



FOR EVERYONE IN THE BUSINESS OF MUSIC

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# music week

## Warner seals indie deal with 3m

by Joanna Jones

Warner Music UK has triggered a radical overhaul of its sales operation by outsourcing its dealings with small indie retailers to 3m.

Just days after taking up his new position as the major's commercial director, Alan Young unveiled a ground-breaking plan in which sales and marketing specialist 3m will handle Warner sales in the independent sector, with Warner's own team concentrating on the major retailers.

"The market and the retail climate are changing and Warner Music UK felt the time was right to rethink the mechanisms of its sales operation," says Young. He stresses that the major remains totally committed to the independent retail sector.

"What is imperative is that Warner is fully represented in the independ-

ent sector, as we still feel it is an influential area. We have to be represented across the indie retail sector and we feel 3m will do a great job as they also have specialist experience in that area."

The new setup, which becomes effective today (Monday), sees Warner's seven-strong sales force and regional sales manager for the independent sector handing over their duties to 3m's reps. Young notes that, while their roles have been made redundant, Warner is looking wherever possible to reemploy employees within the group.

Retailers were informed of the changeover last Friday through a formal note, while 3m representatives followed up the initial announcement with calls to individual stores.

Under the new agreement, Warner



**Young: committed to indie sector**

will retain a central sales function incorporating responsibility for all the multiple chains, plus independent chains including Anys, Music Zone, Fopp and Tower. The division will be headed by head of sales and new media Raoul Chatterjee.

In parallel, 3m's six sales reps will service the rest of the independent accounts, a process which started this week with pre-sales of The Streets' *Weak Become Heroes* single

and Linkin Park's *Points Of Authority* single and Reanimation album.

Young confirms "strategic thinking" about the sales operation began at the start of the year and, when the decision was made to outsource, both parties moved rapidly to sign the deal at the start of last week.

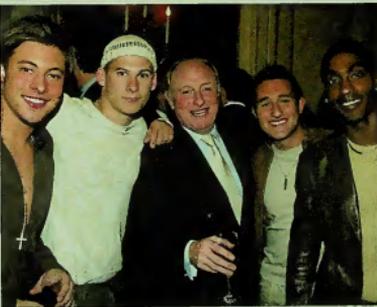
3m managing director Dave Trafford says, "We distribute a huge number of indie labels and have always adapted to the size of the label. To us the principle is the same - our existing reps on the road and telesales team will pre-sell Warner product into the stores. It is great for the profile of 3m to be associated with Warner in this way."

The other four majors decline to comment on the changes at Warner, but all confirm they have no similar plans for their sales operations.

One indie retailer expressed concern that 3m's reps would be spread too thinly. "3m are a professional operation, but it will take a few weeks for them to get up to speed and it will also be difficult with the amount of product they are carrying," he says. "They might have specialist knowledge as far as new music goes, but they know nothing about the history and back catalogue which makes up the majority of Warner's product we sell."

Adrian Rorbeau, owner of Adrians in Wilford, Essex, says, "It seems to me the 3m reps have quite enough on their hands without all the Warner product as well - the more they have to present, the less time they can spend. But this is the way things are going - it is expensive to keep a team on the road."

European Commission vice president Neil Kinnock welcomed Innocent at Blue as one of the winners and performers at last Wednesday's fourth IFPI Platinum Europe Awards in Brussels. Blue performed two songs as part of the show, in front of 400 invited guests from the worlds of politics and music, as well as receiving an award for sales of their *All Rise* album, which has to date sold more than 1.5m copies in Europe and a total of 2m worldwide. Blue are due to release a brand new single in October, with the album following in October. They are pictured at the post-awards celebrations with Kinnock (centre), who called for broader EU support for the European music industry at the event. See stories, p3 and p5, and Dooley, p36



## EMI top brass discuss strategy

EMI Recorded Music's most senior executives are meeting in Amsterdam this week, in what is the first get together of Alain Levy and David Munns' newly-structured management team.

Around 100 of EMI's top management worldwide are coming together in the Dutch capital over four days of presentations, discussion and update on the group's ongoing strategy.

The source says, "There has been a lot of changes since Alain and David came in, in October, and we are all getting together to talk about business and repertoire."

The meeting was scheduled to start yesterday (Sunday) and will continue until the end of Wednesday.

with two-and-a-half days of business discussions, followed by presentations of upcoming repertoire and marketing plans from across the world.

Meanwhile, EMI has hit back at criticism from the National Association of Pension Funds over the terms of its employment contracts with CEO Levy and group CFO Roger Faxon. The NAPF last week argued that the pay-offs to the two executives could exceed what is contrary to its guidance. Issued after both executives were given contracts. However, the pension body has now agreed to circulate an EMI-penned letter to its members in which the music group makes clear that Levy has no "incentive" to sell the company cheaply.

## Wall of Sound secures new Labels deal

Wall of Sound has signed a new multi-territory licensing deal with EMI Recorded Music.

Under the new deal, Wall of Sound managing director Mark Jones retains 100% ownership of the label, which will remain independently-distributed in the UK through Vinyl. It will tap into EMI Europe's Labels network in Europe, along with Labels Europe's international department.

The deal is the next phase of a relationship which first saw Virgin France's Labels division license the *Propheesheads*' debut album from the indie in 1998. The two companies then went on to forge a licensing agreement for acts including The WiseGuys and Les Rythmes Digitales.



**Røyksopp: world deal with EMI**

"I'm very happy to finalise our new agreement with Labels/EMI," says Jones. "Our relationship has developed over the past few years and we have collectively built on the strong worldwide base and reputation that existed for Wall of Sound."

In a related move, EMI imprint

Labels in France has signed acclaimed Norwegian electronic duo Røyksopp on a multi-album deal for the world, excluding the UK where the act remain with Wall of Sound.

"Not only do Røyksopp show that quality repertoire coming from continental Europe can cross borders into the UK and internationally, but they are also the result of great sourcing and development of talent from the independent sector with Wall of Sound," says EMI Recorded Music Continental Europe chairman and CEO Emmanuel de Burelet.

Røyksopp's new single *Rainind Me* is released on August 5 and the duo will appear as guests on Moby's forthcoming European arena tour.

## BPI quits Savile Row for County Hall

The BPI is set to follow in the footsteps of present London Mayor Ken Livingstone by moving offices to the former GLC home of County Hall.

After signing a 20-year lease on the new home, director general Andrew Yeates and his staff will leave their 10-year-old home in Savile Row this autumn for the second floor of the one-time powerhouse of local government in the capital. Margaret Thatcher's Conservative Government abolished the GLC in 1986 and the complex's main Riverside Building was sold to Shiryama BV in 1991.

Yeates says BPI's decision

to switch locations arises from pressure on rents in central London. Its second five-year lease at its Savile Row building is about to expire and any renewal would have resulted in a significant hike in rent.

The new offices will place it helpfully within touching distance of the Houses of Parliament and will also give the BPI extra space. Following Brits meetings and its Brits TV operation to be accommodated internally rather than at other locations as happens now. "By being a stone's throw away, it is useful for lobbying, but we can also really demonstrate things we need to show MPs," says Yeates.



**Golf  
2002**

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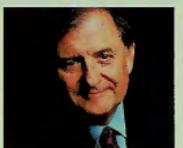
# Vivendi's quick financial fix prompts official investigation

by Robert Ashton

The continuing drama at Vivendi Universal took another new twist last week after a hastily-struck new financing package was followed by a probe into its books.

The Commission des Operations de Bourse entered the company's Paris headquarters last Tuesday to undertake an investigation into significant transactions it had carried out since the start of last year. The previous day, the new Vivendi chairman and CEO Jene-Rene Fourtou had managed to win an additional €1bn of unsecured credit for the media company from its six main banks led by BNP Paribas and Societe Generale.

Fourtou, who says his first priority is sorting out Vivendi's debt crisis, is working with the banks to put



Fourtou: sorting out Vivendi debt

in place further refinancing. Credit ratings agencies had previously said the group has €6bn of debt due this year, with a further €3bn due in the first half of 2003.

Fourtou says, "We are also working constructively with our banks on a longer term financing facility for Vivendi Universal. This is concrete

evidence of the continued support and confidence of our banks."

On the day the deal was struck, the Commission des Operations de Bourse announced it would be opening an inquiry into Vivendi's accounting practices stretching back to the beginning of 2001. The regulator is understood to be concerned about accounting practices, which may have masked the extent of Vivendi's debts. The size of these was only realised at the beginning of this month when Standard & Poor and Moody's published their credit ratings, which directly led to the departure of Jean-Marie Messier.

However, one media analyst is sceptical of the Commission investigation and says that it could be "a French set up". The analyst

suggests that, with the government fearing another Enron-style scandal, it may have sent in the regulatory authorities to give the media group a clean bill of health. This would prevent the market from continuing to punish the share price over fears of accounting irregularities.

"If that is the case, it is also highly likely that any small irregularities will be brushed under the carpet," the analyst adds.

No disposals have yet taken place, with Fourtou recently revealing a three-month financial and strategic assessment. But it is likely that the political establishment will be scrutinising any sell offs carefully, with Vodafone tipped as one of the first buyers of Vivendi's stake in mobile phone group SFR.

## Capital Radio switches to Powergold software

Capital Radio is to move to pioneering new computer technology to schedule music across the group.

The broadcaster, which 15 years ago became the first UK company to use computer-aided music scheduling to pick its music, plans to replace the industry-standard Selector software with the more sophisticated Powergold system.

Capital Radio Group programme director Keith Pringle says Powergold is Windows-based, compared to the Dos-based Selector, and thus communicates better with Capital's other systems and makes it easy to use for anyone used to working with Word.

"After it schedules, it goes back and argues with itself to see if it can make it better, which is a neat trick," he adds.



Rising US sensation Avril Lavigne (pictured) swapped the heights of the Stateside albums chart for a slot at London's Monarch last Tuesday for her debut UK performance. The show served as an introduction for UK press and radio. "It was refreshing to see a solo female performer whose band are all part of the whole experience," says Virgin Megastores head of music Jim Bachelor, who was among the industry representatives at the gig. "For a 16-year-old, she is an unbelievably competent performer." Asta is hoping the interest will help to mimic Lavigne's success in the US, where her album, Let Go, has climbed into the top five in the past month. The single Complicated - produced by UK duo The Matrix and currently number three on the US mainstream Top 40 airplay chart - wins a UK release on September 16.

## Platinum Awards speeches highlight menace of piracy

European Commission vice president Neil Kinnock called on Europe's powerbrokers to make the fight against music piracy a top priority.

Speaking at last Wednesday's fourth platinum awards in Brussels, Kinnock pressed for more stringent applications of anti-piracy legislation to protect the makers of music. In a rallying address in support of the business, Kinnock said, "For many decades, popular music has promoted enjoyment and mutual understanding in Europe and across the rest of the World, increasingly projecting culture and producing work, new ideas and economic success.

"The qualities have to be sustained - which is why the European Union has to play a part in safeguarding the future of the recording industry and the genius, talent and enterprise that makes it great. Increased piracy leads to a dead end for European music."

Kinnock's comments came after the IFPI told Brussels-based

journalists that a "music for free" mentality is challenging the future health and vitality of the European music industry - as well as launching its bid to have VAT on music reduced (see story right).

At a press conference in Brussels last Wednesday, Jean Michel Jare called on governments to help support the vital process of educating young music fans of the implications of buying pirate music or downloading tracks free.

"Governments can help support European music by promoting public awareness that when people take music that doesn't belong to them they undermine the future of those very artists whose work they enjoy," he said.

Universal Music International president and CEO John Kennedy added that if the "music for free" mentality went unchecked, labels will no longer be able to invest up to 15% of their revenues in discovering and nurturing platinum acts of the future.

● Blue at PE Awards, p6

## IFPI and Impala throw weight behind lower VAT campaign

The price of CDs across Europe could be cut by 20% if the European music industry is successful with one of the biggest and most far-reaching lobbying campaigns yet to cut VAT on recorded music.

Trade bodies such as IFPI and Impala are throwing their weight behind the so-called "less tax, more music" campaign, which is calling for music to be treated as a special case under VAT rates at the EU level.

Already, the French government, as part of recent electoral commitments promised by President Chirac and Prime Minister Raffarin, has undertaken to press the European Commission to include music under a review of the goods and services included in Annex H of the 6th VAT Directive 1977 and, therefore, eligible for a reduced rate of VAT. Products ranging from books and newspapers to cut flowers and tickets to the zoo are already included in Annex H and are able to charge less VAT across the EU.

Italy has also undertaken to



Berman: lobbying for tax break

reduce its 20% VAT rate for music and a spokesman for Impala adds that pressure is now being put on the German industry to press its treasury to support the claim before government elections later this year. Unanimous endorsement from all 15 EU finance ministries is required for the EC to implement the changes.

In addition to lowering the price of CDs, possibly by around 1% in the UK, Impala estimates that a reduction to its recommended 5.5% tax rate would also increase music sales by 40% over the next three years. The IFPI used last week's platinum awards to help kick start the lobbying process. The association's chairman and CEO Jay Berman told the event, "We are just as important as a ticket to the zoo."

## newsfile

**HENDRIX OWNERS WIN COURT BATTLE**  
Experience Hendrix, the operation which controls the rights of Jimi Hendrix, last week won a High Court battle preventing PPK Enterprise from exploiting a series of recordings featuring the legendary musician. The court ruled PPK and its president Ed O'Brien had to pay 70% of Experience Hendrix's costs and to make a payment of £75,000 on account of those costs by August 2 this year. See guest column, p5.

**KENAN MOVES TO SENIOR ROLE**  
MP3.com Europe's former CEO Yoel Kenan has been appointed BMG Europe marketing senior vice president. Kenan, who is based in London, will take overall responsibility for the marketing of worldwide releases in Europe and exploiting European repertoire globally.

**ACCIDENT PUTS TRAVIS ON HOLD**  
A spokesman for Independent says Travis are adopting a wait-and-see approach to the continuation of their current touring schedule, after drummer Neil Primrose injured his vertebrae in an accident in France. The band cancelled a string of European festival dates in France, Ireland and Italy after Primrose broke his neck in a swimming pool. A spokesman for the band was unable to confirm whether further live dates were to be suspended or not.

**MOYLES SET TO MAKE TV DEBUT**  
Radio One DJ Chris Moyles is set to make his terrestrial TV debut from a 13-week daily show produced by Chris Evans. The Channel 5 early evening show, which aims to attract a similar audience to Moyles' radio slot, is set to include topical news as part of a format of the full details of which have yet to be unveiled.

**HMV MOVES INTO ISLINGTON**  
HMV is opening the doors of its 343rd UK store today (Monday) in Islington's N1 shopping centre. HMV is investing £500,000 on the 400 sq m store, which is stocking 1,500,000 music titles and 4,000 DVD and video titles.

**ITC TO SET YOM KIPPUR SERVICES**  
Yom Kippur need no longer be a reason for missing In The City - the conference is to stage special synagogue services to enable its Jewish delegates to celebrate the important holiday this year. Many record executives have often declined to attend the event because the day of atonement (this year falling on September 16, in the middle of the September 13-17 conference) clashed with ITC and it would mean them missing services.

**ANDY HEATH**  
Andy Heath is not "head" of the Beggars Group as indicated in last week's Music Week. And his appointment to the board of Whatmusic Holdings has no connection to his role at Beggars Banquet, for whom Heath serves as a director in directing e-commerce strategy.

## newsfile

## UNIVERSAL PUTS CATALOGUE ON WEB

Around 1,000 classic Universal albums are to be made available through a downloading trial programme by Vivendi Universal Net USA and UMG's Emusic.com. Emusic's 50,000-plus members can download, in MP3 form, as much music as they want for a one-off subscription fee, starting from \$9.99 a month.

## PRS CONFIRMS AGM DATE

PRS's AGM is taking place this Thursday at the Radisson SAS Portman Hotel in London's Portman Square. The meeting, which formally starts at 10.30am, will include updates on UMG's PRS Alliance plans, International Income for music creators and the PRS Foundation.

## GREENING TAKES XFM SLOT

One-time Radio One presenter Kevin Greening has taken over Xfm's 10am-1pm weekday programme from Natasha, who continues to present her 3-5pm Saturday slot.

## BOOST FOR VIRGIN RADIO

Virgin Radio has been named the most listened-to online radio station in the world in new research by radio measurement companies Arbitron Webcast and Measurement. The station broadcasts in Windows Media Player, Real One and MP3 formats.

## MVC IN FABBITO OFFERS

MVC's website is offering the chance to win signed Fatboy Slim merchandise and money-off deals on the Skint act's CDs and DVDs, as part of the retailer's sponsorship of its Big Beach Boutique event. The free event was set to take place last Saturday on Brighton Beach and, alongside Fatboy Slim, featured a line-up including John Digweed and Midfield General.

## RNG AND JIPPII INK DEAL

Mobile entertainment service provider Jippii have struck a deal to make available ringtones and mobile graphics of the major artists to mobile phones across Europe.

## TROUBLE TRAILS NEW ROCK ACTS

Flextech's cable and satellite youth channel Trouble is introducing a series of identity today (Monday) featuring 30-second track excerpts of six new UK rock bands. The acts taking part are Autonomy, Lucy Prax, Not Kates, SiKix, Sugarcoma and This Girl, while the winners were filmed at London venue Heaven.

## DIMES &amp; SHILLITE PR EXPANDS TEAM

PR management company Dimes & Shillite has added to its team with the arrival of Taya Kalkan as PR support manager, while Leander Browning is recruited as PR account manager.

## THIS WEEK'S BPI AWARDS

**Best New Act** Nelly's Nellyville album receives a gold gong this month, while Morchebe's *Charing* wins a silver award. In the singles market, Oasis's Stop Crying Your Heart Out goes silver.

## HOW TV SHOWS' RATINGS COMPARE

Programme	this week	% change
The Saturday Show	2,129	n/a
Top Of The Pops (1st/5at)	2,234	n/a
CD-UK*	2,211	n/a
Top Of The Pops (1st/5at)	2,018	n/a
Top Of The Pops*	1,951	n/a
SMTV	1,348	n/a
The Pepsi Chart Show*	737	n/a
Popworld (Sun)	176	n/a

\* Combined totals. Source: Broadcasters' Audience Research Board (BAR). The data only available to non-competitive companies available.

# Universal initiative aims to revitalise US singles

by Joanna Jones

Universal is leading attempts to breathe new life into the fast-fading US singles market by issuing a series of trial releases in three key cities.

The major is calling on all four other majors to join in the initiative which aims to highlight what precise impact releasing singles has on album sales. Fewer and fewer singles are released in the US every year because record companies prefer to direct buyers to albums instead, but next month Universal plans to issue all product made available as radio singles in Boston, Detroit and Houston.

UMW's president Jim Urie says, "We are doing the test in response to the overwhelming sentiment from retailers that the single is still a viable configuration and hopefully we will be able to prove that."

The experiment coincides with an attempt by Edie in Germany to revive singles sales there and mirrors concerns within the UK market, where the singles business is down this year by more than 30%.

In the US, the ever-shrinking singles market is a key factor in a bleak half-year picture for music sales. Figures unveiled last Tuesday show



Urie: testing the singles market

that, for the six months ending June 30, only 6.7m singles units were sold, compared to 18.6m in the same period last year. Album sales slipped from 344.2m during January to June 2001, to 311.1m over the same period this year.

The US business is pinning its hopes on improving business in the second half of the year, with a stronger release schedule kick-started by the release of Eminem's The Eminem Show which has sold 3.6m units to date.

For the first time since the introduction of the format, US CD sales fell in the first half of the year by 7.5%. Unsurprisingly, sales of cassettes slumped 34.3%, while other formats enjoyed a 14.4% lift in sales.

