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**FOR EVERYONE IN THE BUSINESS OF MUSIC**

**3 AUGUST 2002**

# musicweek

## Reality TV to dominate autumn pop

by Joanna Jones  
Pop reality TV shows are set to dominate broadcast schedules and music charts this autumn, as details emerge of two rival shows which will go head-to-head on the BBC and ITV.

Mercury Records last week signed rights for Initial's *Fame Academy* series, which will launch in October or November with blanket coverage promised across BBC TV and radio.

The second Popstar concept - *The Rivals* - is also due to be unveiled this Monday (July 29) ahead of its debut as a centrepiece of ITV's autumn schedule.

Popstars: *The Rivals* will feature 10 boys and 10 girls whittled down to two five-strong bands by public vote each week and pitted against each other in the charts by releasing sin-

gles on the same day. Although no deal has been confirmed, Polydor is expected to renew its relationship with Granada to give Lucian Grainger's Universal Music a monopoly on the two series.

Mercury Records will release all music from *Fame Academy*, which is produced by Initial - whose parent EMI owns international rights to the *Big Brother* format - and is expected to air in a weekly, prime-time BBC2 slot running over several months.

The show, which will also gain exposure on other BBC outlets, including Radio One and BBC Choice, will follow the progress of 12 contestants as they face what Initial describes as "the realities of what it takes to become a music superstar".



**Gerrie: commitment from BBC**

Public voting will be used to determine the winner of the series, while a group of yet-to-be-announced figures from the music industry will lend their expertise as the 12 students go through the training academy. Live events and visits from established artists are also in the pipeline. The

closing date for *Fame Academy* entrants is August 5 and auditions have already begun; the next takes place in Manchester on August 10.

Initial chief executive Malcolm Gerrie says *Fame Academy* will echo similar shows in Spain and France, which - unlike *Pop Idol* and *Popstars* - produced a string of artist releases which were issued throughout the series' runs, while also producing an ultimate winner. In one week this spring, releases spun off Spain's *Operación Triunfo* series claimed eight of the top 10 spots on the albums chart.

"We have complete commitment from across all BBC platforms and Radio One will be our radio partners, with exclusive stories and gossip from the show," says Gerrie. "What

we are hoping is that, whoever is the winner at the end of the show, some of the other students will also have something to offer - that could include singer-songwriters, as we did not just looking for someone who sings and dances."

Mercury joint managing director Steve Lillywhite believes *Fame Academy* is "a great opportunity to uncover the next level of real talent this country has to offer".

Pete Waterman, who is lined up as one of the judges on *Rivals*, believes the launch of the two reality pop TV programmes does not amount to "overkill" of the format. "Anything right now that gives us fresh blood in the charts and anything that can sell like Gareth Gates is to be welcomed," he says.

**The Streets** (pictured) debut album *Original Pirate Material* (1979 Recordings) has emerged as a favourite to make the shortlist for the Panasonic Mercury Music Prize, which will be unveiled tomorrow (Tuesday). An industry-wide *Music Week* survey has attracted a host of playlists for the album, released in March, from "the most relevant, challenging and unique album of the past 12 months" to "the best thing to come out of Birmingham since *Wizard*". The album has been selling steadily since release and has currently sold just over 85,000 copies across the counties. The act's ongoing promotion includes a new *Rockstep* mix of current single *Weak Become Heroes*, which is currently a buzz track in Ibiza. See Mercury Music Prize feature, pp8-9.



## V2 scoops Tom Jones deal after severing ties with Gut

Tom Jones may soon have two completed album packages in the bag, after finalising an exclusive deal with V2 for the world excluding North America.

V2 has secured Jones for one album firm, plus an option for a second, on an advance estimated at between £2m and £3m per album.

The deal, sealed in New York last Wednesday, will see V2 release the single Tom Jones International on October 7 in the UK. The track will be the first from a new album which is currently being completed in New York, co-produced and co-written by Wyckle Jean and Jerry Duplessis.

However, Jones also delivered an album's worth of tracks to his former label Gut Records which is also understood to be looking at the possibilities of a release.

Jones' co-manager Donna Woodward says the V2 deal follows the conclusion of Jones' deal with Gut, which included a second album after the Reload package, the biggest album of the artist's career.

Woodward says 17 tracks were delivered to Gut at the end of last year, following the Reload duets formula. She says she is aware that Gut may be considering a release; although Woodward describes the tracks as "demo", she says Gut "may think differently".

Gut founder Guy Holmes



**Jones and Branson: inking deal declines to comment either on Jones' new deal or his label's own plans.** But it is understood that no releases have yet been scheduled.

Woodward says Jones pumped for V2 primarily because of his existing relationship with the company, which licensed the releases under his Gut Records deal in many markets around the world, including throughout Europe, in Japan and South East Asia.

Woodward says Jones' deal with Gut, the UK indie responsible for reviving his career through the *Siglobal* selling Reload duets project, drew to an end at the end of last year. Jones then approached labels with six or seven new tracks produced with Wyckle. "We had offers from three companies, but decided to go with V2," she says. "They did a fantastic job for us in Europe, where there was a lot of ground-building to do."

She says that a US deal is also being planned for Jones, but that he is likely to be struck until after Jones has finished his album.

## Chicane cues up deal as action is settled

Electronic artist Chicane is expected to sign a deal with a major label over the coming weeks, after reaching an out-of-court settlement with Xtravaganza Recordings which marks the end of his relationship with the independent label.

A dispute between the two parties, which concerned the delivery of the second album of Chicane's two-album deal with the label, reached the High Court last Monday. But proceedings were halted at the end of the first day when a confidential agreement was reached. Both Chicane and Xtravaganza declined to comment as *Music Week* went to press last Friday.

It is understood that Xtravaganza had rejected material which



**Chicane: out-of-court settlement**

Chicane - aka producer Nick Braccito - had delivered as the second album of the deal, because the label deemed it to be of unsatisfactory quality. The first day's hearing heard evidence from witnesses, including Instant Karma chairman and former BPI chairman Rod Dickens, that the album sub-

mitted did meet the criteria of the artist's deal with the label.

The settlement marks the exit of the biggest-selling album act on Xtravaganza's roster.

Chicane scored a number one single for the label in 2000 with *Don't Give Up*, which featured vocals from Bryan Adams. The parent album, *Behind The Sun*, was the first album under the two-album deal at the centre of the dispute.

Chicane sprang to prominence in 1996 with the Ibiza chillout favourite *Offshore*, which has subsequently enjoyed success through use in a number of TV programme themes and films. Brocridge is published by Warner Chappell Music.

# Gus & Sheila Dudgeon



Gus

30th August 1942 – 21st July 2002

Sheila

25th June 1939 – 21st July 2002

*Such a tragic loss. Both will be missed so much by so many.*

*With Love,  
All your friends and colleagues.*

Muff, Bill, Pip, Stephen B, Robin, David S, Dave H, Andrew S,  
Sue C, Toby, Mike & Bean, Nick & Sue, DM & Caron, Barry & Jenny, Sue & Dave W,  
Guy, Barry E, Peter & Sue K, Blue, Ken T, Keith, Peter W, Stuart N, Schwepp, Chris & Sally

...and many many more

## Pracy law toughened with 10-year jail term

Counterfeiters could face up to 10 years in jail, after new legislation designed to stem the tide of copyright theft last week entered the statute books.

The Copyright and Trade Marks Offences and Enforcement Bill, drawn up to improve enforcement for copyright offences and strengthen the penalties for offenders found guilty of copyright theft, was given Royal Assent last Wednesday after receiving cross-party support.

The parliamentary All-Party Music Group's chairman and Labour MP for Jarrow, Stephen Hepburn, says the new act will provide "significant protection" for the music industry and other creative industries.



Parlophone heads the nominations list for UK-based artists in the MTV Video Music Awards this year, with multiple nods for Coldplay, Dirty Vegas and Kylie Minogue across several categories. Kylie Minogue's 'Can't Get You Out of My Head' and Dirty Vegas' 'Days Go By' are nominated in the dance video section, while the former is also vying for choreography and International songs. Coldplay's 'Trouble' is nominated for art direction and breakthrough honours. The 19th annual awards show, filmed live from New York's Radio City Music Hall on August 29 and broadcast later across MTV networks, also features Mercury's Elton John (pictured) nominated in male, direction and art direction categories for 'This Train Don't Stop Here Anymore'. Meanwhile, new Universal UK's signings The Hives and WEA's Holy Balance register one nomination each for the MTV2 Award and International video respectively, while Wildstar's Craig David is nominated for best male with 'Walking Away'.

## news file

### SONY DRIVERS MIXED FIGURES

Sony Music Entertainment's international operations recorded a loss of \$86m in the first quarter of its financial year, it stated on Thursday. Sales for the first quarter ending on June 30 increased by 4% to \$1.53bn, with titles by Korn, Celine Dion and Shakira among its biggest sellers. The loss was put down to a decline in album sales, as well as the costs of consolidation, headcount reduction and increased "talent-related expenses". These were offset by aggressive worldwide restructuring, it said.

### SECOND-HAND CHAIN FINDS BUYER

Retailer Music & Video Exchange has been bought by a US company of the same name, after being in receivership since June. A new company called Music & Goods Exchange has been set up to run the chain of shops, which specialises in second-hand CDs, computer games, books, DVDs and videos. The 18 shops, 10 of which are based in London, with other outlets in Birmingham and Plymouth, will no longer sell musical instruments and equipment.

### CURRIE JOINS OFCOM QUANGO

Lord Currie was last week appointed chairman of Ofcom, the quango which will take over as the regulatory body for radio and television from a series of other organisations including the Radio Authority and the ITC.

### CRASKE TAKES HELM AT MEXGAM

Emap Performance has appointed acting editor and former senior editor of *Mix* Craske as permanent editor of flagship dance title *MixMag*. Previous editor Tom Whitwell left to join sister title *The Face* earlier this year. Craske says he is planning some big changes to the title over the next few months following market research. This, he adds, will reflect "dramatic" changes within the dance market.

### SOLEWELD TAKES NEW ROLE AT BMG

BMG Music Publishing's former worldwide vice president of international Ron Soleweld has joined BMI as international vice president. Alongside BMG, Soleweld's 30-year music career also includes holding executive positions at PolyGram and Sony in the US, Canada and Europe.

### MILLWARD BROWN TO HOST SEMINAR

Millward Brown is to stage a half-day seminar for BMI members on August 13, designed to demonstrate to record companies how its tailored first market intelligence service can improve record companies' TV product advertising. Its account Director Nick Bull, who is leading the seminar at the BPI's London offices, says the event will show how Millward Brown's market intelligence capabilities have aided and benefited the data it collects for the Official Charts Company.

### ESTEEM TO JOIN CISAC PANEL

Music publishers and record label owner Emilio Estefan is to take part in a panel on creators' copyright protection at the 2002 Ciscac World Congress. The copyright panel, which will also feature a contribution from US Copyright Office director Marybeth Peters, will form part of the biennial congress, held in London from September 22-25.

# Album release schedule boosts retailers as LPs back in vogue

by Paul Williams

Retailers are heading 2002 as the busiest summer release schedule for at least five years which has helped send year-on-year artist album sales back into the black.

In a season that has traditionally been a wash-out for new superstar albums, stores have already been treated this summer to new releases by the likes of Oasis and Red Hot Chili Peppers, while August will bring new albums by acts including Daniel Bedingfield, Coldplay and Toploader.

"One of the great things last year was we had Stereophonics and Travis out in May and early June, which was an improvement on previous years, and this year has been even better," says Asda buying manager Becky Dorn.

During July, eight new albums had debuted inside the Top 10 ahead of yesterday's (Sunday) chart, more than was achieved during the whole of July and August combined in 1998, 1999 and 2000. Last summer's



Coldplay: new album imminent

### KEY RELEASES IN AUGUST

August 6: Vanessa Carlton - *Be Not Nobody* (A&M/Polydor); Primal Scream - *Evil Heat* (Columbia)

August 12: Will Smith - *Born to Reign* (Columbia)

August 19: Daniel Bedingfield - *Gotta Get Thru This* (Polydor); Eva Cassidy - *Imagine* (Hot/Biz Street); Toploader - *Wag! Wag!* (S2)

August 26: Catalonia - *Greatest Hits* (WEA); Coldplay - *A Rush of Blood to the Head* (Parlophone); Queens of the Stone Age - *Songs for the Deaf* (Interscope/Polydot)

schedule was busier than those three years, thanks largely to a strong August finish with sets by Five, Slipknot and The Strokes. But among recent years, only summer 1997 - which boasted the likes of Oasis and Prodigy albums - compares favourably to 2002.

HMV's head of rock and pop Bob Campkin reckons labels are paying more attention to retailers' calls for

releases to be spread more evenly through the year. "Labels have been very responsive over the last few years and listened to our requests not to squeeze everything into quarter four," he says.

This year's crowded summer schedule contrasts sharply with a quiet opening three months of the year. And, although quarter two was busier thanks to new albums by

# Bullish Tesco aims to double market share to 20% by 2003

Tesco is putting in place ambitious plans to capture a 20% market share on all chart music sold by the end of next year.

The supermarket's target, which translates to an overall market share of 8.9%, follows a year in which its chart share has already grown to more than 40% and total music share to around 6%.

Tesco's senior buying manager for music and books Alan Hunt told a suppliers conference hosted by its wholesaler Entertainment UK last Thursday that it had already been achieving share of around 14% in recent weeks. This followed a move to increase its chart commitment from Top 50 to Top 80 across the chain last month. It is now planning to further expand its chart commitment ahead of the Christmas period, offering Top 100 artist albums and Top 50 compilations in its biggest 50 Tesco Extra stores.

Entertainment category director

TESCO'S GROWTH			
	1999	2000	2001
CD sales	4.9m	7.2m	9.9m
Market share	2.9%	5.0%	6.0%
Chart share	n/a	8.9%	10.8%

Source: BCC. Retail sales share of artists and record labels.

Steve Garton says its growth ambition is perfectly attainable. "It is a challenging target, but it's achievable," he says. "If we get to 18%, I will be delighted. But we can achieve 20% within 18 months." Garton says the growth will be driven by a massive expansion plan in which the 702-Store UK chain will double in size by the end of 2007.

Some 20% of the chain's entertainment sales come through its 60 massive Tesco Extra stores, which it plans to build a further 100 over the next five years. Garton also anticipates strong music sales in its 75 petrol forecourt brand Tesco Express, of which a further 400 are planned over five years.

Tesco has just recorded a year of

massive growth, with entertainment sales rising 50% year-on-year in the 12 months to the end of March this year. Since then, overall CD sales are up by 9.7%, with chart sales up 13.3%, compared to a market trend of 2.2%, says Hunt.

The chain's strength in the market is underlined by recent figures showing that it achieved 18.5% share on sales of the Enrique Iglesias album two weeks ago, he adds. It has also sold 92,000 units of 'Now 51', while its 'two-for-one' sale offer has moved 220,000 units in the past eight weeks, he says.

Hunt says Tesco is looking to improve on last Christmas's strong performance, when it exceeded a 12m unit entertainment sales target, achieving 12.27m units. This year it is targeting sales of 15m units, with a campaign including a range of co-op campaigns, across albums and singles. It is also planning to turn over all its catalogue racks to promotions, to maximise sales.

# Top bankers line up as the MPA reprises its finance seminar

Music Week is to support the second Publishers' Association-organised Access To Finance seminar, which has been confirmed to take place in Manchester on September 17.

The event will form part of the annual In The City extravaganza, being held at the Lowry Hotel in Salford. Backed by the Manchester City Music Network, the half-day seminar will be open to non-ITC delegates.

Confirmed speakers for the event - which is designed to raise and tackle practical issues for all music-related companies seeking finance, either as start-up or for development - include the Royal Bank of Scotland's Mark Cattie, Coutts' Richard Skinner and Acrobat's John Cooper, among others.

The event follows a London-based seminar, which was over-subscribed when it took place in the spring. Booking details are available from the MPA.

**DECCA RE-SIGNS PAVAROTTI**

Decca Music Group has realigned Luciano Pavarotti to an exclusive recording contract, with work now underway for a new album due for release next year, Piana for a full-length television documentary on the tenor are also being drawn up.

**IPC PREPARES MUZIK AWARDS**

IPC Media has lined up its *Muzik* Magazine Dance Awards to take place at London's Po Na Na venue on October 17. Nominations for the event will be unveiled at *Muzik*'s monthly night at the A&A bar in London on August 7.

**SBN UNVEILS LISTENING FIGURES**

Student radio network SBN has unveiled its first official Rajar endorsed listening figures, which peg its weekly reach at 64,012 (9.2%). The listener research was carried out by ipsa RSL, within 52 campuses during the summer term.

**EMAP IN RADIO STAFF PROMOTIONS**

Emap Advertising's former music magazines head and Magic launch team member Mark Hassall is taking on a newly-created post of studio director for Kiss-owned Kiss 100 and Magic 105.4. Elsewhere, Emap has made several changes in its regional radio operations, with Martin Jackson promoted from regional sales account director to sales director Emap advertising North and former 96.3QFM programme director Colin Paterson appointed as programme director for Emap's Stockton-based TFM and Magic 1370.

**MTV EUROPE MARKS 15TH BIRTHDAY**

MTV Europe is marking its 15-year anniversary this month by broadcasting a documentary across its 10 European regions. The one-and-a-half-hour show, which charts the network from its launch by Eton John in 1987, will be broadcast across eight of its regions on August 1, with the rest following later.

**EMI JOINS FORCES WITH PO NA NA**

EMI has teamed up with Po Na Na Group to promote EMI releases and tour throughout its 60 bar and clubs sites in the UK and abroad. The rollout of the promotion will include a series of Blue Note nights at 24 Po Na Na clubs, featuring playbacks of recommended albums from the label and give-aways.

**CARIBBEANS JOINS M PRODUCTIONS**

Dick Caruthers, who was named director of the year by *Music Business* each year from 1997 to 2001, has joined the Metropolis Group's London-based M Productions. He will be working alongside executive director and Metropolis Group's DVD content division founder Anok Fontaine.

**THIS WEEK'S BPI AWARDS**

**Best 5** Now That's What I Call Music! 52 reaches two-times platinum status, while *Shakin' Laundry Service*, Jennifer Lopez's *J to The L* and *Queen's The Platinum Collection* all receive a platinum accolade.

**HOW TV SHOWS' RATINGS COMPARE**

Programme	this week (000s)	% change on 2001
Top Of The Pops*	2,084	n/a
Top Of The Pops II (Tues)	n/a	n/a
Top Of The Pops II (Wed)	n/a	n/a
Top Of The Pops II (Thurs)	770	n/a
Top Of The Pops II (Fri)	n/a	n/a
The Pepsi Chart Show*	n/a	n/a
SMTV	n/a	n/a
The Saturday Show	786	n/a
Popworld (Sun)	372	n/a

\*n/a = no data. Sources: MetriStat, MIBG (Sun data only available so far this year only). MIBG data only available so far this year only.



Hugh Masekela (pictured) will be among the artists honoured at the BBC Radio Jazz Awards this Wednesday, when he is set to receive the BBC Radio Jazz International award. An extra award – The Jazz Heritage Award – has been added to the roster of awards being given out at London's Queen Elizabeth Hall in what the event's producer Peter Carter says is a bid to reward "an individual or organisation which continues to keep alive the music and spirit of the early days of jazz". "As well as introducing the new award, we've also broadened the 1,000 members of the jazz community that have nominated this year to ensure we are more representative of the UK's jazz scene," he adds. Courtney Pine – who was named BBC Radio Jazz winner last year – and Jools Holland are to host the event, while there will be live performances from artists including Masekela and Stacy Kent.

# Friends hail 'brilliant' Dougen as crash claims Eton producer

by Paul Williams  
Eton John has led a wave of tributes to his one-time producer Gus Dougen, following the veteran record man's death in a motorway crash.

Dougen, 59, and his wife Sheila were killed when his Jaguar veered off the M4 at Berkshire in the early hours of last Monday.

Across a lengthy career, Dougen worked on projects for Joan Armistead, David Bowie and Chris Rea, but is perhaps best known for his work overseeing production on Eton John's most highly-regarded early works, including albums such as *Unleashed*, *Connection* and *Goodbye Blue Bird* Road.

"I'm devastated by the tragic news about Gus Dougen," John said in a statement. "He was an incredibly talented producer and a dear friend for many years. I will miss him terribly."

Stephen Budd, who managed Dougen through much of the Nineties, says he always prided him-

self on getting the right and best musicians for any project, however much that meant going over budget.

"He was a brilliant casting director and he really knew how to pull together a team to produce something magical," says Budd, who describes Dougen as a "talkaholic" with "a story for every occasion".

BMG international A&R and marketing vice president Nick Stewart, who worked with Dougen while at PolyGram remastering the early Eton John albums for re-issue, describes him as a "fantastic" technician and arranger. "He was a very, very good judge of a song, a good commercial song, but, more importantly, a song of lasting quality," he says. "He was an absolutely top-flight arranger and he knew how to use space in a studio to create an atmosphere."

