

CMP
United Business Media

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FOR EVERYONE IN THE BUSINESS OF MUSIC

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musicweek

BskyB channel offers music payout

by Paul Williams
BskyB is hoping to revolutionise the way record companies promote their artists on TV with the launch of a pay-per-view music channel. Digital station MX Sky Box Office, which will air initially in a pilot scheme from the end of the summer, will charge viewers to access key artists' new promos and other related content before they are aired by other broadcasters. Briefly, the service will give record companies who supply content a share of the revenue generated. The station builds on BskyB's pay-per-view box office concerts with artists such as Robbie Williams and provides further evidence of the growing potential of digital TV to promote music. MX is the brainchild of former BBC music entertainment head and

Emap managing director of pop Trevor Dann, who has taken on the role of chief executive. The project is being developed as a partnership between BskyB and MusicXclusive, the development and production company which Dann heads. "What we're doing here is creating an event," says Dann. "The launch of a new video in this way will be a big event draw. It will publicise it and it's a great marketing opportunity, but for the first time this will also enable the label to monetise the value of the video." Full pricing details are still to be finalised but viewers are likely to be charged a flat rate of somewhere under £3 in exchange for unlimited access to that week's selected video and other exclusive content such as artist interviews and EPK-style material for a 24-hour period.



Dann: creating "big event"

In contrast Emap's **The Box** charges £5, to request one video play. The share of revenue which would go to record companies is not being disclosed but is believed to be a substantial cut. "We're very excited about this. It's a new opportunity for us," says BskyB's general manager of Sky Movies and Sky Box Office Paul

Taylor. "We believe it will bring further value to our customer base and hopefully bring more benefits to the music industry." Taylor adds that the channel will hope to gain access to videos significantly earlier than other channels. "We're not going to be playing them and then two or three days later they're seen on ITV or MTV. We're looking for at least a week ahead," he says. One senior record company promotions executive believes the channel is a "really strong idea", though he adds that it could face initial difficulties as labels may be worried their artists could face a backlash from MTV and The Box if videos were given exclusively to a rival. Sony's communications vice president Gary Farrow says he is

interested in the station. "Anybody who brings music to a wider forum has to be applauded," he says. The news comes days after UKTV - the joint venture between BBC Worldwide and Fletch Television - announced that it will close music and comedy TV channel **Elav UK** at the end of this year after the collapse of ITV Digital prompted a funding shortfall. Meanwhile, Emap is reportedly hoping to expand its stable of music digital TV stations by launching a new channel with the BBC. The music station is being earmarked as part of a bid by Emap to take over the ITV Digital terrestrial licence. It is understood it would operate under the name **Big City Music**, the same brand as some of its radio stations, and play predominantly chart music.

The campaign to try to repeat the success of Toploader's (pictured) debut album **Onka's Big Moka**, which sold 1.2m units in the UK alone, gets underway this week for the band's second set **Magic Hotel**, due for release through S2 on August 12. The label has organised three low-key gigs to introduce the album to the media, including one at London's Meridian Russell Hotel this Wednesday. Similar events will be held in Glasgow and Manchester, with free tickets being distributed on the internet to target the existing fanbase. "This band bypasses the second album syndrome. Normally an act with a million-plus-selling album struggles to better it, but this is better than the first by miles," says Sony Music senior vice president A&R Muff Winwood. **Magic Hotel** will be preceded by a single, **Time Of My Life**, on July 29.



Warner rethinks its sales activities

Warner Music UK is set to become the first UK major to outsource some of its sales activities to a third party. Dave Trafford, managing director of independent sales and marketing specialist 3m, confirms his company is in negotiation with the major over "an element of the sales function" but adds a deal has not yet been signed. The expected move - which could be completed as soon as this week - will be the latest step by one of the large record companies to refocus some of its core activities.

In recent years a number of the majors have already either sought to quit manufacturing and distribution or strike joint ventures in these areas in a bid to drive down costs and increase efficiency. Meanwhile, Virgin Records merged its regional sales and plugging activities. The renewed focus on sales comes as companies across the business reassess every part of their business. One of the factors forcing a rethink is the shifting volumes that they sell through different types of retailer, and independents' declining share.

News of Warner's expected move emerges just weeks before Woolworths' Alan Young joins the company in the newly-created role of commercial director, succeeding the traditional sales director role held by Jeff Beard. Young takes up the post from July 8. Young, who declines to comment about any potential restructuring, says his future role will by its nature command a broader remit. "Warner is looking at a broadening role in terms of looking at other commercial opportunities," says Young, who adds sales will nevertheless be a "core element".

AOL Time Warner buys EMI's Viva stake

AOL Time Warner is to acquire EMI's entire stake in Viva Media, giving the US giant a 30.6% share in the German music broadcaster. The deal, valued at €52.25m, was announced last Friday just hours after MTV Networks confirmed it had pulled out of its own talks with key shareholders of Viva. Reports that the Warner Music parent company is also pursuing Universal's 15.3% stake in Viva are unconfirmed. Viva Media was started in 1993 by Popkomm founder Dieter Garmy with the German subsidiaries of Universal

Music, EMI and Warner Music becoming founder shareholders in the company. It operates Viva and Viva Plus music TV channels in Germany, the latter in a joint venture with AOL Time Warner, which holds a 49% share. MTV Networks Europe president/CEO Brent Hansen dismisses reports of a takeover battle between AOL and Viacom. ● Ken Berry received a payout of £6.07m after losing his job as head of EMI Recorded Music. EMI's newly published annual report reveals his salary for the year was £1.13m.

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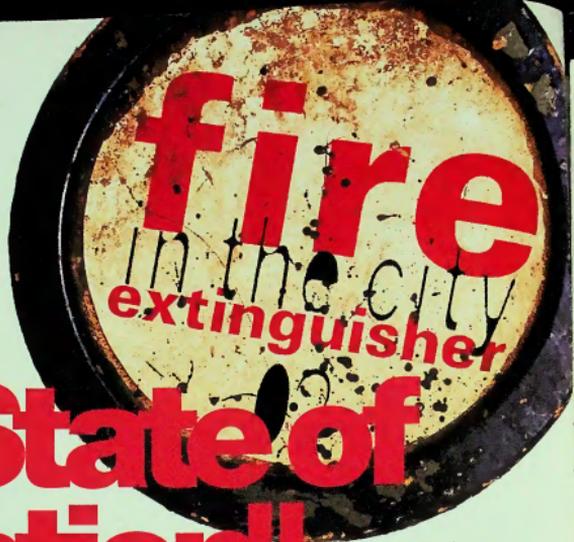
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in association with music week



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East West is gearing up for its biggest new artist launch to date with the release of *Crossroads* by urban pop act **Blaize Squad**. The label picked up on the group — which consists of 10 16-year-old classmates from north London — after they released their own underground garage track *Standard Flow*. Since then they have recorded with writer/producers Richard "Burr" Stannard, Cutfather & Joe and TNT/ApXplode, resulting in work with a far more mainstream pop/R&B/r&B feel, albeit with a UK MC flavour. "They're credible pop — Burr says they are the most exciting act he's worked on since the Spice Girls," says East West managing director Christian Tattersfield. The act's first single is a reworked cover of *Ice Tea Thugs* — Remya's huge UK hit from 1996, while the video, which was directed by Vaughn Ariei, goes to The Box next week. The label is anticipating strong teen press and radio support for the act, who are now managed by Mission Control's Albert Samuel.



Hucknall to raise key issues at APMG date

The UK's live music scene and licensing reform will be back on the agenda next week when the All Party Music Group (APMG) invites Mick Hucknall to address MPs.

Licensing reform was one of several concerns recently put to creative industries minister Dr Kim Howells MP in the first House of Commons debate on the music industry organised by APMG founder and former Ruffalo keyboardist Pete Wishart MP.

Hucknall and a number of interested parties from the industry, including the Music Managers Forum's Pete Jenner or Keith Harris, Makin' Music's Robin Osterley and Musician Union assistant general secretary Bob Wearn, will join the parliamentary music group on July 2 to discuss the health of live music and venues.

new file

PPL DEAL CLEARS WAY INTO AUSTRALIA
PPL has signed a reciprocal agreement covering record company rights for broadcasting and public performance in the UK and Australia with its sister body in Australia, the Phonographic Performance Company of Australia Limited (PPCA). Under the deal, PPCA will represent UK Indies in Australia for broadcast and public performance and PPL will be able to collect and distribute licence fees to Australian indie. The agreement is the fourth similar international deal that PPL has signed in recent months, including agreements with Sena, GVL and AVLA.

CLASSICAL WORLD MOURNS EXECUTIVE
Former BMG head of classics and PolyGram Classics press manager Michael Deacon died last Monday aged 49. Deacon, who started his career in the music industry 15 years ago as part of PolyGram's classical sales force, had been suffering from motor neuron disease for the past 18 months. Those wishing to make donations should call the Motor Neurone Association on 01604 250505.

MAJORS IN COURT OVER PROTECTED CDs
Two US consumers have filed a lawsuit against the five major record companies in Los Angeles Superior Court over the use of copy-protected CDs. The complainants are seeking that copy-protected releases should either be stopped or made to carry a warning saying that they are "inferior" in quality and "hazardous" to computers.

WEBSTER IN CONSULTANCY ROLE
Virgin Records' one-time managing director Jon Webster has taken up a consultancy role with design agency Gensis, with a brief of developing new business opportunities. The tie-up marks the first significant move by Webster following the conclusion at the end of last year of a 27-year relationship with Virgin, where for the last 10 years he worked as an international consultant for artists including Genesis, Van Morrison and UB40.

SONY TARGETS PRESS WITH OBSCURE CD
Sony/Dig Records has announced enhanced CDs featuring promotional tracks from Oasis's *Heaven* Chemistry album yesterday (Sunday) as part of a campaign with UK retailers. The campaign, developed by IBM's digital rights management division and marketing firm Spero Communications in conjunction with HMV, offers enhanced CDs which can be played in conventional CD players and PCs. The secure content can be accessed on computers via software called the Big Time Player, allowing users to preview timed tracks and preorder the new album via a link to the HMV website.

DUDDERIDGE APPOINTED AS CHAIRMAN
Phil Dudderidge, who owns Focusrite Audio Engineering, has been appointed chairman of the Association of Professional Recording Services. He succeeds Dave Harries, who served in the position for three years.

SMTV AND CD-UK WIN RECOMMISSION
ITV's Saturday morning programmes *SMTV* live and *CD:UK* have been re-commissioned by GMTV to broadcast weekly for a further year. The new contract for the Blaze TV production takes effect from September.

Leeds go ahead in balance as council tears licence appeal

by James Roberts

Mean Fiddler says it is "extremely confident" the Leeds leg of its *Carling Weekend* will go ahead, despite a local council last week refusing to grant the event a licence. The promoter has issued an appeal against the decision and an outcome will be reached within 21 days. "The decision was really a reflection of what happened last year rather than on our application for this year," says Mean Fiddler managing director Melvin Benn.

It is understood that Leeds City Council's concerns relate to an incident at last year's event at which several portable toilets were set on fire. Mean Fiddler is continuing to sell tickets for the festival, which is due to feature the Prodigy, Guns 'N' Roses and The Strokes, despite the licensing problems.



Prodigy: on the Leeds bill

Whether temporary or not, it is a minor setback for a healthy festival market, which is enjoying one of its best years in recent history. Reading Festival has already sold out its 50,000 tickets 10 weeks in advance while Glastonbury festival, which starts this Friday, is expecting a capacity crowd of 120,000. "They are great events in them-

selves, along with great line-ups," says Benn.

The promoter also has a number of artist-specific festivals in the diary this year — including New Order, Jamiroquai and Oasis — highlighting the current buoyancy in the live market to support large-scale one-off events. "I think it was important for New Order to do their own outdoor show rather than be part of a festival," says Benn.

Elsewhere, this year's dance festivals appear to be bucking the general diminishing market for superclubs, which in recent months has resulted in Sheffield's Gatecrasher club scaling back from weekly to monthly events. Poor attendance has also been reported at Liverpool's Cream, which recently closed the courtyard area of the venue. Despite the uncertainty,

Homeland's attracted 30,000 people, kickstarting this year's festival season on June 1.

"The downturn in club business hasn't affected Homeland, which drew the same amount of people as in 2001," says Benn. "Having a good and diverse line-up this year helped."

Similarly, Gatecrasher's Summer Sound System event last Saturday was expecting a near 35,000 capacity audience to see acts including The Chemical Brothers and Groove Armada. "I believe our immediate future is in events and that includes our monthly nights in London and Sheffield," says Gatecrasher founder Simon Payne, who sees the current problem in clubland as part of a natural cycle. "I do believe it will go back to the underground, and we will be part of that," he says.

Union code breach forces MU to postpone elections

The Musicians' Union's annual horribles seems destined to continue as the organisation has been forced to rip up its new rulebook and postpone the election of a general secretary. The MU, wounded in the last 18 months by the controversial election of Derek Kay as general secretary and his acrimonious rule and eventual departure, has now lurched into another crisis after the Certification Office (CO) ruled that it breached union guidelines in effecting rule changes introduced earlier this year.

The new rules included those designed to bring the MU into line with trade union practices governing the election of the Executive Council (EC) and also to ensure a new general secretary would have some "key competencies". Under the old rules, any MU member could be nominated for general secretary, but the new rules proposed that nominees would have to persuade five branches to support them. The CO's decision, taken after a

complaint from former EC member Gerry Saunders that the MU carried out the rule change ballot without circulating the proposals to all branches before the ballot, means the union's election for a new general secretary scheduled for two weeks' time is off. It must also now treat as "void and ineffective" its rule alterations.

Deputy general secretary Andy Knight says he is "disappointed with the harsh decision", although he concedes that it pressed ahead with the rule changes aware that it had made a "technical breach" of procedure. He adds the action has "added delays in appointing our general secretary and caused unnecessary setbacks... to the union's overall progress".

An emergency meeting of the EC last Thursday decided not to attempt to rewrite the rules again before running another ballot for general secretary in the autumn. Among those names put forward for the newly-scrapped election were assistant general secretaries John Smith and Bob Wearn.

HMV keeps shops shut until England/Brazil final whistle

As the result turned out they may have wished they had not bothered. But HMV's bosses were so determined their staff would not miss a second of England's World Cup encounter with Brazil they took the unprecedented decision of delaying opening until after the final whistle.

Record buyers visiting HMV stores around the country early last Friday were greeted by a closed door and a sign telling them that opening was being delayed by 30 minutes until 9.30am or later still if extra time or penalties had to be played. Thanks to what proved to be Ronaldinho's decisive goal for Brazil, that scenario sadly did not occur.

HMV operations director Simon Douglas says the retailer decided to delay opening because very few customers were likely to be out shopping while the quarter final match was on. "At the same time, we care greatly about our staff and knew how much this game meant to them, so we wanted to make sure they could watch and really get worrying about work and really get



behind the England team," he says. In the Megastores' flagship Oxford Street branch in London related the match on its giant screen, but PR manager Simon Dorman says the retailer decided to keep the chain open with a skeleton staff in place. "There are a few people out there who don't like football but might want to go shopping," he says.

The music industry can at least take some comfort from the fact that England's World Cup exit may at least help to direct record buyers away from the pubs and back into stores. While in-store campaigns have strengthened sales, the daytime scheduling of matches appears to have hit business during the tournament.

CUTTING EDGE INKS NEW DEAL

Cutting Edge Music has signed a deal for Music Sales Group to administer its catalogue of film music rights globally. Cutting Edge Music, which specialises in packaging its music product for film and television, previously had a deal with Edel Publishing.

PEERMUSIC LINKS WITH REALLY USEFUL

Peermusic has made a specific tie-up, publishing deal with the Really Useful Group for the world outside the UK and Ireland. The agreement includes the musical *The Beautiful Game* and a selection of early songs composed by Andrew Lloyd Webber and Tim Rice.

BMG INKS MOBILE DEAL

BMG has signed a deal to make its music catalogue available to mobile music services provider Musiwave. The agreement, which covers all European territories where Musiwave's services are distributed by key mobile phone operators such as O2 and Vodafone, will make it possible for users to listen to BMG repertoire via their mobiles as well as other services.

AUDIO NETWORK WINS INTERNET AWARD

Audio and sound effects catalogue Audio Network, which makes available pre-cleared repertoire by the likes of John Dankworth and Stewart Copeland for immediate use, has been named best internet start-up business in the UK at London's Earlt Court. It beat off more than 200 entries to win the DTI's Bayard Bricks Elevator Pitch competition final at Internet World 2002.

DOTMUSIC AND SONIC THE DEAL

Dotmusic is bidding to create the UK's largest music profiled online audience after signing a deal with Sonic Marketing to handle advertising sales for its e-mail newsletters. Dotmusic and Sonic's database combines detailed information on individual users including specific brand and genre preferences and represents a combined audience of 6.8m.

PLAYAUDDER TO FEED GLASGOW WEBCASTS

Online music group PlayAudder will be webcasting Orkney, West Stripes, Badly Drawn Boy and nine other bands from Glastonbury this year after linking with Freeverse as internet partners at this year's June 28-30 festival.

AIM-EDS/SANCTUARY

Contrary to information supplied for Music Week's June 4 story on Sanctuary's takeover of composing and publishing outfit Air-Edel, its co-founder Sir George Martin would like to post out through Sanctuary he is no longer involved.

THIS WEEK'S BPI AWARDS

Best The Stereophonics' *Just Enough Education to Perform* goes five-times platinum, Frank Sinatra's *My Way* receives a four-times platinum gong, while the following albums are awarded with two-times platinum accolades this week: Enrique Iglesias' *Escape*, Sophie Ellis Bextor's *Read My Lips* and Eminem's *The Eminem Show*.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week	Last week
Top Of The Pops*	3,672	n/a
Top Of The Pops II*	2,102	2,102
Top Of The Pops III (Weds)	1,790	n/a
CDUK*	1,379	n/a
SM*	1,259	n/a
The Pappi Chart Show*	1,110	n/a
The Saturday Show	783	n/a
Popworld (Sun)	474	n/a

* Combined ratings. Source: Mediamark EMG (BBC data for up to May 20 2002). NB: live data only available so no year-on-year comparisons available.

BMG in talks with IFLS for second Elvis remix as singles sales soar

by Paul Williams
BMG is drawing up plans for a second Elvis Presley remix single in a bid to emulate the chart-topping success of *A Little Less Conversation* and to support a forthcoming best of.

The major UK operation has been so overwhelmed by the sales of JLI's remix that it is now in talks with several DJs about undertaking a similar job on one of a handful of selected tracks that will appear in their original form on the Elvis No 1s album.

"It's something the Elvis team in the US said 'Go ahead, look at it', but it has to be right," says BMG commercial division vice president Richard Corps. "It has to be as big as *A Little Less Conversation*, otherwise it won't reflect the No 1s album."



Presley: posthumous comeback

The album, which follows the pattern of *The Beatles*' 1 release by containing all 31 Presley tracks to top either the UK or US singles charts, will be the subject of a huge global push across the Bertelsmann group, including involving its book and broadcasting divisions. In the UK alone, BMG is looking to spend between £1.2m

and £1.5m to promote the album, which has a pencilled-in release date of September 23. "What we're trying to do is pool all our sister companies so, for example, there will be a book as well. It's a huge priority for us," he says.

Corps adds the success of *A Little Less Conversation* has introduced a new angle for the album as it has opened up Presley to a potentially younger audience. "Originally we were very much going to the core market of 25- to 50-year-olds, if not slightly older, and that will still be the focus of the campaign because that's the main market at Christmas and this is going to be the perfect gift. However, now we will take a targeted huge chunk of money to target a young audience, too," he says. Detailed promotional plans for the album, which will appear a month

after the 25th anniversary of the singer's death, are still being finalised, but it will be dominated by TV advertising. The album is also likely to be boosted by the inclusion of eight Presley songs in a forthcoming Disney Film, *Lilo And Stitch*. If a second remix is agreed, Corps says it would appear as a single around November and December, further boosting an album that sits alongside the likes of Westlife's own best of as one of BMG's Christmas priorities.

Given there have been a plethora of Presley retrospectives in the UK in recent years, Corps acknowledges the company here might be at a slight disadvantage to the rest of the world with another appearing so soon. "The UK has led the way in putting together Elvis compilations. However, the main difference here is that it's a world wide project," he says.