Virgin Entertainment North America president and CEO Glenn

## US HALF-YEAR SALES 2002

	2002	2001	% change
Singles total	6	18	-63.9
Albums total	311	344	-9.8
CD	293	319	-7.9
Cassette	15	24	-34.3
Other	0.7	0.6	+14.4
Market total	317	363	-12.6

Source: Billboard/SoundScan

Table shows unit sales in millions for year to June 30

Ward believes the lack of singles in the market is confusing the customer and discouraging the long-term music buyer. "Singles are the best introduction point for customers and the most frustrating thing for retailers is people hearing something on the radio and not being able to buy it," he says.

Edie Germany, meanwhile, has launched a new-style CD single for next July at a price of €2.99 (£1.80) in an attempt to revive sales among younger and occasional buyers.

The new format, launched today (Monday), contains one title plus a bonus track, compared to the more common CD Maxi which features one or two titles plus remixes at a retail price of €5.99. Edie UK's managing director Daniel Lyckett says there are no plans, as yet, to introduce the new single format in the UK.

## Kerrang! gears up for awards switch to C4

Kerrang! is to present a series of live acts at its annual awards ceremony for the first time next month, as TV coverage switches to Channel 4.

The Emap publication, which in the last ABC figures overtook NME's circulation for the first time, plans to have three acts performing at its ninth annual event which takes place on August 27. A London venue has still to be confirmed.

Kerrang! editor-in-chief Phil Alexander says the decision to add a live element is part of a "total revamp" of the event. He adds, "At the moment, this kind of music has thrown up all manner of great shapes and we felt at this stage that the way to make the TV programme more interesting was to put on bands."

Radio One will broadcast live from the event in a two-hour programme hosted by Mary Anne Hobbs with Mike Davies reporting, while TV coverage will take place from Channel 5 to Channel 4 which will broadcast a highlights programme at 11.30pm on August 29.

Virgin Megastores has been secured as retail partner for the event and will facilitate in-store voting for the awards from this Thursday.

Meanwhile, a Kerrang! 28-day restricted service radio licence went on the air in Birmingham last Saturday.

## Party In The Park boosts C5's profile

Channel 5's bid to establish itself as the first stop for music on TV has been given a major boost after viewing figures from Party In The Park put it ahead of ITV's show last year.

Channel 5 says its seven hours of the programming of the Capital Radio event mastered an average audience of 1.3m and a 9.5% share of the viewing audience. Last year, when ITV1 and 2 screened the Party in the Park concert, it achieved an average of 970,000 viewers.

More encouraging for Channel 5 controller of youth music and Interactive Sham Sandhu was the fact that the audience figure peaked at 2m (12.4% share) and peaked at 3.1m (19.5% share) on the valuable 16- to 34-year-old target market.

# Biggest majors slip down global business list

The disappointing fortunes of the three biggest major music companies has been underlined by the Business Week Global 1000 listing of the world's most valuable companies.

The survey, published in last week's *Business Week* magazine, shows AOL Time Warner, Sony and Vivendi Universal all suffering a tough time over the past year, falling 29 positions, 14 positions and 71 positions respectively.

Vivendi Universal's share price declined 54% over the year - despite being based on data up to May 31, predating the company's most recent traumas - while AOL Time Warner's share value declined 64%, on the back of a loss approaching US\$5,000m.

The survey further shows that US-based media company Clear Channel - one of the biggest players in American radio - has also performed poorly, as did Liberty Media, the TV and cable conglomerate which last week voiced interest in buying some of Vivendi Universal's entertainment assets.

While music companies struggled, the strength of retail is confirmed by the listing. It highlights the massive power of US giant Wal-Mart - the owner of UK supermarket chain Asda - which claims a market capitalisation of \$240.91bn, more than that of AOL Time Warner, Sony and Vivendi Universal combined. Wal-Mart was also the best investment, with a 19.3% return on equity invested - only Tesco came

## GLOBAL 1000'S BIGGEST MUSIC-RELATED PLAYERS

2002	2001	Company	market cap	share price	% sales	profit	
4	6	Wal-Mart Stores (US)	\$240.91	41	21709	6874	
36	31	Viacom (US)	\$87.25	49	15	2323	220
38	7	AOL Time Warner (US)	\$82.78	19	46	38234	-921
62	49	Sony (Jap)	\$53.30	58	26	83941	135
121	50	Vivendi Universal (Fr)	\$34.14	31	18	52318	1500
134	137	Clear Channel Comm (US)	\$31.91	53	13	7970	1144
164	201	Tesco (UK)	\$26.41	4	7	34608	1214
672	NR	BSkyB Group (UK)	\$20.35	11	5	3374	-347
421	404	J Sainsbury (UK)	\$19.66	18	41	26398	629
649	765	Amazon.com (US)	\$6.84	18	31	222	-567
844	NR	Blockbuster (US)	\$4.90	28	28	5157	240
872	NR	Safeway PLC (UK)	\$4.70	4	18	13077	328

Table shows the rankings of key music companies in the Global 1000, ranked by market capitalisation (in US dollars), share prices (in US\$) as of May 31, 2002, and sales (in millions) over the valuable 16- to 34-year-old target market.

As well as Wal-Mart, Tesco and Amazon climb the listing, while Blockbuster and Safeway enter the 1000 for the first time. Blockbuster

shows itself to have been the best investment across the year, with its share price up by 28%, with Amazon.com not far behind, increasing 18%.

## Hutchinson prepares 'plan b' after collapse of IMJV

MCPSPRS Alliance chief executive John Hutchinson says a "plan b" is now being developed following the demise earlier this year of the International Music Joint Venture (IMJV) project.

The initiative – which involved Accanto, Buma-Stemra, MCPSPRS Alliance and Socar – was cancelled at the beginning of the year, along with the scrapping of plans for a shared service centre in Hoofddorp near Amsterdam.

Hutchinson told last Tuesday's MPA AGM that there was considerable disappointment about the project's collapse, but work was taking place on an alternative that built on IMJV's blueprint.

"I don't believe that course will be as good as IMJV could have been, but I believe it will be a more



Hutchinson: 'realistic option' safe and realistic option for the future," he said.

Meanwhile, MPA chief executive Sarah Faulmer raised concerns at the AGM that the belief music should be free seemed to be endemic. "The emotional value that people clearly attach to music is not translating through into an economic value," she said. Oxford University Press's

Andrew Potter was confirmed as chairman for a second year at the event, which took place at London's Royal Society of Arts, following his election to fill one of the five standard publishers seats on the board which were up for grabs.

Also elected as standard representatives were John Minch (Bobby & Hawkes), Ben Newton (University Edition, London), Shirley Ranger (United Music Publishers) and Nicholas Riddle (Peters Edition).

The five popular publishers elected were Peter Barnes (Pink Flag Publishers), Paul Curran (BMG Music), Jane Dyball (Warner/Chappell), Andy Heath (4AD) and Stuart Hornall (Hornall Brothers Music). Dyball was also confirmed as deputy chair for a further year.

## The new networks to support industry's broadband plans

by Paul Williams

The Government's internet chief has split out his total commitment to helping the music industry fully exploit broadband business opportunities.

Envooy Andrew Pinder, who works alongside Trade & Industry Secretary and e-Minister Patricia Hewitt, told last Tuesday's MPA AGM at London's Society of Arts that he has never been both to support the fight against broadband internet music piracy as well as back potential new business openings.

"The piracy side is a clear threat and we've got a duty and an obligation to do something about it; we're committed to do that, but there is a duty on the industry side to come back with new products and new ideas and new business models," said Pinder.

Pinder, who is charged with maximising online use within the UK, was talking on an AGM panel discussion on what widespread broadband use in the UK would mean for music companies. He added "enormous progress" had been made with broadband over the past 18 months.

## Tomlinson joins EMI in artist liaison role

Alain Levy's commitment to creatively nurture and care for EMI artists has taken a further step forward with the appointment of one-time EMI Music executive manager, Carmy Tomlinson to the new position of artist relations director.

Tomlinson, who for seven years worked with Martin Bandier and Peter Reichardt at EMI Music Publishing as an operations manager, will help liaise between the company and artists in all non-business dealings on a worldwide basis. She will report directly to Levy and his vice chairman, David Munnis, and will also work with EMI's operations manager, who handles Amanda Conroy on some PR projects.

Levy says, "We value artists, whether they are in the charts or not in the charts. Carmy will help us have the best possible dialogue with all members of the EMI artist family." Tomlinson has been mostly located in Los Angeles for the past year, working as business co-ordinator for Mick Jagger's Marathon Music.



Pinder: piracy 'clear threat'

with heavy price cuts by BT leading to rapidly increasing take up.

"It is the fastest-growing technology there's ever been," he said. "It is faster than the take-up of mobile phones, TVs or CD players. We're starting at a low base, but ultimately this will be a prevalent technology."

However, despite his declared support, music technology players on the panel expressed caution about progress being made in terms of their businesses gaining access to repertoire. BT Openworld's head of music Ben Drury said his company is serious about music driving broadband in Britain and is talking to many players, including Musketnet, QO2 and Pressplay. "We really want to roll something out this year or early next

year, but there are issues with some of the publishing rates which have been set," said Drury, whose company is targeting broadband in 5m UK households by 2005.

Digital technology company Tornado Virtue's CEO Neil Ferris added that two of his clients, HMV and Virgin Megastores, want to go live with music on their sites, but have not been able to because of problems reaching agreement with MCPSPRS. This, he said, was partially because of the few meetings the industry organisation held each year which limited the chance for discussion.

In reply, MCPSPRS chief executive John Hutchinson said that if HMV and Virgin were prepared to pay the going rate for music, he would sanction anything the two retailers liked. Although progress with deals has generally been slow, Ferris is convinced of the huge potential broadband presents for breaking new music and artists. "The opportunity is that radio one can break bands without Radio One or Capital," he said. "You can get music to people who want to know about music."

## BBC aims to win BBC contract for former Wise Buddah shows

UBC Media Group is aiming to take over production of some of the BBC Corporation's previously produced by its now defunct rival Wise Buddah Broadcast.

Chief executive Simon Cole says the group is preparing to put in bids to handle part of Wise Buddah's one-time portfolio, which was bought back in-house by the BBC when the company went into liquidation three months ago.

The corporation has yet to make a decision about recommissioning the programmes, which include dance shows such as the Pete Tong-hosted Essential Selection and two Trevor Nelson programmes. But Cole expects developments within a few months and is confident of UBC's chances. "We've got a strong presence now in dance. The Paul Oakenfold show we make is doing very well in the States," he says.

The group's bid to expand pro-

gramming production comes as the group appears on target to move back into profit next year. Pro-tax losses for the year to March 31 2002 were cut from £4.2m to £3m, while turnover improved by 45% to £9.3m.

Cole says the key issue facing UBC in the next 12 months will be digital radio, with its business here boosted by £5.44m raised via a placing and open offer. UBC's Classic Gold analogue and digital brand is being expanded in London later this year to take its potential audience to 23m nationally, while Cole believes the arrival of Videologic's under-£100 set at the end of this month means it is now "when, not if" the medium fully takes off.

UBC has also won commissions from Radio Two to make documentaries about Phil Collins and Quincy Jones.

## MUSIC COMMENT

## JACKO DISPUTE CLOUDS REAL ISSUES



Is it me, or is there something a little irritating, pathetic and downright obscene about Michael Jackson's current row with Sony Music?

Few outside of the inner sanctum of Sony's New York HQ know the real truth of Jackson's financial claims. But suggestions of racism are clearly audible. Besides which, to make such unfounded claims just a few years after Sony stood solidly by Jackson in the midst of potentially career-crushing – up-roven, of course – sex allegations, feels almost vile. My other labels would have got fed then and bailed out long before now.

But, aside from the specifics of the Jackson case, the media coverage attracted by his over-the-top antics is particularly concerning, perpetuating an image of our industry as ruled by monstrous, arcane monoliths peddling the efforts of poor, down-trodden, exploited puppets. That is a slur on many of the best executives in our business. Artists' struggle against corporations is an enduring image of the music industry, dating back to blues musicians of the Thirties and before.

Of course, there are still examples of this, but, in this newest century, they are fewer and farther between. The balance of power between the larger artists and their labels has never been more equal; consider George Michael effectively negotiating his record company with first one then a second king, Roshonara, and then the shahs of his careers, or Robbie Williams holding many of the aces in his negotiations with EMI.

Strong artists are vitally important; their views – whether through MMF, Aura and Pamra, PPL's efforts to embrace the performers' organisations or even the emergence of the US-based Artists Coalition – are vitally important for the future health of our business.

New artists coming fresh into the business will always need guidance. But in this media and business savvy world, intelligent, informed, experienced artists know as much about their careers as any product manager, A&R director or managing director does. The key is to marry the knowledge working on each project and make the most of every perspective. A&R talents ranging from Daniel Miller, Muff Winwood, Dave Bates, Korda Marshall, Keith Wozencroft to Clive Davis, Ahmet Ertegun and Rick Rubin know this; forcing an act to do something against their better judgement does not make for better music.

In the post-conglomerate, new world order, many companies recognise this, enthusiastically claiming to be "artist friendly."

This is not an option; it is the only strategy.

Martin Talbot, martin@musicweek.com

## PATRICK GARDNER

## 'EXTRAORDINARY' HENDRIX CASE ENDS



With some justification, Mr Justice Buckley last year's court decision as "extraordinary" the case concerning the fight to exploit early Jimi Hendrix recordings. The action was unusual for a number of reasons, not least because it was a dispute between two US parties in relation to breaches of a 30-year-old English court order.

Ed Chalpin has long claimed to be the man who "discovered" Hendrix, as he recorded some of the guitarist's early studio and live performances in New York, in October 1965. Chalpin signed Hendrix to an "exclusive" one-page contract.

The validity of that contract was later challenged by Hendrix in litigation in both the US and in England. Although Hendrix died in 1970, the case was eventually settled in 1973, with Chalpin agreeing to drop all claims and to exploit only 33 of the tracks he had recorded.

In the late Nineties, Experience Hendrix – who own and control Jimi's legacy to this day – discovered that PXP was breaching the 1973 agreement by licensing more than the 33 tracks to which it was legally entitled and began litigation.

At trial, Chalpin's defence was that the 1973 agreement had been varied to allow him to exploit a far greater number of Hendrix tracks in his catalogue. The judge rejected that argument.

Chalpin's also relied on his continued exploitation of the additional Hendrix tracks for most of the Seventies and Eighties without complaint from the Hendrix estate; he claimed he was therefore entitled to an "implied licence" to exploit the additional tracks, that the estate had waived his rights to complain, and succeeded in his breaches of the 1973 agreement and in a guilty plea of fraud.

The judge found that the Hendrix estate did not wish to become embroiled in litigation in the Eighties, even though it was aware of Mr Chalpin's breaches. The judge said that the perceived delay in bringing the litigation was "misleading". He found that Chalpin had exploited masters contrary to the 1973 agreement, knowing he was in breach but believing that Hendrix's estate "would probably not litigate".

Even when Chalpin agreed to the Hendrix estate's terms in the 1970s under the 1973 agreement, the judge found that he had supplied "virtually useless copies or masters and...had retained better versions". The judge said that this "subterfuge...is unhelpful to his cause".

In declining to make a further order for delivery up again, the judge said the injunction granted would prohibit exploitation of these masters in any event. He also awarded Experience Hendrix 70% of its costs of the action.

Patrick Gardner is an associate in the IP & Media Group at Eversheds & Parnall, solicitors for Experience Hendrix and artists including The Beatles and Sir Elton John



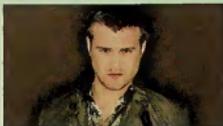
## \* Bedingfield underlines writing profile with Carey collaboration

Daniel Bedingfield's profile as a songwriter is set for a boost thanks to a forthcoming song-writing collaboration with Mariah Carey.

Island Def Jam, whom both are signed to for the US, has brought the two artists together. "I see myself very much as a writer," says Bedingfield, who has also recently contributed a track for H & Claire's debut album for WEA London.

In addition, US producers The Neptunes are already in the frame to produce the results of the Bedingfield/Carey partnership. The collaboration follows Bedingfield's recent publishing deal with Sony/ATV, one of the biggest of such deals this year to date.

"Barry White, Sting and Ms Dynamite are also on my list of people I would like to write with," says Bedingfield, whose second single, James Dean, went to radio three weeks ago, ahead of its commercial release on August 5. Meanwhile, Bedingfield is putting the finishing touches to his debut album Gotta Get



Bedingfield: 'I see myself as a writer'

Thru This, due for release in August through Polydor. "I produced a lot of it my bedroom, but have also got in some co-producers like Al Stone, who has worked with Jamiroquai, and Lewis Talbot to work on some tracks."

"I don't really have expectations for the album, so will be comfortable with whatever happens," says Bedingfield, who is currently auditioning musicians for his band, which is expected to undertake a full UK tour later in the year.



Morcheeba: new five-album deal

## Morcheeba renew deal with East West

The success of Morcheeba's latest album *Charango*, which recently debuted in the Top 10, has resulted in the signing of a new long-term five-album deal directly with East West Records.

The act were originally signed to China Records, although ultimately ended up being worked by East West through the company's acquisition of China.

Morcheeba, who are published by Chrysalis Music, released three albums between 1996 and 2000, selling a total of 3m units.

After recently playing a sold-out show at London's Union Chapel and an making appearance at T in the Park last weekend, Morcheeba headline the Essential festival on August 3. The band will play a full UK tour in the autumn.

## newsfile

### SKEET CREATES NEW ORCHESTRA

One of the UK's leading pop orchestral arrangers is the music director of a new contemporary act entitled The Orchestra. Andrew Skeet, who has previously worked with the likes of George Michael and Suede, has co-produced the album with Spacers' Luke Gordon. The Orchestra will release their debut album, showcasing their cinematic sound, in the autumn. The classically-trained, ever-expanding collective provided a recent highlight at the Big Chill festival where they incorporated collaborations with The Runaways and Spacer. The band will be crumming into traditional rock venues to support the release of the album.

### M.A.S.S. BENEFIT FROM ART PROFILE

The unsigned winner of Radio One's recent One Music campaign has signed a one-single deal with Virgin's Radiate imprint, home to Haven. The label will be ruthlessly releasing Hey Gravity by M.A.S.S. on July 29. In addition to the Radio One exposure, M.A.S.S. have enjoyed support from Xfm and Virgin radio.

### TWISTED NERVE MARKS FIFTH BIRTHDAY

To mark Twisted Nerve's fifth birthday, the Manchester label will be launching a new series of releases under the banner Twisted Nerve's Jukebox 45. The label will issue one three-track seven-inch single a month from September for a total of 12 months. Featuring acts from across the label's roster, all tracks will be exclusive to the format and will include offerings from Badly Drawn Boy and Andy Votel. The Twisted Nerve singles club is a subscription-only venture and no copies will be available through traditional retailers.

### HW PLAYLIST

#### BIG BROVAZ - Nu Flow (Epic)



Taking urban pop to the next level (single, September)

#### COLDPLAY - A Rush of Blood To The Head (Parlophone)

Already a classic (album, tbc)

#### MY COMPUTER - Waterbilla (13 Amp)

An invigorating mish-mash of harmonies and unexpected production flourishes on this debut set from a band discovered by Sean Ryder's *50d* on David Holmes' label (album, August 27)

#### AVRIL LAVIGNE - Complicated (Arista)

With the buzz growing Stateside, this feisty ballad should find its way on to UK airwaves with ease (single, September)

#### CHRIS CODO - Next Wave (Distinctive)

An essential wave and wonderful collage and a long overdue step forward for all things chilled (album, September 2)

# EMI deal positions UK Christian label Furious for global agenda

by James Roberts

UK independent label Furious Records, one of the world's leading Christian music labels and home to British rock act Delirious, has struck a label deal with EMI which will see it launch a number of acts worldwide.

