



FOR EVERYONE IN THE BUSINESS OF MUSIC

27 JULY 2002 £3.80

music week

Singles schemes to push albums

by Martin Talbot

The Sun newspaper is aiming to team up with record labels for a broad pan-industry promotion in which 100,000 singles will be given away each week later this summer.

Under the campaign, which has been brokered by Andrew Cleary's Spin Music Promotions to act as a direct promotion for albums, The Sun will feature one artist a week, who will be the focus of that week's single. An official retail partner for the campaign, for which a starting date has yet to be revealed, is due to be confirmed in the next week.

The Sun's readers will be asked to collect four vouchers from the newspaper, which they will then be able to take into the retail partner's stores

and redeem for a copy of that week's single.

Each single will feature one music track, along with other mixes, videos and other elements, without the restrictions placed by chart rules. Cleary says labels will be encouraged to feature links to information relating to the artist's album, or allowing them to preview other tracks.

None of the artists which will be the focus of the campaign has yet been identified, but only acts who have had at least one Top 10 and another Top 20 single in the previous 12 months will be featured. The only tracks for which the 12-month rule will not apply are those taken from greatest hits or remix packages.

Cleary - who also brokered the



Cleary: album sales a priority
 pan-industry, BPI-backed Music 4 You campaign last year - says the aim is to give labels a means to create radio demand for the third or fourth single from an album, but without losing money on a commercial release. All manufacturing costs for the free sin-

gles will be funded by The Sun.

"The chart positions for the first singles from an album might be one, three, 10 and 24 - it is that number 24 that we are after," he says. "Every album has a certain singles lifespan and we are aiming to prolong that by one record."

"We are setting this up very much to sell albums. There will be album reviews and information run in the paper, so this won't be about just singles. The message that we are going to drive home is, 'We have given you this value because you have bought the paper all week, now go and buy the album.'"

The Sun has committed to featuring editorial on each artist every day for six days.

Although the promotion is not endorsed directly by the BPI, the editorial coverage will also focus on the Official UK Sales Chart.

BPI director general Andrew Yeates says the promotion will offer a boost for the Official Charts in the year of their 50th anniversary. "Because the eligibility of the artists is linked to the fact that have featured in the chart, there is a natural opportunity for promotion," he adds.

The campaign is the latest in a string of music-related News Corp giveaways, following last summer's Music 4 You industry promotion in The Sun and the Sunday Times Oasis album sampler last month. News Corp declines to comment on the promotion plans.

Universal beats off competition in global race to sign The Hives

Feast-rising Swedish five-piece The Hives have signed a worldwide record deal with Universal Music UK.

The agreement, which is understood to cover three albums, was secured by Universal CEO and chairman Lucian Grainge, who has yet to allocate his new signing to a specific Universal label. "Anyone who has seen this band live, knows how exciting they are," he says. "We are very pleased to welcome The Hives to the company."

The group have already reached platinum status in the UK with their third album Your New Favourite Band, which was released by Alan McGee's Pogues label. McGee, through Creation Management, acted as a consultant for the new deal on behalf of the band, who manage themselves. McGee currently has no further plans to continue working with them following their new worldwide deal, through which the first new material is expected in 2003.

The Universal deal comes as a significant boost for Warner Music, which is working The Hives' current US release Veni Vidi Vicius. Warner Bros executive Tom Whalley, who had signed the band's current album to the Reprise label through a series of licensing deals with Epitaph and Swedish label Burning Heart, was widely expected to secure the band's long-term futures contract. The Hives are currently selling around 20,000



The Hives: platinum third album
 albums a week in the US, where Veni Vidi Vicius is Top 10 at Alternative.

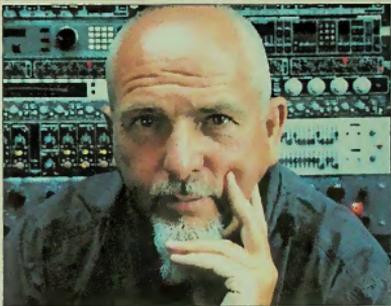
In a separate deal, Universal Music Publishing has acquired a significant stake in The Hives by signing a worldwide deal for all songs on the band's debut album Barely Legal. The current Pogues album Your New Favourite Band is comprised half of the songs from Barely Legal and half of the songs from Veni Vidi Vicius - their second album - which is controlled by Warner/Chappell. However, until now a deal had not been finalised for their first album. The deal was struck by Universal Music Publishing's deputy managing director Mike McCormack.

"We are very pleased to represent half of Your New Favourite Band and it's also great that Universal now has an ongoing relationship with the band for records," says McCormack.

The Hives return to the UK for the Reading/Leeds festivals in August, after which they are expected to begin work on new material.

The first new track from the first Peter Gabriel (pictured) album for 10 years, Up, was among the highlights of last week's EMI conference in Amsterdam. As part of a presentation of new UK repertoire - which also included new material from Richard Ashcroft, Blue and Supergrass - the Gabriel single The Barry Williams Show was being released on July 29, before being issued to the rest of radio on August 5. Commercially released on September 9, it is due to be followed on September 23 by Up.

The Amsterdam conference also heard news of EMI-Chrysalis managing director Mark Collis's promotion to a new global marketing role. See story, p3



Virgin introduces Megastore Xpress brand

Virgin Entertainment Group is replacing a trio of V Shops with a smaller version of the Megastore brand.

Three existing V Shops in Brighton, Hounslow and Notting Hill will be transformed into Virgin Megastore Xpress stores over the coming weeks, with ranges specifically tailored to meet local demand. Another two V Shop stores are also being converted into new Virgin Megastores selling both software and hardware, starting with Reading this Thursday and Colchester following shortly afterwards.

"What we know is Virgin Megastores does carry a lot of weight with customers who think it stands for having wide ranges of product and being good value for

money," says Virgin Retail UK managing director Andy Randall. "We've been really thinking how we can leverage that into smaller stores, so Xpress is a way of doing that."

Although all five stores being converted are currently V Shop outlets, Randall says it is "too early" to conclude that the entire V Shop chain will eventually be converted into either Xpress or Megastores outlets. Future plans will depend on the success of the trials, he notes.

The group's CEO Simon Wright believes the new Xpress concept further opens up the possibility of going into catchment areas that would otherwise be too small for Megastores.

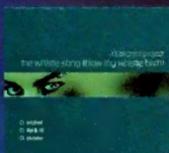
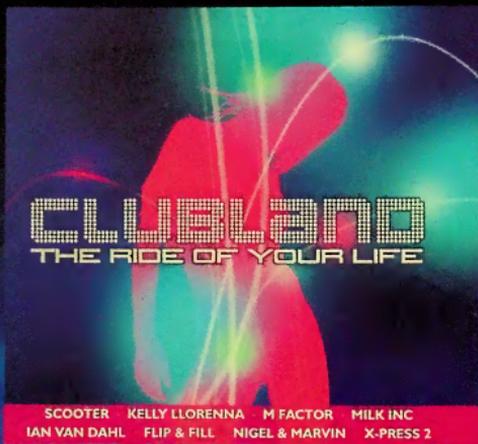
One "crucial" element of the Xpress stores is the fact each outlet's ranges can be adapted to suit

local demand and reflect retail competition in the area, he notes; the Brixton and Hounslow stores will have ranges slanted towards R&B, garage and hip hop, while the Notting Hill store will have more DVD titles, he says.

Wright suggests the new Xpress stores offer a distinctive point of difference to the sister V Shop brand as the new concept has "much more depth of range, relatively speaking". "V Shop has been excellent communicating the Virgin Mobile range," he says. "V Shop can be the leading entertainment retail shop in a particular market, but when we need to communicate more authority on range and more depth on range, we see using the Virgin Megastore brand is more advantageous."

7 top 10 hits in 7 months...

...including the number 1 album, Clubland



still to come...

N-Trance - Forever
Trinity X - Forever
DJ Alligator Project - Lollipop
Interactive - Forever Young
Apollo - Dance
Rezonance Q - Someday
Porn Kings v Flip & Fill - Shake Ya Shimmy
Aquagen - Hard to Say I'm Sorry

I Will Follow You - Shelley
LMC - Everything U Need
Soraya - When You're Gone
Cisco Kid - Pizzaman
Deja Vous - Face Down Ass Up
Starsplash - Wonderful Days
Lazard - 4 o'clock In the morning
DJ Flavours - Your Caress

& new releases from Flip & Fill and Kelly Llorenna...

...and of course CLUBLAND 2

www.aatlw.com

all around the world
...the new sound of clubland

Messier and Vivendi hit by new US lawsuit

Vivendi Universal and its former chairman and CEO Jean Marie Messier were the subjects of a class action lawsuit issued late on Friday. The action, filed by Wolf Haldestein Adler Freeman & Herz LLP in the New York southern district court, alleges the company issued false and misleading statements leading to the artificial inflation of Vivendi's market price.

In separate news, a report in France's *La Tribune* indicated that half-year results for the company are likely to be delayed.

A company spokesman told the French publication that the results were likely to be put back from the previously stated date of July 26.



Andrew Johnson's (pictured) glorious single will provide the soundtrack to Vauxhall's summer-long TV advertising campaign, in the latest deal struck by Warner Music UK's new film, television and TV advertising arm. The recently-launched "one-stop" consultancy service aims to make it easier and faster for advertising agencies, production companies and entertainment service publishers to license tracks. Jane Davies, who previously worked for Warner/Chappell's film and television arm, heads the operation, which also struck a deal with Coca-Cola for the Backyard Dog track Baddest Ruffcut to be used throughout the brand's World Cup campaign. As part of its new strategic marketing arm, the major is also launching online service Songshop with which visual media clients can search for tracks by artists, title, genre or keyword. Online audio newsletters, giving information about forthcoming releases, will also form part of the service. Davies says, "For the first time, Warner Music repertoire is being actively promoted to the UK ad agencies and film and TV companies in a variety of different ways."

new file

BOOSEY & HAWKES DEAL DELAYED

The likelihood of Boosey & Hawkes changing hands before the end of the summer is rapidly diminishing as it enters negotiations to sell its instruments division. A source close to the negotiations between Boosey and equity group Close Brothers says the decision on the music markets has forced the parties back to the table for further discussions.

MCS DIVERSIFIES INTO FILM AND TV

Musico Copyright Solutions (MCS) is shortly expected to make further inroads into film and TV music publishing. It is in closing negotiations with Union Pictures, producers of *Rockface* and with Jude Law and Ewan McGregor's production company Natural Nylon. The move comes on the back of a recent deal which MCS has agreed to handle the company's film music.

MARQUEE APPOINTS COATES

London's revived Marquee club has appointed a new music booker ahead of the September 5 launch of its new home in Islington's N1 shopping centre. Gina Coates, who officially takes up her post as live entertainment manager for the 1,000-capacity venue on July 24, previously ran the promotions, production and booking operations at Bristol's 400-capacity Venue and was director and music coordinator for the city's Ashton Court Festival.

SONY DENIES JACKSON REPORTS

Sony Music has declined to comment on reports that Michael Jackson is now considering suing the major for breach of contract, accusing it of questionable accounting practices. His lawyer Singer says Jackson is acting over alleged under-reporting of royalties as well as other "alleged improper accounting practices". In a statement last month, Sony called earlier criticisms "ludicrous, spiteful and hurtful".

BBC DEFENDS XTRA DIGITAL LAUNCH

The BBC is refusing to be deflected from its August 18 launch of digital station Xtra, despite stringing criticism over the Corporation's spending on digital services. A Commons select committee of MPs last Wednesday criticised BBC for spending £278m on licence fees on new services, including digital.

BMG BROKERS PHONE DEAL

The deal between BMG and Whitney Houston, Christina Aguilera and Elvis Presley will be available via mobile phones and fixed telephone networks under a new licensing deal between BMG and Vitaminic. The digital music provider will provide tracks from BMG's catalogue to mobile and fixed network operators throughout Europe.

HOWARD ROSE PASSES AWAY

Howard Rose, the former editor of the UK radio industry's weekly publication *The Radio Magazine*, died aged 49 in hospital last Wednesday after surgery. Rose leaves a wife and family. His

Collen exits Chrysalis for global role at EMI

by Martin Talbot

Mark Collen is leaving the EMI:Chrysalis operation he has led for the past four years to take on a key role at the heart of Alain Levy and David Munn's global marketing strategy.

Collen is to become global marketing senior vice president for EMI Recorded Music, with specific responsibility for marketing the repertoire of Capitol Records around the world. He will head Munn's new global marketing team, along with Matthew Laurent Prevost, who holds a similar role overseeing the Virgin repertoire stream.

Collen, who will formally take on the role when he returns from holiday on August 5, says, "It is a fantastic opportunity. What Levy and Munn are doing with this company is so inspiring.

"My job will be to identify and agree with David what the priority records are and blow them up. It will be about pressing the button on a record. It will



Collen: "fantastic opportunity" be about working out, if the last record by an act did 5m, how do we get the next record to do 10m?"

Munn says, "This is a key role in our new global marketing system and Mark has the ideal combination of experience, knowledge and background to fill it."

The former head of EMI Australia's Tony Harlow was due to take up the role this month, but was withdrawn from the position owing to personal circumstances. A statement says he is understood to be considering other potential opportunities within EMI: a spokesman declined to

expand further.

Collen, who will be based at EMI's Gloucester Place HQ, takes on the role after four years in managing director for EMI:Chrysalis. In that time, Collen has built a link into one of the UK's leading companies through acts such as Robbie Williams, Geri Halliwell, Starsailor, the Heavenly Deaf - which brought in artists including Doves, The Vines, Beth Orton and Ed Harcourt as well as Posieba. Collen will continue to run EMI:Chrysalis in parallel with his new role, until a successor is finalised.

EMI Recorded Music chairman Tony Wadsworth says no decision has yet been taken on replacing Collen. "I'm not looking at all possibilities, both external and internal."

Wadsworth says he cannot put a time limit on his plans, but insists that the option of merging Phonophone and EMI:Chrysalis is not under consideration. "I am committed to retaining two separate label streams," he says.

Mercury exposure expands as awards switch from C4 to Beeb

Artists appearing at the 2002 Panasonic Music Prize will benefit from the most extensive TV coverage dedicated to the prize in its 10-year history, after its return to the BBC following last year's switch to Channel 4.

Mercury organisers have negotiated a terrestrial and digital TV package, running across BBC2 and BBC4 and also including programming on Radio One.

Not including repeats, the BBC is covering two-and-a-half hours of programming - including 90 minutes of live coverage - to the 11th Mercury show, compared to the traditional 40 minutes in the past. But, for the first time, the deal will have no terrestrial on-the-night coverage.

In previous years on the BBC, which has screened every Mercury since 1992 apart from last year's event, the Mercury ceremony has been screened on BBC2 after midnight at 11.20pm. This year's main coverage will be in the form of a 90-minute BBC4 programme, presented by Joels Holland, coming live

from the Grosvenor House Hotel venue on September 17.

This will be followed by an hour-long show on September 20 on BBC2. The BBC4 show will be repeated on September 21.

Mercury executive producer David Wilkinson says the result is a "perfect combination" of terrestrial and digital and the length of time given over to the show means more artists and music will be featured. "We are going live for the first time and will be able to represent a huge range of music," he says.

"BBC offered us music entertainment Mark Cooper adds that the live broadcast of the prize during mid-evening is perfectly positioned on the cultural digital channel. "BBC Music Entertainment has thrilled that the Mercury has returned to its natural home at the BBC, after last year's brief trip to another channel," he adds.

The 12-album Mercury shortlist is to be announced on July 30, at the Royal Commonwealth Club in London.

Fatboy party problems add weight to "safety tax" issue

Crowd safety at gigs and festivals may be strengthened later this year by a "safety tax" on the door at some larger venues is given the green light.

Negotiations are currently under way between the safety focus group established by the International Live Music Conference (ILMC) and venue operators about charging a small levy at gigs, which would then be transferred to the safety group.

After the group's last public meeting at the ILMC earlier this year, International Crowd Management and Security Group chairman and safety group member Bert van Horck says the experts are keen to produce some "output" - essentially the first comprehensive guide to safety aimed at councils, promoters, venues and gig-goers - this year being hampered by a lack of finance to fund their work.

The need for expert guidance is critical, with safety issues brought under the spotlight again in light of



Cook's Brighton gig led to tragedy Fatboy Slim's troubled Big Beach Boutique event and the postponement of yesterday's (Sunday) 74 Pop Beach event.

Last week, Brighton & Hove Council took the decision to cancel the inaugural Pop Beach concert due to be screened live on Channel 4 following the Fatboy Slim show. Organisers of the Fatboy Slim show issued a statement on Friday denying any deaths at the show. Reports of a heart attack victim at the event are unfounded. It added, while the death of the nurse Karen Manders occurred four hours after Norman Cook left the stage and most of the crowd had dispersed.

HTV APPOINTS SCROGGS

MTV networks has appointed James Scroggs in the newly-created role of UK and Ireland marketing director. Scroggs was previously senior brand marketing manager at ITV Digital and before that worked in advertising agency Lowe Lintas. His new responsibilities were previously overseen by Simon Downing, who held a wider-ranging role as marketing director across all seven channels. Scroggs' new role will see him focus on MTV UK & Ireland.

SKY INKS SPONSOR DEAL FOR V2002

Sky has struck a six-figure deal with V2002's official radio station Virgin Radio to sponsor its on-air, online and on-site activity for the festival. The deal, aimed to raise awareness of Sky Digital, will include the Acoustic Cafe, from which Virgin Radio presenters Pete & Geoff will broadcast exclusive backstage sessions by artists including Evis Costello, Stereophonics and Travis.

IMG SIGNS TO HANDLE THE CORNS

Entertainment, sports and lifestyle marketing company IMG has signed a deal with East West-handled The Corns to represent the group's endorsements and sponsorships worldwide. It marks IMG's first deal with a music act since its formation in the early 1960s.

SONY LAUNCHES SUBSCRIPTION SITE

Sony Music UK has joined forces with digital service provider Torrado Virtue to launch its first subscription-based website. The A1 VIP site, dedicated to Columbia signings A1, will be a subscription-based area of the band's existing site and will offer exclusive premium content such as exclusive interviews, behind-the-scenes features and competitions.

RI CONFIRMS BIG SUNDAY LINE-UP

Blue, Darius, Sugababes, Sophie Ellis Bextor, Hundred Reasons and Toploader form the line-up for Radio One's One Big Sunday event in Falkirk on August 11. The show will be broadcast live on Radio One from 2-4pm and webcast on the channel's website, while BBC Choice will broadcast the show on August 18 at 7pm.

PR AND PLUGGING

East West promoted What's Luv by Fat White Band, and 4 My People by Missy Elliott. Fat Eve entirely in-house, and not as started in last week's PR & plugging column. Likewise, national promotion for Girlfriend by N'Sync. Fest Nelly was handled by Nino Severino at Fleming Connolly Lander, and not as noted.

THIS WEEK'S BIG AWARDS

Billboard Nickelback's Silver Side Up receives a double platinum award, while Moby's 18 and the Clubland compilation reach platinum status. Jimi Hendrix's Woodoo Child The Collection goes gold, while Idlewild's The Remote Part, Counting Crows' Hard Candy and the early In The 2002 compilation all gain silver congs.

HOW TV SHOWS' RATINGS COMPARE

Programme	Week	Viewers (m)	% change
Top Of The Pops*	2,504	n/a	
Top Of The Pops II (Weeks)	1,800	n/a	
Top Of The Pops II (Then Sat)	1,720	n/a	
CO:UK*	1,374	n/a	
The Pepsi Chart Show*	766	n/a	
Popworld (Sun)	693	n/a	
MTV Sunday Show	585	n/a	
Night Fever	221	n/a	

*Combined trials. Source: Muelson/MGM (BBC) data for w/e 6/15 Jan 2002. All other data available to no year-on-year comparisons available

Decca is launching its contender for the hit of the summer in the form of Rick Guard's (pictured) Stop It (I Like It) at a London showcase today (Monday). The track is already being serviced to resorts around the Mediterranean, kick-started by interest from the company's international affiliates at a recent Paris showcase and following commercial radio playlisting in Austria, Belgium and Italy. Decca Music Group vice president Mark Cavelli says, "We felt both the track and Rick Guard as an artist had potential in continental Europe. They usually wait to see what happens in the UK and follow suit, but they took it straight away and it went to radio." Stop It (I Like It) is playlisted at The Box and regional radio around the UK; Capital FM's Steve Penk is also actively supporting the track. Guard, who is managed by Russell Watson's manager Perry Hughes, is appearing at Austria's Beach Mania and Belgium's Zomerhit events in coming weeks, before returning for UK radio promo. The single is due for release at the end of August, with a debut album following in October.



Industry set to focus on 'warning' stickers

Retailers and labels are launching an in-store poster campaign, in a bid to raise consumer awareness of parental advisory stickers.

Around 5,000 A4 posters and 10,000 CD-sized information cards about the stickers are going to stores this week, as part of moves by the Bard/BPI advisory committee to explain what the stickers mean.

"We want a greater awareness of the whole issue of what the stickers actually mean," says Bard chairman Simon Wright.

BPI director general Andrew Yeates, whose organisation introduced parental advisory stickers in the UK in 1995, also hopes having the posters and information cards will avert some of the "adverse publicity and political pressure" which has been generated by the issue in the US.

PRS sees income rise 8%

by Martin Talbot

Writer and publisher's organisation PRS has unveiled record royalties for its members, with income and distributions rising 8%.

At its 88th annual AGM in London last Thursday, it announced income up to £20.2m, with royalties paid out to members increasing by £1.5m, to £22.1m. The success was driven by 10% growth in income from public performance and overseas use, PRS chairman David Bedford told the organisation's members.

International income reached record levels in 2001, up 10% to £7.7m. International director Mike Orchard said the success underlined the continuing value of UK repertoire around the world.

"These figures show that PRS members' music is still tremendously successful overseas, despite the news we hear about the performance of our acts in the US charts," said Orchard. "PRS writers' reper-



Bedford: record figures are still one of the strongest in the world.

The three biggest markets for UK music were the US (£9.6m), Germany (£9.4m) and France (£6.7m). While the US accounted for 25% of all overseas income, the EU as a whole made up 57%, with GSA accounting for 19% on its own, Orchard told the AGM.

Orchard said the figures meant that PRS is now a net exporter of £200m, paying out £48m to overseas societies and receiving £69m back. They also represent 22% growth in the past five years, if inflation is taken into

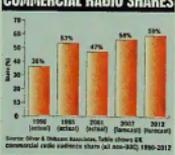
Radio survey tips commercial stations

BBC radio's dominant share of listening could blunt to just 40% within 10 years, as commercial owners expand their analogue and digital operations.

That is the finding of a new report by one-time BBC head of strategy Mark Oliver's company Oliver & Chibson Associates, which suggests Radio One and Radio Two's roles and function may also need "fundamental rethinking" by 2007 because of a changing broadcast environment.

A potential shift in audience balance between the BBC and the commercial sector would mark a sharp turnaround in fortunes since the end of the 1990s, when commercial radio's overall audience peaked at 50%. As the Prospects For UK Radio To 2012 report notes, BBC national services - in particular Radio One and Radio Five Live - then started winning increased audiences, leaving the Corporation with a 52.6% share of radio listeners

COMMERCIAL RADIO SHARES



in the Rajar figures for quarter one this year. However, the report predicts that the commercial sector will claw back share from the BBC as changes in regulations are introduced. It says the Communications Bill, which will loosen up current ownership rules, will result in the merger of existing regionally-based groups and the purchase of one or two small groups. This situation could be amplified, it suggests, if legislators agree to allow

PRS'S RECORD YEAR

2001	% change
Total Income	260.4 +8
Public Per	91.5 +10
UK broadcast	86.4 +3
International	77.0 +10
Distribution	22.1 +8

The table shows figures for the calendar year 2001. In £m. Source: PRS.

account - he also highlighted figures showing that, in real terms, overseas income has more than doubled since the late Seventies.

Public performance money also rose by 10% year-on-year, to £91.5m, with most money coming from pubs (£22m), clubs (£10.6m) and shops (£9.7m). PRS chairman David Bedford said that restaurants, hotels and cafes still brought in 8.6%, despite a disappointing year impacted by reduced tourism and foot and mouth.

In turn, broadcasting revenue increased by 3%, with income from the BBC up 5% to £33.5m and ITV

and independent radio up by 6% (£44.5m). Bedford added that a joint online licensing scheme with MCPPS enabled PRS to licence 300 websites and collect £160,000 in 2001.

Warner/Chappell's Jane Doyll was elected at the AGM as a publisher-director in place of Boosey & Hawkes' Tony Poni, while Chris Fuller (Novello & Co), Paul Curran (GMA), Crispin Evans (Universal) and Andrew Potter (OUP) were re-elected.

The PRS management also unveiled a strategy to complete an overhaul of all internal IT systems, the current stage of which is scheduled for completion by the end of October 2003. A new sales system, PuPSS, will launch an online accounting service in October this year, when testing of the new Distribution and Membership (DM) system will also begin. IS director Chris Gardner told the AGM. A new repertoire system, Prism, will go live starting in October next year.

Xfm confident after Zoe Ball recruitment

Xfm programme controller Andrew Phillips is convinced his station now has a daytime line-up "fit for a national radio station" after recruiting Zoe Ball for drivetime.

The former Radio One breakfast show host, who this spring temporarily took Ricky Gervais's Saturday afternoon programme on the London-based station, will take the 4pm to 7pm slot Mondays to Thursdays on September 2. Earlier this month, another one-time Radio One presenter, Kevin Greening, took over weekday mornings.

Phillips says there was a lot of interest from other stations about Ball returning to radio, but she "felt at home at" Capital-owned Xfm during her temporary stint.

Current drivetime host Iain Baker will continue to host the Saturday breakfast programme following Ball's arrival, while Tim Lonnay will take the drivetime slot on Fridays.

BBC tight-lipped on plans for R2's Moir

Radio Two says its final decision has yet been reached about controller Jim Moir's future, even though he last week dropped a strong hint that he may retire before the end of the year.