Aim is pioneering a mentoring scheme to offer career guidance to people early in their music industry careers. The scheme has so far signed up 50 mentors from the ranks of major and independent record labels, music publishers, artist managers, producers, media and studio management. Also participating in the project are trade organisations including the Music Managers Forum, Association of Professional Recording Services and Music Producers Guild. The mentors include industry figures such as Telstar Music Group managing director Jeremy Marsh, Mute founder Daniel Miller, Gut Records' Guy Homas, Universal VP e-commerce Ian Moss and Lea & Thompson's Robert Horsfall. Speaking at the official launch hosted at industry bankers Coutts & Co, Chrysalis Group founder Chris Wright said that it was vital that people with experience in the business put something back to help the entrepreneurs of the future. Pictured with Wright (second from the right) — who revealed that his own mentors included legendary Led Zepplin manager Peter Grant, agent Don Reed and Island founder Chris Blackwell — are (left to right): Kim Langridge, Director of the European Mentoring Centre, Aim CEO Allison Wenham and Aim board member Doug D'Arcy.

Post-ITC publication to digest questions

In a move designed to underline this year's State of The Nation conference theme, the first permanent document of the issues tackled at In The City will be published after the September 13-17 event.

Conference founder Tony Wilson claims the State Of The Nation publication will be able to address — and also answer — a lot of the questions that industry is currently facing, ranging from its apparent malaise in the US to government support.

"We'll have some of the cleverest people in the business at ITC, so it makes sense to ask them the big questions and get them to come up with some answers," says Wilson.

One ITC highlight is expected to be an all-day session called *The Right To Copyright*. It will deal with the threats and opportunities of the download world and CD-R.

Buy-outs put Really Useful Theatres in strong position

Andrew Lloyd Webber's Really Useful Theatres is set to become the strongest UK-owned competitor to Ticketmaster after buying ticketing company *Way Ahead* and the loss-making Wembley Pic. The theatre company acquired the Nottingham-based ticketing company from Telewest in a £13m deal via funding from existing shareholders Bridgepoint Capital and the Really Useful Group. It also added Wembley Pic's ticket retailing business to its portfolio for an undisclosed sum, bringing the capacity of Really Useful's ticketing division to around 5m a year.

Way Ahead currently sells more than 2m tickets a year for clients including SJM, Metropolis and Marshalls Arts as well as GWR Radio Group and Nottingham Arena, while Wembley Pic recently had the exclusive ticketing for the Queen's Jubilee concerts.

Under the new deal, *Way Ahead* will retain an enlarged telesales office in Nottingham integrating Wembley Pic's business, while Really Useful's theatre ticketing division will continue to function from London.

Nick Blackburn, who joined Really Useful in August last year from Ticket Master with a remit to develop the ticketing arm, becomes managing director of the newly-enlarged division while *Way Ahead*'s MD Rob Wilmshurst becomes COO.

"*Way Ahead* was an obvious fit for us — they are strong in rock 'n' roll and we are strong in the theatres," says Blackburn. "They also have a strong transactional internet site so that will drive our theatre ticketing and they have a good regional and Nottingham-based promotional relationships with Capital, GWR and Virgin and internet partners NME."

Geldof set for IFPI award as reward for services to music

Bob Geldof will be honoured with a special award for his services to the music industry at the fourth biennial IFPI Platinum Europe Awards being held in Brussels on July 10.

The former *Boyz n the Dooz* lead singer and driving force behind *Band Aid* and *Live Aid* will receive an exceptional contribution to music award at the event, which recognises artists whose albums have shipped more than 1m units across Europe. Luciano Pavarotti, who will also attend, will receive an outstanding contribution to music award.

Innocent/Virgin's Blue, who scored platinum sales for their debut album in the UK alone, will perform two songs on the night. French comedian and musician Jean Michel Jarre is hosting the event, which is being supported for the first time by Music Control and is taking place at Brussels' Hotel



Geldof: to receive IFPI honour

La Plaza. IFPI Germany chairman Gerd Gebhardt, who also chairs the organisation's communications committee, says the awards underline the growing importance of local repertoire to the industry.

"Local repertoire around the world is not only important to the business as a whole, it also proves that these acts can be million-sellers in their own countries. Out of 750 awards given over the last six years, 250 were to British artists which shows how strong and important the UK market is," he says.

Capitol FM unifies playlists as Smith reigns new network

by Paul Williams

Capital FM network's eight stations are to start operating from identical playlists as part of continuing moves to unify programming direction and share certain output.

Uniform A and Blists, which are expected to be introduced in a few weeks' time, will be overseen by the network's newly-installed head of music and programming Jeff Smith, who says the change will give the music industry one access point to reach an audience of millions across the country. "We'll be able to deliver a real CHR alternative to the national radio stations and create the opportunity from a music point of view of breaking artists," he says.

The moves come as part of a wider restructuring being rolled out across the group ahead of the Government's forthcoming White Paper on media ownership deregulation. The restructuring has resulted in a number of redundancies across the group, including a handful of regional programmes.

Smith's new role of handling a combined playlist for the likes of Birmingham's BRMB and Kent's Invicta reflects increasing efforts by



Smith: offering 'real CHR alternative'

the group to combine resources for its Capital FM network. That has been further illustrated by the announcement last week that Steve Penk has rejoined the group to host a five-night-a-week late-night programme from today (Monday) across the network. It marks the first time the network has shared output for a show going out across the week rather than just once-a-week programmes.

Although the stations in the network will be sharing a playlist, Smith says he plans to allow the stations flexibility in terms of how many times they play individual tracks. He says he will also consult with individual programme directors about how tracks are performing region by region ahead of drawing up the

playlist each week, and therefore urges regional promoters to continue to plug individual stations. "One of my early intentions is to travel to the various locations and take the playlists to the stations and get the feel of the stations and what is working at each one," says Smith, whose previous position as Capital FM programme director has been filled by his deputy Rick Blaxill.

Smith says the individual stations will keep their local identity but he adds, "What we're trying to deliver is a station sound wherever you are, whether you're in Maidstone or in Cardiff. What you get in terms of music will be similar, if not the same."

However, while he says further programmes may end up being networked across the eight stations as is the case with Penk, Cat & Edith on Sundays and Friday night's Superstar DJs, there are no plans to combine daytime output during the weekdays.

The group is also downsizing suggestions that it may eventually rebrand all the stations in its Capital FM network portfolio as Capital FM, although it is an option that has been considered.

New talent shines in Mercury entries

New talent has made its greatest impact yet across this year's Mercury Music Prize challengers with a record share of entries.

Debut albums make up around 45% of the entries for the 11th annual contest, helping the total number of hopefuls this year to rise by two on last year's level to 181.

"In a year of change in the British record industry with mergers and so on, we thought that entries may have been down this year – so it's very encouraging that the number of entries for this year's Mercury Prize has actually increased," says the prize's director Kevin Miburn.

Rock, pop and indie albums again contribute the most entries to the Parsons-sponsored event with 46% of titles submitted, while dance albums rise slightly on 2001 to 21% of the field.

The shortest of 12 albums will be announced on July 30, with the winner unveiled at a ceremony in London on September 17.

Birch and Waterman face contest to retain positions on BPI council

Long-serving BPI council members Paul Birch and Pete Waterman are facing an election contest to retain their council seats.

Both Waterman and the Revolver Music managing director have put their names forward alongside Columbia Publishing's Dafydd Gittins for the two independent council places being contested at the BPI AGM, which takes place at Abbey Road Studios on July 3. Instant Karma chairman Rob Dickens, who steps down as BPI chairman at the meeting, has decided not to be considered for election to the council.

His voting will be needed for the contested major places on the council as three candidates are standing for the three seats, which will become vacant under the operating rotational system. Warner chairman Nick Phillips and Sony chairman/CEO Rob Stringer are standing

again, while WEA London managing director John Reid is standing for the third major place having taken over Paul Conroy's seat earlier this year.

Meanwhile eight candidates are standing for five places at Alm's AGM, which takes place tomorrow (Tuesday) at the University of Westminster's Regent Street campus. The nominees are: Russell Coullart (Transient Records); Tony Duckworth (Amato); Derek Green (ChinaGreen Enterprises); Mark Jones (Wall of Sound); Steve Mason (Pinnacle); Kevin McKay (Glasgow Underground); Lohan Presencer (Ministry of Sound); and Adrian Sear (Damon Music Group).

Ministry of Sound founder James Palmbo will be guest speaker at Alm's AGM, while BT Openworld's content senior VP John Raczka is guest speaker at the BPI meeting, where Sir George Martin will also speak.

Morgan set to fight more producers' royalties claims

Royalty auditors and record company accountants are expected to be busy this summer with a whole raft of producers, writers, singers and DJs pressing claims for royalties of pounds in unpaid or missing royalty cheques stretching back years.

Bay City Roller producer Phil Walman is among a roster of clients that royalty investigator David Morgan says he is now working for to recover missing money.

The move for artists to pay closer attention to their royalty statements appears to have been prompted by the ongoing Musical Youth claim against Universal for unpaid royalties and Gue Dudgeon's allegation that he has not been paid for his work on the David Bowie hit Space



Proloc Harum: claim over Cordell

Oddly, both the Birmingham band and Dudgeon are clients of Morgan.

Morgan says that he is now examining Walman's claim that he has not been accounted for since the late Seventies, despite working on some of Bay City Rollers' biggest hits. "The last royalty cheque he got was in 1977 and then they just stopped coming in and Phil didn't

really chase it," says Morgan.

Fellow producer Steve Levine wants the self-styled investigator to look closely at his royalty statements, and Morgan has also been brought in by the estate of the late Denny Cordell, who produced Procol Harum's A Whiter Shade of Pale. It is claimed he did not receive his full entitlement.

"It's really addressing the unfairness of it all. These people's material is being exploited but they are not benefiting," says Morgan. "It looks to me like a lot of people from the past have given up on it, but record companies have made contractual commitments to pay people twice every year for as long as they are earning and they need to pay it."

MW COMMENT

TV: BREAKING THE MEDIA BOTTLENECK



Trevor Dann has never had a problem coming up with ideas – it's just that some have been better than others. But his latest music video scheme might just stick.

Historically record companies have resented the fact that they spend hundreds of thousands of pounds on videos which they then provide free of charge – VPL payments excluded – to broadcasters who may never screen them.

Meanwhile broadcasters resent the suggestion that they should pay for playing videos when they play a role in promoting labels' records sales.

Hence the idea of a partnership. The broadcaster receives exclusive material from which it can earn and gain views. Meanwhile the label is able to push the scheme as an added-value service to fans, while offsetting costs it has already incurred.

Of course there are stumbling blocks. The service will work better for some genres than others. Fans may not want to pay for the service (though they do pay for The Box). In order to promote it label or broadcaster will require decent fan databases, which don't exist for many artists. Equally music broadcasters ranging from MTV and The Box to TOTP and CDUK are likely to resist Sky Box Office's attempt to muscle in on their patch with the threat of withheld exclusives.

Either way, it emphasises how creative thinking is necessary to break the current media bottleneck. Labels are all too often critical of media owners' desire to drive brand extensions regardless of the interests of those who supply them with "content", while broadcasters lament labels' inability to deliver hits that their audience's want to hear. It's time both sides listened to each others' needs more closely.

One of the glories of music is that it remains a business that does not always play by conventional rules. You can be taught the basics, yet no training can replace learning on the job.

There is much to be said from learning from your mistakes, but there is even more to be said for learning from others how to avoid those mistakes. Which is why Alm's mentoring scheme is such a good idea.

Many of those already signed up as mentors speak of their desire to get something back into a business that has given them a good living. And at a time of great change when so many people are being forced to leave the business, learning from that well of experience is vital. It is a scheme that deserves widespread support.

AJAX SCOTT, ajax@musicweek.com

STEVE TANDY

RADIO: PLAYING A TEAM GAME



First of all an admission: my knowledge of football is limited, to say the least.

In fact my memories of playing are restricted to rainy Monday mornings at school stuck in defence, after not being picked by the best players in my class to be in the "attack" positions, but rather left on the side lines with the "fat boy", the one with "sticky tape glasses" and the asthmatic. They had an excuse not to be picked, but with me it was merely that I was crap and did not understand the appeal of running around in the wet and cold with no prize at the end of it all.

What I did realise later, however, is that in a team game everyone should have a part to play in the overall success, even if you are in defence. And that means everyone understanding what the other players' roles are and all working to the end result.

This lesson has a broader relevance far beyond the football pitch. These are challenging and changing times for the music and media industries alike and, as we face new developments such as the planned deregulation of radio and the arrival of more group playlist structures, it is more important than ever that we understand what each team player's role is and that we aim to understand each other's roles better.

As a promotions campaign it may now seem easier for us just to talk to the artists – in our case group programming chiefs – but we should never ignore the team players within this group. It's simply taking the "lazy" approach. These are people who work in radio because they love it. As I do, and in most cases they also love music, as we in the record industry do. Therefore, we are all on the same pitch, just sometimes we approach from opposite ends.

As an independent regional plugger, I encourage record companies to meet with radio and vice versa. We should all understand that we are not just there for each other's convenience. If we are to be going to develop long term UK-signed albums and artists, we need to be signing on short-term acts, then all the players in the media game, and here I include promoters, people, marketing people, music tastemakers and retailers – need to stop waiting for others to take the lead. We must all stick our necks out and take responsibility in scoring the goals – and reap the benefits as well.

We seem to be in a period of centralisation of radio playlists across the Big groups, and with the advent of new legislation this will probably only increase. However, it's not about thinking that it's just the captains who score the goals. We can all contribute – even the "fat one", the "one with glasses" and not just the ones who pick the teams.

Steve Tandy is managing director of Intermedia Regional Promotions

chartfile

'Great rock 'n' roll' message at core of Sony's Oasis roll-out

● David Bowie's best sales start in years in the UK is being more than matched on the other side of the Channel with his Columbia debut *Heathen* being the French album chart's highest new entry at number three. It has also made a promising start in Italy, Germany and the US.

● Doves make gains in North America this week, as they debut in Canada's albums chart at 40 with *The Last Broadcast*. The Heaven's Myself/Chrysalis-issued album arrived at 83 a week ago on the *Billboard* 200 in the US, as another Capitol act, *Dirty Vegas*, enter the Top 10. *Dirty Vegas* have also now breached the Canadian albums chart, albeit in more modest fashion with an entry at number 87.

● After topping the chart in her home territory last week with her debut single *Kiss Kiss*, WEA London's Holly Valance falls a place to two on Australia's singles sales chart. The track experiences an upswing in the Netherlands, however, rising 38-26.

European radio continues to support the track, including Italy where *Kiss Kiss* rises 25-12 on the airplay chart. The singles holds at 20 in Austria.

● Polydor signed Ronan Keating's *Destination Drops* 34 on the Australian albums chart this week, while the single *If Tomorrow Never Comes* falls one to four. The album holds at four on the Dutch albums chart as the single remains at three on the singles countdown. The Garth Brooks cover sits at one on Austria's airplay countdown while attracting improved airplay support in Germany (8-6). At the same time, labelmate Sophie Ellis-Bextor's new single *Get Over You* enters the Danish airplay chart at 12 and at 20 in Norway.

● Innocent/Virgin's *Blue* debut in the Australian singles chart at 26 with *Fly* by their profile in Europe while their profile in Europe is set to rise with a promo tour. *Blue* are also set to perform the track, along with *All Rise*, at the IFPI Platinum Europe Awards where they are being honoured for 1m album sales across Europe. Fellow Innocent signings Atomic Kitten jump 35-29 in the Dutch sales chart with it's OK at the same time, takes a 13-place jump in Germany, rising 36-23.

● BMG's *Heavenly* receive a boost in the Netherlands as *World Of Our Own* jumps 50-31 on the albums chart. Increased radio play in the same territory drops the album's title track 47-38. Follow-up single *Boo Boo* Bop Bop enters Austria's airplay chart at 23 as it holds at five in Germany.

● Universal Island's Sugababes break through in the Netherlands as *Frak UK* debuts at 11 on the airplay chart. A recent promo trip in Scandinavia has helped raise their profile and airplay in Norway where *Frak UK* debuts at 15. The track also grows in Switzerland, rising 15-9 on the airplay countdown.

by Joanna Jones
Sony Independent Networks Europe is vying to reestablish Oasis as 'one of the great rock bands' internationally with the worldwide release of their album *Heathen* Chemistry on July 4.

The group are playing a series of small but high-profile gigs for fans and media in European cities building up to the release, with dates in Lyon, Barcelona, Modena and Stockholm in the coming weeks.

"The goal of the campaign was to get away from whatever else is written about them and bring it back to the music - to show everybody that they are one of the great rock 'n' roll bands," says Sine marketing vice president Torsten Luth. "They write fantastic songs, they are a hard-working band and they deserve to be where they are."

The band have recently completed a wave of promotion in Japan - one of their biggest international markets -



Oasis: small but high-profile gigs embracing live performances on national TV as well as numerous print interviews. Luth says Oasis have had to contend with a high media profile outside of their music.

"There has been lots of negativity in the past in certain territories, but it is easy and easy to get stuck with what has happened in the past," he says. "There was a time when people talked more about what they read in

the press about Oasis than what they heard on the CD player or the radio."

While lead-off single *The Hindu Times* provided Oasis with their highest sales chart positions to date in some international markets, including their first number one in Canada, follow-up track *Stop Crying Your Heart Out* is currently starting to make an impact at radio around Europe.

The single debuts in Spain's airplay chart at 27 this week, boosted by support from Los 40 Principales, while Luth believes initial support will grow in France, Germany, Italy and Scandinavia. He suggests across-the-board support for both videos has bolstered the campaign still further.

He says, "The idea was always to release two singles - a rock tune and a ballad - showing both sides of the band, chart them high so people have a chance to hear them on the radio, release the album and get them touring."

Luth believes the leak of *Heathen* Chemistry from illicit MP3 files on the internet months ahead of its release has done little to side-track Sine's marketing plans for the album.

"So the tracks were leaked, we just continued as before with the campaign," he says. "I think this album contains some of the best music Oasis have ever done - it will reestablish the fact that they have always been great songwriters and a great rock act and all the rest is irrelevant."

Recent performances at the US Coachella Festival point a positive picture across the Atlantic, says Luth. "They have a huge fanbase in the States as a touring entity - they played sold-out shows last year even without an album."

Oasis return to the UK after the closing of European gigs before embarking on a world tour taking them back to Europe, the US and Japan for the remainder of the year.

Asian Bud Foundation (pictured) are gearing up for the release of their fourth album in early 2003 after signing worldwide deal with Labels/Virgin France. ADF were most recently signed to London Records before they parted ways in autumn 2001. Already signed to Labels for France and the Netherlands, the most recent deal, engineered by Labels A&R head Maya Masseboff, extends the arrangement for the world. EMI recorded Group Continental Europe president Emmanuel de Buretel says the Anglo-Asian group's new album will be a priority in the forthcoming year. "I am very proud and excited about Labels France signing ADF for the world. Asian Bud Foundation are a great fusion of rock guitars, electro beats and ethnic sounds which represent the future of European music," says de Buretel. "We will carry the band to the level they deserve worldwide." Labels, set up by Virgin France in 1995, has a pan-European network of offices in Germany, Italy, Belgium and the Netherlands.



UK TOP 20 AIRPLAY HITS IN EUROPE

THE UK	EUROPE	Artist/Album (Company)
1	1	Low At First Sight: Kylie Minogue (Parlophone)
2	2	Under On The Decoder: Sophie Ellis-Bextor (Polydor)
3	3	If Tomorrow Never Comes: Ronan Keating (Polydor)
4	4	Boo Boo Bop: Bop Bop (RCA)
5	5	Frak Like Me: Sugababes (Island/Universal)
6	6	TV: OK Atomic Kitten (Innocent/Angel)
7	7	Kiss Kiss: Holly Valance (WEA London)
8	8	Just A Little Liberty: K7
9	9	Caught In The Middle: A5 (Columbia)
10	10	Stay Crying Your Heart Out: Oasis (Big Brother/Sony)
11	11	Ry R by Blue (Innocent/Virgin)
12	12	World Of Our Own: Heavenly (RCA)
13	13	Musler On The Decoder: Sophie Ellis-Bextor (Polydor)
14	14	It Takes More: Mia Dynamite (Polydor)
15	15	In Your Eyes: Kylie Minogue (Parlophone)
16	16	Strawbs: Wozza Duzza: Beverly Knight (Parlophone)
17	17	Lazy: X-Plicit 2: Faith Davies Byrne (S4C)
18	18	Can't Get You...: Kylie Minogue (Parlophone)
20	20	Light My Fire: David Byrne (Globe)

Chart shows the 20 most played UK singles on the Euro Hit 100 survey of 200 stations in 16 European countries.

