



CMP
United Business Media

NEWS: Mercury prepares for landmark success as **DARINUS** heads for the singles top spot
News 3



NEWS: Polydor gears up for the album launch as **DANIEL BEDINGFIELD**'s single shoots up the US chart
International 6



TALENT: Music veteran **PETER GABRIEL** returns with his first brand new album in a decade
ABR 8

MERCURY BOOST LIFTS BIRMINGHAM SCENE - FEATURE P23-25

FOR EVERYONE IN THE BUSINESS OF MUSIC

10 AUGUST 2002 £3.80

music week

Mercury takes on publishers in Europe

by Martin Talbot

BMG and Sony are understood to be supporting Universal's bid to be supporting Universal's bid in its battle with publishers over songwriting royalties paid on sales of records across continental Europe.

A Universal Music International confirmed last week that it has made a formal complaint to the European Commission, accusing the publishers - through mechanical rights body Biem - of acting as a cartel.

In a statement issued last Tuesday, a UMI spokesman said, "We can confirm that Universal Music International has filed a complaint with the European Commission concerning the licensing of mechanical reproduction rights in Europe. We are confident that the complaint will receive a thorough and fair hearing and, since we strongly believe in the

merits of our case, we look forward to the outcome."

A spokesman for the EC's competition department confirmed that the complaint had been received. "We deem this to be a case which merits careful examination and that is what we are bound to do," he added. It is understood that Sony has sent a letter to the EC supporting the Universal case, which is contained in an 80-page document drafted earlier this summer, a Sony spokesman declines to comment. Although a BMG source says it is still considering whether to make a formal statement to the EC, it is understood that it has voiced its support to UMI.

The UMI action, which represents a stepping-up of the row between record companies and publishers in Europe, will not directly affect song-

WHAT SONGS ARE WORTH

Market	Rate
Germany*	9.1%
Australia	8.7%
UK	8.5%
US	6.5%

* Biem rate, shared across continental Europe. Table shows mechanical royalty as percentage of dealer price. writers' royalties for record sales in the UK, which operates under a different mechanical royalty rate to the Biem rate. But it does affect the royalties paid to UK songwriters on records sold in continental Europe.

The action follows a stand-off since the deal between Biem and the IFPI expired in June 2000. After that deal, the publishers proposed maintaining the existing rate of 9.1% of dealer price across Europe, while

record companies called for a cut.

If Universal were successful in lowering the continental European rate to the level of the UK rate - which has stood at 8.5% since the BPI/MCPS tribunal battle of 1991 - the major record companies' could save more than £20m a year.

It is understood that Universal is arguing that Biem operates a cartel because the major cannot do business without paying the royalties and that Biem is thus abusing its dominant position, in contravention of the Treaty of Rome. It further argues that, by insisting on the higher royalty rate, it is restricting competition.

Universal insists that the effective rate is actually around 9.2%, because of packaging deductions, discounts allowances and minimum royalty and maximum track provisions.

A source close to Universal says, "If you look at the fact that collection societies get 9.2% from the sale of each record and see what the record companies get, there are not many that get that amount."

But sources within the publishing community dismiss talk of a "cartel". One publishing source says, "They are currying the Biem cartel, when, of course, they have been part of the IFPI cartel. These two cartels have done business for many years and have found it convenient to do so."

Another points out that there is, in practice, little difference between the UK and continental rates: while the 1991 tribunal result means that UK rate cannot be varied, the effective Biem rate is reduced by various factors in many markets and circumstances in Europe.

Merseyside sixpiece The Coral's eponymous debut album has got off to a strong start following its release last Monday. Not only was the album set to debut in the Top Five yesterday (Sunday) with expected first-week sales of around 20,000 copies, it was further boosted last week by a nomination for the 2002 Panasonic Mercury Music Prize and is currently enjoying odds of 8/1 to scoop the award. At the announcement, the Mercury Music Prize judges described the release as "a remarkably assured, eccentric and charming debut album". The success is the first major breakthrough for The Coral's Liverpool-based label Deltasonic, which struck a reported seven-figure licensing deal for The Coral with Sony Music last December.



R2 shines in Rajars as R1 dips

There is no superstition surrounding the number 13 for Radio Two, as the BBC network continues to pull in listeners: new *Rajar* results show the station breaking through the 13m audience mark.

However, it is not all good news for the BBC, as Radio One continues to lose listeners - as the station suffered another slide in audience and reach share, to 8.3% and 10.5%.

Meanwhile, commercial radio listening remains relatively flat for the

second quarter in a row, as programmers were also struggling to explain an overall dip in London, the UK's biggest, most competitive and lucrative market.

On the bright side, the good news continues for Chrislay and GWR's Classic FM, which bucked overall radio trends with further audience growth. *Rajar* research also reveals more listeners than ever are using the internet to listen to stations.

● Full *Rajar* report, p7

Radio bosses claim Bill will cut choice

A joint parliamentary committee last week urged caution over plans to allow for overseas ownership of British radio stations - prompting protests from the commercial radio industry.

The committee report, published last Wednesday, challenged Government plans to relax media ownership rules, urging caution in allowing non-EU media groups to acquire UK TV and radio licences. However, it backed the draft Bill's proposal that at least three commercial radio owners plus the BBC should operate in "almost every local community".

In response, the commercial radio sector reaffirmed its call for greater relaxation of media ownership in the



Low: need for balance

light of the parliamentary group's report.

Capital Radio chief executive David Mansfield warns that the recommendations threaten to create a "wall of legislation" around the radio industry, restricting quality and choice. But he welcomes the pro-

posal of a "sunset provision" allowing Ofcom to remove the rule in the light of a wider review of media ownership.

The commercial radio sector's position runs counter to responses issued by music industry groups over the draft Bill, as the consultation period closed last Friday.

In a statement, AIM voiced concern about the dangers of US-driven content dominating TV and radio, highlighting media ownership as the most crucial issue within the Bill.

British Music Rights director general Frances Lowe highlights the lack of reference to intellectual property rights in the draft Bill, urging balance between encouraging competition and content regulation.

CDs and DVDs fuel Safeway growth

Safeway is targeting 50% sales growth in home entertainment each year for the next two years, driven partly by the roll-out of its megastore format and home entertainment centres.

The supermarket's ambitious target was announced at its first dedicated home entertainment presentation last Friday, hosted by Entertainment UK (EUK), and follows year-on-year sales growth of 13% for CDs and 49% for DVDs.

During the presentation, Safeway said it has this year achieved first-week market shares of 9.6% for the Now! 50 CD, 9.2% of Madonna's *DV2* and 12% on the Harry Potter DVD.

Safeway commercial director non-foods Des O'Leary says 50% growth is achievable following the launch of its five 4,000 sq-m-plus megastores. "We are building a serious and credible presence in

music and video. We are not the only grocer looking at music and video, but no-one is taking home entertainment as seriously as us or investing at the same level," he says.

He announced the launch of 55 dedicated entertainment centres in its megastores and superstores before Christmas this year, bringing audio-visual hardware including CD and DVD players and TVs alongside its existing entertainment range.

The new centres boast new plasma screens at high-level and touch screens at eye-level, showcasing new releases, in-store promotions and offers.

Home entertainment buyer Ria Fontana says Safeway is planning to further demonstrate its commitment to music by appointing a dedicated music buyer to the home entertainment team.

IN THE CITY
in association with music week

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**Well, it's not like there's
nothing to talk about...**

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CLICK(MUSIC)

Darius Danesh (pictured) is expecting to take a phone call at his parents' Glasgow home yesterday (Sunday), confirming he had scored Mercury Records' first number one since John's Candle in the Wind 1997. Danesh, whose Colourblind was outselling fellow Pop idol contestant Gareth Gates by more than two to one at the end of last week, travelled up to Scotland last Friday to do a signing at Glasgow's Wil Smith, where fans had queued since four in the morning. Mercury joint managing director Steve Lillywhite says, "The fact that Darius came from a TV show is neither here nor there. When I first heard the song though it was great without knowing anything about his reputation. It is a great start for us, because we've only been here five months." Lillywhite says a second single will probably appear in November, with the album expected just before Christmas.



EMI dominates Mercury list but Streets are tipped to win

by James Roberts

EMI Recorded Music has claimed a quarter of this year's Mercury Music Prize shortlist with Heavenly's Doves, Parlophone-signed Beverly Knight and Source's Gemma Hayes all nominated.

The three nominations position EMI as the leading corporate group on the shortlist, which was announced last Tuesday, and its labels are now planning to maximise exposure for their nominated releases around the Panasonic-sponsored event. Although Gemma Hayes' album *Night On My Side* has sold 5,000 copies to date, the artist's label Source sees the exposure as an opportunity to boost the artist's profile.

"We are going to radio in one week with a new single to build on the excitement around the prize," says Source/Virgin managing director Phillippe Assou, who last year had Turin Brakes on the shortlist. "As a

PANASONIC MERCURY MUSIC PRIZE 2002 SHORTLIST/ODDS

Artist/label	Odds	Sales to date
The Streets Original Pirate Material (679)	3/1	89,000
Doves The Last Broadcast (Heavenly)	4/1	145,000
Ms Dynamite A Little Deeper (Polydor)	6/1	45,000
Beverly Knight Who I Am (Parlophone)	6/1	153,000
The Coral Coral (Dellasona)	8/1	*/a
Roots Manuva Run Come Save Me (Big Dada)	8/1	16,000
David Bowie Heathen (Columbia)	8/1	87,000
Gemma Hayes Night On My Side (Source)	10/1	5,000
Electric Soft Parade Holes In The Wall (cb)	10/1	12,000
The Bees Sunshine Hit Me (Wall of Sound)	14/1	12,000
Josanna Macgregor Play (Source Circus)	16/1	15,000
Guy Barker Soundtrack (Provocateur)	16/1	1,500

*Sales reported. Other labels Company representative figures. Based on UK sales only. Estimated sales weekly.

musical label, to be nominated twice for the prize, which gets respect from artists and the people, is great."

Meanwhile, Electric Soft Parade's nomination for their album *Holes In The Wall* is a significant coup for independent label cb Records. It is only

the label's second UK album release, the first being Tom McRae's self-titled debut which was nominated for 2001's prize.

"It has justified what we are doing and has given us an awful lot of encouragement," says label founder Dave Bates. "The list is a great intro-

Beggars finalises deal to own half of Matador

The Beggars Group is this week set to complete the acquisition of a 50% stake in New York-based indie Matador Records.

Details of the deal were unavailable as *MW* went to press last Friday, but it is understood that the deal, which has been the subject of negotiations for six months, will also see Beggars and Matador distributed via Alternative Distribution Alliance in the US. It will also see Beggars' New York store move to the Matador offices.

The US deal comes as the UK independent prepares for the launch of a new French office from October 1, which marks the start of a new distribution deal with French indie Naïve.

newsfile

PARSONS IN NEW CLEAR CHANNEL ROLE
Clear Channel's music division managing director Tim Parsons has moved in a reshuffle to become promotions vice president within the group. His role is being taken by former venues president Paul Latham, who becomes chief operating officer.

CAPITAL MAKES NO TARRANT DECISION
Capital Radio has issued a statement denying that any final decision has yet been reached about Chris Tarrant's future with the group, despite newspaper reports to the contrary. It says neither the group nor Tarrant have made any secret of the fact he is considering leaving the Capital FM breakfast show, but discussions about a "number of options" with him "will not yet be concluded."

'FASTEST GROWING' STORE IS MUSIC ONE
Clear Channel is hitting itself as the UK's fastest-growing retail chain after further extending its expansion programme to 19 new stores this year to take it to 45 stores in total. Further openings, which will take the chain to around 60 shops, are planned in the Midlands and Yorkshire in 2003.

HOBO DETAILS CONFIRMED

This year's MasterCard-sponsored Mobo Awards ceremony has been scheduled to take place at the London Arena on Tuesday, October 1. It will be aired by Channel 4 in a highlights programme on October 3.

STONEDROM EXPANDS CLIENT BASE

Stonedrom Management has expanded its client base with the addition of former Orinoco Studios manager Carol Woman, who has brought with her producers Ken Thomas and Jon Collyer.

XTRAVAGANZA/CHICANE

Contracty to an impression given in last week's *MW*, the Xtravaganza-Chicane dispute was settled before any trial and before former BPI chairman Rob Dickins was due to give evidence in the High Court. The evidence of Dickins, Chicane's expert witness, was submitted to the court in the form of written testimony, alongside evidence from Xtravaganza's expert witness, Subversive Records' Dan Pope.

Industry rallies around Education roadshow

Students seeking jobs in the music industry are to be given a helping hand with the launch of a five-day education roadshow backed by 15 leading UK music industry organisations.

The Sound Advice event launches at London's Brit School on October 21 and is set to visit the University Of Paisley in Glasgow, Liverpool's Institute of Performing Arts, Manchester City College and Nottingham. Each day concludes with a gig, open to the general public and held at a local venue, showcasing three local unsigned bands.

Experts from all of the organisations involved will provide panelists for discussions, covering career, rights and royalties aspects of the industry during a five-day tour which aims to reach 2,500 students.

Radio One's OneMusic website will host the final seminar in Nottingham as part of the stations' One Live event. OneMusic executive producer Jane Bolger says the scheme offers a great opportunity to support those who make and shape the future of the industry.

TV war looms as TOTP eyes top Saturday slot

A pop music ratings war is on the cards for Saturday morning TV, with the BBC considering scheduling a new version of Top Of The Pops directly opposite rival CD:UK.

The brand's executive producer Chris Cowey says details of the show, which will debut in September as part of The Saturday Show, are still being finalised. He says he would have no worries about it running against the chart show on the other side. "I certainly wouldn't be afraid of that," he says. "There's plenty of room for competition on Saturday mornings and to some extent pop music has been a little bit neglected with people watching all other sorts of weird and wonderful things."

The new show will go out in a 30- to 45-minute slot and will incorporate both pre-recorded material and live studio performances, along with a chart element which is still to be finalised. There is no confirmation



Cowey: obvious brand extension

yet who will be the hosts but it is understood that it is likely to be the new Saturday Show hosts Fearne Cotton and Simon Grant.

Cowey believes the latest extension to the TOTP brand is the "final piece of the jigsaw" for its presence on UK TV. "It is a logical extension for us. It helps The Saturday Show and it completes the portfolio of the brand. TOTP still covers everything. TOTP2 deals with the older end of the demographic and the new show is effectively a television version of TOTP magazine," he says.

ENVY.

OUT 26/08/02

2 X CD & DVD

Radio 1 B list; Emma B ROTW (R1); Xim A list; Virgin Radio A list; 6 Music A list; CD:UK & POP performances; CD:UK & Popworld video showings; Liquid News set; Petrick Kelly (BBC3) perf/trk; N2 A list; Kerrang TV playlist; The Box playlist; UK Play priority

Kerrang! feature; Smash Hits feature; Q Cash For Questions 5 page feat; Sun, Express feat.; Times Play Q&A; NME News feature; Beat 106 playlist; 148+ regional press stories on Ash covers comp.

TV advertising on N2 / Kerrang! / MTV
Full UK poster / sticker campaign.
Print ads in NME / Kerrang / CD:UK / Smash Hits / Sneak / Q
Database mail out and e-card.

Ash live on the main stage at Reading / Leeds Fest. 24/25th August
distributed by 3MV / Pinnick

Labels niche strategy sees TV ad spend up by £1.6m

NIKE JOINS FORCES WITH COCA-COLA
Nike has linked with Coca-Cola for a music promotion offering fans the chance to win concert tickets. More than 6,000 tickets are up for grabs in the campaign which will launch last Thursday and is run on all Coca-Cola 500ml bottles. Consumers taking part in the promotion, which is being supported by national radio advertising and adverts in the NME and sister publications, will also be offered £2.50 off CDs bought online from www.coca-cola.co.uk.

IRISH MUSIC PRIZE PUT ON HOLD
The organiser behind an Irish-based Mercury Music Prize-style contest has delayed its launch this summer until early next year because of what he says is a lack of industry backing. Dave Reid unveiled plans back in the spring for the National Music Prize.

FESTIVAL PAYING TRIBUTE TO MACCARTHY
Aristas including Brian Kennedy, Mary O'Connell, Johnny Marr and Roddy Frame are to perform at the Kirsty MacColl tribute, A Little More Love, at the Royal Festival Hall on Monday, September 23. The show forms part of the second PRS-sponsored song-writing festival 'The Song's The Thing, which will see songwriters from across the world such as veteran Leo Hazelwood and Kings of Convenience's Erlend Øye appear at the RFI and the Keshbir Klub from September 21 to 29.

PLUM LAUNCHES NEW ACUSTIC VENUE
Plum Promotions is launching the new 70-capacity, acoustically-oriented venue The Bessey Trotwood in the cellar of the similarly named pub in London's Farringdon. Aimed primarily at acoustic, lo-fi and electronic, the new venue shares the same sound crew, promotions team and management as King Cross's renowned Water Rats Theatre in Kelly and Bailey.

GWYD PROACHES KELLY AND SAILEY
GWR has poached Galaxy X10 breakfast show presenter Kim Kelly and Sam Bailey to host CoreCentral, a new programme running each weekday evening from 7pm across the group's six stations, starting in September.

PPL SIGNS AGREEMENT WITH IRISH PPL
PPL has signed a reciprocal agreement with its Irish equivalent PPI covering record company rights for broadcasting and public performance. The 70-year, in which PPI will represent UK independent and PPI Irish indices in the UK, is the fifth such deal secured in recent months by PPL.

SONOPESS OFFERS SMALL PRESS RUNS
Labels wanting to press limited runs of promo CDs, back catalogue or CD-Roms are being targeted by a new service from Sonopress UK, which is now offering a CD-ROM brand new vinyl aimed at short production runs.

THIS WEEK'S BPI AWARDS
BPI Loveshattatregdy reaches gold status, while Bryan Adams' OST: Stallion Of The Cimarron - OST and the Boom selection compilation receive silver awards.

HOW TV SHOWS RATINGS COMPARE
Programme BIS week n/ change

Top Of The Pops*	3,809	n/a
Top Of The Pops 1 (Hes)	n/a	n/a
Top Of The Pops 1 (Weds)	n/a	n/a
CD:UK	1,600	n/a
5MTV	1,209	n/a
The Saturday Show	755	n/a
The Pearl Chart Show	626	n/a
Popwatch (Sun)	516	n/a
* Includes repeats. Source: MediaCom/DAG (Data date for week ending July 1, 2002. ** Figures are preliminary and subject to year-on-year comparisons available		

by Robert Ashton
Record company spending on TV advertising for the first half of 2002 fell 7% year-on-year, as labels spread money across a greater variety of channels to hit niche audiences.

The industry spent a total of £24.4m in the six months from January to June, compared with £23.0m for the same period in 2001, according to new research from media buying agency MediaCom EMG. The figures show that, once again, compilation albums dominated TV advertising, with five among the 10 releases having the biggest TV ad spends during the period.

Significantly, the number of projects were up by approximately 8% from 359 to 386 in the same period, which points to the average spend per album being down.

MediaCom EMG associate director David Swannell suggests the "more albums/less spend" trend can be explained by record companies taking more advantage of Channel 4, Channel 5 and the increasing number of satellite and cable channels to target niche groups at a lower cost than ITV. "There are many more channels to choose from and projects are taking advantage of growth in channels to get low-cost entry into TV to reach key

TV ADVERTISING SPEND FOR Q1 AND Q2 OF 2002

Album/Artist	TV Spend	Start month
Legacy Greatest Hits Boyz II Men (Unistand)	£500,000	February
Now! 51 Various (EMI/Virgin/Universal)	£485,000	March
The Essential Barbra Streisand (Columbia)	£450,000	February
Escape Enque Iglesias (Interscope/Polydor)	£400,000	January
Clubbers Guide 2002 Various (MCA)	£340,000	January
A New Day Has Come Celine Dion (Epic)	£277,000	March
Best Summer Album Various (Sony TV/WSM)	£260,000	May
Love So Strong Various (WSM)	£250,000	January
My Way/Fine Romance Frank Sinatra (Reprise)	£240,000	March
Hits 52 Various (BMG/Sony/Teletext/WSM)	£190,000	March

Each album the top spenders on TV ads from January to June 2002. Source: MediaCom EMG

niche audiences," he says, adding that the number of projects using Emap and Viacom channels this year is up by approximately 45%, with both groups experiencing significant growth in advertising spend.

However, MediaCom did detect a rise in TV spend during Ed Broder and Swannell expects advertising campaigns to recover in the second half of the year around music awards shows such as Record Of The Year, the Top Of The Pop Awards and the Mobos. "With the gift of Christmas market, we will also probably see campaigns shift from the plex and mix back to ITV," he says.

Not surprisingly, greatest hits packages and compilations continue to dominate the media buying depart-

ments of record companies. Universal Island spent the most cash - £500,000 - on TV advertising the Boyz II Men Legacy: The Greatest Hits Collection, targeting a mostly female audience. Most of the spend (£420,000) for this October 2001 release went in the first four months of the year.

EMI/Virgin/Universal spent a further £110,000 on Now! 51 from April to take its total half-year spend to £485,000. But Columbia only put a further £25,000 behind Barbra Streisand's The Essential in the two months from April to June to take the half-year spend to £450,000. Most of this advertising went on ITV and Channel 4 around shows such as Emeraldale and GMTV.



BMG Music Publishing has strengthened its links with Echo And The Bunnymen following last year's signing of Will Sergeant, by securing a worldwide deal with his colleague Ian McCulloch. The agreement is initially for new material only, including songs on his forthcoming debut solo album for Jester, although BMG Publishing's general manager Ian Ramsay says the company hopes to take on his catalogue in the future. Those songs are currently handled by Warner/Chappell, but Ramsay adds, "As [the original] deal was done 20 years or so ago, the albums will start coming back into Mac's and Will's ownership bit by bit and the plan is - as long as they don't fall out of love with us - to take that on." Ramsay adds that, alongside McCulloch contributing to future solo and Bunnymen projects, he is keen for him to write for other performers. Pictured, left to right, are Ramsay, McCulloch and BMG Publishing (Manchester) A&R manager Caroline Clery.

