

FOR EVERYONE IN THE BUSINESS OF MUSIC

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Robbie deal to set up Xmas album

by Martin Talbot

Retailers can look forward to a new Robbie Williams studio album this Christmas - whichever label he is signed to. Williams' management IE Music has confirmed that the singer is set to have a new album issued for the third successive Christmas; it is being prepared for release in mid-November, with a single following in early December.

Williams' co-manager Tim Clark confirmed the plans, despite the fact that the artist has not yet signed a record deal for the release. "We are going to do it [release the record] by hook or by crook," he says.

Clark says he is hopeful that a label deal will be struck in the next six weeks, allowing around two

months to prepare the logistics of a release.

A source close to the singer says, "Robbie has been recording in Los Angeles and he is much further ahead than we expected him to be. There is finished material." And Clark confirms that Williams has completed virtually the entire album, following sessions in LA, although it is still being mixed.

Clark says work is already beginning on parts for the release, including photo sessions, artwork and promos, significant elements of which have been supplied by IE to EMI/Chrysalis on Williams' past two albums.

"We have lots of marketing plans," he adds. "We are aiming to conclude a deal before the end of September. Obviously, we can do



Williams: new album deal soon

lots of it ourselves, but we do need to have a record company on board. But we also need to have the right deal."

Although negotiations are continuing over Williams' label future, there are conflicting signals indicating whether or not he will split with EMI, his home since launching his solo career in 1996. While IE has

hired an independent PR to handle publicity for the project, EMI/Chrysalis's Chris Briggs - who works for the label as a consultant - is also contributing his A&R skills to the new project.

Clark says, "[Briggs] has been helping us in A&R'ing it, but how that sits with EMI I'm not sure." But Clark insists that Briggs' involvement does not necessarily indicate whether Williams will stay with EMI or not.

Williams' future home has been one of the signing stories of 2002, the subject of speculation since the success of Swing When You're Winning last Christmas. Besides EMI, both Universal US boss Doug Morris and Universal UK chairman Lucian Grange have voiced interest in signing Williams.

It is understood that selected

media will hear initial tracks over the next fortnight, with one source describing the material as "adult grooves".

BMG Publishing managing director Paul Curran - who signed Williams last year - says he has only heard very high-quality early recordings. "I have heard nothing finished, but I have heard some of the songs and there is a great album in the pipeline," he says. "It sounds every bit as good as his last album."

Senior techno buying manager for music and books Alan Hunt welcomes confirmation of what is likely to be one of the biggest releases of the year. "It's great news," he says. "That's definitely another very good addition to the schedule, which is looking stronger than last year."

● Greatest hits bonus, p5

1Xtra programme editor Willber Willberforce hailed a new era for fans of black music as the BBC's brand new digital urban music station launched on air at 5am last Friday. The first tune played by **THE13** Rampage was Dangerous, a track recorded especially for the launch by Rodney P and Skitz featuring Roots Manuva and Beverley Knight. It kicked off a five-hour opening broadcast, while a series of parties in five venues around the country, including one at London's The Bollieryhouse, marked the birth of the new network. Willberforce says, "It is a great feeling to know that from this day on fans of black music are going to have a station dedicated to them and their music 24/7." Pictured switching on the very first track are 1Xtra hosts Rampage.



OD2 offers users CD burning

UK digital distribution company OD2 has become the first online subscription service in Europe to offer users the opportunity to burn tracks to CD as part of their monthly subscription.

Bristol-based OD2 unveiled Version 2 of its core software at industry trade event Popkomm in Cologne last Friday, just a week after industry-backed online subscription service Pressplay offered US users expanded burning facilities.

For a fixed monthly fee of £4.99, subscribers to OD2's service can stream, download, burn and transfer

tracks onto a range of DRM-compatible devices. But subscribers will only be able to burn five tracks per month under a credits scheme which allows subscribers to collect a month. Online retailers Tiscali, Ministry of Sound, MSN and Preserave went live with the new service last Friday.

OD2 marketing director Ed Awerdeck says, "Version 2 will play a key role in getting those already familiar with digital music to move on a stage, for example, from renting a track to buying the burning rights."

● Popkomm attendance down, p3

Pepsi to quit chart show in new year

Commercial radio's market-leading Network Chart Show is seeking a new sponsor after Pepsi decided not to renew its contract into 2003.

The drinks giant has backed the programme for the past nine years, as it has overtaken the BBC's Radio One Top 40 show in the ratings - latest Rajar figures for quarter two 2002 revealed it is now a record 946,000 listeners ahead of its rival with an audience of 3.6m, it is understood Pepsi reached its decision because of a proposed increase in the sponsorship fee.

Commercial Radio Companies Association chief executive Paul Brown says, "It has been a very good brand fit and they have been



Simon Cole and Dr Fox: positive very good sponsors, but nothing lasts forever. They have used what they learnt over here in other countries in the world. UBC chief executive Simon Cole, whose company produces the Neil Fox-hosted programme for 99 com-

mercial radio stations, says the industry should be relaxed about the sponsorship position. "You couldn't have a better time to find a new sponsor with audience levels 1m ahead of Radio One," he says.

News of the Pepsi decision follows an announcement that Mark Goodier is leaving Radio's Top 40 show and the station at the end of the year. Radio One expects to have his successor announced by around late autumn.

"We are in the process of looking at talent across the country and seeing who's out there and who will be a suitable presenter for what will be a sharp new show," says a spokesman.



The number on everyone's mobile...

From this week, people can now identify and 'tag' music - including pre-releases - by calling 2580 from any mobile phone while the music is playing.

See the Tag Chart on page 13 to see this week's hottest pre-releases...

The Simple Life arrives on pre-emptive CD and CD-ROM with its special 2580 mobile phone version. The CD and CD-ROM will be available from 25th August. The CD-ROM will be available from 25th August. The CD-ROM will be available from 25th August. The CD-ROM will be available from 25th August.

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Half staff shed from Woolworths e-tailer

Woolworths' music e-tailer Streets Online is shedding nearly half its staff and moving offices to streamline its operations.

The retailer confirmed last Thursday that the roles of 20 of its 43-strong Streets Online team were being made redundant and the firm is entering into consultation with staff.

Most of the redundancies from the firm, which encompasses Audio-street and fulfills online CD orders for the Woolworths group, are on web content. They will be absorbed by existing Entertainment UK staff.

The website's operation will move from Crawley to EUK's Hayes offices in November.



Guitar resurgence aids sales rise for rock mags

by Robert Ashton

The dizzy Osbourne effect and the resurgence of guitar bands on the live music circuit has further fuelled the popularity of rock and metal publications, according to new ABC figures.

While six of the seven leading week-by-week monthly rock titles reported increases in the December-to-June 2002 circulation figures, unveiled last Thursday, three pop and three dance titles lost further ground.

Empire's Kerrang! was the best performer, adding a massive 60.2% year on year to take sales from just 52,428 last year to 83,986. IPC Ignite's *Uncut* posted a 31.8% hike to 83,487, above NME, which consolidated its market position with a modest 7% rise, to take its circulation to 72,057. On the downside, *Mikning* Ministry and *Muzik* slipped by 0.1%, 13.6% and 18.5% respectively.

NME publishing director Neil Robinson says, "Guitars are back!" He adds that IPC's decision to drop promotional efforts such as CD cov-

WINNERS AND LOSERS

	December 2002	December 2001	% Change
Circulation	100,149	200,150	10.0
Q	100,138	87,120	+14.9
Kerrang!	83,986	52,428	+60.2
Uncut	83,487	63,361	+31.8
NME	72,057	70,142	+2.7
Media Monitor	44,070	38,018	+15.9
Classic Rock	38,554	32,242	+19.6
TOTY	23,007	23,411	-1.6
Smash Hits	19,037	17,862	+6.4
TV Hits	14,329	17,513	-18.3
CDUK	138,122	179.0	-19.9
Mikning	100,330	100,404	-0.1
Muzik	65,030	76,274	-13.6
Ministry	36,018	44,219	-18.5
Source: ABC			

ers to invest more in the editorial product has paid off. "The record companies are realising they need to invest in new artists and the more new acts coming through the better for the NME," he says.

However, Robinson says IPC is not ruling out the improving future prospects of dance magazines such as its own *Muzik*, because the mar-

ket may come back, just as NME revived after sales slumped post-Britpop. "We recognise the market is in steep decline and the magazines that follow it will suffer if people are not investing in the next generation of DJs."

Similarly, Future Publishing publisher Jackie Garford believes *The Osbournes* MTV show and the internet-generated in the likes of Led Zepplin by a number of bands such as The White Stripes helped shift additional sales for *Metal Hammer* and *Classic Rock*, which saw year-on-year increases of 15.9% and 19.6% respectively. "There has been a move from dance to rock again," she says.

Allie Lewis, publisher of BBC's *Top Of The Pops*, is putting a brave face on the title's 16.5% year-on-year decline, which was par for the course in the pop sector. *Smash Hits* lost down 4.3% and *TV Hits* dropped 18.4%. Lewis says the sector has probably reached its natural base. "There are many external factors, with CD sales down," he says.

Tower Records' Piccadilly Circus branch was taken over by a live music festival last week, as more than 20 bands performed in the store. The second Tower Festival dominated the basement department of the flagship London store over five days, with the Crescent, Electric Sott Parade, Mintumean and James Yorkston among the acts who performed to crowds of more than 300 on some evenings. The event was a repeat of the successful festival staged last summer to mark the store's 15th anniversary and was sponsored by both NME and Xfm. Featured performing at the show were Mew, the Epigone-led four-piece whose debut single *Am I Wry?* is scheduled for release on September 16.

news file

ASDA ENTERTAINMENT SALES BOOST
Wal-Mart pointed to strong non-food growth sales for its Asda chain as the US retail giant last Tuesday revealed an overall 26% growth in second-quarter earnings. Wal-Mart's net income for the period ending July 31, 2002 was \$2.04bn. Asda last month revealed its entertainment sales have this year risen by more than 40%.

EDEL! TRICKS TO LEAVE AT END OF YEAR
Edel's Richard Eurpe COO Heide Trick is quitting his post at the end of the year. He says his position has been made redundant by Edel's shift from a fully-fledged international group of companies towards a European operation whose structure is partly based on partnerships with third parties. His responsibilities will be taken over by Edel music CFO/COO Michael Baur.

MACKENZIE TO UNVEIL TRIAL RESULTS
The Wireless Group's Kelvin MacKenzie, a critic of Rajiv's methodology for monitoring radio listeners, says he plans next month to reveal the results of a new trial for his group's own audience monitoring service. The group, whose system records listening habits via special wrist watches, last Wednesday said pre-test losses for the six months to June 30 had halved to £8.88m. Turnover rose £1m to £14.2m.

LINCOLN'S DAVIS SETS UP GAS OFFICE
Mirella Davis, Mushroom UK's head of international, is leaving the label after five years to set up a European office of US management company Gas Entertainment in London with immediate effect. Davis will head the West London-based European office with a brief to capitalise on Gas artists' international sales for the world outside the US. Her replacement at Mushroom is yet to be announced.

MACPHERSON MOVES TO CHRYSALIS
Kenny MacPherson, most recently Warner/Chappell A&R senior vice-president, has been appointed Chrysalis Music Group's North American president. Based in Los Angeles, he will oversee all the UK company's music publishing activities in the region.

SAMSON GUITARIST DIES OF CANCER
Paul Samson, guitarist with UK heavy metal band Samson, died aged 48 on August 9 of cancer. The band, who were signed to Polydor, were part of the Eighties' new wave of British heavy metal and initially featured Bruce Dickinson on vocals before he joined Iron Maiden. A cremation service is due to take place today (Monday) near Norwich.

COOPER BACK AT RADIO ONE
Former Radio One producer Ben Cooper, who worked on programmes for Nicky Campbell, Chris Moyles and Jo Whiley, has rejoined the station as executive producer. He has spent the past year at Capital as a senior producer.

MERCURY SAMPLER CD TO BE RELEASED
Devo's first Top 10 single, *There Goes The Fear*, is one of 13 tracks included in this year's Panasonic Mercury Music Prize Sampler CD, released next Monday. Alongside the cut from *The Last Beat* is another track from each of the other 11 nominated albums feature, as well as this is how from last year's winner, PJ Harvey's *Stories From The City, Stories From The Sea*.

Pamra chief leaves for sculpture post

Pamra chief executive Anne Rawcliffe-King announced last Friday that she is to leave the organisation in November.

Rawcliffe-King, 51, is to depart after six years in the post to become Society Director of the Royal Society of British Sculptors.

Rawcliffe-King, who trained as a sculptor, says she is delighted to be returning to the sector. But she adds, "It is hard to be leaving at such a positive juncture in Pamra's history, but I am confident that in the new spirit of collaboration within the industry, Pamra and its partners will be able to build on and expand its existing substantial achievements."

