



COMPETITION GROWS
IN MID-PRICE SECTOR -
FEATURE: P23-25

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FOR EVERYONE IN THE BUSINESS OF MUSIC

Music Week

Gallant joins HMV as profits double

by Paul Williams
 HMV Europe has taken to one of the music industry's most experienced retail players to help to build on record trading figures, appointing Steve Gallant as product director.

Gallant joins the business after four years as Universal Music commercial director just as newly published financial figures reveal the retailer's operating profit soared by 52.0% in the past year. He succeeds David Roche, who moved across to sister company Waterstone's at the end of last year in the same role.

Gallant believes he is joining the company at a positive time as its recent flotation has made more money available to expand the business. "They're the best music retailer by far in this country, probably in Europe, and I think with my experi-

ence at Our Price, Asda and Universal I can contribute a lot to what they're trying to achieve," he adds.

His switch to HMV marks a return to the retail sector after spending four years at Asda prior to joining Universal. There, as category manager for entertainment and paper shops, he transformed the supermarket into one of the leading music retailers. Before that he spent 13 years at Our Price in positions including marketing manager and head of buying.

Universal Music chairman and CEO Lucian Grainge says, "I clearly wanted Steve to stay and tried very hard to persuade him, but Steve felt the time was right to go back to the retail side of the business. The good thing is that we'll hopefully see a lot of him in the future."

The addition of Gallant to the team



Gallant: targeting expansion

comes as HMV Group prepares to open another 20 stores in the coming year. Its chief executive Alan Giles says capital investment for the year ahead is more than double last year's figures, as the decision to float the group has freed up money previously going on interest payments. These cost the group £52.0m in the year to April 27 2002, but Giles says this will be cut in half for next year.

HMV Europe again emerged as the group's most prized asset. In the financial results, with total sales rising on the year by 19.9% with like-for-like sales improving 14.0%. Across the group, including Waterstone's, EBITDA rose by 21.7% to £145.1m. "Being in my mind this is the first full year for David Pryde running the business, he should be hugely proud of what has been a fantastic result," says Giles.

Pryde says he is delighted HMV Europe has made "such an outstanding contribution to an excellent set of results." "Although the last year saw some strong releases and a generally benign trading environment, we were operating in a highly competitive market which makes this record performance even more exceptional," he says.

The group also put in encouraging performances in Asia Pacific, where sales rose by 3.5%, while its Japanese music market share increased from 5.7% to 6.6% against a total music market which shrank year-on-year in value by 9.4%. HMV Australia enjoyed its most successful year yet with sales rising 12.5%.

However, the group says it is "renewing the position" of its businesses in Germany and the US. In Germany, it has not expanded beyond three stores while its US operation has shrunk from 12 to nine stores.

Giles says the German market does not look as attractive as when the group first moved in because of an "excessive preoccupation" there with pricing, but he adds the business there is at or close to break-even point.

HMV's Brian McLaughlin became the first recipient of the Silver Clef chairman's award at last Friday's annual Nordoff Robbins fund-raising dinner in London. The award recognised the achievement of McLaughlin in becoming the first individual to raise £1m for the charity, through the HMV Football Dinner which was inaugurated in the mid-Nineties. The presentation kicked off a lunch which also saw awards presented to a string of artists: Dido won the Silver Clef Award, Lulu won a special achievement prize, while Blue won the new artist award and Natalie Imbruglia won the International prize. McLaughlin is pictured (centre) with the event co-chairmen (left to right) Jeremy Marsh and Derek Green.



Students prepare to play for Queen

Brit School students will be showcased both live and on CD when Her Majesty The Queen becomes the first royal to visit the school on Thursday.

The Queen and Prince Philip are due to spend 30 minutes at the school during the morning, when they will be welcomed by the chairman of the board of governors John Deacon, principal Nick Williams and

school governor and BPI Super Council member John Craig.

She will also be led on a tour of the school, while performances by pupils will be staged both in the foyer and the main auditorium. Her Majesty will also be presented with a copy of the school's double CD featuring performances from the classes of 2001 and 2002, which has been produced by BMG.

EMI builds links with indie body

EMI is set to forge closer links with independent label body Impala, after investigating the possibility of joining the association.

It is understood that EMI boss Alain Levy - who has regularly billed the company as "the world's biggest independent" since joining last October - asked Impala about the possibility of joining last month, and that this was discussed at the organisation's board meeting in London a fortnight ago.

Such a prospect has been ruled out because of Impala's rules which state that 50% or more of any member's shares must be owned by a non-major, a major is defined as a company which has a global market share of more than 5%.

But, while an Impala spokesman declined to comment on the development, a source says that the independents have resolved to build links with the major. "We didn't agree to EMI joining, but we did agree to explore the possibility of making joint initiatives, not just

lobbying but in other areas too," says the source. An EMI source says the company has not directly applied for membership of Impala. The source adds, "However, we believe strongly in the independent sector and we would like to explore ways that we can work together."

Another independent source suggests that EMI potentially has more issues in common with the US-led majors which headed the FPI lobby against which Impala has, in recent months, found itself opposed over the Gats (General Agreement on Trade in Services) discussions.

Music mourns Entwistle and White

The Who's revival North American tour was in doubt at the end of last week, following the sudden death of John Entwistle.

Entwistle was found dead at the age of 57 last Friday on the eve of the group's North American tour - as US music business title *Billboard* magazine also relied on the sudden death of its editor-in-chief Timothy White.

The legendary band cancelled a gig they were set to play at the Hard Rock Cafe last Friday, as well as a show in Los Angeles scheduled for today (Monday). "Entwistle - known as 'Ox' and 'Thunderfingers' - was found dead

in his hotel room at the Hard Rock Hotel & Casino on Thursday, after apparently suffering a heart attack.

The Who's North American tour was scheduled to take in more than 20 cities across New York, California, Indiana, Illinois, Colorado and Texas, concluding in Ohio on September 27.

A statement was posted on the website of fellow Who founder Pete Townshend: "The Ox has left the building - we've lost another great friend. Thanks for your support and love, Peter and Roger." The death of Entwistle came as *Billboard* also announced the death of Timothy White, who apparently

suffered a heart attack last Thursday afternoon.

White, 50, collapsed after returning to the office from a lunch with a long-time friend and was pronounced dead at St Vincent's Hospital in New York. He leaves a wife and two twin sons.

Staff at *Billboard* magazine's offices in the US and in London were reeling from the news last Friday. White's journalism career took him to titles including *Rolling Stone* and *Crawdaddy* and he wrote books on subjects including Bob Marley, Brian Wilson, and James Taylor. He joined *Billboard* in 1991.

GOLF

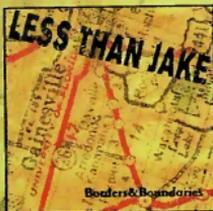
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13 - T. IN THE PARK FESTIVAL - RENFREWSHIRE 14 - WITNESS - DUBLIN
AUGUST 24 - READING FESTIVAL - READING 25 - LEEDS FESTIVAL - LEEDS



The BBC Sessions
CDHOLE061



Borders & Boundaries
CDHOLE036



Hello Rockwell
CDHOLE025



Pezcore
CDHOLE028



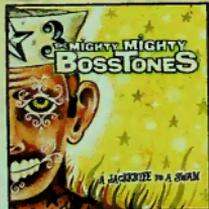
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NEW SIGNINGS TO GOLF RECORDS THE MIGHTY MIGHTY BOSSTONES PRESENT THEIR BRAND NEW ALBUM "A JACKKNIFE TO A SWAN" CDHOLE060 OUT 15th JULY

Combining their punk influences along with their reggae roots The Bosstones have put together 12 soon to be classic anthems. The Bosstones will head down to Australia for the "Van's 2002 Warped Tour" and then over to Europe for "The Deconstruction Tour" featuring No Use For A Name, H2O and Flogging Molly. After this The Bosstones finish up the year on the entire U.S. "Van's Warped 2002 Tour" with Bad Religion, NOFX and Lagwagon.



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Xfm is preparing one of its most ambitious outside broadcasts yet, after winning the rights to transmit live the final night of Oasis's (pictured) trio of concerts at London's Finsbury Park. The Capital-owned station plans to put out six hours of live coverage of next Sunday's event, which will also feature Universal's labels The Charlatans and Virgin Records' Black Rebel Motorcycle Club on the bill. "It's quite a coup for us, a year on from when we did Radio 1 live from South Parks," says the station's programme director Andrew Phillips. "It says we're now accepted as a reliable and quality outlet for live music." The Oasis broadcast, which follows the BBC's *Friday Rock Session* (Monday) of the band's fifth studio album *Heaven Chain*, is part of an aim by Phillips for Xfm to broadcast at least one live event on such a scale every year. The station also plans to air recorded highlights of the Fatboy Slim-headlined Big Beach Boutique 2 which takes place at Brighton Beach on July 13, while E4 will be broadcasting the event live.

Nevrka overhaul sees off PPL's legal disputes

PPL has almost cleared out its lengthy backlog of legal disputes since the arrival 20 months ago of Fran Nevrika as chairman and CEO. Nevrika, who has conducted an extensive overhaul of the 65-year-old organisation after joining from Warner, revealed at last Tuesday's AIM AGM that until recently PPL had a list of around 24 copyright tribunal references. He said that had now been whittled down to only two or three.

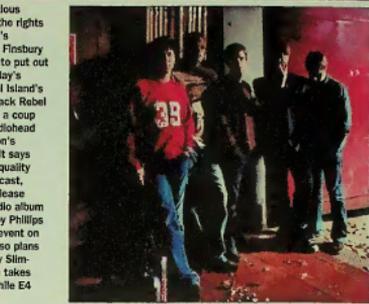
"I'm fairly confident that, with the help of (licensing director) Tony Clark and our legal team, we'll probably have a clean sheet of paper before too long," he observed in a keynote speech. "Touch wood, since I joined in October 2000, we've not had one fresh copyright tribunal reference brought in." Nevrika also outlined efforts to improve the level of overseas income received by UK performers and companies, through the signing of a series of reciprocal agreements with equivalent organisations around the world. The latest deal secured with the Phonographic Performance Company of Australia, follows recent tie-ups with Sena, GVL and AVLA.

No confidence votes ire Vivendi's Messier

Jean Marie Messier's control of Universal loosened last Tuesday when he received votes of no confidence from five of the company's board members. The vote appeared to indicate an increasing estrangement from Universal Music, with all five opponents coming from the old Seagram board – the former owner of the music company. They were led by Seagram founders Edgar Bronfman senior and junior, who sold the program to Vivendi at the end of 2000.

Sources suggest that it is a matter of time before Messier is replaced, after overseeing a massive share value decline of around 65% in the past six months. The company's stock value fell by another 18% in Paris last Wednesday, ending the week at €20.70.

Messier, who was further hit last Monday by the resignation from the board of CEO Jean Bernard Arnault, remained defiant in the face of the opposition, telling the financial community in a conference call that he was hoping to buy the company "for the next 15 years".



'No tears' over Napster deal says Aim's Wenham

by Paul Williams
Aim's chief executive Alison Wenham says she has no regrets about her organisation taking a deal last year with Napster, despite the fact that it faces a legal fight to secure £2.7m its labels are owed.

"This has by no means ended in tears," Wenham told Aim's AGM last Tuesday, a year on from linking up with the file-sharing service. Aim now finds itself as one of Napster's biggest unsecured creditors.

However, the chief executive said Aim had managed to acquire the services of a top US law firm – Boston-based Schroeder Harrison Goddard and Manelero – which was so confident of the strength of its case that it has agreed to represent the indie organisation on a contingency basis. Aim has been appointed chair of the creditors' committee, but its chances of getting hold of the bulk of the money it is owed partly depend on whether Bertelsmann is able to buy the assets of Napster unimped-



Wenham: no regrets

ed. If it can, Wenham says the German company will effectively end up buying out the creditors.

But she adds, "There are two key problems. One is the majors' threats, including BMG, and whether they decide to press for some kind of compensation payment for copyright infringement which has been established in court. That would gut the creditors' money. And, if Bertelsmann are not able to acquire Napster, they will also enforce their loan."

Depending how matters unfold, Aim could end up with around 50% in the pound if it is owed, but in all the other various claims are made by the majors and others. Aim's director of business affairs Helen Smith says

Majors in negotiations with BBC Fame show

Big Brother TV production company Endemol is understood to be in negotiations with a number of major record companies regarding a deal tied in with its new BBC series *Fame Academy*.

The series, which will be broadcast across BBC1, BBC Choice, Radio One and BBCi, will follow the progress of 12 contestants as they face what Endemol describes as "the realities of what it takes to become a music superstar". Public voting will be used to determine the winner of the series and a number of leading figures from the music industry will lend their expertise throughout. The closing date for entrants is August 5.

news file

CAPITAL FM TAKES ON PROGRAMMING
Capital FM's new programming controller Ric Bazzill has made his first appointment since succeeding newly-retired Jeff Smith in the role. Bazzill has poached Chris Brooks from Essex FM to host Capital FM's new weekend breakfast show, which launches on July 20.

PRESSPLAY GETS GREEN LIGHT
Pressplay, which is backed by EMI, Sony and Universal, has signed a deal with Sony Electronics to allow users of the online subscription service to burn downloaded tracks to MiniDisc portable players in the first deal of its kind. The agreement will allow users from later this summer to transfer tracks from Pressplay to their Net MD Walkman player/recorders for one-off listening.

BPI FORGES RUSSIAN RETAIL LINKS
BPI's informational committee is finalising a meeting between a Russian retailer and the UK industry in a bid to forge links with the Russian market. Representatives from Soyuz will meet with BPI members at an informal reception at the organisation's Savile Row headquarters on July 24. The Russian retailer will give a presentation on its strategies for dealing with escalating music piracy problems and the need to support the local industry.

SONGLINES UP FOR RELAUNCH
The world music magazine *Songlines* is being re-launched independently after being bought by the online subscription service publishing company Haymarket. The magazine, which is edited by Rough Guide To World Music's co-editor Simon Broughton, covers popular world music and was launched in 1989 by Virgin. It is owned by the magazine *Gramophone* as a quarterly magazine.

DOTMUSIC TEAMS UP WITH MSN
MSN is giving its Music Channel a new look featuring up with dotmusic. The one-year deal with the music site, which is part of the BT Openworld network, is intended to broaden the MSN Music Channel's content. The alliance will complement MSN's existing agreement with O2. Dotmusic will provide MSN with editorial covering the latest music developments and will include news, transcripts from webcasts with top artists, downloadable music videos and album, single and gig reviews.

MUTE'S MILLER TO ADDRESS DANIEL MILLER
Mute's founders Daniel Miller and Steve Nieve are to spend July this year's Amsterdam Dance Event. Other panelists scheduled to take part include F/Comm's Eric Morand, Ninja Tune/Big Dada's Dominic Smith and BMG's Andy Bradley. Issues being discussed at the event, which runs from October 17-19, include copyright and the Internet and marketing.

WARNER HES LEAVE COMPANY
The managing directors of Warner Music International's Scandinavian operations have left the company with the group's vice president of Europe Greg Caccia appointed to oversee one of the divisions. Warner Music Sweden managing director Sanj Tandian and his Norwegian and Danish equivalents Mats Nilsson and Finn Work are succeeded by Jessica van der Wal. Monica Jørgensen is in negotiations with Tandian over the formation of a joint venture record company in Sweden.

UK talent in US boost as Virgin hosts Best of British campaign

The BPI-backed Best Of British campaign in conjunction with Virgin Megastores US launches on July 11 with an industry panel, gig and reception at the retailer's flagship Times Square store.

The month-long promotion will begin with a panel called London Calling, bringing together leading record company executives from both sides of the Atlantic alongside emerging and established UK artists to discuss the thorny issue of UK acts breaking the States.

Virgin Entertainment Group UK CEO Simon Wright and BPI International Committee chairman Paul Birch are among those from the UK preparing to attend the event. A live gig with a surprise special guest in the Times Square store will be open to the public.

The promotion, which will roll out at all 20 of Virgin's 20 Stateside stores, will see hundreds of UK albums – on special and back catalogue – offered at special prices. While customers will receive discounts on albums by the likes of

NEW BEST OF BRITISH

- JJ Turner *The Believer* (Inner Space Productions)
- Guy Barker *Soundtrack* (Provocateur)
- Gallon Drunk *Five Miles* (Cargo)
- Alan Miley *Byzantium*
- Grinbi *Nolane* (Fidelis)
- Sophie Agapios *Philosophie* (Squeaky Records)
- Various *Tiger Fists* (Cargo)
- Various *Taster Sounds From The Fucky Underground Vol 2* (Chocolate Ruffground)

New acts appearing on listening posts are being given live-store play during the Best Of British campaign

David Bowie, Paul Oakenfold and PJ Harvey, eight acts from small British labels nominated by BPI members, will also be flagged up to customers via listening posts and in-store play (see table). In-store performances from a host of UK bands will take place in selected Megastores throughout the campaign.

An online competition to win a Vespa signed by The Who launches on July 9, when a US advertising campaign under the Best of British banner kicks into gear.

MTV wins premiere for Michael release

MTV has struck a deal to premiere George Michael's new video album exclusively across its 10 European networks, two days before the track is confined to radio.

Polydor confirmed last Friday that it had secured rights to the single. Set for the air on July 16, the video will be shown six weeks in advance of its commercial release on August 12. A spokeswoman declined to confirm whether Polydor has rights to a Michael album. Freeze! peaked at number one in the UK in March. A Polydor released the track on an international, one-single deal.

The promo will be shown tomorrow (Tuesday) ahead of its radio airdate this Thursday. "It's the first time we've experienced getting a video for the whole of Europe before radio," says MTV Europe senior VP music, Harriet Brand, who has coordinated the exclusive.

The clip was produced by 2D TV, the animation team responsible for the MTV programme of the same name. In addition to its premiere across 10 channels, its promo will also be shown on two VHS channels and MTV.com, giving it access to a total potential audience of 123m.

HMV EXTENDS VIRGIN RADIO TIES
HMV has extended its sponsorship deal of the Virgin Radio chart show to run until 2004. HMV originally sponsored the Ben Jones-hosted show, broadcast every Saturday between 12 noon and 2pm, for 12 months starting in December 2001. During the albums chart show, the top 10 sellers from one of HMV's 140 stores will be showcased each week and the retail chain's strapline will be running trails and credits.

VIRGIN AND AMAZON JOIN FORCES
Virgin Entertainment Group and Amazon have joined forces in Japan and North America to launch co-branded websites. Virginmedia.com in North America will be powered by Amazon.com and feature all of the product lines available through Amazon's own US site. The joint venture website in Japan will be powered by Amazon.co.jp and will operate independently of Amazon US. Meanwhile, Virgin Megastores in the US are part of a new partnership with its creative advertising agency TBWA after three years. Virgin is working with advertising agency Addison on the Christmas campaign for its Megastore chain and has yet to appoint a replacement, full-time advertising agency.

ACP REWINDS WEBSITE
The Alliance of Commercial Recording and Piracy has launched a re-designed website to provide more information and access to its activities in the fields of intellectual property lobbying, education and research. The website (www.aacp.co.uk) carries details of all of the AACP's ongoing activities, links to current legislation and information about member organisations.

SIEMENS TO SPONSOR URBAN SEMINAR
The fifth annual Urban Music Seminar this year will be sponsored by Siemens Mobile. The free festival takes place on September 7 and 8 at Exton's Royal Festival Hall and aims to educate young people on how to break into the music industry. Around 15,000 people are expected to attend the event, which is expecting guest speakers including Music Week's editor-in-chief Ajay Cox and artists Jazz B and Beverley Knight.

MILLOT JONES HENRY'S HOUSE PR
PR agency Henry's House has poached Chrysalis Radio's head of press and PR Jo Milloy to become a director. Milloy, who has spent four years at Virgin, will oversee the company's entertainment division, which during the past year has produced campaigns for the likes of Pop Idol and S Club 7. She will also look to expand its entertainment interests into film and fashion.