Pressure grows for more trading standards cash

BPI director general Andrew Yates is pressing MPs to guarantee levels of local authority funding for trading standards officers, to address ever-increasing levels of music piracy.

Yates has pressed for support in a letter to the 70-strong All Party Music Group, in a move which follows the publication of European Commission figures showing that seizures of pirate discs at the EU's external borders fell by 24.5% year-on-year to 40m units in 2001.

Pirate CDs, DVDs and cassettes accounted for 42% of all goods seized last year, while a number of links were also established between pirates and terrorist networks, says the EU report.

The EU figures come as international investigation unit



Yates: Illegal imports on the rise

Interpol also announces that it is setting up a working group to investigate intellectual property crimes. The group, whose members will come from private and public organisations including the IPPI, will act as a forum in the investigation of intellectual property offences.

Interpol's secretary general Ron Noble says his organisation recognises the "extensive

involvement" of organised crime and terrorist groups in intellectual property crimes.

In the UK, Yates says the low level of funding for trading standards officers has left the industry facing a uphill battle in dealing with pirates, as trading standards officers are often under-resourced to pursue investigations. Trading standards departments are also not currently obliged to investigate copyright infringement cases.

"We have been lobbying very hard because there is provision on the statute books which would make trading standards officers act on cases of copyright infringement, in trademark infringement," he says.

Yates notes that trading

Digital radio market boosted as sets fly off shelves in hours

The radio industry is heralding the arrival of digital radio as a potentially mass-market product after stocks of the first sub-£100 set sold out within three hours last week.

More than 300 units of VideoLogic's Pure Evolve-1 set went on sale at John Lewis and two other stores in Oxford Street at 9.30am last Wednesday, selling out around midday. Sources at John Lewis indicate that demand was sufficient to sell 1,000 sets in that store alone, on the first day.

Digital Radio Development Bureau marketing director Mike Spencer says the success represents a significant breakthrough. Several customers quoted existing digital-only services, such as Planet Rock, as the reason they wanted to buy the new set. "This indicates that this demand is not just about the price - it is about the content offered through digital radio," he says.

Following the limited launch, the shipments of more than 4,000 VideoLogic machines are due to arrive in the UK ready to go on sale in mid-August. A further shipment is due towards the end of the month.

The successful launch comes two weeks before the new Radio One service, 1Xtra, goes on air on Friday August 16.

Marquee swings into action with C5's Pop

The new Marquee Club in Islington has been given its first live workout, playing host to the inaugural Channel 5 music show, Pop.

Although the new venue does not officially open until September 5, performances from Daniel Bedingfield, Boniface, Primal Scream and Sugababes were all captured at the Marquee, which will feature as the backdrop to the weekly half-hour music programme which aired for the first time at 5pm last Friday.

Pop producer Craig Gledhill says the venue added real atmosphere to the show. "Often when you record in a studio, the performer is always looking for the camera and doing cheesy winks. But they really gave it some will, it was like a gig and the performances were really lifted by being on a proper stage."

trading standards officers are sometimes given evidence by BPI anti-piracy investigators looking into a case, only if they are prepared to halt when the officers say they do not have the resources to become involved.

In his note to MPs, Yates acknowledges that there is local authority opposition for funding to be ring-fenced for specific purposes, in particular with the case of music, he suggests the music industry is in a different position - it has been treated as a low priority which may otherwise not receive any resources.

He also believes the amount of money being used to fight piracy should be reflected in the amount of money being lost to the Government because of it, including an estimated £300m in VAT every year.

Moir to continue change at R2 after renewing contract

Radio Two's Jim Moir has promised no let-up in his station's evolution after agreeing to remain as controller for a further year.

Moir, who moved into the controller's seat in January 1996, ended speculation about his future at the station when he signed a new 12-month extension at the end of last month, keeping him in charge until the end of next year. At the same time it was confirmed that Jeremy Vine would succeed Sir Nicholas Belfrage as the weekday lunchtime slot from the start of 2003.

Moir, whose stewardship of Radio Two has turned it into the country's most-listened-to station, says there will be no room for com-



Moir: no room for complacency

placency during his final period of office. "We'll be looking at new genres in music and new artists to support and this is part of the work that's ongoing here," he says. "There's no prospect at all of any kind of slowing down our evolution at Radio Two."

"Next year we'll have a brand new, midday current affairs show with Jeremy Vine. That will clearly have an impact on the tone of the station and hopefully we'll be able to bring through new talent."

Moir says his decision to stay on, despite only days earlier suggesting it was "probably right for somebody else with fresh vision to come in", followed an appeal from BBC director of radio Jenny Abramsky to delay his retirement.

One area he is particularly keen to expand over the next year is the station's coverage of live music, while also building on the early progress of digital service 6Music which he also oversees.

BMG underlines stability after exit of Middelhoff

by Robert Ashton

BMG's place within the Bertelsmann empire is set to remain unchanged, despite the resignation of the German media group's chairman and chief executive, Thomas Middelhoff, and recent signs that the EC may give big mergers an easier ride.

Middelhoff, who quit last Sunday (July 28) after a series of rows over the firm's direction of Bertelsmann, has been actively involved in the imminent forced \$2.5bn acquisition of Zomba and tentative merger talks last week with EMI boss Eric Nicoll.

Although his successor, Gunter Thelen, is not known to share Middelhoff's enthusiasm for music, company insiders and analysts agree that a move to merge or even sell BMG remains extremely unlikely, even if Thelen's appetite for the music division has been tarnished by the Napster and Zomba deals and the downturn in the global music sales.

It is understood that BMG chairman and CEO Rolf Schmidt-Holtz flew back to New York from a Bertelsmann management board meeting last Wednesday with a promise that the division would remain untouched. Indeed some



Middelhoff: dispute over policy

analysts believe Schmidt-Holtz may even be handed more autonomy than he had under Middelhoff.

Although few details have emerged from the management meeting in Gutersloh, sources close to the group insist there will be no change to BMG's ownership, even though Bertelsmann needs to raise money because completion of its Zomba deal would leave it with debts approaching €4bn (£2.5bn). BMG's New York spokesman adds, "There is no change in personnel, no change in strategy and no change in focus."

One insider insists the company's debt level is manageable and asks, "Why sell a profitable business?" The source suggests that EC competition chief Mario Monti would object to any other company merging with BMG.

However, in a letter which was issued to staff immediately after the board meeting, Thelen admitted that the Zomba deal had meant "crossing our own rules about how much debt" Bertelsmann can handle. The letter also explains that he wants to reduce this debt through a period of consolidation.

Some analysts believe doing a deal with BMG would make sense, but say it is extremely unlikely because of market conditions. Although they suggest there has been a softening in the EC's view on collective dominance following June's announcement that the EC was annulling the 1999 decision to block the Airtroupe/First Choice deal over competition issues, the opportunities for music mergers and acquisitions has declined.

"Although the path has somewhat been cleared, it would be difficult for them because of who is around," says one German bank analyst. "Also, Zomba doesn't add much that is attractive, certainly in music publishing."

Another broker added that, although the Airtroupe deal may "alter the landscape", BMG would be loathe to be a "guinea pig" to test the theory that Monti is softening his stance.

MUSIC COMMENT

ROW CANNOT DELAY MOVES ONLINE



Mechanical royalty rates. Hmm. You could be forgiven for turning off at the mere mention of the phrase.

But, at the heart of Universal's complaint to the EC is an issue which potentially affects everyone, in every sector of the music industry.

It is certainly regrettable that the music industry has another row over mechanical royalties, especially one which we have effectively brought upon ourselves. It is regrettable that, at a time when pirates give us plenty of demons to fight from outside our industry, that we could not reach a compromise and expend such energies on our external enemies.

But, what is most concerning is the potential knock-on implications of this very public dispute. While the stand-off between the IFPI and BPI has deteriorated to the point of civil war, the publisher community has also remained firm on the matter of online rights.

When it comes to establishing a royalty rate for a new music use, it is inevitable that we should look towards the rates for established uses. And the mechanical rate is the most natural rate to look towards.

What is crucial is that the ongoing dispute over the mechanical rate does not obscure the industry's vision towards settlement of a very crucial issue – the creation of a workable rate for download of music. If it takes two years for the BPI/IFPI squabble to be settled, record companies will still be able to release records. Business will not stop. However, until the publishers and the record labels reach any kind of consensus on a download rate, the migration online cannot even begin. Even sources close to UMI acknowledge that an agreement on the download rate cannot wait for another 18 months.

A further six-month delay on the download rate would be very serious; 12 months would be terrifying. Two years would be calamitous for everyone concerned – except the pirates.

The strength of this year's Mercury shortlist is its breadth, with the shortlisted albums emphasising the quality of UK R&B, hip hop and guitar rock/pop in all its forms. What is clear, though, is that this year offers no really ground-breaking candidates. The Streets' Mike Skinner is the closest to this and it is no coincidence that he is the hottest favourite since this summer's French World Cup contenders.

This, however, is no reflection on the Mercurys. It is, I guess, more a reflection of British music in 2002.

Martin Talbot, martin@musicweek.com

ANDY CLEARY
SUN DEAL WILL GIVE ALBUMS NEW LIFE

The life cycle of an album can take many different forms, but like all life cycles they eventually come to an end. If someone came up with a remedy that cost nothing and guaranteed we could stay alive just a little longer I would imagine most of us would want to try it.

That is exactly what *The Sun* is offering via a weekly promotion that will create focused marketing attention on one artist for six days reaching 10m people a day, effectively slowing down the ageing process or, in some cases, bringing albums back to life.

Massive and intense media focus is one of four key reasons why this promotion will work. Rarely can we exploit the full marketing potential of CD singles because of chart rules, but with this exercise you can promote, sell and send out all of the messages you want to on disc and even in the paper in what has to be also a wonderful creative challenge. We know papers can be a great promotional device for music, but can they sell albums? Music 4 You sold nearly £5m-worth, when many thought we would sell none (readers had to collect 200 vouchers for an album).

The second reason is to do with the relationship between newspapers and music. Tabloid support is rare outside the UK and it has often been cited as one of the reasons our sales figures have bucked global trends. Promotions such as *Music 4 You* have created increased and sustained support across The Sun and its competition. Marketing initiatives are here to stay, and we can either stand back and watch the world of consumers continue to explode or play an active role. The promotion will be considered thought to the respective needs of those on both sides of the promotion. Martin Talbot spoke with alarm about giving away 2m singles throughout the year, yet we still support newspapers who give away these numbers in one or two days.

The third benefit is that *The Sun* will support the Official Chart every day, making our chart famous again, giving it the opportunity to grow as a media event as the Brits have over the past 40 years. Finally to the subject of sales. Promotional marketing is about sampling, finding a new audience and trying your product out on them. If we want our universe to grow, we are going to have to get smart and embrace new marketing cultures. Daily messages will go into the paper promoting the value of music, the value of singles and the value of albums. How can that be devastating?

This promotion will revitalize the music industry, not devalue it.

Andy Cleary is managing director of Spin Music, and brokered the Sun promotion

Robertson Taylor hits 25 years in business

Veteran music insurance company Robertson Taylor has marked its 25th anniversary in style, scooping a broker of the year award in the British Insurance Awards 2002.

The company, founded by current joint vice chairman Willie Robertson, was founded in 1977, won the gong at London's Royal Albert Hall.

Taylor says the success is recognition of his company's achievements over 25 years. "We've never won anything like this before," he says.

The insurance word heaves rock 'n' roll – they don't want to know. We have spent 25 years bringing them back. This is the first sign that we are being recognised, that this is an industry just like the any other.

Robertson Taylor opened offices in Los Angeles and Madrid last year. Taylor says it also hopes to establish operations in Australia and Germany in the next two years.

Veteran artists and rising stars honoured at BBC Jazz Awards

The BBC Radio Jazz Awards recently have been hailed as an important profiling-raising tool for the genre after the second annual ceremony honoured a host of jazz greats.

Radio Two and Radio Three listeners voted a dead heat for the winner of the lifetime achievement award, resulting in joint honours for veteran jazz couple Cole and Elaine and John Danworth and pianist and composer Stan Tracey.

The event included a special jazz heritage honour for Chris Barber, while Hugh Masekela picked up the international artist award. Other winners included Stanley Kent as best vocalist and Brian Kellock Trio's Live At Henry's as best album.

Dune Records director Janine Irons, whose jazz Janica Allstars and Soweto Kinsh clinched band

and rising star awards respectively at last Wednesday's event at London's Queen Elizabeth Hall, says, "The awards are helpful for raising profile particularly in the case of the rising star award. More than anything it will impact on the live circuit for those acts which will in turn lead to an increase in sales."

Event producer Terry Carter says a greater emphasis of the visual aspect of the show as well as improved media facilities were the most significant developments of this year's awards.

"One of the unexpected musical surprises of the night was John Taylor's performance of the Green Man Suite, winner of the new work award – they held the audience absolutely spellbound – and Jazz Janica Allstars brought the jazz down at the end," he says.

chartfile

● Sophie Ellis Bextor's popularity in Australia continues to grow as her album *Read My Lips* gains five places in the albums chart this week to land at nine, making her one of this week's highest climbers and giving the artist her first Top 10 down under. Meanwhile, *Murder On The Dancefloor* holds Top 10 positions in the Music Control airplay charts of Belgium (2), France (1), the Netherlands (4) and Switzerland (8), as Get Over You climbs one to four in the Australian singles chart, 10-7 in Sweden and holds at 10-1 in Denmark.

● Atomic Kitten make further strides in their strongest overseas markets of Germany and Switzerland, as It's OK climbs airplay countdowns in both markets. The single — which was the band's first to crack the Italian charts — jumps 7-5 on the Music Control Swiss airplay countdown, while in Germany the track edges closer to the top spot, rising 4-3. Meanwhile, the Innocent/Virgin act are set to present an award at the Viva Comet Awards in mid-August, while the pan-European release of their album is due for September 2. Virgin plans to hold fire on the international release of follow-up *The Tide Is High*, while the current single enjoys growing radio support across Europe.

● Belgium is leading the way with Decca's contender for the summer resort crown, Rick Guard, whose single *Stop It I Like It* storms into the Top 10 of the Music Control airplay chart, rising 12-8. Rick Guard's recent UK showcase is to be followed by appearances at Australia's Beach Mania and Belgium's Zomerhit. Meanwhile, the single, which has also won initial support from radio programmers in Austria and Italy, wins a UK release at the end of August ahead of his debut album in October.

● V2 launched *Urbie X's* Just A Little while last week, as airplay for the track continues to build across Europe backed up by promo in Germany, the Netherlands and Belgium in the coming weeks. V2 plans to hold off releasing the second single — a Euro-tour cover *Go To Have Your Love* — until after the summer, while Just A Little has been playlisted by Australian radio and broken through the Italian sales chart. The band return to Italy in mid-August for a string of radio festival performances, as well as the Pepsi Pop Festivals in the Netherlands and Belgium. Just A Little holds at six in the Dutch sales chart, while climbing one to 21 in Australia.

● Polyo's Ronan Keating slides one place to nine on Music Control's Dutch airplay chart with his new Never Surrender, while he also heads the UK-signed contingent in the market's albums sales chart with *Destination Climbing*, 19-17. Meanwhile, the Polygram artist, who this week received a best international artist honour at China's MTV Music Honours Awards, garners support for both single and album in the Australian sales charts. Destination jumps two to reach four while If... climbs two to 22.

Telstar gets up for second BBMak album assault in US

by Joanna Jones

Telstar is again making the US market a top priority for UK trio BBMak over the next six months, with promotion for their new album *Into Your Head* already under way.

Two years after the release of platinum-selling debut album *Somer* or Later, the Rob Cavallo-produced single *Out Of My Heart* (Into Your Head), was released to US radio three weeks ago, building a 16m audience at Top 40 radio and a growing audience at AOL. Meanwhile, the track is played at MTV and was added to MTV last week.

Telstar head of international Graham Williams says a sustained assault on the US, where the band are licensed to Hollywood Records, is planned right through to Christmas. "When the album was finished, the decision was made that the band be given enough clear air to start releasing in the US first and enough time to dedicate to that," says Williams. "They are already platinum in the US and highly regarded there, but we wanted to create the time for them to re-ignite that market."

The follow-up album — which has shipped 400,000 copies before its August 25 release — marks a more mature sound for the band, says Williams, and Telstar is throwing its net wide to target a broader age



BBMak: six months of US promo

range, diving the message home through an aggressive marketing and retail promotion campaign.

AOL, which premiered the single, has since run a BBMak competition to give away Mini Cooper cars. The band will also gain profile through a deal with 55+store girls' clothing chain Wet Seal through September, in which clips of the band will be screened inside and their album sleeve profiled in store windows. Additional details have also been struck with major chains K-Mart and Best Buys.

BBMak are scheduled to appear on a raft of high profile US TV shows, including *Regis & Kathy*, in coming weeks, while showcases in mid-August and a radio tour throughout the summer precedes a trip to Japan. Although Telstar's original plan was to release into their home in the UK in

the first quarter of 2003, that may be further qualified if the audience for the single continues to grow at the current rate, he adds.

Williams believes the new album has the potential to go Top 10 in the US, but admits that success in Europe has so far been elusive despite scoring Top 10 hits in the UK last year with *Back Here and Still On Your Side*. "They have all the hard work to do in the UK — they have had a hit with *Still On My Side*, but they are not stellar yet," he says. "At the back end of 2001, they did a lot of stuff with Viva, but they had US touring commitments with *It's Just the Beginning* and so at the time, European radio was resistant to what they were playing."

Williams remains "bullish" that the time will turn and believes Europe will deliver multi-platinum success for Into Your Head.

Polydor's Daniel Bedingfield further improves his position in the *Billboard* Hot 100 this week, moving up 43 with *Gotta Get Thru This* — his debut release Stateside through Island Def Jam. The single is being supported by more than 160 radio stations, including key stations Kiss in LA and Z100 in New York.

Bedingfield's debut album of the same name is released in the US and UK simultaneously on August 27; he is set to embark on a second promo trip to North America in mid-August. From August 23, Bedingfield visits Australia and New Zealand where his follow-up single James Dean entered the airplay chart this week and where *Gotta Get Thru This* was previously a Top 20 hit. Meanwhile, in Europe, where recent showcases led to James Dean being playlisted by the Netherlands' Radio 3, MTV and TMF, Polydor is cueing up the release of James Dean from September with the album to follow.



Country	Title/Artist (UK)	Chart	Start	Week
BELGIUM	No. 1 Little - Urie IV (UK) / Rick Guard	1	1	1
	No. 2 Van Vliet - Sophie Ellis Bextor (Polydor)	2	1	2
GERMANY	No. 1 A Thousand... - Vanessa Carlton (A&M)	1	1	1
	The UK: Street The DJz George Michael (Polydor)	4	1	2
FRANCE	No. 1 Mariah - Sophie Ellis Bextor (Polydor)	1	1	1
	The UK: Mariah - Sophie Ellis Bextor (Polydor)	4	1	2
GERMANY	No. 1 A Thousand... - Vanessa Carlton (A&M)	1	1	1
	The UK: It's OK Atomic Kitten (Innocent/Virgin)	3	1	2
ITALY	No. 1 Et Belissimo Lipshaw (MCA International)	1	1	1
	The UK: Kiss Kiss Holly Malone (Hitac)	8	1	2
NETHER	No. 1 A Thousand... - Vanessa Carlton (A&M)	1	1	1
	The UK: Mariah - Sophie Ellis Bextor (Polydor)	4	1	2
SPAIN	No. 1 Say To Martha Sanchez (Universal)	1	1	1
	The UK: The One George Michael (Polydor)	2	1	2
SWITZ	No. 1 Little - Urie IV (UK) / Rick Guard	1	1	1
	The UK: It's OK Atomic Kitten (Innocent/Virgin)	3	1	2

The above lists the best-selling tracks each country and the highest placed UK act in the chart. Source: Music Week.

AMERICAN CHARTWATCH

by ALAN JONES

Forty-one-year-old **Toby Keith** is the third country artist this year to debut at the top of the *Billboard* albums chart, after following a bumper 338,000 copies of *Unleashed* — which includes the controversial, vengeance-seeking '99-11 hit *Courtesy of the Red, White and Blue* (The Angry American). Keith has never been higher than number nine on the chart despite seven previous albums, but has been snored into a higher orbit by extended coverage of the song on US TV, and *Unleashed* almost trebled Keith's previous first-week best to take the number one slot. It is one of five new entries to the Top 10, along with *Now That's What I Call Music!* 10 (number two, 295,000 sales), *Life Wayne's 500* Degreez (number six, 141,000), *Marie's* self-titled album (number nine, 91,000) and *Boyz II Men's* Full Circle (number 10, 83,000). At 16, *Life Wayne* — one of the few young rappers who plays his trade without the use of profanities — has already released three albums, but 15-year-old Marie, an R&B crooner, is making his chart debut and is the latest artist to emerge from former A&R boss Clive Davis's J Records.

