 ACE Ian Van Dahl	Nulife
10	19 MISSISSIPPI/DAZZ/DOD Pink	Arista



The new single - released on 24/06/02
Enhanced CD, CD & 12
Includes the video, bonus tracks, and remixes by Lasgo and Flip & Fill



Aurora taken from the album "Aurora" out now - also includes the hit single "Dreaming"

EMI | Aurora www.aurora.mu | |



21 PEACHES – THE VERY BEST OF Strangers Epic

14 21 DON'T LET ME GET ME PINK Arista

15 22 RESPECT – THE VERY BEST OF Aretha Franklin WSM/BMG

15 22 ONE STEP CLOSER S Club Juniors Polydor

17 23 NO MORE DRAMA Mary J Blige MCA/Uni-Island

12 23 HELLA GOOD No Doubt Interscope/Polydor

24 24 BEYOND IMAGINATION Operababes Sony Classical

12 24 LOVE WILL SET YOU FREE (JAMBE MYTH) Starchaser Rulin

40 25 SMALL WORLD BIG BAND Jools Holland WSM

13 25 WHAT'S LUV? Fat Joe feat. Ashanti Atlantic

20 26 ASHANTI Ashanti Mercury

17 26 IT TAKES MORE Ms Dynamite Polydor

25 27 LAUNDRY SERVICE Shakira Epic

19 27 HEY BABY (UNOFFICIAL WORLD CUP REMIX) DJ Ozi EMI/Liberty

21 28 ALL RISE Blue Innocent

28 28 SOMETHING TO TALK ABOUT Badly Drawn Boy/Twisted Nerve/XL Recordings

27 29 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2

20 29 DREAMER/GETS ME THROUGH Ozzy Osbourne Epic

23 30 FREAK OF NATURE Anastacia Epic

30 30 LOVE STORY Jay-Z & Bushwicka XL Recordings



28 31 CIELI DI TOSCANA Andrea Bocelli Polydor

18 31 REASON Ian Van Dahl Nulife/Arista

8 32 THE PRIVATE PRESS DJ Shadow Island/Uni-Island

21 32 BOP BOP BABY Westlife S

22 33 J TO THA L-O – THE REMIXES Jennifer Lopez Epic

22 33 HOW YOU REMIND ME Nickelback Roadrunner

45 34 THE SOUND OF THE Jam Polydor

23 34 PASS THE COURVOISIER – PART II Busta Rhymes/P Diddy/Pharrell J

32 35 THE ULTIMATE COLLECTION Kinks Sanctuary

25 35 FREAK LIKE ME Sugababes Island/Uni-Island

35 36 A NEW DAY HAS COME Celine Dion Epic

32 36 GOLDENBALLS (MR BECKHAM TO YOU) Bell & Spurling Eternal

41 37 THE VERY BEST OF Sting/The Police ASM/Polydor

24 37 FOLLOW DA LEADER Nigel & Marvin Relentless

49 38 MY WAY – THE BEST OF Frank Sinatra Reprise

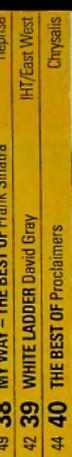
28 38 WHENEVER WHEREVER Shakira Epic

42 39 WHITE LADDER David Gray IHT/East West

27 39 IN MY EYES Milk Inc All Around The World

44 40 THE BEST OF Proclaimers Chrysalis

35 40 UNCHAINED MELODY Gareth Gates S



compilations

- 1 CAPITAL GOLD ROCK LEGENDS 7 11 BEST UNOFFICIAL POTTE ANTHEMS EVER! Virgin/EMI
- 2 THE VERY BEST OF MTV UNPLUGGED 6 12 THE BEST SUMMER ALBUM 2002 Sony TV/WSM WSM/Universal TV
- 3 BEST OF BRITISH 13 EMOTIONS Universal TV
- 4 SMASH HITS SUMMER 2002 14 ACOUSTIC 2 Virgin/EMI EMI/V2 Music
- 5 URBAN KISS 2002 9 15 NOW THAT'S WHAT I CALL MUSIC! 51 EMI/Virgin/Universal
- 6 CLUBBERS GUIDE TO IBIZA 2002 6 16 TWICE AS NICE PRESENTS URBAN FLAMES Warner/Island
- 7 THE ULTIMATE CHICK FLICK SOUNDTRACK 14 17 SPIDER-MAN (OST) Columbia
- 8 JUMPERS 4 GOALPOSTS 15 18 PUNK – THE JUBILEE Virgin/EMI
- 9 VERY BEST OF EUROBIIC DANCE BREAKDOWN 10 19 MISSSTORY Universal TV
- 10 DRIVING WITH JOHNNIE WALKER 11 20 POP IDOL – THE BIG BAND ALBUM East West

FAT LES

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THE OFFICIAL UK CHARTS SPECIALIST

22 JUNE 2002

CLASSICAL ARTIST

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	BEYOND IMAGINATION	Opreabates	Sony Classical SK09916 (TEN)
2	3	ENCORE	Ronald Wlezion	Decca 478022 (UK)
3	2	CLASSICAL GRAFTITI	The Plants	EMUNO/Decca CD057512 (UK)
4	4	QUEEN'S GOLDEN JUBILEE	Choir Of St Paul's Cathedral/RPO	Nonesuch/Decca 9200 N25X (P)
5	10	SACRED ARIAS	Andrea Bocelli	Philips 4265002 (U)
6	6	THE VOICE	Russell Watson	Decca 04672512 (U)
7	5	IL RONCO IN AMORE	Pilippa Giordano	WEA 97245242 (TEN)
8	13	GIFT COLLECTION	Leifur Serrat	Silva Treasury SILVAD001 (UK)
9	7	ONCE IN A RED MOON	Sergio Cadden	Emarcy 5408782 (U)
10	12	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4262192 (U)
11	14	VERDI	Andrea Bocelli	Philips 4646002 (U)
12	8	SUCH SWEET THUNDER	Caroline Dale	Instant Karma KARMACOJ (TEN)
13	15	HOLDS THE PLANETS MYSTIC TRUMPETER	Rutunji/NSO/Leifur-Jones	Nones 855276 (S)
14	11	ARIEL - THE OPERA ALBUM	Andrea Bocelli	Philips 4262333 (U)
15	13	WALTON/INOUE QUESTIVE WISE VIRGINS	Empoy/Leifur-Jones	Nones 855568 (S)
16	16	FLACIN/TOSCA	Chorus & Orch Of Covent Garden	EMI Classics CD057942 (E)
17	18	HOOKEO ON CLASSICS	Royal Philharmonic Orchestra/Clark	Classica CRIM0014 (UK)
18	4	A SOPRANO INSPIRED	Lestley Garrett	Conifer Classics 750551292 (BMG)
19	17	ACQUIS DEL VOL 1 & 2	Luciano Pavarotti	Erato 58642662 (TEN)
20	21	THE GOLD COLLECTION	Luciano Pavarotti	Deja 2 R2CD0482 (10R)

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JAZZ & BLUES

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 598692 (E)
2	NEW	PURE JAZZ CHILLOUT	Various	Virgin/EMI VTD00459 (E)
3	2	VERVE REMIXED	Various	Nones 859742 (U)
4	3	KIND OF BLUE	Miles Davis	Columbia CK 6433 (TEN)
5	4	BLUES BLUES BLUES	Jimmy Rogers	Atlantic 74670142 (TEN)
6	NEW	LATIN JAZZ - THE ESSENTIAL ALBUM	Various	Manoche MANTC0268 (BMG)
7	7	THE BLUES YEARS	Eric Clapton	Select SELCO595 (P)
8	4	TOURIST	St Germain	Blue Note N202912 (E)
9	6	GUITARS SAXES & MORE	Various	Jazz FM JAZZFM040 (JMV/TEN)
10	5	THE LOOK OF LOVE	Diana Krall	Blue 5498462 (U)

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R&B SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	WITHOUT ME	Erica Arcene	Interstate/Polydor 457362 (U)
2	NEW	ROLLOUT (MY BUSINESS)	Demetrius	Def Jam/Mercy 502632 (U)
3	2	HELLA GOOD	No Doubt	Interstate/Polydor 457356 (U)
4	3	IT TAKES MORE	Ms Dynamite	Polydor 570296 (U)
5	5	WHY'S LIVIN'	Fat Joe feat. Ashanti	Atlantic/East West AT12923 (U)
6	5	PASS THE COURVOISIER - PART II	Shasta Rhymepop/Diddy/Pharrell	J 74212792 (BMG)
7	6	GIRLFRIEND	N'Sync feat. Nelly	Jive 925312 (P)
8	NEW	THE GROUNDBREAKER	Fall Out & Fusion	Worldplay WOR030 (U)
9	8	FREAK LIKE ME	Sugababes	Island/Uni-Island CDD798 (U)
10	7	ODPS (OH MY)	Tweest	Elektra E73062 (TEN)
11	9	ON BABY	Rihanna	Jive 5242622 (TEN)
12	14	4 MY PEOPLE	Missy Elliott	East West/Elektra E 7286202 (TEN)
13	14	NO MORE DRAMA	MCA/Uni-Island MCA5043291 (P)	
14	12	FOLDSH	Ashanti	Mercury 920372 (BMG)
15	NEW	GOODNIGHT BOYS	Rinô	MCA/Uni-Island MCA504282 (U)
16	13	FILL MICHON	Realistic	Go Beat GOB0030 (U)
17	11	WHEN YOU LOOK AT ME	Brandy	Atlantic/East West AT12923 (U)
18	15	ROCK THE BOAT	Christina Milian	Def Soul/Mercury 920282 (Import)
19	15	ME JULIE	Ayahala	Virgin VJST474 (E)
20	16	I NEED A GIRL	Ali G & Shep	Island/Uni-Island CDD793 (U)
21	NEW	AIN'T IT FUNNY	P.Diddy feat. Usher & Loon	Bad Boy 7421194372 (Import)
22	18	IT'S GONN' DOWN	Jennifer Lopez	Epic 574822 (TEN)
23	19	HONEY	X-Ecutioners	Epic 67256 (TEN)
24	20	GOIN' DOWN	R Kelly & Jay-Z	Jive 523662 (P)
25	17	AWNAW	Nappy Roots	Atlantic/East West AT01332 (TEN)
26	23	WHAT ABOUT US?	Brandy	Atlantic/East West AT10252 (TEN)
27	NEW	TRUTH HURTS	Addictive feat. Rakim	Interstate/Polydor 459497 (U)
28	25	SHOULD A WOOLDA COULDA	Beverly Knight	Parlophone CBS 608 (U)
29	14	CARAMEL	Cly High feat. Eve	Interstate/Polydor 457676 (U)
30	28	LOVELY	Bubba Sparook	Interstate/Polydor 457676 (U)