Away from the studio, Dougen was also a champion of producers' rights, as one of the founders of the British Record Producers' Guild which even-



**Dougen: great loss**  
tually became the Music Producers' Guild. Its chairman Andrew East says Dougen "contributed so much to our growth and organisation".

Producer Robin Miller, one of the founders of the British Record Producers' Guild, describes Dougen as a "superstar". "Gus was like a superstar walking into the room – but a nice superstar," he says.

Dougen will also be affectionately remembered as one of the industry's most flamboyant characters. "What I'll always remember Gus for was for his extravagance," says Association of

## Majors confirm dates of autumn conferences

Retailers are set for a busy start to September, with EMI and Universal's autumn conferences lined up within a day of one another.

Universal's all-day conference on September 2 is scheduled for London's Bernard Shaw Plaza, where 10 of its acts are set to perform and presentations will be made of forthcoming product. EMI's presentation follows on September 3, although details are yet to be finalised.

Universal UK events manager Nigel Draper says: "We are trying to get away from the formal sit-down dinner – there will be bags of diversions throughout the day."

BMG sales director Brian Rose says the major will be staging a presentation on September 18. Sony and Warner have yet to confirm details of their plans.

Professional Recording Services executive director Peter Fileau. "He was always later than anybody else, heads would turn in the room and Gus would be wearing something extraordinary."

Sony UK A&R senior vice president and 52 managing director Muff Winwood, who first encountered Dougen when he engineered a Decca audition for the Spencer Davis Group in the Sixties, regularly saw him at first hand the producer's extravagant tastes. "I remember when I went to his house and he was showing me some extension and he said, 'This is my walk-in closet'. There must have been 2000 white silk shirts," says Winwood. "He was a great eccentric."

● A funeral service for Gus and Sheila Dougen will take place at St Andrew's Church, Church Street, Cobham, at 1.30pm this Thursday (August 1). Flowers should be sent to James & Thomas Ltd, Cobham, 341, The Priory Mill Road, Cobham, KT11 3AL; tel: 01932 962009.

## TOTP to celebrate 2,000th show with help from TOP2

TOP2 is turning over four entire programmes in September to celebrate the 2,000th edition of Top Of The Pops.

Archive material spanning the 39 years of the world's longest-running weekly music show will be screened from September 2 across two weeks out in Tuesday and Wednesday evening.

The run of four special TOP2s will lead up to the 2,000th edition of the main TOP show which will go out on September 13 in the programme's usual 7.30pm Friday slot on BBC1. Producer Michael Kelpie says this will incorporate several celebratory features among the show's usual elements, possibly including cover versions of some of the biggest hits of the past four decades and one-off studio collaborations.



**Kelpie: extra TOP2s shows**

"What we're trying to do is keep it very current so, if we have covers, it will be artists who are currently at the forefront," says Kelpie. "The show is fun and sexy at the moment and we want to reflect that."

TOP2 executive producer Mark Hagen says the four anniversary programmes will feature the number one single on the very first show "The Beatles' I Want To Hold Your Hand" – with the chart toppers on the 1,00th edition and then every 100th episode after that.

## Hughes steps up at Polydor in newly-created promotion role

Polydor's head of radio Neil Hughes has been elevated to the newly-created position of director of promotion as his TV equivalent Ian Funnell lands a new director's role.

Hughes' responsibilities are expanded with immediate effect to both radio and TV in his new role, while Funnell assumes the new position of director of TV and media development which sees him continuing to head Polydor's TV promotions department.

Funnell also assumes the additional brief of developing and implementing a media development strategy for the company, looking at how it works with new business opportunities concerning synergies between music and television.

Hughes' new role comes nine

years after he joined PolyGram as a sales rep, being promoted in 1996 as assistant manager of the sales team. He was made a national radio executive at Mercury in 1997 before becoming Polydor head of radio in September 2000.

Funnell has been the company's head of TV since December 2000, when he left his previous PR where he was media manager. He previously spent two years at East West Advertising as a Carlton Screen Advertising as a TV plugger before being promoted as head of TV in October 1999.

Polydor's joint managing director David Joseph says the pair's promotions are in recognition of the outstanding jobs they have done promoting the company's records and "building the best promotions team in the business".

# Cream to launch labels as club shuts its doors

by Martin Talbot

The Cream Group is looking to expand its business through new record label deals and, despite signing its own acts, possibly announcing that its landmark Liverpool club is to close.

The group confirmed last Tuesday that its founding "superclub" at Nation in Liverpool was shutting under a 90-day review period. The 20 staff at the Liverpool nightclub were told of the news the previous evening.

Under UK employment law, staff have to be consulted for 30 days over the closure, during which time possible rescue ideas can be investigated. However, it is understood that there is little prospect of the venue reopening once the consultation period expires in mid-September.

Co-founder James Barton says the decision affects solely its Liverpool club and that the rest of its operations will continue. The Lomax Live Venue will also continue to operate from Nation.

"This has been a difficult decision, but it was a decision we have had to



Barton: seeking joint venture deals

at the moment. We are just reacting to what young people are telling us. Dance music is progressing."

Barton says he is expecting to announce a series of new initiatives next month, including a further event and two media projects; Cream has already teamed up with Absolute Radio to create the Jump FM brand.

Barton says that he is also talking to possible partners about the possibility of establishing further joint venture labels, in addition to its compilations deal with Virgin/EMI which has seen more units sold in the first six months of this year than in the whole of 2001.

"From my point of view, it is a natural thing to do, to grow our record business," he says. "It is important for us to develop our music division."

The decision to close the Cream club comes as the group prepares to celebrate its 10th anniversary in October; its already-planned celebrations will take place at Nation house, as scheduled, on October 11 and 12. The venue will also open for two other individual events on August 31 and September 14.

## Tarrant event joins Capital FM line-up

Capital FM programme director Rick Bickel says the station has now realised its plan of establishing four live events every year, with the launch of Chris Tarrant's Capital Request.

The concert, which will each year give a different station presenter the chance to draw up their own live-line-up, debuts on September 7 at London's Wembley Arena and will be headlined by Mercury signings Bond J. It joins the Capital Awards, Party In The Park and Capital Christmas Live in Capital FM's portfolio of events. Bickel says the decision to rotate the presenter linked with the event allows Capital to show the diversity of music it plays. "This is great for us as well as Chris [if you had a wish list of bands who would you have on]," he says. "It's going to be aimed at a slightly older demographic, so we'll be targeting 25 to 42-year-olds."

The event, already sold out, will raise money for Help A London Child.

## Mean Fiddler looks to Europe after backing German festival

Mean Fiddler is planning to invest in two further continental European festivals before the end of the year, after taking a stake in German rock festival Bizarrefest.

CEO Mervyn Benn hints that Spain is next on the company's horizons, following a deal to take a 25% share in the key German event from Concert Co-operation Bonn GmbH. He says the German agreement will enhance the promotion package that Mean Fiddler can offer to artists and labels, as Bizarrefest takes place every August in the week before the promoter's Reading and Leeds events.

"The shareholding in Bizarrefest is the first step in Mean Fiddler's expansion into mainland Europe," says Benn, whose company has an option to increase its stake in the event to 50%. "We aren't planning

an overtly rapid expansion, but we do plan to make two further acquisitions in Europe before the end of the year. Spain is the next biggest market."

Back in the UK, Mean Fiddler's Leeds Festival was last week finally given the go-ahead by Leeds City Council, which had originally refused to grant a licence. On the back of that, Benn now expects the event to become a sell-out, while he notes Leeds' sister festival at Reading has sold out faster this year than any since Mean Fiddler acquired the annual rock event in 1989.

However, he admits that its flagship dance event Homelands was a disappointment this year. He adds, "We clearly have to have a musical policy rethink for next year's event."

## AOL Time Warner fights back on US accounting probe

AOL Time Warner chief Richard Parsons was gone on the offensive to defend his company's accounting and financial practices, after the Securities & Exchange Commission launched an inquiry last week.

The media giant's share price took a battering on the New York Stock Exchange last week as news of the probe broke and Parsons issued a statement defending his company's actions.

The CEO stressed that the group had begun co-operating with the SEC prior to reports in the *Washington Post* that AOL had boosted revenue through a series of unconventional advertising deals between 2000 and 2002. He sought to placate investors by offering additional information in the interests of "transparency and clarity".

The news came as AOL reported



Parsons: co-operation with SEC

stronger than expected profits but weak growth in the second quarter.

Meanwhile, Vivend Universal CEO Jean-Rene Fourtou was facing up to his own company's problems as he vowed that it needed to make "significant asset disposals" to ease the debts of the cash-strapped media group, with all areas of the business under review.

"Vivend Universal is carrying too

much debt: no matter what, lowering the debt burden will require significant asset disposals," said Fourtou, in a statement issued last Wednesday.

A group of shareholders last month filed a class action lawsuit in a New York court against the media group and its former CEO Jean-Marie Messier, alleging the company issued false and misleading statements leading to the artificial inflation of Vivendi's market price.

Fourtou says Vivendi hopes to have new financing in place by the beginning of September to meet its medium-term needs. The company's recent £2bn credit facility should be only partially used at the end of August, he added. Preliminary consolidated results for the second quarter and first half of 2002 are expected on August 14.

## MUSIC COMMENT

### SUPERMARKETS FORCE PRICE ISSUE



Tesco's target of 20% chart share within 18 months should leave all of us in no doubt – the supermarket as he has it says.

Indeed, the time will soon come when supermarkets will claim 50% of the chart music market. Tesco is nothing if not determined and, if he does not hit its target by December 2003, it is sure to do so very soon after.

And, as their entertainment director Steve

Garton indicates, the competition is hotting up. Asda, traditionally the biggest CD-selling supermarket, claims it has around 8% of the total market and Sainsbury and Safeway are battling away too. If they expand the market, that can only be welcomed. But, what remains a key issue is the fact that the supermarkets fight almost solely on price.

As the likes of Tesco take an increasing slice of the music cake, their growing power will have wider implications on the music business: as labels come under ever greater pressure to bear the costs of the chains' price-cutting, as music retailers try to sustain their competition with more realistic pricing. And as the industry as a whole watches more and more of its sales channelled through mass-market operators which cherry-pick the very biggest sellers – at the lowest possible price.

The industry as a whole loves the record sales which are driven by programmes like Pop Idol and Popstars. And, as Big Brother drew to a close last week, bigger than ever before, it seemed the public thirst for reality TV is far from satiated.

But am I the only one with an uneasy feeling at the prospect of two new pop reality shows, going head-to-head on primetime TV, battling for attention – probably provoked by rival, national tabloids – this autumn?

Of course, it could be fantastic for fans. And, for all the oh-so-cynical cynicism which will emanate from A&R offices across the business, there is hardly any record, management or publishing operation who wouldn't like just a little piece of the *Riviera*/Fame Academy bonanza. But, reality TV's emphasis on immediate profits and explosive impact runs absolutely counter to the music industry's ultimate need – long term, strategic, artist development.

It is too early to judge Will, Gareth and Darus for the long term, but Hear'Say have struggled beyond their first records and none of Big Brother's "celebrities" have yet come to anything. There is still no evidence that reality TV can be a seedbed for long-term careers.

Martin Talbot, martin@musicweek.com

## CLIVE DICKENS

### TIME TO IMPLEMENT MEDIA RULES



Rarely does a day pass without the thorny issue of consolidation in the UK radio industry rearing its head.

In August, the Government will receive final comments on its draft Communications Bill that is expected to become law in late 2003. On the issue of concentration of ownership of local commercial radio we have seen a complete turn by the Commercial Radio Companies Association and the "Big Five" radio groups, which are its most influential members.

About 18 months ago, these parties sat down with the Radio Authority and agreed a transparent process for future regulation that swept away the outdated points system in favour of a "three owners plus the BBC rule" in each local market.

Shortly after the BBC published the CRCA together with the "Big Five" started to lobby to change to "two owners plus the BBC" in each local market. If successful, the effects would be profound, with potentially only two commercial owners controlling all music nationally.

Cynics might argue the real reasons for the about-turn are the weaker than expected advertising market and the recent decline in share prices experienced by the "Big Five". In public, however, a variety of implausible explanations are being put forward including the BBC's proposal to remove non-EU ownership restrictions and even the potential threat of internet radio.

One debate centres on comparisons between TV and radio as, under the Bill's proposals, one owner of ITV would be allowed. This illogical comparison fails to understand the fundamental differences between these two unique mediums. Commercial radio is primarily a local medium and quality local content can only be assured by protecting a locally competitive market from multiple group ownership. TV, on the other hand, is a national medium and a consolidated mainland ITV is the natural progression in a market where digital television accounts for more than 20% of all TV viewing.

Media ownership rules can now be reviewed every three years, rather than every six or seven as was the case in the past. Logic dictates that we should implement the "three owners plus the BBC rule" and work through this in the many years that remain before changes to the current legislation. Further regulation could be implemented in three years' time, if it is a proven option.

Above all, we must ensure we learn from the mistakes made in the US and not kill a strong, vibrant local radio market that is fundamental to the success of our dynamic UK music industry.

Clive Dickens is programme & operations director of Absolute Radio –

UK (AR-UK), an associate member of the CRCA

## chartfile

● Norway leads the way for European territories with Coldplay's first single from their forthcoming album *A Rush of Blood to the Head* as its My Place climbs 21-13. The band are preparing to embark on a US tour from September.

● V2's Liberty X edge still further ahead in the Dutch singles sales chart as Just A Little jumps another two places to number six, defying the downward trend for UK-signed artists in that country this week. While the momentum slows in Australia's sales charts, the single is still rewarded with a one-place climb from 23-22 on the singles sales chart continent. Meanwhile, the Netherlands and Belgium continue to be the strongest supporters of the track across Europe - just A Little rises 18-10 in Belgium's Music Control playlist chart and 5-4 in the Netherlands.

● Sugababes' Freak Like Me goes seven places to reach 12 on the Belgian Music Control playlist countdown this week, while follow-up single Round Round goes to radio in many European markets, including Germany. The Universal Island-signed trio are preparing to return to Austria for another promo trip, while also cueing up an interview with Viva in London and a return to Scandinavia in the forthcoming weeks.

● In the same week, her single is nominated for an international prize in the MTV Video Music Awards. NEA's Holly Valance enjoys improved fortunes for Kiss Kiss Across Europe's airwaves. While the track fades 6-3 in the singles sales chart of her home country Australia, Kiss Kiss climbs Belgium's Music Control playlist chart 22-17 and Sweden hits 9-7. It also edges ahead in Germany 16-15, leap-frogging the German Postcards band No Angels, and helping boost Warner's share of the market to third place. In Italy, the track holds its position at five in the singles sales chart and climbs 16 places to arrive at 52 in the French sales countdown.

● After massive chart gains for George Michael's controversial *Songs for Grown-Ups*, radio across Southern Europe, the momentum slows in Italy where the track slips 12-15 on the Music Control countdown. But in Spain the interest proves more than a passing trend as Shoot The Dog accelerates in the airplay chart from 22-13, only beaten by Bruce Springsteen and Colombian star Juanes.

● Polydor's Sophie Ellis Bextor's visit to Australia coincides with growing support, which results in a five-place boost in the singles sales chart for Get Your Head on the March 5. A re-entry at 46 for Murder On The Dancefloor and a 23-place leap for album *Read My Lips*. She remains the highest-ranked unsigned artist in France's singles sales chart, as Murder On The Dancefloor holds at nine for a second week.

## Kinetic records campaign to make Ash post 1m US sales

by Joanna Jones

US independent Kinetic Records has set an ambitious 1m sales target for Ash's *Free For Angels* album across the Atlantic, as the band prepare for a Stateside tour with Coldplay.

The company, which signed the band in a multi-album deal in February this year, has earmarked the group as a key priority for this year and beyond, with playlist support already in place with MTV2 for Burn Baby Burn. Ash take to the road in the US this week with Mobo, while a US support slot with Coldplay follows in the autumn.

"Ash is our number one priority," says Kinetic Records founder and president Steve Lau. "This is back to basics for us and it is an important time for our company - we are a very small label and we feel Ash are



Ash: high-profile US support slots

going to take us to the next level as a label. There is a lot riding on this and we are personally vested in it."

Previous US deals for Ash with Warner and then DreamWorks delivered sales of 42,000 for 1977 and just more than 7,000 for *No Clear Sounds*: lack of commitment and bad timing played their part in the varied performance, says Lau.

"I think it was a combination of a lot of things - from a writing per-

spective, the last album *No Clear Sounds* was not as commercially viable, there was not the commitment from the label and timing all added up," he says.

"From a commercial basis and from a consumer perspective, we are not building on a whole lot, but a lot of people in the industry, including radio programmers, have felt like they never really got a shot here."

The bulk of radio support for current US single Burn Baby Burn has come from alternative radio in Rhode Island, Philadelphia, San Francisco and Dallas, a response which has led to a "micro-marketing" strategy targeting certain cities for tour dates and in-store appearances, says Lau.

Retail promotions for the album, which was released in the US at the end of June, include a special devel-

opment artist price for Free At Angels, with an additional DVD documentary. In between tour dates, Ash are hosting MTV's 120 Minutes show and appearing on the high-profile Craig Kilborn TV show.

"They have it them to break the States and will do whatever it takes," says Lau. "There is no reason with the record they have made and their work ethic why this record should not sell more than 1m copies in the US."

Back in the UK, new bands are being invited to record their own versions of Ash singles for inclusion as a B-side on a forthcoming single as part of a competition in conjunction with Xfm, while the new single Envy is due for release in August. Meanwhile, the European rollout of the band's first retrospective, *Intergalactic Sonic 7's*, is currently being finalised by Infectious.

Universal Island's Sugababes (pictured) are among the Universal artists set to win an international boost this summer, with their music featured in Working Title's new film *The Guru*. The soundtrack to the film, released in the UK on August 23, features Sugababes' new single *Round Round*, as well as tracks from Diana Krall, Jo from S Club 7 and Sophie Ellis Bextor. The film is the fourth Working Title production that PolyGram/Universal has collaborated on, following soundtracks for *Four Weddings And A Funeral*, *Notting Hill* and *All G G In Da House*. "The Sugababes track is featured in one of the key scenes of the film, so that promises to have a high profile," says Universal Island's international director Steve Matthews. The film and soundtrack will be rolled out across European territories throughout the autumn, while the Sugababes are set to appear at Sweden's NRJ awards in mid-August before visiting Japan and Australia later in the year. Their album is scheduled for release in the UK on August 28 and Germany on September 9, while dates for other territories are still to be confirmed.



Country	EURO AND UK TOP AIRPLAY HITS	chart rise	LP
BELGIUM	NEA 3. Holly Valance - Kiss Kiss (RCA)	1	2
	TOP UK MURDER... Sophie Ellis Bextor (Polygram)	2	1
FRANCE	NEA 3. Holly Valance - Kiss Kiss (RCA)	1	2
	TOP UK MURDER... Sophie Ellis Bextor (Polygram)	2	1
GERMANY	NEA 3. Underworld - Your Clothes Shakes (Columbia)	1	2
	TOP UK IT'S ON ATANKA... Innocent/Virgin	4	3
ITALY	NEA 3. Get Some To Me (Warner)	1	6
	TOP UK NEA 3. Kiss Kiss Holly Valance (RCA)	7	5
NETHERLANDS	NEA 3. Underworld - Your Clothes Shakes (Columbia)	1	2
	TOP UK NEA 3. Just A Little Liberty X (V2)	4	3
SPAIN	NEA 3. Dinos La Piko Juanes (Arista)	1	15
	TOP UK SHOOT THE DOG George Michael (Polygram)	3	12
SWEDEN	NEA 3. Don't Let Me... Pink (S&W)	1	2
	TOP UK NEA 3. Tomorrow Never... Ronan Keating (Polygram)	2	2
SWITZERLAND	NEA 3. Underworld - Your Clothes Shakes (Columbia)	1	2
	TOP UK MURDER... Sophie Ellis Bextor (Polygram)	2	1

The above lists represent the best track in every country and the highest placed LP in the above countries.