PROMO DIARY: BLUE

June 25 Travel to Madrid for TV performances on Antenna 3 in support of *Fly* by Il

June 26 Travel to Barcelona for showcases tied in to local radio stations including Raix FM, inviting fans via radio station to see performance

June 27 Travel to Brussels for a TV performance on the TMF Party, general press interviews, radio and other promo around the performance

June 28 Back to UK for UK promotion

June 29 Radio roadshow in the UK

June 30 Off to Portugal for an appearance on TV show *Herman* Sit. The band will also be conducting other promotion and interviews across all media

July Month to be spent predominantly in the studio recording the new album



TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist/Album (Company)	Chart sales
AUSTRALIA	single: Kiss Kiss: Holly Valance (Warner)	2, 1
CANADA	album: Destination: Ronan Keating (Polydor) 4 single: The Love Train: Blue (Virgin/Sony) 4 album: Frak Like Me: Sugababes (Parlophone) 20	19, 19
FRANCE	single: Just A Little Liberty: K7 13 album: Heaven: David Bowie (Columbia) 3	17, 13
GERMANY	album: Heavenly: Ronan Keating (Polydor) 13 album: Heaven: David Bowie (Columbia) 4	13, 8
ITALY	single: Low At First Sight: Kylie Minogue 6 album: Heaven: David Bowie (Columbia) 6	6, 8
NETHERLANDS	single: If Tomorrow Never Comes: Ronan Keating (Polydor) 3 album: Destination: Ronan Keating (Polydor) 4	3, 3
SPAIN	album: Low At First Sight: Kylie Minogue: 9 single: The Love Train: Blue (Virgin): 5	9, 5
US	single: Fly: Blue (Virgin): 14 album: Heaven: David Bowie (Columbia): 14	14, 10

Source: BMI Records/Spelling Music/Capitol (single top 100); Atlantic/EMI (album top 100); Virgin/Universal/Parlophone.

AMERICAN CHARTWATCH

by ALAN JONES

Eminem reeled off eight straight weeks at number one in 2000 with *The Marshall Mathers LP*. That is a tough act to follow - but his follow-up, *The Eminem Show*, started out well enough, topping the chart very comfortably in each of the last three weeks. New releases from Korn (June 11), Papa Roach (pictured) (June 18) and Nelly (June 25) were all expected to provide formidable opposition - but Eminem is over the top of those hurdles, denying Korn the opportunity of landing their third straight number one with *Unleashed*, despite the fact it sold 434,000 copies last week. While that was good enough to rank as the fourth highest opening of the year, it was still nowhere near the 530,000 sales the *Eminem Show* is doing.

The Korn album is one of 17 new entries littered around the chart and helps beleaguered dealers to a welcome 13% increase in sales week-on-week. Also new to the Top 20: *Stuck On You* band New Found Glory at number four with *Sticks And Stones*, the *Oscarin* Family Album (with Ozzy, Kelly and family favourites such as John Lennon) at number 13 and David Bowie's *Heathen* at number 14. Bowie's album is the 36th of his David Bowie debuts and debuts considerably higher than either his last studio

album, *Hours* (which debuted at number 47 in 1999) or 2000's *Live At The Beeb* 1968-1972, which checked in for just one week at number 181. *Heathen* sold 55,000 copies last week and is Bowie's highest-charting album since *Tonight* peaked at number 11 in 1984.

While *Dirty Vegas*'s self-titled set slip 7-19, another new arrival from the UK is *The Ultimate Collection* by *Who*, which debuts at number 31 after selling 37,000 copies. They last charted higher in 1982, when it's album debuted to number eight.



After three weeks as non-mover, Craig David's *Walking Away* resumed its climb on the Hot 100 singles chart, moving 50-46. That means it is now a mere 32 places behind *Dirty Vegas*'s *Days Go By*, which improves 16-14. Meanwhile, UK-signed Kylie Minogue is back on the list thanks to *Get Out Of My Head*, which debuted somewhat higher, number 64 at *First Choice*. *Minogue's* album, which debuted somewhat higher, number 64 at *First Choice*, is way to a number seven peak. Despite the debut of *Low At First Sight*, which debuts at number 11, *Ashtley's* 10-week reign with *Foolish* is over - is *Hot In Herre*, by Nelly, while Eminem registers the highest position of his singles chart career by moving 4-2 with *Without Me*.

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newsfile

SPECTOR TO WORK WITH STARSALOR
 Legendary producer Phil Spector is understood to be in negotiations to work on the follow up to Starsalor's debut album *Love Is Here*. "Recording, which is expected to take place at Abbey Road Studios, is due to begin shortly with a release by the end of the year."

ROWLEY & MARSH LAUNCH LABEL
 Sean Rowley, the BBC London DJ and creator of Channel 4's *Back To Mine* series, has set up his own label with music industry lawyer Dean Marsh. The label - named *Diamond Head Recordings* - has signed Dublin act *Headgear* as its first project. *Diamond Head*, which has struck a distribution deal with *Vital*, plans to release a mini-album by *Headgear* in August, although the artist will be introduced to the public via *Headgear*'s remix of *Doves*' *M52* single preceding his mini-album's release.

TUBBY T TO TEAM UP WITH STICKY
 Tubby T, who recently signed a solo deal with *Virgin Records*, will feature on the next single from *Sticky*, the follow-up to *Top 20* hit *Beating Myself Down* from last year. *Tales Of The Hood* has already been a big underground garage hit on the *Social Circles* label and is now being promoted on the label by *Go Beat* ahead of a commercial release on August 13. *Tubby T's* debut material for *Virgin* is expected in the autumn.

JAZZ FM TO RELEASE HARDCASTLE
 Jazz FM Records is set to make its first artist album release following considerable success in the compilations market. The label will release Paul *Hardcastle's* album *Three* at the end of July, building on the artist's popularity in the soul/jazz market. *Hardcastle* has sold more than 2.5m albums in the US in the past 10 years and sells more albums worldwide today than at the height of his pop career in the Eighties.

KERRANG! ADDS KENNEDY SOUNDTRACK
 Instant Karma rockers *The Kennedy Soundtrack* have been confirmed to take part in the inaugural *Kerrang!* schools tour - dubbed *Schools Out* - which is due to start on July 1. The tour is in support of the artist's single *24/7*, which is due for release on August 5. *Kerrang!* is looking at hosting further school events in the autumn.

NW PLATINUM COLDPLAY - In My Place (Parlophone). Straight onto the Radio One A-list seven weeks before its release, which is no surprise given the immense sound of this welcome return (single, August 5).

AVRIL LAVIGNE - Complicated (Arista). Skate rock-influenced vocalist offers a new take on Alanis's territorial angst ballads (single, September 15).

TRUTH HURTS - Addictive (Fest Rakkim) (Interscope). A quirky Middle-Eastern-style sample from producer DJ Quik, a guest rap by the inimitable Rakkim and a classy waltz: no wonder this is huge on the R&B scene (single, August 15).

THE WINES - Highly Evolved (Heavenly). Australian four-piece live up to the hype with their debut album, which forms an impressive set echoing the best elements of rock's archives (album, out now).

RED HOT CHILI PEPPERS - By Your Way (WEA). This uncluttered album is a joy, which may grace a few fans along the way, but will pick up 10 times as many new ones in the process (album, July 8).

SPINEMAN - Speed Of Life Pt 2 (Uglyman). Enchanting stuff from duo to work (sample).

Three signings end major deal drought

by James Roberts

A batch of keenly-contested artist signings has broken the drought of major label artist deals in recent months.

Irish four-piece *Bellefleur* have secured a new long-term home with *East West Records* following their departure from *Virgin* last month after just two single releases. "It's a perfect home for us," says *Bellefleur* manager *Louis Walsh*. "Christian [Tattersfield, East West managing director] totally gets it and their small state of quality artists is the right place to be. The only reason we ever signed with *Virgin* was because of Paul Conroy. When he left, our career there did too." The act are currently working on new material.

The Warner imprint has also just signed *Sam Obernik*, the vocalist featured on *Tim Deluxe's* forthcoming single *It's Just Won't Do*. The singer/songwriter has so far completed seven tracks for her debut solo album, which will be a marked departure from the dance style of *It's Just Won't Do*. Her first solo release is expected in January 2003. *Tim Deluxe's* hotly-tipped single has already been added to *Radio One's* A-list four weeks before its release through *Darren Emerson's* *Underwater* label on July 8.

Meanwhile, *Epic Records* is in the final stage of signing *Son* London six-piece *Big Brovaz*. "They are a hip hop and R&B family,"



Bellefleur: new deal

says the band's manager *Jay Dee*, who is currently negotiating the deal via his own label *Riot Recordings*, to which the act are affiliated with *Jonathan Shalit's* company *Shait Global Management*, which counts *Telstar's* *Clare Sweeney* among its current roster.

The *Big Brovaz* collective features 19-year old vocalist *Cherise*, who was previously signed to *East West Records* on a solo deal following exposure as the winner of the *Mobo* unsigned competition in 2000. It is understood that the act's publishing has already been tied up by a publishing venture backed by *Shait*.

Such deals reflect the current willingness of record companies to sign projects that are "ready to go", with music and image all finely tuned out of his house before them signing a big recording deal.

Barcelona was besieged by electronica fans last weekend when the city played host to the ninth *Sónar*, the International Festival Of Advanced Music And Multimedia Art. The annual event, which attracted around 100,000 visitors across its three days, brought together electronic, avant-garde and progressive music communities from around the world in what is fast becoming one of Europe's highest-profile festivals. UK acts as diverse as *The Cinematic Orchestra*, *Pet Shop Boys*, *Radio Boy*, *Slam* and *Lamb* joined international trailblazers including *Arthur Baker*, *Peaches*, *Richie Hawtin* and *Anti-Pop Consortium*, along with showcases from labels including *DJ Hell's* *International Deejay Gigolos*, *Mov* *Musica* and *Twisted Nerve*. *Argentinian* football legend *Diego Maradona* (pictured) was chosen as the festival's choice of mascot, a timely choice since the festival started a week after his home country was knocked out of the World Cup.



The Streets under UMP umbrella following deal with Pure Groove

Universal Music Publishing has signed a sub-publishing deal with *Pure Groove Music*, the publishing company set up by *Locked On* founders *Nick Worthington* and *Tarik Khayat*.

The deal covers *Pure Groove's* existing catalogue - including worldwide rights for *The Streets*, who are signed to *Worthington's* *679/Locked On* label through *WEA* - as well as future signings to the publishing company, which is rumbled after the recent London dance shop that spawned *Locked On*.

"I'm delighted that with this deal we continue to represent such cutting-edge new acts as *The Streets* and will finally be in business with *Nick*, who I have wanted to work with for years," says *Paul Connolly*, *Universal Music Publishing* managing director/treasurer/VP of Europe. *Connolly* alongside *A&R* managers *Andy Thompson* and *Frank Trope* struck the deal with *Pure Groove's* *Worthington*, *Nashburn* and *Mick Shiner*.

The *Streets* debut album *Original Pirate*



The Streets: heart of Pure Groove deal

Material has sold more than 75,000 copies to date in the UK alone. A third single, *Weak Become Heroes*, will be released from the album on July 15 and will include a reworking by *Ashley Beedle*. *The Streets* will play a series of festival dates, including *Reading*, this summer.



Wide Buddah: Friendship deal

Wide Buddah deal starts Friendship commitment

Wide Buddah Music has made its first move into artist development with the signing of a production deal with vocalist *Emily Fitzschke*.

The move builds on the success the pan-media company has enjoyed recently with writer/producers *Bill Padley* and *Jim Goffrey*, who co-write and co-produced *Atomic Kitten's* number one smash *Whole Again*.

"*Bill* and *Jim* started working on writing and productions with *Emily* last year and she is a remarkable talent. Those who have heard her work are already expressing an interest in her and we are going to spend the next few months putting together an exceptional repertoire," says *Wide Buddah Music* chairman *Mark Goodier*.

Friendship has previously worked with the *Wide Buddah* team on their "in-house" vocalist, working on demos of new songs. "Every time we play someone a demo of one of *Bill* and *Jeremy's* songs featuring *Emily's* voice, the first thing they say is 'Who's the singer?'. She's got a beautiful voice and has a big future as a songwriter too," says *Wide Buddah* consultant *Joe Taylor*.

Matt Hales in spotlight as VW select track for TV ad

UK songwriter *Matt Hales* has sprung to the forefront of publishing attentions following the surprise selection of one of his songs for use in the current *VW Beetle* TV commercial.

Hales, who is also the frontman of *giant* act *The 45's*, is currently writing further tracks for an album, which will be released under the name *Aqualung* and include the music used on the ad, titled *Strangle And Beautiful* ("I'll Put A Spell On You").

The commercial is due to air until the end of August on TV and to the end of September in cinemas. It is understood that *Hales* has already been offered a number of publishing deals following the exposure.

Meanwhile, *The 45's* manager *Phil Nelson* is reporting strong US interest in the band following key radio plays of their single *Waiting For My Heart To Break*. "2X in *San Diego* and *KROQ* in *Los Angeles* have picked up on the track. The sound, which is influenced by a lot of American music, seems to be going down well," says *Nelson*.

The 45's recently parted company with *Mercury Records UK*.

SINGLE

of the week

FISCHERSPOONER: *Emerge* (FS Studios/MoS FMSMOICDS). The much-touted New

Yorkers make their UK single debut with this sonic juggernaut of a track built around layers of synth, a nagging bassline and deadpan vocal. Strip away the "electroclash" hype and this is simply a great pop single. Radio One has come on board with an A-listing, but it will be interesting to see whether the track gains wider radio support.

SINGLE reviews



RECOMMEND **GARETH GATES:** *Anyone Of Us (Stupid Mistake)* (RCA 74321946962). Gareth Gates' dream of being a member of Westlife comes closer than ever on this romantic mid-tempo track, which would sound at home on any album by his Irish labelmates. Produced by the post-Cherion super-team A-Side and Clusted at Radio One, this is perfectly engineered 21st Century pop that is sure to make the spiky-haired one's fanbase go weak at the knees in their millions.

ANA ANRI: *Apologize (LL LR102)*. The follow-up to Anri's promising January debut *Ride Ride Ride* is another muscular R&B/pop offering that deserves attention from lovers of urban music. Her debut album, *Cosmopolitania*, is released in September.

FC KAHUNA: *Machine Says Yes (City Rockers ROCKERS18)*. This title track from the Kahuna brothers' acclaimed album is a slouched funk analogue track with vocals supplied by Hafidz Huda, formerly of Gas Gus. Recently a record of the week on Radio One DJ Emma B's show and Blisted at the station, this huge single is led up for the dancefloor by Josh Wink and man-of-the-moment Tga.

CLAIRE SWEENEY: *When You Believe (TZ Teletar TCD3254)*. Ex-Brookside actress Sweeney demonstrates her considerable vocal skills on this debut single, penned by chart-topping songwriting team Wendy Page and Jim Marr. A power ballad very much in the Celine/Martine vein, *When You Believe* is belted out by Sweeney with commendable aplomb, and should find the support of the nation's more conservative radio stations. Her self-titled debut album is released on July 15.

DARREN HAYES: *Strange Relationship (Columbia 6728682)*. The follow-up to Hayes' Top 10 debut single *Incredible* is a transcendent offering that will please the ex-Savage Garden frontman's fanbase. Currently A-listed on Radio Two, this is unlikely to match its predecessor's chart fortunes but should regenerate sales of current album *Sain*.

THE BELLARYS: *They Glued Your Head On Upside Down (Telstar CDMC05733CD)*. If it wasn't for the cranky grooves, this slab of rock'n'roll soul (which clocks in at under two minutes) would not sound out of place on The Blues Brothers soundtrack. This single has received plays

on Radio One with Mark & Lard giving it single of the week status. The band return to the UK for the Reading/Leeds festival, after which they will start a UK tour.

RECOMMEND **SYSTEM OF A DOWN:** *Aerials (Columbia XPCCD2688)*. This is the third single to be lifted from SOAD's Toxicity album, a set which was now clogged up more than 4m sales worldwide, and which is set to be re-released in the UK with a bonus CD of live footage. The Radio One C-listed Aerials is unusually straightforward for a SOAD song, and serves to demonstrate how well rock guitars and Armenian folk can complement each other.

THE D4: Party (Infectious INFEC116CDS). The D4 follow their raucous debut single, *Rock'n'Roll Motherfucker*, with an equally energetic track, which mashes up elements of garage rock and punk. Other tracks included here are *Outta Blues* and *North Shore Bitch*, both of which sound strong enough to be A-sides in their right. The band are currently in the middle of a UK tour.

RECOMMEND **ALICIA KEYS:** *How Come You Don't Call Me (J Records/BMG 74321942192)*. A year on from the release of the first cut from her stunning debut album *Songs In A Minor*, Keys serves up one of the highlights of the soul-drenched set. The sublime soaring vocals of Keys are well showcased on this powerful cover of Prince's track. The package also features a bassier Neptunes remix, which brings an injection of funk for the dancefloor.

FERGIE: *Bass EP (Decode/Duty Free DSTELCX004)*. Around a white label EP for the best part of a year, the promotional peak on this driving house track has coincided with the start of Fergie's own Radio One slot on Friday nights. Well produced, it is currently very much in demand in the clubs.

ED CASE: *Good Times (Columbia 6726762)*. Indie meets garage on this inventive second single from Case's album *Ed's Guest List* (released on July 15). Vocals from Skunk Anisette's *Skin* give a dark flavour to the skipping beats and bumping bassline. B-listed at Radio One, the track could well be a surprise crossover success.

DEE DEE: *Forever (Infectious A3134CDS)*. Continuing in the long line of products from Belgian dance hit factory A&S to cross the channel, this is produced by Ian Van Dahl. Pulsar provide two more credible mixes for the clubs, while the original is Blisted at Radio One. **NEW FLESH:** *Life Low (Big Dada*

ALBUM

of the week

RED HOT CHILI PEPPERS: *By The Way (WEA 9362481402)*. As the choice of singles from the

14-sessional Californication indicated, there appears to have been a realisation in the Chili Peppers camp that their most impressive moments have come when they've dropped their original funk-rock sound and displayed their surprisingly deft melodic side. *Moderately, By The Way* is relentlessly inventive; sonically, it is graceful, pure and uncluttered.

BCDSD0411: Blending rap with a bass-heavy bottom end and garage beats, this righteous single from the Midlands trio lays down a gauntlet to their critics. With UK hip-hop now making sales inroads thanks to rappers such as Roots Manuva and Blak Twang, now could be the time for New Fresh to make a mark.

BRYAN ADAMS: *Here I Am (A&M 4977442)*. This is strictly one of the hardcore Adams fans, and very much in keeping with his big ballad works though nowhere in the same league as *Everything I Do*. Having kept his hand in with guest appearances, particularly the Chicane hit *Don't Give Up*, some kind of diversification might have been expected but this sounds like his A&R manager prevailed. Adams recently enjoyed mass-media exposure when he performed at the Party In The Palace.

ALBUM reviews



RECOMMEND **THE VINES:** *Highly Evolved (Heavenly HWNL3P6CD)*. The short sharp shocks of The Vines' first two singles –

Highly Evolved and *Get Free* – have made this album one of the most eagerly-awaited rock debuts of the year. The hype machine has promised much, and the Australian four-piece certainly deliver the goods. Disparate influences echo the best from rock's archives with these 12 tracks ranging from spiky two-minute indie classics to dreamy psychedelia and back to grunge.

WYCLEF JEAN: Masquerade (Columbia 5078542). Wyclef's first solo effort sees the ex-Fugee on characteristically eclectic form, combining hip hop, reggae, R&B and even samples of Chinese and Indian music in the mix. The album gets off to a sparkling start with particular highlights being *Peace God* and the hip-hop anthem *Masquerade*, featuring M.G.P., Bunny Knuckles and Mar, as well as the extremely catchy *You Say Keep It Going*. But the album is at its weakest on tracks like *Oh What A Night* and *Pussy Cat* featuring Tom Jones, which do not add much to the original songs.