THIS WEEK'S BPI AWARDS
BPI Chemistry and The Hives' 'Our New Favourite Band' receive a platinum award this week. Meanwhile, albums going gold include Squeeze's 'Big Sister' - 'The Very Best of Squeeze', The Streets' Original Pirate Material and the compilations Clubland, Urban Kids 2002 and The Very Best of MTV Unplugged.

HOW TV SHOWS RATINGS COMPARE

Programme	This week	Change
Top Of The Pops II (Wed)	2,424	n/a
Top Of The Pops II (Thu)	2,220	n/a
Top Of The Pops*	2,175	n/a
CD:UK	947	n/a
The Pappal Chart Show*	881	n/a
Popworld (Sun)	407	n/a
Popworld (Sat)	407	n/a

* Continued from... Source: Mediaset/Media AG
 * Includes TV1, TV2, TV3, TV4, TV5, TV6, TV7, TV8, TV9, TV10, TV11, TV12, TV13, TV14, TV15, TV16, TV17, TV18, TV19, TV20, TV21, TV22, TV23, TV24, TV25, TV26, TV27, TV28, TV29, TV30, TV31, TV32, TV33, TV34, TV35, TV36, TV37, TV38, TV39, TV40, TV41, TV42, TV43, TV44, TV45, TV46, TV47, TV48, TV49, TV50, TV51, TV52, TV53, TV54, TV55, TV56, TV57, TV58, TV59, TV60, TV61, TV62, TV63, TV64, TV65, TV66, TV67, TV68, TV69, TV70, TV71, TV72, TV73, TV74, TV75, TV76, TV77, TV78, TV79, TV80, TV81, TV82, TV83, TV84, TV85, TV86, TV87, TV88, TV89, TV90, TV91, TV92, TV93, TV94, TV95, TV96, TV97, TV98, TV99, TV100, TV101, TV102, TV103, TV104, TV105, TV106, TV107, TV108, TV109, TV110, TV111, TV112, TV113, TV114, TV115, TV116, TV117, TV118, TV119, TV120, TV121, TV122, TV123, TV124, TV125, TV126, TV127, TV128, TV129, TV130, TV131, TV132, TV133, TV134, TV135, TV136, TV137, TV138, TV139, TV140, TV141, TV142, TV143, TV144, TV145, TV146, TV147, TV148, TV149, TV150, TV151, TV152, TV153, TV154, TV155, TV156, 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TV2013, TV2014, TV2015, TV2016, TV2017, TV2018, TV2019, TV2020, TV2021, TV2022, TV2023, TV2024, TV2025, TV2026, TV2027, TV2028, TV2029, TV2030, TV2031, TV2032, TV2033, TV2034, TV2035, TV2036, TV2037, TV2038, TV

Xfm's O'Connell scoops top gong at CRCA ntl Awards

Xfm's Chris O'Connell has shaken off the disappointment of failing to finish among the winners at this year's Sony Radio Awards by being named radio presenter of the year at the sixth CRCA ntl Commercial Radio Awards.

O'Connell, who presents the Capital-owned station's weekday breakfast show, beat GWK's Mark Denison and Viking FM's Simon Hurst to be the presenter prize at last Thursday's event at The Brewery in London. The judges congratulated him for his strong grasp of the show's audience as well as his ability to push the boundaries of humour while not causing offence to listeners.



O'Connell: pushing boundaries

Capital FM's Chris Tarrant received a special award for his dedication to radio, while Chrysalis's Galaxy 105 in Yorkshire walked away with the prize of best commercial radio station. The station, which had its most successful year to date last year in terms of

audiences and revenue, is the biggest station by reach outside London.

GWK's Classic FM was the recipient of two awards from this year's judges. Roger Lewis was crowned commercial radio programmer of the year, and the station's Tim Lohreau and Paul Kelly won the award for best jocks. The award for newcomer of the year, in association with x-trax, went to Jon Fox and Tom Rhys of Emap's 96.9 Viking FM.

Other awards included the Lincs FM Award, which went to Lincs FM, local sales team of the year, which was won by Wave 105.2 and national sales team of the year, which went to Chrysalis Radio.

Ongoing success of vinyl highlighted by BP report

by Deborah Bonello

UK record buyers' continuing love affair with vinyl has been further confirmed by new figures revealing more than one-fifth of all LPs sold during the whole year were bought in Britain.

"The UK claimed a global market share of 22.05 per cent in 2001 during the year, easily surpassing its 8.3% share for all music sales. At the same time, the number of titles issued on vinyl in the UK hit a 20-year high.

Figures from the BPI's 2002 Statistical Handbook – which is due to be published this week – show that more than 2,700 new releases were issued on the format over the year, the third successive yearly rise and more than 1,000 titles up from 1999. By comparison, the number of titles issued either on cassette or MiniDisc showed a dramatic decline over the previous year.

"Vinyl manufacturer Simply Vinyl's head of A&R Ian Dewhurst predicts that the popularity of vinyl will continue. "We expect this year to be massively up on last year, as we're really starting to penetrate the High Street," he says. "Some people really just prefer vinyl to a more warmer sound to listen to, if a little

NEW RELEASES BY FORMAT, 1996-2001

	1996	1997	1998	1999	2000	2001
LPs	1,792	1,798	1,706	2,185	2,389	2,787
Cassettes	3,555	3,335	2,495	2,011	1,383	709
CDs	14,439	17,430	16,761	17,259	17,958	20,474
MiniDisc			166	241	181	33

Source: BPI, 2002 Statistical Handbook.

inconvenient. It also feels more authentic when you hold it because of its size and artwork."

The growing DJ scene has been pinpointed as one of the key reasons for the growth in the popularity of vinyl over the past few years. However, Dewhurst says that they press more than 500 lines ranging from jungle and techno through to reggae, Saxes and Seventies rock and pop, gangster rap and soundtracks. "There's something about people's love of spinning vinyl that will never go away," he says.

Despite the fact that dance is helping to boost vinyl's sales, by comparison dance's share of the compilations market shows a steady drop over the past couple of years. In the final quarter of 2001, it accounted for around 27% of the market, compared with around 32% for the same period in the year before.

"Business-wise, the only other format to increase the number of releases

is issued on the year was CD, which experienced a 14.0% lift on 2000's level to 20,474 titles.

Album releases on MiniDisc fell sharply last year from 181 in 2000 to just 33 in 2001. Likewise, cassette's presence continues to decline: the number of new releases on tape dropped below the 1,000 mark to 49.7%, a year-on-year drop of 78.7%. In years earlier, more than 5,000 new titles were issued on the format, while nearly 2,500 new titles were released as reissues as three years ago.

Back catalogue albums accounted for 32.2% of total sales during 2001. The handbook reveals. An overwhelming majority of buyers in that sector were men and research conducted for the publication by Taylor Nelson Sofres shows they were responsible for 72.1% of back-catalogue purchases during the year. Nearly half of back catalogue purchases were made by people aged over 40.

MCPS anti-piracy inquiry leads to three-year term for counterfeiter

A Cornwall man has been jailed for three years after pleading guilty to 12 trademark offences, four copyright offences relating to CD counterfeiting and 13 offences relating to making and distributing indecent photographs of children.

Barry Alex Holland, 21, of Town Drive, Bodmin, who traded as "Digital Dave", had his home raided by Cornwall Police and trading standards officers on July 19 last year following an MCPS anti-piracy unit investigation into his CD counterfeiting activities.

Holland faced six charges at Truro Crown Court of applying a false trademark and six charges of possession of goods with a false trademark as well as five copyright infringement charges.

MCPS anti-piracy unit's head of litigation Nick Koumoupias says he is delighted by the outcome of the case.

"It demonstrates to other counterfeiters what they're likely to expect if they continue to copy CDs illegally," he says.

Meanwhile, MCPS raids in Lincolnshire and Humberside earlier in the week led to 10 arrests. More than 40 multi-agency taskforce officers were involved in Operation Challenge, a swoop on Hemswell Sunday Market near Gainsborough, Lincolnshire, which uncovered more than 40 stalls trading in counterfeit goods.

Twenty people were arrested and 20,000 counterfeit videos, games and CDs, at an estimated value of £500,000, were seized.

In a separate raid on a house in West Hull last Monday, police seized six computers capable of duplicating CDs and DVDs and 4,000 music and film optical discs. One man is being questioned by police.

MUSIC COMMENT

EMI'S INDIE AIM REFLECTS CHANGE



"The idea of EMI attempting to become a member of the indie elite is a delicious one in its simplicity. In some respects, it is an attempt at rebranding which PwC Consulting – sorry, "Monday", as it is now known – would be proud of.

But it also underlines just how much the industry is changing right now.

We have long heard of talk of an industry in flux, but the first six months of this year have heralded a time of real change. EMI's new CEO, the Universal's historic steps to withdraw from manufacturing in the UK saw all the majors pulling out of British manufacturing.

Indeed, something extraordinary is happening in the world of the majors. Last week, we witnessed the bizarre sight of Universal Music's most senior executives revolting against the conglomerate boss who they sold out to just 18 months before, Jean Marie Messiaer.

In turn, Bertelsmann is currently struggling to come to terms with the possible implications if Clive Calder – and this is a big if – actually does decide to proceed with his sale of Zomba.

All is not straightforward for the independents either. The most independent of UK Indies, Mute, has sold out to a major this year.

And the two biggest indie distributors are also facing fundamental change. One, Pinnacle, is facing the prospect of entering major label ownership after the announcement of Calder's intention to sell Zomba, and his share in the distributor, to Bertelsmann. Meanwhile the other, Vital, has pulled out of physical distribution completely.

EMI's move to realign itself as – and with – the Indies, is nothing new, of course. Alan Calver has been talking about it for months.

But it is not the current health – or otherwise – of the indie sector which is prompting EMI to attempt this metamorphosis. It is partly a reaction against the conglomeratisation of the music business. It is an attempt to create a point of difference with other, major record companies; as if being a big record company is something to be ashamed of. Levy may well be right – maybe it is easier to strike deals with emerging Indies, sign bright new talent, to present yourself as a cool, credible repertoire source if you are not stultified by major-dom.

But the potential alliance between EMI and Impala is also a recognition that EMI, distinct from its US-led fellow majors, has most to gain from lobbying along with the Independents.

Martin Talbot, martin@musicweek.com

ALISON WENHAM

SURVIVING THE COMMUNICATIONS BILL



THE AGM drew an audience of more than 300, made up primarily of record company members. I wonder if, when they are signing and developing artists, they consider themselves as more content providers? Because that is how we have been and lived with the effect of vertical integration in the music business, and we have competed and survived. The independent sector's market share is testament to the artistic strength and commercial intelligence of the Independents. But media consolidation brings a real danger that vertically-integrated companies with huge content production interests will lever their own content interests in abuse of the notion of artistic independence and integrity.

Meanwhile, the US music industry continues to take a stealthy nibble into our core market. Imagine what happens once those same, largely foreign-owned, record companies are given favoured-nation status in the playlists and TV programming schedules, not necessarily due to measurable public interest but to the act that their parent company owns the channel?

There is no doubt that the US music industry is damned good at what it does. But the idea that the UK is less good does not follow. We do not want a war with the effect of vertical integration. The industry, playlists and programming should be decided on an artistic merit, not on this positive discrimination towards "owned content". The possibility of this happening should be of concern to every single rights owner in this country.

Maybe the French have got it right after all. Quotas and cultural support programmes may not be popular with non-French-speaking nations, but at least the French are acknowledging that they have a creative industry to protect.

The Communications Bill does precisely the opposite. It allows Thatcherite policies to sweep in a grand new age of "controlled content" on the back of coddling up to powerful media interests who will control political careers just as much as ours. Anyone for French lessons?

Alison Wenham is chair and chief executive of the Association of Independent Music

Tornado links with broadcaster Virtue

Digital service provider Tornado Group has confirmed its merger with Virtue Broadcasting, after an extraordinary general meeting last Monday.

The all-merged company, which provides back-end music and download services for the likes of Virgin Megastores UK and B&M, becomes Tornado Virtue plc following the acquisition for £50.5m of shares in the internet broadcaster.

Tornado Virtue chief executive Neil Ferris says the deal, agreed by shareholders last Monday, will allow the company to become a dominant force in broadband content delivery. In addition, the newly merged company has moved into the online video-on-demand sector by acquiring a 25% shareholding in recently-launched VidZone. The subscription service, available via Real Networks Europe, offers 1000 music videos online from artists such as Kylie Minogue, Madonna and Will Young, through existing licensing deals with four of the five UK majors.

THE CHART POSITION THAT NEVER WAS

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10 NEW SPACE COWBOY • I WOULD DIE 4 U

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TOP TUNES . . . FUCKWIT RECORD COMPANY

SPACE I WOULD DIE 4 U
COWBOY OUT NOW ON CD & 12"



newsfile

AUSTIN SIGNS TO KARMA'S SHOWBIZ

Instant Karma's Showbiz imprint has struck a licensing deal with German label Kitty-T for 57-year-old Austrian crooner Louie Austen. Future singles through the deal include *Amore* and *Grab My Shaft* — a collaboration with electro sleaze queen, Peaches. Meanwhile, Showbiz-signed 1 Monster, who scored a Top 20 hit last year with *Daydream*, have completed work on their debut album, *Only Tonight*, for an October release. It will be preceded by the single *Miss Jones* in September.

RHYMES RAP CONTEXT

This week, BMG is hosting the final of a rapping competition it has been running as part of the ongoing street production for Busta Rhymes' current album. Dubbed *Pass Me My Courvoisier*, the campaign has invited entrants to record their own versions of a Rhymes track using their own lyrics and beats. The successful entry, as judged by media partners including *Radio One's* Tim Westwood, Hip Hop Connection and dotmusic, will win a day in a studio to record a track, which will be pressed up as a white label and distributed to BMG's urban tastemaker list.

MULTIPLY LINKS WITH A&R

Telstar's dance label Multiply has struck a joint venture label deal with radio and club DJ All B, whose current projects include a show on Capital FM and residency at Fabric. The new label will be called *AI Recordings*. "We're very excited to get *AI Recordings* up and running and to be working with All," says Multiply managing director Mike Hall. Meanwhile, Marketing has been recruited as head of A&R of Multiply. He joins the company from *Distinctive*, where he has spent the last five years.

Southern Fried denied hit due to formatting mistake

by James Roberts

A formatting error by Norman Cook's label Southern Fried has meant that one of the summer's biggest dance singles has missed out on a Top 10 singles chart placing this week.

Sales of Space Cowboy's *I Would Die For You* were set to give the version of the *Rinôçérôse* classic — which has been A-listed by *Radio One* for several weeks — a Top 10 debut yesterday (Sunday). However, all sales of the CD format of the release were classified last week, leaving only 12 million vinyl sales chart eligible.

"It's a real shame, but these things happen," says the label's Anna Hay, who says the problem stems from the inclusion of an extra track, *Always & Forever*. In addition to three mixes of *I Would Die For You*, Chart rules allow for unlimited mixes of one title — up to a total of 20 minutes duration — or a total of three tracks if more than one title is involved.

"We were advised not to try to rectify it because by the time it got changed it probably wouldn't make much difference, just cost a lot of money," says Hay.

For the Official UK Chart Company, it is the latest in a long line of disqualified releases. "Every week, there are a number of singles released which are not eligible for the chart, although most wouldn't chart anyway. It is rare for it to happen with high-profile releases," says the organisation's James Gillespie.

"We encourage everyone to check releases with us beforehand and do everything we can to let labels know about the rules."

On a more positive note, the error has



Space Cowboy: CD is not eligible for chart

meant *Space Cowboy* was set to top the budget albums chart instead. It follows the similar fate of *So Solid Crew*, who also topped the budget albums chart last year with their single *Oh No* (*Sentimental Things*) after a similar formatting problem.

Ronan Keating also fell foul of the formatting rules in 2000, when CD1 of his single *Life Is A Rollercoaster* was disqualified from the Top 40 chart for including non-eligible multi-media content. However, sales of CD2 and cassette were enough to ensure Keating did not miss out on the number one position.



Benson: new European management

Management alliance to boost Supervision artists

A number of UK-managed acts are set for a significant boost in the US, following the conclusion of an alliance struck between Channelly's management company Supervision and US management veteran Bill McGuffey.

The deal will see acts including Universal Island's *Span* and *Ultimate Dilemma's* *Magnet* handled by McGuffey — whose own roster includes multi-platinum act *Three Doors Down* — in the territory. "It gives an 'in' to North America with someone who is well-liked, well-respected and very successful," says Supervision managing director Paul Craig.

Meanwhile, Supervision has added European management duties for V2's critically-acclaimed singer-songwriter *Brendan Benson* to its roster. It is a further development of the company which last year bought *Span* and *Magnet* to the roster via the appointment of manager James Sandrom.

"All these things are steps in the global development of a worldwide company with great artists," says Craig, who is looking to form further strategic alliances in order to expand the business.

The *Webb* Brothers, who are managed by Supervision, have switched labels with the Warner Music group and will now be handled by Nick Worthington's 679 Records, home to *The Streets* and *Stanton Warriors*.

A&R FOCUS ROMEO

Ice-n-roll So Solid garage to the mainstream

by James Roberts

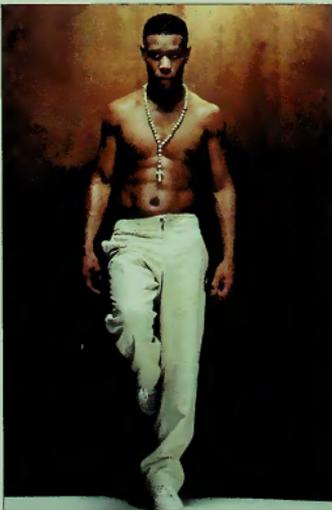
When one of the nation's leading commercial radio stations admits that *Ju Rule* has replaced *Robbie Williams* as its favourite alrpay artist, it is a sure sign that the rise of urban music is complete. Not only has it reached the mainstream, it has actually become the mainstream.

The dominance of the genre means producing acts which can cross over to a mainstream urban audience has become 2002's A&R holy grail. Clever market-focused labels have been quick to see the rewards of aligning pop acts — such as *Blue* and *Liberty X* — with the urban audience, although the count of true home-grown urban stars remains low, despite the success of *Craig David* and, more recently, *Ms Dynamite*. So the search for this year's home-grown crossover star goes on.

The prospect of solo careers from members of what is undoubtedly the UK's highest-profile urban body of time, *So Solid Crew*, has been on the cards for some time. With the mothership now effectively on ice — *So Solid Crew* are not expected to release any further material as a group in 2002 — it is time for many in the collective to pick up the baton, forging solo careers from the trademark garage sound. And, *Harvey*, *Lisa Mafia* and *Ashe D* have launched, or are all in the process of launching, their own solo careers. In the meantime, another of the infamous crew has been plotting a more unexpected musical chapter. "It's gonna surprise a lot of people," admits *Romeo*, one of *So Solid's* key members, who has been busy steering his own destiny, experimenting with styles beyond the garage heartland. "I want to portray the kind of music I want to listen to and I don't just listen to garage, so the album is a mixture of different beats and different sounds."

Whether meticulously planned or a happy accident, it is clear from one listen that the sound of *Romeo* solo has the all-important crossover magic, which even eluded *So Solid*, to some extent.

"He's coming from the coolest gang in town, but he's not aggressive — it's accessible British urban pop," says *Relentless Records* founder *Shabs*, who is overseeing *Romeo's* transition from garage MC to urban star. Having



Romeo: 'coming from the coolest gang in town'

previously launched the careers of *Craig David*, *Daniel Bedingfield* and *So Solid Crew* themselves, *Relentless* at least has the credentials to back its claims.

