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musicweek

World Cup and Jubilee hit Q2 sales

by Robert Ashton

The UK music industry is counting the cost of the World Cup and Golden Jubilee celebrations as record sales plummeted year-on-year by more than 15% in quarter two.

Labels and retailers alike are now counting on a stronger release schedule in the second half of the year to revive business, with the release of Oasis's latest album in July's opening week already having helped to take year-to-date artist album sales back into the black, according to Official UK Charts Company data.

The value of album shipments to the trade dropped in value by 15.6% year-on-year to £132.3m between March and June as new BPI figures reveal album units sold totalled only 10.9% to 41.1m. Singles sales also fell sharply, further putting paid to the

UK market's run of rising sales in the face of a global trend of falling music business.

BPI research director Chris Green puts much of the blame on the distractions of the World Cup and the Golden Jubilee bank holiday week-end. Overall, the market declined in value overall from £254.6m in quarter two 2001 to £215.3m this year – the lowest total for the quarter since 1999. "I don't think you can ignore the effect of the World Cup. It's not just the record industry that was suffering during that," he says.

Wiggin Megastores and V Shop chart trading manager Gareth Perry believes this year's World Cup had a greater effect on business than previous tournaments since the time difference with Japan and South Korea meant that all matches were played

HOW SHIPMENTS COMPARE

| | Q2 2001 | Q2 2002 | Change |
|-------------|---------|---------|--------|
| Units | | | |
| Singles | 14.7m | 12.9m | -11.9% |
| Albums | 46.1m | 41.1m | -10.9% |
| Value | | | |
| Singles | £26.7m | £23.0m | -13.8% |
| Albums | £227.8m | £192.3m | -15.6% |
| Total | £254.5m | £215.3m | -15.4% |
| Source: BPI | | | |

during daytime here. "With the mid-day and mid-morning matches people weren't going shopping whereas in the previous World Cup there were evening games. Instead people were spending significant amounts of money on beer and pizzas," he says. During France '98 record sales

actually rose year-on-year by 6.8% in the second quarter. "But, then four years ago we had associated records from [Baddiel & Skinner's] 3 Lions, which did very well whereas this year there wasn't so much," says Green.

Although the singles totals have fallen during the past four years, the albums totals for this year's second quarter are far closer to those of two years ago – when the value of albums shipments totalled £193.3m – and ahead of the £177.4m recorded in 1999. The fact that the decline in value of albums shipments outstripped the volume decline this year reflects the widespread discounting that has hit the marketplace.

Record companies also appear to have held back their big titles this year in anticipation of the releases being lost in the coverage given over

to the World Cup and Golden Jubilee during the three months.

"If you look at last year Travis came out in the second quarter and this year all we had was Eminem in quarter two," says Perry. "Quarter three will definitely be a lot better because we've already had Oasis and the Chili Peppers and Now! 52 so the value of sales goes up significantly."

Over-the-counter sales figures from the OCC already point to an immediate turnaround in fortunes during quarter three with sales of more than 230,000 for the Oasis album helping to return year-to-date artist album sales above 2001's level. By last week over-the-counter artist album sales were 2.0% up on 2001's levels with compilations 6.1% better than last year, although singles were 11.2% down on the year.

Independent label All Around The World, which has so far scored a hefty seven Top 10 singles in 2002, received its first Radio One playlisting in seven years last Thursday for the new single by N-Trance. The single, titled Forevere, features vocals from Kelly Lorenna (pictured) – herself recently in the Top 10 on A&T with a cover of Tell It To My Heart – and is set for release on September 2. The last of the label's releases to attract interest from Radio One was also from N-Trance, for their cover of Stayin' Alive, which went on to become a number two hit in September 1995. The label's latest compilation Clubland last week passed the 250,000 over-the-counter sales mark.



War Child links with NME for charity album

UK acts including Oasis, Stereophonics and Manic Street Preachers are expected to confirm this week their involvement in a second fundraising album for the War Child charity.

1 Love, which follows the multi-artist Help album issued by Gol Discs in aid of the charity in 1995, will be released through BUnique via WEA in October. It will also include contributions from Baby Drown Boy, Basement Jaxx, Feeder, Jimmy Eat World and Stansalor.

The project has been initiated by the AME to be in with its 50th birthday celebrations. AME and War Child are in discussions with further acts from both the UK and US and more names will be announced



Oasis: lined up to join album

by the bands performing them. The 1 Love concept is designed to highlight 50 years of AME publishing a singles chart. "We were looking for an exciting way to celebrate the milestone and because we had been so deeply involved with the first War Child album, it seemed to tie up so many things in a meaningful and worthwhile way," says NME's editorial director Steve Sutherland.

Artists have been asked to deliver masters by September 2, coincidentally the date all tracks on the 1995 Help album were delivered. That release raised £1.25m for the charity, which since then has been involved in humanitarian projects in Bosnia, Africa, Afghanistan and the Middle East.

Copyright Bill deadline looms

The clock is ticking for copyright owners and other interested parties to respond to the Government's consultation document on the EC Copyright Directive.

The paper, published last Wednesday, details exactly how the Directive, which is intended to harmonise copyright laws across Europe, will be enforced in law.

PPL is urging the Government to remove an exception to the law which prevents the society from licensing the public performance of sound recordings contained in a

broadcast, for example by a retailer. It notes UK law has been out of step with the rest of Europe on the rule – which means PPL cannot collect on music broadcast in public via radio – since 1994 when the earlier Rental Directive came into force.

PPL director of strategy and business development Dominic McConigal says his organisation backs a voluntary code of practice to address licensing issues arising from a change in the rule which it claims costs the industry £10m a year.

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jennifer paige

positively somewhere

Jennifer Paige exploded onto the scene with her worldwide smash hit 'Crush'. She's back with a brand new hit single and album

The Facts...

- 2 million single sales
- No 1 single in 14 countries including Australia, Germany, France and Spain
- 1 million album sales

The Promotion

Radio

- Radio 2 Record of the week
- Radio 2 'B' List
- Radio 2 Johnnie Walker Drive Time Acoustic Session
- Appearances @ Emap 'Feel the Noise', Capital Group & GWR Group Events (Total audiences in excess of 250k)
- Many important regional playlists including Century Group 'B' list (2 million listeners)
- Magic Group 'B' list (2 million listeners)
- Nationwide regional promotional tour including Century FM listeners party & acoustic sessions

TV

- 2nd August - The Box player
- 8th August - Magic TV Playlist
- 12th August - Best Bits buzzing for 2 weeks
- 19th August - GMTV performance & interview
- MTV Hits playlist

Press

- Major features in the following publications:
OK/Hot Stars, Hello, Glamour, SoD, Entertainment, Muz, Smash Hits, Short, In Style, Q, 19, TV Hits and tabloid and broadsheet features

Campaign

- Strategic TV advertising on Channel 4, E4, V11, and other digital channels
- Extensive ILR advertising campaign covering all major groups including Capital, GWR and Emap
- Internet focused advertising campaign
- Press advertising in relevant publications



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BMG outsources 200 indie 'merchies' accounts to THE

by Paul Williams

BMG is set to become the latest major to overhaul its dealings with independent retailers by recruiting THE to handle almost half its accounts in the sector.

The distributor's independent sales team will take on responsibility for around 200 of BMG's indie customers from the start of next month, leaving the major's existing team of seven reps to concentrate on covering 250 other accounts.

BMG's planned move comes just a month after Warner's new commercial director Alan Young confirmed that his company is outsourcing its entire dealings with small indie retailers to sales and marketing specialist 3mv while continuing to handle the big accounts itself.

BMG sales director Brian Rose



Rose: more time on the road

says his company's new partnership with THE comes a year after the major extended the term of its on-the-road reps to cover its teleshops business of about 200 accounts. "We decided to review that and it was felt we were not getting to see our customers as frequently as we would like. Everybody was happy with the service they were receiving but, in terms of getting out there, we were not getting the time to do that with the number of

accounts we have," he says.

He believes sharing its accounts with THE will bring an improved level of service to the major's customers as each rep will have fewer accounts to handle. "The real message is that we've committed to the independent sector. This change isn't about cut-backs. It's about being able to spend more time with people and help our artists get public profile in that sector," he says.

The change, which will come into effect on Monday, September 2, further expands the business portfolio of THE. Since undergoing a management buyout in 2000, the company has expanded aggressively, buying Starline's physical distribution assets last May and then taking over physical distribution for Vital this April. It has also been expanding the range of

accounts it services: in addition to supplying product to mass retailers including Debenhams, Morrisons and J Sainsbury, it recently started delivering audio and video product to Quicksave and Somerfield's stores.

THE audio general manager Andy Adamson says his company has been talking to suppliers about working together in new ways for the past two years, and BMG was the first to take the initiative. "We want to work very much in partnership with the record suppliers. We're an odd kind of hybrid in a way because we're suppliers ourselves, but offer services to record companies they no longer want to do themselves," he says.

"The day of every major having 30 reps on the road are over, but there is very important business out there in the independent sector."

news file

OASIS POSTPONE US SHOWS

Oasis were forced to postpone two more scheduled shows — in Philadelphia and Boston — on their sell-out US tour after it was discovered that the injured Noel Gallagher had sustained in a car crash earlier in the week were more serious than previously thought. Gallagher was discovered to be suffering whiplash and prescribed painkilling drugs after the Indianapolis incident last Tuesday in which he and band colleagues Andy Bell and Jay Darlington were injured. It forced the postponement of a planned gig in that city. The band were planning to resume the tour last Thursday (Sunday) at New York's Roseland.

SONY/ATV LAUNCHES CREATIVE OFFICE

Sony/ATV Music Publishing Europe is launching a London-based international creative department. It will be led by Fredrik Ekander, who is promoted to creative director, and Kim Rosenberg, who is promoted to creative manager. Both were previously in charge of the company's Nordic operations. The pair will work closely with creative staff in regional offices, reporting directly to Sony/ATV Music Publishing president Richard Rowe.

RTE EYES ATLANTIC FREQUENCY

RTE is exploring the possibility of relaunching the 252 longwave frequency once occupied by Atlantic as a music station. The broadcaster bought the 80% of the frequency it did not already own for a nominal fee just over a week ago after the plug was pulled on sports station 10amTalk 252 only five months after going on air. An RTE spokesman has ruled out the option of the broadcaster selling on the frequency, but adds it is too early at this stage to determine the way forward.

COTTELL TAKES EMI ANTI-PIRACY ROLE

EMI Recorded Music is responding to the increasing threat of piracy by appointing a global head of anti-piracy to lead its fight against the illegal distribution of music. Richard Cottrell, president of EMI Music Distribution (EMD) in the US, will take on the role and is moving to London to help design and manage the initiative. His appointment follows Universal's recent decision to install David Benjamin as its anti-piracy chief. EMI Recorded Music chairman and CEO Alan Levy says the move is necessary for EMI to counter the threat of piracy. "One of the most serious threats facing the music industry."

WEA APPOINTS PREEZER

WEA London has confirmed it is appointing former A&M press chief Andy Preezer as its new press director next month. For his last couple of years, Preezer has run his own label, the custom-made, independent PR, which included Dido, Sheryl Crow and Alabama 3 among its roster. He is expected to retain a number of the company's clients.

VIRGIN TO SUPPORT LONDON VENUE

Virgin Megastores has agreed to make a "significant" contribution towards the installation of £100,000 of PA equipment at the Union Chapel venue in Highbury, London, which currently does not have a PA system. The new equipment, which is being supplied by Sensible Music, includes multitrack, a mixing desk, speaker system and lighting rig.



Leading drum & bass act Rich FX and T Power have signed an albums deal with WEA London dance imprint ffx. It follows the Top 10 success earlier this year of their single Shake Ur Body, released through Positiva, which has sold more than 150,000 copies. "They are making full on cover records which still cut it on the underground," says ffx A&R Phil Faversham, who signed the act. A new single Don't Wanna Know (featuring DJ) has already received strong early support from Radio One DJs Jo Whalley, Trevor Nelson, Pete Tong, John Peel and Fabio & Grooverider and features heavily in the station's TV ads running throughout the summer. The single will be released in late October followed by the album and a third single in the new year. Pictured, left to right, are Faversham, T Power, Rich FX and WEA London managing director John Reid.

Pressplay upgrade enables users to download and burn

Sony and Universal-backed online music subscription service Pressplay has launched an upgraded service which extends US consumers' ability to download music from its catalogue and burn it to CDs.

The newly-launched 2.0 version of the service features unlimited streaming and downloading of tracks on a monthly rental basis, permanent downloading, greater CD-burning rights and the ability to transfer tracks to certain portable digital music players. But the new service has prompted concerns from some UK retailers who say the majors are sending out conflicting messages to the consumer.

Barclay deputy chairman Richard Wootton says, "We are trying actively to support members of the BPI in the campaign against piracy, and a number of the majors are introducing copy-protected product to stop people burning CDs while, on the other hand, giving away the music for the petty sums via the internet." He says the retail organisation will discuss the issues surrounding the new service on August 21.



Wootton: conflicting messages

Pressplay's new offer works on a three-tier pricing system: Pressplay Unlimited for \$9.95 per month; Unlimited Plus for \$17.95 per month; and Annual Plus for \$179.40 with 120 portable downloads.

Additionally, portable download "packs" of five, 10 or 20 tracks can be purchased, although not all tracks offered via Pressplay are cleared for burning. The service had previously limited the number of songs by a particular artist that could be burned per month.

Pressplay, which already has a licensing agreement with EMI, still hopes to put licensing deals in place with Warner Music Group and BMG to bridge the gaps in its music offer.

CatCo eyes remaining labels yet to join electronic database

PPL's CatCo sound recording database is moving into the second phase of its development as it aims to capture the remaining 60% of labels still filling in the time-consuming traditional registration forms.

Since launching in late January CatCo, which enables PPL member companies to register for PPL and mechanical licences from MCPS electronically, is already processing 40% of the estimated 150 new singles and 250 new albums released each week after signing up all the majors and 15 independents.

CatCo director Clive Bishop now says the infrastructure and personnel is in place for CatCo, which holds electronic details on information such as product releases, label ownership, artist and performers and the ISRC (International Standard Recording Code) on more than 6m tracks, to receive pre-release data on new tracks from the rest of its 3,000 members. The "one-stop drop" means record companies will only have to submit data once and CatCo will supply data to the nation-

EMI Music stretches market share lead

Queen's sales revival played a leading role in helping to stretch EMI Music Publishing's lead on the market shares during quarter two.

The band's Greatest Hits, II & III provided the publisher with one of its biggest hits of the quarter as it claimed a combined 22.5% market share. EMI again headed the separate singles and albums tables with 20.7% and 24.6% respectively.

Universal overtook Warner/Chappell to take second spot with 17.4% as Richard Wootton's company claimed third place with 15.9%. Sony/ATV moved up to third with 7.5% as BMG dropped to fifth with 6.7%. Carlin moved into the Top 10 in sixth place with 3.1% thanks to the period's biggest-selling single, the Elvis VJXL hit A Little Less Conversation.



Bishop: plans on target at discography database

"We said we'd have 15 Indies and the five majors on board by July. That has now happened and we are now negotiating with many other labels to bring the rest on board because the manual process is being phased out," says Bishop.

All data coming from the record labels already signed up is fed electronically from either companies' own label-copy systems, the CatCo application or via an interface from EMI's label-copy system.

Beggars Group chairman Martin Mills says, "This is a forward-thinking project as well as an essential one, and a crucial central resource to facilitate the future business of rights owners as the digital age becomes reality."

1Xtra launch focuses on live commitment

by Joanna Jones

The BBC's new urban digital radio station 1Xtra is bidding to establish a major live presence in the coming year as the network prepares to switch on this Friday. Opening with a five-hour opening show opened by Rampage and KC.

1Xtra programme editor Wilber Wilberforce says the station's commitment to live music, which will include the creation of three stand-alone outdoor events in its first year, will form a cornerstone of its launch phase.

"Because of our platform it is a good way for us to meet our audience and the live commitment will go right across the UK, showing we are not just a small London station — we are playing music for everyone," says Wilberforce, who is responsible for the day-to-day running, strategy, talent development and content of the station.

Two live sets from clubs across the country on Wednesday and Saturday nights will anchor the network's weekly live output.

Meanwhile, plans to launch three one-day 1Xtra-branded events



Wilberforce: live club sets

throughout the summer will be complemented by a live presence at other UK urban music festivals.

Radio One and 1Xtra's live events executive producer Jason Carter says the new digital station has a dedicated events team, including two executive producers and a live music co-ordinator.

"We'll also be touring the specialist shows and doing live outside broadcasts from festivals such as Sonar," says Carter, who confirms the station will have a presence in Ayla Napa next year.

"We are setting up a new radio station with almost the same infrastructure in terms of time and the

sheer volume of commitment to live music as Radio One," he adds.

Other key appointments at the station include Tarrant, Steale as managing editor, responsible for the logistics maintenance of station, George Ergatoudis as music manager and Ray Paul and Jane Morris as executive producers.

Wilberforce says the first record to be played as 1Xtra switches on will be one specially created for the launch, while key tracks on the station's first playlist are set to include major and independent label cuts and unsigned acts Sweddy'sa's feat. Careem & Gemma Fox as well as white labels from The Ends and Dizee Rasca.

A series of parties will broadcast live sets from five venues in Nottingham, Bristol, Sheffield, Glasgow and a gig at a secret London location featuring DJs Rodney P and Skitz, Rampage, Cameo and J'son on launch night between 11pm and 6am.

"The live commitment is a crucial part of launching the station and letting people know that we could be in their city soon," says Wilberforce.

BBC Worldwide gears up for TOTP Awards

BBC Worldwide is mounting a renewed international push for the Top Of The Pops Awards as preparations mount for the second event this autumn.

The awards show will take place at Manchester's MEN Arena on November 29 and be filmed for a 90-minute broadcast the following day in a likely early Saturday evening slot on BBC1.

The BBC has secured deals to broadcast the show to more than 100 countries around the world, including Australia, Japan and across Europe in the following 48 hours with some coverage tailored to individual markets.

TOTP Awards producer Robin Ashby says: "We want to see the brand going beyond the UK and this year the show's content will have even more of an international flavour."

He hints at a Pop Idol presence, saying the show will "reflect the show to the 12 acts to perform is well underway."

Voted by the public, the awards cover pop, rock, R&B, dance, new-comer, top, album and single categories. Nominations will be announced on November 2 while the show will be promoted across the TOTP brands.

CS WOODS LABELS FOR DOCUMENTARIES

Channel 5 is opening its doors to record companies with music-related programming ideas following a move to establish itself as the pop documentary channel with a new programme on 6PM. Instead, an independently produced documentary about the One Little Indian artist, will air in September.

FUTURE & CARLTON LAUNCH METAL TONE

Future Publishing has linked up with Carlton Books for the publication of its first *Metal Hammer* book, *Book Of Metal*. The 256-page A5-format reference title, written by the magazine's editor Chris Ingham, comprises features on both acts and sub-genres of metal. It will go on sale in the UK, the US and Australia on September 1.

LAW SOCIETY RECOGNISES MAF COURSES

The Music Managers Forum has been given accreditation from the Law Society for its training diploma MAF. Training to deliver a range of seminars that meet the society's Continual Professional Development requirements for lawyers. Since being founded in 1998, MAF's training has delivered a series of masterclasses focusing on legal and business issues within the music industry.

RETAILERS EXTEND MERCURY CAMPAIGNS

Retail chains are running the longest marketing campaign for the Mercury Music Prize to date following the additional sales they squeezed out of last year's nominated albums.

Mercury's Kevin Millum says the extra sales the prize delivered for retailers last year is persuading chains to extend the advertising from six to eight weeks.