Her departure comes four months after Pamra was criticised over problems distributing royalties. Following the criticism, fellow performers' bodies the Musicians Union and Aural led round in support of the organisation.

Over the past year Pamra has worked closely with the MU, Aural Equity and the Music Producers' bodies to improve collection and distribution of royalties to performers, through PPL's Performers Forum.

Lower numbers at German music trade fair reflect turbulent industry conditions

The organisers of key European music trade event Popkomm say declines in exhibitor and visitor numbers this year reflect an industry facing still tough trading conditions.

The official number of exhibitors at the event held in Cologne at the end of last week was down 4% with visitor numbers expected to at least equal that decline – although many attendees said they felt participants seemed to be down by at least 15% or more. However, a considerable international contingent numbered among the 797 exhibitors.

Musikkomm managing director Ulf Grossmaas says devastating floods across Eastern Europe in the run-up to the event did not deter visitors from neighbouring countries. But he conceded that an 11th-hour cancellation by keynote speaker – Bertelsmann chairman Rolf Schlöter – had been a dramatic change to the conference programme.

"The key players – the majors and independent labels – are still here," says Grossmaas of the conference,



Grossmaas: key players attended

which was held in a lighter, cooler section of the Kölnmesse complex this year, winning the universal approval of delegates.

"The past few years have had a depressed mood but the industry is no longer in mourning, the business is ready to re-organise itself. But there is no real masterplan of how to do it," says Grossmaas. He adds that Popkomm 2003 is certain to go ahead, although the organisation itself will inevitably have to slim its operations, letting some staff go unless there is a "dramatic turn-

UMG sees its revenues and income take a fall

Universal Music Group (UMG) added to Vivendi Universal's massive debt and share price problems last week by unveiling a disappointing 4% fall in revenues and nearly a 30% decline in operating income for the first six months of this year.

Vivendi saw 25% wiped off the value of its shares, after revealing a £12.3bn first-half loss last Wednesday, combined with debts of £149m, nearly one-third of which will need to be paid off within the year.

Vivendi immediately announced a massive £100m asset sale with US publisher Houghton Mifflin and its stake in mobile operator SFR already under a block.

Operating income at UMG was 28% below last year's comparable period, falling from €234m to €169m, although the picture would have been worse if the increase in the disposal of real estate from office moves and the sell-off of UMG's interest in MTV Asia had not been included.

The declines were largely attributed to lower margins and to increased costs, especially in the A&R sector.

Fairtrade's music trade fair conditions

around" before the end of the year. Ulf Grossmaas noted that this year's delegate was noticeably less busy, but still worth the trip.

"There are fewer of the international people an independent like us needs to see, but there are a lot of German companies," says Dome Records managing director Peter Robinson.

Henry Semmence, of Absolute Marketing & Distribution, says, "Popkomm is always good value. I'm opening an operation in Germany in a couple of months so it's been very focused for me – although it's also quite revealing to see what bad state the German record business is in."

Fairtrade's David Wood says, "For the first time we're looking to pick stuff up as well as license acts like Mint Royale and National Forest. The size of Popkomm has been a bit disappointing and, from a morale perspective, it's not from the national stands, it has not been as good but we made appointments in advance and made it count."

HIRST AND DAKES JOIN GALAXY 105

Galaxy 105, the UK's biggest commercial radio station outside London, has hired Simon Hirst and Danny Dakes as co-hosts of its new breakfast show. The pair will join existing host Jolo Moorhouse. Hirst and Dakes formerly hosted the breakfast show on EMAAP's Viking FM.

WARNER LAUNCHES DVD DRIVE

Warner Music International is launching an international DVD-Audio campaign covering 60 titles, including The Eagles' Hotel California, Fleetwood Mac's Rumours and The Band's The Last Waltz. The campaign will launch through its Warner Vision International division on August 26.

EMAP STRIKES TV DEAL IN IRELAND

Emap Performance has struck the first international deal for its TV stations, reaching an agreement with NTL Digital to broadcast all six of its music channels in Ireland. The stations, which will go on air from August 26, were previously only available in Ireland via Sky Digital.

MP3.COM APPROVES BROADBURN

Anthony Broadburn has been appointed MP3.com Europe marketing manager after two years at Itscali where he was online marketing manager. In the new role, he will oversee the company's pan-European marketing strategy.

GALAXY RENEWS CLOTHESHOW TIE-IN

For a third consecutive year, Chrysler's Radio 1 Galaxy brand has signed a deal as the official radio partner of the Clotheshow, which is taking place at Birmingham's NEC from December 6-11.

BACKSTREET OPENS NEW YORK OFFICE

London-based Backstreet International Merchandise, whose clients include Basement Jaxx, One Tree, Fatboy Slim and Radio One, has opened its first US office in New York. The company, whose US base is headed up by Andy Allen, has been providing merchandise for more than 15 years.

COX JOINS BRITANNIA ROW STUDIOS

Britannia Row Studios in south west London has appointed Mark Cox as studio manager with responsibility for all aspects of studio operation as well as looking after its producers and engineers round Front Row Management. He was previously Miloco Studios' booking manager.

MIXMASTERS SET FOR SECOND RUN

Innovative TV series Mixmasters, which features DJ and AV mixes, is set to return for a second run from September 5 on ITV1. The series will include mixes from artists such as Aim, Fila Brazillia and DJ Die, plus new mixes from Giles Thacker, Brian Kane, Chenko and Addictive TV.

THIS WEEK'S BPI AWARDS

The New 52 set reaches three-times platinum status, while Queen's Platinum Collection reaches two-times platinum. Norah Jones's Come Away With Me and 2Pac's Greatest Hits both go platinum.

HOW TV SHOWS RATINGS COMPARE

Programme	This week's % change	10 weeks % change
Top Of The Pops*	100%	66.20%
Top Of The Pops 2	3.6	9.7
Top Of The Pops II (Wed)	1.685	113.7
Top Of The Pops II (Wed)	1.148	26.8
CD:UK*	1.552	-5.2
Top of the Pops Chart Show*	1.248	-4.0
SM:1*	1.284	n/a
The Saturday Show	754	n/a

* Combined sales. Source: MediaCom/EMG (Data from week July 15 2002).

West Mids bid heralds regionalised SMG plan

by Paul Williams

SMG is aiming to fly in the face of increasingly-centralised commercial radio groups by regionalising its Virgin Radio brand.

The early declaration last week of a plan to apply for the third West Midlands regional FM licence heralds a strategy of trying to set up local Virgin stations across the country. A second bid, for a forthcoming Glasgow licence, has also been proposed.

SMG's business development manager Bobby Hain says one of the aims is to extend the Virgin Radio brand. "It was got a national presence and an FM presence in London, but there's a lot more we can make of it," he says. "There's a lot of potential to have other radio stations in the country."

The West Midlands bid will reflect the risk bias of the existing 1215 AM national and FM London services, with Hain promising a range from The Beatles, Stones and Hendrix through to the likes of Puddle Of Nine and the



Hain: aims to extend Virgin brand

Red Hot Chili Peppers. However, the programming itself would be different from the current Virgin stations with separate presenters and local information.

Despite a rock music resurgence this year, Hain believes the sector is still heavily under-served by existing radio. "We worked with Jeff Bennett at Heavenly on an East Midlands licence and he's all these fantastic acts, but it's very difficult to get airplay for them," he says.

Hain acknowledges that the move towards a regional output goes against a widening trend within the

commercial sector, with stations within the same group sharing some programming. "Most other groups are trying to put together a quasi network of different stations to gain national coverage, but we've already got that with a mainstream pop-rock format. The Virgin brand is ubiquitous - everyone knows what it is - so it's easy to go against the trend," he says.

Hain also agrees that, with another Virgin station in the area, there would be the risk of dividing the brand's existing audience. According to the latest Rap, it is already struggling, with its national share of listening dropping from 1.6% in quarter two 2001 to 1.2% during the same period this year.

As part of its plans for the West Midlands licence, SMG is planning a 28-day, restricted service licence for Wolverhampton during September. The regional licence itself has not yet been given a date for advertising by the Radio Authority, although Hain expects it to attract around 12 to 18 bids.

Napster assets up for sale at auction

Music retailers, venture capitalists and media firms are among companies being encouraged to bid for Napster's assets, which are due to be auctioned on August 7 at the US bankruptcy court in Delaware.

A committee of unsecured creditors led by UK indie association Aim has retained investment banking firm Trenwith Securities to market the assets free of all liabilities and pending litigation claims. The creditors are said to be seeking \$25m with qualified bidders having until August 21 to submit proposals for the file-sharing service.

The service has been idle since the last summer after the recording industry filed a copyright infringement suit. German media giant Bertelsmann had promised to bid \$9m at the auction after earlier losing to Baurer an estimated \$85m to fund the song-saver service's operations during its bankruptcy re-organisation.

"Despite being shut down in July 2001, the company still commands brand name recognition," says Trenwith Securities investment banking division managing director Rick Chance.



Increased exposure for Wall of Sound duo Royksopp (pictured) via a T-Mobile TV advertising campaign has helped their current album Melody AM break into the Top 20 for the first time. The album, first released last year, was expected to shift around 10,000 copies last week and was on course to make a chart climb yesterday (Sunday) of around 170 places into or around the Top 10. "It's the album people never knew they knew," says label manager Toby Peacock. Melody AM was deleted around two months ago to build up demand on the back of the TV exposure.

"Their music has also recently been used as a sound-bed on the World Cup and Big Brother," says Peacock. The ongoing promotion of Melody AM also marks Wall of Sound's first TV advertising campaign for a release, with a regional campaign due to run on Channel 4 and E4.

Return of X-Ray set to boost national magazines market

Xfm and the publisher of Szeanation and Jockey Sit are joining forces to launch a new national glossy.

Hoping to exploit the gap left by the demise of titles such as Select and Melody Maker, Xfm and Swinstreet Publishing are relaunching the free quarterly magazine X-Ray in October as a full-colour, A5-sized monthly with national newsstand distribution and an initial print run of 90,000. It will be £2.50.

Xfm managing director Graham Bryce and new X-Ray editor Richard Sutcliffe say it will fill a gap between titles such as NME and Kerrang!, aimed at 19- to 29-year-olds. "This is the next incarnation for X-Ray, but it is a stand-alone title," says Bryce. "A lot of existing music magazines come from a rich heritage, but are struggling in the new market. But Xfm is not single genre and in the modern world people don't care about just one genre. There is no offering at present that fully reflects the diversity of credible new music



Bryce: X-Ray to cover more genres regardless of genre and does so in an intelligent, passionate and authentic way.

Similarly, Sutcliffe says that, although X-Ray will "reflect the attitude and ethos of Xfm, it is a completely stand-alone product". He adds: "There is nothing really around like it, with lots of new music from rock 'n' roll, dance and hip hop and beautiful photos with some lifestyle features."

The October launch issue will be followed by a second issue in February, from which point the magazine will either go bi-monthly or monthly.

Presley pips The Beatles to top PRS tributes count to own

The King may be dead, but it is long live the King for the UK's tribute acts who still cannot get enough of Elvis Presley.

Twenty-five years after Presley exited the stage for the final time, he finds himself back at number one, this time sitting at the top of a newly-published PRS survey of the artists which attracted the most live tribute acts in the UK during 2001.

Presley, whose popularity among the tribute circuit is likely to be further boosted with this summer's chart-topping A Little Less Conversation, is joined by a series of other veteran acts of mostly impersonated artists. The Beatles claim second place and Abba third with Queen/Freddie Mercury in fourth spot. The survey was carried out around 5,000 venues for market research company Mantz on behalf of PRS.

PRS head of distribution and data services John Coater says, "We are going to these lengths to

TOP OF THE TRIBUTE LIST

- 1 Elvis Presley
- 2 The Beatles
- 3 Abba
- 4 Queen/Freddie Mercury
- 5 George Michael/Wham!
- 6 The Blues Brothers
- 7 Robbie Williams
- 8 Bee Gees
- 9 Tina Turner
- 10 U2

Source: PRS

make sure we get the money we've collected under blanket licences for people playing music back to the people who have made it to the music.

Only three acts among the top 10 list started their chart careers after the Seventies, headed by George Michael/Wham! in fifth position. The only artist in the list who emerged in the Nineties is Robbie Williams in seventh position, while the most-performed song was the Mavericks' hit Dance The Night Away.

Beggars takes half of Matador Records

The Beggars Group has outlined details of its 50% acquisition of US indie Matador Records, which Beggars chairman Martin Mills describes as a "natural" partnership. Under the deal, Beggars' US CEO Lesley Blekley will continue to head the UK independent's North American operation, while Matador founder Chris Lombardi will remain running the US label. Outside the region, Matador will be represented by Beggars through its UK office and Beggars' offices in other territories.

Beggars chairman Martin Mills says the two companies have very compatible cultures and values and work with artists of similar outlook. "It's very natural that Beggars should be partners in Matador in both a musical and business sense," he says. "What we have represented to English alternative music in the past 20 years is mirrored by Matador's position in the American alternative spectrum."