Moir, whose stewardship has helped establish Radio Two as the UK's most listened-to station, made the disclosure in a *Radio Times* interview in which he said he was speaking quite often with his "dear friends" BBC director general Greg Dyke and director of radio Jenny Abramsky.

"I think we've got Radio Two to the next stage and it's probably right for somebody else with a fresh vision to come in and have a look at it," added Moir, who took over as controller in January 1996.

However, a station spokeswoman says Moir, who at 60 is at a standard BBC retirement age, is currently on a one-year contract which concludes at the end of the year but "we've got nothing to announce about his future".

Music faces waiting game as DCMS examines arts funding

The music business will have an anxious couple of months to see how Gordon Brown's £6.1bn budget translated into support for the industry - if at all.

Music comes under the responsibility of culture minister Tessa Jowell and parliamentary under-secretary Kim Howells at the Department of Media Culture and Sport, which was last week handed a £300m budget boost, taking it from £1.3bn in the financial year 2002/3 to £1.6bn in 2005/6.

However, there are many areas, including tourism and museums, under the DCMS umbrella that will be competing with the music business for additional funding.

One of the first to learn what it will be awarded is the performing arts sector, which has been handed the task of doubling

the 200,000 children currently engaged in creative partnerships in deprived areas.

A senior DCMS spokesman says some of these projects will undoubtedly be music-based, but says the way the funding is shared out will become more apparent in the next couple of months, as officials run through models to see if they can match the confidential targets set by the Treasury.

The spokesman does concede that the proposed UK Music Office in New York could potentially benefit from the larger DCMS budget. "Until the greater mins upstairs have crunched the numbers, we are not going to know," he adds.

Meanwhile, the DCMS still has no news about plans for a successor to former music adviser Sara John, who left the post earlier this year.

MUSIC COMMENT

SUN PROMOTION RAISES QUESTIONS



News Corp's latest free music offer raises deep, important questions for the industry.

New, inventive marketing concepts are to be encouraged throughout its history, the music industry has thrived in all manner of creative schemes, designed to raise profile and, as a result, maximise record sales.

Any promotion which helps sell more albums can only be a good thing, in the current market. And, regardless of the "official" retail partner is, all dealers should benefit from any albums bonanza, should it materialise.

As a side issue, promoting a subset of the proposed deal would also be welcomed, as it looks to celebrate its 50th year.

But another promotion giving away free music simply has to be a matter of concern, especially with volumes as high as 100,000 a week. Given that *The Sun's* commitment is a long-term one, we are talking, potentially, about 2m-plus singles. That's a lot of business.

If that profile delivers into significant album sales, it will be worthwhile. But if it doesn't, the UK industry will have taken another step towards undermining the value of its products and seriously damaging its singles market.

The issue of whether the singles themselves would have sold in significant volumes is, in some ways, a side issue. Sure, giving away the third or fourth single from an album is not going to damage any label's profit margin - in fact this deal, with News Corp paying for all the CDs manufactured, will, in many cases, take the costs of a loss-making product off the bottom line.

But, once again, it will build the expectation that music is free. Only a week ago, the IFPI was, quite rightly, voicing concerns about this growing perception in Brussels. Even aside from sending this worrying message to consumers, what will the legislators think of an industry which says music should not be given away on the internet, but that it's okay to hand out hundreds of thousands of free CDs via the nation's biggest national newspaper? They'll be confused at the very least.

Ultimately, it is up to each individual company to ensure that the artists they put forward for this campaign do not end up having their own sales cannibalised. It is also incumbent on them to consider the wider implications of another CD giveaway.

As one major chairman suggested on Friday, wouldn't it be great to come up with a promotion for our industry which doesn't involve giving away free music?

Martin Talbot, martin@musicweek.com

Asda targets 25% growth following £7.5m revamp

by Paul Williams

Asda is predicting an acceleration in its rapidly-growing entertainment sales of another 25% store-by-store, on the back of a multi-million-pound redesign which is being introduced across the chain.

The revamped entertainment departments, which are costing the retailer a total of around £7.5m, have last year been around a third of the chain, resulting in an increase in sector sales per store of at least 15%-20%, says development manager Andy Spofforth. That programme will now be expanded to the rest of the 258-store chain by the end of October, well in time for the crucial Christmas trading period.

The new mix means more space and ranges and customers and, at the end of the day, more sales. Spofforth outlined last Wednesday at an Asda presentation to suppliers staged at London's Sound venue.

"The increase in entertainment sales on the back of an improved department design comes as part of rapid ongoing expansion of Asda's music, video and games business.



Asda: Improving stores' stock

Last year its sales in the sector rose 35% year-on-year and are this year up by more than 40% with its singles market alone improving by 15%, albums by 18%, DVD 11%, VHS 29% and games 150%.

Asda says the appointment last February of Handelman as its distributor is a key factor behind the rises. Buying manager Becky Oran says that has resulted in improvements in supplying and replenishing stock, with Asda now predicting it will have 96% availability of entertainment stock in all its stores by the fourth quarter.

Entertainment general manager David Inglis says Asda is now keen to reposition itself in the minds of record companies as a generalist

retailer, he believes it has been detrimental to Asda's business to be "lumped in" with other supermarkets which have smaller entertainment ranges. "Forget the distinction between generalists and supermarkets," he told suppliers. "We are the new generalist and one of the few places for future sales growth."

As part of efforts to further push up sales in the sector, the retailer aims to boost the share of its weekly 8.6m customers buying entertainment product from its current base of 20%. It is also lining up a new music promotion, Music Mania, which will offer a live event in front of 15,000 people in September.

Specialist music sections, which were introduced in its new launched store in Eastlands, Manchester and which each covers genres such as metal, rap and R&B, are being rolled out in nine further branches over the next few weeks. It also has in place a stocking system that stages specific ranges to be introduced in individual stores, such as increased dance and indie ranges in store areas with high student populations.

Universal recruits Benjamin to lead anti-piracy fight

Universal Music Group has raised the stakes in the ongoing battle against piracy by becoming the first major to appoint its own anti-piracy czar.

David Benjamin, whose previous industry roles have covered legal, music programming and artist representation, will work across the company and with industry organisations in the newly-created role of anti-piracy senior vice president.

"I have been in the music industry since the mid-Seventies and have been on all sides of the business, representing artists, on the entrepreneurial side and at record companies and I think I understand the issues," says Benjamin. "I think the interests of all parties are in alignment as far as music piracy is concerned - this is wholesale shoplifting."



Benjamin: wide-ranging experience

While Benjamin - who most recently held the position of entertainment senior vice president for Click Radio - acknowledges that copyright protected CDs remain part of the company's anti-piracy strategy, he suggests the company needs to find more creative measures to combat online theft.

"We, as an industry, have to pro-

tect our content with regard to peer-to-peer systems and we have to give the consumer a good experience and, if that means the ability to download or to burn copies, those are issues we have to respond to," he says.

"I don't buy that copy protection is the only issue. I hope we can find better ways to prevent piracy that provide an easy and compelling consumer experience. For a kid in the street to think we are their enemy is just wrong - we need to do our duty in terms of artists."

Meanwhile, draft proposals by the European Commission for more stringent anti-piracy measures are now expected in September of this year, paving the way for the harmonising of national laws within the European Union to deal with intellectual property theft.

BILLY BRAGG

TIME TO TACKLE LIVE LICENSING RULES



Sadly, many councils threaten publicans with a criminal prosecution for hosting live folk sessions. This is not usually because of noise complaints. Some councils claim that case law from 1793 means that members of the public who sing along count as "performers". Because there are more than 20 "performers" the events are illegal - unless the landlords buy a permit from the council called a public entertainment licence, or PEL. Yes, it's the notorious "two-in-a-bar" rule.

In fact, the law makes almost any live folk illegal without a PEL. Last year a string quartet was about to play in a Hamstead bookshop when word came through from the council that because the venue had not applied in time for a PEL the performance must stop. The musicians, in full concert dress, sat with the audience while a CD was played.

This case-raising examples come from the Musicians Union which has been gathering evidence for a nationwide enforcement as part of their campaign for licensing reform.

No wonder MPs are now calling this legislation "archaic and just plain daft". More than 180 have signed an Early Day Motion calling on the Government to introduce reform in the next Queen's Speech.

In July, Mick Hucknall spoke out against the two-in-a-bar rule, adding that a thriving gig scene depended on "not thousands, but tens of thousands of musicians". He joins a coalition which includes Equity, the Arts Council, the Church of England and Brit Music Rights.

There is no doubt that the high costs of PELs and the way they are enforced are doing serious damage to grassroots gigs. Only 5% of 111,000 pubs, bars and restaurants in England and Wales currently hold annual PELs which allow more than two musicians to perform.

Culture Minister Kim Howells agrees that the two-in-a-bar rule is "idiotic" and has promised reform "as soon as Parliamentary time permits". But the Government's reform proposals as they stand could mean that hiring even one musician in a bar on a regular basis would be illegal without local authority consent.

The Musicians Union believes this is the wrong approach. They want live music to be automatically allowed in bars and pubs, provided it is secondary to the main business and safety regulations are enforced. This is what happens in Scotland, where pubs can generally host live bands before 11pm without a PEL. Public safety and noise in these premises is regulated by a wide legislation. If this works north of the border, the Government should explain why we can't do the same for England and Wales.

Billy Bragg is a singer-songwriter who is due to participate in a protest against the "two in a bar" rule this Wednesday (July 24)



INFERNO are proud to announce they are now distributed exclusively in the UK by Vital / THE

AS THE SUMMER HEATS UP, SO DO OUR RELEASES

INTENSO PROJECT "Luv Da Sunshine"

5th August 2002 (CDS / 12" / Cass)

Radio 1 A list • Capital B list • Kiss C list • 70 Regional playlists • Box TV • Kiss TV
No 1 Buzz chart • No 1 Cool Cuts • No 1 Pop top 20 (Music Week)
No 2 Record Mirror • No 2 Seven Magazine • MTV Dance A list

FORTHCOMING FROM INFERNO

Angel's Reverse "Don't Care" 19th August 2002 (CDS / 12")

Redd Square "In Your Hands" 2nd September 2002 (CDS / 12")

Ryze "In My Life" 9th September 2002 (CDS / 12" / Cass)

Push "Strange World / The Legacy" 16th September 2002 (CDS / 12")

Push "From Beyond" 30th September 2002 (CD / LP)

All releases are available by contacting:

Vital Telesales on 0208 3241984

Charged on 0208 3242475

THE telesales on 01782 566511

VITAL:

www.vitaluk.com

SALES & MARKETING

www.infernorecords.co.uk

newsfile

Wos strengthens hand with publishing spree

IN THE CITY CONFIRMS A&R COMMITTEE
Producer John Cornfield is among the confirmed names for this year's In The City A&R committee, who will decide which unsigned acts will play at this event, to be held in Salford from September 13-17. Joining Cornfield on the panel in August will be NME's Kitty Empire, Barfly/Channell's Bee Rozzo, Impressive PR's Mel Brown, Welsh Music Foundation's Hugh James and MTV's Jane Roberts. Acts interested in applying to play at the conference can find full information via the In The City website at www.inthecity.co.uk

MURTHY PULLS OUT STOPS FOR MELODI BROWN
Murthy Music, the label set up by the Swedish production powerhouse of the same name, is set to launch the first artist this week through its new deal with Polydor. UK girl group Melodi Brown – who are being offered an En Vogue meets En Vogue deal – will be unveiled at a media and retail showcase this Thursday (25) at London's Café Grand Prix. In addition, 22-year-old Ruby Amanfu is also poised to launch her solo career through the deal in the coming months.

MANCHESTER MUSICIANS FORM NEW LABEL
A group of Manchester musicians, including Mark Potter and Guy Garvey from Elbow and Peter Jobson from I Am Kloot, have come together to form new label Skinny Records. Five acts have been signed to the label so far, including Indigo Jones, who have previously supported both Elbow and I Am Kloot on tour. London five-piece Magic Alex, Chicago singer/songwriter Kevin Thekla and Pearl & Danny – formed ex-Ex-Locutor member Pearl and Danny from Supersmash – are also signed up.

B-UNIQUE SIGNS THE BANDITS
B-Unique has signed North West six-piece The Bandits to a long-term record deal. It follows B-Unique's recent partnership with Warner Music, which has sparked a wave of high-profile deals for the label. The company has also signed Aquatic, the one-man act responsible for the music accompanying the current Volkswagen TV ad. The Bandits will release a single, The Wings, next month through their own label Centro Del Blanco.

PLATIPUS CELEBRATES 10 YEARS IN TRANCE
Dance label Platipus is celebrating 10 years in trance with the release this month of double album 10 Squared, featuring tracks from the label's back catalogue, all mixed by Tilt and Art Of Trance. The label, which was formed in 1993 by Simon Berry, has enjoyed a string of highly successful and prolific releases, among them Children by Robert Miles in 1994, which was subsequently licensed to BMG.

NW PLAYLIST
GSH – Intergalactic Sonic 7's (Intelectus) This is non-stop alternative pop party hits all the way, making up what is set to be the must-have greatest hits set of the autumn (album, September 9)
LEMON JELLY – Lost Horizons (XL Recordings) Eagerly-anticipated second album full of grin-inducing epics (album, October 7)
SASHA – Aldrandwagger (Arista) The transition from superstar DJ to studio-bound artist is easier said than done, which makes this set all the more impressive (album, August 5)

THE CURE – Disintegration (Fiction)
Just one of their classic albums getting reworked in re-issues for their long overdue live return in Hyde Park this weekend (album, out now)
APPARAT ORGAN QUARTET – Stereo Rock-N-Roll (13 Amp) Giann analogue chamber from the latest signings to David Holmes' label, whose brand of stereo rock 'n' roll does exactly what it says on the tin (single, tbc)

by James Roberts
Hot on the heels of its recent label deal with EMI, Wall of Sound has confirmed the first batch of signings to its new publishing arm. The label struck the alliance to form Wall of Sound Publishing earlier this year with Sony/ATV and has been busy inking up its first wave of new talent.

Electric 6, who are signed to XL Recordings, are among the first deals for the new publisher. "I tried to sign them for records, but XL just got in there, so we have them for publishing," says Wall of Sound managing director Mark Jones. "They are a glam-sparking, disco/metal/fusion, five-piece rock band from Detroit." Electric 6, formerly known as The Wild Bunch, released the single High Voltage last year.

Other new acquisitions include London duo Thermo, featuring ex-members of Monkey Mafia, and Edinburgh-based The Visitor who feature DJ Jon Pleased among their line-up.

For Sony/ATV, it is the beginning of what it hopes will be a fruitful partnership. "Mark has brought some amazing projects to the company already and is getting on things nice and early from all around the world," says the company's managing director Charlie Pinder. "Lots of things are synchronic and have lots of potential."



Thermo: publishing deal

Meanwhile, Wall of Sound is preparing its first release for new signing Medicine, the US act who have joined the label following the departure of the UK act of the same name (who have subsequently been forced to change their name to Medicine B). Medicine's core is LA-based Brad Laner, who also records as Electric Company for KID606's label Tightbeat.

"Brad combines his West Coast songwriting and harmonies with the laptop-driven glitch sound of the future, coming on like the Aphex Twin meets Fleetwood Mac," says Jones.

The vocals on Medicine's forthcoming album have been provided by Shannon Lee, who is the daughter of martial arts legend Bruce Lee.

Ash have been immortalised as superheroes (pictured) by Manga illustrator Pat Lee as one of the campaign for their forthcoming singles collection Intergalactic Sonic 7's, which is due for release on September 9 through Infectious. The UK release of the album, which includes together 13 tracks which have appeared on various singles and EPs across the band's 10-year career to date, also coincides with the band's first release in the US, which will be their last studio album Free All Angels. It follows their recent deal for the territory with Kinetic/BMG. Ash vocalist Tim Wheeler recently collected the best contemporary song award at the Ivor Novello Awards for Shining Light, one of the five Top 20 hits from Free All Angels to be included on their singles collection. In addition, Intergalactic Sonic 7's also features the new track and forthcoming single Envy, which is due for release in August.

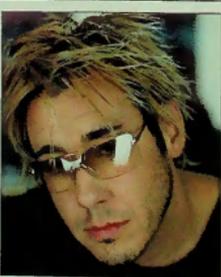


LABEL With Interscope founder Ted Field as its CEO, it is little surprise that the development of Artist Direct hasn't gone unnoticed in its native US. Pitched as a realistic alternative to the majors, the young company is beginning to build a reputation for the right reasons – the quality of its roster.

"Ted's forte in A&R is in hip hop and edgy rock and the label is a function of how good he is at that," says Marco Geiger, who runs the US arm of the company.

Next month, Artist Direct makes its UK debut with the release of LA one-man-band Custom's introductory single Hey Mister. It is the culmination of months of work by UK label manager Rob Marcus, who was hired in February to oversee European operations.

"Custom is definitely one of the pillars we are building the company on," says Marcus, who has experienced first-hand the positive reactions to his first project. "Much of my time has been spent personally introducing Artist Direct and its operating to International licensees. Our initial focus has been Custom because that was the most immediate. The reaction to Custom has been very good, which I'm not sure we would have achieved if it had all been via e-mails and phone calls." Outside of Artist Direct repertoire is licensed to BMG.



Custom: providing Artist Direct with UK debut

The essence of the Artist Direct label is new artists – all of which fall into the aforementioned distinct categories of rock and hip such acts currently breaking out are just two respective genres. But the company is not exclusively focused on new projects. In fact, it is doing very well snapping up some of the older names in the business. A sister label – Imusic – was recently launched, aimed at

B&S leave Jeepster for new Rough Trade deal

Cult Scottish act Belle & Sebastian have signed a long-term four-album deal with Rough Trade. The agreement follows an amicable split with independent Jeepster, which has released five of the act's albums to date, including last month's release.

"It was a case of the band outgrowing the label," says Jeepster label manager Kay Heath. "We weren't in a position to fund the band properly, so we fully support them in finding a new home."

Belle & Sebastian's loyal fanbase famously helped the band score a win at the Brits in 2000, when online votes ensured the act beat the likes of Steps to scoop the best newcomer award. More recently, the band have headlined at Brixton Academy and appeared at this year's Glastonbury festival. Belle & Sebastian's last album for Jeepster, Storytelling, which entered the albums chart at 26 after its release last month.

"It's an interesting junction in their career," says Rough Trade managing director Geoff Travis, who signed the new deal. "I'm very excited about the deal, as I do think they are one of the best bands we have ever seen on these Isles. They are underappreciated in the wider world and part of our job will be to put that to rights."

Travis adds, "They are writing some of the best songs being written in modern rock and roll."

Jeepster will continue its activities with its recently scaled-down team, with the act Salako among its current projects.

signing "acts with track records that are probably out of contract".

"It's quite a different structure we offer to those kind of artists," explains Marcus, whose first batch of familiarly-named recruits includes World Party, Johnny Marr, Tom Club and Arrested Development rapper Speech.

Marcus adds, "It's based along the same idea as net receipts split on a concert. It's great for artists who want to work hard and have good fanbases. They have maybe been around the block with a traditional record company."

"Artists are being told by majors that they can't be profitable even if they are selling, say, 100,000 records. The reality is the label and the artist should be making quite a bit of money if you are selling that volume."

Of course, Imusic is not the only company to realise the potential of veteran artists with established fanbases. In the UK, Sanctuary (with Megadeth and Dolly Parton) and Eagle Rock (Simple Minds, Bob Geldof) are just two companies that operate similar signing policies.

"This area will become a competitive space; for acts that have the track record, a fanbase, web presence and want to work, it will be a good option," says Marcus.

And, Marcus believes, the current financial pressures across the business will put more and more such viable acts on the open market. That can only be good news for the likes of Imusic.

SINGLE of the week

COLDPLAY: In My Place (Parlophone 5405041). Coldplay can do no wrong as they embark on the campaign for their second album, *A Rush Of Blood To The Head*. This excellent single treads familiar ground, with Chris Martin's melodious vocals able to soften the hardest of cynics. In My Place is already A-listed at Radio One and was the highest climber on *MW's* airplay chart last week.



ALBUM of the week

PRIMAL SCREAM: Evil Heat (Columbia 5089232). The return of the Screamin' Gnomes is always eagerly anticipated and Evil Heat doesn't disappoint. As usual there are an array of top quality guests who add their mark, including Robert Plant, Kevin Shields, Kate Moss and Screemadelic producer Andrew Weatherall. The album runs at full throttle, blasting through rock'n'roll, electro and hedonistic psychedelia at a breakneck speed.



SINGLE reviews



BONIFACE: Cheeky (Columbia 6729902). This 19-year-old London newcomer has the talent to go a long way. On this, his self-penned debut single, he teams up with producer Adam F for a slice of hard-hitting R&B. The result is a strong taster of things to come, although there is always the danger that it will fall between the cracks of pop and street support.

MARY J BLIGE FEAT. JA RULE: Rainy Days (MCA NCS040288). The queen of hip-hop soul unites with one of the kings of rap for this, the fourth single from her platinum album *No More Drama*. Produced by Murder Inc boss Irv Gotti, it debuted in the Top 10 of *MW's* Urban Chart last week and is B-listed at Radio One. It will have to go some to match the Top 10 placings of two of her previous three singles.

DANIEL BEDINGFIELD: James Dean (I Wanna Know) (Polydor 5709342). Bedingfield's second single continues his migration from garage artist to bona fide pop star. A touch of slice of Cameo-esque pop funk, it paves the way for his album *Gotta Get Thru This* (released August 26). With growing radio support (it went straight on the B-list at Radio One and has been playlisted by leading commercial stations such as Capital), it may yet match its chart-topping predecessor.

CATCH (8-Unique): BUNO29CDS). This third single from the hotly-tipped Icelandic four-piece is ultimately pretty generic epic guitar stuff. Their sound is strong — imagine Doves with an undercurrent of Bernard Butler-esque guitar — but the song itself fails to find the transcendent groove of their influences.

SONDRÉ LERCHE: Dead Passengers (Source SOURCE009). This is the first UK release for the Norwegian singer-songwriter recently signed to Source for the UK. Coming from the same town which spawned the likes of 'quiet is the new loud' pioneers Kings Of Convenience, Lercche boasts similar attributes of melodic, melancholic pop, although with a quirkier edge, and has already scored a gold album at home. Highlights on the EP include the superb title track.

HELL IS FOR HEROES: I Can Climb Mountains (Chrysalis CCHS 5343). This striking slice of guitar rock bodies well for one of the UK's newest bands, Hell Is For Heroes. This, their second single, succeeds in combining rock, pop elements, and

chants fired-up enough to instigate stage-diving. HiFi built on their profile this month with live dates, and a Reading/Leeds festival appearance.

DOT ALLISON: Strung Out (Mantra MNT14CD). This, the second single to be taken from the recent *We Are Science* album, is a riff-heavy number, much rockier than the majority of Allison's current electro-touched output. Produced by Dave Fridmann, it certainly has the attitude and chorus to make an impact given the right radio support. The package includes some sleek rockers of album tracks by Slam and Radioactive Man.

ROYKSOPP: Remind Me (Wall Of Sound WALL 074). Resisting the temptation to re-release the omnipotent Epile, Royksopp's third single is a seductive number with vocals from Kings Of Convenience singer Erlend Øye. The band have been steadily gaining recognition and fans for their inimitable brand of breezy, individual dance music that brims with emotion.

ILL NINO: What Comes Around (Roadrunner RR 2040-3). Just when you think nu-metal is sounding deranged, along comes the Latin version. Discontented lyrics, nu-metal guitars and Slipknot-esque growling are present on this single, but Ill Nino add touches of Latin-influenced rhythms and percussion. The band's aim to be as heavy and melodic as possible is a formula which is certainly working.

MAX TUNDRA FEAT. BECKY JACOBS: Lysine (Domino RUG142CDP). Lysine is the first single to be taken from electro-boffin Max Tundra's imminent second album *Mastered By Guy At The Exchange*. The song is based around a syncopated three-note synth stab with lyrics about the amino acid of the title cheerfully deconstructed over Warp-style techno wizardry.

BIGFELLA FEAT. NOEL MCCALLA: Beautiful (Nu Life 13421 942282). This strong summer disco-house tune features mixes from Battery Park and Coast 2 Coast. Former Manfred Mann's Earth Band member Noel McCalla provides a honeyed vocal that could ensure a wide impact.

MY COMPUTER: All I Ever Really Wanted Was A Good Time (13 Amp AMP009). This Manchester duo open their account with this epic, nine-minute workout stuffed with a multitude of musical textures. An Air-esque electronic intro complete with vocal modulation heads into breakbeats, then acoustic guitar with echoes of Pink Floyd. Although this is a 12-inch-only release, it trails their impressively eclectic debut album

Vulnerabilia (released on August 27). **AUTECHE:** Gantz Gar (Warp WP256CD). Auteche continue their quest for sonic nirvana with this dense piece of avant-electronica that will test the ears of all but their most ardent fans. The single is also released on DVD format, with a stunning Alexander Rutherford video that complements the track with an almost supernatural attention to detail.

RAVEN MAIZE: Fascinated (Rulin RULN27CDS). Dave Lee drops his Jakatta alter ego for this funky, buzzing single which blends female vocals, psychedelic guitar and what sounds like a hefty steal from Cassius' *La Mouche*. Having topped *MW's* Club Chart, it looks destined to be another in his long run of Top 20 hits.

ATOMIZER: Hooked On Radiation (International Deejay Gigolos EFA275966). This London duo's debut release is a heavy-handed slice of eccentric electrochill-hop, with all similarities to the KLF being explained by Jimmy Cuty's appearance on production duties. Not one of the influential label's best releases of late, it also appears on the upcoming Gigolo compilation CD Six, released August 12. **ALANIS MORISSETTE:** Precious Illusions (Maverick WBS2CD). The second single from Morissette's third album *Under Rug Swept* offers another helping of her familiar angst-rock fare. Although airplay is proving hard to come by, WEA London will be targeting a healthy chart placing to reinvigorate her latest, gold album.

loosely tagged as "electronica", is far wider than any pigeon-hole will allow.