There are now but a dozen UK, Irish and UK-related records in the album chart and they are all in decline save for *The Beatles'* (recorded 1, which

PROMO DIARY: THE COOPER TEMPLE CLAUSE

August 3 Live to air performance and interview on Channel 5 in Sydney, followed by gig at Melbourne's Hi Fi Bar

August 3 Live to air performance at 3RRR, as well as a string of major press face-to-face interviews and phoneers

August 10 Holden Open Air Festival, Germany plus promo

August 11 Hamburg Stadtpark Open Air Festival, Germany

August 16 Zurich Open Air Guggbad, Switzerland

August 17 Performance at the Prime Club, Cologne, Germany coinciding with Popkomm, August 23 Lowlands Festival, Netherlands then on to Pukekohe Festival in Belgium

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (UK)	Chart	Start	Week
AUSTRALIA	single Get On Up Sophie Ellis Bextor (Polydor)	4	1	1
	album Destination Home Reading (Polydor)	4	6	6
CANADA	single Baby's On Fire... Prodigy (LL)	5	5	5
	album Fever Kylie Minogue (Parlophone)	22	25	25
FRANCE	single Mariah... Sophie Ellis Bextor (Polydor)	6	9	9
	album Orange Nocturne (VEA)	11	11	11
GERMANY	single Kiss Kiss Holly Malone (Hitac)	10	14	14
	album Heuten Chemistry Oasis (Big Brother)	15	18	18
ITALY	album Heuten Chemistry Oasis (Big Brother)	5	5	5
	single Kiss Kiss Holly Malone (Hitac)	6	6	6
NETHERLANDS	album Destination Home Reading (Polydor)	17	17	17
SPAIN	single Baby's On Fire... Prodigy (LL)	9	7	7
	album Los Lunas Mike Oldfield (Warner)	19	17	17
US	single Get On Up Sophie Ellis Bextor (Polydor)	43	43	43
	album Dirty Vegas Live (Polygram)	35	32	32

Source: Music Week. Figures in parentheses are week-to-date sales. Figures in brackets are cumulative sales.

bounces 149-142 to its 89th week in the chart. Of the rest, *Dirty Vegas'* self-titled debut album remains best-placed, gently declining 32-35 even as the single *Days Go By* slides 28-44. *Kylie Minogue's* Fever makes a sleeper 66-74 dip even though its second single, *Get On Up*, has another good week, jumping 52-49 on the Hot 100.

Also charting as dreamland by Robert Plant (40-76), Born to Be by Craig David (85-93), *The Ultimate Collection by The Who* (100-132), *Heaven Chemistry by Oasis* (108-149), *Live in Dublin by The Corrs* (155-167), *Bunkia by Oakenfold* (131-168), *Heaven by Craig David* (140-173), *Down the Road by Van Morrison* (162-185) and *Ozzy Osbourne's* Live at Budokan (161-195).

At the Hot 100 singles chart, *Nelly's* Hot In Herre enjoys a seventh week at number one, while the second single from his *Nellyville* album, *Dilemma*, *Bedingfield's* *Gotta Get Thru This* is followed by a three-place jump (46-43) — chart this week, while fellow 2 Step troupe *Roby* (44-43) which peaked several weeks ago at number 44, enjoys an unexpected revival, improving 67-61. Only four new entries filter into the chart, with *R&B diva Monica's* *All Eyez On Me* making the week's highest debut at number 70.

12 Breaks 13m audience barrier as Classic FM pulls in younger listeners

The number 13 has certainly proven to be lucky for Radio Two as continues Jim Mair and his network as the station continues to grow its audience quarter-quarter, according to the latest Rajar survey.

During the April-June survey period the national station broke the 13m listener mark for the first time, adding around 145,000 listeners compared to the previous quarter. Meanwhile, a massive 1.3m more people are tuning in since the second quarter of 2001.

"It's a comforting story of reasonable figures for Radio Two," says Mair. "We've just gone through the 13m listeners barrier, which has been in prospect for a while, and we've just eased over that and our share remains extremely buoyant at 15.6%. Generally, throughout the network there's been good performance. It's a good sound performance, continuing the strong position that Radio Two has enjoyed for a while now."

Meanwhile, at Radio One, listeners continue to depart from Sara Cox's breakfast slot and the network as a whole. The station's share dropped to 8.3% from 8.4% the previous quarter and 9.6% in the same period during 2001. The network expects such a decline "as it continues to position itself younger," says BBC Radio research manager Jo Hamilton.

Classic FM's trend of pulling in new listeners, particularly among the younger demographic, also continues. The national commercial station increased its share to 4.9% from 4.6% quarter-on-quarter and up from 4.3% on the previous year's second quarter. Although the GWR-owned station's weekly reach of about 6.7m is down slightly from the first quarter, it has attracted more than 350,000 new listeners year-on-year.

Classic FM proved to be the third most popular London commercial station, boosting its share in the capital to 5.5% from 5.2% on the previous quarter, ahead of Enag stations Kiss 100 and Magic and well ahead of seventh-placed Radio One. Meanwhile, in London programmers and researchers are at a loss to explain the approximate 10% overall fall-off in listening there.

Capital FM was the only music station to post any gains in terms of reach and share compared to the previous survey. The station's share rose from 10.0% to 10.3% during the first three months of the year, so halting a decline over the past several Rajar sweeps.

Capital director of programming John O'Hara says Capital's gains are a result of trying to refocus its audience's attitude towards the station. "We raised the awareness of the station and changed listeners' perception of Capital by making them more familiar with the personalities such as Scotty and O'Hara. Bowen. We were confident we would bounce back in the second quarter," he says.

Capital's gains were the only bright spot in London during the second quarter. Almost all music-driven stations suffered losses, leaving many wondering why, according to O'Hara.

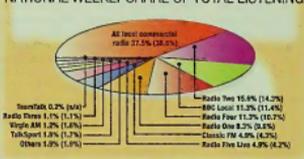
"The decline is very difficult to explain," he says, "ruling out the World Cup and the Queen's Golden Jubilee." The World Cup might have had some effect on breakfast listening, but only for a couple of weeks.

At cross-town rival Heart FM, Chrysalis Radio chief executive Phil Riley agrees with O'Hara. "I do not believe the decline was due to football or the Queen's celebrations," he says. "The decline started sometime in March. It could not have been an overall effect as listeners in other regions remained buoyant."

Outside London, the latest Rajar survey was cause for celebration at Chrysalis. The results reveal an all-time record number of listeners to Chrysalis Radio, with 5.1m adults tuning in each week. This includes more than 70,000

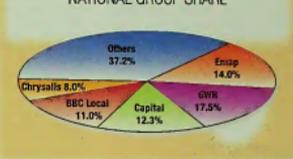
RADIO 2002: SECOND QUARTER PERFORMANCE

NATIONAL WEEKLY SHARE OF TOTAL LISTENING



Percentages represent share of total national audience. Figures in brackets are for all quarters.

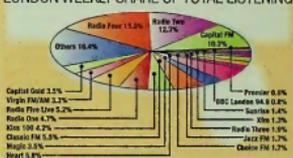
NATIONAL GROUP SHARE



NATIONAL WEEKLY AUDIENCE REACH



LONDON WEEKLY SHARE OF TOTAL LISTENING



Percentages represent share of total London audience. Source: Rajar

CAPITAL'S GOLD FORMAT REAPS REWARDS IN MANCHESTER

Capital Radio has been mining for gold in Manchester for only about six months and it appears to have hit a rich new seam.

The group's networked Capital Gold has emerged as commercial radio's biggest gainer during the latest Rajar survey.

"We always felt that Capital Gold in Manchester was like waking a sleeping giant," says drive-time presenter Mike Swancoo. As its formats in that area evolved, the gold format was abandoned so Manchester took to Capital Gold like a thirsty man to a cup of water."

He adds, "We are the least-formatted station in the area. We take it song by song. We will play the Steppenheims and Elvis to Hendrix. We are lucky to have six decades of music to pick from."

Capital Gold in Manchester more than doubled its audience to reach 66,000 adults, which translates to an audience increase of 406%. In a short amount of time, Capital Gold has gained a foothold in the highly-competitive Manchester market with an audience share of about 1%, while the average listener is tuning in for 6.5 hours a week.

The big gainer for the BBC during the past 12 months has been BBC Jersey, which commands a 29% share of the island's listening, its figure of 40,000 listeners (more than half the population of adults aged 15 plus) represents a rise of 49%. Jersey's residents take advantage of BBC Jersey's full service broadcasting, with the average listener tuning in for almost 15 hours a week.

new listeners in the past quarter, and more than 325,000 over the past year. Chrysalis Radio's total listening has shown very strong year-on-year growth of 9.6%.

Highlights in this survey include a record reach of more than 938,000 for 100.7 Heart FM in the West Midlands. The Galaxy network continues to make gains, adding 50,000 new listeners in the past quarter and more than 100,000 over the past 12 months.

"We are pleased to have gotten through what was a pretty rough year for commercial radio," says Riley, noting that year-on-year the company's profits rose from £10m to £12m. Enag Performance Network's slice of the national audience share pie shrunk from 17.7% last quarter to 14.0%, due partly to audience clips at its London stations Kiss 100 and Magic. Kiss's audience share fell from 4.8% to 4.2% the previous quarter while dropping to a 3.5% market share from 4.3%

during the first quarter of this year.

There was encouraging news for Guardian Media Group's relative newcomer Real Radio. The company broke the magical 1m listeners barrier for its three regional stations in Yorkshire, Scotland and South Wales to take it to 1.2m overall. The growth of Real Radio comes a month after GMR bought the Jazz FM outlets in London and Manchester. Combined, the two stations are pulling in more than 2m listeners a week.

The World Cup did, as expected, produce significant gains for speech and sport stations, while Rajar suggests the overall patterns of listening across the UK have slipped. During the latest ratings results, radio reached 44.0m adults, down from about 44.5m the previous quarter and 44.5m during the same quarter in 2001.

Meanwhile, listeners seem to be embracing the internet and other means of tuning in.

TOP 10 GAINERS OF SECOND QUARTER 2002

Top five performing UK stations	Reach	% rise
BBC JERSEY	30,000	49%
BBC NEWCASTLE	300,000	35%
BBC CORNWALL	156,000	28%
BBC THREE COUNTIES	193,000	24%
BBC HUMBERSIDE	212,000	24%

Source: BBC

TOP 10 PERFORMING IRL STATIONS

CAPITAL GOLD MANCHESTER	Reach	% rise
WEST YORKSHIRE'S CLASSIC GOLD	66,000	106%
STAN 107.3 BRISTOL	78,000	55%
107 SWAN FM	38,000	50%
MERCURY FM	38,000	31%

Source: CRUK

The BBC only supplies year-on-year comparison figures while the data for the IRL stations mentioned are interpolations in audience in the last quarter.

"Because we are such an insular community, truly local programming will always win out," says BBC Radio Jersey editor, Denzel Dudley.

BBC Jersey is unique from other BBC local stations, according to Dudley. "Although we are one of the smallest BBC stations we also act as a national network for the people of Jersey and treat their officials as the networks do at Westminster."

The latest research shows that 17.5% of those surveyed said they visited a station's website compared with 15.7% the previous year and almost double the figure of 2000.

About 11% say they now listen to radio via their PCs compared to 9.1% a year ago and 5.0% two years previously.

Rajar is also underway with its 14-month-long trials of portable electronic audience measuring devices, a methodology that most in the industry predict will eventually make the Rajar diary obsolete.

However, no matter what methods are used to gauge the audience's moods, it will not alter what the majority of broadcasting bosses presently have occupying their minds. That is, how to install renewed enthusiasm to reverse the overall decline of listeners as the radio industry continues to face ever-changing and now high-tech competition for people's listening time.

Mike McGeever

Green backs Budapest via Easy Street Music

FULLER FOLLOWS AMERICAN IDOL SUCCESS
Following the success of the US version of *Pop Idol*, American Idol, Simon Fuller is set to sign a new deal with ABC for the development of *Super Girl*. The new 13-episode series will see girls aged between 18 and 25 invited to take part, with public voting used to determine the winner. Fuller is also reported to have secured a deal to launch a series based on the original concept of *The Monkees*. The remake of the show is expected to air on the NBC network in the US.

UNIVERSAL LAUNCHES WEBSITE SHOWCASE
Universal Music Publishing has launched a website to showcase its artists, songwriters and catalogue. Pitched as a tool for entertainment professionals, the site will offer audio and video clips and licensing information. "It is part of UMPG's ongoing commitment to aggressively market our writers and catalogue in new and innovative ways," says the company's president David Renzer. The site can be accessed at www.universalsmusicpublishing.com

NEW PLATINUM
BLUE + One Love (Innocent). The first track from album number two, due in October, this is perfectly formed to consolidate their place at the top of the pack (single, etc)

FELIX DA HOUSECAT - Silver Screen Shower Scene (Jacques Lu Cont / Thin White Duke / MIA) (City Rookies). The City Rookies crew move on from the hype with a cool collection of sounds on a new summer sampler (promo only sampler)
OXIDE & NEUTRINO - 2 Steps Ahead (East West). UK garage's most inventive outfit are looking to escape the restrictions of the genre with a surprisingly wide mix of influences on the follow up to last year's *Excute* (album, September)
JAKATTA - Visions (Ruini). On the back of *Seal's* forthcoming single collaboration, Ministry should bridge the gap between compilation and crossover artist album (album, October)
FEEDER - Come Back Around (Echo). A welcome return from their fourth album *Comfort In Sound* (single, September 30)

by James Roberts
Former Mercury Records general manager Jonathan Green has confirmed the first signings to his new independent label venture Easy Street Music.

The new company covers a range of functions, ranging from publishing, management, studio to label activities. "Our main focus is to develop artists with long-term album selling potential," says Green.

The Southampton-based company is looking to develop and market a number of artists in the UK and licence them to other international territories. "We would like to keep independent, but we realise we can't take on the world from an office in Southampton," says Easy Street label manager Jason Thomas.

One of the company's first acts to attract interest is Budapest, who have already been offered a major US deal. The offer follows interest from Green's former label Mercury, through which the two parties first got involved.

"We were in the process of negotiating a five-album deal with Mercury when Jonathan and Howard [Berman, former managing director] left the company," explains Thomas.

Easy Street is releasing Budapest's debut album *Ten Blind To Hear* at the end of August. It will be followed by a single, is this The Best

Veteran singer Glen Campbell has come out of retirement to re-record vocals on a new version of *Rhinestone Cowboy*, the track with which he originally scored a hit in the Seventies. The move comes after Campbell's original was sampled on a track by UK duo Rikki & Daz, which is expected to be signed by a major label this week. Radio One's Chris Moyles is already a supporter of the track. "This could be a worldwide smash," he says. A deal with BMG South Africa has already been secured for the track, for which Campbell has also agreed to do promotion - the first time he's agreed to promote an act's record since his days as a touring member of the Beach Boys. Pictured (+) at Campbell's ranch in Arizona, where the new version was recently recorded, are Rikki, Campbell and Daz.



Budapest: band to watch this autumn

It Gets?, in September. "People seem to be getting really excited about the album," says Thomas, who has hired independent radio and TV promotions and press companies to handle the label's marketing. Easy Street has also completed a deal with Vital for UK distribution. Budapest recently completed a residency at London's Water Rats, and are set to begin an extensive UK tour in support of the album release.

Other acts currently under development by Easy Street include Rachael Gray and Triangle Finishing School, which Thomas describes as "a little bit more leftfield than Budapest". Green is also in the process of establishing a number of other ventures through his company Green Consulting.



Kinky: on this year's Latin Grammys shortlist

sonic360 finalises Kinky licensing deal with WEA

WEA London has struck a licensing deal with independent company sonic360 for Latin American-influenced funk rock act Kinky.

UK producer Chris Allison - whose credits include work with Coldplay, The Beta Band and Dot Allison - set up sonic360 in the UK in 2000, with Kinky as one of his first signings. Kinky's debut album, produced by Chris Allison, has already been released in the US and Latin America, where it has enjoyed critical acclaim. Following the Mexican and US release of their debut album, Kinky have been nominated for best rock album by a duo or a group with lyrics at the forthcoming Latin Grammys. The event takes place on September 18 at the Kodak Theatre in Hollywood. Kinky have also been nominated for The Short List Music Project 2002, the US equivalent of the Mercury Music Prize. Short List finalists will be announced on September 17.

The album will be released in Europe early next year and will be preceded by a single, which will feature dance mixes by DJ Neek.



A & R FOCUS PETER GABRIEL

Veteran on the up after 10-year hiatus

by Adam Woods

There was a distinctly impertinent news story in the *Evening Standard* in May, which suggested that Peter Gabriel had spent the past 10 years living in a granny flat at the end of his own garden in Notting Hill while a team of builders worked at fitting out the main house to Gabriel's exacting and ever-changing specifications.

Surprisingly, the piece failed to pick up on the july parallel between this construction project and the one with which Gabriel has been personally occupying himself for more than seven years - his seventh "song-based" solo studio album, and his first since 1992's *Us*, which is due to reach stores on September 23 under the long-mooted title of *Up*.

"I have always told people the album will be out in September, but I never say which September," says Gabriel. "At this point in my life, the music business production line of album/tour, album/tour no longer holds the appeal that it once did. I'm following up other things that interest me and trying to have some sort of a home life as well."

All the same, the attention lavished upon the record by Gabriel and cohorts - who



Gabriel: new album due in September

include co-producers Stephen Hague and Steve Osborne plus guests such as Peter Green, Danny Thompson, the Blind Boys Of Alabama and the late Nasrat Foteh Ali Khan - is evident in every carefully-considered note and beat. From the stormy electronic textures of *Darkness* onwards, it is clear that Gabriel - a sometime prog-rock visionary, promo video pioneer, internet entrepreneur and friend of world music - is determined to keep pace with the times at the age of 52.

But, almost as significant as the sound of the record are the circumstances in which it will be released. Since 1992, Virgin Records' management line-up has changed almost entirely. For managing director Philippe Ascoli, UP represents the first opportunity to show the business what the new team can do with an established artist.

"It is great to start our new mission with such a great album," says Ascoli. "Every team that has worked at Virgin for the last 10 years has been waiting for this record," he adds, with some irony.

Ascoli concedes that older artists face a rougher ride than ever in today's climate, but still believes the album can be radio-led, with first single *The Barry Williams Show* - which goes to all radio this week - notationally doing respectively did for *Us* and *So*. "I think Peter proves that sometimes experience and longevity are the more important things to do this job. This album sounds modern and really young and really fresh."

Up may have been 10 years in coming, but there is no suggestion that Gabriel has not been active during that time. In fact, this is his third album project in little more than two

years. It follows on from *Ovo*, the ensemble piece he composed for the Millennium Dome exhibition, and *Long Walk Home*, his sound track to Philip Meyer's *The Rabbit Proof Fence*, which arrived just two months ago.

"That most recent release - a low-key piece of work, made up in part from some of the 130 tracks amassed during the *Up* sessions - gave the Gabriel team their first opportunity to work with Virgin in its new incarnation."

"It was a little bit of a chance to get to know them," says Gabriel's manager Mike Large. The long-time technical director at Real World studios, Large is confident UP will sit easily with both new fans and old. "I would say anybody who bought *Kid A* would find themselves completely at home with this record, as would anybody who bought *So* in 1986," he says.

As for that piece in the *Standard*, it seems unlikely that a man of Peter Gabriel's means would spend two many nights on a folding bed above the garage, but somehow the story still bears the fingerprint of truth.

In it, an unnamed Notting Hill neighbour is quoted. "Someone said it was due to be completed by Christmas," he said, "but which Christmas is that?"

SINGLE of the week

ATOMIC KITTEN: *The Tide Is High (Get The Feeling)* (Innocent CD1 SINC038). The Kittens' latest slice of UK pop is this cover of the



Blondie classic, which sounds so strong on the radio it is sure to be spun long after the summer has gone (it's B-listed at Radio 2 and a Capital hot hit). A new middle eight lifts the pace mid-song, adding a cool new hook to the already first-class mix. The single precedes the trio's second album *Get The Feeling*, released on September 9.



ALBUM of the week

TOPOLOADER: *Magik Hotel* (52 5084712). Toploader's follow-up to their mix-selling



debut, is, on the whole, a far better record. Produced by Dave Eringa and George Drakoulias and recorded mostly in LA, the eclectic mix of R&B, West Coast rock and soul makes for a satisfying blend. Kicking off with the muscular first single *Time Of My Life* (out this week), its highlights include *Never Forgotten*, *Midas Touch* and *Leave Me Be*.



SINGLE reviews



MILKY: *Just The Way You Are* (Multiple CDMLTY57P). This year's answer to

Whigfield delivers an unfeasibly simple melody and meaning/less lyrics with a pigeon English accent courtesy of German vocalist Sabrina. With an A-listing at Radio One, and in numerous TV shows (including Big Brother), it is sure to be one of this year's biggest summer dance hits.

Moby: *Extreme Ways (Mute CDMDUTE270)*. This *Radio One* B-listed follow-up to *We Are All Made Of Stars* is the second single from Moby's 12th album. The uneventful lead track, which ambles to a dry vocal, is joined by two new tracks — *Love Of Strings* and *Life's So Sweet* — which are reminiscent of Moby's more melodic side. **MINT ROYALE:** *Sixth Man In Jamaica* (Faith & Hope HCD0025). With a bragging Prince Buster vocal sample and a rolling bassline, this is a precursor to Mint Royale's second long-player, *Dancehall Places*. As well as being A-listed at Radio One, the single has been dubbed *Essential New Tune* by the station's Pete Tong. **CELINE DION:** *I'm Alive* (Epic 67306752). This is the second single from Dion's number one album *A New Day Has Come*. This more uptempo track will be featured on the *Start Little 2* soundtrack, which should go some way to boosting its appeal.

THE MUSIC: *Take The Long Road And Walk It* (Hut HUTCD158). This re-recorded version of the track is taken from the Music's forthcoming debut album, which is set for release on September 2. Jim Abbiss (DJ Shadow) produces both album and single. The band can be seen later in August at the Leeds and Reading Festivals.

BLOWFET: *Back-Up*. Blowfet teams up with Birmingham-based MC Siarta John, who last featured on Basement Jaxx's *Jump & Shout*. The result is a garage/brbeat tune featuring mixes from Origin Unknown, Mr Shaz (So Solid) and Disqualified. **VIRGIN SOULS:** *Personality* (WEA JUG002CD). Personality opens with ominously building haunting strings and keys, driven by a crunching beat. Cameron McVey's vocals ascend over the brooding mix with insightful lyrics. This is Virgin Soul's second single, following *Next Meal*. Their debut album is due in the autumn. **CRACATILLA:** *What Do I Know* (Honey HR002). Led by instrumentalist James Lewis, this Liverpool trio's debut single

shows great promise. The lead track has a summery feel with lyrical and vocal echoes of stars such as Bady Drawn Boy and Richard Ashcroft. It is already picking up airplay on LR and Radio Two and comes supported by a comprehensive UK tour.