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CLASSICAL COMPILATIONS

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	PURE CLASSICAL CHILLOUT	Various	Decadance DECDVW0 (TEN)
2	3	THE GREAT BRITISH CLASSICAL COLLECTION	Various	Nones SVN202 (S)
3	2	CLASSICAL BRIT AWARDS ALBUM 2002	Various	Sony Classical STDVD338 (S)
4	6	THE CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CFMCD036 (BMG)
5	9	RELAXING CLASSICS	Various	EMI Gold 574672 (E)
6	15	THE ULTIMATE MOVIE ALBUM	Various	Decca 0467122 (U)
7	7	CLASSICAL CHILLOUT 2	Various	Virgin/EMI VTD0494 (E)
8	5	THE NATIONAL TRUST - TRANQUIL MOODS	Various	Virgin/EMI VTD0417 (E)
9	4	ENGLAND ANTHEMS 2002	Various	BMG 7432194692 (BMG)
10	8	CLASSICAL AMBIENCE	Various	Decca 473002 (U)
11	11	PURE CINEMA CHILLOUT	Various	Crimson CRIMCD036 (EUK)
12	10	THE OPERA ALBUM 2002	Various	Virgin/EMI VTD0494 (E)
13	12	CLASSICAL CHILLOUT 2	Various	Virgin/EMI VTD0417 (E)
14	17	THE BEST OF	Pavarotti & Domingo	Select SELCD572 (P)
15	NEW	RELAXING CLASSICS	Various	Crimson MIDCD068 (EUK)
16	13	MAGAZI DVD - THE ESSENTIAL COLLECTION	Various	Deutsche Grammophon 472242 (U)
17	NEW	FAVOURITE CLASSICS	Various	Crimson CRIMSD202 (EUK)
18	16	CLASSIC HITS BOXSET	Various	Erato 02746562 (TEN)
19	20	TIME TO RELAX	Various	Classic FM CFMCD036 (BMG)
20	18	CLASSICAL MOODS	Various	Crimson CRIMCD712 (EUK)

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ROCK

This Week	Last Week	Title	Artist	Label (Distributor)
1	NEW	UNTOUCHABLES	Korn	Epic 9017702 (TEN)
2	1	GREATEST HITS I II & III	Queen	Parlophone 528832 (E)
3	2	COME CLEAN	Puddle Of Nothing	Interstate/Polydor 458014 (U)
4	3	SILVER SIDE UP	Nickelback	Roadrunner 720692 (U)
5	4	SPIDER-MAN OST	Various	Columbia 50741 (U)
6	7	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CVJUS020 (U)
7	6	IDEAS ABOVE OUR STATION	Hundred Reasons	Columbia 508146 (U)
8	6	BOX CAR RACER	Box Car Racer	MCA/Uni-Island 1129742 (U)
9	10	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472232 (U)
10	NEW	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor GEP0 24148 (U)

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DANCE SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	NEW	LOVE STORY	Layo & Bushwacka	XL Recordings XLT 144 (V)
2	NEW	SOUTHERN SUN/REARY STEADY GO	Paul Oakenfold	Perfecto PERE T17 (JMV/P)
3	NEW	LOVE WILL SET YOU FREE (JAMIE MYTH)	Scharshar	Rulira RULIN 23TR (JMV/P)
4	NEW	WALKING ON FIRE	Evolution feat. Jayn Hanna	Defected DEDEF38 (ADD)
5	2	BE COOL	Paffendorf	Beatdata 02AT027 (JMV/TEN)
6	NEW	UP ALL NIGHT/TAKE CONTROL	John B	Metatrax METR 414 (SRO)
7	NEW	MIDNIGHTER	Junior B (RICHARD) (ADD)	Junior B (RICHARD) (ADD)
8	NEW	THE LOGICAL SOUND	Scottar	Sheffield Music 513290 (U)
9	6	EVERYDAY	Agnell & Nelson	Xtremazex XTAV31X12 (JMV/TEN)
10	1	MADAGASCAR	Art Of Trance	Platipus PLAT102X (P)
11	NEW	DOVE (ITLL BE LOVING YOU)	Moony	Positiva/Cream 12MMY1 (E)
12	9	AT NIGHT	Shakedown	Defected DEFE030 (JMV/TEN)
13	10	PUNK	Ferry Corsten	Positiva 1274 (JMV/TEN)
14	7	HOME	Julie McKnight	Defected DEFE131 (JMV/TEN)
15	12	FUNK-A-TRON	Rivera's Grooves	Direction 27003 (U)
16	14	REACTION	Ian Van Dahl	NuLife/Arista 7421193421 (BMG)
17	NEW	SWEET HARMONY/ONE LOVE FAMILY	Rinô	XL Recordings XLT 65 (U)
18	5	BEST & PLAY IT	Orbita	Trf 7403 (TEN)
19	NEW	FUCK SONNET	John Creamer & Prince Duck	Defected DEFE1401 (ADD)
20	21	BABY GUN/HAMMERHEAD	Total Science	True Playaz TP01241 (SRO)

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DANCE ALBUMS

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	THE PRIVATE PRESS	Di Shadow	Island/Uni-Island HPSD0811/CD0818 (U)
2	NEW	MUSIC	Madonna, Maverick/Warner Bros 530276951/5347854 (P)	
3	3	VERTIGO	Groove Armada	Peggy 630321/630322 (U)
4	2	18	Moby	Mute STUMD002/CDSTUM002 (V)
5	3	CLUBBERS GUIDE TO Ibiza 2002	Various	Ministry Of Sound -MOS0242 CD0242 (V/TEN)
6	4	WORK 1989-2002	Orbital	London 0272611901/027461302 (TEN)
7	7	ANOTHER LATE NIGHT - GROOVE ARMADA	Various	Azuli -ALANC05 (JMV/TEN)
8	NEW	HOMEBURN	John Creamer & Prince Duck	Virgin V 1824 (V/CD021 (E))
9	5	ENDTROUDED...!	Di Shadow	Max Wax WAX 02078 (CD020 (U))
10	NEW	MEZZANINE	Massive Attack	Virgin WBLP 476983 (E)

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MUSIC VIDEO

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	IRUN MAIGEN: Rock In Rio	Sensurround 042526	Video Collection VCD284
2	1	EMINEM: The Eminem Show	Interstate/Polydor 460372	Jive 522575 (U)
3	NEW	JAMES: Getting Away With It - Live	Warner Music Video 051051930	Warner Music Video 051051930
4	2	QUEEN: Tribute Concert	PVI M0481023	Physis 52633 (U)
5	3	STEREOPIONIC: A Day At The Races	VZ VV010320	Chrysalis 426953 (U)
6	NEW	BLINK 182: The Declension 2	Interscope/Uni-Island 112829	Warner Music Video 759355383
7	6	LED ZEPPELIN: Song Remains The Same	Warner Music Video 526139	EMI 555920 (U)
8	4	KYIE MINOGUE: Live In Sydney	Warner Music Video 92745333	Epic Home 88232
9	4	DEPECHE MODE: One Night In Tokyo - The Exciter Tour	Musi AF041	Universal Video 558765
10	15	WESTLIFE: Where Dreams Come True	RCA 7421055133	Warner Home Video 020640
11	8	ORIGINAL CAST RECORDING: Biofeedback 2002 - Live From Genova	Various	
12	5	BRITNEY SPEARS: Live From Las Vegas	Various	
13	NEW	AL HANCOCK: Live At Valhalla	Various	
14	3	S CLUB 2 S Club Party - Live	Various	
15	12	ROBBIE WILLIAMS: Live At The Albert	Various	
16	22	MARILLION: The 01 Singles Collection	Various	
17	NEW	YVES SYMPHONIC LIVE	Various	
18	10	ORIGINAL CAST RECORDING: Cats	Various	
19	13	THE ROLLING STONES: Bridges Of Ballyhan	Various	

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22 JUNE 2002

COOL CUTS CHART

as featured in the Pop's Saturday night show on Kiss 100 and Deep 100 City Nights

1	4	FLY WITH ME Calesroued	City Rockers
2	9	THAT FEELING DJ Chus	Defected
3	NEW	DIVING 4 SHIRTS	Nebula
4	NEW	HAVIN' A GOOD TIME Souverance	Positive
5	NEW	I'VE BEEN THERE Weekend Players	Multiply
6	NEW	RE FIRE Mousse T	Serious
7	NEW	BURN UP Electric808	Azidi
8	12	IN THE UNDERGROUND Psycho Radio	Oxyd
9	13	TIC TOC Kiea	Incentive
10	NEW	REACH LI! Mo' Yin Yang	Strictly Rhythm
11	NEW	WAY2TIE Situation Zwo	RIP
12	10	BEATS, RHYMES, FLAVOUR Terminalhead	Kilowatt
13	NEW	GOOD TIMES Et Cetera	Columbia
14	NEW	BEAT GOES ON 11th Dimension	Big Love
15	NEW	KRIPTONITE Digistar	Fujs
16	NEW	PUMPING energetic house groove	Neo
17	NEW	WHO'S CRYING NOW DJ Chrome	Perfecto
18	NEW	SOLARCOASTER Solar Stone	Last Language
19	NEW	READY FOR LOVE The Rockers	Loveraid
20	NEW	FOREVER Trinity X	All Around The World

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URBAN TOP 20

1	7	2	U DON'T HAVE TO CALL Usher	Arista
2	4	1	M GONNA BE ALRIGHT Jennifer Lopez	Epic
3	11	4	FOOLISH Ashanti	Murder Inc.
4	5	2	HOT IN HERRE Herbie	Universal
5	7	3	I NEED A GIRL P Diddy & The Bad Boy Family	Bad Boy/Arista
6	3	4	FULL MOON Brandy	East West
7	18	8	OH BOY/THE ROC (JUST FINE) Cam'ron	Roc-A-Fella
8	14	9	BLOW DOWN Venus Tribe	Baby Angel
9	8	7	ROLL ON Mi-Teq	Interno
10	13	7	YOU KNOW THAT I LOVE YOU Donzell Jones	Arista
11	6	11	PASS THE COURVOISIER Busta Rhymes feat. P. Diddy/JRCA	JRCA
12	19	10	HOW COME U DON'T CALL ME Alicia Keys	Jive
13	NEW	10	YOU ARE MY STARBUCKS Daz Dillinger/Miss Chestnut	Arista
14	NEW	10	YOU MIGHT BE WRONG Nicole Russo	Teletext
15	15	15	WHAT'S LIVIN' FOR Joe feat. Ashanti	East West
16	13	3	THE GROUNDBREAKER Fallacy & Fusion/Warptapes/Source	Source
17	17	17	IT'S UP IN CASE Jahmil	Public Demand/HR
18	12	6	GOLD Beverly Knight	Parlophone/Rhythm Series
19	20	19	DON'T YOU FORGET IT Glenn Lewis	Epic
20	6	16	HONEY R Kelly & Jazzy	Jive