EMAP AND GWR CREATE DIGITAL GIANT

EMAP Performance and GWR have formed a joint company, EDC Digital, to launch Emap's London-based data station Kiss across GWR's radio digital radio multiples Nationwide. This expands the station's potential UK digital audience by 5m, making it the largest local DAB multiplex brand.

ISHERWOOD LAUNCHES NET GUIDE

Patrick Isherwood, head of Eversheds' media practice, has written a 12-page guide on changes to the music industry brought about by the Internet. A Guide To Music On-line, is available via Eversheds.

MERCURY SHORTLIST SALES FIGURES

Several albums' sales were under stated in last week's Panasonic Mercury Music Prize story. Up to the week of being nominated, Roots Manuva's *Rum Come Save* (Big Dada) had sold around 50,000 units in total, according to Official Charts Company, over the electronic-sales data. Gemma Hayes' *Night On My Side* (Source) 11,000 and Electric Soft Parade's *Holes In The Wall* (D) 37,000.

THIS WEEK'S BPI AWARDS

Goldplay's *Parachutes* reaches six-times platinum status while Travis's *The Invisible Man* goes four-times platinum. Fun Lovin' Criminals' *Bag Of Hits* receives a gold gong, while Roots Manuva's *Rum Come Save* Me receives a silver accolade.

HOW TV SHOWS' RATINGS COMPARE

| Programme | This week's % change |
|----------------------------|----------------------|
| Top Of The Pops* | 3,809 n/a |
| Top Of The Pops II (Teas) | n/a n/a |
| Top Of The Pops III (Week) | n/a n/a |
| CD: The One (Big Dada) | 1,200 n/a |
| SMTV | 1,200 n/a |
| The Saturday Show | 755 n/a |
| The Popul Chart Show* | 628 n/a |
| Popworld (Sun) | n/a n/a |

* Connected music. Source: Mediabase DMO (Data data for 10 July 2002).
n/a: No data only available in no year-on-year comparison available.

Head and Barton set for 2002 ITC soapbox

Bob Head — who founded Internet Bank Egg — and Cream co-founder James Barton have been confirmed as keynote speakers for the ITC City conference in September.

Panelists already confirmed at the event, which will take place in Salford from September 18-19, include a disassembler of the broadband press's contribution to record sales, which will feature *Guardian* music critic Alexis Petridis and *Financial Times* music editor Sathnam Sanghera.

Meanwhile, a new ITC message board is being launched today (Monday) as a forum to encourage debate about music and the record industry. Available as a link from www.itscity.co.uk, it is intended to become a permanent arena.

ITC general manager Mark Hart says he hopes the new message board will become a talking shop for opinion formers.

Sony to sell off last remaining European studio

Sony UK is planning to sell the company's only studio facility in Europe as it says it is no longer a core part of its business.

Some 30 staff at London's Whitfield Street studio, where artists including Mick Jagger, REM and Madonna have recorded, are to be laid off next Wednesday amid plans to dispose of the business. A Sony spokesperson says the decision to sell is part of an ongoing process of review. "We are selling the business as a core concern and we hope whoever buys it will take on all the staff," he says.

"A purely strategic one," he adds. "Although the studio is profitable and successful and provides



Demon Music Group is hoping to tap into the continuing growth of synchronisation income with the launch of an online music database which it aims to establish as the leading sync marketplace for independent music. The site features more than 17,000 tracks from the group's own catalogue — which features artists such as Elvis Costello, T Rex and Al Green (pictured) — all of which are searchable via a wide range of criteria by potential licensors from the film, television and advertising industries. Discussions with other independent catalogue owners are underway, with Brunswick, whose catalogue includes music by artists such as Jackie Wilson, The Chi-Lites and Barbara Acklin, already on board. Demon commercial director Adrian Sear says the site (www.tracklicensing.com) has been designed as a neutral space with virtually no Demon branding, to attract other catalogues. While the site does not yet allow online licensing, it offers 30-second clips of more than 2,000 tracks and is intended to provide a 24-hour service to back up Demon's three-strong sync team.



Whitfield Street studios: for sale services of a high quality to Sony Music labels. It is not core to our business of finding and developing artists and selling and publishing music."

The company will outsource its recording commitments following

the sale of the studio, although no buyer has yet been found.

The news comes just months after EMI sold its west London Townhouse studios to Sanctuary in a deal thought to be worth £2.5m, to focus on its Abbey Road and Olympic operations.

Purpose-built in 1965 and originally a CBS facility, Whitfield Street was renamed and re-launched as Sony Music Studios two years ago and consists of three studios and seven post-production suites as well as duplication and archiving services.

The facilities house one of the major orchestral recording spaces still in existence in London. Studio Accord's chairman

Malcolm Atkins says, "Twenty years ago the majors did not see studios as a core part of their business and we are now seeing record two of that with many of them offloading studios."

News of the Whitfield Street disposal comes as Sony Music continues to reshape its operations worldwide. In the US, it has emerged that up to 100 of the company's 5,000 staff may be laid off in a bid to streamline its operations. Reports were also circulating this week that Sony Music Distribution in the US is reducing its team to 25 staff and trimming back its operations through the planned closure of two sales offices.

Tower seeks UK partner as chain axes six stores

by Paul Williams

Tower Records is seeking a strategic partner or franchisee for its UK and Irish business after revealing plans to scale back drastically its operations.

Six of the US retailer's UK and Irish stores are closing over the next three months, leaving only two London outlets – its flagship Piccadilly store and shop in Kensington High Street which also houses its head office – two Dublin branches and its online business. Around 120 jobs are likely to be lost in the shake-up.

Ahead of the proposed closures, which follow the recent axing of its Glasgow branch, Tower plans to continue trading during the transition period at its Whiteleys and Camden stores in London, in Southampton and in Weston-Super-Mare, although its Birmingham store has already closed.

Tower Europe senior vice president Andy Lowm admits "profitability has remained under pressure" at the chain, despite a restructuring programme last year and "a number of initiatives which have improved productivity". "Price competition is intense and costs have continued to rise, most



Lowm: profits "under pressure"

notably rents, which have increased by 40% overall, and are anticipated to be almost double in one case," he says.

Lowm claims that, despite a reduction in tourism, Tower has achieved growth in sales and its market share in both the UK and Ireland, though "not sufficiently to offset the negative factors affecting our business".

In the circumstances, and with great regret, it was felt that the best way to protect the core business and the Tower brand is to retrench to a smaller, more viable group of key outlets, with a smaller but more focused management team," he says.

Discussions with a number of potential strategic partners and franchisees for the surviving stores have been underway for the past

two months. Tower declines to reveal when it hopes a partner or franchisee link-up will be in place.

The US retailer's troubles here reflect deeper problems across its entire operations, highlighted by its most recent financial results, which showed a loss of \$8.5m on \$225.2m sales of the quarter ending April 30. The sale of its Japanese business is due to go through this month to Tokyo-based Nikko Principals Investments for \$120m, while in July it announced a \$26m term loan from JP Morgan Chase and other banks. This followed a deal for a new \$125m revolving credit facility.

Tower Records president and CEO Michael Solomon believes the six store closures within the UK will provide "greater financial stability for our entire company".

The decision to scale back comes nearly 17 years after Tower arrived in the UK, launching its Kensington store in November 1985, followed by its main Piccadilly branch in July 1986. However, the chain has failed to grow in size significantly and has restricted its few openings in recent years to smaller sites with the exception of Birmingham, which opened in December 1996.

Rival retailers expand despite tough sales market

The troubled fortunes of Tower Records stand in sharp contrast to those of several rival retailers which are rapidly expanding their chains.

Independent Music Zone claims it is now the UK's fastest-growing music chain as it continues an expansion programme, adding 13 new stores to its business during this year.

Founder and owner Russ Grainger, who predicts that turnover will rise from £50m to £20m next year, puts his chain's recent success down to the group's "no frills" policy and the aggressive pricing strategy which sees CD albums typically marked up at £3.75.

"We are the easiest of the music business. We don't have snazzy stores and don't specialise. We just have a good range of products which are easy to find," he adds.

It is a similar story at fellow independent Fopp, which has expanded

from being a one-man shop in Glasgow to a chain that will number 14 stores in total by the end of the year. Its first London store was opened in Covent Garden just over a week ago, while it launched last month in Cambridge. Other openings are set to follow this year in Edinburgh and Reading. Chairman Gordon Montgomery believes store numbers can comfortably rise to 30 within three years.

He admits that market conditions are difficult on the High Street at present but says Fopp's success is easily explained. "We focus on the customer by giving them what they want and give them the prices they want and the selection they want," he says.

HMV announced at its annual conference in May that it would open up 20 new stores during the year with its 150th UK store on course for some time this autumn. Virgin Entertainment Group's main focus is converting some of its

branches into either Virgin Megastore Express stores or Virgin Gamestores, although it is also undertaking a Megastore refurbishment programme.

The supermarkets are also rapidly growing their music presence through new store openings or expanded departments, while it is not all doom and gloom for US music retailers trying to make a buck in the UK market. Against the complete closure of the Sam Goody chain in 1999 and Tower's shrinking presence, books and music retailer Borders has steadily built up its UK chain to 13 stores currently with four more openings by the end of the year.

Borders UK Superstores managing director Phillip Downer notes, "There are always cultural challenges and the important thing for a foreign retailer coming into the UK is to recognise the challenges and draw breath after arriving and assimilate what they've learnt."

MW COMMENT

LOOKING BEYOND COST-CUTTING



Scarcely a week seems to go by without another announcement about a record company overhauling some area of its activity.

Last week it was the turn of BMG (farming out half its local independent sales activity to THE), and Sony (selling its Whitfield Street recording studio). In previous weeks Warner has exited independent sales and Universal and EMI cut manufacturing.

The common theme linking all these developments is that companies are working feverishly to adapt to current market conditions, let alone the conditions they expect to develop over the next couple of years. Yet what remains striking is not how much, but rather how little the core structures of most of the larger companies have so far changed.

The definition of core record company activities has been significantly narrowed to focus on signing and developing talent, but scarcely how they approach that task remains little different from a decade ago.

BMG made the most radical step last year when then chairman Richard Griffiths sought to dismantle its label-based structure to create a central operation geared more along genre lines. Since then the company has started to function in that way. However, though it has enjoyed huge success with Pop Idol spin-offs and artists such as Dido and Alicia Keys, the approach clearly is yet really to be tested when it comes to developing and marketing new UK talent.

Meanwhile the other majors continue to work along traditional self-contained label lines. Yet quite how viable that approach will remain in the current climate looks questionable. It may be appropriate in a large organisation where a string of rival labels are all firing on all cylinders, driven by internal competition and enjoying international success, but that is clearly not the case across the business. And, rightly or wrongly, companies are being forced to focus on fewer signings while looking for immediate short-term returns more than ever before.

Artists understandably identify with labels rather than faceless corporations, yet all companies are given character by the people that work there. And arguably the best rock A&R man, urban street team or pop marketer will thrive on the repertoire they are working and the people they are working with, regardless of the wider structure. There is the "one size fits all" solution, and boutique units will continue to thrive. But pressure on overheads suggests more changes are in the pipeline. Now is the time to create a structure for the years ahead – not just the next few financial quarters. *Stuart Watson, chairman of musicweek.com*

STUART WATSON TIME FOR LABELS TO THINK GLOBALLY



A significant shift in mindset is required if the majority of UK repertoire artists are to exploit fully homegrown talent on today's international stage.

History has a bad habit of repeating itself when it comes to the limited artist availability that international departments have to juggle with, while attempting to drive sales in "foreign" territories. That's why a truly global strategy is needed from the "get go" – and the necessary time to capitalise on what the world market has to offer should be allocated accordingly.

The change in mindset that I am urging involves labels looking beyond, for example, securing another Saturday morning TV appearance in front of 1.5m UK viewers so that the artist might enter two or three slots higher on the UK charts. If an act is to break internationally, it is just as important to prioritise their time so that they can be available to appear on key shows such as Italy's Festival Bar, Germany's Watten Das, or Japan's Music Station which also record at the weekend.

Instead of bemoaning the decline in world sales, and the lack of UK chart success stories for UK talent, shouldn't we rather be embracing opportunities to get our UK artists into markets that are ready to welcome them with open arms?

Success at home is important and vital for UK artists, but it is by no means a prerequisite for success elsewhere in the world. Non-traditional territories such as Korea, South Africa, Mexico, Poland and Portugal are all good examples of markets that are willing to give our acts the opportunity to succeed that the UK is (generally) not.

Different music genres tend to work in different markets and these should be targeted accordingly. Rock acts can be hugely successful in Japan, Australia, Italy and Brazil without necessarily making it in the UK first, while pop acts can generate substantial sales by spending time in South East Asia and Eastern Europe.

These of us prepared to invest the time, and take advantage of what the world market has to offer, are the ones who will enjoy long term international careers with our acts. The management companies already benefiting from this discretion will agree that record sales are only a part of what I am referring to.

In these cost-conscious times, companies cannot sign acts and spend \$1m making an album and three videos unless they target the world market from the outset. And consistency, commitment and continuity are needed at all times to make this approach work.

Stuart Watson is managing director of Zomba International Record Group

Top brands back Asda music psh

Asda is focusing customers on its music and entertainment business during the next two months with a massive Music Mania promotion culminating in the largest music concert the retailer has so far mounted.

The promotion, in tandem with Cadbury's, Pepsi and Walker's Crisps, launches this Saturday when half the stores in the multiple's 250-store chain will mount live music events in their car parks.

Asda music buyer Nick Chilcott says he envisages local DJs, bands, dance troupes and pop quizzes all featuring, with the drinks



Sugababes joining Asda gig line-up and confectionery companies awarding prizes of chocolates, crisps and soft drinks. "We are going to keep it as local as possible and they will vary on a store-by-store basis, but we hope to get a few iLR DJs in and possibly get

staff to dress up as pop stars. It will be a whole theatre around music," he says. The rest of the stores in the Asda chain will launch their promotions the following weekend (August 24).

Running alongside the campaign will be an in-store promotion in which selected CDs will be priced at £4.86 or £6.86, while Music Mania reaches its apex on September 8 when the Asda store in Gateshead will top a 15,000-copy big gig featuring a host of top bands. Already confirmed for the concert are A1, Atomic Kitten, Daniel Bedingfield, Busted, Hear'Say, S Club Juniors and Sugababes.

chartfileX

● Albums from Mute's Moby, Independent's Travis and The Beatles achieved platinum or multi-platinum sales in July's Platinum Europe Awards. The status certifications, issued last Tuesday by the IPI, saw Mute's Moby following his previous album *Play* in reaching platinum after 18, boosting it to double gold-selling performer in France and the UK and platinum in Switzerland, Portugal and Ireland. Meanwhile, Travis scored double glory as the Invisible Band passed the 2m sales mark in Europe, while its predecessor *The Man Who Notched up another million sales to go tri-platinum on the continent. But it was The Beatles' One album which took the sales crown, scoring 6m sales for EMI – a tally only beaten since the awards were established by Celine Dion's Let's Talk About Love, which sold 9m.*

● Building on airplay gains for their single across the continent, Innocent/Virgin's Atomic Kitten reap sales chart rewards in Australia as its *OK* strides ahead 10 places to reach 32, the chart's highest climber. Meanwhile, the track holds at three in Music Control's German airplay countdown, while slipping one place to six at Swiss radio.

● European radio begins to follow Norway's early lead with Coldplay's *In My Place* as the single rockets 30 places in the Control Dutch airplay chart from 45-43 and climbs Dermot's airplay countdown 20-17. Meanwhile, Norway continues to support the track, boosting the lead-off single from forthcoming album *A Rush of Blood To The Head* 31.18 up the airplay chart.

● Australia's albums sales chart Top 20 sees five UK-igned acts jostling for contention this week with Kylie Minogue's *Fever*, which has distributed through Festival Musicdown under demand, leading the way at number eight. Polydor's Roman Keating and Sophie Ellis Bextor see their *Destination* and *Read My Lips* albums each lose ground to sit at the number nine and 10 slots respectively ahead of 52's *Jennyholly* at 11, while East West's *Morcheeba* jump six to 20 with *Cherango*.

● As Liberty X's home territory capitalizes on its head with a new single, Mantronix come Got To Have Your Love, much of European radio sticks with Just A Little as the single forges ahead in Music Control's Dutch and Belgian airplay countdowns. Just A Little climbs one to six on the Dutch chart – the highest UK-igned contender in that territory. Meanwhile, Belgian radio, helped by current promo activity, boosts the track 17-9 as it slides one to 22 in Australia's sales countdown.

● A return trip to Germany for WEA London's *Holly Valance* looks to improve her profile as her single *Kiss Kiss Lips* jumps ahead four places to nine in the Music Control airplay chart. As her home territory of Australia – where she is currently wrapping up her acting commitments – the single moves up one place to nine on the sales chart.

by Joanna Jones
Beth Orton's third album *Drybreaker* has comfortably landed the Heavenly signing with her biggest chart success yet in the US by debuting inside the Top 40.

The release bows in at number 40 this week on the *Billboard* 200, easily bettering her previous peak entry achieved by *Central Reservation*, which entered at 110 in 1999. Her debut offering, 1997's *Trailer Park*, did not experience any significant chart success in the US.

"A Top 40 entry is a fantastic result," says Capitol UK international director Kevin Brown. "Our target was Top 50 which was ambitious, but we thought achievable, particularly considering the amount of time she has spent in the US and she's

Def Leppard (pictured) are now focusing on other key international markets after a wealth of promotional activity across the Atlantic to support new album *X*, which debuts at 11 this week on the *Billboard* 200.

The veteran band completed an exhaustive radio promo tour Stateside in the latter part of July, coupled with online and retail

promotions and VH1 exposure, has driven the North American campaign of the album. Mercury UK director of international marketing *Thomas* says the US campaign is "in great shape". "We are up on our target elements globally and the band have had to spend quite a bit of time in the US and Canada on an international promotion tour," says the album's second single *Long Long Way To Go* is due in October, while Def Leppard's tour is scheduled to start in November in the UK before moving on to Japan, US and Canada and Europe in the new year.

EURO AND UK TOP AIRPLAY HITS

| Country | Title/Artist (Label) | Chart pos. | Last |
|---------|--|------------|------|
| GERMANY | No.1 Theocracy - Vanessa Carlton (A&M) | 1 | 4 |
| UK | No.1 Minder - Sophie Ellis Bextor (Polydor) | 1 | 1 |
| FRANCE | No.1 <i>Heart 4 U</i> P!nk (Jive) & <i>Real</i> (Poly) (MCA) | 2 | 1 |
| UK | No.1 Minder - Sophie Ellis Bextor (Polydor) | 2 | 1 |
| GERMANY | No.2 A Thousand... - Vanessa Carlton (A&M) | 2 | 1 |
| UK | It's OK Atomic Kitten (Innocent/Virgin) | 3 | 3 |
| ITALY | No.3 Adele Lee Kolobaj (Columbia) | 3 | 4 |
| UK | Kiss Kiss Holly Valance (WEA) | 8 | 8 |
| NETHER | No.1 A Thousand... - Vanessa Carlton (A&M) | 1 | 1 |
| UK | Just A Little Liberty X (J2) | 6 | 7 |
| NORWAY | No.1 <i>Usher</i> - Elinor W. Nilsson (J2) | 1 | 1 |
| UK | It's Not Tomorrow... - Minder (Polydor) | 4 | 10 |
| SPAIN | No.1 <i>Rock</i> - Amargo Lan (Columbia) | 1 | 4 |
| UK | Shout - The Dog's Back (Mercury) | 2 | 2 |
| SWITZ | No.2 A Little - Elinor W. Nilsson (J2) | 1 | 2 |
| UK | Love At First Sight Kylie Minogue (Parlophone) | 2 | 2 |

The above data is based on the chart week ending 11th August and the highest-grossing act in the chart. Source: Music Week



AMERICAN CHARTWATCH

by ALAN JONES

A frenzied promotional blitz of TV and radio, a hit single and the start of a 56-date tour all contributed to a bumper first-week sale for *The Rising*, the first album of new material by Bruce Springsteen And The E Street Band since 1994. The album was the fifth this year to open with sales of more than 500,000, shifting some 525,000 copies to debut at number one. That is more copies than Springsteen's last studio album – *The Ghost Of Tom Joad*, which reached number 11 – sold in the six years that have elapsed since its release. *The Rising* is Springsteen's sixth number one album, following *The River* (1980), *Born In The USA* (1984), *Live 1975-85* (1986), *Tunnel Out Love* (1987) and *The Greatest Hits* (1995).