TECHNOVA: Dirty Secrets (Hydrogen Dukebox DUKE 107CD). This is an impressive album from scene stalwart David Harrow, who has gained a fervent following for his jazz-flecked breakbeat albums released under the James Harrow guise. *Dirty Secrets* is a return to his techno roots which blends a healthy dose of electro with subtle stripped-down vocals. This selection manages to be sharply contemporary without pandering to passing fads.



SASHA: Airdrumsnagger (Arista 743221946822). While *743221946822*, in *MW's* view, is one of the world's most in-demand DJs, Sasha makes his debut in the artist

albums market with this well-formed collection of original material. The blissed out electronic soundscapes create a pleasant mood throughout, the only downside being a sprinkling of self-indulgence.

TOM & JOYCE: Tom & Joyce (Yellow PRO2795). French producer/remixer Thomas Klein and singer Joyce Hahn deserve to follow the likes of Belle Giberto into crossover success with this stunning album mixing Brazilian bossa rhythms, jazz, house and chamsuns. Energetic, imaginative and uplifting, it should brighten even the rainiest of summer days. **CHUMBAWAMBA:** Reaydemads (Mutt MUTC0001). Chumbawamba release their 11th album ennobled back in indie territory after a two-album flirtation with EMI. A reflective yet still fiercely political offering, *Reaydemads* benefits from an ambient, brooding sonic palette that softens the band's occasionally extreme vocal tendencies.

BOY GEORGE: You Can Never Be 2 Straight (Virgin 5215752). The DJ, playlight and pop hero's return to the recording studio heralds a lyrically honest style with understated instrumentation and simple arrangements. After a shaky start, the album evolves into a collection of intimate tracks that surprise many. **VARIOUS:** Slip N' Slide (Slip N' Slide SLIPCD153). The long-running dance imprint joins this summer's Ibiza fray with this 14-track CD blending deep, tech and Latin-influenced house. With cuts from *MW*, Deep Dish, Blaze and ATG, it is a refreshing alternative to identikit Top 40-based Ibiza compilations.

ALBUM reviews



VANESSA CARLTON: Be Not Nobody (Polydor 493672). Despite her protestations, it is hard not to draw at least a few comparisons between

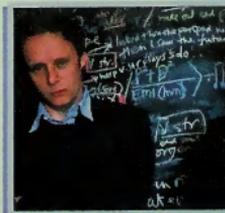
piano-playing US singer-songwriter Vanessa Carlton and Tori Amos. Her effortless vocal phrasing paired with cascading piano works brilliantly on a Thousand Miles and Ordinary Day, but is less compelling on rock-led tracks such as *Unsung*.

DIRTY VEGAS: Dirty Vegas (Credence 5399851). This is a UK release for the album which is already performing well in the US, thanks to the kioskstart from single *Days Go By*, which was used in a car advert. The success highlights this album's appeal which, although coming from the stable

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

RELEASING THE POLYPHONIC

SOLDIER: Soldier Girl (Fierce Panda NINE 123CD). This is an arresting UK debut for the 23-piece choral symphonic pop band from Dallas, Texas. *Soldier Girl* is a suitably wide-screen track, which contains a heart-stopping hook behind the orchestral flourishes. There is reported to be major-label interest in releasing the *Beginning Stages* Of album, which showcases their unique brand of life-affirming pop.



ELLIS ISLAND SOUND: Ellis Island Sound (Heavenly HVNLP34CD). Now well into his second career as a creator of lo-fi soundscapes, former Weather Prophets frontman Pete Astor's Ellis Island Sound work with David Sheppard is collected here. These warm, wide tracks — part-electronica, part-instrumental — were initially released on a handful of EPs and singles between 1997 and 2000.

S.T. HOLDINGS LTD

VINYL EXPORTS + DISTRIBUTION

SPECIALISING IN QUALITY DRUM AND BASS, BREAKS AND BEATS.

EXCLUSIVE LABELS >

2S2 / 720-DEGREES / ACETATE / ADVANCED / AQUASONIC / BC HALO / BREAKBEATSCIENCE /
BS1 RECORDS / CANVAS / COMMERCIAL SUICIDE / CRYPTIC AUDIO / DEEP STRUCTURE /
DEFUNKED / DISPATCH RECORDINGS / FIX / FREQUENCY / GANJA / INCIDENT/ INNERACTIVE MUSIC /
LOSS LEADER / METAFORMAL / PASSENGER / PENNY BLACK / PHUTURISTIC BLUEZ /
PHUTURO / PURIFIED AUDIO / RATIO / RAW24 / RED LIGHT / REQUIEM / SECOND TO NONE /
SKIN DEEP / SONIX / SOUL:R / SUBTITLES / TRACK RECORDS / UNREAL / VIOLENCE / ZEST

t: +44 (0) 1202 890889 f: +44 (0) 1202 890886 e: info@stholdings.co.uk www.stholdings.co.uk www.surus.co.uk

SHOEBOX RECORDS

LOOK OUT FOR FORTHCOMING RELEASES BY:

JOHN B
DATAFLOW
META



FOR FURTHER INFORMATION PLEASE CONTACT:
ADRIAN@SHOEBOXRECORDS.CO.UK
+44 (0) 7967 328152
WWW.SHOEBOXRECORDS.CO.UK

DRUM & BASS: IS THIS THE SECOND COMING?

Recent Top 40 hits from Andy C, DJ Marky, Kosheen and Shy FX have thrust drum & bass back into the mainstream, but breaking acts continue to rely on the all-important underground scene. Adam Webb reports and highlights upcoming talent

Five years ago, drum & bass looked unstoppable. A string of records by the likes of Goldie, L7J Bukem, A Guy Called Gerald, Prottek, Alex Reece and a host of others had crossed over to a wider audience. Speed and Metahertz were earning a legendary reputation with clubbers, while Fabio and Grooverider were broadcasting One In The Jungle on national radio. Even David Bowie was using breakbeats. And, when Roni Size's Rezzant won the 1997 Mercury Prize, it appeared only one more benchmark in a remarkable ascendance. That night, when Full Cycle's Krust stated, "This is the first page of a book still to be written," it seemed as if he was merely playing down the hype. Drum & bass had arrived.

Yet, in 2002, following Top 40 hits in the shape of Kosheen's Hide U, Shy FX's Shake Your Body, Andy C's Body Rockin' and now LK by DJ Marky & XRS, there is talk of a resurgence. That drum & bass is back. The implication being, of course, that it disappeared in the interim period, a victim to the crossover success of UK garage. But what happened in those five years? Did drum & bass really die?

According to Fabio — still broadcasting on Radio One, DJing internationally and running the Creative Source record label — such perceptions are simply inaccurate.

"It's just the lack of commercial success that's given the impression that drum & bass had fallen apart," he says. "Even with garage in its heyday, the drum & bass clubs were always a lot more energetic and just as busy. Myself and Grooverider have been working non-stop for 15 years and our DJing has never decreased in the last six years. It was a myth that drum & bass died — it's just never had commercial successes."

For the majority of the scene's DJs and artists, this opinion is the norm, not the



Drum & bass chart huggers (+): Shy FX with Shake Your Body; Kosheen with Hide U

exception. L Double Jokes they can now all sign off the dole and start working again, while DJ Hype, writing on Fabric's website, cuts to the quick: "This year the press are all over drum & bass, but it's almost like they're saying it hasn't existed in the last three years," he says. "But I've been doing DJing all over the world in the period when it was supposedly dead. If you call travelling the world, playing to thousands of people on a weekly basis dead, then I suppose it must be — obviously it isn't dead for the thousands who love the music, who treat it almost like a religion."

While attendances at some of the larger house clubs have dwindled, drum & bass is thriving. Fabio's press officer, Nick O'Leary, certainly accedes to Hype's opinions. "The True Playaz night is pretty much the most

popular thing we've got, with the most committed crowd, who are on the dancefloor from 9.30pm until 5am."

Other popular drum & bass club nights in London are Movement at Bar Rhumba, Swerve at The Velvet Rooms and regular weekend nights at The End. According to James Busby, events manager at www.breakbeat.co.uk, this trend is occurring nationwide. "We've moved into Republic, which is the home of Gaterasher in Sheffield, Nation in Liverpool — where Cream is — has just taken on a monthly drum & bass night. On our tour last year, we went to Event Horizon in Leeds on a Monday night and had nearly 2,000 people in there. It's moving into the big venues and a lot of it is due to students — drum & bass is like the new indie."

"[Drum & bass] is moving into the big venues and a lot of it is due to students — drum & bass is like the new indie"
— James Busby, Breakbeat.com

The healthy club scene is perhaps no surprise, given that garage is enjoying the kind of press attention that drum & bass attracted circa 1998. For Fabio, it is also the consequence of a more open-minded and professional mindset in the DJs and artists — producing a more inclusive dancefloor-friendly sound. "The producers have taken note of the vocals a bit more than they have done in the past and they've learnt to put chords together and get the right balance between the harder and the lighter stuff," says Fabio. "And, right now, it's in between and that's why everyone's happy."

Andy C, who hit the Top 40 earlier in the year with Body Rock, also notes this shift in dynamics and the effect it has had on the dancefloor. "A few years ago, you had your dark industrial sound and on the other > p12

Peshny: 'It's not just about money, it's about the kudos of the label'

Paul Pesce, aka Peshny (pictured), knows the perils of the music industry better than most. Propelled to wider attention in 1995 by his classic The Piano Tune/The Vocal Tune, released on L7J Bukem's Good Looking imprint, his subsequent moves to Mo'Wax and Island Blue coincided with periods of internal turmoil at both labels. His debut LP Miles From Home was delayed in the process, before finally appearing in 1999.

Now running his own label, Cubik Music, Peshny announced his comeback in April 2002 with U Got Me Burning. Lyricallised on Radio One and reaching number 42, the track gained praise from all corners with its combination of disco, house and rolling beats. As Fabio remarked in April's edition of Jockey Stat, "It's a bad tune. I just knew it was going to gonna blow up big time from the second I heard it. After one or two years of silence, Peshny is back and he's blazing."

With the album-up, Satisfy My Love, due out in August and the album Fiction to follow, Pesce is optimistic about the present state of the genre. "I think it's better than 1995 because all the producers are more developed than they were then, so you can do more with our sound. I think this is the best it's ever been for me and I've been

DJing since 1990. The best musically, the best club vibe... It's all great."

After the tribulations of the late-Nineties, Pesce remains confident that the underground structure is strong enough to sustain further success. Yet, despite his own experiences, he also believes the major labels have a role to play.

"Right now I don't need a major. I've got great distribution in SRD, a great radio plugger with Zonked, and I've got a great press agent in Laurence [Verfallie] at Electric. So I'm tidy. U Got Me Burning sold nearly 20,000 copies. I did no marketing, all I did was take out a few adverts. It was all the buzz from the scene. Obviously, with a track like Shake Your Body, I think that Shy FX had to go to a major, because that was a very commercial crossover record. But Shy's still running his own thing. At the end of the day, it's not just about the money. It's about the kudos of the label and about getting the label away to a good start. And you don't necessarily have to go the major route to have a successful record — plenty of independents manage to achieve that. I'm not saying I wouldn't work with a major again, but it would have to be the right deal for me."





DJ Marky: entered the singles chart at 17 with LK (Caroline Carol Bela)

side of the coin you had your more musical, lighter style and people were pigeon-holed — which was true to some extent," he says. "You'd hear one in one rave and one in the other, whereas over the past few years you've got all those sounds within the one night. Everything has got the beat and works on the dancefloor, I know that in my sets I'm playing everybody and every producer out there is getting a look in."

The diversity that defined and popularised the scene in 1995 — when drum & bass fused with anything from techno to ambient to jazz — is now stronger than ever. For garage artist Ed Case, whose Good Times single has been remixed by Grooverider and who intends to release some drum & bass tunes on his Killer

Instant label, this was always the genre's strength. "It was always a music that you could incorporate any style to — I heard some of the Peabody tracks recently and they sounded like house tunes."

This blurring of musical boundaries is probably best exemplified by the successful crossover of the Brazilian sound, highlighted on V Recordings' The Brasil EP. That DJ Marky & XRS entered the charts at 17 with LK (Caroline Carol Bela) is a sure indication of how successfully the music has exported and the work of DJs to push the music internationally.

That tunes are now regularly cracking the Top 50 is also testament to a strong business awareness. By utilising underground networks to reach a loyal fanbase, sales are healthy, without any significant advertising spend. "We have consistently sold 15,000 of each 12-inch release for the past seven or eight years and that's vinyl only," states RAM Records' Andy C. "We put out a record two weeks ago and it sold 10,000 in the first week, but we didn't go Top 40 — if we all sold in the chart return shops you might see every week that comes out as a hit. I spent £400 on ads for that tune."

"It's very noticeable that the labels that were around back in the day are still there," confirms Roni Size, whose Full Cycle label, like RAM, has been operating for more than a

decade. "That's for the simple reason that they are working with the right distribution and the right business people."

For John Knight at SRD, cracking distribution to the major retailers has been another key factor in the scene's current profile, creating something of a domino effect. "Drum & bass has had a massive following for years, but until now it has been very underground with sales going predominantly through the underground and independent record stores who rarely contribute to the Official Chart. But a few big tunes like Body Rock and Casino Royale (DJ Zinc) have pushed the door open and in recent months we have been able to get bigger quantities into the High St shops again with plenty of Top 60 chart positions and several in the Top 40."

Another significant development will be the launch of 1Xtra on August 16. Complementing Radio One's continued commitment to the Fabio & Grooverider show (broadcast on Saturday between 1am and 3am), the new urban digital station will feature drum & bass prominently as part of its weekly schedule. Headed by L Double and Baisley, the twice-

weekly shows will offer increased exposure in a potentially huge medium. "The main thing that's got me excited is that, because this is the BBC, we're not trying to sell adverts," says Double. "I've done radio before and it's so frustrating because the music is second fiddle. The Tuesday show, 7-10pm, will be a walk-through-and-hold-your-hand, with more information going across to listeners. The Friday night show (10-12pm) will be a little more street — a little bit more to the point. Just straight up music and whoever's slammin' and, whoever's in London



Roni Size: helped kickstart the drum & bass scene in 1997

"We have consistently sold 15,000 of each 12-inch release for the past seven or eight years... and that's vinyl only" — Andy C, RAM Records

"FORWARD THINKING, FUTURISTIC DRUM N' BASS."

INFO:

The Mu Directions of twenty first century Drum & Bass featuring previously released 12 inch versions of exclusive tracks in the past.

Artists include: ASC, Cedar, J Lane, Mystic O Project, Tricatsa & Pz, Onika, Exocet, Justice, Pash and Future Engineers.

Mixed CD contains bonus video footage

Available on Triple vinyl and mixed CD by Tricatsa

Also available on 12" vinyl single

Turquoise & Morph — "Vanishing Point"
Justice — "Space Re-Pods"



PRESS:

- "An excellent showcase of selected classic, current anthems and future hits." *Seven Magazine*
- "Tricatsa's five selection invigorates the older tracks with a scattering of exclusives that will have atmospheric fans chomping at the bit." *Touch Magazine*
- "Tricatsa's Mu Directions label has put it's feet squarely under the table, grab yourself a copy if your into the more mature side of drum & bass." *Breaker Point Magazine*
- "A collection of forward thinking music from the midlands based label, put together by Tricatsa. Quality tracks, quality artists from a quality label." *ATU Magazine*
- "Tricatsa's mighty Mu Directions label is seriously stepping things up in 2002 having already built up drum & bass." *Knowledge Magazine*

OUT AUGUST

> Available from all good record shops and dance stores.
Distributed in the UK by Stone-Island / 4 (0) 200 000 010 & 57 (0) 200 000 000



WWW.MUDIRECTIONS.NET

MU DIRECTIONS LTD / PO Box 1008, Wolverhampton, WOL 0AE, UK / Tel: +44 (0) 191 680 002 / E-Mail: info@muirections.net / Website: www.muirections.net / Design by Andy Power © Production

at the time, we'll kidnap them and get them in for mix."

For programmes editor Wilber Wilberforce, outlets such as 1Xtra are essential, as drum & bass, by the sheer nature of its form, will always find difficulty in crossing over to the mainstream media. "It's not the sort of music where you're going to get seven or eight records in the pop charts. Because in order for those records to be successful they've got to come from the underground," he says. "Also, drum & bass records are usually a lot longer than the three-and-a-half minute package that you'd normally hear in the Top 40. It's about the rite, the build up to the breakdown, the full journey."

In many ways, this is the crossroads at which drum & bass now finds itself. On the one hand, it is breaking into the mainstream and attracting major labels, on the other it is able to fill clubs and sell thousands of records through its own channels. "We've got our own distribution, media and clubs and we're pretty self-sufficient," says Del Dias, commercial director of breakbeat.co.uk. "We have our own magazines, our own underground network to communicate on the internet through sites like ours - special forums, chat rooms, webcasts, stuff like that. The question is: what does mainstream exposure add? I would say, not a massive amount."

And ultimately, the simple fact remains that a tune lacking underground credentials has little or no chance of becoming a hit. Dubplate culture ensures that a cut lives and dies on the dancefloor at the determination of a select number of DJs. As Electric press officer Laurence Verfaillie explains, it would be impossible to bypass the underground. "With a resurgence of drum & bass remixes for major artists, it is crucial to work within the scene to get exposure - getting noticed by the tastemakers who get numerous records by post and getting the plays to spread the reputation of the track," she says. "A well-worked track within the scene can create a

Aphrodite: making inroads in the US

Aphrodite (pictured), aka Gavin King, is one of the hardest-working names in UK drum & bass. Diving since 1988 and founding the Urban Takeover label with Mickey Finn, the pair popularised the "jump up" sound in the Nineties, working on a string of high-profile remixes for the likes of Yaz, Lutz and, most notably, the Jungle Brothers. Signing to V2, Aphrodite's eponymous debut LP was released in 1999. His new LP AfterShock features heavyweight cameos from the likes of Rah Digga, Barrington Levy, Schoolly D and Big Daddy Kane.

While parallel careers in drum & bass and diversions into hip hop are nothing new - think respectively of Roni Size's work with Talvin' Loud and Full Circle and Adam F's KAOS project - Aphrodite is almost unique in drum & bass circles, in that he has popularised the genre internationally, particularly in the US. The hive of information that is www.apphro.co.uk even includes a global map to highlight where he will be DJing next. According to manager Keith Cooper, this has been one of the cornerstones of his success.

"Along with Oakenfold, he's probably one of the world's most-travelled DJs," says Cooper. "He's been to the Far East, Hawaii, Australia, Brazil, America, everywhere. The last album scanned something like 60,000 units with no video and no real marketing, just press and hard work at grassroots level."

Combining a radio-friendly sound and sympathetic major label, backing the move to break Aphrodite internationally was deliberate from the off.

snowball effect and generate 10,000-plus sales on the finished vinyl."

That is not to say that major labels will be excluded from the action. As Aphrodite, Adam F and Roni Size have proved, given the right blend, the music will succeed at the highest level in an international market. With potentially big-selling records in the



"When I first hooked up with Gavin four years ago, I wasn't thinking I wanted a drum & bass artist, what I heard in his music was a commerciality and a fact that it would go beyond England and that he could do really well in America. And we've spent a lot of time doing that with amazing support from V2 Records. One of the key things that happened this year that validated my thinking was that we got added to Power 96, which is one of the biggest urban station stations in the US, based in Miami. The playlist was Fat Joe, Ludicrous, Mobb Deep, Usher, Ja Rule and the only non-American hip hop act was Aphrodite with his Schoolly-D track."

And, although Aphrodite has never been the most fashionable name to drop at home, AfterShock has garnered almost unanimously excellent reviews everywhere from *Mixmag* and *Loaded* to *The Sunday Times*. Forthcoming remixes of Holly Valance and Frou Frou offer further proof that majors are warming to the current drum & bass sound. For Cooper, this is evidence that the genre can prosper both in and out of the underground.

"A lot of credit has to go to Gavin. He still runs his Urban Takeover label and he still has his feet very much in the underground and he's continually putting out dub plates and white labels. Because he has been allowed to do that by V2 and because he's so good at doing it - he has his own DJ agency and he's a partner in a distribution company - he hasn't left the scene and he really understands it. And he works really hard to maintain that."

to play ball. I don't think drum & bass craves success in the same way that the majors do, and I think that that has helped the longevity and vibrancy of the scene."

"We haven't had to go overground and fessce it for all it's worth. That was attempted back in 1995 and 1996, but we just kept on rolling."

ARCHITECTURE RECORDINGS PRESENTS



CAN YOU HEAR MY SOUND?

THE ALBUM
RELEASED SEPTEMBER 2002.
AVAILABLE ON DJ FRIENDLY 5 x BOX SET
10 EXCLUSIVE TRACKS FROM
DJ INK / J.DUB / DJ LOXY
WITH SPECIAL GUESTS
DYLAN / MINDMACHINE / KEATON
ALSO AVAILABLE ON DOUBLE CD
INCLUDING A 12 TRACK MIX CD
BY BC RECORDINGS

CAT# ARXLP002 / ARXC002
DISTRIBUTED BY ALPHAMAGIC +44 (0)208 960 4777



WWW.ARCHITECTURE-RECORDINGS.COM

OUT NOW: ARX001S
LIMITED EDITION SAMPLER
FEATURING 2 EXCLUSIVE TRACKS
NOT AVAILABLE ON THE ALBUM

27 JULY 2002

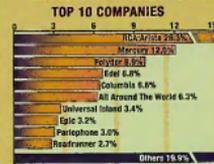
CHART COMMENTARY

by ALAN JONES



BMG rules the chart for the eighth straight week, and Gareth Gates is top for the second week in a row, though sales of his single *Anyone Of Us (Stupid Mistake)* are off 56% to just over 105,000. The single has already sold more copies than Pop Idol's rival, friend and Victor Will Young's second single, *Light My Fire*. This managed in eight weeks. Despite its decline, *Anyone Of Us* remains number one, selling more than twice as many copies as Scooter's *The Logical Song*, which is number two for the second week in a row and the third time in all, after selling a further 43,500 units to raise its seven-week sales tally to a quarter of a million. While Pop Idol Gates continues at number one, Demi Holborn - who won GMTV's *Top Stars*, a juvenile variation on the theme in May - joins him in the chart, debuting at number 27 with her version of the New Seekers' 1971 chart topper *I'd Like To Teach The World To Sing*. With more than 116,000 votes out of a total of around 200,000, the nine-year-old from

MARKET REPORT

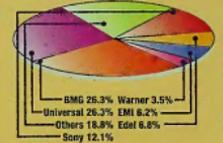


SINGLE FACTFILE

With 13 previous teamings - Kiki Dee, John Lennon, Miller Jaxxon, Dionne & Friends, Cliff Richard, Jennifer Rush, Aretha Franklin, George Michael, Eric Clapton, RaPaul, Marcella Detroit, Luciano Pavarotti and LeAnn Rimes - Elton John is the chart's most prolific collaborator. He is also the most prolific source of charity hits, pledging royalties from more than a dozen hits to his own AIDS fund, while handing over his cut

from Britain's biggest-selling single of all time - 1997's *Candle In The Wind* remake - to the Princess Diana Memorial Fund. His latest single is both a partnership and a charity number, a new version of his debut hit *Your Song*, pairing him with operatic tenor Alessandro Safina to benefit the *Sports Relief* charity. The single debuts at number four, comfortably beating the peak of the original, which reached number seven in 1971.

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -21.4%
YEAR TO DATE VERSUS LAST YEAR: -11.0%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 56.0% US: 30.7% Other: 13.3%

Pontypool, South Wales was the clear winner from 6,000 entrants and four finalists. Holborn turned 10 since the competition, and is the

youngest Welsh child to chart - beating the pre-teen hits of Charlotte Church and Aled Jones - though not the youngest female soloist

in chart history, as she is a great deal older than Natalie Casey, who was just three when she charted with *Chick Chick Chicken (Lay A Little Egg For Me)* in 1954. Holborn's single won big support from Wales and the West country, which accounted for 7% of all singles sold last week but for 25% of her sales.

Meanwhile, highest entry honours go to *Filip & I*, whose *Shooting Star* debuts at number three to provide Blackman indie label All Around The World with its fifth and biggest Top 10 hit of the year, from just six releases. The one which did not make the Top 10 - Mad Donna's *Wheels On The Bus* - also did well, reaching number 18. After 11 hits with Destiny's Child, Beyoncé's first solo hit *Work U Got It* (from the Austin Powers film *GoldenEye*) debuts at number seven, providing her ninth straight Top 10 hit. Finally, I Get Along in the *Pet Shop Boys'* 35th hit - a record for a duo - but its number 18 placing is their worst since 1991's *Was It Worth It?*

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	THE LOGICAL SONG	Sheffield Tanna/Edel	UK 092929 37U (V)
2	1	IT JUST WON'T DO	Deepest feat. Sam O'Neil	Underwater/NOB (IMP)
3	2	LA (CAROLINA CAROL BELLA)	DJ Marky & XRS feat. Daminik	V Recordings/WESCO (SRD)
4	4	JUST A LITTLE	Liberty X	VZ VV9511968 (IMP)
5	NEW	MOODSWINGS THE GENTLE ART OF CHOKING	Myrtil	Infectious INFECT01025X (IMP)
6	5	BABY'S GOT A TEMPER	The Prodigy	XL XLS145C0 (V)
7	NEW	LITTLE RHYMES	Mercury Rev	VZ VV9511978 (IMP)
8	NEW	UNDEROUGE	Imma	Music For Nations CDKUT19 (V)
9	NEW	REVOLUTION	BEK	Nikolaz NUK9971 (ADD)
10	NEW	JOY DISCOVERY INVENTION	Billy Cyo	Beggans Banquet BRB020 (V)
11	6	MACHINE SAYS YES	TC Kahuna	City Rockers ROCKERS TRC0 (V)
12	9	SOUTHERN SUNBEAM STEADY GO	Paul Oakenfold	Perfecto PERF 171CDS (ADD)
13	NEW	GOOD SIDE	Paycione	Tidy Tidy TID17137 (ADD)
14	10	DEAD STAR IN YOUR WORLD	Muse	Masterroom MUSH10M025X (IMP)
15	15	I WOULD DIE 4 U	The Space Cowboy	Southern FIRE E029 (IMP)
16	18	GIF ME	'N Sync feat. Ne'ly	Jive J952312 (V)
17	11	GET OFF	Basement Jaxx	XL Recordings XLS146C32 (V)
18	7	CHAPTER 5	Ram Tricky	Ram RAMM 04 (SRD)
19	17	LOVE STORY	Lays & Bushwacka	XL Recordings XLS 194C (V)
20	14	LAZY	X-Press 2 feat. David Byrne	Saint SKINT PAC0 (IMP)

PEPSI Chart

This	Last	Title	Artist	Label
1	1	ANYONE OF US (STUPID MISTAKE)	Gareth Gates	5
2	2	THE LOGICAL SONG	Sheffield Tanna/Edel	UK 092929 37U (V)
3	NEW	SHOOTING STAR	Filip & I	All Around The World
4	NEW	YOUR SONG	Elton John & Alessandro Safina	Liberty
5	NEW	PODLIEK (feat. ...)	Mercury Island	25
6	1	A LITTLE LESS CONVERSION	Eric Clapton	22
7	NEW	WORK IT OUT	Destiny's Child	27
8	NEW	HIT IN HERRE	Yule	28
9	1	I'M GONNA BE ALRIGHT	Jennifer Lopez	29
10	1	HERE I AM	Imma	AMM/Palstar
11	1	WHEREVER YOU WILL GO	The Corrs	RCA
12	1	WHEN YOU LOOK AT ME	Christina Milian	Def Soul/Mercury
13	1	JUST A LITTLE	Liberty X	VZ
14	1	HERO	Chad Kroeger feat. Justin Stoney	Real Gone Music
15	1	WITHOUT ME	Enrique Iglesias	Interscope/Palstar
16	1	LOVE AT FIRST SIGHT	Rita Ora	Parlophone
17	1	IT JUST WON'T DO	The Roots	Understar
18	1	FOREVER	En Vogue	Atlantic
19	1	STOP CRYING YOUR HEART OUT	Dave Navro	Big Brother
20	1	GET OVER YOUNG THE MOUNTAIN	Blue	Profile

Are your pre-releases hot news?