CLUB CHART TOP 40

1	1	3	MAIN VEIN Jamiroquai	S2
2	8	3	ALIVE Alive feat. D.D. Klein	Serious
3	7	3	AM I ON PAUSE Jan Johnston	Perfecto
4	13	3	MUSIC IN THE STREET Future Groove	Future Groove
5	10	2	FOREVER Dee Dee	Incentive
6	2	4	THE OBOE SOUND The Clergy	Double F Double R
7	22	3	ASSENT DJ Ainal	Concept
8	5	3	THE DAY IT RAINED FOREVER Aurora	Chrysalis
9	NEW	17	LEAN ON ME Sounds From The Ground feat. Colein	Nutone/Network
10	17	4	JAMEROJ Soul Sessions	Positive
11	4	4	I FEEL LOVE Kluster feat. Ely	Stimulus
12	20	2	BEAUTIFUL Big Fella feat. Noel McCalla	NuLife/Arista
13	6	2	RECKLESS GIRL The Bernzner	Chrysalis
14	15	2	NEVER STOP THAT FEELING Mark'Oh	Liberty
15	5	5	MOTHER M Factor	Serious/Mercury
16	3	5	HAPPY Lighthouse Family	Wild Card/Polydor
17	14	5	FULL MOON Brandy	East West
18	11	4	MADAGASCAR 2002 Art Of Trance	Platipus
19	18	5	BACKFIRED MAW featuring Linda	MAW/SuSe
20	NEW	10	TIC TOC Kiea	Incentive
21	NEW	10	FEELING RAVEN MAIZE	Rollin
22	9	5	FOREVER N-Trance	All Around The World
23	13	2	DO YOU HEAR ME Indiana	Platipus
24	29	3	DANCE EP2	Champion
25	24	7	DAYS LIKE THIS Shaun Escottory	Oyster Music
26	NEW	10	FIRE Mousse T	AM/PM/Serious
27	NEW	10	IT JUST WON'T DO Tim Deluxe	Underwater
28	37	2	FOREVER Trinity X	All Around The World
29	16	5	SILENCE Talno	Nakbeuz
30	NEW	10	I LOVE YOU Flesh & Bones	Multiply
31	25	6	SOUTHERN/SURE/STEADY GO Oakentold	Perfecto
32	NEW	10	JOY & PAIN Angelle	Innovation
33	21	4	GOING BACK TO MY ROOTS Linda Clifford	OLI
34	40	2	WHEN YOU LOOK AT ME Christina Milian	Mercury
35	19	6	LOVE WILL SET YOU FREE Starchaser	Rollin
36	27	2	BOOM Anastacia	Epic
37	11	6	MUSIC MAKES ME HAPPY Tomy Dr Zox	Distinctive
38	26	3	LOVE AT FIRST SIGHT/CANT GET BLUE Monday Out Of M Kyla Miguette	Parlophone
39	28	5	RUNAWAY Distant Sound	WQ/Incentive
40	NEW	10	THE PLEASURIST Drive Red 5	Distinctive

CLUB CHART BREAKERS

1	IN MY MEMORY (LP SAMPLER): MAGIK JOURNEY/DALLAS DJ Tiesto	Nebula/Virgin
2	GARBAREH Sash!	X-IT
3	ARE YOU THE ONE Jerusha	Start Stop
4	THE WORLD SHE KNOWS DMAC	Chrysalis
5	FALL AT YOUR FEET CM2	Chrysalis
6	MONSTER Liquid People	Defected
7	MOVE IT LIKE THIS Baha Men	Chrysalis
8	CRY 2002 Cry 2002	1-01
9	U DON'T HAVE TO CALL Usher	Arista
10	HOW COME U DON'T CALL ME Alicia Keys	J

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including scores). Urban, Pop and Cool Cuts charts can be obtained from www.donnacost.com. To receive the club charts in full by fax contact Gobby Martin on tel: (020) 7579 4123

CHART COMMENTARY

by ALAN JONES

Only two records have spent more than one week at number one on the Upfront Chart this year – and they are both by Jamiroquai. Jay Kay and his cohorts survived for a fortnight at the summit back in February with Love Foolosophy and equal that stint this week, with Main Vein enjoying its own reprise. The track – which will appear as the flipside of the upcoming Jamiroquai single Corner of the Earth – reached the summit last week in Knee Deep mixes, and it stays there while increasing its tally by a further 100 points, thanks to nicely-timed new mixes courtesy of Deep Swing.

Jamiroquai's persistence prevents Alvin Feathering DD Klein from adding the Upfront crown to the Pop Top title. It was this week, Alive jumps 82 Upfront, and 94 Pop Top. Meanwhile, the Forever situation gets even more confusing with all three current Pop Top hits of that title sharing Top 10 space. N-Trance tumbles 1-7, while Dee jumps 10-3 and Trinity-X climb 16-10. There are five new entries to the Pop Top chart, but all of them are in the bottom half and they debut side-by-side between positions 11 and 15 with little to indicate which of them is likely to prove the stronger.

Meanwhile, the urban chart – which saw just two new entries last week – becomes even more stagnant. The only two records in the Top 20 this week which were not there a week ago are old friends welcomed back with new mixes, namely the Daze Band's You Are My Starbuck and You Might Be Wrong by Nicole Russo. At the top of the chart, however, Ashanti's three-week reign is over, with Usher exploding 7-1 on his second week in the list with U Don't Have To Call. Usher has already had three hits from his 8701 album – U Remind Me (number three) U Got It Bad (number five) and U Turn (number 16) – and this will undoubtedly be the fourth, but with a twist, as it is to be released as a double A-side with P Diddy's I Need A Girl, which features Usher on vocals alongside Loon. The P Diddy cut is currently number five on the Urban Chart, and the two will be combined for chart purposes next week – a fact which should ensure a continued residency at number one for the record.

POP TOP 20

1	9	3	ALIVE Alive feat. D.D. Klein	Serious
2	3	4	GET OVER YOU Sophie Ellis Bexter	Polydor
3	10	2	FOREVER Dee Dee	Incentive
4	6	4	BOOM Anastacia	Epic
5	5	6	LOVE AT FIRST SIGHT/CANT GET BLUE Monday Out Of M Kyla Miguette	Parlophone
6	2	3	THE DAY IT RAINED FOREVER Aurora	Chrysalis
7	1	3	FOREVER N-Trance	All Around The World
8	4	4	A LITTLE LESS CONVERSATION Elvis Vs JZL	RCA
9	13	3	AM I ON PAUSE Jan Johnston	Perfecto
10	16	2	FOREVER Trinity-X	All Around The World
11	NEW	10	JOY & PAIN Angelle	Innovation
12	NEW	10	THE WORLD SHE KNOWS DMAC	Chrysalis
13	NEW	10	ASSENT DJ Ainal	Concept
14	NEW	10	UNBREAK MY HEART Halle	WQ/Incentive
15	NEW	10	MOVE IT LIKE THIS Baha Men	Chrysalis
16	19	2	LA PASSION Gigi D'Agostino	EMI Liberty
17	20	2	LIGHT MY FIRE Jackie O	Sophistic
18	17	2	MAIN VEIN Jamiroquai	S2
19	6	2	TELL IT TO MY HEART Kelly Llorenna/All Around The World	WEA
20	12	3	CARNIVAL 2002 Dario G	All Around The World

UPFRONT CHART feature

For more information and advertising opportunities within Music Weeks forthcoming drum + bass feature contact Gavin Saffer on 020 7579 4144 gavin@musicweek.com

Issue date 27TH July 2002

CHART COMMENTARY

by ALAN JONES

Record buyers showed a preference for A Little Less Conversation by Elvis Presley over Kylie Minogue's Love At First Sight by an emphatic ratio of 3:1 last week but radio continues to prefer Minogue's single. This ramps to its second week atop the airplay list, trebling its majority over the Presley track from less than 3m audience impressions to more than 9m, while simultaneously becoming the first track to top the 100m-listener mark this year.

Love At First Sight secured an audience of 104.77m last week from 2,926 plays, according to Music Control data, making it the first single to pass the 400m total since Minogue's own Can't Get You Out of My Head, which peaked with an audience of 106.12 and a record 3,062 plays on the fourth week of its nine-week stint at number one in the airplay chart last Autumn.

AIRPLAY FACTSHEET

Radio Two halved its support for Westlife's *Bo Bop Baby* last week from 20 plays to 10. The record consequently dips 1.11 on the station's most-played list, and 9.19 on the overall airplay chart. Replacing it, Radio 2's new favourite is *Bady Drawn Boy's Something To Talk About*, with 20 plays. While that support does not seem to be helping the

single at retail (it debuts on the OCC chart at number 28, 12 notches down on his last single *Silent Sigh*) it is probably having a significant effect on *Bady Drawn Boy's About A Boy* soundtrack track, which crosses a Top 20 place for the 13th week in a row, even though the film itself is now out of most cinemas.

Minogue also spent five weeks at number one in February/March with *In Your Eyes*, but *Love At First Sight* has already topped that record's peak audience of 95.06m and 2,871 plays with ease.

Four years ago, several football-related songs were high in the airplay chart, with the *Baddiel/Skinner/Lightning Seeds* hit through Lions leading the way. This year, despite England's continuing World Cup success, such is the support for such songs, *Ant & Dec's We're On The Ball* was the first of the 2002 batch to break into the Top 50, moving 56-42 last week but it has now slipped to number 54. Although the latest release of Three Lions has no new version of the song, and pairs those with now outdated 1996 and 1998 references, it is too in this particular league table, though it is also in decline, moving 58-74 this week.

Virgin is more supportive than most. The station's breakfast DJ Daryl Denham's *Go England* (credited to the *England Boys*) is the most-played record there for the seventh week in a row, while *Vinadiloo* (Fat Les), *World In Motion* (Englandneworder) and *Three Lions* are all among the 30 most-played tracks.

On the subject of Virgin, I should point out that my observations last week that the station seemed to have changed its playlist policy, citing the inclusion of various tracks by Minogue and other Top 40 artists, was based on false evidence. A two-second power cut at Music Control last Thursday tipped the Virgin pre-set to Heart FM. Consequently, the airplay report for Virgin last week was a Virgin/Heart hybrid.

For the record, Virgin is still a rock station, and is not playing records by Minogue, Iglesias or any of those who were

AT A GLANCE WEEKLY MARKET SHARES



Figures based on 10 companies by % of total audience of the Top 50, and corporate groups share by % of total audience of the Top 50.

mentioned in connection with it last week. Also, as data was not recoverable, last week's plays/audience totals for all records played on Virgin and Heart are incorrect. The errors did not affect the overall airplay chart positions and have been corrected retrospectively within this week's charts and data. We add our apologies to those of Music Control.

Moving clear of Eminem's *Without Me* - last week's joint leader - atop the Radio One most-played chart is the *Basement Jaxx's Get Me Off*, which was aired 33 times by the station last week, generating an audience of more than 25m. It was only played 144 times elsewhere, however, and most of them were on small stations which therefore then added only a further 2m to the Radio One audience figure, hence the record's 27-29 slip on the Top 50.