The new five-year agreement will see Furious establish a US office in Nashville in the coming weeks as a base for its international activities. "I am in the process of putting key press, promo and radio people in place in the US," says label manager Tony Patoto, who struck the deal with Bill Haran of EMI/CMG.

"It follows on from a licensing deal we have had for Delirious with Virgin. We have sold 5m records in the US with the band over the past four years with Virgin and as a result have been pursued about setting up a deal for other artists," says Patoto.

Patoto was this week set to launch the US arm of Furious at EMI Records conference in Los Angeles, where three of the six artists which the label has signed for the world were to be presented to international EMI staff. The first artists prioritised through deal are All Star United, Graham Kendrick, along with Delirious themselves. "EMI's level of belief in us has been great and they do think we can bring something to the market place," says Patoto.

Although new names to many, the likes of Graham Kendrick have already proved

themselves in the UK market. "Just through the Christian market place, Graham has sold about 45,000 records in the UK, but most people would never know about him," says Patoto.

Likewise, Delirious' rise has happened underneath the radar of the mainstream music industry. The act have scored eight Top 40 singles in the UK in the past five years, and remain a popular draw on the live circuit. "The band are playing festivals across the US this summer. Last month, they headlined the Creation festival in Pennsylvania in front of 80,000 people."

"We're not trying to feed a segregated Christian market divide, we're just a music company that has found a market place and who are exploiting it," says Patoto.

Delirious have released three mainstream



Delirious: Furious aims to repeat their million-selling success

albums, all of which entered the Top 40 chart, although the majority of their sales are achieved through a network of Christian bookstores, which are not retail stores and whose sales do not count towards the charts. The band's biggest-selling album, 1997's *King Of Fools*, has sold 300,000 copies to date in the UK.

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# POLYDOR REGAINS SINGLES CROWN

Not even a strong showing from RCA/Arista could prevent Polydor from dominating singles as well as albums in Q2, writes Paul Williams

Four and a half decades separate the footage they provided among the moral minority, but Elvis Presley and Eminem oddly found themselves united in quarter two with the period's biggest-selling single and album releases respectively.

In a quarter which took in the Queen's Golden Jubilee Bank Holiday weekend, it was in many respects more like the Silver Jubilee summer of 1977 as the King reigned at number one again through Dutch DJ XL's remix of the previously relatively-obscure track *A Little Less Conversation*. In the albums market Eminem, whose own controversy at least partially mirrors that of the young Presley during his mid-fifties heyday, led the way with *The Eminem Show*.

Both releases provided much-needed sales boosts to their respective markets during a period in which World Cupware retailers saw their music trade decline further. The Presley single managed 458,089 sales in three weeks to emerge as the quarter's biggest seller, as over-the-counter sales for the year trailed 2001's level by 11.2% by the end of the period. Even the artist albums market, which had previously continued to rise and rise, registered a 1.0% over-the-counter drop during the first six months of the year. However, compilations improved by 6.2%.

Presley's success ensured RCA/Arista claimed the biggest-selling single for the second successive quarter but it was always going to struggle to match its record-breaking Pop Iced heights of the previous period, when it claimed 29.8% of the market. Instead it stepped to second spot with 15.2%, as normal service was resumed with Polydor back on top with 16.5%.

The dominance of Polydor and RCA/Arista on singles was reflected by the pair providing six of the period's 10 biggest sellers, with Polydor led at number two by Ronan Keating's *If Tomorrow Never Comes*. It was a similar story on albums where Polydor headed the list with 10.1% after providing three of the

## Q2'S TOP-SELLING SINGLES

1. **A Little Less Conversation** Elvis Vs. XL (RCA)
2. **If Tomorrow Never Comes** Ronan Keating (Polydor)
3. **Just A Little Emery X** (V2)
4. **Without Me** Eminem (Interscope)
5. **Kiss Kiss** Holly Valance (London)
6. **Light My Fire** Will Young (S)
7. **One Step Closer** 5 Club Juniors (Polydor)
8.  **Freak Like Me** Sugababes (Island)
9. **Unchained** Melody Gareth Gates (S)
10. **How You Remind Me** Nickelback (Roadrunner)



## Q2'S TOP-SELLING ALBUMS

1. **The Eminem Show** Eminem (Interscope)
2. **Now That's What I Call Music 51** Various (EMI Virgin/JMUTV)
3. **Pop Idol - The Big Band Album** Various (S)
4. **Destiny** Ronan Keating (Polydor)
5. **Escape** Enrique Iglesias (Interscope)
6. **Greatest Hits I, II & III** Queen (Parlophone)
7. **Silver Side Up** Nickelback (Roadrunner)
8. **A New Day Has Come** Céline Dion (Epic)
9. **All Rise** Blue (Innocent)
10. **Fever** Mylene Farmer (Parlophone)



quarter's five biggest sellers through Eminem, Ronan Keating and Enrique Iglesias, while RCA/Arista secured its best showing yet on albums with 8.1% to take second spot. Its most successful album, the Pop Idol Big Band compilation, finished as the quarter's third biggest seller.

Polydor's excellent singles run saw the company claim more than 65% of Universal's total share as the major led the way on the corporate rankings with 25.3%. Only Universal Island out of its other operations finished among the quarter's Top 10 companies, taking 5.2% for fifth place as it enjoyed its biggest hit of the period with its debut Sugababes offering *Freak Like Me* (eighth of the quarter). On albums Universal - finishing top with 25.9% - was more widely represented as Polydor was joined within the top 10 companies by Universal Music TV (fourth with 5.3%) and Mercury (fourth with 4.5%).

EMI almost matched its albums performance of quarter one when it captured 19.8% of the market as it finished in second place again with 19.7%, but, unlike Polydor-dominated Universal, it was driven by similar performances across its divisions. Parlophone,

the compilations operation EMI Virgin and Virgin each took around 5% of the market with the company's biggest success coming from the Parlophone-handled Queen Greatest Hits I, II and III package which re-emerged around the West End musical hit *We Will Rock You* to finish sixth of the quarter. Moby's 18, its first Mute release since acquiring the influential independent, ranked 14th.

The major's singles performance was far less inspiring, with only Virgin (sixth with 4.5%) represented among the quarter's Top 10 companies. As a result, it slipped from third to fourth spot in the corporate rankings with 10.6% of the market. Its lowest showing in a year, its slip allowed Sony to move above it to secure third place on the back of a run that included Shakira's *Whenever* (11th of the quarter) and Ant & Dec's *We're On The Ball* (16th). It also ranked third on albums with 13.8%, with a trio of Epic titles by Céline Dion, Anastacia and Jennifer Lopez providing its three biggest successes.

Warner among the majors experienced the biggest market share gains on singles in the quarter with its 10.6% showing double quarter one's, although it could still only secure fifth

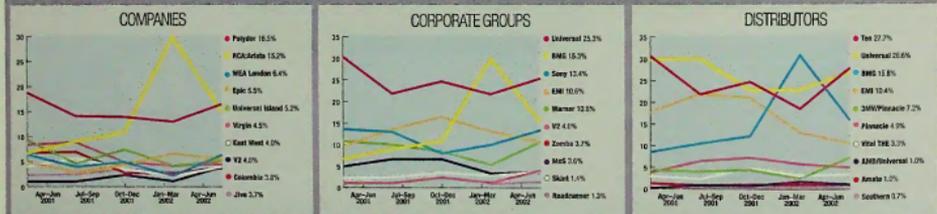
spot on the corporate list. The main factor in its turnaround was Holly Valance's number one single *Kiss Kiss*, which ranked fifth of the period and lifted WEA London into third place with 6.4%. By contrast, on albums Warner slipped to its lowest level since the end of 1999 with an 11.9% share giving it fourth place on the corporate table.

Among the Indies, Ministry of Sound remained the top-rated albums company with 9.8% of the independent market, although it placed only one album among the quarter's Top 50 biggest sellers, *Clubbers Guide To Ibiza 2002* (33rd). Meanwhile, The started its new business responsibility handling Vtali's physical distribution in some style with the quarter's two most successful indie albums, the XL/Universal *Body Boy* and *At A Boy* soundtrack at 13 and Mute's *Moby* at 14.

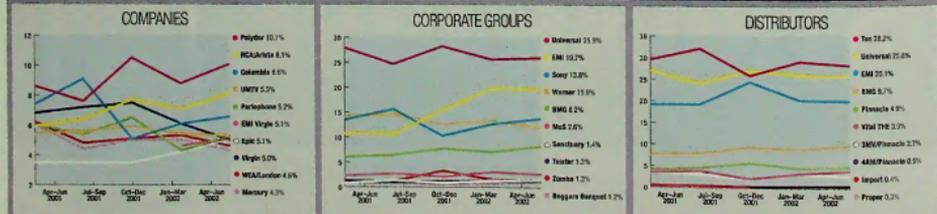
Live lost its indie singles crown to V2, which took 24.8% of the independent market and finished eighth overall among all companies after securing its first chart-topping single with Liberty X's *Just A Little*. The single was one of only three in the period to sell more than 400,000 units, as it made it to number three of the quarter. Live was partially compensated by the fact that it scored one of its biggest 'N Sync hits yet in the UK with *Gridfired* (the period's 19th biggest hit), while Britney Spears' *I'm Not A Girl Not Yet A Woman* was at number 21. Sanidrew in between at 17 was Lazy by X-Press 2 featuring David Byrne. Skint's most successful single yet exiting Fatboy Slim.

In contrast to the previous period, quarter two could at least boast a series of new superstar album releases from the likes of Eminem and Ronan Keating, but even they were not enough to save the market from sliding in decline with the long-suffering singles business. But the Elvis hit showed that the right single can still spark huge sales, while the massive first-week sales of the Oasis album a week ago has already sent year-to-date artist album sales back into the black.

## SINGLES: SECOND QUARTER PERFORMANCE 2002



## ALBUMS: SECOND QUARTER PERFORMANCE 2002



# SINGLE of the week

**BRITNEY SPEARS FEAT. PHARRELL WILLIAMS:** *Boys (Zomba 0239312)*. N.E.R.D.'s Pharrell



Williams has his wicked wit with Britney on her latest single *Boys*, taken from her new Austin Powers movie, and the result is a scatter-funk revelation. Spears sounds grown-up, breathless and edgy. The Nopturns-produced track has already been CD-listed at Radio One and looks set to cross over to a more adult audience.



# ALBUM of the week

**BETH ORTON:** *Daybreaker (Heavenly HVLNF37VD)*. Heavenly, marketing and distribution partner



EMI and its US affiliate Astralwerks have all pegged this, Orton's third album, as an opportunity to build her into a genuine platinum artist. However, mass-market international breakthroughs for artists with mature appeal are never guaranteed. Here's hoping she will break big this time, but either way, this is a strong album, and it will preserve her large cult following at the very least.

## SINGLE reviews



**RECOMMEND DARIUS:** *Colourblind (Mercury 0639652)*. The charts probably should not be a barometer of relentless determination in the face of howling derision, but if

the re-styled Darius has a hit with this well-wrought, partly self-penned track, one cannot seriously begrudge him it. Critics will undoubtedly always scorn him, but if we have to have Darius among them, he might as well be singing harmlessly, summery pop like this. It is CD-listed at Radio One.

**BOWLING FOR SOUP:** *Girl All The Bad Guys Want (Music For Nations CDKUT 194)*. This exciting skate-pop rocker from the US is already storming The Box Top 30, doing well on MTV2 and Kerrang! TV, and is CD-listed at Radio One. The band have just completed a UK tour.

**McALMONT & BUTLER:** *Falling (EMIChrisallis CDCMS 5141)*. A stunning return after a lengthy break-up, this single manages to eclipse even the duo's all-conquering debut 'Yes'. Drenched in an exciting Spectroscopex production, David McAlmont's voice is stronger than ever, which suits the sweeping arrangement and gigantic chorus. The duo are currently in residence at Ben Watt's Cherry Jam venue.

**NORAH JONES:** *Feelin' The Same Way (Parlophone CDCDL38)*. This New-York-based singer demonstrates why her profile has been growing in the past year on this new single. Silky-smooth vocals glide over a slickly-produced acoustic backdrop which indulges in equal measures of blues and country. It is the second track from Jones's album *Come Away With Me*, which breached the Top 10 in the UK in May.

**GEMMA HAYES:** *Let A Good Thing Go (Source SOUR0051)*. This, the second cut from Hayes' May-released debut album *Night On My Side*, sees her sweet voice and pop folk sensibility juxtaposed with driving guitars — a nod to influences as diverse as Nick Drake and Deas. The track is CD-listed at Radio One.

**SOVEREIGNACE:** *Havin' A Good Time (Positiva CDTIV174)*. First surfacing in the summer of last year, this strong disco-house track now finds itself gathering pace on the back of new plays by Radio One's Pete Tong, and a top 10 placing on *MTV's Cool Cuts* Chart. It sounds very much like a summer song — let's hope it brings the long-awaited summer with it.

**NATURAL:** *Put Your Arms Around Me (Bell Records/BMG 74321 947 892)*. Boy

band Natural, so called because they prefer the natural method of producing music (ie playing instruments), have found a polite pop song with pedigree for their first single, written by Steve Kipner of Gemie in A Bottle fame. Having peaked at number eight in the US chart, Natural have the potential for success with British boy band fans.

**WILL SMITH FEAT. TRA-KNOX:** *Black Suits Comin' (Nod Ya Head) (Columbia 6730132)*. Showing how far the N.E.R.D.-influenced rock sound has travelled into the rap mainstream, Smith returns powered by a chugging rock riff. He delivers the lyrical goods with swaggering ease, while the exposure on the *Men In Black II* soundtrack and a Blastin' on Radio One should ensure a good chart placing.

**ADEMA:** *The Way You Like It (Arista ARPCD-5068)*. Adema's debut single is a visceral, nu-metal mix of understated electronic loops and crunching metal riffage. With platinum sales in the US and the stateside leg of Ozfest to look forward to, Adema will have few angst-pop metallers and ex-tourmates Linkin Park looking nervously over their shoulders.

**COMMONWEALTH:** *That's The Way It Goes (Blacklist/Edel 0140590RE)*. Already picking up plays on Radio One, this second single from one of the UK's premier rap outfits follows on from their excellent debut, *Arnhem*. It should go some way towards recognising them for the talent that they are.

## ALBUM reviews



**RECOMMEND MY VITRIOL:** *Finelines/Between The Lines (Mushrom INFECT96CD)*. The debut of last year's debut album has been radically reformed for the

US and now gets a UK release. In addition, a second disc of B-sides and rarities has been added to please the dedicated fanbase. This is an essential purchase for new and old fans alike and is sure to be remembered as a classic in years to come. **P DIDDY & BAD BOY RECORDS:** *We Invented The Remix (Puff Daddy/Arista cd74321 94540)*. P Diddy gives another masterclass in zeitgeist surring with this collection of on-the-money remixes that rework Bad Boy classics and recent hits. The production is hip and intelligent, while guests include the hottest urban property of the moment including Ashanti, Ludacris, Busta and Missy. P Diddy single I Need A Girl has been CD-listed at Radio One.

**RECOMMEND THE CORAL:** *The Coral (Deltasonic DLTC0006)*. This is a stunning debut album from The Coral who display a healthy disregard for genres in their quest for perfect guitar pop. Tracks such as *Shadows Fall* and recent single *Goodbye* highlight the band's boldness and ability to swing their songs off in wildly unexpected angles. Dazzling, ingenious and fiercely original, The Coral's debut will go down as one of the year's best.

**PAUL HARDCASTLE:** *Three (Jazz FM 3400522)*. A far cry from Hardcastle's electronics work of the Eighties, this album follows in the smooth jazz path he has trodden for the past 10 years, which has seen him lay down three albums in the Jazzmaster series and now this third album in the Hardcastle series. Previously released in the US, the album features Helen Rogers on vocals and falls somewhere between the likes of Wayman Tisdale and Al Jarreau.



**SCOOTER:** *Push The Beat For This Jam (The Singles '94-'02) (Sheffield Tunes/Edel 013299 STU)*. Following the entry of their latest Supertramp-sampling single *The Logical Song* at number two, German techno trio Scooter release a collection of their singles from the past eight years. The fact that they sound like a happy hardcore group fronted by Germany's answer to Al G has not prevented them from selling more than 6m records worldwide.

**BEN KWELLER:** *Sha Sha (679/WEA*

*0927477202)*. This is the debut album from promising singer-songwriter Kweiler, who has matured considerably since his days in Radish. Sha Sha is packed with highly skewed pop, part Pavement, part Wilco but includes enough individuality to make it worthy of investigation.



**MARC ANTHONY:** *Hundred (Columbia 5032952)*. Puerto Rican American singer Marc Anthony cannot be accused of jumping on the Latin pop bandwagon with the likes of Enrique and Ricky — he is a bona fide salsa superstar having sold more than any other artist in the genre. This, his second English-language album, offers a mixture of ballads and R&B-tinged pop, all delivered in his unique heart-tugging style. **FUNKI PORCINI:** *Fast Asleep (Ninja Tune ZENC 57)*. Clocking up his sixth album through Ninja Tune, Funki Porcini shows no sign of slowing down. *Fast Asleep* is being released as a multi-media package with a series of accompanying films by Team Alcohol. The music, as ever, is a bewitching brew of slow-slurping jazz and twilchy beats.

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

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**RECOMMEND THE CORAL:** *The Coral (Deltasonic DLTC0006)*. This is a stunning debut album from The Coral who display a healthy disregard for genres in their quest for perfect guitar pop. Tracks such as *Shadows Fall* and recent single *Goodbye* highlight the band's boldness and ability to swing their songs off in wildly unexpected angles. Dazzling, ingenious and fiercely original, The Coral's debut will go down as one of the year's best.



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# COMPETITION HOTS UP FOR PRS AS CAMPAIGNS MOVE IN-HOUSE

Tighter budgets and streamlining have resulted in an increase in the number of PR campaigns being handled by labels' in-house teams, forcing independent PRs to work harder to win new acts and long-term contracts

Identifying the "next big thing" is arguably as important to every independent PR as it is to A&R scouts across the country. And the never-ending supply of new acts in need of representation means there is always a healthy stream of new opportunities available at any one point.

However, the current climate of cutbacks and streamlining in the record industry is putting a squeeze on the sector, and the indies are beginning to feel the pinch. Major labels are increasingly keeping PR activities in-house in an effort to keep costs under control, and the resulting reduction in long-term accounts and monthly retainers is forcing independent PR companies to work harder and harder to remain in business.

In their eagerness to pick up worthwhile new business, PRs have learned to position themselves as the first point of call for a new act, sometimes before even the A&R personnel are on board. "If you can catch a band before they have signed and do good things with them it builds up loyalty, which will hopefully turn into a long-term working relationship with the act once they are signed," says one leading independent PR, who handles a number of acts that have been brought into the company in such a manner. "It is very common, but there is no guarantee that you will get to keep working on the act if they sign to a major."

The lack of guarantees is nothing new to one leading PR outfit, Mercenary, which handles the publicity for The Hives, Supergass, Metalica and Spooks, among others. The company recently lost one of its new bands after working with them right up to the point when they were signed by a major. American electronic pop act Venus Hum got their first UK exposure through PR Kas Mercer, who says she also attracted major A&R interest in the



Venus Hum: buzz band 'discovered' by Mercenary, but reverted to BMG's in-house PR

act. Despite the leg up, when the act eventually signed with BMG, Mercenary's services were no longer required.