On hand throughout the recording of the as-yet-untitled album — due for release in November — was *So Solid* producer *Double R*. In addition, *Artist producers* *StarGate* were keen to get involved.

"We're very excited about the songs we've done with them," says *StarGate's* *Tor Erik*, who has worked on three tracks for the album, including the song earmarked as a second single, *Remember It's All Gravy*, featuring R&B diva of the moment, *Christina Milian*. "Romeo brings a very distinct-sounding flow and he's aware that the streets are watching. At the same time, he's an ambitious guy, ready to try different beats, to break down some barriers."

The track *Solid Love*, which emerged from the *StarGate* sessions and is expected to be the album's third single in February 2003, underlines the vision, sitting comfortably alongside the likes of *Ju Rule* and *Nelly* which are embraced so widely today.

But, before the big crossover hits, comes the link between *Romeos* old and new, in the form of debut single *Romeo Dunn*. Due for commercial release on August 12, the single got its first radio spins last week and has already been added to *Radio One's* *Qlist*. It's a good indicator of where his career is heading, albeit with links to the *Romeo* of the past, which *Relentless* hopes will show "that he hasn't deserted the streets."

"It's all about introducing his character and personality, but making no apology that *Romeo* is a star," says *Shabs*. To suggest that *Romeo* has turned his back on the garage scene that made him his name is unfair, as a handful of the album's tracks, including the tough *373*, keep it very real. In fact, if *Romeo* does go on to achieve the international solo success many are predicting, there are clear signs that these tracks could achieve more recognition for UK garage abroad than *So Solid* has managed collectively.

"If people in China, Japan buy the album because of the crossover tracks, they might startle across garage, which they didn't know existed," says *Romeo*.

SINGLE

of the week

BEYONCE KNOWLES: Work It Out (Columbia 6729822). If a starring role in



the third Austin Powers movie, a prime spot on the soundtrack and the sky-high profile of Destiny's Child were not enough. Beyoncé Knowles' first solo single is an addictive, creative step into new territory for the singer, with a filthy Neptunes production and echoes of the funkier Seventies soul.

ALBUM

of the week

IDLEWILD: The Remote Part (Parlophone 5402430). Kicking off



with explosive single You Held The World In Your Arms, it is clear from the outset this is a band playing in a new league. Current single American English ensures the overused REM comparisons aren't forgotten for too long, but the overall picture is one of a band firing off a new-found confidence. This third album even has a good chance of extending Parlophone's impressive run of recent US success.

SINGLEREVIEW



MY VITRIOL: Mooswings/The Gentle Art Of Choking (Infectious)

INFECTION (CDSP). This double A-side single includes new track Mooswings, on which melodic vocals butt up against swirling guitars, and The Gentle Art... which is taken from the band's first album. Has been remixed by Steve Thomson (Korn/Henry Rollins).

REBORN! CUSTOM: Hey Mister (Artist Direct LC 11539). This one-man band is already a rising name in the US and this single perfectly demonstrates what all the fuss is about. It is edgy but commercially aware contemporary rock, which actually has something to say. Custom will make his UK live debut in August at V2002.

ATC: Around The World (EMI Liberty CDCT001). This German-based four-piece — their full name is A Touch Of Class — met while working as cast members in the German production of Cats. After spending seven weeks at number one at home, the band are looking to repeat their German success in the UK. The track is already off to a good start on the Biz.

THE RAPTURE: One (Output/DFA OPDRF003). Offing its cap to the NY post-disco scene are The Rapture, whose second single more than justifies the hype. Sounding like The Cure produced by Giorgio Moroder, Dio's throbbing electro rhythms and pulsating FX work as a perfect foil for Luke Jenner's intense vocals.

REBORN! THE STREETS: Wake Become Heroes (Locked On/679 679SO07CD1). For the radio mix, Steve Osbourne smoothes out the rough edges of this ode to rave culture lifted from Mike Skinner's eclectic album Original Pirate Material. While this removes some of the original's raw energy — and the drugs references — it retains the nagging piano line and should ensure plenty of mainstream airplay (it is B-listed at Radio One). Ashley Beedle brings some deep house flavour on his mix, while Freaks head into warped leftfield territory.

D MAC: The World She Knows (Chrysalis CDCHS5140). One half with former RCA duo Mero steps out solo with this slice of quality R&B pop. Up against the various Pop Idol stars D Mac may struggle to get noticed, but this debut is every bit capable of standing up to the competition.

MERCURY REV: Little Rhymes (V2 501373). Last year's serious-minded All Is Dream failed to whet the critics up quite

the same frenzy as 1998's Deserter's Songs, but the Rev still do not sound like any other band. This second single from the album — after the Top 20 hit Dark & Rising — coincides with a slew of festive appearances and comes on the heels of a headline night at David Bowie's Midtown. **LCD SOUNDSYSTEM: Losing My Edge/OPRFD002.** LCD Soundsystem, aka New York's James Murphy, delivers the goods on this driving, sarcastic piece of stomping electrofunk. An inspired singing for Trevor Jackson's Output imprint.

PET SHOP BOYS: I Get Along (Parlophone CD68581). Despite the echoes of Joe Cocker and Jennifer Warnes' Up From A Great Within the grooves, I Get Along is a best song, containing all the downbeat lyricism and pop ruse expected from a Pet Shop Boys single. It is listed on Radio Two, and should reach the Top 20 while retaining Reggae's chart fortunes.

HOBBASTANK: Running Away (Mercury 5868732). While their last single Crawling In The Dark offered some originality, this follow-up shows why the major-label rockers are finding it difficult to shake off the comparisons to the mighty Incubus. The band return to the UK in July.

ANGIE STONE: Wish I Didn't Miss You (J Records 7431939182). One of the highlights of last year's album Mahogany Soul, this soulful number recalls the Eighties in its urgent melody, although Stone's much vaunted old-school influences are in evidence in the sample from the O'Jays' Backstabbng.

ELTON JOHN & ALESSANDRO SAFINA: Your Song (Mercury 06393972). Elton rolls out this classic with the aid of contemporary opera star Safina, all in support of Sport Relief. High-profile exposure — it is set to be used as the soundtrack for all major BBC sporting coverage over the coming weeks — could guarantee maximum awareness.

SHAKIRA: Underneath Your Clothes (Epic 67295532). Dangerously close to the Bangles' Eternal Flame in parts, this ballad is the latest offering from the Columbian superstar. It falls to reach the heights and perhaps lacks the immediate appeal of Whenever, Wherever.

THE CRESCENT: Test Of Time (Hut HUTCD157). The Crescent's second single is another piece of sturdy Britrock that could make stronger commercial inroads than debut offering On The Run managed. The band are midway through a 18-date UK tour, culminating in dates at V2002.

REBORN! BETH ORTON:

Concrete Sky (Heavenly HYN115CD). This first single from Orton's long-awaited third album, Daybreaker, is as sublime as it is unrepresentative of the rest of the album. Where Daybreaker as a whole conjures up a haze of dreamy, sensually tormented mood, Concrete Sky is as clear as a bell and is quite possibly Orton's sunniest, most accessible music yet. Johnny Marr wrote the middle-eight, and Ryan Adams supplies entirely appropriate backing vocals.

CAJMERE PRESENTS WALTER PHILLIPS: Sometimes I Do (Casual CAJ283). Curtis Jones has recently been enjoying mainstream success under his Green Velvet guise and here he delivers another underground house classic. Walter Phillips has an enviable pedigree, having worked with the likes of Koolhae Doe and Adina Howard; here he adds a velvet-smoother to Jones's impeccable production.

INCUBUS: Are You In? (Int 6226728482). Taken from Incubus's 2001 album Morning View, this funky yet laidback track sounds like a summer char-hugger.

As the song's catchy title is repeated, Boy's vocals soar skywards, making it very radio-friendly. Paul Oakenfold contributes a deft remix.

ALBUMREVIEW



VARIOUS: Austin Powers in Goldmember (OST) (Haverlock 9362483492). Powers' latest mission is accompanied by this sharp soundtrack, which contains tracks from Britney Spears and The Rolling Stones mixed with specially-recorded material from Susan Hoffs, co-star Beyoncé Knowles and Dr Evil himself. There is no obvious international smash evident like Madonna's Beautiful Stranger from The Spy Who Shagged Me, but media coverage for the film, coupled with the Beyoncé single, should generate healthy sales.

BRYAN ADAMS/HANS ZIMMER: Spirit Stallion Of The Cimarron (A&M 4933042). This soundtrack to the DreamWorks movie is largely a new Bryan Adams album (eight new tracks) with some incidental music by Zimmer. Adams' first new material in two years sees him at his eclectic best. There is the West Coast rocker Get Off My Back, the anthemic opener and first single Here I Am and the Celtic ballad Under The Sun, while Sarah McLachlan also duets with Adams on the Clannad-esque Don't Let Go. The Canadian plays six outdoor shows over the summer.

VARIOUS: Beachlife - The Salinas Sessions (HRCredite 5062952). Mixed by one of the world's most celebrated beach DJs, Jon S Trinchia, this compilation captures the essence of Ibiza's famous Salinas beach. It is already making all the right noises in the style press and it could well become this year's word-of-mouth



winner for the chill-out compilation.

DENNIS BROWN: The Promised Land (Blood & Fire BAFD003). Often dubbed the Crown Prince of Reggae because of his fine voice, this new release from the great Blood & Fire label sees the release of the rare Joseph's Coat of Many Colours album. Together with five additional tracks taken from seven-inch and 12-inch singles released in the late Seventies.

HOMELIFE: Flying Wonders (Ninja Tune ZENCD7). This is the third album from the expansive Mancunian collective and their first for Ninja Tune. Flying Wonders is a thrilling set with an abundance of frisky jazz, wonky leftfield songs and moments of genuine beauty, many due to the haunting cello of Semay Wu. A UK tour is due to coincide with this simply stunning album.

MISTY IN ROOTS: The Controller (Real World CDRW104). This legendary band return to the studio after a break of 12 years. Misty were probably the best British reggae band of the late Seventies and early Eighties and were stalwarts of Rock Against Racism. Incredibly, they have thrived at their best, this album mixes wonderful new material with classics such as Ghetto Of The City and Man Kind.

VARIOUS: GTDJ001 - James Zabella (Groovetech GTDJ001). The first of a series of DJ mix tapes, GTDJ001 is a meandering snapshot of contemporary club music, with Zabella faultlessly mixing a diverse blend of techno, breaks and hard house. It is another winning package from the online record store Groovetech.

CLAIRE SWEENEY:

Claire (Telstar TCD3251). To the music of the tracklisting — which includes versions of My Heart Will Go On and

Light My Fire — will cause toes to curl. However, this album is made for a market all too often overlooked by the industry and, as a result, is sure to find its way into the charts. Recoverable from a poor start at full orchestra, it is a likely hit with many for whom Sweeney is a household name.

OBI: The Magic Land Of Arabia (Cooking Vinyl COOKCD229). Obi's debut album contains eight unassuming but totally absorbing acoustic guitar tracks produced by Charlie Francis. Ranging from rock to alt-country to beautiful guitar pop, this collection is likely to see into the mainstream via the support of the rock monthlies and MOR radio stations.

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



REBORN! FLAMING LIPS: Yoshimi Battles The Pink Robots (WEA 9362481412). Where more certified bands might have followed up the sonic majesty of The Soft Bulletin with an over-gedged re-hash of that record, Oklahoma's Flaming Lips have instead embarked on three entirely different projects at once: a "non-concept" album which is at least partly about saving the world from robots, plus a melancholy film score and an epic country & western "album." The first of the three is a complex, genre-rock-out of a record with radiant melodies and a lot of oddball electronic noises. As fine a record as you'll hear all year.

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IMAGES FROM PREVIOUS DANCESTAR EVENTS



RETAIL FOCUS: ESSENTIAL MUSIC

by Joanna Jones

Launched by partners Neil Williams and Dave Davis, Essential Music first opened the doors of its shop in Greenwich in 1988. Within 18 months a second branch was opened in Greenwich under the Different Music imprint.

"The idea behind Different Music was to bring all the titles customers were failing to find in the multiples under one roof," says Williams. "Our remit was all the titles that customers requested and thought they could not get anywhere in the major stores we stocked – this was before the internet and database days."

When the Different Music imprint proved a success, further branches were opened in Edinburgh (1994) and St Andrews (1996) – later upgraded to larger stores – as well as Brighton (1998).

Williams says the brand firmly positions itself as a purveyor of "eclectic music of quality and distinction". "Although we no longer trade as Different Music, the notion heavily informs the Essential Music brand," he says.



Essential: 'eclectic music of quality and distinction'

Essential Music currently boasts five stores following the opening of an outlet in Bournemouth in 1999 and Southampton in 2001. Further stores are planned for Torquay and Oxford in the future.

The stores rely on their eclectic stocking policy to pull in the buyers. "We are not bothered by the density of competition – we are pioneer in Southampton when compete

TOP 10 OFFERS UNDER £8

Boyz At The Beeb David Bowie (EMI)

Tourist St Germain (EMI)

Suzuki Tosca (K7)

Ready Steady Boogaloo Various (Summit)

Keep It Unreal Mr Scruff (Ninja Tune)

10,000Hz Legend Air (Virgin)

Use Songs Tom Waits (Elektra)

PaCapo Love (Elektra)

Blow Up & Go-Go Various (V2)

Arétha & Otis Arétha Franklin & Otis Redding (Warner Impact)

against Tower, HMV, Virgin, Our Price, WH Smith, Woolworths and other independents," says Williams.

The stores currently only sell CDs and focus on the depth of the range rather than providing rock-bottom prices. The chain has a policy of not stocking chart singles or compiling its own chart.

Essential's current campaign is based on

£5, £6 and £7 price points, although it is also rotating a £11 maximum price "Ultimate two-for-£22" campaign across the chain.

Business is going well into the second half of the year, says Williams. "This year got off to a mediocre start, but the past few months have found us in rude health, beating 2001's levels," he adds. Essential currently has 24 employees. The chain's branch in Southampton store is 1,300 sq m in size and stocks a minimum of 5,000 titles.

Classic psychedelia, soul, funk and reggae titles are all selling well to Essential Music customers, who are generally "middle market" and range from teenage to senior citizens.

"We are a dependable resource for all kinds of back catalogue; we have a big range of leftfield dance music and punk," says Williams. "In my opinion, many young punters are rejecting the MTV dip-flead in favour of retro styles."

Essential Music: 334 Creek Road, Greenwich, London SE10 9SW, tel: 020 8293 4982

IN-STORE NEXT WEEK (from 8/7/02)



Windows – Idlewild, Training Day; **In-store** – Vines, David Bowie, Idlewild, buds Ba IV, Okerfeldt, Badmesningo, Muse, DJ Tiesto, Beverly Knight, Latin Jazz, The Vines, Harlow, Generations 80's, Eva Cassidy, 10 Squared, Kylie Minogue, Shiveres, David Bowie, Samuel Ramey, Korn, Brian Wilson, V80 The Stranglers, Paul Carrack, Joe Cocker, Queen's Jubilee, Godcut, Dio, KXSS 2, Jetty Tui, I Am Sam, Bedrock, Emerson; **Press ads** – Idlewild, Buds Ba IV, Okerfeldt, Muse, Badmesningo, Medivea Babes, Cousteau, Matthew, Belle & Sebastian, Reggae Hits 1996-1980, Walton, Fairport Convention, Acoustic Folk Box, Mahler, I Am Sam, Bedrock, Ba



Singles – Gareth Gates, Ashanti, Darren Hayes, Bryan Adams, Omeri Mumba, Tim Deluxe, Fischersonor, Jamroquar, **Best Dea: Albums** – Red Hot Chili Peppers, Jimi Hendrix, Best 600 Summer Party Ever, Counting Crows, The Vines, Pure Global Chitout, Wyckle Jean, Rik Walsley, Doly Partan



Listening posts – Classical ads, Zucco 103, Andy Williams, Norah Jones, Charlatans, Kom, ECM Jazz, Moby; **In-store** – three-for-two and two-for-£1.0 on offers on CDs, DVDs at £3.99, three for £18 or 6.99 each on videos and CDs; **Windows** – Lord Of The Rings DVD/video, three-for-two CD offer



In-store display boards – DJ Kicks: Playgroup, Liso & Bushwackal, The Anniversary, Jello, Roots Manuva, FK Ahnusa, Falton



Single – Gareth Gates; **In-store** – Ashanti, Bryan Adams, Alicia Keys, Tim Deluxe, Jamroquar; **Press ads** – DJ Marky, Omeri Mumba, Darren Hayes



Main promotion – Festival CDs Promotion; **Listening posts** – Doly Partan, Space, Rob Dougan; **Classical promotion** – Troms 2002; **Press ads** – Sheryl Crow, Morcheba, The Calling; **Windows** – Friends SE8, Simpsons Season 2 DVD, Red Hot Chili Peppers, The Vines



Selects – Tanyas posts – Segull's Crossing Kiss Her Kiss Her, Omertata, The Be Good Tanyas, Orbital, Space; **Major recommended retailers** – Archer Prewit, Buffalo Daughter, The Sunshine Fix, Al Phoenix, Boz Morte



Windows – Pary In The Palace, Ias, DJ Zinc, Morcheba, Oasis, MJ Metalheadz, High Contrast, Verve

Remixed, FC Kahuna, Luke Slater; **In-store** – Wyckle Jean, Vines, Oasis, Morcheba, Ias, DJ Zinc, EMI Classics, Susana Baca, Ya Yá, Moses T Molelewa, Herbie Hancock; **Press ads** – Vines, Ias, DJ Zinc, Moses T Molelewa, Susana Baca, Metalheadz, High Contrast, Verve Remixed, FC Kahuna, Luke Slater, Ya Yá, Herbie Hancock



Press ads – Counting Crows, Red Hot Chili Peppers; **In-store** – Def Jam, Counting Crows, Red Hot Chili Peppers; **Windows** – Red Hot Chili Peppers, The Vines, two for £22 or four for £40



Press ads – Chart Campaign; **In-store** – Def Jam, The Vines; **Windows** – Red Hot Chili Peppers, Ashanti, Gareth Gates



WHSMITH **In-store** – Wyckle Jean, Space Singles – Oasis, The Party In The Park, Schridiscos.com



WOOLWORTHS **In-store** – Red Hot Chili Peppers, Oasis, Omeri Mumba, LHig Mar; **Singles** – which involves emails, cards and site promotions and we've just finished a promotion via AOL's Listening Party.



ON THE SHELF

OLIVER MACGREGOR,
manager, Plastic Fantastic,
London

"The vinyl market continues to grow for us, helped in no small part by our website. We're now selling a lot in Eastern Europe, Asia and the US and, even though the shop is always busy, the web is accounting for around 50% of our business these days. It's been quite amazing – we close at 6pm on Saturday and by the time we come in on Monday we've done a load more business. We've had to take on more staff to deal with the orders as the sales through the site – which we've had up for three years now – have, in general, continued to grow month on month.

The market in the US for tribal and progressive house is really opening up, thanks to DJs like Sasha and John Digweed, so a lot of our US customers tend to buy that kind of material. People tend to come back to us, both in the shop and online, because of the kind of service we offer. We update the site daily and try to split the promos we get hold of equally between the shop and the site.

"Our biggest sellers at the moment are Puncture's The Wall (Saeed & Palsah Mix) on Star 59, Wiek's Superfunk on Oxum and Diddy Aunt's Bounce Bump on One That Dives. We also have a Marco Bellini track called Dirty Dots one of our own labels, Plastica Red, which is flying out of the shop. I reckon the big hits for the summer are likely to be Naeoqio Throat's Safe From Harm on Iir and Cosmos' Take Me With You, which we have on promo.

"We have a shop in Ibiza that we open for the season, mid-May to the end of September, which is in its second year. It went well last year but should be much better this year as we really now know we're there. As well as sourcing from Spanish distributors, we send stuff out there each week. We look to cover the whole range of material from the local DJ mixes to new UK promos. As we supply many of the DJs such as Seb Fontaine, Digweed and Steve Lawler, we try to make sure that people can find the material they hear out there."