Although they cannot match Springsteen's 27-year chart span, British rockers Def Leppard have an unbroken string of chart albums dating back to 1980, peaking with *Hysteria*, which topped the chart in 1987, and went on to sell more than 11m copies. Their latest album, *X*, debuts at number 11. While that position neatly sets the peak of their best album, 1999's *Euphoria*, its first-week sales of 22,000 are well below *Hysteria*'s opening 98,000 tally.

As in Britain, Def Leppard reaches a new peak with their current album *Drybreaker*. It debuts at number 40, with first-week sales of 28,000, Orton's



Orton: *Billboard* breaker

was in the market as early as March during a week of long-leg press."

US affiliate Astralwerks expects Orton's 200,000 US audience to at least double with this album as Brown notes the UK and US companies have committed time and resources to Orton breaking America. "The US has been our primary focus and, for the three months around release, Beth spent

eight weeks in the US," says Brown.

Core radio support for title track *Drybreaker* has come from key Triple A stations WXRV in Boston, KGRS in Austin, KMTT in Seattle and KCRW in Los Angeles, while Orton has played live acoustic sessions at radio stations around live dates across the country. "The next step is to take Concrete Sky to modern AC radio," says Brown.

Her ads work is just starting on the *Drybreaker* campaign in other international markets, including Europe and Australia where Orton may tour in the new year.

Orton is currently completing a 16-date US tour, which kicked off with a free concert in Central Park and comes to a close in LA. She is then set to appear on high-profile

live dates. Craig Kilborn show on August 22 before touring Europe and the UK from the beginning of September and returning to the US for another tour in November.

Boosting Heaven's strike rate further across the Atlantic, labelmates Doves will be the subjects of a concerted marketing push by the US company surrounding a string of live dates.

A TV and radio advertising campaign for *The Last Broadcast* will run in major cities including Los Angeles, San Francisco and Boston, while 25,000 promotional CDs featuring Caught By The River and a live acoustic version of *There Goes The Fear* will be distributed. They have been confirmed to appear on David Letterman on September 5.



PROMO DIARY: HOLLY VALANCE

August 22 Photocall for Japanese press

August 26-28 German radio tour and press interviews in Munich, Hamburg and Berlin
August 30 Warner France sales conference plus radio promo in Paris
September 4 Hit Machine, France
September 5 French radio and press day
September 7 Performing at the final Festivalbar TV show in Verona, Italy
September 10-15 German promo: Cologne Viva Interactive, TV, Total, Viva Special and Berlin for MTV Select

September 29 Appearance on Italian TV show *Quelli Che Il Calcio*
October 15-20 Promo week in Japan
October 28-November 7 TV, radio promo tour plus showcases in Hong Kong, Singapore, Thailand, Malaysia and Korea

TOP UK AND UK-IGNED SALES CHART PERFORMERS ABROAD

| Country | Artist/Album | Chart pos. | Last |
|--|---|------------|------|
| AUSTRALIA | single <i>Just A Little</i> Liberty X (J2) | 1 | 4 |
| album <i>Destination Roman Keating</i> (Poly) 7 | 4 | 4 | |
| CANADA | single <i>Baby's Got Back</i> - Prodigy (XL) | 6 | 5 |
| album <i>Never Kisser Minogue</i> (Parlophone) | 21 | 22 | |
| FRANCE | single <i>Minder</i> - Sophie Ellis Bextor (Poly) | 5 | 5 |
| album <i>Cherango Morcheeba</i> (WEA) | 23 | 15 | |
| album <i>Just A Little</i> Liberty X (J2) | 19 | 18 | |
| album <i>Destination Roman Keating</i> (Poly) | 20 | 11 | |
| ITALY | album <i>Read My Lips</i> (Mercury) | 4 | 3 |
| album <i>Human Chemistry</i> (Jive) | 6 | 6 | |
| NETHERLANDS | single <i>Just A Little</i> Liberty X (J2) | 5 | 7 |
| album <i>Destination Roman Keating</i> (Poly) | 22 | 17 | |
| SPAIN | single <i>Baby's Got Back</i> - Prodigy (XL) | 6 | 5 |
| album <i>The Very Best Of The Police</i> (Globe) | 15 | 15 | |
| US | album <i>Love At First Sight</i> - Kylie Minogue (Parlophone) | 21 | 49 |
| album <i>X</i> Def Leppard (Mercury) | 11 | - | |

Source: ASC Sweeney, Spotnitz, Music Control, Jive, Virgin, Poly, MCA, Universal, BMG, Island, EMI, Warner, Connoisseurs, and Sundance

last album, 1999's *Central Reservation* debuted and peaked at number 110. While Def Leppard and Beth Orton wave the flag for Britain on the Top 40 albums chart, Antipodean born UK based and signed Daniel Bedingfield and Kylie Minogue do likewise on the singles chart. Bedingfield's *Got To Get It* is impetus and leaps 10 more notches to number 33 on the Hot 100. Despite this he is leapfrogged by Minogue's latest single *At First Sight*, which is the biggest move on the entire chart, improving 49-31. Although Minogue's single has climbed 28 places in the last fortnight, its success curiously coincides with a downturn in the fortunes of her Fever album, which has dipped 65-74-77 in the same period.

Finally, British hit BMM (pictured) make a welcome return to the Hot 100, debuting at number 68 with *Out Of My Heart* (into *Your Head*). The introductory single from their second album *Into Your Head*, which is released two weeks tomorrow (August 27), it has already surpassed their last single, 2001's *Ghost Of You*, which never made it into the Hot 100, peaking at number 40 on the bubbling under list.

Group's two previous US singles did chart, however, with *Back Here* reaching number 13 and *Still On Your Side* climbing to number 54. Their debut album, *Sooner Or Later* – home to all their previous singles – sold 500,000 copies in a 10-month chart run and peaked at 38.

BLUE

The take R&B pop forward to next level for second album

by James Roberts

With worldwide album sales of 2m since the release of their debut *All Rise* last November, the rise of Blue has been nothing short of meteoric.

With the band fully up and running on the pop treadmill, the race is now on to sustain the band's appeal into album two. In development since January, their as-yet-unreleased follow-up is now in the final stages of completion, in preparation for a November release date. "There is a lot of anticipation around the world for this album," says Hugh Goldsmith, managing director of the band's label Innocent.

Blue's R&B pop sound has quickly become established across the nation's airwaves, with the band's four singles to date - *All Rise*, *Too Close*, *If You Come Back and Fly By* - all still favourites at radio. Upcoming single *One Love*, which is due for release in October, looks set to consolidate their place in the market while attracting new fans.

"It's exactly what we need to do with the Blue sound right now," explains Goldsmith. "We would be mad to depart from it at this stage. It will hook in people that have liked the softer elements of some of their previous singles." Norway's StarGate have written and produced the track, along with three others likely to make the final tracklisting, including Riders, Blue's hardest-sounding sound to date. "It has Brits performance written all over it," says Goldsmith.

Along with StarGate's continued involvement, new input has also helped to push things forward. Production team Copenhagenis - who share studio space with Cuttler & Joe - have delivered one of the album's highlights. In fact, the new album suggests a wealth of single opportunities. *Don't Treat Me Like A Fool* offers what is possibly the strongest vocal performance of the group to date.

There comes a time in the career of most successful pop acts when involvement in songwriting becomes important to them. In the case of



Blue: new album set to be released for the Christmas market

KEY TRACKS ON BLUE'S SECOND ALBUM

One Love: Already scheduled as the album's first single in October, this takes the Blue sound forwards while consolidating their position in the market.

Riders: Blue's toughest-sounding track to date comes courtesy of StarGate, who have mixed 'dirty beats' with swaggering attitude.

Right Here Waiting: This is a classic uptempo pop song written and produced Rob Devis and features his trademark bassline sound.

Don't Treat Me Like A Fool: There is a stunning vocal performance at the heart of this ballad, which has a strong Motown feel.

Invitation: Up-and-coming production team Copenhagenis provide the mix on this spunky track.

Blue, the members have all gradually been developing as songwriters, but their songs do not automatically make the album just because they were self-written. "Their songs have to compete with those from people like Rob Devis and StarGate for space on the album," says Goldsmith. In fact, some of the album's best songs - such as *Flexing* and *Shoutin' B* Doing This - have emerged from writing sessions between the group, who last year signed a publishing deal with Universal Music Publishing.

The likes of Kenny Thomas, Connor Reeves and AJ Tennant have also been cowriting with the band for the album.

The selection of songs for the album is undoubtedly influenced by Innocent's modest approach to A&R, which tests demand for certain sounds. Focus groups and market research figure heavily in the campaign for a new launch - as they do in most FMG industries, although they are still all too often overlooked by the music industry.

The Blue story could have turned out very differently, according to manager Daniel Glattman of Intelligent Management. Glattman - a distant relative of producer Jimi Luvine - had managed various little-known pop acts in between studies in Leeds. Exasperated at record labels wanting to change his acts in order to sign them, he approached Innocent directly about developing a new pop act from scratch. "I started auditioning lots of girls to front a DJ-based act," says Glattman of the first steps of the partnership. "By chance, Anthony and Duncan turned up at one of the auditions," he says.

Innocent quickly put its plans for a girl group on ice and went about finding the third and fourth members of Blue. In the end, however, the first two recruits did it themselves by phoning their friends Lee and Simon.

Now Glattman's role involves more than the band's day-to-day activities. He is currently putting in place the pieces of the jigsaw that should ensure the band's elevation to the next level. "This album is about weaving Blue into the fabric of consciousness of the country," he says. "When we started it was about appealing to 12-year-old girls, but now it's about appealing to people across the board." The contracts on the table include a deal with broadcaster Sky for a pay-per-view concert from Sheffield Arena on November 24, and a merchandise contract with TLC, which will see Blue-endorsed products in stores such as Asda, Woolworths and Tesco. This activity is timed to take in with the 21-date UK arena tour (including four nights at Wembley Arena) in support of the new album. With a lucrative Pepsi sponsorship also expected in 2003, there is clearly no shortage of opportunities when you manage the hottest pop act of the day. "It's not about flogging an artist to death, it's about choosing the right things for them to do," says Glattman.

● Blue's second album will be released on November 11, and will be preceded by the single *One Love*

GOLDSMITH'S INNOCENT: FIVE YEARS OF CHART ACTION

When RCA managing director Hugh Goldsmith left the major in 1997 to set up Innocent under the command of Virgin's Paul Conroy, few would have predicted that within five years the new label's market share would grow to rival that of its parent company. But that is exactly the position the label found itself in last year, being responsible for seven of Virgin's eight biggest-selling singles in the UK.

The first signs of activity at the label were encouraging, but it certainly wasn't an immediate success. The label's debut single release, *The Promise* by dance act Essence, reached number 27 in March 1998, while other acts signed for development included Scottish guitar act Soundzbugy and leading New York DJ and producer Todd Terry.

However, it was an issue of *Music Week* on August 23, 1997, that provided the breakthrough. The magazine's label's first key pop signing that would pave the way for the string of successful acts that have built it into what it is today. Billie Piper was spotted on the front cover as part of a Smash Hits advertising campaign to the music industry on the back of its latest ABC figure. At the time, Goldsmith told *MW*, "We thought about the idea of a solo female act and it seemed like the obvious thing to do. And there she was, sitting in front of me on the cover of *MW*."

One key element of Goldsmith's approach is his near-obsessive attention to the detail of all aspects of his

HUGH GOLDSMITH'S CAREER HISTORY

1981-85: Media planner
1986-88: Takes sabbatical to spend time as a musician & songwriter
1988-92: Publisher of *Sky* magazine
1992-95: Marketing Director, RCA Records UK
Worked with Take That, M People, Annie Lennox and Robson & Jerome.
1995-97: Managing Director RCA Records UK
Five and Natalie Imbruglia were key signings during this time.
1997-present: Managing Director Innocent Records
Launched Innocent Records in March 1998 with *The Promise* by Essence and scored first number one in June 1998 with Billie's *Because We Want To*.



artists' careers. It takes the opposite of a scattergun approach: only signing a small number of acts, but making sure each is finely tuned to maximise potential. "S2 is the blueprint. We want to have a strike rate better than the majors," Goldsmith told *MW* in 1998 on the eve of Piper's debut single *Because We Want To*. Of course as part of EMI Recorded Music, Innocent is far from being independent, but its independent ethos shines through. The label operates as an autonomous unit with eight staff handling A&R and marketing activities, using out-of-house press and

plugging agencies for much of the day-to-day promotion tasks. Although Cheryl Robson oversees most of Innocent's A&R activity when the company launches, her departure prompted Goldsmith - who is currently understood to be finalising a new deal with Virgin - to become far more hands-on in the record-making process.

Following Billie's breakthrough, which saw the teenager score three number one singles and two Top 20 albums, Marlene McCutcheon quickly made the transition from soap queen to chart star, starting with her number one debut *Perfect Moment* in April 1999. As McCutcheon followed up her debut with singles *I've Got You and Talking In Your Sleep* and a double-album *Union* album, Me and Us, girl trio Atomic Kitten embarked on string of pure pop singles aimed at the teen market. However, awareness of the act failed to translate into album success, with their debut *Right Now* limping into the Top 40 for one week in October 2000. It was the beginning of a series of events that would lead to the act's line-up being rejuvenated, and scoring a chart-buzzing number one with *Whole Again* just three months later (which went on to become one of 2001's biggest-selling singles).

Their remake debut album then scooped a number one position last August. Atomic Kitten's second album, *Get The Feeling*, is now prepared for the autumn 2002 market and is likely to be joining Blue's second album in the pre-Christmas best-sellers list.

Blue's manager Daniel Glattman says, "To have signed Blue to Innocent is a real privilege. I'd recommend everyone watch this space because I know for a fact that this is just the beginning of the story." And with a clutch of new acts already ready to roll with next year, Innocent is already underway with the development of its next chapter.



SINGLE

of the week

ASH: Envy (Infectious INFECT119CD). Ash preview their forthcoming singles collection



with another of the spiky pop classics for which they have earned themselves the reputation as Northern Ireland's band of the past decade. The Radio One B-listed single is supported by a handful of festival shows, which should harness their reputation as a must-see live draw. Also worth checking out is the fun video, which sees the act ham up proceedings by doing impressions of many of their peers.



SINGLE

reviews



RECOMMEND MS DYNAMITE: Dy-Na-Mi-Teo (Polydor 5709782). The north Londoner takes on her US R&B peers at their own game with this stand-out from her album *A Little Deeper*. Produced by Salaam Remi, it is a laidback, jazzy groove topped by a nostalgic vocal from Ms D. A-listed at Radio One, it could well outperform the number seven placing of lead-off single 'It Takes More'.

PLUTO: Can I Get A... (Epic 01411359ER). Just in time for the Notting Hill Carnival comes this summery garage cut from west London's Pluto. Production from Ed Case gives an underground edge, while Pluto's cheeky lyrics natcheck the inevitable thongs, gold and bling bling.

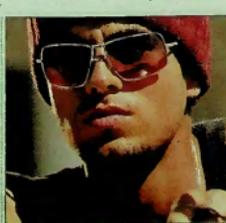
THICK D: Insatiable (Multiply MULTI88). An alter ego of E-5mooove (previously titled Thick Dick on Subliminal US), this funky house track has caused a stir with DJs such as Pete Tong and Eric Morillo. It has a long life and will be spinning right through until the Ibiza closing parties in September.

RECOMMEND CHRIS COCO: Only Love (Distinctive Breaks DP931). Drenched in strings and dooby beats, this first single from the cutthroat pioneer and Radio One DJ's debut album *Next Wave* should get pulses slowing throughout the land. A mix from Andy Morris should take the track into the clubs, and its profile will be raised by several DJ dates and Coco's radio show.

HARVEY: Get Up And Move (Go Beat G0BCD52). Another member of the So Solid Crew ventures into solo territory with this fast and furious garage/rap hybrid, which features female MC Tor on rap duties. Boundary-bending Harvey seeks to cover all bases: a rock remix by A will turn on the alternative crowd, while Mr Shabz' Dark Side Mix, which features Skat D and Mia-Teeq's Alesha, is going down well in garage/land. It is C-listed at Radio One.

TWEET: Call Me (Easik West Elektra EW3381). The second cut from Tweet's debut album *Southern Hummingbird*, while by no means the strongest track of the bunch, boasts a sultry Eastern hook coupled with her trademark amyo vocals. It is already B-listed at Radio One.

SAINT ETIENNE: Action (Mantra MNT3CD). This pleasant return from Saint Etienne is a taster for the forthcoming Finisterre album. Action is an unassuming breezy number boosted by Sarah Cracknell's warm delivery and a subtle yet effective hook. Remixes come courtesy of trance



demon DJ Tiesto and leftfield darlings Laub. **GOYEN BOY FEAT. MISS KITTIN: Rippin Kittin (Illustrated EPs ILCC0007).** This pairing of the Swiss whiz's electropop with Miss Kittin's sinister narrative has been reaching clubland's nether regions for some months. Mxes from X-Press 2 and Freaks drag the track onto the main floor, but it is the menacing original feel with the plaids.

TWENIES: Have Fun, Go Mad! (BBC Music WMS560572). Bella, Milo, Fizz and Jake create any talk of a mid-career crisis or creative differences with this bubbly cover of Blair's number 37 hit from 1995. Their immense fanbase will ensure it repeats their previous four singles into the Top 20.

DJ VADIM FEAT. VAKILL: It's On (Ninja Tune ZEN12108). As well as MC Vakkil, this hip-hop cut features DJ Babu (World Famous Beat Junkies, Dilated Peoples). The dancehall reggae favoured Flipside is a neat platform for Demolition Man's toast.

35L: Touch Me Tease Me (Epic 6727872). The Scott-Lee trio's follow-up to the Top 20 Take It Easy is another slice of funk-up-pop, here with hip-hop touches. Promo including shows at the Warehouse and Norwich festivals should boost sales.

NICKELBACK: Too Bad (Roadrunner RR20373). The Vancouver quartet follow the massive-selling *How You Remind Me* with this anthemic cut mixing plugging bass with a driving chorus. The *Digla* remix is B-listed at Radio One, and the band play V2002 this month.

ALBUM

reviews



RECOMMEND QUEENS OF THE STONE AGE: Songs for the Deaf (Interscope/Polydor 4934440). QOTSA return in fine form with their third album, which features

Dave Grohl on drums and Mark Lanegan's (Screaming Trees) vocals on some tracks. *Songs for the Deaf* is dark and intense, and may provoke a split reaction, with rock fans hating it and fans of their popper moments switching off. Either way, it is truly interesting with unexpected twists and Josh Homme's vocals working with the melodies to make it a real grower.