MTV

Rank	Title	Artist	Label
1	3	WITHOUT ME	Eminem Interscope/Polydor
2	2	GET OVER YOU	Stacy Faye Bester Polydor
3	1	LOVE AT FIRST SIGHT	Kylie Minogue Parlophone
4	6	DON'T LET ME GET ME DOWN	LaFaro
5	4	LET'S MOVE!	M. Dyman Polydor
6	1	BLESSED	Paulo Londra Interscope/Polydor
7	7	JUST A LITTLE LIBERTY X	Liberty X
8	11	HELLA GOOD	He Dubz Interscope/Polydor
9	4	STARBUCKS A London	London Warner Bros
10	10	BY THE WAY	Rud Da Chippers Warner Bros

Most played videos on MTV UK, Media Research Ltd. 16/6/02. Source: MTV UK

THE BOX

Rank	Title	Artist	Label
1	1	ANY ONE OF US	Gerard Eaton Sire
2	2	THE LOGICAL SON	Scotstar Edel
3	4	WITHOUT ME	Eminem Interscope/Polydor
4	7	SHOOTING STAR	Rip Rig & All Around The World
5	5	UNDERNEATH YOUR CLOTHES	Shayne Eagle
6	8	WE'RE ON THE BALL	Ant & Dec Columbia
7	2	WHIM WHIM LOVE	McChristina MCA/Mercury
8	1	HERO CHAD	James Blunt V2
9	8	STRANGE RELATIONSHIP	Darren Hayes Columbia
10	3	JUST A LITTLE LIBERTY X	Liberty X V2

Most supported videos on The Box, w/e 16/6/02. Source: The Box

WH1

Rank	Title	Artist	Label
1	2	IF YOU NEVER NEVER	ONES ROAN ROADING Polydor
2	5	IT'S OK	Abric Innocent
3	7	KISS IN MY HALL	Valentina WEA
4	6	LOVE AT FIRST SIGHT	Kylie Minogue Parlophone
5	8	WITHOUT ME	Eminem Interscope/Polydor
6	3	STOP TRYING YOUR HEART OUT	Destiny's Child S
7	1	LIGHT MY FIRE	Will Young Warner
8	4	UNDERNEATH YOUR CLOTHES	Shayne Eagle
9	10	ANYONE OF US	Gerard Eaton RCA
10	9	ANYONE OF US	Gerard Eaton RCA

Most played videos on WH1 w/e 16/6/02. Source: WH1

STUDENT CHART

Rank	Title	Artist	Label
1	2	A LITTLE LESS CONVERSATION	Elvis vs JXL RCA
2	1	WITHOUT ME	Eminem Interscope/Polydor
3	5	SWEETNESS	Jimmy Eat World Decca/Warner
4	6	HELLA GOOD	He Dubz Interscope
5	3	GET FIE THE VINES	Heavenly
6	10	MUSEE	David Byrne's World Taste Media
7	8	GET ME OFF	Basement Jaxx XL
8	4	A MINA MINIMA	The Bees We Love You
9	7	BREATHE IN YOU	Fru Fru Island
10	9	YOU GOT THE STYLE	Atlanta Parlophone

UK student chart for 23/6/02. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK

Performances: Work It Out
Byones: When You Look At Me
McChristina Milian: Get Free The Vines: We're On The Ball
Ant & Dec
Final lineup 16/6/2002

RADIO ONE PLAYLISTS

A-List: Just A Little Liberty X/Without Me
A Little Less Conversation Elvis vs JXL/ Love At First Sight Kylie Minogue/ Blurry Future: 0r Magic/ Hella Good He Dubz/ Something To Talk About Bady Drawn Boy/ Get Me Off Basement Jaxx/ Hot In Her
Holla: The Loves Me Not Paul Brown/ Fall From Heavens: In Your World/ Music: Stop Crying Over Roll On Me/ Oas: I Would Die 4 U The Space Cowboys/ American English: It's Just What I Do Tim Deluxe
feat. Ozzy Osbourne/ Y'm Gonna Be Alright Jennifer Lopez feat. Nas/ "We The Way Red Hot Chili Peppers

B-List: The Cool Pat McDonald/ Southern Sun Paul Weller/ Love Will Set You Free
Stacy Faye/ Get Over The Style Atlanta/ Texas! Get T'warg Set: Estelle/ Get Over You Stacy Faye/Bertie/ Mother M/ Carter/ Light My Fire Will Young/ I Feel So Good Cher/ Cocoon: LA: My Way & IES: Neil/ Stormia Ni

C-List: The Eminem Show (album) Eminem/ Breathe In Fru Fru/ Fry's Got A Temper
Bully: It's What We're All About Sam 41/ Real Life Audio/ Good Times Eric Cuse feat. Skin/ This Is My Second DJ Sing: Luvr! It Up In Rubi feat. Cassi/ Corner Of The Earth/ Jamiroquai/ "Pounding Doves: "Machine Says Yes" IC Kabana/ "Anyone Of Us Gerard Eaton/ "My Plug In/ Signpost/ "Wakeup Becomes The Sirens: "Acariote System 0r D.

R1 playlist for week 22/6/2002
* Denotes additions

MTV UK

Top 10: I'm Gonna Be Alright
Jennifer Lopez/ Obedience
Macchia: Meet In My Style/ Bady's Got A
Temper The Artist

Pop single of the week: Love At First Sight Kylie Minogue

THE PERSI CHART

Performances: When You Look At Me
McChristina Milian/ Whenever You Will Get The Cutting: This
Is How We Do It Mo-Tone/ Monster Loud People
Packag: B2
Final lineup 20/6/2002

CAPITAL RADIO

Additional: Anyone Of Us
Gerard Eaton/ How Come You Don't Call
Me Alicia Keys/ Weak It Out Beyonce Knowles
Underneath Your Clothes Sheryl

CAPITAL RADIO

Additional: Here I
Lay David Byrne/ A Little Less Conversation
Elvis Presley/ All I Wanted Michelle Branch/
Somewhere Nicer OBI

TOTP

A Little Less Conversation
Elvis vs JXL/ Love At First
Sight Kylie Minogue/ Get Over You
Stacy Faye/Bertie/ Logical Song
Scotstar/ She Loves Me Paula Abdul
Southern Sun Paul Weller
Final lineup 21/6/2002

RADIO TWO PLAYLISTS

A-List: Something To Talk About Bady
Drawn Boy/ Get On With Your Short
Hair Brian Kennedy/ Love At First Sight Kylie Minogue/
American Girls Counting Down: Steve McQueen Sheryl
Coe/ Gold Beverly Knight/ The Day It Rained Forever
Aurora/ Somewhere Nice OBI

B-List: Manchester City Line Willie Nelson &
Alan Womack/ Get Over You Stacy
Faye/ Your Song Elton John & Alessandro Safina/
"Strange Relationship Darren Hayes/ "Two Wrongs
Don't Make A Right/ Wicked Jeon Teo/ Claiborne Obit
"Here I Am Bryan Adams/ "Cameer Of The Earth
Jamiroquai/ "You Might Be Wrong Nicole Russon,

C-List: Today Radio Marc: Blessed Mariah
McCabe/ Stop Crying Your Heart Out
Cassidy/ Dance With Me Michael Boller/ Oliveira
Moraes/ Morning Dew Robert Plant/ Kings Road Ch
Sussex/ You Got The Style Atlanta/ I Spy Shana
Nas/ "Underneath Your Cloths/ "Shine Burn David
Bowie/ "Underneath Your Cloths/ "Bady Drawn Boy
Lighthouse Family: It's OK Anton Kitten/ Oh Baby
Philina.

R2 playlist for week 22/6/2002
* Denotes additions

VIRGIN RADIO

Additional: Here I
Lay David Byrne/ A Little Less Conversation
Elvis Presley/ All I Wanted Michelle Branch/
Somewhere Nicer OBI

POPWORLD

Interviews: Denise
Van Outen & Andy
Williams: B2X
Videos: Automatic High 5 Club Juniors: Pop The
Question Duran
Performances: When You Look At Me: Christina Milian/
Roll On/ This Is How We Do It: Mo-Tone

Final lineup 18/6/2002

RADIO 1

A-List: Today Radio Marc: Blessed Mariah
McCabe/ Stop Crying Your Heart Out
Cassidy/ Dance With Me Michael Boller/ Oliveira
Moraes/ Morning Dew Robert Plant/ Kings Road Ch
Sussex/ You Got The Style Atlanta/ I Spy Shana
Nas/ "Underneath Your Cloths/ "Shine Burn David
Bowie/ "Underneath Your Cloths/ "Bady Drawn Boy
Lighthouse Family: It's OK Anton Kitten/ Oh Baby
Philina.

R2 playlist for week 22/6/2002
* Denotes additions

GALAXY

Additional: Shooting
Hudson 1/ Star Rip & Fit: Fire
Mosses/ T: Love Me/ Let Me Go
David Guetta/ Forever Day OBI

14 SUNDAY

14 Performances
Just A Little Gilt
Amy Shark
Final lineup 16/6/2002

RADIO 1

A-List: Something To Talk About Bady
Drawn Boy/ Get On With Your Short
Hair Brian Kennedy/ Love At First Sight Kylie Minogue/
American Girls Counting Down: Steve McQueen Sheryl
Coe/ Gold Beverly Knight/ The Day It Rained Forever
Aurora/ Somewhere Nice OBI

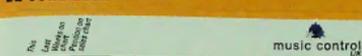
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"Here I Am Bryan Adams/ "Cameer Of The Earth
Jamiroquai/ "You Might Be Wrong Nicole Russon,

R2 playlist for week 22/6/2002
* Denotes additions

Xfm

Additional: Show Burn David
Bowie/ Ghosts Dirty Vegas/
Inflatable Bush/ Never Does Nothing/
Supernova/ All I Wanted Michelle Branch/
Day: From A Balance Beam Bright Eyes/ Open Your Box
You Don't/ Stop Spicy Brendan Brown/ Leather Gilt
Death In Vegas