ON THE ROAD

PETER LOCKE,
Koch UK rep for Scotland
and the North East

"With World Cup fever now nearly over, shops in my area are looking forward to sales returning to a degree of normality. Shops have reported early season sales to have been slow, however, the summer sounds of the new album from The Suprematists have proved to be an instant success in Scotland, with Indies and chains reporting healthy sales on their debut release for Koch.

"Yet another Scottish success story, The Proclaimers' Persevere, also continues to perform well, especially at its new mid-price point and, with the brothers' current tour a sell-out, shops are certain to increase their sales.

"Recent new releases from Koch have been performing well. The much-acclaimed new Skinalb album Revolting Form has sold through well and music DVDs continue to be well-received, with the new Bush core repertory DVD collection sure to do well.

"There is much excitement at Koch over the

forthcoming new Chumbawamba album, Readywades, due out on August 5. There's a big marketing campaign going on around the album. We're carrying ads in all the major music magazines and samplers of the album are being given out at festivals. There's also a major e-marketing push on at the moment, which involves emails, cards and site promotions and we've just finished a promotion via AOL's Listening Party.

"Meanwhile, we are looking forward to presenting another excellent new label to Koch, Repertoire, a wonderful catalogue of much sought after releases that is bound to be more than welcome in my area.

"Two further upcoming releases that are sure to do well are Judas Priest's Live in London DVD (recorded at their sell-out gig at London's Brixton Academy before Christmas) and Pezzy's Happenstance – starring Chris Jericho as his true rock alterego Moongoose McQueen – a must have for all WWF fans."

6 JULY 2002

CHART COMMENTARY

by ALAN JONES

Extending its stay atop the albums chart to five weeks, the Eminem Show sold more than 44,000 copies last week to take its overall tally to an impressive 455,000. It is selling at a faster rate than any top album including Eminem's own previous pacesetter, the Marshall Mathers LP, a 2000 release which sold 258,000 copies in a comparable period, and took more than eight weeks to sell as many as the Eminem Show has to date.

Summer sales – especially the latest HMV sale launched on Thursday – cause major distortion of the chart this week. The main beneficiary of price slashing (which also helped, among others, Jennifer Lopez's *J To The Lo* – The Remixes to a 26.7 climb, Madonna's Greatest Hits – Volume 2 to a number 22 re-entry and Lionel Richie's *Back To Front* to a 77.28 improvement) is Fatboy Slim, whose between The Gutter And The Stars has been nowhere near as successful as its million-selling predecessor. You've Come A Long Way Baby. But a starring role in HMV's TV advertising and a £2.99 price tag produced



ALBUMS FACTFILE

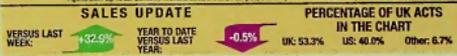
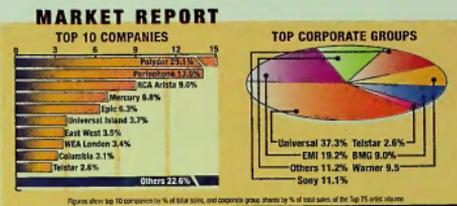
Nine years after his last solo album *Fat of Nations* peaked at number six, former Led Zeppelin singer/songwriter Robert Plant returns. The 53-year-old Brummie's new dreamland album – a covers set featuring studio interpretations of Bob Dylan's *One More Cup Of Coffee*, Tim Rose's *Morning Dew* and seven others he performed on his 2001 tour – sold more than 10,000 copies last week to debut at number 20. Oddly enough, although no

fewer than eight consecutive Led Zeppelin albums reached number one, the last four selections featuring the group all fell short of the Top 20. By contrast, although Plant has never had a solo number one (*Pictures At Eleven* peaked at number two behind ABC's *The Lexicon Of Love* in 1982) all seven of his solo albums have reached the Top 20, as have two collaborations with former Led Zeppelin colleague Jimmy Page.

Absent from the Top 75 since the end of March, the former number three album has done pretty well for the R&B genre abt, selling more than 350,000 copies prior to being released in an updated version last Monday, which adds the group's latest single to the four hits already on the set, sparking a 156.1% improvement in sales week-on-week.

Even though the highest ranking debut on the albums chart this week is no higher than number 20, repackaging of albums by Sople Ellis-Bextor and Mis-Teeq and sales bargains helped of artist albums. There were fewer bargains to be had in the compilation racks, though even their debut a handsome 21% expansion. Overall, album sales climbed 30% last week to a year's best 2,693,000.

Finally, Andy Williams, the easy listening legend, bags his third Top 40 album in a little over three years, his quickest thru-date of chart success since the early Seventies. The Essential, debuts at 33 this week, and includes a duet with Denise Van Outen.



explosive growth in sales of the album last week. The album, which has never been higher than number eight, jumps 144-12, with sales rocketing 115.2% week-on-week from 1,168 to

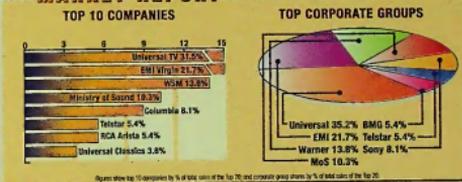
14,630. Needless to say, the overwhelming majority of those sales came from HMV. Mis-Teeq's debut album *Lickin'* On Both Sides makes a bigger leap, moving 146-10.

COMPILATIONS

Elsewhere in this week's issue, we extend our congratulations to All Around The World on their fourth Top 10 hit of the year. All four of those hits (by Kelly Lorenna, Milk Inc, Flip & Fill and DJ Aligator) appear on *Cubland – The Ride Of Your Life*, a collaboration with Universal Music Television, which debuts impressively this week. Expanding out of the box with sales of nearly 47,000 – slightly more than twice as many as new runner-up and erstwhile number one *The Very Best Of MTV Unplugged* – this chart-topping double disc set includes many other A&TIV releases. Confusingly, three upcoming releases called *Forever* (by N-Trance, Dee Dee and TrinityX) are featured, as is the original English language version of *Kiss Kiss*, by American Stella Soleil. Newspaper hype ahead of the Queen's

Golden Jubilee celebrations suggested that the *Party At The Palace* compilation and its classical equivalent *Proms At The Palace* would be among the all-time best sellers. They both hit the shops last week and sold somewhat less well, than speculated. Including Paul McCartney and Brian Wilson, *Party At The Palace* attracted nearly 17,000 buyers to debut at six, while *Proms At The Palace* – featuring Kiri Te Kanawa the BBC Symphony Orchestra and Thomas Allen – sold fewer than 4,000 units to debut at 26. The World Cup is over, and with it the sales potential of the many football-themed compilations. All suffered huge declines last week, even before Brazil took the trophy. The only ones retaining Top 50 places are *Jumpers 4 Goalposts* and *Best Unofficial Football Anthems Ever*.

MARKET REPORT



THIS WEEK'S MAJOR ALBUMS

This List	Title	Artist	Label (distributor)
1	HALFWAY BETWEEN THE GUTTER AND THE STARS	Fatboy Slim	Skinet BRASSIC 2000 (SMV/P)
2	HOW TO SUCCEED IN BUSINESS WITHOUT REALLY KNOWING HOW TO DO IT	Spice Woman	Southern Fried ESCD90 (SMV/P)
3	18	Moby	Mute COSTUMED (V)
4	BUNNKA	Danakil	Parlophone PERULATED (SMV/P)
5	ABOUT A BOY (OST)	Baby-Driven Boy Twisted NewXt	Recordings THXUKD 152 (V)
6	THINKING IT OVER	Liverty X	V2 VVR1017302 (SMV/P)
7	VERTIGO	Grove Amada	Pepper (ESK332 (P))
8	PARANOID	Black Sabbath	Castle Music ESMC0332 (P)
9	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 1015038 (SMV/P)
10	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR02116 (SMV/P)
11	IS THIS IT	The Strakes	Rough Trade TRADROCK 030 (P)
12	THE VERY BEST OF AL GREEN	Al Green	Muscle Collection 11
13	YOUR NEW FAVOURITE BAND	Hives	Playhouse MCM9502 (P)
14	SON OF EVIL REINDEER	Reindeer Section	Bright Star BSRT18 (P)
15	YOU REALLY GOT ME – THE BEST OF	Kelis	Sellect Select0560 (P)
16	LIVELY UP YOURSELF	Bob Marley	Emporio EMT00018 (DISC)
17	TRUE CONFESSIONS	Urdonates	Essential! ESCD078 (P)
18	THE BEST OF	Black Sabbath	Metal Is RAW00145 (P)
19	ENJOY THE MELODIC SUNSHINE	Cosmic Rough Riders	Playhouse MCM9502 (P)
20	SHOWBIZ	Misc	Mashroom MUSH 980 (SMV/P)

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MUSIC WEEK 6 JULY 2002

THE YEAR SO FAR... TOP 20 ALBUMS

TRW	UK	ALBUM	ARTIST
1	1	ESCAPE	ENRIQUE IGLESIAS
2	2	SILVER SIDE UP	NICKELBACK
3	3	THE EMINEM SHOW	EMINEM
4	3	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS
5	5	FEVER	KYLE MINNIGUE
6	4	NO ANGEL	DIDO
7	6	ALL RISE	BLUET
8	7	FRESH OF NATURE	ANASTACIA
9	8	THE ESSENTIAL	BARBRA STREISAND
10	10	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS
11	11	SONGS IN A MINOR	ALICIA KEYS
12	12	DESTINATION	RONAN KEATING
13	12	THE VERY BEST OF	STYNE & THE POLICE
14	13	A NEW DAY HAS COME	CELINE DION
15	14	A FUNK BOYSEY	JAMROCCIO
16	16	READ MY LIPS	SOPHIE ELLIS-BEXTOR
17	15	WORLD OF OUR OWN	WESTLIFE
18	18	GREATEST HITS I, II & III	QUEEN
19	15	MISSUNDAZOD	PINK
20	15	PAIN IS LOVE	JA RULE

© The Official UK Charts Company 2002. Last week's position necessarily absent from those weeks

6
july
2002

Singles



1 A LITTLE LESS CONVERSATION

Eminem Vs. DJL

- 5 **2** THE LOGICAL SONG Scooter Sheffield/Tunes/Ede/UK RCA
- 6 **3** WHEREVER YOU WILL GO The Calling RCA
- 7 **4** STOP CRYING YOUR HEART OUT Oasis Big Brother
- 8 **5** HOT IN HERRE Nelly Universal
- 9 **6** WHEN YOU LOOK AT ME Christina Milian Def Soul
- 10 **7** HERO Chad Kroeger Feat. Josey Scott Roadrunner
- 11 **8** WITHOUT ME Eminem Interscope/Polydor
- 12 **9** TELL IT TO MY HEART Kelly Lorenna All Around/The World
- 13 **10** JUST A LITTLE Liberty X V2



- 14 **11** LOVE AT FIRST SIGHT Kylie Minogue Parlophone
- 15 **12** ROLL ON/THIS IS HOW WE DO IT Mis-Teeq Inferno/Relstar
- 16 **13** GET OVER YOU/MOVE THIS MOUNTAIN Sophie Ellis-Bextor Polydor
- 17 **14** TWO WRONGS (DON'T MAKE A RIGHT) Mychel-Jean feat. Claudette Ortiz Columbia
- 18 **12-15** IF TOMORROW NEVER COMES Roman Keating Polydor
- 19 **17** 16 IT'S OK! Atomic Kitten Innocent
- 20 **14** 17 LIGHT MY FIRE Will Young S
- 21 **18** 18 MOTHER M'Factor Serious/Universal
- 22 **19** 19 FULL MOON Babyboy Interscope/Polydor

THE OFFICIAL CHARTS

music week



SOUTHERN FRIED RECORDS
THE CHART POSITION THAT NEVER WAS

1	28
2	29
3	30
4	31
5	32
6	33
7	34
8	35
9	36
10	37
11	38
12	39
13	40
14	41
15	42
16	43
17	44
18	45
19	46
20	47
21	48
22	49
23	50
24	51
25	52
26	54
27	55

TOP TUNES... FICKWIT RECORD COMPANY

SPACE
COWBOY
I WOULD DIE 4 U

OUT NOW
ON CD & 12"



6
july
2002

albums



1 THE EMINEM SHOW

Eminem

- 2 **2** READ MY LIPS Sophie Ellis-Bextor Polydor
- 3 **3** GREATEST HITS I II & III Queen Parlophone
- 4 **4** FEVER Kylie Minogue Parlophone
- 5 **5** DESTINATION Roman Keating Polydor
- 6 **6** ESCAPE Enrique Iglesias Interscope/Polydor
- 7 **26** 7 J TO THA L-O - THE REMIXES Jennifer Lopez Epic
- 8 **8** NO ANGEL Dido Cheeky/Arista
- 9 **9** COME AWAY WITH ME Norah Jones Parlophone
- 10 **10** LICKIN' ON BOTH SIDES Mis-Teeq Inferno/Relstar



- 11 **4** LOVE HATE TRAGEDY Papa Roach DreamWorks/Polydor
- 12 **13** HALFWAY BETWEEN THE GUTTER AND THE STARS Fatboy Slim Skint
- 13 **12** ASHANTI Ashanti Mercury
- 14 **14** MISSUNDAZTOOD Pink Arista
- 15 **9** THE BIG SQUEEZE - THE VERY BEST OF Squeeze Universal TV
- 16 **34** 16 WHITE LADDER David Grey IHT/East West
- 17 **16** 17 SILVER SIDE UP Nickelback Roadrunner
- 18 **18** 18 COME CLEAN Puddle Of Mudd Interscope/Polydor
- 19 **17** 19 18 Moby 18 Moby

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THE INSTRUMENT

FX gears up for further growth

Space to expand, a growing range of add-on services and sound knowledge of market trends are ensuring that the FX Rentals success story continues, writes Caroline Moss

FX Rentals must thank the day it relocated to a 7,000 sq ft warehouse in Acton. The move six years ago allowed the company to increase its staff five-fold and introduce a growing range of add-on services to its core business of renting pro audio equipment to meet the changing market needs.

And there's space for further expansion.

"It was a good choice of building," reflects chairman Roger Evan. "There's always room for a new office or copyroom. And we have the height to build a mezzanine level one day if necessary."

Apart from having the space to

expand, another of the key factors behind FX Rentals' success is its independent status, which allows it to respond quickly to market trends. Evan's fellow directors are managing director Nick Harris, marketing director Tony Andrews, operations director Pete Brooks and technical director Frank Ogletrope, and between them they keep a watchful eye on the ever-evolving business of renting, servicing, providing and installing pro audio equipment.

Seeing how its market was diversifying three years ago, the company formally divided its business into five divisions to incorporate FX Rentals, FX Rentals Spain, FX Copyroom,

Music Control and Cimple Solutions (see breakouts). All five divisions have taken root to become independent companies in their own right. And, although each division has a well-defined market, there is a great deal of crossover between the clients of each.

The latest addition to the business is Technical Services. Launched in response to strong client demand, the division does exactly what it says, providing technical back-up for clients' needs. A broad range of services are provided under this banner, including supplying and repairing hi-fi components, installing small sound systems, AV work, ▶p7

FX Copyroom

The first add-on service offered by FX Rentals, FX Copyroom has trebled in size over the five years since it was launched. It now runs three copyrooms which can operate around the clock, capable of handling every recording format.

An important part of FX Copyroom's work is preparing recordings for archiving. This can simply involve making copies, but often means repairing master tapes which have decayed over time and transferring them to a more durable format. The operation has recently invested in a third industrial oven to keep up with demand for tape-baking, which solves oxide shedding in old analogue tapes. "We were one of the first companies in London to provide a baking service, and the demand has grown as record companies discover archived recordings which have started to shed," says marketing director Tony Andrews. The tape is baked



Vanbergen: running round-the-clock operation

at a low, stable temperature for three days to re-adhere the oxide to the tape backing and the recordings can then be transferred to a fresh medium.

A classic example of how effective this service can be followed the discovery in Jamaica of more than 20 Bob Marley two-inch master tapes. The tapes, which were eroded and covered in mould, were delivered in person by Rita Marley.

With the assistance of tape manufacturer Quantegy, FX Copyroom was able to salvage 14 of the tapes, including live recordings of several concerts.

FX Copyroom is managed by Kevin Vanbergen with three other copyroom engineers, one of whom can work through the night if necessary.

"Once again we've reacted to a client demand, because we were getting more and more people calling late in the day to ask if we could do a transfer by the next morning," says Andrews. "Quite often people don't realise that they need a recording to be copied or transferred to a different format until the last minute and our overnight service means that we can help them out."

Contact: Kevin Vanbergen, manager. Tel: 020 8746 2121. Website: www.fxgroup.net

Music Control

An established pro audio sales company based in Stoke, Music Control was acquired by FX in October 1998 and continues to be run from its existing premises by managing director Emma Brown. In April, due to the demand for representation in the capital, a London office was launched, operating from the FX headquarters and headed by James "Woody" Woodburn.

"In recent months we have witnessed a large increase in orders throughout the country and we wanted to ensure that all customers received the same high level of service, regardless of where they are," says Brown. "By appointing a dedicated sales manager in the London area, we can guarantee easier access to the supply chain and much faster and more efficient results. Woody is also able to tap into the FX Group's extensive range of services and technical support on behalf of all Music Control clients."



Music Control dorm room

In each location, Music Control provides two distinct services: sales of new pro audio equipment, and the specialist sourcing and restoration of rare, esoteric equipment. "There's been a great expansion in both areas, new and old," says Evan. "A lot of people want vintage equipment which has been restored to perfection, and Music Control has earned a great reputation for this, but new sales are the driving force behind the division." Music Control represents many

pro audio brands and can put together a package of individual specifications. "If you give them a list which includes new, used and just plain weird equipment, they'll source everything," says marketing director Tony Andrews. "They're really geared up to provide a good, all-round sales service for new and used equipment, with complete after-sales service. Some sales companies only want to sell you the box, but Music Control is completely client-driven."

The combination of FX Rentals with Music Control has provided both companies with cross-pollination opportunities including the ability to pool databases, as well as the availability to Music Control of FX's existing fleet of drivers and 24-hour service. **Contact: Emma Brown, MD, tel: 01270 883779; James "Woody" Woodburn, London sales manager. Tel: 020 8746 2121. Website: www.fxgroup.net**

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FX Rentals

Launched in 1992 by founding directors Nick Harris and Roger Evan, FX Rentals has spawned five divisions within the company so that it can remain focused on its original aim – to rent professional audio equipment and provide the necessary technical back-up around the clock. It has remained the backbone of the business, employing around half the total staff of 70.

"We've put a lot of resources into providing the 24-hour service," says Evan. "It's not just about delivering boxes – the service and expertise have got to be there. Given our staff levels, we can draw people from other areas of the company temporarily if necessary, allowing us to respond instantly to a surge in demand."

According to the company, the rental market has been changing fast, especially over the past five years, and FX Rentals is constantly evolving to reflect this. Technology and formats have undergone some radical changes, with the emphasis shifting to digital recording systems. And, as equipment has improved in quality and come down in price, and formats have increased, there is more available than ever before. Not surprisingly, FX Rentals has found that its clients' needs are also changing: while they are able to buy more equipment, there will always be something they need which they don't have.

"FX Rentals used to provide the equipment that no one could afford to buy," says Evan. "These days, the equipment may only cost £1,000 but the client wants it



FX Rentals: offering a world of new technology

at 2am with the correct leads. Someone always needs that one piece of gear; they might even own it but it's at home, and it's very common for clients to realise at the last minute that they need something within the next hour. So, more than ever, it's about ensuring the service and the 24-hour cover rather than just providing the gear."

FX has expanded its inventory of equipment to ensure it can fulfil most requests. This has obviously required a high level of investment in new equipment, as well as a certain amount of risk-taking, buying a newly-launched piece of gear before it's established on the market.