Shazam tag: Recordings, Pre-release tag

shazam

if it sounds good, tag it

SHAZAM TAG CHART

PRE-RELEASE / MULTI-GENRE

This	Last	Title	Artist	Label
1	NEW	REMEME ME	Royksopp	Wall Of Sound
2	NEW	SAFE FROM HARM	Narcotic Tooth	FFRR
3	5	LUV DA SUNSHINE	Infenza Project	Infenza
4	NEW	BLACK STARS COMING	Willy Smith feat. The Roots	Columbia
5	NEW	MY FRIENDS OVER YOU	New Found Glory	MCA
6	NEW	ADDICTIVE	Truth Hurts	Arhamath
7	1	IN MY PLACE	Coldplay	Polydor
8	NEW	DO YOU SEE THE LIGHT	Snap vs. Plaything	Data
9	3	HARRY EYED SURPRISE	Paul Oakenfold	Perfetto
10	1	ROUND ROUND	Substans	Sire

Shazam is a revolutionary new service that allows users to identify and 'tag' music virtually anywhere. When users hear music in a bar, on the radio or in the car, Shazam can tell them the artist and title via their mobile phone.

Make sure your upcoming releases are tagged - there's no charge for inclusion
Send pre-release CDs to Shazam Promo Dept, 4th Floor, 136 Regents St, London W1B 0SX
Further info: E-mail music@shazamteam.com or call Jen Yarn on 07810 831 516

27 JULY 2002

CHART COMMENTARY

by ALAN JONES



The top three records on the albums chart are by rock acts for the second straight week, with US veterans the **Red Hot Chili Peppers** remaining at number one ahead of Oasis, and Scots band **Kelley Rowland** arriving at number three to replace **The Vines**, whose *Highly Evolved* set tumbles heavily 3-19. The **Red Hot Chili Peppers'** album sold more than 72,000 units last week, and sprinted past the 200,000 sales mark in less than 13 days – a feat which took their last album, *Californication*, 30 weeks to achieve in 1999. With a play for her debut solo hit *Foolish* increasing rapidly, and the track holding up well on the singles chart, where it drifts gently 4-5, Ashanti's self-titled debut album enters the Top 10 for the first time, surging 11-4, with sales for the sixth week in a row, and improving 36% week-on-week. The album, which has sold more than 150,000 units so far, debuted at number 72 in April and has been selling steadily ever since.

After debuting at number two in April, **Darren Hayes'** debut solo album dipped out of the Top

MARKET REPORT

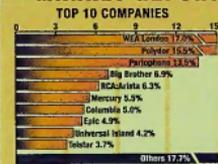


Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 artist albums



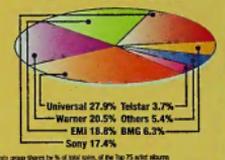
Hayes' debut solo album dipped out of the Top 40 but has been resurgent since his second single *Strange Relationship* started getting

ALBUMS FACTFILE

After seven years together, Edinburgh band **Idolwain** bring their best week yet, providing the chart's highest new entry with their third album, *The Remote Part*, which debuts at number three this week after selling more than 31,000 units. Housing their two biggest hits to date – *You Hold The World In Your Arms*, which got to number nine in May and American English, a number 15 hit a fortnight ago – the album easily eclipses their earlier

full-length sets **100 Broken Windows** (number 15 in 2000 with total sales of 64,000), and the introductory *Hop* is important, which peaked at number 53 in 1998, and sold 47,000 units. A mini-album, *Prepared Hop* is important, and sold over 18,000 units. The upswing in **Idolwain's** fortunes has coincided with Radio One's new found fondness for the band, which has resulted in A-listings for both *The Remote Part* singles.

TOP CORPORATE GROUPS



major airplay support a month ago. Since then, the album has jumped 43-36-25-12, though it is also being helped considerably by premature

price-cutting, retailing at just £8.99 in HMV's current sale, while WH Smith's price point of £9.99 can be effectively reduced to an unheard of £7.49 by purchasing the album and three identically priced discs in the retailer's current 'four for three' offer.

Faring better than his last three albums (one live, one studio, one 'best of'), **Bryan Adams'** soundtrack set *Spirits* (Stiff) of the Cimarón debuts at eight with nearly 15,000 sales.

It has been a long and tough haul to UK success for **Flaming Lips**, whose first 10 albums all fell short of the charts. Their 11th, *The Soft Bulletin*, won rare reviews and finally gave them a toehold on the UK album chart in 1999, peaking at number 39. But their 12th – *Yoshimi Battles The Pink Robots* – really signals their arrival, debuting this week at number 13, its lofty debut helped by a recent series of sold-out gigs across the UK and promising early exposure for the upcoming single *Do You Realize*, which debuts at number 50 on the airplay chart.

COMPILATIONS

That big shadow you see over the rest of the compilation chart is the latest release in the all-encompassing *Now That's What I Call Music!* series, which unleashed *Now 52* – the second of 2002's offerings in the three-annual series – today (Monday), and which should dominate the chart for the next few weeks. That will inevitably mean an end to the extremely strong reign of **Clubland – The Ride Of Your Life**, which has had four storming weeks at number one.

The album – a Universal Music TV/All Around The World collaboration – sold a further 40,000 units last week to bring its 27-day sales tally to more than 190,000. That is enough to make it the third biggest seller of the year, trailing only *Pop Idol – The Big Band Album* (374,000 sales) and *Now 51* (641,000). The secret of *Clubland's* success when there are many other releases

with larger budgets and more stellar track listings is hard to determine, though it does include a larger percentage of very obvious commercial cuts popular in the north of England, Scotland and Ireland rather than the type of dance tracks which draw most of their support from the south.

One of the victims of the continuing success of *Clubland* is Universal Music Television's own *Clubmix Ibiza 2002*, which debuts at number two this week but was soundly whipped by its stalemate, registering fewer than 17,000 sales. With *Now 52* out, *Clubmix Ibiza 2002* will get no second chance. Last year's *Clubmix Ibiza* album had a significantly bigger first week – selling more than 31,500 units – but also had to settle for a number two peak, as it went head to head with *Now 49*, which beat it by a margin of greater than nine to one.

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	18	Moby	Mute CDSTUM4232 (V)
2	9	YOUR NEW FAVOURITE BAND	Hives	Paganone MCG95303 (P)
3	2	HALFWAY BETWEEN THE CITTER AND THE STAFFS	Foxy Shamee	Shine BASSIC 2602 (DMV/P)
4	4	ABOUT A BOY (OST)	Ricky Martin	Telwood NewBox TNXCD 152 (V)
5	5	SIMPLE MINDS	Muse	Ultimate Diverma UNDC0015 (DMV/P)
6	3	HULLABALOO	Musluma	Musluma MUSH1802002 (DMV/P)
7	7	BUNKA	Okavango	Perfecto PERFAL9002 (DMV/P)
8	6	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101528 (DMV/P)
9	12	IS THIS IT	The Strokes	Rough Trade RTROCD 036 (P)
10	10	THINKING IT OVER	Liberty X	V2 VVH101782 (DMV/P)
11	NEW	MY MEDICINE	Lyle & Bushwacker	Musluma MUSH1802002 (DMV/P)
12	13	NIGHT WORK	Sarah Cowboy	XL XLCD154 (V)
13	14	I WOULD DIE 4 U	Duffy Panton	Southern Fried FCR92126 (DMV/P)
14	11	HALOS & HORNS	Roos Manuwa	Santa Monica SANC0 126 (P)
15	8	OUR COME SAVE ME	Eva Cassidy	Big Dada BDDC 040 (V)
16	17	SONGBIRD	Rico Nasty	Blix Street/Hot G21045 (HOT)
17	15	CHEER UP	Reel Big Fish	Jive 827912 (P)
18	16	VERTIGO	Groove Armada	Paper 050332 (P)
19	NEW	BRITNEY	Bridget Stimpers	Jive 822352 (P)
20	18	TRIBUTE	Tenacious D	Epic 620832 (PRP)

© The Official UK Charts Company 2002

MUSIC WEEK 27 JULY 2002

MARKET REPORT

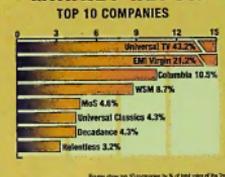
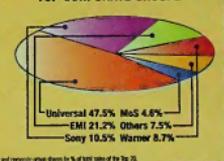


Figure shows top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 artist albums



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 74.5%

Compilations: 25.5%

THE YEAR SO FAR... TOP 20 ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
2	2	SILVER SIDE UP	HOCKEYBACK	ROADRUNNER
3	3	THE EMINEM SHOW	EMINEM	INTERSCOPE
4	4	FEVER	KYLE MINOGUE	PARLOPHONE
5	5	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
6	6	NO ANGEL	DIDD	ARISTA
7	7	ALL IRIS	BLUE	EPIC
8	8	BREAK OF NATURE	ANASTASIA	COLUMBIA
9	9	THE ESSENTIAL	BARRIA STRESSAND	BIG BROTHER
10	10	HEATHEN CHEMISTRY	OASIS	POLYGRAM
11	11	READ MY LIPS	SOPHIE ELLIS BEXTOR	PARLOPHONE
12	12	GREATEST HITS I & II III	QUEEN	POLYGRAM
13	12	DESTINATION	RICAN VENTURA	J
14	11	SONGS IN A MINOR	ALICIA KEES	CHRYSALIS
15	10	SWING WHEN YOU'RE WINNING	ROBBY WILLIAMS	SONY S2
16	15	A FUNK ODYSSEY	JAMROULI	A&M
17	13	THE VERY BEST OF	STING & THE POLICE	EPIC
18	14	A NEW DAY HAS COME	CELINE DION	ARISTA
19	19	MISSUNDERSTOOD	PINK	WEA
20	17	WORLD OF OUR OWN	WESTLIFE	RCA

© The Official UK Charts Company 2002. Last week's position represents chart from three weeks ago

27
july
2002

THE OFFICIAL CHARTS

27
july
2002

the
music week

albums

TOP
POPS



BBC RADIO 1
97-99 FM



THE OFFICIAL
UK CHARTS
COMPANY

CHRYSALIS

mcalmont & butterfalling

The Single Released July 29th on CD, DVD & 7 inch.
All formats include exclusive tracks. Bring it Back. The album. Released August 12th.
ELECTRIC Performances: London Scala - August 13th. Edinburgh Liquid Rooms - Aug 16th.
V2002 Cheshamford - Aug 17th & V2002 Stafford - Aug 18th. www.mcalmontandbutter.com



- 1 **ANYONE OF US (STUPID MISTAKE)**
Garth Gates Sheffield/Tunes/Ebel UK
- 2 **THE LOGICAL SONG** Scooter All Around The World
- 3 **SHOOTING STAR** Flip & Fill Mercury
- 4 **YOUR SONG** Elton John & Alessandro Safina Mercury
- 5 **FOOLISH** Ashanti Murder Inc
- 6 **A LITTLE LESS CONVERSATION** Elvis Vs. JXL RCA
- 7 **WORK IT OUT** Beyonce Columbia
- 8 **HOT IN HERRE** Nelly Universal
- 9 **I'M GONNA BE ALRIGHT** Jennifer Lopez Epic
- 10 **HERE I AM** Bryan Adams A&M/Mercury



- 9 **WHEN YOU LOOK AT ME** Christina Milian Def Soul
- 10 **WHEREVER YOU WILL GO** The Calling RCA
- 11 **HERO** Chad Kroeger feat. Josey Scott Roadrunner
- 12 **WITHOUT ME** Eminem Interscope/Polydor
- 13 **FOREVER** Dee Dee Incentive
- 14 **BY THE WAY** Red Hot Chili Peppers Warner Bros
- 15 **IT JUST WON'T DO** Tim Deluxe feat. Sam Obami Underwater
- 16 **I GET ALONG** Pet Shop Boys Parlophone



- 1 **BY THE WAY**
Red Hot Chili Peppers Warner Brothers
- 2 **HEATHEN CHEMISTRY** Oasis Big Brother
- 3 **THE REMOTE PART** Idlewild Parlophone
- 4 **ASHANTI** Ashanti Mercury
- 5 **NELLYVILLE** Nelly Universal
- 6 **GREATEST HITS I II & III** Queen Parlophone
- 7 **ESCAPE** Enrique Iglesias Interscope/Polydor
- 8 **SPIRIT - STALLION OF THE CIMARRON (OST)** Bryan Adams A&M/Mercury
- 9 **THE EMINEM SHOW** Eminem Interscope/Polydor
- 10 **READ MY LIPS** Sophie Ellis-Bextor Polydor



- 11 **VOODOO CHILD - THE COLLECTION** Jimi Hendrix Universal TV
- 12 **SPIN** Darren Hayes Columbia
- 13 **YOSHIMI BATTLES THE PINK ROBOTS** The Flaming Lips Warner Bros
- 14 **LAUNDRY SERVICE** Shakira Epic
- 15 **CLAIRE** Claire Sweeney Epic
- 16 **CAMINO PALMERO** The Calling RCA
- 17 **DECADE** Neil Young Reprise
- 18 **FEVER** Kylie Minogue Parlophone

10-19 JUST A LITTLE... 20-28

18 20 TELL IT TO ME



18 21 GOODBYE TO YOU

19 22 JUST A LITTLE BIT

20 23 IF TOMORROW COMES

17 24 LK (CAROLINA CAROLINA)

15 25 STRANGE FEELINGS

21 26 MOVE IT LIKE THIS

18 27 I'D LIKE TO TEASE YOU

23 28 STOP CRYING IN THE BATHROOM

29 29 IT'S OK! AGAIN

18 30 WISH I DIDN'T

24 31 GET OVER YOU

32 32 LIGHT MY FIRE

18 33 THE WORLD IS YOURS

18 34 AERIALS SYMBIOTESE

30 35 ESCAPE EMILY

28 36 ROLL ON/THE

27 37 TWO WRONGS DO MAKE A RIGHT

34 38 KISS KISS KISS

18 39 MOODSWING

33 40 LOVE AT FIRST

18 41

18 42

18 43

18 44

18 45

18 46

18 47

18 48

18 49

18 50

18 51

18 52

18 53

18 54

18 55

Royalty Accounting



27 July 2002

Debut artist album
Out August 05

Includes Ultra-Clean
Available on CD and Triple Vinyl

Includes exclusive access code to members area of
www.gashia.com

© The Official UK Charts Company 2002. Produced in co-operation with the BPI and BARD, based on a sample of more than 4,000 record outlets

27
July
2002

THE OFFICIAL CHARTS

MW



2

27
July
2002

si



1 **ANYON**
Gareth Gates

2 **THE LOGICA**

3 **SHOOTING**

4 **YOUR SONG**

4 **FOOLISH AS**

3 **A LITTLE LE**

7 **WORK IT O**

7 **HOT IN HER**

6 **I'M GONNA**

5 **HERE I AM**

9 **WHEN YOU**

8 **WHEREVER**

11 **HERO** Chad

13 **WITHOUT N**

12 **FOREVER D**

10 **BY THE WA**

14 **IT JUST W**

16 **JUST A LIT**

Foreword

When entering the music business the finer points of contracts, licensing agreements and publishing are probably not uppermost in any artist or writer's mind. According to royalty investigator David Morgan, 99% are in the dark. Yet the music industry is traditionally full of controversies regarding royalties.

The death in May of Otis Blackwell was a timely reminder of the bad old days. The writer of All Shook Up, Don't Be Cruel, Return To Sender, Great Balls Of Fire and Fever had died virtually penniless. The songs he wrote for the likes of Elvis, Peggy Lee and Jerry Lee Lewis had sold an estimated 185m worldwide. Don't Be Cruel, in particular, was one of six titles sold for \$25 apiece back in 1955.

Unfortunately, such controversies are not confined to the past. The Dixie Chicks vs Sony and Musical Youth vs Universal cases are only two recent examples of artists taking their record companies to task, claiming massive sums in unpaid royalties.

There are several key issues artists and writers should be aware of when tracking their earnings. These might not make money, but a greater understanding of these aspects of the business – whether in terms of contracts, collection agencies or simply what to expect from a record company/publisher – will certainly lessen the chances of losing it.

Royalties: how clued-

Even if you are employing a manager for such things, it is essential to understand the basics of royalty accounting. According to royalty chaser David Morgan – who has championed claims by artists and producers including Musical Youth and Gus Dugdon – artists "need to get educated. They need to go to night school or otherwise they have to employ a good manager. And if they get success, a good accountant and a good lawyer – the best their money can buy." Before anything else, an experienced music business lawyer should have checked your

contract and explained the fundamentals. That is: your base royalty rate (minus deductions for free goods, packaging, etc), your agreement for licensing/sub-publishing, your advance, the term of your agreement, etc. The Musicians Union offers members an advice service, through which any contract will be reviewed by a firm of lawyers. Many of the current cases of artists/writers chasing backdated royalties centre around claims of bad advice, or no advice at all.

When you do receive a royalty statement you should understand what percentage you

will be receiving per unit sold, or what the split is with your publisher. The most common reason for miscalculation is human error, particularly with record contracts, which can often run to 50 pages or more. The longer and more complicated the agreement the greater the propensity for error in preparation. Obvious mistakes can often be easily rectified or explained, says Craig Williams of accounting firm MWM. "What you often find is there's someone inputting their interpretation of the royalty provisions into the contract. If they get that wrong

ROYALTY ACCOUNTING * MUSIC WEEK * 27 JULY 2002



Step-By-Step

Royalties: bringing home the bacon

MANY ACTS SAY THEY RECEIVE NO ROYALTIES. WHAT CHANCE DO I HAVE?

"The bottom line is that I've never been paid a penny for any record I've ever made through royalties," said Wilco's Jeff Tweedy recently.

Citing, among numerous other injustices, the cases of Toni Braxton (bankrupt despite selling \$182m-worth of CDs) and TLC (bankrupt despite gross sales of \$175m), Courtney Love came to the same conclusion, declaring that her band might well have worked in a 7-Eleven for all the money they made.

Typically, a UK artist's recording royalty will be based on a percentage of PPD – the published price to dealers. Against this will be a number of potential deductions, including packaging and free goods. Ultimately, this means that an artist will not be paid on 100% of incoming sales – if you were being paid 14% of PPD, with a 15% free goods and a 10% packaging clause, it means you will receive 14% of 75% of sales.

Against this, the amount of returns will be deducted to calculate the royalty total. Within a band this total will be split between members.

Reserves will reduce the total still further. To offset potential risk of returns, the record company will take a certain percentage of the

artist total in reserve for a set number of accounting periods. These reserves will be paid back at a later date, or liquidated, if there were a huge volume of returns after the first period of accounting; these will be offset against those profits held in reserve.

Other income may come from third-party licensing – for instance, where a track is licensed by another record company for a compilation. The licensor will pay an upfront licensing fee to the artist's record company which is usually split 50/50. The money is pro-rated as a percentage of PPD depending on the number of tracks – when the licensing fee is recouped, this will then be passed on and split 50/50 with the artist.

Some independent companies operate alternative systems to a percentage of PPD. There are still contracts stating 50% net income – where profits and costs are split 50/50 between record company and artist.

However, the main crux of Love's argument – and that of Steve Albini before her in his "The Problem with Music" essay – is that the artist never sees any royalties in the first place. They are swallowed up by the high cost of

recoupable expenses liable to the artist that offset any advances. For instance, an artist may receive a £100,000 advance, but from this they have to pay for recording, marketing, legal, touring and equipment, or at least a significant proportion.

The higher the marketing and video spend the more the artist will owe the record company. Cross-collateralised deals ensure the debts for one project are rolled onto the next. And, at the other end, competitive price cuts for the largest record retailers reduce the base rate still further.

Ultimately, some artists do get paid royalties – but a huge percentage will never recoup their advance. Those that do might do so because they have a smaller advance in the first place, a lot of licensing deals, a small marketing budget, or they might sell millions of records.

Writers, at least in the UK where there are no controlled composition clauses, suffer fewer of these problems. Splits with a publisher are more commonly around the 70/30 or 60/40 bracket, with far fewer reductions. Also, publishing is more of a long-term interest, where money might be generated over a number of years.

COLLECTION COMPANIES

There are collection companies that the artist/writer can approach if they are concerned about discrepancies in their royalties, or want their royalties managed to prevent future problems occurring. Many specialist bureaus, often working in tandem with an accountant, already have the label/publisher's royalty processing role outsourced to them.

"We can carry out a preliminary investigation and if we do find a discrepancy we can approach your label or publisher and advise them of the error," says Maria Corniskey of Portman Music Services, "in my experience, the indie labels I have worked with had no problems with their artists approaching me directly with queries in their statements."

Otherwise there are specialised royalty auditors whose primary function is to track and collect royalties. These can offer a desktop review, similar to the above, or a full-blown audit instigated by the contractual clause.

When will I need one?

Adrian Bullock of Bullocks Ltd recommends two approaches for artists/writers:

■ Proactively, to have their statements analysed from day one, as and when their royalties come in – this

royalty management service will usually require statements to be supplied on disc format to reduce analysis time.

■ Reactively, statements for a period of years can be reviewed and checked for discrepancies. Statute limitation declares that labels or publishers are only accountable for their reporting for six years – consequently, unless evidence of fraud can be proved, they will not have to rectify any errors once this time has lapsed. Adrian Bullock recommends that such a review is undertaken for recouped artists or writers every few years as a matter of course.

If discrepancies are uncovered and it is financially viable, then an audit can be instigated.

How much will it cost?

Analysis is often negotiable at a flat rate or per hour. Legally, audit costs are usually bound to the label/publisher if discrepancies are in excess of 10% or £2,000, whichever is greater.

Where can I find one?

In the Music Week Directory under Accountants, Business Miscellaneous, or Legal.

ROYALTY ACCOUNTING * MUSIC WEEK * 27 JULY 2002

1 ANYON
Barrett Gates

2 THE LOGICA

3 SHOOTING

4 YOUR SONG

5 FOOLISH AS

6 A LITTLE LE

7 WORK IT O

8 HOT IN HER

9 I'M GONNA

10 HERE I AM

11 WHEN YOU

12 WHEREVER

13 HERO Chad

14 WITHOUT N

15 FOREVER D

16 BY THE WA

17 IT JUST W

18 I GET ALON

19 JUST A LIT

Organisations which can help you out

In every sound recording, there are two distinct performing rights – those within the actual sound recording which are owned by the record company and those within the music and lyrics which are owned by the composer/songwriter, and usually assigned to a publisher. Every time a record is sold or a song played publicly (ie on the radio) it will generate royalties for the performers and the writers/composers. Royalty collection societies are, as their description suggests, organisations that license, monitor, collect and distribute this income.

COLLECTION SOCIETIES

Phonographic Performance Limited

Phonographic Performance Limited (PPL) collects royalties for performers and record companies on public performances – such as in pubs, radio play, TV broadcasting, etc. Video Performance Limited (VPL) does exactly the same for video broadcast income. PPL issues licences to broadcasters for performance rights. These are negotiated on an annual basis – in the 12-month period ending November 2000 the annual gross revenue was £68.4m. Royalties are paid once a year after analysis based on logs kept by broadcasters and a sampling of concert venues. PPL charges an administration fee and the remainder is split 50/50 between the record company and the performer.

PRS

PRS collects royalties for writers/composers on public performance – in pubs, on the radio, on the television and elsewhere. It acts similarly to PPL, except royalties are paid to writers/composers. Licences are issued to broadcasters "at rates that reflect the extent of music use, and the value of music to the user". Revenue is then pooled and redistributed following various forms of statistical analysis – the more your music was played, the greater the PRS income you will receive. PRS charges an administration fee variable to the income source – eg 12.5% for BBC, 14% for ITV and 17% for Channel 4. Royalties are then paid quarterly to PRS members, either direct to the writer or, more likely, to your publisher.