New artists' greatest hits as Xmas schedules build

by Paul Williams

Retailers are preparing for a repeat of Christmas 2001, when almost half of the 20 biggest-selling artist albums were first-time releases.

With first-time career overviews on the way from the likes of the Manic Street Preachers and Westlife, and new retrospectives from evergreens such as Elvis Presley and The Rolling Stones, stores believe this year's festive chart could end up mirroring last year's, when a record nine "best" were in the Top 20.

"There was a lot of talk last year that there were a few too many and yet Christmas week we had five in the Top 10 and others lower down," says HMV head of rock and pop Rob Campkin. "There is always room for good greatest hits packages, this year particularly with Elvis, Westlife, U2 and the Stones and they'll all very comfortably be in the Top 20, if not the Top 10."

However, against the sheer weight of other best-ofs last year outside the Top 20, the emphasis this year seems to point to quality over quantity. A number of acts are issuing best-ofs for the first time, including Ash and Björk, while there are new pack-

Shazam brings instant track identification to mobile users

The days of wondering what record is being played over a bar's PA system may be over from this week, following the long-awaited launch of Shazam on four of the UK's largest mobile phone operators.

With the O2, i-Mobile, Vodafone and Orange networks on board, Shazam will go live with more than 40m UK mobile users able to find out instantly which songs are being played in pubs, bars or restaurants.

The song identification system, which has former BMG and EMI bosses John Preston and Sir Colin Southgate among its investors, allows users to dial a four-digit code on their mobiles, hold them up to the music and receive a text message identifying the name of the song and the artist. The user code, revealed for the first time today (Monday), is 2580.

Shazam founder and business development director Chris Barton says music and youth are the two areas mobile phone operators want to target. Recent research carried out by NOP for Shazam shows that around 80% of 12 to 25-year-olds need to identify songs and half are willing to pay to do so.

He adds, "It's basically a promotional tool for the record companies. People will identify songs and then go out and buy the CD." Each song recognition costs 50p, with Shazam creating a personal user site for users to check their tags. Barton adds that he is targeting around 750,000 users, who he expects to use the service, on average, once a week.

A marketing campaign will kick off in September and Barton says he is already eyeing overseas markets to launch the service.

BEST OF THE BEST OFS

Sept 2 Catatonia. Greatest Hits (Blanco Y Negro)

Sept 9 Ash: Interagicalia 3077 (Infectious) Sept 23 Elvis Presley: Hits (RCA) Sept 30 The Rolling Stones: 40 Licks (Virgin)

Oct 7 Björk: Greatest Hits (One Little Indian)

Oct 21 David Bowie: Best Of (EMI) Oct 28 Manic Street Preachers: Forever Delisted (Epic)

Nov 14 Westlife: Greatest Hits (RCA) Nov 15 U2: Best Of 1990-2000 (Island)

ages from acts which have previously been given the greatest hits treatment.

A second U2 retrospective will chronicle their post-Eighties output on one album for the first time, the EVIs best of will include the chartopping A Little Less Conversation, while the Stones' 40 Licks will be the first to document their entire career to date.

The 40-track double Stones album, which will be released by Virgin on September 30, represents this year's

attempt by EMI to emulate the success of its runaway 2000 Beatles 1 hit. A year ago it offered the most comprehensive round-up of Pink Pops' career.

Virgin Megastores and V Shops chart trading manager Gareth Perry says the fact it uniquely contains material across the catalogues handed by EMI and Universal will make it huge. "There is a massive opportunity because if there is one catalogue or one artist people want a definitive album of in their collection it's the Stones," he says.

EMI is also lining up another David Bowie best of but is not being drawn into speculation about a further Beatles compilation, which is said to be under consideration to mark the 40th anniversary of the band's first hit, Love Me Do, in October.

BMG's main greatest hits' hopes rest with Presley and Westlife, whose first best of is expected to include five new tracks.

Meanwhile, Manic Street Preachers' best of, Forever Delisted, is set marked for October 28 and will boast two new tracks. There is also speculation that Warner will release an REM best of.

Analysts raise EMI fears over shrinking market

Analysts UBS Warburg have voiced fears that EMI may be unable to reduce its cost base quickly enough in the second half of the year to lift its performance, forcing UK Reg. 155s showing a market decline.

The company says that the 15.4% dip in the BPI's second-quarter trade deliveries could impact negatively on EMI's results if the decline in the UK market carries through into the rest of the year.

However, City analysts concede that EMI Recorded Music chief Alain Levy, who has implemented major cost-saving initiatives, can usually rely on a better second-half performance from the group and there is no indication that the market fall will continue. Levy has already revised his revenue targets as the market



Levy: revised revenue targets

predictions have worsened and now expects flat growth.

An EMI spokeswoman declined to comment. But, in the report, UBS suggests that EMI may have difficul-

ty squeezing quick savings from the group's variable costs, such as marketing and distribution, to help its profit figures in the short term because they have already been budgeted. The brokers estimate only 20% of the company's cost base is fixed, but adds that the remaining 80% is fixed in the short term because the bulk of recording, marketing and distribution costs are incurred ahead of an album delivering sales.

Meanwhile, in good news for the major, former Warner Bros president Phil Quartararo is under consideration to have accepted an invite by EMI Recorded Music vice-chairman David Munn to take on a new role in the US. No details had been confirmed last Friday, as Music Week went to press.

MW COMMENT

ROBBIE SIGNING WILL PLEASE SHOPS



It is unusual, to say the least, to hear of an artist preparing an album as big as Robbie Williams' will be without a record label on board.

But, EMI Music's negotiations with EMI – and other companies – has been one of the more intriguing stories of the year.

For many weeks now there has been the opportunity to test the water and assess the market interest in such circumstances – following the conclusion of a deal which has seen an artist develop from solo wannabe to genuine international superstar. Arguably, they wouldn't be doing their charge justice if they didn't. But for I am the only one thinking that there is, perhaps, only one smart move to be made by Robbie? For all the money they could make picking up by transferring labels, EMI has been a loyal, dependable home for an artist who has had his lows and his highs. The fact that Chris Briggs is involved in Robbie's new project says a lot. And, of course, EMI is also where his catalogue resides.

Whatever Robbie's ultimate decision, of course, if the new deal is linked soon enough to herald new material before Christmas, the singer will please every retailer in the country.

On a set of poor figures and the game is up, apparently. As the media began to pick up on the BPI's deep disappointing second-quarter figures this week, the fortunes certainly came out to play.

But just as one swallow doesn't make a summer, one poor quarter does not bring the year crashing down. Talk to retailers now and business is actually not bad, and that is remarkable after six months in which there have been few significant new releases into the market.

The confirmation that there will be a new Robbie Williams album on the way bolsters an already promising list. Over the past two Christmas, Robbie has demonstrated that if there are any bankers left in the market he is one of them. Three million albums in a total of four months over the final quarters of 2000 and 2001 speak for themselves.

Besides the usual – and, this year, bumper – greatest hits albums, there are also studio albums afloat, Williams' offering will sit in the racks alongside Stanisa Twain, Blue, David Gray and the Pop Idol threesome, while there is sure to be interest in Def Jam's take on Mariah Carey, if Craig David and Dido deliver before year-end – as one retailer indicated on Friday, it would make for the best final quarter in years. Not such cause for concern, after all, perhaps.

Martin Talbot, martin@musicweek.com

GED DOHERTY

DEVELOPMENT IS KEY TO SUCCESS



Amid the clutter of corporate structures being moved around, there should be a few shingle-like forces that guides our manoeuvres. And that force must be dictated by the central issue that faces all of us in the music business: artist development.

Unless we learn how to develop artists better, then all the synergies and rationalisations will add up to little more than moving deck chairs on the Titanic. If you are in the business of music, then the people who make the music are the assets that matter most. It's that simple.

Of course, for those of us who work in record companies – big or small – how we order our business matters as well. But it only matters if we order ourselves to be better at artist development.

Much has been written about BMG's decision to do away with the traditional label structure and introduce a music division focused on different genres. It seemed sensible to have genre specialists working together and focused on artists in that genre. Who better to develop an artist than an artist development issue.

It is still too early to tell whether this approach will bring long-term results, but the early signs – from Kosheen to Cooper Temple Clause – are encouraging. It will be interesting to see whether others follow our lead.

But a renewed focus on artist development cannot just rely on restructuring the way we do traditional A&R. At BMG, having benefited from a new way of doing A&R in the form of Pop Idol, we face a different artist development issue – one of turning celebrities into long-term artists. This is an issue within the industry as a whole, but the answer is to think in terms of long-term artist development, not short-term exploitation.

And, of course, development continues long into an artist's career – and long afterwards. What my colleagues are currently doing with Elvis's career would, I hope, force a ray smile out of Colonel Tom Parker. Again, a resolute focus on artist development is bringing its own commercial rewards.

There is at least one other good reason why artist development should become the management mantra of today. Good people come into the music business to work with good music.

If the culture of an organisation is focused on the production of great music rather than the playing of politics, then you are likely to attract the best people and create the most productive environment for them to work in.

Get the tenth straight and the financials will follow.

Ged Doherty is president of BMG UK's Music Division

SUEDE ✕

We needed to make a record with soul — something that was real'

by James Roberts

"We went up a million garden paths recording this album," says Suede vocalist Brett Anderson, speaking of the band's fifth studio album, which he has just completed work on. That Anderson has spent the best part of two years poring over the successor to the electronic sound of 1999's *Head Music* hides a series of setbacks.

It all began well, with Anderson entering one of the most prolific writing periods of his life following the end of promotion for *Head Music*. "I hired a cottage in the countryside with an acoustic guitar, a typewriter and loads of books. It did fire me up," he says. But in March 2001, as Suede prepared to start recording his songs, Neil Cudling surprised the band by quitting. Despite the loss, the band embarked on the sessions with Beck producer Tony Hoffer.

"We went in with an idea that we were going to make a very strange, electronic folk record," says bass player Matt Osman. But after a few weeks of work, alarm bells started ringing. "The tracks didn't work sonically. The sound didn't fit the songs," says Anderson. The work was shelved and the band went back to the drawing board. "We needed to make a record with soul — not Marvin Gaye kind of soul, but something that was real," says Anderson. "We used techni-

que a lot on *Head Music*. It was quite a superficial, plastic album. That process led into the first version of the album we made."

The band called on producer Stephen Street to bring them a more heartfelt sound. "We needed someone to steer the ship, which is when Stephen Street got involved. He got great performances out of the band," says Saul Galpern, who first signed the band to his Nude label and remains involved with the group following the demise of the label last year. The partnership proved to be strong, with the resulting album *New Morning* proving to be Suede's most natural-sounding record since their eponymous debut.

Behind the scenes, the end of Nude has led the band to a new label home with Epic UK. It is a natural progression following Nude's previous relationship with Sine outside the UK. But the business moves are not the only changes facing the band this time around.

"The industry just feels very different," says Anderson. "The media is very different. For a start, most of the magazines we used to be in don't exist anymore," he says. *Melody Maker* — the magazine that declared Suede "the best new band in Britain" even before they had released one note of music — is just one of the casualties of Suede's era of media consolidation.



Suede: five albums down the line, the band arrive at Epic UK

But with 10,000 tickets sold for their three London shows in November, Suede must already be confident that their return is eagerly anticipated. In fact, they hope the warm and simple sound of *New Morning*, which will be preceded by the single *Positively* on September 16, will tap into the general

good will for the act, who are undoubtedly one of Britain's modern day treasures.

"It will be appreciated by the fanbase and by people who have not bought a Suede record for a while, but have grown up with the band," says Galpern. "They are still biggest underground band in the country."

NIGHTMARES ON WAX ✕

Warp taps NoW's underground kudos

by James Roberts

Long-term artist development stories are all too rare in an industry transfixed by quarterly balance sheets and reality TV — but one Warp Records artist is taking the concept to new extremes.

"People always say 14 years in development is a long time, but we always say what's the rush?" says Warp co-founder Steve Beckett. The artist he has been nurturing, George Evelyn, aka *Nightmares on Wax*, "has just produced what is already being tipped as this autumn's stealth success, *Mind Evolution*."

"The fact that George has made this album is not related to marketing or needing to have singles. It's more about allowing him to experiment and learn to collaborate with vocalists and other musicians," says Beckett.

Of course, *Nightmares on Wax* is no new kid on the block. In fact, he is already one of Warp's biggest successes, largely through work of mouth for underground classics such as *Smokers Delight* and *Carboot Soul*. "People would come up to me and say 'I listened to this track non-stop in a café in Thailand' or 'It was the soundtrack to our holiday backpacking in South America', and I'd ask them if they'd bought it. They'd say, 'no, my mate taped it for me.' But it was based on word of mouth and you can't buy that," says Evelyn.