WLT: My Medicine (Mushroom MUSH100CD). Will have certainly been promoting their new set on an 11-date headline tour of the UK in association with Metal Hammer, and will support My Vitriol in July. Their two singles, *Distortion* and *Take*

Me Home, are included on this collection, which owes a few nods of recognition to REM. This album is inoffensive enough, but fails to provoke a strong reaction. **BOBBY KONDERS FET: MASSIVE SOUNDS: A Lost Era In NYC 87-92 (International Deejay Gigolos CD72593-2)**. Once again DJ Hell's International Deejay Gigolos imprint digs deeper than some of the compilation-by-numbers outfits out there. Although Bobby Konders is best known as a reggae DJ on New York station Hot 97, he rose here to prominence at the Wild Pitch underground house parties in the late Eighties. These deep house recordings were originally released through Nu Groove and are presented here in all their re-mastered glory.

ROOTS MANUVA: Dub Down Gave Me (Big Dada BDDC040). Rodney Smith shows his dubwise roots with this 10-track CD of bass-heavy versions of tracks

from his Run Come Save Me album. Constantly inventive, it blends Augustus Pablo-style dub with witty lyrics and electro touches. Super Furry Animals contribute a techno-tinted mix of *Dreamy Days*, while Roots' own duo of Witness enhances the original's already heady textures. **VARIOUS: Subliminal Sessions 3 (Subliminal SubS0CDS)**. Subliminal boss Eric Morillo mixes this three-CD set focusing on his own brand of funky filtered house. Tracks from Basement Jaxx, Lay & Bushwacka and K-Pres' 2 sit shoulder to shoulder with nuggets from the US DJ/producer's own label.

ASA-CHANG & JUMRAY: Jun Ray Song Chang (The Leaf Label BAY22CD). Jun Ray Song Chang is an intense but beautiful collection of soundscapes using an intoxicating fusion of tabla and spoken word. The Japanese collective's inventive music has attracted an ever-growing cult following and lavish praise in the specialist press recently, and this release looks like to build their reputation.

LONE PIGEON: Concubine Rice (Sketchbook/Fence SKETCH 001). Lone Pigeon was an original member of the Beta Band who left due to ill health as the band signed to EMI. Undiscovered by events, Lone Pigeon became part of the Fence collective who have recently given us Domino signing James Yorkston. Definitely sketchy and off kilter, *Concubine Rice* is an intriguing twist on Lone Pigeon's tale.

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



RECOMMEND **THE CORAL:** *Goodbye (Delatonic Blue Tracks)*. The buzz surrounding The Coral has been growing steadily in anticipation of their forthcoming debut album. *Goodbye* is a typically dizzying rock album complete with rousing chorus and angular guitars. This is The Coral's first chart-eligible single, and the constant touring and ample flattering press should put them in a respectable position for this promising act.



RECOMMEND **DOLLY PARTON:** *Halos And Horns (Sanctuary SANC126)*. Parton has spent the past four years restoring her critical reputation with a string of albums recalling her roots in the "mountain music" of bluegrass and Appalachian folk, picking up three Grammys in the process. *Halos And Horns* continues in that rocky vein, and displays a typically broad-minded track selection which ranges from Parton songs old and new to covers of Bread's "I'll be Home for Christmas" and even Led Zeppelin's "Stairway to Heaven". *Halos And Horns* once again makes the point that Dolly Parton is a far more serious musical proposition than popular wisdom would have us believe.

CLASSICAL news

by Andrew Stewart

NAOS TARGETS EDUCATION SECTOR

Naos is developing a strategy to supply the music education market with tailor-made discs and online resources. The budget label's founder and chief executive, Klaus Heymann, believes that record companies have habitually overlooked a large and profitable area of business by failing to address the needs of schools, colleges and those who want to know more about classical music.

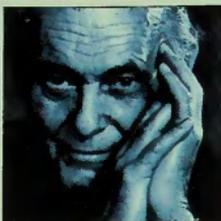
"It is a very stable business for publishers," says Heymann. "I like the idea of creating products for music education because it is the right thing to do, makes money and builds future audiences."

Heymann points to a deal brokered with the three leading music education publishers in the US, through which new books are offered complete with a Naos CD-Rom. "That allows us to reach vast numbers of potential new customers among young people," he says. "It's good business in itself and means that they will know our brand when they go to buy a CD."

To date, the range of Naos education discs compiled for the UK has been targeted at a more general market. The label's Opera Explained and Classics Explained lines present extracts from works with a spoken commentary, likewise the extensive Life & Works series. An Art & Music series is beginning to roll out in museum and gallery shops. "We're planning to set up separate websites to supply listening material for schools," says Heymann. "This contact will repay our investment by encouraging new listeners to classical music."

DECCA REISSUES CLASSIC SOLI RECORDINGS

Sir Georg Solti's Decca legacy of Wagner recordings, made over the course of 40 years, has been remastered and packaged as part of a special edition release that also contains the first CD issue of the



conductor rehearsing Tristan and Isolde in Vienna. Solti (pictured), who would have been 90 this year, developed his high-octane, vivid vision of Wagner's operas after the Second World War as music director of the Bavarian State Opera in Munich.

His legendary recording of *The Ring* has been a proven bestseller for Decca since its completion in the Sixties. The Wagner Opera Collection, released on July 8, offers a 21-disc set comprising the composer's other mature works, *Tannhäuser*, *Lohengrin*, *Der fliegende Holländer*, *Tristan and Isolde*, *Die Meistersinger* and *Parsifal* among them. Each opera has been packaged in a slipcase with full libretto and translations, presented together in a box that matches the Gothic-script design and imagery used for Decca's CD reissue of Solti's Ring cycle.

In addition to the audio box set, Decca has transferred the BBC's 1965 documentary on Solti's Ring recording, the longest ever made at the time. The Golden Ring and its German-language version appear together with 69 minutes of audio highlights from the Ring.

Andrew Stewart can be contacted by email at: AndrewStewart1@compuserve.com

ALBUM of the week

CANTELOUBE: Songs of the Auvergne (complete); EMANUEL: Burgundian Songs. Uppshaw: Orchestra de l'Opera National de Lyon/Nagano (Erato 0927-44656-2). The two discs that comprise this set have already appeared separately, deservedly drawing critical

praise for the elegance and humanity of Dawn Uppshaw's (pictured) singing and the very subtle playing of Kent Nagano's Lyon orchestra. Bailable, the best-known work among Canteloube's Auvergne song settings, is beautifully done, as are the little-known Burgundian folksong arrangements of Maurice Emmanuel. This attractive reissue, backed by advertising in the specialist classical press, is offered as a mid-price release, complete with original texts and translations in miniscule print.



REVIEWS

for records released up to 8 June 2002

CHOPIN: Piano Sonata No. 3 in B Minor, 12 Études Op.25 etc. Nelson Freire (Decca 470 288-2). Brazilian pianist Nelson Freire has managed to secure a strong reputation among fellow musicians without ever joining the club reserved for international touring artists. His public recitals are rare events; likewise, he has not recorded since the Seventies. Based on the evidence of his mellifluous, richly expressive Chopin playing, it appears that Decca has added a masterful performer to its classical roster.

VIVALDI: Il Giustino, Il Complexo Barocco/Curtis (Virgin Classics VCD 5 45518 2). Scholar-performer Alan Curtis does a huge service for the cause of Vivaldi's operas, the most neglected area of the Venetian priest's vast musical output, shaping a dramatically vivid live performance of *Giustino*. The pacing of his work has been aided by trimming fab

from the original score, although the plot remains as convoluted as that of any baroque serious opera. Curtis's young cast bring this work to energetic life, led by commanding singing from Dominique Labelle and Francesca Provisonato.

MAHLER: Symphony No. 7. Berlin Philharmonic/Abbado (Deutsche Grammophon 471 623-2). Expensive packaging does not flatter to deceive in this breathtaking live performance of Mahler's complex, problematic Seventh Symphony, the latest release from the Berlin Philharmonic and Claudio Abbado. Despite serious ill health in recent years, the conductor has lost none of the energy and intensity that hallmarked his Mahler interpretations with the London Symphony Orchestra in the Eighties. He drives the Seventh's opening with a compelling passion that leads into sublime readings of the work's "night music" movements, a fearsome account of the central Scherzo and a heroic rondo finale.



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RETAIL FOCUS: **BADLANDS**

by Deborah Bonello

It is no coincidence that Cheltenham record shop Badlands shares its name with the opening track of Bruce Springsteen's album *Darkside On The Edge Of Town*. The Boss inspired the store's founders, brothers Steven and Phillip Jump, to launch the business in February 1986 and they have repaid their idol by specialising in Springsteen releases alongside its general stock of more than 15,000 rock and indie releases.

The store is home to a fan club for the US rock star and also organises tickets and trips to see Springsteen perform. As Steven Jump recalls, "Three years after opening the shop we launched the Bruce Springsteen Collectors Club. It has evolved into the nearest thing to an official fan club for the Boss in this country and is responsible for taking thousands of fans all over the world to see him in concert."

After opening in 1986, Badlands moved to bigger premises two years later and, according to Jump, sell music to "those that care" from its Cheltenham-based premises.



Badlands: hosting In-store show from Billy Bragg

"Cheltenham is obviously very tied up with its conservative image, but is the real birthplace of The Rolling Stones so it has a great musical heritage," says Jump. "It is a wealthy town so crime problems are, touch wood, relatively small. Customers tend to be well-to-do, or kids with some disposable income."

The store is proud of its record of live in-

BADLANDS' TOP TIPS

Anything by Ryan Adams (Lost Highway/Cooking Vinyl)
The Jam – BBC Sessions (Polydor)
Bruce Springsteen – The Rising (Columbia)
Blackalicious – Blazing Arrow (MCA)
Beth Orton – Daybreaker (Heavenly)
BRMOC – Black Rebel Motorcycle Club (Virgin)
The Hives – Your New Favourite Band (Poptones)
The Music – The People EP (Hut)
Anything by Bob Dylan (Columbia)

store appearances by acts such as Billy Bragg, who recently performed at Badlands on his promotional tour.

Badlands boasts customers from all over the world, partly because of its specialising in Springsteen music but also because of its website, which appeals to an audience beyond the UK.

Prices on the website are set at £9.99 for

current chart albums including releases from Eminem, Ronan Keating and Korn, while there is also a strong selection of mid-price releases at £6.99.

The shop's reputation for mail order won it the exclusive contract to handle the fulfillment for www.edip.com, Pete Townshend's music and products website. Badlands' eight staff despatch all of the online orders taken by the world around the world.

Jump says business is healthy, although he adds, "Some exciting releases in the first half of the year will help us help." "The Jump brothers' love of the Boss looks set to continue well into the future and the pair have plans for the coming year. "Hopefully we'll be providing people with great trips and memories from Bruce Springsteen's current world tour when we will once again be taking loads of trains, buses and planes to his shows," says Jump. "And we're sure that the new Springsteen album will be our biggest seller of the year by miles."

Badlands: 11 St George's Street, Cheltenham, Gloucestershire, tel: 01242 227724, www.badlands.co.uk

IN-STORE NEXT WEEK (from 1/7/02)

Windows – Idlewild, Queen's Jubilee; In-store – Idlewild, Buddha Bar IV, Oakenfold, Badmeaningood, Muse, DJ Tiesto, Beverley Knight, Latin Jazz, The Vines, Halford, Generations 80's, Eve Cassidy, 10 Squared, Myke Minogue, Shivers, David Bowie, Samuel Ramey, Korn, Brian Wilson, VLD The Stranglers, Paul Carrack, Joe Docker, Queen's Jubilee, Coldcut, Dio, Moby, Queen, Hives, Wishbone, Tom Waits, Mahler, Roger Waters, XPress 2, Jethro Tull, I Am Sam, Bedrock; Press ads – Idlewild, Buddha Bar IV, Oakenfold, Muse, Coastcut, Matthew Belle & Sebastian, Walton, I Am Sam, Bedrock, 3X



In-store display boards – DJ Kicks Playgroup, Lajo & Bushwaka, The Anniversary, Jelo, Roots Manuva, FC Kahuna, Fallen



Single – Rad Hot Chili Peppers; In-store – Prodigy, Idlewild, Amy Studt, DJ Marky, Outkast; Press ads – Jennifer Lopez, Omeru Mumba, Prodigy; TV ads – Nelly, Morcheeba, Tenacious Steve



Main promotion – Festival CDs promotion; Listing posts – Bombay Dreams, Van Morrison, Tim Hardin; Classical promotion – Classical Sale; Press ads – David Bowie, Soufly, Aphrodite; Windows – Oasis, Warcraft 3



Selects listing posts – Seagulls, Screaming Kiss Her Kiss Her, Cinema, Be Good Tanyas, Orbital, Space; Mojo recommended retailers – Archer Prebit, Buffalo Daughter, Sunshine Fix, Al Phoenix, Bos Moter, Orwell



Windows – Party In The Palace, Las, DJ Zinc, Prodigy, Morcheeba, Oasis, NME, Metalheadz, High Contrast, Verve

Remixed, FC Kahuna, Luke Slater; In-store – Oasis, Morcheeba, Kennedy Soundtrack, Che Fu, Prodigy, School Disco, Manu Chao, Iles, DJ Zinc, EMI Classics, Koop, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater, Fia De Vito; Press ads – Iles, DJ Zinc, Susanna Bask, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater, Ya Ya 3



Windows – Morcheeba, Oasis; In-store – Morcheeba, Nelly, Oasis; Press ads – Dancastr, Gorillaz, Morcheeba



Press ads – Oasis, Nelly; Windows – Back In The Day, Morcheeba; In-store – Morcheeba, Nelly, Wyckif Jean



Singles – Wyckif Jean, Space Windows – Oasis; Oasis; Party In The Park, Schoolisoo.com



In-store – Schoolisoo, Best Dance Album, Sheryl Crow, Morcheeba, Alicia Keys, Red Hot Chili Peppers, Bill & Ben, Darren Hayes, Omeru; Singles – Red Hot Chili Peppers, Bill & Ben; Albums – Sheryl Crow; Press ads – Darren Hayes, Omeru, Oasis; Windows – Oasis



Listing posts – Monastery of Chant, Very Best of Smooth Jazz, Norah Jones, More Smooth Jazz on a Summer's Day; In-store – three for two, three for £18, two for £10 on CDs, Charlatans, Korn, ECM Jazz, Moby in-store promotions; Windows – three CDs for the price of two



"It seems in many ways as if the music business is going backwards. When we started back in 1969 companies like RCA, CBS and FYE had vans out on the road, we used to see maybe four or five reps a week. Then during the Eighties the number rose to about 25 and now we're back to one or five."

The business seems to be contracting with more and more people losing their jobs. The record labels don't seem to be addressing the problems involved in the early promotion of product. They're servicing radio five to six weeks ahead of commercial release so that the stations are completely out of sync with the product availability and it drives us mad. The people running the labels seem to have forgotten what it's like to be a kid and wanting to have the record straight away, and when the kids can't get it they download it. We really need to get back to the days when records were sent to radio the week before release and everyone got new releases on the Monday.

MUSIC WEEK 29 JUNE 2002

ON THE SHELF

JANICE WILLIAMS,
owner, Tudor Tunes,
Lichfield, Staffordshire

The labels also need to look at their policy of servicing all these dodgy DJs so far ahead of release. We have guys coming in who don't even DJ anymore, offering us double-pack 12-inch singles that we never see from labels.

"If you look at the charts you can see that there's no real sample, it's excluding a lot of new acts and this is down to the supermarkets. They don't offer any real choice to their customers and they're waking up to the fact that the independent shops aren't breaking new acts because they don't get the support and as a result so many are closing."

If all companies were as good as EMI there wouldn't be a problem. EMI still helps us with a good return policy, point of sale display and better rates. They make a real effort for the Indies so that we can compete with the majors. If a product is good we can sell loads of it, like the singles from Oasis, Muse, Nelly and Christina Millan, but if the Indies go then the music business might as well pack up."

**ON THE ROAD**

SEAN CONNORS,
Vital rep for the
North West

"The World Cup has had a definite effect. All my shops were telling me that they were almost empty during the England vs Denmark game so it is a lot quieter than usual. That said, it's only temporary as things are going well on the whole."

At the moment, we've got the two Lee Hazelwood albums on City Sing. Even though they're fairly specialist they're doing very well. We've got a deal on the Chain With No Name whereby anyone buying both albums gets a free interview album.

We've been doing samplers for CNNN shops for them to play in-store and give to their discerning customers. They usually have 12 tracks, and the present copy features artists like Fingathing, Corb Lund (an alt-country act

on Loose), Jazzy Jeff and Barth, who is a singer-songwriter in the same mould as Elliot Smith. They have had a positive effect on sales for the featured artists. It helps create customer awareness and it's an exclusive for CNNN.

The Fingathing album, *Scrubbers Music on Grand Central*, has done very well in the North West as they're a Manchester band and I fully expect them to sell across the country. They played at our last sales meeting and they are very musical with great visuals. They have a lot more depth than most hip-hop.

Badly Drawn Boy's soundtrack album has opened him up to a whole new audience. The single was *Atlixed* at Radio Two which gave the album a real boost as Radio Two listeners tend to buy albums rather than singles. Moby's album *18* is also going nicely. There are a lot of singles to come, which will keep interest alive, and it's a long-term project, particularly when you consider the life of the last album."

29 JUNE 2002

CHART COMMENTARY

by ALAN JONES

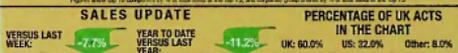
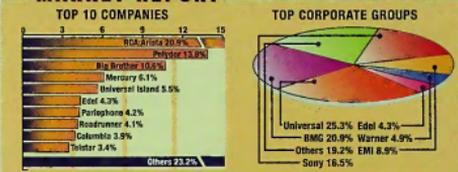
Despite a 45% dip in sales week-on-week, **Elvis Vs JXL's A Little Less Conversation** manages a very comfortable second week at the top of the singles chart, and has now sold nearly 377,000 units, making it the eighth biggest-seller of the year. It is still a very long way short of being Presley's biggest seller ever, however — that honour falls to *It's Now Or Never*, which sold 1.21m in 1960. We should also mention that of 18 Presley number ones, 15 have been published by Carlin Music, including *It's Now Or Never*, a remarkable tally. In its current form, of course, *A Little Less Conversation has yet to appear on any album, although it will be included on No.1's, a new Presley compilation slated for release in September. The album will include all of Presley's UK and US chart-toppers — and that is more than one might think because although he has had 18 number ones in the US and the same here, only seven are common to both countries, these being *All Shook Up*, *(Let Me Be Your) Teddy Bear*, *Jailhouse Rock*, *It's Now Or Never*, *Are You Lonesome Tonight*, *Surrender* and *Good Luck Charm*.*



Oasis register their 17th consecutive Top 40 hit, their 15th consecutive Top 10 hit, their 13th consecutive Top Five hit and their fourth number two with **Stop Crying Your Heart Out**, which started well but fell further behind **Elvis Presley's A Little Less Conversation** as the week progressed. Its eventual sale of 85,500 was nearly 48,000 short of Presley's weekly total. It is the follow-up to *The Hindu Times*, which reached number one in April with first-

week sales of 118,000. Both singles are taken from Oasis's new album *Heathen Chemistry*, which is released a week tomorrow. Oasis's failure to reach number one will forever be associated with football failure as both BBC1 and ITV concluded their coverage of England's World Cup campaign with a montage of memories over the song. In 1998, the Bee Gees chose to do the same over Green Day's *Good Riddance (Time Of Your Life)*.

MARKET REPORT



Or Never, are You Lonesome Tonight, Surrender and Good Luck Charm. Five singles into their career, Mis-Teeq are rightly regarded as the UK's premier R&B/garage girl group. Every one of their singles to date has reached the Top 10, with Why

reaching number eight. All I Want getting to number two, and One Night Stand and B With Me both reaching number two. Their latest single, *Painting Roll* On with a remake of *Montel Jordan's This Is How We Do It*, debuts at number seven this week. The most chronologically disparate chart duo of all time hitherto has been the oddball pairing of **David Bowie** and **Roby Crosby**. Bowie was 43 years, seven months and five days younger than **Bling** when they recorded a medley of *Peace On Earth* and *The Little Drummer Boy* for a Crosby TV special in 1977. It was eventually released as a single in 1982, and reached number three. They are usurped this week by the equally bizarre pairing of Essex girl **Dentise Van Outen** and the Emperor of Easy, **Andy Williams**. Their re-recording of *Can't Take My Eyes Off You* — a number five hit for Williams in 1968 — debuts this week at 23. Van Outen is 28 and Williams is 74, having been 45 years, five months and 24 days old when Van Outen was born in 1974.