The Mechanical Copyright Protection Society Ltd (MCPS)

The Mechanical Copyright Protection Society Ltd (MCPS) collects royalties for writers/composers on mechanical income, such as record sales. MCPS issues mechanical licences on behalf of writers/composers. Record companies report quarterly sales to MCPS and pay either 8.5% of dealer price for every product sold (under the AP1 scheme) or on every product pressed (AP2). For new releases or TV-advertised product, record companies can retain a proportion of sales they report to MCPS for four quarters. MCPS take a 12.5% administration fee before royalties are paid on a quarterly basis direct to the writer or, more likely, to your publisher.

In 1988, the MCPS and PRS formed the MCPS-PRS Alliance in order to streamline many of their common tasks. In 2001, the combined value of performing and mechanical rights revenues for distribution to music creators was £448m.

PPL, PRS and MCPS will also administer income from foreign collection agencies such as GEMA or STEMRA, charging administration fees where applicable.

WHEN YOU WILL NEED A COLLECTION SOCIETY

- PPL: If you have released or appeared on a record, you should register with PPL as soon as possible – as their information leaflet states: "We can only pay you if we know who you are or where you are." There is even a specific website set up (www.performersmoney.ppluk.com) to search for your name and the likelihood you have earned PPL royalties.
- Alternatively you can join the Performing Artists' Media Rights Association (PAMRA) or the Association of United Recording Artists (AURA), who will collect your PPL money for you.
- MCPS/PRS: If you have written a musical work that is not assigned to a publisher.

FINDING A SOCIETY

You should ask your record company or publisher for more information.

Otherwise visit the following websites:

www.ppluk.com
www.mcps.co.uk
www.prs.co.uk
www.pamra.org.uk

THE COST

PPL registration is free
 MCPS: one-off fee of £50
 PRS: one-off fee of £100



GELFAND, RENNERT, FELDMAN & BROWN

Accountants to the Entertainment Industry
 specialising in:

- Business Management
- Royalty Examination
- Tour Accounting

Langham House, 1b Portland Place, London W1B 1GR

Tel: 020 7636 1776

Fax: 020 7636 6331

Contact: Stephen Marks
 Lyn Gough-Roberts

e-mail: info@grfb-uk.com



© The Official UK Charts Company 2002. Produced in co-operation with the BPI and BARS, based on a sample of more than 4,000 record outlets

**Debut artist album
 Out August 05**

Includes: Walk Away
 Available on CD and Triple Vinyl
 Includes exclusive access code to members area of www.dishaband.com

ROYALTY ACCOUNTING * MUSIC WEEK * 27 JULY 2002

15	19	JUST A LITTLE	21	GOODYBYE TO	27	TO LIVE TO TEA	33	WISH I DIDN'T	39	LOVE AT FIRST
18	20	TELL IT TO A	22	JUST A LITTLE	28	STOP CRYING	40	GET OVER YOU		
			23	IF TOMORROW	29	IT'S OKAY		LIGHT MY FIRE		
			24	UK CARDOUNA C	30	WISH I DIDN'T		THE WORLD		
			25	STRANGE FRUIT	31	WISH I DIDN'T		AERIALS SY		
			26	MOVE IT LIKE	32	WISH I DIDN'T		ESCAPE EN		
			27	TO LIVE TO TEA	33	WISH I DIDN'T		ROLL ON THE		
			28	STOP CRYING	34	WISH I DIDN'T		TWO WRINGS IT		
			29	IT'S OKAY	35	WISH I DIDN'T		ESCAPE EN		
			30	WISH I DIDN'T	36	WISH I DIDN'T		ROLL ON THE		
			31	WISH I DIDN'T	37	WISH I DIDN'T		TWO WRINGS IT		
			32	WISH I DIDN'T	38	WISH I DIDN'T		KISS KISS KISS		
			33	WISH I DIDN'T	39	WISH I DIDN'T		MOODSWING		
			34	WISH I DIDN'T	40	WISH I DIDN'T		LOVE AT FIRST		



ACCOUNTANTS &

A & CO

7 Hebury Court, 325 Latimer Road,
London W10 6PA Tel: 020 8960 6644
Fax: 020 8960 8437

ADDIS & CO

Emery House, 192 Heaton Moor
Road, Stockport, Cheshire SK4 4DU
Tel: 0161 432 3307 Fax: 0161 432
3376

ANDERSEN

1 Surney Street, London WC2R 2PS
Tel: 020 7438 3000 Fax: 020 7831
1133

ARRAM BERLYN GARDNER

Holborn Hall, 100 Gray's Inn Road,
London WC1X 8BY Tel: 020 7400
6000 Fax: 020 7400 6001

RAPHAEL ATTAR

15 Herbert Crescent, London SW1X
0HB Tel: 020 7823 2235 Fax: 020
7838 9648

BAKER TILLY

2 Bloomsbury Street, London WC1B
3ST Tel: 020 7413 5100 Fax: 020
7413 5101

BDD STOP HAYWARD

8 Baker Street, London W1U 3LL Tel:
020 7486 5888 Fax: 020 7487 3686

BERG KAPROW LEWIS

7 Hebury Court, 325 Latimer Road,
London W10 6PA Tel: 020 8960 6644
Fax: 020 8960 8437

BEVIS & CO

The Coach House, Farm Lane,
Ashted, Surrey KT21 1LU Tel: 01372
271701 Fax: 01372 271702

BKR HAINES WATTS

Stirling House, 177-181 Farnham
Road, Slough, Berkshire SL1 4XP
Tel: 01753 530333 Fax: 01753
576606

BLACKSTONE FRANKS & CO

26-34 Old Street, London EC1V 9QR
Tel: 020 7250 3300 Fax: 020 7250
1402

ALAN BODDY & CO CHARTERED

ACCOUNTANTS
Damer House, Meadow Way,
Wickford, Essex SS1 2 9HA Tel: 01268
574466 Fax: 01268 570338

BOOTH ANDERSON CHESTER & CO

1 Peterborough Road, Harrow,
Middlesex HA1 2AX Tel: 020 8422
8218 Fax: 020 8423 1783

BOWKER ORFORD

15-19 Cavendish Place, London W1G
0DD Tel: 020 7636 6391 Fax: 020
7590 3939

BRADNEY & CO

South House, 21-37 South Street,
Dorking, Surrey RH4 2JZ Tel: 01306
743939 Fax: 01306 740253

BRENNER, ALLEN & TRAPP

The Quadrangle, 180 Wardour Street,
London W1F 8LB Tel: 020 7734 2244
Fax: 020 7287 5315

BRIGHT GRAHAM MURRAY

CHARTERED ACCOUNTANTS
124-130 Seymour Place, London
W1H 1BG Tel: 020 7402 5201 Fax:
020 7402 6659

BRIGHTEN JEFFREY JAMES

Branch Hill Mews, Branch Hill,
London NW3 7LT Tel: 020 7794 7373
Fax: 020 7431 5566

BROWN MCLEOD LTD

51 Clarks Grove Road, Sheffield, South
Yorkshire S19 2WH Tel: 0114 268
5665 Fax: 0114 268 4161

BSJ FINANCE LTD

80 Fernleigh Road, London N21 3AH
Tel: 020 8832 5622 Fax: 020 8886
0630

BULLOCKS LTD

Unit 11, The Shaftesbury Centre, 85
Barby Road, London W10 6BN Tel:
020 8952 0500 Fax: 020 8952 0700

CANNING'S ROYALTIES

CONSULTANTS LTD
Suite 212-213, Blackfriars House,
157-166 Blackfriars Road, London
SE1 2EJ Tel: 020 7261 1660 Fax:
020 7261 1659

CHADWICK & CO

2 Wimpole Street, London W1G 0EB
Tel: 020 7495 8228 Fax: 020 7495
8338 Dir: Dennis Jacobs

CONROY, TOBIN

3rd Floor, Boundary House, 91-93
Charterhouse Street, London EC1M
6HR Tel: 020 7608 3633 Fax: 020
7608 3201

COOMBS WALES QUINNELL

100 Baker Street, London W1U 6WG
Tel: 020 7486 9796 Fax: 020 7486
0062

COUSINS BRETT

20 Rutland Street, London W1U
2JW Tel: 020 7486 5791 Fax: 020
7224 7226

DALES EVANS & CO LTD

CHARTERED ACCOUNTANTS
88/90 Baker Street, London W1U 6TQ
Tel: 020 7296 1899 Fax: 020 7296
1871

DE LA HAYE ROYALTY SERVICES

De La Haye
Royalty Services

76 High Street, Slony Stratford,
Bucks MK11 1AH Tel: 01908
568800 Fax: 01908 568800 Email:
royalties@delahaye.co.uk

*Specialists in all aspects of royalty
auditing, royalty accounting and
copyrights*

DELANEY BUSINESS
MANAGEMENT LTD
220A Blythe Road, London W14 0HH
Tel: 020 7602 5424 Fax: 020 7602
3404

DELOITTE & TOUCHE
Hill House, 1 Little New Street,
London EC3A 3TR Tel: 020 7303
3838 Fax: 020 7303 4539

DPC & CO LTD

The Barn, Stisted Cottage Farm,
Hollies Road, Bradwell, Braintree,
Essex CM7 8DZ Tel: 01376 343050
Fax: 01376 537187

EMTACS - ENTERTAINERS &
MUSICIANS TAX & ACCOUNTANCY
61 Loughborough Road, West
Brompton, Nottingham NG2 7LA Tel:
0115 981 5001 Fax: 0115 981 5005

ENTERTAINMENT ACCOUNTING
INTERNATIONAL
26a Winders Road, Battersea, London
SW11 3BH Tel: 020 7978 4488 Fax:
020 7978 4492

ERIN & YOUNG
Becket House, 1 Lambeth Palace
Road, London SE1 7EU Tel: 020 7951
2000 Fax: 020 7951 1345

FIGURE-IT-OUT

17 Montaguem Avenue, Sheffield,
Bedfordshire SG17 5UA Tel: 01462
629591 Fax: 01462 629591

HW FISHER & COMPANY

Acres House, 11-15 William Road,
London NW1 3ER Tel: 020 7388 7000
Fax: 020 7380 4900

FREDMAN FRANK & TAYLOR

Reddish House, 31 King Street
West, Manchester M2 2JL Tel: 0161
834 2574 Fax: 0161 831 7638

FSG

21 Bedford Square, London WC1B
3HH Tel: 020 7637 4444 Fax: 020
7323 2857

GELFAND RENWETT FELDMAN &

LANGHAM HOUSE, 1b Portland Place,
London W1B 1GR Tel: 020 7636 1776
Fax: 020 7636 6331

GUY RIPPON ORGANIZATION

24 Pepper Street, London SE1 0EB
Tel: 020 7928 9777 Fax: 020 7928
9222

HAROLD EVERETT WREFFORD

32 Wigmore Street, London W1U 2BP
Tel: 020 7535 5900 Fax: 020 7535
5901

HARRIS & TROTTER

65 New Cavendish Street, London
W1G 7LS Tel: 020 7467 6300 Fax:
020 7467 6363

GEORGE HAY & CO

83 Cambridge Street, London SW1V
4FS Tel: 020 7630 0382 Fax: 020
7630 1502

HORWATH CLARK WHITEHILL

25 New Street Square, London ECA3
3ML Tel: 020 7353 1577 Fax: 020
7583 1720

IMMEDIATE BUSINESS

MANAGEMENT
1st Floor, 1 Peterborough Rd, Harrow,
Middlesex HA1 2AZ Tel: 020 8423
4307 Fax: 020 8423 2082

JEFFREY JAMES

Branch Hill Mews, Branch Hill,
Harrow, London NW3 7LT Tel: 020
7794 7373 Fax: 020 7431 5566

JMD MUSIC SERVICES

65 Northfield Avenue, London W13
9QP Tel: 07885 740975

JOHNSONS CHARTERED

ACCOUNTANTS
Lancashire House, 217 Uxbridge
Road, London W13 9AA Tel: 020 8567
3451 Fax: 020 8840 6823

JULIE EYRE - ROYALTIES

Hazelwood House, 53 New Oxford
Street, London WC1A 1BL Tel: 020
7395 9761 Fax: 020 7395 9762

K M MALAK & CO

1st Floor, Roffice, 11 The
Quadrant, Edgware, Middlesex HA8
7JU Tel: 020 8952 9500 Fax: 020
8952 3490

OJ KILKENNY & COMPANY

6 Lansdowne Mews, London W11
3BH Tel: 020 7792 9494 Fax: 020
7792 1722

ROYALTY ACCOUNTING * MUSIC WEEK * 27 JULY 2002

1 ANYON
Gareth Gates

2 THE LOGICA

3 SHOOTING

4 YOUR SONG

5 FOOLISH AS

6 A LITTLE LE

7 WORK IT O

8 HOT IN HER

9 I'M GONNA

10 HERE I AM

11 WHEN YOU

12 WHEREVER

13 HERO Ched

14 WITHOUT N

15 FOREVER D

16 BY THE WA

17 IT JUST WON

18 I GET ALON

19 JUST A LIT



ROYALTY SERVICES

KPMG
1 Puddle Dock, London EC4V 3PD Tel:
020 7311 3350 Fax: 020 7311 2917

LEIGH PHILIP & PARTNERS
1-6 Day Street, London W1U 6DA Tel:
020 7486 4389 Fax: 020 7486 4885

LEWIS-SIMLER
4 Prince Albert Road, London NW1 7SN
Tel: 020 7482 4424 Fax: 020 7482 4623

LLOYD PIGGOTT
Blackfrians House, Parsonage,
Manchester M3 2JA Tel: 0161 833 0346
Fax: 0161 832 0045

LUBBOCK FINE RUSSELL
Bedford House, City Forum, 250 City
Road, London EC1V 2QJ Tel: 020 7490
7786 Fax: 020 7490 5102

MACNAIR MASON
John Stow House, 18 Bevis Marks,
London EC3A 7ED Tel: 020 7469 0550
Fax: 020 7469 0660

MANFIELD & CO
55 Kentish Town Road, London NW1 8NX
Tel: 020 7482 2022 Fax: 020 7482 2025

MARTIN GREENE RAVENHILL
55 Ludlow Road, St John's Wood,
London NW8 0DL Tel: +44 (0) 20 7625
4545 Fax: +44 (0) 20 7625 5265

MAZARS NEVILLE RUSSELL
24 Bevis Marks, London EC3A 7NR Tel:
020 7720 3324 Fax: 020 7377 8931

MEA REALITIES MANAGEMENT

Essex CM16 7LX Tel: 01892 812211 Fax:
01992 812299

NEWMAN & CO
Regent House, 1 Pratt Mews, London
NW1 0AD Tel: 020 7207 6839 Fax: 020
7207 6749

NIMAN & CO
12th Floor City Gate House, 359 Eastern
Avenue, Ilford, Essex IG2 6LR Tel: 020
9518 4229 Fax: 020 8252 5568

NYMAN LIBSON PAUL
Regina House, 124 Finchley Road,
London NW3 5JS Tel: 020 7433 2400
Fax: 020 7433 2401

PANNELL KERR FORSTER ASSOCIATES
New Garden House, 78 Hatton Garden,
London EC1N 8JA Tel: 020 7831 7393
Fax: 020 7405 6736

PEARSON & CO
113 Smug Oak Business Centre, Lye
Lane, Bricklet Wood, St Albans,
Hertfordshire AL2 3UG Tel: 01923
894404 Fax: 01923 894900

PORTMAN MUSIC SERVICES LTD



38 Osnaburgh Street, London NW1
3ND Tel: 020 7388 4666 Fax: 020 7388
6633 Email: maria@cportman
partnership.com Contact: Maria
Comiskey

Royalty processing & administration services, accounting, tax planning, vat, bookkeeping and payroll for the entertainment industry. UK suppliers of Right Track Solutions royalty software

PRAGER AND FENTON
Midway House, 27-29 Corswall Street,
London EC4A 1LT Tel: 020 7831 4200
Fax: 020 7831 5080

PRICEWATERHOUSECOOPERS
1 Embankment Place, London WC2N
6RH Tel: 020 7583 5000 Fax: 020 7322
4632

REEDS
Copperfields, Mount Pleasant,
Croyborough, East Sussex TN6 2NF Tel:
01892 668678 Fax: 01892 668678

RICHARD LAWRENCE LTD
72 Marylebone Lane, London W1U 2PL
Tel: 020 7393 9223 Fax: 020 7393 9223

RSM ROBSON RHODES
166 City Road, London EC1V 2NU Tel:
020 7251 1844 Fax: 020 7250 0801

ROYALTY COMPLIANCE ORGANISATION
Hazelwood House, 53 New Oxford Street,
London WC1A 1SL Tel: 020 7395 9777
Fax: 020 7395 9778

RYAN & CO
4F, Shirland Mews, London W9 3DJ Tel:
020 8960 0961 Fax: 020 8960 0963

SAFFERY CHAMBERS
Lion House, Red Lion Street, London
WC1R 4GB Tel: 020 7841 4000 Fax: 020
7841 4100

SEDLER RICHARD LAWRENCE
Voultiers
Kendal House, 1 Conduit Street, London
W1S 2XA Tel: 020 7287 9596 Fax: 020
7287 9696

SHULMAN & COMPANY
4 St George's House, 15 Hanover Square,
London W1P 0AA Tel: 020 7622 2222

London W1S 1HS Tel: 020 7486 6363
Fax: 020 7438 1388

SLOANE & CO
35 Westbourne Grove, Newton Road,
London W2 5SH Tel: 020 7221 3292 Fax:
020 7229 4810

IVAN SOPHER & COMPANY
5 Estree Gate, Estree Way,
Bromhamwood, Hertfordshire WD6 1LD
Tel: 020 8207 0602 Fax: 020 8207 6758

SYNERGY BUSINESS MANAGEMENT
143 Syon Lane, Osterley, Middlesex TW7
5PZ Tel: 020 8568 0609 Fax: 020 8568
8968

TENON GODFREY ALLAN
66 Chitram Street, London W1U 4JT Tel:
020 7535 1400 Fax: 020 7535 1401

CR THOMAS & CO
The 1929 Building, Merton Abbey Mills,
Wimbledon, London SW19 2ND Tel: 020
8542 4262 Fax: 020 8545 0662

ANTHONY TISCO & COMPANY
Brentford House, Brentford Road,
London N12 8RU Tel: 020 8446 6767
or 07976 661217 Fax: 020 8446 6664

WARLEY & WARLEY CHARTERED ACCOUNTANTS
76 Cambridge Road, Kingston-Upon-Thames,
Surrey KT1 3NA Tel: 020 8549
5137 Fax: 020 8546 3022

WESTBURY SCHOENESS
145-157 St John Street, London EC1V
4PY Tel: 020 7253 7272 Fax: 020 7253
0814

WHITEHOUSE BOOK-KEEPING
19 Lyncroft Gardens, London NW6 1LB
Tel: 020 7209 2596 Fax: 020 7209 2596

WILLIAM EVANS & PARTNERS
35 Davies Street, London W1K 4LS Tel:
020 7499 9484 Fax: 020 7409 2414

WILLOTT KINGSTON SMITH
Quadrant House (Air Street Entrance), 80-82
Regent Street, London W1B 5RP Tel:
020 7308 4646 Fax: 020 7304 4647

WINGRAVE YEATS LTD
65 Duke Street, London W1M 6AJ Tel:
020 7485 2244 Fax: 020 7499 9442

WINTERS
23 Ludgate Hill, London EC4M 7JE Tel:
020 7919 9100 Fax: 020 7919 9019

WYNDHAMS
177 High Street, Harlesden, London
NW10 4TE Tel: 020 8961 3889 Fax: 020
8961 4620

CO YOUNG & CO
150 Regent Street, London W1B 5SJ Tel:
020 7432 0337 Fax: 020 7432 0338

music week

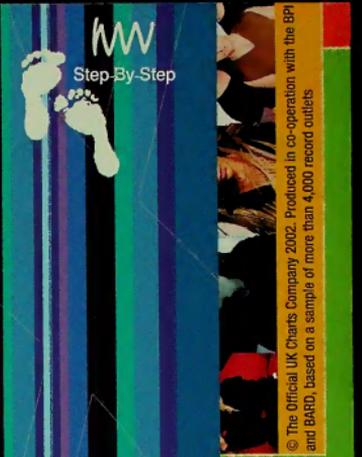
Executive editor: **Martha Talbot**
Special projects editor: **Adam Woods**
Writer: **Adam Webb**

Chief sub-editor: **Dougal Balfour**
Sub-editor: **Phil Brooke**
Sales executive: **Daisy Dorras**

Head of B2B/sponsorship: **Judith Rivers**
Sales director: **Julian Clark**

Origination and printing: **Steeles & Georson Magazines**
© CMP Information 2002

Seventh Floor, Ludgate House, 245
Blackfriars Road, London SE1 9UR



© The Official UK Charts Company 2002. Produced in co-operation with the BPI and BARS, based on a sample of more than 4,000 record outlets



Includes Vicky Gray Available on CD and Triple Viny Includes exclusive access code to members area of www.digitalsounds.com

MBA

4 South Street, Epsom, Surrey KT18
7PF Tel: 01372 840 280 Fax: 01372 840
282 Email: simon@mbsaccounting.co.uk

Specialists in royalty accounting analysis, audit preparation, catalogue variations and performance assessments for artists, writers, record companies and publishers

RANK MCFARLANE CHARTERED ACCOUNTANT
41 Dowercourt Road, London SE22 8SS
Tel: 020 8693 8426 Fax: 020 8693 8802

MORRIS & SHAH
31 Paddington Street, London W1U 4HD
Tel: 020 7486 9554 Fax: 020 7486 9557

MUSICAL SYSTEMS LTD

musicalc

24 Grove Lane, Kingston-upon-Thames,
KT1 2ST Tel: 020 8541 5135
Fax: 020 8541 1885 Contact: Axa
Palmer Email: info@musicalc.com
Website: www.musicalc.com

Providers of highly regarded royalty accounting software. Windows-based, flexible, user-friendly, popular and affordable. Ongoing support. Ca/Co compliant.

MWM
6 Berkeley Crescent, Bristol BS8 1HA
Tel: 0117 929 2333 Fax: 0117 929 2696

NEILL & CO
25 Hill Road, Theydon Bois, Epping,
Essex

ROYALTY ACCOUNTING * MUSIC WEEK * 27 JULY 2002

16	19	JUST A LITTLE	
18	20	TELL IT TO 'EM	
19	21	GOODYBYE	
19	22	JUST A LITTLE	
20	23	IF TOMORROW	
17	24	OK (CAROLINA)	
15	25	STRANGER R	
21	26	MOVE IT UP	
21	27	WANT TO TAKE IT TO THE TOP	
23	28	STOP CRYIN'	
29	29	IT'S OK (A)	
30	30	WISH I DIDN'T	
24	31	GET OVER YOU	
32	32	LIGHT MY FIRE	
33	33	THE WORLD	
34	34	AERIALS (S)	
35	35	ESCAPE ENT	
29	36	ROCK ON! (T)	
27	37	TWO WRINGS IS ONE	
34	38	KISS KISS KISS	
35	39	MOODSWING	
33	40	LOVE AT THE	



27
july
2002

THE OFFICIAL CHARTS

NEW



SOLUTION

ROYALTY ACCOUNTANTS ACCOUNTS ASSISTANTS
FINANCIAL & MANAGEMENT ACCOUNTANTS
ANALYSTS FINANCIAL CONTROLLERS FINANCIAL DIRECTORS

FINANCIAL RECRUITMENT SPECIALISTS
TO THE **MUSIC** INDUSTRY

- ▶ ENTERTAIN
- ▶ INTERACT

For more information, please contact:

Grainne Lamphee for qualified and executive positions Email: grainne@g4solution.com
Alison Mathers for administrative and part qualified positions Email: alison@g4solution.com
Tel: 020 7849 3011 Fax: 020 7849 3178
g solution, 90 Long Acre, Covent Garden, London WC2E 9RZ.