## PROMO DIARY: THE MUSIC

July 26 Arrive in Japan for radio interviews

July 27 Fuji rock festival performance and promotion

July 28 Promotion for Naeba July 29 Travel to Osaka

July 30 Secret show in Osaka (filmed for Spaceshower TV)

July 31 Promotion in Osaka: radio interviews for FM Osaka, FM802, Inter FM and ZIP FM

August 4 Secret show in Tokyo (filmed for Space Shower, MTV Japan and Viewmix)

August 2 Tokyo: press interviews for Rockin' On, Crossbeat; radio interviews for Rukushima, FM Fuji, FM Niigata

August 4 Acoustic performance for Tokyo FM

August 4 Tokyo: TV Interviews for Spaceshower, Viewmix and MTV; radio interview for J-Wave Tokyo Hot 100

August 5 Tokyo: press and radio interviews

## TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD

Country	TOP UK/US (Artist/Label)	chart rise	LP
AUSTRALIA	single Get Over You Sophie Ellis Bextor (Polygram)	1	10
	album Destination Ronan Keating (Polygram)	6	6
CANADA	single Baby's Got... Primalty (S&W)	4	5
	album Heaven Cheryl Lynn (Capitol)	4	5
FRANCE	single Murder... Sophie Ellis Bextor (Polygram)	9	10
	album Chango Mercedes (Mercury)	11	13
GERMANY	single Kiss Kiss Holly Valance (RCA)	10	14
	album Heaven Cheryl Lynn (Capitol)	15	18
ITALY	single Kiss Kiss Holly Valance (RCA)	6	4
	album Heaven Cheryl Lynn (Capitol)	5	8
NETHERLANDS	single Just A Little Liberty X (V2)	6	11
	album Fever Kylie Minogue (Parlophone)	6	8
SPAIN	single Baby's Got... Primalty (S&W)	7	13
	album Tres Lunas Mica Olaya (Warner)	21	25
UK	single Days Go By Dirty Vegas (Parlophone)	28	21
	album Dirty Vegas Dirty Vegas (Parlophone)	22	27

Source: ASCAP/SoundScan/Infotrac/RIAA/UK Top 100/Official UK Charts/Official Charts Company/ASCAP and SoundScan

## AMERICAN CHARTWATCH

by ALAN JONES

Rap's eight-week lock on the albums chart is over, as rockers the Dave Matthews Band debut in pole position with their third number one, *Busted Stuff*. The album sold 622,000 copies last week - the third highest first-week tally of the year, trailing only the opening weeks posted by *Nevermind* and *The Eminem Show*. The Dave Matthews Band's last album, *Everyday*, opened with 110,000 more sales last year, but the fact that *Busted Stuff* has yet to generate a hit single, the overall slump in sales this year and widespread availability of the majority of its tracks for free on the internet will all have had an effect. There are just two other new entries in the Top 20 - Aussie band The Vines' *Hugly Evil* (number 11, while gospel duo Mary Mary arrive at number 20 with *Inevitable*).

Among British acts, Dirty Vegas' self-titled debut album is still the standard bearer, even though it sits 27-32, while their single *Days Go By* declines 21-28. Meanwhile, Robert Plant's first solo album in nine years, *Dearland*, sold 28,000 copies to secure a number 40 debut - that is exactly the same first-week sales as his last album, 1993's *Fate Of Nations* sold for a number 34 debut.

Kylie Minogue's (pictured) *Fever* has been making giant strides since the



release of her latest single *Love At First Sight*. After a slow start, *Love At First Sight* makes a 73-59 leap this week, while the album - which was losing at number 133 just three weeks ago, moves 80-61.

On the Hot 100 singles chart, Nelly's *Hot In Herre* is number one for the sixth week in a row, but is now weakening fast and could be replaced next week either by Avril Lavigne's *Complicated* (up 3-2) or Nelly's own *Diamonds*. Featuring vocals from Kelly Rowland of Destiny's Child, the latter disc is the year's fastest moving hit, having progressed 54-26-9 since its debut. The fastest mover on the Hot 100 this week is the UK's Daniel Bedingfield, whose *Gotta Get Thru This* explodes 77-46. Another former number one in Britain, Enya's *Amn* 4 A Little Less Conversation, rebounds 69-53 three weeks after debuting and re-enters at number 55. Its initial success was sales-driven. The single dips 1-3 on the sales chart this week, but is now beginning to get airplay, and hence its return to the top 50 is very much secondary to airplay as a factor in Hot 100 success, not least because even when tracks are commercially released, they sell very few copies. The current number one single on the sales chart, for example, is *Two Wrongs by Wyolef* Jean featuring Claudette Ortiz, which won the honour by selling 13,500 copies last week, 500 more than runner-up *The Rising* by Bruce Springsteen.

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ALL OUR LOVE,  
ELTON AND BERNIE

AND EVERYONE AT TWENTY-FIRST ARTISTS



## THE INDUSTRY'S TOP PICKS

**PHILIPPE ASCOU**  
managing director, Virgin Records  
"Ms Dynamite's A Little Deeper (Polydor). We have waited so long to see England come back with a real urban artist - since Neneh Cherry, but she was not English, she was Swedish. But Ms Dynamite is fantastic, I think she is great."

**EMMA B**  
DJ, Radio 1  
"Eleveny Knight's Who I Am (Parlophone) really deserves an enormous amount of applause - she's worked persistently hard over a number of years now to establish herself as a competitive singer-songwriter in a genre of music that is dominated by male US acts. As a British R&B act she's original, fresh, and lyrically very cool. She has balls and guts, and the album is a real testament to her very natural talent."

**JEFF BARRETT**  
managing director, Heavenly  
"If none of my acts win (Doves/Beth Orton/Starsailor), I'd want James Yorkston or The Streets to win. The Streets because it's both musically and lyrically totally contemporary - totally of its time - while James Yorkston album is absolutely timeless."

**CHRISTINE BOAR**  
vice-president of programming and production, VHI

"Starsailor's Love Is Here (EMI:Chrysalis). Choosing between The Streets, Doves and Starsailor was a real dilemma but I've planned for the Starsailor album which is still in my 'albums I want to listen to a lot' pile. My first Starsailor experience was in a particularly hot and crowded Early May a moon night. I was absolutely blown away by the music and the lyrics, and James is a very real stage presence - those kind of gigs are why I love my job and this business."

**HASSE BRETHERLITZ**  
director, B&G UK

"Doves' The Last Broadcast (Heavenly). If The Vines were a British act I would have loved to see them get some recognition. As they aren't, I'd like to see Doves win. I found the album really exciting and definitely a progression from their first album. They've done some interesting and brave things with the production."

**MARK COLLEN**  
senior VP global marketing, EMI Recorded Music

"Doves' The Last Broadcast (Heavenly). A distinct, original, proud record that fits its hat to nobody. A joyful, uplifting, gorgeous record that you just dive into and walk into until it finally ends - then you put it on again. What else do you want in a record?"

**PAUL CONNOLLY**  
MD & executive VP, Universal Music Publishing  
"The Streets' Original Pirate Material (679). (Polydor) 6% of votes  
It is the most relevant, challenging and unique album of the past 12 months."

**ALISON DONALD**  
managing director, Chrysalis Music  
"The Manors' Run Comes Save Me (Big Dada). With this album, Roots Manors have set unprecedented standards for British hip hop with its brilliant wordplay on tracks like Witness (One Hope) - it's vulnerability, always looking at a confused and hostile world, it's English attitudes, it's reggae influences... a masterpiece that deserves to win (great producer too)."

**JASON ELLIS**  
director, Positiv  
"Doves' The Last Broadcast (Heavenly). A classic album for indie and dance heads alike. It should help establish them as a major-league band around the world."

**MARK FINLAY**  
head of music, Bell 106  
"Idewild's The Remote Part (Parlophone). I have to fly to the Scottish flag here. This is just a superb album. They played a blinder at T in the Park and it looks like they're building up a following in the States. Colin's always good for a pint in the Basement Bar in Edinburgh as well."

**HUGH GOLDENSMITH**  
managing director, Innocent  
"Doves' The Last Broadcast (Heavenly). A really powerful and inspiring album which represents emotive British guitar music at its very best. The Last Broadcast is an album which sounds classic, but also manages to remain both challenging and original. Songs like There Goes the Fear and Pounding are perfect examples of the band's amazing songwriting and production skills."

**MART ANNE HOBBS**  
DJ, Radio 1  
"Doves' The Last Broadcast (Heavenly). A record that sounds like the endorphin rush you feel when you spot the first shimmering rainbow of spring. Mercury Music Prize winner 2002. No contest."

**NATT JAGGER**  
CEO music group, Ministry Of Sound  
"The Streets' Original Pirate Material (679). I didn't like it at first as I thought it was a middle-class documentary on a genuine working-class movement; however, I now believe it to be one of the most honest and innovative records of the past 20 years. Hopefully it heralds the return to the mainstream of more thoughtful, emotional and passionate music."

**MARK JONES**  
managing director, Wall Of Sound  
"The Streets' Original Pirate Material (679). And the winner is...The Streets...well, probably, it's a great album that embraces culture and communicates on many levels. For real. Special mentions to Cornershop, Playgroup and The Coral. I also think The Bees' album Sunshine Hit Me is a work of genius, but then again I would say that, wouldn't I?"

**STEVE LANACQ**  
DJ, Radio One  
"I really thought Electric Soft Parade's album was a quality record with a lot of depth and detail and ideas - and really big songs. But it's a difficult decision this year, what with Doves and things like the Richard Hawley album which was a gem of record. But I love Start Again and This Given Line on the ESP album and I think, given chance, they'd make an even better follow-up which could put them where Doves are now."

**LAUREN LAVENE**  
DJ, VXL  
"The Streets' Original Pirate Material (679). I'd be happy if this or Doves won this year. The Mercury Prize tends to be about the idea behind a record, and this is a great idea for a record - a young lad from the provinces making a DIY album. It's not cool, which makes it even cooler. And he's also fairly fancy."

## MERCURY PRIZE AIN'T NO CREAM OF THE CROP

With the shortlist for the Panasonic Mercury Music Prize due to be unveiled this



This week sees the return of the season announcement of music critics wait for all year long - the announcement of the nominees for this year's Panasonic Mercury Music Prize. When the shortlist of 12 albums is announced in a London ceremony tomorrow (Tuesday), passionate discussions will begin across the country over who will scoop music's answer to the Turner Prize, now in its 11th year.

As the 50 judges - including Radio One's Lorna Clarke, journalist Nigel Williamson and composer Kate St. John - deliberate over their selections in time for the Mercury show on September 17, the event organisers will be looking to secure maximum exposure for each of the shortlisted albums. "We aim to raise the profile of British music by getting the widest possible coverage," says Kevin Milburn, director of the prize. "It also gets people talking about music."

One artist widely tipped to benefit for a boost of exposure in 2002 is The Streets. The act's groundbreaking debut album Original Pirate Material (679 Recordings) - along with The Last Broadcast by Doves (Heavenly) - is leading the tips from representatives from across the music industry (see selections, left and right). The man who signed The Streets, Nick Worthington of 679 Recordings, has previously seen first hand the benefits of winning the prize: Fly By Day won the award in 2000 when Worthington was working for XL Recordings.

"It can really make a big difference," he says. "It is seen as a prestigious award from overseas and has a trickle-down effect around



The Streets' groundbreaking debut album the world." Of course, a nomination in tomorrow's list, let alone a win in September, is far from guaranteed for the artist. "It would be a boost, but we are more than happy with the progress the album has already made," says Worthington.

While few would argue that The Streets was a fair punt for this year's prize, the album also marks the first time a significant number of albums that started life in the garage genre have been entered for the competition. Both So Solid Crew and Mis-Teeq are also tipped to be joining The Streets on the shortlist, as the judges look to represent the sounds. Also vying for a place on the shortlist are a handful of groundbreaking British bands which have finally broken into the mainstream over the past 12 months. Idewild's third album The Remote Part, although only released earlier this month, has brought the band the critical recognition they have deserved for some time. Similarly, surf rockers A enjoyed a breakthrough in March with Hi-Fi Serious, their third studio album. A glance over the list of eligible albums also suggests EMI has more than its fair share of leading contenders this year. Alongside the aforementioned Doves

## A YEAR ON FROM

**BASEMENT JAZZ (XL)**  
The dance duo are currently at the tail end of the promotional campaign for Rooty, playing a handful of festival shows this summer. In between the gigs, which have included HomeLand and culminate at V2002 in August, the band are back in their South London studio "tinkering about" with ideas for a new album. www.basementjazz.com  
Shortlisted: Rooty

**ELBOW (V2)**  
Hugh has started on the follow-up to the Manchester five-piece's 130,000-selling Mercury-nominated album. The band have spent the summer on the live stage, in the US with Pete Von through June and then back to the UK for Glasgow, Old Trafford and V2002. Their new album is due in 2003. www.elbow.co.uk  
Shortlisted: Asleep In The Back

**GOLDFRAPP (MUTE)**  
The summer has been mostly devoted to live dates and recording. After appearances at Glastonbury and Spain's Sonar, Alison Goldfrapp has DJ dates lined up for Club Cuba in Antwerp (August 8) and T On The Fringe (August 14). With her new album material for the next album are currently being produced for next year, early mixes of being realised. www.feltmountain.com  
Shortlisted: Felt Mountain

**ED HARCOURT (HEAVENLY)**  
Harcourt has recently been working with his

band at Roarhead Studios on the follow-up to his nominated album. Currently in the US supporting Neil Finn, Harcourt returns to play V2002 in August. An EP release is pencilled in for release later this year, with the album to follow early in 2003. www.oharcourt.com  
Shortlisted: Here Be Monsters

**PJ HARVEY (ISLAND)**  
Harvey toured to the end of 2001, and, following a break, is now at home writing a follow-up to her winning album entry. Polly will also make a guest appearance on former Violent Femmes frontman Gordon Gano's forthcoming debut solo album Hitting The Ground, due for release through Cooking Vinyl in September. www.pjharvey.net  
Winner: Stories From The City, Stories From The Sea

**TOM MCCRae (BB)**  
McRae's work to improve, "the album's nearly finished... really honestly, very nearly...". Some new songs written in June are reportedly being added to the follow-up to his debut, with a release loosely scheduled for this autumn. This summer has been free of festival dates, McRae adds, being used for release through Cooking Vinyl in September. www.tommcrae.com  
Shortlisted: Tom McRae

**RADNOHEAD (PARLOPHONE)**  
Oxford's finest started doing their first live dates for some time in July, variously around continental Europe, including dates at the

# S FOR HIGH PROFILE JK A B M T A E T

Week, James Roberts asks industry players for their tips on the runners and riders



**Doves:** strongly tipped by MW panel and Idolwild. Beth Orton, Dirty Vegas, Chemical Brothers and Starsailor are also in with a good chance of making the final 12. Partly because of the unfortunate timing of last year's announcement, which was staged on the evening of September 11, PJ Harvey is perhaps the lowest profile M&P winner to date. Organisers are confident of reinstating the prize's status, and coverage, in 2002. "The Mercury Prize has now overtaken both the Booker and Turner prizes in terms of media coverage influence," says Milburn. "The simple fact that we get more and more entries each year is testament to the fact that artists enjoy being involved in the prize." The task of picking the best UK albums from the past 12 months out of the 190 eligible entries received is not an easy one. "There are some really strong UK albums around from a couple of areas," says Radio One editor of music policy Alex Jones-Donnelly, who finds picking one album from the list tricky. "With the alternative guitar arena, both traditional albums and stuff that fuses guitars with dance rhythms have got a real intensity about them at the moment. The garage/UK &B arena has also got some

albums that really capture the diverse cultures and music within Britain." While the prize always attracts the attention of the media, retailers are enjoying following the progress of the nominees, which provides a boost in trade in a notoriously quiet month of August. "Each year's prize has had a progressively greater impact on sales," says Mark Hena, HMV head of product. "In the early years of the prize it wasn't, perhaps, so noticeable, but the increases now are far more dramatic and we see a strong pickup in sales right from the shortlist announcement."

The prize is possibly the biggest annual campaign for UK retailers, comprising a Barbeck promotion across HMV, Virgin Megastores, Shop, Tower, Borders, Sainsbury's and more than 500 independent stores.

The Mercury's unique stance remains that its criterion is musical excellence - not sales, which means that among the albums that are brought to public's attention are many that have previously escaped mainstream exposure. In fact, the prize's impact on specialist music is enormous, says one man who has benefited from that influence. Kerstan Mackness, managing director of Mactwo, the distribution company with UK rights for Susheela Raman, one of last year's nominees, says, "She has enjoyed considerable larger profile here because of the Mercury, and she is a recording artist in France where she is going to sell 100,000 to 150,000 records this year. The Mercury was a huge part of that; it accelerated her to sell almost 18,000 records in the UK, which is very good for this type of music."

"It was a career accelerator - where we expected to get in to three years, we got in to a year," concludes Mackness. ■

**LANE LOWE**  
broadcaster, MTV/XM  
"The Streets' Original Pirate Material (679). A bedroom record from conception to sheel. Mike Skinner's beats are innovative yet accessible and his lyrics veer from hilarious to sombre, sometimes in the same bar. It borrows, never steals and is one of the most unique British records of the modern age."

**ALAN MCCOY**  
founder Popnotes  
"New Order's Get Ready, because it's a return to form as an overall album and Crystal is a great single. The album for me is a pop version of Xtrm2t two years later and New Order are the first people in a band to realise the significance of that album. I saw New Order live at Barrowlands in Glasgow about a year ago and never got off on it, but the album is brilliant. I just love the band."

**RICHARD MANNERS**  
managing director, Warner  
"The Streets' Original Pirate Material (679). This is one of the most refreshing albums I've heard in a long time. They need to give it to a new act this year. If you listen to what Mike Skinner's saying, he's come up with a refreshing angle on music, on clubbing as well as more serious social issues. I love the fact that he doesn't use any samples and has written all his own melodies."

**GUY MOOT**  
VP A&R, EMI Music Publishing  
"Ms Dynamite's A Little Deeper (Polydor). It's a close call for me between The Streets and our own Ms Dynamite, but Dynamite wins the day as she is the new era of urban UK music and her lyrics are as contemporary."

**CHARLIE POWDER**  
managing director, Sony/ATV  
"I'd like to say Clinic, or Dot Allison, or Ian Brown, or Ed Case, or Oasis, or Pet Shop Boys. However, to avoid accusations of favouritism (we publish all of them) - It's got to be Beth Orton. The first time I heard the album I listened to Concrete Sky about 20 times in a row. She stays me."

**JAMES ROBERTS**  
A&R editor, Music Week  
"Kosheen's Resist (Moksha/Arista). An album that works on many levels, at the core of which are a set of beautiful songs. There is a wider mainstream market still to discover this album and a Mercury nomination would help both the crossover potential."

**CHERIL ROBSON**  
managing director, ZN Recordings  
"The Streets' Original Pirate Material (679). The best thing to come out of Birmingham since Wizard. Mike Skinner is a genius, completely original. I love his lyrics - he's the new John Cooper Clarke."

**MIKE SAULT**  
creative director, Warner Chappell/managing director, N Records  
"The Streets' Original Pirate Material (679). This, in my book is the only contender this year. Another early development success story, OPM is totally cool & unique. It will be platinum by Christmas, no problem."

**JULY SCOTT**  
editor-in-chief, Music Week  
"The Streets' Original Pirate Material (679). There has been some good music

from artists including Ms Dynamite, New Order, Roots Manuva, Electric Soft Parade, Black Twang and Doves over the past 12 months, but fewer albums that bear sustained repeat listening. Mike Skinner is different: not only does he have something to say, but his lyrical wit is offset by an ear for melody and quirky production that make him quite unique. And he is totally believable."

**SHABS**  
founder, Releisless Records  
"Blue & All Rise (Innocent). Because their success might save some jobs."

**MIKE SMITH**  
VP A&R, EMI Music Publishing  
"Thea Gilmore's Rules For Jokers (Flying Sparks). I think where the Mercury Music Prize works best is by highlighting artists who did not benefit from a big marketing spend or blanket media exposure despite making truly great records. I think this has a remarkable quality of being independent voice which can fall down a staggering range of emotion in a single song. At 21, her songs display an astonishing level of depth and lyrical dexterity and she's pretty hard as well."

**DAVID STEELE**  
managing director, V2  
"Doves' The Last Broadcast (Virgin). I don't think this album is quite as good as it first one. It's less climactic, although the songs are stronger. I still love the band and I think this is a great radio record."

**MARTIN TALBOT**  
executive editor, Music Week  
"Beth Orton's Daybreaker (Heavenly). The first six months of this year alone have already seen some really excellent, inspiring new records, from Doves, Frou Frou and Idlewild to Ms Dynamite, Beverley Knight and DJ Shadow. I've not been the greatest fan of Beth Orton's earlier albums, but I've just about fallen in love with this one. It is the most broadly commercial album of her career - through Concrete Sky, Anywhere and Thinking About Tomorrow - and is possibly the most laid-back, seductive album of this year so far. Of course, she's always been a Mercury favourite, but whether she is shortlisted or not this time, this should certainly be the biggest album she has had to date."

**LEE THOMPSON**  
music co-ordinator, The Box  
"Ian Brown's Music Of The Spheres (Polydor). I feel that this is a really underrated album and actually some of the best stuff he has done. It would be great to get people to go back and have another listen to the album."

**TONT WADSWORTH**  
chairman, EMI Recorded Music  
"Doves' The Last Broadcast (Heavenly). This was a difficult choice as we have had so many potential nominees this year, but The Last Broadcast feels like the band coming of age. Every aspect of the album - songs, production, musicianship - is outstanding. This is reminiscent of the transition of Radiohead from Pablo Honey to The Bends and it richly deserves its number one debut."