22 JUNE 2002



Pos	Weeks on Chart	Artist	Track	Label	Peak	WTD	WTD	WTD
1	1	Kylie Minogue	LOVE AT FIRST SIGHT	Parlophone	2926	+16	104.77	+16
2	1	Enis vs JXL	A LITTLE LESS CONVERSATION	RCA	2594	+7	95.49	+9
3	10	Liberty X	JUST A LITTLE	Liberty X	2788	+9	83.92	-3
4	1	Pink	DON'T LET ME GET ME	Arista	2029	+7	67.85	-1
5	4	Sophie Ellis-Bextor	GET OVER YOU	Polydor	2074	+3	60.50	+29
6	10	Moony	DOVE (I'll BE LOVING YOU)	Positive/Arma	1903	+7	60.49	-7
7	13	Sugababes	FREAK LIKE ME	Universal Island	1978	+4	57.16	-19
8	7	Eminem	WITHOUT ME	Interscope/Polyder	1467	-2	55.91	n/c
9	11	Will Young	LIGHT MY FIRE	S	1653	+2	54.80	-6
10	13	Bady Brown Boy	SOMETHING TO TALK ABOUT	Twisted Nerve/XL Recordings	993	+19	52.87	+9
11	17	No Doubt	HELLA GOOD	Interscope/Polyder	1287	+20	50.13	+10
12	13	Fat Joe feat. Ashanti	WHAT'S LUV	Atlantic/East West	1169	-6	48.94	-1
13	3	Mis-Teeq	ROLL ON	Inferno/Telstar	1238	+41	46.55	+37
14	11	Innocent	IT'S OK!	Innocent	1911	+12	45.02	-23
15	19	M5 Dynamite	IT TAKES MORE	Polyder	1387	+11	44.32	+5
16	2	Ian Van Dahl	REASON	NuLife/Arista	1304	-9	44.07	+7
17	11	Holly Valance	KISS KISS	London	1882	-19	42.40	-44
18	11	Enrique Iglesias	ESCAPE	Interscope/Polyder	1754	n/c	42.12	-7
19	7	Westlife	BOY BOY BABY	S	1531	-11	40.03	-38
20	12	X-Press 2 feat. David Byrne	LAP	Skint	1553	-10	38.22	-21
21	4	Oasis	STOP CRYING YOUR HEART OUT	Big Brother	1095	+29	37.92	+15
22	16	Ronan Keating	IF TOMORROW NEVER COMES	Polyder	1562	-7	35.96	-27
23	13	Puddle of Mudd	BLURRY	Geffen/Polyder	694	-11	33.43	-8
HIGHEST TOP 50 CLIMBER								
24	4	Chad Kroeger feat. Jossy Scott	HERO	Roadrunner	994	+55	33.00	+104
25	3	The Space Cowboy	I WOULD DIE 4 U	Southern Fly	909	+50	32.14	+8
26	3	Beverly Knight	GOLD	Parlophone	592	+105	29.73	+19
27	13	Mary J Blige	NO MORE DRAMA	MCA/Uni-Island	896	+4	29.62	+10
28	13	Shakadoff	AT NIGHT	Defected	816	-18	28.11	-25
29	3	Basement Jaxx	GET ME OFF	XL Recordings	717	+26	27.27	+4
30	3	Christina Milian	WHEN YOU LOOK AT ME	Def Soul/Mercury	1247	+26	27.15	+18
31	12	N' Sync feat. Nelly	GIRLFRIEND	Jive	761	-9	27.05	-1
32	11	Blue	FLY BY IT	Innocent	883	-22	26.60	-4
33	26	Nickelback	HOW YOU REMIND ME	Roadrunner	985	-31	26.32	-26
34	3	Starchaser	LOVE WILL SET YOU FREE	Ruffin	997	+32	25.78	+14
35	4	Paffendorf	BE COOL	Data/Ministry Of Sound	548	+5	25.11	+42
36	2	Brandy	FULL MOON	Atlantic/East West	801	+23	24.28	+2
37	4	Nelly	STEVIE IN HERRE	Universal Island	482	+25	22.60	+25
38	2	Sheryl Crow	HOT ME MCOUEN	A&M/Polyder	259	+56	22.34	+20
39	7	Rhianna	OH BABY	S2	900	-18	22.30	-24
40	10	The Calling	WHERE YOU WILL GO	RCA	976	+48	21.76	+84
BIGGEST INCREASE IN AUDIENCE								
41	3	Aurora	THE DAY IT RAINED FOREVER	EMI	280	+27	20.41	+108
42	3	Ashanti	FOOLISH	Mercury	571	+27	19.76	+30
43	10	Missy Elliott feat. Eve	4 MY PEOPLE	East West/Elektra	631	-26	19.55	-11
44	11	Lasgo	SOMETHING	Positive	788	-30	19.44	-14
45	11	Isidwile	AMERICAN ENGLISH	Parlophone	88	+21	18.25	+67
46	11	Shkilla	WHENEVER WHEREVER	Epic	781	-11	18.09	n/c
BIGGEST INCREASE IN PLAYS								
47	11	Gareth Gates	ANYONE OF US (STUPID MISTAKE)	S	622	+144	17.48	+81
48	17	Jennifer Lopez feat. Ja Rule	AIN'T IT FUNNY (REMIX)	Epic	724	-18	17.37	+45
49	13	Muse	IN YOUR WORLD	Taste/Mushroom	47	+31	16.79	+86
50	13	Anastacia	ONE DAY IN YOUR LIFE	Epic	726	-16	16.73	-22

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47	11	Gareth Gates	ANYONE OF US (STUPID MISTAKE)	S	622	+144	17.48	+81
48	17	Jennifer Lopez feat. Ja Rule	AIN'T IT FUNNY (REMIX)	Epic	724	-18	17.37	+45
49	13	Muse	IN YOUR WORLD	Taste/Mushroom	47	+31	16.79	+86
50	13	Anastacia	ONE DAY IN YOUR LIFE	Epic	726	-16	16.73	-22

ILR

Pos	Weeks on Chart	Artist	Track	Label	Peak	WTD	WTD	WTD
1	1	Kylie Minogue	LOVE AT FIRST SIGHT	Parlophone	2926	+16	104.77	+16
2	1	Enis vs JXL	A LITTLE LESS CONVERSATION	RCA	2594	+7	95.49	+9
3	10	Liberty X	JUST A LITTLE	Liberty X	2788	+9	83.92	-3
4	1	Enis vs JXL	DON'T LET ME GET ME	Arista	2029	+7	67.85	-1
5	4	Sophie Ellis-Bextor	GET OVER YOU	Polydor	2074	+3	60.50	+29
6	10	Moony	DOVE (I'll BE LOVING YOU)	Positive/Arma	1903	+7	60.49	-7
7	13	Sugababes	FREAK LIKE ME	Universal Island	1978	+4	57.16	-19
8	7	Eminem	WITHOUT ME	Interscope/Polyder	1467	-2	55.91	n/c
9	11	Will Young	LIGHT MY FIRE	S	1653	+2	54.80	-6
10	13	Bady Brown Boy	SOMETHING TO TALK ABOUT	Twisted Nerve/XL Recordings	993	+19	52.87	+9
11	17	No Doubt	HELLA GOOD	Interscope/Polyder	1287	+20	50.13	+10
12	13	Fat Joe feat. Ashanti	WHAT'S LUV	Atlantic/East West	1169	-6	48.94	-1
13	3	Mis-Teeq	ROLL ON	Inferno/Telstar	1238	+41	46.55	+37
14	11	Innocent	IT'S OK!	Innocent	1911	+12	45.02	-23
15	19	M5 Dynamite	IT TAKES MORE	Polyder	1387	+11	44.32	+5
16	2	Ian Van Dahl	REASON	NuLife/Arista	1304	-9	44.07	+7
17	11	Holly Valance	KISS KISS	London	1882	-19	42.40	-44
18	11	Enrique Iglesias	ESCAPE	Interscope/Polyder	1754	n/c	42.12	-7
19	7	Westlife	BOY BOY BABY	S	1531	-11	40.03	-38
20	12	X-Press 2 feat. David Byrne	LAP	Skint	1553	-10	38.22	-21
21	4	Oasis	STOP CRYING YOUR HEART OUT	Big Brother	1095	+29	37.92	+15
22	16	Ronan Keating	IF TOMORROW NEVER COMES	Polyder	1562	-7	35.96	-27
23	13	Puddle of Mudd	BLURRY	Geffen/Polyder	694	-11	33.43	-8
HIGHEST TOP 50 CLIMBER								
24	4	Chad Kroeger feat. Jossy Scott	HERO	Roadrunner	994	+55	33.00	+104
25	3	The Space Cowboy	I WOULD DIE 4 U	Southern Fly	909	+50	32.14	+8
26	3	Beverly Knight	GOLD	Parlophone	592	+105	29.73	+19
27	13	Mary J Blige	NO MORE DRAMA	MCA/Uni-Island	896	+4	29.62	+10
28	13	Shakadoff	AT NIGHT	Defected	816	-18	28.11	-25
29	3	Basement Jaxx	GET ME OFF	XL Recordings	717	+26	27.27	+4
30	3	Christina Milian	WHEN YOU LOOK AT ME	Def Soul/Mercury	1247	+26	27.15	+18
31	12	N' Sync feat. Nelly	GIRLFRIEND	Jive	761	-9	27.05	-1
32	11	Blue	FLY BY IT	Innocent	883	-22	26.60	-4
33	26	Nickelback	HOW YOU REMIND ME	Roadrunner				



Eminem: album release schedule perfect



Oasis: internet response provides valuable feedback

NET DOWNLOADERS: FROM IRRITANT TO RESOURCE

Recent leaks of pre-release Oasis and Eminem tracks onto the internet have highlighted the potential of downloads to scupper the well-laid plans of labels and artists. But many are also learning how to translate online interest into offline sales. Toby Lewis reports

When Eminem's latest LP, *The Eminem Show*, hit number one in the US on the *Billboard* 200 on May 26, it was with just one day's worth of sales. His label Interscope having brought forward the release by nine days in time for retailers to stock in the lucrative Memorial Day shopping weekend. Uniquely, however, it was the first time that a label had been seen to derail its own scheduling based on information collected from online research.

A statement on the rapper's website read, "Due to the rampant internet piracy and illegal bootlegging, Aftermath/Interscope, in conjunction with Eminem and his manager, have decided to push the release date forward by a week. We had no choice." Of course, there were various new Eminem MP3s doing the rounds on file-sharing services such as KaZaA, but Interscope was not too worried about these.

Instead, the matter of greater concern was a high-profile news story stemming from Gracenote, an internet company whose technology enables web users to match the album in their computer's CD drive against an index of song titles and album names. By noting which albums are being scanned in each week, Gracenote compiles its "digital top 10" which, according to the firm, represents the most-played albums on the internet.

"What the data shows is interest and activity around certain albums and artists," says Gracenote director of marketing Ross Blanchard. "Nirvana's *Nevermind*, Pink Floyd's *The Wall* and Santana's *Supernatural*, for example, are enduringly popular and receive a very high number of lookups each week."

So, it is not difficult to imagine the reaction at Interscope when, towards the end of May, *The Eminem Show* became the



Radiohead: internet strategy helped Kid A to number one in US with deliberate use of soundfile previews and file-sharing

highest-charting unreleased album to date on the Gracenote chart, climbing to number two. And not only was Interscope losing out on sales to CD-burning bootleggers, but indications were that retailers who already had the album held in stock were allowing copies to sneak out. "I guess people couldn't wait to sell this record," Interscope sales and marketing boss Steve Berman told Reuters.

Oasis's new album *Heaven Chemistry* has also found its way unofficially onto the internet far in advance of release, although a statement from the band later suggested that the MP3 files in circulation were not ripped from finished masters but "illicit recordings probably made with a hidden Walkman or similar device" during working progress mixing. Unlike Eminem's team, however, Alec Mckenley of Oasis's management firm Ignition does not view an online leak as reason enough to bring forward a record's release date. "We use the internet as a way of communicating with fans and assessing excitement about

campaigns and sometimes use this feedback to add to campaigns," he says. "We have never let the internet, nor any other medium, dictate what we do."

Increasingly, though, record labels are beginning to take note of the internet as a forum for pre-release market research information. Peoplesound, now part of Italian online music firm Vitaminic, was initially perceived as a home for up-and-coming unsigned acts, but has developed into a testbed for record labels wanting to market new tracks to potential music buyers. In partnership with big-name portals such as Freeserve and Lycos — and going under the banner of "New Music Now" — Peoplesound invites users to sample and rate each song as a hit, miss or maybe, as well as offering links to pre-order the physical record via HMV.co.uk.

With chartbound acts such as Chad Kroeger, Paul Oakenfold and Mis-Teeq on show, Peoplesound CEO Bruno Heese is confident enough to describe the service as "the de-facto online promotion channel in this

country". And, he says, information acquired during the promotions can help record companies better target their resources. "A brand manager at one of the larger majors showed us some interesting geographical data which revealed that the people who responded best to his artist lived in certain areas. As a result, the label put more marketing into those areas."

Heese is willing to admit, however, that even with the large amounts of data that Peoplesound can mine from its users, it has taken some time to find pricing levels sufficiently palatable to please the new media departments of record labels. "We had to speak to labels about what they thought was good value for money, then adjusted accordingly and made it more cost-effective," he says. And like the online advertising industry,

explains Heese, Peoplesound has on occasion encountered the pitfall that "because the internet is seemingly so measurable, labels worry when they can't see a direct conversion to sales". He adds, "But one of the biggest dilemmas for a label is always how to get exposure for the act — whether on the radio, MTV or even rack-space in a store. We can get people to sample the music and believe that the additional exposure can never hurt an artist."