LONDON

SYDNEY

AUCKLAND

27
july
2002

si



- 1 **ANYON**
Gareth Gates
- 2 **THE LOGICA**
- 3 **SHOOTING**
- 4 **YOUR SONG**
- 5 **FOOLISH AS**
- 6 **A LITTLE LES**
- 7 **WORK IT OU**
- 8 **HOT IN HER**
- 9 **I'M GONNA**
- 10 **HERE I AM**



- 11 **WHEN YOU**
- 12 **WHEREVER**
- 13 **HERO** Chad
- 14 **WITHOUT M**
- 15 **FOREVER De**
- 16 **BY THE WAY**
- 17 **IT JUST WON**
- 18 **I GET ALONG**
- 19 **JUST A LIT**

16 19 JUST A LUT

18 20 TELL IT TO MY HEART Kelly Lorenna All Around The World



- 19 21 GOODYBYE The Coral Deltasonic
 19 22 JUST A LITTLE GIRL Amy Studt Polydor
 20 23 IF TOMORROW NEVER COMES Ronan Keating Polydor
 17 24 UK (CAROLINA CAROL BELLA) DJ Meko & MRS feat. Stamina MC V Recordings
 15 25 STRANGE RELATIONSHIP Darren Hayes Columbia
 21 26 MOVE IT LIKE THIS Baha Men S-Curve/EMI
 21 27 TO LIKE TO TEACH THE WORLD TO SING Demi Holm DJaz/Universal
 23 28 STOP CRYING YOUR HEART OUT Oasis Big Brother
 29 29 IT'S OK! Atomic Kitten Innocent
 30 WISH I DIDN'T MISS YOU Angie Stone J



- 24 31 GET OVER YOU/MOVE THIS MOUNTAIN Sophie Ellis-Bextor Polydor
 32 LIGHT MY FIRE Will Young S
 33 THE WORLD SHE KNOWS Dmuc Chrysalis
 34 AERIALS System Of A Down Columbia
 30 35 ESCAPE Enrique Iglesias Interscope/Polydor
 29 36 ROLL ON/THIS IS HOW WE DO IT Mis-Teeq Inferno/Felstar
 27 37 TWO WRONGS DON'T MAKE A RIGHT! Wyndol Jean feat. Claudette Ortiz Columbia
 34 38 KISS KISS Holly Valance London
 39 MOODSWINGS/THE GENTLE ART OF CHOWING MY VIOLET Infectious
 33 40 LOVE AT FIRST SIGHT Kylie Minogue Parlophone



compilations

- 1 CLUBLAND
 Universal TV/ARTV/Series
 5 11 THE VERY BEST OF MTV UNPLUGGED
 WSM/Universal TV
 2 CLUBMIX IBIZA 2002
 Universal TV/Sirius
 10 12 PURE GLOBAL CHILLOUT
 Deodance
 3 BOOM SELECTION
 Sony TV/Warner Dance
 7 13 SMASH HITS SUMMER 2002
 Universal TV/Virgin/EMI
 2 4 SCHOOL DISCO.COM - SUMMER HOLIDAY
 8 14 THE ULTIMATE CHICK FLICK SOUNDTRACK
 WSM/Universal TV
 4 15 PARTY IN THE PARK 2002
 Universal TV
 3 THE BEST DANCE ALBUM EVER 2002
 16 OLD SKOOL REGGAE
 Reelness
 7 I LOVE SUMMER
 Universal TV/Virgin/EMI
 11 17 CAPITAL GOLD ROCK LEGENDS
 Universal TV/Virgin/EMI
 8 THE BEST SIXTIES SUMMER PARTY EVER
 18 HOW THAT'S WHAT I CALL MUSIC! '51
 B&M/Virgin/Universal
 9 CLUB NATION IBIZA
 Ministry Of Sound
 12 19 URBAN KISS 2002
 Universal TV
 10 THE VERY BEST OF SMOOTH JAZZ
 20 THE BEST SUMMER ALBUM 2002
 Sony TV/WSM
 Universal Classics & Jazz

sasha airrawdagger

Debut artist album
 Out August 05

Includes: Wavy Gravy
 Available on CD and Tapes Vinyl
 Includes exclusive access code to members area of
 www.sashanow.com

1350
 ANANDA

14 20 JT TO THA L-O - THE REMIXES Jennifer Lopez Epic



- 17 21 COME AWAY WITH ME Norah Jones Parlophone
 15 22 18 Moby Mute
 16 23 HARD CANDY Counting Crows Geffen/Polydor
 19 24 NO ANGEL Dido Chesky/Arista
 19 25 WHO I AM Beverley Knight Parlophone/Rhythm Series
 24 26 SILVER SIDE UP Nickelback Roadrunner
 20 27 HEATHEN David Bowie Columbia
 18 28 CHARANGO Morcheeba East West
 22 29 DESTINATION Roman Keating Polydor
 27 30 WHITE LADDER David Gray IHF/East West



- 26 31 MISSUNDAZTOOD Pink Arista
 34 32 SONGS IN A MINOR Alicia Keys J
 23 33 LICKIN' ON BOTH SIDES Mis-Teeq Inferno/Felstar
 50 34 THE LAST BROADCAST Doves Heavenly
 44 35 PAIN IS LOVE Ja Rule Def Jam
 29 36 CHRISTINA MILLAN Christina Millan Def Soul
 31 37 COME CLEAN Puddle Of Mudd Interscope/Polydor
 28 38 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2
 35 39 THINKING IT OVER Liberty X V2
 47 40 A FUNK ODYSSEY Jamiroquai S2



© The Official UK Charts Company 2002. Produced in co-operation with the BPI and BARD, based on a sample of more than 4,000 record outlets

THE OFFICIAL UK CHARTS SPECIALISTS

27 JULY 2002

MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	6	BACK TO FRONT IN UTERO	Lionel Richie	Polydor 630217942 (U)
2	NEW	FAMILIAR TO MILLIONS	Melania	Coffea/Polydor 6232836 (U)
3	NEW	APPETITE FOR DESTRUCTION	Dasis	Big Brother 810000053 (U)
4	8	NEVER MY FAVORITE BAND	Guns N' Roses	Coffea/Polydor 6232836 (U)
5	1	PILLS 'N' THRILLS AND BELLACHES	Hives	Poptones MC295532 (U)
6	2	MUSIC	Huggy Mondays	Peptone 824962 (HMV) (P)
7	9	BROTHERS IN ARMS	Madonna	Maverick 85267495 (TEN) (P)
8	5	TRACY CHAPMAN	Dave Swick	Verde 832402402 (U)
9	4	RAGE AGAINST THE MACHINE	Tracy Chapman	Elektra 832402402 (TEN) (P)
10	11	THE VELVET UNDERGROUND & NICO	Rage Against The Machine	Elektra 832402402 (TEN) (P)
11	NEW	BIG CALM	Velvet Underground/Nico	Polydor CDV2306 (GER/PU) (P)
12	NEW	NEVER MIND THE BOLLOCKS	Marchesa	Ensemble 85267495 (TEN) (P)
13	3	PANDINO	Sex Pistols	Virgin CD23286 (E)
14	NEW	REVENGE	Black Sabbath	Castle Music 742326592 (E)
15	NEW	LOSS	Fishback	Checky/Arts 03016522 (BMG)
16	11	WESTLIFE	WEA 7423171312 (TEN)	
17	10	UNPLUGGED	Westlife	RCA 656842 (BMG)
18	15	THE SYSTEM OF A DOWN	Byran Adams	ABM/Polydor 491292 (U)
19	10	101	System Of A Down	Columbia 85267495 (TEN) (P)
20	13	101	Various	EMI Gold 156431792 (E)

© The Official UK Charts Company 2002

BUDGET

This	Last	Title	Artist	Label (Distributor)
1	NEW	CONCRETE SKY EP	Red Hot Chili Peppers	Heavenly HWN1150D (E)
2	1	I WOULD DIE 4 U	The Space Cowboy	Serthem Fried 823820 (HMV) (P)
3	NEW	MEAT LOAF & FRIENDS	Various	Epic 872448 (U)
4	2	THE BEST OF	Neil Diamond	MCA/Uni-Island MC92 1549 (U)
5	NEW	CLASSICAL AMBIENCE	Various	Calmor CRM10023 (E)
6	7	BLACK STARS COMIN'	Wiz Sesh	Columbia 85267492 (Import)
7	4	TRIBUTE	Tenacious D	Epic 872832 (PRP) (P)
8	3	YOU REALLY GOT ME - THE BEST OF	Kirks	Selex SCL2569 (P)
9	6	SHARING THE NIGHT TOGETHER - THE BEST OF	Dr Hook	EMI Gold 1002115 (E)
10	NEW	GOOD MORNING VIETNAM	Various	Crown CRM10024 (EUK)

© The Official UK Charts Company 2002

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	FODDISH	Yashanti	Murder Inc 023942 (U)
2	NEW	WORK IT OUT	Beyoncé	Columbia 672802 (TEN) (P)
3	3	HOT IN HERRE	Various	Universal MC570429 (U)
4	2	I'M GONNA BE ALRIGHT	Jennifer Lopez	Epic 872448 (U)
5	5	WHEN YOU LOOK AT ME	Christina Milian	Def Soul 953871 (U)
6	5	WITHOUT ME	Eminem	Interscope/Polydor 497782 (U)
7	NEW	WISH I DIDN'T MISS YOU	Wycle D	J742329702 (BMG)
8	7	TWO WRONGS (DON'T MAKE A RIGHT)	Angie Stone feat. Claudette Ortiz	Columbia 672802 (TEN) (P)
9	6	HOW COME YOU DON'T CALL ME	Alicia Keys	J742329702 (BMG)
10	NEW	LENO OF A MILLION DRUMS	Dariusz feat. K. Mike & S. Brown	Atlantic 4703400 (TEN)
11	8	FOLL MOON	Brandy	Atlantic/Uni-Island CD1298 (U)
12	NEW	FREAK LIKE ME	Gugabates	Island/Uni-Island CD1298 (U)
13	15	ROLLOUT (MY BUSINESS)	Def Jam/Mercury 902862 (U)	
14	11	IT TAKES MORE	Ma D'Amore	Def Jam 951791 (U)
15	14	I NEED A GIRL	P. Diddy feat. Usher & Loon	Bad Boy 7423294372 (Import)
16	9	DAYS LIKE THIS	Shawn Keyfitz	Oyster Music 032525 (U) (Import)
17	10	GOLD	Beany Rascally	Parlophone/Rhymes Live 826560 (E)
18	12	HELLA GOOD	No Dubs!	Interscope/Polydor 497782 (U)
19	13	JUST IN CASE	Jahiem	WEA 91002 (TEN)
20	18	PASS THE CROUVISIER - PART II	Bunni Rhymer/P Diddy/Pharell	J742329702 (BMG)
21	17	GIRLFRIEND	W5ync feat. Natty	Jive 925311 (U)
22	20	4 MY PEOPLE	Missy Elliott	East West/Elektra E 728620 (U)
23	NEW	LYING IT UP	Ju\$ure	Def Jam 5867412 (Import)
24	21	OPPS (OH MY)	Tweest	Elektra 873060 (TEN)
25	22	OH BABY	Phishia	25 672632 (TEN)
26	25	THE GROUNDBREAKER	Falcsy & Fusion	Wordplay WOR20 035 (V)
27	26	CALL ME	Tweest	Elektra 75997315 (Import)
28	24	NO MORE DRAMA	Marly J Blige	MCA/Uni-Island MC5X0 4081 (U)
29	28	FREAK MODE	Riccija	Go Beat COB245 (U)

© The Official UK Charts Company 2002. Compiled from data from a panel of independents and specialist multipliers.

COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	HALOS & HORNS	Dolly Parton	Sanctuary SANC2 1068 (U)
2	2	COME ON OVER	Shania Twain	Universal South 179812 (U)
3	5	MISS FORTUNE	Alison Morrar	Warner Bros 742322 (BMG)
4	3	BREATHE	Faith Hill	Groovy 74232222 (TEN) (P)
5	4	TODAY	Boyz n the City	Network 30242 (P)
6	6	BLUE HORSE	Red Mile	Sanctuary SANC2012 (U)
7	NEW	DEEPER STILL	By Good Times	Carl/Universal 85267492 (TEN)
8	7	I NEED YOU	Both Nielsen Chapman	Sanctuary SANC2034 (U)
9	10	LITTLE SPARROW	LeAnn Rimes	Sanctuary SANC2034 (U)
10	8	GOLD	LeAnn Rimes	Carl/Universal 85267492 (TEN)
11	9	I'M ALREADY THERE	Ryan Adams	Sanctuary SANC2034 (U)
12	11	LAUGH LOU	Lonestar	Carl/Universal 85267492 (TEN)
13	NEW	SWEET TALK & GOOD LIES	Darrel O'Donnell	Rooster 80352 202 (IND/PU)
14	12	NEW FAVORITE	Heather Myles	Rounder ROUC379 (PRP)
15	NEW	GRASS IS BLUE	Alison Krauss & Union Station	Rounder ROUCD 405 (PRP)
16	13	NICKEL CREEK	Alison Krauss & Union Station	Rounder ROUCD 405 (PRP)
17	14	WIDE OPEN SPACE	Sugar Hill SMC2300 (PRP)	
18	15	GARTH BROOKS	Sugar Hill SMC2300 (PRP)	
19	16	BARRICADES & BRICKWORKS	Garth Brooks	Sugar Hill SMC2300 (PRP)
20	17	DRIVE	Keyshia Chambers	Capitol 508112 (E)
	18		Alma Jackson	Virgin CDV0105 (E)
	19		Arista Nashville 578637032 (BMG)	

© The Official UK Charts Company 2002

ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Brothers 832681402 (TEN)
2	2	VOODOO CHILD - THE COLLECTION	Jimi Hendrix	Universal TV 710222 (U)
3	3	GREATEST HITS I & III	Queen	Polygram 528622 (E)
4	4	SHINE SIDE UP	Nickelback	Roadrunner 1204622 (U)
5	6	COME CLEAN	Puddle Of Mudd	Interscope/Polydor 493074 (U)
6	7	SHENAGANS	Green Day	Reprise 50248262 (U)
7	NEW	TOXICITY	System Of A Down	Columbia 501396 (TEN)
8	9	UNTOUCHABLES	Kam	Epic 501790 (TEN)
9	5	HULLABALOO	Mushroom	Mushroom MUSIC/CD/CD (U)
10	NEW	LOVE HATE TRAGEDY	Papa Roach	DreadWorks/Polydor 490372 (U)

© The Official UK Charts Company 2002

DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	IT JUST WDN'T DO	Tom Delonge feat. Sam O'Connell	Underwater H2O 016 (GMV/P)
2	2	LO (CAROLINA CAROL BELA)	DJ Marky & XRS feat. Stazma MC	V Recordings V035 (SRD)
3	NEW	SHOOTING STAR	Flo & Ali	All Around The World 12GLOBE258 (AUGS)
4	NEW	HOLD IT DOWN	Hero feat. Lady Alma	Talkin Loud 82981 (U)
5	3	EMERGE	Fischerpooner	Ministry Of Sound F5M12 (U)
6	4	BACK FOR MORE	Influx Duetim	Formation FORM 298 (SRD)
7	9	RECKLESS GIRL	Beginz	Checky 742195561 (BMG)
8	7	CHAPTER 1	Ram RAMM 40 (SRD)	
9	4	FOREVER	Dee Dee	Incentive CENT 43T (GMV/TEN)
10	8	THIS IS MY SOUND	DJ Shog	Neufix 7423294271 (BMG)
11	NEW	REVOLUTION	Bl	Nakazur NAK9493 (AUG)
12	6	BACK FOR MORE	FC Karna	City Records/ROCKERS 185 (U)
13	NEW	GOOD SIE	Psychone	Tidy Trax TD17127 (AUG)
14	NEW	HOT SPOT/LOVE 2 U	Total Science	Timeless TME21 (U)
15	10	MOTHER	M Factor	Serious/Universal SERR042 (U)
16	12	MASSIVE	Data DATA 5378 (GMV/TEN)	
17	6	MONSTER	Liquid People vs Simple Minds	Defected DFECT 49R (GMV/TEN)
18	11	STARS AND HERDES	Luke Slaters	Malco LYK014272 (U)
19	NEW	LOVE YOUR MUM	Layo & Bushwackal	XL Recordings XL7 144 (V)
20	NEW	ARENA Y SOLO MUSIC AND SOUL	Mijangos	Junior BR038 (AUG)

© The Official UK Charts Company 2002

DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MIX BETWEEN THE GUTTER AND THE STARS	Stylin' Slen	SKR BROADCAST 2002 (GMV/P)
2	2	TRIP	Moby	Music 025110402 (U)
3	3	CLUBLAND	Various	Universal TV Serious - 5383112 (U)
4	4	GHV2	Madonna	Maverick/Warner Bros - 852648002 (U)
5	5	READ MY LIPS	Sophie Ellis-Bextor	Polydor - 6591742 (U)
6	NEW	MEZZANINE	Massive Attack	Virgin WBRCD 4 (E)
7	7	SIMPLE THINGS	Zera 7	Ultimate Dilemma UDCR0016 (U)
8	NEW	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/79 Recordings 80279480 (TEN)
9	8	NIGHT WORKS	Layo & Bushwackal	XL Recordings XL7 144 (V)
10	NEW	1	Fischerpooner	Ministry Of Sound - F5M12 (U)

© The Official UK Charts Company 2002

This	Last	Title	Label Cat. No. (Distributor)
1	1	VARIOUS: Queen's Concerts - Party At The Palace	Opus ANR882 012539 (E)
2	2	ROBBIE WILLIAMS: Nobody Knows	Chrysalis 429173 (E)
3	3	EMINEM: All Access Europe	Polydor 4932129 (E)
4	NEW	OSZY OSSOURINE: Live At Budokan	SMJ Columbia 80009827 (U)
5	3	EMINEM: The Eminem Show	Interscope/Polydor 4932372 (U)
6	4	MUSE: Hysteria - Live At The Zenith Paris	Melrose MPT02112245 (E)
7	7	IRON MAZEN: Rock In Rio	Sanctuary 525301 (U)
8	6	VARIOUS: Queen's Concerts - Prun At The Palace	880/Opus Area 042636 (U)
9	8	KYLIE MINOGUE: Live In Sydney	Warner Music Vision 85274553 (U)
10	13	DASIS: Festival To Millions	Big Brother 81000500 (U)
11	15	RED HOT CHILI PEPPERS: On The Map	Warner Music Vision 75383333 (U)
12	10	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 429173 (E)
13	12	S CLUB 7: S Club Party - Live	Opus ANR882 012539 (E)
14	17	SNAPP DOGG: Doggyflop	Reveler 7817102 (U)
15	11	UTER 2001 - Live In Boston	Island/Uni-Island 588433 (U)
16	15	STEREPHONICS: A Day In The Beaches	V2 V1801380 (U)
17	16	BRITNY SPEARS: Live From Vegas	Epic 52275 (E)
18	14	QUEEN: Tribute Concert	PMA ANR882 012539 (E)
19	23	JAMET JACKSON: Live	Eagle Vision 02630 (U)
20	25	LIVE CAST RECORDING: Les Miserables In Concert	Wales Records VCS010 (U)

© The Official UK Charts Company 2002

CHART COMMENTARY

by ALAN JONES

The freeze at the top of the airplay chart still has not thawed out with **Enya Vs XL2** A Little Less Conversation at number one and **Love At First Sight** by **Kylie Minogue** in close attendance at number two for the fifth week in a row. Both records are way past their peak, however, and the gap between them and the chasing group – though still big – is shrinking all the time. Presley's single is losing ground more rapidly than Minogue's is which, conceivably, could recapture the number one position it last held six weeks ago next week. The record which could prevent it from doing is **Ashanti's Faded**, which caps weeks of sustained growth by jumping 63, bridging over **Gareth Gates** Anyone Of Us, which is still becalmed at number four. Ashanti's single added more than 350 plays and an extra 8m listeners last week, and replaces **Leona X's** Still A Little,

which had been in bronze medal position for the previous four weeks.

In the Top 30 for 16 weeks, **Sugababes** Freak Like Me has collapsed 24-31-49 in the past fortnight, ceding right of way to the rejuvenated girl group's follow-up **Round Round**, which made a number 57 debut last week, and which now surges to 26, becoming the week's highest new entry to the Top 50.

After a second week slip from 96 to 97, **George Michael's** Shoot The Dog moves up a gear, to enter the Top 50 at number 47. It was aired 398 times last week, and the biggest contribution to its 19,94m audience came from four plays on Radio Two, which provided nearly 5m listeners, a handful more than it earned from 29 spins on Capital Radio. Capital and Michael have a longstanding special relationship which this single seemed to strain initially but Capital

now seems fully behind the record, practically doubling exposure from 15 plays a week ago.

Still with Capital, while the station provides more typical contributions of around 10% to the current **Levi and Darius** singles, to take two at random, it provides more than 43% of the audience for **Ashley's** single **Falling For You**, which it aired 30 times last week. Other stations in the Capital Group were responsible for much of the rest of the support for the record, which is on **Wildstar**, the label Capital owns in conjunction with **Telesat**.

While sliding 45-25 on the sales chart, **Darren Hayes' Strange Relationship** continues its charge up the airplay chart, where it has moved 25-13-7 in the past fortnight, surprisingly beating the peak position of his debut solo single **Instabile**, which reached number 12 on the airplay chart in April. **Instabile** was the bigger retail hit,

reaching number eight in the OCC chart. **Strange Relationship** has been charted extensively by Radio Two, where its 22 plays last week were inferior only to the 21 given to **Angie Stone's** **Wish I Didn't Miss You**, and provided an audience of more than 22m.

Expensively acquired by **Ministry Of Sound**, **Flacscopomer** may be the leading lights of the electropop revival, and their live shows have attracted rave reviews but as far as both the public and radio are concerned the jury is still out on the band. Their debut single **Emergo** dives 25-44 on its second week in the shops and also dips 56-70 on the airplay chart, having failed to make the Top 50, it was detected just 56 times on the **Music Control** panel last week – less than one spin per station – with 16 of those plays (and more than 96% of its audience) coming from **Radio One**.

AIRPLAY FACTSHEET

● **Woll** done to **Scotter**, whose single **The Logical Song** has enjoyed an illogical 7-5-2-4-2-2 track on the sales chart despite getting limited support from radio. It has still to breach the Top 50 of the airplay chart but improves 113-96 this week, with 578 plays. The trouble is most of those plays were on small stations, hence its tiny overall

audience of less than 9m. ● **Replacing Eminem's** **Without Me** as **Radio One's** most aired track last week, it was just 34 by **Tim Deluxe** was played 34 times by the station. That, and the record's arrival at number 14 on the sales chart, give it new impetus on the airplay chart, hence its 13-12 leap, following a one-place rise a week ago.

AT A GLANCE WEEKLY MARKET SHARES



From what has been reported by the full accounts of the 10 and corporate group charts by full members of the OCC

MTV

Rank	Title/Artist	Label
1	A LITTLE LESS... Enya/Presley/Junkie XL	RCA
2	BY THE WAY... THE D.O. Poppers / Warner Bros	Warner Bros
3	WHEREVER YOU WILL GO... The Calling	RCA
4	I'M GONNA BE AN ALRIGHT... Jennifer Lopez	Epic
5	DON'T LET ME GET ME PIA... The Faded	LaFace
6	WORK IT OUT... Beyonce	Columbia
7	WHEN YOU LOOK AT ME... Christina Milian	Mercury
8	JUST A LITTLE... Leona X	V2
9	IN MY PLACE... Coltrane	Parlophone
10	GET OVER YOU... Sophie Ellis-Bextor	Polydor

Most played videos on MTV UK/Media Research Ltd. w/e 21/7/02. Source: MTV UK

THE BOX

Rank	Title/Artist	Label
1	HARD KNOCK LIFE... Dr. Dre	Warner Bros
2	THE SPECIAL... Limp Bizkit	Epic
3	LDN... Ice Cube	Polydor
4	AUTOMATIC... Heavy D & The JMW's	Jive
5	ANY ONE OF US... Gareth Gates	Sony
6	BOYS... Britney Spears	Polydor
7	UNDERNATH YOUR CLOTHES... Shakira	Epic
8	THE TIDE IS HIGH... Asinex Klan	Innocent
9	COLOURBLIND... Maroon 5	Mercury
10	LIKE A PRAYER... Madonna	Motown

Most requested videos on the Box, w/e 21/7/02. Source: The Box

WHL

Rank	Title/Artist	Label
1	A LITTLE LESS... Enya/Presley/Junkie XL	RCA
2	STRANGE RELATIONSHIP... Darren Hayes	Columbia
3	WEEB... HIGHT FIVE Minogue	Polydor
4	LOW AT FIRST... Kylie Minogue	Polydor
5	HEBO... Chad Kroeger/Jay-Z	Parlophone
6	IN MY PLACE... Coltrane	Parlophone
7	STAY STIVING YOUR HEART OUT... Daz Dillinger	Innocent
8	IT'S OK... Asinex Klan	Innocent
9	UNDERNATH YOUR CLOTHES... Shakira	Epic
10	A THOUSAND MILES... Vanessa Carlton	A&M

Most played videos on WHL w/e 21/7/02. Source: WHL

STUDENT CHART

Rank	Title/Artist	Label
1	BORNEMAN LIKE YOU... Danyel Donato	Capitol
2	LAST NIGHT... The Streets	Brno Beats
3	HATE TO SAY... The Hubbs	Burning Heart
4	WANNABE... THE FASTEST... Duff Punk	Virgin
5	WANNABE YOUR HEAD AT... Basement Jaxx	BE
6	ROCK THE HOUSE... Coltrane	Parlophone
7	GET OFF... Danyel Donato	Capitol
8	HOW YOU REMIND ME... Nickleback	Roadrunner
9	WIDEST COMES... Danyel Donato	Capitol
10	STAR GAZER... Christian Bushes	Virgin

End of academic year chart. Compiled by Student Broadcast Network, based on UK student radio chart returns

CD UK Performances: Atomic Kitten; Pounding Doves; Usher's In The Club; Anyone Of Us (Stupid Mistake) Gareth Gates
Real time-up 20/7/2002

RADIO ONE PLAYLISTS

A-LIST Without Me Eminem; A Little Less Conversation Enya Vs XL; Hot In Herre Nelly; Stop Crying... Heart Out Dixie Chicks; American English Ident: It Just Won't Do Tim Deluxe feat. Sa Okem; I'm Gonna Be An Alright Jennifer Lopez feat. Nas; By The Way The D.O. Poppers; Freakie Asante; LKJ Danyel & XPS feat. Stamina MC; In My Place Coltrane; Forever Deep Daz; Usher's In The Club; Count Work It Out Beyonce Knowles; Ghosts Dirty Weegie; Pounding Doves; Law De Sunshine Intervals; Points Of Authority Linkin Park; Safe From Harm Nas; Thrust

B-LIST When You Look At Me Christina Milian; Round Round Sugababes; My Friends Over You New Found Glory; Weak Become Heroes The Streets; Branded Hair I Grant Leap feat. Speech & Neneh Cherry; Matti Blu antonios; James Dean (I Wanna Know) Danyel Donato; Raley Daye Mary J Blige; Get At The Boys Want Young For Soaps; A Thousand Miles Vanessa Carlton; Beauty On The Fire Natalie Imbruglia;

CAPITAL RADIO Additions: Raley Daye; The Way You Are Arly; Easler Said Than Done Sojourn

POP WORLD Interviews: Natalie; In The Club; Raley Daye; B2K; N'De'o; JSL; A-Z; Videos: Round Round Sugababes; Fantasy Appleton Performances: Automatic High 5 Club Jnr's; A Thousand Miles Vanessa Carlton
Final time-up 21/7/2002

C-LIST Anyone Of Us (Stupid Mistake) Gareth Gates; 'Me And You 3rd Edition' 'Crescendos' Backstreet; Squid; Do Boy Cam'ron feat. Justin Guarini; Lons; 'Dynamite' My Chemical 10; Usher & Lyrics; The Flaming Lips; Let A Good Thing Go Gemma Hayes; Hater Koshien; Shoot The Dog George Michael; 'Just The Way You Are' Billy; 'Sweetest Man In Jamaica' Mint Royale; 'Extreme Ways' Moty; Remind Me Rikycopp; Boys Britney Spears

GALAXY Additions: STAFF; Eye Surfino; Oakenfold; What You Got Who's Crying Now DJ Chrome; Ties That Bind; Raley Daye Mary J Blige; Two Months Off Underwood