Despite the popularity of NoW with home-taping backbeaters, *Smokers Delight* has sold around 100,000 copies for Warp. The label is hoping the awareness will transfer into crossover success this time round. "It built up and is known as one of the classic chill-out albums," adds Beckett. *Carboot Soul*



Evelyn: Warp plans to use underground success to cross over fifth NoW album

followed in 1999 and was another underground success. "Every album has been a gradual build on the last," says Beckett.

The freedom given to such acts sums up the label's ethos. "A lot of the acts on Warp can survive on selling 30,000 to 40,000 records on a 50/50 royalty deal, so they

have the freedom to make records their way." *Squarepusher* and *Autechre* are just two other Warp acts set to return this autumn with new albums.

Nightmares on Wax's development has run hand-in-hand with the growth of the label, which burst out of Sheffield in the early

Nineties. "George was only the second person signed to the label," recalls Beckett. "He has seen us grow up as much as we've seen him grow up. I can still remember him as a rave kid from Leeds coming over to our shop in Sheffield and me trying to persuade him to sign to our label. It's satisfying to see him stick with us and it has paid dividends for him musically by having freedom."

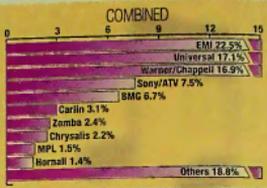
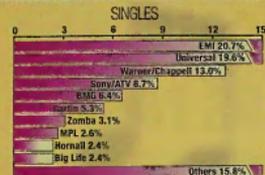
A move to London in Sheffield two years ago, which was "partly business, partly personal", gave the label a further boost. But, when, in October last year, 38-year-old Warp co-founder Rob Mitchell lost his hard-fought battle with cancer, Beckett vowed "to continue to build on what Rob has given us".

His pledge has seen Warp forge ahead with a number of new projects. Although Beckett admits the label is in the midst of a "signing spree", much of the label's creative force is going into the development of *Warp Films*, which is set to launch with short film projects from Chris Morris and Chris Cunningham.

"It feels like when we first started the label, at the time when bands were starting not to have to pay to go into expensive studios just to make records. As with music, technology is getting cheaper and allowing people to be creative with film. The power is being taken away from the chequebooks," he says.

Since the recent sale of Mute to EMI, the stable of highly creative UK independent labels is looking an increasingly lonely place to be. While Beckett cites *Beggars Banquet* and *Wall of Sound* among his last remaining peers, Warp says it is little interested in what everyone else is up to. "We've never been part of the pack mentality, but we have managed to be profitable with a healthy turnover by trusting our gut instincts."

SECOND QUARTER 2002 PERFORMANCE

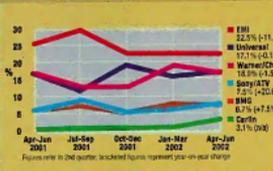


Source: Compiled by MIV from Midland Brown data

TOP 10 SINGLES FOR Q2 2002

Title/Artist	Publisher
1 A LITTLE LESS CONVERSATION Elvis Vs JXL	Carlin 100%
2 IF TOMORROW NEVER COMES Ronan Keating	BMG/Hornall
3 JUST A LITTLE Liberty X	EMI 50%/Big Life 50%
4 WITHOUT ME Enimem	Chrysalis 16.66%/BMG 33.75%
5 KISS KISS Holly Valance	Universal 100%
6 LIGHT MY FIRE Will Young	Universal 100%
7 ONE STEP CLOSER S Club Juniors	EMI 33.33%/BMO 66.67%
8 BREAK LIKE A DAMNED Universal 75%/Others 25%	
9 UNCHAINED MELODY Gareth Gates	MPL 100%
10 HOW YOU REMIND ME Nickleback	Warner/Chappell 100%

COMBINED 12-MONTH TREND



WRITERS OF Q2 2002'S TOP SINGLES

Writer/Artist	Publisher
1 STRANGE/DAVIS Elvis Presley	Carlin
2 BROOKS/BLAZY Ronan Keating	BMG/Hornall
3 ESCOFFERY/HAMMOND/HAMMOND Liberty X	EMI/Big Life
4 MATHERS/BASS/MCLAREN Enimem	Chrysalis/BMG/Universal/Others
5 JAMES WELTON/ANUS Holly Valance	Universal
6 MORRISON/DEMELO/KROEGER Will Young	Universal
7 PERCY/LEVER/DENNIS S Club Juniors	EMI/BMG
8 VALENTE/PAINES/HILL/COLLINS/CULINOT/COOPER/NEWMAN Sugababes	Universal/Others
9 NORTH/ZARET Gareth Gates	MPL
10 KROEGER/NICKELBACK Nickleback	Warner/Chappell

... by a twist of fate, Paul Connolly ever finds himself trapped in a lift with Gary Numan, Turkish internet star Mahr and the surviving members of The Doors he should effortlessly be able to unite them in conversation.

As diverse as their contributions are to the history of pop music, the three acts ended up as strange bedfellows in quarter two, as chart-topping reworkings of songs which were previously hits for them ensured Connolly's Universal moved closer to EMI on singles than it had done for two years.

The census of the new catalogue of EMI's archival paid dividends over the three months, as it claimed 100% of the Holly Valance hit Kiss Kiss which - just more than a year after becoming a minor hit for Mahr as 'Kiss You' - finished as the quarter's fifth biggest single. A place below it, Universal claimed full publishing control of Will Young's reworking of The Doors' 'Light My Fire' while it had Gary Numan's 75% contribution to the Sugababes' 'Are Friends Electric'-sampled 'Break Like Me' (eighth of the quarter).

But even Universal's highest share on singles since the third quarter of 1999 was not enough to unseat the still imperious EMI which, despite tumbling 36.6% year-on-year, remains supreme in the sector and across the publishing market shares as a whole. Its 0.3 percentage points lead over second-placed Universal was its lowest on singles since the opening quarter of 2000, but just successes through the likes of the Liberty X hit 'Just A Little', in which it shares control with BMG, and the debut S Club Juniors smash 'One Step Closer' ensured it another victory.

However, for the second quarter in a row, EMI's albums market share finished ahead of its singles showing, something that before this year had not happened since the third quarter of 1999. As with Universal on singles, its 24.6% showing here owed a debt to its strong catalogue with the revival of the Queen Greatest Hits II, I and III package providing one of its biggest hits of the quarter. The company claimed 95.8% of all retrospective, comedy finished as the sixth biggest seller of the quarter, partly boosted by the profile of the musical 'We Will Rock You'. As a bonus, EMI's record and publishing operations also have stakes in the West End hit.

In a period generally lacking big new album releases, EMI relied heavily on some of its best-quoted one hits to power its way through the second quarter. However, new success arrived in the shape of the Ronan Keating's 'Destination', the quarter's fourth biggest album, in which it had a third share, and Norah Jones' 'Come Away With Me', which ranked 18th and came with a 43.6% EMI share.

EMI RETAINS LEAD AS UNIVERSAL GAINS

Universal mounted a spirited challenge for the singles crown in Q2 but EMI kept hold of overall supremacy, writes Paul Williams



Holly Valance (left) reaped rewards for Universal, while EMI scored success with Liberty X

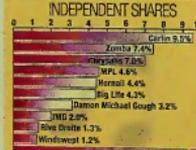


KING BRINGS CARLIN INDIE SHARES CROWN

Elvis Presley was not the only one returning to the building in quarter two, as the King's revival sent Carlin straight to the top of the indie market share. The publisher emerged out of the Top 10 to grab an unbeatable 9.5% of the indie publishing market across the three months, after claiming a 100% stake in the period's biggest-selling single, the JXL remix of Presley's 'A Little Less Conversation'. On singles alone it captured 16.7% of the indie business.

Only the previous quarter, MPL itself had moved from outside the Top 10 to top the indie rankings, but struggled to keep the pace it set on the back of Gareth Gates' chart-topping cover of Unchained Melody. It still managed a fourth-place 4.6% this time, but that represented less than a quarter of its previous share.

SECOND QUARTER COMBINED 'INDEPENDENT' SHARES



Source: Compiled by Music Week from CDD data

was the quarter's second biggest seller. Big Life was also a new arrival to the Top 10, with its 50% stake in the Liberty X hit 'Just A Little' (third biggest seller of the quarter) helping to place it sixth with 4.2%. Below it at seven, publisher Damon Michael Gough grabbed a 3.2% share after writer and performer Damon Michael Gough scored the 13th biggest-selling album of the year as Bady Drown Boy with the 'A B A' soundtrack.

Universal's strong singles run was counter-balanced by a sharp dip on albums. Having captured around a 20% share during the previous two periods, it dropped to 14.2% and further behind both EMI and Warner/Chappell in quarter two. In contrast, runner-up Richard Maffei's team claimed its highest share of albums since the days of the early Nineties, when it would regularly challenge EMI as top publishing company. Uniquely, it claimed shares in the quarter's five biggest-selling albums, ranging from 2.5% of top seller The Eminem Show to 55.0% of third-placed Pop Idol - The Big Band Album. Only the Queen album among the quarter's 10 biggest sellers did not contain a Warner/Chappell credit.

Its usually less-impressive singles market share is also showing up, although it was unable to match its Pop Idol-driven 45.5% quarter-one showing, its highest singles score in more than four years. Its 13.0% figure this time was still its second highest on singles during the past two years as, for the second quarter running, its Nickleback hit 'How You Remind Me' was among the period's Top 10. A lengthy 9.4 percentage points behind third-placed Warner/Chappell, Sony/ATV moved up to fourth on the combined table with a 7.5% share after improving both its singles and albums showings. Its 8.7% score on singles came with a reminder of the prevalence of Sony recording acts also signed to the major's publishing side, as Shakira and Oasis provided Charli Pinder's company with the two biggest hits of its quarter. Shakira's hit 'Whenever' wherever ranked 11th and Oasis's 'Hindu Times' finished 12th, with Sony/ATV claiming 100% of both.

BMG, swapping places with Sony to drop to fifth place overall, had a mixed quarter with gains on albums but losses on singles. Its 7.1% albums showing was the best it had produced since the first quarter of last year, but on singles it dropped by around the percentage points since the last quarter to take 6.4%, despite having a half share of Ronan Keating's 'If Tomorrow Never Comes'. Just as MPL managed in the previous quarter, Carlin emerged out of nowhere on the back of an oldie to take sixth spot on the combined chart. MPL also retained its Top 10 status, although it faded as Unchained Melody slipped down the chart.

As ever, the real excitement lies at the top of the market share table as EMI again finds itself with a real fight on its hands. But despite the fact that its singles supremacy is under threat more seriously than for several years, it can still produce a combined market share above 20%, something neither one of its two main challengers, Universal and Warner/Chappell, have managed in two and three-quarter years.

SINGLE of the week

N-TRANCE: Forever (All Around The World CDGLOBE257). A year on and the follow-up to N-Trace's number five hit *Set You Free*, looks to have all the components required to repeat that success. Blisted at Radio One, the single features label-mate Kelly Lorenna on microphone duties. With a discography of a dozen singles that stretches back over eight years and achieved sales of some 5m, Forever should adequately set out the stall for the release of N-Trace's Best Of, which is due shortly.

SINGLE reviews



RECORDED THE WHITE STRIPES: Dead Leaves And The Dirty Ground (XL Recordings XLS 148CD). Everybody's favourite colour-coded duo, The White Stripes, return with another slab of retro nouveau.

The riff is reminiscent of early Led Zeppelin at their blues rock best, while Jack White's vocals could well be responsible for a full revival of doxy British blues.

TRUCKS: It's Just Porn Gum (Cut CDG1474). One of the summer's catchiest alternative anthems looks set to carry on from where Wheaties left with Teenage Dirtbag. Already shaping up to be a hit in Scandinavia – half of the group are from Norway – the campaign for this track has already included cheeky flyposting over well-known poster ads.

JURGEN VRIES: The Theme (Direction XPR3592). This excellent new track from Argic's Darren Tate is an electrifying composition, built around a massive riff, and reassuringly no vocal has been added in an afterthought. Al-listed at Radio One in its original version, it also boasts club mixes from Altitude and Jam X.

THE SOUNDTRACK OF OUR LIVES: 21st Century Rip Off (WEA XES37CD). This Swedish sextet show off their sublime brand of Seventies-sounding psych-rock on this impressive track, which is taken from their Behind The Music album. The band recently supported Oasis in the US and return to the UK for the Reading/Leeds festival.

APPLETON: Fantasy (Polydor 5709842). This single marks the all-important launch of the ex-All Saints sisters and is taken from their debut album *Aloud*. With high-profile collaborators hard at work on this polished but rather generic slice of pop-rock and PR in overdrive, airplay should come easily.

SAVES THE DAY: Freakish (B-Uncle BUN034CD5). This is the second single from the album *Stay Where You Are*. It is not as immediate as *At Your Funeral*, but the Radiohead-esque elements in the song should attract more attention to their cause.