But even in the face of such uncertainties, the competition is always fierce for the hottest new act. One recent example of a buzz act being enthusiastically courted by the independent PR fraternity was New Zealand rockers The Datsuns, who attracted a host of potential representatives to their London shows. Ultimately the band signed to V2 Records, with their PR to be handled in-house, so the chase was to no avail. "These days, cost comes into it more than ever before," says V2 head of press — and The Datsuns' new PR — Polly Birnbeck, who knows both sides of the business well, having previously worked for several years at independent Savage & Best. "Working for one label has meant I spend less time in meetings and more time working on my acts," she adds.

Despite an apparent shift towards in-house teams, the value of getting the right message about your artist across to the public can be priceless, if handled correctly. And the indie PR market is dominated by a handful of companies — including Coalition, SPR and Sainted, to name just a few — which have built up strong reputations working the biggest acts of today in specific markets. Alongside the established names are the companies which continue to expand by acquiring key accounts. One growing force is Freud Communications — historically a film, TV and entertainment publicity firm — which has been developing its music client base significantly in recent months. The company now represents Blue, BMEK, Gen Halliwell, Toploader and So Solid Crew's Romeo, who is poised to launch his solo career next month through Relentless. "With all our clients, the focus is about giving mainstream exposure," says Freud head of

music Jonathan Hackford.

Likewise, MBC PR, run by former Warner Music director of press Barbara Charone and ex-WEA managing director Moira Bellas, continues to expand aggressively. In recent months the company has added Claire Sweeney, Robert Plant, Phil Collins and Radio One DJ Fergie to its already bustling roster of magister acts including Madonna, REM, Natalie Imbruglia, Lenny Kravitz, Depeche Mode, Jennifer Lopez and Aerosmith. "We have a lot of artists that have a stature and track record and they need people they respect and can trust to set up the right interviews," says Charone.

"There is also the need for a certain amount of bullying of bigger artists to make them do the work," she jokes. "We are a small team, so we can be very hands-on, and that is our strength."

However, the superstar publishers haven't taken up all the room in the market. One relative newcomer to the sector is Emms Publicity, established in 2001 by Stephen Emms. The company has already enjoyed success with pop/rock act Ian Van Dahl and has worked with a number of other acts from across BMG's Cheeky and NuLife imprints. In addition, Emms has secured accounts from Ministry of Sound, Blackrock, Carl Cox, Perfecto, Telstar and Sony.

"Most of our business is word-of-mouth, either from a magazine or an existing client," says Emms. "We offer a creative service to both clients and journalists and never offer more than is realistic. That way, the end result can be more impressive than if a client gets told they are going to be in every magazine and paper and then nothing happens."

"It's about being approachable and accessible, which is the way modern PR should be done," says Emms.

## Campaign of the quarter: Fischerspooner



**FISCHERSPOONER: SIMON BLACKMORE AND JOHN BEST, BEST ESTABLISHMENT**  
Perhaps the biggest music story of the year has been the emergence of the electroclash scene and, in particular, New York's Fischerspooner.

Best Establishment had built a reputation, particularly during the Britpop era in its earlier incarnation as Savage & Best, as a PR at the epicentre of key movements.

"Throughout my career I've been involved in several scenes and I've always been good at taking a broad view of how these things all fit together," says John Best. "Fischerspooner already had a level of cult awareness when we came to do their press. I looked at the electroclash scene and it was obvious it was ripe to break this year."

Best had even looked into signing the duo to his own electronic label, 13 Amp, before Ministry of Sound swooped. They were rewarded instead with the press because of their strong contacts with the label.

"When it was clear Ministry of Sound were involved it was even better in a way. I felt the moment you added those two together you had an almost chemical reaction. It was obviously an irresistible combination and, as soon as I sounded out a few people in the style press, they bit my hand off."

While there was tremendous underground interest in Fischerspooner, Best and Simon Blackmore were faced with the issue of

publishing a debut album that had already been released (an international Deezly Gigolo). They chose to ignore the fact.

"It was a bit of a problem that the record had already appeared on another label, but they were originally the property of the coproducers and we were there to take it to another level," says Best.

The two led the style press in the knowledge that any coverage would be bait for the major broadsheets. "The moment everyone started writing about the electroclash scene we made sure that people had cuttings and good pictures," says Blackmore. "We set up very few interviews at first, but people were content to use them as the image almost every time."

At one point, concern with the band's image and the large figures for signing to Ministry that were quoted were in danger of appearing to hype the act.

"I see them as a Pet Shop Boys for the 21st century," says Blackmore. "With this album, you've only heard a 3000 of what they can do. We've deliberately held them back a bit and now we have a level of recognition following Emme and the live shows we'll be reeling it in still more."

The next step will be a series of cherry-picked interviews, adds Blackmore, targeting style titles such as *Harpers* and *Vogue*.

Mike Patterson

## Niche campaign of the quarter: Tom Waits

TOM WAITS: ROB PARTRIDGE,  
COALITION PR

A mutual understanding and a sensitivity to his artist's needs has resulted in Rob Partridge handling Tom Waits' press since the artist signed to Island nearly 20 years ago. There have been many challenges in those two decades, but Partridge had never, until this year, been asked to publicise two albums by the man at the same time without the benefit of a single, promo video or tour.

Now signed to Anti, a subsidiary of Californian punk label Epitaph, Waits had decided to release two unrelated albums, *Alice* and *Blood Money*. When it became clear both would be issued on the same day, May 6, Partridge sat down with former Island Music boss Hein Van Der Ree at Epitaph's Amsterdam office and decided on the best strategy to deliver a double whammy.

"We had two albums to promote at the same time and for the same cost and we had to ensure they were both given the same attention and not seen as related projects," says Partridge. "We decided we might as well go for it and not worry whether one album would be received better than the other, because only hindsight would tell us that."

The pair decided to use the same approach that had been taken with Waits' last album, 1999's *Mule Variations*, when they flew 36 European journalists out to the US to interview the man.

"We knew his fanbase was very solid, despite the fact he hasn't toured in this country for 15 years," says Partridge. "He remains cool and is completely untouched by current notions of fashionability. He is also one of the few artists in his fifties still going forwards in his career and we knew

that fans would be equally interested in both CDs."

With this in mind, Partridge arranged for journalists from key publications to fly out to Santa Rosa in California's Napa Valley for a week's worth of interviews with Waits in January.

"We believed his fans probably read the quality broadsheet press, so we took *The Times Saturday* magazine plus music monthly *Uncut* and *Time Out*, which we feel drives a media agenda. Critical goodwill builds and sustains artists and the press remains key in this: it helps people identify with the artist."

Waits' interviews are famous for their mixture of fact and fiction, something with which he likes to tease interviewers and fans. "If he were being honest, I'm sure Tom would say he prefers not to give interviews, but he recognises the benefits. Whether his stories are all true, though, is a matter of conjecture," laughs Partridge.

"Some of the more bizarre ones that people assume are invented turn out to be true. A few years ago he told a journalist about a cucumber slug festival in his home town during which the local population would cook up these slugs and eat them. Everyone thought he was making it up, but it was true. On the other hand, he didn't send his children to military academy. But then people enjoy the apocryphal stories as much as the real ones – it is part of the Waits character."

Given all the constraints, Partridge declares himself satisfied with the albums' performance, with *Alice* charting at 19, *Blood Money* at 21 – broadly in line with his Top 20 target.

Mike Pattendon



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# Track of the quarter: Liberty X's Just A Little

When the five runners-up from the TV phenomenon Popstars announced that they would be forming a group, certain elements in the press were quick to label them "Popstars" and dismiss their chances of success. But, while Hear-Say's rise, fall, relationships and sexuality occupied the tabloids, their fellow finalists quietly regrouped and signed a six-album deal with V2 — proof of the faith the company had in their abilities.

Debut single *Thinking It Over* was successful without making a huge splash, getting to number five and passing the 100,000 sales mark over the course of

its chart run. The fact that it was a garage pop song written in collaboration with the Artful Dodger's Pete Dinklage signalled to the public that Liberty X would be occupying edgier territory than their Popstars rivals. *Just A Little* was the track that was destined to send their more contemporary sound skywards and give them their first number one.

"It's just a great song," says V2 head of promotions Neil Ashby. "After two or three plays of the demo you could tell it was a smash."

Radio stations agreed: by the Saturday (April 20) of its first week of radio play it jumped from 107 to 43 in the

playlist, making it the joint highest chart week alongside *Shakedown's At Night*.

According to Ashby, *Just A Little's* success was helped by an early regional tour and build-up campaign. By the following Saturday (April 27), it had been A-listed on

Radio One and added to the MTV UK playlist. The track also received great pre-release television exposure,



## TOP 25 AIRPLAY HITS FOR Q2 2002

Title/Artist (Label)	Plays	Audience '000	Nat./Prog. Promoter
1 Just A Little Liberty X	29958	956866	V2/V2
2 Freak Like Me Sugababes	23652	913223	Unilever/Unilever
3 A Little Less Conversation Elvis vs JXL	22573	854654	BMG/BMG
4 Kiss Kiss Holly Valance	28140	834367	Partnership/Partnership
5 Lazy X-Press 2 Feat. David Byrne	23686	801948	Anglo Plugging/Anglo Plugging
6 Love At First Sight Kylie Minogue	21899	761881	Parlophone/Parlophone
7 Don't Let Me Get Me Pink	21337	720994	BMG/BMG
8 Fly By Blue	23419	643097	Anglo Plugging/Virgin
9 How You Remind Me Nickelback	19294	632921	Roadrunner/Roadrunner
10 If Tomorrow Never Comes Ronan Keating	19124	593984	Polydor/Polydor
11 At Night Shakedown	12485	532604	RPRP/Intemella
12 Escape Enrique Iglesias	18770	526602	Polydor/Polydor
13 Without Me Enimem	12496	524084	Polydor/Polydor
14 Dove (I'll Be Loving You) Moony	12707	520863	Positive/Positive
15 Girlfriend 'N Sync Feat. Nelly	12747	501763	Zomba/Zomba
16 What's Lovin' Fat Joe Feat. Ashanti	11293	496251	East West/Autonomy
17 No More Drama Mary J Blige	14411	482600	Unilever/Unilever
18 It's OK Atomic Kitten	16997	480070	Outside/Virgin
19 4 My People Missy Elliott Feat. Eve	11942	464150	East West/Autonomy
20 Bop Bop Baby Westlife	14642	444650	BMG/BMG
21 Something Lesso	17042	440112	Positive/Positive
22 Whenever Wherever Shakira	20084	428542	Epic/Epic
23 One Day In Your Life Anastacia	17313	425637	Epic/Epic
24 It Takes More Ms Dynamite	11833	404501	Polydor/Polydor
25 Get Over You Sophie Ellis-Bextor	13905	402698	Polydor/Polydor

Source: Music Connect/MRI Research

topping the Box's requested-chart by the following Saturday (May 4). Anticipation built in the run-up to the song's release date on May 13 and, accordingly, it topped the pre-release airplay chart with an audience of 57.45m on May 12. A flurry of activity occurred after its release date as Liberty X performed on The Poppy Chart Show, Popworld and CD-UK. With such great promotion, the single took a little under two weeks to arrive at number one in the

UK singles chart, topping the airplay chart simultaneously with a total audience of 85.37m and 2,473 plays. Exposure bred further exposure and the single's audience climbed to 94.96m before declining to 91.64m in its third and final week in the top spot. It was deposited on June 9 by Kylie Minogue's *Love At First Sight*, but not before Liberty X had established themselves as the most successful one-time losers in the industry. Seb Burford

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- ROBERTA CHILDS
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20 JULY 2002

## CHART COMMENTARY

by ALAN JONES

**The Red Hot Chili Peppers** By The Way sold more than 134,000 copies last week to debut at number one. That is the third highest weekly tally of the year, trailing only the 230,000 opening of Oasis' *Heaven Chemistry* the week before, and the 228,000 start made by Eminem's *The Eminem Show* six weeks ago. By The Way is the first rock album by a US group to top the chart since Slipknot's *lowa* last September and the first number one album for Warner Bros since REM's *Reveal* some 14 months ago.

Produced by Rick Rubin, the album has been widely praised, with critics noting that the band has included more mellow tracks than previously, rather than trying to match the style of many non-metal bands. Early indications suggest the album will also top the US chart, and add several million sales to their impressive tally of nearly 26m album sales worldwide from three albums since joining Warner Bros from EMI – a total which includes 8.6m copies of 1991's *Blood Sugar Sex Magik*, 4.6m copies of *One Hot*



## ALBUMS FACTFILE

The eagerly awaited follow-up to 1999's *Californication* – their most successful album ever with UK sales of 771,000 – By The Way was always going to be a big hit for the Red Hot Chili Peppers but the stakes were raised still further by the number two singles chart success of the title track, and more than 134,000 record buyers duly flocked to record shops last week to purchase the album. That is far and away the biggest first week sale in the group's history, and

earns them their first ever number one album. Although *Californication* is their top seller, it only reached number five. Their highest charting album hitherto was *One Hot Minute*, which sold a fairly disappointing 18,500 copies the week it was released in 1995 but nevertheless managed a number two debut, being denied top billing only by Blur's *The Great Escape*, which sold a significantly more substantial 127,500 copies.

## TOP 10 COMPANIES

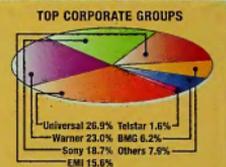


Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 20 artists



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 20 artists

Minute (1995) and 12.5m copies of *Californication* (1999). A 67% dip in sales to just over 76,000 copies means *Heaven Chemistry* by Oasis



dips to number two after just one week at number one but in a year in which sales of top albums have disappointed, its 13 day tally of 306,000 is sufficient to make it

already the 15th biggest seller of the year.

Meanwhile, the rare spectacle of an all rock top three is completed by the arrival of much-vaunted Aussie band the Vines' debut album *Highly Evolved* in third place. Selling a little over 26,000 copies last week, the album contains the Vines' two hit singles *Highly Evolved* (number 34 in April) and *Get Free* (number 22 in June). The Sydney band are signed to Heavenly Records, which is going through a purple patch at the moment, having topped the chart for a fortnight in May with its *Doves* album *The Last Broadcast*.

Jimmi Hendrix charted six albums before his premature death in 1970 and has added a further 22 since, the latest being *Goodbye Child* – *The Collection*, which debuts this week. It is the seventh set of the virtuoso's work to chart in the last decade – and instantly equals his highest placing in that period, matching the number 10 peaks previously registered by 1994's *Blues* and the 2000 re-promotion of *Experience Hendrix*.

## COMPILATIONS

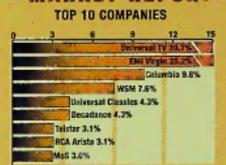
The runaway victor of the compilation chart for the third week in a row, the Universal Music Television/MTV collaboration *Clubland: The Ride Of Your Life* is showing impressive staying power. It has defied a shrinking compilation market two weeks in a row, increasing its sales while the sector as a whole has diminished. It sold nearly 47,000 copies on its debut, taking a 6.7% share of the overall market. It increased its sales by 8.4% to more than 50,750 the following week, while the market contracted 3.9%, making its share 7.1%. It fared even better last week, posting sales of nearly 52,500 – a 3.4% rise at a time when the market dwindled by 14.6%. Its share of the market rose to an impressive 9.3%.

In just 20 days, the album – which includes current chart hits like *Forever* by Dee Dee and just a title by Liberty X among its 40 tracks – has sold a little over 150,000

copies, making it the sixth biggest selling album in the sector thus far this year. Even if its sales dip 30% next week, it will move into third place for the year, behind now 51 (835,000 sales) and *Pop Idol* – *The Big Band Album* (372,000).

There are just two new arrivals in the Top 20, *Virgin's The Best Sixties Summer Party*. Everl debuts at number six with nearly 14,000 sales while the unlikely combination of *Soft Wave, Joyce and Madid* de Los Austrias earn a number 10 berth for the *Decadence's Pure Global Chillout* with sales of 10,500. There is also one big mover in *Party In The Park 2002*, which jumps 10-4 on a 28.9% increase in sales. Despite its title the album – which features Gareth Gates and myriad others who participated in the charity concert for the Prince's Trust – consists of studio recordings. The concert itself took place only eight days ago.

## MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 20 and corporate group shares by % of total sales of the Top 20



Figures show top 10 companies by % of total sales of the Top 20 and corporate group shares by % of total sales of the Top 20



Figures show top 10 companies by % of total sales of the Top 20 and corporate group shares by % of total sales of the Top 20

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	3	18	Muse	CDSTUMM202 (V)
2	1	HALFWAY BETWEEN THE CUTTER AND THE STARS	Fabry SIm	Skint BRASSIC 20CD (3MV/VP)
3	2	HULLABALOO	Muse	Mushroom MUS1050XXX (3MV/VP)
4	4	ABOUT A DAY (OST)	Buddy Draven Bro Twisted Newz XL Recordings TRUXCD152 (V)	
5	8	8 SIMPLE THINGS	Zep 3	Ultratone Dilemma UBRCD016 (3MV/VP)
6	7	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR19183A (3MV/VP)
7	7	BUNKA	Oakenfold	Perfecto PERFAL93CD (3MV/VP)
8	10	DUB COME SAVE ME	Roots Manuva	Big Dada BDCC 040 (V)
9	NEW	YOUR NEW FAVOURITE BAND	Hives	Popstones MCB055CD (P)
10	12	THINKING IT OVER	Liberty X	V2 VVR19178Z (3MV/VP)
11	NEW	HALDS & HORNS	Dolly Parton	Sanctuary SANCD 126 (P)
12	13	IS THIS IT	The Struts	Rough Trade RTXCD0152 (V)
13	5	NIGHT WORKS	Lava & Bushwacka	XL Recordings XLCD0154 (V)
14	1	I WOULD BE U	Space Cowboy	Southern Fried ECR2005 (3MV/VP)
15	NEW	CHEER UP	Real Big Fish	Just 272192 (P)
16	11	VERTIGO	Green Armede	Pepper PEP30332 (P)
17	NEW	SONGIBRO	Eva Cassidy	Bliss Street/HOT G21045 (HOT)
18	NEW	PLAY	Moby	Mute COSTUMM 172 (V)
19	NEW	TRIBUTE	Tenacious D	Epic 672892Z (P/ROF)
20	NEW	PIXIES	Pixies	Cocking Vinyl - (VP)

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## THE YEAR SO FAR... TOP 20 SINGLES

TW	LAST	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOU	S
1	1	UNCHAINED MELODY	GARETH GATES	S
2	2	HEAVEN	FRANKIE BESSAS	INTERSCOPE/POLYDOR
3	3	A LITTLE LESS CONVERSATION	ELVIS VS JXL	EPIC
4	5	WHENEVER WHEREVER	SHAKIRA	RIC
5	4	IF TOMORROW NEVER COMES	RONAN KEATING	POLYDOR
6	7	JUST A LITTLE	LIBERTY X	V2
7	8	WITHOUT ME	EMINEM	INTERSCOPE/POLYDOR
8	6	HOW YOU REMIND ME	NICKI BACK	ROADRUNNER
9	9	KISS KISS	HOLLY VALANCE	LONDON
10	10	LIGHT MY FIRE	WILL YOU	S
11	11	ME JURY	AL J & SON SHAGGY	ISLAND
12	12	GET THE PARTY STARTED	P DUB	LAFACARISTA
13	14	ONE STEP CLOSER	S CLUB JUNIORS	POLYDOR
14	15	SOMETHING	LASCO	PGSITVA
15	16	ANYONE OF US (STUPID MISTAKE)	GARETH GATES	S
16	17	FREAK LIKE ME	SUGARBEES	ISLAND
17	18	ADDICTED TO BASS	PURETONE	GUSTO
18	19	THE LOGICAL SONG	SCOOTER	SHEPHERD LEE
19	20	WORLD OF OUR OWN	WESTLIFE	S