"When buying new equipment, you can either take a punt and

commit yourselves early, or wait for the demand," says marketing director Tony Andrews. "The easier option is to wait, but then you can miss out. We're taking the initiative and are buying newly-released equipment much sooner these days. Of course, you can also help create a demand if you get it out to the right people."

In doing this, FX Rentals fulfils a valuable dual role for manufacturers, road-testing new pieces of gear and offering feedback, and also advising clients about new equipment.

"We've purchased two new Pro Tools HD systems and our technical guys have been carrying out a lot of benchwork with it so they can assist clients when we rent it out."

Another area FX Rentals has expanded into is providing small, high-end

PA systems for events such as showcases and product launches. "We've made a point of purchasing good quality and reliable systems which are easy to install and aren't going to cause customers any problems," says Andrews. "This has paid off because the workload is increasing, and our reputation for this kind of work is spreading by word of mouth."

Looking to the future, FX Rentals plans to stick to its winning formula by remaining flexible to the needs of its clients, keeping on top of new equipment as it is launched and meeting the increasing demand for service.

Contact: Roger Evan, chairman; Nick Harris, MD. Tel: 020 8748 2121. Website: www.fxgroup.net

FX Rentals Spain

The growth of FX Rentals Spain mirrors that of the UK-based company, as it has branched out to offer add-on services. "As client demand for new equipment and services such as installation work grows in tandem with the more established rental business, so FX Rentals Spain has come to offer a similar range of services to FX Rentals in the UK," says chairman Roger Evan.

The foundations for the Spanish company were laid in 1993, when FX Rentals began supplying producer Trevor



FX Rentals Spain team: also servicing France and Portugal

Morais with equipment for his Malaga studio, and five years later FX Rentals Spain was formally set up. Based in Barcelona, where it is run by Marc Neuhaus and his Spanish

team, the company now also has a presence in Madrid. The company has a complete inventory of sales and rental equipment which can be supplemented from the UK if necessary.

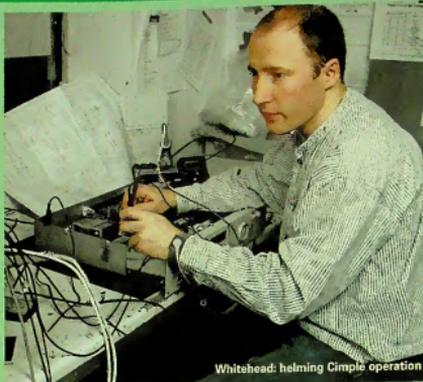
FX Spain services neighbouring countries such as France and Portugal, although the shared language has taken it as far afield as Cuba. Contact: Marc Neuhaus, MD. Tel: +34 93 674 2100. Website: www.fxgroup.net

Cimple Solutions

Perceiving a gap in the market three years ago, FX Rentals decided to acquire its own service company. As was the case with sales and tape transfer, FX Rentals had experienced a constant demand to carry out repairs for clients but lacked the dedicated manpower. FX acquired Cimple Solutions, an existing service company and warranty centre run by Cliff Whitehead, and expansion has been rapid.

Whitehead has been joined by a team of full-time service staff to carry out repairs, and the division benefits from being able to draw upon FX's technical staff, 24-hour manned phone line and fleet of vans and drivers.

An area which Cimple Solutions has increasingly moved into is warranty work for third parties. "There has been a tendency for



Whitehead: helming Cimple operation

manufacturers and distributors to put their warranty work with a third party service centre," says chairman Roger Evan. "We're a main authorised service centre for brands including Tascam, Lexicon, TC Electronic and Akai. This allows us to be part of the pro audio industry as well as dealing

with non-warranty, private clients, and gives us a certain status within the industry."

Regardless of the status of a client, Cimple Solutions can offer a number of additional options, including same-day repairs, a collection and delivery service and a piece of replacement equipment for just one day's hire charge, regardless of how long the repair takes.

Another big advantage of Cimple Solutions is its advanced website. Clients can book their equipment in for service online, as well as tracking its progress, arranging for collection and making a payment. *Contact: Cliff Whitehead, MD. Tel: 020 8746 2121. Website: www.fxgroup.net*

24 hours a day
7 days a week
52 weeks a year

for **10** years

(...and you haven't closed for a single one of your 5,258,880 minutes)

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round

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91 Saffron Hill London EC1H 8PT Tel 020 7404 3333 email round@house@stardiamond.com

Here's to the best music equipment rental company in North Acton

Cheers.

Nigel, Robin & Lee

T: 01932 567847

Technical Services

The most recent addition to the FX Rentals stable is Technical Services. The division is headed by Paul Rushbrooke, a former employee who re-joined FX Rentals to launch the new service.

As the name implies, the division supplies a wide range of technical services to a broad client base. This includes the supply and repair of hi-fi components, the installation of small sound systems, AV work, setting up 5.1 systems, studio rewiring and installing complete satellite distribution systems. Technical Services can also arrange maintenance cover on a temporary basis.

Among Technical Services' regular clients are record companies including BMG, Universal, Sony, V2, Mute, Mushroom, Infectious and Echo, for whom it carries out a range of installations and repairs, supplying new equipment when necessary. This has included setting up 5.1 systems in record



Technical Services: recent installation

company boardrooms, through to installing satellite TV distribution systems throughout the premises.

"In offering that kind of work to record companies, we know that no job can be too small," says marketing director Tony Andrews. "If they have a fault they'll want it fixing, if not that day, the next day. We can react to that and we appreciate that they need it repaired fast, without having to track down a different company every time something

goes wrong."

Studio installations are another part of the business, sometimes put together as part of a turnkey package in conjunction with FX's sales division Music Control. In addition to a recent studio installation at the Brit School in Croydon, Technical Services and Music Control recently collaborated on a top-end home studio for a top British female artist, installing a Pro Tools system and a Soundcraft desk.

Technical Services is also an authorised installer of Linn hi-fi components and other high-end audio and related brands such as Denon, Harman Karman, Yelo, B&W and Crestron. The company can put together a hi-fi package for the discerning user willing to part with £10,000 and upwards. Contact: Paul Rushbrooke, manager. Tel: 020 8746 2121. Website: www.fxgroup.net

p2 > setting up 5.1 systems, studio rewiring and installing complete satellite distribution systems.

Technical Services can also arrange maintenance cover on a temporary basis.

"We were initially asked if we could supply a technical repair service by a number of major record companies," says Andrews.

"Obviously we had the ability, but the time aspect was another matter. We decided to set up a specialised division which could do that and a lot more besides."

Technical Services also affords a certain amount of synergy between the divisions. For example, it has teamed up with the company's equipment sales division, Music Control, to provide a turnkey package for studios. A recent example of this is the Brit School in Croydon.

"The installation at the Brit School was a fantastic case in point of two installation divisions working together," says Andrews. "Music Control supplied and installed the upgrade on the Pro Tools that they wanted, and

Technical Services went in and rewired the rest of the studio. They told us that we were the only company they contacted which could offer both services."

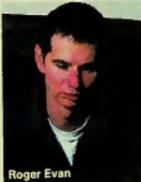
Careful evolution in line with market trends has strengthened FX Rentals' position in an industry which saw one of the only other studio rental companies to have survived since the Eighties, Dreamhire, close its doors last year. "A lot of

people thought that was a sign FX Rentals could sit back on its laurels, but that wasn't the case at all," says Andrews. "We reacted very positively to the unfortunate closure of Dreamhire, taking on two of their main bookings guys and two copyroom engineers, plus four more drivers to handle the extra work. We wanted to reassure the clients that when the demand for our service increased as a result of what had happened with Dreamhire, we were ready to handle it."

Their clients certainly appreciate the level of support and range of

services FX Rentals has given them over the years. "There's the sense that they're never far away, and there's always someone at the end of the phone," says Bath Shuttleworth, studio manager at Eden Studios. "Their back-up is very good, and when our technical director is away we use them for technical support. They also keep up with client demand; if there's a new piece of gear we want, they always seem to have it. As an independent company ourselves it's great to see that there are other independent companies out there doing so well."

Over the past few years FX Rentals has given something back to the music industry by supporting events and conventions. This has included supplying equipment for PRS, APRS and Producers Guild meetings and seminars and sponsoring events such as the Diesel-U-Music Awards finals and the Urban Music Seminar. For the latter, FX Rentals will be providing equipment including a PA for the open mic stage as well as radio and table microphones for the year's two-day event at the Royal Festival Hall in September. ■



Roger Evan



Tony Andrews

Brochure credits

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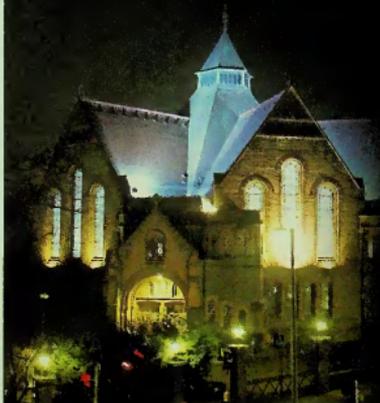
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FXcellent !

Congratulations on 10 years

From everyone at Air Studios

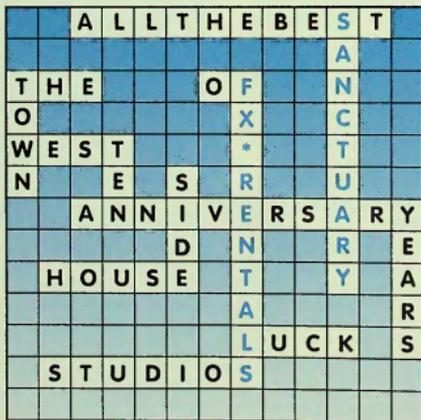


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web: www.airstudios.com contact: info@airstudios.com



Ten years and never a Cross Word

CONGRATULATIONS

from all at Sanctuary Studios



- 20 21 KISS KISS Holly Valance
London
- 18 22 BLURRY Puddie Of Mudd
Geffen/Polydor
- 21 23 BE COOL Peffendorf
Dada
- 22 24 CLUBBED TO DEATH Rob Dougan
Cheeky/Arista
- 23 25 (SOMETHING INSIDE) SO STRONG Rik Waller
Liberty
- 16 26 WE'RE ON THE BALL Ant And Dec
Columbia
- 27 27 GOLD Beverley Knight
Parlophone/Rhythm Series
- 28 28 DON'T LET ME GET ME Pink
Arista
- 29 29 THE DAY IT RAINED FOREVER Aurora
EMI
- 13 30 DEAD STAR/IN YOUR WORLD Muse
Mushroom



- 25 31 DOVE (I'LL BE LOVING YOU) Mo'Nique
Positive/Cream
- 23 32 CAN'T TAKE MY EYES OFF YOU Andy Williams/Denise Van Outen
Columbia
- 28 33 ONE STEP CLOSER S Club Juniors
Polydor
- 22 34 GET ME OFF Basement Jaxx
XL
- 31 35 HELLA GOOD No Doubt
Interscope/Polydor
- 35 36 IT TAKES MORE Ms Dynamite
Polydor
- 32 37 IT'S WHAT WE'RE ALL ABOUT Sum 41
Columbia
- 34 38 ROLLOUT (MY BUSINESS) Ludacris
Def Jam
- 30 39 SOUTHERN SUN/READY STEADY GO Paul Oakenfold
Parlophone
- 29 40 SHE LOVES ME NOT Papa Roach
DreamWorks/Polydor



compilations

- 1 CLUBLAND
Universal TV/Series
11 11 CLUB TROPICANA
Columbia
- 2 THE VERY BEST OF MTV UNPLUGGED
WSM/Universal TV
12 THE VERY BEST OF SMOOTH JAZZ
New Classics & Jazz
- 3 ADDICTED TO TRANCE
Ministry Of Sound
10 13 CLUBBERS GUIDE TO Ibiza 2002
Ministry Of Sound
- 4 SMASH HITS SUMMER 2002
Universal TV/Virgin/EMI
9 14 BEST OF BRITISH
Universal TV/Virgin/EMI
- 5 EXTREME EUPHORIA - USA LASHES
Telstar TV/BMG
12 15 THE BEST SUMMER ALBUM 2002
Sony TV/WSM
- 6 PARTY AT THE PALACE
Universal TV/Virgin/EMI
8 16 CREAM BEACH 2002
Universal TV/Virgin/EMI
- 7 THE ULTIMATE CHICK FICK SOUNDTRACK
WSM/Universal TV
18 17 CREWS CONTROL
Warner Dance
- 8 URBAN KISS 2002
Universal TV
14 18 TWICE AS NICE PRESENTS URBAN FLAVORS
Warner Dance
- 9 VERY BEST OF EUPHORIA DANCE BREAKDOWN
Telstar TV/BMG
16 19 NOW THAT'S WHAT I CALL MUSIC! 51
EMI/Virgin/Universal
- 10 CAPITAL GOLD ROCK LEGENDS
Universal TV/Virgin/EMI
18 20 SPIDER-MAN (OST)
Columbia

THE BEGINERZ RECKLESS GIRL OUT 1ST JULY

EMI
COLUMBIA
RECORDS
D.X.G.



- 15 21 THINKING IT OVER Liberty X
- 22 22 GHYZ Madonna
Maverick/Warner Bros
- 52 23 CHRISTINA MILLIAN Christina Millian
Def Soul
- 18 24 ABOUT A BOY (OST) Badly Drawn Boy
Twisted Nerve/XL
- 25 25 BUNKKA Okemfoid
Perfecto
- 58 26 WHO I AM Beverley Knight
Parlophone/Rhythm Series
- 11 27 HEATHEN David Bowie
Columbia
- 28 28 BACK TO FRONT Lionel Richie
Polydor
- 13 29 UNTOUCHABLES Korn
Epic
- 21 30 ACE Ian Van Dahl
Nullfish



- 22 31 RESPECT - THE VERY BEST OF Aretha Franklin WSM/BMG
- 32 32 THE ESSENTIAL ANDY WILLIAMS Andy Williams Columbia
- 29 33 LAUNDRY SERVICE Shakira
Epic
- 23 34 A LITTLE DEEPER Ms Dynamite
Polydor
- 10 35 STICKS AND STONES New Found Glory
MCA/Uni-Island
- 31 36 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2
WSM
- 25 37 THE DEFINITIVE Every Brothers
Mercury
- 24 38 TOGETHER Lulu
RCA
- 51 39 CAMINO PALMERO The Calling
Sony Classical
- 28 40 BEYOND IMAGINATION OperaBabes



CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	BEYOND IMAGINATION	OperaBates	Various Classical 502816 (TEM)
2	2	ENCORE	Russell Watson	Decca 470002 (D)
3	3	CLASSICAL GRAFFITI	The Panets	EMI/Dramatics CD025731 (E)
4	10	ETERNAL ECHOES	John Barry	Decca 470002 (D)
5	6	THE VOICE	Russell Watson	Decca 04072542 (D)
6	4	GIFT COLLAGE	Lesley Garrett	Siva Treasures SILVAD360 (R0)
7	5	SACRED AREAS	Andrea Bocelli	Philips 462002 (D)
8	4	THE ROSE	Mellifluous Beabes	EMI Classics CD0257292 (E)
9	7	IL ROSSO AMORE	Filippa Giordano	WEA 092745342 (I)
10	9	ONCE IN A RED MOON	Secret Garden	Emarcy 5406782 (D)
11	12	HOLST: THE PLANETS/MYSTIC TRUMPET	Ruben/SNO/Duffy-Jones	Nones 8255716 (S)
12	11	VENUS'S GOLDEN JUBILEE	Or Of St Paul's Cathedral/RPO	New Classical 2000 K250 (P)
13	15	WALTON ON THE QUEST/THE WISE VIRGIN	Andrew Jones	Blue Note 465288 (D)
14	14	QUERI	Andrea Bocelli	Philips 464602 (D)
15	10	GLUCK/OFFERED EUDORICE	Dorothea/John Th O'Grattan	Nones 866006 (S)
16	13	SUCH SWEET THUNDER	Caroline Dale	Isostart Karma KARMA027 (TEM)
17	16	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 462002 (D)
18	10	VIAGGIO ITALIANO	Andrea Bocelli	Philips 4621962 (D)
19	18	BLACKBOARD CONCERTOS NOS 1, 5 & 7	Academy Of St Martin In Fields	Various Classical 500906 (TEM)
20	19	AGNUS DEI - VOLS 1 & 2	Orchestra Of St John	Erato 398459882 (TEM)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone/Sony 528862 (E)
2	10	THE VERY BEST OF SMOOTH JAZZ	Various	Univ Classics/Jazz 5804002 (D)
3	2	PURE JAZZ CHILLOUT	Various	Virgin/EMI VTD0049 (E)
4	4	KIND OF BLUE	Miles Davis	Columbia UK 49315 (TEM)
5	6	TOURIST	St Germain	Blue Note 582012 (E)
6	10	THE COMPLETE BIRTH OF THE COOL	Miles Davis	Capitol Jazz 494592 (E)
7	5	BLUES BLUES BLUES	Jimmy Rogers	Atlantic 756710142 (TEM)
8	3	VERVE REMIXED	Verve	5809142 (D)
9	10	BLUE TRAIN	John Coltrane	Blue Note CD046052 (E)
10	10	SKETCHES OF SPAIN	Miles Davis	Legacy 0205142 (TEM)