INDEPENDENT SINGLES

The	Last	Title	Artist	Label (UK/chart)
1	1	THE LOGICAL SONG	Scotter	Sheffield Tunes 013929 STU (V)
2	NEW	DEAD STARVIN' YOUR WORLD	Muse	Mushroom MUSH104CDSX (SMV/P)
3	2	JUST A LITTLE	Liberty X	V2 VVR61698 (SMV/P)
4	NEW	GET ME OFF	Basement Jaxx	XL Recordings XLS146CDD (V)
5	3	SOUTHERN SUN/READY STEADY GO	Paul Oakenfold	Parlophone PEP112CDS (SMV/P)
6	NEW	COMING ON STRONG	Siguran feat. Scott Mac	Tidy Ties TDTY1014CDD (ADD)
7	NEW	TRISTAR	Blak Tearing feat. Estelle	Bad Magic MAG1CDD (V)
8	4	LOVE STORY	Lays & Bushwacka	XL Recordings XLS114CDD (V)
9	NEW	SOMETHING TO TALK ABOUT	Baddy Drown Boy	Twisted Nerve/UL TXNL194CDD (V)
10	6	GIRLFRIEND	'N Sync feat. Nelly	Jive JVS23312 (P)
11	8	LAZY	SKINT Skint 2 feat. David Byrne	Skint Skint 2/CD (SMV/P)
12	NEW	SHUTDOWN	Pitchbitch	Mayan MYN108XK (P)
13	NEW	SILENCE	Takio	Nakaz NAKCDD (ADD)
14	7	THE GROUNDBREAKER	Falvey & Fusion	Wondy WOND02 CD (V)
15	NEW	A MINNA MENINA	The Bees	We Love You AMOUL14C (V)
16	3	WHAT A WASTER	Libertines	Rough Trade RTADECS056 (V)
17	NEW	NO SOUL	ILS	Marine Parade MAP01018 (SRD)
18	10	MAADAGASCAR	Art Of Trance	Platipus PLATC0102 (P)
19	NEW	THE MAGNIFICENT EP	Register DJ Jazzy Jeff	Register RR06CDD (V)
20	11	UP ALL NIGHT/TAKE CONTROL	John B	Metalheadz METH 041CDD (SRD)

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The	Last	Title	Artist	Label
1	1	A LITTLE LESS CONVERSATION	Elvis Vs JXL	ACA
2	2	STOP CRYING YOUR HEART OUT	Oasis	Big Brother
3	4	WHEN YOU LOOK AT ME	Shayne Miller	Big Brother
4	NEW	HOT IN HERBIE HILL	Universal Sound	
5	7	THE LOGICAL SONG	Scotter	
6	4	HERO	Chad Kroeger feat. Joey Soto	Readmusic
7	38	ROLL WITHIN IS HOW WE DO IT	Wino-Tony Intony/Deer	
8	2	LOVE AT FIRST SIGHT	Tyke Willoughby	Parlophone
9	5	WITHOUT ME	Scotter	Interscope/Big Brother
10	9	JUST A LITTLE	Liberty X	V2
11	3	GET OVER/WHAT THE MOUNTAIN	Scotter	Acid
12	11	IT'S OK	James Arness	Island
13	13	IF TOMORROW NEVER COMES	Barney Buisson	Polydor
14	4	LIGHT MY FIRE	Wino-Tony Intony/Deer	Deer
15	13	DON'T LET ME GET TOO CLOSE	Arness	Arness
16	13	KISS KISS A LITTLE	Winkies	London
17	15	ESCAPE	Ernie Van Dine	Interscope/Polydor
18	NEW	FULL MOON	Arness	Arness/Deer
19	14	DOVE (I'LL BE LOVING YOU)	Arness	Arness
20	10	WE'RE ON THE BALL	Arness & Deer	Columbia

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Hot Summer Specials in Music Week!

- | | |
|-----------------------------------|---------------------------------|
| July | August |
| 6 Catalogue - Mid & Low price | 3 DVD Product |
| 13 Catalogue - Full price/Legends | Shows & Movies |
| 20 PR & Plugging | 10 City focus: Newcastle |
| Pro-Audio/Studios | 17 Creative Services |
| 27 Business Affairs | Manufacturing (Popkomm special) |
| Genre watch: Drum & Bass | 14 Live: Festivals theme |
| | 31 Genre watch: Jazz |
| | Independents Report |

Contact the Music Week Sales Team for more details on: 0207 579 4451/4398/4144

29 JUNE 2002

CHART COMMENTARY

by ALAN JONES



ALBUMS FACTFILE

Papa Roach have not only the cutest sleeve of the week (a sweet, funky and obviously happy baby, naked apart from a pair of headphones) but also the highest new entry, courtesy of their second album *lovehatehatred*. The group's debut set *Infest* was a slow-burning but very popular album, which eventually peaked at number nine in February 2001, and has so far sold more than 360,000 units. *lovehatehatred* –

which, apart from first single *She Loves Me Not*, lacks the raps which had Papa Roach's earlier effort tagged as *no-mel* – sold more than 27,000 units last week alone to secure a number four debut. *She Loves Me Not* dips from its debut position of 14 to 29 this week but continues to enjoy major support from Radio One, where it was aired 22 times last week, a total exceeded by only eight other songs.

Here Now That's What I Call Music! compilation chart for years but EMI and Universal's superiority has spread to the artist album chart where, for the first time ever, one or other is responsible for every album in the Top 10.

It is the sixth week in a row that Universal has been number one and EMI number two in the Top 75 market share figures but they raise their game to unparalleled heights this week, with the highest placed artist with another company (Sony's David Bowie, a former EMI and Decca artist) taking 11th place. Universal's share of chart sales is 42.5% – the second time it has been more than 40% in four weeks – while EMI has a 20.2% share.

Universal provides seven of the Top 10 albums, with highlights including Eminem's fourth week at number one with *The Eminem Show*, Sophie Ellis-Bextor's *Read My Lips* getting third wind (it peaked at number four last September following the success of *Take Me*

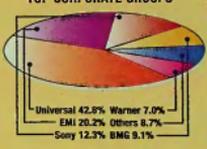
MARKET REPORT

TOP 10 COMPANIES

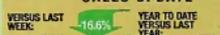


Notes: Above Top 10 Companies by % of total units, and corporate group shares by % of total sales of the Top 75 artist albums.

TOP CORPORATE GROUPS

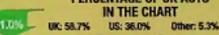


SALES UPDATE



Home, climbed to number three in January in the wake of *Murder On The Dancefloor* and explodes 50:2 this week after being

PERCENTAGE OF UK ACTS IN THE CHART



repackaged with her latest hit *Get Over You* and a live mix of her hit with Spiller, *Groovejet, addid*; and Top 10 debuts for Papa Roach

COMPILATIONS

Good weather and the World Cup kept record buyers away in drops last week, with all sectors suffering a consequent downturn. The single market held up best, with 7.7% slippage, while artist albums dipped by 16.6%. Faring worst of all, compilation albums were off 20.5%, with even greater losses at the top of the chart. **Capital Gold Rock Legends** achieved the highest first week sales for an album linked to the radio station last week, debuting at number one with more than 54,000 buyers. This week, it suffers a 1.4% slump with just 17,600 buyers in its second week – a 67% decline.

Whatever the reason, its savage slump allows **The Very Best Of MTV Unplugged** to step up to the summit, even though it sold a mere 25,000 units, a 29% decrease week-on-week. Featuring intimate performances of *Every Night* by Paul McCartney, *Here Comes*

The Rain Again by Anirle Lennox, *Don't Look Back In Anger* by Noel Gallagher and 15 others. It is the first MTV album to top the compilation chart, beating the number six peak of last year's MTV Select, the previous highest-charting album associated with the TV station. It is one of the increasingly rare single-CD albums to top the compilation chart, which has recently been dominated by double-disc sets. The only other single-disc albums in the Top 20 are *Jumpers 4 Goodies* (number 15, WSM's *World Cup cash-in*) and *Spider-Man* at number 18. *Spider-Man*, incidentally, is not performing particularly well. After six weeks on release the album, which is stuffed with exclusive tracks by fashionable rockers including the current hits by Chad Kroeger & Joost Scott and Sum 41, has charted no higher than number 14, with sales to date of just 36,000.

INDEPENDENT ALBUMS

Last	Title	Artist	Label (distributor)
1	18	Moby	Mute CDSTUMM202 (V)
2	ABOUT A BOY (OST)	Buddy Brown Boy	Twisted Nerve/XL Thruxid 192 (W)
3	JUST ENOUGH EDUCATION TO PERFORM	Stereophones	V2 VVR 1015K88 (MMV/P)
4	VERTIGO	Grooves Armada	Pepper 28382 (P)
4	THINKING IT OVER	Liberty X	V2 VVR101782 (MMV/P)
6	SIMPLE THINGS	Zoe J	Ultimate Dilemma DORCO29 (MMV/P)
6	YOUR NEW FAVOURITE BAND	Hives	Pygmyr MMS552 (P)
8	IS THIS IT	The Strokes	Rough Trade RTAHEAD0 000 (P)
8	THE ULTIMATE COLLECTION	Kelis	Sanctuary SAND0109 (P)
10	FREE ALL ANGELS	Ash	Infectious INFECTIO01 (MMV/P)
11	NEW BOOTS AND PANTIES	Lin Duray	Curb/The Hit Label (P)
12	SHOWBIZ	Muse	Mushroom MUSH 58CD (MMV/P)
12	THE OPTIMIST	Turin Brakes	Source SOUND CD02 (P)
14	STORYTELLING	Belle & Sebastian	Jaguar JPK0213 (MMV/P)
15	RODNEY	Rayman Jaxx	XL Recording XLCD 146 (V)
15	HANDS BETWEEN THE GUTTER AND THE STARS	Fabry Fibre	Skin/JBRASS 3000 (MMV/P)
16	GETTING AWAY WITH IT - LIVE	James	Sanctuary SAND0119 (P)
16	HEARTBREAKER	Ryan Adams	Cooking Vinyl (V)
18	PLAY	Moby	Mute CDSTUMM 172 (V)
20	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 58CD (MMV/P)

MUSIC WEEK 29 JUNE 2002
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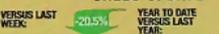
MARKET REPORT

TOP 10 COMPANIES



Notes: Above Top 10 Companies by % of total units of the Top 75 and corporate group shares by % of total sales of the Top 75.

SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 72.5%
Compilations: 27.5%

THE YEAR SO FAR...

TOP 20 SINGLES

TW	UK	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOUNG	S
2	2	UNCHAINED MELODY	GARETH GATES	S
3	3	HERO	ENRIQUE IGLESIAS	INTERSCOPE/POLYDOR
4	4	WHENEVER WHEREVER	SHAGORA	EPIC
5	5	IF TECHNOLOGY NEVER COMES	RONAN KEATING	POLYDOR
6	6	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER
7	7	JUST A LITTLE	LIBERTY X	V2
8	8	A LITTLE LESS CONVERSATION	ELVIS VS JXL	RCA
9	9	WITHOUT ME	EMINEM	INTERSCOPE/POLYDOR
10	10	MISS RISS	HOLLY VALANCE	LONDON
11	11	BE MILE	ALI & AND SHAGGY	ISLAND
12	12	GET THE PARTY STARTED	PINK	LAFACE
13	13	LIGHT MY FIRE	WILL YOUNG	S
14	14	ONE STEP CLOSER	S CLUB JUNIORS	POLYDOR
15	15	SOMETHING	LASGO	POSTIVA
16	16	BREAK LIKE ME	SUSANABRES	ISLAND
17	17	ADDICTED TO BASS	PUREORINE	GUSTO
18	18	WORLD OF OUR OWN	WESTLIFE	S
19	19	THE HINDU TAMES	OASIS	BIG BROTHER
20	20	GIRLFRIEND	'N SYNC	JIVE

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29
june
2002

THE OFFICIAL CHARTS

musicweek



BBC RADIO 1
97-99FM



albums



1 A LITTLE LESS CONVERSATION

- | | | | |
|----|------------------------------|--------------------------------|-------------------------|
| 2 | STOP CRYING YOUR HEART OUT | Oasis | Big Brother |
| 3 | WHEN YOU LOOK AT ME | Christina Milian | Def Soul |
| 4 | HOT IN HERRE | Nelly | Universal |
| 5 | THE LOGICAL SONG | Scooter | Sheffield Times/Edel UK |
| 6 | HERO | Chad Kroeger Feat. Josey Scott | Roadrunner |
| 7 | ROLL ON/THIS IS HOW WE DO IT | Mis-Teeq | Inferno/Tekstar |
| 8 | LOVE AT FIRST SIGHT | Kylie Minogue | Parlophone |
| 9 | WITHOUT ME | Eminem | Interscope/Polydor |
| 10 | JUST A LITTLE | Liberty X | V2 |



- | | | | |
|----|---------------------------------|---------------------|--------------------|
| 11 | GET OVER YOU/MOVE THIS MOUNTAIN | Sophie Ellis-Bextor | Polydor |
| 12 | IF TOMORROW NEVER COMES | Ronan Keating | Polydor |
| 13 | DEAD STARVIN' YOUR WORLD | Muse | Mushroom |
| 14 | LIGHT MY FIRE | Will Young | S |
| 15 | FULL MOON | Brandy | Atlantic |
| 16 | WE'RE ON THE BALL | Ant & Dec | Columbia |
| 17 | IT'S OK! | Atomic Kitten | Innocent |
| 18 | BLURRY | Puddle Of Nothing | Geffery/Polydor |
| 19 | ESCAPE | Enrique Iglesias | Interscope/Polydor |

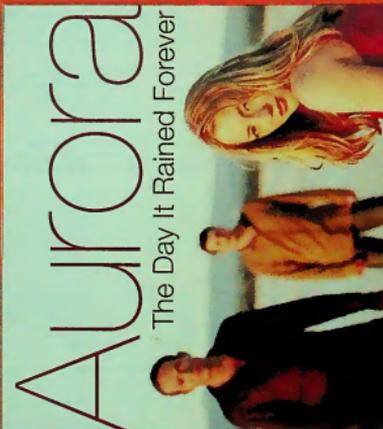


1 THE EMINEM SHOW

- | | | | |
|----|--|---------------------|--------------------|
| 2 | READ MY LIPS | Sophie Ellis-Bextor | Polydor |
| 3 | GREATEST HITS I & II | Queen | Parlophone |
| 4 | LOVE HATE TRAGEDY | Papa Roach | DreamWorks/Polydor |
| 5 | DESTINATION | Ronan Keating | Polydor |
| 6 | FEVER | Kylie Minogue | Parlophone |
| 7 | COME AWAY WITH ME | Norah Jones | Parlophone |
| 8 | ESCAPE | Enrique Iglesias | Interscope/Polydor |
| 9 | THE BIG SQUEEZE - THE VERY BEST OF SQUEEZE | Universal TV | |
| 10 | STICKS AND STONES | New Found Glory | MCA/Uni-Island |



- | | | | |
|----|-------------------|-------------------|--------------------|
| 11 | HEAVEN | David Bowie | Columbia |
| 12 | COME CLEAN | Puddle Of Nothing | Interscope/Polydor |
| 13 | UNTOUCHABLES | Korn | Epic |
| 14 | MISSUNDAZTOOD | Pink | Arista |
| 15 | THINKING IT OVER | Liberty X | |
| 16 | SILVER SIDE UP | Nickelback | Roadrunner |
| 17 | 18 Mobay | | |
| 18 | ABOUT A BOY (OST) | Badly Drawn Boy | Twisted Nerve/AL |
| 19 | NO ANGEL | Dido | Cherry/Arista |



Aurora

The Day It Rained Forever

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



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

EMI AURORA www.aurora.mu



12 21 BE COOL Païffendorf

22 GET ME OFF Basement Jaxx

23 CAN'T TAKE MY EYES OFF YOU Jody Williams/Denise Van Outen

24 GET FREE The Vines

18 25 DOVE (I'LL BE LOVING YOU) Mo'Nique

21 26 DON'T LET ME GET ME PINK Arista

19 27 3 LIONS Boddie/JSkinner/lightning Seeds

22 28 ONE STEP CLOSER S Club Juniors

14 29 SHE LOVES ME NOT Papa Roach

16 30 SOUTHERN SUN/READY STEADY GO Paul Oakenfold



23 31 HELLA GOOD No Doubt

32 IT'S WHAT WE'RE ALL ABOUT Sum 41

33 AMERICAN GIRLS Counting Crows

20 34 ROLLOUT (MY BUSINESS) Ludacris

26 35 IT TAKES MORE Ms Dynamite

36 843 (LOVE'S ON FIRE) DJ Tiesto feat. Suzanne Palmer/Abula

37 YOU GOT THE STYLE Athlete

38 JUST IN CASE Jahheim

31 39 REASON Ian Van Dahl

29 40 DREAMER/GETS ME THROUGH Ozzy Osbourne



compilations

- 1 THE VERY BEST OF MTV UNPLUGGED 11 CLUB TROPICANA
WSM/Universal TV Columbia
- 2 SMASH HITS SUMMER 2002 12 THE BEST SUMMER ALBUM 2002
Universal TV/Virgin/EMI Sony TV/WSM
- 3 URBAN KISS 2002 13 EMOTIONS
Universal TV Universal TV
- 4 VERY BEST OF EUROPEAN DANCE BREAKDOWN 14 TWICE AS NICE PRESENTS URBAN FLAVAS
Telstar TV/BMG Warner Dance
- 5 ADDICTED TO TRANCE 15 JUMPERS 4 GOALPOSTS
Ministry Of Sound WSM
- 6 CAPITAL GOLD ROCK LEGENDS 16 NOW THAT'S WHAT I CALL MUSIC! 51
Universal TV/Virgin/EMI EMI/Virgin/Universal
- 7 THE ULTIMATE CHICK FLICK SOUNDTRACK 17 DRIVING WITH JOHNNIE WALKER
WSM/Universal TV East West
- 8 CREAM BEACH 2002 17.8 SPIDER-MAN (OST)
Universal TV/Virgin/EMI Columbia
- 9 BEST OF BRITISH 14.9 ACOUSTIC 2
Universal TV/Virgin/EMI EMI/V2 Music
- 10 CLUBBERS GUIDE TO IBIZA 2002 11.20 BEST UNOFFICIAL FORTIE ANTHEMS EVER!
Ministry Of Sound Universal TV/Virgin/EMI

FAT LES

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18 21 ACE Ian Van Dahl

22 RESPECT - THE VERY BEST OF Aretha Franklin WSM/BMG

14 23 A LITTLE DEEPER Ms Dynamite

11 24 TOGETHER Lulu

10 25 THE DEFINITIVE Every Brothers

33 26 J TO THA L-O - THE REMIXES Jennifer Lopez

23 27 NO MORE DRAMA Mary J Blige

24 28 BEYOND IMAGINATION Operababes

27 29 LAUNDRY SERVICE Shakira

28 30 ALL RISE Blue



29 31 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2

21 32 PEACHES - THE VERY BEST OF Strangers

30 33 FREAK OF NATURE Anastacia

42 34 WHITE LADDER David Gray

42 35 SONGS IN A MINOR Alicia Keys

32 36 THE PRIVATE PRESS DJ Shadow

45 37 SPIN Darren Hayes

25 38 SMALL WORLD BIG BAND Jools Holland

52 39 TWERTIGO Groove Armada

59 40 FULL MOON Brandy



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THE OFFICIAL UK CHARTS SPECIALIST