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20  
july  
2002

# THE OFFICIAL CHARTS

## singles

iwv music week



BBC RADIO 1  
97-99 fm



- 1 ANYONE OF US (STUPID MISTAKE)**  
Gareth Gates Sheffield/Times/Edel UK
- 2 THE LOGICAL SONG** Scooter Sheffield/Times/Edel UK
- 3 A LITTLE LESS CONVERSATION** Elvis Vs uXl RCA
- 4 FOOLISH** Ashanti Murder Inc
- 5 HERE I AM** Bryan Adams A&M/Mercury
- 6 I'M GONNA BE ALRIGHT** Jennifer Lopez Epic
- 7 HOT IN HERRE** Nelly Universal
- 8 WHEREVER YOU WILL GO** The Calling RCA
- 9 WHEN YOU LOOK AT ME** Christina Milian Def Soul
- 10 BY THE WAY** Red Hot Chili Peppers Warner Bros



- 11 HERO** Chad Kroeger Feat. Jossy Scott Roadrunner
- 12 FOREVER** Dee Dee Incentive
- 13 WITHOUT ME** Eminem Interscope/Polydor
- 14 IT JUST WON'T DO** Tim Deluxe feat. Sam Obernik Underwater
- 15 STRANGE RELATIONSHIP** Darren Hayes Columbia
- 16 JUST A LITTLE** Liberty X VZ
- 17 I'M CAROLINA** Carol Bala/DJ Marky & MRS feat. Stamina V Recordings
- 18 TELL IT TO MY HEART** Kelly Llorenna All Around The World
- 19 JUST A LITTLE GIRL** Amy Staud Polydor

20  
july  
2002

# THE OFFICIAL CHARTS

## albums

- 1 BY THE WAY**  
Red Hot Chili Peppers Warner Brothers
- 2 HEATHEN** Chemistry Oasis Big Brother
- 3 HIGHLY EVOLVED** The Vines Heavenly
- 4 NELLVILLE** Nelly Universal
- 5 READ MY LIPS** Sophie Ellis-Bextor Polydor
- 6 ESCAPE** Enrique Iglesias Interscope/Polydor
- 7 THE EMINEM SHOW** Eminem Interscope/Polydor
- 8 GREATEST HITS III & III** Queen Parlophone
- 9 HARD CANDY** Counting Crows Geffen
- 10 VOODOO CHILD - THE COLLECTION** Jimi Hendrix Universal TV



- 11 ASHANTI** Ashanti Mercury
- 12 CAMINO PALMERO** The Calling RCA
- 13 FEVER** Kylla Minoogue Parlophone
- 14 J TO THA L-O - THE REMIXES** Jennifer Lopez Epic
- 15 18** Moby Mute
- 16 NO ANGEL** Dido Cheeky/Arista
- 17 COME AWAY WITH ME** Norah Jones Parlophone
- 18 CHARANGO** Morcheeba East West
- 19 WHO I AM** Beverley Knight Parlophone/Rhythm Series

# WILT

## MY MEDICINE

NEW ALBUM 15TH JULY

"WILT'S WONDERFUL SECOND ALBUM IS ALL CONFIDENCE AND SPACE... THE SONGS GET BETTER WITH TIME." KERRANG  
"RECALLS THE POPPIER MOMENTS OF THE YOUNG REMIX... ONE PART PETER DINKlage, THREE PARTS JIMMY Eat World." Q

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14 **19** JUST A LITTLE GIRL Amy Studt

Polydor

17 **20** IF TOMORROW NEVER COMES Roman Keating

Polydor

16 **21** MOVE IT LIKE THIS Batha Men

S-Curve/EMI

5 **22** BABY'S GOT A TEMPER The Prodigy

XL

13 **23** STOP CRYING YOUR HEART OUT Oasis

Big Brother

18 **24** GET OVER YOU/MOVE THIS MOUNTAIN Sophie Ellis-Bextor

Polydor

1 **25** EMERGE Fischerspooner

Ministry Of Sound

1 **26** HOW COME YOU DON'T CALL ME Alicia Keys

J

20 **27** TWO WINDS (DON'T MAKE A RIGHT) Wyclef Jean feat. Claudine Obri

Columbia

19 **28** ROLL ON/THIS IS HOW WE DO IT Mis-Teeq

Inferno/Telesar

22 **29** IT'S OK! Atomic Kitten

Innocent

25 **30** ESCAPE Enrique Iglesias

Interscope/Polydor

1 **31** CORNER OF THE EARTH Jamiroquai

S2

24 **32** LIGHT MY FIRE Will Young

S

21 **33** LOVE AT FIRST SIGHT Kylie Minogue

Parlophone

26 **34** KISS KISS Holly Valance

London

36 **35** BOP BOP BABY Westlife

S

27 **36** FULL MOON Brandy

Atlantic

34 **37** DJ H & Claire

WEA

15 **38** AMERICAN ENGLISH Idlewild

Parlophone

23 **39** FLOBBADANCE Bill & Ben

BBC Music

1 **40** THIS IS MY SOUND DJ Shog

Nulife



# compilations

1 **CLUBLAND**

Universal TV/Virgin/EMI

12 **11** CAPITAL GOLD ROCK LEGENDS

Universal TV/Virgin/EMI

2 **SCHOOL DISCO-GOM - SUMMER HOLIDAY**

Urban KISS 2002

4 **THE BEST DANCE ALBUM EVER 2002**

EXTREME EUPHORIA - USA LASHES

1 **3**

Telstar TV/WMG

10 **4** PARTY IN THE PARK 2002

VERY BEST OF EUROPEAN DANCE BREAKDOWN

9 **14**

Telstar TV/WMG

3 **5** THE VERY BEST OF MTV UNPLUGGED8 **15** ADDICTED TO TRANCE

WSN/Universal TV

6 **THE BEST SIXTIES SUMMER PARTY EVER**

NOW THAT'S WHAT I CALL MUSIC! 51

6 **6**

EMI/Virgin/Universal

5 **7** SMASH HITS SUMMER 200214 **17** PARTY AT THE PALACE

Universal TV/Virgin/EMI

6 **8** THE ULTIMATE CHICK FLICK SOUNDTRACK17 **18** BEST OF BRITISH

WSN/Universal TV

Universal TV/Virgin/EMI

13 **9** THE VERY BEST OF SMOOTH JAZZ15 **19** BACK IN THE DAY

Lew Classics &amp; Jazz

Warner Dance

10 **PURE GLOBAL CHILLOUT**16 **20** CLUB TROPICANA

Bendance

Columbia

## BACK TO MINE

### Orbital

"personal collections for after hours grooving"



**OUT NOW**  
MIXED CD  
& UNMIXED  
TRIPLE VINYL

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SEVEN

13 **19** WHO I AM Beverley Knight

Parlophone/Rhythm Series

19 **20** HEATHEN David Bowie

Columbia

31 **21** LAUNDRY SERVICE Shakira

Epic

12 **22** DESTINATION Roman Keating

Polydor

18 **23** LICKIN' ON BOTH SIDES Mis-Teeq

Inferno/Telesar

21 **24** SILVER SIDE UP Nickelback

Roadrunner

36 **25** SPIN Darren Hayes

Columbia

22 **26** MISSUNDAZTOON Pink

Arista

23 **27** WHITE LADDER David Gray

iHT/East West

27 **28** JUST ENOUGH EDUCATION TO PERFORM Stereophonics

V2

29 **29** CHRISTINA MILIAN Christina Milian

Def Soul

1 **30** MASQUERADE - MESSAGE TO THE STREET Wyclef Jean

Columbia

26 **31** COME CLEAN Puddle Of Mudd

Interscope/Polydor

10 **32** HULLABALOO Muse

Mushroom

3 **33** GHV2 Madonna

Maverick/Warner Bros

38 **34** SONGS IN A MINOR Alicia Keys

J

34 **35** THINKING IT OVER Liberty X

V2

1 **36** THE RISE AND FALL OF ZIGGY STARDUST AND DAVID BOWIE

EMI

1 **37** HALOS & HORNS Dolly Parton

Sanctuary

56 **38** CALIFORNICATION Red Hot Chili Peppers

Warner Bros

28 **39** ABOUT A BOY (OST) Buddy Drawn Boy

Twisted Nine/XL

24 **40** LOVE HATE TRAGEDY Papa Roach

DreamWorks/Polydor



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# THE OFFICIAL UK CHARTS SPECIALIST

20 JULY 2002

## CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	BEYOND IMAGINATION	OpenSides	Sony Classical SK0991 (TEN)
2	2	ENDURE	Russell Watson	Decca 470002 (UK)
3	4	THE VOICE	Russell Watson	Decca M027512 (UK)
4	3	CLASSICAL GRAFFITI	The Flannels	EMI/Gramercy CD0267912 (E)
5	5	FLAMENCO QUARTET	RPO/Montasano	EMI Classics CD0267901 (E)
6	6	SACRED ARIAS	Andrea Bocelli	Philips 463002 (UK)
7	7	BILLS/STRING QUARTET NO 1	Maggini Quartet/Oriente	Naxos 8557108 (US)
8	8	THE ROSE	Russell Watson	EMI Classics CD0267912 (E)
9	7	HOLT: THE PLANETS/MYSTIC TRUMPETER	Rene/RGNO/Loyd-Jones	Naxos 8555716 (US)
10	9	IL RUSSO AMORE	Filippo Giordano	WEA 867467402 (TEN)
11	12	ONCE IN A RED MOON	Secret Garden	Emarcy 548672 (UK)
12	13	GIFT COLLECTION	Lesley Garrett	Silver Silence SIVA03061 (XO)
13	10	HARRIS: SYMPHONY NOS 7 & 9	Ukraine Nat SO/Kuchar	Naxos 8526961 (E)
14	20	MAGGIO ITALIANO	Andrea Bocelli	Philips 467293 (UK)
15	18	MAHLER/SYMPHONY NO 7	BP/Abbado	Deutsche Grammophon 4718222 (UK)
16	18	AMORE - THE LOVE ALBUM	Luciano Pavarotti	Decca 4701302 (UK)
17	16	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 462832 (UK)
18	17	VERDI	Philips 464902 (UK)	
19	15	SIBGATAKOV/CHIAZZI SUITES NOS.1 & 2	Russian State Orch/Troshchinsky	Naxos 8525848 (US)
20	14	SUCH SWEET THUNDER	Celine Dion	Instant Karma KARMA027 (TEN)

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## JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone/Sony 530892 (UK)
2	2	THE VERY BEST OF SMOOTH JAZZ	Various	Universal Classics/Jazz SB0892 (UK)
3	3	PURE JAZZ CHILLOUT	Various	Virgin/Easy VTD049 (UK)
4	4	KIND OF BLUE	Miles Davis	Columbia CK 6485 (TEN)
5	5	TOUBIST	S. Germain	Blue Note S02012 (E)
6	6	BEST OF	Peter Green Splinter Group	Arts&Arts (UK)
7	7	VERVE REMIXED	Various	WEA 596062 (UK)
8	9	SKETCHES OF SPAIN	Miles Davis	Legacy CK0511 (TEN)
9	8	BLUE TRAIN	John Coltrane	Blue Note CDPN0952 (E)
10	10	JAZZ FM PRESENTS THE LATE LOU	Various	Jazz FM JAZZFM010 (D/MW) (TEN)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	FOOLISH	Ashanti	Mardis Inc 530892 (UK)
2	1	I'M GONNA BE ALRIGHT	Jennifer Lopez	EMI 6294946 (TEN)
3	2	HOT IN HERRE	Nelly	Universal MCTD74209 (UK)
4	3	WHEN YOU LOOK AT ME	Christina Milian	Def Soul 582809 (UK)
5	4	WITHOUT ME	Enimem	Interscope/Polydor 4577822 (UK)
6	5	HOW COME YOU DON'T CALL ME	Alicia Keys	J 322130121 (BMG)
7	5	TWO WRINGS (DON'T MAKE A RIGHT)	Mylicia Jean feat. Cloustra Orie	Columbia 629982 (UK)
8	6	FILL MOON	Brandy	Atlantic AT013000 (TEN)
9	6	DAYS LIKE THIS	Shaun Escoffery	Oyster Music OY52025 (D/MW) (TEN)
10	7	GOLD	Beverly Knight	Parlophone/Rhythm Series CD50589 (E)
11	8	IT TAKES MORE	Ms Dynamite	Polydor 5707981 (UK)
12	9	HELLA GOOD	No Doubt	Interscope/Polydor 4577822 (UK)
13	10	JUST IN CASE	Jahiem	WEA W9180 (TEN)
14	11	I NEED A GIRL	P.Diddy feat. Usher & Loon	Bad Boy 7432194072 (Impert)
15	11	ROLLOUT (MY BUSINESS)	Ludacris	Def Jam/Mercury 582926 (UK)
16	10	YOU MIGHT BE WRONG	Nicole Russo	Telstar CXSTA2938 (BMG)
17	15	GRIFFIN	Ruha Rymer/P Diddy/Francis	J 320235942 (BMG)
18	12	PASS THE SOUVENIR - PART II	Supahman	Island/UK Island 02796 (UK)
19	14	PEAK LIKE ME	Missy Elliott	East West/Elektra E798232 (TEN)
20	21	4 MY PEOPLE	Tweatt	Elektra 629600 (TEN)
21	18	DOPS (OH MY)	Rihanna	S2 676232 (TEN)
22	23	OH BABY	Aaliyah	Virgin V52743 (E)
23	19	ROCK THE BOAT	Mary J Blige	MCA/UK Island MCKSX040281 (UK)
24	24	NO MORE DRAMA	Falsety & Fusion	Worldway W08C 036 (UK)
25	22	THE GROUNDBREAKER	Wolcott	Elektra 729973152 (Impert)
26	26	CALL ME	Lighthouse Faith	Wild Card/Polydor 5707912 (UK)
27	18	HAPPY	Realistic	Go Beat/Polydor G0B004 (UK)
28	20	TRISTAR	Bad Mezz/MAGC004 (UK)	
29	20	WHAT'S LOV?	Fat Joe feat. Ashanti	Atlantic AT01260 (TEN)

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## CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	PRIM AT THE PALACE	Various	Universal TV/Vivid/EMI VTD0492 (E)
2	2	CLASSICAL CHILLOUT	Various	Decca/DCC070 (TEN)
3	10	CLASSICAL AMBIENCE	Various	Crismon CRM00335 (EUK)
4	4	RELAXING CLASSICS	Various	EMI Gold 549672 (E)
5	3	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CD0267912 (E)
6	5	100 POPULAR CLASSICS	Various	Castle Made Music M053071 (UK)
7	10	ROMANTIC PIANO ADAGIOS	Various	Decca 070772 (UK)
8	15	CLASSICAL CHILLOUT	Various	Virgin/EMI VTD049 (E)
9	8	GREAT THINGS TENDERS	Various	Planet Media & Ent RMG303X (TBD)
10	10	100 RELAXING CLASSIC	Various	Pulse PR002057 (P)
11	13	PURE CINEMA CHILLOUT	Various	Virgin/EMI VTD049 (E)
12	20	TRANQUILITY	Various	Decca 018022 (UK)
13	12	100 PIANO CLASSICS	Various	Pulse PR002058 (P)
14	16	THE NATIONAL TRUST - TRANQUIL MOODS	Various	BMG 742192462 (BMG)
15	17	THE OPERA ALBUM 2002	Various	Virgin/EMI VTD049 (E)
16	14	UPlifting CLASSICS	Various	Empana EMT03019 (DISC)
17	12	TIME TO RELAX	Various	Classic FM CD0267912 (E)
18	18	100 POPULAR CLASSICS - VOLUME TWO	Various	Castle Music PR002059 (BMG)
19	8	THE ULTIMATE MOVIE ALBUM	Various	Decca 585732 (UK)
20	6	100 OPERA CLASSICS	Various	Pulse PR002058 (P)

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## ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Brothers 53024102 (TEN)
2	2	VOODOO CHILD - THE COLLECTION	Jimi Hendrix	Universal TV 170222 (UK)
3	2	GREATEST HITS I II & III	Queen	Parlophone 526832 (E)
4	5	HULLABALOO	Nickelback	Real Gone Music 1204662 (E)
5	4	COME CLEAN	Muse	Mushroom MUSH0502XX (D/MW) (P)
6	5	COME ALIVE	Puddle Of Nothing	Interscope/Polydor 433024 (UK)
7	3	SHENANIGANS	Green Day	Reprise 530242026 (TEN)
8	3	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 73569881 (E)
9	9	UNTOUCHABLES	Korn	EMI 501770 (TEN)
10	8	THE ULTIMATE MOVIE ALBUM	New Found Glory	MCA/UK Island 127272 (UK)

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	IT JUST WON'T DO	Tim Deluxe feat. Sam Obernik	Underwater H20 016 (D/MW) (P)
2	1	LA (CAROLINA CAROL BAE)	DJ Marly & KRIS feat. Stamina	V Recordings V035 (TEN)
3	2	EMERGE	Fischersongwer	Ministry Of Sound F5M05 11 (D/MW) (TEN)
4	4	FOREVER	Dee Dee	Incavo/Canit 431 (D/MW) (TEN)
5	5	MACHINE SAYS YES	FC Kahuna	City Records ROCKERS 108 (UK)
6	6	MONSTER	Liquid People Vs Simple Mind	Defected/Defected 468 (D/MW) (TEN)
7	7	CHAPTERS	Ram Trilogy	Ram RAM04 (SR) (D)
8	8	THIS IS MY SOUND	DJ Snog	Nalife/Arista 7432194271 (BMG)
9	1	RECKLESS GIRL	Begierz	Cheeky 7432195261 (BMG)
10	10	THE OBE SOUL	Clay Aiken	1011 DPXK 005 (TEN)
11	11	STARS AND HEROES	Luke Slater	Line 132M01222 (V)
12	12	MASSIVE	Ralphie B	Data Data 3578 (D/MW) (UK)
13	13	MOTHER	M Factor	Serious/Serious/Serious 5E884232 (UK)
14	2	GLUED TO DEATH	Rob Dougan	Cheeky/Arista 7432194170 (BMG)
15	15	DOUBLE TIMES	Ed Sheeran feat. Skin	Columbia 62726 (UK)
16	16	YOU GOTTA BELIEVE	Fierce Working Day	Cheeky/Arista 7432194271 (BMG)
17	17	CLUB TRAX - VOL 1	Carl Cox	Trust The DJ 171A/V001 (ADD)
18	8	BACKFIRE	Mistars At West Inst. India	SONA 1825B1 (AMG) (V)
19	19	THE NEW MIND	89 Beats feat. Nicole Graham	Defected/Defected 388 (D/MW) (TEN)
20	6	CHAPTER FOUR	Ram Trilogy	Ram RAM05 (SR) (D)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	100% PURE	Moby	Ministry Of Sound M053071 (UK)
2	1	BALKAN BETWEEN THE GUITAR AND THE STARS	Foxy Shazam	Skin! BRASSIC 24L/BRASSIC 201M (D/MW) (TEN)
3	3	CLUBLAND	Various	Universal TV/Serious - 5483012 (UK)
4	4	GIVZ	Madonna	Maverick/Warner Bros - 933624002 (TEN)
5	5	DUB COME SAVE ME	Roots Manuva	Big Dada BD 040/BDDC 036 (V)
6	6	READ MY LIPS	Sophie Ellis-Bextor	Felony - 5891742 (UK)
7	7	SIMPLE THINGS	Zoro	Ultimate Dilemma UDR161/UDR0001616 (D/MW) (P)
8	8	NIGHT WORKS	Lays & Bushwacka	XL XL USA - (V)
9	9	BEUNKA	Charmfield	Perfecto PERFBAL001P (D/MW) (P)
10	10	A FUNK ODYSSEY	Jamiroquai	S2 504661/504662 (TEN)