PINK: Just Like A Pill (Arista 74321 959652). Blisted at Radio One, this is the

third single to be taken from Pink's big-selling album *Missundaztood*. Having started as an R&B wannabe, Pink seems to have transformed into Ms Rock-Lite, and this track combines slightly dodgy drug reference lyrics with a big chorus.

LISA ROXANNE: Love Story (Palm Pictures PPD07080). After reportedly taking a break following the release of her debut single *No Flow* last year, she concentrates on school, the pint-sized UK R&B singer follows up with the equally catchy *Love Story*. With the production might of Swedish powerhouse Murlyn Music behind her and a Clisting at Radio One, the welcome should be warm.



THE BREEDERS: Sex On Fire Three (4AD BAD 2213CD). The second track from *The Breeders'* third studio album *Title K* is a short and sweet stomp that clocks in at under two minutes. Other tracks on this single include a live version of *Safari* and a stunning rendition of the theme tune to *Buffy The Vampire Slayer*.

SCHNEIDER TM: Frogstige (City Slang 20198-2). Dream-flicker pop in which the enigmatic Schneider imagines splicing together a frog and a turtle, this tale is recounted over a backing of squeally undulating electronics. This naggingly addictive single is a taster for the forthcoming *Zoomer* album.

LYRICS BORN: Hello (Ninja Tune ZEN12120). The Solsides/Quantum star returns with another lyrically dextrous offering, this time backed with slouchy beats and dulcet female vocals. Hello will whet the fanbase's appetite for forthcoming album *Later That Day*.

THOMSON: Pixelated Mexican Sun (Poetones MC6574). The West Coast quartet's second single is a strident piece of rock with Crazy Horse aspirations. Although unlikely to attract mainstream airplay, the specialist press will be interested in the new McGee signings.

UNDERWORLD: 2 Months Off (V2 JB0502090). It is business as usual for the Emerson-less Underworld's first single, with crystalline strings and cryptic vocals pinned down by pristine tech-house beats. Clubland has already welcomed the track,

ALBUM of the week

CHRIS COCO: Next Wave (Distinctive Breaks DISNCD7). Dance producer, Radio One DJ and chillout maestro Chris Coco emerges with his debut solo album. Mixing electronica, dub and classical with a hypnotic sheen, it also features guest vocals from Nick Cave (on a version of Lou Reed's *Sunday Morning*), Patrick Benjamin and John Banks. Varied enough to sustain repeated listens, it should comfortably win over fans of acts such as Zero 7, Lamoon Jelly and Bent.



but longtime Underworld fans will lament a lack of their customary eccentricities. It is currently Blisted at Radio One.

PAUL WELLER: It's Written In The Stars (Independiente ISOM6315). Weller returns with an uplifting, horn-led track that suggests 25 years of recording has done little to dim his creative spark. Written with The Nocturnal Underground's Simon Dine, it is a promising taster for his new album *Illumination*, released September 16.

SEVEN AM: Slave (Trickn Trick001). Seven AM conjure a sonorous dominic-led smoky house groove on *Slave*, which has been making inroads in the capital's clubs. The original is backed by a sturdy remix from ex-Lo Fidelity Alister Matt Harvey.

STYLES & PHARAOE MONCH: The Life (Rawkus MC65740292). Pharoahe Monch dons the mic once more for this track lifted from the compilation *Sonobombing 3*. This single features Monch over Styles-produced beats to great effect and has earned a Clisting at Radio One.

BLAZE: Do You Remember House? (Shipwreck SLP00515). This slice of soulful, nostalgic old-school house is lifted from the dance pioneers' current album *Spiritually Speaking*. Featuring vocals from Palmer Brown, it is a look back at the glory days of the scene which should warm the hearts of clubbers old and young.

ALBUM reviews



MARK RAE: Rae Road (Grand Central GCD0115). This is the debut solo album from Mark Rae, better known as half of Rae & Christian. While his day job has seen him collaborating with the great and good, Rae Road is a more modest, intimate affair. The low-slung hip hop remains, as does the summery good time he's known and loved by his legion of admirers.

CINEMA: Before The Dark (Domino WIGCD113). Crawford Tait and Gregor Reid's debut album under the Cinema guise is a lush, widescreen instrumental offering which skilfully transcends the glut of current downtempo albums in its scope and ingenuity. Word-of-mouth interest will ensure this bewitching album is not overlooked.

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

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by Andrew Stewart

DUNCOMBE TO DEBUT ON CLASSIC FM

Classic FM's strategy to reach the broadest possible audience receives a boost this autumn with the on-air debut of Lisa Duncombe (pictured), a 22-year-old violinist who recently graduated from Trinity College of Music. The radio station responded positively to Duncombe's request for general work experience, attracted by her observation that many young people are passionate about classical music but often feel alienated by the absence of presenters who talk their language.



"She believes there is a huge audience for classical music out there among her contemporaries," says Classic FM's managing editor Darren Henley. "We invited her in, were impressed and put her in the studio for a series of tests. On the strength of those demos, we decided to sign her. Lisa Late And Live is set to run every weekday for two hours at midnight, extending to three hours every Saturday. "The show will be young and irreverent in style," says Henley. "She is keen to find those performers between the ages of 18 and 30 who don't necessarily get a regular airing."

Text messaging and e-mail interactivity will be used to bring the audience in touch with Duncombe's choice of listening. "It's very exciting," she says, admitting that she has been totally overwhelmed by the level of media interest in her appointment. "As young musicians, we're all being told that

there are no jobs for us. I had been a fan of Classic FM and, like my friends, listened to it a lot. I felt we needed a younger person on the radio to relate to people of my age."

Duncombe says that her contemporaries — music students and young classical music fans — have no hang-ups about listening to music for enjoyment. She suggests that formal or academic styles of radio presentation all too often get in the way of their listening pleasure. "Classic FM is approachable and easy-listening," she adds. "I feel I have a good idea of what young people want to hear. If I can help any young artists as well, that would be great."

Profkofev, Shostakovich and other eastern European composers chart high on Duncombe's classical hit list. She also intends to offer a chillout strand to draw dance fans towards classical music. "I'm friendly, I'm bubbly," she says, "and I thought it would be nice for people to hear something fresh on the radio."

CLASSIC FM MAGAZINE REVEALS REVAHP

While Classic FM receives a 10th-birthday schedule makeover, Classic FM Magazine has also invested in a new look. The redesigned monthly title, produced under licence by Haymarket, underlines its broad-based consumer proposition with abundant white space, picture features and a run down of the last decade's top 10 classical groundbreakers.

Inimitable fiddler Kennedy graces the cover of September's issue — he is number one in the list of Classic FM listeners' musical heroes. Other Classic favourites line up on the first two covermount CDs, Bocelli, Kissin, Terfel and Rostropovich among them. The companion disc of "classics for kids" connects with the launch of the magazine's instruments for schools campaign.

Andrew Stewart can be contacted by email at AndrewStewart1@compuserve.com

ALBUM of the week



ROTT: Symphony; Pastorales Vorspiel. Vienna Radio 50/Russell Davies. (CPO 999 854-2). The wild-eyed photograph of Hans Rott (pictured) in this disc's booklet reveals the young Viennese composer's insane Asylum shortly before his 25th birthday, around five years after completing his Symphony in E major. The work was rediscovered in the 1960s and appeared to contain themes and ideas used by Rott's student contemporary, Gustav Mahler. This outstanding performance by the Vienna Radio Symphony Orchestra and Dennis Russell Davies underlines the extent of Mahler's debt, showing why he said of Rott that "he and I seem to be like two fruits from the same tree". The disc makes a great case for Rott's talent, richly preserved in the Symphony and the Pastorales Vorspiel, here in receipt of its premier recording.

REVIEWS

for records released up to September 2 2002

NYMAN: String Quartets 2, 3 & 4; If, Why, etc. The Lyric Quartet; Haram; members of the Michael Nyman Band. (Black Box BBM1.020). The aptly named Lyric Quartet successfully colonise territory pioneered by the Balanescu Quartet, producing an attractive blend of expressive playing and rhythmic energy. Saxophonist Simon Haram's contributions to the disc extend to his arrangements of Nyman's If and Why, two seductive works that show emotional depths often hidden in the composer's minimalist film scores. Advertising in the specialist classical press supports this key late summer release from Black Box.

CHERUBINI: Les deux Journées. Beuron, Delunsch, Andrea Schmidt; Chorus Musicus Köln; Das Neue Orchester/Christoph Spring. (Opus 111 OP 30306). Christoph Spring's Opus 111 discography includes a

wealth of classical and romantic works presented with meticulous preparation on period instruments and with very fine soloists. This thrilling disc helps explain why Cherubini's lyric comedy Les deux Journées was among the most popular hits of the early 1800s, admired by the poet Goethe and produced in Europe's leading opera houses.

HANDEL: Oratorio Arias. Daniels; Ensemble Orchestral de Paris/Nelson. (Virgin Classics 5 45497 2). On this record, American countertenor David Daniels joins forces with the modern instruments of the Ensemble Orchestral de Paris, under the stylish and spirited musical direction of John Nelson. The singer's subtle use of vibrato, sheer virtuosity and warm tone help mark him apart from many male alto fied to the idea that early music demands bland, monochrome singing. Destructive War From Belshazzar or Up The Dreadful Steep Ascending From Jephthah make ideal tracks for in-store demonstration.

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RETAIL FOCUS: TRADING POST

by Ajax Scott

Classic rock guru Victor Kiam may be a unlikely point of conversion for a music retailer, but he is entirely apt for Simon Vincent, proprietor of Trading Post, one of the longest-running independent music retail outlets in Gloucestershire.

"It's always been a huge music fan and an even bigger fan of the shop, which I've been coming since 1982," he says. "Then, when I started my career working in a bank in 1986, I decided that one day I would own it."

And so it came to pass that when former proprietor Jo Waters decided to retire 18 months ago, Vincent took the chance of a lifetime and quit his job in a bank; as he puts it, he liked the company so much he bought it.

Since then he says he has sought to preserve the spirit of the two-storey shop, while extending its range and focus.

"The product range was quite limited and I wanted to introduce more choice. I wanted to explore new music that hasn't been introduced to this shop or any other shop anywhere, which we have certainly succeeded in doing," he says. "The shop policy is never to play stuff in store



Trading Post: long-running independent

that people have not heard of already. We gain extra margin by getting people to buy something that they have never heard of as well as buying the record that they came in for."

Vincent says that no one genre defines his sales, though he has had particular success with leftfield dance and imported download compilations. "We have started stocking Royksopp very early on and we're doing very well with that,"

TRADING POST'S TOP SELLERS

1. Fabrica Lamy - La Mezzanine de l'Alcazar (Pochette/Magnum)
2. Dals - Heuten Churchie (Big Brother)
3. Red Hot Chili Peppers - By The Way (Warner Bros)
4. Beth Orton - Day Breaker (Heavenly)
5. Various - Private Lounge 3.5 (Aprocity)
6. Various - Buddha Bar (Chiffre Music)
7. Primal Scream - Evil Heat (Columbia)
8. Del Leppard - X (Mercury)
9. Yonderli - Shallow And Profound (Mole Listening Pearls)
10. VJ Coover, Van Morrison, Bob Dylan - various classic catalogue albums

pres. "We've also done great business with Claude Challe's Buddha Bar and the Nirvana Lounge-style compilations. In fact, on Claude Challe's Sun compilation this tiny shop in Stroud has sold one-third of the volume which the whole Virgin chain ordered."

Local competition in Stroud includes a Woolworths and indie store Kane's, but Vincent says that Trading Post, which also sells second-

hand vinyl on its first floor, has established its own niche. "What we do is quality - if you enjoy quality and want to shop here then you have to pay a rate that is synonymous with the shop staying strong," he says. "We're competitive on price with three-for-£20 deals and the like, but I won't destroy value to cut prices."

Despite the store's location, Vincent says he receives a steady stream of visitors from Vitai, The Pinnacle, SRD, Proper and Discovery. "They're all good, but Proper and Discovery are the standout ones - they've made a real effort to put their product in the shop at a good price, so I won't be left with stuff that I can't sell."

Since making his career change, Vincent says he has been flat out, working 10 to 12-hour days six days a week, but he has no regrets. "I've had a fantastic first 18 months - I'm just loving it," he says. "I know the industry is meant to be in decline but I'm not seeing it. If people see you having fun at work they want to be part of it and that means it's easier to turn them on to new music."