SUGABABES: Angels With Dirty Faces (Universal Island CIDS22). The rebirth of pop trio Sugababes continues with the release of their second album. Buoyed by number one single *Real Like Me*, they have emerged with this 12-track set mixing pop, R&B, garage and a sprinkling of cool electronica. This works best on tracks such as *Blue*, where dark bass stabs collide with



RECOMMEND ENRIQUE IGLESIAS: Love To See You Cry (Interscope/Polydor IND91760). Enrique unleashes the sultry, bittersweet third single from his chart-topping album *Escape*, already the best-selling album of the year. Spanish guitar adds flourish to a midtempo disco groove beefed up in Metro's dance mix. A-listed at Radio Two and C-listed at Radio One, it should also enjoy healthy plays in the holiday resorts.

ALBUM

of the week

COLDPLAY: A Rush of Blood To The Head (Parlophone 5405042). This



second album from the Devonshire quartet is one of the most anticipated releases of the year. Following a stirring headline performance at Glastonbury, this record delivers in spades. Kicking off with the plaintive *Polkka* and the gorgeous single *In My Place*, the quality never lets up. Where *Parachutes* was at times earnest and naive, this album glistens with confidence and vitality.



an upbeat poppy chorus, and the edgy R&B beats of *Supernatural*, but the results sometimes sound forced. However, boosted by the emphatic push of current single *Round Round*, it should be a winner at retail.

RECOMMEND DANIEL BEDINGFIELD: Gotta Get Thru This (Polydor 0651252). Bedingfield proves he is no one-track pony on this excellent debut album. Entirely self-written and (co-)produced, it ranges from the bouncy garage of the title track to Cameo-style pop funk via Jackson-esque ballads. Bedingfield's voice is in top form throughout, and with the right push this has the potential to sell well worldwide.



RECOMMEND MY COMPUTER: Vulnerability (13 Amp 004CD). This is an impressive sprawling debut from the Mancunian duo which proves to be an oasis of ideas and exuberance. Recent single *All I Ever Wanted Was A Good Time* sets the scene with its meandering structure, intimate lyrics and unexpected musical left turns.

[SPUNGE]: The Story So Far (B-Unique 7487452). This third album includes the singles *Jump On Demand* and *Roots*. It is full of catchy ska-punk tracks, including standouts *Eyes and Change Of Scene*, and the aptly-titled *Skanking Song* proves the incessantly touring group know their market.



TRUTH HURTS: Truthfully Speaking (Aftermath 4934592). Sharl Watson, aka Truth Hurts, is another in the line of US R&B singers who seem to come and go with regularity. Her red-hot current single, *Addictive*, which makes use of a great Indian music sample, is set to be a Top 10 smash, will fuel interest. Overall, however, the rest is rather less distinctive, and will struggle to cross over beyond core fans.

VARIOUS: Joey Jay Presents Good Time Skank (Trojan TUCD 039). This impressive set of reggae cuts from the Trojan vaults includes contributions from John Holt, Gregory Isaacs and King Tubby. Avoiding many obvious choices, it is a treasure chest of lesser-known gems.

This week's reviewers: Gemma Allwood, Dugald Baird, David Barrington, Bill Brooking, Jimmy Brown, Joanna Jones, Owen Lawrence, James Roberts, Ajax Scott, Nick Tosco, Simon Ward and Adam Woods.

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RETAIL FOCUS: **FOPP**

by Alex Scott

It has taken Scottish retail group Fopp two years to find a suitable London site, but its new Covent Garden location is certainly causing a stir since its launch two Fridays ago. "It's been great, really busy," says chain managing director Peter Ellen. "It was difficult to forecast what London would be like but we have had a great response."

And not just from the public, "it's been amazing to see the reaction from the industry—all these people are saying 'Who is Fopp?' and we have to tell them that we're been calling them for 21 years."

With around 5,000 sq ft of floorspace, the outlet is the third largest in the 12-strong chain and has around 35,000 product lines spread across CDs, vinyl, DVD and books. Ellen says the company is targeting music fans rather than relying on passing tourist trade—though the site's location between Leicester Square and Covent Garden attracts an estimated 30m people passing through every year.

"We're about satisfying multiple niches. We have chart product but we're there for the heavy lovers of music, people who want to really



Fopp: targeting both fans and casual buyers sample different types of music and then dig deeper into the catalogue, whether they're 60-year-old jazz fans or teenage new-metal fans," says Ellen.

To date marketing activity has been fairly low-key with promotions in the Evening Standard and Time Out. However, Ellen—who started his career as a Fopp sales assistant in 1989—says word-of-mouth has also been important.

SHOPFLOOR EXPERIENCE BOOSTS TEAM

With all Fopp's management team having started out working on the shop floor, the chain places a heavy emphasis on staff training. Covent Garden store manager Mark Fairhurst started as a sales assistant in Glasgow, while two other members of the London team have also developed with the chain. "We train people from the moment they walk in the door right the way up to management," says Ellen. "We had 48 people in the group a year ago and now it's 200. To make that change you have to constantly be in touch with all the aspects of the business you took for granted in the past."

Currently the shop has a wide range of offers with around 10,000 products on special deals. One of its biggest sellers, Primal Scream's *Evil Heat*, is on offer at £10 while there are extensive titles included in its £5 catalogue promotion. Current campaigns include promotions with Ninja Tune and Soul Jazz's Studio One series as well as an assortment of vinyl reissues. Best sellers in week one include

titles by Primal Scream, Beth Orton, Bruce Springsteen, Moby Dynamic, Nick Drake and the Lord of the Rings DVD.

The £750,000 three-storey shop was designed by Chris Steel Architects and draws heavily on a strong use of natural light, as well as using a lot of light boxes for in-store signage. After fitting out the shop for 10 weeks its 23 staff, led by manager Mark Fairhurst, had a week to get it ready for the opening.

Ellen insists the recipe for success will be to keep things simple. "The secret is to focus on shopkeeping rather than getting tied in knots by other aspects of retail such as campaigns and marketing. At the end of the day you have to focus on buying a selling goods and keeping your customers and staff happy by stocking the right range of product," he says.

With annual sales set to top £18m this year, up from £12m a year ago, it looks like the Fopp chain is certainly doing something right at the moment. With more England openings in its sights and a sales target of £30m for next year, it shows no sign of slackening the pace.

Fopp Records: 1 Earham Street, London W1, website: www.fopp.co.uk

IN-STORE NEXT WEEK (from 19/8/02)



Windows – Now 52, Training Day; **In-store** – Topolader, The Music, Alison Moyet, UB40; **Fathers of Reggae**, Eva Cassidy, La Guns, Lasso, Coldplay, Norah Jones, Hell Is For Heroes, Dirty Vegas, McMont & Butler, Run-DMC, 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, Turnmy Touch, My Vitrol, Halford, Generations 80s; **Press ads** – Norah Jones, Spanish Garter, Kelly Willis, The Boggs, Turnmy Touch, My Vitrol, McMont & Butler, Doves, Pet Shop Boys, Arthur Bliss, Buddha Bar IV



In-store – DJ Jazzy Jeff, Bright Eyes, Jason Loewenstein, Blue States, DJ C1 Presents, The Lears, Earth 6, Champion Sounds Vol. 2



In-store – Truth Hurts, Abs, The Music, Flaming Lips, Singles – Blazin' Squad; **Press ads** – Moby, Oakenfold, The Music, Cornershop; **TV ads** – 3rd Edge, Music, Download

Liams, Gobs Kitchen 4, Jazzy Jeff, Norah Jones, Moses T Molelekwa, Ya Ya 3, Susana Baca, Directions In Music; **Press ads** – Ya Ya 3, Susana Baca, Moses T Molelekwa, Directions In Music



Press ads – Will Smith, McMont & Butler, Def Leppard; **In-store** – Sorted, Trance Masters, Ultimate Her Party, Classic Ads; **Windows** – Sale 2002, Will Smith, Rokyckop



Press ads – Topolader; **In-store** – Sorted, Trance Masters, Ultimate Her Party, Will Smith; **Windows** – Rokyckop, Sale



Singles – Blazin' Squad, Abs, Truth Hurts, 3rd Edge, Celine Dion, Milky, Oakenfold, The Music, Moby, Albums – Eva Cassidy, Topolader, Ibiza Annual, Ibiza Euphoria, Holiday Hits, Kiss Hitlist, Summer 2002, Alison Moyet; **In-store** – Mis-Teq, Oasis, Music Mania, Rock Monstros, Goldmember, Now! 52, Ibiza Annual



Main Promotion – CDs from £6.99; **Listening Posts** – Black Crowes, Kishken, Linda Thompson, Blue States; **Press ads** – Buffy & Angel VHS, Mudgehney, Fear Factory, Rival Schools; **Windows** – Topolader, TOCA Race PS2



Selects listening posts – Guttermouth, Sugarcoma, DJ Yoda, Raging Speedhorn, Kiss Coco; **Mojo recommended retailers** – Montgallier Brothers, Puerto Merto, Dando Shaft, Junior Kimbrough, Duffy Power, Chris Lucy; **Mixmag recommended retailers** – Muffin, Zahra, Unit 7 feat. John Forni, Valerie M

WhSmith Singles – Blazin' Squad, 3rd Edge, Moby, Abs, Celine Dion, Truth Hurts, Paul Oakenfold, Moby, Albums – UB40, Eva Cassidy, Kiss Hitlist, Topolader, The Ibiza Annual, Andrew Lloyd Webber Performance, Holiday Hits, Ibiza Euphoria, Alison Moyet



Listening posts – Eva Cassidy, Linda Thompson, Primal Scream, American Roots, Beyond Mississippi, Norah Jones, Vanguard Blues and over 500 full albums in our digital stores nationwide; **Windows** – three for two and two for £10 on CDs, Bruce Springsteen, Nerve LPR reissues, Manteca three for two, Harmless Records; **Windows** – three CDs for two



Windows – Moby, The Music, Gobs Kitchen; **In-store** – Topolader, Bebel Gilberto, The Music, Peshay, The

WOOLWORTHS Singles – Abs, Milky; **In-store** – Eva Cassidy, Ibiza Euphoria, Holiday Hits, Ibiza Annual, Kiss Hitlist, Abs, Blazin' Squad, Nicketback, Milky, 3rd Edge, Topolader; **Press ads** – Blazin' Squad, Nicketback, 3rd Edge, Eva Cassidy, Abs



ON THE SHELF

PIERS GARNER, co-owner, Bridport Record Centre, Bridport, Dorset

Bridport is a small market town on the Dorset coast and we notice a real upturn in trade in the summer as the area is a popular holiday destination for families. It's great to start selling stuff that the locals have tried their noses up at, often with good reason. Our geographical location has meant that we are the first to get dropped whenever record companies rejig their sales areas. In fact, we now only have two 'major' reps calling on us from Pinnacle and Virgin. Everybody else serves us by phone, and it's a poor substitute to a personal call. You just don't get a 'feel' for what you're being sold, don't get a chance to try – the product or gauge the genuine thoughts of whoever's doing the selling.

I guess that our best source of feedback is our customers. If we get asked for something we haven't got then we'll get it in a matter. We've heard of it or not. Our main competition is the four or five supermarkets – all of which have the Top 40 ranked out next to the cigarette

counter. Great goodness for the importers so we can compete with the supermarket prices. Our hot album sellers at the moment are all the usuals: the Red Hot Chili Peppers, *Morcheba*, *Nicketback* (still), *Muse*, a Glasgow import album, and *Beth Nielsen Chapman* – Radio Two seems to be an increasing influence on sales. We could do with another TV programme like the *Whistle Test* to promote sales. Joos Holland is good, but is reliant on studio appearances. Titles being asked for currently include *Coldplay*, *Eva Cassidy*, *Topolader*, *The Music* and *Prodigy*.

I've more or less given up on singles. There is no margin, they are overpriced, they are poor value, there are too many formats and they have no shelf life. I'm sure a lot of money could be saved and more units sold if there was one CD format, one vinyl format, no deals, and a better price. If singles were only allowed to have two mixes it might focus labels' minds into choosing two that actually worked."



ON THE ROAD

KERSTAN MACGNESS, founder/co-director, Mactwo

Founded in 1999, Mactwo distribution has rapidly established itself as a major force in the UK promotion and distribution of specialist music. Having two of our albums nominated for Mercury Music Prize this year is very encouraging, as we also had Susheela Raman last year.

We are Joanna McGregor's marketing company, press and sales force. We have a very close relationship, more than a distributor. For a lot of artists we effectively become the record company in the UK. The album for which she is nominated, *Play*, was so successful for last year that the follow-up, *Neural Circuits*, was rush-released and is already out. It's great for us because we have *Play* to market to the pop market, while *Neural Circuits* is satisfying demand in the classical market. It features two collaborations with Ntin Sawhney, which is generating much interest.

We deal with specialty buyers on a daily basis and build promotion in an organic way.

Most of the artists we deal with don't have mainstream TV and radio coverage so we go out and book gigs to make sure people know that it is happening. A lot of the process involves going to retailers and asking them what they would like to see from us in order for them to support an artist. Part of the reason I started the company was because I saw that there was a need to start becoming more aggressive in the marketing of specialist music.

What we do was discovered by Virgin last year when we were hired to handle the distribution of all their Recordworld artists. We also work on some projects for BMG, mostly in the jazz area.

Aside from the interest around *Guy Barker* and *Joanna McGregor*, we are currently selling in the new album from *Blind Boys Of Alabama*, Higher Ground (RealWorld), *De-Weather Report* artist *Jo Zawilul's Faces And Places* album should also do well when it is released in September on ESC."

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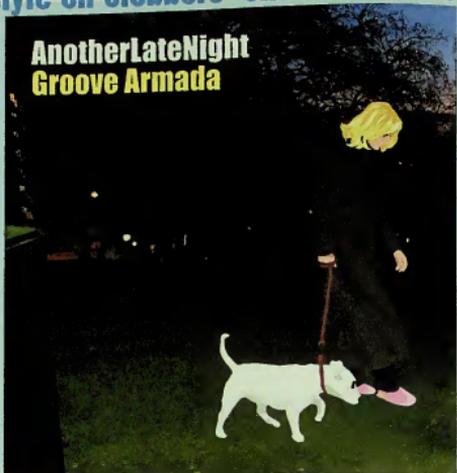
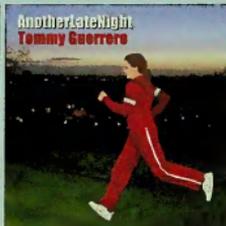
Airside's Fred Deakin stamps his style on clubbers' chill-out series

Artists: Groove Armada, Tommy Guerrero, Kid Loco
 Album: Another Late Night
 Label: Whoa
 Designer: Airside

Alex Maclean from Airside: "We pitched loads of ideas to our client at Whoa, Austin Wilde, and he loved them all. Another Late Night is as series of compilation albums and there are four in the series, compiled by people including Groove Armada, Tommy Guerrero and Kid Loco. We haven't finalised the fourth yet.

"The artwork is based around the theme of London late at night and early in the morning, when clubbers make their way home. We took a panoramic photograph of London and superimposed an illustration on each in [Fred Deakin's] trademark style. These are iconic silhouettes of people who get up early: a dog walker, a jogger, milkman and a postman, and who might bump into a bleary eyed clubber. The last is a bit ironic considering the recent trouble with Constaiga over post arriving late.

"The albums work together as a series musically and visually on-shelf in record shops. We've also designed promotional material, such as beer mats with the figures as cut-outs which you can punch out of the mat. It's just a bit of fun."



PUNK AESTHETIC CONTINUES TO INFLUENCE SLEEVE DESIGN

In a changing musical landscape, where digital media is the new buzzword, sleeve designers are having to work harder to get noticed. And while sleeves may not produce the seminal milestones once enjoyed by punk releases, there are still truly innovative contemporary designs, says Hannah Booth

Britain's love affair with punk rock was brief, but electric. The scene spanned a short-lived, still much-copied design aesthetic: Janie Reid's seminal cut and pasty-style sleeve for the Sex Pistols' God Save The Queen remains the most revered. Of longer lasting relevance to today's graphic designers, however, is the punk pioneers' close-knit working approach, political spirit and challenging ideas.

A number of sleeve designers are still commonly associated with the punk and New Wave scenes — including Peter Saville, Jamie Reid, Malcolm Garrett, Geoff Halpin, Alex McDowell and, later, Neville Brdy.

Punk was spontaneous, angry and subversive, rejecting everything that had come before it. In the same way, its sleeves shunned the aesthetic of their immediate forebears. "I reacted against ornate typography and floribonance in album sleeve design with a low budget, Bauhaus-influenced aesthetic, using stencils and typewriter fonts," says Garrett, who designed influential Buzzcocks, Joy Division and New Order sleeves and is now an interactive design consultant.

Garrett's first Buzzcocks sleeve was for *Orgasm Addict*, which was inspired by Bauhaus typography, and he later designed albums for New Order. His influences were "academic": he is widely read on 20th century "isms" and fine art. "I know a lot of [high art references] would go over people's heads in one way, but register in another," Garrett explains.

They registered with Farrow Design

founder Mark Farrow, who started working around this time. "My aesthetic was born out of punk," he says. "Unknown Pleasures by Joy Division changed my perception of what album sleeves were all about.

Similarly, McDowell's influences were "eclectic and often multi-cultural. I moved into graphic design from fine art painting through the work of the Russian constructivists. That kind of bold poster-based political design was an underlying

influence in punk graphics," he says. McDowell fell into the scene by accident while at art school. He designed for Siouxsie And The Banshees and The Clash, among others, and is now production designer for films including *Fear And Loathing in Las Vegas*, *Fight Club* and, most recently, *Minority Report*.

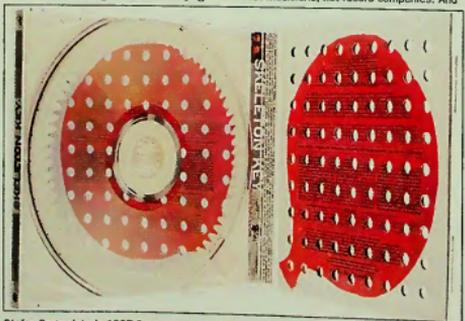
In practice, budgets were low to non-existent and designers dealt almost solely with musicians, not record companies. And

they had to take into account the music's often overtly political nature, says McDowell. "You had to take a political stance to interact with the music. The Clash were highly political, but although sleeves like *God Save The Queen* became used as political statements, I think the Sex Pistols were almost apolitical."

Since punk, young people have eschewed "political" music for "no-brain genres" such as grunge and dance music, in the words of Airside director Fred Deakin. Until now, that is. "For the first time since the late 1970s, young people are interested in politics," says Deakin. "With dance music, nothing could have been further from their minds. Now, anti-globalisation, anti-corporate movements are gaining ground. That was a big part of what punk was about."

But this new found political resolve has not filtered down into sleeves as it did in the late Seventies, says Designers Republic director Ian Anderson. "The punk aesthetic stemmed directly from the political attitude at the time — anger and discontentment," he says. "But contemporary sleeves are a bit eye candy: lacking real meaning. If you interpret music literally in sleeve design, the result can be shallow. We prefer to be influenced by the things that influence the artist and what motivates them."

A vital part of anti-corporate feeling, then and now, is the belief among designers and musicians that they can create what they want without help from record companies, Deakin says. Back then, artists did it themselves without waiting for an



Stefan Sagmeister's 1997 Grammy award-winning design for Skeleton Key's *Fantastic Spikes Through Balloon* album: backwards text only readable via reflective surface, such as CD

opportunity. It is this attitude, rather than the aesthetic of the punk era's sleeve, that has had the most lasting effect on today's designers.

So do-yourself culture did not go away with punk. It reared its head with the dance music scene, says Farrow. "Dance music was the second punk: friends got together and created music in their bedrooms because they had the means to do so."