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## MUSIC VIDEO

TW	LW	Title	Artist	Label Cat. No. (Distributor)
1	1	VARIOUS: Queen's Concerts - Party At The Palace	Queen	Qpop/ARND/BCD 042529 (UK)
2	2	ROBBIE WILLIAMS: Nobody Knows Me	Chryslis 452713 (UK)	
3	3	EMINEM: The Eminem Show	Interscope/Polydor 4523272 (UK)	
4	2	MUSE: Mezzanine - Live At The Zenith Paris	Mushroom MUSH0105 (E)	
5	6	EMINEM: All Access Europe	Polydor 4523219 (UK)	
6	5	VARIOUS ARTISTS: Queen's Concerts - Part II At The Palace	BBC Qpop/ARND 042626 (UK)	
7	5	HOM MANDING: Back to Rock	S Sanctuary 045230 (UK)	
8	4	INCUBUS: Making Very Sessions	SMM Columbia 045499 (UK)	
9	4	KYLE MINOGUE: Live In Sydney	Warner Music/Vision 02746523 (UK)	
10	14	S CLUB 7: S Club Party - Live	Polydor 588023 (UK)	
11	28	U2: Elevation 2001 - Live In Boston	Island/UK Island 588343 (UK)	
12	28	ROBBIE WILLIAMS: Live At The Albert	Chryslis 452713 (UK)	
13	24	OASIS: Familiar To Millions	Big Brother 801303 (UK)	
14	17	OLIVIAN TRINAPPEL: Concert	PMI 104911023 (UK)	
15	15	RED HOT CHILI PEPPERS: On The Map	Warner Music/Vision 7553032 (UK)	
16	18	BRITNEY SPEARS: Live From Las Vegas	Revolver Films 829710 (UK)	
17	13	SNOW PATTY: Day After Tomorrow	XL XL USA - (V)	
18	12	LED ZEPPELIN: Song Remains The Same	Warner Bros 351398 (UK)	
19	9	STEREOPIONICS: A Day At The Races	V2 V4091030 (UK)	
20	23	STEPS: Gold - The Greatest Hits	WEA 501415 (UK)	

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AIRPLAY FACTSHEET

● More plays and a higher audience for **Stop Crying Your Heart Out** by Oasis can't prevent the record from slipping 6-7 this week. It added 16 plays and more than 3m listeners despite earning a "backward bullet".  
 ● **Elvis Vs. JXL's A Little Less Conversation** continues to add support across Europe, despite its slow fade in the UK. Based

on airplay detection in 16 European territories, it climbs 6-5 this week, and is also at number one in Belgium, Norway and Switzerland. Euro-wide, **Kylie Minogue's Love At First Sight** is replaced at number one by **Sophie Ellis Bextor's Murder On The Dancefloor**, even though the latter disc is number one only in France.

AT A GLANCE WEEKLY MARKET SHARES



Figures show the 10 companies by full chart audience in the top 10 corporate groups shown by 10% audience of the top 10.

CHART COMMENTARY

by ALAN JONES

They're all losing support but **A Little Less Conversation** by **Elvis Vs. JXL**, **Love At First Sight** by **Kylie Minogue** and **Just A Little Bit** by **Liberty X**, in that order, form the top three of the airplay chart for the fourth week in a row. Presley's single, in its fourth week at number one, sheds more than 7m listeners and 76 plays but more than triples its leads over **Minogue** to over 7m. The three stations providing the largest percentage of Presley's audience remain **Radio One** (28 plays, 23.82m, 24.53%), **Radio Two** (eight plays, 9.86m, 10.23%) and **Capital FM** (58 plays, 8.34m, 8.65%).

**Garth Gates**, who dethroned Presley on the singles chart after four weeks, faces a tough battle if he is to do likewise on the airplay chart next week, although he continues to close the gap at a rapid rate. **Gates' Anyone Of Us (Stupid Mistake)** was

more than 46m behind Presley last week but its own rapid advance and Presley's decline mean that gap has now been slashed to 34m. **Capital FM** is one of the stations which has failed to get behind **Anyone Of Us** as strongly as expected, giving the song only 18 plays – good for 23rd place on its most-played list – last week, while **Radio One** continues to pay it only lip service. But **Radio Two** is very strongly behind the record by the airings it has made, more of their listeners first became grandparents, airing it 21 times last week, a total exceeded only by the airings it gave to newcomer **Vanessa Carlton's A Thousand Miles** (22 plays) and **Angie Stone's** impeccable "backcatalogue" sampling **Wish I Didn't Miss You** (23 plays).

Meanwhile, **Darius's** – the third and last of the last three finalists in **Pop Idol** to record a single – makes an impressive debut on the

Top 50 this week. **Darius's** partly self-penned single **Colourblind** has had several good reviews, and radio seems very keen on it too. After registering at number 79 last week, it takes a giant leap to number 27, making it the highest new entry to the Top 50 this week by some distance. Among its 996 plays, the vast majority (911) come from independent local radio stations, hence its even better number 23 placing on the LR chart. Continues most of their listeners first became grandparents, airing it 21 times last week, and, despite its record on the overall chart, it was aired a total of 315 times last week, compared to 164 in the previous.

As noted last week, the number 38 slot occupied by **Coldplay's** **My Place** excluded some airing of a recording of the song made at Glastonbury. With the Music Control database now recognising them, the record rebounds this week, climbing 38-20. **Acid** (new) from **Classix FM**, all of Britain's top five music stations aired the song more than 10 times last week – **Virgin** provided 24 plays followed by **Radio One** (22), **Capital** (16) and **Radio Two** (12). It's the only record on the chart to get double digit support from all four.

After 16 straight weeks in the Top 30, **The Sugababes' Freak Like Me** slides 24-31. Its biggest drop to date was precipitated by the arrival of its successor, **Round Round**, at radio. And it's off to a great start with 415 plays and an audience of nearly 16m leaving it just seven places outside the Top 50 at this early stage.

**MTV**

Rank	Title	Artist	Label
1	A LITTLE LESS...	Elvis Presley/JXL vs JXL	RCA
2	WHEREVER YOU WILL GO	The Calling	RCA
3	SHOOT THE DOG	George Michael	Polydor
4	HINO CHIKI	Kraiger	Reprise
5	DO NOT LET ME GO	My Pink	LaFace
6	THE NEW WAY	Red Hot Chili Peppers	Warner Bros
7	JUST A LITTLE BIT	Liberty X	V2
8	NOT IN MY HEAVEN	Idols	Universal
9	WORK IT	Destiny Fave	Mercury
10	WHEN YOU LOOK AT ME	Christina Mila	Columbia

Most played videos in MTV UK/India Research Ltd w/14/02. Source: MTV UK

**THE BOX**

Rank	Title	Artist	Label
1	HARD KNOCK LIFE OF EVIL	Various	Columbia
2	THE LOGICAL SING SCORER	Various	Epic
3	LOVIN' IS EASY	Hardy	Polydor
4	ANY ONE OF US	Garth Gates	S
5	BOYS	Boytoy	Spans
6	AUTOMATIC HIGH	S Club 8	Various
7	UNDERSTAY YOUR CHAINS	Shalva	Epic
8	THE PRAYER	Prayer	Melting Pot
9	COLOURBLIND	Darius	Mercury
10	A LITTLE LESS...	Elvis Presley/JXL vs JXL	RCA

Most imprinted videos on The Box, w/14/02. Source: The Box

**VH1**

Rank	Title	Artist	Label
1	A LITTLE LESS...	Elvis Presley/JXL vs JXL	RCA
2	IT'S OK	Azumi	Kidon
3	STRANGE RELATIONSHIP	Darren Hayes	Columbia
4	STOP CRYING YOUR HEART OUT	Ossie Belle	Various
5	DO NOT KNOW WHY	Norah Jones	Parlophone
6	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone
7	STAYING HERE	Michelle Keating	Polydor
8	HERE I AM AGAIN	Various	Polydor
9	ANYONE OF US	Garth Gates	RCA
10	ESCAPE	Enrique Iglesias	Polydor

Most played videos on VH1 w/14/02. Source: VH1

**STUDENT CHART**

Rank	Title	Artist	Label
1	BOHEMIAN LIKE YOU	Dandy Warhols	Capitol
2	LAST NIGHT	The Streets	Rough Trade
3	HATE TO SAY...	The Heeps	Burning Heart
4	HARDER BETTER FASTER...	Dink Pink	Virgin
5	WHINE'S YOUR HEAD	At Basement	XS
6	RICKY ROLLIN'	Gorillaz	Parlophone
7	THE NEW WAY	Red Hot Chili Peppers	Warner Bros
8	HOW YOU REMIND ME	Nickelback	Reprise
9	WORST... COMED...	Divided Peoples	Capitol
10	STAR GANTAR	Charlize Brothers	Virgin

Compiled by Student Broadcast Network, based on UK student chart returns

**CD UK**

Performances:  
 Longtime Blue:  
 Work It Out Boyz: Universally Speaking  
 Red Hot Chili Peppers: Underneath Your Clothes  
 Shazna: Here I Am  
 Bryan Adams: Corner Of The Earth  
 Jamiroquai: Anyone Of Us  
 Garth Gates: Anyone Of Us  
 Garth Gates: Video: Love To See You Cry  
 Enrique Iglesias: Real Inspec 13/7/02

**RADIO ONE PLAYLISTS**

**A-List** Without Me Enimem, A Little Less Conversation (vs JXL), Hot In American (New), Stop Crying Your Heart Out (Darius), Incredible English (David), It Just Won't Be The Same (Darius), So Over It, I'm Gonna Be Alright (Jennifer Lopez), Nas: By The Way (Red Hot Chili Peppers), Foolish (Lil' Kim), XFLS: Love, Stamina (Nick), Enrique Iglesias: How Come You Don't Call Anymore (In My Place), Coltrane: Forever (Darius), Lavin' J (Darius), Blue Funk (Case), Work It Out (Boytoy), Knockin' (Destiny Fave), "Ghetto Dirty" (Vince), "Police Of Authority" (Linkin Park), "Safe From Harm" (Nerotic), Thrust

**B-List** Over You (Sophie Ellis-Bextor), Real (Darius), Knock Knock (Jesse), Sooz: When You Look At Me (Christina Mila), Corner Of The Earth (Jamiroquai), Rock Star (NERO), My Friends Over You (New Found Glory), Wake Up (Beverly Hills), The Streets: Anya's System Of A Down: "Busted" (Wiz), Grant Lasp (Lee), Speech & Neech (Xscape), James Dale (Darius)

**CAPITAL RADIO**

3rd Edge: Around The World (AT), James Dean (I Wanna Know) (Darius), Shoot The Dog (George Michael), Romeo (Darius), Romeo: Do You See The Light (Snap!)/Playing: Round Round (Sugababes)

**POPWORLD**

Interviews: Natalie Imbruglia, Claire Sweeney, Vanessa Carlton, N.E.R.D.  
 Videos: Love To See You Cry (Enrique Iglesias), Shoot The Dog (George Michael)  
 Performances: Two Way Rayon/Spaggo: Beauty On Fire  
 Natalie Imbruglia  
 Final lineup 14/7/2002

**RADIO TWO PLAYLISTS**

**A-List** Strange Relationship (Darren Hayes), Some Of The Earth (Jamiroquai), I Wish I Didn't Miss You (Norah Jones), I Get Along (Pat Sharp), Boyz: Anyone Of Us (Stupid Mistake), Garth Gates: Your Song (Elton John & Alessandro Safina), A Thousand Miles (Vanessa Carlton), Concrete Sky (Beth Orton), Fattening Ground (Sade)

**B-List** Here I Am (Bryan Adams), Somewhere (Sade), Without You (My Chemical Romance), My Place (Coldplay), Colourblind (Darius), I've Got You (Mink Anthony), "Feelin'" (The Same Way) (Norah Jones)

**C-List** "Time Of The Day" (Radio 2), Strange Condition (Pete York), Is It Or Is It Ain't It? (Barry Blue), Westwood: "Heaven" (Christina Mila), "Giant Leap" (Sue Foley), "New Day" (Charmaine), "Miss And You" (David Macey), "All You Wanted" (Michelle Branch), "Days Like This" (Darius), "Colourblind" (Darius), "Do You See The Light" (Snap!), "Hard Candy (Album)" (Courteeners), "Underneath Your Clothes" (Shazna), "Jam Side Down" (Sue Quay), "Halo" (Ave), (album) (Darius), "Be Still My Heart" (Sue Quay)

R2 playlists for week 20/7/2002  
 © Dennis Austin

**GALAXY**

Work It Out Boyz: Universally Speaking  
 Shazna: Here I Am  
 Bryan Adams: Corner Of The Earth  
 Jamiroquai: Anyone Of Us  
 Garth Gates: Anyone Of Us  
 Garth Gates: Video: Love To See You Cry  
 Enrique Iglesias: Real Inspec 13/7/2002

**14 SUNDAY**

Performances:  
 What You're Got  
 What You're Got

**RADIO TWO PLAYLISTS**

**A-List** Strange Relationship (Darren Hayes), Some Of The Earth (Jamiroquai), I Wish I Didn't Miss You (Norah Jones), I Get Along (Pat Sharp), Boyz: Anyone Of Us (Stupid Mistake), Garth Gates: Your Song (Elton John & Alessandro Safina), A Thousand Miles (Vanessa Carlton), Concrete Sky (Beth Orton), Fattening Ground (Sade)

**B-List** Here I Am (Bryan Adams), Somewhere (Sade), Without You (My Chemical Romance), My Place (Coldplay), Colourblind (Darius), I've Got You (Mink Anthony), "Feelin'" (The Same Way) (Norah Jones)

**C-List** "Time Of The Day" (Radio 2), Strange Condition (Pete York), Is It Or Is It Ain't It? (Barry Blue), Westwood: "Heaven" (Christina Mila), "Giant Leap" (Sue Foley), "New Day" (Charmaine), "Miss And You" (David Macey), "All You Wanted" (Michelle Branch), "Days Like This" (Darius), "Colourblind" (Darius), "Do You See The Light" (Snap!), "Hard Candy (Album)" (Courteeners), "Underneath Your Clothes" (Shazna), "Jam Side Down" (Sue Quay), "Halo" (Ave), (album) (Darius), "Be Still My Heart" (Sue Quay)

R2 playlists for week 20/7/2002  
 © Dennis Austin

**MTV UK**

Hard Knock Life (Dr) (Lil' Kim), Dub (Cherise), Sooz: When You Look At Me (Christina Mila), Corner Of The Earth (Jamiroquai), Anyone Of Us (Garth Gates), Video: Love To See You Cry (Enrique Iglesias), Real Inspec 13/7/2002

**TOP OF THE POPS**

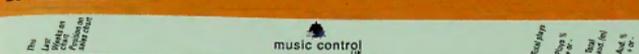
Anyone Of Us (Garth Gates), Football Anthem: Here I Am (Bryan Adams), It Just Won't Be The Same (Darius), Strange Relationship (Darren Hayes), LK DJ Marley & XSL Land; Enrique Iglesias (New)

Final lineup 15/7/2002

**VIRGIN RADIO**

Additional: The  
 XFLS: Love, Stamina (Nick), "Ghetto Dirty" (Vince), "Police Of Authority" (Linkin Park), "Safe From Harm" (Nerotic), Thrust

20 JULY 2002



The UK Airplay Chart		music control		Airplay		Sales		
Rank	Weeks on Chart	Artist	Title	Label	2002	2001	2000	
1	12	Elvis Vs JXL	A LITTLE LESS CONVERSATION	RCA	2903	-3	96.37	-8
2	29	Kylie Minogue	LOVE AT FIRST SIGHT	Parlophone	2703	-7	88.36	-15
3	14	Liberty X	JUST A LITTLE	V2	2288	-10	68.17	-13
4	5	Gareth Gates	ANYONE OF US (STUPID MISTAKE)	S	1792	+10	61.73	-3
5	4	Sophie Ellis-Bextor	GET OVER YOU	Polydor	1588	-15	59.76	-4
6	4	Ashanti	FOOLISH	Murder Inc/Mercury	1575	+28	59.76	+12
7	4	Oasis	STOP CRYING YOUR HEART OUT	Big Brother	1805	+1	56.48	-6
8	7	Christina Milian	WHEN YOU LOOK AT ME	Def Soul/Mercury	1386	nc	49.23	-6
9	11	Chad Kroeger feat. Jossy Scott	HERO	Roadrunner	1551	-7	46.47	-2
10	3	Nelly	HOT IN HERE	Universal Island	830	+3	45.43	-1
11	4	Jennifer Lopez	I'M GONNA BE ALRIGHT	Epic	1342	+19	44.77	+28
12	11	Eminem	WITHOUT ME	Interscope/Polydor	916	-36	44.52	-13
13	4	Darren Hayes	STRANGE RELATIONSHIP	Columbia	1273	+9	43.13	+38
14	13	Pink	DON'T LET ME GET ME	Arista	1242	-25	41.93	-10
15	23	Vanessa Carlton	A THOUSAND MILES	A&M/Polydor	855	+23	40.95	-1
16	3	Jay-Z	LIVIN' IT UP	Def Jam/Mercury	916	+52	40.31	+1
17	4	Tim Deluxe	IT JUST WONT DO	Underwater	933	+34	40.07	+5
18	5	The Calling	WHEREVER YOU WILL GO	RCA	1663	+9	39.57	+7
19	7	The Space Cowboy	I WOULD DIE 4 U	Rooney Fried	1111	-4	38.37	-7
<b>HIGHEST TOP 50 CLIMBER</b>								
20	4	Goldplay	IN MY PLACE	Parlophone	557	+47	37.44	+72
21	13	Enrique Iglesias	ESCAPE	Interscope/Polydor	1571	-15	35.53	nc
22	11	Atomic Kitten	IT'S OK!	Innocent	1389	-31	35.13	-24
23	2	Beyonce Knowles	WORK IT OUT	Columbia	636	+15	34.81	+54
24	4	Red Hot Chili Peppers	BY THE WAY	Warner Bros	495	+35	34.08	+16
25	7	Mis-Teeq	ROLL ON	Inferno/Telstar	1275	-29	33.13	-52
26	3	Coroner of the Earth	CORNER OF THE EARTH	Jamiroquai	52	+52	31.67	-8
<b>BIGGEST INCREASE IN AUDIENCE</b>								
27	1	Darius	COLOUR BLIND	Mercury	594	+57	30.07	+183
28	2	Angie Stone	WISH I DIDN'T MISS YOU	J Records	283	+41	29.17	+25
29	14	Meony	DOVE (I'LL BE LOVING YOU)	Positiva/CMG	1419	nc	28.66	-6
30	13	Ms Dynamite	IT TAKES MORE	Polydor	634	-53	28.14	+2
31	14	Sugababes	FREAK LIKE ME	Universal Island	1041	-20	27.28	-21
32	14	Holly Valance	KISS KISS	London	1021	-15	25.25	-18
33	15	Beverley Knight	GOLD	Parlophone	881	-14	24.84	-7
34	12	Dee Dee	FOREVER	Incentive	463	+15	24.54	+21
35	4	Wyclef Jean feat. Claudette Ortiz	TWO WRONGS (DON'T MAKE IT RIGHT)	Columbia	644	-3	23.13	-25
36	2	Eton John & Alessandro Safina	YOUR SONG	Mercury	110	+45	22.45	+17
37	4	Put Me Shoveys	I GET ALONG	Parlophone	176	+74	22.04	+11
38	16	X-Press 2 feat. David Byrne	LAZY	Skint	747	-18	21.75	-10
39	3	Alicia Keys	HOW COME YOU DON'T CALL ME	J	738	+8	21.71	-7
40	4	Bryan Adams	HERE I AM	A&M/Polydor	835	+25	21.14	+34
<b>BIGGEST INCREASE IN PLAYS</b>								
41	1	Toploader	TIME OF MY LIFE	Capitol	52	+132	20.54	+131
42	9	No Doubt	HELLA GOOD	Interscope/Polydor	775	-29	19.45	-58
43	12	Fat Jon feat. Ashanti	WHAT'S LUV	Atlantic/East West	541	-30	19.01	-9
44	3	Idolwild	AMERICAN ENGLISH	Parlophone	176	+20	18.83	+29
45	23	Nickieback	HOW YOU REMIND ME	Roadrunner	588	-8	18.83	+19
46	3	Brandy	FULL MOON	Atlantic/East West	816	-38	18.48	-32
47	4	Puddle of Mudd	BLURRY	Belfon/Polydor	469	-7	18.47	-2
48	21	Blue	FLY BY	Innocent	517	-11	17.78	-15
49	12	Shakedown	AT NIGHT	Defected	515	-8	17.43	-9
50	23	Ronan Keating	IF TOMORROW NEVER COMES	Polydor	727	-36	17.22	-24

© Music Control UK. Compiled from data gathered from 200 UK radio stations between 12.00am on Sat 7 July 2002 until 11.59pm on Sat 12 July 2002. Figures based on total full hour plays only. **Airplay Increase:** % change in total full hour plays since last week. **Audience Increase:** % change in total full hour plays since last week. **Plays Increase:** % change in total full hour plays since last week. **Weeks on Chart:** Number of weeks in the chart. **Peak Position:** Highest position in the chart. **Current Position:** Position in the chart. **Label:** Record label. **Genre:** Music genre. **Release Date:** Date of release. **Chart History:** Previous chart positions. **Notes:** Additional information.