Trading Post: 23 Nelson Street, Stroud, Gloucester GL5 2HH, tel: 01453 759 116, e-mail: simon@tradingpost.teevee.co.uk

IN-STORE NEXT WEEK (from 26/8/02)



Windows - Coldplay, Peter Pan; **In-store** - Coldplay, Bowling For Soup, Gary Moore, Eva Cassidy, Chris Coco, Lasgo, Toploader, The Music, Alison Moyet, UB40-Fathers Of Reggae, Eva Cassidy, La Guns, Norah Jones, Hell Is For Heroes, Dirty Vegas, McAlmont & Butler, Beth Orton, Scooter, No 92, Doves, DJ Tiesto, Pet Shop Boys, The Vines, David Bowie, Arctic Bliss, Harris, Kelly White, The Boggs, Turnmy Touch, My Vitrol, Halford, Generations 80's, Samuel Ramey, Paul Carrack, Queens, Roger Waters, Bedrock, Training Day & Peter Pan DVD/AHS, Andy's 4 for £20 sale, Andy's 2 for £22 on single chart albums, 10 for £5 tape sale, Andy's 3 for £12 Video Sale; **Press ads** - Norah Jones, Spanish Guitar, Kelly White, The Boggs, Turnmy Touch, My Vitrol, Medieval Baebees, Arctic Bliss, Classics For Pleasure



Singles - Atomic Kitten, Enrique Iglesias, Nickelback, Ash, Ms Dynamite, Milky Royale, Tweet, The Twinesies, 3SL; **Albums** - Coldplay, Daniel Bedingfield, Chilled Jazz, Queens Of The Stone Age, Catalonia, Lasgo, Sugababes, Snap!, Bowling For Soup, Black Sabbath, Carpenters, Rock The Dancerfloor, Live For The Weekend



Listening posts - Eva Cassidy, Dixie Chicks, Coldplay, Queens Of The Stone Age, LPR Verve releases.

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In-store - DJ Jazzy Jeff, Bright Eyes, Jason Loewenstein, DJ C1 Presents, The Liams, Earth & Royskopp



In-store - 3SL, Enrique Iglesias, Ash, Nickelback; **TV ads** - Bowling For Soup; **Singles** - Atomic Kitten; **Press Ads** - Queens of the Stone Age, St. Etienne, Ms Dynamite, The Who;

Windows - Coldplay



Main Promotion - CDs on £6.99; **Listening Posts** - Black Crowes, Kosheen, Rebel Galileo, Blue States, Gemma Hayes; **Press ads** - from Hell MVC Exclusive Packaging, Bruce Springsteen; **Windows** - Coldplay, Sudden Street 2, Itanium Jo



Selecta listening posts - Dillinger Escape Plan feat. Mike Patton, Imperial Tenor, Bowling For Soup, Joey Jay, Eric Gales; **Mojo recommended retailers** - Montgiffier Brothers, Puerto Muerto, Dando Shaft, Junior Kimbrough, Duffy

Power, Chris Lucy; **Mixmag recommended retailers** - Muthy, Zahra, Unit 7, Jon From, Valiste, Mr. Windows - Mercury Music Prize, Coldplay; **In-store** - Marc Antonio, Goldrush, Coldplay, Peshay, The Liams; **Press ads** - Mercury Music Prize



Press ads - Bowling For Soup, Daniel Bedingfield, Sugababes; **In-store** - Ibiza Annual, Iveta Euphoria, Kiss Hitlist; **Windows** - Toploader, Eva Cassidy, Sale



Press ads - Eve, The Gurr; **In-store** - Toploader, Eva Cassidy, Kiss Hitlist; **Windows** - Toploader, Eva Cassidy



Singles - Enrique Iglesias, Atomic Kitten, 3SL, Ms Dynamite, Twinesies, Nickelback, Tweet, Ash, Mint Royale; **Albums** - Sugababes, Coldplay; **In-store** - Orleans Din, Moby

WHSmith **Singles** - Ash, Milky, Album - Eva Cassidy; **In-store** - Eva Cassidy, Iveta Euphoria, Holiday Hits, Ibiza Annual, Kiss Hitlist, Abs, Blazin Squad, Nickelback, Milky, 3rd Edge, Toploader; **Press ads** - Blazin Squad, Nickelback, 3rd Edge, Eva Cassidy, Abs

WOOLWORTHS The



ON THE SHELF

STEVE BYFIELD,
manager, Tower Records,
Piccadilly Circus, London



ON THE ROAD

PAUL SAVILLE,
salesforce executive,
Pinnacle

"This week the store has been taken over by the Tower Festival. We have over 25 bands on through the week for the festival, which started last year because it was this store's 15th anniversary and we wanted to do a big celebration of five music. It was very successful and everyone seemed to enjoy it so much that it was something we wanted to do as an annual event."

It is completely hectic. All the offices are being used by the bands; once they have done their soundchecks they have to sit around and wait until they are on stage, so they have to go somewhere. But we can't really get anything done unless it is to do with the music festival. But this is what this business is all about - live music end up-and-coming bands.

It is hard work, but it is a welcome change from the norm. At the end of the day, we are a record store, but I like to think that the

people who come to Tower are music lovers and as well as coming in to buy music we can give them some free gigs too. There are people queuing to see the bands and the actual number of people seeing the bands is between 150 and 300.

I will be glad to get back to normal, but next year we will be all gearing up to do it again. We have been talking about it since January or February. The staff generally involved in running it have really enjoyed it, but I don't think they work as hard at any other time of the year.

Otherwise, business generally is fine. Tourism is definitely picking up - that's noticeable - after being down since September 11.

And the summer sale has been doing well too - where we have been offering a lot of mid-price titles at £5.99 - as has the 'two for £22' sale, and we have also been running a 'buy one, get one free' DVD campaign."

"It has been a typical summer. The shops are doing okay - they could be a lot worse. The fact that more than 1m people bought Lord Of The Rings on the day of release shows that even if it is a really hot day people will still go out and buy something they want."

Generally, we have got a busy autumn coming up. The Bowling For Soup album is out on August 26 following their Top 10 single. There will also be singles from The Strokes and The Libertines and a debut release by Reno. We also have New Order's Back To Mine, which is expected to be the biggest yet in the series.

We have two big cast recordings coming too; the first is Chitty Chitty Bang Bang, which is out on August 26. This is the biggest show in London's West End at the moment with £10m-worth of advance bookings. First Night is releasing the cast recording from Boy George's Taboo, which should also do well.

Meanwhile, Gary Moore has a new album coming out on Sanctuary. He has formed a

band called Scars, which is a stripped-down three-piece with Cass Lewis, who was the bass player with Slunk Anaristic, and Darren Mooney, the drummer from Primal Scream.

Beyond those records we are into the fourth quarter and we have quite a good lineup of releases through to the end of November. We have a new Feeder album and a Moko album, both on Echo, which will have singles before there. There is also a Stereolab Radio One Sessions album on Strange Fruit.

There are also debut solo albums from Backstreet Boys' Nick Carter and 'N Sivek of The Underdog and a Stone Roses complete best of with the music they did for Silvertone and Geffen combined.

Otherwise, Music For Nations have an album from ImMe, an up-and-coming UK rock band, who will really appeal to people who are into Music For Nations. And one of our metal labels, Relapse, will be releasing a Nile album which should do well for them."

24 AUGUST 2002

CHART COMMENTARY

by ALAN JONES

The Sugababes become the third act to have two number ones in 2002, debuting in pole position with Round Round some 16 weeks after Freak Like Me became their first chart-topper. They emulate Will Young and Gareth Gates, and topple a third Pop Idol's star, Darius, whose Colourblind retreats to number two after a fortnight at number one, its sales down week-on-week by 32% to just over 42,500, while its 20 days sales tally of 217,000 makes it the 19th biggest seller of the year.

With more than 40 MCs, DJs, vocalists and producers now identified as members of So Solid Crew, who debuted at number one a year ago this week with 21 Seconds, it is perhaps not surprising to find a fair number of them turning up as guests on other peoples records and making singles of their own. Following this with Oxide & Neutro, Mr Shabz and Asher D, the latest to chart is Romeo, whose Romeo Dm debuts this week at number three.



SINGLE FACTFILE

The 10th all girl group in chart history to have a number one when they topped the chart with **Freak Like Me** in May, the Sugababes repeat the feat this week, debuting in pole position with the follow-up **Round Round**. Both singles are taken from their debut Island album **Angels With Dirty Faces**, which is out next Monday (26 August). First week sales for Round Round are around 78,000, representing only a small decline on the 85,500 opening week

tally registered by **Freak Like Me**, which went on to sell more than 235,000 and stands at number 18 in the year to date chart. All three Sugababes were among the 12 writers who contributed directly or indirectly to Round Round. The full credits are too long for our chart page but read Higgins, Cooper, Cowling, Powell, Color, Buchanan, Buena, Range, Pflieger, Stecher, Hofmann and Spandevleachland, the last four courtesy of a sample.

MARKET REPORT

TOP 10 COMPANIES



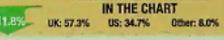
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



Meanwhile, fellow garage star Daniel Bedingfield follows up on the chart-topping **Gotta Get Thru This** with a less dramatic

number four debut with his jaw-swing revival **James Dean (I Wanna Know)**. It sold nearly 25,000 copies last week.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	GIRL ALL THE BAD GUYS WANT	Bowling For Soup	Music For Nations CDW001794 (PI)
2	2	THE LOGICAL SOUND	Scotter	Shimmy/Shantel UK 013205 STU (V)
3	4	BOYS	Britney Spears feat. P. Diddy	Jive 825274 (PP)
4	3	REIMAGIN' MIND EASY	Royce da 5'0" ft. Sean 'Diddy' Wallace	World Of Sound WALL0024X (V)
5	5	NIKOLEE DJ'S	DJ Nelson	Nakulz NUK02940 (ADD)
6	NEW	TROY (THE PHOENIX FROM THE FLAME)	Sinead O'Connor	Devolution DEV00308 (CMV/PP)
7	6	JUST A LITTLE	Liberty X	V2 V2V01958 (CMV/PP)
8	5	LUV DA SUNSHINE	Imeloan Project	Imeloan CD00047 (V)
9	7	IT JUST WONT DO	Tim Deluxe feat. Sam Obernik	Underwater H2O 01620 (CMV/PP)
10	8	LX (CAROLINA CAROL BELLA)	DJ Marky And XMS feat. Stamina MC	V Recordings VRC020 (SRD)
11	NEW	SATISFY MY LOVE	Pashley Vs Phyllonia	Cubic Music CUB00000 (SRD)
12	NEW	GET A LIFE (FRANKIE TEMPER)	Pitbull feat. Steve Hill	TripTik TRT00388 (ADD)
13	11	BABY'S GOT A THEME	The Presley	XL XL15140 (V)
14	NEW	LA BOMBA	Jump	Melanie WPF0001 (MAC)
15	NEW	IT'S ABOUT MUSIC	Joe & Charlie	Tidy Track (ADD)
16	12	BACK TO CALI	Mauro Piccini	BXB BXB0433 (ADD)
17	NEW	THAT LATIN TRACK	DJ Vicman feat. Miss Judy	Loaded L00029 (CMV/PP)
18	NEW	FNATON	Umek	Bugged Out (V)
19	NEW	SEX (TELL ME IT'S ALRIGHT)	Reuben	Beats Music CD000515 (V)
20	19	LAZY	X-Press 2 feat. David Byrne	Skint SKINT 7402 (CMV/PP)

This Week	Last Week	Title	Artist	Label
1	1	ROUND ROUND	Sugababes	Universal Island
2	1	COLORBLIND	Darius	Mercury
3	NEW	ROMEO DMMEN	Romeo	Mercury
4	NEW	JAMES DEAN (I WANNA KNOW)	James Dean	Parlophone
5	NEW	LA PRAYER	David Bedingfield	Devil/Dorland
6	NEW	LOVIN' IS EASY	Shabz	Parlophone
7	NEW	ALONE	Clay Aiken	Parlophone
8	NEW	HALF A HEART 4 U	Clay Aiken	WEA
9	NEW	ANYONE OF US (STUPID MISTAKE)	Gerard Way	Capitol
10	NEW	BLAZES COMIN' BACK	Blaze	Capitol
11	NEW	IN MY PLACE	Clay Aiken	Parlophone
12	NEW	A THOUSAND MILES	Vanessa Carlton	A&R/Parlophone
13	NEW	UNEXPECTEDLY YOUR CLOTHES	Shazam	Parlophone
14	NEW	I AM A GIRL PART ONE	Britney Spears	A&R/Parlophone
15	NEW	HOT IN HERRE	Usher	Universal Island
16	NEW	LIVIN' IT UP	Ja Rule	Dorland/Parlophone
17	NEW	FOOLISH	Destiny Fave	Mercury
18	NEW	LOVE AT FIRST SIGHT	Eminem	Parlophone
19	NEW	WHENEVER YOU WILL GO	The Calling	Parlophone
20	NEW	THE LOGICAL SOUND	Scotter	EMI
21	NEW	DO YOU SEE THE LIGHT	Shazam	Mercury
22	NEW	A LITTLE LESS CONVERSATION	Don Jago	Mercury
23	NEW	RAINY DAZE	Way 2	Mercury
24	NEW	GIRL ALL THE BAD...	Bowling For Soup	Mercury
25	NEW	WHEN YOU LOOK AT ME	Destiny Fave	Mercury
26	NEW	JUST A LITTLE	Liberty X	Mercury
27	NEW	JUST THE WAY YOU ARE	Missy Elliott	Mercury
28	NEW	AUTOMATIC HIGH	Shazam	Mercury
29	NEW	TIME OF MY LIFE	Spider	Mercury
30	NEW	FM GONNA BE ALRIGHT	Janet Jackson	Mercury
31	NEW	THE TIDE IS HIGH	Atomic Kitten	Mercury
32	NEW	HERO	Britney Spears feat. Jay-Z	Mercury
33	NEW	WORK IT OUT	Britney Spears	Mercury
34	NEW	AROUND THE WORLD...	ATC	Mercury
35	NEW	STARRED EYED SURPRISE	Overhead	Mercury
36	NEW	BOYS BRING SPARKS	P. Williams	Mercury
37	NEW	OB-OY	Clay Aiken	Mercury
38	NEW	GET YOUR LOVE	Clay Aiken	Mercury
39	NEW	LOVE TO SEE YOU GO	Clay Aiken	Mercury
40	NEW	IT JUST WONT DO	Tim Deluxe	Mercury

Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This List	Title	Artist	Label
1	THE THEME	Jürgen Vries	Direction
2	THE TIDE IS HIGH (GET THE FEELING)	Atomic Kitten	Innocent
3	CROSSROADS	Blazin' Squad	East West
4	FOREVER	Mr. Tico	All Around
5	ULTRA	Tico	Positive
6	KHA	My Neck My Back	Epic
7	HARDER	Kosheen	Musha
8	DY-NA-MI-TEE	Mrs. Dynamite	Polyder
9	SILVER SCREEN SHOWER SCENE	Felix Da Housecat	City Records
10	TWO MONTHS OFF	Underwood	J&B

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24 AUGUST 2002

CHART COMMENTARY

by ALAN JONES



ALBUMS FACTFILE

Veteran British metal band Def Leppard reached number 11 in the UK and the US with their 1999 album *Euphoria*. They matched that with their follow-up, *X*, on the US chart last week but they fall short here, with *X* debuting at number 14. First week sales for the album – a typical compromise between melody and metal from the Sheffield band – fell just short of 12,900, nearly 18% down on *Euphoria*'s opening week tally of more than 14,900. As scholars of roman numerals will

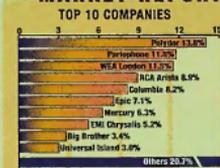
deduce, *X* is Leppard's 10th album, and all 10 have reached the Top 30, and all 10 have reached the Top 30 in a chart career spanning more than 22 years. The group's most successful albums were 1987's *Hysteria* and the 1992 follow-up *Adrenalize*, both of which reached number one. The first single from *X* is *Now*, which reached number 23 on the singles chart last week. At least two more are planned, and the band will tour later this year in support of *X*.

Taking the album title for the fifth time in six weeks, the **Red Hot Chili Peppers** sold just short of 31,000 copies last week, the fourth lowest weekly tally of the year but a not untypical sale for a number one album at this time of the year. In the same week in 2001, David Gray's *White Ladder* was top with 33,000 sales, although two years ago Craig David's *Born To Do It* turned in a very unseasonal sale of 225,000 at the start of its chart career.

Reissued in a smart slipcase in the wake of their hit single *Remind Me/So Easy*, which reached number 21 last week, the album *Melody A-M* by **Norway's Rokkossop** explodes 188.9. The album, their debut, was initially released last October, and has previously sold more than 48,000 copies without climbing higher than number 101. Last week alone it sold an additional 16,000 copies.

TV and radio coverage of the 25th anniversary of **Elvis Presley's** death did his label RCA/BMG proud. But they missed out

MARKET ALBUMS UPDATE

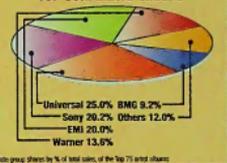


Figures show top 10 companies by % of total sales, and corporate group shared by % of total sales of the Top 75 best albums



on an immediate sales bonanza by having few of his most popular albums available to listen with the coverage. That is because they are

TOP CORPORATE GROUPS



clearing the decks for the 30 Number Ones album to be issued at the end of September. Demand for Presley last week was huge, and

some retailers – notably HMV – went abroad for remaining stocks of previous hit compilations, hence the return of The All-Time Greatest Hits for the first time in 15 years. It sold nearly 4,000 copies to chart at number 51. Potential buyers were also frustrated by the paucity of budget Presley releases, with Gospel Favourites – surely not the most in-demand title – charting at number 17 on the compilation list, presumably because it was more easily available than most. Although sales of 30 Number Ones will doubtless be huge, BMG may yet regret missing out on what would have been massive sales last week. You can be sure EMI, aware of both the 40th anniversary of The Beatles chart debut and (in 2003) the 25th anniversary of John Lennon's death, will have been taking notes.

Seven years between collaborations, **McAlmont & Butler** must be happy with the number 18 debut of *Bring It Back*, which easily beats the number 33 peak of their 1995 effort *The Sound Of McAlmont & Butler*.

COMPILATIONS

While would-be rival Hits 53 slips to number three on its third week in the chart, **Now That's What I Call Music!** 52 registers its fourth straight week at number one, having sold a further 44,000 copies last week and a grand total of 458,000 since release. Now 52 sale was 36% down week-on-week, a greater than normal decline for the series on week four. Although Now 52 shows every sign of beating the 647,000 sales of its predecessor Now 51 to become the top selling compilation of the year, it is somewhat behind the pace of its 2001, 2000 and 1999 equivalents Now 49 (which sold 70,000 in the comparable week last year for a cumulative tally of 600,000), Now 46 (59,000, 518,000 in 2001) and Now 43 (59,000, 468,000 in 1999). The

last summer Now release to sell more slowly than Now 52 is Now 40, which reached this stage of its life in 1996 with sales of just 390,000.

A busier week than of late in the compilation sector, with five new entries arriving in the Top 20, even though sales are down 4% week-on-week, and for the third week in a row. Of the new intake, the star performer is *Trance Masters*, EMI/Virgin's double disc set featuring the likes of Scooter, Lasgo, PPK and Oakenfold. Debuting at number four, it sold nearly 22,000 copies, doing well everywhere except London, where trace is now increasingly marginalised. London sales were typically 26.9% for compilations last week but for *Trance Masters* they were just 16.3%.

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	MELODY AM	Rokkossop	Wall Of Sound WALLCD027 (V)
2	1	PUSH THE BEAT FOR THIS JAM - THE SINGLES	Scotstar	Sheffield Tunes/Edi UK 01417282TU (V)
3	2	18	Moby	Mush CDST01MM022 (V)
4	NEW	PERFORMANCE AND COCKTAILS	Stereophonica	Parlophone
5	3	BUNKA	Stereophonica	Parlophone
6	16	JUST ENOUGH EDUCATION TO PERFORM	Stereophonica	Parlophone
7	5	THINKING IT OVER	Liberty X	V2 VVR110158X (GM/VP)
8	11	YOUR NEW FAVOURITE BAND	Hives	Poptones MC2052CD (P)
9	9	SONGBIRD	Eve Cassidy	Blix Street/Mat G210045 (HOT)
10	NEW	WORD GETS AROUND	Stereophonica	Parlophone
11	6	ABOUT A BOY (OST)	Sady Dawn Bay	Twisted Newz/XL TWKCD152 (V)
12	NEW	MAGNIFICENT	DJ Jazzy Jeff	Virgin 700485 (GM/VP)
13	NEW	ORIGIN OF SYMMETRY	Muse	Virgin 700485 (GM/VP)
14	NEW	SIMPLE THINGS	Daz D	Macaroni Music 3XCD (GM/VP)
15	NEW	NORTHERN STAR	Groove Armada	Ultimate Diverna UDRCC016 (GM/VP)
16	NEW	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Tummy Touch TULCH10010X (GM/VP)
17	7	BRITNEY	Britney Spears	Skin BRASSIC11CD (GM/VP)
18	NEW	LIFTED OR THE STORY IS IN THE SOIL KEEP	Bright Eyes	Jive Z2252 (P)
19	NEW	WHITE BLOOD CELLS	White Stripes	Wichita WEBC014 (V)
20	NEW	DOOLITTLE	Paige	XL RECORDED ALCD151 (V)

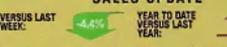
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MUSIC WEEK 24 AUGUST 2002

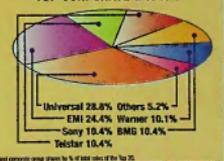
MARKET REPORT



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



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES
 Artist album: 72.8%
 Compilations: 27.2%

THE YEAR SO FAR... TOP 20 ALBUMS

UK	Artist	Label	US	Artist	Label
1	1	ESCAPE	1	ENRIQUE IGLESIAS	INTERSCOPE/POLYDOR
2	3	THE EMINEM SHOW	2	EMINEM	INTERSCOPE/POLYDOR
3	2	GRIVER SIDE UP	3	KICKBACK	ROADRUNNER
4	4	FEVER	4	KYLIE MINOGUE	PARLOPHONE
5	5	JUST ENOUGH EDUCATION TO PERFORM	5	STEREPHONICS	V2
6	6	NO ANGEL	6	DIDO	ARISTA
7	7	HEATHEN CHEMISTRY	7	OASIS	BIG BROTHER
8	8	ALL RISE	8	BLUES	INNOCENT
9	9	GREATEST HITS I & II	9	QUEEN	PARLOPHONE
10	10	FREAK OF NATURE	10	ANASTACIA	EPIC
11	13	BY THE WAY	11	RED HOT CHILI PEPPERS	WARNER BROS
12	11	READ MY LIPS	12	SOPHIE ELLE BOLT	POLYDOR
13	12	THE ESSENTIAL	13	BARBRA STREISAND	COLUMBIA
14	14	DESTINATION	14	ROMAN REATING	POLYDOR
15	15	SOMES IN A MINOR	15	ALICIA KEES	J
16	16	LAUNDRY SERVICE	16	SHAKIRA	EPIC
17	17	MISSUNDERSTOOD	17	PAINK	ARISTA
18	18	SWING WHEN YOU'RE WINNING	18	ROBBIE WILLIAMS	CHRYSIS
19	19	A FUNK ODYSSEY	19	JAMIE C	SONY S2
20	20	THE VERY BEST OF STING & THE POLICE	20	STING & THE POLICE	ASB

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24
august
2002

THE OFFICIAL CHARTS

music week

albums



1 ROUND ROUND

- | | | |
|---|---|-----------------|
| 1 | COLOURBLIND Darius | Mercury |
| 2 | ROMEO D'AMICO Romeo D'Amico | Rentliss |
| 3 | JAMES DEAN (I WANNA KNOW) Daniel Bedingfield | Polydor |
| 4 | LIKE A PRAYER Mad House | Serious/Mercury |
| 5 | LOVIN' IS EASY Hear'Say | Polydor |
| 6 | ALONE Lasgo | Positive |
| 7 | HALF A HEART H & Claire | WEA |
| 8 | ANYONE OF US (STUPID MISTAKE) Gareth Gates | S |
| 9 | BLACK SUITS COMIN' (NOO YA HEAD) Will Smith feat. Trai-Brax | Columbia |



- | | | |
|----|--|-------------------------|
| 11 | UNDERWEATH YOUR CLOTHES Shakira | Epic |
| 12 | I NEED A GIRL (PART ONE) P. Diddy feat. Usher & Loon | Puff Daddy/Arista |
| 13 | IN MY PLACE Coldplay | Parlophone |
| 14 | DO YOU SEE THE LIGHT? Snap! Vs Plaything | Data |
| 15 | AUTOMATIC HIGH S Club Juniors | Polydor |
| 16 | A THOUSAND MILES Vanessa Carlton | A&M/Mercury |
| 17 | RAINY DAZE Mary J. Blige feat. Ja Rule | MCA/Uni-Island |
| 18 | THE LOGICAL SONG Scooter | Sheffield/Tones/Edel UK |
| 19 | GIRL, ALL THE BAD GUYS WANT Bowling For Soup | Majesty For Nations |



BBC RADIO 1
57-59.5



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1 BY THE WAY

- | | | |
|----|-------------------------------|--------------------|
| 1 | RED HOT CHILI PEPPERS | Warner Bros |
| 2 | LAUNDRY SERVICE Shakira | Epic |
| 3 | COME AWAY WITH ME Norah Jones | Parlophone |
| 4 | HEATHEN CHEMISTRY Oasis | Big Brother |
| 5 | ESCAPE Enrique Iglesias | Intrascopy/Polydor |
| 6 | REANIMATION Linkin Park | Warner Bros |
| 7 | THE RISING Bruce Springsteen | Columbia |
| 8 | BE NOT NOBODY Vanessa Carlton | A&M/Mercury |
| 9 | MELODY AM Rokytko | Wall Of Sound |
| 10 | MISSUNDAZT00D Pink | Arista |