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R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	HOT IN HERE	Nelly	Universal MCSTD40289 (D)
2	2	WHEN YOU LOOK AT ME	Christina Milian	Def Soul 502901 (D)
3	3	WITHOUT ME	Enimem	Interscope/Polydor 6077382 (D)
4	4	TWO WRONGS (DON'T MAKE A RIGHT)	Wyclef Jean feat. Claudette Ortiz	Atlantic 672002 (TEM)
5	4	FULL MOON	Brandy	Columbia 571828 (TEM)
6	5	GOLD	Daveety Knight	Parlophone/Rhythm Series CD08040 (E)
7	5	JUST IN CASE	Jahm	WEA WEA032 (D)
8	6	ROLLOUT (MY FUTURE)	Ludacris	Def Jam/Mercury 502632 (D)
9	7	IT TAKES MORE	Mo'Nique	Polydor 5707981 (D)
10	8	HELLA GOOD	No Doubt	Interscope/Polydor 6077382 (D)
11	10	HAPPY	Lighthouse Family	Wild Card/Polydor 5707912 (D)
12	10	PASS THE COURVOISIER - PART II	Busta Rhymes/P Diddy/Pharell	J 7421837302 (BMG)
13	11	GIRLFRIEND	N'Sync feat. Nelly	Ysine 925312 (D)
14	13	FREAK LIKE ME	Sugababes	Island/Uni-Inland CD130 (E)
15	19	FOCUS	Ashanti	Universal 505372 (Impers)
16	9	TRISTAR	Black Tearing feat. Estelle	Bad Boy/Atlantic MKC024 (D)
17	15	THE GROUNDBREAKER	Falacy & Fusion	Wordplay WORCD 016 (D)
18	11	4 MY PEOPLE	Missy Elliott	East West/Elektra E 1286322 (TEM)
19	12	WHAT'S LOVIN'	Fat Joe feat. Ashanti	Atlantic 47181202 (TEM)
20	16	OH BABY	Rihanna	S2 678232 (TEM)
21	14	ODPS (OH MY)	Mya	Elektra E73002 (D)
22	20	NO MORE DRAMA	Tweety	MCA/Uni-Inland MCX5040281 (D)
23	20	FREAK ME	Reidists	Go Beat/Polydor 6090045 (D)
24	23	I NEED A GIRL	Bad Boy 7421940372 (Impers)	
25	24	ME JULIE	Ali & Shaggy	Island/Uni-Inland CD130 (E)
26	25	ROCK THE BOAT	Aiyah	Virgin UVS149 (E)
27	21	THE MAGNIFICENT EP	DJ Jazzy Jeff	Repstar RRM0003 (D)
28	17	TWO WRONGS (DON'T MAKE A RIGHT)	Wyclef Jean	Columbia 672573 (Impers)
29	6	AIN'T IT FUNNY	Jamirooq	Epic 672622 (TEM)
30	28	BREAK YA NECK	Busta Rhymes	J 7421922222 (BMG)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	FROM AT THE PALACE	Various	Universal TV/Virgin/EMI VTD0049 (E)
2	1	PURE CLASSICAL CHILLOUT	Various	Decadance DCDT002 (D)
3	3	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CD0038 (BMG)
4	11	RELAXING CLASSICS	Various	EMI Gold 574022 (D)
5	8	THE ULTIMATE CLASSICAL CHILLOUT	Various	Virgin/EMI VTD0049 (E)
6	2	THE ULTIMATE MOVIE ALBUM	Various	Decade 5807122 (D)
7	4	SEK-SUKEN FINNISH CLASSICAL COLLECTION	Various	Nones 8255716 (S)
8	6	CLASSICAL CHILLOUT	Various	Virgin/EMI VTD0049 (E)
9	19	CLASSICAL AMBIENCE	Various	MCI Music MCD008 (E)
10	10	100 POPULAR CLASSICS	Various	Carle Music M035051 (D)
11	10	GREAT THREE TENORS	Various	Planet Music/EMI ERM03003 (T0)
12	7	CLASSICAL AMBIENCE	Various	Crimson CIM0025 (EUK)
13	12	THE NATIONAL TRIST - TRANQUIL MOODS	Various	BMG 7421314602 (BMG)
14	5	THE CLASSICAL BRIT AWARDS ALBUM 2002	Various	New Classical 2000 VCD118 (E)
15	14	THE OPERA ALBUM 2002	Various	Virgin/EMI VTD0049 (E)
16	10	CLASSICS 2002	Various	Decade 472092 (D)
17	13	TRANQUILITY	Various	Decade 472092 (D)
18	16	RELAXING CLASSICS	Various	EMI Gold 574022 (D)
19	10	100 RELAXING CLASSIC	Various	Crimson CIM0028 (EUK)
20	18	NOZART GOLD - THE ESSENTIAL COLLECTION	Various	Polya PR00005 (D)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	3	GREATEST HITS I, II & III	Queen	Parlophone/Sony 528862 (E)
2	1	THE VERY BEST OF SMOOTH JAZZ	Papa Roach	Interscope/Polydor 606362 (D)
3	6	SILVER SIDE UP	Knickback	Real Gone Music 1284605 (D)
4	4	SEK-SUKEN FINNISH CLASSICAL COLLECTION	Various	MCA/Uni-Inland 511772 (D)
5	5	COME CLEAN	Siobhán Blyden	Interscope/Polydor 606362 (D)
6	10	IN UTERO	Nirvana	Capitol/EMI GED 24635 (BMG)
7	4	UNTOUCHABLES	Korn	Epic 5807122 (TEM)
8	7	SPIDER-MAN (OST)	Various	Columbia 505076 (TEM)
9	10	GET ME OFF	Soulfly	Real Gone Music R04605 (D)
10	10	PARANOID	Black Sabbath	Carle Music EMI03003 (E)

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DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	MOTHER	M Factor	Serious/Universal SER04212 (D)
2	2	CLUBBED TO DEATH	Cherky/Arista 7423194170 (BMG)	
3	3	BACKFIRE	Masters At Work feat. India	Sesia 1051504 (AM/D)
4	4	I WOULD DIE 4 U	The Space Cowboy	Southern Fried EC828 (S/MV)
5	5	CHAPTER FOUR	Ram Tronix	Ram RAM003 (BMG)
6	1	GET ME OFF	Bisness Jaxx	XL Recordings XL14 (D)
7	6	TELL IT TO MY HEART	Kelly Rowland All Around The World 12GL02656 (AM/D)	
8	2	645 (LOVES ON FIRE)	DJ Tiesto feat. Suzanne Palmer	Nebula VCR716 (E)
9	8	BREATH IN	Frou Frou	Island/Uni-Inland 125179 (D)
10	3	DJ'S FANS & FREAKS	Blair & Jones	Incentive CENT47 (S/MV/TEM)
11	4	MIDWINTER	Foremost Pops	Junior BR03403 (ADD)
12	12	COMING ON STRONG	Sigum feat. Scott Mac	Tidy Two TIDY70018472 (ADD)
13	6	LOVE IS LONG	Yula & Bushwacka!	XL Recordings XL14 (D)
14	10	SUPERFEAR (FREEK)	Wink	Ovamo 0VMS150 (ADD)
15	15	EPIC MONOLITH	Mirco De Gavia	Xtravaganza XTRAV3412 (S/MV/TEM)
16	7	LOVE WILL SET US FREE (I AMBE MYTH)	Starach	Island/UNI 2271 (S/MV/TEM)
17	10	THE DAY IT RAINED FOREVER	Aurora	EMI 122661 (E)
18	19	UP ALL NIGHT/TAKE CONTROL	John B	MetLifeHead-METH 041 (S/MV)
19	10	F WORDS/SWAB TEST	Twisted Individual	Formation FORM1204 (S/MV)
20	20	RIPPED OUT	Frost Bros	Tidy Two TIDY700185 (ADD)

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DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	HAIWAY BETWEEN THE GUTTER AND THE STARS	Fatboy Slim	Skinet BRASSIC 20LP/BRASSIC 20MC (Impers)
2	2	GHZ	John B	Mentorick/Warner Bros - 0306480002 (D)
3	3	READ MY LIPS	Sophia Elli-Bentor	Polya - 580712 (D)
4	4	MEZZANINE	Massive Attack	Virgin WBRPL4/WBRMC4 (E)
5	2	VERTIGO	Pepper 0510331/0510332 (D)	
6	18	I WOULD DIE 4 U	Siobhán Blyden	Mute STUMM022/COSTUM002 (D)
7	6	BUNKA	Space Cowboy	Southern Fried Y-ECB28MC (S/MV/P)
8	5	BUNKA	Calvin Harris	Perfect10 PERF14001 (P)
9	10	CLUBLAND	Various	Universal TV - 580712 (D)
10	10	BACK TO MINE - ORBITAL	Various	DMC BACK101 (P)

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MUSIC VIDEO

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	EMINEM: The Eminem Show	Interscope/Polydor 603372	Chryslis 405803
2	1	EMINEM: All Access Goes	Polydor 603371	SNV Columbia 941853
3	3	BON MAUDER: Rock In Rio	Sirexray 045010	Warner Music Vision 73838260
4	4	DIXIE: Tbilisi Concert	PMI 145010723	Reveler Film 891303
5	6	STREPTOCOCCI: A Day At The Races	EMI 145010723	Polya 580712 (D)
6	5	JANET JACKSON: Live	Capitol 580712	Polya 580712 (D)
7	5	JAMES: Getting Away With It - Live	Warner Music Vision 029745/023	June 12/2675
8	7	JAMES MINOUE: Live In Sydney	Warner Music Vision 029745/023	June 12/2675
9	8	LEZ EPPEL: Song Remains The Same	Warner Brothers 500338	Island/Uni-Inland 111853
10	1	LIVE CAST RECORDING: Les Miserables In Concert	Video Collection V02630	Revea Video DVD021000
11	15	ROBBIE WILLIAMS: Live At The Albert	Various	DCM BACK101 (P)
12	12	ROGER WATERS: In The Flesh	Various	DCM BACK101 (P)
13	12	MARONNA: Drowned World Tour 2001	Various	DCM BACK101 (P)
14	14	SNIP: DOGG DOGGY	Various	DCM BACK101 (P)
15	14	S CLUB 3: S Club Party - Live	Various	DCM BACK101 (P)
16	9	BITNEY SPEARS: Live From Las Vegas	Various	DCM BACK101 (P)
17	11	DEPECHE MODE: One Night In Paris - The Exciter Tour	Various	DCM BACK101 (P)
18	10	BUNK 182: The Untouchable Character 2	Various	DCM BACK101 (P)
19	10	ELVIS: Great Performances	Various	DCM BACK101 (P)
20	13	WESTLIFE: Where Dreams Come True	Various	DCM BACK101 (P)

6 JULY 2002

KISS COOL CUTS CHART
as featured on Tab's Saturday night show on Kiss 100 and Greg Big City's show

1	6	ALONE Lesgo	Positiva
2	1	DO YOU SEE THE LIGHT Snap! vs Plaything	Data
3	12	FOREVER Dee Dee	Incentive
4	10	MASSIVE Ralphie B	Data
5	NEW	REMEME Me Prokopp	WOS
6	NEW	DEUX Deek	1-off
7	NEW	THE ROCK Punk	white label
8	NEW	CARNIVAL Archigram	Crytames
9	NEW	SLEEPING FASTER La Fidelity Allstars	Skint
10	13	BACK TO CALL Mauro Picotto	BXR
11	NEW	HARDER Kusheze	BMG
12	NEW	LOVE DON'T LET ME DO David Guetta	Virgin
13	NEW	WATCHING YOU Saeed & Palash	Distinctive
14	NEW	POPMUSIC Laidback Luke	United
15	NEW	THE BASS EP Fergie	Def Jam
16	NEW	WHISTLE Taz	Puffy/Freemove
17	NEW	BARBED WIRE Dino Lenny feat. Suzz O Man & The RZA	Incentive
18	NEW	BREAK & LOVE Raze	Champion
19	NEW	WHATSOEVER 10,000 BC	Justior
20	NEW	GIVE ME SOME MORE DJ Gert	YZK

URBAN TOP 20

1	4	WHAT SHE TO DO CALL ME A GIR. Usher & The Bay	Family	Atlanta
2	1	WORK IT OUT Beyonce	Universal	Atlanta
3	7	HIT IN HERRE Kelly	Universal	Atlanta
4	416	FOOLISH Ashanti	Interscope	Atlanta
5	5	OH BOY! THE ROCK (JUST FINE) Cam'ron	Epic	Atlanta
6	6	I'M GONNA BE ALRIGHT Jennifer Lopez	Epic	Atlanta
7	2	FULL MOON Brandy	Interscope	Atlanta
8	14	ADDICTIVE Truth Hurts	J	Atlanta
9	9	HOW COME U DON'T CALL ME Alicia Keys	Telstar	Atlanta
10	3	YOU MIGHT BE WRONG Ineisa Piasco	Urbanstar	Atlanta
11	3	YOU ARE MY STARSHIP Dava Band	Baby Angel	Atlanta
12	10	SLOW DOWN Venus Trice	Big Time/MTA	Atlanta
13	2	2-WAY Rayce feat. Shepp, Rik Rak, Brian & Tony Gold	BMG	Atlanta
14	NEW	RMG-UK URBAN SAMPLER Various	BMG	Atlanta
15	NEW	INCREDIBLE (LP SAMPLER) Mary Mary	Columbia	Atlanta
16	9	YOU KNOW THAT I LOVE YOU Donell Jones	Arista	Atlanta
17	NEW	THAT'S THE WAY IT GOES Commowealth	Epic	Atlanta
18	1	ROLL ON M!-Tee	Inferno	Atlanta
19	NEW	LIFE ON TOP (LP SAMPLER) Donell Jones	Public Demand/After	Atlanta
20	9	JUST IN CASE Jahiem	Public Demand/After	Atlanta

CLUB CHART TOP 40

1	2	3	FASCINATED Raven Malze	Rulin
2	1	2	TIC TOC Klea	Incentive
3	8	2	SAFE FROM HARM Narcotic Thrust	ifrr
4	22	2	BACK TO CALL Mauro Picotto	BXR UK
5	15	3	ALL I EVER WANT (DEVOTION) The Mystery	Multiply
6	24	7	I SEE RIGHT THROUGH TO YOU DJ Escape feat. Engelina	Xtravaganza
7	1	3	FIRE Mousse T	AM:PM/Series
8	14	2	RUNNING MAN Aurel	Neo
9	12	4	LUV DA SUNSHINE Intenso	Inferno
10	4	1	JANEIRO Solid Sessions	Positiva
11	2	6	GHOSTS Dirty Vega	Credence
12	21	2	I'LL BE THERE Weekend Players	Multiply
13	12	1	HAVIN' A GOOD TIME Souverance	Positiva
14	15	3	THE PLEASURIST Drive Red 5	Distinctive
15	3	1	LEAN ON ME Sounds From The Ground feat. Colein	Nutone/Network
16	NEW	DO YOU SEE THE LIGHT Snap! vs Plaything	Data	
17	NEW	INSANE Dark Monks feat. Mim	Backyard/Incentive	
18	NEW	MAIN VEIN Jamiroqua	SZ	
19	NEW	THE CROWD Song Rhythm Gangsta	Pepper	
20	NEW	THE BASS EP: BASS GENERATOR Fergie	Decade/DJ Free	
21	6	5	ASENT DJ Awoal	Concept
22	5	1	THE DAY IT RAINED FOREVER Aurora	Chrystalis
23	9	3	DO YOU HEAR ME Indiana	Platinum
24	NEW	UNBREAK MY HEART Halie	W10/Incentive	
25	14	4	BEAUTIFUL Big Fella feat. Neel McCalla	NuLife/Arista
26	20	6	BANG TO THE BEAT OF THE DRUM Eddie Lock feat. Mr. C	Alpha City UK
27	6	2	RECKLESS GIRL The Begineer	Cheeky
28	5	1	ALIVE ALIVE feat. D.D. Klein	Serious
29	NEW	GANBARER Sash!	X-IT	
30	32	2	MASSIVE Ralphie B	Data
31	NEW	LIKE A PRAYER Mad House	white label	
32	17	5	MUSIC Runner	Future Groove
33	7	2	MOTHER M Factor	Serious/Mercury
34	2	1	LOVE DON'T LET ME DOWN David Guetta	Virgin
35	25	3	IT JUST WON'T DO Tim Deluxe	Underwater
36	27	4	FOREVER Dee Dee	Incentive
37	NEW	LIKE A PRAYER Funk Freaks	white label	
38	26	1	THE OBOE Song The Clergy	Double F Double R
39	40	NEW	EMERGE Fischerspooner	FS Studios/Indy Of Sound

CLUB CHART BREAKERS

1	INDICATOR Marco V	Duty Free
2	RAIN AGAIN Rhydan	Suc'n'Blow
3	JUST THE WAY YOU ARE Mikey	Multiply
4	CLUBLAND (EP) Various	All Around The World
5	REAL LOVE 2002 The Time Frequency	Jive
6	SUBSONIC Oliver Lieb	Dala
7	WORK IT OUT Beyonce	Columbia
8	UNDERNEATH YOUR CLOTHES Shakira	Epic
9	UNDERNEATH YOUR CLOTHES Shakira	EMI Liberty
10	OH BOY! THE ROCK (JUST FINE) Cam'ron	Roc-A-Fella

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes).
Urban, Pop and Cool Cuts charts can be obtained from www.datamusic.com.
To receive the club charts in full by fax contact Cathy Martin on 011 (024) 9279-4122

CHART COMMENTARY
by ALAN JONES

Rakatta, Joey Negro, Raven Malze – whatever name Dave Lee uses, he invariably comes up with a winner, and his latest success sees him donning the latter disguise for Fascinated, which was runner-up on the Club Chart last week and now advances to top spot, with a small but adequate lead over Klea's Tic Toc, which leaps 12.2. One thing both records share is that they are on labels associated with Ministry Of Sound, Raven Malze on Rulin and Klea on Incentive. With a current US Top 20 single and album to their credit, things were already looking pretty good for Dirty Vegas – and the London-based trio land the highest new entry of the week on the Club Chart with their new single Ghosts. Their current US hit Days Go By was released here in May 2001 and achieved only modest club and OCC success, peaking at numbers 29 and 27 respectively. It probably was not helped in its club campaign by the fact that when first played by DJs such as Pete Tong, it was credited to the Hydrogen Rockers, then to Heed, and only then to Dirty Vega. Whatever the reason, Ghosts is off to a much better start, debuting on the Club Chart at number 12 this week, with a trio of 12-inches with diverse mixes helping to ensure it reaches as wide an audience as possible. Cover versions occupy the top two places on the Pop Chart. Mad House's recent German smash remake of Madonna's Like A Prayer making a rare debut in pole position, thus depriving former Pop Idol contender Halle of top billing with her garage/pop reworking of Toni Braxton's Unbreak My Heart. The Mad House single has the most spectacular debut of the year in a week when the Pop Chart finds its old vitality, with a further 11 newcomers pouring into the Top 20. It is in distinct contrast to the Urban Chart, where five of the top six are unchanged from a week ago, with the double-headed Usher/P Diddy single once again a runaway winner. It could face a tough struggle in a week or so, however, as Destiny's Child's Beyonce explodes 13.2 with her debut solo recording Work It Out. It is the only new arrival in the Top 10, although there are some notable new arrivals lower down, including album samplers from Mary Mary and Donell Jones.

POP TOP 20

1	NEW	LIKE A PRAYER Mad House	white label
2	4	UNBREAK MY HEART Halle	W10/Incentive
3	14	FASCINATED Raven Malze	Rulin
4	NEW	BACK TO CALL Mauro Picotto	BXR UK
5	3	MOVE IT LIKE THIS Baha Men	EMI
6	NEW	GANBARER Sash!	X-IT
7	10	UNDER THE WORLD (LA LA LA LA) ATC	EMI Liberty
8	10	NEVER STOP THAT FEELING Mark Oh	Liberty
9	2	FIRE Mousse T	AM:PM/Series
10	NEW	LUV DA SUNSHINE Intenso	Inferno
11	NEW	LOVE YOU FISH & BONES	Multiply
12	NEW	TIC TOC Klea	boerline
13	NEW	UNDERNEATH YOUR CLOTHES Shakira	Epic
14	3	THE WORLD SHE KNOWS DMAC	Chrystalis
15	4	FOREVER Trinity-X	All Around The World
16	NEW	SAFE FROM HARM Narcotic Thrust	ifrr
17	NEW	HAVIN' A GOOD TIME Souverance	Positiva
18	NEW	I SEE RIGHT THROUGH TO YOU DJ Escape feat. Engelina	Serious
19	2	PUT YOUR ARMS AROUND ME Material	Bali
20	NEW	I'VE GOT YOU Marc Anthony	YG

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| Pro-Audio/Studios | 17 Creative Services |
| Business Affairs | Manufacturing (Popkomm special) |
| Genre watch: Prog & Bass | Live: Festivals theme |
| | 31 Genre watch: Jazz |
| | Independents Report |

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CHART COMMENTARY

by ALAN JONES

A week after the former registered Music Control's highest ever audience figure and the latter smashed the record for most plays, **Elvis Presley** vs **JXL's A Little Less Conversation** and **Love At First Sight** by **Kylie Minogue** remain at one and two respectively on the airplay chart, although both are now in decline. Presley's single, which had a heavy audience of 113.77m last week from 2,851 plays, has its audience pared back to 106,355 despite improving its plays tally by a further 64. Meanwhile, Minogue's all-time high of 3,116 plays posted a week ago slips to 2,955, while her 107.52m audience is off a shade to 105,24m. Although both records seem likely to have peaked, they have the honour of being the first pair of songs simultaneously to top the 100m plays mark in the two-and-a-half years that have thus far elapsed in the 21st

AIRPLAY FACTSHEET

● Although it is not number one in any of the 16 European territories where Music Control compile airplay charts, **Kylie Minogue's** single is overall Eurochart champ, with **Sophie Ellis-Bextor's Murder On The Dancefloor** in second place. **Ellis-Bextor** tops the list in France, Belgium and Switzerland. ● After exploding onto the chart

at number 49 last week, **Coldplay's** eagerly awaited new single in **My Place - Their Time** is number 34. The band, who were one of the star attractions at last weekend's **Glastonbury Festival**, improved from 15 to 26 plays on Radio One, and even managed a couple of spins on Radio Two.