An entrepreneurial spirit is made possible when a close-knit scene is formed — a key component of any burgeoning music trends, says Deakin, whereby friends with different skills will collaborate.

"People get fired up by it, like the Manchester scene in the late Eighties," says Deakin. "That community was a source of inspiration and the people behind it were just a bunch of mates."

Working with allies in this way means album sleeve artwork would be done by those involved rather than farmed out to ostensibly well-respected design groups.

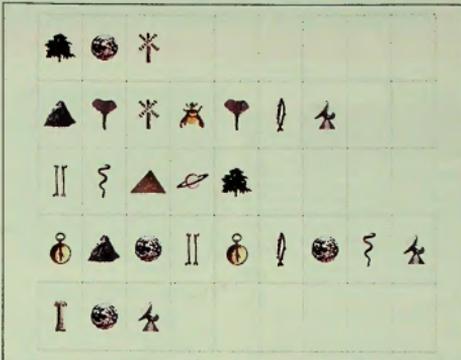
"You get better, more passionate work if you know the music and the band, and live the life," says Deakin, who is himself a member of musical duo Lemon Jive.

Manchester label Twisted Nerve is a good contemporary example of this working approach, he says. Set up by Andy Votel and Baddy Brown Boy Damon Gough as an outlet for their own music, the label has a strong in-house style under Votel, also a graphic designer. And the bands signed — Alfie and Dakota Oak among them — are mostly Votel's friends. A modern-day Factory Records?

The self-confidence of punk's entrepreneurs to go it alone has clear roots today. But one trend is showing the way forward now, as punk did nearly 20 years ago?

Look no further than the Super Furry Animals. Or, more accurately, the group's groundbreaking DVD, *Rings Around the World*. Released simultaneously with the CD in 2001, the DVD features a short commissioned film for all 18 tracks, all directed by "first-time filmmakers," who included friends of the band.

The music industry is starting to embrace



Pat Metheny Group's 1997 *Imaginary Day* album: Stefan Sagmeister replaced type with Esperanto-based symbols, which are decipherable by using an accompanying diagrammatic audio visual, moving image and digital interaction as never before to counter the threat from downloading, burning and the CD's devaluation in the marketplace, says Garrett. "The future is digital film and animation converging with music."

"Music alone no longer plays such an important role. It is one element of a broader, integrated visual, moving image approach," agrees Deakin.

McDowell goes one step further. "The future is people downloading animated graphics into mobile phones. If today's technology was around in 1977, that is where punk would have gone."

Indeed, the digital revolution means young people without budgets, record deals and five-figure sleeve design contracts can still produce work using their own digital cameras and iMacs. In this way, the punk attitude has come full circle.

"The attitude that sparked the music

year-old can download a CD and knock out a cover on a computer. The industry must therefore justify a CD's price tag and give the consumer something else — with the packaging, the format. Digital media can do that too. The music industry needs a kick up the arse. Punk did it, acid house did it. Now digital media is doing it."

Well-designed sleeves will still get noticed, it's just that they aren't seminal milestones any more. This is due, in part, to the proliferation of musical sub-genres, suggests McDowell. "It is doubtful any music will come along now with such a defined look [as punk]. Music has cross-pollinated too much. And, for example, "world Indian disco jazz" were to get a particular aesthetic, it would diffuse too quickly."

Lack of interest in sleeve design is also to blame. "If you ask people to name a well-designed sleeve, they will probably name something linked to a popular album, such as Oasis's (What's the Story) Morning Glory?," says Anderson. "The music helps the design get noticed. But a good record cover is not the same as a well-designed cover."

Farrow agrees. "Sadly, what makes a great record sleeve now depends on who it belongs to."

"Sleeve design may not be as exciting a medium as it once was, but people are still doing great work." New York-based graphic designer Stefan Sagmeister is true to the attitude of punk by challenging people with his work," says McDowell.

He designed the *Imaginary Day* CD for the Pat Metheny Group in 1997. In that all the type on the cover was replaced by code,

which could be decoded using a diagram printed on the CD. And his Fantastic Spikes Through Balloon CD for Skeleton Key featured reverse printed lyrics

only readable in a mirror, as the band didn't want people reading them while listening to the music.

Evidently, sleeve design isn't dead. It is simply having to fight harder for attention amid a changing musical landscape. As Ian Anderson says, punk was a "Year Zero and 'expression blossomed' thereafter. Are we at a similar crossroads now?"

"Music helps the design get noticed. But a good record cover is not the same as a well-designed cover" — Ian Anderson, Designers Republic

"The future is digital film and animation converging with music" — Malcolm Garrett, designer

Intro looks to Reid and Garrett to reflect new Primal's album

Artist: Primal Scream
Album: *Evil Heat*
Single: *Miss Lucifer*
Label: Sony Music
Designer: Julian House, Intro

Photography: Karlheinz Weinberger and Richard Peterson
Julian House: "Before we started, the band played us lots of tracks and talked to us about some loose ideas they had. But they left much of the work to us. The single, *Miss Lucifer*, is a sort of punk/disco/electronic hybrid. I wanted to reflect that in the sleeve, and used neon pink, lurid colours. The look is sort of early video art: low-fi electronic.

"For the album and the single, I wanted to recreate the raw, lawless feel of punk sleeves. Both hark back to the cut and paste look of Jamie Reid's work for the Sex Pistols, and the more design-y sleeves by Malcolm Garrett for the Buzzcocks.

"I'm a big fan of old *Search & Destroy* punk fanzines, which used a kind of typewriter, marker pen and Xerox aesthetic, and was keen to use that. It's the sort of look that was probably knocked up in half an hour in someone's bedroom.

"Bobby [Gillespie] is a fan of old punk artwork and wanted the album to have a punk rock look to it. It's a DIY feel, not a design style. That sort of work has its own design rules and made a direct statement. But ultimately, Primal Scream wanted the work to reflect the music."



17 AUGUST 2002

CHART COMMENTARY

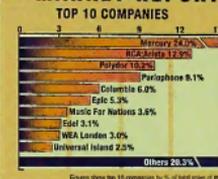
by ALAN JONES



A 44% dip in sales week-on-week cannot prevent Colourblind by Darius from registering its second straight week in pole position. It sold more than 62,000 copies last week to bring its two-week tally to just short of 175,000 and is the latest record to defy the trend of singles spending just one week at number one.

In 32 chart weeks thus far in 2002, it is the 12th different number one – a total which includes both the Robbie Williams/Nicole Kidman duet 'Somethin' Stupid', which started its reign in 2001, and Daniel Bedingfield's 'Gotta Get Thru This', which returned to the summit in January after first topping the chart in December 2001. At this stage last year, there had been 20 number ones and in 2000, a staggering 27 discs had taken turns at the top to this point. The last year in which there were fewer number ones in the comparative period was in 1996, when lengthy reigns by Babylon Z50, the Fugees and the Spice Girls ensured that just 13 records had reached

MARKET REPORT



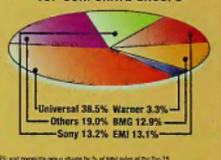
number one by mid-August. After topping the chart in Germany, Holland, Belgium and Austria earlier this year,

SINGLE FACTFILE

Although failing by 326 copies to match the opening week's sales which saw Yellow debut at number four in 2000, in My Place nevertheless becomes Coldplay's highest-charting single to date, debuting at number two. It is the first single from their upcoming second album *A Rush Of Blood To The Head*, which will surely top the chart immediately after its August 26 release just as the group's debut album *Parachutes* did two years

ago. In My Place was never seriously in contention for the number one slot, finally finishing up 17,000 sales behind Darius' Colourblind although it was the battle for airplay supremacy, in My Place will have to sell well for the next few weeks if it is to top the 166,000 sales Yellow eventually achieved while, more importantly, helping Parachutes to a tally of 1.7m sales, making it one of the biggest-selling albums of the 21st century to date.

TOP CORPORATE GROUPS



Madhouse's cover of Madonna's 1989 chart-topper Like A Prayer debuts at number three. Centred on Dutch singer Buse, Madhouse is

to Madonna what A*Teens were to Abba at the start of their career. Their debut album *Abba's Most Mad* includes covers of Madonna hits such as La Isla Bonita, Frozen, Express Yourself, Like A Virgin and Holiday. The latter track is the follow-up to Like A Prayer, and is already charting in several countries.

Another pop/dance confection to originate in Europe, German-based A*Teens' *A Round The World (La La La La)* debuts at number 15. The title reflects the fact the group has an international sound and also the group's cosmopolitan lineup, comprising a New Zealander, an Aussie, a Brit and an Italian, all of whom were recruited from the German stage production *Abba's Most Mad*. Status Quo land their biggest hit for 42 years in *Just The Way You Are* while Def Leppard are on their best form for six years with Now. The Leppard single, taken from their new album *X*, debuts at number 23, earning the Sheffield metal veterans their best placing since *Work It Out* reached number 22 in 1996.

INDEPENDENT SINGLES

| This | Title | Artist | Label |
|------|----------------------------|----------------------------------|--|
| 1 | GIRL ALL THE BAD GUYS WANT | Bowling For Soup | Music For Nations CDX001194 (P) |
| 2 | THE LOGICAL SON | Scotty | Shirley's Tunes/EMI UK 0120295 57U (V) |
| 3 | REMEMO ME/50 EASY BOYS | Rockyraggs | Wall Of Sound WALS0040K (V) |
| 4 | JUV DA SUNSHINE | Britney Spears feat. P. Williams | Live 523212 (P) |
| 5 | LIV A LITTLE | Interscope Project | Infemo COFER047 (V) |
| 6 | JUST WONT DO | Liberly X | V2 VV75011856 (DM/VP) |
| 7 | IT JUST WONT DO | Tim Deluxe feat. Sam Obernik | Underwater H20 016CD (DM/VP) |
| 8 | LX (CAROLINA CAROL BELA) | DJ Manky & XRS feat. Sarama MC | V Recordings V05CD (SRD) |
| 9 | DO & DON'T FOR LOVE | Kiwi | V2 VV75020803 (DM/VP) |
| 10 | STRING OUT | Dan Aiken | Mantra/Begans Banquet MM7142CD (V) |
| 11 | BABY'S GOT A TEMPER | Profidy | XL XLS145CD (V) |
| 12 | BACK TO CALI | Maura Picotto | BXR BXR0433 (ADD) |
| 13 | JOY DON'T STOP | Jay Kikford | BXR BXR0433 (ADD) |
| 14 | LOVE WASHES OVER | Art Of Trance | Philips PLATCD06 (P) |
| 15 | LET A GOOD THING GO | Gemma Hayes | Source SOURCECD05 (V) |
| 16 | LOVE STORY | Layo & Bushwacka | XL Recordings XLS 144CD (V) |
| 17 | NEEDLE JUICE | Tsunami | TSUS0906 (ADD) |
| 18 | THE CROWN SONG | Rhythm Gaangta | Pepper 82096R (P) |
| 19 | LAZY | X-Press 2 feat. David Byrne | Shirley's Tunes XCD 03M (P) |
| 20 | ONE MORE | Abel Ramos | Tidy Two TIDYTW0180CD (ADD) |

All charts © The Official UK Charts Company 2002

PEPSI Chart

| This | Title | Artist | Label | |
|------|---------------------------------|--------------------|------------------------|-----------------|
| 1 | COLOURBLIND | Darius | Mercury | |
| 2 | MY PLACE | Coldplay | Parlophone | |
| 3 | LIKE A PRAYER | Madhouse | Sony/EMI | |
| 4 | ANYONE OF US (STUPID MISTAKE) | Green Day | Epic | |
| 5 | BACK JUICE (KID 100) | Liberty X | Capitol | |
| 6 | I NEED A GIRL FRIST | Tim Deluxe | Parlophone | |
| 7 | UNDERSTAND YOUR CLOTHES | Spice Girls | Epic | |
| 8 | GIRL ALL THE BAD GUYS WANT | Bowling For Soup | Parlophone | |
| 9 | AUTOMATIC HIGH | Club Annex | Mercury | |
| 10 | THE LOGICAL SON | Scotty | EMI | |
| 11 | A THOUSAND MILES | Versus/Garret | ABM/Parlophone | |
| 12 | HOT IN HERRE | Uniqwest/Island | Island | |
| 13 | LOVE IT UP | Ju-Ju | Earl Jax/Mercury | |
| 14 | FOOLISH | Just Jack | Mandel Int/Mercury | |
| 15 | WHEREVER YOU WILL GO | The Calling | RCA | |
| 16 | JUST A LITTLE | Liberly X | V2 | |
| 17 | LOVE AT FIRST SIGHT | Spice Girls | Parlophone | |
| 18 | A LITTLE LESS CONVERSATION | En Vogue | RCA | |
| 19 | BOYS' SUMMER | Patricia | Jive | |
| 20 | TIME OF MY LIFE | Superstar | Jive | |
| 21 | HENDI | Abba's Most Mad | Jenny Scott | Real Gone Music |
| 22 | WORK IT OUT | Def Leppard | Columbia | |
| 23 | AROUND THE WORLD | A*Teens | DeLuxe | |
| 24 | WHEN YOU LOOK AT ME | Drumma Buss | Capitol | |
| 25 | AROUND ROUND | Spishamon | Universal | |
| 26 | I'M GONNA BE ALRIGHT | Jennifer Lopez | Epic | |
| 27 | MY BOY | Carlton | Capitol | |
| 28 | LIV DA SUNSHINE | Interscope Project | Capitol | |
| 29 | WITHOUT ME | Enrique | Interscope/EMI | |
| 30 | JUST THE WAY YOU ARE | Stacy | Mercury | |
| 31 | SHOOTING STAR | Big & Rich | At All Under The World | |
| 32 | JAM SIDE DOWN | Don | Universal | |
| 33 | HERE AM I | Bravo | ABM/Parlophone | |
| 34 | THE TIDE IS HIGH (FEELING) | Antony Brown | Universal | |
| 35 | GET OVER YOUNGIVE THIS MOUNTAIN | Spice Girls | Parlophone | |
| 36 | FOREVER | Don | Interscope | |
| 37 | REMEMO ME/50 EASY | Rockyraggs | Wall Of Sound | |
| 38 | IT'S OKAY | Antony Brown | Universal | |
| 39 | BY THE WAY | Real Gone Music | Real Gone Music | |

Are your pre-releases hot news?

Shazam Tag Chart

It sounds good, tag it shazam!

Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

| This | Title | Artist | Label |
|------|----------------------|----------------------------|----------------|
| 1 | JUST THE WAY YOU ARE | Stacy | Musy |
| 2 | CHEEKY | Bunface ft. Lady Luck | Columbia |
| 3 | DY-NA-MITEE | Ms. Dynamite | Polygram |
| 4 | I WANT YOU BACK | X-Press 2 ft. Dieter Meier | Sirius |
| 5 | IN & OUT | 3rd Edge | Parlophone/EMI |
| 6 | INSANE | Dark Monks | Infectious |
| 7 | ADDICTIVE | Truth Hurts ft. Rakim | Alternative |
| 8 | EXTREME WAYS | Misby | Musy |
| 9 | ULTRA | Trisco | Native |
| 10 | WHAT YOU GOT | Abu | RCA |

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17 AUGUST 2002

CHART COMMENTARY

by ALAN JONES



Primal Scream have got their vowels working again and land the week's top debut with *Evil Heat*, the follow-up to 2000's *Xtrmtrt*. The band's fifth Top 10 album, *Evil Heat* sold more than 16,500 copies last week, a respectable start though well down on the 35,000 opening of *Xtrmtrt*, which was the highest of the band's career. *Xtrmtrt* eventually debuted and peaked at number three although it

was number one for the first couple of days before falling behind Travis' *The Man Who Rose and Rise* by Gabrielle. *Evil Heat* has had largely favourable press, winning album of the week awards from the likes of the *Guardian* and the *Sunday Times* and *emo.com*. Miss Lucifer, the first single from *Evil Heat*, reached number 25 a fortnight ago, extending to four the group's run of non Top 20 hits.

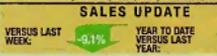
Red Hot Chili Peppers return to number one with *The Way This Week*. Topping the album continues to benefit from the massive airplay support given to the title track and sold a further 36,000 copies last week to bring its five-week sales tally to more than 346,000 – making it the 13th biggest seller of the year. It is hard to make a profit from all but the biggest hit singles, so EMI have mixed feelings about the failure of its two *Horrah Jones* singles to debut the Top 40. Both Don't Know Why (number 59 in May) and Feelin' The Same Way, which debuts at number 72 this week, have sold in small quantities, and have presumably been pressed in appropriate numbers, meaning that although they have done the trick in terms of generating airplay and focusing attention on Jones' album, they have not cost a great deal of money.

Airplay for Don't Know Why helped Jones' album Come Away With Me to climb to number six and radio support for Feelin' The Same

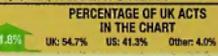
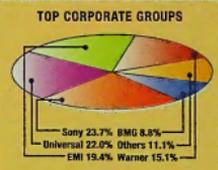
MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales, of the Top 75 artist albums.



Way (as well as TV advertising) has facilitated the album's return to that peak this week, after an eight-week gap. The album has sold



more than 230,000 copies since its release in March. Jones is not the only female solo artist to

prosper at the moment – in fact there is a record 19 of them crammed into the Top 75, including first-timers Shakira, Alicia Keys, Vanessa Carlton and Ashanti, and established hitmakers like Jennifer Lopez, Kylie Minogue and Beth Orton. Carlton is the latest to break big. Her single A Thousand Miles reached number six a fortnight ago and is generating great demand for her debut album *Be Not Nobody*, which crashes into the Top 10 this week and has moved 111,694-41,317 in the last four weeks.

After 14 consecutive weeks in the Top 10, Escape by Enrique Iglesias dipped 7-13 last week. With the single Love To See You Fly rapidly climbing the airplay chart – it is up 62-19 this week – the album starts its recovery, moving 13-11. Escape sold nearly 16,000 copies last week, to bring its cumulative sales since its release last October to nearly 687,000. Of those, all but 9,000 took place in 2002, making Escape by far the biggest seller of the year to date.

COMPILATIONS

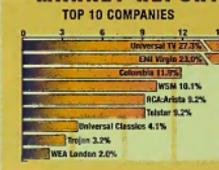
Arista album sales have dipped just 2% in the last fortnight, but the compilation market has shrunk dramatically by 29% from a little over 800,000 sales to less than 57,000. Even stripping out the effects of Now That's What I Call Music 52, the market is down by more than 10%, primarily because of a dearth of new releases.

Only two albums made their debut on the list last fortnight, but the compilation BMG/Telstar collaboration *The Very Best of Pure R&B – The Summer Collection* fares best, debuting at number three after selling more than 30,000 copies. Mixed by Kiss 100 FM's the *Frin' Squad*, includes both US superstars like Ja Rule, Toni Braxton and Mary J Blige and hometown talents like Craig David, Miss-Teeq, Damage and even Liberty X. The chart's only other new arrival is Rock

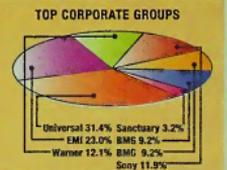
Monsters – Unleash The Beast, Universal Music Television's retrospective of guitar-based rockers from the Seventies to the Nineties, including artists such as Queen, Status Quo, Boston, Iggy Pop and Soundgarden. The album sold nearly 11,500 copies to earn a number nine debut.

At the top of the chart, Now! 52's sales of 68,000 are a handful more than its two nearest challengers combined and represent a par for the course: third-week decline of 42%. Cumulative sales of the album topped the 414,000 mark on Saturday, helping it to ease into second place in the year-to-date rankings, trailing only its predecessor *Now! 51*, which has sold 647,000 copies. *Now! 52* looks to be on course to beat *Now! 51*, which sold an inferior 61,000 in the comparable week of its life, and had a cumulative total of 394,000 at the same stage.

MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75 and corporate group shares by % of total sales of the Top 75.



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 72.6%
Compilations: 27.4%

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributors) |
|------|------|---|------------------|------------------------------------|
| 1 | 1 | PUSH THE BEAT FOR THIS JAM... THE SINGLES | Scottie | Sheffield Jams/EMI UK 01112321 (V) |
| 2 | 2 | 18 | Moby | Mina CDST10M4202 (V) |
| 3 | 3 | BUNKA | Oakenfold | Perfecto PERFALB09CD (M/P) |
| 4 | NEW | WE WILL BE DEAD TOMORROW | Raging Speedhorn | ZT ZRN0202 (P) |
| 5 | 5 | THINKING IT OVER | Liberty X | V2 VV011702 (M/P) |
| 6 | 4 | ABOUT A BOY (OST) | Billy Bragg Boy | Twisted Nerve/UK TNR100 152 (V) |
| 7 | 8 | BRITNEY | Britney Spears | Jive J22252 (P) |
| 8 | 6 | SIMPLE THINGS | Zera7 | Ultimate Dilemma UDDC0016 (M/P) |
| 9 | 10 | SONGBIRD | Eva Cassidy | Blix Street/Hot G21045 (HOT) |
| 10 | NEW | SOLDIER GIRL | Polyphonic Spree | Fierce Panda NING1202 (P) |
| 11 | 9 | YOUR NEW FAVOURITE BAND | Hives | Poplains MCF0502 (P) |
| 12 | 12 | HILLABALLO | Muse | Musdomino MUSEB0202 (M/P) |
| 13 | 13 | IS THIS IT | The Beatles | Rough Trade RTBAC02 030 (P) |
| 14 | NEW | DINK ME | Diana Vreeda | Rough Trade RTBAC02 034 (P) |
| 15 | 15 | CHEER UP | Real Girl | Jive J27092 (P) |
| 16 | 11 | JUST ENOUGH EDUCATION TO PERFORM | Stereogolfs | V2 VVR 101308 (M/P) |
| 17 | NEW | REAL FEELNESS | Pattern | Wichita WEB0133 (V) |
| 18 | 14 | NIGHT ON MY SIDE | Gemma Hayes | Source COS00949 (V) |
| 19 | 16 | NIGHT WORKS | Laya & Bushwacka | XL XL0154 (V) |
| 20 | 7 | FINELINES & BETWEEN THE LINES | My Mind | Infectious INFECT0602 (M/P) |

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THE YEAR SO FAR...
TOP 20 ALBUMS

| This | Last | Title | Artist | Label |
|------|------|----------------------------------|-----------------------|--------------|
| 1 | 1 | ESCAPE | ENRIQUE IGLESIAS | INTERSCOPE |
| 2 | 2 | SILVER SIDE UP | NICKELBACK | ROADRUNNER |
| 3 | 3 | THE EMERALD SHOW | EMINEM | INTERSCOPE |
| 4 | 4 | FEVER | KYLIE MINOUGE | PARLOPHONE |
| 5 | 5 | JUST ENOUGH EDUCATION TO PERFORM | STEREOGOLFS | V2 |
| 6 | 6 | NO ANGEL | DIDD | ARISTA |
| 7 | 10 | HEATHEN CHEMISTRY | GASIS | BIG BROTHER |
| 8 | 7 | ALL RISE | BLUE | INNOCENT |
| 9 | 12 | GREATEST HITS I, II & III | QUEEN | PUBLICAFFONE |
| 10 | 8 | BREAK OF NATURE | ANASTASIA | EPIC |
| 11 | 16 | READ MY LIPS | SOPHIE ELLE BEXTOR | POLYDOR |
| 12 | 9 | THE ESSENTIAL | BARRIA STREISAND | COLUMBIA |
| 13 | 13 | BY THE WAY | RED HOT CHILI PEPPERS | WARNER BROS |
| 14 | 13 | 13 DESTINATION | ROMAN READING | POLYDOR |
| 15 | 14 | SONGS IN A MINOR | ALICIA KEYS | J |
| 16 | 15 | SWING WHEN YOU'RE WINNING | ROBBIE WILLIAMS | CHRYSALIS |
| 17 | 19 | MISSUNDAZDQO | PINK | ARISTA |
| 18 | 18 | LAUNDRY SERVICE | SHAKIRA | EPIC |
| 19 | 16 | A FUNK ODYSSEY | JAMRODRIJAI | SONY S2 |
| 20 | 17 | THE VERY BEST OF | STING & THE POLICE | ASM |

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17

august
2002

THE OFFICIAL CHARTS

singles











































































































































































































17 20 WHEREVER YOU WILL GO The Corral



18 21 REMIND ME SO EASY Roxykopp
18 22 LUV DA SUNSHINE Intenso Project
18 23 NOW Def Leppard

19 24 HERO Chad Kroeger Feat. Jossy Scott

16 25 I'M GONNA BE ALRIGHT Jennifer Lopez

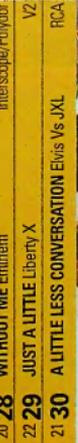
18 26 WORK IT OUT Beyonce

14 27 SHOOTING STAR Rip & Fill

20 28 WITHOUT ME Eminem

22 29 JUST A LITTLE Liberty X

21 30 A LITTLE LESS CONVERSATION Elvis Vs JXL



15 31 ROCK STAR NERD

27 32 BY THE WAY Red Hot Chili Peppers

26 33 HERE I AM Bryan Adams

28 34 WHEN YOU LOOK AT ME Christina Milian

12 35 SHOOT THE DOG George Michael

25 36 HI VITE/PTS.OF.ATHRTY Linkin Park

13 37 FASCINATED Raven Maize

30 38 FOREVER Dee Dee

23 39 FALLING McAlmont & Butler

24 40 SAFE FROM HARM Narcotic Thrust



18 21 PAIN IS LOVE Ja Rule

17 22 SPIN Darren Hayes

29 23 SILVER SIDE UP Nickelback

21 24 THE LAST BROADCAST Doves

24 25 CAMINO PALMERO The Calling

27 26 18 Mobly

22 27 READ MY LIPS Sophie Ellis-Bextor

26 28 DECADE Neil Young

20 29 THE REMOTE PART Idlewild

25 30 VOODOO CHILD - THE COLLECTION Jimi Hendrix

28 31 JTO THA L-O - THE REMIXES Jennifer Lopez

18 32 BAG OF HITS Fun Lovin' Criminals

47 33 THINKING IT OVER Liberty X

37 34 NO MORE DRAMA Mary J Blige

32 35 HEARTBREAKER - THE VERY BEST OF Dianna Varrick

8 20 DAYBREAKER Beth Orton



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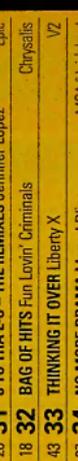
46 36 WE INVENTED THE REMIX P Diddy & The Bad Boy Family Prof Daddy/Arca

50 37 A LITTLE DEEPER Ms Dynamite

34 38 WHITE LADDER David Gray

40 39 SONGS IN A MINOR Alicia Keys

14 40 DIRTY VEGAS Dirty Vegas



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compilations

1 NOW THAT'S WHAT I CALL MUSIC 32

11 11 THE ULTIMATE CHICK KICK SOUNDTRACK

EMM/Vega/Universal TV WSM/Universal TV

2 HITS 53

9 12 HANDS TO HEAVEN

BMG/Sony/Universal/WSM Warner Dance

3 THE VERY BEST OF PURE 80s - THE SUMMER

15 13 THE VERY BEST OF MTV UNPLUGGED

Telesat TV/BMG WSM/Universal TV

4 THE BEST CLUB ANTHEMS SUMMER 2002

14 14 AUSTIN POWERS IN GOLDMEMBER (OST)

EMM/Vega Maverick/Warner Bros

5 CLUBLAND

12 15 SCHOOL DISCO.COM - SUMMER HOLIDAY

Universal TV Columbia

6 THE NEW CLASSIC CHILLOUT ALBUM

10 16 SEXY CRAZY COOL

Universal TV Columbia

7 BOOM SELECTION

13 17 CLUBMIX Ibiza 2002

Sony TV/Warner Dance Universal TV/Sabius

8 THE VERY BEST OF SMOOTH JAZZ

18 18 THE BEST SITES SUMMER PARTY 08

Uher Classics & Jazz EMM/Vega

9 ROCK MONSTERS

17 19 SUMMER COUNTRY

Universal TV Telesat/BMG

10 YOUNG GIFTED & BLACK

10 20 THE BEST DANCE ALBUM EVER 2002

Telesat EMM/Vega

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E: info@musicworksuk.com

13 19 FOOLISH Ashanti

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34 38 WHITE LADDER David Gray

40 39 SONGS IN A MINOR Alicia Keys

8 20 DAYBREAKER Beth Orton



16 21 PAIN IS LOVE Ja Rule

17 22 SPIN Darren Hayes

29 23 SILVER SIDE UP Nickelback

21 24 THE LAST BROADCAST Doves

24 25 CAMINO PALMERO The Calling

27 26 18 Mobly

22 27 READ MY LIPS Sophie Ellis-Bextor

26 28 DECADE Neil Young

20 29 THE REMOTE PART Idlewild

25 30 VOODOO CHILD - THE COLLECTION Jimi Hendrix

28 31 JTO THA L-O - THE REMIXES Jennifer Lopez

18 32 BAG OF HITS Fun Lovin' Criminals

47 33 THINKING IT OVER Liberty X

37 34 NO MORE DRAMA Mary J Blige

32 35 HEARTBREAKER - THE VERY BEST OF Dianna Varrick

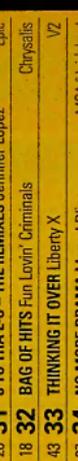
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40 39 SONGS IN A MINOR Alicia Keys

compilations

1 NOW THAT'S WHAT I CALL MUSIC 32

11 11 THE ULTIMATE CHICK KICK SOUNDTRACK

EMM/Vega/Universal TV WSM/Universal TV

2 HITS 53

9 12 HANDS TO HEAVEN

BMG/Sony/Universal/WSM Warner Dance

3 THE VERY BEST OF PURE 80s - THE SUMMER

15 13 THE VERY BEST OF MTV UNPLUGGED

Telesat TV/BMG WSM/Universal TV

4 THE BEST CLUB ANTHEMS SUMMER 2002

14 14 AUSTIN POWERS IN GOLDMEMBER (OST)

EMM/Vega Maverick/Warner Bros

5 CLUBLAND

12 15 SCHOOL DISCO.COM - SUMMER HOLIDAY

Universal TV Columbia

6 THE NEW CLASSIC CHILLOUT ALBUM

10 16 SEXY CRAZY COOL

Universal TV Columbia

7 BOOM SELECTION

13 17 CLUBMIX Ibiza 2002

Sony TV/Warner Dance Universal TV/Sabius

8 THE VERY BEST OF SMOOTH JAZZ

18 18 THE BEST SITES SUMMER PARTY 08

Uher Classics & Jazz EMM/Vega

9 ROCK MONSTERS

17 19 SUMMER COUNTRY

Universal TV Telesat/BMG

10 YOUNG GIFTED & BLACK

10 20 THE BEST DANCE ALBUM EVER 2002

Telesat EMM/Vega

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THE OFFICIAL UK CHARTS

SPECIALIST

17 AUGUST 2002

CLASSICAL ARTIST

| This | Last | Title | Artist | Label (Distributor) |
|------|------|-------------------------------------|------------------------------------|--------------------------------|
| 1 | 1 | ENCORE | Russell Watson | Decca 470002 (U) |
| 2 | 2 | BEYOND IMAGINATION | OperaBabes | Sony Classical S08916 (TEN) |
| 3 | 3 | THE VOICE | Russell Watson | Decca 467212 (U) |
| 4 | 4 | SHOSTAKOVICH'S SYMPHONY NO 11 | Rostropovich/LSO | EMI 510003 (RM) |
| 5 | 5 | CLASSICAL GRAFFITI | The Pianets | EMI/Dramoco CD0557182 (E) |
| 6 | 6 | SACRED ARIAS | Andrea Bocelli | Philips 462092 (U) |
| 7 | 9 | ONCE IN A RED MOON | Sirenet Grand | Emarcy 548672 (U) |
| 8 | 5 | THE ROSE | Medieval Beebes | EMI Classics CD0557192 (E) |
| 9 | 8 | HOLST: THE PLANETS/MYSTIC TRUMPETER | Rubin/NSM/Lady Jones | Nones 659574 (S) |
| 10 | 11 | IL ROSO AMORE | Filipa Garcia | WEA 80274942 (U) |
| 11 | 7 | THE ART OF | Anne Sofie Von Otter | Deutsche Grammophon 472412 (E) |
| 12 | 12 | FLAMENCO FANTASY | Ripolitrossano | EMI Classics CD05570472 (E) |
| 13 | 19 | BLOSS/STRING QUARTET NO 1 | Maggini Quartet/Daniel | Nones 850798 (S) |
| 14 | 19 | THE GOLD COLLECTION | Luciano Pavarotti | Deja 2 2620402 (DOR) |
| 15 | 15 | MAHLERS SYMPHONY NO 9 | Berliner Philharmonie | Deutsche Grammophon 471622 (U) |
| 16 | 11 | HANDEL: ORATORIO ARIAS | DanielBello Dr De Paris/Nelson | Virgin Classics VCS64872 (E) |
| 17 | 13 | HOKED ON CLASSICS | Royal Philharmonic Orchestra/Clark | Cinepresa CRMC0144 (EUK) |
| 18 | 14 | ARIA - THE OPERA ALBUM | Andrea Bocelli | Philips 462032 (U) |
| 19 | 15 | VERDI | Andrea Bocelli | Philips 464062 (U) |
| 20 | 17 | VIAGGIO ITALIANO | Andrea Bocelli | Philips 462192 (U) |

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CLASSICAL COMPILATIONS

| This | Last | Title | Artist | Label (Distributor) |
|------|------|--------------------------------------|---------|--------------------------------------|
| 1 | 2 | FROM AT THE PALACE | Various | Universal TV/Virgin/EMI VTC02462 (E) |
| 2 | 1 | PURE CLASSICAL CHLOUT | Various | Decca/DCC/DVO (TEN) |
| 3 | 3 | CLASSICAL AMBIENCE | Various | Cinepresa CRMC0038 (EUK) |
| 4 | 4 | RELAXING CLASSICS | Various | EMI Gold 574822 (E) |
| 5 | 5 | CLASSIC FM HALL OF FAME - GOLD | Various | Classic FM CFMCD038 (BMG) |
| 6 | 7 | THE SPANISH GUITAR | Various | Nones 8571323 (S) |
| 7 | 8 | RELAXING CLASSICS | Various | Cinepresa MDD02008 (EUK) |
| 8 | 17 | UNPLUGGED CLASSICS | Various | Empire CDTE1213 (EUK) |
| 9 | 6 | CHILL | Various | Enya 95405482 (TEN) |
| 10 | 9 | ROMANTIC PIANO ADAGIOS | Various | Decca 470772 (U) |
| 11 | 10 | FAVOURITE CLASSICS | Various | Cinepresa CRMS0202 (EUK) |
| 12 | 12 | THE NATIONAL TRIST - TRANQUIL MOODS | Various | BMG 7421292482 (BMG) |
| 13 | 11 | 100 POPULAR CLASSICS | Various | Castle Music MSCS0501 (P) |
| 14 | 19 | CLASSIC HITS BOXSET | Various | Emis 982746502 (TEN) |
| 15 | 13 | TRANQUILITY | Various | Decca 470882 (U) |
| 16 | 14 | VIVALDI/FOUR SEASONS | Various | HMV HMV57182 (E) |
| 17 | 15 | TIME TO RELAX | Various | Classic FM CFMCD038 (BMG) |
| 18 | 20 | THE ADAGIO COLLECTION | Various | Decca 470882 (U) |
| 19 | 18 | THE CLASSICAL BRIT AWARDS ALBUM 2002 | Various | Sony Classical STVCD018 (TEN) |
| 20 | 18 | 100 RELAXING CLASSIC | Various | Police PDDX0501 (P) |

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JAZZ & BLUES

| This | Last | Title | Artist | Label (Distributor) |
|------|------|--------------------------------|-------------------------|--|
| 1 | 1 | COME AROUND WITH ME | Noah Jones | Parlophone/SB0002 (E) |
| 2 | 2 | THE VERY BEST OF SMOOTH JAZZ | Various | Universal Classics & Jazz 500400 (TEN) |
| 3 | 3 | CHILL BRAZZ | Various | WSM WSMCD102 (TEN) |
| 4 | 7 | PURE JAZZ CHLOUT | Virgin/EMI VTC02458 (E) | |
| 5 | 4 | THREE | Jazz FM - (DMV)TNY | |
| 6 | 6 | TOURIST | Si Garman | Blue Note 500202 (E) |
| 7 | 5 | KIND OF BLUE | Miles Davis | Columbia UK 6955 (TEN) |
| 8 | 8 | SKETCHES OF SPAIN | Miles Davis | Legacy 088342 (TEN) |
| 9 | 8 | THE VERY BEST OF LATIN AMERICA | Various | Nascente NSCC0003 - (N/N/P) |
| 10 | 8 | THE LOOK OF LOVE | Diana Krall | Nones 849462 (U) |

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ROCK

| This | Last | Title | Artist | Label (Distributor) |
|------|------|-------------------------------|-----------------------|------------------------------|
| 1 | 1 | BY THE WAY | Red Hot Chili Peppers | Warner Bros 926491402 (TEN) |
| 2 | 2 | REANIMATION | Lilkin Park | Warner Bros 92648542 (TEN) |
| 3 | 4 | GREATEST HITS II & III | Queen | Parlophone 529882 (E) |
| 4 | 5 | SILVER SIDE UP | Nickelback | Roadrunner 1208452 (U) |
| 5 | 3 | O YEAH - ULTIMATE HITS | Aorasmith | Columbia/UMTY 984678 (TEN) |
| 6 | 6 | ROCK MONSTERS | Various | Universal TV 983142 (U) |
| 7 | 8 | WOODOO CHILD - THE COLLECTION | Jimi Hendrix | Universal TV 173222 (U) |
| 8 | 8 | WE WILL BE DEAD TOMORROW | Raging Speedhorn | ZTT 8530020 (U) |
| 9 | 8 | COME CLEAN | Polyura/David | Interscope/Poly/D 630742 (U) |
| 10 | 7 | TOXICITY | System Of A Down | Columbia 5015346 (TEN) |