29 JUNE 2002

MID-PRICE

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	YOUR NEW FAVOURITE BAND	Hives	Poptunes	MV265502 (IP)
2	2	HARRY POTTER AND THE PRISONER'S SHOE (OST)	John Williams	Atlantic	75678302 (TEN)
3	4	MUSIC	Madonna	Maverick	85787405 (TEN)
4	4	BEST OF	143.Lava/Atlantic	75678302 (TEN)	
5	5	THE VERY BEST OF	The Pogues	WGM	8787405 (TEN)
6	7	NEVER MIND THE BOLLOCKS	Sax Patrols	Virgin	8504208 (E)
7	6	TRACY CHAPMAN	Tracy Chapman	Elektra	83624802 (TEN)
8	10	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic	491268 (TEN)
9	11	SYSTEM OF A DOWN	System Of A Down	Columbia	53247542 (TEN)
10	11	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor	HAND032 (U)
11	11	CLAPTON CHRONICLES	Eric Clapton	Reprise	606709 (TEN)
12	9	THERE YOU'LL BE	Faith Hill	WEA	53247542 (TEN)
13	8	THE MISADVENTURE OF LAURYN HILL	Lauryn Hill	RCFA	495942 (TEN)
14	12	WESTLIFE	Westlife	53247542 (TEN)	
15	12	BROTHERS IN ARMS	Dave Strub	World Circuit	824802 (U)
16	15	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia	ESM0332 (TEN)
17	10	THE BEST OF THE 90'S	Various	EMI Gold	58483782 (E)
18	13	GREATEST HITS	Bob Dylan	Columbia	5306182 (TEN)
19	14	REVENGE	Faithless	Cheek/Arista	60016522 (BMG)
20	16	BACK TO FRONT	Local Fichte	Polydor	53247542 (U)

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BUDGET

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone	IE
2	2	HITS COLLECTION	Dusty Springfield	Spectrum	525742 (U)
3	3	THE BEST OF	The Mamas & The Pappas	MCA	MCB0 1819 (UK)
4	1	THE BEST OF	Niki Diamond	MCA/Uni-Island	MCB0 1599 (U)
5	12	CONFIDE IN ME	Kylie Minogue	Candem	7432185162 (BMG)
6	4	THE CARPENTERS	The Carpenters	Karousel	550052 (IP)
7	6	MEAT LOAF & FRIENDS	Various	Epic	550072 (TEN)
8	11	REASON TO BELIEVE	Rock Stewart	Spectrum	544182 (U)
9	14	THE BEAT SURRENDER	The Jam	Spectrum	500602 (U)
10	10	THE COLLECTION	The Style Council	Spectrum	544182 (U)

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	HOT IN HERRE	Nelly	Universal	MCS704089 (U)
2	2	WHEN YOU LOOK AT ME	Christina Milian	Daf	SD 582861 (U)
3	1	WITHOUT ME	Enimem	Interscope/Polydor	497782 (U)
4	4	FULL MOON	Brandy	Atlantic	A101302 (TEN)
5	5	JUST IN CASE	Jahelil	WEA	W56102 (U)
6	2	ROLLOUT (MY BUSINESS)	Ludacris	Daf	Jam 529232 (U)
7	4	IT TAKES MORE	My Dombro	Polydor	570781 (U)
8	3	HELLA GOOD	No Doubt	Interscope/Polydor	497782 (U)
9	3	TRISTAR	Blak Twins feat. Estelle	Bad Magic	MAG0204 (U)
10	6	PASS THE COUNVOISER - PART II	Sista Rhymecore P Diddy/Pharrell	JY	7432187362 (BMG)
11	7	GIRLFRIEND	No Sync feat. Melly	Yay	525712 (IP)
12	5	WHAT'S LUV'N	Fat Joe feat. Ashanti	Atlantic	A101282 (U)
13	5	FREAK LIKE ME	Sugababes	Island/Uni-Island	CD198 (U)
14	10	DOOPS (OH MY)	Talaw	Elektra	E74020 (U)
15	8	THE GROUNDBREAKER	Fusion & Fusion	Wordplay	WORDCD 036 (V)
16	11	OH BABY	Rihanna	S2	672622 (TEN)
17	10	TWO WRONGS (DON'T MAKE A RIGHT)	Wyclef Jean	Columbia	675751 (Impor)
18	12	4 MY PEOPLE	Missy Elliott	East West/Elektra	E7280202 (TEN)
19	14	FOLISH	Ashanti	Mercury	582572 (Impor)
20	21	I NEED A GIRL	P Diddy feat. Usher & Loon	Bad Boy	7432184072 (Impor)
21	10	THE MAGNIFICENT EP	DJ Jazzy Jeff	Reprise	8909302M (V)
22	13	NO MORE DRAMA	Mya & B'Joy	MCA/Uni-Island	MCS340281 (U)
23	16	FREAK MODE	Reelz	Go Beat	G0BC045 (U)
24	20	ME JULIE	Al B & Shaggy	Island/Uni-Island	CD175 (U)
25	17	ROCK THE JUNGLE	Aaliyah	Virgin	JUST74 (E)
26	15	GOLDEN BOYS	Real	MCA/Uni-Island	MCS740332 (U)
27	24	AIN'T IT FUNNY	Jacquel Lopez	Gac	672482 (TEN)
28	34	BREK YA NECK	Busta Rhymes	Elektra	7432182322 (BMG)
29	23	IT'S GONN' DOWN	X-Ecutioners	Epic	47526 (TEN)
30	26	WHAT ABOUT US?	Brandy	Atlantic	A101282 (TEN)

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MUSIC VIDEO

TW	LAST	Title	Label	Cat. No. (Distributor)
1	1	EMINEM: All Access Savage	Polydor	493279 (U)
2	2	EMINEM: The Eminem Show	Interscope/Polydor	493272 (U)
3	1	IRON MAIDEN: Rock In Rio	Sanctuary	56210 (U)
4	4	QUEEN: Tribute Concert	PM	149481023 (E)
5	3	JAMES: Getting Away With It - Live	Werner Music Video	520145620 (U)
6	5	STEPPINGONES: A Day At The Races	WV	749521030 (U)
7	8	MYLIFE: Music Live In Sydney	Werner Music Video	52013923 (U)
8	7	LED ZEPPLIN: Song Remains The Same	Werner Brothers	5201399 (U)
9	12	BRITNEY SPEARS: Live From Las Vegas	Jive	522735 (U)
10	6	BLINK 182: The Unstoppable Christmas 2	Island/Uni-Island	

COUNTRY

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	TODAY	Raul Malo	Gravity	7432182222 (BMG)
2	2	COME ON OVER	Shania Twain	Mercury	170812 (U)
3	3	GOLD	Alan Adams	Lost Highway	170822 (U)
4	4	I'M ALREADY THERE	Ronastar	Graviprime/BMG	7432186232 (BMG)
5	5	I NEED YOU	Curb/London	45282320 (TEN)	
6	6	LEAVE LAUGH LOVE	Donna Summer	Rosette	R05CD 2002 (IMP)
7	9	BLUE HEAVEN	Dave Matthews	Network	30242 (IP)
8	7	THE CREEK	Craig Nickel	Sugar Hill	SCS23968 (PROP)
9	13	BREATH	Faith Hill	Warner Bros	247372 (IP)
10	11	LITTLE SPARROW	Dolly Parton	Sanctuary	SANCD09 (U)
11	11	BARRICADES & BRICK WALLS	Kasey Chambers	Virgin	CDV0185 (E)
12	10	DRIVE	Alan Jackson	Arista Nashville	579037032 (BMG)
13	12	GARTH BROOKS	Garth Brooks	Capitol	531132 (E)
14	14	SCARLETT	Garth Brooks	Capitol	531132 (E)
15	16	THE WOMAN IN ME	Shania Twain	Mercury	522882 (U)
16	15	NEW FAVORITE	Alicia Krauss & Union Station	Rounder	R0UCD 945 (PROP)
17	17	WILL THE CIRCLE BE UNBROKEN	Nitty Gritty Dirt Band	Capitol	528142 (E)
18	18	LONELY GIRL	Lonestar	Graviprime/BMG	7432186232 (BMG)
19	19	WIDE OPEN SPACE	Dole Chicks	Jive	485422 (TEN)
20	20	COOL ME DOWN	Janet Jackson	Curb	CURCD12 (IMP)

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ROCK

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	LOVE HATE TRAGEDY	Papa Roach	DreamWorks/Polystar	450372 (U)
2	2	STICKS AND STONES	New Found Glory	MCA/Uni-Island	112722 (U)
3	2	GREAT GESTURES III	Queens	Parlophone	528832 (E)
4	1	UNTOUCHABLES	Korn	Epic	560772 (TEN)
5	3	COME CLEAN	Puddle Of Nothing	Interscope/Polydor	497782 (U)
6	4	SILVER SIDE UP	Nickelback	Roadrunner	520482 (U)
7	5	SPIDER-MAN (OST)	Various	Columbia	507476 (TEN)
8	7	IDEAS ABOVE OUR STATION	Hundred Reasons	Columbia	508140 (TEN)
9	6	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin	CDV0287 (E)
10	8	BOX CAR RACER	Box Car Racer	MCA/Uni-Island	112472 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	LET ME OFF	Basement Jaxx	XL	XL1746 (U)
2	2	93 (LOVE'S ON FIRE)	DJ Tiesto feat. Suzanne Palmer	Nebula	VC0718 (U)
3	3	DUES & FREAKS	Black & Jones	Incentive	CEB420 (IMP)
4	4	COMING ON STRONG	Signum feat. Scott Mac	Tidy Two	TIDY2010472 (IMP)
5	2	SOUTHEN SUN/READY STEADY GO	Paul Oakenfold	Perfecto	PERF 17 (IMP)
6	1	LOVE STORY	L'Arc & Bushwacka!	XL	XL1144 (U)
7	3	LOVE WILL SET YOU FREE (JAMBE MYTH)	Styros	Rulin/Rulin	23TR (IMP)
8	4	WALKING ON FIRE	Evolution feat. Jayn Hanna	Bedrock	BE0328 (ADD)
9	5	UP ALL NIGHT/TAKE CONTROL	John G	Metacade	ME141 (SPC)
10	10	EVERDAY	Phil Kieran	Budget	OUT80026 (U)
11	5	BE COOL	Paffendorf	Dase	DATAZ21 (IMP)
12	8	THE LOGICAL SON	Scotter	Sheffield	TUNES 013928 (STU)
13	3	EVERYDAY	Agneel & Nelson	Xtravaganza	XTRAV01312 (IMP)
14	10	MOONRAKER	Formosa Post	Junior	BR0080K (ADD)
15	15	SILENCE	Talko	Naklax	NUKPE0330 (ADD)
16	16	DOVE (I'VE BEEN LOVING YOU)	Mosny	Positiva	CRAM 120M1 (E)
17	13	PUNK	Ferry Corsten	Positiva	12T/0173 (E)
18	18	MY LOVE	Kluste feat. Roc Carroll	AZU	AZU1915 (IMP)
19	19	MADAGASCAR	Art Of Trance	Platipus	PLAT102X (IP)
20	20	TALKIN' ABOUT MY BABY	Fettyboy Sim	Sunt	FAT20 (IMP)

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone	126577 (U)
2	3	VERTIGO	Groove Armada	Pepper	PEP301020332 (IP)
3	2	THE FREAK PRESS	DJ Shadow	Island/Uni-Island	LP308118 (U)
4	4	HOMEWORK	Daf Punk	Virgin	140170 (IMP)
5	5	READ MY LIPS	Sophie Ellis-Bextor	Polydor	4951742 (U)
6	18		Meby	Mute	STUMM202/STUMM202 (U)
7	7	ADDICTED TO TRANCE	Ministry Of Sound	MOSCD049 (IMP)	
8	8	A FUNK ODYSSEY	JMS	S2	5040491604882 (E)
9	12	MEZZANINE	Various	Virgin	WRPLP 41WRM042 (E)
10	7	ANOTHER LATE NIGHT - GROOVE ARMADA	Various	Azuli	ALNCD05 (IMP)

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CHART COMMENTARY

by ALAN JONES

It is a week of mixed fortunes for Kylie Minogue, whose *Love At First Sight* establishes a new Music Center record for most plays in a week, perversely, losing its number one position on the chart. *Love At First Sight* improved from 2,926 plays and an audience of 104,777 to 3,116 plays and an audience of 107,500 last week. In so doing, it beat the record for most plays (3,052) and highest audience (106,12m) for the artist, as established last autumn by Can't Get You Out Of My Head in the fourth week of its marathon nine-week stint at number one. Those 3,062 plays were also the record for any disc in Music Center's history.

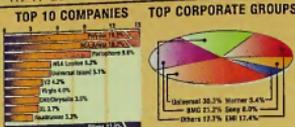
While 3,116 plays is a huge total, we should mention that it is entirely possible, and very probable that previous records have been aimed more times in a week, but the Music Center panel now comprises 96 stations - nearly

AIRPLAY FACTSHEET

● The biggest explosion out of the box this week is Coldplay's new single, *In My Place*. Not scheduled for release until August 5, the song is from the group's upcoming album *A Rush Of Blood To The Head*, and got its first airing anywhere in the world last Monday (17) on Steve Lamacz's Radio One show. It received a further 14 plays from

the station in the rest of the week and 125 from elsewhere to gain a foothold on the Top 50 of the airplay chart at number 49. ● Although the only climber in the Top 40 sales chart, The Logical Song by Scooter's *Wings*, having a tough time on the airwaves. It was played 308 times last week, and is 126th in the audience rankings.

AT A GLANCE WEEKLY MARKET SHARES



Figures show Top 10 companies by % of total audience in the UK, and corporate groups share % of total audience of the Top 10.

twice as many as when it was introduced eight years ago - with all the repercussions that suggests for audience and play totals. And although Minogue's current tally might look unstable, it is worth noting that only 84 of Music Center's panel aired the disc last week.

Minogue's conquer is, naturally, Elvis Presley, who follows up his first number one sales hit in 25 years with a Little Less Conversation by clinching the airplay title. The record had a sensational week on the airwaves, increasing its plays from 2,554 to 2,852 and its audience from 95,43m to a huge 113,77m - another Music Center record, though one which comes with the same warnings as Minogue's "most plays" record. Even though Music Center is not monitoring Radio One when it was established in 1967, it is undoubtedly true that Little Less Conversation is Presley's first number one on

the station, with 33 plays last week - one more than run-ins-up *Mis-Tel's* Roll On. Virgin FM (31 plays) and Capital FM (60 plays) were among others where it jumped to number one, though Radio Two was kept, with 16 plays, but not as keen as it was on the current *Aurora* and *Badly Drawn Boy* singles (17 plays apiece), Minogue's hit (19 plays) or *Counting Crows'* American Girls, which topped its list with 20 spins.

After a slow climb to the Top 10, culminating in its 15-9 jump last week, support for Will Young's *Light My Fire* is being rapidly quenched, and the song slides to number 18. As it does so, it passes S Records' 19 Management/Pop Idol colleague *Gareth Gates'* new single *Anyone Of Us* (Stupid Mistake), which charges 47-17. *Gates'* single is the fastest climber in the chart despite getting the cold shoulder from Radio One. Its main thrust

is provided by Radio Two (11 plays providing 37% of the record's audience), with support from commercial stations also building well, generating a 47-26 leap on the LR chart. *Anyone Of Us* (Stupid Mistake) is already doing almost as well as *Gates'* debut single *Unchained Melody*, which peaked modestly at number 13 on the airplay chart - and that only after proving its sales chops.

With noticeably fewer new singles being serviced to radio stations in the past couple of weeks, some records which were on the way down have started to go back up, as they take up some of the additional airplay that is available by default to existing hits. The two most obvious examples are it's OK by Atomic Kitten, which bounces 1-8-5 even as the record dips 11-17 on the sales chart, and *High Voltage's* Kiss Kiss, which smoothes its way from 17 to 13 for no apparent reason.

MTV

Rank	Title/Artist	Label
1	1 WITHOUT ME Enimem	Interscope/Polydor
2	10 LOVE AT FIRST SIGHT Kylie Minogue	Parlophone
3	3 DON'T LET ME GET ME PINK LaFace/Arista	
4	6 BLURRY Puddy O' Mudd	Floppy
5	10 BY THE WAY Red Hot Chili Peppers	Warner Bros
6	HERO Chad Kroeger	Roadrunner
7	10 BREAK LIKE ME Sugababes	Universal
8	10 WHAT'S LOVE GOT FOR ME Ashanti	Atlantic
9	10 I'M GONNA BE A DJ Justin Guarini	Epic
10	10 STOP CRYING YOUR HEART OUT Big Brother	

Most played videos on MTV (UK/Media Research Ltd. w/e 23/6/02). Source: MTV

THE BOX

Rank	Title/Artist	Label
1	1 THE LOGICAL SONG Scooter	Epic
2	1 ANY ONE OF US Gareth Gates	Mercury
3	3 COLOURBEND Darius	Mercury
4	4 SHOOTING STAR Rip n' All Around The World	Epic
5	5 UNDERNIGHT YOUR CLOTHES Shakira	Epic
6	6 AUTOMATIC HIGH 5 Dru Junior	Polydor
7	7 WITHOUT ME Enimem	Interscope/Polydor
8	8 WE'RE ON THE BALL Ant & Dec	Columbia
9	9 HERO Chad Kroeger	Roadrunner
10	10 WHEN YOU LOOK AT ME Christina Miliano	Mercury

Most requested videos on the Box, w/e 23/6/02. Source: The Box

VH1

Rank	Title/Artist	Label
1	4 LOVE AT FIRST SIGHT Kylie Minogue	Parlophone
2	2 IT'S OK ANYONE	Innocent
3	3 STOP CRYING YOUR HEART OUT Scooter	Big Brother
4	4 KISS KISS High Voltage	WEA
5	5 LIGHT MY FIRE Will Young	S
6	6 I'M GONNA BE A DJ Justin Guarini	RCA
7	7 WITHOUT ME Enimem	Interscope/Polydor
8	8 DON'T KNOW WHY Norah Jones	Parlophone
9	9 STRANGE RELATIONSHIP Darren Hayes	Columbia

Most played videos on VH1, w/e 23/6/02. Source: VH1

STUDENT CHART

Rank	Title/Artist	Label
1	1 A LITTLE LESS CONVERSATION Elvis Vs JXL	RCA
2	2 WITHOUT ME Enimem	Interscope/Polydor
3	3 SWEETNESS Janyal East World	Interscope/Warner
4	4 DEAD STARIN' YOUR WORLD	Musical
5	5 AMERICAN ENGLISH	Polydor
6	6 BABY'S GOT A TEMPER	Prodigy
7	7 HELLA GOOD NO DEATH	Interscope/Polydor
8	8 GET THE FE	Mercury
9	9 GET ME OFF	Basement Jaxx
10	10 STARDUST	London

UK student chart for 30/6/02. Compiled by Student Broadcast Network, based on UK student radio charts.