### TOP 10 GROWERS

Rank	Weeks on Chart	Artist	Title	Label	2002	2001	2000
1	1	Toploader	TIME OF MY LIFE	Capitol	52	nc	nc
2	2	Darius	COLOUR BLIND	Mercury	594	nc	nc
3	1	Ashanti	FOOLISH	Murder Inc/Mercury	1575	nc	nc
4	1	Enrique Iglesias	ESCAPE	Interscope/Polydor	1571	nc	nc
5	1	Sugababes	FREAK LIKE ME	Universal Island	1041	nc	nc
6	1	Jay-Z	LIVIN' IT UP	Def Jam/Mercury	916	nc	nc
7	1	Tim Deluxe	IT JUST WONT DO	Underwater	933	nc	nc
8	1	Jennifer Lopez	I'M GONNA BE ALRIGHT	Epic	1342	nc	nc
9	1	Goldplay	IN MY PLACE	Parlophone	557	nc	nc
10	1	Bryan Adams	HERE I AM	A&M/Polydor	835	nc	nc

### TOP 10 MOST ADDED

Rank	Weeks on Chart	Artist	Title	Label	2002	2001	2000
1	1	Shooting Star Rip & Fir	SHOOTING STAR RIP & FIR (All Around The World)	12	12	nc	nc
2	1	Toploader	TIME OF MY LIFE	Capitol	52	nc	nc
3	1	Wyclef Jean feat. Claudette Ortiz	TWO WRONGS (DON'T MAKE IT RIGHT)	Columbia	644	nc	nc
4	1	Enrique Iglesias	ESCAPE	Interscope/Polydor	1571	nc	nc
5	1	Lochin	LIVIN' IS EASY	nc	nc	nc	
6	1	Rainy Dayz	RAINY DAYZ	nc	nc	nc	
7	1	The Roots	THE ROOTS	nc	nc	nc	
8	1	Don't For Love	DON'T FOR LOVE	nc	nc	nc	
9	1	Strange Relationship	STRANGE RELATIONSHIP	nc	nc	nc	
10	1	I'm Gonna Be Alright	I'M GONNA BE ALRIGHT	nc	nc	nc	

### RADIO ONE

Rank	Weeks on Chart	Artist	Title	Label	2002	2001	2000
1	2	Enrique Iglesias	WITHOUT ME	Interscope/Polydor	2594	32	32
2	1	Kylie Minogue	HOT IN HERE	Universal Island	1291	31	31
3	1	Red Hot Chili Peppers	BY THE WAY	Warner Bros	2801	28	28
4	1	Beyonce Knowles	WORK IT OUT	Columbia	2373	19	19
5	1	Tim Deluxe	IT JUST WONT DO	Underwater	2187	32	32
6	1	Elvis Vs JXL	A LITTLE LESS...	RCA	2463	30	30
7	1	Murder Inc/Mercury	FOOLISH	Murder Inc/Mercury	2384	27	27
8	1	Jennifer Lopez	I'M GONNA BE ALRIGHT	Epic	1939	23	23
9	1	Kylie Minogue	LOVE AT FIRST...	Parlophone	1804	23	23
10	1	Def Jam/Mercury	LIVIN' IT UP	Def Jam/Mercury	1810	23	23
11	1	The Space Cowboy	I WOULD DIE...	Roadrunner	1605	21	21
12	1	Goldplay	IN MY PLACE	Parlophone	1414	18	18
13	1	Dee Dee	FOREVER	Incentive	1504	18	18
14	1	Darin	STOP CRYING...	Big Brother	1476	17	17
15	1	Fischergasse	EMERGE	Fischergasse/BS Studios/M&S	1472	22	22
16	1	Enrique Iglesias	POUNDING	Columbia	1610	16	16
17	1	Atomic Kitten	DON'T LET ME GET ME	Innocent	1628	15	15
18	1	Christina Milian	IT TAKES MORE	London	1410	14	14
19	1	American English	AMERICAN ENGLISH	Parlophone	1541	14	14
20	1	Ghosts in Vegas	GHOSTS	Credence	1441	11	11
21	1	Athry	PTS. OF ATHRY	Lucas Park	1249	9	9
22	1	How Come You	HOW COME YOU...	Alicia Keys	1176	20	20
23	1	DJ Marky & XPS Lane	IT'S OK!	nc	22	22	
24	1	New Found Glory	MY FRIENDS...	Universal Island	844	15	15
25	1	Liberty X	JUST A LITTLE	V2	1510	23	23
26	1	Fallen	ADDICTIVE	Fallen/Atlantic/Mercury/Polydor	958	8	8
27	1	Insane Project	LUV DA SUNSHINE	Insane Project	838	8	8
28	1	Sophie Ellis-Bextor	GET OVER YOU	Polydor	1671	12	12
29	1	Chad Kroeger feat. Jossy Scott	HERO	Roadrunner	1601	11	11
30	1	Christina Milian	WHEN YOU...	London	1712	12	12

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### ILR

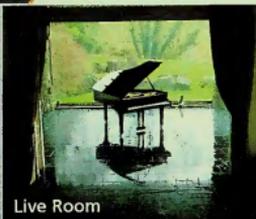
Rank	Weeks on Chart	Artist	Title	Label	2002	2001	2000
1	2	Enrique Iglesias	A LITTLE LESS...	RCA	594	2815	2276
2	2	Kylie Minogue	LOVE AT FIRST...	Parlophone	634	2752	2584
3	2	Liberty X	JUST A LITTLE	V2	606	2527	2166
4	2	Sophie Ellis-Bextor	GET OVER YOU	Polydor	4294	2147	1876
5	2	Christina Milian	WHEN YOU...	London	4514	1788	1842
6	2	Darin	STOP CRYING...	Big Brother	3467	1727	1743
7	2	Garth Gates	ANYONE OF US...	S	3372	1677	1647
8	2	The Calling	WHEREVER YOU WILL GO	RCA	3252	1358	1511
9	2	Enrique Iglesias	ESCAPE	Interscope/Polydor	3265	1585	1488
10	2	Murder Inc/Mercury	FOOLISH	Murder Inc/Mercury	2943	1054	1336
11	2	Meany	DOVE...	Positiva/CMG	2404	1394	1393
12	2	Chad Kroeger feat. Jossy Scott	HERO	Roadrunner	2328	1548	1387
13	2	Azizic Khan	IT'S OK!	Incentive	2035	1699	1301
14	2	Darin	ROLL ON	Incentive	2266	1553	1199
15	2	Darren Hayes	STRANGE...	Columbia	2380	1503	1179
16	2	Jennifer Lopez	I'M GONNA BE...	Epic	2368	1423	1163
17	2	Liberty X	DON'T LET ME...	V2	2281	1327	1141
18	2	The Space Cowboy	I WOULD DIE...	Roadrunner	2202	1137	1071
19	2	Sugababes	FREAK LIKE ME	Universal Island	2572	1202	1013
20	2	Holly Valance	KISS KISS	London	2327	1072	945
21	2	Darius	COLOUR BLIND	Mercury	1625	950	911
22	2	Tim Deluxe	IT JUST WONT DO	Underwater	1570	682	905
23	2	Toploader	TIME OF MY LIFE	Capitol	1142	354	880
24	2	Beverly Knight	GOLD	Parlophone	1580	597	860
25	2	Jay-Z	LIVIN' IT UP	Def Jam/Mercury	1455	507	815
26	2	Insane Project	REASON...	Insane Project	2431	941	770
27	2	Vanessa Carlton	A THOUSAND...	A&M/Polydor	1843	501	762
28	2	Bryan Adams	HERE I AM	A&M/Polydor	1214	594	760
29	2	Kylie Minogue	HOT IN HERE	Universal Island	1940	685	720
30	2	No Doubt	HELLA GOOD	Interscope/Polydor	1514	851	722

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The Studio



The Studio



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Great Linford Manor: houses an EMI desk from Abbey Road's heyday



Planet Audio: Rod Gammons pictured with Neve console

# 'PEOPLE KEEP RINGING US ASKING FOR OUR NEVE DESK'

Phil Ward reports on the revived fortunes of vintage consoles and analogue recording, and the studios which house them

**D**espite the onward march of digital recorders and mixing consoles, there are aspects of analogue recording that simply refuse to lie down and die.

Even if the recorder is digital, the mixer will often be analogue. Even if both recorder and mixer are digital, a rack of analogue outboard processors and effects is considered essential by most studios to keep a certain quality alive. And some studios, having played the cutting-edge technology card for decades, are beginning to see the advantages of marketing their vintage equipment and know-

how as a specific selling point.

The stock of such equipment has risen gradually in recent years as it has become more scarce. As UK studios have closed, their inventories have been snapped up and usually exported to the two territories where vintage gear is met with uninhibited enthusiasm: the US and Japan. But some of it remains and, when it is not added to the collections of celebrity proud-ophiles such as Pete Townshend and Jay Kay, it can end up in studio enterprises hoping to keep the flame going.

Studios with the vintage vibe are divided into two types: the big names, who are simply making the most out of their own old stock; and a clutch of new facilities setting out to make classic equipment their USP.

It is not that these studios are purists for the purist, with everything from microphone to mastering as it was 30 years ago. Some that had an unblemished reputation for classic techniques have not survived commercially, with Chiswick Reach, Chipping Norton, the Soundfield Vintage Mobile and Wheeler End among the victims of change.

But at either end of mainland Britain, Sussex's Helioscetric and Perthshire's T-Pot continue to appeal to a discerning clientele with an exclusively vintage marifield. Helioscetric takes its name from the very

Helios console that once shaped the sound of Island Studios recordings by Fred, Bob Marley, Traffic and Roxy Music. It is owned by Elvis Costello and Squeeze's Chris Difford, and Difford resides there today.

"For a band, nothing beats setting up in a room like ours, going through a fantastic desk like this and going straight to tape," says Difford. "I've been doing my album here, and I actually switched from Pro Tools to 16-track analogue to make the most of it."

"We've had Tunn Brolkes and Supergroups in for long sessions and we had a guy who had mixed electronic music on a Mac and wanted to just bounce it onto tape. It made it sound much fatter, bigger and more real."

In Scotland, T-Pot survives by word of mouth and the reputation of owner and engineer Robin Evans, well known at Morgan Studios in rock's Seventies heyday and now settled in the family home-studio with his partner, the singer Sam Brown.

"Bands like Dodgy come here and they appreciate it," says Evans. "I like a simple signal path — you plug a mic in, amplify it, and record it — and clients trust my judgement. If I want to do it analogue, through an old desk, they agree. And they really value the history of the gear. We've got Lindisfarne's console, Alvin Lee's tape machine, J.D.C.'s echo plate, Jon Lord's Hammond — it makes it much

easier to talk about the studio. It has personality."

Funky Junk in Islington is widely known for recycling classic gear as well as supplying the latest — "analogue is back in a big, big way," says Mark Thompson — and a few years ago established a recording studio called Eclectic Directions that specifically indulges the taste for vintage gear.

It is run by Mike Pelanconi, who worked with hip-hop outfits in California who, like Britpop's train-spotters, sought out authentic sounds and did not settle for mere sampling.

"Musicians are all in search of the Holy Grail of sounds that originally inspired them and most of them are not possible with digital hybrids," he says. "Things are too random — I can write down settings for

a great sound and when I come back to them it's never the same. That's the magical thing about the old stuff."

Appreciators of Eclectic Directions' "stuff" include Brand New Heavies and Blur guitarist Graham Coxon, for whom Pelanconi has produced a solo album.

Most studios, though, combine their relics with the most useful new digital way of manipulating the audio. Generally speaking, analogue is more expensive than digital and, as this applies to recorders even more than mixers, many facilities — such as Malcolm Toft's "Just Off Abbey Road" in Torquay — use a hard disk recording system in conjunction with an analogue desk. Either that, or both mixing and recording are digital with some of vintage processing in the rack or — the cheapest option — as an effect within the computer software.

Sweet Georgia Brown's in Horsley pitches the combination of its Pro Tools system with a classic Trident console as the best possible combination. As the branchchild of Hammond player Ryan Sims, it also attracts many jazz musicians and, therefore, a nice line in period film and TV soundtracks with an authentic soul. "The whole place is very Fifties, Sixties and live — not Eighties, Nineties and dead, basically," says Sims.

Still in Horsley, The Kinetics' old haunt > p26

## New gear creates warmer sound

Makers of new-generation gear based on the old classics are finding the digital market fertile ground for processors that add these effects back in to digital recordings. The old consoles themselves are often split up into separate channel strips or modules, turning them into more flexible processors.

What they have in common is real transformers, as Great Linford Manor's Pete Winkelman explains. "Inside the units, the sound is an electrical signal. Because of the way the electricity passes through, it gets affected in a way that makes the resulting sound waves seem rounder and fuller — or 'warmer'. It goes through separate resistors, capacitors and transformers that, if well-made and maintained, enhance the basic signal even before any other effect — like echo — is added.

"Analogue recording also captures the harmonics which are beyond our hearing (20kHz to 20kHz), but which still colour what we actually do hear. Until very recently, digital recording was strictly limited to just that narrow 20kHz to 20kHz bandwidth of non-harmonic hearing."



Great Linford Manor's vintage Neve console

## Sony's SR-777 Sampling Reverb

Another "second-hand" market in studio technology is the acoustics of the live rooms themselves — recorded and 'bottled' like vintage wine. It is all possible through Sony's DRE-5777 Sampling Reverb, which does just that — it samples room reverb. The resulting effect can be taken away and applied to anything, anywhere. Facilities to undergo this treatment include Abbey Road and Wessex (pictured with Sony sales support manager Paul Mortimer sampling reverb) — in other words, places with not just a good reputation for sound but also a history. Wessex was, of course, where The Sex Pistols, The Pretenders and others made key punk and new wave albums and also hosted parts of Coldplay's recording sessions for Parachutes.



Kork Studios harbours London's most revered vintage Neve console, and sees no reason to change. "We get loyal clients year after year," says studio manager Sarah Lockwood, "and, since the Turn Brakes album, lots of new bookings from young acts. It's the combination of associating with Ray Davies and the wonderful vintage gear. I also think that kids are rediscovering real music and they're bored with dance and manufactured pop."

Although the rural residential areas are phasing in subtle digital enhancements, as today's favourite tracking locations they remain the natural habitat of the vintage vibe — where the basic sound can be established before its arduous journey into new media. Some, like Ridge Farm, manufacture their own valve equipment as a cottage industry.

Kingsley Ward has been running Rockfield

for 40 years and recently welcomed both the Super Furry Animals and Supergrass. "We've just added a Mackie DB8 to help link into hard disk systems, but only after we've recorded everything vintage. We've just sold one VR, bought a Neve 8128 from Holland and an API console from Paris. So the slogan is 'something old, something new' and we're minimising depreciation."

Great Linford Manor houses a Neve VR Legend console coupled with an EMI desk from Abbey Road's Beatles heyday, plus the original EMI Abbey Road console uniquely dovetailed into a Pathé Marconi mixer from France — all designed by engineering legend Rupert Neve.

PJ Harvey recorded her Mercury Music Award-winning album there at "Babey Road", as they affectionately call it, and GLM's Pete

Winkelman is in no doubt why. "People are making the most of the vintage stuff," he says. "We've got the best of the new and the old, but you've really got the last 30 years of music recording history all in one room."

"There is growing appreciation of this equipment. We had a great new band in recently from Liverpool — The Coral, signed to Sony, average age 18 — and they knew exactly what bits of vintage gear they needed to get the sounds they wanted to portray."

"You would think with computers that bands are losing touch with analogue sound, but they're not. They're more aware of the recording processes generally, from home computers onwards. But remember, our ears are analogue, so it's got to end up that way somehow."

Martin Rhodes at Lisa Stansfield's Graduated studio in Rochdale caters to Manchester's vibrant scene. "People keep ringing us asking for our Rupert Neve-designed desk," he says. "Combined with the original valve outboard and two-inch tape, it's the ultimate analogue sound. The best of each era survives."

As an add-on to a room rate, you can get a two-inch analogue tape machine for £20 a day in London now and many London studios are reviewing their inventories and realising that they are sitting on suddenly very marketable assets.

Air's collection of Focusrite ISA modules represents the establishment: in conjunction with Neve consoles old and new, they define the sound benchmark at the top level. The very fact that AMS Neve can launch the 88R — the first new Neve-inspired console for 20 years — while SSL goes super-analogue with the 9000 K Series shows that supply and demand are still working in analogue's favour.

"We have an old Neve console [custom

Neve 4792] which is especially popular," says Alison Burton at Air Lyndhurst. "It has definitely been a factor in terms of securing bookings from producers such as Ken Nelson or Gil Norton and artists like Coldplay and Feeder. Other producers such as Nigel Godrich and Dave Eringa have specifically chosen this studio because of the desk."

"Air also has plenty of vintage outboard equipment, such as Fairchild 660s, 670s, Pultec EQP1As, UREI 1176s, LA2As, old Neve compressors and mics such as Neumann M49s and U67s. Our new Neve 88R, which actually has remote mic pres based on the old Neve console in Studio One, keeps the tradition going."

For all the noise about DVD and 5.1, tradition is not a word often used at many London studios. But it is there in abundance and at Metropolis is a rare Focusrite console is an heirloom not to be overlooked.

"The Focusrite was developed on the basis that Rupert Neve had been asked to make a standard, vintage-type console that maintained his love of the transformer," says Metropolis Group technical director John Goldstraw. "The result was the Focusrite Forte — of which there were only about 10 ever made. Their distinguishing feature is their mic pres, which are of the same design as the original and legendary Montserrat Series."