ABS: *What You Got* (RCA 74321 957192). Abs' first solo outing since the demise of Five heavily samples Althea & Donna's 1977 pop reggae classic *UpTown Top*. Rinkling. He manages to make the song his own and the infectious reggae hook could well make the track a summer smash.



WARP RECORDS: *Know My Name* (Warp Records WAP159). Hip rock chit-chat maestro George

Evelyn brings the solo back into the hip with this single from his fourth album, the deeply laidback *Mind Elevation*. A blistering soul vocal makes this track simply irresistible. **VAN MORRISON:** *Mo'et Me In The Indian Summer* (Exile 5708812). This is a rather apt title for an artist enjoying something of an Indian summer in his career. This is not Morrison at his best, but Radio 2 should pick up on its effortlessness quality. It is too much to expect an artist to remain on the edge forever, but Morrison has an essence that will always draw the listener in.

ALTERNATIVE 3: *Download/Afterbirth* (Floating World FWD018). Justin Dempsey and Robert King present their fruits from their forthcoming album in the form of this excellent double-Aside, which illustrates both the poppy side and the darker edge of this intriguing duo.

AIM FEAT. STEPHEN JONES: *Good Disease* (Grand Central GC15). Andy Turner teams up with the ex-Babyface man from his still offering from his current album *Minterland*. Good Disease reveals Aim aren't just about soulful hip hop and, on this evidence, provide evidence that can hold their own in the urban arena.

MISTY DIXON: *Love Is Like A Butterfly* (Twisted Nerve TN036CD). This cover of the Dorly Parton-penned song comes courtesy of Mancunians Misty Dixon. It is one of many wildlife-themed tracks on the forthcoming *Twisted Nerve* album Zoo, released on September 16.

STERLING ROSWELL: *Girl From Orbit* (Mint CD16). This original member of the legendary Spacem3 3 returns to music after spending several years in Italy. This 10-track number is beautiful and shimmering, and Roswell has enough fans out there who will want to snap it up as soon as it is out.

BARRY ADAMSON: *Black Armour* (Mute CDMDUTE23). Black Armour is a typically

evocative affair, with Adamson's seductive growl wrapped around low-slung cocktail jazz. His dark vision has long been influential and this new material shows the longstanding musical maverick hasn't run out of malice/ness just yet.

SKYLAR: *The Viper* (Touch Tunes TUCH080). Tummy Touch's run of painfully limited seven-inch continues with the return of Matt Ducassee. His long CV includes collaborations with acts such as Depeche Mode, William Orbit and David Holmes. The Viper is a soufied guitar-fueled effort with ample attitude.

DANMASS: *Haze* (Skint SKINT77). Mr Dan & Massimo offer a ray of summer sunshine with this sprightly house groover, which is accompanied by mixes from label boss Middlefield General and Mr Dan in captivating form under his Rules guise. A sturdy package from the evergreen Brighton label.

TRUTH HURTS FEAT. RAKIM: *Addictive* (Intercope/Polydor TRUTH2). St Louis newscaster Truth Hurts looks set to make a big UK splash with this outstanding debut produced by DJ Quik. Featuring an Indian-flavoured backing and rap from rapper Rakim alongside Truth's smooth vocals, it has been B-listed by Radio One.

ALBUM reviews



LEAVES: *Breath* (B-Unique BU028). The Helsinki four-piece should capitalise on the profile of infectious single *Catch* (released this week) with this epic 11-track set.

Echoes of Doves or Coldplay abound on a widescreen album that sometimes bathes too deeply in melancholy, but nevertheless hints at good things to come. Dates at V2002 and Glasgow's Gig On The Green should help raise the act's profile.

BLUE STATES: *Man Mountain* (Hemphis Industries/XL XLMC1015). Widescreen musical approach on the follow-up to his acclaimed debut *Nothing Changes Under The Sun*. Although on occasion the strain of exotic mysticism slips to reveal a slight blandness, the majority of *Man Mountain* consists of exceptional cinematic dreamtime delights. **SENROR COCONUT:** *El Baile Aleman* (New State NSER9001). Any worries that Senrор Coconut's album of Kraftwerk cover versions in Latin style is merely a joke project are swiftly dispelled by first listen. It works.

amazingly well and Coconut mainman Uwe Schmidt's respect for the original songs shines through in this enchanting collection.

LIARS: *They Threw Us All In A Trench And Stuck A Monument On Top* (Blasf First BFFP12CD). This is possibly the best type of the year so far from this Brooklyn-based four-piece, whose debut album shows there is more to come from the nascent New York punk scene. Taking influences from acts such as Gang Of Four and PIL, Liars have produced a cutting-edge album of power and intensity.

MUDHONEY: *Since We've Become Translucent* (SubPop SPC055). It sounds like Mudhoney have been taken to the Galton Drunk albums.

One of the original Seattle bands that gave us grunge, Mudhoney have done better than this. The added horn section only serves to confuse a cluttered picture, which is a shame for a great band.

NATACHA ATLAS & MARG EGLITON PROJECT: *Foretold In The Language Of Dreams* (Mantra MNTCD 1029). This is a more downtempo album from Atlas, whose idiosyncrasy delivers has proved to have enduring appeal. The album was recorded in Britain, Greece and Rome and features a mélange of worldly instrumentation against a soft undulating rhythmic backdrop.

VARIOUS: *Scando Nova* (Fuego FUGOCD 004). This is a real run-up of ice-tinged house from Scandinavia. The over-the-top Roxytop deliver an astounding mix of Anneli Drecker and compilation compiler Bjørne Torsette's ephemera into exciting new shapes. Other highlights include Basement Jaxx's electro-funk sound and Ben Horn's persuasive *Stripped Down*.

VARIOUS: *U40 Present The Fathers Of Reggae* (Dep/Virgin DEPDCD2). They may not have the UK profile they once did, but the esteem in which U40 are held in Jamaica might surprise many of their detractors. The *Fathers Of Reggae* project, three years in the making, matches a cast of reggae legends with 14 old U40 songs. The guests include John Holt, Gregory Isaacs, Max Romeo and the *Real Gone Diamonds*. **VARIOUS:** *Sancho Panza* (Carival/My Records MYSP001). The London party crew up for the Notting Hill Carnival with this double CD of dubby house, funky techno and breaks. The *Middle Row* massive will no doubt snap up these irresistible mixes from DJs Jimmy K Tel and Matt Brown.

This week's reviewers: Gemma Alibon, Dugald Baird, David Barrington, Phil Brooke, Joanna Jones, Owen Lawrence, James Roberts, Simon Ward and Adam Woods.



REMEMO: *BLAZIN' SQUAD: Crossroads* (East West SQUAD01CD1). This gang of 10 16-year-old lads from

north east London could well deliver one of the surprise hits of the year with this cover of Bone Thugs-N-Harmony's massive US hit from 1996. B-listed at Radio One, it makes a refreshing change from the usual fodder emanating from UK garage crews, the key factor in its favour being a decent song.



REMEMO: *EVA CASSIDY: Imagine* (Hot G210075). This is an astonishing collection of previously unreleased live and studio tracks, that could do

similar business to the 11-selling *Songbird* album from 1998. Expertly recorded and performed by the late Cassidy and her band, it features such gems as Paul Anka's *It Doesn't Matter Anymore*, Sandhya's *Where Does The Time Go* and a particularly brilliant execution of Gordon Lightfoot's *Early Morning Rain*.

CLASSICAL NEWS

by Andrew Stewart

BBC LAUNCHES SOUNDTRACK TO THE SHIP
John Harle's soundtrack for BBC2's foot-in-the-past series *The Ship* (pictured) is set for a major PR and marketing push following its release on August 19. The show's title track opens with a hair-raising version of the Maori haka, written and chanted by Marisa Te Huranga Hohaia, whose ancestor witnessed the arrival of Captain Cook's ship *The Endeavour* on New Zealand's north island.

The *Ship* follows the progress of a replica of Cook's ship, crewed by international volunteers, on its way from Cape Grafton in Australia to Jakarta in Indonesia. Harle's music offers a mix of musical styles, from Maori chant and British trip-hop to modern jazz and classical. Series producer Chris Terrill recorded sounds and music on location in New Zealand and Australia, which Harle subsequently dovetailed into his score.

Jane Carter, classical acquisition and development manager for BBC Worldwide, explains that *The Ship* forms a key part of BBC2's summer schedule and is backed by a high-profile PR campaign. "They've had huge success with *A History of Britain*, for which John also wrote the score," she says. "The *Ship* is about attracting a large new audience to a history programme. John's music makes a really strong, emotional contribution to the show and also stands as a piece in its own right."

WARNER UNVEILS NEW CATALOGUE LABEL

Warner Classics has turned to the Latin dictionary for the title of its latest catalogue line. The mid-price Elatus series,

which rolls out on August 26 with 10 titles, adopts the ancient language's word for "elevated" as its banner, reflecting the superior quality of artists chosen for inclusion in the A&R package. Elatus is set to build to 50 titles by the end of November, part of a clear strategy to tap into the massive existing market for Warner's budget classical brand, Apex, which has racked up worldwide sales of 600,000 since its launch in June 2001.

The Elatus launch offers several recordings issued recently on full-price Warner labels, with Bartók's piano concertos performed by András Schiff and the Budapest Festival Orchestra, an outstanding Britten disc from Kent Nagano and the Hallé Orchestra, and Maxim Vengerov's *Gramophone Award*-winning account of the Shostakovich violin concertos prominent among them. Other titles feature the work of Evgeny Mravinsky and the Leningrad Philharmonic, Charles Münch with the Lamoureux Orchestra and an album of extracts from Daniel Barenboim's Bayreuth Ring cycle.

According to Marius Carbon, international marketing, press and artist relations manager for Warner Classics, the Elatus concept is driven by artist profile. "You're looking at high-class recordings from some of the finest artists in our catalogue, complete with eye-catching design and excellent sound," he says. "These will be backed by double-page ads in the early autumn editions of the major classical music magazines and a big in-store campaign."

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

ALBUM of the week



VERDE: Il Trovatore, Alagna, Gheorghiu, Hampson, Diadkova, D'Arcangelo; London Voices; LSO/Pappano (EMI Classics 5 57380 2 (2CD)).

Among modern recordings of Verdi's shamelessly melodramatic opera, this *Il Trovatore* has few equals. Fine singing lies at the heart of the casting, led by Roberto Alagna in thrilling form as Manrico and crowned by Angela Gheorghiu's heavenly reading of the role of Leonora. The supporting company includes a reading of the role of Azucena from Larissa Diadkova and Thomas dark-voiced, powerful Azucena from Larissa Diadkova and Thomas Hampson's subtly-crafted Count. Artistic excellence is underwritten by the LSO, London Voices and Antonio Pappano's searching conducting. EMI Classics' magnificent A&R mix guarantees maximum drama, helped by the presence of the recorded sound.

REVIEWS

For records released up to August 19, 2002

DUFAY: Sacred Music from Bologna Q15, The Clerks' Group/Wickham (Signum SIGCD023). The library call mark MS Q15 sounds unpromising, but the manuscript's contents offer a magnificently rich view of sacred music in the 15th century's first half.

Edward Wickham has chosen a selection of motets and mass movements by the great Franco-Flemish composer Guillaume Dufay, which he and his admirable Clerks' Group deliver with bags of artistry and gule. The small independent Signum label is building an indispensable catalogue of vocal music from the late medieval period.

NOBODY'S JIG: Music from Playford's The English Dancing Master. Les Witches (Alpha ALPHA502). John Playford published his collection of popular English dance tunes during the years of Oliver Cromwell's Protectorate, suggesting that the Puritans were not totally opposed to the traditional country knees-up. French-based early music

band Les Witches conjure up an irresistible blend of harmonisations and piquant scorings, adding a Celtic flavour to many of this album's 20 tracks and giving new life to ancient melodies. Wembley-based independent Distribution has done well to secure Alpha's business, not least because of the label's unwavering artistic integrity and commitment to high production values.

DVORAK: Stabat Mater. Brewer, Simpson, Aler, Gao; Washington Chorus and Orchestra/Shaffer (Naxos 8.555301-02 (2CD)). This live recording adds a distinguished feather to the cap of Naxos, marketed in-store as the budget label's August disc of the month and backed by advertising in the specialist classical press. The heartfelt quality of Dvorak's music, affected by the death of his two-year-old daughter Josefa, inspires an intense performance from Robert Shaffer and his Washington forces.

Likewise, the solo line-up fully engage with the work's romantic soul, adding to a release that appears likely to draw positive both critical reaction and consumer interest.

Ensemble Orchestral de Paris John Nelson

DAVID DANIELS
handel oratorio arias



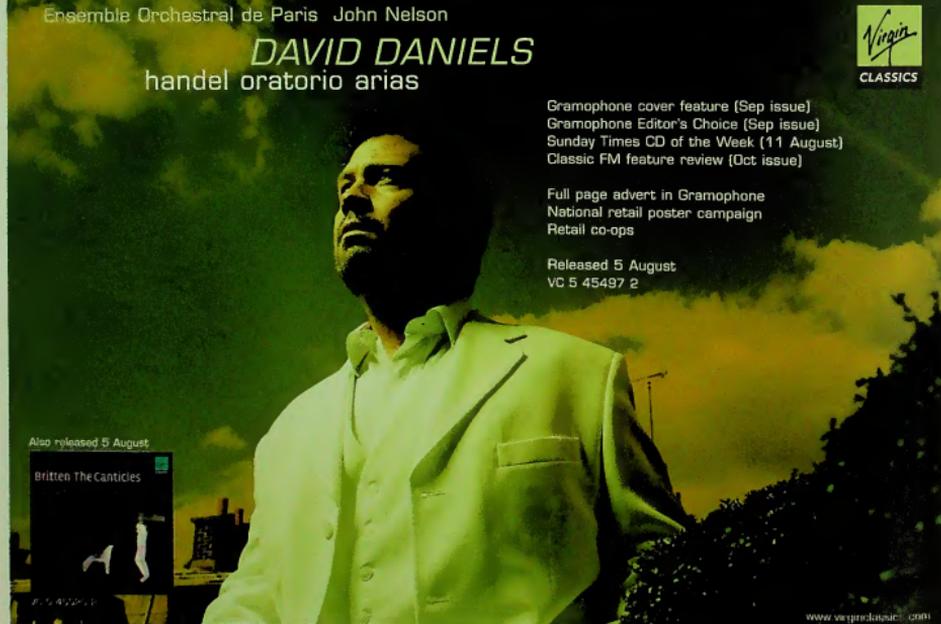
Gramophone cover feature (Sep issue)
Gramophone Editor's Choice (Sep issue)
Sunday Times CD of the Week (11 August)
Classic FM feature review (Oct issue)

Full page advert in Gramophone
National retail poster campaign
Retail co-ops

Released 5 August
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Also released 5 August

Britten: The Canticles



www.virginclassics.com

RETAIL FOCUS: CATAPULT

by James Roberts

Catapult's leading dance music specialist 100% Vinyl has always been about more than just selling records, an idea that stems from its inception 10 years ago which is still evident from the message it sends out in 2002.

"It was a music-oriented decision more than a business one," recalls Lucy Squire, who co-founded the store in 1992 and has overseen operations ever since. "I had just graduated and decided to pursue something similar to the lifestyle I had been enjoying for the past few years."

Such vision invariably attracts like-minded staff, many of whom are immersed in dance culture. In fact, Catapult's co-founder Ralph Powell is currently using up his spare hours away from the shop producing the UK garage output of new BBC digital channel 1Xtra. Other talent incubated in the store includes drum & bass artist High Contrast, who released his debut album last year.



Catapult 100% Vinyl: decade in dance music

During its 10 years in business, Catapult has seen plenty of competitors attempt to invade its unique space in the South Wales market, but to little avail. "Competitors keep opening and closing in fairly quick succession," says Squire, who puts Catapult's longevity down to a realistic attitude. "It's a very hard business to be in. As an independent we don't have the luxury of

CATAPULT'S TOP SELLERS

1. Bass X - Hardcore Disco (Thomas Trouble Remix) (Mokube)
2. Definite Grooves - Aqua Tambor/The Truth (Definite Grooves)
3. Jakatta - My Vision (Layo & Bushwacka Mix) (Roll)
4. Eon - Pocket Damage (Tsunami)
5. Cosmic Force - Chocolate Starfish (Vertigo)
6. Greg Parker - Chocolate Starfish (Phturo)
7. Lil Louis - French Kiss (Remix) (White Label)
8. DJ Kim - Get Ready To Explode (Waterworld)
9. DJ Oddz - Walk In The Park (White Label)
10. High Contrast - Return Of Foevel (Mojolaters Remix) (White Label)

sales-return on stock and therefore have to have a vast specialist knowledge," she says.

Mail order – and subsequently online ordering – was introduced a few years ago. Although it accounts for only around 10% of Catapult's business, Squire says the Internet and mail order side of the business is great at generating customer loyalty, especially

with overseas buyers. "We have our regular customers around the world. It's about building up relationships," she says.

One significant cultural shift the store has embraced is the rise of the bedroom DJ and producer. Catapult also specialises in the ever-changing supply of hardware to the UK's next generation of dance artists. "Making high-quality music is a lot more accessible now for any DJ or producer – it's not just about two decks and a mixer anymore," says Squire.

Of course, 10 years of independence has not gone unnoticed by the staff and regulars at Catapult. The store has produced a special magazine in commemoration of the milestones, outlining the key dates in the store's history, along with many of the personal achievements of its staff over the years. And Catapult is sure from its humble beginnings on a stall in Cardiff's Castle Arcade in 1992 – where the rent was just 15p week – is certainly something worth celebrating by everyone.

Catapult 100% Vinyl: 22 High Street Arcade, Cardiff CF1 2BE, tel: 01222 228 990, fax: 01222 231 690, e-mail: enquiries@catapult.co.uk, website: www.catapult.co.uk

IN-STORE NEXT WEEK (from 12/8/02)



Windows – Now! 52, Training Day; In-store – Lasgo, Coldplay, Norah Jones, Hell Is For Heroes, Dirty Vegas, McAlmont & Butler, Fun Loving Criminals, Beth Orton, Scooter, Now! 52, Doves, DJ Tiesto, Pet Shop Boys, Idlewild, The Vines, David Bowie, Arthur Bliss, Harris, Buddha Bar IV, Oakenfold, Muse, Nerd, Kelly Willis, The Boggs, Tommy Touch, My Vitrol, Halford, Generations 80s, Eva Cassidy, Mobay, Queen, Roger Waters, Bedrock, four for £20 sale, 15 titles at £9.99, two for £22 on single chart albums, 10 for £5 tape sale, two for £7.99 video sale; **Press ads** – Norah Jones, Kelly Willis, The Boggs, Tommy Touch, My Vitrol, Nerd, McAlmont & Butler, Doves, Pet Shop Boys



In-store display boards – DJ Jazz Jeff, Bright Eyes, Jason Loewenstein, Blue Stays, DJ C1, Presidents, The Liers, Earth 6, Champion Sounds Vol. 2



Windows – Lord Of The Rings, Godskitchen, Instore – Will Smith, Godskitchen A, James Taylor, Jazz Jeff, Norah Jones, Toploader, La Musica Della Mafia, Moby, Tom & Joyce, Susana Baca, Directions In Music; **Press ads** – Yo! Yo! 3, Susana Baca, Moses T. Moleleka



Single – Sugababes: Windows – two for £22; **In-store** – Snap Vs. Plaything, Romeo, Mary J. Blige, Lasgo, Daniel Beedingfield; **TV ads** – Sugababes, Sortido, Lasgo, Tenacious D; **Press ads** – H & Claire, Hear'say, Sugababes



Press ads – Dirty Vegas, N.E.R.D.; **In-store** – Rook Motors, Very Best of BT; **Windows** – Primal Screen, The Coral



Singles – Sugababes, Daniel Beedingfield, Lasgo, Hear'say, H & Claire, Snap Vs. Plaything, Mary J. Blige, Romeo, Abams – Will Smith, Ultimate Her Party Album, Future Chill, Def Leppard, Sorted, Songs To Make You Feel Good, Godskitchen Summer Trance, Classic Ads, Trance Masters



Main promotion – CDs from £6.99; **Listening posts** – McAlmont & Butler, Roddy Frame, Dionne Warwick; **Press ads** – Bruce Springsteen, The Who, Star Trek Next Generation Series 3; **Windows** – Def Leppard, Cream



Press ads – Chart campaign; **In-store** – Sasha, Very Best of R&B; **Windows** – Hits 53, Beth Orton



Listening posts – Linda Thompson, Primal Screen, American Roots, Beyond Mississippi, Norah Jones, Vanguard Blues; **In-store** – three for two, for £18 and two for £10 on CDs, Bruce Springsteen, Verne IPR releases, Cesaria Evora; **Windows** – three CDs for the price of two



Selects listening posts – Guttermouth, Sugarcoma, DJ Yoda, Raging Speedhorn, Chris Coco; **Mejo recommended retailers** – Mongolifier Brothers, Puerto Muerto, Danilo Shaft, Junior Kimbrough, Duffy Power, Chris Lucy, Jimmy Mornig recommended retailers – Mutiny, Zahra, Unit 7 feat L. John Firi, Valerie M



Press ads – Chart campaign; **In-store** – Sasha, Very Best of R&B; **Windows** – Hits 53, Beth Orton



ON THE SHELF

PAUL QUIRK,
owner, Quirk's Records,
Ormskirk, Lancashire



ON THE ROAD

WARREN PEARCE,
Midlands field sales executive,
Prime Distribution

"It has been a good July. The Oasis album *Heaven Chemistry* has sold through – that's been a really big one – and the Red Hot Chili Peppers' album *By The Way* has been an excellent seller too. We have also had some pickup from the Commonwealth Games in Manchester too, on groups such as the Stone Roses whose music has been used on the television.

As far as business is concerned now, the students are away, so that does affect business. But, although we lose 7,000 students every summer, we do get some coming back who have been away from town.