**NICK WORTHINGTON**  
founder, 679 Recordings  
"The Coral's self-titled album (Deltasonic). A band that are doing something fresh that doesn't sound like anything else around at the moment."

## SHORTLIST SUCCESS

### THE MERCURY TOP 10

- 2001 PJ Harvey - Stories From The Sea (Island)
- 2000 Babyfaced - The Hour Of Bewilderbeast (XL)
- 1999 Talvin Singh - OK (Island)
- 1998 Gomez - Bring It On (Hut)
- 1997 Roni Size/Repräsent - New Forms (Virgin)
- 1996 Pulp - Different Class (Island)
- 1995 Portishead - Dummy (Go Discs)
- 1994 M People - Elegant Slumming (RCA/veConstruction)
- 1993 Susheela - Suede (Nude)
- 1992 Pital Scream - Screamadica (Creation)

Table shows the 10 Mercury Music Prize winners since the award's inception.

Bencassim festival and in Salamanca and San Sebastian. The dates are a part of a mini-break between recording their next, sixth album in Oxfordshire. The record - work on which is "two months ahead of schedule" - is due sometime in 2003. www.radiohead.com

**SUSHEELA RAMAN (NARADA WORLD)**  
Having sold almost 18,000 units of her nominated album in the UK, Raman has been rising in recent months performing live and will begin work this September on recording a new album which will be out early next year, released again through Narada World, distributed in the UK by Mactwo.

Shortlisted: Salt Rain

**SUPER FURRY ANIMALS (EPIC)**  
After the gold success of their last record, the Welsh outfit are currently recording their sixth album in Wales, in advance of a possible release in spring 2003. Otherwise, they have been working live at festivals including the Provillestock and Bencassim festivals and the Finsbury Park London show in Air and Echo & The Bunnymen. Much of this autumn will also be spent further building profile in the US, through a string of dates starting on September 2. www.superfurry.com

Shortlisted: Rings Around The World

**TURIN BRAKES (SOURCE)**  
The South London duo are currently recording a new album, expected to be released in February 2003, with producer Tony Hoffer, who has previously worked with Beck. The band will play a short acoustic tour in September in support of new single Long Distance. www.turinbrakes.co.uk

Shortlisted: The Optimist

**TEO 7 (BRITANIC DISK/RA)**  
Though the duo have played a handful of UK shows this year, much of their time has been spent in the US building on the current buzz. In March, Zero was the producer of the year going at the Music Week Awards. Zero 7 are now back in the studio working on the follow-up album, www.zero7.co.uk

Shortlisted: Simple Things

# SINGLE of the week

**SUGABABES:** Round Round (Universal Island CID804). The second single from the new look 'Babes, following on the heels of the big-selling



Frank Like Me. It's another slice of quality pop. It is taken from the soundtrack to the forthcoming film, *The Guru*, which should help its profile. An infectious hook with a bassline reminiscent of Michael Jackson's Billy Jean, along with an A-listing at Radio One, should ensure major chart action, and continues the set-up for their new album in the autumn.



## SINGLE reviews



**ROMEO:** Relentless (RELENT29). This is possibly the best release to have come from the huge talent of So

Solid Crew. Already A-listed at Radio One and produced by RR from the So Solids with backing vocals from the So Solid Iadex, this commercial cut from the street should get Romeo centre stage both here and abroad.

**HEAR'SAY:** Lovin' Is Easy (Polydor 570542). Liberty X have had huge success with their brand of R&B flavoured pop — so much so that their 'Say have now decided to give it a go as well. Whether the street-savvy kids of today accept such bandwagon-jumping is a moot point, but it is already building profile in the clubs.

**AMILLIONSONS:** Misti Blu (London LONCD468). Lifting a sample from Dorothy Moore's Misty Blue, this laidback slice of soul caused a buzz as a white label last year. Now featuring soaring vocals from Jaka, Boom and Chaka Khan over strings, piano and sleepy bassline, it is set for release through London. Blisted at Radio One and feted by the press, it looks set to cause ripples in the chillout world and beyond.

**SINEAD O'CONNOR:** Troy (The Phoenix From The Flame) (Devolution DEVRO03CDS). O'Connor went so far as to buy her track back from Chrysalis in order to release this glorious version of this

standout cut from her first album, *The Lion and the Cobra*. Push deliver a commercial-edged mix, but it is the John Creamer & Stephan K. Edge kit that gets the blood flowing.

**TRIP THING:** In And Out (Parlophone CDRE568). UK garage finds its latest pop incarnation in *Third Edge* and their debut single In And Out. The UK male trio leans more towards the polished pop/R&B/hip-hop style of acts such as Mis-teeq than the darker sounds of garage bad boys So Solid Crew, and the naggingly catchy chorus and slick production values of this track are likely to appeal to a similar audience.

**SNAP VS PLAYTHING:** Do You See The Light (Data DAT33CDS). Nine years on

from its original outing, Italian remixer Plaything hook up with original vocalist Niki Harris in an update of Snap's classic. Push and Steve Muroso provide club mixes, while the Pascal version has been A-listed at Radio One, with plays on Kiss and Capital. **OAKENFOLD:** Stary Eyed Surprise (Perfecto PERF27CDS). This second single from Oakenfold's Bunkka album is effectively a rap rock pop song put through groove filters. Shity Shitahook from Crazy Town lends his radio-friendly vocals to the track, which has been Blisted at Radio One. **CAM'RON** feat. Juelz Santana: Oh Boy (Roc-A-Fella/Def Jam 0639642). Cam'Ron returns with his strongest single since his debut Horse & Carriage. Blisted at Radio One and based around the sort of downtempo Seventies soul sample that label boss Jay Z has been using to such devastating effect, this oozes class.



**HARDER (Moksha/Arista 74321954452).** Five singles in, and the Bristol drum & bass trio's album

resist is showing no sign of losing its edge. On this and Markee Subance supply sweeping synths and gentle breaks, while Sian Evans contributes a typically affecting vocal.

**CORNELIUS:** Point Of View (Interscope 025140DS). This is more exhilarating pop experimentation from Japan's Cornelius, taken from his Point Album. Recent live shows have showcased his ability to fuse cutting-edge technology with his idiosyncratic harmony-jangle sound.

**KLEA:** Tie Yo (Incentive CENT410DS). This rare homegrown UK club track originated from a demo and has now been licensed to Strictly Rhythm in the US and Universal Germany. The infectious, poppy single edit could be one of the UK's most successful continental hits of the summer.

**H & CLARE:** Half A Heart (WEA WEA359CD). These former Steps members are looking to repeat the success of their debut single DJ with this second pop offering, written and produced by Adam Anders (Backstreet Boys). The duo, currently collaborating with a number of eminent pop writers and producers, will release their

# ALBUM of the week

**MCALMONT & BUTLER:** Bring It Back (EMI/Chrysalis 5395772). Following the lead single Falling, this second



album at the end of the year.

**[SPUNGE]:** Roots (B-Unique BUN30CD). This new single is talent from Spunge's album *The Story So Far*. They continue to build upon their ska-punk sound, while maintaining a melodic pop feel. B-sides Just To Tell You and Lazy are just as impressive.

**THE FLAMING LIPS:** Do You Realize? (Warner Bros W586CD). Hard on the heels of the number 13 debut of the album *Yoshimi Battles The Pink Robots* comes this glorious blast of joyous sound from an amazing band. Radio is weighing in with support, as it scored the biggest increase in audience on last week's airplay chart.



Largely a beautiful collection of soulful album fulfils all promises. Largely a beautiful collection of soulful album fulfils all promises. Largely a beautiful collection of soulful album fulfils all promises. Largely a beautiful collection of soulful album fulfils all promises.

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## ALBUM reviews



**WEEKEND PLAYERS:** Pursuit Of Happiness (Multiply MULTYCD31). Fitting neatly in the gap between Groove Armada and Dido, this debut is a perfectly-timed soundtrack to the summer. Including both of the act's singles to date — 21st Century and Into The Sun — it bridges the gap between dancefloor and coffee table.

**WILL SMITH:** Born To Reign (Columbia 5079552). Smith's new album coincides with the release of his new film, *Men In Black II*, and it is not quite out there with *Willenium*, which was released to coincide with *Wild Wild West*. Smith has style and talent, but, while before his albums were all party, this latest offering sounds like a man with a full diary and the music pencilled in between the accountant and film studio.

**JAMES TAYLOR:** October Road (Columbia 503292). This veteran singer-songwriter reunites with producer Russ Titelman for his first brand new album in five years. Guests including Jay Giedd, Randy Brecker and Taylor's daughter Sally join him on a typically individual set. UK dates in September should raise the album's profile.

**DJ JAZZY JEFF:** The Magnificent Album (Rapster RR008CD). Long known as the man behind Will Smith this is, unbelievably,



of 1986's *Hysteria*. Nor is their pop-metal likely to be considered heavy enough by today's kids. But at their least sizeable hit, 1995's *When Love And Hate Collide*, was a big, ironic ballad, of which there are several on this, the band's 10th album.

**VARIOUS:** Sonar 2002 (SonarMusic EDD042CD). Jeff Mills, Arthur Baker, Crossover and Art Lindsay are among the many artists that appear on this two-CD memento of the Barcelona festival. The depth and substance of the material mirror Sonar's progressive viewpoint succinctly.

**VARIOUS:** CD Six (International Deejay Gigolos EFA275902). This has certainly been Gigolos' year in the UK, and this set looks set to capitalise on their newfound popularity. The 29 tracks on offer span from Dominatrix's vintage new-wave electro and Fischerspooner's postmodern pop to an assortment of dancefloor monsters courtesy of Vitalic, Fat Trucker and Marc Almond.

**BONOB0:** One Off Remixes & B Sides (Tru Thoughts TRUC031). This collection neatly gathers Bonobo's odds and ends for Tru Thoughts recorded before his departure to Ninja Tune. Included is his breezy mix of Piote's Turtle alongside a bunch of previously hard to find smoky funk tracks.

This week's reviewers: Gemma Allwood, Dugald Baird, David Barrington, Phil Brooke, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.

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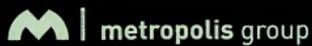
# Gus Dudgeon

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a true genius

a great friend

sadly missed by us all



Pos	Artist	Title	Label	CD/Class	(Distributor)	7/12
1	ANYONE OF US	ANYONE OF US (STUPID MISTAKE)	S 74321943002/74321943004	(BMG)	Wish Young (Abdullah Nordeen) Universal (Morrisson/Osmerson/Kneppel/Mancuso)	38
2	AUTOMATIC HIGH	AUTOMATIC HIGH	Polydor 5736925/708304	(U)	Edi Rama (Lambert & Bonati) 15861/Universal (Mann/Walker/MC/Levine/Strauss/Walsh/Chapman)	39
3	UNDERNEATH YOUR CLOTHES	UNDERNEATH YOUR CLOTHES	Epic 6795530/6795534	(FEN)	Shaka (Shakira/Mendez) EMI/Sony ATV (Shakira/Mendez)	40
4	THE LOGICAL SON	THE LOGICAL SON	Sheffield Tunes/Edel UK 0182866/STU110/3289	(STU) (V)	Robbie Williams (Robbie Williams) EMI/Sony ATV (Sheffield Tunes)	41
5	LIVIN' IT UP	LIVIN' IT UP	Def Jam 0283870/0283979	(U)	Def Jam 0283870/0283979	42
6	A THOUSAND MILES	A THOUSAND MILES	ASW/Mercury 4875742/4917544	(U)	Vanessa Carlton (Vanessa Carlton) Universal (Capitol)	43
7	HOT IN HERRE	HOT IN HERRE	Universal MCST/042693/MSC042692	(U)	Herby (The Herbytones) EMI/Lackie/Frost/Singletary (Brown/Walker/Williams/Chapman) MCST/042693	44
8	SHOOTING STAR	SHOOTING STAR	All Around The World CXL082859	(AMC) (U)	Rip & Filz (Rip & Filz) Mideco (All Around The World)	45
9	HIGH VOLTAGE/POINTS OF AUTHORITY	HIGH VOLTAGE/POINTS OF AUTHORITY	Warner Bros W58800/1	(FEN)	Kala (Kala) Universal (Warner Bros) Warner Bros W58800/1	46
10	FOOLISH	FOOLISH	Murder Inc. 5032942/6029544	(U)	Adam (Geri) EMI/Aurilio/Pook/Interscope (Koroneo/Duggins/Oberholzer/DeBorja) 5032942	47
11	A LITTLE LESS CONVERSATION	A LITTLE LESS CONVERSATION	RCA 7421943572/7421943574	(BMG)	Etha Van der Graaf (Etha Van der Graaf) RCA 7421943572/7421943574	48
12	I'M GONNA BE ALRIGHT	I'M GONNA BE ALRIGHT	Epic 6794642/6794644	(FEN)	James Blunt (James Blunt) Epic 6794642/6794644	49
13	WORK IT OUT	WORK IT OUT	Columbia 6728822/6728824	(FEN)	Benita (Benita) Epic 6728822/6728824	50
14	YOUR SONG	YOUR SONG	Mercury 659572/659574	(U)	Edi Rama (Lambert & Bonati) 15861/Universal (Mann/Walker/MC/Levine/Strauss/Walsh/Chapman)	51
15	HERO	HERO	Roadrunner RR 2046359/RR 20464	(U)	Chad Kroeger (Chad Kroeger) Roadrunner RR 2046359/RR 20464	52
16	WHEREVER YOU WILL GO	WHEREVER YOU WILL GO	RCA 7421943572/7421943574	(BMG)	The Calling (The Calling) BMG (Koroneo/Duggins)	53
17	WITHOUT ME	WITHOUT ME	Interscope/Polydor 4977282/4977284	(FEN)	Enrique Iglesias (Enrique Iglesias) Interscope/Polydor 4977282/4977284	54
18	HERE I AM	HERE I AM	ASW/Mercury 4875742/4917544	(U)	Vanessa Carlton (Vanessa Carlton) Universal (Capitol)	55
19	WHEN YOU LOOK AT ME	WHEN YOU LOOK AT ME	Def Soul 5638208/5638204	(U)	Christina Milian (Christina Milian) Def Soul 5638208/5638204	56
20	JUST A LITTLE	JUST A LITTLE	V2 WVR501866/501865	(SMV) (V)	Lulu (Lulu) V2 WVR501866/501865	57
21	POUNCE	POUNCE	Relativity HW11011	(E)	Doves (Doves) Relativity (Williams/Godwin/Willcocks) Relativity HW11011	58
22	BY THE WAY	BY THE WAY	Warner Bros W58800/1	(FEN)	Red Hot Chili Peppers (Red Hot Chili Peppers) Warner Bros W58800/1	59
23	FOREVER	FOREVER	Incentive CENT 4005326/4005328	(BMG)	Don Doko (Don Doko) Incentive CENT 4005326/4005328	60
24	IT JUST WON'T DO	IT JUST WON'T DO	Underwater HD 01660/HD 01660	(SMV) (V)	Tim Deluxe (Tim Deluxe) Underwater HD 01660/HD 01660	61
25	MISS LUCIFER	MISS LUCIFER	Columbia 6728252/6728254	(FEN)	Paulina Rubio (Paulina Rubio) Epic 6728252/6728254	62
26	BEAUTY ON THE FIRE	BEAUTY ON THE FIRE	RCA 7421943572/7421943574	(BMG)	Kelly Rowland (Kelly Rowland) RCA 7421943572/7421943574	63
27	WEAK BECOME HEROES	WEAK BECOME HEROES	Lockdown 678/678	(R) (U)	The Streets (The Streets) Universal (Pure Group) Lockdown 678/678	64
28	TELL IT TO MY HEART	TELL IT TO MY HEART	All Around The World CXL082859	(AMC) (U)	Kala (Kala) Universal (Warner Bros) Warner Bros W58800/1	65
29	IF TOMORROW NEVER COMES	IF TOMORROW NEVER COMES	Polydor 5736925/708304	(U)	Edi Rama (Lambert & Bonati) 15861/Universal (Mann/Walker/MC/Levine/Strauss/Walsh/Chapman)	66
30	MY FRIENDS OVER YOU	MY FRIENDS OVER YOU	MCA/Uni-Island MCSX404266	(U)	Neve Campbell (Neve Campbell) MCA/Uni-Island MCSX404266	67
31	GHOSTS	GHOSTS	Credence C080202/1	(E)	Yoko Ono (Yoko Ono) Credence C080202/1	68
32	LK (CAROLINA CAROL BEA)	LK (CAROLINA CAROL BEA)	V Recordings V5052/V5053	(SRD)	LK (LK) V Recordings V5052/V5053	69
33	ALL YOU WANTED	ALL YOU WANTED	Maverick/Warner-Chappell 678800/678802	(FEN)	Michelle Branch (Michelle Branch) Warner-Chappell 678800/678802	70
34	MOVE IT LIKE THIS	MOVE IT LIKE THIS	S Convent/EMI C56611/C56613	(E)	Baha Men (Baha Men) EMI/Sony ATV (Makul/Singletary/Walsh/Chapman)	71
35	STRANGE RELATIONSHIP	STRANGE RELATIONSHIP	Columbia 6728822/6728824	(FEN)	Darren Hayes (Darren Hayes) Warner-Chappell 678800/678802	72
36	IT'S OK!	IT'S OK!	Innocent SIN0363/SIN036	(E)	Robbie Williams (Robbie Williams) Epic 6728822/6728824	73
37	JUST A LITTLE GIRL	JUST A LITTLE GIRL	Polydor 5736925/708304	(U)	Edi Rama (Lambert & Bonati) 15861/Universal (Mann/Walker/MC/Levine/Strauss/Walsh/Chapman)	74

Pos	Artist	Title	Label	CD/Class	(Distributor)	7/12
38	LIGHT MY FIRE	LIGHT MY FIRE	S 74321943002/74321943004	(BMG)	Wish Young (Abdullah Nordeen) Universal (Morrisson/Osmerson/Kneppel/Mancuso)	38
39	STOP TRYING YOUR HEART OUT	STOP TRYING YOUR HEART OUT	By Brother RK0530204	(U)	By Brother RK0530204	39
40	ESCAPE	ESCAPE	Interscope/Polydor 4977282/4977284	(U)	Enrique Iglesias (Enrique Iglesias) Interscope/Polydor 4977282/4977284	40
41	KISS KISS	KISS KISS	London LONCD4564	(U)	London LONCD4564	41
42	BACK TO CALI	BACK TO CALI	BMG B0004232	(ADD)	BMG B0004232	42
43	GET OVER YOU	GET OVER YOU	Polydor 5736925/708304	(U)	Edi Rama (Lambert & Bonati) 15861/Universal (Mann/Walker/MC/Levine/Strauss/Walsh/Chapman)	43
44	WISH I DIDN'T MISS YOU	WISH I DIDN'T MISS YOU	J 7421938182/7421938184	(BMG)	J 7421938182/7421938184	44
45	GET ALONG	GET ALONG	Parlophone CDR5858/1	(E)	Parlophone CDR5858/1	45
46	LOVE AT FIRST SIGHT	LOVE AT FIRST SIGHT	Parlophone CDR5 6577/1	(E)	Parlophone CDR5 6577/1	46
47	LAST BREATH/BULLETS	LAST BREATH/BULLETS	Epic 6728252/6728254	(FEN)	Epic 6728252/6728254	47
48	DO LIKE TO TEACH THE WORLD TO SING	DO LIKE TO TEACH THE WORLD TO SING	Decca/Universal 019260/1	(U)	Decca/Universal 019260/1	48
49	TWO WRONGS DON'T MAKE A RIGHT	TWO WRONGS DON'T MAKE A RIGHT	Columbia 6728302/6728304	(FEN)	Columbia 6728302/6728304	49
50	WE'RE ON THE BALL	WE'RE ON THE BALL	Columbia 6721312/6721314	(FEN)	Columbia 6721312/6721314	50
51	ROLL ON THIS IS HOW WE DO IT	ROLL ON THIS IS HOW WE DO IT	Parlophone CDR53229/CADR53228	(BMG)	Parlophone CDR53229/CADR53228	51
52	GOODYBYE	GOODYBYE	Deltasonic DLTCD2005/1	(E)	Deltasonic DLTCD2005/1	52
53	SHE LOVES ME NOT	SHE LOVES ME NOT	DreamWorks/Polydor 4038182/4038184	(U)	DreamWorks/Polydor 4038182/4038184	53
54	FULL MOON	FULL MOON	Atlantic ATB1300/ATB1300	(E)	Atlantic ATB1300/ATB1300	54
55	AERIALS	AERIALS	Columbia 6728302/6728304	(FEN)	Columbia 6728302/6728304	55
56	BABY'S GOT A TEMPER	BABY'S GOT A TEMPER	XLS XL14503/1	(U)	XLS XL14503/1	56
57	UNCHAINED MELODY	UNCHAINED MELODY	S 7421938182/7421938184	(BMG)	S 7421938182/7421938184	57
58	ONE STEP CLOSER	ONE STEP CLOSER	Polydor 5736925/708304	(U)	Edi Rama (Lambert & Bonati) 15861/Universal (Mann/Walker/MC/Levine/Strauss/Walsh/Chapman)	58
59	HOW COME YOU DON'T CALL ME	HOW COME YOU DON'T CALL ME	7421943182/7421943184	(BMG)	7421943182/7421943184	59
60	CHAPTER 6	CHAPTER 6	Ram - (SRD)	(U)	Ram - (SRD)	60
61	THE WORLD SHE KNOWS	THE WORLD SHE KNOWS	Chrysalis CDCHS1400/CDCHS1402	(U)	Chrysalis CDCHS1400/CDCHS1402	61
62	FREAK LIKE ME	FREAK LIKE ME	Parlophone CDR53229/CADR53228	(E)	Parlophone CDR53229/CADR53228	62
63	AMERICAN ENGLISH	AMERICAN ENGLISH	Parlophone CDR5858/1	(E)	Parlophone CDR5858/1	63
64	EMERGE	EMERGE	Ministry Of Sound FMDSM 1005S/1	(U)	Ministry Of Sound FMDSM 1005S/1	64
65	ROLLOUT (MY BUSINESS)	ROLLOUT (MY BUSINESS)	Def Jam 5293202/5293204	(E)	Def Jam 5293202/5293204	65
66	BLURRY	BLURRY	Geffen/Polydor 4977282/4977284	(U)	Geffen/Polydor 4977282/4977284	66
67	2-WAY	2-WAY	MCA/Uni-Island MCST/042693/MSC042692	(U)	MCA/Uni-Island MCST/042693/MSC042692	67
68	DOVE (I'LL BE LOVING YOU)	DOVE (I'LL BE LOVING YOU)	Parlophone CDR53229/CADR53228	(E)	Parlophone CDR53229/CADR53228	68
69	IT TAKES MORE	IT TAKES MORE	Polydor 5736925/708304	(U)	Edi Rama (Lambert & Bonati) 15861/Universal (Mann/Walker/MC/Levine/Strauss/Walsh/Chapman)	69
70	CORNER OF THE EARTH	CORNER OF THE EARTH	S 6777355/1	(E)	S 6777355/1	70
71	DON'T LET ME GET ME	DON'T LET ME GET ME	Adina 7421938182/7421938184	(BMG)	Adina 7421938182/7421938184	71
72	BOP BOB	BOP BOB	Parlophone CDR5858/1	(E)	Parlophone CDR5858/1	72
73	NEW! LIL' BUB CHEFİN	LIL' BUB CHEFİN	Parlophone CDR5858/1	(E)	Parlophone CDR5858/1	73
74	FLOBBYDANCE	FLOBBYDANCE	88C WMS56052/WMS56054	(U)	88C WMS56052/WMS56054	74
75	HEY BABY (UNOFFICIAL WORLD CUP REMIX)	HEY BABY (UNOFFICIAL WORLD CUP REMIX)	EMI/Parlophone CDR10200/1	(E)	EMI/Parlophone CDR10200/1	75