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R&B SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|--------------------------------|-----------------------------------|---------------------------------------|
| 1 | 1 | OH BOY | Can'tion feat. Josee Santos | Rec-a-Label/Mercury 033662 (U) |
| 2 | 1 | BLACK STITS (NOOD YA HEAD) | Will Smith feat. Ice-T/No | Columbia 670013 (TEN) |
| 3 | 3 | HOT IN HERRE | Nelly | Universal MCA5T14028 (U) |
| 4 | 2 | BOYS | Jay-Z feat. P. Williams | Jive 526392 (P) |
| 5 | 4 | LIVIN' IT UP | Briley feat. Case | Del Jam 0638701 (E) |
| 6 | 5 | FOOLISH | Ashanti | Murder Inc 0639242 (U) |
| 7 | 7 | FM GONNA BE ALRIGHT | Jhermain Lopez | Epic 6728412 (TEN) |
| 8 | 6 | WORK IT OUT | Beyonce | Columbia 6728412 (TEN) |
| 9 | 6 | ROCK STAR | NCJD | Virgin 1552022 (E) |
| 10 | 9 | WITHOUT ME | Enimem | Interscope/Virgin 427782 (E) |
| 11 | 11 | WHEN YOU LOOK AT ME | Christina Milian | Del Soul 523601 (U) |
| 12 | 11 | WHI DO YOU MISS YOU | Angie Stone | J 7421159181 (BMG) |
| 13 | 12 | FULL MOON | Brandy | Atlantic 47113020 (TEN) |
| 14 | 17 | FREAK LIKE ME | Sugababes | Island/Atlantic CD708 (U) |
| 15 | 18 | IT TAKES MORE | Ma D'Montez | Polydor 570781 (U) |
| 16 | 15 | HOW COME YOU DON'T CALL ME | Alicia Keys | J 7421194121 (BMG) |
| 17 | 14 | 20 WRONGS (DON'T MAKE A RIGHT) | Wyclef Jean feat. Claudette Ortiz | Columbia 672882 (TEN) |
| 18 | 21 | HELLA GOOD | No Debut | Interscope/Polydor 493782 (U) |
| 19 | 19 | ROLL OUT (W/B BUSINESS) | Indochina | Del Jam 0639262 (U) |
| 20 | 22 | JUST IN CASE | Johns | WEA 958130 (TEN) |
| 21 | 23 | PASS THE CUISISIERE - PART II | Jacobs Rhythms/P Diddy/Pharmili | J 7421194121 (BMG) |
| 22 | 24 | ANY MY PEOPLE | Missy Elliott | East West/Columbia E7280202 (TEN) |
| 23 | 23 | LYRIC ON MY LIP | Tina Turner | Fall City F0194 (U) |
| 24 | 24 | GIRLFRIEND | N'Sync feat. Nelly | Jive 526312 (P) |
| 25 | 20 | LAND OF A MILLION DREAMS | Atlanta: AT113402 (TEN) | |
| 26 | 25 | LOBSTER | Mark Rae | Grand Central CD156 (U) |
| 27 | 25 | ODPS (OH MY) | Tweet | Elektra CD30602 (TEN) |
| 28 | 31 | TRUTH HURTS | Advison feat. Rakim | Interscope 619437 (U) |
| 29 | 16 | 2-WAY | Rydelee | MCA/Atlantic Island (U) |
| 30 | 27 | GOLD | Beverly Knight | Parlophone/Rhythm Series CD855580 (E) |

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DANCE SINGLES

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|----------------------------|----------------------------------|-------------------------------------|
| 1 | 1 | FASCINATED | Raven Maibe | Rubin RULIN2778 (DMV/TEN) |
| 2 | 2 | REIMING MESSY EASY | Royksopp | Wall Of Sound WALL17044 (V) |
| 3 | 1 | LOVE FROM HARM | Narcotic Thrust | fir 7408 (U) |
| 4 | 2 | THE BASS EP | Fergie | Duty Free/Decca/DCC048 (BMG) |
| 5 | 5 | LIKE A PRAYER | Mad Max feat. Sam Bernis | Mercury/Mercury SER00412 (U) |
| 6 | 3 | IT JUST WON'T DO | Tim Deluxe | HMV 57182 (U) |
| 7 | 7 | LUV DA SUNSHINE | Inferno | TENET042 (U) |
| 8 | 8 | REACH 2002 | Li Ma/Y'Yo Jung | Strictly Rhythms SRJUK214 (Impound) |
| 9 | 9 | UK GIRL (I CAN CAROL BALE) | DJ Marky & KR3 feat. Stanning MC | Interscope/Virgin 427782 (E) |
| 10 | 10 | STANDARD FLOW | Blazin' Squad | Weighty Phases PLATEST1 (TEN) |
| 11 | 4 | YOU GIVE GOOD LOVE | Kathy Brown | Defected DFD058 (DMV/TEN) |
| 12 | 5 | BACK TO CALI | Mauro Picotto | BXR BXP04042 (ADD) |
| 13 | 7 | GHOSTS | Dirty Vegas | Credence 12CRE0208 (E) |
| 14 | 6 | PUNKS/DEMON BEATS | Raw As Fuck | Against The Grain ATG004 (U) |
| 15 | 9 | MUSIC TAKES YOU | Blame | Moving Shadow SHAD00V1918 (SPD) |
| 16 | 8 | FIRE | Mossawa feat. Emma Leonard | Servius 5239441 (U) |
| 17 | 22 | BEAUTIFUL | Brighton feat. Noel Mccalla | Msilite 7421292481 (BMG) |
| 18 | 22 | CHAPTER 6 | Rim RAMM41 (E) | |
| 19 | 20 | CHILLING MOMENTS | Shmuel Flash | Bedrock BDR0140 (U) |
| 20 | 20 | JOY DON'T STOP | Joy Killcotton | BXR BXP0408 (ADD) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label Cat. No. (Distributor) |
|------|------|-----------------------------------|--------------------------------|-------------------------------------|
| 1 | 1 | AIRHAWN DAGGER | Sasha | Arista 7421292914 (BMG) |
| 2 | 2 | HED KANZ SUMMER SAMPLER 2002 | Jazz FM HDKMSMP002 - (DMV/TEN) | |
| 3 | 2 | 18 | Moby | Moby CDSTUMM002 (V) |
| 4 | 1 | ORIGINAL PULP MATERIAL | The Stronks | Locked On/75 Records 02743662 (TEN) |
| 5 | 5 | THE KINGS | Amorphous | Artful - #530101 (U) |
| 6 | 6 | SCREAMADAPTA | Primeval Screen | Creation CRECD008026 (DMV/V) |
| 7 | 7 | DIRTY VEGAS | Dirty Vegas | Credence 5399516 (E) |
| 8 | 4 | THE BEST CLUB ANTHEMS SUMMER 2002 | Various | Virgin/EMI VTC02467 (E) |
| 9 | 3 | BEACH HOUSE | Hed Kancz/HedK0277 - (DMV/TEN) | |
| 10 | 10 | SUNKA | Oakenfold | Perfecto PERF0301P - (DMV/P) |

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MUSIC VIDEO

| TW | LW | Title | Label Cat No |
|----|----|---|-------------------------------|
| 1 | 1 | VARIOUS: Queen's Concerts - Party At The Palace | Qops Anarcho 040859 (U) |
| 2 | 2 | ABBA: The Definitive Collection | Polydor 071458 (U) |
| 3 | 4 | ROBBIE WILLIAMS: Nobody's Perfect | Chrysalis 4923713 (E) |
| 4 | 5 | EMINEM: All Access Easy | Polydor 422718 (U) |
| 5 | 3 | KORIN: Dance | SVM Columbia 34198 (U) |
| 6 | 13 | LED ZEPPELIN: Song Remains The Same | Warner Brothers 5001150 (U) |
| 7 | 5 | EMINEM: The Eminem Show | Interscope/Virgin 4932272 (U) |
| 8 | 8 | AUTOMATIC: Guns Don't Kill | Warp WAP2902VD (U) |
| 9 | 14 | S CLUB 3'S Club Party - Live | Polydor 502073 (E) |
| 10 | 10 | ELVIS PRESLEY: Elvis In The 50's | BMG Video 42119420 (U) |

17 AUGUST 2002

COOL CUTS CHART

as featured on **Top 75 Saturday night show on Kiss 100 and Energy Big City Network**

| | | | |
|----|-----|--|---------------|
| 1 | NEW | ELECTRONIC BATTLE WEAPON G Chemical Brothers | Virgin |
| 2 | | TRY IAN VAN DAE (Electronic track with mixes from Rob Clarke and Thomas Ulmer) | BMG |
| 3 | NEW | SILVER SCREEN SHOWER SCENE Felicia Da Housecat | City Rockers |
| 4 | NEW | FREE YOUR MIND Sapphires | Twisted |
| 5 | | TALK TO ME K-Klax (With fresh mixes from various sources and remixes from Kidstart) | Susa |
| 6 | | YOU, ME & THE MUSIC Milk & Honey | Black & Blue |
| 7 | NEW | YA SELF Mulvey | Underwater |
| 8 | NEW | INVADING PRIVATELY Mach 747 | Perfecto |
| 9 | NEW | ULTRA Tico | Positiva |
| 10 | | INSANE Dark Monks | Incentive |
| 11 | NEW | TO SAY YES Pornomera | Illustrations |
| 12 | | ONLY LOVE Chris Coco | Distinctive |
| 13 | NEW | THE YOUNG LOVE Kid Alex | I-Oh |
| 14 | NEW | HEARTBEAT ElBs | Spot On |
| 15 | NEW | MY NECK My Back Killa | Epic |
| 16 | NEW | VISIBLE NOISE Hybrid | Distinctive |
| 17 | NEW | COME BREAK To Me Eliza | white label |
| 18 | NEW | WALK ON WATER Milk Inc | Positiva |
| 19 | NEW | THUNDER/TINKING Of You John Clafane | Janitor |
| 20 | NEW | EVILOMOGOFOGO Spacelunk | Whoop |

URBAN TOP 20

| | | | |
|----|-----|---|----------------------|
| 1 | 8 | ADDICTIVE Truth Hurts | Intercepto |
| 2 | 2 | NOTHING N.O.R.E. | Def Jam |
| 3 | 3 | ALL THAT (A B A G O) CHIPS II Hi So Soul | Gut |
| 4 | NEW | EASIER SAID THAN DONE Stargate | Tollstar |
| 5 | 3 | RAINY DAZE Mary J Blige feat. Ja Rule | MCA |
| 6 | 5 | DOWN 4 U by Guh presents... | Murder Inc |
| 7 | 9 | LOVE STORY Lisa Rozanne | PalM Pictures |
| 8 | 13 | DY-M-I-T TONY/MIAMI Me Gyrate | Slyger Beats/Polydor |
| 9 | 4 | ALL EYEZ ON Me Monica | J'RCA |
| 10 | 6 | WHAT IF A WOMAN Jean | Jive |
| 11 | 2 | WHY DON'T WE FALL IN LOVE Amerie | Columbia |
| 12 | NEW | TELL EZOZ (DON'T WORRY 'BOUT A THING) Hughy by Katan feat. JAY | Yttrium |
| 13 | 20 | GRINDIN' The Cilipse | Arista |
| 14 | 15 | NEED A GIRL P Diddy & The Bad Boy Family NEED A GIRL Doherty | Bad Boy |
| 15 | NEW | THE LIFE Styles & Pharratiah | Moroch |
| 16 | NEW | MY NECK MY BACK LICK IT Killa | Rawkus |
| 17 | 7 | DON'T MESS WITH MY MAN Rivea | Jive |
| 18 | NEW | ALL I NEED D-Vas feat. Belle Montenegro | Dome |
| 19 | 7 | TOUCH ME TEASE ME 3SL | Meridian |
| 20 | 14 | FOLISH Ashanti | Meridian |

CLUB CHART TOP 40

| The List | Label | New Music | Label |
|----------|-------|---|------------------------|
| 1 | 8 | EXTREME WAYS Moby | Mate |
| 2 | 17 | LOVE & EVIL Jean Jacques Smoothie | Echo |
| 3 | 10 | DIVING 4 Strings | Nebula |
| 4 | 12 | INSATIABLE Thick D | Multiply |
| 5 | 18 | MOODS TEASE ME 3SL | Black Gold |
| 6 | 9 | TOUCH ME TEASE ME 3SL | Epic |
| 7 | 11 | WHAT'S IT DONNA BE Benefit | Blacklist/Edel |
| 8 | 1 | STARRY EYED SURPRISE Oakenfold | Perfecto |
| 9 | 23 | WHEN I LOST YOU Sarah Whatmore | RCA |
| 10 | 19 | I WANT YOU BACK X-Press 2 feat. Dieter Meier | Skint |
| 11 | 25 | NEBUCHAN Frank T.X.A.X. | Neon |
| 12 | NEW | MY VISION Salafia feat. Seal | Refill |
| 13 | 20 | STEALTH Way Out West feat. Kirsty Hawkshaw | Distinctive |
| 14 | 16 | THE THEME Jürgen Vries | Direction |
| 15 | NEW | TALK TO ME K-Klax feat. Kinane | Susc |
| 16 | 3 | IN YOUR HANDS Redd Square | Inferno |
| 17 | 4 | DREAMING Of You The Thrillseekers | Data |
| 18 | 3 | FLY WITH ME Coloursound | City Rockers |
| 19 | 5 | ROUND ROUND Sugababes | Island |
| 20 | NEW | TIME IS THE HEALER Riva | Double F Debut |
| 21 | 40 | CULTURE FLASH Members Of Mayday | W Vianor |
| 22 | 25 | SEVEN CITIES Solar Stone | Left Language |
| 23 | 25 | SHOW ME LOVE Robin S | Champion |
| 24 | 2 | LOVIN' IS EASY Hear'Say | Polydor |
| 25 | 4 | WORD LOVE Rhianna | Sony S2 |
| 26 | NEW | AIN'T HE BAD First Choice | Cole Blue |
| 27 | 14 | BLACKWATER Octave One feat. Ann Sauterson | 430 West/Concept Music |
| 28 | NEW | THEY SAY VISION RES | MCA |
| 29 | NEW | ONLY LOVE Chris Coco | Distinctive |
| 30 | 21 | CAN U DIG IT? Jam & DeLeon | Serious |
| 31 | 6 | THE JOURNEY Blue Hertz | Maintenance |
| 32 | NEW | OF R TIME Ball Park Music feat. Niki Evans | RCA |
| 33 | NEW | WALK ON WATER Milk Inc | Antler Subway/Positiva |
| 34 | NEW | MONEY FOR NOTHING (OVERTIME) Avancada | X-TP/face |
| 35 | NEW | CHILDREN 4Clubbers | white label |
| 36 | 33 | 5 CHIMERA 5inister | BMG |
| 37 | NEW | LET IT GO Zoomb | Gusto |
| 38 | 32 | MA'AFRICA 1 Giant Leap | PalM Pictures |
| 39 | NEW | HARDLY A DAY Q.E.D. | Five AM |
| 40 | 13 | DIAMONDS For Her The Superman Lovers | Indepndente |

CLUB CHART BREAKERS

1 **JUMP UP** Just 4 Jokes presents MC DT & MC RB white label

2 **HUCKY** A HEART H & Claire WEA

3 **DUMPTOY** Hampenberg Serious

4 **SHINY DISCO** BALLS Who Da Funk Subsoxa

5 **IN MY LIFE** Ryza Inferno

6 **TAKE MY TIME** Chace DTPM Recordings

7 **EUADOUR Y TODA EL MUNDO** Raoul Zerna presents Duty Free

8 **THAT'S HOW GOOD YOUR LOVE IS** II Padrinos Defected

9 **LOLLIPUP** DJ Aigilator Project All Around The World

10 **THE SOUND** OF VISION Castles Virgin

Breakers are the 20 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), the Urban, Pop and Cool Cuts charts can be obtained from www.djomatic.com. To receive the club charts in full by fax contact Cathy Martin on tel: (0202) 7579 4123

CHART COMMENTARY

by ALAN JONES

While Paul Oakenfold's second Club Chart number one of the year, *Starry Eyed Surprise*, slips to number eight, Moby likewise registers his second number one, with *Extreme Ways* which makes an identical journey in the opposite direction. *Extreme Ways* is the second single from Moby's current album, 18, which is also home to *We Are All Made Of Stars*, a chart-topper in May. DJs and clubgoers have remained faithful to Moby although 18 has sold a slightly disappointing 206,000 copies in its first 12 weeks in the shops. While that is far more than the 15,000 copies that Play did in the same time frame following its 1993 release, Play did go on to sell more than 1.6m copies, and generated a plethora of hit singles, many of which also gained exposure on advertisements and even, in the case of *Bodyrock*, as the theme to popular sitcom *Veronica's Closet*. We Are All Made Of Stars was a very convincing number one, romping home well ahead of 29 *Palms Touch The Sky*, but *Extreme Ways* has a tiny advantage of less than 1.5% over this week's runner up, *Jean Jacques Smoothie's* *Love & Evil*. *Smoothie* - who topped the chart last year with the excellent 2 *People* - could get another crack at the title next week, as selected DJs have been served with new mixes of *Love & Evil* to complement the original double-pack serviced last month... Meanwhile, former Steps stars H & Claire have a similarly slender victory on the Pop Chart with *Half A Heart*, their second single as a duo repeating the chart-topping exploits of their first, D.I. It rockets 14-1 on this week's chart in the absence of strong competition. Although it may still have some ground to go to, it is currently the weakest number one on the chart for three months, with only 60% of the Pop Chart panel charting it at this stage. It is no more than a handful of points ahead of *When I Lost You*, the debut single by Sarah Whatmore, the latest signing to Simon Cowell's S imprint. Whatmore leads 20-2 this week, and is also getting plenty of press attention and radio support for her single, with the Sun clubbing her as a British Kylie Minogue... Finally, no change on the Urban Chart with *Addictive* by Truth Hurts enjoying its fourth straight week at the top, with a handsome 50% margin over N.O.R.E.'s *Nothin'* and Hi! St Soul's *My Right*.

POP TOP 20

| | | | |
|----|-----|--|----------------------|
| 1 | 14 | HALF A HEART H & Claire | WEA |
| 2 | 2 | WHEN I LOST YOU Sarah Whatmore | RCA |
| 3 | 2 | ROUND ROUND Sugababes | Island |
| 4 | 8 | WHAT'S IT DONNA BE Benefit | Blacklist/Edel |
| 5 | 14 | LOVIN' IS EASY Hear'Say | Polydor |
| 6 | 4 | THE TIDE IS HIGH (GET THE FEELING) Monie Kinross feat. Isaac/Ryza | Isaac/Ryza |
| 7 | 15 | DIVING 4 Strings | Nebula |
| 8 | NEW | HARDLY A DAY Q.E.D. | Five AM |
| 9 | NEW | MONEY FOR NOTHING (OVERTIME) Avancada | X-TP/face |
| 10 | NEW | EXTREME WAYS Moby | Mate |
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Sonopress: central location essential



AGI: Salzburg plant close to Sony DADC

LOCATION IS CRUCIAL BUT SERVICE IS KEY FOR PRESSERS

Proximity to clients, local labour costs, transport and a host of other factors have driven the location of pressing plants. By George Cole

Estate agents will tell you that when it comes to property, the most important thing is location, location, location. And so it is little wonder that vast amounts of thought goes into the location of CD and DVD pressing plants. Disc replication involves working with numerous parties, such as clients, packaging companies, printers, distributors and fulfilment houses. Even when the pressing and printing are done on the same site, the discs still have to be moved on to their next destination.

Michael Boreham, a consultant at the research and consultancy company Understanding & Solutions, believes that many factors have played a part in determining the location of pressing plants. "The evolution of the disc pressing industry has been driven by a number of catalysts, including historical or corporate links, grant aid incentives and also proximity to client base," he says.

Boreham notes that corporate links dictated the location of three of the UK's traditional "big four" plants, with both EMI and Discronics Blackburn (formerly the Philips-owned PDO and, more recently, Universal

Manufacturing) being established at sites already owned by their parent company. Similarly Technicolor's Owmtram plant was originally established as Nimbus in close proximity to then parent company Nimbus Records.

Cinram UK managing director Bob Higgins says, "There are many factors to consider when choosing a site for a plant. A key one is the proximity to the customer base. This needs to take into account the location of each customer's own warehouse and

distribution centre, and the location of their retail customers if direct-to-retail distribution is included in the service being provided. It is also important to consider existing customer forecasts and

potential customer opportunities. The size of the site must be able to match clients' anticipated needs, with room to expand if necessary. Other important factors are site labour in the area, transportation access, and the cost of transportation. Proximity to raw materials and print supply is also a factor."