This week The Coral's self-titled album is doing terrifically well, which is not a surprise because they are a local band. We were getting asked about them an awful lot in advance too, because we had a display out a week before.

However, the biggest seller during July was the Charlie Landsborough album *Moving On*

– I've sold about 60 units in the past three weeks. Radio Merseyside has been playing it a lot and some of the bigger stores just don't have it. So we have had people coming from all the local towns around, that is where independents can fill a niche. We have sold more Oasis albums, but to sell 60 copies of an album like that in a small market town is great business.

Like the Charlie Landsborough record, I think Eva Cassidy's upcoming album *Imagine* should do well – it sounds terrific. I think it is going to do really really well. The tracks are pretty good.

The biggest disappointment in the past few weeks has been the decline of the service from Warner. Despite the fact that 3mv do an excellent job, the way that Warner have communicated it to us has been very poor – we still haven't had a letter from them about it. The changeover has been fine, though our 3mv rep is right on the ball."

"The speed of the dance market really rears its head for shops to regularly re-order dance singles. But one track breaking that rule is Jon Cutler's *The Dawn on Pappa Records*. It's a catchy vocal house track with a New York feel and is a really strong seller. I could see it getting licensed on to a major.

We handle EMC's vinyl sales for dance and at the moment have a lot of demand for Sasha's debut album. Although this album is a big departure from his usual style, he has a big fanbase whatever he does. The album is deeper than his previous single and is a good one to listen to at home.

We have also sold about 500 copies of *Death In Vegas*' double-pack promo *Leathergirl*. The new album could really be the one that pushes them to the next level. There are a lot of people asking for their in-store. The music is as strong as usual but is slightly more accessible than it has been in

the past few bands.

A Derby-based label called Mantis has a strong local following and is having reviews in the style mags for their deep house record by Brooks. It should sell well for the rest of the year.

It is good to see Oxford-based Massive Records opening a new shop in Birmingham, which, along with Nottingham, tends to be the biggest account in the Midlands. Selectadisc in Nottingham still do very well across the board and are going mad for the Sasha album.

The club scene has changed over the past year, which has affected demand for certain types of records. A year ago a lot of the music in clubs was hard and European trance, which was suited to big spaces. Along with Renaissance in Nottingham shutting all months ago, there has been a move to the funkier end of the market, with more melodic sounds, which suit smaller clubs better."



Pos	Label	Title	Artist (Producer/Publisher)	Weeks	Label CD/Cass (Distributor)
1	NEW	COLOURBLIND (Dance/Electronic/Lev) Big Top/Car: CC (Grimm/Compu-Lux)	Mercury 630582/303664 (UK)		
2	4	ANYONE OF US (STUPID MISTAKE) ●	S 3421580092/42190906 (BMG)		
3	NEW	BLACK STITS COMIN' (NOO YA HEAD)	Columbia 672151/67210314 (TEN)		
4	NEW	I NEED A GIRL (PART ONE)	Puff Daddy/Arista 7421/9421/42194317/94184 (BMG)		
5	2	AUTOMATIC HIGH	Universal 570825/570824 (UK)		
6	2	UNDERNEATH YOUR CLOTHES	Epic 672933/672934 (TEN)		
7	NEW	BOYS	Virgin 525391/525391 (4P)		
8	4	THE LOGICAL SONG ●	Shaffiqi/Ten 0183295 STU10/03299 STU11		
9	2	A THOUSAND MILES	A&M/Mercury 497742/497544 (UK)		
10	7	HOT IN HERRE	Universal M131/0428/M132/0429 (UK)		
11	2	LIVIN' IT UP	Def Jam 672632/672633 (TEN)		
12	NEW	SHOOT THE DOG	Polydor 570924/570924 (UK)		
13	4	FOOLISH	Universal 063992/063994 (UK)		
14	3	SHOOTING STAR	All Around The World CXL06/2586- (ARW)		
15	NEW	ROCK STAR	Virgin VUCDD253- (E)		
16	5	FM GONNA BE ALRIGHT	Epic 672944/672944 (TEN)		
17	3	WHEREVER YOU WILL GO	RCA 742194782/742194785 (BMG)		
18	3	WORK IT OUT	Columbia 672828/672824 (TEN)		
19	5	HERO	Roadrunner RR 20483/RR 20484 (UK)		
20	11	WITHOUT ME	Interscope/Polydor 4577282/4577284 (UK)		
21	1	A LITTLE LESS CONVERSATION *	RCA 742194782/742194785 (BMG)		
22	12	JUST A LITTLE	W 190781888/190781893 (CIMP)		
23	NEW	FALLING	Chryslis CDH55141- (E)		
24	NEW	SAFE FROM HARM	UK FCDM463/0634 (TEN)		
25	2	IF VLTVG 3/PTS.OATHTRY	Warner Bros W95820- (TEN)		
26	4	HERE I AM	A&M/Mercury 497742/497743 (UK)		
27	5	BY THE WAY	Warner Bros W95820- (TEN)		
28	2	WHEN YOU LOOK AT ME	Def Soul 587502/587504 (UK)		
29	3	YOUR SONG	Mercury 630592/630594 (UK)		
30	2	FOREVER	Incentive Cent 430525-CENT 4305 (MGM/TE)		
31	4	IT JUST WON'T DO	Debutel/How 016020/016021 (MGM/IMP)		
32	NEW	PUT YOUR ARMS AROUND ME	Arista 742194782/742194894 (BMG)		
33	2	IF TOMORROW NEVER COMES ●	Polydor 570112/570120 (UK)		
34	4	IK (CAROLINA CAROL BELA)	V Recordings V33030/V33036 (SRD)		
35	6	TELL IT TO MY HEART	All Around The World CXL06/2586- (ARW)		
36	10	WE'RE ON THE BALL	Universal 672312/672314 (TEN)		
37	1	KISS KISS	London LDC44/01/01/01 (LON)		

Pos	Label	Title	Artist (Producer/Publisher)	Weeks	Label CD/Cass (Distributor)
38	11	IT'S OK!	Innocent SIND036/SIND36 (E)		
39	2	POUNDING	Heavenly HVN11600- (E)		
40	18	LIGHT MY FIRE	S 7421913002/7421913014 (BMG)		
41	4	STRANGE RELATIONSHIP	Columbia 672885/672884 (TEN)		
42	2	MY FRIENDS OVER YOU	MCA/Uni Island MCS040/0286- (UK)		
43	4	MOVE IT LIKE THIS	S-Duracem/EMI 026615/026615 (E)		
44	6	LOVE AT FIRST SIGHT	Parlophone CDRS 6577- (E)		
45	3	GHOSTS	Credence CDRCE028- (E)		
46	2	WEAK BECOME HEROES	Capitol 679100/679101 (E)		
47	NEW	THE BASS EP	Dupé Frez/Decade DPELX004/07E/LO4X (BMG)		
48	3	STOP CRYING YOUR HEART OUT	Big Brother 800532/004- (MGM/TE)		
49	2	BEAUTY ON THE FIRE	RCA 742194782/742194785 (BMG)		
50	1	FULL MOON	Atlantic AT1030/AT1030 (TEN)		
51	3	SHE LOVES ME TOO	DreamWorks/Polydor 450812/450818 (UK)		
52	2	MISS LOVE	Capitol 678228- (TEN)		
53	1	JUST A LITTLE GIRL	Polydor 570825/570824 (UK)		
54	NEW	LET A GOOD THING GO	Source SOURCE003- (E)		
55	10	ESCAPE	Island 672724/672724 (UK)		
56	3	ALL YOU WANTED	Maverick/Warner Bros W95820/W95820 (TEN)		
57	NEW	ALL I EVER WANTED (DEVOTION)	Xavargana XTR4130/35- (MGM/TE)		
58	NEW	FIRE	Serious SERP4402- (E)		
59	4	JUST I DIDN'T MISS YOU	J 742191912/742191914 (BMG)		
60	NEW	LOVE WASHES OVER	Parlophone PLAT098- (E)		
61	NEW	THE WAY YOU LIKE IT	RCA 742194712/742194712 (BMG)		
62	3	GET OVER/MOVE THIS MOUNTAIN	Polydor 570824/570834 (UK)		
63	2	UNCHAINED MELODY #2	S 742193882/742193884 (BMG)		
64	2	BACK TO CALI	BXR BXR0043- (ADD)		
65	NEW	TEAR AWAY	Parlophone CDRS6562- (E)		
66	3	AMERICAN ENGLISH	Parlophone CDRS6562- (E)		
67	2	TWO WRONGS DON'T MAKE A RIGHT	Parlophone 672892- (E)		
68	6	BLURRY	Polydor 570112/570120 (UK)		
69	1	BABY'S GOT A TEMPER	XL XS14562- (UK)		
70	NEW	LOVE YOU	Muspy COM011/02- (BMG)		
71	5	ONE STEP CLOSER	Polydor 570120/570120 (UK)		
72	1	FREAK LIKE ME	S 7421913002/7421913014 (BMG)		
73	1	ROLL ON THIS IS HOW WE DO IT	Intero/MCA 025132/025132 (MGM)		
74	1	I GET ALONG	Parlophone CDRS6561- (E)		
75	NEW	LYRIC ON MY LIP	Full Circle FC- (V)		

As used by Top Of The Pops and Radio One

Pos	Label	Title	Artist (Producer/Publisher)	Weeks	Label CD/Cass (Distributor)
1		ALL THE WAY			
2		ANYONE OF US (STUPID MISTAKE)			
3		BLACK STITS COMIN' (NOO YA HEAD)			
4		COLOURBLIND			
5		EVERYBODY HAS SECRETS			
6		GET OVER/MOVE THIS MOUNTAIN			
7		HERE I AM			
8		JUST I DIDN'T MISS YOU			
9		JUST A LITTLE GIRL			
10		JUST A LITTLE LESS CONVERSATION			
11		LET A GOOD THING GO			
12		LOVE WASHES OVER			
13		LOVE YOU			
14		MY FRIENDS OVER YOU			
15		ONE STEP CLOSER			
16		PUT YOUR ARMS AROUND ME			
17		ROCK STAR			
18		SAFE FROM HARM			
19		SHOOT THE DOG			
20		SHOOTING STAR			
21		STRANGE RELATIONSHIP			
22		TELL IT TO MY HEART			
23		THE LOGICAL SONG			
24		THE WAY YOU LIKE IT			
25		UNDERNEATH YOUR CLOTHES			
26		WEAK BECOME HEROES			
27		WHEREVER YOU WILL GO			
28		WORK IT OUT			
29		YOUR SONG			
30		YOUNG GIRLS			

Hot August Specials In Music Week

24th Live Genre watch: Jazz

17th Creative Services Manufacturing (Popkomm Special)

31st Independents Report DVD Product

Contact the Music Week Sales Team for more details on: 020 7579 4451 / 4398 / 4144

10th or more who is chart

10 AUGUST 2002

CHART COMMENTARY

by ALAN JONES



It is just 23 weeks since the first Pop Idol single – Will Young's Anything is Possible/Evergreen – was launched, and since then the TV competition's principals have registered eight hits. Five of them number ones, which topped the chart for no fewer than 13 weeks. The latest of these is Colourblind by Darius, which ends Pop Idol winner Gareth Gates' three-week reign with Anyone Of Us (Stupid Mistake), thanks to first week sales of nearly 112,000. Popstars runners-up Liberty X spent a WEEK 10 number one with Just A Little, while the upcoming Popstars: The Rivals on ITV and Fame Academy on BBC are also likely to generate chart-topping singles, making 2002 something of a watershed – for good or bad – in the increasingly symbiotic relationship between TV and the singles chart.

Registering her 12th hit in three-and-a-half years, Britney Spears debuts at number seven with Boys. It is the fourth – and lowest-charting – single from her current album Britney. It is also included in the new Austin

MARKET REPORT

TOP 10 COMPANIES

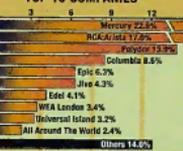
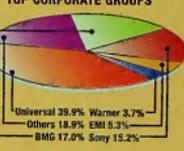


Figure shows top 10 companies by % of total sales of the Top 75, and corporate groups shown by % of total sales of the Top 25

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +7.1%

YEAR TO DATE VERSUS LAST YEAR: -11.2%

Powers movie Goldmember and equals the peak position climbed by the film's first single, Beyoncé's Work It Out, just two weeks ago.

PERCENTAGE OF UK ACTS IN THE CHART

UK: 59.5% US: 32.4% Other: 8.1%

The Spears single also features vocals from Pharrell Williams of N.E.R.D. – the recording area of that production team the Neptunes –

while Spears' Boys slips onto the chart at number seven. The 21-year-old Glaswegian, who finished third in the Pop Idol competition after trimming his excesses – both facial hair and vocal – co-authored Colourblind with veterans Pete Dinklage and Deni Lew. Darius is the first Pop Idol singer to have a hit, following Will Young, Gareth Gates, Rik Waller and Jessica Garlick, and the first to bag a writing credit.

whose own new hit Rock Star debuts at number 15.

Falling short of the Top 10 for the first time since 1991, when Heazil The Pain peaked at number 31, George Michael's controversial new single Shoot The Dog sold fewer than 14,500 copies last week and debuts at number 12. Michael's last 12 singles have all gone Top 10, with four of them reaching number one. Shoot The Dog is his second single for Polygram, following the number seven hit Freedom, which had first week sales of more than 48,000 in March and eventually sold 86,000.

An acrimonious split put an end to the two-hit partnership between David McAlmont and former Suede star Bernard Butler in 1995. The pair have now settled their differences and have just recorded a new album together, from which the first single is Falling, which debuts this week at number 23. Their previous successes together were Yes, which reached number eight, and You Do (number 17).

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	BOYS	Britney Spears feat. P. Williams	Jive 952912 (P)
2	1	THE LOGICAL SONG	Scorcher	Sheffield Tunes/Edel UK 912629 S1U (P)
3	2	IT JUST WONT DD	Tin Deluxe feat. Sam Brown	Underwater 909 0202 (DMP/VP)
4	4	JUST A LITTLE	Liberty X	V2 95951860 (DMP/VP)
5	3	IK (CAROLINA CAROL BELA)	DJ Marley & KRIS feat. Stamina MC	V Records/Warner 95050 (SRD)
6	NEW	LET A GOOD THING GO	Gemma Hayes	Source Music/Sony 95011 (SRD)
7	NEW	LOVE WASHES OVER	Ans Of Trance	Philips 950038 (DMP)
8	5	BACK TO CALL	Maura Picotto	BXR 914043 (ADD)
9	NEW	LYRIC ON MY LIP	Tali	Fall Cycle FCY042 (P)
10	6	BABY'S GOT A TEMPER	The Prodigy	XL XLS14610 (P)
11	NEW	ONE MORE	Abel Ramos	Tidy Two TIDYTH0102 (ADD)
12	NEW	GIVE ME SOME MORE	DJ Get	Y&K Y02018 (ADD)
13	NEW	LOST IN A DREAM	Matejka	Nukkez NUK9045 (ADD)
14	NEW	SILVER BATH	Plastic Boy	Benzai UKR02414 (DMP/VP)
15	7	CHAPTER 5	Ram Trilogy	Ram RAM001 (SRD)
16	NEW	INNOCENCE/REHAB	Fresh/Fierce/Ed Rush/Optical	Quartermint Q0201 (ADD)
17	10	KLOANIN KING	Krust	Fall Cycle FCY041 (P)
18	NEW	SORROW SPREADS ITS WINGS	Candicee	One Little Indian 951077 (DMP)
19	NEW	THE FIRST REBIRTH	Jones And Stephenson	Benzai B0204 (DMP/VP)
20	16	SOUTHERN SUNREARY STEADY GO	Paul Oakenfold	Perfecto PERF 17125 (DMP/VP)

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PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	NEW	ANYONE OF US (STUPID MISTAKE)	George Michael	Mercury 21
2	1	ROCK STAR	Robbie Williams	Mercury 23
3	NEW	BLACK SLITS (NOVA IN RAZOR)	Sebnem Bebek	Smolite 24
4	NEW	WEDS GIRLFRONT OVER	Paul Oakenfold	Full Circle 25
5	NEW	AUTOMATIC HITS	Dea Joviana	Polygram 26
6	NEW	UNDERNEATH YOUR CLOTHES	Shazam	Epic 28
7	NEW	BOYS	Britney Spears feat. P. Williams	Jive 27
8	NEW	THE LOGICAL SONG	Scorcher	Edel 28
9	NEW	A THOUSAND MILES	Vanessa Carlton	AA/Parlophone 30
10	NEW	HOT IN HERRE	Arctic Monkeys	Universal Island 30
11	NEW	FOOLISH	Rebecca	Musical Entertainment 31
12	NEW	LIVIN' IT UP	Ja Rule	Def Jam/Mercury 32
13	NEW	A LITTLE LESS CONVERSATION	One Ya DJ	RCA 33
14	NEW	WHEREVER YOU WILL GO	The Calling	RCA 34
15	NEW	JUST A LITTLE	Liberty X	V2 35
16	NEW	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone 36
17	NEW	WHEN YOU LOOK AT ME	Celine Dion	Dot Single/Mercury 37
18	NEW	HERO	Cher	Real Gone Music 38
19	NEW	WORK IT OUT	Beyoncé	Columbia 39
20	NEW	I'M GONNA BE AILIGHT	Jennifer Lopez	Epic 40
21	NEW	SHOOT THE DOG	George Michael	Mercury 21
22	NEW	WITHOUT ME	Dave Navarro	All Around The World 22
23	NEW	MEET I AM	Brian Auger	AA/Parlophone 23
24	NEW	ROCK STAR	Robbie Williams	Mercury 23
25	NEW	IT JUST WONT DD	Tin Deluxe	Underwater 25
26	NEW	FOREVER ONE	Donna	Innocence 26
27	NEW	SAFE FROM HARM	Peri Gilpin	Universal Island 27
28	NEW	ROUND ROUND	Dagbladet	Innocence 28
29	NEW	IT'S OKI	Azadeh Khan	Innocence 29
30	NEW	FALLING	David McAlmont & Bernard Butler	Chrysalis 30
31	NEW	GETTER YOUNGER	THE FOUNDATION	Capitol/Def Jam 31
32	NEW	STOP DYING YOUR HEART	Donna	Big Brother 32
33	NEW	THE WAY	Cher	Parlophone 33
34	NEW	ANY PLACE	Colony	Parlophone 34
35	NEW	STRANGE RELATIONSHIP	David Byrne	Columbia 35
36	NEW	JUST THE WAY YOU ARE	Alicia Keys	Majesty 36
37	NEW	HY VULGUS OF AFRICA	Yvonne Breaux	Parlophone 37
38	NEW	KISS KISS	Kelly Rowland	Interscope/Jive 38

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Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This Week	Last Week	Title	Artist	Label
1	4	ROUND ROUND	Subhopes	Uchi-Band
2	3	JUST THE WAY YOU ARE	Moby	Mutiny
3	NEW	EXTREME WAYS	Moby	Mute
4	NEW	LOVE DONT LET ME GO	Davey Gueffs	Virgin
5	NEW	WASTED & READY	Bes Kweiler	679 Recordings
6	1	JAMES DEAN (WANNA KNOW)	Caniel Badrinfied	Polygram
7	NEW	ROCKED	Kromo Dada	Real Gone
8	NEW	STARRY EYED SURPRISE	Paul Oakenfold	Parlophone
9	NEW	GIRL ALL THE BAD GUYS WANT	Reinventing For Soup	Jive
10	6	ALONE	Lasgo	Positive

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10 AUGUST 2002

CHART COMMENTARY

by ALAN JONES

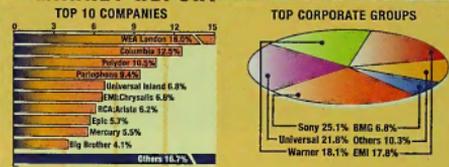
Rock rules the album chart for the fifth straight week, with the Rising by Bruce Springsteen following Red Hot Chili Peppers' By The Way and Oasis's Heathen Chemistry into pole position. Both of its predecessors are still selling well, with the Peppers at number two and Oasis at number four, while top five debuts for Linkin Park's remix album Reanimation and Liverpoolians The Coral's self-titled Mercury Music Prize-nominated set mean that the entire Top Five are rock for the first time in the 21st Century. Meanwhile, Anglo-German techno set Scooter land far and away the most successful album of their career with Push The Beat For This Jam - The Singles, which debuts at number six in the wake of the success of their latest single The Logical Song, which registers its eighth straight week in the Top 10, Push The Beat For This Jam sold nearly 23,000 copies last week. As is traditional for acts of this kind, the album performed very poorly in London (7.7% of its sales were there, against a



Bruce Springsteen's first album with the E Street Band since Born In The USA in 1984. The Rising emulates its illustrious predecessor's success by debuting at number one this week, after selling more than 57,000 copies, no doubt helped to its lofty debut by increasing airplay for the title track, which will also serve as the first single. A collection of songs relating to the aftermath of the terrorist attacks on New York last

September, the Rising is Springsteen's fifth number one album in the UK, and his first since 1995's Greatest Hits. Springsteen's last album, Live In New York City, reached number 12 last year, while his last all-new studio set, 1999's The Ghost Of Tom Joad, debuted at number 16 with first-week sales of less than 14,000. It never improved on that position, though it has topped its sales to a little more than 150,000 since.

MARKET REPORT



SALES UPDATE

VERSUS LAST WEEK: **+3.3%**

YEAR TO DATE VERSUS LAST YEAR: **+2.0%**

PERCENTAGE OF UK ACTS IN THE CHART

UK: 50.7% US: 45.3% Other: 4.0%

market average of 27.1% and magnificently in Wales, Scotland, Ireland and the North East of England, it actually sold significantly more

copies in the North East than in London, although the region typically accounts for just one eighth of the sales found in the capital.