As used by Top Of The Pops and Radio One

TITLES A-Z

Artist	Title	Label	CD/Class	(Distributor)
2	ANYONE OF US	BMG	S 74321943002/74321943004	(BMG)
3	AUTOMATIC HIGH	Polydor	5736925/708304	(U)
4	UNDERNEATH YOUR CLOTHES	Epic	6795530/6795534	(FEN)
5	LIVIN' IT UP	Def Jam	0283870/0283979	(U)
6	A THOUSAND MILES	ASW/Mercury	4875742/4917544	(U)
7	HOT IN HERRE	Universal	MCST/042693/MSC042692	(U)
8	SHOOTING STAR	All Around The World	CXL082859	(AMC) (U)
9	HIGH VOLTAGE/POINTS OF AUTHORITY	Warner Bros	W58800/1	(FEN)
10	FOOLISH	Murder Inc.	5032942/6029544	(U)
11	A LITTLE LESS CONVERSATION	RCA	7421943572/7421943574	(BMG)
12	I'M GONNA BE ALRIGHT	Epic	6794642/6794644	(FEN)
13	WORK IT OUT	Columbia	6728822/6728824	(FEN)
14	YOUR SONG	Mercury	659572/659574	(U)
15	HERO	Roadrunner	RR 2046359/RR 20464	(U)
16	WHEREVER YOU WILL GO	RCA	7421943572/7421943574	(BMG)
17	WITHOUT ME	Interscope/Polydor	4977282/4977284	(FEN)
18	HERE I AM	ASW/Mercury	4875742/4917544	(U)
19	WHEN YOU LOOK AT ME	Def Soul	5638208/5638204	(U)
20	JUST A LITTLE	V2	WVR501866/501865	(SMV) (V)
21	POUNCE	Relativity	HW11011	(E)
22	BY THE WAY	Warner Bros	W58800/1	(FEN)
23	FOREVER	Incentive	CENT 4005326/4005328	(BMG)
24	IT JUST WON'T DO	Underwater HD	01660/HD 01660	(SMV) (V)
25	MISS LUCIFER	Columbia	6728252/6728254	(FEN)
26	BEAUTY ON THE FIRE	RCA	7421943572/7421943574	(BMG)
27	WEAK BECOME HEROES	Lockdown	678/678	(R) (U)
28	TELL IT TO MY HEART	All Around The World	CXL082859	(AMC) (U)
29	IF TOMORROW NEVER COMES	Polydor	5736925/708304	(U)
30	MY FRIENDS OVER YOU	MCA/Uni-Island	MCSX404266	(U)
31	GHOSTS	Credence	C080202/1	(E)
32	LK (CAROLINA CAROL BEA)	V Recordings	V5052/V5053	(SRD)
33	ALL YOU WANTED	Maverick/Warner-Chappell	678800/678802	(FEN)
34	MOVE IT LIKE THIS	S Convent/EMI	C56611/C56613	(E)
35	STRANGE RELATIONSHIP	Columbia	6728822/6728824	(FEN)
36	IT'S OK!	Innocent	SIN0363/SIN036	(E)
37	JUST A LITTLE GIRL	Polydor	5736925/708304	(U)
38	LIGHT MY FIRE	BMG	S 74321943002/74321943004	(BMG)
39	STOP TRYING YOUR HEART OUT	By Brother	RK0530204	(U)
40	ESCAPE	Interscope/Polydor	4977282/4977284	(U)
41	KISS KISS	London	LONCD4564	(U)
42	BACK TO CALI	BMG	B0004232	(ADD)
43	GET OVER YOU	Polydor	5736925/708304	(U)
44	WISH I DIDN'T MISS YOU	J	7421938182/7421938184	(BMG)
45	GET ALONG	Parlophone	CDR5858/1	(E)
46	LOVE AT FIRST SIGHT	Parlophone	CDR5 6577/1	(E)
47	LAST BREATH/BULLETS	Epic	6728252/6728254	(FEN)
48	DO LIKE TO TEACH THE WORLD TO SING	Decca/Universal	019260/1	(U)
49	TWO WRONGS DON'T MAKE A RIGHT	Columbia	6728302/6728304	(FEN)
50	WE'RE ON THE BALL	Columbia	6721312/6721314	(FEN)
51	ROLL ON THIS IS HOW WE DO IT	Parlophone	CDR53229/CADR53228	(E)
52	GOODYBYE	Deltasonic	DLTCD2005/1	(E)
53	SHE LOVES ME NOT	DreamWorks/Polydor	4038182/4038184	(U)
54	FULL MOON	Atlantic	ATB1300/ATB1300	(E)
55	AERIALS	Columbia	6728302/6728304	(FEN)
56	BABY'S GOT A TEMPER	XLS	XL14503/1	(U)
57	UNCHAINED MELODY	S	7421938182/7421938184	(BMG)
58	ONE STEP CLOSER	Polydor	5736925/708304	(U)
59	HOW COME YOU DON'T CALL ME	7421943182/7421943184	(BMG)	7421943182/7421943184
60	CHAPTER 6	Ram - (SRD)		(U)
61	THE WORLD SHE KNOWS	Chrysalis	CDCHS1400/CDCHS1402	(U)
62	FREAK LIKE ME	Parlophone	CDR53229/CADR53228	(E)
63	AMERICAN ENGLISH	Parlophone	CDR5858/1	(E)
64	EMERGE	Ministry Of Sound	FMDSM 1005S/1	(U)
65	ROLLOUT (MY BUSINESS)	Def Jam	5293202/5293204	(E)
66	BLURRY	Geffen/Polydor	4977282/4977284	(U)
67	2-WAY	MCA/Uni-Island	MCST/042693/MSC042692	(U)
68	DOVE (I'LL BE LOVING YOU)	Parlo		

3 AUGUST 2002

# CHART COMMENTARY

by ALAN JONES

Spending a third week at number one, despite a 36% decline in sales week-on-week, Gareth Gates' *Anyone Of Us (Go With The Wind)* brings the 18-year-old his seventh week at number one in total this year, following the four-week reign of his debut hit *Unchained Melody* in March/April. Gates is the first artist to have two singles each spend three or more weeks at number one in the same year since 1992, when two other BMG acts – Take That and Robson & Jerome – did likewise. More impressively, Gates is the first male solo artist to have a pair of hits of such chart-longevity since 1981, when Shakn Stevens spent three weeks at the summit with *This Ole House* and four with *Green Door*. After *U* extends BMG's lock on the top spot to nine weeks – the longest by one company since 1995, when Universal enjoyed a 21 week spree thanks to Manchester United (two weeks), *West West 15* (15 weeks) and *Whitfield* (four weeks). Shakra's debut hit *Whenever Wherever* is



S Club 7 had three number two hits in a row immediately after their chart-topping debut single *Bring It All Back*, so it is appropriate that S Club Juniors – eight assured juveniles with an average age of 12-and-a-half – should start their chart career with consecutive number two hits. Three months ago, the group's first single *One Step Closer* debuted at number two with first week sales of nearly 64,500, and went on to sell

280,000. This week, despite an opening tally of just over 51,000, *Automatic High* does likewise. *One Step Closer* lost out by just 6,027 sales to the Sugababes' *Freedom*. Like it, but S Club Juniors' failure to top the chart this time lies at the hands of fellow 19 Management client, Gareth Gates, who is several years their elder at 18, and whose *Anyone Of Us* single outsold theirs by more than 30% last week.

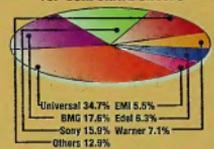
### SINGLE FACTFILE

robbed of top billing because Will Young's *Anything Is Possible/Evergreen* debuted at number one with a very impressive 559,000 more sales. Shakra's follow-up *Unchained Your Clothes* sold a more modest 44,000 copies last week to earn a number three debut. It does, however, help propel her former number three album *Laundry* back into the Top 10 for the first time in 16 weeks, the culmination of five weeks of consecutive growth. US success notwithstanding, *Dirty Vegas* have not completely cracked their UK homeland yet. Some 14 months after *Days Go By* peaked at number 27 there, their follow-up *Ghosts* makes a number 31 debut. After plucking four hits of ever increasing magnitude from their debut album *Hybrid Theory*, Linkin Park's double-headed *Hybrid* Vol. 1/Points Of Authority (from the remix album *Reanimators*) debuts at number nine – a notch down from the number eight success of their last. In The End.

### MARKET REPORT



### TOP CORPORATE GROUPS



Report shows top 10 companies by % of total sales of the Top 75, and corporate groups by % of total acts of the Top 75

### SALES UPDATE



one of the biggest thus far in 2002, spending 10 weeks in the Top 10, 19 weeks in the Top 75 and selling more than 550,000 copies. It

sold more than 109,000 copies in its first week alone to debut at number two, the highest sale for a number two this year. It was

## INDEPENDENT SINGLES

This Last	Title	Artist	Label (Weeks)
1	THE LOGICAL SONG	Scotter	Sheffield Tones/Eat UK (2) (95) STU (W)
2	IT JUST WONT DO	Tim Deluxe feat. Sam O'Connell	Underwater H2O (BMG) (3MVP)
3	UK (CAROLINA CAROL BELA)	DJ Marky And XRS feat. Stamina UK	V2 Recordings VICE3D (SRD)
4	JUST A LITTLE	Liberty X	V2 VV9579188 (3MVP)
5	NEW BAK TO CALL	Mauro Piccato	BXR BXR063 (3ADP)
6	BABY'S GOT A TEMPER	The Prodigy	XL XL5145C (V)
6	CHAPTER 6	Ram Trifogy	Ram RAM041 (SRD)
8	BRAIDED HAIR	I Giant Leap	Palm Pictures PPD10KZ (3MVP)
9	MUSIC TAKES YOU	Blame	Moving Shadow SHAD01VDCD (SRD)
9	KIDONING KING	Krist	Fall Cycle FCY04 (1)
11	ZERO STAR	Sugarcane	Magic For Nations CD001192 (P)
11	MOVEMENTS/THE GENTLE ART OF CHOKING	My Vindil	Infectious INFEC107CDX5 (3MVP)
12	UNDERDOSE	Imee	Magic For Nations CD001195 (P)
14	CHILLING MOMENTS	Samurai Hash	Bedrock BDR (ADD)
15	LITTLE RHYMES	Mercury Rev	V2 VV9579188 (3MVP)
16	SOUTH/NUN/READY STEADY GO	Paul Oakenfold	Parlophone PER170G55 (3MVP)
17	GIRLFRIEND	'N Sync feat. Nelly	Def J&M (ADD)
18	LOVE STORY	Layo & Bushwacka	Def J&M (ADD)
19	WHATEVER	Layo & Bushwacka	XL Recordings XL5 144C (V)
20	BLOW DA ROOF	Simulant DJs	Simulant STIM203 (ADD)

All charts © The Official UK Charts Company 2002

This Last	Title	Artist	Label	This Last	Title	Artist	Label
1	ANYONE OF US (STUPID MISTAKE)	Gareth Gates	Capitol	21	YOUR SONG	Chris Blue & Antonia Sains	Mercury
2	AUTOMATIC HIGH	S Club Juniors	Parlophone	22	IT JUST WONT DO	Tim Deluxe	Underwater
3	UNDERNEATH YOUR SCAVES	Epix	23	FOREVER	Blue Devs	Incognito	
4	THE LOGICAL SONG	Scotter	Edeal	24	PUNKING UP	Shazam	Incognito
5	LOVE IT UP IN YA	Def J&M/Mercury	Def J&M/Mercury	25	IT'S DED	Tagged	Incognito
6	A THOUSAND MILES	Vanessa Carlton	AAAP/Parlophone	26	BY THE WAY	Teddy Pendergast	Warner Bros
7	HOT IN HERRE	Nelly	Universal Island	27	GET OVER YOU MOV...	Sophia Ellis-Bextor	Polygram
8	SHOOTING STAR	Big & Rich	All Around The World	28	STOP CRYING YOUR HEART OUT	Darin	Big Brother
9	HIGH VOLTAGE/POINTS...	Luaka P.	Warner Bros	29	STRANGE RELATIONSHIP	Darius Fines	Columbia
10	FOOLISH	Adelphi	Bader Int'l/Mercury	30	ESCAPE	Enigma Unitas	Mercury/Polygram
11	A LITTLE LESS CONVERSATION	Dave Navro	RCA	31	HEALTHY ON THE FIRE	Waxie Hottelink	RCA
12	WHEREVER YOU WILL GO	The Calling	RCA	32	COLOUR BLIND	Darius	Mercury
13	JUST A LITTLE	Liberty X	V2	33	TELL IT TO MY HEART	Kelly Rowland	All Around The World
14	WORK IT OUT	Beverly	Columbia	34	ALL YOU WANTED	Hickola Beach/Maria/Warner Bros	Warner Bros
15	WHEN YOU LOOK...	Christina Mila	Def J&M/Mercury	35	IF TOMORROW NEVER COMES	Barry Keating	Polygram
16	IM GONNA BE A LOGG...	Avantasia	Capitol	36	KISS KISS	Wendy Wilson	London
17	HERE I AM	Enigma Unitas	Mercury	37	DOVE I'LL BE LOVING YOU	Mo'Nique	Funkin
18	LOVE AT FIRST SIGHT	Kyle Minogue	Parlophone	38	MISS LUCIFER	David Sanborn	Columbia
19	WITHOUT ME	Enigma Unitas	Mercury/Polygram	39	WEAK BEHIND THE SCENES	The Streets	Mercury
20	HERE I AM	Enigma Unitas	AAAP/Parlophone	40	ROUND ROUND	Sugababes	Universal Island

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Are your pre-releases **hot** news?

It's results good, Tag it!

## Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This Last	Title	Artist	Label
1	JAMES DEAN (I WANNA KNOW)	Daniel Bedingfield	Polygram
2	MISTI BLU	Amillians	London
3	JUST THE WAY YOU ARE	Mu\$K	Multiple
4	ROUND ROUND	Sugababes	Universal-Island
5	STARRY EYED SURPRISE	Paul Oakenfold	Perfecto
6	ALONE	Lasp	Profile
7	RAINY DAYZ	Mary J Blige & Ja Rule	MCA
8	REKIND ME	Ricky Ross	Wall of Sound
9	DO YOU SEE THE LIGHT	Singh Vs. Plaything	DNA
10	7 IN MY PLACE	Colony	Parlophone

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3 August 2002

# singles



- |    |  |                         |
|----|--|-------------------------|
| 1  | <b>ANYONE OF US (STUPID MISTAKE)</b><br>Gareth Gates | S                       |
| 2  | <b>AUTOMATIC HIGH S</b> Club Juntors                 | Polydor                 |
| 3  | <b>UNDERNEATH YOUR CLOTHES</b> Shakira               | Epic                    |
| 4  | <b>THE LOGICAL SONG</b> Scooter                      | Sheffield/Time/Edel UK  |
| 5  | <b>LIVIN' IT UP</b> Ja Rule feat. Case               | Def Jam                 |
| 6  | <b>A THOUSAND MILES</b> Vanessa Carlton              | A&M/Mercury             |
| 7  | <b>HOT IN HERRE</b> Nelly                            | Universal               |
| 8  | <b>SHOOTING STAR</b> Flip & Fill                     | All Around The World    |
| 9  | <b>HIGH VOLTAGE</b> POINTS OF AUTHORITY              | Linkin Park Warner Bros |
| 10 | <b>FOOLISH</b> Ashanti                               | Murder Inc              |



- |    |   |                    |
|----|---|--------------------|
| 6  | <b>A LITTLE LESS CONVERSATION</b> Elvis Vs JXL  | RCA                |
| 9  | <b>I'M GONNA BE ALRIGHT</b> Jennifer Lopez      | Epic               |
| 7  | <b>WORK IT OUT</b> Beyonce                      | Columbia           |
| 4  | <b>YOUR SONG</b> Elton John & Alessandro Safina | Mercury            |
| 13 | <b>HERO</b> Chad Kroeger feat. Josey Scott      | Roadrunner         |
| 12 | <b>WHEREVER YOU WILL GO</b> The Calling         | RCA                |
| 14 | <b>WITHOUT ME</b> Eminem                        | Interscope/Polydor |
| 10 | <b>HERE I AM</b> Bryan Adams                    | A&M/Mercury        |
| 11 | <b>WHEN YOU LOOK AT ME</b> Christina Milian     | Def Soul           |
| 19 | <b>JUST A LITTLE BIT</b> ...                    | ...                |

# THE OFFICIAL CHARTS

100% music week



TOP 100 POP SINGLES  
BY 59%\*



3 August 2002

# albums



- |    |  |                    |
|----|--|--------------------|
| 1  | <b>BY THE WAY</b><br>Red Hot Chili Peppers | Warner Bros        |
| 2  | <b>HEATHEN CHEMISTRY</b> Oasis             | Big Brother        |
| 4  | <b>ASHANTI</b> Ashanti                     | Mercury            |
| 5  | <b>NELVILLE</b> Nelly                      | Universal          |
| 6  | <b>GREATEST HITS I II &amp; III</b> Queen  | Parlophone         |
| 8  | <b>0 YEAR - ULTIMATE HITS</b> Aerosmith    | Columbia/UMTV      |
| 7  | <b>ESCAPE</b> Enrique Iglesias             | Interscope/Polydor |
| 9  | <b>THE EMINEM SHOW</b> Eminem              | Interscope/Polydor |
| 3  | <b>THE REMOTE PART</b> Idlewild            | Parlophone         |
| 14 | <b>LAUNDRY SERVICE</b> Shakira             | Epic               |