"Today there are a number of software packages that try to emulate this unique sonic footprint that the Focusrite Forte mic pres produce, but there are a huge number of artists and producers who do always prefer the original hardware solution."

Metropolis also still has Ampex ATR 100 Mastering Machines that use half-inch analogue tape for stereo masters — that's a lot of tape for just two tracks. "They are truly

**'You'd think bands are losing touch with analogue sound, but they're not. They're more aware of recording processes generally'**

— Pete Winkelman, GLM

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vintage and they are the definitive standard for mastering machines," adds Goldstraw. The same tune can be heard at Abbey Road, where Peter Cobbin cherishes many treasures but, in particular, the valve processors made by audio boffin Nigel Woodward of Chiswick Reach. "There's quite a lot of contemporary valve on the market now," says Cobbin, "but the Chiswick Reach really does it. Digital is extremely convenient, but if we can get it sounding great too, we've got the best of both worlds."

"I think Abbey Road is now beginning to really appreciate the kind of gear it is sitting on and it's part of our marketing," he adds. Strongroom, meanwhile, puts a premium on Woodward's former partner Vic Keary and his Thermionic Culture retro gear, and has just installed an extremely popular EMT echo plate – the old, analogue type that preceded the rackmounted digital boxes seen everywhere today. At RAK, Hugh

Tennant cherishes his API consoles like a museum curator, but unlike a museum the studio is a living, breathing commercial enterprise.

"It is quite a simple signal path, and people like the sound being very open and lively – not so hi-fi. It is the same whether it is going onto tape or hard disk. Both valves and discrete transistors have come back into vogue, and I think it is people recalling the character of records from the Sixties and Seventies and preferring it to today's overly clean sound."

Rod Gammans at Planet Audio, the Edgware-based studio which has restored a cool cache of Heils Eos, maintains that mixing in analogue is the best summation of a recording that has been constructed digitally.

"We use the best analogue-to-digital converters and vice versa," he says. "Everything gets recorded through valve pre-amps, EQs and compressors straight to high-res hard disk. You can then edit, cut and paste, and then mix on the Neve and master both to analogue tape and DAT."

"Studios shouldn't be homogeneous. I remember Larry Kravitz seeking out the exact place that Jim Hendrix recorded because he wanted that sound, and the results were fantastic. That's the future of studios, really – curators of this technology, and places where it can be provided properly."

And it's not just about recording equipment. The instruments of rock have their own

heritage and for every valve mic there's a guitar or a synth associated with a whole epoch. FX Rentals has

incorporated salvage experts Music Control Audio Services (MCAS), and managing director Roger Evan sees this retail service as dovetailing into the recording rental package.

"If MCAS gets a Mini-Mog, they restore everything down to the woodwork," he says. "Meanwhile, we're always on the lookout for vintage pro audio gear, because the demand on both levels remains very high. It's never gone away. I started as a driver 20 years ago and we're still delivering some of the exact same pieces of kit as I was then."

"We also get people ordering a specific mic by its serial number. They all sound slightly different."

In fact, most classic instrument sounds are the result of complex signal paths and are not the product of the player and instrument model in isolation – as GLM's Pete Winkelman confirms. "Think of a great guitar sound and it's the old Gibson or Fender through a



Metropolis studio: houses this Focusrite Forte console, which features a unique mic pre

Marshall, and then through a Neve mic pre-amp and a compressor – that's what people are hearing and remembering," he says.

The closure of studios over the past few years has made a lot of vintage equipment available on the second-hand market, more often than not expertly recycled by Funky Junk. Although not all of the closures have been bald commercial decisions – the owners of Stanbridge Farm simply retired – it is ironic that technical heritage is now becoming as valuable as a musical one. While adapting to new market pressures, some studios could even re-invent themselves as heritage sites – a kind of rock 'n' roll National Trust.

The importance of this type of recording equipment is also reflected in the success of many manufacturers at rebuilding and re-creating the acknowledged essentials of old,

TL Audio, Drawmer, Universal Audio, Manley and Rietheacoustics are just some of the brands that continue to sell new versions of old hardware – some of them even simultaneously feed the computer market with software adaptations of the very same models.

Whether these products end up in a commercial studio, a rental company or indeed a private home, they highlight the continuing appreciation of their rich, detailed and above all musical qualities by all kinds of artists and producers. Vintage gear is not genre-specific – the effect it has on sound can help the DJ, the hip hop act, the guitar band and the opera singer.

It's up to the music industry as a whole, therefore. The next few years will see whether or not the art of this particular noise is neglected to extinction.

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CLASSICAL news

by Andrew Stewart

DIGITAL CLASSICS FOLDS

Digital Classics TV's attempts to establish a subscription base for its high-class range of classical music, opera and stage performances have fallen within the company's first year of transmission. Content, however, will continue to be broadcast free to air in the UK on satellite channel 454.



According to Digital Classics chief executive Chris Hunt, competition from BBC Four undermined the market viability of the company's television enterprise. "Since the launch of BBC Four," he explains, "it has become clear that it is no longer viable to run a performing arts channel in the UK on a subscription basis. Therefore, we are now looking for advertising and sponsorship to fill the gap which subscriptions would otherwise have fulfilled."

Hunt reports a stronger performance from the production arm of Digital Classics. Iambic Productions, which negotiated healthy pre-sales for its film version of Gounod's *Romeo et Juliette* starring Angela Gheorghiu and Roberto Alagna (pictured), Iambic and Digital Classics Distribution are, meanwhile, in discussion with BBC Four concerning several projects, following the network's broadcast in April of *The Mystery of Charles Dickens*, produced by Iambic's joint venture partner The Performance Company.

Meanwhile, digital TV company Artsworld has announced that it is to close, just 13 months after launch. The company, founded by former Royal Opera House supremo Sir Jeremy Isaacs, has struggled to reach its target of 140,000 subscribers and was unable to raise further investment from shareholders to keep it afloat. The arrival of BBC Four was blamed for the satellite broadcaster's demise.

SCO PLAYERS AGREE TO ROYALTY-ONLY FEE

Linn Records, the Glasgow-based independent classical label, has brokered a deal with the Scottish Chamber Orchestra which underlines the decline in recording opportunities available to UK orchestras. The SCO's players have agreed to record for a royalty-only return on their work in the studio, with conductors and soloists also expected to waive their fees. Under the terms of the Linn agreement, the orchestra's freelance members will receive an advance against projected royalties thought to be no more than 50% of a flat-rate recording fee.

Although the SCO has recorded for Universal Classics and the American Teldec label in recent years, its portfolio of recording and lucrative international touring work has been diminished by market conditions. Management and players have recognised the PR and prestige value of its new relationship with Linn, despite the financial risk now associated with recording by the orchestra's members. A disc of Mendelssohn works is set for release later this year, while Sir Charles Mackerras has agreed to conduct the SCO in a recording of Mozart's *Requiem*.

"In the past 10 years, we've had a pretty good run," SCO general manager Roy McEwan reported to the *Glasgow Herald*. "But even in some of these projects we've had to find money to make them work, and often the return to us is pretty modest. Now we have virtually no firm plans in the diary for work with the big recording companies."

The Musicians' Union has sanctioned the SCO's profit-share arrangement with Linn Records, recognising the need for freelance bands to be as flexible as possible in its dealings with a fast-changing classical recording business.

Andrew Stewart can be contacted by e-mail at: [AndrewStewart11@compuserve.com](mailto:AndrewStewart11@compuserve.com)

ALBUM of the week

**SHOSTAKOVICH: Symphony No.11 'The year 1905', LSO / Rostropovich. (LSO Live LS00630). Boosted by Grammy and Classical Brit Award success, the London Symphony Orchestra's own-brand budget label has rapidly established a place in the market with a series of outstanding releases. The latest issue offers a searing performance of Shostakovich's vivid symphonic response to events of the October Revolution of 1905, conducted with unrelenting intensity by**



**legendary Russian musician Mstislav Rostropovich (pictured). While some within the industry have questioned the LSO's budget-price policy, consumers have welcomed the combination of world-class music making and low cost. The Times predicted that this live recording "might become an historic document", a view underlined by its overwhelming force and emotional depth.**

REVIEWS

for records released up to 29 July 2002



**MENDELSSOHN & BEETHOVEN: Violin Concertos. Bell, Camerata Salzburg / Norrington. (Sony Classical SK 89605). Joshua Bell stamps his mark on two of**

the great violin concertos, adding his own idiomatically cadenza to Mendelssohn's opening movement, and likewise embellishing his first recording of the Beethoven work. Bell, the Camerata Salzburg and Sir Roger Norrington are set to perform Beethoven's Violin Concerto at the BBC Proms on August 21. His recorded interpretation bears out the soloist's view that he had reached the stage to set the work down on disc, distinguished by Bell's imaginative response to Beethoven's blend of poetic lyricism and heroic outbursts. **WEBER: Clarinet Quintet Op.34; MENDELSSOHN: Konzertstücke; BAERMANN: Clarinet Quintet No.3 Op.23. S. Meyer, W. Meyer; Academy of St Martin in the Fields/**

**Sillito. (EMI Classics 5 57359 2).** Heinrich Baermann provides the common programming thread for this superb disc. The strict focus of Sabine Meyer's faultless technical discipline is tempered by her obvious love of the opera aria-like tunes of Weber, Mendelssohn's romantic lyricism and the flamboyant melodic writing of Baermann himself. Delightful contributions from Wolfgang Meyer on bassoon and immaculate playing from the ASMF add to the album's clear artistic quality.



**SAARIAHO: Graal théâtre; Solar; Lichtbogen; Storgards; Avant! CD/Lintu. (Orlande ODE 997-2).** Finnish conductor Hannu Lintu shows a clear understanding of Kaia Saariaho's complex, multi-layered soundworld here. Graal théâtre is given here in its chamber orchestra version, with John Storgards' violin wizardry matched by virtuoso playing from the Avant! ensemble. The emotional range and inventive breadth of Saariaho's musical language is superbly realised on this outstanding disc.



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## RETAIL FOCUS:

HMV

by Deborah Bonello

Its unstoppable rise towards 150 UK stores, HMV opened a new branch in Watford's Harlequin Shopping Centre at the beginning of June with a bit of a bang. Pop idol star Hayley Everts launched the new retail site, alongside HMV's very own real life barking meerkat Nipper and radio station Mercury FM, which broadcast the event live.

The store is part of HMV's UK chain, which operates about 140 stores overseas, as well as its strengthening UK and Ireland operation.

Located opposite Burtons and Marks & Spencer stores, the 750 sq m shop in Watford stocks more than 13,000 rock and pop titles, 5,000 soul and dance releases and more than 5,000 speciality music titles including jazz, blues and classical.

HMV has invested £750,000 into development of the retail venue and its features, such as specially-installed Technics decks which allow vinyl junkies to listen to records before they commit to a purchase.



HMV Watford: £750,000 investment for HMV

Armed with a staff of 20, the new store is in close proximity to serious competitors, including Virgin. Although it is early days for the north London shop, HMV's Generalo Castaldo, says that business is looking good.

Nu-metal and 12-inch dance vinyl is very popular with shoppers in Watford,

## HMV WATERFORD'S BIG SELLERS

1. Heathen Chemistry Oasis (Big Brother)
2. J To The Lo - Remixes Jennifer Lopez (Epic)
3. Welcome To Nellyville Nelly (MCA)
4. Ashanti Ashanti (Mercury)
5. Urban Kiss 2002 Various (Universal Music TV)
6. Crews Control Various (WSM)
7. School Disco Summer Holiday Various (Sony TV)
8. Camarillo Palmero The Calling (RCA)
9. Back In The Day Various (WSM)
10. Changro Morcheeba (East West)

according to Castaldo. Oasis' Heathen Chemistry is a top-seller among its album offer (see breakout).

"Another factor is the close proximity of the Asian community in Harrow, who do a lot of their music shopping in Watford," he adds. "There is serious potential for Bollywood business."

Since the Watford store is so young, its team is still relatively inexperienced when it comes to the intricacies of the local retail market but, according to Castaldo, business is moving smoothly and he is confident that changes will come with experience.

"Business now is pretty much in line with the general market and reasonable given the impact of the Jubilee and the World Cup on retail," he says.

"As we become better acquainted with the market and our customers, we'll reflect this with our store layout and product mix. It's already likely that more space will be given over to 12-inch dance singles, and I can see the store stocking more Bollywood lines."

Like all HMV stores, the in-store offer is not limited just to music retailing; since the store opened, DVD, Nintendo GameCube and PS2 games have also been leaving the shelves quickly.

HMV: Unit 33, Harlequin Centre, Watford WD17 2TR, tel: 01923 294190, website: www.hmv.co.uk

## IN-STORE NEXT WEEK (from 22/7/02)



**Windows** - Now 52, Training Day; **In-store** - Now 52, Doves, DJ Tiesto Fun Lovin' Criminals, Pet Shop Boys, Klowid, The Vines, David Gove, Athr Bliss, Harris, Buddha Bar IV, Oakenfold, Badmeening, Muse, Beverley Knight, Shallow, Generations 80s, Eva Cassidy, 10 Squared, Kylie Minogue, Sissone, Samuel Ramey, Brian Wilson, The Stranglers, Paul Carrack, Joe Cocker, Cockout, Dio, Moby, Queen, Hives, Martin, Roger Waters, I Am Sam, Bedrock, Emerson, Training Day; **Press ads** - Doves, Pet Shop Boys, Arthur Bliss, Buddha Bar IV, Oakenfold, Muse, Harris, Cousteau, Matthew, Belle & Sebastian, Bx

**Singles** - Beyonce Knowles, Elton John, Rip N Fill, DD Klein, D Mac, Outkast; **Albums** - Austin Powers, Backum Selection, Neil Young, Klowid, Crazy Dog, Royal Cow, Claire Swinney, Bryan Adams, I Love Summer 2002, Club Nation Ibiza, Club 106, Charlie Landsborough, Bill & Ben, Old Skool Reggae; **In-store** - Red Hot Chili Peppers, Morcheeba, Oasis, Mis-Teeq, Claire Swinney

**Listening posts** - Now 52, Fun Lovin' Criminals, Red Hot Chili Peppers, Oasis, LPR Jazz releases, Vanguard Blues; **In-store** - three CDs for the price of two, three CDs for £18, two for £10; **Windows** - three for two and three for £18, Lord of The Rings reservation offer



**In-store display boards** - Barth, Hornalfe, Cornelius, Tiefschwanz, Roots Manuva, Playgroup, Falen To, FC Kahuna



**Single** - Darius; **In-store** - Britney Spears, George Michael, Will Smith, Natural; **Press ads** - Aerosmith, Will Smith, N\*E\*R\*D, Mousse T, The Charlatans;

**Windows** - Now 52



**Listening posts** - Silverchurn, Dionne Warwick, Beth Nelson, Classical promotion - Proms 2002; **Press ads** - David Bowie, Ozzie Osbourne, Koop, Pure Global Chillout; **Windows** - Neil Young, Klowid



**Select listening posts** - Karma Lounge 2, System 7, DJ Tiesto, Solenzen Buie, Wit; **Major recommended retailers** - Myracle Brah, Camel, John Renbourn, Adam Green, Kinaya Dawson, Beechwood Sparks



**Windows** - Training Day, Fischerspooner, Outdoor ads - Summer Saze; **In-store** - Primal Scream, Ed Case, Dirty Vegas.

Touch Tones, Fischerspooner, Crescent, Idowu, Moses T Motelewa; **Press ads** - No Jazz, Monday Michiru, Lisa Kavanagh, Iis, DJ Zinc



**Press ads** - Aerosmith, Boyz II Men, Charlatans; **Windows** - Beach House, Hands To Heaven, Now 52; **In-store** - Best Club Anthems 2002, Fun Lovin' Criminals, Now 52



**Press ads** - Chart Campaign; **In-store** - Beach House, Best Club Anthems 2002, Now 52; **Windows** - Hands To Heaven, Now 52



**Singles** - Shakira, S Club Juniors, Vanessa Carlton, Ja Rule; **Albums** - Now 52; **In-store** - Fun Lovin' Criminals, Chillout



**Singles** - Ja Rule, Shakira, Album - Young Gifted & Black; **In-store** - Young Gifted & Black, Hands To Heaven, Best Club Anthems 2002, Elton John, Pink, Ja Rule, Shakira, S Club Juniors, Britney Spears, Pennywise; **Press ads** - S Club Juniors, Young Gifted & Black, Ja Rule, Now 52, Vanessa Carlton; **Windows** - Now 52

## ON THE SHELF

TIM KINGS,  
owner, Vinyl Groove,  
Redditch, Worcestershire



Vinyl Groove has been open here on Bates Hill in Redditch for two-and-a-half years and business is good. Until 11 months ago I had a partner here, but that relationship was dissolved so now I own and run the store. We only sell vinyl, and drum & bass is our speciality and biggest seller.

Our customers are often DJs that need good depth in the genre. The shop is a focal point for the local scene and we arrange hire of PA's and lighting effects for promoters. We also order in all types of DJ equipment for customers. Our main competitors aren't the more mainstream stores like Virgin but other drum & bass specialists like Music First in Birmingham.

Reflecting our customer base, all our really big sellers recently have been drum & bass. DJ Marky's latest album for Movement has done well, as has the latest Ram Trilogy compilations and anything on Intermec Records. True Colours' new album High

Contrast has been causing a lot of excitement and selling well as has the new Lemon 8 & Dillinja record. Garage and hip hop are our next biggest sellers, with DJ Zinc's new garage record crossing over and proving really popular with customers that normally buy drum & bass.

We use the shop as a base to play an active role in the local club scene. Nights that we organise like Nu-Breed, which are held at Subway City in Birmingham, are a great promotion for the shop. We also run a website called Sound Of The Underground which is a virtual home for local sound systems, is a artists and promoters. Online there is a guestbook for visitors to the site, which is filled with people's opinions about nights we've organised and a diary listing forthcoming events. We are also in the process of setting up a label called Genesored Recordings to release tracks by up and coming local producers like Restless and Advisor."



## ON THE ROAD

PAUL HEREDGE,  
BMG independent account  
manager, South & South East

Things are going phenomenally well for BMG at the moment. We've held the number one spot for the past 13 weeks, which has given us a 30% market share on singles although it has been a little quieter on the albums front. Much of this has been due to the success of Pop Idol, and pop music in general. The Pop Idol Big Band album sold more than 650,000 units and we're sure to have big album numbers from both Will Young and Gareth Gates.

Currently, The Calling are doing very well. Their single, 'Wherever You Will Go', went straight in to the top three and that has helped the sell in the album, Camino Palmero. Another of my favourites at the moment is an act on ABC Records, The High And The Lonesome, who are very much in the Jeff Buckley mould. We have a new Elvis mid-price four-CD box set going in. Thanks to the success of the Elvis vs JXL single they're very cool again and his profile is as high as it ever was. The TV ad

has really driven demand for the set. One of the most anticipated releases is the new Death In Vegas album and we've been doing a double-pack 12-inch vinyl taster, which is a strictly limited edition.

The new Natalie Imbruglia single, Beauty On The Fire, is going very well. Her profile will be helped hugely with her tie-ins with L'Oréal and Gap and, with the success of the last single, sales of her album have been revitalised.

The new Boyz II Men album, due out on July 22, is causing a lot of interest, particularly among my independent urban accounts. This is their first album for BMG and they're a big priority. It's really back to what they do best, big soulful ballads and great harmonies.

The new Sasha album, due at the start of August, should help keep the summer happening through the quiet summer months, but the last quarter looks like being very busy with releases from the likes of Santana and the Foo Fighters."







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