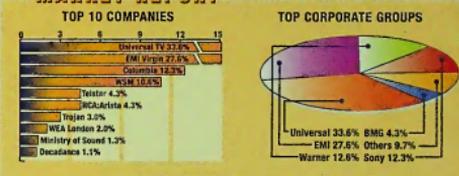
COMPILATIONS

A sharp 48% decline in sales week-on-week to less than 119,000 notwithstanding, EMI, Virgin and Universal Music Television's Now That's What I Call Music! 52 remains comfortably ahead of imitator and rival Hits 53 at the top of the compilation chart. A collaboration between BMG, Sony, Warner and Telstar, Hits 53 has the advantage of featuring the Eurythmics, Will Young and Gareth Gates tracks which gave BMG an eight-week shutout on the singles chart before Darius ruined their run this week, but still sold a comparatively modest 50,500 copies. That is 5,000 down on the first-week tally registered by Hits 52, which also opened at number two in April, and went on to sell 185,000 - and Hits 52 achieved that total in a head-to-head with Now! 51 which was released the same week. Now! 51,

incidentally, suffered a 52% dip on its second week in the shops to 108,000, so Now! 52 is holding up better by comparison. Overall sales of Now! 52 after 33 days in the shops are more than 346,000, placing it at number three for the year to date, behind Now! 51 (646,000) and Pop Idol - The Big Band Album (376,000). Aside from Hits 53, the only new entry to the Top 20 this week comes from the new Austin Powers soundtrack Goldmember, which improves 21-14. The album has spun off two number seven hits to date for Beyoncé and Britney Spears.

● The label credits for the following compilations should have been Virgin/EMI and not as published last week: Best Club Anthems Summer 2002 (number 3); Best Dance Album Ever (14); Best 60s Summer Party (15); I Love Summer (19).

MARKET REPORT



SALES UPDATE

VERSUS LAST WEEK: **+15.6%**

YEAR TO DATE VERSUS LAST YEAR: **+6.1%**

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 71.3%

Compilations: 28.7%

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	PUSH THE BEAT FOR THIS JAM - THE SINGLES	Scooter	Sheffield Tunes/Ear UK 0141122570 (V)
2	1	18	Moby	Mute CD121MM9202 (V)
3	2	BUNKA	Oakenfold	Perfects PERFALBSC02 (MV/PP)
4	5	ABOUT A BOY (OST)	Beck Brown Boy	Twisted Nerve/UK Thrill 153 (V)
5	7	THINKING IT OVER	Liberty X	V2 VV2101792 (MV/PP)
6	3	SIMPLE THINGS	Zera 7	Ultimate Dilemma UDRCD016 (MV/PP)
7	NEW	FINELINES & BETWEEN THE LINES	My Viziol	Infectious INFECTCD08 (MV/PP)
8	11	BRITNEY	Britney Spears	Jive J25252 (P)
9	4	YOUR NEW FAVOURITE BAND	Hives	Poptones M02596CD (P)
10	12	SONGBIRD	Eva Cassidy	Blix Street/UK 021046 (HOT)
11	10	JUST ENOUGH EDUCATION TO PERFORM	Stonetropics	V2 V2 V12525 (MV/PP)
12	6	RHILLABO	Muse	Musroom TRHTRBDC02 (MV/PP)
13	8	IS THIS IT	The Strakes	Rough Trade RTBACD048 (V)
14	NEW	PLAY ON MY SIDE	Gemma Hayes	Source CDS09U98 (V)
15	14	CHEER UP	Roy! Big Fish	Jive J129102 (P)
16	13	LIGHT WORKS	Lays & Bushwacker	XL XLCD154 (V)
17	16	DUB COME SAVE ME	Rooib Muzique	Big Dada BDCD 040 (V)
18	NEW	PLAY	Moby	Mute CDS21MM 172 (V)
19	15	NALDS & HORNS	Dolly Parton	Savannah SANCD 126 (P)
20	NEW	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)

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

THE YEAR SO FAR... TOP 20 SINGLES

This Week	Last Week	Title	Artist	Label
1	1	ANYTHING IS POSSIBLE/EVENGREEN	WALL YOUNG	S
2	2	UNCHAINED MELODY	GARETH GATES	S
3	3	HERO	ENRIQUE IGLESIAS	INTERSCOPE
4	4	A LITTLE LESS CONVERSION	ELVIS VS SHARKA	RCA
5	5	WHENEVER YOU WANT	JOHNNY JOHNSON	EPIC
6	7	JUST A LITTLE	LIBERTY X	V2
7	16	ANYONE OF US (STUPID MISTAKE)	GARETH GATES	S
8	8	WITHOUT ME	EMINEM	INTERSCOPE
9	6	IF TOMORROW NEVER COMES	RUNAN KEATING	FLOYDOR
10	9	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER
11	10	KISS KISS	HOLLY VALANCE	LONDON
12	11	LIGHT MY FIRE	WILL YOUNG	S
13	19	THE LOGICAL SONG	SCOOTER	SHEFFIELD TUNES
14	12	ME JULIE	AJLI & SHAGGY	ISLAND
15	13	LET THE PARTY STARTED	FINN	LAFACE
16	14	ONE STEP CLOSER	S CLUB JUNIORS	POYDOR
17	15	SOMETHING	LASGO	POSITIVA
18	17	BREAK LIKE ME	SUGABABES	ISLAND
19	18	ADDICTED TO BASS	FURBERG	GUSTO
20	NEW	IT'S OK	ATOMIC KITTEN	ANNICENT

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10
august
2002

THE OFFICIAL CHARTS

100%
music week

albums



1 COLOURBLIND

- | | Artist | Label |
|---|---|--------------------------|
| 1 | ANYONE OF US (STUPID MISTAKE) Gareth Gates | S |
| 2 | BLACK SUITS COMIN' (NOO YA HEAD) Will Smith feat. Trae Knox | Columbia |
| 3 | I NEED A GIRL (PART ONE) P Diddy feat. Usher & Loon | Puff Daddy/Arista |
| 4 | AUTOMATIC HIGH S Club Juniors | Polydor |
| 5 | UNDERNEATH YOUR CLOTHES Shakira | Epic |
| 6 | BOYS Britney Spears feat. P Williams | Jive |
| 7 | THE LOGICAL SONG Scooter | Sheffield Tunes/Fidel UK |
| 8 | A THOUSAND MILES Vanessa Carlton | A&M/Mercury |
| 9 | HOT IN HERRE Nelly | Universal |



- | | | |
|----|--|----------------------|
| 5 | 11 LIVIN' IT UP Ja Rule feat. Case | Def Jam |
| 6 | 12 SHOOT THE DOG George Michael | Polydor |
| 7 | 13 FOOLISH Ashanti | Murder Inc |
| 8 | 14 SHOOTING STAR Flip & Fill | All Around The World |
| 9 | 15 ROCK STAR NERD | Virgin |
| 10 | 16 I'M GONNA BE ALRIGHT Jennifer Lopez | Epic |
| 11 | 17 WHEREVER YOU WILL GO The Calling | RCA |
| 12 | 18 WORK IT OUT Beyonce | Columbia |
| 13 | 19 WEWO Chud Kroeger feat. Joey Scott | Resonance |
| 14 | 20 WITHOUT ME Eminem | Interscope/Polydor |



TOP
POPS
97-99pm



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THE DAILY TELEGRAPH

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1 THE RISING

- | | | |
|---|---|-------------|
| 1 | BY THE WAY Red Hot Chili Peppers | Columbia |
| 2 | REANIMATION Linkin Park | Warner Bros |
| 3 | HEATHEN CHEMISTRY Oasis | Warner Bros |
| 4 | THE CORAL The Coral | Big Brother |
| 5 | PUSH THE BEAT FOR THIS JAM - THE SINGLES Scooter Sheffield Tunes/Fidel UK | Deliasonic |
| 6 | LAUNDRY SERVICE Shakira | Epic |
| 7 | DAYBREAKER Beth Orton | Heavenly |
| 8 | ASHANTI Ashanti | Mercury |
| 9 | GREATEST HITS I II & III Queen | Parrlophone |



- | | | |
|----|----------------------------------|--------------------|
| 10 | COME AWAY WITH ME Norah Jones | Parrlophone |
| 11 | NELLYVILLE Nelly | Universal |
| 12 | ESCAPE Enrique Iglesias | Interscope/Polydor |
| 13 | 0 YEAH - ULTIMATE HITS Aerosmith | Columbia/LUMiVY |
| 14 | THE EMINEM SHOW Eminem | Interscope/Polydor |
| 15 | PAIN IS LOVE Ja Rule | Def Jam |
| 16 | SPIN Darren Hayes | Columbia |
| 17 | BAG OF HITS Fun Lovin' Criminals | Chrysalis |
| 18 | FEVER Kyle Minogue | Parrlophone |



9 **20** THE REMOTE PART *Ideswild*
Parlophone

27 **21** THE LAST BROADCAST *Doves*
Heavenly

14 **22** READ MY LIPS *Sophie Ellis-Bextor*
Polydor

22 **23** MISSUNDAZTOOD *Pink*
Arista

19 **24** CAMINO PALMERO *The Calling*
RCA

16 **25** VOODOO CHILD - THE COLLECTION *Jimi Hendrix*
Universal TV

15 **26** DECADE *Neil Young*
Reprise

21 **27** 18 *Moby*
Mute

20 **28** J TO THA L-O - THE REMIXES *Jennifer Lopez*
Epic

23 **29** SILVER SIDE UP *Nickelback*
Roadrunner

18 **30** SPIRIT - STALLION OF THE CIMARRON (OST) *Bryan Adams*
A&M/Mercury



44 **31** BE NOT NOBODY *Vanessa Carlton*
A&M/Mercury

32 **32** HEARTBREAKER - THE VERY BEST OF *Donna Warlick*
WSM/BMG

30 **33** NO ANGEL *Dido*
Cheeky/Arista

31 **34** WHITE LADDER *David Gray*
IHT/East West

39 **35** HEATHEN *David Bowie*
Columbia

25 **36** HIGHLY EVOLVED *The Vines*
Heavenly

42 **37** NO MORE DRAMA *Mary J Blige*
MCA-Urban-Island

33 **38** DESTINATION *Ronan Keating*
Polydor

51 **39** ORIGINAL PIRATE MATERIAL *The Streets*
Locked On/679 Recordings

38 **40** SONGS IN A MINOR *Micra Keys*
J



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compilations

1 NOW THAT'S WHAT I CALL MUSIC! 52 **12 11** THE ULTIMATE CHICK FICK SOUNDTRACK
EMI/Virgin/Universal WSM/Universal TV

2 HITS 53 **9 12** SCHOOL DISCO.COM - SUMMER HOLIDAY
BMG/Sony/Real/WSM Columbia

3 THE BEST CLUB ANTHEMS SUMMER 2002 **6 13** CLUBNIX IBIZA 2002
EMI/Virgin Universal TV/Serious

4 CLUBLAND **11 14** AUSTIN POWERS IN GOLDMEMBER (OST)
Universal TV/A&P/W/Sarabud Mervyn/Warner Bros

5 BOOM SELECTION **15 15** THE VERY BEST OF MTV UNPLUGGED
Sony TV/Warner Dance WSM/Universal TV

6 THE NEW CLASSIC CHILLOUT ALBUM **15 16** THE BEST SIXTIES SUMMER PARTY EVER
Columbia EMI/Virgin

7 THE VERY BEST OF SMOOTH JAZZ **16 17** SUMMER COUNTRY
Univ. Dance & Jazz Telesound/BMG

8 YOUNG GIFTED & BLACK **14 18** THE BEST DANCE ALBUM EVER 2002
Virgin Warner Dance

9 HANDS TO HEAVEN **19 19** CLUB NATION IBIZA
Virgin Ministry Of Sound

10 SEXY CRAZY COOL **20 20** PURE GLOBAL CHILLOUT
Universal TV Dancezone

17 **20** CHAD NOEGEL feat. Jasey Soul **Interscope/Polydor**



11 **21** A LITTLE LESS CONVERSATION *Elvis Vs JXL*
RCA

20 **22** JUST A LITTLE *Liberty X*
Chrysalis

11 **23** FALLING *McAlmont & Butler*
fir

11 **24** SAFE FROM HARM *Narcotic Thrust*
Warner Bros

9 **25** HI VITG 3PT'S OF AUTHORITY *Linkin Park*
A&M/Mercury

18 **26** HERE I AM *Boyan Adams*
Warner Bros

22 **27** BY THE WAY *Red Hot Chili Peppers*
Warner Bros

19 **28** WHEN YOU LOOK AT ME *Christina Milian*
Def Soul

14 **29** YOUR SONG *Eton John & Alessandro Safina*
Mercury

23 **30** FOREVER *D'ee Dee*
Incoherent



24 **31** IT JUST WON'T DO *Tim Deluxe feat. Sam Obernik*
Underwater

11 **32** PUT YOUR ARMS AROUND ME *Natural*
Anola

29 **33** IF TOMORROW NEVER COMES *Ronan Keating*
Polydor

32 **34** UK (CAROLINA CAROL) *BELOU Marky & XIS feat. Stamina MC*
V Recordings

28 **35** TELL IT TO MY HEART *Kelly Llorenna*
All Around The World

50 **36** WERE ON THE BALL *Ant & Dec*
Columbia

41 **37** KISS KISS *Holy Valance*
London

36 **38** IT'S OK! *Atomic Kitten*
Innocent

21 **39** POUNDING *Doves*
Heavenly

38 **40** LIGHT MY FIRE *Will Young*
S



THE OFFICIAL UK CHARTS SPECIALIST

10 AUGUST 2002

MID-RANGE

This	Last	Title	Artist	Label (Distributor)
1	1	BACK TO FRONT	Lionel Richie	Polygram 530247942 (I)
2	3	FAMILIAR TO MILLIONS	Osiris	Big Brother RIK00005X (P)
3	2	IN IT'S THIRDS AND BELLYACHES	Nipanya	Geffen/Polygram GED24536 (I)
4	6	PILLARS	Patty Mondays	Polygram 4044952 (P)
5	10	DOPPEL I DID IT AGAIN	Erinny Sparks	WEA 742113222 (I)
6	11	THE VELVET UNDERGROUND & NICO	Velvet Underground/Nico	Polygram 4044952 (P)
7	9	TRACY CHAPMAN	Tracy Chapman	Elektra 50824802 (TEN)
8	4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polygram HANN202 (P)
9	14	PARANOID	Black Sabbath	Castle Music 7432189682 (I)
10	16	LOSS	Multicultural Society	WEA 742113222 (I)
11	8	BROTHERS IN ARMS	Dixie Dicks	Rocky/Mercury 4912052 (TEN)
12	10	ROCKY YELLOW BRICK ROAD	Eton John	Echo ECHO034 (P)
13	10	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 4912052 (TEN)
14	6	ECHO PARK	Feeder	Echo ECHO034 (P)
15	10	PERFORMANCE AND COCKTAILS	Stereophonics	V2 VRI034442 (P/M)
16	4	DEFINITELY MAYBE	Oasis	Creation R00021006 (M/M/P)
17	13	NEVER MIND THE BOLLOCKS	Oce Pirats	Virgin C0V0208 (I)
18	18	WEEZER	Weezer	Geffen/Polygram GED24629 (I)
19	17	WEST LIFE	Westlife	IRCA 454042 (BMG)
20	10	OLD SKOOL Ibiza	Various	Decadance DEC802020 (M/M/TEN)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	MEAT LOAF & FRIENDS	Various	Epic 5406732 (TEN)
2	2	THE BEST OF U2	Neil Diamond	MCA/NI-Ireland MCB0 17509 (I)
3	6	SHINING LIKE A STAR TOGETHER - THE BEST OF I WOULD DIE 4 U	Dixie Dicks	EMI 604 CMG 010 195 (I)
4	9	CLASSICAL AMBIENCE	The Spaghe Cowboy	Southern Fried FCB0020 (M/M/P)
5	8	GOOD MORNING VIETNAM	Various	Crimson CRM00203 (EUK)
6	5	YOU REALLY GOT ME - THE BEST OF	King's Kinq	Planet Select SCS0506 (P)
7	14	LETS FALL IN LOVE	Nina Simone	Music For Pleasure 450252 (E)
8	13	CLASSIC ROCK ANTHEMS	Various	Crimson CRM00203 (EUK)
9	15	HITS COLLECTION	Dummy Springfield	Spectrum 537542 (I)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	BLACK SUITS COMIN' (WOD YA HEAD)	Will Smith Feat. Tee-koax	Universal 4700135 (TEN)
2	2	BOYS	Briley Spears Feat. P.Williams	Vue 352031 (P)
3	2	HOT IN HERRE	Nelly	Universal MCTSD4089 (I)
4	1	LIVIN' IT UP	Ju Ju Feat. Case	Def Jam 0028181 (I)
5	3	FOOLISH	Ashanti	Murder in Inc 002942 (I)
6	4	ROCK STAR	NERD	Virgin VJ02025 (E)
7	4	I'M GONNA BE ALRIGHT	Jennifer Lopez	Epic 679442 (TEN)
8	5	WORK IT OUT	Beyonce	Columbia 679426 (TEN)
9	5	WITHOUT ME	Enimem	Interscope/Polygram 497782 (I)
10	7	WHEN YOU LOOK AT ME	Christina Milian	Def Soul 562901 (I)
11	8	WISH I HADN'T MISSED YOU	Angie Stone	J 742139181 (BMG)
12	12	FULL MOON	Brandi	Atlantic ATD13020 (I)
13	13	LYRIC ON MY LIP	Tracy	Full Circle FC062 (V)
14	9	TWO WRONGS DON'T MAKE A RIGHT)	Wyclef Jean Feat. Claudette Ortiz	Columbia 679482 (TEN)
15	11	HOW COME YOU DON'T CALL ME	Alicia Keys	J 742139132 (BMG)
16	2	2 WAY	Rayon	MCA/NI-Ireland 01 (I)
17	13	FREAK LIKE ME	Scappablahs	Island/NI-Ireland CD078 (I)
18	15	IT TAKES MORE	Ma Dynamic	Polygram 501781 (I)
19	16	KOLLUT (MY BUSINESS)	Ludacris	Def Jam/Republic 0529622 (I)
20	14	LAND OF A MILLION DREAMS	Orkut Feat. K.Mike & S Brown	Atlantic ATD13020 (I)
21	17	HELLA GOOD	No Doubt	Interscope/Polygram 497782 (I)
22	20	JUST IN CASE	Jahneen	WEA WEA102 (I)
23	18	PASS THE CAROUSEL - PART II	Butta Rhymes/P Diddy/Pharell	J 742139102 (BMG)
24	19	FRIENDZ	Ney Feat. Nelly	Vue 352312 (P)
25	24	DOPPEL (OH MY)	Missy	Elektra ETR0260 (I)
26	23	AMY PEOPLE	Tweat	East West/Elektra E 728602 (TEN)
27	21	GOLD	Shawn Knight	Parlophone/Rhythm Series CD05850 (E)
28	22	AYS LIKE THIS	Beverly Scazzery	Oyster Music VJ02025 (I)
29	25	OH BABY	Rhianina	SI 672622 (I)
30	27	FREAK MODE	Realista	Go Beat 0562045 (I)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	HALS & HORNS	Dolly Parton	Sanctuary SANCD 126 (P)
2	2	DEEPER STILL	Kristi Holsten Chapman	Sanctuary SANCD 122 (P)
3	4	BREATHE	Faith Hill	Warner Bros 202732 (TEN)
4	3	COME ON OVER TODAY	Shania Twain	Mercury 170012 (I)
5	6	BLUE HORSE	Rudie Maul	Gravitey 743218222 (BMG)
6	7	MISSE FORTUNE	Big Good Tunes	Network 302452 (P)
7	5	GOLD	Alison Morner	Universal South 018182 (I)
8	10	I NEED YOU	Ryan Adams	Lost Highway 170252 (I)
9	8	LITTLE SPARROW	Lochen Ramos	Carbunk 0051832 (TEN)
10	11	IF I REMEMBER THERE	Dolly Parton	Sanctuary SANCD074 (P)
11	12	SWEEET TALK & GOOD LIES	Lonestar	Gravitey/BMG 743218213 (IND/BMG)
12	15	WIDE OPEN SPACE	Reverend & The Makers	Rounder R000209 (P/P)
13	13	GRASS IS BLUE	Dixie Dicks	Epic 489422 (TEN)
14	18	LOVELY GRILL	Dolly Parton	Sugar Hill SHC0290 (P/P)
15	16	DRIVE	Lonestar	Gravitey/BMG 078367922 (IND/BMG)
16	17	LIVE LAUGH LOVE	Alan Jackson	Arista Nashville 078367932 (BMG)
17	19	NEW FAVORITE	Daniel O'Donnell	Rosette ROSC0 202 (IND/U)
18	19	NICKEL CREEK	Alison Krauss & Union Station	Rounder R0002 0495 (P/P)
19	17	THE WOMAN IN ME	Nickel Creek	Sugar Hill SHC02909 (P/P)
20	20	SHANIA TWAIN	Various	Mercury 529862 (I)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 58246182 (TEN)
2	2	YOU GIVE GOOD LOVE	Lilkin Park	Warner Bros 58246182 (TEN)
3	2	O'YEAR - ULTIMATE HITS	Arcenoth	Columbia/ATM 504672 (TEN)
4	3	GREATEST HITS II & III	Queen	Parlophone 508982 (I)
5	5	SILVER SIDE UP	Nickelback	Roadrunner 1208462 (I)
6	4	VOODOO CHILD - THE COLLECTION	Jimi Hendrix	Universal TV 170222 (I)
7	6	TOXICITY	System Of A Down	Columbia 5015382 (I)
8	7	ONE CLEAN	Fudge 01 Mudd	Interscope/Polygram 493742 (I)
9	8	THE AMALGAMUT	Filer	Reprise 5047962 (TEN)
10	8	UNTOUCHABLES	Kom	Epic 5017782 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SAFE FROM HARM	Narcotic Thrust	fff F0405 (TEN)
2	2	THE BASS EP	Fergie	Duty Free/Decca DFE004 (BMG)
3	1	IT JUST WON'T DO	Tim Deluxe Feat. Sam Obernik	Underwood H20 016 (M/M/P)
4	4	YOU GIVE GOOD LOVE	Katy Brown	Delisted 078367932 (BMG)
5	3	BACK TO CALLI	Maura Picotto	BXR 8284042 (I)
6	4	LK(CAROLINA CAROL BALE)	Mary Macky & XIS Feat. Stefania MC	V Recordings 00515 (SRD)
7	2	GHOSTS	Dirry Vegas	Credence 12CRD0028 (E)
8	7	FIRE	Mousse T. Feat. Emma Lanford	Serious SER9442 (U)
9	6	MUSIC TAKES YOU	Blame	Moving Shadow SHAD00157R (SRD)
10	3	SHOOTING STAR	DJ Gert	Y2K Y2K031 (I/AD)
11	11	ALL I EVER WANTED (DEVOTION)	The Mystary	Xtravaganza XTRAV312 (M/M/TEN)
12	10	LOVE WASHES OVER	Art Of Trance	Platipus PLAT363 (I)
13	11	I LOVE YOU	Fresh & Bones	Multiply TM01Y88 (BMG)
14	10	ONE MORE	Abel Ramos	Tidy Two TIDY0112 (I)
15	10	INNOCENCE/REHAB	Fresh/Fierce/Ed Rush/Octopus	Quarantine QRN01 (SRD)
16	11	DIAMOND SOME MORE	Flip & K	All Around The World TGL02E058 (AM/IO)
17	12	THE FIRST REBIRTH	James And Stephenson	Bonanz BON0204 (M/M/P)
18	8	KLOAKIN KING	Krust	Full Circle FC034 (I)
19	7	SILVER BATH	Plastie Boy	Bonanz UKS02N414 (M/M/P)
20	7	LIVING MOMENTS	Shamey Flash	Bedrock BED04 (I)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	6	ORIGINAL PIRATE MATERIAL	The Streets	Locked Out 079 Recordings 08123622 (TEN)
2	4	THE BEST OF	Moby	Muse CDSTUM002 (VI)
3	3	BEACH HOUSE	Various	Hed Kandi H0202 (M/M/TEN)
4	4	THE BEST CLUB ANTHEMS SUMMER 2002	Various	Virgin/EMI VTC0487 (E)
5	1	HALFWAY BETWEEN THE GUTTER AND THE STARS	Fabrizio Sim	Skinz BRASSIC 202 (M/M/TEN)
6	5	CLUBLAND	Goat	Universal TV/Serious 1362912 (I)
7	6	PUSH THE BATH FOR THIS JAM - THE SINGLES	Goat	Sheffield Tunes/Get UK 0141177 (M/P)
8	10	NO BREED - SATOSHI TOMIE	Various	No Breed N0206/NO1400202 (VI)
9	2	GILLES PETERSON - WORLDWIDE 2	Various	Talkin Loud 0311611 (U)
10	8	BUNKA	Oakenfold	Perfecta PERFALB09L/P (M/M/P)