Century. And, despite their declines, they are way ahead of anything else - the number three single on the airplay chart is **Liberty X's Just A Little**, which pulled in an audience of 73.53m last week, putting it a massive 43% behind second-placed Minogue.

Despite failing to make the Top 20 of the OCC sales chart, **Basement Jaxx's Get Me Off** shares most of the honours on Radio One with the upcoming **Red Hot Chili Peppers'** single **The Way**. That is the main reason the Basement Jaxx track improves 44.32 on the airplay list. Its overall tally of 172 plays is beaten by more than 100 other records, and its Radio One support provides it with a massive 90% of its total audience.

The recent slowdown in the airplay chart seems to be over, with a lot of new titles beginning to increase their support at the expense of many of the bigger, proven hits.

That is why all but two of the Top 10 on the airplay chart suffer dips in audience this week, with the only exceptions being **Christina Miliano's When You Look At Me**, which grows 21.67 to a 36.97% increase, while **Hero** by **Chad Kroeger** fell, **Why Scott** climbs 14.10 to a 21.53% increase.

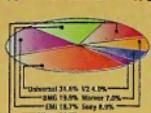
Almost joining these two in the Top 10 is **Love At First Sight** by **Space Cowboy**, which climbs 15.11 as a result of a 20.93% jump in audience. One of the hottest club record around, it nevertheless manages to chart a number 55 debut on the OCC singles chart, a consequence of falling foul of chart eligibility rules, which resulted in only its 2,247 12-inch sales being counted towards its chart position. A further 1,969 cassettes and 12,239 CDs were sold but their combination of three mases of one track and one mix of another track is in contravention of singles

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES



TOP CORPORATE GROUPS



Figures given by IMI (representing 97% of total audience of the Top 50) and corporate groups shown by 100% of audience of the Top 50

chart regulations, and the formats are thus regarded as a budget album instead. Had all sales of **I Would Die 4 U** been eligible, the single would have debuted at 13. It remains to be seen whether or not radio will continue to support a track perceived as peaking at number 55. One can only hope it will.

Darren Hayes makes the biggest move within the Top 50 this week, rocketing 50-20 with **Strange Relationship**. The track's main impetus comes from 18 plays on Radio Two - more than any other record - which provide a bigger audience than its sizeable tally of 954 plays elsewhere. It is the follow-up to Hayes' debut solo single, **Instabile**, which climbed to number eight on the sales chart and number 12 on the airplay chart earlier this year. Capital FM provides Hayes' second biggest audience segment, having aired **Strange Relationship** 20 times last week.

MTV

Rank	Title Artist	Label
1	WITHOUT ME Enrique	Interscope/Polydor
2	LOVE AT FIRST SIGHT Kylie Minogue	Parlophone
3	BY THE WAY RED HOT CHILI PEPPERS	Warner Bros
4	DON'T LET ME GET ME FUNK	Arista
5	HERO Chad Kroeger	Randamer
6	HOT IN HERE Herbie	Universal Island
7	WHEN YOU LOOK AT ME Christina Miliano	Mercury
8	ESCAPE Enrique Iglesias	Interscope/Polydor
9	WHEREVER YOU WILL GO The Calling	RCA
10	HELLA GOOD No Dubs	Interscope/Polydor

Most played videos on MTV UK/Media Research Ltd w/e 30/6/02. Source: MTV UK

THE BOX

Rank	Title Artist	Label
1	THE LOGICAL SONIC Scooter	Shimmy/Target/UK
2	ANTHOMIC WIGS 3x3 Juniors	Polydor
3	COLOUR ME IN	Mercury
4	ANY ONE OF US David Gates	Mercury
5	SHOOTING STAR Filiz	All Around The World
6	WHITING Mr. Epperson	Interscope/Polydor
7	UNDERNATHY YOUR CLOTHES Shakira	Epic
8	LIKE A PRAYER Madonna	Melting Pot
9	WHEN YOU LOOK AT ME Christina Miliano	Mercury
10	WHEREVER YOU WILL GO The Calling	RCA

Most requested videos on The Box, w/e 30/6/02. Source: The Box

VH1

Rank	Title Artist	Label
1	LOVE AT FIRST SIGHT Kylie Minogue	Parlophone
2	IT'S SO ANIMIC Kean	Innocent
3	LIBERTY MY FIRE Will Young	Mercury
4	STOP ON MY WAY OUT	Capitol
5	TOMORROW NEVER COMES Bone Thugs R Harmoni	Polydor
6	STRANGE RELATIONSHIP Darren Hayes	Columbia
7	ANYONE OF US Garth Gates	RCA
8	DON'T KNOW WHY Norah Jones	Parlophone
9	ESCAPE Enrique Iglesias	Polydor
10	UNDERNATHY YOUR CLOTHES Shakira	Epic

Most played videos on VH1, w/e 30/6/02. Source: VH1

STUDENT CHART

Rank	Title Artist	Label
1	FREAK LIKE ME Suprobles	Universal Island
2	YOU'RE THE END OF YOUR ARMS Usher	Parlophone
3	WITHOUT ME Enrique	Interscope/Polydor
4	WE ARE ALIVE OF STARS Moby	Mute
5	SUPER HUNDRED Rezzura	Columbia
6	STARBUCKS A	Capitol
7	THERE GOES THE FEAR SHOW	Heavenly
8	DON'T LET ME GET ME FUNK	Arista
9	THE HINDU TIMES CASSIN	Big Brother
10	YOU KNOW IT'S GONE AGAIN DJ Shadow	ARM

UK student chart for summer term 2002. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD:uk

Performance: Best of the Sophie Ellis-Bextor; Music: Best of the Best of the Sophie Ellis-Bextor; Don't Let Me Get Me Funk; By the Way Red Hot Chili Peppers; Strange Relationship; Darren Hayes; Hang in a Red Plastic Cage; When You Look At Me Christina Miliano; How Come You Don't Call Me Alicia Keys

Final lineup 29/6/2002

POP WORLD

Interviews: Jamie Benson; Herbie; Red Hot Chili Peppers; Popers: James Dean Daniel Bedingfield; Beyonce Brinley Spears

Performances: Lil' Kim; Man Oh Man; Mumba; World She Knows; Dabac

Final lineup 30/6/2002

T4 SUNDAY

Performance: Beauty On The Fire; Natalie Imbruglia

Final lineup 30/6/2002

TOP OF THE POPS

Performance: A Little Less Conversation; Kylie vs JXL; Something Inside (So Strong) Risk; Water; Tell It To My Heart; Kylie Lorenza; Two Witches; Don't Make A Right) Wynne; Ain't Feat. Claudette Ortiz; Gold Beverly Knight; Wherever You Will Go The Calling; By the Way Red Chili Peppers

Final lineup 5/7/2002

RADIO ONE PLAYLISTS

A-LIST Without Me Enrique; A Little Less Conversation; Kylie vs JXL; Love At First Sight; Kylie Minogue; Get In Here Herbie; Red Hot Chili Peppers; In Your Way; Mad World; Stop Craving Your Heart Out; Oasis; I Would Die 4 U; The Space Cowboy; American English; I Saw Her; Don't Know Why; Sam O'Connell; I'm Gonna Be Alright; Jennifer Lopez; Feat. Nas; By the Way Red Hot Chili Peppers; Enigma; Alicia; LX; DJ Marly & XRS; Jess; Scamaria MC; Football; Fushion; How Come You Don't Call Me Alicia Keys; In My Place; Coldplay; Forever Die; Don't Let Me Get Me Funk; Case; Walk Out; Don't Borech; Koolhaas

B-LIST Be Cool; Parland; Get Over You Sophie Ellis-Bextor; Mother M Factor; Two Wongs; Wynne; Feat. Claudette Ortiz; Hero Chad Kroeger; JXL; Joey Scott; When You Look At Me Christina Miliano; Gold Beverly Knight; Redneck Girl; The Begginer; Good Times; Ed Case; Feat. Skin; Pounding Doves;

Machine Says We FC; Kishna; Corner Of The Earth; Jamiroquai; Black Get A Tempo; Rhythm; Get Me Off; Basement Jaxx; Breathe; Dry; Yes; This Is My Sound; DJ; Boy's Not NERD; My Friends Over You; Found; Guy; World; Become Heroes; The Streets; Aerials; System Of A Down

C-LIST The Embryo Show; Anthony; Enigma; Real; Mistic; Love Audio; Bully; (Anyone Of Us) (Stupid Mistake) Owen; Clive; My Plunge; Simpson; Don't Let Me Get Me Funk; Scoop & Nene; Clancy; *Beauty On The Fire; Natalie Imbruglia; Lay De Beautiful; Intense Project; *Do & Don't For Love; Kiki; *Points Of View; Anthony; Linkin Park; *Sue; From Main; Narcotic; Thru; *Romero; Don Romeo; *Addictive; Truth; Harts; Feat; Rakim

81 playlists for week 6/7/2002

* Denotes HOT 100

RADIO TWO PLAYLISTS

A-LIST Gold Beverly Knight; The Day It Rained; Forever; Aurora; Strange Relationship; Don't Know Why; Corner Of The Earth; Jamiroquai; I Wish I Didn't Love You; Angie; Stone; I Got Along; Pop Shop; Anyone Of Us (Stupid Mistake); Gareth Gates; Your Song; Eton John; & Alessandro; Corina; *A Thousand Miles; Vanessa Carlton

B-LIST Two Wongs; (Don't Make A Right) Wynne; Feat. Claudette Ortiz; Love At First Sight; Kylie Minogue; My Place; Coldplay; How Come You Don't Call Me Alicia Keys; Steve McQueen; Sheryl Crow; Somewhere; Nizer; Don't Let Me Get Me Funk; American Girls; Counting; Crow; Concrete Sky; Beth; Ocean

C-LIST Today; Radio; Missed; Martina McBride; Stop Craving Your Heart Out; Oasis; Otherwise; Monochrome; Show; Bone David; Bowie; Littlest Angel; Drey; Like; The Show; Escortory; In The Night; Joseph; Be Still; My Heart; Side; Nergard; Get Over You Sophie Ellis-Bextor; Get On With Your Shit; Love (Lethal); When You Look At Me; Scoop & Nene; Cheryl; *I'll Wait; Karmic; Branch; *After All This Time; Darren Hayes

82 playlists for week 6/7/2002

* Denotes HOT 100

CAPITAL RADIO

Address: 1000 Miles (Interlude); Vanessa Carlton; In My Place; Coldplay; Coloured; Damien; It Just Won't Do; Tim Deluxe; Sam; O'Connell

Final lineup 29/6/2002

GALAXY

Address: Ghost; Dirty Vegas; James Dean; Daniel Bedingfield; 2 Way; Rayvon; Fascinated; Raven; Mize

Final lineup 29/6/2002

MTV UK

Address: Beyonce Brinley Spears; Claudette Ortiz; Red Hot Chili Peppers; Wherever You Will Go; The Calling; Pool; Rock Star; NERD

Final lineup 5/7/2002

VIRGIN RADIO

Address: City Of Summer; Anamorph; The Rising; Bruce; Springsteen

Final lineup 29/6/2002

Xfm

Address: Want More; Need; Less; Cure; Remind Me; Popcorn; Enya; Ash; David; Loaves; And The Oily Ground; The Village; Smog; Jay; Discovery; Interview; Big City; Everything; Destroys; It; Heroes; Dali; Martin; Grey

CLASSICAL NEWS

by Andrew Stewart

METRONOME SURVIVES TEETHING TROUBLES

Metronome Distribution has entered the demanding business of distributing small independent classical labels with an impressive list of clients. The company, established soon after this year's Midem, ran into difficulties in the spring when Metronome's managing director Tim Smithies and Peter Goodall, chairman of Pandora Music, clashed over the details of their joint distribution venture. Smithies and Metronome have since regained the distribution rights to a number of labels and are believed to be in negotiations with several others.

The Metronome Distribution business model aims to move the company into the specialist territory formerly occupied by the now defunct Nimbus and Complete Record Company. Smithies has been joined by former Nimbus employees Carl Wade, Colin Chambers and Andrew Brent, while Tim Groucutt is presenting the company's list to specialist classical, world music and jazz retailers.

Metronome's present clients include US labels Dorian and Delos, Italy's Real Sound and Claudio, Robert Parker Jazz Classics, Robert Parker Nostalgia, Metronome, Soundalve, Riverrun, Roland Chadwick's Guitar Label and Budapest Music Centre.

"We want to take on new and interesting labels," says Colin Chambers, label manager for Metronome Distribution. "We also have established labels such as Dorian and Delos, so it's a matter of growing at a sensible pace. The advantage is that we have a small and dedicated team, which has experience of dealing with specialist labels. We're shipping goods now and have had a good response from retail."

Chambers would not be drawn on reports detailing the dispute between Metronome and Pandora. Peter Goodall told *Classical Music* magazine, "We want nothing at all to

do with you people. The best thing we can do is kill off the crap music you peddle."

According to Colin Chambers, Metronome Distribution is concentrating on establishing its place in the market and wants to move on from its association with Pandora. "We're taking to other possible clients," he says. "The idea is to grow the business slowly and consider what people have to offer. We think there are good opportunities we can pursue."

DG SIGNS RISING STARS



Universal Classics is looking to extend its roster of young artists, paying the way with the signing of

Gringotts and soprano Anna Netreiko to the Deutsche Grammophon label. Other rising stars are believed to be in negotiation with the yellow label, which has already seen returns on its investment in Classical Brit Award-winner Magdalena Kozena and pianist Hélène Grimaud. In addition, violinist Hilary Hahn has switched allegiance from Sony Classical to Decca.

The 19-year-old Gringotts (pictured) marks his DG debut with the August 5 release of Tchaikovsky's Violin Concerto, coupled with Shostakovich's First Violin Concerto. The Israel Philharmonic provides the accompaniment conducted by Gringotts' mentor, the legendary violinist Itzhak Perlman. Marketing and promotion opportunities for the album's UK issue are supported by Gringotts' appearance in recital at the Wigmore Hall on July 14 and as soloist in the Shostakovich concerto at the BBC Proms on August 3.

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

ALBUM of the week



WELL! The Threepeppy Opera; Songs and Chansons, Lenya, Dietrich, Brecht; Theo Mackeben & His Orchestra (Teldec 9027 42663 2). The legacy of Germany's Telefunken company has been well

served in recent years by its modern counterpart, Teldec. This release offers one of the great landmarks of recording history, coupling Lotte Lenya's mesmeric 1930 performance of extracts from Well!'s *Threepeppy Opera* with cabaret works by Rudolf Nelson, Friedrich Hollaender and Wilhelm Grosz. The creative exuberance and decadent spirit of the Weimar Republic are perfectly preserved in these recordings, underlined by Marlene Dietrich's salty delivery of Hollaender's Jonny and Bertolt Brecht's matchless reading of *Mack the Knife's* Ballad. This disc deserves to reach far beyond the traditionally narrow market for historic recordings.



REVIEWS

for records released up to 15 July 2002



BYRD: *The Three Masses*. Pro Arte Singers/ Hillier. (Harmonia Mundi HMU 907223). Among the many recordings of Byrd's settings of the Latin mass, Paul Hillier's latest

interpretation deserves praise for its rhythmic energy, intelligent tempo changes and unannounced singing style. Hillier's Pro Arte Singers, resident at Indiana University's Early Music Institute, manage to create a refined blend without losing the edge required to point individual words and give shape to Byrd's flowing contrapuntal lines. This release is backed by advertising in the specialist classical press and is presented as Harmonia Mundi's July disc of the month.

LAWS: *Consort Sets in Five and Six Parts*. Hesperion XXI/Savall (Alia Vox AV3823 A+B (2CD)). Jordi Savall's explorations of 17th-century English consort music continue to deliver consummate results, especially so in

his inspired direction of Hesperion XXI's performances of Laws's Consort Sets in Six Parts. The richness of the recorded sound captures the full beauty of the instrumental playing here, outstandingly so in the sixpart in nomine and the Fantazias of the Consort Set in C minor. As ever with Alia Vox, the standard of production is of the highest order, while the release is backed by advertising in Gramophone and *BBC Music Magazine*.



GRAINGER: *Rambles and Reflections* - Piano Transcriptions. Piers Lane (Hyperion CDA67279).

Hyperion routinely offers up surprises and refreshes parts of the repertoire other labels rarely reach. This disc moves into the fruitful territory of Percy Grainger's piano transcriptions, allowing Piers Lane to indulge in flights of virtuosic fantasy and reveal the emotional breadth of these works. *Ramble On Love*, the programme's longest work, is based on music from Strauss's opera *Der Rosenkavalier* and was completed soon after Grainger's mother had committed suicide.

FLAMENCO FANTASY

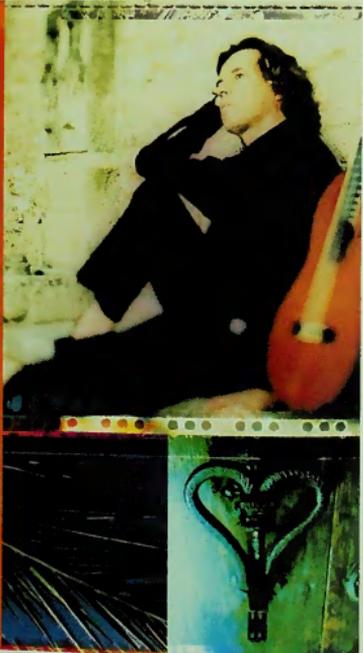
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MID-PRICE AND LOW-PRICE TAKE ON NEW PRIORITIES

As the majors reduce prices on their frontline releases, mid and low-price CDs are now becoming one of the cornerstones of their label strategy, making life hard for the independents and driving some to look for their market outside of mainstream retail, writes Adam Woods

If you had suggested a decade ago that the mid- and low-price sector would one day emerge as the spiritual godfather of major label strategy, few would have believed you. In 1992, in fact, mid-price releases from major labels were sufficiently novel to merit their own stories in *Music Week's* news pages. In October of that year, *MW* told of Sony's unprecedented inclusion of 14 new New Price CDs as part of its own "Buy three, get one free" push, with first-time mid-price titles including albums from The Rolling Stones and Bob Dylan. Today, mid-price is among the cornerstones of every major label's business. Likewise, it is hard to imagine quite how retailers would fare without value-added in-store promotions, and even the most casual record buyer might marvel at the notion of a time when Bob Dylan was actually new to mid-price.

While many of the independents who originally pioneered the lower price-points a few years before that have long since floundered, the majors continue to profit from exploiting their catalogue at affordable prices. Not only that, but with chart CDs widely available for under £10 and frontline albums co-opted into discounted promotional campaigns often within months of release, the line between full-price and mid-price has never been so blurred.

"It hasn't just suddenly hit us," says MCI sales director Danny Keene. "It is something which has been happening now for probably the last three to five years. But whether it is the record companies being pro-active, or whether retailers are demanding it – and I suspect it is six of one and half-a-dozen of the other – prices are coming down and that encroaches on our core areas of mid-price and low-price. So we have to cut our margins accordingly, if the retailer is going to take our product."

As Keene tells it, when MCI's longstanding Music Club label was launched in the early-Nineties, its natural promotional



Ant and Dec (l), Lee Perry (r): Delta is currently operating a £2.99 Lee Perry deal and aims to exploit PJ & Duncan material

constituency was as a part of two-for-£10 campaigns. "Then it became £4.99 each, so that people weren't tied into buying two of them. That became three-for-£12, and now it's £3.99 each. You have got majors whose mid-price stuff is

retailing for around £10, and they are doing it at £4.99, which is only a pound more than the campaign or sale price of our Music Club titles."

MCI parent Demron has managed to hang on to its market, leading position in the budget market – with 20% of the market and over 1.2m sales for

the year to the end of May – but Keene acknowledges that the squeeze on margins cannot go on forever.