CD UK

Performances: Anyone Of Us (Stupid Mistake) Gareth Gates; Come Out Of The Earth Jemini; Whatever Shakra; Wherever You Will Get The Calling; Kiss Kiss; My Valentine; Stop Crying Your Heart Out Oasis; My Place Coldplay. First lineup 23/6/2002

THE PEPSI CHART

Performances: Anyone Of Us (Stupid Mistake) Gareth Gates; Get Free The Vines; God Bless My King; Steve McQueen Sheryl Crow; Uh Huh Her. Video: A Little Less Conversation Elvis Vs JXL. Package: Beyonce Knowles. First lineup 27/6/2002

TOTP

A Little Less Conversation Elvis Vs JXL; Stop Crying Your Heart Out Oasis; When You Look At Me Christina Miliano; Not In Her Name; The Logical Song Scooter; Roll On Mis-Tel; Deadstar Music; Get Free The Vines. First lineup 28/6/2002

POP WORLD

Interviews: Ashanti; Beverly Knight; Michelle Branch; Lenox Wang. Videos: Boys & Girls; Performances: Just A Little Girl Any Stylz; Where You Will Go The Calling. First lineup 23/6/2002

T4 SUNDAY

Performances: Anyone Of Us (Stupid Mistake) Gareth Gates. First lineup 23/6/2002

RADIO ONE PLAYLISTS

A-LIST Without Me Enimem; A Little Less Conversation Elvis Vs JXL; Love At First Sight Kylie Minogue; Hella Good No Death; Get Me Off Basement Jaxx; Not In Her Name; Uh Huh Her; Not For Real; Full Moon Brandy; Roll On Mis-Tel; In My World Music; Stop Crying Your Heart Out Oasis; I Would Die 4 U The Spice Cowboys; American English; Howie D; Just What I Do Timbaland feat. Sam Coburn; I'm Gonna Be A DJ Justin Guarini; Let's Get Back The Red Hot Chili Peppers; Feelslikestarry; LK Dip; Manly & XRS feat. Stamina MC; Emancipate Yourself; How Come You Don't Call Alicia Keys; 'In My Place' Coldplay

B-LIST The Cool Parliament; Southern Sun Paul Oakenfold; You Got The Style Atomic; Get Over You Socho Ellis-Bertor; Mother M Light; My Fire Will Young; I Feel So Bad Car; Two Wings Wyclef Jean feat. Claudette Ortiz; Haha Chad Kroeger

feat. Joyce Scott; When You Look At Me Christina Miliano; Gold Beverly Knight; Reckless Girl The Beginner; Forever Deep; Good Times 20 Case; Fall; Pumping Doors; Machine Guns; No 10 Kuba; Like It Up Ja Rule feat. Cassy; Come Out Of The Earth; Jamiroquai; Baby's Got A Temper Prodigy

C-LIST The Endless Show (album); Enimem; Breathe In From South; Real Life Audio Bully; This Is My Sound DJ; Stop; Anyone Of Us Gareth Gates; My Plaque Slipnot; Welcome Homea The Streets; Animate System Of A Down; Ghosts Day Vegas; Rock Star NERD; My Friend's Over You New Found Glory

R1 playlists for week 29/6/2002. © Denton Associates

RADIO TWO PLAYLISTS

A-LIST Love At First Sight Kylie Minogue; Any One Of Us; American Girls Counting Crows; God Bless My King; The Day It Rained Forever Aurora; Strange Relationship Darren Hayes; Come Out Of The Earth Jemini; 'I Wish I Didn't Love You' Angelle; 'I Get Along' Pat Sharp Boy

B-LIST Get Over You Socho Ellis-Bertor; Your Song Elton John & Riccardo Sinigaglia; Two Wings (Don't Make A Right) Wyclef Jean feat. Claudette Ortiz; Here I Am Bryan Adams; You Might Be Wrong Nicole Rizzuto; Get On With Your Short Little Brian Auger & The Trinity; Steve McQueen Sheryl Crow; Somewhere Near Or... Anyone Of Us (Stupid Mistake) Gareth Gates

C-LIST Today Radio Mix; Good Morning Radio; McJannet; Stop Crying Your Heart Out Oasis; Otherwise Mother's; Missing Dew Robert Plant; Kings Road On Saturday; You Got The Style Atomic; Slow Down David Bowie; Lullabies Aja; Happy Lighthouse Family; Something To Talk About Bushy Dawn Bow; 'Concrete Sky' Beth Orton; 'Days Like This' Shawn Escoffery; 'In My Right Mind' Arthur; 'Be Still My Heart' Gige Horgan

R2 playlists for week 29/6/2002. © Denton Associates

MTV UK

Work It Out Beyonce Knowles; How Come You Don't Call Alicia Keys; Underneath Your Clothes Shakira; 'I'm Up Ja Rule; Anika System Of A Down

Pop Single of the week: Just A Little Girl Any Stylz

CAPITAL RADIO

Additional: Falling For You Ashley; Beauty On The Fly Natalie Imbruglia; Lay Da Bomba Intenso Project; Hit Me Where I Need A Girl P Diddy/Lil'Wayne; 2 My Ray J

VIRGIN RADIO

Additional: Concrete Sky; Beth Orton; Girl At The Bad Guyz David Bowie; Bowling For Soup; In My Place Coldplay; Extreme Ways; Too Bad Nickleback; Easy Girl Snowbird; Time Of The Ninja Toploader

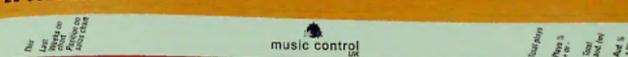
GALAXY

Additional: Now Call Me Alicia Keys; Like A Frenzy Mid House; Heart's A Good Time Sovereign

Xfm

Additional: In My Place Coldplay; Welcome Homea The Streets; Falling McJannet & Butler; Machine Guns; You To Kuba; Let It Good Thing Go Comma Hayes; Fleming 10 (Hello Anika) ScoopNash; Waa; Do You Realize? Alanis; Stars And Stripes; Like Stars; Death Of A Raven 50; Tear Away Drowning Pool; Animate System Of A Down; Hedwize Jones James; Fright Awareness The Pattern

29 JUNE 2002



Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
1	A Little Less Conversation	Elvis Vs JXL	RCA	2851	+10	113	77	+19		
2	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone	3115	+6	107	50	+3		
3	JUST A LITTLE	Liberty X	V2	2713	-3	77	55	-8		
4	GET OVER YOU	Sophie Ellis-Bextor	Polydor	2374	+14	72	28	+1		
5	DON'T LET ME GET ME	Pink	Arista	1995	-1	68	07	n/c		
6	WITHOUT ME	Eminem	Interscope/Polydor	1433	-2	57	36	+3		
7	ROLL ON	Mis-Teeq	Inferno/Telstar	1625	+31	55	49	+9		
8	IT'S OK	Atomic Kitten	Innocent	1946	+2	49	3	+9		
9	STOP CRYING YOUR HEART OUT	Oasis	Big Brother	1427	+32	48	20	+27		
10	SOMETHING TO TALK ABOUT	Baddy Drown Boy	Twisted Nerve/XL	958	+1	46	73	-3		
11	HELLA GOOD	No Doubt	Interscope/Polydor	1323	+3	43	58	-15		
12	DOVE (I'LL BE LOVING YOU)	Mo'Nique	Positive/Cream	1886	-1	43	37	-15		
13	KISS KISS	Holly Valance	London	1569	-20	41	81	-1		
14	HERO	Chad Kroeger feat. Josey Scott	Roadrunner	1328	+24	39	80	+21		
15	I WOULD DIE 4 U	The Space Cowboy	Southern Fried	1008	+11	38	62	+20		
16	WHERE YOU LOOK AT ME	Christina Milian	Def Soul/Mercury	1370	+10	38	32	+41		

BIGGEST INCREASE IN AUDIENCE

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
17	ANYONE OF US (STUPID MISTAKE)	Gareth Gates	S	1131	+82	37	28	+113		
18	LIGHT MY FIRE	Will Young	S	1366	-21	36	95	-48		
19	WHAT'S LOVE	Fat Joe feat. Ashanti	Atlantic/East West	507	-29	36	84	-33		
20	ESCAPE	Enrique Iglesias	Interscope/Polydor	1655	-3	36	63	-15		
21	FREAK LIKE ME	Sugababes	Universal Island	1479	-34	36	09	-61		
22	IT TAKES MORE	Ms Dynamite	Polydor	1219	-14	35	85	-24		
23	HOT IN HERRE	Nelly	Universal Island	572	+19	33	69	+43		
24	FULL MOON	Brandy	Atlantic/East West	1006	+38	33	19	+37		
25	GOLD	Beverly Knight	Parlophone	816	+38	32	68	+10		
26	REASON	Ian Van Dahl	NuLife	1299	n/c	31	50	-40		
27	IF TOMORROW NEVER COMES	Ronan Keating	Polydor	1364	+15	30	70	-17		
28	BLURRY	Puff-Die Mudd	Geffen/Polydor	727	+5	30	58	-9		
29	LAZY	X-Press 2 feat. David Byrne	Skinet	1279	+21	30	93	-25		
30	I'M GONNA BE ALRIGHT	Jennifer Lopez	Epic	709	+58	28	54	+47		
31	MY FRIEND	'N Sync feat. Nelly	Jive	692	-10	27	68	+2		
32	WHEREVER YOU WILL GO	The Corinae	RCA	1145	+17	27	21	+25		

BIGGEST INCREASE IN SALES

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
33	THE DAY IT RAINED FOREVER	Aurora	EMI	580	+123	27	10	+33		
34	AT NIGHT	Shakedown	Defacto	763	+7	25	98	+12		
35	FLY BY U	Blue	Innocent	753	-17	25	1	-3		
36	BOP BABY	Westlife	S	1119	-37	24	80	-40		
37	FOOLISH	Ashanti	Murder Inc/Mercury	655	+19	24	76	+25		
38	LOVE WILL GET YOU FREE (JAMIE WYTH)	Starchaser	Rufin	971	-3	22	12	-3		
39	IT JUST WON'T DO	Tim Deluxe	Underwater	337	+95	22	66	+78		
40	BY THE WAY	Red Hot Chili Peppers	Warner Bros	195	+26	21	95	+103		
41	HOW YOU REMIND ME	Nickelback	Roadrunner	744	-32	21	91	-20		
42	AMERICAN GIRLS	Counting Crows	Geffen/Polydor	119	+6	21	75	+65		
43	STEVE McCOEN	Sheryl Crow	A&M/Polydor	412	+59	21	67	-3		
44	GET ME OFF	Bassment Jaxx	XL	160	+11	21	67	-26		
45	SHE LOVES ME NOT	Papa Roach	DreamWorks/Polydor	172	+46	20	38	+23		
46	BE COOL	Paffendorf	Data/Ministry Of Sound	604	+10	19	47	-29		
47	AMERICAN ENGLISH	Idelwild	Parlophone	101	+15	19	31	+7		
48	TWO WRONGS	Wyclef Jean feat. Claudette Ortiz	Columbia	302	+50	19	41	-31		
49	IN MY PLACE	Mis-Teeq	Parlophone	140	n/c	19	32	n/c		
50	STRANGE RELATIONSHIP	Darren Hayes	Columbia	677	+63	19	24	+41		

BIGGEST INCREASE IN SALES

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
51	ANYONE OF US (STUPID MISTAKE)	Gareth Gates (S)	S	1131						
52	ROLL ON	Mis-Teeq (Inferno/Telstar)		1625						
53	STOP CRYING YOUR HEART OUT	Oasis (Big Brother)		1427						
54	THE DAY IT RAINED FOREVER	Aurora (EMI)		580						
55	HERE I AM	Brandy Adams (A&M/Polydor)		417						
56	GET OVER YOU	Sophie Ellis-Bextor (Polydor)		2374						
57	STRANGE RELATIONSHIP	Darren Hayes (Columbia)		677						
58	A LITTLE LESS CONVERSATION	Elvis Vs JXL (RCA)		2851						
59	I'M GONNA BE ALRIGHT	Jennifer Lopez (Epic)		709						
60	HERO	Chad Kroeger feat. Josey Scott (Roadrunner)		1328						

TOP 10 GROWERS

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
1	ANYONE OF US (STUPID MISTAKE)	Gareth Gates (S)	S	1131						
2	ROLL ON	Mis-Teeq (Inferno/Telstar)		1625						
3	STOP CRYING YOUR HEART OUT	Oasis (Big Brother)		1427						
4	THE DAY IT RAINED FOREVER	Aurora (EMI)		580						
5	HERE I AM	Brandy Adams (A&M/Polydor)		417						
6	GET OVER YOU	Sophie Ellis-Bextor (Polydor)		2374						
7	STRANGE RELATIONSHIP	Darren Hayes (Columbia)		677						
8	A LITTLE LESS CONVERSATION	Elvis Vs JXL (RCA)		2851						
9	I'M GONNA BE ALRIGHT	Jennifer Lopez (Epic)		709						
10	HERO	Chad Kroeger feat. Josey Scott (Roadrunner)		1328						

TOP 10 MOST ADDED

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
1	HERE I AM	Brandy Adams (A&M/Polydor)		16						
2	TIME OF MY LIFE	Topography (S2)		12						
3	IN MY PLACE	Coldesty (Parlophone)		10						
4	ROLL ON	Mis-Teeq (Inferno/Telstar)		7						
5	STOP CRYING YOUR HEART OUT	Oasis (Big Brother)		3						
6	STEVE McCOEN	Sheryl Crow (A&M/Polydor)		6						
7	I WOULD DIE 4 U	The Space Cowboy (Southern Fried)		8						
8	THE DAY IT RAINED FOREVER	Aurora (EMI)		203						
9	LOVE ON SUNSHINE	Innocent (Project Inception)		255						
10	FIRE MOUND	Erica Larford (Sensuous/Mercury)		22						

© Music Control UK. Chart shows tracks having greatest number of station adds.

RADIO ONE

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
1	A LITTLE LESS CONVERSATION	Elvis Vs JXL (RCA)	2851	30	33					
2	ROLL ON	Mis-Teeq (Inferno/Telstar)	2451	31	32					
3	WITHOUT ME	Eminem (Interscope/Polydor)	2675	31	30					
4	LOVE AT FIRST SIGHT	Kylie Minogue (Parlophone)	2526	28	29					
5	GET ME OFF	Bassment Jaxx (XL)	1953	33	29					
6	DON'T LET ME GET ME	Pink (Arista)	2293	28	28					
7	HOT IN HERRE	Nelly (Universal Island)	2380	28	28					
8	JUST A LITTLE	Liberty X (V2)	1606	22	23					
9	BY THE WAY	Red Hot Chili Peppers (Warner Bros)	1957	22	22					
10	SHE LOVES ME NOT	Kylie Minogue (Parlophone)	2526	22	22					
11	HELLA GOOD	No Doubt (Interscope/Polydor)	1722	31	22					
12	STOP CRYING YOUR HEART OUT	Oasis (Big Brother)	1427	24	22					
13	I'M GONNA BE ALRIGHT	Jennifer Lopez (Epic)	1797	12	21					
14	WOULD DIE 4 U	The Space Cowboy (Southern Fried)	1730	21	21					
15	IN YOUR WORLD	Ms Dynamite (Parlophone)	1473	19	21					
16	IT JUST WON'T DO	Tim Deluxe (Underwater)	1670	13	20					
17	FULL MOON	Brandy (Atlantic/East West)	1653	15	20					
18	SOMETHING TO TALK ABOUT	Enrique Iglesias (Interscope/Polydor)	1625	16	20					
19	AMERICAN ENGLISH	Idelwild (Parlophone)	1230	21	20					
20	GET OVER YOU	Sophie Ellis-Bextor (Polydor)	1426	12	19					
21	LX GJ	Wendy & Lisa (V2)	1431	17	19					
22	WHAT'S LIVIN' FOR	Jay-Z feat. Ashanti (Atlantic/East West)	1570	22	18					
23	ESCAPE	Enrique Iglesias (Interscope/Polydor)	1625	17	18					
24	WHEN YOU LOOK AT ME	Christina Milian (Atlantic/East West)	1370	17	18					
25	DOVE (I'LL BE LOVING YOU)	Mo'Nique (Positive/Cream)	1828	23	17					
26	IT TAKES MORE	Ms Dynamite (Parlophone)	1550	20	17					
27	HERO	Chad Kroeger feat. Josey Scott (Roadrunner)	1328	13	15					
28	IN MY PLACE	Coldesty (Parlophone)	1370	0	15					
29	YOU GET THE STYLE	Ashanti (Parlophone)	1191	13	15					
30	FOOLISH	Ashanti (Murder Inc/Mercury)	915	11	13					

© Music Control UK. This ranked the total number of plays on Radio One from 00:00 on Sun 16 June 2002 until 24:00 on Sat 22 June 2002.

ILR

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk	Wk
1	LOVE AT FIRST SIGHT	Kylie Minogue (Parlophone)	6247	2685	2857					
2	A LITTLE LESS CONVERSATION	Elvis Vs JXL (RCA)	2502	2735						
3	JUST A LITTLE	Liberty X (V2)	6115	2601	2542					
4	GET OVER YOU	Sophie Ellis-Bextor (Polydor)	6131	1912	2209					
5	DON'T LET ME GET ME	Pink (Arista)	4255	1817	1818					
6	IT'S OK	Atomic Kitten (Innocent)	3687	1777	1816					
7	DOVE (I'LL BE LOVING YOU)	Mo'Nique (Positive/Cream)	3047	1726	1817					
8	ESCAPE	Enrique Iglesias (Interscope/Polydor)	3280	1601	1532					
9	KISS KISS	Holly Valance (London)	3617	1752	1651					
10	ROLL ON	Mis-Teeq (Inferno/Telstar)	3015	1701	1414					
11	FREAK LIKE ME	Sugababes (Universal Island)	3218	1870	1401					
12	STOP CRYING YOUR HEART OUT	Oasis (Big Brother)	2859	957	1286					
13	IF TOMORROW NEVER COMES	Ronan Keating (Polydor)	2404	1459	1263					
14	LIGHT MY FIRE	Will Young (Skinet)	2286	1484	1253					
15	LAZY	X-Press 2 feat. David Byrne (S)	2386	1493	1242					
16	REASON	Ian Van Dahl (NuLife)	2547	1217	1235					
17	HELLA GOOD	No Doubt (Interscope/Polydor)	2642	1179	1234					
18	WHEN YOU LOOK AT ME	Christina Milian (Def Soul/Mercury)	2486	1122	1232					
19	WITHOUT ME	Eminem (Interscope/Polydor)	3085	1162	1135					
20	IT TAKES MORE	Ms Dynamite (Parlophone)	3426	1225	1065					
21	BOP BABY	Westlife (S)	1528	1424	1047					
22	HERO	Chad Kroeger feat. Josey Scott (Roadrunner)	2417	837	1035					
23	WHEREVER YOU WILL GO	The Corinae (V2)	2129	878	1030					
24	I WOULD DIE 4 U	The Space Cowboy (Southern Fried)	2163	812	1002					

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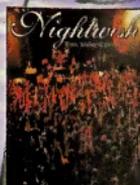
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WHERE NOW FOR METAL?

The rise of nu-metal put rock back into the mainstream, but the fans are demanding more from a genre which risks stagnation. Thankfully, a host of new acts and strong releases have given rock a kick up the rear. Hamish Champ and Daniel Lane report

Until recently you could have been forgiven for thinking that the rock revival had temporarily stalled, at least commercially. With Will Young and his Pop Idol cohorts looking invincible accompanied by the likes of Blue and Atomic Kitten, the time when Fred Durst and his Limp Bizkit cohorts topped both the UK singles and albums charts both simultaneously seemed like another era—even if it was only last year.

Many will have breathed a sigh of relief, therefore, that the recent Top 10 albums chart success of releases by artists such as Korn, the UK's Hundred Reasons and now Papa Roach and New Found Glory, has given commercial life to a genre traditionally happy enough to eschew the limelight in favour of the dark, menacing world of the underground. Rock, it appears, did not go off the radar, it just dipped under for a while.

Yet despite Korn's return to form (see breakout, p25) there are those who still point disparagingly to the likes of Limp Bizkit and others as artists who have taken the overly mainstream route. This is missing the point. For a start, what is wrong with selling records? And just as there would have been no Limp Bizkit without Korn, whether you love 'em or loath 'em, without Limp Bizkit, a host of younger US rock acts including Linkin Park, P.O.D., Papa Roach and Sum 41 would have had a much tougher job of breaking the UK and elsewhere. It all adds up to more people playing—and listening to—rock and metal.

Meanwhile, not to be outdone by their more commercially successful compatriots, a new wave of US rockers, led by The Strokes and the White Stripes, and also including Detroit's Vins Bandies and New York's The U2s, has been tailoring a core fanbase in the UK with regular live appearances and word-of-mouth support. If this was not enough, the Scandinavians have got in on the act, with Sweden's Burning Heart label giving the world The Hives and The (International) Noise Conspiracy, while German industrial rockers Rammstein at last appear to be on the verge of cracking the UK after a series of false starts, and Australia's The Vines have also been making inroads.

As for the hometown variety in the past year, Hundred Reasons have built up a large enough fanbase for their recent album, *Ideas Above Our Station*, to debut at number six, while the number eight debut of A Nothing single has helped push their new album *HIT: Serious*. Equally, *Lostprophets* have put together the beginnings of an auspicious career with their debut album, *The Fake Sound Of Progress*, selling more than 300,000 copies, 135,000 of which were shipped in the UK. Meanwhile, a number of other up-and-coming UK bands, including My World, Miceans, Vacant Stare and Vox Rich, are bubbling just beneath the surface, ready to burst onto an unsuspecting public when the conditions are right.

However, the really big breakthrough for UK-developed rock still seems some way off. To a large extent, it is the nature of the UK music industry to go after and emulate what is already big elsewhere, just as it is sniffy at anything that ultimately succeeds. Some observers suggest there are just not that many good UK rock acts worth signing and there is much talk of banishments on both sides of the pond, particularly with nu-metal, with record companies sacrificing creativity for the lowest common denominator.