T4 SUNDAY 14 Performances: James Dean (I Wanna Know) Danyel Donato; Harder Koshien

RADIO TWO PLAYLISTS

A-LIST Owner Of The Earth Zomba 1; Wish I Didn't Miss You Angie Stone; I Get Along Pat Sajak; Anyone Of Us (Stupid Mistake) Gareth Gates; A Thousand Miles Vanessa Carlton; Palling Malcolm & Butler; Mine And Yours Danyel Donato; In My Place Coltrane; After All This Time Darden Smith

B-LIST Somewhere Niceer Old; Hard Candy Relationship Darren Hayes; 'Do You Realize The Flaming Lips; 'Feelin' The Same Way Norah Jones; 'Without You' Mary Glynis; 'Cauldron Dances; 'I've Got You Marc Anthony

VIRGIN RADIO Additions: Danyel Donato; The Realize The Flaming Lips; Cawson/Minter; The Union; Spanglers; Zephr Song; Red Hot Chili Peppers; Meet Me In The Kitchen Summer From Extremoz

TOP OF THE POPS Anyone Of Us (Stupid Mistake) Gareth Gates; Shooting Star Tip & Tip; Work It Out Beyonce; Get Along Pat Sajak; One Step Beyond; In My Place Coltrane
Final time-up 26/7/2002

C-LIST Heathan Chemistry (album) Ozzy; Storage Leap feat. Speech & Neneh Cherry; I Grant; Michelle Branch; Your Song Dion John & Alessandro; Salfino; Here I Am Bryan Adams; Concrete Sea; Love Like This On My Heart Jason; Do And Don't For Love Like This; Underneath Your Clothes Shakira; Jim Sade; Two Of Us; Halo; I Hate (album) Danyel Donato; 'Time Of My Life' N'guzi; 'You Is Or Is You Are' My Churbawanna; 'Round Round' Sugababes

XFM Additions: Extremoz; Wayz; Moby; Boring; For All That; The Boys Want Young; Superior Fall; Hood Koshien; Doves; Passengers; Sonora; Latche; Danyel Donato; So Easy; Rikycopp; Two Months Off Underwood; No; Zipper; Danyel Donato; Colour; Danyel Donato; Long; Spring Out; Danyel Donato; Let The Good Times Roll RJD2; Cat Claw; Kicks; Ready Ben; Koshien; Wide Open Sky; Goldkush; Codes; John; Lons; Danyel Donato

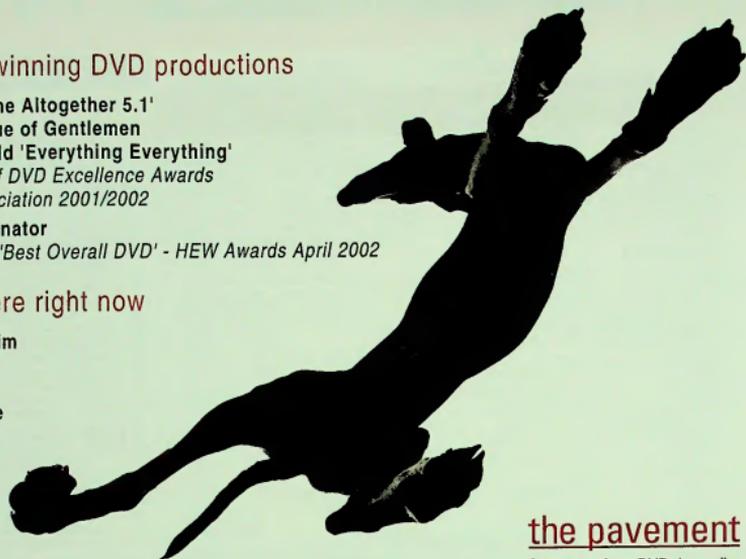
award winning DVD productions

Orbital 'The Altogether 5.1'
The League of Gentlemen
Underworld 'Everything Everything'
Winners of DVD Excellence Awards
DVD Association 2001/2002

The Terminator
Winner of 'Best Overall DVD' - HEW Awards April 2002

right here right now

Fatboy Slim
Lamb
The Jam
St Etienne



the pavement

Contact us for a DVD demo disc

www.the-pavement.com musicdvd@the-pavement.com +44 (0)20 7426 5190 120-124 Curtain Road London EC2A 3SQ

BRINGING YOU THE BEST IN MUSIC DVD FROM HIP-HOP AND R'n'B



TO LEGENDARY ROCK AND POP



OUT NOW ON DVD AT ALL MAJOR RETAILERS

Wienerworld
PRESENTATION

www.wienerworld.com

URBAN EDGE

AND THE CHAOS, EAGLE VISION CAPTURES FATBOY'S BEACH SET

Due to overcrowding, Brighton's Big Beach Boutique may have staged its last free event on July 13, consigning the day to the annals of rock 'n' roll forever. However, Eagle Vision captured the event on film and plans to release the results on DVD in October. Neil Armstrong reports

"Chaos as 250,000 fans flood city," said the BBC headline, the morning after the night before. Teletext went with the more visceral "Beach crush death fear". If the reign of the superstar DJ really is drawing to a close, no-one had bothered to tell the quarter of a million Fatboy Slim fans who crammed onto Brighton seafroont the beached sardines on Saturday July 13.

This year's Big Beach Boutique caused mayhem on the roads and a major headache for police when four times as many people as expected turned up for Europe's biggest beach party.

The event was broadcast live on E4 and filmed by Eagle Vision, which will be

'The gig itself could actually turn out to be one of those seminal moments in rock 'n' roll history and we've got it on tape' — Perry Joseph, Eagle Vision producer

releasing a DVD ready for the Christmas market. "We want to get the DVD out quickly to accompany the CD," says John Gaydon, Eagle Vision director of international acquisitions and the executive in charge of production. "We're allowing six weeks for the editing, six for the authoring and we hope to have it on the shelves sometime in October."

Given the attention the event generated, it is unlikely to fade from the public memory before then.

On Wednesday, the London Weather Centre had issued a severe weather warning for the South East, but on Saturday the sun shone gloriously. The stage had been built on the beach, opposite the famous Grand Hotel, and faced east towards Brighton Pier. Behind loomed the West Pier in all its cinematic glory.

The day started at 7am for the Eagle Vision production team and the 32-strong film crew. Eleven cameras were used for the E4 broadcast, including two static cameras

— one in a front-of-house tower 310ft from the pit and one positioned on the pavilion — plus four hand-held cameras: one onstage, one in the pit in front of the stage, one in the crowd and another in a boat, for crowd shots from the seaside. Two cameras were mounted on Jimmy Jibs — long extendable sweeping arms — one on the right of the stage and one on the pavilion. Three lipstick cameras mounted in front, to the side of and behind Norman Cook himself were used for close-ups of hands and records. An additional five hand-held cameras

Fatboy Slim: caught on camera at Brighton's Big Beach Boutique

were used to shoot footage exclusively for the DVD. Perry Joseph is the producer retained by Eagle Vision for the project. "It was a massive team effort, but the buck stops with me," he says. "I was responsible to that team doing the shooting was fully briefed and in place."

"In the week before the gig we shot a fantastic interview with Norman, excerpts from which went out on E4. We have also got footage of him in the studio remixing the All Saints track [Pure Shores] he played out on. During the build-up throughout Saturday the DV cameras shot documentary-style footage for the DVD. They got "postcards" of interesting-looking people leaving

messages for a DVD messageboard." The actual event kicked off at 6.30pm, by which time it had attracted most of its unexpectedly vast audience as well as a flotilla of small boats moored just offshore. Some intrepid souls had climbed to the top of lampposts where they swayed

dangerously like sailors in crows nests.

"What we had to play with was the DJ behind the decks, the screen showing graphics at the back of the stage, the crowd, the sea, the piers and the fireworks," says Joseph. "The camera on the boat gave a lovely shot of the whole beach. We created a multitude of different shots and used an EVS machine to give them different looks and feels. The concert will be cut differently on the DVD to the way it went out on E4. Because the police finished it 20 minutes early, there may be some tracks added which weren't actually played on the night."

The DVD intro has already been shot and was inspired by the famous 1952 BBC short film London to Brighton in Four Minutes, which consisted of time-lapse footage of the train journey from the capital to the South coast.

"The Pavement, the company doing the authoring, came up with the idea of having the viewer look through a beach telescope to the menu," says Joseph.

Eagle employed photographer Debi Doss to get the shot they hope to use for the DVD cover. She took more than 300 pictures, both of the crowd and of Fatboy Slim in action.

"I got myself in a position directly in front of the stage to the left and got some really nice shots framing Norman putting his headphones on," she says. "The composition worked well, so we will see."

By the end of last week, it had emerged that tragedy had hit the event: one man in the crowd had died of a heart attack on the day and a woman had died of injuries sustained in a fall from the promenade. The incidents prompted Norman Cook to announce that he would be staging no more beach parties in the city.

"Because of what happened on the night, the event may never be repeated," says Joseph. "The gig itself could actually turn out to be one of those seminal moments in rock 'n' roll history and we've got it on tape."

Autechre unleash uncompromising DVD set

One critic described Autechre duo Sean Booth and Rob Brown's uncompromising brand of extreme electronica as "like having spiders crawling on your brain". But this comment does a grave disservice to spiders, which are essentially harmless, timid creatures.

The Manchester act's spiky, disturbing work offers the sound of something nasty skittering across the floor of the microchip factory, computer crashes, dystopian alien worlds. Easy listening it ain't.

Gantz Graf, their new three-track DVD, is Autechre's first collection of videos. Only available as part of a double-pack sold together with the new EP, the track listing is Gantz Graf (on both DVD and CD), Second Bad Vibes and Bass Cadet. The title video is directed by Alexander Rutlerford, currently signed to Ridley Scott's music video company Black Dog Films. His experimental films have been exhibited at the Institute of Contemporary Arts' endofthe festival. This work draws upon his experience in computer animation and features a dense series of machine-like, abstract images in which sound and vision are married with split-second precision. The concept, if not the techniques or appearance, would have been familiar to the animators of the sequence in Disney's Fantasia accompanying Beethoven's Tocatta And Fugue in D Minor. The DVD also features a slide show of stills from

the video which highlight the architectural richness of the individual frames.

Second Bad Vibes can be found on 1995's Anvil Vapre EP. The video featured here is a re-edit of Chris Cunningham's original film, which is not currently commercially available.

It features disjointed and distorted images of a sinister-looking, Cunningham-designed insectoid robot which whirs into life during the second half of the piece. Fans of Cunningham's work for Allen 3, Aphex Twin and his Sony Playstation 4D featuring the might be slightly disappointed by this, as it lacks the visual immediacy of some of his other pieces. Nice robot though.

The video for Bass Cadet is the most accessible of the three works, featuring computer-generated animation and a more conventional narrative structure. That said, it looks and sounds great. It was directed by Jess Scott.

Hunter and first appeared on Warp's Artificial Intelligence video compilation.

Any one of these videos would be in with a shout if entered for the Turner Prize, but you'll hear Autechre on the Breakfast Show before you see their films joining Britney and Eminem for MTV's AI space.

● Gantz Graf (Warp WAP256DVD) is released on August 5



A still from Autechre's groundbreaking Gantz Graf DVD

FORTHCOMING DVD RELEASES

Neil Armstrong sorts the wheat from the chaff, selecting Abba and Party At The Palace as upcoming DVD favourites

NEIL DIAMOND: Greatest Hits Live (Sony 490148) Out now
This DVD comprises 15 numbers recorded at the Aquarius Theatre in Los Angeles in 1988. Diamond is one of America's most successful singer-songwriters and this DVD, his first in the UK, is certainly giving nothing away with a running time of just 60 minutes. The "bonus" material consists of the video for This Time. Those who feel

Diamond is a better songwriter than performer will find nothing in this underwhelming gig to change their mind. However, his recent run of TV and radio appearances and his UK dates throughout July could boost sales.

ROBBIE WILLIAMS: Nobody Someday (EMI 4929179) Out now
Robbie Williams sells more DVDs than

anybody else in the UK and EMI expects this offering to maintain that state of affairs. Nobody Someday is a documentary about Robbie's 2001 European tour. The film enjoyed a brief cinema release at the end of last year and was broadcast on Channel 4. It is revealing and entertaining and, whether you're a fan of Robbie's music or not, you have to admit the boy is laugh-out-loud funny. The DVD extras comprise a quiz hosted by the tour manager Frankie in which correct answers are rewarded with out-takes footage (there are 50 minutes in all) and a 30-picture photo gallery.

INCUBUS: Morning View Sessions (Sony 541999) Out now

This concert was filmed on the day that the album Morning View was released and was shot at Sony's New York studios in front of a suspiciously good-looking audience. Both sound and picture quality are excellent. The fly-on-the-wall footage bundled under the "Living on morning view" option on the root menu includes vignettes of the guys talking rubbish, the guys playing pool, the guys messing around with chin drawings, the guys... well, you get the picture - fanatical diehard aficionados might, perhaps, find this sort of stuff hilarious, but few others. More worthwhile is a mini-feature on the making of the Wish You Were Here video and the video itself.



OZZY OSBOURNE: Live at Budokan (Sony 542719) Out now

Accompanying the new CD of the same name and certain to capitalise on the success of MTV's fly-on-the-wall series The Osbournes, Live At Budokan is Ozzy's first UK DVD release, but it offers fairly routine rock DVD fare. The concert section features 14 tracks recorded in Tokyo earlier this year. Although it exposes the paucity of Ozzy's onstage banter, there are passable renditions of the former Black Sabbath frontman's standards. The bonus features comprise a non-interactive discography, a videography (highlighting all three of them), a brief written biography and a 30-minute documentary showing preparations for the gig, the making of the DVD and the Osbournes grappling with Japanese culture.

TAJ MAHAL: Live At Ronnie Scott's (Sanctuary SYE 3005) July 29

This in-concert production features nine tracks recorded at Ronnie Scott's in September 1998, during which Mahal plays electric and acoustic guitar and keyboards. The extras include a six-minute introduction to Mahal's work by journalist Charles Shaar Murray. The gig can be played through sequentially as a whole or as individual tracks, selected via a rather pointless video jukebox interface. Songs are interspersed with commentary from Taj himself. With a running time of just 60 minutes, there is little here to stretch the capabilities of your DVD player, however.



ABBA: The Definitive Collection (Universal 017 445-9) July 29
A timely release as the Swedish quartet's contribution to popular music is currently undergoing a long overdue reassessment, following Benny and Bjorn's Ivor Novello award in May. It includes every official Abba promo clip - all 30 of them, from the first, 1974's Waterloo, to the last, 1982's Under Attack, along with rarities such as Ring Ring. Most were made by the award-winning director Lasse

Hallstrom (Choclat, The Shipping News) and were designed to allow the band to cut down on travelling. Abba didn't invest the promo clip but they did embrace it long before it was industry standard. The accompanying 24-page booklet outlines the history of the band's involvement with the art form that was to become video. There are also three Spanish clips (I Have A Dream, Happy New Year and When All is Said And Done) never before released and two television appearances - When I Kissed The Teacher and Dancing Queen. The DVD includes a gallery with 150-plus pictures. With a running time of 168 minutes and a dealer price allowing this to retail at £17.99, this offers value which puts most other DVDs to shame.



Visually Sound.

Coming soon in 2002... The Complete Jam, Black Grape, The Charlatans, Ocean Colour Scene, S Club Carnival, Beautiful South, Pulp and much, much more.



RETAIL FOCUS: GATEFIELD SOUNDS

by Seb Burford

Gatefield Sounds opened its first store in Faversham in 1972 and has been slowly but steadily expanding ever since, with stores opening every seven years around Kent. There are currently four Gatefield Sounds outlets in the area, in Whitstable, Faversham, Heme Bay and Sheerness.

The Whitstable branch was the second to open in 1979 and acts as the head office for the four stores. The expansion policy of the company has been to find a niche in smaller towns, thereby avoiding the competition from larger chains such as MCV and Virgin. With years of experience of the local retail market in Whitstable, Gatefield Sounds has tailored its in-store offer to local tastes.

"With a town of 20,000 people, the market isn't too specialised, so we tend to stock the Top 75 albums and the more popular back catalogue items," says owner Michael Winch.

The main competition to this established local record store has come from nearby supermarkets. In order to stay competitive, Gatefield Sounds makes sure that it matches



Gatefield specialising in Top 75 albums

any discount offers made by the big chains. Despite the fact that the supermarkets are moving in on the music market, Winch is confident that they cannot compete in terms of range of units stocked. The Whitstable store stocks more than 2,000 full-price titles and more than 1,000 mid-price titles within its 40 sq m of space.

GATEFIELD'S BIG SELLERS

1. By The Way Red Hot Chili Peppers (Warner)
2. Heathen Chemistry Oasis (Big Brother)
3. Welcome To Nellyville Nelly (MCA)
4. Chango Morcheba (East West)
5. HullaBullu Muse (Pinnacle)
6. Alternative 60s Various (Sony)
7. The Rise and Fall of Ziggy Stardust David Bowie (EMI)
8. Heathen David Bowie (Sony)
9. The Last Broadcast Doves (EMI)
10. The Best Dance Album Ever 2002 Various (EMI/Virgin)

The increased competition has prompted the store to tighten up its in-store offer. "We are very reluctant to buy in titles that don't have the potential to go into the Top 25 albums chart," says Winch. Recent years have seen a shift of emphasis for the store from singles to albums. "The margins are obviously better on albums, but the CD singles market in the area has also

been shrinking, although there is a local teen market that still wants singles," adds Winch. In addition to this, the store has been exploiting the advantage offered by its wider range of titles by joining the raft of retailers offering multiple purchase deals on its back catalogue.

The store has weathered the transition from only selling vinyl in the Seventies, to the introduction of cassette and the Nineties CD revolution. There is still a market for cassette releases in the area, although Winch says Now! 52 will be the last title with the store orders on the format. The transition from VHS to DVD is also still an ongoing process, with sales roughly divided 50:50 between the two.

Although the recent hot weather has not been particularly beneficial to the business, sales this summer have been buoyant so far, with the World Cup failing to significantly affect trade. "In the long term, our biggest worry is the rise of the MP3 format and how this might affect our CD sales," adds Winch. "Everyone is looking to the industry to provide a solution that will safeguard our revenue."

Gatefield Sounds: 70 High Street, Whitstable, Kent CT5 1BB, tel: 01227 263 337

IN-STORE NEXT WEEK (from 29/7/02)



Windows - Now! 52, Training Day; **In-store** - Beth Orton, Scooter, Now! 52, Doves, DJ Tiesto, Fun Lovin' Criminals, Pet Shop Boys, Kidwell, The Vines, David Bowie, Arthur Bliss, Harris, Buddha Bar IV, Oakenfold, Muse, Nerd, McAlmont & Butler, Kelly Willis, The Boggs, Tummy Touch, My Vitrol, Beverley Knight, Halford, Eve Cassidy, 10 Squared, Shivaree, Samuel Ramey, VHS The Strangers, Paul Carrack, Joe Cocker, Dio, Moby, Queen, Hives, Roger Waters, I Am Sam, Badkook, Emerson, Press - Nerd, McAlmont & Butler, Kelly Willis, The Boggs, Tummy Touch, My Vitrol, Doves, Pet Shop Boys, Arthur Bliss, Buddha Bar IV, Oakenfold, Muse, Harris, Cousteau, Belle & Sebastian



Singles - Darius, George Michael, Will Smith, P Diddy, Natural, Mousse T, Narcotic Thrust, NERD, Ashley, McAlmont & Butler, Albums - Bruce Springsteen, Linkin Park, Hitz 53, Scooter, Beth Orton, The Corai, In-store - Korn, Red Hot Chili Peppers, Claire Sweeney, Now! 52, Oasis, Mis-Teeq, Spider-Man (OST)



Listening posts - Cesaria Evora, Beth Orton, Now! 52, Fun Lovin' Criminals, Ashley Williams, Petrus Clark, Norah Jones, LPR Jazz reissues, Vanguard Blues; **In-store** - three for two, three-for-£18 and two-for-£10 on CDs; **Windows** - three CDs for two, three-for-£18, Lord of the Rings reservation offer



In-store display boards - Barth, HomeLife, Cornelius, Tiefschwarz, Roots Manuva, Playgroup, Fallen To, FC Mulhena



Single - Darius; **In-store** - Britney Spears, George Michael, Natural, Will Smith, NERD; **Press ads** - Bruce Springsteen, Linkin Park, McAlmont & Butler, Natural, The Corai, TV sets - Gemma Hayes, Will Smith, Will



Main Promotion - Festival CD's Promotion; **Listening posts** - Silverchair, Dime Darwin, Beth Neilson Chapman, Pritual Screen; **Press ads** - Italian Job DVD, Behind Enemy Lines DVD; **Windows** - Star Trek Next Generation Series 3 DVD, Lord of the Rings, Bruce Springsteen, Linkin Park



Selects listening posts - Baxter Dury, Concord Dawn, AM-60, Gene Adreana, Techno; **Mojo recommended retailers** - Myrside Brah, Camel, John Renbourn, Adam Green, Kimya Dawson, Beachwood Sparks; **Mixmag recommended retailers** - King Britt Presents... System 7 & Derrick May, Serious Bass, Concord Dawn, Revolution



Windows - Beth Orton, Training Day, Fischerson; **In-store** - The Corai, Bruce Springsteen, McAlmont & Butler, Will Smith, Drowning Pool, The Hustle, Moby, Beth Orton, Dirty Vegas, Touch Tones, Fishersong, Idlewild, Moses T Molekwa, Ya Ya 3, Susana Baca; **Press ads** - Ya Ya 3, Susana Baca, Moses T Molekwa



Press ads - two-for-£22 campaign, Red Hot Chili Peppers; **In-store** - Bruce Springsteen, Mercury Music Prize, Tati Paul; **Windows** - two-for-£22, Beth Orton



Press ads - two-for-£22 campaign; **In-store** - two-for-£22 campaign, Mercury Music Prize, Tati Paul; **Windows** - Beth Orton, Hitz 53



Singles - Darius; **Albums** - Now! 52; **In-store** - Linkin Park, Scooter



Singles - George Michael, Darius; **Albums** - Hitz 53; **In-store** - George Michael, Darius, Hitz 53, Scooter, Austin Powers, Linkin Park, Natalie Imbruglia; **Press ads** - S Club Juniors, Britney Spears, Hitz 53, Darius, Natural



TEL: 0113 243 6743
FAX: 0113 234 0421
EMAIL: info@crashrecords.co.uk

ON THE SHELF

IAN DE-WHYTELL,
owner, Crash Records,
Leeds, Yorkshire



Crash has been at its present location in Leeds for 15 years but I took over four years ago, having previously been at Sorry Music for 12 years. The store trades over two floors with a total sales area of around 1,000 sq foot on one of the main thoroughfares in the centre of Leeds. The ground floor stocks a large selection of predominantly rock, indie and punk CDs and has a chart wall featuring new releases and best sellers. Merchandising has been a great success for us; we sell T-shirts, hooded tops, patches, posters and badges, which do well nicely with the music we sell. We also use our ground floor as a ticket agency for all the major music venues in the area.

Over the past few weeks we've experienced the typical summer lull, buoyed up by the better-selling chart albums and mid-price back catalogue. Summer season bargains are useful to reduce excess stock. We're happy with sales of the Oasis album, particularly on the first day. The Vines' album has also been selling well.

The basement of the store is our dance department, which offers a comprehensive range of 12-inch vinyl and CD titles. The department has three full-time staff and one part-time, all of whom have that combination of enthusiasm and knowledge which is essential to amateur and knowledgeable alike. We get a lot of the when selling vinyl in here and a few flyers from further afield who all head straight down stairs. Iro Ferdinand, who has been a very regular customer during his time at Leeds, has once even brought film crews with him on two occasions. In the past couple of weeks, a 12-inch vinyl of In the Meat Court of Hertz, has been US import. Addictive by Truth Hurts, has been one of our best-selling dance singles.

I've made a lot of changes in the four years I've been in charge and this has had a very different effect on a turnover, which has doubled positive effect in a turnover, which has doubled since 1998. I'd put this down to doing the simple things right, knowing what kind of customer you are trying to attract, not running out of stock and giving good service.

"It's been a busy first six months for Plastic Head. Leading the way have been two Top 75 albums courtesy of NORFX with their singles compilation 45 Or 46 Songs and their split album with Rancid selling extremely well right across the board. These two releases have been indicative of just how healthy punk sales are at the moment. As ever, albums and recent albums from label stalwarts such as Strong Out and No Use For A Name have sold incredibly. Interestingly, a strong live circuit for the genre has seen sales for UK bands such as Capdown on the rise and rise. There has been a lot of movement with the music press has dubbed the "emo" movement. Particularly strong is US indie staid Jade Tree, whose broad roster sees them vying with the likes of Madder for the mantle of leading US independent. New albums from such acts as New End Original, One Line Drawing and the rejuvenated Girls vs Boys

ON THE ROAD

ROB HUNT,
UK sales manager,
Plastic Head

have had a huge groundswell of support, particularly from the independent stores. Metal sales are as strong as ever and we have tremendous interest in our signings of the Metal Blade and Nuclear Blast labels. As well as their strong catalogues, new releases from such outfits as Manowar, The Crown and Vader have seen both labels get off to a flyer. We also have a strong DVD market with titles from Dimmu Borgir, Emperor and Cannibal Corpse selling through very strongly at all levels of retail.

In-house label GOLF has seen strong catalogue sales on their Jimmy Eat World and Get Up Kids back catalogue of late and we are expecting another upturn in Less Than Jake sales over the summer due to their high-profile festival shows and the new Radio Beasalon CD due out in August. July 15 saw the release of the Mighty Mighty Bosstones' new studio album Jokin' Me To Swan, which is gathering a lot of good press."

APPOINTMENTS

Rates: Appointments: £35.00 per single column

centimetre (minimum 4cm x 2 col)

Box Numbers: £20.00 extra

Published weekly each Monday, dated following Saturday

Copy date: Advertisements may be placed until Thursday

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

All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:

Wednesday 10 a.m. before publication Monday.