"You can try to reduce your variable costs and maybe snip the odd halpenny or penny of manufacturing, but after that, unless you can cut your own fixed costs, independents will be marginalised even more when it comes to campaign activity."

The fact that independent catalogue companies have weight for so long is a tribute to the leanness and efficiency with which they have

responded to surges in demand for generic and niche product. MCI releases for July, all at a £3.65 dealer price, include Dionne Warwick's Dionne Sings Dionne, the late-Eighties rare classics collection Rave On, the Kings Of Cajun compilation and a John Denver collection which gathers together highlights from five Denver releases which have collectively sold 175,000. "It is down to us to try and be as creative as possible and make sure there is a point of difference for our product," says Keene.

As well as owing the lion's share of the premium copyrights, however, majors are in a position to pull off some handy sales tricks, such as selling their catalogue material into stores as a package with selected discounted frontline titles. But in the >>>

'Majors have always been frontline-led but, now that doesn't mean profit, they have to go into their catalogue' – Marcello Tammaro, Delta

Pickwick re-emerges as a mid-price stable

From the incredible chart success of its *Tops Of The Pops* titles in the Seventies to its £65m buy-out by Carlton in the Nineties and its ensuing obscurity, the history of Pickwick since its founding in 1962 has been a long and winding one.

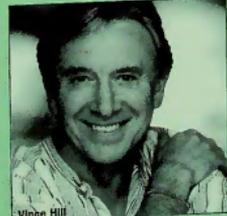
And this month saw yet another twist in the tale of the UK's biggest name in the budget music market, with the re-emergence of The Pickwick Group.

For the past few years, the Pickwick label had been kept alive, albeit quietly, under the name of Audio Book and Music Company (ABM), which issued titles under the brand but mostly focused on its other budget brand Hallmark.

The return of both labels under the Pickwick Group name will see a ramping up of the mid-price brand of Pickwick and a raft of lower-priced titles released on Hallmark.

The new company has cash backing from International Industrial holding company Republic Life, whose subsidiary CIBF was a major investor in ABM.

Pickwick Group CEO Ray Hartley – also CEO of Australian indie distributor MRA – was brought in to assess the assets of the



Ray Hartley

company when it went into receivership last year and ended up re-locating to the UK to run the operation. He firmly believes the brand can be restored to its former glory.

"A number of people have run Pickwick over the years and some of them did not do so best by the company," says Hartley. "At its peak, too, 'hallmark brand was one of its best, but...hallmark brand was one of its best, but... Pickwick was allowed to take a back seat under

FORTY YEARS OF HISTORY

1962 – Pickwick launched

1992 – Pickwick purchased by Carlton

for £65m

1995 – Company re-named Carlton Home Entertainment, focusing on Hallmark brand

1998 – Carlton sells brand to music marketing company Point Group

2000 – Point Group goes into receivership, Pickwick bought by ABM

2001 – ABM goes into receivership, CIBF injects cash into the brand

2002 – The Pickwick Group re-emerges

issuing its first new wave of mid- and budget-price titles

Carlton as they focused on their video side."

ABM manager Graham Betts says he has re-licensed around 200 former Hallmark titles for release over the coming weeks while others have been bought outright, boosting the size of the catalogue to around 600 titles.

Meanwhile, new titles set to be released later in the year include a Diane Warren songbook from Sixties easy listening singer Vince Hill.

"Diane Warren was very keen on it and offered to write the sleeve-notes for the album. It lends the whole project a great credibility," says Betts.

Additional labels Soul Discretion, Blitz and Cool Note will house mid-price and full-price titles in the soul, rock and jazz genres with the first releases including Three Soul Divas, featuring Dionne Warwick, Gladys Knight and Fiestas Payne, and albums from Canned Heat and LA Guns.

With the addition of Mark Lawton as general manager of the group and Andy Bonell heading up a sales and marketing division, Betts says he expects the team to grow dramatically over coming months.

Hartley is positive about Pickwick's return to its roots.

"My background is running a business with low overheads – MRA started off underneath my house in Australia and we built it up to a leading brand. By keeping Pickwick lean, mean and focused, even though the market has changed dramatically over past years, I don't see any difficulty bringing it back to its former position."

Joanna Jones



Union Square titles (top) and Deita releases (bottom)

make your releases stand out. But we always manage." The rehabilitation of catalogue is no revelation, but it is fair to say that copyright owners have a more realistic understanding of the value of their assets than ever. For those companies which are dependent on identifying trends and licensing appropriate tracks from copyright owners, the market presents new pitfalls all the time. The majors hold the bulk of the more cherishable material, along with certain long-

standing indies such as Sanctuary, Cherry MO and the revived Pickwick (see breakout, p23), and licensing it out, particularly in these compilation-happy times, is not necessarily always in the owners' best interests. "What we can't do is take on the majors," says Union Square director of marketing Steve Burayn. "We have just done an Eighties compilation called Generation 80s. There were certain very obvious groups we wanted to get on there and we just couldn't license the tracks from the majors. What we have learned is that when we are doing an album that is very reliant on a few key tracks, we need to be sure we can clear them."

Certainly, majors and rights-owning indie companies have little play when it comes to dictating terms and a typical arrangement

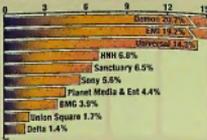
process of pushing indies further out into niche markets, the majors have instilled something of a Dunkirk spirit in their independent rivals. "It has taken all the Independent and low-price and mid-price operators to show the majors how to look after their own catalogue," says Delta Home Entertainment managing director Marcello Tammaro. "The majors have always been frontline-led, but now, because frontline doesn't necessarily mean profit, they have to go into their catalogue and find out what else they have. We are the ones who have to be innovative in the first place, so when frontline product is retailing for so little, and you can see new bands like the Cooper Temple Clause selling for £9.99, it becomes harder and harder to

MID- AND LOW-PRICE CATALOGUE MARKET SHARES

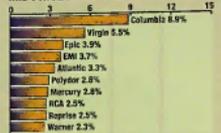
BUDGET ALBUMS BY LABEL



BUDGET ALBUMS BY GROUP



MID-PRICE ALBUMS BY LABEL



MID-PRICE ALBUMS BY GROUP



All figures year to end of May 2002. © UK Original Chart Company

may give the licensee little or no choice in terms of track selection. Other plays include a cap on the number of hits which can be included on a given licensed compilation. Accordingly, the price of a release will depend on the size of the advance payable to the copyright owner and the royalty rate which has been agreed upon. "It is certainly harder than years ago, when we first started, but that is inevitable as the market develops," says Burayn. "It is also harder to make it into the big promotions and it is harder to sell out through the racks, that is all I can say." With its Metro, Ocho and Manteca Imprints, Union Square covers genres from folk to funk to mainstream pop, with coverage in all price points. But even with acclaimed releases by much-respected cut artists including Fairport

Convention, Augustus Pablo and Townes Van Zandt, as well as widely reviewed alt-country, "nu-blues", funk and now wave compilations, shelf-space in the major multiples is far from guaranteed and neither are generous margins. "Our price points haven't changed, but what has changed is the deals the retailers are asking for," says Burayn. "They want higher discounts, better returns and more marketing support, and we just have to go along and do the best deals we can. But we still have access to some fantastic artists. And it wouldn't be an exciting market if it didn't constantly evolve." And evolve it most certainly has. Budget and mid-price were best-known as key price points for classical releases until the turn of the Nineties. Since its emergence as a mainstream price point, budget has

MID-PRICE

DARKTHRONE
"A BLAZE IN THE NORTHERN SKY"

DOOM
"TOTAL DOOM"

ANATHEMA
"SILENT ENIGMA"

ELECTRO HIPPIES
"THE ONLY GOOD PUNK"

AT THE GATES
"TERMINAL SPIRIT DISEASE"

DARKTHRONE
"UNDER A FUNERAL MOON"

MY DIVING BRICKS
"TURN LOOSE THE SWANS"

PARADISE LOST
"GOTHIC"

KATATONIA
"TONIGHT'S DECISION"

OPETH
"STILL LIFE"

ISENGARD
"VINTERSKUGGE"

PITCHBIFTER
"INDUSTRIAL"

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Ultimately been forced to find most of its sales in non-traditional outlets such as service stations, supermarkets, newsagents and book shops. Meanwhile, mid-price has been a staple of both multiple and independent retail since the early-1980s, acting as a perennial cushion against inconsistent or puntine release schedules. But now is a young format then, happily laying CD waste to vinyl collections across the land. And while retail's use for the mid-price point now is more real than it has ever been, the flood of product into the market has forced catalogue companies back on their wits.

"It is harder and harder to get normal catalogue releases into record shops, because record shops are a finite size and there are increasing amounts of catalogue," says John Reed,

general manager of Sanctuary Special Markets, the indie giant's catalogue division. "In that great age when we were transferring our collections from vinyl to CD, the market was extremely buoyant. Ultimately it has now all been done, and the phrase that you will hear is 'squeezing the lemon'."

But if getting releases into specialist retail never gets any easier, catalogue companies have taken commercial comfort in the fact that large parts of their potential market never set foot in record shops in any case. Sanctuary, for example, is planning an expansion into generously-furnished, cheaply-priced cable TV-advertised boxed sets – something of a retro item in themselves – compiled along crowd-pleasing, themed lines and aimed at the many casual music fans who simply don't find themselves in record shops and might be intimidated by the choice if they ever did.

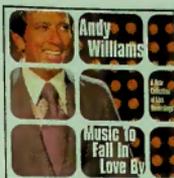
"They are aimed at housewives and

people who are stuck at home, reaching out beyond the bubble of mainstream retail," says Reed. Likewise, Tammaro says Delta could potentially tick over even without mainstream retail exposure, thanks to the company's network of non-traditional outlets. "We have 1,500 outlets that are exclusively ours, and they are very non-traditional, so we have almost got our own self-contained business there," he says.

But he cites deals for the catalogues of Judy Collins and Ray Charles as examples of Delta "keeping [its] hand in with the multiple business", when that business has minimal space to offer to most low-price product. "Ultimately, with budget and super-budget, the multiples are not really interested any more. Most of the multiples now do two campaigns

a year for super-budget at £2.99," says Tammaro. "It's not even that their margins on super-budget are bad, because the margin is actually good – it's 30 or 40% at the £1.75 dealer price. And the product is incredibly good compared to what used to be available. It used to be all soundalikes, but we just did a Lee Perry release and a King Tubby one, which is pretty amazing at that price."

Delta's catalogue also includes material which has been licensed to capitalise on a potentially short upswing in interest in a particular artist or brand. Recent examples include a PJ & Duncan Best Of credited to Ant & Dec and a collection of the music which featured in the first two series of Auf Wiedersehen, Pet.



"You have got to try and be a little bit weird and wonderful with these things," says Tammaro. "We are cashing in with the Ant & Dec thing and the Auf Wiedersehen, Pet thing, and that is all you can do. We don't have a huge marketing spend, we don't do TV and we don't have bands on tour."

And it is not only frontline that the indies have to compete with. Recent compilations such as Sony's hugely-successful School Disco.com series attest to the constructive use the major labels are making of their catalogue material.

But John Reed believes such exercises still leave much valuable material unaccounted for. "The major record companies are missing a trick with Sixties and early Seventies stuff," he says. "Their catalogue starts with rock, if you define that as when The Beatles broke up, or possibly the advent of bands like Cream and Pink Floyd. We can get really good sales on incredibly obscure Sixties music, and you can't do the same with the Seventies, Eighties and Nineties –



MCI catalogue: Williams, Warwick, Kings Of Cajun, Rave On!, Denver



you have to have stuff that is name artists and isn't already available on CD if you want it to sell."

Likewise, says Reed, there are popular, lucrative seams which only the most assiduous reissuers would ever stumble upon and which a play-it-safe approach would never unearth. One such example is Sanctuary's experience with British trad jazz performers such as Chris Barber and Kenny Ball & His Jazzmen. "I can't find any evidence that anyone is writing about it or playing it anywhere, but it is selling incredibly well," says Reed. "Sometimes you have just got to look at what isn't in the market. If a genre has enjoyed immense popularity at one time and the demand is unfulfilled, it will set again."

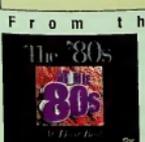
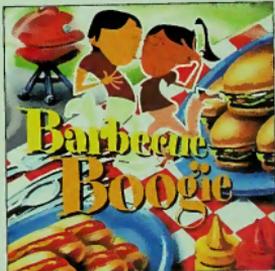
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NEW RELEASE COUNTDOWN

Key releases scheduled for the next six weeks

Albums
July 8
Pro From Details (Universal); and **Best** Herbie Hancock (Universal TV); **Wyclef Jean** Masquerade - Message To The Streets (A&M); **Wendy Power** Power In Her Hands (Sanctuary); **Red Hot Chili Peppers** By Your Side (WEA); **The Vines** Rip Out (Mercury)
July 15
Bryan Adams Spirit: The Pink Stripes The Cannon (CDS); **Alanis Morissette** The Handwriting On The Wall (Mercury); **London** Midland The Remote Part (Polygram); **Clash** Swiney Circle (Polygram); **Veronique Power** In Goldenberg (CDS) (WEA); **Will My Medicine** (Mushroom)
July 22
Boyz II Men Full Circle (LaFace/Arista); **Eric Clapton** Eric's Guest List (Columbia); **The Cora** (CDS); **Fun Lovin' Criminals** Big Of His (Chrysalis); **Various** Now That's What I Call Music! 52 (MCA/Virgin)/Universals
July 29
Aerosmith The Ultimate Aerosmith (Columbia); **London** Park Remembrance (Polygram); **David Matthews** Band (RCA); **My Divil** Infected (Infectious); **Bob Dylan** Cryer (Heavenly); **Blaze** Scattered (The Rising (Columbia)
August 5
Boy George You Can Never Be Too Strong (Virgin); **Daryn** Very Vegas (Mercury); **Ellis Island** Sound Effects (Mercury); **Town** CD (2); **Patrol** Screen Evil Hook (Columbia); **Sasha** Arawak (Polygram)
August 12
King (CDS) (EastWest); **McAloon** & Butler Bring It Back (Chrysalis); **Will Smith** Born To Reign (Columbia); **James Taylor** Back (Columbia); **Topol** Major (Mercury)
August 19
Flowers (CDS) (EastWest); **McAloon** & Butler Bring It Back (Chrysalis); **Will Smith** Born To Reign (Columbia); **James Taylor** Back (Columbia); **Topol** Major (Mercury)
August 26
Flowers (CDS) (EastWest); **McAloon** & Butler Bring It Back (Chrysalis); **Will Smith** Born To Reign (Columbia); **James Taylor** Back (Columbia); **Topol** Major (Mercury)
September 2
Flowers (CDS) (EastWest); **McAloon** & Butler Bring It Back (Chrysalis); **Will Smith** Born To Reign (Columbia); **James Taylor** Back (Columbia); **Topol** Major (Mercury)

SINGLES

1	JAMAL LAMAR	WEA	35102	CD	Pop/Rock
2	THE NOTORIOUS B.I.G.	Mercury	487342	CD	Pop/Rock
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RELEASES THIS WEEK: 142 • YEAR TO DATE: 3,891

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28	ROB MARSH	Mercury	487342	CD	Pop/Rock
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Remember where you heard it: It was certainly a turbulent week for Universal Music last week. After the votes of no confidence in Monsieur Messier, Universal was censured by a US Federal Trade Commission judge who, late on Friday, ordered it to end any agreements to "fix, raise or stabilise" prices. It was acting over allegations that Universal and Warner Music conspired to fix prices and limit competition in a joint marketing deal to promote a 1998 performance of The Three Tenors...Political correctness and all that obviously hasn't reached the offices of **Aim**. Chief exec **Alison Wenham** was full of praise at her organisation's AGM last Tuesday for France's efforts to protect cultural identity. But she added, "Some say the French are mad. I've always thought so, but in that respect I take my hat off to them"...There was a lovely quote from the late Warp Records founder **Rob Mitchell**, whose description of the Aim head honcho was related by fellow Warp founder Steve

Beckett in the Aim AGM programme: "She's a bit posh, but she's definitely got the guts for the job". Quite...Talking of posh, **MoS** boss **James Palumbo** dusted down the speech he gave at last autumn's JP Morgan conference, added a little update on the Zomba/BMG deal and gave a repeat performance. Asked afterwards why he laid into every major except Sony, he remarked, "Because we're trying to do a deal with them." That Sine deal moves closer by the day, it seems...As for Wenham's suggestion that **MW** should run a competition giving readers the chance to predict what will be the ultimate outcome of the **Zomba/Bertelsmann shenanigans**, watch this space...As the industry gathered for the **Silver Clef** bash last Friday lunchtime, auctioneer extraordinaire **Nick Stewart** was among many nursing a sore head. The previous night, the Captain had taken the reins for an auction at an **Elton John** gala, raising £680,000 for Nordoff Robbins. Last Friday's total reached just over £405,000. More than £1m in 24 hours – not a bad day's work...Among the big bidders were **Innocent's Hugh Goldsmith**, who let the cat out of the bag on a change in direction for his label by laying out £17,000 on a media package with **Kerrang!** magazine, TV channel and online service. Hugh tells Dooley that he is about to launch a rock act, whose opening tracks include a cover of the **Clash's** (White Man) **In Hammersmith Palais...** Otherwise, **BMG** music boss **Ged**



Just more than £300 on eBay later that same day. When she did get up on stage, it was to collect her award from Bromley Dave, who himself won a substantial ovation which left the poor lad speechless for a few short seconds.

Doherty splashed out £15,000 on a full page feature in **Hello!**, **Millward Brown's Bob Barnes** spent £7,000 on an executive box at Chelsea v Man Utd, while **Disotronics' David Mackie** picked up a box for England-New Zealand at Twickenham and a fender stratocaster signed by **David Bowie** and **Moby** for a combined £19,000...Dooley is now thinking of launching a training scheme on industry basics for some record company bods, after fielding a call from **Ash** guitarist **Charlotte's** mum. She had received a platinum disc, with her name on it, from the postman that morning. Being unsure what 300,000 sales meant in terms of silver, gold or platinum she, naturally, phoned their record label to get the low down. But, not knowing, they pointed her in the direction of Dooley and his colleagues who were more than happy to help out. Apparently, the disc was in recognition of the many hours spent ferrying Charlotte and her sisters to and from various music lessons in their youth...



For all the fuss over Ministry of Sound's investment in **Fischerspooner**, no-one can accuse them of lacking the courage of their convictions. When occasional singer and robotic stage ornament **Sandra H** missed her flight from New York for the band's Meltdown show at the Royal Festival Hall, it looked like **Megacolon**, a song in which Ms H was prominently featured, would have to be dropped from the set. But **MoS** product manager **Siona Ryan** volunteered to step into the breach and, of course, the sparky mind-dresser, and delivered a vocal performance uncanonically similar to the one the missing Sandra would have mimed. What Equity might make of this tangent

is hard to fathom, but Dooley would appreciate the chance to see **MoS** Records supremo **Matt Jagger** lead from the front, should fabulous **Fischerspooner** frontman **Casey Spooner** ever find himself similarly indisposed.

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If you have any comments or queries arising from this issue of **Music Week**, please contact Martin Talbot at e-mail - martin@musicweek.com or write to - Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

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He promised his speech at Aim's AGM last Tuesday would only be, well, this long. But Aim's own moderators recorded **PP1's** top man **Fran Norvink** (1) managed to clock up a staggering 43 minutes in his address to the Aim faithful and landed himself a place in the Guinness Book of Records for the organisation's lengthiest AGM speech yet. But then that's the length of the chap. Aim's top man **Alison Wenham** (2), meanwhile had other things on her mind. By the look of it she was hailing a taxi – no offence meant, Fran. As for Ministry of Sound's **James Palumbo** (3), he was busy trying to convince everyone that **Roger Ames** is really an alien. Hey, you had to be there.

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