On a similar note, but with more of a niche market, TheWhiteLabel.com, which is run by producer/writer Robin Scott, updates the

rusty clubbing practice of filling in DJ returns sheets with a secure environment in which electronic labels can showcase new recordings and gain feedback from dance fans. "We have MoS, V2, Loaded and Skint currently beta-testing with us," says Scott. "We all know how fussy the dance charts can be and this is one step towards having a system which genuinely reflects people's interests and tastes."

More controversially, however, several major record companies in the US are known to be studying not just legal music

"Due to internet piracy and bootlegging [we] have decided to push the release date forward by a week.

"We had no choice"

— Statement on Eminem's website

"We have never let the internet, nor anyone else, dictate what we do"

— Alec Mckenley, Ignition (Oasis's management)

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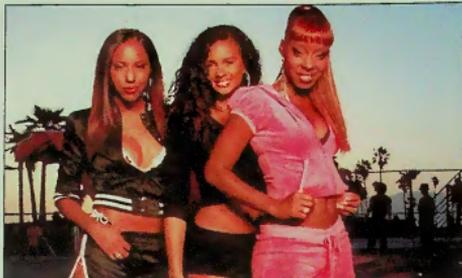
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portals but also the illegal peer-to-peer (P2P) networks to better educate their marketing campaigns, often in collaboration with specialist online research houses such as NetPD or BigChampagne.

"Big Champagne's research has given us insight into our customers' tastes that traditionally, as an industry, we've never had access to before," says Rob Gordon, VP of marketing Capitol Records, and he is not the only record company executive to advocate positive use of such data. "We've moved up street dates on album releases," says Marc Geiger, vice chairman of ARTISTdirect, which runs ARTISTdirect records and innovative label MUSIC. "We've also used the numbers to determine how many people have interest in a band, which can play a factor in how many albums we may ship initially."

"Sometimes a tuntable hit gets quite a lot of attention — or impressions — in the form of airplay, but fails to translate into big sales numbers," says Eric Garland, CEO of BigChampagne. "Conversely, sometimes a work with relatively few radio impressions — for example, Radiohead, Wilco, the Oh Brother, Where Art Thou? soundtrack — is a surprise hit at retail. Why? In part, these surprises are just a consequence of a lack of insight into the relationship between the music content and the consumer."

Garland's company BigChampagne harvests peer-to-peer networks for information ranging from what song or artist names users are searching for to the average number of tracks per artist or album they are downloading — all of which can help gauge awareness and interest for an artist on an instant and ongoing basis. The data can even be cross-referenced with the contents of users' shared music folders, to get an idea of how popular the artist is within certain music genre communities. But often the



Mis-Teeq: presence on Peoplesound.com serves as a testbed for new material

process reveals that P2P fans are searching for lyric fragments and mis-spelled song or artist titles, indicating that more work needs to be done on raising the act's profile. As Garland comments, "We have even seen fan forums attribute quite regularly to the wrong artist. How can that be a path to a CD sale, unless it's a sale for the other artist?"

Mark Mulligan of Jupiter, however, sounds a note of warning against taking fan-trends as an accurate model of average CD buyers. "The P2P population is shifting towards being more representative of the offline population, but it is still skewed towards young and male users," he says. "Thus, many of these music fans would not have much disposable income available anyway to spend on music; in previous decades they would have been buying vinyl albums." Instead, Mulligan suggests, the greatest value lies with monitoring online and mobile marketing campaigns. "The internet and mobile phones have huge potential to allow artists and labels to develop strong, lasting relationships with music fans and enable them to deliver music and products specifically suited to individual consumers."

Many technologists are very aware of the very challenge cited by Mulligan and are toying with methods of joining the dots between online promotion and traditional CD sales, with the aim of maintaining an ongoing bond with past record buyers. One concept gaining traction is CD verification, in which a customer proves genuine ownership of an album or single by

inserting it into his or her computer and registering the disc via a special website before being allowed access to some sort of exclusive content by way of a reward.

Both Graezone and Sony have their own versions of this technique, while in the UK it is London's IDL Systems which leads the field, working with Virgin on promotions for Aiyah and Embrace and with Universal for Ocean Colour Scene. IDL licenses its "Digital insert" to an electronic version of the trusty Trinity Street-style mailing list postcard, albeit with added instant gratification for

"[Online] research has given us insight into our customers' tastes that traditionally, as an industry, we've never had access to before"
— Rob Gordon, VP of marketing Capitol Records

both customer (the compensation of additional content) and label (market research data and a guarantee of one or multiple CDs having been purchased). "The results are built up in real time," says IDL's Ian Shurmer. "So daily user behaviour can be built up rather than having to wait for weekly or longer results. Also, the marketing questions can be altered throughout the campaign to re-focus the promotion. This is not possible offline."

Bertelsman's Digital World Services (DWS) hopes to extend the loyalty of record buyers still further with its online subscription service system BeFNaaptic, launching later in the summer with Arista Records' Boyz II Men set to be the first group promoted. Labels can use the technology to create exclusive fan content such as artist chats, unreleased recordings, merchandise and tickets, via an online fan club designed to keep listeners interested beyond the life of a CD album.

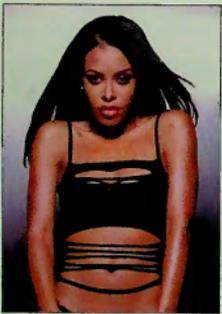
"MTV took something that already existed — the promotional music video — and made an entire business out of it," argues Ebrahim Keshavarz, executive VP marketing and sales at Digital World Services. "Artists and labels don't just create eight or 10 tracks for an album, there are demos and unreleased tracks — so why not find a release point for that?" According to Keshavarz, however, labels with which DWS are in discussions have proved most excited about the opportunity to trial-run material on a willing audience. "With digital security, you can use the system to test tracks, knowing they won't go any further than the fan club," he says. "So you can begin to involve fans in the creative process itself."

Even before such ambitious uses of the web become commonplace, however, there are already a few examples of records whose sales are largely to have outstripped expectations largely as a result of their online campaigns.

Radiohead's Kid A is now regarded as the group's US breakthrough album, despite band members' initial refusal to take part in traditional videos or interviews to promote the disc. Instead, EMI/Capitol encouraged fans to hear the album in advance via special "iBibi" microsites accessible through partner websites — and, in a truly adventurous gesture, worked with Napster-like file-sharing service Armist to produce Radiohead-themed "skins" for the Armist software.

"Unlike The Eminem Show, the entrance of Radiohead's Kid A at number one with a bullet in 2000 was a far more persuasive indication that deftly-applied web marketing can make or break a risky musical venture," says Adam Powell of AngryCoffee.com, one of EMI's partners in the iBibi promotion. "Eminem is taking a completely different stance by using the strife over digital

▶p25



Aaliyah: IDL providing marketing opportunities



Oakenfold: targeting online users

Music recognition: the 'killer app' for mobile networks

The dream of streaming music on demand to a wireless device is looking as far off as ever, with few UK residents having subscribed to broadband at home, let alone on a mobile phone. Nevertheless, in the light of the thriving ringtone market, operators believe that music will remain one of the key attractions for users looking for mobile entertainment.

Compatible with all existing mobile handsets and networks, London- and California-based Shazam is set to make waves later this summer when it launches a music recognition service enabling music fans to find out the identity of any recording they hear, whether that be on the radio, on TV or even in a club. Gone are the days of waiting with bated breath for a DJ to back-anounce the beats; users dial in to Shazam, hold the handset in the direction of the music for about 15 seconds and an advanced software

system held by the London-based company checks the track against its database of audio fingerprints. Then, at a cost of around 50p, the customer is sent back a text message featuring the artist and song name of their mystery track; they will also be able to buy albums or send "Songmalls" to friends via the service.

The technology itself works shockingly well — even in noisy environments and with reasonably obscure tracks — leaving little doubt of Shazam's "killer app" potential. The challenge for Shazam now will be twofold: firstly to build a catalogue of recognised music big enough to secondly meet John Peel's most extreme playlists, and secondly to negotiate deals with telcos and copyright owners to allow it to make decent profits despite some already hefty overheads. And although Shazam has made good progress on picking up licences for the song clip part of its service and has

struck a deal in principle with MCPSP/PRS and an agreement with AIM, there may still be thorny legal issues ahead over the long term, with some labels and publishers seeking to reserve judgement on whether a licence is required to create the massive database of audio fingerprints.

Orange recently trialled a prototype of a wireless streaming service in Sweden, working with companies such as Bertelsman/Digital World Services to examine the technologies that might be required to enable secure music on a mobile device. "Consumer feedback was high," explains Ian Henderson, who heads up Orange's digital music division. "You might see something like it in the distant future."

However, given the limitations of what current mobile networks can achieve, the company is focused upon pushing boundaries in a pre-3G music world, having launched its own mobile song recognition

service in France two years ago with MobiJug (although unlike Shazam, it can only track songs on the radio) and a music messaging service in Holland enabling customers to forward their pals tracks taken from iTunes catalogue. In conjunction with its subsidiary Ananova, Orange also enables fans to keep up with the latest news tailored specifically to their musical tastes. "We're looking for ways we can provide people with information about music they're listening to, helping them create communities around their favourite artists."

Primitive though they may sound, it's likely that these fairly low-tech approaches will prove to be relatively good revenue generators for mobile companies in the next couple of years, as the uptake of new handsets declines and customers look for cheap and cheerful ways of personalising their mobile phones.

Toby Lewis

piracy to create a cloud of mystique around his own album, which would doubtless go platinum with or without a negative or positive spike resulting from internet piracy or internet publicity."

In a similar vein to Kid A, one of this year's most remarkable American hits, Yankee Hotel Foxtrot by Wilco, is a challenging record which was streamed over the web well in advance of release, with Wilco's manager Tony Margherita commenting that "the internet was a pivotal part of what got us through last year, in many ways, and an absolutely crucial factor in the initial success of Yankee Hotel Foxtrot." Having parted ways with previous label Reprise, which felt that the band's latest creation was not commercial enough, Wilco decided to put the album online in streaming form last summer to warm fans up for US tour dates — a strategy which resulted in critical and public acclaim, as well as a new deal with Nonesuch Records.

"We got a ton of e-mails during that time thanking us for making the record available on the site," says Margherita. "Invariably, most of those e-mails ended with a note saying 'Don't worry, I will absolutely buy the record when it comes out' — and apparently they did. YHF debuted on the US *Billboard* chart at number 13 with first week sales of 56,000, which is two-and-a-half times better than any previous first week for the band. I am absolutely positive that none of this would have happened as it did without that website and the stream of the album."

Slowly, more major labels are beginning to take note of the anecdotal evidence presented by Wilco and Radiohead, offering online promotions a little more liberal in outlook than the typical time-limited secure download. Aware that digital music formats

locked with digital rights management rules can often be unwieldy and unpopular with web users, Maverick/Warner Bros Records announced in May that it had become the first major label to sell a downloadable track in the unsecured MP3 format, as part of a push for Meshell Ndegeocello's new CD *Cookin': The Anthropological Mixtape*. For 99 cents, web fans were offered the chance to download a version of the track Earth, which was specially remixed by Ben Watt's Lazy Dog, but not available on the album itself.