"It's getting like all those US 'big hair' rock acts in the Eighties," says Sean Worrell, founder of north-west London rock indie Org Records. "All these bands look and sound exactly the same. I don't think many of them will last that long."



NW ROCK PLATIST

QUEENS OF THE STONE AGE—Songs For The Deaf (Polydor). Set to wipe the floor (album, August 12, see breakout, p26)

VIOLENT DELIGHT—Secret Smile (WEA). St Albans punk metalers leading the new wave of UK rock (single, due)

TRUST COMPANY—The Lonely Position Of Neutral (Geffen). Newest recruits to The Firm are sure to benefit from high-profile exposure alongside stablesmates Korn (album, July 22)

LINKIN PARK—Reanimation (Warner Bros). Set to redefine the remix album concept, this interpretation of their Hybrid Theory album continues their vision (album, July 23)

FILTER—The Amalgam (Reprise). Chicago rockers mature with their most complete work to date (album, July 29)

Upcoming talent: Hundred Reasons (top) and Lostprophets

Not everyone is so quick to condemn. "I loathe Limp Bizkit," says Radio One rock Show host Mary-Anne Hobbs. "There is no violation in them whatsoever, although Korn are a different proposition altogether and hugely influential. But I still can't see that it's heretical to be successful. I mean, who cares if it means kids are getting into the music by what some don't see as a less-than-credible route, so long as it stimulates interest in the music?"

Others agree. "Nu-metal is turning into S Club 7, yes, but if it means kids will start digging deeper, they'll find more and they'll start appreciating the good stuff," says Julie Weir, founder and head of A&R at Visible

London, indie behind *Lostprophets* as well as bands such as Number One Son, Kilius and Labrat. "For every person who sleeps off nu-metal there will be thousands more who will go out and buy the records," she says.

"Whether you are into nu-metal or old, what is clear is that there is a lot to choose from. American, British, Scandinavian, Brazilian, trash metal, black metal, death metal, hardcore, grindcore, emo/ocore or extreme; you name it, you can have it." There is a sea of staggering amount of variety out there," says Gary Reed, editor of Kerrang! magazine. "People have written off nu-metal and bands

don't like to be bracketed with labels, but the likes of Puddle Of Mudd and Papa Roach nevertheless make really good records."

Consumers appear to agree, and right now rock appears to be enticing the prospects of that other UK music staple, dance. "Rock is experiencing an unprecedented amount of mainstream exposure at the moment," says Roadrunner Records managing director Mark Palmer. "The other day, someone said to me 'you're killing the dance scene.' From a rock sales point of view, that is fantastic. I don't want to kick dance in the teeth, but the kids are turning to rock at the moment. But it's a cyclical thing, so there's bound to be a downturn at some point."

Many extremely expensive dance singles have stiffed, contributing to the turnaround, which sections of mainstream retail have also observed. "Dance is suffering as the kids get into rock and metal," says HMV head of rock and pop Bob Campbell. "The success of bands like Slipknot is crossing over into UK labels and we're seeing success on a bigger scale for acts such as *Lostprophets*."

The underground scene clearly remains the seedbed for a variety of new and exciting acts on both sides of the Atlantic. Bands such as The Liarz, The Locust from San Diego, Epitaph's Dillinger Escape Plan, Popping Moly

from Sweden's Burning Heart, Roadrunner's Sinch, Gut Records' Sixth, V2's new signing The Datsuns and Visible Noise act Labrat—a London-based extreme outfit—collectively cover as much of the range of rock and metal as one could wish for and most are delivering thanks to word-of-mouth support and good old-fashioned persistent gigging, though not everyone sees sweetness and light in the UK's live scene. "It can be difficult for local bands to play here," says Kerrang!'s Rees. "It's easier for US bands because of the glamour factor, albeit perceived. I mean, imagine if Slipknot had come from Sweden..."

Those looking at the UK from beyond these shores generally see a healthy and vibrant scene which has been first on the case for some of the most exciting rock acts of recent times. "Look at what is going on in the UK," says Jorri Roodnickhorst, artist development manager at Epitaph's London offices. "The Strokes, the White Stripes, the Hives and so on—I don't think rock 'n' roll is stale at all." Inspired by the import-heavy nature of the UK's rock scene, British record labels are looking far and wide for new talent, says V2 head of A&R and UK manager Dan O'Connell, who recently signed New Zealand rockers The Datsuns. "If there is a really good UK band out there, they will come to the fore and the industry certainly doesn't hamper their progress."

Yet rock acts still experience mixed results. While it comes to the media and the need for big marketing spends is adding to the pressure. As V2's Dunbar has suggested, TV is playing its part in maintaining rock's profile and others concur. "The resurgence and accessibility of the music has got a lot to do with getting played on mainstream TV on the likes of Kerrang! TV and MTV2," says Roadrunner's Mark Palmer.

Radio, notably XM and Radio One, is also supportive—even Capital has tried playing Puddle Of Mudd—but by and large, the music has to be accessible with clear crossover appeal. Some fear that as media becomes increasingly formatted, the likelihood is that the more interesting material will be sidelined. Epitaph's Roodnickhorst says, "There are a lot of bands that are better than Sum 41, but their labels simply can't have that kind of marketing spend behind them." Radio One Rock Show host Mary-Anne Hobbs would beg to differ and is fiercely proud of her achievements on the programme.

"We've been very successful in booking songs that we and we alone have added to the Radio One playlist by acts such as *Lostprophets* and *Hundred Reasons*, plus the likes of Korn, Slipknot and System Of A Down—none of whom would have had a prayer of getting played on mainstream Radio One two or three years ago." Hobbs also believes that young fans cannot get enough of the most extreme rock music around. "A lot of them started listening to rock music with Slipknot and now we can't be hard or controversial or edgy enough for those people," she says.

There is no getting away from the fact that rock audiences are getting more sophisticated and demanding of their music, challenging the accepted standards and listening out all the time for more interesting music.

What Hobbs and her colleagues in and around the industry acknowledge is that rock in general needs characters. "Kids want idols and icons," says Visible Noise's Julie Weir. "It's all very well having someone in baggy shorts and wearing a baseball cap the wrong way round, but everyone's doing that. What's needed are more people like Marilyn Manson and of course Ozzy Osbourne to get the kids going." Spotting the whereabouts of the next Mr Osbourne is likely to be easier said than done, however.



Setting the nu-metal standard (H): Papa Roach, System Of A Down, Slipknot

QUEENS OF THE STONE AGE

Aside from Marilyn Manson's *The Golden Age Of Grotesquery*, perhaps the most eagerly anticipated rock album of the latter part of 2002 is *Queens Of The Stone Age's Songs For The Deaf*. Firstly, because it will see the desert rock collective capitalise on the success of their critically-acclaimed and virtually flawless previous two offerings — 1998's *Queens Of The Stone Age* and 2000's *Rated R* — but also because *Songs...* features a rare appearance from former Nirvana drummer/current Foo Fighters frontman Dave Grohl behind the kit. "Dave Grohl's on our album? No-one told me," exclaims singer/guitarist Josh Homme, well aware of the increased media scrutiny his band are now under. "The collaboration came about because both Dave and I are mutually appreciative of one another's work," he continues. "Dave is just the best rock drummer in the business. Sure thing that there are guys as good as Dave, but nobody is better than Dave — he makes me feel like a guitarist again, instead of a damn music teacher."

Queens Of The Stone Age are based around the schizophrenic nucleus of Homme and vocalist/bassist Nick Oliveri, who both cut their musical teeth in infamous Nineties stoner rock outfit Kyuss. Kyuss were thrust into rock 'n' roll infamy after they split up in 1995 and, much like The Sex Pistols' Manchester Lesser Free Trade Hall show in 1976, everyone from System Of A Down to Tool claims to have been at the band's last-ever show in Los Angeles. Homme, however, does not resent these new-found Queens fans.

"I don't think there is anything wrong with that," he says. "We were always a musician's band anyway. That's why nobody has ever heard of my favourite band, The Frogs, because only musicians trade their tapes. Kyuss split because the band was starting to go some place we didn't want it to go — we were becoming successful. We didn't want



to be in a successful band, we were just a bunch of kids and somebody asked us if we wanted to make an album and we thought it was cool. Somebody asked us if we wanted to go to England and we thought that was cool too." Other celebrity friends who crop up on *Songs For The Deaf* include former Screaming Trees frontman Mark Lanegan (now a full time member of the band), Ween guitarist Dean Ween, A Perfect Circle bassist Paz Lenchantin and her sister Anja on strings, not to mention a number of guest DJs. "Don't ask about the DJs," says Homme. "I'm going to leave it ambiguous because, after all, it is a concept album."

Songs... also displays something of a Bowie edge — something which should come as no surprise, given the Queens' own description of their music as "robot-rock". "It's true that I'm a huge Bowie listener," says Homme. "So it's probably more a subconscious thing than anything,

but it's a big compliment to be compared to David Bowie. I think the new album is more a mixture of our first two records than though. It's got the robotic feel of the first album and the groove-based song structure of the second."

Does Homme, who is vehemently independent (running the Records label and his own Desert Sessions albums) have difficulty dealing with the commercial pressure that goes hand-in-hand with QOTSA status as a key act on a major label?

"Hell no," he grins. "There was this one time when a record company executive phoned up the studio where we were recording *Songs...* and said he didn't like our latest demos. That made me so mad. It's the maddest I've ever been in a long while. I said, 'How would you like me to come round your house when you're painting your dinnerware and suddenly exclaim 'Oh gee, I don't like the colour you've painted it?' How about you come in here and take these instruments off us and record the damn record yourself? You can't, 'cause you can't play!' It was just lucky for him he was at the other end of the phone line."

Indeed, with both Homme and Oliveri being well over the six-foot mark, you wouldn't want to get into a fight with them. That said, even the Queens acknowledge the faith Interscope/Polydor seems to have in the band.

"The label in the UK and Europe have been really supportive," says Homme. "And, finally, America has started to come on board. I know there are bands they have signed who need to be advised on what to wear, how to act, and even how to write songs. But rock is so big at the moment and they've suddenly realised they've got this cool little band on their hands, all ready to go."

● *Songs For The Deaf* is set for release on August 22
Daniel Lane

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As reluctant as they are to admit it, when Korn emerged in 1994 with their eponymous debut album, they single-handedly invented nu-metal. Taking pointers from Faith No More's eclectic fusion of rap and rock with melodic vocals, the Bakersfield quintet mixed down-tuned guitars with super heavy, funk bass and hip hop breakbeats to create their own unique sound. Add to the mix singer Jonathan Davis's tortured anthems of woe for the downtrodden, disaffected youth of America, and they were on to a winning formula—a formula, incidentally, that has been aped by every would-be rock band from here to Timbuktu. But now with some of these bands leaping from relative obscurity to global infamy—take Linkin Park for example, who have clocked up a massive 1.4m worldwide sales with their debut album *Hybrid Theory*—where does this leave the godfathers of nu-metal?

Well, after two years in the making, with an estimated price tag of \$4m, Korn returned to the UK charts a fortnight ago with album number five, *Untouchables*.

Their last studio outing, 1999's *Issues*, had seen the band take a commercial step back, with 2.8m US sales compared to the 3.2m of its 1998 predecessor, *Follow The Leader*. Add to that the leaking of *Untouchables* demos onto the internet three months before the album hit the streets, and it has been make or break time for Korn.

Thankfully, *Untouchables* is more than up to the task, and has been well-received by the band's UK fan-base, debuting in the UK album charts at number four with just less than 34,000 sales, despite receiving a lukewarm reaction from mainstream critics. The band are naturally overjoyed, and remain philosophical about the events leading up to the album's release.

"I didn't mind fans downloading *Untouchables* from

the net," says Davis. "But what I did mind was people weren't getting their hands on the final mixes."

What those final mixes reveal is a significant change in the musical tone, with a more restrained, gothic sound, which was undoubtedly influenced by Davis's involvement in the soundtrack for the third instalment of Anne Rice's *The Vampire Chronicles*—*Queen Of The Damned*. "I've always been a goth at heart," grins Davis. "I've always been a closet goth kid. I mean, I'm probably more goth than Marilyn Manson is. This album is just more orchestral and has darker elements in it, whereas his music is very dramatic and I think that's where I would like to go with Korn."

There is little doubt that the original nu-metal bands are under pressure to evolve if they are to survive the current onslaught of darker, heavier bands such as Slipknot and System Of A Down. But, publicly at least, Korn maintain a friendly disdain for their fiery rivals.

"Bands like Slipknot are fun," says guitarist James "Munky" Shaffer. "I like all those bands, but, honestly, I'd be surprised if any of them were to have a serious career. It would be interesting to see them get five albums under their belts. But then again, four albums ago we were like, 'Damn, how are we gonna keep doing this? It's gonna hurt, jumping around onstage like that every night.' But it's a matter of evolving—keeping things new within the band and interesting for the listeners."

● *Untouchables* is out now on Epic Records



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THE VELVET UNDERGROUND & NICO: The Velvet Underground & Nico (PolyGram 685624). Widely regarded as one of the most important albums of the rock era, this 1967 debut has lost none of its appeal in the interim, and sold more than 15,000 copies last year in a standard edition. This, however, is the deluxe edition – a two-disc set complete with Werhol's plastic banana and a 28-page book. More important, however, is the music, a heavy mix of rock, blues, folk and standard pop. This, however, is both solo and stereo mixes, along with some solo tracks from Nico's Chelsea Girl.

KYLIN MINOGUE: Confide In Me (Cadenza 74321895626). Kylin Minogue went wide praise last year for returning to her pop roots with Fever. But in 1994, critics were failing to see themselves to congratulate her for hooking up with dance producers Brothers In Rhythm for a radical departure from her original sound, which lasted for the two albums she cut for Deconstruction. Highlights of those albums are combined on this 17-song set, which takes its title from the number two hit which ushered in phase two of her career.

ELVIS PRESLEY: Today, Tomorrow & Forever (RCA 078636511528). Hot on the heels of his second posthumous number one single, RCA has prepared this feast for Presley aficionados. Spread across four CDs, and containing no fewer than 100 previously unreleased cuts, called from studio outtakes, live concerts and private recordings, they lock the polish of the definitive reissue versions, but show a human and often humorous side to the Presley legend. **Alan Jones**

ALBUMS

FRONTLINE RELEASES

10	TO HERSCHEPHER FOLKLORE	Reissue	CD	1002	10/4	CD	1002	10/4
11	ALFA FRIENDS	Reissue	CD	1002	10/4	CD	1002	10/4
12	THE BROTHERS	Reissue	CD	1002	10/4	CD	1002	10/4
13	BANANAS	Reissue	CD	1002	10/4	CD	1002	10/4
14	BLACKTOP	Reissue	CD	1002	10/4	CD	1002	10/4
15	BRASS	Reissue	CD	1002	10/4	CD	1002	10/4
16	BROOKS	Reissue	CD	1002	10/4	CD	1002	10/4
17	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
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80	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
81	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
82	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
83	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
84	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
85	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
86	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
87	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
88	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
89	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
90	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
91	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
92	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
93	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
94	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
95	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
96	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
97	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
98	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
99	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4
100	BROWN	Reissue	CD	1002	10/4	CD	1002	10/4

RELEASES THIS WEEK: 2002 YEAR TO DATE: 6,842

1	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
2	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
3	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
4	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
5	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
6	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
7	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
8	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
9	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
10	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
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12	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
13	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
14	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
15	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
16	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
17	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
18	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
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20	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
21	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
22	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
23	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
24	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
25	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
26	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
27	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
28	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
29	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
30	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
31	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
32	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
33	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
34	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
35	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD	1002	10/4
36	TRUCK STAR	CD	1002	10/4	CD	1002	10/4	CD		

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Remember where you heard it: BMG's director of radio promotions, Alex Crass, certainly does know how to promote herself. There she was last Thursday walking head of dance Morgan Nelson's dog Chuckie when the **mutt** decided to take a leap into the Thames. Passers-by were then treated to a glimpse of Alex stripping to her G-string to successfully retrieve the over-excited animal...Prize for **confusing** story of the week goes to electronic act Medicine, who, if you cast your mind back to last September, were **poached** by Parlophone/Regal from indie dance label Wall Of Sound. Understandably a little miffed, it looks like Wall Of Sound has got the last laugh by signing a US act named, you guessed it, Medicine. Not only this but the UK Medicine (the ones now signed to Regal, that is) have been forced to change their name, and will now be known as Medicine 8...As the deliberations over the future role of the **BPI chairmanship** continue down on Savile Row, Dooley hears



The great and the good from the publishing world went in force last Monday at the Theatre Royal for the launch of events celebrating the Richard Rodgers centenary. Leading the tributes to the composer of classics including South Pacific, Carousel and the Sound Of Music were Andrew Lloyd Webber and Rodgers' daughters Linda and Mary. EMI Music's Tom Bradley admitted a rendition of 'You'll Never Walk Alone' at a Carousel gala performance the previous night had brought a tear to his eye while Peter Leitchard acknowledged that even though Lloyd Webber "wrote some good songs", Rodgers was in a league of his own. Pictured at the launch, left to right, are: Warner/Chappell's Caroline Underwood, Josef Weinberger's John Schofield, EMI Music Publishing's Peter Leitchard, Bob Clifford and Tom Bradley, performer Stacey Kent, Rodgers & Hammerstein Organisation's Ted Chaplin, Linda Rodgers, chairman of the Richard Rodgers Centenary Committee Mark Rowles and Mary Rodgers.

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of Music Week, please contact Marth Talbot at email - marth@musicweek.com or write to - Music Week Feedback, Seventh Floor, Lodge House, 245 Blackfriars Road, London SE1 9UR.

music week

Incorporating news, MBI, Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report



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due out on August 19. Apparently slapping a tweaked It's Just For Men™ bubble across a Queen's Jubilee poster was deemed just a little too close to the bone.

that a similar reassessment is underway just down the road on Regent Street...Is **Jacko still part of the Sony family?** Officially, the major says yes, but press reports in the States point to his **contract** there coming to a **close**...BBC exec looking to celebrate the 2000th edition of **Top Of The Pops** this summer are having to get the calculators out to work out exactly when that happens. The **dispute** arises from whether to include specials and Christmas editions of the show in the tally. Answers on a postcard please to **Chris Cowey**...With **Polydor** hoping to hold down the **top three** slots on yesterday's (Sunday) artist albums chart, the label threw a special **celebration** of a different kind last week - a presentation to mark the 35th anniversary of marketing executive **George McMannus**. Yes, the long-serving staffer is on his 12th MD and still going strong. Just as impressively, he received personal messages of congratulation from artists including **Van Morrison, Andrew Lloyd Webber, Robin Gibb, The Who, Paul Weller and Benny & Bjorn**... Congratulations also to **Columbia** press dude **Carl Fysh**, who has scooped a new **gig as director of press for BMG**... And

more congratulations to **Key 103** in Manchester, which was named last week as no less than the "World's Number One Top 40 Radio Station" at the prestigious New York Awards...**Natalie Imbruglia** has split with her manager **Anne Barratt** after seven years working together in an **amicable** parting of ways...Dooley finally got around to seeing **Up For Grabs** last week. Aside from the obvious star attraction, the choice of incidental music - which included treats from **Sigur Rós, Fischerspooner and Groove Armada**, among others - all added up to what is perhaps the first truly 21st century theatre experience... Just how famous can LD Publicity's **Bernard Doherty** get? The PR vet is now probably considering a career as an **MP** after last week being referred to on BBC1's flagship political debate programme **Question Time**. His moment of recognition came in a discussion about his old pal **Mick Jagger** getting a **knighthood**...



went to James Sefton of Native Publishing, Mike Cornett of Big Fish Music who scooped the team Kindred of Sine Music and John Carmel of the singles competition honours.

The swingers from EMI Music Publishing were among those heading out onto the fairways at the PRS Golf Day last Wednesday. Pictured, left to right, are EMI Publishing's Derek Joy, Jonathan Channon, Paul Lisberg and Tom Bradley about to tee off at the event, held at St George's Golf Club in Weybridge, in aid of Heart'n Soul, the arts organisation which offers creative opportunities to people with learning difficulties. Congratulations to the winners of the 11th of 10 of Sound, Paul

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