- |    |   |              |
|----|---|--------------|
| 11 | <b>BAG OF HITS</b> Fun Lovin' Criminals                     | Chyralis     |
| 12 | <b>SPIN</b> Darren Hayes                                    | Columbia     |
| 18 | <b>FEVER</b> Kylie Minogue                                  | Parlophone   |
| 10 | <b>READ MY LIPS</b> Sophie Ellis-Bextor                     | Polydor      |
| 17 | <b>DECADE</b> Neil Young                                    | Reprise      |
| 16 | <b>VOODOO CHILD - THE COLLECTION</b> Jimi Hendrix           | Universal TV |
| 21 | <b>COME AWAY WITH ME</b> Norah Jones                        | Parlophone   |
| 8  | <b>SPIRIT - STALLION OF THE CHAMARRON (OST)</b> Bryan Adams | A&M/Mercury  |
| 19 | <b>CAMINO PALMERO</b> The Calling                           | RCA          |

# compilations

- 1 **NOW THAT'S WHAT I CALL MUSIC! 52** **#11 HANDS TO HEAVEN**  
Warner Dance
- 2 **CLUBLAND**  
Universal TV/Atlantic/Sirenis
- 3 **THE BEST CLUB ANTHEMS SUMMER 2002**  
Universal TV/Virgin/BMI
- 4 **BOOM SELECTION**  
Sony/Warner Dance
- 5 **THE NEW CLASSIC CHILLOUT ALBUM** **#15 THE BEST SIXTIES SUMMER PARTY EVER**  
Columbia Universal TV/Virgin/BMI
- 6 **YOUNG GIFTED & BLACK** **#16 SUMMER COUNTRY**  
Togian Testar/BMG
- 7 **SEXY CRAZY COOL** **#17 CLUB NATION IBIZA**  
Universal TV Ministry Of Sound
- 8 **CLUBMIX IBIZA 2002** **#18 OLD SKOOL REGGAE**  
Universal TV/Sirenis Reelless
- 9 **SOHO! DISCO.COM - SUMMER HOLIDAY** **#19 I LOVE SUMMER**  
Columbia Universal TV/Virgin/BMI
- 10 **THE VERY BEST OF SMOOTH JAZZ** **#20 PURE GLOBAL CHILLOUT**  
Lyré Classics & Jazz Discobanda

**SCOOTER**

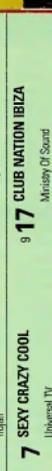
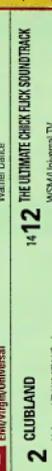
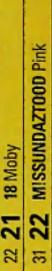
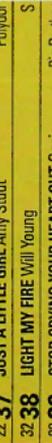
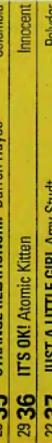
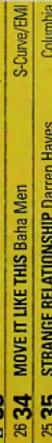
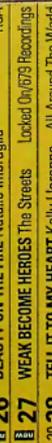
**OUT NOW**

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WYATA  
CONCEPT PHOTOGRAPHY BY STEVE SHAW

- 21 **POUNDING Doves** **Heavenly**
- 22 **BY THE WAY Red Hot Chili Peppers** **Warner Bros**
- 23 **FOREVER Deep** **Inpenitive**
- 24 **IT JUST WON'T DO Tim Deluxe feat. Sam Obernik** **Underwater**
- 25 **MISS LUCIFER Primal Scream** **Columbia**
- 26 **BEAUTY ON THE FIRE Natalie Imbruglia** **RCA**
- 27 **WEAK BECOME HEROES The Streets** **Locked On/675 Recordings**
- 28 **TELL IT TO MY HEART Kelly Rowland** **All Around The World**
- 29 **IF TOMORROW NEVER COMES Ronan Keating** **Polydor**
- 30 **MY FRIENDS OVER YOU New Found Glory** **MCA/Uni-Island**
- 31 **GHOSTS Dirty Vegas** **Credence**
- 32 **UK (CAROLINA CAROL BELLA) DJ Mierky & Xs feat. Stamina MC** **V Recordings**
- 33 **ALL YOU WANTED Michelle Branch** **Waverly/Warner Bros**
- 34 **MOVE IT LIKE THIS Baha Men** **S-Curve/BMI**
- 35 **STRANGE RELATIONSHIP Darren Hayes** **Columbia**
- 36 **ITS OK! Atomic Kitten** **Innocent**
- 37 **JUST A LITTLE GIRL Amy Studt** **Polydor**
- 38 **LIGHT MY FIRE Will Young** **S**
- 39 **STOP CRYING YOUR HEART OUT Oasis** **Big Brother**
- 40 **ESCAPE Enrique Iglesias** **Interscope/Polydor**



# THE OFFICIAL UK CHARTS SPECIALIST

3 AUGUST 2002

## CLASSICAL ARTIST

This Week	Last Week	Title	Artist	Label (Distributor)
2	1	ENCORE	Russell Watson	Decca 476002 (U)
1	2	BEYOND IMAGINATION	OperaBabes	Sony Classical SK8916 (TEN)
3	3	THE VOICE	Russell Watson	Decca 0467212 (E)
4	4	CLASSICAL GRAFTY	The Planets	EMI Classics CDC57212 (E)
6	5	FLAMENCO FANTASY	Rochester	EMI Classics CDC570472 (E)
7	7	THE ROSE	Medieval Beatles	EMI Classics CDC572972 (E)
7	5	SACRED ARIAS	Andrea Bocelli	Philips 462002 (U)
11	11	ONCE IN A RED MOON	Secret Garden	Emarcy 5486782 (U)
9	8	HOLST: THE PLANETS/MYSTIC TRUMPETER	Renton/RSD/loyd-Jones	Naxos 892716 (S)
10	12	I, RUSSO AMORE	Filippa Gardano	WEA 86247402 (U)
11	15	BLISS: STRING QUARTET NO 1	Andrew Bocelli	Naxos 862762 (U)
12	9	VIVALDI: FOUR SEASONS	Maggie Quartet/daziel	Naxos 055710 (S)
14	19	VERDI	Andrew Bocelli	EMI Classics CDC552322 (E)
15	17	ARIA - THE OPERA ALBUM	Andrew Bocelli	Philips 464002 (U)
16	16	HARRIS: SYMPHONY NOS 7 & 9	Ukraine Nat SO/Kuchar	Philips 462032 (U)
17	14	THE GOLD COLLECTION	Luciano Pavarotti	Naxos 855650 (S)
18	13	AMORE - THE LOVE ALBUM	Luciano Pavarotti	Decca 2 R2C0402 (DR)
19	10	HOOKED ON CLASSICS	Royal Philharmonic Orchestra/Clark	Crisona CIMC141 (EUK)
20	20	SHOSTAKOVICH/SUITE NOS.1 & 2	Russian State Orch/Yablonsky	Naxos 855949 (S)

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## JAZZ & BLUES

This Week	Last Week	Title	Artist	Label (Distributor)
1	2	COME AHEAD WITH ME	Norah Jones	Parlophone 5348002 (E)
2	1	THE VERY BEST OF SMOOTH JAZZ	Various	Blue Classics & Jazz 384300 (U)
3	3	PURE JAZZ CHILLOUT	Various	Virgin/EMI VTD405 (E)
4	4	THE VERY BEST OF LATIN AMERICA	Norah Jones	Nelumbo NSCD003 (NN/P)
5	5	KIND OF BLUE	Miles Davis	Columbia KC 6635 (TEN)
5	5	TOURIST	St Germain	Blue Note 526212 (E)
7	8	THE LOOK OF LOVE	Diana Krall	Interscope 549482 (U)
7	8	VERVE REMIXED	Various	Nones 550602 (U)
9	9	BEST OF	Peter Dinklage/Splitter Group	Artisan 5MAD048 (P)
10	6	SKETCHES OF SPAIN	Miles Davis	Lodge 6K051 (TEN)

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## R&B SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	LYVIN' IT UP	Jay Rule feat. Case	Def Jam 032978 (U)
2	3	HOT IN HEERE	Nelly	Universal MCD704289 (U)
3	1	FOOLISH	Ashanti	Murder Inc 025942 (U)
4	4	I'M GONNA BE ALRIGHT	Jennifer Lopez	Epic 572946 (TEN)
5	2	WORK IT OUT	Enimem	Columbia 572805 (TEN)
6	6	WITHOUT ME	Benetton	Interscope/Polygram 487782 (U)
7	5	WHEN YOU LOOK AT ME	Christina Milian	Def Jam 526281 (U)
8	7	WISH I DIDN'T MISS YOU	Angie Stone	J 7423199181 (BMG)
8	8	TWO WRINGS (DON'T MAKE A RIGHT)	Wyclef Jean feat. Claudette Ortiz	Columbia 572892 (TEN)
10	9	2-WAY	Rayvon	MCA/Universal MCD704289 (U)
11	9	HOW COME YOU DON'T CALL ME	Alicia Keys	J 7423199182 (BMG)
12	11	FULL MOON	Brandy	Atlantic 471340D (TEN)
13	12	FREAK LIKE ME	Suprables	Island/Uni Island CD10798 (U)
14	14	LAND OF A MILLION DREAMS	Darkest feat. K.Mike & S Brown	Atlantic 471340D (TEN)
15	14	IT TAKES MORE	Mel Dymally	Polygram 510798 (U)
16	13	ROLLOUT (MY BUSINESS)	Ludacris	Def-Jam/Mercury 526963 (U)
17	18	HELLA GOOD	No Doubt	Interscope/Polygram 487782 (U)
18	20	PASS THE COUVOISIER - PART II	Busta Rhymes/P Diddy/Pharrell	J 7423199183 (BMG)
19	21	GIRLFRIEND	N.Y. Sync feat. Nelly	Jive 923312 (P)
20	19	JUST IN CASE	Jahm	WEA 9581CD (TEN)
21	17	GOLD	Beverly Knight	Parlophone/Whynne Series CDK5690 (E)
22	16	DAYS LIKE THIS	Shawn Elliott	Oyster Music 519535 (3 MV/TEN)
22	4	4 MY PEOPLE	Missy Elliott	East West/Elektron E 728623 (TEN)
24	24	OH MY (PART I)	Twista	Elektron E 728623 (TEN)
25	25	OH BABY	Rihanna	52 678232 (TEN)
26	15	I NEED A GIRL	P. Diddy feat. Usher & Loon	Bad Boy/Arista 7423199187 (Improm)
27	23	FREAK MODE	Realistas	Go Beat/Virgin 603004S (E)
28	30	ROCK THE BOAT	Aaliyah	Polygram 515743 (E)
29	31	ME JULIE	All 4 & Shoggy	Island/Uni Island CD10793 (U)
30	28	NO MORE DRAMA	Mary J Blige	MCA/Universal MCD704281 (U)

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## CLASSICAL COMPILATIONS

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	PROM AT THE PALACE	Various	Universal TV/Virgin/EMI VTD0402 (E)
2	3	PURE CLASSICAL CHILLOUT	Various	Decadence DCTV100 (TEN)
2	2	CLASSICAL AMBIENCE	Various	Crisona CRM3035 (EUK)
4	4	RELAXING CLASSICS	Various	EMI Gold 574272 (E)
5	8	RELAXING CLASSICS	Various	Crisona MIDCD008 (EUK)
5	5	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CPM0308 (BMG)
7	6	100 POPULAR CLASSICS	Various	Casini Music MSC0017 (P)
7	15	FAVOURITE CLASSICS	Various	Crisona CRM3035 (EUK)
8	15	ROMANTIC PIANO ADAGIOS	Various	Decca 407772 (U)
9	9	VILLAGGIO SEASONS	Various	BMG 14M571282 (E)
11	9	THE NATIONAL TRUST - TRANQUIL MOODS	Various	HMV 742319482 (BMG)
12	10	TRANQUILITY	Various	Decca 407802 (U)
14	14	UPLIFTING CLASSICS	Various	Emporio EMPTEX19 (DUSC)
14	10	100 PIANO CLASSICS	Various	Pulse PXC03508 (P)
15	15	TIME TO RELAX	Various	Pulse PXC03506 (P)
16	16	100 ROMANTIC CLASSICS	Martovani	Classic FM CPM0308 (P)
17	13	100 RELAXING CLASSIC	Various	Casini Music PXC03507 (P)
18	17	100 POPULAR CLASSICS - VOLUME TWO	Various	Casini Music PXC03505 (BMG)
19	19	100 OPERA CLASSICS	Various	Pulse PXC03504 (P)
20	18	THE ADAGIO COLLECTION	Various	Decca 408082 (U)

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## ROCK

This Week	Last Week	Title	Artist	Label (Distributor)
1	1	THE WAY	Red Hot Chili Peppers	Warner Bros 532491 42 (TEN)
2	2	0 YEAR - ULTIMATE HITS	Aerosmith	Columbia/UMV 508470 (E)
3	3	GREATEST HITS I & III	Queen	Parlophone 525832 (E)
4	2	VOODOO CHILD - THE COLLECTION	Jimi Hendrix	Universal TV 710222 (U)
5	4	SILVER SIDE UP	Nickelback	Roadrunner 129482 (E)
6	7	TOXICITY	System of A Down	Columbia 518336 (TEN)
7	5	COME CLEAN	Fuqua/Di Mutt	Interscope/Polygram 487782 (U)
8	8	UNTOUCHABLES	Korn	Epic 5017702 (TEN)
9	9	STICKS AND STONES	New Found Glory	MCA/Uni-Island 112222 (U)
10	10	LOVE HATE TRAGEDY	Papa Roach	DreamWorks/Polygram 603072 (U)

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## DANCE SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	IT JUST WON'T DO	Tim Deluxe feat. Sam Obimik	Underwater K20 618 (2MV/P)
2	2	GHOSTS	Jiry Vigeas	Credence 178002 (E)
3	3	LET'S GO TO THE COUNTRY	Mauro Piccato	BMG BXR45643 (ADD)
4	2	LI (CAROLINA CAROL BELLA)	DJ Marky And XRS feat. Stamina M	V Recordings V03S (SRD)
5	5	CHAPTER 6	Ram RAMM!5 (SRD)	Ram RAMM!5 (SRD)
6	5	MUSIC TAKES YOU	Blame	Moving Shadow SHAD00157R (SRD)
7	6	CHILLING MOMENTS	Shmuel Flash	Bedrock BDR (ADD)
8	7	KLONKING KING	Krist	Fall Cycle FC0141 (U)
9	3	SHOOTING STAR	All Around The World THE YOUNG GIRLS (AMG) / Catelida	Globe/Harmont 8102 01G (U)
11	5	EMERGE	Fischerpenner	Ministry Of Sound FS005 T1 (2MV/TEN)
12	5	SHINY DISCO BALLS	Who De Funk feat. Jessica Ve	White Label (PM)
13	9	FOREVER	Dee Dee	Incentive CENT 43T (3MV/TEN)
14	4	HOLD IT DOWN	4 Hero feat. Lady Aims	Talkin Loud 629891 (U)
15	12	WATEREY	12,000 Bc	Junior BROS02 (AMG) / U
16	6	BACK FOR MORE	Infelix	Formation F0RM1206 (SRD)
17	7	SWEET HARMONY (ONE LOVE FAMILY)	Liquid	XL Recordings XL 05 (U)
18	8	GOOD TIMES	Ed Case feat. Skin	Columbia 6272676 (TEN)
19	8	CHAPTER 5	Ram Ram!5	Ram RAMM 40 (SRD)
20	8	THE LOGICAL SOUND	Scotter	Sheffield Tunes/Edel UK 013920 STU (U)

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## DANCE ALBUMS

This Week	Last Week	Title	Artist	Label Cat. No. (Distributor)
1	1	HALWAY BETWEEN THE OUTER AND THE STARS	Felony Slim	Skin! BRASSIC 2002 (2MV/P)
2	1	GILLES PETERSON - WORLDWIDE 2	Various	Talkin Loud 0631167 (U)
3	2	BEACH HOUSE	Various	Red Kandi - J (3MV/TEN)
4	2	18	Moby	Moby CD512MM002 (U)
5	3	CLUBLAND	Various	Universal TV/Virgin/EMI VTD0402 (E)
6	8	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/778 Recordings 09245405 (SRD)
7	7	THE BEST CLUB ANTHEMS SUMMER 2002	Various	EMI/Virgin VTD00467 (E)
8	6	SIMPLE THINGS	Zero 7	Ultimate Diffusion UDR00016 (2MV/P)
9	7	THE PRIVATE PRESS	Di Shadow	Island/Uni-Island LLP50118/CD0118 (U)
10	11	NIGHT WORKS	Lays & Bushwacke!	XL XL15154- (V)

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## MUSIC VIDEO

This Week	Last Week	Title	Label Cat. No.
1	1	EMINEM: All Access Concerts - Party At The Palace	Opus Arte/BBC 040252V
2	2	ROBIE WILLIAMS: Nobody Sometoday	Polygram 4823129
3	3	EMINEM: The Singles	Chryslis 4020363
4	4	OZZY OSBOURNE: Live At Budokan	Interscope/Polygram 487782
5	5	MUSE: Hallelujah - Live At The Zenith Paris	SMV Columbia 542719
6	6	IRON MAIDEN: Rock In Rio	Metromusic MLD0201A65
7	7	KYLE MINOGUE: Live In Sydney	Sanctuary 547301
8	8	FANCLIS ARTISTS: Queen's Concerts - Part At The Palace	Warner Music Video 187742633
9	9	NEO HOT CHILD PEPPERS: On The Map	85020000 Am 040200V
10	10	ROBIE WILLIAMS: Live At The Albert	Warner Music Video 187742633
11	11	S CLUB 7-S Club Party - Live	Warner Music Video 187742633
12	12	DASH: Family Party - Live In Boston	Warner Music Video 187742633
13	13	SNIPER DOGG: Doggyflop	Warner Music Video 187742633
14	14	BREITNEY SPEARS: Live From Las Vegas	Warner Music Video 187742633
15	15	QUEEN: Tribute Concert	Warner Music Video 187742633
16	16	BRYAN ADAMS: Live At Stone Canyon	Warner Music Video 187742633
17	17	THE DOORS: 28 Years Commemorative Edition	Warner Music Video 187742633
18	18	STEREOPHONICS: A Day At The Races	Warner Music Video 187742633
19	19	CHRYSLIS 4020363	Chryslis 4020363
20	20	RECEIVER FIVE REV 1613	RECEIVER FIVE REV 1613
21	21	PLM 1164801002	PLM 1164801002
22	22	UNIVERSAL VIDEO 0175303	UNIVERSAL VIDEO 0175303
23	23	XL 15154- (V)	XL 15154- (V)

3 AUGUST 2002

**COOL CUTS CHART**

as featured on the Pop's Saturday night show on Kiss 100 and Energy City night

1	TAKE ME WITH YOU Cosmos	Hitland
2	EXTREME WAVES Moby	Male
3	I WANT YOU BACK X-Press 2	Skint
4	MY VISION Jazika feat. Seal	Intell
5	SUNSHINE tomas + flihenz	Ruffin
6	SHINY DISCO BALLS Who Da Funk feat. Jessica Eye Subas	Intell
7	JUST THE WAY YOU ARE Milky	Multiply
8	THAT'S HOW GOOD YOUR LOVE IS II Pedrinho	Defected
9	DREAMING OF YOU Thrillseekers	Data
10	HUM MELLODDY Robbie Rivera	Jalcy
11	NO NO NO Manjama	Special
12	FLAVOUR Zoo Brazil feat. Derek Conyer	Spacetrunk
13	REAL WILD HOUSE with remix from Laid	Sharp
14	UNTITLED Warrior	Incentive
15	THRILL HER T'N'II Her	white label
16	BOZ BOZ Quilver	Baroque
17	DO YOU REMEMBER HOUSE? Blaze	Slig N'Shade
18	AHORA SI Havana Funk	Strictly Rhythm
19	CAN YOU FEEL IT MAUVE	Big Room
20	MIDAS TOUCH Indirect	Black Gold

**URBAN TOP 20**

1	ADDICTIVE Truth Hurts	Interscope
2	RAINY DAZE Mary J. Blige feat. Ja Rule	MCA
3	DOBT T'HESS WITH MY MAN Nivea	Arca
4	ALL EYES ON ME Monique	J Records/Arca
5	WHAT IF A WOMAN JOE	Jive
6	TOUCH ME, TEASE ME SSL	Epic
7	WORK IT OUT Beyonce	Columbia
8	DOBT T'HESS WITH MY MAN Nivea	Arca
9	OH BOY Cam'ron	Roc-A-Fella
10	YOU ARE MY STARSHIP Dazz Band	Urbanstar
11	WRECHIDLE (LP SAMPLER) Mary Mary	Columbia
12	WHY DON'T WE FALL IN LOVE America	Katrina
13	OWIE I FEEL A BAG BANG SHAKI WAKING UP GOONZ	Wasterline
14	ALL THAT (A BAG OF CHIPS) HH S! Soul	Justice
15	BOOO! B!ess-D	Tantara/Southside Collective
16	LIVE BIG Scaferle feat. Angie Martinez & Fat Joe	Universal
17	NOT IN HERRE Neely	Murder Inc
18	FOOLISH Ashanti	Columbia
19	CHEEKY Bounce feat. Lady Luck	Columbia
20	FULL MOON Brandy	East West