"Given that the track is not on the album, I don't think it could hurt," says Steve Grady from EMusic, one of the Viendi Universal sites which has teamed with Maverick in promoting the paid-for download.

"Assuming they like what they hear, it can only help. The reality is that we are making a transition; I believe that, in the long run, the majority of people will get their music digitally, but because the infrastructure for digital music is in its early stages, most people still buy CDs as their primary means of getting music."

So can a real-world CD hit be driven by online promotions alone? Lynn Gosgrave, former Sony executive and co-founder of TrustTheDJ.com, believes so, having recently released an exclusive Gilles Peterson CD which sold out of its limited-edition run of 5,000 from the website in four days. "Eventually, online promotions will have the same level of impact [as traditional campaigns]. The bigger your databases get, the more luck you'll have, because you're directly targeting people, you know they're interested in your genre of music, they're within a certain age group and so on."

Marc Geiger of ARTISDirect agrees, but concedes that the lack of double-blind experiments where only the online promo has

driven sales makes the hypothesis hard to prove. "There will be many more examples in the coming years," he says, "but right now, as there is no real way to sell music digitally, it is harder to see the correlation. The consumer still has to go to a store and buy the music and does not tell anyone how they were influenced to buy it."

Compared to so many industries, the record business has picked up a reputation for relying on gut instincts instead of intimate relationships with its customers. Clearly, a website is unlikely to write or

record a hit song any time soon, but the internet can help labels fine-tune their marketing so that the right songs reach the right ears.

"It's an article of faith that if they regularly get on major radio the act can sell a million albums, but that may only be right for less than 40% of the market," says Peoplesound CEO Bruno Heese. "That's where online platforms can be far less expensive and much more efficient — and the trick to getting it right is establishing a profile of the consumer."

The internet was a pivotal part of what got us through last year and an absolutely crucial factor in the initial success of [Wilco's] Yankee Hotel Foxtrot' — Tony Margherita, Wilco manager



Wilco: making new album available online last summer helped raise awareness and boost CD sales

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RETAIL FOCUS: **KAYS**

by Joanna Jones

First opened in the early seventies, Bristol-based retailer Kays has grown to become a four-store chain. Owned by Vic Kirby, all four stores are in the Bristol area – at Brislington, Fishponds, Keynham and Yate – and target themselves firmly at the family market by stocking chart material, but also priding themselves on their specialist ordering service.

Simon Bruton, store manager at Kay's Yate branch for the past three years – the largest of the four stores in the chain – says the past two years have seen a significant shift in its customer base towards rock, metal and R&B.

"We have always aimed towards the family market, but we also do a roaring trade on the specialist order side. A lot of our customers find many shops don't stock the stuff they really want and we can get it for them in 7-10 days," says Bruton. A CD-ROM database helps the smooth-running of orders, he adds.

Stocking 10 lines and around 7,000 units, the Yate store is run by three staff and its



Kays: do well on the specialist order side

main competition comes from Woolworths. "In the past two years – especially since the Eminem, Limp Bizkit and Linkin Park albums – we have taken off in the no-metal, rock and R&B areas and that is now what our niche in the market is in this store."

Two sections of the outlet, which is based in a shopping centre, are now devoted to rock and R&B, which firmly targets their 15-25-year-old average customer.

"The shop is near to a school and a sixth

KAYS' TOP 10

A Little Less Conversation Elvis JXL
Untouchables Korn
The Eminem Show Eminem
Silver Side Up Nickelback
Various – Spiderman Spiderman OST
The Platinum Collection Queen
18 Mobly
Héro Crad Kroeger
Jealous One Still Envy Fat Joe
Ashanti Ashanti

Kay's current leading sellers

form college and the kids really want nu-metal, rock and R&B – we get the lunchtime school brigade and after school the sixth form kids come in," he says. "Many of our customers visit three times a week."

While Kays unsurprisingly focused on vinyl when it opened 30 years ago, it now no longer stocks the format, or cassettes, which disappeared from the shelves at the beginning of this year.

The phasing out of both formats, says

Bruton, is largely due to diminishing sales. "We just weren't making any money on cassettes and customers were asking for titles which weren't being released by the record companies," he adds. "Many people were just not prepared to pay a pound more for a cassette when they could get a CD."

Another recent development is the introduction of DVD, which makes up about 10% of sales, while back catalogue and mid-price albums account for 30% of trade throughout the week.

Bruton says that, after a decent start to the year, trade has been relatively quiet kick-started by major releases from Eminem and Korn, while forthcoming albums from Oasis, Red Hot Chili Peppers and Prodigy are set to provide sales highlights in coming months.

Bruton says: "A lot of the stuff coming out – Eminem, Puddle Of Mud etc. – is all aimed at our customers, so as long as the rock releases keep on coming and the kids still want them we'll be doing well."

Kays, 7 South Parade, Yate Shopping Centre, Bristol, BS37 4BB. Tel/fax: 01454 312049.

IN-STORE NEXT WEEK (from 24/6/02)

Windows – Harry Potter, Queen's Jubilee: In-store – Latin Jazz, The Vines, Halford, Generators 90's, Eva Cassidy, 10 Squared, Kyla Minogue, Shvane, David Bowie, Korn, Samuel Ramey, Korn, Brian Wilson, VBO The Stranglers, Paul Carrack, Joe Cocker, Queens Jubilee, Coldout, Dio, M.R.C. BRMC, Fairport Convention, Acoustic Folk Box, Mobly, Queen – X-Hives, Washbone, Tom Waits, Mollie, Roger Waters, 3 Elizabeths, X-Press 2, Jethro Tull, I Am Sam, Bedrock, Emerson, Darryl Tenaglia; **Press ads** – Cousteau, Matthew, Medieval Babes, Belle & Sebastian, Roggess His 1996-1960, Kyla Minogue, Walton, Black Rebel Motorcycle Club, Fairport Convention, Acoustic Folk Box, Mahler, I Am Sam, Bedrock, Bax.



Singles – Space Cowboy, M. Factor, Wyclef Jean, The Calling, Rick Waller, Beverly Knight, Kelly Lorena, Operababes; **Albums** – Mis-teq, Extreme Euphoria, Clubland, Dancaester 2002, Smokin Beats, Pat Oakenfold, Nu Skool Breaks, Crews Control, Andy Williams, In-store – Spiderman OST, Korn, Ai.



Listening posts – V/A Ministry of Chant, Very Best of Smooth Jazz, More Smooth Jazz, Jazz On A Summers Day, Norah Jones; **In-store** – three to two CDs, three for £38 CDs, two for £18 CDs, Charlatans, Korn, ECM Jazz, Moby; **Windows** – three CDs for the price of two



In-store display boards – Guided by Voices, V/A – Total Lee, Rooper, Vincent Gallo, Crazy Penis, Fingathing, Reinhold, Layo & Bushwaka album



Single – M Factor; **In-store** – Boxer Racer, Frou Frou, Beverly Knight; **Press Ads** – The Calling, Beverly Knight, Lighthouse Family, Ragging Speech; **TV Ads** – Kelly Lorena, Morcheeba



Selects listening posts – Seagulls – Screaming Kiss Her Kiss Her, Cinerama, Be Good Tanyas, Orbital, Space; **Mis** – Mojo recommended retailers – Archer Prewitt, Buffalo Daughter, Verve Remixed, FC Kahuna, Luke Slater; **Windows** – Monsoon Wedding, Dreams, XFM, Morcheeba, Oasis, NME, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater; **In-store** – Sound Disciples, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater, Oasis, Wyclef, Roger Waters, Maria Pia De Vito; **Press ads** – Metalheadz,



Windows – Monsoon Wedding, Dreams, XFM, Morcheeba, Oasis, NME, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater; **In-store** – Sound Disciples, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater, Oasis, Wyclef, Roger Waters, Maria Pia De Vito; **Press ads** – Metalheadz,

High Contrast, Verve Remixed, FC Kahuna, Luke Slater, Ya Ya 3, Herbie Hancock.



Windows – Crews Control, Nu Skool Breakz, Clearout; **In-store** – Mis-Teq, Smoking Beats; **Press ads** – Back 2 Skool, Beachlife, Oasis.



Press ads – Chart Campaign, Nelly, Oasis; **Windows** – Crews Control, Smoking Beats; **In-store** – Mis-Teq, Beachlife



Singles – Space Cowboy, Morcheeba, Wyclef; **Albums** – Party In The Palace, Mis-teq, Andy Williams



In-store – Blue Stationery – Singles – Christina Milian, Cream Beach 2002, Kyla Minogue, Sophie Ellis-Bextor, Addicted To Trance, Pink, Christina Milian, Kyla Minogue, Mis-teq

**ON THE SHELF**

PETER ROBINSON,
manager, Andy's,
Beverly

"Business is quieter than usual given that the World Cup is on at the moment, but when the games finish there's a rush of people coming in for the World Cup compilations and the Ant & Dec single. The big singles this week are the Elvis vs JXL release and the new Kylie single, which is selling off the back of the Blue Monday remix. The Kylie single could be the biggest single of the year. It's being out of the shop and given the World Cup – and the advertising campaign – is on for another few weeks it's sure to give the track longevity which others don't have.

We're doing two chart albums for £22 and this is helping a lot with moving full price stock. We've got an offer on at present, £9.99 on 15 titles – from the likes of Doves, Pink and Black Rebel Motorcycle Club. The Pink album is doing extremely well and with this offer should do even better. We're very lucky here in that we are a specialist shop and the public knows that we

can help them find the kind of music that they want. We've got a wide customer base with a lot of our customers buying Jazz, such as Diana Krall and Stacey Kent, and classical where we're doing an excellent deal with two Navos CDs for £7.99. Having this element to our stock sets us apart from the supermarkets who seem to be able to accept losing money on music which they have little regard for. Music should not be treated as a loss leader, but the glut of best cds on the market would give me to indicate that the majors don't agree. In our shop, there is a real love for music. Everyone who works here has a passion for it, whatever their taste, and our customers are very aware of this. I know there's a discussion about the problems with downloading from the net but from my experience most people tend to use it almost as a catalogue to source tracks and check them out. People who want the album come in and buy it because they want the whole package."

**ON THE ROAD**

LUTHER JONES,
Universal Field Sales Rep,
South England

"I've joined Universal eight weeks ago after previously being on the other side of the counter. So I'm still in the process of building up a relationship with all the shops and buyers in my area and it's a steep learning curve.

There's a lot more to the job than you realise when you're based in store.

This week we're selling the new Papa Rock single, which should do well off the success of their first. The New Found Glory album is also going well and could crossover to the mainstream. The Christina Milian single looks like being her second hit, even the independent shops can do well from pop such as that. The pleasant surprise is the interest in the new Counting Crows single, which will be a great taster for the album – the people in the stores love it. They're a big underground band that shift a lot of albums.

The new Blackalicious album is going great and seems to be selling to the same

market that bought the DJ Shadow album, so it could well chart. DJ Shadow is doing phenomenally well, the thirst for his product is massive. This time of the year the shops are really hungry for something that will sell and this has been one of those occasions where they filled their boots with the limited edition.

Now that Jim O'Rourke has joined Sonic Youth, it looks like the band have been revitalised. The new album is a real return to form. I also expect great things for the Ms Dynamite album. Her first single was a real breath of fresh air, being a little more left of centre than most of the chart material out there.