To place an advertisement please contact

Daisy Derras, Music Week - Classified Dept.

CMP Information, Lugate House, 7th Floor,

245 Blackfriars Road, London SE1 9UR

Tel: 020 7579 4150 Fax: 020 7579 4712

All Box Number Replies To Address Above

THE MUSIC RECRUITMENT CONSULTANTS

020 7569 9999 **handle**
www.handle.co.uk

HEAD OF MARKETING c48K
To increase brand value whilst creating a centre of excellence. Grad 5 yrs + marketing.

PROMOTIONS MANAGER £ ON EXP
Ambitious and accomplished international promotions manager to drive team in exploiting vast roster.

SALES MANAGER c40K+ PACKAGE
Inspirational decision maker to capitalise on all business opportunities for leading multimedia co.

VIDEO COMMISSIONER £ EXCELLENT
Passionate and driven to work on hugely successful roster.

BILINGUAL PA c30K
Crisp and confident PA with total awareness of current trends to support demanding French chairman.

LOGISTICS CO-ORDINATOR c18K
Proactively overseeing all aspects of stock management for marketing campaigns etc.

ARTISTS ACCOUNTS 20K
All rounder accounts assistant for legendary artist management team.

Permanent and Temporary

in tune

A&R Manager



db records, formerly (see below) The Private 3000 records. The High Arts Management & Records sales, promotion and an illustrious A&R Manager with an extensive network of contacts in the industry, who wants to find and develop young dynamite talent.

Two years minimum experience required

Please send CV and reference details to: db records, PO Box 19913, London W4 1ZA

www.dbrecords.co.uk

National Radio Pluggger Wanted

Leading independent record label is looking for an in-house National Radio Pluggger to work acts across the label.

You should have experience in delivering national playlists, chart hits and developing new acts.

This position may suit someone wanting to step up from a plugging network to take the lead role in taking music to radio.

Please send CV and cover letter to:

Box No. 125, Music Week, 7th Floor, Lugate House, 245 Blackfriars Road, London SE1 9UR

**Exceptional PA/
Administrator**

with good PC skills needed for challenging multi-faceted role in busy office.

Music industry and/or magazine publishing experience essential.

Send CV to:

miracle@sparkerc.biz

Brace, 1 York Street,

London W1U 6PA

T: 020 7935 9222

**Boosey & Hawkes
Music Shop**

Retail Operations Manager

Required for our flagship classical music store in London's West End. Retail management experience, a desire to give the best possible customer service and a thorough knowledge of classical music are all essential.

Applications with CV and current salary to:

Vicky Hollins,

Boosey & Hawkes Music Publishers,

295 Regent Street, London W1B 2JH

or email: vicky.hollins@boosey.com

Closing date 9th August.



Production Co-ordinator

We are looking for a Production Co-ordinator to join our team.

The successful applicant will be responsible for the manufacture of product from a range of SRD distributed labels and new release scheduling from inception to release day.

Liaising with suppliers and labels is an important part of the job and will require good communication skills and a highly organised approach.

Applicants should have a thorough knowledge of the manufacturing processes for vinyl, cds and dds including print and will ideally have at least 3 years experience in a relevant environment.

A competitive wage and twice yearly bonus scheme is offered for this important position.

Send your CV to: HR Dept.

SRD Ltd

70 Lawrence Road, London N15 4EG

**MANAGEMENT
REQUIRED**

Internationally released and toured leftfield electro-pop trio seeks savvy management to capitalise on current European/US success.

Call 07986 179950

email: info@musicforgirls.co.uk

global entertainment group

MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT

Part-time courses for July and August

MUSIC MARKETING, PR & PROMOTIONS
The careers behind the labels. An A-Z of how artists are marketed. From creation to release through to radio. The end of the spectrum. Includes an insight into the world of the various record labels. Includes an insight into the world of the various record labels.

MUSIC INDUSTRY OVERVIEW
The music industry in perspective. Record companies, management, publishing, music marketing, sales, distribution.

RECORD LABELS - SETTING UP & MANAGEMENT
How to set up and run a record label. From signing acts to supply accounting.

(020) 7583 7900

Music Week 17 August 2002: Popkomm Special

Make the most of this year's Popkomm Trade Fair
(August 15 - 17 2002):

- Make sure the music industry is aware of your services
- Capitalise on this congregation of Music Industry executives
- Use this unique opportunity to reach the European market

Alternatively, if you are about to recruit for a new position: this is the time to catch the music industry's eye!

For more information call Daisy now on: 020 7579 4150

Rates: Business to Business: £20.00 per single column centimetre (minimum 4cm x 1 col)
 Published weekly each Monday, dated following Saturday
 Copy date: Advertisements may be placed until Thursday 10 a.m. for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact
Daisy Dorras, Music Week - Classified Dept.
CMP Information, Ludgate House, 7th Floor,
245 Blackfriars Road, London SE1 9UR
Tel: 020 7579 4150 Fax: 020 7579 4712
All Box Number Replies To Address Above

DISTRIBUTORS

ROLLED GOLD

INTERNATIONAL

HOTTER THAN JULY!

OVER ONE MILLION CD'S IN STOCK
 CHART & BACK CATALOGUE ALBUMS
 AROUND TWO THOUSAND DVD'S
 WEEKLY CAMPAIGNS & SPECIAL OFFERS
 ORDER BEFORE 5pm FOR NEXT DAY DELIVERY
 SATURDAY DELIVERY F.O.C
 KNOWLEDGEABLE & FRIENDLY STAFF

MARKET LEADERS IN PRICE, PRODUCT & PERFORMANCE

Please do not hesitate to contact us...

ROLLED GOLD

Unit 75, Buckingham Avenue, Slough Trading Estate, SL1 4PN
 TEL: (01753) 691317 FAX: (01753) 692728
 sales@rolledgold.co.uk
 jobs@rolledgold.co.uk

FOR SALE

FOR SALE

Lift music shop fittings consisting of:
 7 market half gondolas,
 4 market double sided,
 4 CD/MC storage cabinets.
 Plus extras and a quantity of new CDs
 and Music Cassettes.

For more information contact Clive on
02392 371441 or
07836 620974

PROMO

PROMO is the definitive guide to all that is happening in music video, both in the UK and beyond.

Advertising starts from £170

For more information contact Daisy on:
020 7579 4150

TO LET

Ringo's Flat

Montagu Square, London W1

John Lennon, Paul McCartney, Yoko Ono, Jimi Hendrix, Ringo Starr, Chas Chandler all lived and/or worked in this flat. Why don't you?

A unique duplex maisonette in one of central London's most prestigious garden squares is now available to rent £650 per week.

Comprises reception room, kitchen/dining room, utility room/cloakroom, 2 double sized bedrooms (one with en suite bathroom and dressing room), 2 bathrooms and sought after use of the garden square.

For further details and history/images of the property, please contact:

Alexanders Estate Agents
 35 Ivor Place, London NW1 6EA

Telephone: 020 7402 0066
 Fax: 020 7228 8140

e-mail: info@alexanders-uk.com

RETAIL



the cd dvd vinyl display + storage specialists



contact John Findlay or Brian Watts
 retail entertainment displays ltd
 t +44 (0) 1793 239001 e info@reddisplays.com
 f +44 (0) 1793 239002 w www.reddisplays.com

retail professional home



the music, video, dvd and games display specialist



- Slat-wall solutions
- CD-DVD & Vinyl browsers
- Bespoke displays
- Free design & planning

☎ 01480 414204 🌐 www.internationaldisplays.co.uk



Rates: Business to Business: £20.00 per single column centimetre (minimum 4cm x 1 col)
 Published weekly each Monday, dated following Saturday
 Copy date: Advertisements may be placed until Thursday 10 a.m. for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact
 Daisy Dorrans, Music Week - Classified Dept.
 CPM Information, Ludgate House, 7th Floor,
 245 Blackfriars Road, London SE1 9UR
 Tel: 020 7579 4150 Fax: 020 7579 4170
 All Box Number Replies To Address Above

PACKAGING

Specialist

- In Replacement Cases & Packaging items
- CD album cases available in clear or coloured
- CD single cases - all styles of double CD cases
- Troys available in standard coloured and clear
- Cassette cases single & double
- Video cases all colours & sizes
- Card mailers (CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYUNED
- Polythene sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc



Sounds (Wholesale) Limited
 Best prices given, Next day delivery (in most cases)
 Phone for samples and full stock list
 Phone: 01283 548623 Fax: 01283 548631
 Unit 2, Park Street, Burton On Trent, Staffs, DE14 3SE
 E-mail: majores@fial.com Web: www.soundswholesale.co.uk

WANTED

Producer/programmer who has worked with Dido, U2, Natalie Imbruglia, Brian Eno, Mel C. etc is looking for solo artists, bands and songwriters to help develop into the next big thing.

Send demo/biog to B.P. 113, Barneville-Carteret, 50270, FRANCE

WANTED

CASH PAID

We pay CD Albums & Singles:
 LPs 12" & 7" & White Labels
 Promo's, Acetates, Video's,
 POS Material, Artwork,
 Awards and Memorabilia
 Complete Collections,
 Overstocks, Inventories
 and Libraries cleared /
 call Julian or Mark
 office: 01474 815099
 mobile: 07850 405064
 e-mail: mw@aol.com

STUDIO

ANDY WHITMORE
 Producer/Composer
 Pop / R&B / Dance / Rock Specialist
 14 Top Ten hits in the UK charts
 14 single Top 40s on over 25 hits
 Free-in-Credit Includes:
 SOUTHERN LINE, BILLIE, MUGGLE, COLE,
 ETHERNAL, TOP GUN, PETER ANDRE,
 ETC ON JOHN
 Call Greystoke Productions
 020 8998 5529
 check out the download page on
 www.greystokeproductions.co.uk

INTERNET

SHOWCASE

Our readers say it's the "dog's b...n...ks!" see if you agree



www.showcase-music.com

WEB SERVICES

Wasting Money?

The content of most websites can not be found on Search Engines.
 Change this for your site
DMCC
 Search Engine and Usability Experts
 Making Websites Work!
 T. 07092 047 348
 E. SearchFindUse@dmcc.net

MANUFACTURERS & DUPLICATION

1000 CDs with Booklet+Inlay c. £550
 High Quality CD-R copies from 99p
 Real Time Cassette Copying
 CD/CD-RM Mastering £60ph
 Enhanced CDs, CD-media, CD-ROM
 Copy Masters, Compilations, Edging

RPM
 Repeat Performance
 Multimedia

6 Grand Union Centre
 West Row
 London W10 3AS
 Tel: 020 8960 7222
 9411 44 44
 www.repeat-performance.co.uk

Graphic design
 15 years experience
 Colour laser or litho printing
 Large and small run specialists
 Excellent quality and presentation

Excellent!

CD-interactive DVD encoding/authoring
VIDEO duplication editing DUBBING
 www.tcvideo.co.uk Tel: 020 8904 6371

TC VIDEO
 specialists in dubbing audio

CD-R
 50 CDs - £60 / 100 CDs - £150
 (excludes printing - 2000) Professional Studio Mastering
 Southampton City Road / Colford Street
020 7637 9500
 www.pd4.com
 Email: pd4@pd4.com
 Fax: 020 7637 9500

PACKAGING

POSTING RECORDS?
 LP Mailing Envelopes • Single Mailing Envelopes
 Postal Tubes • CD Mailers • Video Mailers

CD mailers
Single and LP mailers
 Video mailers
 ALWAYS IN STOCK

WILTON OF LONDON

ESTABLISHED 25 YEARS
 TEL: 020 8341 7070 FAX: 020 8341 7176
 CONTACT JENNY FOR TRADE PRICES

FOR HIRE

Powerhouse Hire
 P.A. - Lighting - Techies
 Onco Equipment - Smoke - Show
 Sites Repairs & Maintenance
 Sound & Lighting Installations
 & Professional DJ's

Tel: 020 8368 9852
 www.williamsongroup.co.uk

SERVICES

LICENSED DEBT COLLECTORS
 Private Investigators
 Freephone: 0800 77 833 2 1 243
 Hampstead Investigations
 Professionals for the Music Industry

WANTED

RAT RECORDS
 BUY CD'S & VINYL SMALL TO VAST AMOUNTS
 We buy cash and collect at your convenience
 PRICES GIVEN OVER THE PHONE

Call Tam on 020 7274 1222
 evenings 020 8293 3588
 T.liash@freeuk.com

ADMIN

royalty processing & administration services
 for record labels, music publishers & distribution companies
 Maria Donnelly
 Partman Music Services Ltd
 38 Connaught Street
 London NW1 3ND
 Tel: 020 7308 4005 Fax: 020 7308 6633
 email: maria@partmanmusic.com

EVENTS

Praxsum
 Corporate Event Management
 For your business on Show

- Annual General Meeting?
- Celebration Event?
- Charity Dinner?
- Press Conference?
- Product Launch?
- Road Show?
- Sales Conference?
- Video Production?

Studio Ten 25 Haber Road • London SW6 7DF
 020 7371 7720 Fax: 020 7371 7746
 www.praxsum.co.uk • 10.10@praxsum.co.uk

WANTED

REWARD CASH AVAILABLE
 For the purchase of Stereo/Video studio personal surplus/priceless collections
 shop stock/inventory, etc. etc.

IP Records/Compact Discs/Video Cassette/DVDs

Many Years experience ensures a complete and discreet service to the radio and music business countryside.
 Discreet not a problem.
 One to call

CHEAPO CHEAPO RECORDS LTD
 53 Rupert Street
 London, W1V 7HN
 Tel: 020 7437 8272
 noon-10.05pm

MERCHANDISING

ID Cards, Tour Passes, Wrist Bands and all accessories.
Banner and Poster Printing.
 Ring Anthony on: Tel: 020 7242 1960
 Fax 020 7242 1001

VENUE

SHOWCASE IN STYLE IN SOHO
 Lunch parties, gigs, video & photo shoots, stage, inhouse PA, licensed noon - 3am!

Recent clients include:
 Roots Manuva, Weekend Players & Little Barrie.
 For more details contact Colin Baynes on:
 020 7734 3040 or 07762 169806

MANUFACTURERS AND DUPLICATORS

CD DUPLICATION No.1 Supplier to the Music Industry
 Professional service with competitive prices

www.mediabase.co.uk

21th DEBHAM
020 7385 2299

PACKAGING

THE DAVIS GROUP

Call ROBBIE on:
020 8951 4264

SERVICES

JUKE BOX SERVICES
 OVER 300 JUKEBOXES IN STOCK
 020 8288 1700

15 LON ROAD, TRICKENHAM
 MIDDLESEX TW1 4JH
 Showroom open



When they weren't tucking into some gourmet grub at London's Landmark Hotel, Sincere Management's Peter Jenner (left), manager Management's Ed Bicknell (centre) and Music Managers Forum's chairman Keith Harris (right) were probably swapping stories about the latest crazy antics of artists at the MMF's open day last Tuesday. Around 50 delegates heard four panels covering subjects ranging from management agreements to releasing records and there was also a lot of heated debate about the new breed of management company that are poaching artists and the danger of aggressive artist lawyers. But, whenever managers congregate, matters often turn to the latest artist wheeze and MMF legal adviser Nigel Parker confesses there were also still "plenty of stories about the insane demands that artists can place on managers".

Remember where you heard it: They are an angry lot those EMI shareholders. And a hungry lot, too, as it turns out. Take one disgruntled investor at EMI's AGM at London's Intercontinental Hotel last Friday, who highlighted the "Ken Berry fiasco" of last year by asking whether the company would be funding lunch or whether the money had all been spent on the former exec's pay-off. As for **Mariah, Eric Nicoli** cited "legal reasons" for his reluctance to say too much, only commenting her golden goodbye was "the most prudent course for EMI to take"... The meeting soon turned into a **confusing confection**. While pointing out that pay packages for senior execs were in line with the industry, non-executive director **Sir Dominic Cadbury** shrewdly observed, "We are in the music industry, not the chocolate industry." One shareholder was, however, keen to point out that Eric Nicoli had in fact come from the biscuit business... Universal snatching **The Hives** from under the nose of Warner has caused a few **red faces** around **Roger Ames'** office, especially if the band are placed with Interscope in the US, the very label **Tom Whalley** quit to join Warner... Expect lots of flies lining the wall of a London court of law this week as **Chicane** and **Xtravaganza** go head-to-head over their contract dispute... Xfm's programme controller **Andrew Phillips** was one of many

in the industry whose journey to work last Thursday turned into a nightmare thanks to the 24-hour **Tube strike**. Despite setting off in his car from High Wycombe at 6am for Xfm's Leicester Square offices, Phillips was still stuck in traffic nearly **four hours later**... The strike, though, wasn't enough to prevent a strong turnout at PRS's AGM at London's Portman Hotel that same morning. Those who did make the effort learned a new term which is currently doing the rounds among university music students, according to chairman **David Bedford**. On visiting some University composition departments, Bedford was alarmed to find a flagrant disregard for sampling and copying copyright files from the internet. "Indeed," he explained, "in one University they had proudly coined a term for what they were doing - **"Plunderphonics"**... Following their incredible recent set on the especially-extended Monarch stage, expect the ludicrously-addictive **Polyphonic Spree** to find a UK label home this week, with **XL**

and **679** among the frontrunners for the deal. Dooley hears the publishing is already up around the £1m mark... **Shiver** me timbers! UMG's newly-appointed anti-piracy fighter and general all-round force for good **David Benjamin** says he will be shunning a **super-hero outfit** in his new post, but told Dooley this week he was not averse to a few accessories. "I am the first music industry executive to be fitted with an eye patch and peg leg!" he joked... **Minder Music** is definitely "happy" at present, as the **Ashanti** hit **Happy** and **Gangsta** by **Eve Featuring Alicia Keys** currently gives them two songs inside the US Top 30... Expect comments from across the industry re. the Communications draft bill, with statements from both the BPI and British Music Rights due before the consultation period ends on August 2... Given the current state of the debate between the commercial stations and the regulators - **3+1** or **not 3+1?** - the two names being mentioned as frontrunners to be the new head of Ofcom are intriguing to say the least: **Radio Authority** chairman **Richard Hooper** and **CRCA** chairman **Lord John Eatwell**... **Sony** clearly is not content with snapping up music rights to the **World Cup** in Korea and Japan as **Nick Raphael's** Epic team picked up the trophy at **Sheridan's** 14th annual tournament in aid of **Nordoff Robbins**. The event raises more than £8,000 for the charity... They are certainly a productive lot at EMI right now. **Congrats** to **Capitol UK** international director **Kevin Brown**, as well as **Virgin Records** boss **Phillipe Ascoli**, who - along with their partners - welcomed respectively a daughter and a son into the world last week.....



As **Rob Dickens** himself observes, awards really are like buses: nothing for 30-odd years and then suddenly two come along at once. **Merely weeks** after he was allowed to add the initials **CD** to his name, the erstwhile **BPI** chairman was last Tuesday back at his old university of **Loughborough** to receive an honorary degree - doctor of letters no less - for services to the music industry. "It meant a lot - this was where I started in the music business," reflects the university's one-time social secretary whose responsibilities included booking the bands. "We had **Rod Stewart**, **Frodo**, **Included** - we put **Loughborough** on the map because everybody went to **Leeds**, **Manchester** and **Nottingham**, so it was very important in terms of what I did next," he adds. **Dickens** is pictured with, left, the university's chancellor **Sir Denis Rooke** and, right, vice chancellor **David Wallace**.

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

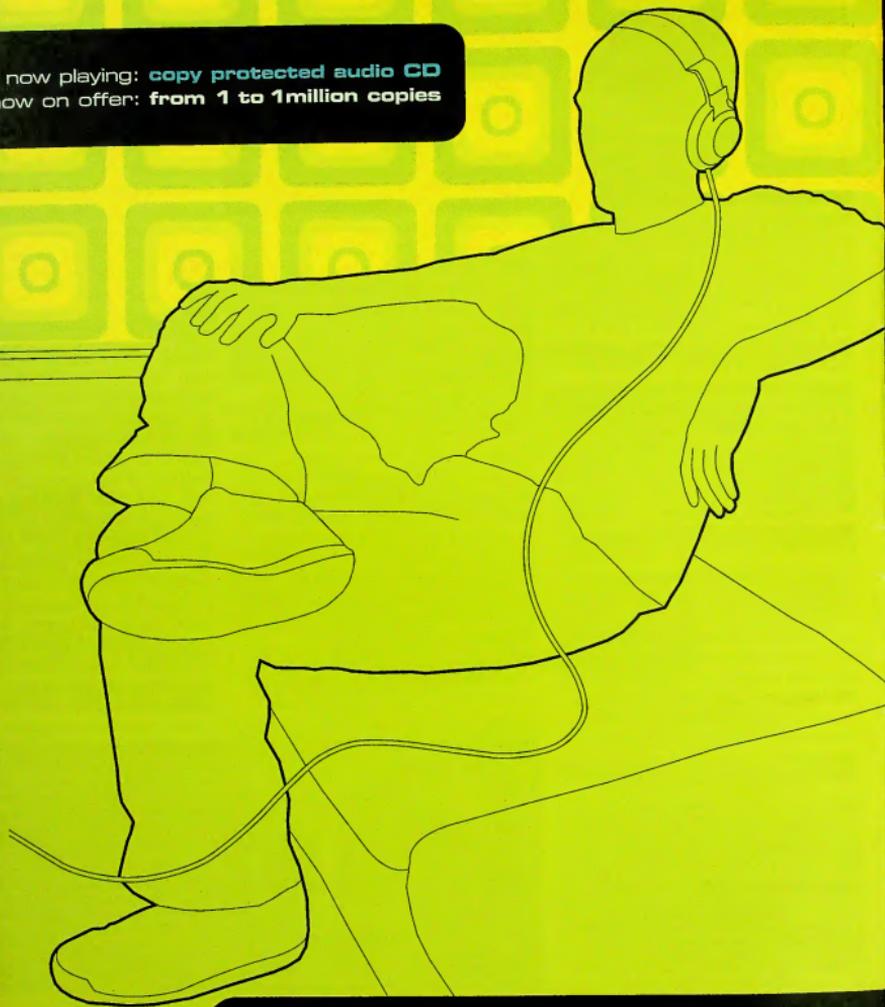
mw music week
Incorporating fenn, MBI, Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report

CMP
United Business Media
CMP Information, United Business Media,
Seventh Floor, Lodge House,
245 Blackfriars Road, London SE1 9UR.
Tel: (020) 7579 - ext (see right).
Fax: (020) 7579 4011.

For direct lines, dial (020) 7579 plus the extension you require. For e-mails, type the name as shown, followed by @musicweek.com. Editor: Adam Woods (0204) 40404; Art Editor: Martin Talbot (0204) 40404; Marketing: Steve Venables (0204) 40404; Advertising: James Roberts (0204) 40404; Circulation: James Roberts (0204) 40404; Distribution: James Roberts (0204) 40404; General Enquiries: James Roberts (0204) 40404; Subscriptions: James Roberts (0204) 40404; Classifieds: James Roberts (0204) 40404; Legal: James Roberts (0204) 40404; News: James Roberts (0204) 40404; Features: James Roberts (0204) 40404; Reviews: James Roberts (0204) 40404; Interviews: James Roberts (0204) 40404; Columns: James Roberts (0204) 40404; Letters: James Roberts (0204) 40404; Photo Credits: James Roberts (0204) 40404; Design: James Roberts (0204) 40404; Production: James Roberts (0204) 40404; Printing: James Roberts (0204) 40404; Distribution: James Roberts (0204) 40404; Sales: James Roberts (0204) 40404; Administration: James Roberts (0204) 40404; Finance: James Roberts (0204) 40404; HR: James Roberts (0204) 40404; IT: James Roberts (0204) 40404; Legal: James Roberts (0204) 40404; Marketing: James Roberts (0204) 40404; Operations: James Roberts (0204) 40404; Research: James Roberts (0204) 40404; Training: James Roberts (0204) 40404; Compliance: James Roberts (0204) 40404; Security: James Roberts (0204) 40404; Health & Safety: James Roberts (0204) 40404; Environmental: James Roberts (0204) 40404; Quality: James Roberts (0204) 40404; Ethics: James Roberts (0204) 40404; Governance: James Roberts (0204) 40404; Risk: James Roberts (0204) 40404; Sustainability: James Roberts (0204) 40404; Innovation: James Roberts (0204) 40404; Digital: James Roberts (0204) 40404; Analytics: James Roberts (0204) 40404; CRM: James Roberts (0204) 40404; ERP: James Roberts (0204) 40404; HRM: James Roberts (0204) 40404; SCM: James Roberts (0204) 40404; BI: James Roberts (0204) 40404; Cloud: James Roberts (0204) 40404; Mobile: James Roberts (0204) 40404; Social: James Roberts (0204) 40404; Big Data: James Roberts (0204) 40404; AI: James Roberts (0204) 40404; IoT: James Roberts (0204) 40404; Blockchain: James Roberts (0204) 40404; AR/VR: James Roberts (0204) 40404; Quantum: James Roberts (0204) 40404; Nanotech: James Roberts (0204) 40404; Space: James Roberts (0204) 40404; Biotech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (0204) 40404; CleanTech: James Roberts (0204) 40404; DeepTech: James Roberts (0204) 40404; FutureTech: James Roberts (0204) 40404; DisruptiveTech: James Roberts (0204) 40404; EmergingTech: James Roberts (0204) 40404; NextGenTech: James Roberts (0204) 40404; QuantumTech: James Roberts (0204) 40404; SpaceTech: James Roberts (0204) 40404; BioTech: James Roberts (0204) 40404; AgriTech: James Roberts (0204) 40404; FinTech: James Roberts (0204) 40404; HealthTech: James Roberts (0204) 40404; EdTech: James Roberts (020

AT LAST! AUDIO COPY PROTECTION

now playing: **copy protected audio CD**
now on offer: **from 1 to 1million copies**



brought to you by the
powers of Sonopress

Contact: Anthony Daly
- Audio Business Development Manager
Tel: 00 44 (0) 121 502 7800
Fax: 00 44 (0) 121 502 7811
email: anthony.daly@sonopress.co.uk

Sono
press
Content to Market