Boreham believes that the location of many

plants has been largely influenced by two factors – local government aid or geographical location. "Government incentives to assist in job creation in areas of high unemployment have been a key factor in the emergence of facilities in Wales and the North of the UK," he says. But these incentives can be a double-edged sword. "Although the lure of grant aid has been a strong incentive to plant investment in areas of high unemployment, these facilities are disadvantaged in terms of the availability of skilled and experienced industry operatives at

least in the short term. In addition, delivery times from plants in the north of the UK and Wales may be a day longer, impaired by distance. A further disadvantage is the additional time taken for spare parts or engineering support to arrive at provincially located plants which may result in extended downtime." Boreham adds that proximity to a customer base has undoubtedly driven investment in the South East, both from the perspective of servicing customers in the London area but also from attempting to forge export markets in continental Europe. "By being located in and

around the London area, replicators have long held the advantage in delivery times to key customers and also in terms of the travel time needed to arrange plant visits which can be a useful promotional tool when courting a prospective new customer," he says.

With seven plants located in London and the South East, there is a larger pool of skilled labour available for this industry sector, Boreham adds, but there is a downside to being located in or near London. "Higher costs associated with operating the factory and also

in terms of the higher cost of labour particularly if competition for key staff members is high," he says. "It's interesting to note that of the traditional 'big four' disc pressers only Discronics was located in the South East and in close proximity to London."

The location of UK operations is down to strategic long-term planning or historical reasons – the business was developed on the site of an existing operation. John Shervey, managing director of Sonopress UK, which has a fulfilment centre in Birmingham, says, "Birmingham was picked due to labour

"There are many factors to consider when choosing a site for a plant. A key one is the proximity to the customer base"

– Bob Higgins, Cinram UK

"You can put assets anywhere, but it's the team of people behind them that matters. They aren't so easy to transfer"

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CinramFiege offers one-stop service

The CD and DVD replication business has been going through a period of restructuring, consolidation and repositioning. The latter process includes replicators branching out and offering clients new services that go well beyond the traditional offerings of pressing and packaging. The latest example is the joint venture between Cinram and the Fiege Group to create CinramFiege.

Cinram is one of the leading independent providers of pre-recorded multimedia products, while Fiege's core business is third-party logistics in European markets. But is the new venture simply offering customers services that are already available? It is simply a case of presenting the same chocolates in a different box?

CinramFiege says no. It aims to offer clients a one-stop turnkey distribution and logistics service that will include managing the client's in-house logistics operation, as well as the planning, building and operation of new multi-user distribution centres.

Cinram Europe president David Hollander says the new venture will provide clients with a true pan-European distribution service that is integrated with manufacturing systems and supported by a proven third-party logistics infrastructure.

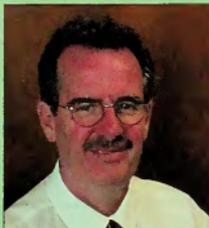
Meanwhile, Cinram UK managing director Bob Higgins (pictured right) believes market trends suggest that the time is right to offer clients this type of service. "This is a time of significant change in the provision of pre-recorded multimedia products and services," he says. "The market is constantly evolving, and music and video companies are creating new ways of doing business. As our customers have enhanced their businesses, they no longer want to have to deal with services that are not directly connected to their core business of securing rights and



repertoire and marketing the product. Significantly, these services are moving out of house to third parties – and the obvious solution is to have them handled by the manufacturers of CDs, DVDs and other products, such as Cinram."

A long list of services is being offered by CinramFiege, including automated warehousing and transportation operations, sales order processing, pick, pack and ship, direct-to-retail distribution services, automatic re-orders for manufacturing, invoicing, cash collection, receivables and coordination of additional services such as print and in-store displays. CinramFiege will be headquartered in Hammersmith, London. Higgins says CinramFiege will offer customers a "new way of doing business that allows our customers to respond faster to the changing needs of their customers – including last-minute retail programmes. It

enables us to minimise wastage, cut costs, dramatically reduce order cycle times, and improve efficiency and inventory levels."



Malin: carefully-located greenfield sites

availability and the motorway network. There's also a good pool of temporary workers for hand packing, and there are distributors in this area that serve the market."

Technicolor, previously owned by Nimbus, moved to its Owbran plant in Wales from a mansion in Marmouth. By comparison, AGI Media Packaging's site in Birmingham has developed from a business that had been there since 1926. But Julian Malin, AGI's group sales and marketing director, argues that much planning goes into locating his company's greenfield sites. "These are sited as part of strategic planning," he says. "Our Swindon site served EMI [now closed], while in the Netherlands our Uden site is close to EMI's manufacturing facility and in Salzburg, we're close to Sony DADC."

Grenplan Records would probably win the prize for the UK CD pressing plant based in the most remote spot – Wick, near John O'Groats. The plant, which opened last June, is on the same site where the company started life as a recording studio in 1964. Gramplan's CD pressing plant aims to cover niche markets in Scotland as well as its clients in the rest of the UK. John Hunter, Gramplan's managing director, says the CD pressing facility has helped to extend the life of the business, as cassette sales decline.

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Meanwhile, Disctronics' DVD pressing plant in Southwater, West Sussex, is the result of the company buying the business back in 1987, but the site also has many advantages. Group CEO David Mackie says, "It's close to London and so it's close to our client base. There's a sizable workforce and during the past three years, we've acquired two adjoining properties so we can expand. We also export a lot and we're close to the Channel Tunnel. We're also close to DFS (Disctronics Fulfillment Services) in Crawley.

Technicolor's director for optical disc, Emil Dudek, says the company received a grant from the Welsh Development Agency when it set up its site, but adds that the location has a number of advantages. "We're three miles north of the M4 main artery and most of our main client base is in London," he says.

"Being 140 miles from London makes it do-able. The vast majority of our clients are within the M25 so it's not as if we need to be everywhere."

Malin says the benefits of his company's Birmingham location are cheaper costs, both for land and labour. However, he adds that there is a balance when it comes to be labour costs. "In the Netherlands, labour costs are high but then you have a highly-skilled workforce, so you balance costs and skills," he says. Gramplan Records' location means the company has lots of space and can offer pressing and packaging services.

Although the UK is a relatively small country with a reasonable transport system, time is still of the essence. "This is a just-in-time market," says Malin. "It's no good being able to produce the product in 24 hours if it then takes two or three days to be delivered. The ideal solution would be to ship to machines with palletisation and trucking facilities. But this can only be done in certain locations and

if the business warrants it." Higgins believes geographical location and transportation needs do impact on a company's working schedule. "You need to take into account the volume of product being sent to locations further away – such as other parts of Europe – and plan accordingly," he says. "This must be done as a partnership between the customer, the manufacturer and the logistics provider – if a third party is providing logistics. It is all very time-sensitive in line with release dates and store level requirements."

All the companies believe that their job is not completed until the discs are delivered to their original destination on time. "It's very important, but it also depends on the contract," says Sherrery. "Our job is to ensure that what the client wants is what the client gets." One way of smoothing the pathway from

one delivery point to the next might be the have pressing and packaging plants located close to each other. This form of "joined-up planning" does exist, adds Malin, although it tends to be in one direction. "I can think of packaging plants that have opened because they have an existing supplier down the road but I can't think of a pressing plant that has moved to be close to a packaging plant," he says.

The UK's replication business has undergone dramatic changes in recent years, most notably with the takeover of the Universal Manufacturing and Logistics plant in Blackburn by Disctronics at the end of May. Mackie says Disctronics has restructured its business by moving three CD lines up to Blackburn and expanding DVD production in its Southwater plant.

There are probably times when relocating to another site must seem attractive, but very few companies go down this route.

"Relocating replication facilities is not an easy



Mackie: Sussex operation close to clients

or low-cost process," says Braham. "First, the timing of a move is critical to minimise the impact of downtime that may result in the loss of orders if insufficient capacity is available. Then there are the costs incurred by the relocation process itself and while many plants will dismantle and ship the lines themselves, reinstallation is often undertaken by the original line supplier." He adds that relocation of equipment may result in problems as some lines particularly older equipment may not "travel" well and might experience problems at the new location. And then, of course, there is the fact that moving a plant may result in the relocation or redundancy of the staff.

There are other good reasons, notes Malin. "A lot of our employees are long-time servers and some have been with the company for 40 years," he says. "If you move you can lose your skill base." Dudek agrees: "If you're moving just down the road and the new location is only going to add an extra five minutes to your employees' travelling time, that's no problem. But if you move far away you run the risk of becoming deskilled as employees remain behind." As Sherrery observes: "You can put assets anywhere, but it's the team of people behind them that matters. They aren't so easy to transfer."

Location matters, but clients also consider



Frenger: German plant centrally located

other factors when deciding where to do business. Hunter says his company's reputation for service and quality is more important than its location. Many companies – including Sony DADC, MPO, Disctronics, Sonopress, Cirrux and Warner Music Manufacturing Europe – even press discs outside the UK and say this is not an issue.

WMME director of sales and international services Capri Frenger says, "We believe in the efficiencies to be gained from manufacturing in one central location in Alsford. Here you have complete control over the process, your costs and quality. We serve the whole of Europe, and Germany is one of the best locations from which to operate. We have five major airports within two hours. We can deliver to the UK by Sam day in time for the working day so we can turn around an order in 24 hours if necessary. We provide this service for every order, whether it's 25 or 250,000 copies...Our UK clients have the added benefits of account management services from our London sales office. For the business we are operating, we see no serious disadvantages in Alsford as a location."

Technicolor's Dudek sums up the situation today. "The issue used to be about where your client was, but now it's more about, 'Where does my client want the product to go?'"

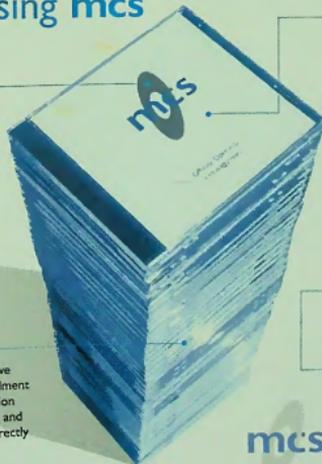
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HOW TO...SET UP A NEW MANUFACTURING PLANT

Raising finance and finding a site are just two of the hurdles faced when setting up a new plant, writes Claude Suppliah



"In today's economic climate, who in their wildest dreams would think about setting up an optical disc manufacturing plant? Well, we would, for one. We rose to that ambitious challenge and in just six months set up a state-of-the-art facility in Ystradgynlais, South Wales, with an annual capacity of 34m CDs.

One of the first real challenges in setting up the plant was to find a good, reliable accountant or financial consultant, and we very luckily did that with the appointment of Jinesh Patel. The initial stages of this project were very much involved around cashflows, balance sheets and creating financial models, as the financial models lay the foundations for the business plan. This was an exciting part of the project as I was now able to put my vision down on paper, with a view to turning it into reality. A lot of time and money was spent on conducting research. In fact, the total preparation of the business plan, supported by detailed financial analysis, cost just over £150,000 in consultancy fees, and that was even before one CD was made.

Creating the business plan was the easy part – raising the finance was the next hurdle. In fact, it was by no means an easy time to be raising funds to launch a replication plant, with

Prosoft and Discexpress having recently closed their doors and the replication industry experiencing declining revenues across the board. However, we persevered and, armed with a robust business plan, approached all the main lenders.

Here's a piece of priceless information – work with one financial institution before moving on to the next. This way you are not touting your plan to everyone. And when you get turned down by one, do not give up hope. Instead the financials thoroughly, be prepared to be grilled and stand by your figures, because you will be challenged on them. In the end, we found our investment with Alex Lawrie and NatWest Bank, as well as a mixture of vendor finance.

Having considered a number of locations, we identified a facility at Ynyscedwyn, Swansea Valley which met all our requirements. One of the key criteria in choosing this site was the factory floor space, which totals 20,000sq ft. The whole site is on four acres of land, which will enable expansion in the future. Buying a smaller plot would have saved money at this point but it would have meant MCS would have been somewhat landlocked, and we knew we would need to move to a bigger site in the next few years anyway.

In addition to the actual space, we needed to consider a number of other factors such as



Pressing matters: First Minister Rhodri Morgan (left) with Suppliah (right) and WDA executives

access to the main motorways and airport, transportation, the availability of a local workforce, the plant's impact on local community, environmental legislation – and the list goes on. Having identified this prime site, the financial analysis had shown that setting up the facility would involve capital expenditure of £7.4m and lead to the creation of 77 new jobs over a period of two years. We received a £1.2m Regional Selective Assistance grant offer from the Welsh Assembly and support from the Welsh Development Agency (WDA), finally putting the systems in place to offer live information to customers on the status of their order.

As with any organisation, a dedicated workforce is key to its success. I have been extremely lucky in finding good people who are technically competent but, more importantly, have the right attitude. In addition to a skilled workforce, I have a management team with a cumulative experience of almost 90 years, drawn from the multimedia industry. Finding the right people was much easier than I had anticipated. The sheer dedication and commitment from the workforce has been overwhelming during the past few months, and particularly since the plant's commercial launch on April 10. Now that we are at that stage, we have a roster built from a range of UK clients and are ready to take on the challenges of the industry.

requirements. Each customer is not just a number but will be given the same high standards of service, regardless of order size – without our customers there would be no MCS.

At the same time, all has not been completely rosy for us. One of our main problems has been integrating the IT systems and setting up the administration of this whole operation, which has been a logistical nightmare. However, we are now beginning to see light at the end of the tunnel, as we are finally putting the systems in place to offer live information to customers on the status of their order.

As with any organisation, a dedicated workforce is key to its success. I have been extremely lucky in finding good people who are technically competent but, more importantly, have the right attitude. In addition to a skilled workforce, I have a management team with a cumulative experience of almost 90 years, drawn from the multimedia industry. Finding the right people was much easier than I had anticipated. The sheer dedication and commitment from the workforce has been overwhelming during the past few months, and particularly since the plant's commercial launch on April 10. Now that we are at that stage, we have a roster built from a range of UK clients and are ready to take on the challenges of the industry.

Claude Suppliah is managing director of MCS

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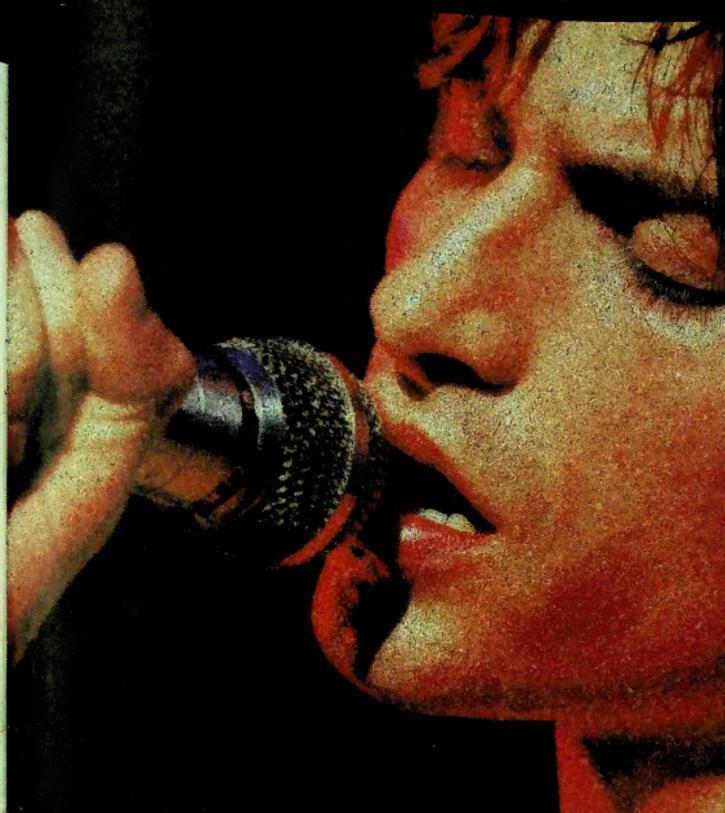
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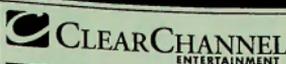
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The Telstar crowd are no lightweight. Days after causing havoc on a day trip to Paris, they were at it again with their excellent annual media recedat at Sandown Park. Joining the Indo's great and the not so good were the assorted ranks of radio, TV and press drawn together by The Partnership and Velocity PP's Andy

Saunders. Gathered together at the Indo's Mortlake HQ (see picture), they were then decimated at the track by a fleet of white Bratons. In a classy, freak rain played havoc with the equine form, leaving many of the assembled liggers to console themselves over their losses at the bar. Strangely, few were complaining.

Remember where you heard it: Expect some quality tongue action shortly around EMI and Universal as they prepare to unveil the artwork for their joint Stones double album best of... Not getting much satisfaction over at Yalding House, Radio One bosses are facing further headaches as its **Top 40 show** now finds itself nearly **1m listeners behind arch rival** The Pepsi Chart. Latest Rajar figures for the Unique-produced show, which celebrated its ninth birthday the other week, put it 916,000 listeners ahead of the Beeb's countdown... And what, we wonder, was **Zane Lowe** doing around the Radio One building?... Meanwhile, Virgin Radio's top brass are busy plotting how to turn around the fortunes of their AM output with the word

"regionalism" on their minds... New Bertelsmann chief **Gunter Thielen**, facing his own troubles, was in New York last week meeting with top BMG execs. They were apparently told the music division is **safe in his hands**. Indeed, BMG boss **Rolf Schmidt-Holtz** may even be given more room to manoeuvre, although any thoughts of making **new acquisitions** are probably off the cards for now... In The City founder **Tony Wilson** has also been in the States for the last couple of weeks drumming up business for **24 Hour Party People** and also persuading some US execs to fly to Manchester for this year's event. Last year, many US execs were put off by 9/11, but it is thought that Wilson has already had a warm response from Island Def Jam big dawg **Lyor Cohen**... PPL mouthpiece **Jill Drew** will be in Cologne this week to drum up more signatures for the organisation's **CatCo** project. It may not be too long before the band **Drew** sings in,

Kicker, will be part of the electronic data-tagging system with more labels expecting to be sniffing around at her band's next gig at the **Water Rats** on August 27... Snubbed in last week's special **Golden Jubilee honours** list he may have been, but LD Publicity's **Bernard Doherty** is being rewarded for his PR work on the **Buckingham Palace** concerts with a framed

signed photo of **Her Maj...** Dooley couldn't help noticing old rockers **Status Quo** outselling new old rockers **Toploader** midweek on singles... How much would EMI's rivals love to get their hands on **Coldplay**? One exec at another major so clearly wishes the band were part of his empire that he inadvertently named them to Dooley as one of his company's acts... London's coolest cookies the **Hey Ladies** are poised to return with a new regular weekly night following the cult status of their series of monthly parties... **Bob Buchan**, who is leaving Warner where he has worked in sales and radio promotion since 1976, can be reached on 07773 331663 or 01577 830433... Meanwhile, **Colin Smith**, recently departed from Skratz Music Publishing where he was head of publishing for 16 years, is reachable on 01932 828700 or by e-mail on colin.smith@thatshow.biz.....

Simon Cowell might be the highest-profile music industry Brit abroad right now, but that's not to say others are not giving it a go as well. UK-based producer **Charlie Rapino** and producer manager **Stephen Budd** were among the judges invited over to Riga in Latvia to judge the ex-Communist country's gloriously old school **Pop Idol/PopStars** competition. The contest was won by a Russian act called **Smash**, who is now managed by former Wham! manager **Simon Napier-Bell**. Pictured is Budd and fellow judge **Philip Kirkorov**, one of Russia's biggest artists who was also on the panel. Budd was so taken with the place that he is now reportedly thinking of relocating there for six months to expand his eastern connections.



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