There's a big buzz about Americans Headcharge, with many of the independents saying they'll be bigger than Slipknot. That really is the strength of the indie, their ability to spot the next big acts. Usually by the time that the majors have picked up on them the independent have moved on."

RECOMMENDED CATALOGUE NEW RELEASES

VARIOUS: Modern Soul Connoisseurs (Spectrum 5449732). Compiled by Jazz FM's Richard Searing. Modern Soul Connoisseurs is a collection of wonderful yet little known tracks which ooze pedigree despite their obscurity. Deep mining the physical archives from the 1950s, Sixties and Eighties, the 20-track set includes just one chart single - Howard Johnson's 1962 number 45 "Hi Keen" Love Now - but makes available at a ridiculously low price many tracks of high quality and, especially acquired by the soul cognoscenti. Smooth and melodic tunes dominate from the opening bar of Collins & Collins' sublime Top Of The Stairs to the soulful ballad of Don Dee Warner's "I Haven't Got Anything But Love".

LONNIE LISTON SMITH: Introducing... (Camden 7432133/33752). A highlight of jazz/funk fusion for 30 years, keyboard player and vocalist Lonnie Liston Smith provided one of the genre's most revered recordings in Expansions, a dazzling groove which occupies the first six tracks of this CD, which acts as a primer for those not to the delights of Smith's music - although even those with an existing collection of Smith recordings will also be swayed by the funk-rocked groove of the 70-minute, 15-track compilation.

SQUEEZE: Big Squeeze - The Very Best Of Squeeze (BAM/UMG 4932532). Emerging in the punk era, Squeeze had a lot more to offer than many, thanks to their intricate and melodic jingles for their prime songwriters Difford & Tibbott. Their English sound won them a succession of hits, from the tongue-in-cheek sophistication of Cool For Cats through to more impressive material like Labelled With Love and Tempted. This comprehensive double-set revisits not only the hits, but also the B-sides, where Difford & Tibbott showed many of their more experimental tracks and allowed their pianist (one JoJo) Holland) free reign.

SHALAMAR: Friends (Castle CMRDD 500). With recent releases from Midnight Star and Calloway, Castle continues with its tasteful repackaging of the Solar catalogue. But with apologies to all of the above, the label's star attraction was Shalamar, who were catapulted to world stardom by the Friends album, including the hits A Night to Remember, It's It, I Can Make You Feel Good and the title track. Friends is digitally remastered and supplemented by the 12-inch mixes of the first two tracks, and the whole of Friends' 1981 predecessor Go For It on a VFM two disc set.

ALBUMS FRONTLINE RELEASES

- CD **BE BLESSED** by The Roots **Capitol** CD 502582
- CD **AFRICANS DRIVING DOWN THE ROAD** by The World **Kingsway** CD **NRK 2375** MC **NRK 2376**
- CD **THE MIGHTY** by The Roots **Capitol** CD 502583
- CD **ALCHEMIST** by THE NOTORIOUS B.I.G. **6069**
- CD **APPROXIMATELY 4000** by The Roots **Capitol** CD 502584
- CD **ATMOSPHERIC** by The Roots **Capitol** CD 502585
- CD **BEAR** by The Roots **Capitol** CD 502586
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NEW RELEASE COUNTDOWN

Key releases scheduled for the next six weeks

ALBUMS

- June 24**
- Paul Oakenfold** *Banking (Perfecto)*: Green Day
- Quarantine** *Quarantine Morning (True Thoughts)*: The Redneck Section Son of Evil
- Reapers** *The Way We Are (New)*: Reapers (Roadrunner); **Verloos** *Back To Me (Columbia)*: (DAC)
- July 1**
- DJ Tiesto** *In My Memory (Mercury)*: Green Day
- Shanogans** *East West: Morcheeba*: Chango (East West); **Muse** *Muozic*: (Mushroom); **Nelly** *Nellyville* (Universal); **Ashe** *Heaven Church (Big Brother)*: July
- Fred Four** *Details (Universal)*; **Wyckd** *Jean Masquandre - Message To The Streets* (Universal); **Red Hot Chili Peppers** *The Way We Are (New)*: (Mercury); **Manuaba** *Don Come Come Me (Big Dada)*: The Virus; **Holly Wood** *Heavenly*: (Mercury)
- July 15**
- Ellis Island** *Search Her Island Sound* (Mercury); **The Flamingo** *Flamingo* (Mercury); **Identified** *The Remite Part* (Parlophone); **Blaine Sweeney** *Blaine* (Parlophone); **Asin** *Asin Powers II* (DST) (WEA)
- July 22**
- Casey** *When Full Circle (Face/Arrest)*; **Green Day** *Jesus Christ* (Guns) (Columbia); **The Corrs** *The (New)* (Mercury); **Paul Van Dyke** *Bag Of Hell (Chrysalis)*; **Scott Rootin** *Music Is Our Obsession* (Mercury)
- July 29**
- Armin** *The Ultimate Armageddon* (Mercury); **Boy George** *The Virgin*; **Lilkin Park** *Reinvention (WEA)*; **Beth Orton** *Dopplekoppel* (Mercury); **Primal Scream** *Live At The Hacienda* (Mercury); **Springsteen** *The Rising* (Columbia)

SINGLES

- 1. **666** *Don't You Ever (New)* (DST) 1221
- 2. **666** *Don't You Ever (New)* (DST) 1221
- 3. **666** *Don't You Ever (New)* (DST) 1221
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RELEASES THIS WEEK: 132 • YEAR TO DATE: 3,603

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** Previously listed in alternative format.

SINGLES TITLES A-Z

A... Z

PREVIOUSLY LISTED IN MUSIC WEEK, SINGLE/ALBUM OF THE WEEK

A... Z

SINGLES TITLES A-Z

A... Z

APPOINTMENTS

Rates: **Appointments: £35.00** per single column

centimetre (minimum 4cm x 2 col)

Box Numbers: **£20.00** extra

Published weekly each Monday, dated following Saturday

Copy date: Advertisements may be placed until Thursday

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

All rates subject to standard VAT



Cancellation Deadline:

Wednesday 10 a.m. before publication Monday.

To place an advertisement please contact

Daisy Dorras, Music Week - Classified Dept.

CMP Information, Ludgate House, 7th Floor,

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Permanent and Temporary

in tune



NATIONAL ACCOUNT MANAGER

EMI Recorded Music UK is home to some of the world's most famous and successful record labels including EMI, Chrysalis, Hut, Innocent, Parlophone, Source and Virgin. EMI Marketing, our commercial division, comprises Capitol and Virgin Catalogue, EMI TV, EMI Liberty and EMI Gold.

Our Sales team is currently looking for a National Account Manager to work with EMI Gold repertoire. The brief is wide ranging and includes managing national accounts across all trade sectors, developing relationships with key retail contacts and planning innovative marketing & promotional campaigns.

You will have a music sales background from a record company or retailer and will be able to demonstrate your key achievements to date as well as potential for the future.

Based in West London, we are offering an excellent salary package including bonus and fully expensed car. Further details for this position can be found on the career section of our website www.emirecords.co.uk. To apply, please send or email me your CV and salary details by 28th June.

Helen Nattrass, Human Resources Manager

EMI Recorded Music UK & Ireland, 43 Brook Green, London, W6 7EF
hr@emirecords.co.uk

GROUP ACCOUNTANT REQUIRED

Enthusiastic, jolly, loyal and hardworking individual required to head a busy but cordial administration team in the Accounts/Royalty Department of an international leading independent record company and music publishing group.

Applicants should be qualified or part qualified to Trial Balance and computer literate with preferably experience on Sage Line 50 and Sage Payroll. Royalty experience would also be essential, as would knowledge of P.A.Y.E. and general tax matters. Experience of the "Right Track Royalty System" would also be advantageous, but not necessary.

Please send CV and hand-written covering letter to:

The Chairman,
Prestige Elite Records Limited,
Head Office, 34 Great James Street,
London WC1N 3HB

or via fax on 020-7405 5245

HELTER SKELTER

AGENT'S ASSISTANT
Based: West London

Helter Skelter has grown into the largest and most prestigious booking agency outside North America. Helter Skelter has a wealth of experience developing and maintaining the careers of artists playing shows at every level, from club shows to multiple stadium performances.

The role of Agent's Assistant involves dealing with contracts, organising work permits, diary management, general administration and other ad hoc projects.

The ideal candidate will have strong communication skills, excellent office skills and preferably at least two years experience in a similar background. We are looking for someone who is organised, able to work under pressure, has close attention to detail, and is committed and flexible.

If you have the relevant skills and experience please post your CV, including your current salary details, to the attention of Roberta Crawford at Helter Skelter, The Plaza, 535 Kings Point, London SW10 0SD or email jobs@helterskelter.co.uk

Closing date for applicants is 1 July 2002.

Universities and Higher Education Colleges offering Music Courses

We currently have a special offer running on Music Week's Appointments pages.

Whether you are looking for a new lecturer or are going to introduce a new course this autumn - make sure everyone in the music industry is aware of your new opportunities!

For more information please call Daisy on:
020 7579 4150
or email daisy@musicweek.com

MUSIC INDUSTRY PA c£22k

As PA/Sec to a Senior Director in this leading music organisation you will be responsible for managing diaries and acting as a gatekeeper. It is essential that you can demonstrate discretion and confidentiality and have several years solid secretarial experience as director level (along with 55kpa and PS Office packages). SH useful but not essential. Ideally immediately available.

CREATIVE ASSISTANT c£20k

An ideal opportunity for a graduate with a strong technical knowledge of music production and recording to use their skills in liaising with clients/post production/promotion and provide creative music ideas in this music environment. You will need up to one years relevant work experience, a demonstrated interest in multi-media, plus strong admin and communication skills.

BUSINESS AFFAIRS MUSIC/AND TV up to £20k

We are currently recruiting several Business Affairs/PA/Secretaries in well known Music and TV Companies. Ideally you will have had some business affairs exp and enjoy the Secretarial/PA role and be able to show a strong work history using your secretarial skills (min 50wpm typing and audio).

ROYALTIES ADMINISTRATOR up to £17.5k

A bright and enthusiastic Royalties Administrator is needed for Music Publishing Company. Along with data input you will get involved with general administration. Would suit a candidate who is numerate, with strong written and verbal communication skills and some royalties experience plus an interest in classical music.

TEMPERATURES WE ALWAYS HAVE LOTS OF TEMPS VACANCIES! TEMPS! TEMPS!
If you wish to apply for any of the above positions email your CV to jobs@musicweek.co.uk

career moves
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www.musicweek.co.uk

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For more information call Daisy on:
020 7579 4150

global entertainment group

MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT

MUSIC INDUSTRY OVERVIEW

- record company structure - international publishing
- management & royalty collection - marketing, PR & promotions
- recording agreements - A&R - distribution & retail relationships
- marketing & promotion - live events & touring
- setting up & running finance & signing artists
- managing royalties - international royalties - collecting royalties - licensing - specialist & business planning

DANCE MUSIC BUSINESS PROGRAMME

- setting up & running a dance label - dance distribution
- DJ promotions - sampling & copyright clearance
- licensing agreements - DJ relationships - dance jams

(020) 7583 7900

Rates: Business to Business: £20.00 per single column

centimetre (minimum 4cm x 1 col)

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