**CLUB CHART TOP 40**

1	CAN U DIG IT? Jam X & DeLeon	Serious
2	BLACKWATER Octave One feat. Ann Saunderson	Concept/430 Music
3	SEVEN CITIES Stone Islets	Lost Language
4	RIPPIN KITTIN Golden Boy	Illstrrious
5	JAMES DEAN (I WANNA KNOW) Daniel Bedingfield	Polydor
6	SEE STARECASE	Hope
7	ALONE Lasgo	Positiva
8	CHIMERA Sinister	RCA
9	DUST ME SELECTA Gerling	Intellious
10	WORD LOVE Rhianna	SZ
11	STARRY EYE SURPRISE/READY STEADY GO Oakenfold	Perfecto
12	DREAMING OF YOU The Thrillseekers	Data
13	LOVIN' IS EASY Hear'say	Polydor
14	WHO'S CRYING NOW DJ Chrome	Illstrrious
15	TERROR Fused	Xtravaganza
16	BEAUTIFUL CHILD (A DEEPER LOVE) Madeline	Interno
17	IN YOUR HANDS Redd	Mite
18	EXTREME WAVES Moby	Mainline
19	THE JOURNEY Blue Horizon	Island
20	ROUND ROUND Sugababes	Nebula
21	DIVIN 4 Strings	Multiply
22	INSATIABLE Thick D	Epic
23	TAKE IT EASY SSL	Champion
24	SHOW ME LOVE Robin S	Wall Of Sound
25	REMINO ME Royscop	RCA
26	WHEN I LOST YOU Sarah Whitmore	Moksha/Arista
27	HARDER Kasheem	WEA
28	TIME IS THE HEALER Riva	Interscope/Polydor
29	LOVE TO SEE YOU CRY Enrique Iglesias	Edel
30	WHAT'S IT GONNA BE? Benefit	Pepper
31	SAFE FROM HARM Narcotic Thrust	ifrr
32	DIAMONDS FOR HER The Superman Lovers	Independentie
33	BREAK 4 LOVE Raze	Champion
34	INSANE Dark Monks feat. Mim	Backyard/Incentive
35	MIDAS TOUCH Indirect	Black Gold
36	DO YOU SEE THE LIGHT Snap! Vs Plaything	Dan
37	RAINY DAZE Mary J. Blige feat. Ja Rule	MCA
38	THE BASIS (F.P.) BASS GENERATOR Fergie	Decade/Duty Free
39	JUST THE WAY YOU ARE Milky	Multiply

**CLUB CHART BREAKERS**

1	THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten	Innocent/Virgin
2	SOMETIMES (I FLY) Roberta Chilès	Decca
3	STOP IT (I LIKE IT) Rick Guard	X-It/Phase
4	MONEY FOR NOTHING (OVERDRIVE) Avancada	All Around The World
5	FOREVER YOUNG Interactive	Nea
6	NEBUCHAN FRANK TRAX	white label
7	WHISTLE Tax	Five AM
8	HARDLY A DAY Q.E.D.	Tantara/Southside Collective
9	BOOO! B!ess-D	Jive
10	BOYS Britney Spears	

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from [www.musicweek.com](http://www.musicweek.com). To receive the club charts in full by fax contact Cathy Waine on 01509 7579 4123

**CHART COMMENTARY**

By ALAN JURGES

German trance producers Jurgis, Musthall and Dominic DeLeon have been practising their art as producers and artists since 1999, providing mixes of Club Chart monsters such as 2000 by Binary Rnary. Back In My Life by Aice DeJalay and On The Move by Bartzek. But they land their biggest hit yet this week, their latest single – crediting their alter-egos **Jam X & DeLeon** – rocketing 19-4, pipping Octave One's Blackwater (a 4-2 mover) at the post by a margin of less than 1.5%. Like last week, there is another rash of hot records in a hurry, with the whole of the Top 10 consisting of climbers for the second week in a row. That means there are some hefty falls, with last week's top three – Who's Crying Now by DJ Chrome, Terror by Fused and Beautiful Child by Madeline slumping in convoy, 1-14, 2-15 and 3-16. Even bigger drops include I'm A DJ by Sonie Animation (5-43) and Don't Say Goodbye by Paulinho Rubo (6-55). Meanwhile, **Thru Oakenfold's** Perfecto label shoots for its fifth number one the year, courtesy of his own Starry Eyes Surprise, which is at this week's top but at number 14, while another superstar DJ to return to the list is **Moby**, whose Extreme Waves is the second highest new entry at number 18...Three acts who have had number one hits on the OCC chart occupy the top three berths on the Pop Chart, with Atomic Kitten's cover of Biondie's hit, The Tide Is High besching at number one, way ahead of Polydor signings Daniel Bedingfield's James Dean and Hear'Say's Lovin' Is Easy. The latter track, also moves 21-13 on the Club Chart, trickily credited as an unsigned while label by DJ S'N'M vs E-Smoove...Meanwhile, the Urban Chart is again a haven of sobriety, with Truth Hurts increasing her lead at number one, while Mary J Blige finally reaches number two, as **Usher & P Diddy** slide to three. There are five new entries but they arrive at 12-16 inclusive, with **Ame'e's** Why Don't We Fall In Love scoring just a handful of points more than the rest.

**POP TOP 20**

1	THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten	Innocent/Virgin
2	JAMES DEAN (I WANNA KNOW) Daniel Bedingfield	Polydor
3	LOVIN' IS EASY Hear'say	Decca
4	STOP IT (I LIKE IT) Rick Guard	Decca
5	COLOURBLIND Darlas	Mercury Records
6	ALONE Lasgo	Curb
7	WITHOUT YOU Mary Griffla	Curb
8	SOMETIMES (I FLY) Roberta Chilès	Motiv8
9	CAN U DIG IT? Jam X & DeLeon	Serious
10	WOT YOU GOT Abs	S
11	THE CROWN JUNGLE Rhinoceros	S
12	DO YOU SEE THE LIGHT Snap! Vs Plaything	Pepper
13	WHO'S CRYING NOW DJ Chrome	Data
14	BEAUTIFUL CHILD (A DEEPER LOVE) Madeline	Perfecto
15	OBVIOUS Kevzina	Xtravaganza
16	LIKE A PRAYER Maf! House	Serious
17	ANGELS OF US Tracey Coole	Almighty
18	RAINY DAZE Mary J. Blige	MCA
19	FOREVER YOUNG Interactive	All Around The World
20	SWAY IN SWIMM Pop Edge To & F'n' 146 Boy	Arca



In Music Week's August 24 issue we take a look at the pros and cons of the corporatisation of music festivals within the UK. We also look at the current state of the merchandising sector.

For more details, contact the Music Week Sales Team on **020 7579 4451/4191**

Booking deadline: August 7  
Copy deadline: August 14





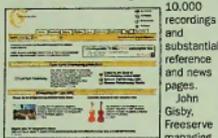
CLASSICAL NEWS

by Andrew Stewart

CLASSICAL.COM LINKS WITH FREESEERVE

The marketing reach and brand profile of Classical.com have both received a significant boost following the conclusion of a commercial agreement with Freeserve.

The deal, structured to deliver a classical music subscription service on www.freeserve.com, rolled out on July 22 and offers Freeserve visitors a variety of classical music packages, including access to Classical.com's catalogue of around



10,000 recordings and substantial reference and news pages. John Gisby, Freeserve managing director, portals, says "Classical.com's huge music resource is ideal for both classical music enthusiasts and those looking to broaden their musical horizons. Following our launch of Freeserve Music Club last month [June], this partnership with Classical.com demonstrates our continuing commitment to make Freeserve a destination of choice for music lovers of all tastes."

Classical.com has rapidly emerged to become a leading player in the provision of online classical music, forging strong links with ETOpenworld and developing a pilot project with Westminster Libraries to supply an online resource of classical tracks to library users. The company's latest deal provides Freeserve with monthly subscription packages ranging from £3.99 to £10.99, including an Essentials option offering unlimited online listening and 10 monthly downloads.

"The partnership puts our flexible music

service in front of one of the largest ISP customer bases in the UK," says Classical.com CEO Roger Press. "We look forward to providing these users an intuitive paid-for music service, which gives them a viable and safe alternative to the free peer-to-peer offerings."

WILKINSON JOINS ONE FOR YOU

Andy Wilkinson has been appointed general manager of One For You, the Cheshire-based specialist independent classical distributor, replacing Bernard Pellat. The company is set to take on distribution of the Etoetera label in August, refurbishing its roster of contemporary music labels. Wilkinson, formerly general manager of MDC, explains that One for You is determined to shake up its communication with retail clients and the press, admitting that customer relations had slipped in the past.

"We've had a very positive response from our customers about this," he says. "I'm determined to improve things and deal more closely with our customers and suppliers. We are also looking to broaden our portfolio of mainstream labels to add to such respected brands as Analecta, Accent, Kairos, Sorm and Stradivarius."

Wilkinson points to the recent addition of the Dutch NM Classics and Composers' Voice lines, complete with a catalogue rich in the history of music in the Netherlands. "I think the long-term future of the distribution of classical music rests firmly with small independent companies such as One For You," he says. "We are hoping to attract new labels and make sure that people know about the variety of what we already represent. That is part of our strategy to put customer relations at the top of our priorities."

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

ALBUM of the week

LE ROI DANSE: Music by Lully, Cordier, Cambert, Michel Lambert. Musica Antiqua Köln (Deutsche Grammophon)

OSI was recorded by Belgian film-maker Gérard Corbiau follows on from his Oscar-nominated Farinelli with a sumptuous look at Louis



XIV's patronage of the arts as a tool of political power. Le Roi Danse explores the relationship between the Sun King, the dramatist Molière and the Italian émigré dancer and composer Jean-Baptiste Lully. The movie's OST was recorded by Reinhard Goebel's (pictured) thrilling period-instrument band Musica Antiqua Köln and fully matches the panache of Corbiau's film. Music by less familiar composers is set alongside hits from Lully's long career, cut short when he developed gangrene from a foot wound incurred while conducting with a heavy baton.

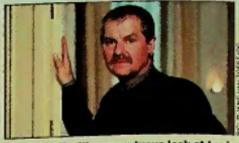


PHOTO: ANDREW WOODS

REVIEWS

For records released up to August 12, 2002



HAYDN: Cantatas for the House of Esterházy; Symphony No.12. Im, Stojkovic, Cialek; Wokalensemble Köln; Cappella Coloniensis/Spering. (Harmonia Mundi HMC901765). South Korean soprano Sunhae Im puts her excellent coloratura technique to good use in two of three cantatas for Haydn's princely Esterházy employers, which receive their world premiere recordings on Harmonia Mundi's key August release. The wit and subtlety of the composer's music far exceeds the sycophantic sentiments of the texts he sets. Cappella Coloniensis and Andreas Spering also offer a spirited account of Haydn's early Symphony No.12. Marketing in the specialist classical press books this release.

WEBER: Der Freischütz. Stojkovic, Prégardien, Garhaher, Röhlig, etc.; Cappella Coloniensis/Well (Deutsche Harmonia Mundi) 05472 77536-2 (2CD). Steffen Kopetzky's punchy new narration helps

retain the feverish dramatic pace set here in the music by Bruno Weil and his excellent cast, led by Christoph Prégardien in eloquent voice and Johanna Stojkovic's sparky Anchen. Cappella Coloniensis continue vibrant playing to this first recording of Weber's melodramatic work to use period instruments. The hunting chorus and Wolf's Glen scene are boldly done, the latter's spine-tingling impact boosted by impressive recorded sound.



THE SPANISH GUITAR: Includes works by Granados, Tárrega, Sor, Rodrigo, Albéniz, Turina, etc. Various. (Naxos 8.557122-23 (2CD)). The Naxos catalogue contains more than 80 guitar discs, including a series featuring the work of international competition winners. This compilation presents a strong anthology of classical Spanish guitar compositions, including such evocative pieces as Tárrega's Recuerdos De La Alhambra and Castelnuovo-Tedesco's Escaramúza dance suite. The re-packaging offers informative notes and a complete catalogue of Naxos guitar recordings.

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# POP PERKS UP WEST END WITH QUEEN AND MADNESS

Targetting a new generation of theatre-goers who were raised on Seventies and Eighties pop, the Queen and Madness back catalogues are fronting two new shows, while more pop artists are moving to write new scores. Mark Shenton reports

Pop and musical theatre have long been suspicious bedfellows: when pop swept all before it in the early Sixties, musical theatre lost much of the influence it had once had on the popular taste. Ever since, the charts and the stage have made only fitful contact with each other. But a string of shows adapted from classic repertoire of the last 30 years is breathing new life into the West End, as well as the catalogues of those bands shrewd enough — and lucky enough — to back a hit.

We Will Rock You, Saturday Night Fever and Mamma Mia!, based respectively around the repertoire of Queen, the Bee Gees and Abba, are among the biggest hits in the West End. Boy George's Taboo, incorporating a mixture of old and new material, is also enjoying a successful run, in spite of the unhappy precedent set by the Pet Shop Boys' short-lived original work, Closer To Heaven. Meanwhile, Our House, a production based around the hits of Madness, is due to open at the Cambridge Theatre near Leicester Square on October 15.

"What seems to be going on is a bit of a shift towards established bands' repertoire as the new musicals," says Jonathan Channon, director of film, TV and media at EMI Music Publishing, which controls the music of Queen and Madness, as well as a number of the songs which are featured in Taboo.

While it would be tempting to herald productions such as Mamma Mia! as heralding a vastly lucrative avenue of exploitation for publishers, most are keen to signal a note of caution.

"If you actually compare the number of opportunities there have been in recent times to the number of opportunities for film and television exploitation, musical theatre is



We Will Rock You launch (l-r): Ben Elton, producer Robert De Niro, Brian May, Roger Taylor, and promotional poster (inset)

not actually a particularly fruitful area," says BMG Music Publishing managing director Paul Curran. "But when they happen, they are big opportunities, like Queen or the Bee Gees."

Exploiting well-known repertoire in this fashion is unlikely to return musicalists to their one-time position at the cutting edge of popular music, but the commercial value of West End exposure cannot be disputed.

Queen's Greatest Hits II & III will be held off the number one albums spot only by Enimem during June in the wake of the launch of We Will Rock You, while the Madness production is already slated to spawn a cast album, a reissue of Virgin's Divine Madness compilation and spin-off single releases.

"The real benefit is that it promotes deep

back catalogue," says Channon. "Any kind of exploitation is good exploitation. At the moment there is a trend, and this is the obvious exploitation for bands of a certain type."

It remains to be seen whether a wholly original musical can capture the critical attention in the way they once routinely did, however.

During what is commonly regarded as Broadway's golden age, around the 1940s and 1950s, the music of Broadway (and the Hollywood it also inspired) was a cultural as well as musical force. It provided the bedrock not only of the popular music of the Western world, but even supplied the soundtrack for the national and cultural identity of the US

itself. Consider the evidence: Bing Crosby's rendition of White Christmas, a song originally written by Irving Berlin for the 1942 movie musical Holiday Inn, has sold more than 31m copies, reputedly the second biggest-selling single in history, after Elton John's Candle In The Wind. Rodgers and Hammerstein's title song for Oklahoma!, meanwhile, may have come to define one of the states of the union, but another Berlin song, God Bless America, went even further to become the nation's rousing cry — a role it has continued to fulfil in the grieving that followed the events of last September.

But, by the late Fifties and early Sixties, musical tastes had suddenly shifted. Elvis Presley and the Beatles arrived and they changed everything. Suddenly rock 'n' roll was hip and happening. Meanwhile, musicals were soon left behind. A generation gap emerged, in which the shifting of musical tastes could be explicitly discerned: musicals, once synonymous with popular music, were now the things your parents went to see. They now belonged to the world of nostalgia — while rock 'n' roll was about "now".

Broadway took a while to catch up with the culture shock of this invasion of its territory and, in 1967, sought to take on this changed world with its first new-age musical, Hair (see breakout, p25). In the vibrant music of Galt MacDermot, to lyrics by George Ragni and James Rado, the modern pop musical was born. But Hair (which soon transferred from Broadway to the West End's Shaftesbury Theatre) was an exception, not a rule, and did not grow into a phenomenon. Meanwhile, pop figures started dabbling with the notion of working in the theatre: among them were The Who, whose rock opera Tommy was first released as a concept album in 1969 — "It would actually take 23 more years before Tommy would become a Broadway hit. The director of the stage version, Des McAnuff, remembers its early impact on him. "I first heard the album in the summer of 1969," he says. "I was 17, in high school and in love with both the theatre and rock 'n' roll. Tommy struck me right away with its inherent theatricality." p24

## Movies and music continue happy marriage

Everyone knows a well-placed track can help to sell a film and a successful film can certainly spin off into the charts via the soundtrack albums which now accompany virtually every movie release. But what remains most striking about the soundtrack market is the way that a film and its music can, when combined, add up to more than the sum of their respective parts.

Last week's number seven debut of Bryan Adams' Split — Station Of The Clamron OST represents a perfect example of the symbiotic relationship between music and movies. As HMV specialities manager Rudy Osorio points out, "It's a film about a horse in the American Civil War who can't speak, so if it hadn't been for Bryan Adams, I can't see how the soundtrack would have done nearly as well as it has in the UK."

Likewise, with its 18,000 first-week sales, the soundtrack outperformed the Canadian star's last three releases — a live album, a studio album and a hits collection. The magic of Hollywood, indeed.

Twisted Nerve and Universal Pictures were clearly aware of the subtle dynamic involved when they issued Badly Drawn Boy's About A Boy OST with a double-sided cover alternately featuring the artist



only work if the film justifies the spin-off. "It is very box-office-driven," says Osorio at HMV. "The best soundtrack in the world will not sell without a decent movie behind it."

But a healthy box office this year for films such as Goldmember, About A Boy, Minority Report (with its John Williams score) and Spiderman (whose soundtrack on Columbia has sold almost 60,000 copies) is having a positive impact on the soundtrack market. With high-profile sequels to Harry Potter and Lord Of The Rings, as well as the 20th James Bond film, Die Another Day, due later this year, the market is not expected to slacken off any time soon.

best-selling OST in the week of release with more than 5,000 sales. Osorio believes this third Austin Powers collection could yet surge as the best-selling soundtrack of the year, with the film released only last Friday (July 26) and singles from Britney Spears (Boys, featuring NERD's Pharrell Williams) and the Rolling Stones (Miss You, remixed by Dr Dre) still to drop.

Meanwhile, T-Bone Burnett, producer of the multiple-Grammy-winning O Brothers, Where Art Thou OST, is behind another forthcoming OST in the shape of Divine Secrets Of The Ya-Ya Sisterhood, out through Columbia on August 5, which features new tracks from Bob Dylan and Lauryn Hill.

But, while credible contributors and high-profile singles can intensify a film's impact across the media, the soundtrack track can

only work if the film justifies the spin-off. "It is very box-office-driven," says Osorio at HMV. "The best soundtrack in the world will not sell without a decent movie behind it."

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**Taboo:** features new songs and tracks from Boy George's catalogue

and story, even though the story was a bit sketchy. Moreover, the music was far more exciting to me than any of the rock 'n' roll music in theatre up to that time. When Hair came along and Tommy was issued, I realised that I could have everything I loved in the theatre."

But he would have to wait a long time to see his two passions married in this way, as he did when he put Tommy onstage in 1992. In the interim, new musicals, particularly with the advances made to the form by Stephen Sondheim, had become still more rarefied and specialised.

Andrew Lloyd Webber — whose early show Jesus Christ Superstar (1971) was self-billed as a rock opera — might have seemed more accessible and resulted in chart success through pop hits such as Don't Cry For Me, Argentina (from the 1978 show Evita) and, of course, Memory (from Cats in 1981), but even he has fallen short of fully integrating the worlds of pop and musical theatre.

**'Queen's music is completely theatrical. It's shot through with wit and grandiose pomp and nothing could be better for the stage' — Ben Elton**

Instead of musical theatre becoming like pop again, pop came into the theatre, first via stealth, then by design. Pop's back catalogue became fair game for producers seeking to make new shows out of old songs. Often, these were merely revues, with the repertoire of Elvis and The Beatles particularly keenly exploited for shows such as the multimedia tribute show

experiences Elvis, Beatlemania and Lennon in the late Seventies. The appetite for these jukebox shows has continued unabated, with pop songwriters like Leiber and Stoller the subject of at least three revues. Performers from Buddy Holly (subject of a show that ran for more than 12 years in the West End before closing earlier this year) to Roy Orbison and Patsy Cline have also been given the bio-musical treatment, in a format that seeks to tell you something about the life (and usually death) of the performer as well as the songs.

More interesting, however, has been the process behind a show such as Mamma Mia!, in which classic Abba songs are beautifully folded into a new plot to create an original show in which the familiarity of the tunes creates ripples of recognition while also giving audiences something fresh and funny to enjoy as well. The producer Judy Cramer, who steered Mamma Mia! towards being a worldwide hit, says, "I always thought there was

tremendous potential in the songs. They have great emotional tension and each one has a subtext." Abba's Bjorn Ulväs occurred when he went to see a West End revival of Grease with his daughters. "It struck me that an upbeat musical with a good story and lots of hit songs is something very nice to go to see and has great potential," he says. "It's the kind of thing I'd like to see myself and suddenly I saw what could be made with such a musical based on Abba music."