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	1	VARIOUS: Queen's Concerts - Party At The Palace	Qupa Arts/BBC 040820 (I)
2	2	ABBA: The Definitive Collection	Polygram 017469 (I)
3	3	ROCK: Various	SMV Columbia 94749 (I)
4	4	ROBBIE WILLIAMS: Nobody Knows	Caprice 402573 (I)
5	2	EMINEM: All Access Concert	Polygram 828218 (I)
6	4	EMINEM: The Eminem Show	Interscope/Polygram 682072 (I)
7	5	OZZY OSBOURNE: Live At Budokan	SMV Columbia 94749 (I)
8	6	JUDAS PREST: Live In London	SPV Recordings SPV654029 (I)
9	7	MUSIC: Madonna - Live At The Zenith Paris	McA/NI-Ireland 01015945 (I)
10	14	UC: Eric Clapton 2001 - Live In Boston	Island/NI-Ireland 535343 (I)
11	7	IRON MAIDEN: Rock In Rio	Sanctuary 525310 (I)
12	8	KYIE: Nothing In Sins In Sydney	Warner Music Video 024333 (I)
13	24	LEZ ZEPPELIN: Song Remains The Same	Wilder Brothers 501055 (I)
14	12	S CLUB 7: 5 Club Party - Live	Polygram 985303 (I)
15	5	VARIOUS ARTISTS: Borens Concerts - Prent At The Palace	BBC/Quas Eam 040837 (I)
16	10	RED HOT CHILI PEPPERS: Live From Los Angeles	Warner Music Video 7525330 (I)
17	13	OASIS: Familiar To Millions	Big Brother 06040305 (I)
18	11	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 42865 (I)
19	15	SNOOP DOGG: Doggystyle	Revolver Films REV170 (I)
20	19	ROBBIE WILLIAMS: Live From Las Vegas	Epic 922525 (I)

10 AUGUST 2002

COOL CUTS CHART
as featured on the Top 75 Saturday night show on Kiss 100 and Easy Big City Network

1	3	I WANT YOU BACK X-Press 2	Skint
<i>(With Hello's Dieter Meier on vocals and mixes from Pa-T-Ope and Miesha)</i>			
2	1	TAKE ME UP YOUR COASTS	Island
<i>(With a new remix from Andrew Haxby but it's still the instrumental hit)</i>			
3	NEW	TRY THE YOD DASH	BMG
<i>(Authentic trance with mixes from Robi Sense and Talmor Underwater)</i>			
4	9	DREAMING OF YOU Thrillseekers	Data
<i>(Smooth trance with mixes from Mike Mondy and Swane & Sabusa)</i>			
5	8	SHINY DISCO BALLS Who Da Funk feat. Jessica Eve Gabrus	Island
<i>(Living 12-inch house groove with a great catchy vocal)</i>			
6	NEW	TALK TO ME K-Kiss	Suss
<i>(With Irish duo Kinross on vocals and mixes from Kidduff)</i>			
7	NEW	H2O Darren Emerson	Underwater
<i>(Living techno workout from his Underwater Episode 1 album)</i>			
8	NEW	YOU, ME & THE MUSIC Mike & Honey	Black & Blue
<i>(Infectious house groove with mixes from Steve Mac and Scambling)</i>			
9	10	DO YOU REMEMBER HOUSE? Mike	Skip N Slide
<i>(With mixes from Luis Azpiaz, Da Bass and Bob Stanton)</i>			
10	12	FLAVOUR Zou Brasil feat. Derek Carter	Spacefunk
<i>(Dirty holiday house with a remix from Last)</i>			
11	NEW	ULTRA Trice	Positiva
<i>(Background house groove with mixes from Shogunfunk, Mike and Lucien Fort)</i>			
12	13	REAL WILD HOUSE Lee Orlina	Sharp
<i>(These Bionic house beats revived by the Sharp Boys and Tom Delfino)</i>			
13	11	NO NO NO Manjama	Delecto
<i>(Dub house groove with a reggae flavour)</i>			
14	NEW	INSANE Dark Monks	Incentive
<i>(The Happy Go songing track with a vocal and in new mixes from Steve Meeks)</i>			
15	NEW	ONLY LOVE Chris Coco	Distinctive
<i>(The best of dubstep with the first single from his debut album Real Love)</i>			
16	NEW	ANDANTE Steve Lawler	Bedrock
<i>(Tough dirty and dark progressive groove)</i>			
17	NEW	LET IT GO Zom	Gersto
<i>(Summer/issue dance tune with mixes from Liquid People and M&S)</i>			
18	NEW	TAKE MY TIME Chase	DTM
<i>(Topical DTM launch their label with this catchy funk-house tune)</i>			
19	NEW	ACCELERATOR Quasimoto	Academy
<i>(Driving holiday house groove with a mix from Chicks On Speed)</i>			
20	NEW	UNDER PRESSURE/GROOVE ADDICTION Paris & Healey	Plastic Fantastic
<i>(Tough little workout from this emerging production duo)</i>			

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URBAN TOP 20

1	7	ADDICTIVE Truth Hears	Interscope/Polydor
2	NEW	NOTHING N.O.R.E.	Def Jam
3	2	RAINY DAY? Mary J Blige feat. Ja Rule	MCA
4	4	ALL EYEZ ON ME Monica	J Records/RCA
5	13	DOWN 4 U? JAY-Z, R. KELLY, SHANE & SWANU BACKWHERES	Interscope
6	5	3 WHAT IF A WOMAN Jay	Jive
7	3	TOUCH ME, TEASE ME	WEA
8	14	ALL THAT (A - BAG OF CHIPS) Hi! Si Soul	Gut
9	NEW	LOVE STORY Liza Rocca	Palm Pictures
10	9	I DON'T WANT TO FALL INTO A GIRL (Interplay) The Back Boy Family feat. Rick & Felicia	Interplay
11	10	OH BOY Cam'ron	Capitol
12	2	WHY DON'T WE CALL IN LOVE Amerie	Columbia
13	NEW	DYM-A-MITE Ms. Dynamite	Bigger Beats/Polydor
14	(21)	FOOLISH Ashanti	Mercer Inc
15	8	YOU ARE MY STARSHIP Dazz Band	Universal
16	12	HOT IN HERRE Nelly	Universal
17	3	DON'T MESS WITH MY MAN Nivea	Jive
18	6	INCREDIBLE (FL SAMPLER) Mary Mary	Columbia
19	5	CHEEKY Boni Lee feat. Lady Luck	Columbia
20	NEW	GRINDIN' The Clipse	Arista

CLUB CHART TOP 40

1	11	2	STARVY EYE SURPRISE/READY STEADY GO	Oakenfold
2	13	4	ALL IN YOUR HANDS Redf Square	Polydor
3	17	3	IN YOUR HANDS Redf Square	Inferno
4	10	3	WORD LOVE Rihanna	S2
5	20	2	ROUND ROUND Sugababes	Island
6	19	3	THE JOURNEY Blue Horizon	Mainline
7	12	3	DREAMING OF YOU The Thrillseekers	Data
8	18	2	EXTREME Ways Moby	Mute
9	23	2	TOUCH ME, TEASE ME 3SL	Epic
10	21	2	DIVING 4 Strings	Nebula
11	30	2	WHAT'S IT GONNA BE? Benefit	Edel
12	22	2	INSATIABLE Thick D	Multiply
13	33	2	DIAMONDS FOR HER The Supergroup	Independent
14	2	4	BLACKWATER Octave One feat. An Saunderson	Concept/430 Music
15	29	3	LOVE TO SEE YOU CRY Enrique Iglesias	Interscope/Polydor
16	NEW	THE THEME Jurgin Vies	Direction	
17	NEW	LOVE & EVIL Jean Jacques Spies	Echo	
18	36	2	MIDAS TOUCH Indrack	Black Gold
19	NEW	I WANT YOU BACK Xpress 2 feat. Dieter Meier	Skint	
20	NEW	STEALTHY Way Out West feat. Kirsty Hawkshaw	Distinctive	
21	4	CAN U DIG IT? Jam X & DeLeon	Serious	
22	3	SEVEN CITIES Solar Stone	Last Language	
23	26	2	WHEN I LOST YOU Sarah Whitmore	RCA
24	4	RIPPIN KITTIN Golden Boy	Illustrious	
25	2	SHOW ME LOVE Robin S	Champion	
26	NEW	NEBUCHAN FRANK TRAX	Neo	
27	7	5	ALONE Lasso	Positiva
28	6	3	SEE Starecase	Hope
29	NEW	FOREVER YOUNG Interactive	All Around The World	
30	NEW	FLY WITH ME Coloursound	City Rockers	
31	27	3	HARDER Koshman	Maksha/Arista
32	NEW	MA' AFRICA 1 Giant Leap	Palm Pictures	
33	4	4	CHIMERA Sinister	RCA
34	15	2	RETURN Fused	Illustrious
35	3	JAMES DEAN (I WANNA KNOW) Daniel Bedingfield	Polydor	
36	16	A BEAUTIFUL CHILD (A DEEPER LOVE) Madelyne	Xiravangana	
37	14	5	WHO'S CRYING NOW DJ Chrome	Perfecto
38	9	3	DON'T MESS WITH MY MAN Nivea	Intelectus
39	NEW	WITHOUT YOU Mary Griffin	Curly	
40	NEW	CULTURE FLASH Members Of Mayday	Deviant	

CLUB CHART BREAKERS

1	ONLY LOVE Chris Coco	Distinctive
2	MONEY FOR NOTHING (OVERDRIVE) Avancada	X-U/Pace
3	WATCHING YOU Saes & Palash	Distinctive
4	JUMP UP Just 4 Jokes James MC DT & MC RB	white label
5	HALF A HEART H & Claire	WEA
6	WHISTLE Laz	white label
7	ALL I AM IS YOU The Balsamo Project	Columbia
8	WALK ON WATER Mike Inc	Anlier Soundby/Positiva
9	LOVELY GRASS Flickman	Suby Division
10	TURN AROUND One Style	Vekam

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Interscope, Pop and Cool Cuts charts can be obtained from www.danceclub.com. To receive the club charts in full by fax contact Cathy Martin on tel: (020) 7579 4123

CHART COMMENTARY
by ALAN JONES

In years gone by, Universal dance imprints AM-PM and Mainline regularly scored seven or eight number one Club Chart hits a year, but in recent times no single record label has been dominant enough to register more than a handful in any 12-month period. That may be about to change, as **Paul Oakenfold's** Parlophone label racks up its fifth number one in just seven months, courtesy of Oaken's own **Starv Eye Surprise**. Featuring guest vocals from Crazy Town's Shifty and various other UK and Overseas acts, it rockets 11.4 on the chart this week, surging 21.1 ahead of its nearest challenger. While a second number one of the year from Oakenfold (Southern Sun was the first) is not unexpected, it is a surprise to find Hear Say cuddling up behind him in second place, albeit with excellent mixes which are credited to DJ S'N'M vs E-Smooove, while reflecting to mention Hear Say at all. More mainstream mixes, circulated in a 12-inch double-pack bearing a picture of the group, have gone out to pop DJs and they have given the group an emphatic number one on the Pop Chart, where Lovin' Lay is a small but workable majority over girl group challengers Sugababes (in at two with Round Record) and Atomic Kitten, who were number one last week but slip to number three with their Blondie makeover *The Tide Is High*... Back on the Club Chart, it is the third week in a row in which the whole of the Top 10 are dimers. In fact, this week the Top 13 are dimers, while last week's number one, Can U Dig It by Jam X & DeLeon, plunges to number 21. Among the new entries, X-Press 2's *I Want You Back* has to be fancied. The follow-up to the chart-topping *Lazy*, which featured a vocal from David Byrne of Talking Heads, I Want You Back drafts in Dieter Meier of Yello for a guest stint. *Lazy* was very obviously tailored to sound like a Talking Heads record, and I Want You Back is similarly akin to any number of Yello classics, also featuring excellent mixes... On the Urban Chart, Truth Hurts' *Addictive* is top for a third straight week, though there is a new challenge being mounted by N.O.R.E.'s (formerly Noreaga of hardcore rap duo Capone-N-Noreaga, and apparently standing for Niggas On The Run) *Eating* who debuts at number two with *Nothin'*, while the stiletter Down 4 U leaps 13.5.

POP TOP 20

1	3	LOVIN' LAY IS EASY Hear Say	Polydor	
2	2	ROUND ROUND Sugababes	Island	
3	1	THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten	Innocent/Virgin	
4	10	2	FOREVER YOUNG Interactive	All Around The World
5	NEW	STARVY EYE SURPRISE/READY STEADY GO Oakenfold	Perfecto	
6	NEW	IN YOUR HANDS Redf Square	Inferno	
7	NEW	LOVE TO SEE YOU CRY Enrique Iglesias	Interscope/Polydor	
8	NEW	WHAT'S IT GONNA BE? Benefit	Edel	
9	5	ALONE Lasso	Positiva	
10	3	WITHOUT YOU Mary Griffin	Curly	
11	NEW	ALL I AM IS YOU The Balsamo Project	Columbia	
12	3	JAMES DEAN (I WANNA KNOW) Daniel Bedingfield	Polydor	
13	4	STOP IT (I LIKE IT) Rick Guard	Decca	
14	NEW	HALF A HEART H & Claire	WEA	
15	NEW	DIVING 4 Strings	Nebula	
16	NEW	8000! Bies-D	Tantra/Southside Collective	
17	NEW	BOYS Brinyer Spars	Island	
18	2	SOMETIMES (I FEEL) Roberta Collins	Melody	
19	NEW	TOUCH ME, TEASE ME 3SL	Epic	
20	NEW	WHEN I LOST YOU Sarah Whitmore	RCA	

MUSIC WEEK

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

CHART COMMENTARY

by ALAN JONES

For the past six weeks, the top two records on the airplay chart have remained unchanged, with a Little Less Conversation by Elvis Ye XL taking pole position and Kylie Minogue's set First. Sight shadowing it in the runner-up spot. Both have finally lost their grip, however, with Minogue's single drifting to number four, while A Little Less Conversation spent two weeks, allowing Ashanti's Foolish to move to the top. The R&B star's single spent 10 weeks at the top of Billboard's airplay chart in the US, and is proving very popular here too. It peaked at number four on the OCC sales chart four weeks ago and dips 10-13 this week but many radio stations are belatedly discovering its charms, hence its impressive surge from 2,046 plays to 2,310 on the current chart, while its audience is similarly buoyant, increasing from 68.0m to 74.77m. Radio One is among the many stations where

● Just six months after its "soft launch" to replace the ailing music station Atlantic 252, TEAMtalk has bitten the dust. The long-wave sports station never managed to make much of an impression against the BBC's Five Live and Kelvin McKenzie's medium-wave rival Talk Sport. Even so, the brevity of its battle surprised many and it closed

down for good last Wednesday when Ireland's RTE acquired the remaining 90% of the company it did not already own. It understood RTE may replace a UK-aimed music station on the frequency, while plans continue for the launch of another long-wave music station, Music Mann 275, based on the Isle Of Man, "towards the end of 2003".

AT A GLANCE WEEKLY MARKET SHARES



Figures above are percentages by full day. Figures for the Top 10 and corporate groups shown by full week of the year.

rotation of Foolish increased to a new high last week, attaining 30 plays on the station for the first time, a total surpassed only by Nelly's Hot In Herre (31 plays) and Red Hot Chili Peppers By The Way (32). Foolish also registered 55 plays on Capital FM, first at that station's list. Perhaps surprisingly, given the exposure it has granted to similar R&B crossover artists such as Angie Stone and Norah Jones, Radio Two remains impervious to the charms of Foolish, which it did not play at all last week.

Darius is replacing former Pop Idol pal Gareth Gates on the armwaves as well as taking his sales crown. Darius's debut single Colouring is the eighth single by a Pop Idol entrant following two by Gates, two by Young Two by Rick Walker and one by Jessica Garlick (and just one week into its sales life it looks like becoming the biggest airplay hit yet by a Pop Idol graduate. Its airplay tally surges from

1,799 plays to 2,183, the third highest of any current record. That is well in excess of what plays tally of any prior Pop Idol single, and earn it a 12.6 leap, while Gates's Anyone Of Us (Stupid Mistake) dips to number nine from its peak position of number four.

After rocketing from 13 plays to 33 on Radio One a week ago to top its most-played list, Narcosis Threat's single Solo From Harm received a further 26 plays on the station last week, while sliding 17 on its most-played list. Radio One's obvious affection for the record is not shared elsewhere – without the audience it brings to the disc it would be outside the Top 100 of the airplay chart instead of number 24. And fewer than 9,000 copies of the record were sold last week earning it a disappointing number 24 debut on the OCC sales chart.

Meanwhile, there are mixed fortunes for Will Smith. The film star and rapper topped the

sales and airplay chart with the theme to the movie Men In Black: Five years ago today he came to settle for lesser glory with Black Suits Comin' (Nod Ya Head) from Men In Black II. Smith's single debuts at number three on the sales list but holds at number 27 on the airplay chart, where its plays continue to power ahead (from 810 last week to 1,052) while its audience is off nearly 2m to 29.55m, largely due to a reduction from 16 to 13 plays on Radio One.

After failing to win favour with Radio Two for any of the previous singles they have released in a 1.7 year recording career, Flaming Lips experience a change in fortune with the gorgeous Do You Realize? which the station aired 21 times last week – more than any other disc. Virgin FM also warmed to the record, which it played 22 times. A further 59 elsewhere help Do You Realize? to explode 54-26 on the airplay chart this week.

MTV

Title Artist	Label
1 I'M GONNA BE ALRIGHT Jennifer Lopez	Epic
2 WHEN YOU LOOK AT ME Christina Miliani	Mercury
3 A LITTLE LESS... Elvis Presley/JXL	RCA
4 I'M IN HERRE Kylie	Universal Island
5 GOT TO HAVE YOUR LOVE Liberty X	V2
6 BY THE WAY Red Hot Chili Peppers	Warner Bros
7 FOOLISH Ashanti	Mercury
8 WHEREVER YOU WILL GO The Calling	RCA
9 IN MY PLACE Colourful	Parlophone
10 COLOURING Darius	Mercury

Most played videos on MTV UK/Media Research Ltd w/e 4/8/02. Source: MTV UK

THE BOX

Title Artist	Label
1 NISSA! Scooter	Sheffield Tone/EMI
2 CROSSROADS Blazin' Squad	East West
3 THE TIDE IS HIGH Atomic Kitten	Innocent
4 THE LONG AND WINDY Road	Capitol
5 HARD KNOCK LIFE DJ Rap	Warner Bros
6 AUTOMATIC HIGH 5 Club Juniors	Polydor
7 ANY ONE OF US Gareth Gates	S
8 LISA A PRAYER WITHOUT WORDS	Sevinix
9 ROUND ROUND Eminem	Island
10 WITHOUT ME Sade	Interscope/Polydor

Most requested videos on The Box, w/e 4/8/02. Source: The Box

VH1

Title Artist	Label
1 A LITTLE LESS... Elvis Presley/JXL	RCA
2 COLOURING Darius	Mercury
3 STRANGE RELATIONSHIP James Hayes	Columbia
4 I'M IN HERRE Kylie	Parlophone
5 I'M ALIVE Colourful	S
6 ANYONE OF US Gareth Gates	S
7 UNDERNATH YOUR CLOTHES Shakira	Epic
8 IN MY PLACE Colourful	Parlophone
9 HERE I AM Bryan Adams	A&M/Mercury
10 LOVE TO SEE YOU... Enrique Iglesias	Interscope/Polydor

Most played videos on VH1 w/e 4/8/02. Source: VH1

STUDENT CHART

Title Artist	Label
1 BOHEMIAN LIKE YOU Danny Whitton	Capitol
2 LAST NIGHT The Saturdays	Revue Trade
3 HATE TO SAY... The Heres	Burning Heart
4 SANDER BETTER FASTER... Gosh Punk	Virgin
5 WHISKEY YOUR HEAD At Bismant, Jax	XX
6 ROCK THE HOUSE Corbin	Parlophone
7 GET OFF DARYL WATKINS	Capitol
8 NOW YOU REMIND ME Nickelback	Roadrunner
9 WORST COMES... Dilated Peoples	Capitol
10 STAR GUITAR Capital Brothers	Virgin

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

cd:uk

Performances: Darius; I Could Red Hot Chili Peppers; Get Up And Move Harvey; In My Place Colourful; Round Round Sugababes; Around The World ATC; Time Of My Life Topol

Final lineup 3/9/2002

POP

Interviews: Harvey, Apollonia Weeks; Why? You Lie To Me Anastacia; Keep Rhythm! Wizzard; Falling Madonna; Buster; Fantasy Apollonia

Performances: Miss LaCelle! Pinael; UK: Uh Huh B2K; Chesley Boston

Final lineup 4/8/2002

POPWORLD

Interviews: Abs: Her Soup; Darren Delaney; Paul Oakenfold

Videos: Get To Have Your Love Liberty X; Always On The Run Jax & Asher; Just Like A P1B Pink

Performances: Get Up And Move Harvey; Lovin' Is Easy Fear; What You Got Abs

Final lineup 4/9/2002

RADIO ONE PLAYLISTS

A-LIST Hot In Herre Nelly; It's Just What We Do Timbaland; Denise Rose; Da Brat; I'm Gonna Be A Single Lady Lauri; You Are The Way I Feel From Harm Narcosis Threat; Romeo Round Romeo; Do You See The Light Soap & Ryan; Round Round Sugababes; Get Up And Move Harvey; Sacred Man In Jamaica Mizz Royale; Addictive Turn Hurlz Ltd; Rakim

B-LIST Rock Star HERO; Weak Beacme Heroes The Streets; Mail art antinotions; James Dean (I Wanna Know) Daniel Bedingfield; Ralay Day Mary J Blige; Girl All The Bad Guys Want Bowling For Soup; A Thousand Miles Vanessa Carlton; Do & Don't Far Low Kiki; Anne Long; Cherry Eved Survive Cuckoo's Nest Paul Oakenfold; No You Head Will Smith; Time Of My Life Topol; Crossroads Blazin'

Plays for week 10/8/2002
● Denotes additions

RADIO TWO PLAYLISTS

A-LIST I Wish I Didn't Love You Atomic Kitten; A Thousand Miles Vanessa Carlton; Falling McMahon & Butler; Mine And Yours David Mink; In My Place Colourful; After All This Time Darcus Font; Sky Gay Aswad feat. Esther Bennett; Love To See You Cry Enrique Iglesias; Colouring Darius

B-LIST Feelin' The Same Way Norah Jones; Anyone Of Us (Stupid Mistake) Gareth Gates; Do You Realize? The Flaming Lips; Wide Open Sky Goldfish; World Of Hurt Bush Nielsen Chapman Earl; John Hurt; I'm Alive Colourful; The Whirl (Following) Brad Spangenberg; Time Is High (The Feeling) Atomic Kitten

Plays for week 10/8/2002
● Denotes additions

CAPITAL RADIO

Additional: Dyanne! Everyday

GALAXY

Additional: Dyanne! Handar Koshkov; Romeo Round Romeo; Dunt; Love & Evil Jean Jacques Smoothie; The Logical Song Scooter

MTV UK

Additional: Girls All The Bad Guys Want Bowling For Soup; Love To See You Cry Enrique Iglesias; Ralay Day Mary J Blige; Sacred Man In Jamaica Mizz Royale; Extreme Ways Moby; Just Like A P1B Pink; Romeo Round Romeo

VIRGIN RADIO

Additional: Whatever Happened To My Rock & Roll Back Rebel Motorcycle Club; 45 Elvis Costello; Grace Supergrass

Xfm

Additional: Someny The Streets; Same Way Even You The Streets; Soft Parade; Know My Name Niggrations On Wax; Whatever My Name To My Rock & Roll Back Rebel Motorcycle Club; Fatter & Bigger Grace Supergrass; Formulae J2Z; Renardano Ad; Theophile Horn; In Love Quisano; Sun The Three Breckers; Am I Wry? No Mew; Three Chord Valentine Vindicta Red

TOP OF THE POPS

Charted Darius; Why? You Don't Have To Call Lohan; Rock Star HERO; Falling McMahon & Butler; Safe From Harm Narcosis Threat; Put Your Arms Around Me Natural Final lineup 9/8/2002

RADIO ONE PLAYLISTS

A-LIST I Wish I Didn't Love You Atomic Kitten; A Thousand Miles Vanessa Carlton; Falling McMahon & Butler; Mine And Yours David Mink; In My Place Colourful; After All This Time Darcus Font; Sky Gay Aswad feat. Esther Bennett; Love To See You Cry Enrique Iglesias; Colouring Darius

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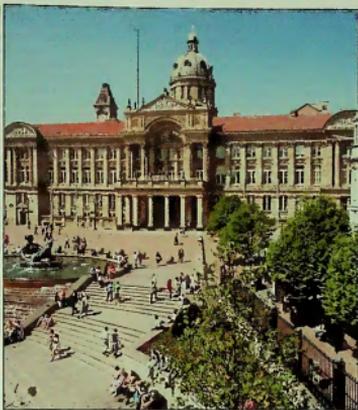
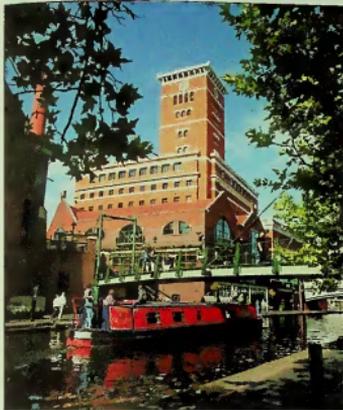
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MERCURY BOOST HIGHLIGHTS FRESH VIBE FOR BIRMINGHAM



Birmingham city centre's Brindleyplace (l) and Victoria Square: the city is the subject of a concerted urban regeneration programme

If there were any truth in the argument that great music can only come from the working classes, it ought to make Birmingham, Britain's original industrial city, the prime destination for the industry's entire A&R pack. But for some reason, when we talk about the spirit of the workers, the real people, we are talking about Lydon and Lennon, the Ryders, the Gallaghers. We are talking about Manchester, Liverpool, London or Glasgow. We are not generally talking about Birmingham.

It is probably a combination of Birmingham's famously unextraordinary sprawl, its singular accent and its disastrous post-war architectural profile that have made it such a target for derision. Neither gritty north nor fancy south, Birmingham's perceived lack of charisma is such that even its credible, successful cultural exports seem to cast little in the way of reflected glory. The fact that West Heath-born Mike Skinner of The Streets has emerged as the bookies'

and support acts. "It is not that laid-back, half-interested place that a lot of people think it is. But it is very eclectic. Birmingham doesn't exactly produce a lot of pop acts – it is a bit more of a creative place. And maybe there hasn't been much of a place for that in the industry recently."

Aside from the Streets, Beverley Knight and the B-15 Project – whose Girls Like Us single hit number seven two years ago for Relentless/Oracabessa – Birmingham-based bands such as Broadcast, King Adora, Delta, the New Electrics and Pram have all left their stamp on the national scene in recent years without quite managing to convert a foothold into sustained success.

Last October, Radio One staged its week-long One Live event in Birmingham. In among bands like Pulp, Basement Jaxx and The Charlatans, King Adora were the most high-profile hometown representatives, although a gaggle of other local bands including (X) is Greater Than (Y), Theory Of Everything and

Delta played the locally-organised Fringe nights at venues such as the Plapper & Firkin, the Old Railway and the Jug Of Ale. The event shone a rare spotlight on the city as a source of music, but, almost a year on, the local industry has found that it did not provide the springboard for local talent many had hoped.

"There is some kind of stigma attached to bands from Birmingham," says Matt Brown of King Adora, who are currently thrashing out a contract with an unspecified independent, having been released from their deal with Mercury's Superior Quality Recordings. "When One Live happened here, no A&R came up and no press covered it. But I have been to far worse cities than this one."

For the past five or six years, the City Council has been intent on making this last point a less arguable one. Strangled for many years by the anti-social "concrete collar" of overpasses which have defined the boundaries of the city centre and

Despite being the source of diverse talent ranging from Ozzy Osbourne and ELO to Duran Duran and UB40, Birmingham has long battled against an image problem. Now, with regeneration projects sprucing up the city centre, a more creative vibe is boosting its reputation, with fellow Brummies The Streets and Beverley Knight having earned themselves Mercury nominations this year. Adam Woods reports

inhibited its expansion since the Sixties, Birmingham is now the subject of a remarkably concerted urban regeneration programme. These days, after years of inertia, the difficulty is not in finding evidence of significant investment projects in the city, but in somehow keeping abreast of the mass of ongoing development plans.

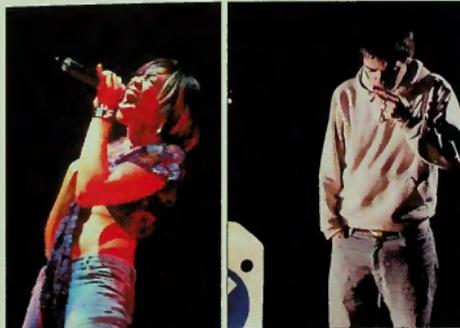
"The city as a whole has realised that it has been dragging its heels and looking a bit dull for too long and it is making one massive effort to become a genuine second city – to spruce itself up and actually get a vibe going," says Markus Sargent.

At first glance, this has been largely reflected in a mania for shiny modern shopping centres and smart chain pubs. But the city's creative heart may yet receive its own shot of adrenaline. UB40 and their rapidly-expanding label, publishing and studio business, Dop International, are spearheading a £20m "media village" development in Digbeth, the former industrial

'[Birmingham] is making a massive effort to spruce itself up and actually get a vibe going' – Markus Sargent, promoter

joint favourite to lift the Mercury Music Prize, and that his Original Pirate Material is the most widely-acclaimed UK garage album to date, has not discernibly promoted a tawdry for greenerich talent among the pubs and kebab shooos of his native Birmingham. Likewise, the hard-earned success of fellow Mercury nominee Beverley Knight has not been read by the industry as a vindication of the Midlands as a nursery for urban music talent. The mystery is: why not?

"It is a talented place," says Markus Sargent, promoter of the annual Songwriters Festival, which this year has attracted artists including Edwyn Collins, Roddy Frame, McAlmont & Butler and Germaine Hayes to the city's Glee Club, alongside local headliners



Birmingham talent making a mark in 2002: Beverley Knight (l), The Streets

'I get annoyed with the London press that perceives Birmingham as a concrete jungle that morons live in. It is not valid' – Rod Thompson, Sanctuary Management

area to the east of the city centre. The site will include educational facilities, recording studios, rehearsal space, an indoor venue, a radio station and an outdoor stage. The complex dovetails with a wider 400-acre redevelopment plan for the area, which locals are beginning to tip as a focal point for Birmingham's creative activities.

"Birmingham has always been bustling with creative talent, especially bands," says UB40's Robin Campbell. "As long as I can remember, there have been bands coming out of Birmingham. When we were kids there was a band on every street, but not many of them got the chance to go any further." ➤p24

It would be nice to be involved in something that offers the kind of facilities kids get in cities like London."

At the heart of Dep's media village proposal is a plan to create an educational centre in Digbeth for practical music-related disciplines such as sound engineering and lighting design. The development was compared to Paul McCartney's LIPA school in Liverpool at the time of its announcement last October, but Dep business manager Larval Storrord says the similarities are deceptive. "What we are looking for is not a fancy school. It is a school for music technology," he says.

Nearby is the Custard Factory, the arts complex in Gibb Street, where the Medicine Bar hosts touring DJs and occasional live music events. "The Custard Factory is developing into a fantastic project," says Sargent. "There's genuinely a lot of talented people down there. And the more you talk to people around that end of town, the more you hear about buildings being quite avidly snapped up."

Back in the city centre, the McKenzie Group, owner of London's Brixton Academy and Shepherd's Bush Empire, has ploughed £600,000 into the former site of the Hummingbird venue. The Hummingbird had closed down in 1993, leaving a 2,700-capacity hole in the market until the opening of MKG's Birmingham Academy in 2000. Over the coming autumn period, the Academy

will stage more than 200 shows in its three rooms, which also includes the 400-capacity BA2 and the 220-capacity Bar Academy. "In terms of volume, we are probably one of the busiest venues in the country now, without exception," says Birmingham Academy general manager Richard Madox.

The transformation of Ronnie Scott's into a strip club prompted the five-year-old Songwriters Festival to move to the Glee Club, a comedy club in the Arcadian Centre. Certainly, in spite of the presence of larger venues – the Academy, the NEC, the NIA, the Symphony Hall – and smaller ones – Edwards No.8, the Jug, the Flapper, the Mac (Midlands Arts Centre) in Cannon Hill Park – local scenesters from all musical backgrounds believe a city of Birmingham's size could easily support more small- and medium-sized venues.

"Everyone is content to go back and forth between the Jug and the Flapper," says Matt Brown. "Birmingham should be like New York in the 1970s, with everybody going out together, everybody queuing up outside clubs together – a cool vibe, you know?"

As with most cities outside London, the lack of an established professional infrastructure means Birmingham's many pockets of musical activity operate largely in isolation from each other. "There are loads of small labels, but they don't speak to each other enough, and that's the problem," says Larval Storrord. "You can still do your

A history of Brummie music

Coventry's association with the Specials seems to have given the city a permanent edge over its larger neighbour. But while Birmingham's popular music exports rarely stray into fashion, they have a wider significance which is too often overlooked. Few British cities have done so much in their time to advance the cause of reggae, with UB40 in particular doing more to cross the music over than any other band outside Jamaica. Protégés Pato Banton and Billy Maclean went on to follow in their footsteps in the Nineties.



Meanwhile, Steel Pulse, whose stern political reggae reputedly made them one of Bob Marley's favourite bands, opened their account in 1973 with *Handsworth Revolution*.

The city can also be proud of its reputation as the cradle of British rock music which, thanks to Black Sabbath (and, therefore, Ozzy Osbourne, of course), Judas Priest and Led Zepplin's Robert Plant and John Bonham, was virtually a Midlands invention. Still further back, the second city was known for a neat line in post-Beatles R&B and psychedelic pop, spawning the Spencer Davis Group, Move, the Moody Blues and ELO.

But it was in the Eighties that Birmingham forged its closest links with the singles chart, as UB40 sold the first of 40m albums worldwide and Duran Duran emerged from Birmingham's Runrunner scene to become arguably the most durable – and exportable – of the New Romantic bands. And it was at around the same time that Dexy's Midnight Runners, another Birmingham band and one of a handful of indisputably original groups to emerge during the Eighties, somehow managed to conquer the UK and, for a very brief spell, the US, without ever boosting Birmingham's stock by association.

The Wonder Stuff, Pop Will Eat Itself and Ned's Atomic Dustbin came out of nearby Stourbridge in the late-Eighties, with the former in particular scoring large-scale national success and, again, winning few friends among the critics. Ocean Colour Scene gave the city shares in Britpop during the mid-Nineties, scoring six consecutive Top 10 hits and five straight Top 10 albums and establishing themselves as Birmingham's biggest success story in years.



Inspiring acts (left): lo-fi experimentalists Broadcast, Top 10 dance duo B-15 Project

"I am going to make a prediction - it could go either way" Ron Atkinson



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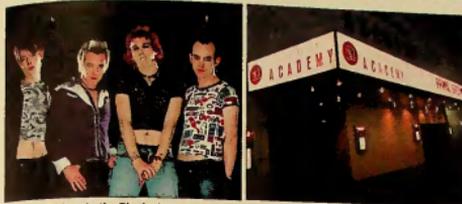
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Birmingham: label scene



Recent additions to the Birmingham music scene: King Adora (l), Birmingham Academy

own thing, but if we can help somebody or they can help us, we should be talking."

But all the investment in the world would be worth little if it wasn't underscored by an enormous amount of civic pride. And if locals are aware that impressions of Birmingham from the outside are not always favourable, they also know that those perceptions are

due for updating. "I do get quite annoyed with the London-based press that still perceives Birmingham as a concrete jungle that morons live in," says Rod Thompson of Sanctuary

Management's Birmingham arm – one of the few Birmingham-based divisions of a London music industry company. "Ten or 15 years ago, I could understand the stick that Birmingham used to get, but now it's not valid at all."

Dave Barker who, as a partner in Network Records, scored a number one hit from Birmingham in 1992 with Please Don't Go by NWS, is understandably convinced that a label with determination can hold its own in the charts without leaving home. "You can run a very successful label outside of London," he says. "It can work, as long as you have got the right people."

Barker is now label manager at Oracabessa, another Birmingham music company with UB40 backing, having been

launched by the band's Ali Campbell and Brian Travers as a home for dancehall, drum & bass and hip hop. The group's WolfTown Recordings label is one of the leading hip hop imprints outside London and it remains resolutely based in Birmingham and Wolverhampton.

"In London, you have the advantage of being able to meet the promoter and distributor down the pub, but being away from it, you can go there, come back, reflect and look at it from a different angle," says WolfTown's DJ Tricksta.

"On the point of geography, he is persuasive. Why do we have to live in London to sell records in this country? We are selling records in Germany, France, Scandinavia, America, Australia and Japan, but we're not living in Tokyo or Munich or Stockholm or Paris: we live in Wolverhampton. So what's the difference?"

Likewise, Robin Campbell says UB40 are fiercely proud of their roots, having established their studio and imprint there as soon as they broke through in the early Eighties.

"The idea of moving to London was just horrific to us," he says. "It has always been a struggle in Birmingham and, despite that, there have always been successful bands coming out of here."

Birmingham may not have the label pedigree of neighbouring Wolverhampton, where companies such as Revolver Music and Cleveland City Records keep a high industry profile, but the labels it does have represent a cross-section of a creative, self-confident scene. The 10-year-old Different Drummer label (www.diffdrum.co.uk) takes its name from the writings of Henry David Thoreau, whose manifesto sums up Birmingham's musical approach as well as anything could: "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."

The label cut its teeth on releases for Original Rockers, now known as Rockers Hi-Fi, whose remixing credits now include Sly & Robbie and Ennio Morricone. Different Drum has expanded its original dub and breakbeat template to include soulful electronica and funky hip hop and recent albums come from Nolseshaper, G Corp, Pre Fade Listening, Phase 5, Mighty Math, Elementz, Haydn and Lyric Superbrand.

Oracabessa Records (www.oracabessa.com), the company owned by UB40's Ali Campbell and Brian Travers, incorporates Wolverhampton's WolfTown Recordings (www.wolftown.co.uk) and the Nu Directions drum & bass label (www.nudirections.net). Oracabessa's reggae output draws in artists including Mr Vegas, Scare Dem Crew, Monster Shack Crew, Don Yute, Musical Sniper and Culture Black, while the B-15 Project started life on the label before defecting to Relentless after the success of Girls Like Us, which was licensed to the London label by Oracabessa.

Among the staff is WolfTown co-founder and Wolverhampton producer Tricksta, who is not embarrassed to announce his intention to help build WolfTown, and Oracabessa as a whole, into "the Def Jam, No Limit or Rockafella of the next 10 years". The label's acts include Villains, Vicious Circle, WolfTown Committee, Late, High Timez, Conman, Jai Boj and Tricksta & Pex.

Coming from an entirely different musical background, but a similar perspective, is Moseley-based label Bearos Records (www.bearos.freeserve.co.uk). Bearos positions itself as a means for unsigned local bands to put out their own CDs, usually singles, to attract wider attention, but it has no interest in breaking the bands in its own name. Recent releases have showcased local bands such as Baxster, CrazyFace, San Lorenzo, the Regulars and the Starlies, who have also recorded for Pierce Panda.

Bearos founder Alan Farmer says the label's catalogue defies definition. "It represents the melting pot that is Birmingham," says Bearos. "A lack of label identity, either as punk, post-rock, pop or electronica, has hampered the growth of Bearos. I can live with that – I feel the quality has always been there and I love to introduce people to a variety of styles."

Wizard Artist Management masterminded the career of Apache Indian and is now developing acts such as Juki Ranx, Hunterz and Mynx.

Iron Man Records (www.ironmanrecords.co.uk) is a surprisingly rare punk/hardcore label in a city which is possibly best-known for its rock leanings. The label subscribes to the "do it yourself or don't do it all" ethic espoused by many on the Birmingham scene and is currently working with bands including Pigfish, Legion Of Dynamic Discord and G.O.R.G.E.O.U.S.



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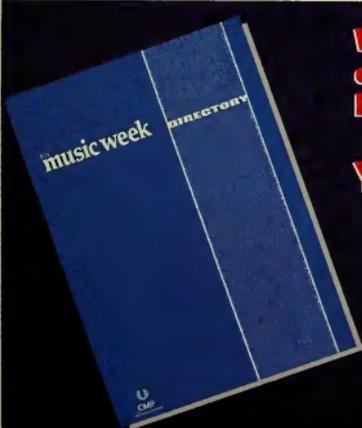
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