But how to do it? Together with Benny Andersson, Bjorn's Abba writing partner, they agreed early on that the thing they didn't want was a mere tribute show — there are legions of those already, including one, AbbaMania, currently gracing the West End's Strand Theatre, and nor should it be a bio-musical about the group. British playwright Catherine Johnson was charged with providing a new story to bind the songs together. She says, "We didn't want to have those awful clunky moments where people burst into song. I had to come at it differently — whatever happens in the story, I always have to come back to the song." But although it is a show with a method, it isn't one with a message. Cramer explains, "No-one is pretending to make a serious, epic musical here. There's a tongue-in-cheek campness about it that is part of the charm we want to retain."

In response to the success of that show, the back catalogues of Queen and Madness have been adapted by playwrights Ben Elton and Tim Firth respectively into We Will Rock You (now at the Dominion) and Our House. Of the task he faced, Elton has said, "Queen's music is completely theatrical. It's shot through with wit and grandiose pomp and ceremony and I thought nothing could be better for the live stage."

Tim Firth, too, speaks of the inherent

theatricality of the Madness repertoire. "I was a fan," he says. "But then again, I was a fan of The Smiths and I wouldn't rush to write that musical." But, he goes on, the songs are "actually just witty. And moving. And about something. And felt like they were part of a musical already." The one he has written — billed as London Love Story — follows young Joe as he commits a petty crime to impress his girlfriend and takes a

**'[Madness songs] are witty. And moving. And about something. And felt like they were part of a musical already' — Tim Firth, One Step Beyond**

Sliding Doors-type approach, observing what would happen both if he stays to face the music when the police arrive or does a runner.

The show, which features over 20 Madness songs, including One Step Beyond, House of Fun, My Girl and, of course, the title song, will also include two new songs written specifically for the show. The reverse applied to last year's Pet Shop Boys musical, Closer to Heaven, and this year's Boy George one, Taboo (currently running at the Venue, off Leicester Square); they featured entirely new songs, with a couple of old songs interpolated.

That's part of another relatively recent play, which is to commission established



**Pet Shop Boys:** penned original score to Closer to Heaven (cast pictured in inset)

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Mamma Mia!: score uses original Abba songs

pop stars to turn their hands to new musicals. Other examples include Elton John (with the current Broadway hits *The Lion King* and *Aida*), Barry Manilow (with *Copacabana*) and Paul Simon (with the ill-*The Capeman* on Broadway). This requires commitment to a new, uniquely collaborative way of working, of course, and success is by no means guaranteed, but at least pop songwriting voices are being heard again in the theatre. As even Mamma Mia's Judy Craymer says, "Pop composers writing new musicals is more interesting than the catalogue genre." The fans for catalogue shows, she adds, "will give you an instant audience, but getting beyond those first few months is the real test. It's hard work to get right – it's not fast-food theatre."

But if theatre begins with its writers and the performers who communicate their words and songs, it ultimately depends on audiences who want to hear what they have to say. Many of those who go to the theatre today are likely to have been raised on pop. It's therefore entirely logical to complete the circuit of communication that the theatre is best at by bringing pop into its arena once again.

Mark Shenton is a theatre critic, writing and broadcasting on theatre for the Sunday Express, BBC London and [Watsonstage.com](http://Watsonstage.com), among others

## A history of the West End's pop musicals

### HAIR (1968)

Billed as an American Tribal Love-Rock Musical, the West End transfer of this New York hit heralded – as one of the songs put it – the dawning of the Age of Aquarius. Growing out of the legacy of the Vietnam War, its hippy and flower-child characters were (in musical historian Stanley Green's phrase) "opposed to the draft, the work ethic and accepted standards of behaviour and dress". It remains, of course, most celebrated for its undress: the fact that the first act ended with a completely naked cast.

### THE ROCKY HORROR SHOW (1973)

Originally produced in 1973 at the Royal Court, London's most influential theatre for new plays, Richard O'Brien's show has become an international cult thanks to the 1976 film version that starred the original stage Frank 'N' Furter, Tim Curry. Audiences viewing both the film and stage productions actively participate with the actors, making a show of their own.

### GREASE (1973)

Grease, billed as new Fifties rock 'n' roll musical when it first opened in New York in 1972, came to London's New London Theatre the following year with a cast that included a then-unknown Richard Gere. Six years later, of course, the show became better known as an international hit movie with John Travolta and Olivia Newton-John, which led to it travelling full-circle back to the stage with further London theatrical revivals in 1979 and 1993.

### CHESS (1986)

Benny Andersson and Bjorn Ulvaeus's first West End hit, Chess – an entirely original musical co-written with lyricist Tim Rice that opened at the Prince Edward Theatre in 1986 – saw two songs establish themselves on the charts well in



advance of the show's opening.

Murray Head's *One Night in Bangkok* first appeared on the UK chart in November 1984, stayed there for 13 weeks and also featured on the US chart in 1985. Elaine Page and Barbara Dickson's *I Know Him So Well* did even better, reaching number one in the UK during a 16-week run. The show flopped however, when it transferred to Broadway.

### BUDDY (1989)

Bio-musical of the short life of Buddy Holly, who was killed in a plane crash in 1959 at the age of 22, had a long stage life in London, where it ran for more than 12 years and was seen by more than 7m people.

### RENT (1998)

Jonathan Larson's hit 1996 Broadway musical, updating the plot of Puccini's *La Bohème* to the underbelly of contemporary New York and providing it with an all-new rock-based score, transferred to London's Shaftesbury

Theatre two years later. However it didn't travel well and closed after less than a year's run. It is still running in New York, however, six years on.

### SATURDAY NIGHT FEVER (1998)

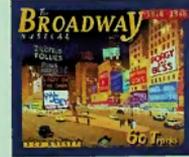
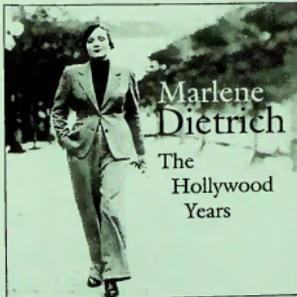
Just as Hollywood in the first half of the century owed a large debt to Broadway as it remade many musicals onscreen and employed many of its leading lights, the debt is now being repaid to the musical, too, with numerous films travelling the reverse route to the stage. Inevitably, these include such pop-based films as *Fame*, *Footloose* and *Saturday Night Fever*, all of which have been remade for the theatre. *Saturday Night Fever* had its stage premiere at the London Palladium in 1998, 21 years after the release of the 1977 film that defined the disco. The stage version included two new songs written specifically for it by the Gibb Brothers.



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**RECOMMENDED CATALOGUE**  
**NEW RELEASES**

**TRICK: Dandy In The Underworld (Edsel MEDCO 720), Zax Alloy And The Hidden Riders Of Tomorrow (MEDCO 747).** These are two more extensively expanded releases in the Edsel series, which, like with the 25th anniversary of Trick's main man Marc Bolan's death, Zax Alloy dates from 1974 and contains the hits from Groover, Truck On Tyle and Teenage Dream. It is an interesting and varied album which is fleshed out here by a 24-track bonus disc featuring stripped down demo versions. Dandy In The Underworld was Trick's last album and features the hits I Love To Boogie and the Soul Of My Suit. Again, it comes with a bonus disc, comprising 21 demos.

**BLUE MIKE: Good Morning Teenage - (The Sanctuary CMMDD530).** Formed from session musicians by songwriters Roger Cook and Roger Greenaway, Blue Mike was fronted by the estimable Madeline Bell and accumulated seven hits between 1969 and 1972, most notably the number three singles Melting Pot and the Banner Man. The former was a groundbreaking single, suggesting that world peace could be achieved by putting the world's population in a melting pot in order to "turn out multicoloured people by the score!" In addition to these hits, there are a further 29 songs on this double-disc mixed set.

**GENE CLARK: White Light (A&M 4332002).** Gene Clark spent two years as vocalist with The Byrds before going solo to release a string of excellent albums, of which White Light is arguably the best. Originally consisting of nine songs (five bonus cuts are added to this release), this 1972 set finds him at the top of his form, combining excellent understated melodies with thoughtful lyrics performed in country rock style.

**VARIOUS: Call Me - The Songs Of Tony Hatch (Sanctuary CMMDD 536).** Perhaps best known for writing and producing a string of hits for Petula Clark, the Studios, Tony Hatch actually spread his tentacles much wider. And, although his 60s recordings punctuate this 60-song double CD, there is plenty more to enjoy - for example, Where Are You Now (My Love), the chart-topping single by Hatch's wife Jackie Trent, the superb Joanna by Scott Taylor and the follow-up, Major Tom by Miny by the Settlers and the hit You've Got To Be Loved by the Montanas. Alan Jones

**FRONTLINE RELEASES**

- 1. **THE 5.10.90S: 5.10.90S Back Home CD** 2003
- 2. **ALICE IN CHAINS: ALICE IN CHAINS CD** 2002
- 3. **ALLAN BAKER & THE ARROWS: ARROWS: The Early CD** 2004
- 4. **ALLEGRIANO: THE WINDS OF SURF: THE WINDS OF SURF CD** 2002
- 5. **ALICE IN CHAINS: ALICE IN CHAINS CD** 2002
- 6. **AMERIE: ALL THE WAY HOME CD** 2002
- 7. **CARTER: THE WINDS OF SURF: THE WINDS OF SURF CD** 2002
- 8. **AMERICAN: AMERICAN LOVE: BORN HERE NEW CD** 2002
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## RETAIL FOCUS: SOLO MUSIC

by Mary-Louise Harding

Former Virgin Retail employee Maggie Garrett and one-time advertising executive Penny Keane not only brought Cornish town Turro's first record store in 1989, but they introduced a new style of split-level retailing. Their Solo Music chain has now become so successful that on August 9 it expands to a fourth location with the launch of a store in Salisbury.

The thinking behind the Solo proposition is simple but apparently successful: each shop has either two floors – or, in its Barnstaple outlet case, two distinct sections separated by a 90-foot sound-proofed wall of glass. Pop and rock mainstream sit on one floor, while specialist sections covering classical, jazz, country, blues and folk occupy another.

The Exeter Solo store – the biggest of the chain – opened in 1992, while the Barnstaple branch was launched in 1998. Co-owner Garrett says stores are opened as and when it seems the right time, although any further expansion plans will remain within the South West.

"We want to stick to this region so we can be sure to maintain the quality of the stores. We are also very aware of not biting off more than



Solo Music: expanding South West chain

we can chew," she says.

The opening of the new Salisbury shop is being celebrated with a weekend of free live music in-store, spanning their diverse genres. "We've tried to have a whole weekend of free events – we have folk band Jiggery Piggery playing on the opening night, while on Saturday we have nu-metal band Children Near Water Playing, and on the Sunday we have a classical

## SOLO'S TOP SPECIALIST SELLERS

The Art of Arnie Sophie Von Otter (DG)  
Blue Horse The Bo Good Nones (Network)  
Come Away With Me Norah Jones  
(Parlophone)  
Neutral Circuit Joanna MacGregor  
(Sonic Circus)  
Beyond Imagination Opera Babes (Sony)  
Bind & Tick Maddy Prior (Park)  
Directions In Music Hancock, Brecker & Hargrove (Verve)  
Halo & Homs Dolly Parton (Sanctuary)  
Deeper Still Beth Nielsen Chapman  
(Sire)  
Blue Idol Alan (Verture)

harpsit playing with tuba and biscuits for the audience," says Garrett.

Competition is toughest for Solo in its flagship store at Exeter, where it is hemmed in by two supermarkets. However, the rock and pop side of the business is protected and fed to some extent by the specialist side, says Garrett, who adds that the distinctive genre sections also help to keep the business ticking

over at a steady rate during the traditionally quieter summer months. However, she also points out that sales are split pretty equally between the two "floors" in each store.

Solo predominantly deals in CDs, with vinyl sales barely registering and cassette in retreat. Garrett says that the swift uptake of music DVDs in rock and pop and classical genres is fast positioning the relatively new format above cassette as the second in line to the CD.

She adds that the chain has had to be increasingly proactive in terms of product marketing to counter the fall in display and in-store activity from labels. "We have increasingly been designing and printing our own product promotions and getting labels to pay for it, as they are far less proactive with their own marketing these days," she says. "We've also kept the cuts in regional fold sales people apart from the classical labels who are still very good at coming to see us."

**Solo Music:** 22a Market Arcade, Guildhall Shopping Centre, Exeter EX4 3HW, Tel: 01392 496564, fax: 01392 496567, e-mail: admin@solomusic.co.uk, website: www.solomusic.co.uk

## IN-STORE NEXT WEEK (from 5/8/02)



**Windows** – Now 52, Training Day; **In-store** – Dirty Vegas, McAlmont & Butler, Hell Is For Heroes, Fun Loving Criminals, Beth Orton, Soccer, Now 52, Doves, DJ Tiesto, Pet Shop Boys, Idewild, The Vines, David Bowie, Arthur Biss, Harry, Bidha Bar IV, Oakenfold, Badmeaningood, Muse, Nerd, Kelly Willis, The Boggs, Tommy Touch, My Vitrol, Halford, Generations 80s, Eva Cassidy, 10 Squared, Samuel Ramo, The Strangers, Moby, Queen, Roger Waters, Badcock, Emerson, Training Day; **Press** – Kelly Willis, The Boggs, Tommy Touch, My Vitrol, Nerd, McAlmont & Butler, Doves, Pet Shop Boys, Arthur Biss, Budha Bar IV, Oakenfold, Muse, Badmeaningood, Medieval Babes, Harris, Arthur Bliss, Classics For Pleasure



**Singles** – Coldplay, Toploader, Mad/House, Intenso Project, Bowling For Soup, Can't/on, ATC, Status Quo; **Albums** – Primal Scream, Rock Monsters; **Very Best of Pure R&B**, Sasha, Dirty Vegas; **In-store** – Now 52, Red Hot Chili Peppers, Rock Monsters, Music Mania, Goldmember OST, Claire Sweeney, Ozis, Misteq



**Listening posts** – Cesaria Eava, Beth Orton, Now 52, Fun Lovin' Criminals, Andy Williams, Petula 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-£16. Lord Of The Rings reservation offer



**In-store display boards** – Funk! Porcini, The Pattern, Gemma Hayes, Chocolate Industries, Kutcher, Klis



**Singles** – Coldplay, Toploader, Bowling For Soup, Mad House, Mary J Blige; **Press ads** – Bowling For Soup, Toploader, Hell Is For Heroes, Kiok; **TV ads** – Alanis Morissette, Drowning Pool, Roxykopp, Eve, Chumbawamba



**Listening posts** – McAlmont & Butler, Roddy Fenn, Good Times Skank; **Press ads** – Lord Of The Rings DVD, Lord Of The Rings; **Primal Scream**



**Selects listening posts** – Baxter Dury, Concord Dawn, AM-60, Queen Adrenaline; **Technos**: Mojo recommended retailers – Myracle, Sarah, Carmel, John, Rembourn, Adam Green, Kimya Dawson



**Windows** – Lord Of The Rings, Coldplay, Beth Orton; **In-store** – Toploader, Primal Scream, Hell Is For Heroes, Norah Jones, The Hustle, La

Musica Della Mafia, Moby, Tom & Joyce, Moses T Molelewa, Ya Ya 3, Susana Baca, Directions In Music; **Press ads** – Ya Ya 3, Susana Baca, Moses T Molelewa, Directions In Music



**Press ads** – Dirty Vegas, NERD, Primal Scream; **In-store** – Very Best Of R&B, Rock Monsters; **Windows** – Primal Scream



**Press ads** – two for £22; **In-store** – Sasha, Very Best Of R&B, Will Smith; **Windows** – Now 52, Beth Orton



**Singles** – Coldplay, Toploader, Madhouse, ATC, Status Quo; **Albums** – Primal Scream, Sasha, Rock Monsters, The Very Best Of R&B, Dirty Vegas, Vanessa Carlton



**Singles** – Lasgo, Coldplay, Bowling For Soup, Madhouse; **Albums** – Vanessa Carlton; **In-store** – Vanessa Carlton, Pure R&B, Ja Rule, Rock Monsters, Natalie Imbruglia, Daniel Bedingfield, Hear'Say, Bowling For Soup, Madhouse, Lasgo, Coldplay; **Press ads** – Daniel Bedingfield, Hear'Say, Toploader; **In-store** – Darius

## ON THE SHELF

PHILIPPA JARMAN,  
co-director, Piccadilly Records,  
Manchester

"We've had a fairly quiet summer with the World Cup and a fairly quiet release schedule, but business has picked up a bit recently. We've been buoyed by lots of good albums from local artists like Doves, Alm, Cray Penis and Jane Weaver, whose *Like An Aspen Leaf* is out on Bright Star.

There have also been some other records that have done really well for us such as DJ Shadow's *Private Press*, which has sold well on double vinyl despite its high price point, and *Sonic Youth's Murray Street*, a real return to form. And we did an in-store signing session with *Idewild* for their new album in its week of release. It was one of our most successful ever, with queues lining down the street to the end of the block and beyond and we had about 300 people come in. We're hoping to get some more things like that over the next few months.

The Commonwealth Games have just kicked off in Manchester and that will also be good for business, because it has brought a lot of extra

people into the city and some of those people will find their way here. In fact, Vernon Kay from T4 filmed inside the shop for a feature on Manchester for *Wish I Was Here* recently broadcast to coincide with the Games. For the duration of the Games, we have a special exhibition of photos in our window featuring fashion photography shot around different locations in Manchester.

Next week we have *The Coral* album, which we have been asked for by loads of people and we'll be giving away free posters. We expect that the autumn sales are going to go bezerk with local albums from artists such as Mr Scruff, Mark Rae, J Walk and a second *Electric Chair* compilation. The first one was our biggest-selling album of last year, outselling *The Strokes* and *White Stripes* combined. We're also preparing for the stalls we'll be taking at the freshers' fairs at all the local universities, when the students come back at the end of September."



"I'm just back from a trip to Argentina and Brazil, where the economic crash is really affecting people. But people are banding together and setting up their own co-ops, making things like clothes and swapping them for food.

They have a healthy alternative scene going down in Brazil, but it's more the rock, punk and alternative stuff. Drum & bass is also coming along well, not the rockier side of drum & bass but stuff like *U2 Buena Vista*, the lighter, more intelligent stuff is very attractive to them.

Back here, business is booming. We have just had a Top 20 single, UK, by DJ Marky & XRS featuring Stamina MC on *V Recordings*, and Peshay's album *Fuzion* is due on August 19 on *Blue* Music. We also have a big tune, *Deep Blue's* *Helicopter* Tune which has been remixed by Rennie Pilgrem for *Moving Shadow*, and there is the *Adam F* single featuring Redman, which is the third single from

## ON THE ROAD

MARTIN SHIELDS,  
SRD rep,  
South West England

his album *Kaos*. It's going to be big, even though it is on the back of no publicity. And we've got the *Metahedge* album *MD2.02* coming soon. It is the second coming for drum & bass – although it hasn't really gone away. You can generally sell 45,000 copies of a release, but it won't go in the charts because we don't put them into chart return shops.

Generally the independent sector seems to be thriving. There are all sorts of things bubbling under the surface ready to burst. The people who seem to be suffering are the majors, because they tend to throw all their money around, at nothing. Look at *Adam F* – he was dropped by EMI because his album under-performed, but the singles we have put out have all been Top 50.

We've also got some new labels: *Anticom* is a new independent label from San Francisco, while we've picked up the *Skam* label and *Refuse*, the label set up by Kasey *Kaos* of *Amen*."

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Here's what the press have said...

'This is an album you will be coming back to again and again and again. Praise doesn't really come much higher.'  
— DJ Album of the Month / Year

'Just listen to the damn thing. It's really rather fine.'  
— Muzik Album of the Month

'Preserved in ice since a more innocent time of folklore and magic, recently defrosted to reinvigorate our cynical age.'  
— 7 Magazine Album of the Week

'If there's such a thing as the perfect autumn album, Ministry reckons this is it.'  
— Ministry Album of the Month

'Melody A.M. surpasses current vogue by virtue of being astoundingly innovative, funny, emotive and forward-looking too.'  
— IDJ Recommended album

'A Truly amazing album.'  
— Gay Times Album of the Month

'Album of the Month? We say album of the Year.'  
— Sleaze Nation Album of the Month

'One of the year's most accessible and original albums.'  
— The Face Album of the Month

'In a weak year for dance music, an album this beautiful and original is a revelation.'  
— Big Issue Album of the Week

'A mad mix of funk, ambient, electric and synthetic soul. A masterpiece'  
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'... an album this beautiful and original is a revelation.'  
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'enough to restore the disillusioned's faith in dance music.'  
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