- | | | |
|----|--|--------------------------|
| 11 | GREATEST HITS I & III Queen | Parlophone |
| 12 | THE EMINEM SHOW Eminem | Intrascopy/Polydor |
| 13 | PUSH THE BEAT FOR THIS JAM - THE SINGLES Scooter | Sheffield/Tones/Edel UK |
| 14 | X DEF LEPPARD | Bludgeon/Riffola/Mercury |
| 15 | NELLYVILLE Nelly | Universal |
| 16 | ASHANTI Ashanti | Mercury |
| 17 | 0 YEAR - ULTIMATE HITS Aerosmith | Columbia/UMTY |
| 18 | BRING IT BACK McAlmont & Butler | Chrysalis |
| 19 | PAID IS LOVE Ja Rule | Def Jam |

8 **19** GIRL ALL THE BAD GUYS WANT Bowling For Soup

12 **20** HOT IN HERRE Nelly



13 **21** OH BOY Cam'ron feat. Juelz Santana

16 **22** LIVIN' IT UP Ja Rule feat. Case

15 **23** AROUND THE WORLD ATC

14 **24** JAMS Britney Spears feat. P. Williams

17 **25** JAM SIDE DOWN Status Quo

19 **26** FOOLISH Ashanti

20 **27** WHEREVER YOU WILL GO The Calling

25 **28** I'M GONNA BE ALRIGHT Jennifer Lopez

24 **29** HERO Chad Kroeger feat. Josey Scott

28 **30** WITHOUT ME Eminem



26 **31** WORK IT OUT Beyonce

30 **32** A LITTLE LESS CONVERSATION Elvis Vs. JXL

18 **33** TIME OF MY LIFE Toploader

27 **34** SHOOTING STAR Flip & Fill

35 **35** UH HUH B2K

29 **36** JUST A LITTLE Liberty X

32 **37** BY THE WAY Red Hot Chili Peppers

21 **38** REMIND ME/SO EASY Roxykopp

39 **39** MISTI BLU Amillionairs

40 **40** NUKLEUZ DJS DJ Nation



compilations

1 **HOW THAT'S WHAT I CALL MUSIC!** 52

10 **11** YOUNG GIFTED & BLACK

12 **CLASSIC ADS**

7 **13** BOOM! SELECTION

9 **14** ROCK MONSTERS

15 **15** GOOSKITCHEN - SUMMER TRANCE

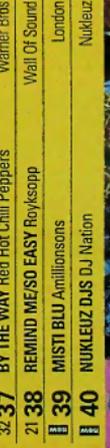
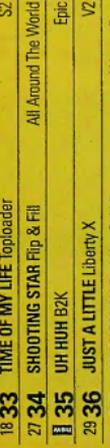
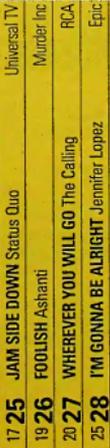
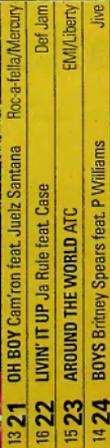
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13 **17** THE VERY BEST OF MTV UNPLUGGED

18 **18** FUTURE

MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	5	DOPPEL J DIT IT AGAIN	Britney Spears	Jive 9221042 (P)
2	1	BACK TO FRONT	Shania Twain	Polydor 5302475642 (U)
3	7	TRACY CHAPMAN	Tracy Chapman	Elektra 530248030 (TEN)
4	NEW	MUVIN ON	Charlie Leadbeather	Telstar TPFC02593 (BMG)
5	4	FILLS 'N' TRIVETS AND BELLIECHAPS	Happy Mondays	Factory 824982 (J&M/P)
6	3	IN UTERUS	Nineyas	Catfish/PolyGram 4200308 (U)
7	6	THE THRILL UNDERGROUND & NICO	Wahne Underground/Nico	PolyGram 4200308 (J&M/P)
8	NEW	PET SOUNDS	The Beach Boys	Capitol 527132 (E)
9	NEW	DOUB COME SAVE ME	Rechts Manuwa	Big Data 8002040 (U)
10	11	BROTHERS IN ARMS	Dire Straits	Vertigo 5302482 (U)
11	19	WESTLIFE	Westlife	Capitol 455642 (BMG)
12	13	ROCK AGAINST THE MACHINE	Eric Burdon	Eric 801205 (TEN)
13	12	GOODYEAR YELLOW BRICK ROAD	Elton John	Rocket/Mercury 529192 (U)
14	17	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDV2036 (E)
15	16	DEFINITELY MAYBE	Darius	EMI 8001006 (J&M/P)
16	NEW	THE BEST OF THE 80'S	Various	Crown Gold 534802 (E)
17	15	PERFORMANCE AND COCKTAILS	Stereophonics	12 49191042 (P/M)
18	10	LESS	Muff Historical Society	WEA 74211212 (TEN)
19	2	FAMILIAR TO MILLIONS	Oasis	Big Brother 8000206X (P)
20	20	OLD SKOOL Ibiza	Various	Defence 8200400 (J&M/TEN)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	HALOS & HORNS	Dolly Parton	Sanctuary SANC0 126 (P)
2	3	COME ON OVER	Shania Twain	Mercury 17008 (U)
3	2	DEEPER STILL	Beith Nelson Chapman	Sanctuary SANC012 (P)
4	7	GOLD	Ryan Adams	Sanctuary SANC012 (P)
5	5	BLUE HORIZON	Bo Diddley	Lost Highway 120522 (P)
6	6	TODAY	Riall Mills	Network 3045 (P)
7	8	I LOVE YOU	Carli/London 857807382 (TEN)	
8	4	BREATHE	Faith Hill	Warner Bros 247372 (TEN)
9	8	MISS FORTUNE	Alison Krauss	Universal South 018612 (U)
10	10	LITTLE SPARROW	Kathy Mattea	Sanctuary SANC014 (P)
11	NEW	IF I'M ALREADY THERE	Lonestar	Norstar 7124022 (U)
12	16	WIDE OPEN SPACE	Dixie Chicks	Grapevine/BMG 498422 (TEN)
13	17	NICKEL CREEK	Creek Nickle	Sugar Hill SHCD3909 (PRD/P)
14	18	LIVE LAUGH LOVE	Daniel D'Ornell	Rosetta R05CD 2962 (PRD/U)
15	12	THE WOMAN IN ME	Shania Twain	Mercury 529886 (U)
16	14	SWEET TALK & GOOD LIES	Hosier Miles	Rounder ROUNDC13179 (PRD/P)
17	NEW	GARTH BROOKS	Garth Brooks	Capitol 501182 (E)
18	16	LONELY RILL	Lonestar	Grapevine/BMG 0186367/822 (J&M/PRD/M)
19	NEW	NEW FAVORITE	Alison Krauss & Union Station	Rounder ROUNCD 0465 (PRD/P)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	3	THE BEST OF	Ned Diamond	MCA/Uni-Island MCD0 19599 (U)
2	1	HED KANDI SUMMER SAMPLER 2002	Various	Jazz FM HEKMSMCD 006 (J&M/TEN)
3	5	HITS COLLECTION	Dusty Springfield	Spectrum 337549 (U)
4	4	THE BEST OF	The Mamas and The Papas	MCA MCD0 1914 (EUK)
5	7	MOTOWN CHARTRUSTERS - VOLUME 3	Various	Spectrum 5504142 (U)
6	11	THE BEAT SUNDAY	The Jam	Spectrum 5504142 (U)
7	NEW	THE COLLECTION	The Style Council	Spectrum 546643 (U)
8	8	THE BEST OF	Synclines	Spectrum 551142 (U)
9	10	HEAT LEAF & FRIENDS	Various	Eric 500782 (TEN)
10	NEW	REASON TO BELIEVE	Red Stewart	Spectrum 546162 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	RAINY DAZE	Man J & Biga feat. Jo Rulo	MCA/Uni-Island MCD304028 (U)
2	2	BLACK SUXES COMIN' (NOO YA HEAD)	Will Smith feat. The Roots	Columbia 72615 (TEN)
3	1	OH BOY	Cam'ron feat. Jaziz Santana	Roc-a-fella/Mercury 063642 (U)
4	3	HOT IN HERRE	Nelly	Universal/MCA 3024029 (U)
5	5	LIVIN' IT UP	Ja Rule feat. Cass	Def Jam 9639781 (U)
6	4	BOYS	Britney Spears feat. P. Willms	Jive 952912 (P)
7	NEW	UH HUH	BKZ	Eric 672951 (E)
8	6	FOOLISH	Ashanti	Mudercise 963942 (U)
9	NEW	YOU KNOW THAT I LOVE YOU	Donell Jones	Arista 742195962 (BMG)
10	7	I'M GONNA BE ALRIGHT	Jennifer Lopez	Eric 672942 (TEN)
11	8	WORK IT OUT	Brincey	Columbia 672962 (TEN)
12	10	WITHOUT ME	Enimem	Interscope/PolyGram 697702 (U)
13	9	ROCK STAR	NEED	Virgin 1952528 (E)
14	11	WHEN YOU LOOK AT ME	Christina Milian	Def Soul 826260 (U)
15	12	WISH I DIDN'T MISS YOU	Angie Stone	J 742193181 (BMG)
16	13	FULL MOON	Jersey	African 4701302 (CD)
17	14	FREAK LIKE ME	Sugababes	Island/Uni-Island C10798 (U)
18	15	IT TAKES MORE	Mu Dynamic	Polygram 5707981 (U)
19	19	BOLLOTT (YOU DON'T MAKE)	Ludacris	Def Jam/Universal 526262 (U)
20	17	TWO WRINGS (DOES A KICK MAKE A RIGHT)	Wyclef Jean feat. Claudette Ortiz	Columbia 672982 (TEN)
21	16	HOW COME YOU DON'T CALL ME	Alicia Keys	J 742193182 (BMG)
22	NEW	DOWN ASS CHICK	Jai Rule	Def Jam (Import)
23	NEW	JUST IN CASE	Jehmi	WEA WSR01 (TEN)
24	18	HEAT GOOD	No Doubt	Interscope/PolyGram 697702 (U)
25	1	PASS THE COUVISOURISER - PART II	Enimem	Virgin 1952528 (E)
26	27	DOPPS (OH MY)	Tayest	Elektra 826621 (U)
27	24	GIRLFRIEND	W. Syne feat. Nelly	Jive 952312 (P)
28	22	4 MY PEOPLE	Misty Eliott	East West/Elektra 726602 (TEN)
29	23	CALL ME	Tweest	Elektra 570667/952 (Import)
30	25	LAND OF A MILLION DRUMS	Okaustkat, K.Mike & S Brown	African 4701302 (TEN)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 063642 (U)
2	2	REANIMATION	Laura Puck	Warner Bros 063642 (U)
3	NEW	SILVER SIDE UP	Def Leppard	Bludgeon Bldm/Mercury 901232 (U)
4	4	GREATEST HITS I & II	Nickelback	Rounder/Rosetta 1204452 (U)
5	5	0 YEAR - ULTIMATE HITS	Queens	Parlophone 528882 (E)
6	7	VOODOO CHILD - THE COLLECTION	Aerosmith	Columbia/UMTV 5084679 (TEN)
7	7	ROCK WONDERS	Jimi Hendrix	Universal TV 910222 (U)
8	6	COME CLEAN	Siobhán Donaghy	Universal TV 910222 (U)
9	10	TOUCHY	Puddle Of Mudd	Interscope/PolyGram 493742 (U)
10	NEW	NEW FAVORITE	System Of A Down	Columbia 901536 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	NUKLEUZ DJ'S	DJ Nuon	Nak-Beat NUKB046 (ADD)
2	NEW	DO YOU SEE THE LIGHT	Snail vs Plaything	Data DATAB33 (BMG/TEN)
3	NEW	TROY (THE PHOENIX FROM THE FLAME)	Sinead O'Connor	DeWolfe/DewolfeX (J&M/P)
4	NEW	LET IT RAIN	Amilious	London 018636 (TEN)
5	NEW	ALONE	Largo	Positive 12171 (E)
6	NEW	SATISFY MY LOVE	Peshay vs Flytronix	Cubik Music CUBI00028 (SRD)
7	1	FASCINATED	Ravin Maze	Rulin RULIN277 (M/TEN)
8	10	STANDARD FLOW	Blazin' Squad	Weighty Plates PLATE017 (U)
9	NEW	BOMED BURN	Rameo	Reflexless REFL029 (SRD)
10	1	SAFE FROM HARM	Narcosis	Key 7008 (TEN)
11	NEW	ALL FOR LOVE	Tommy Knacker	Intercom 0100228 (SRD)
12	NEW	JAMES DEAN (I WANNA KNOW)	Daniel Bedingfield	Polygram 570591 (P)
13	5	IF I HAVE A PRAYER	Mad House	Serious/Mercury SER00612 (U)
14	NEW	THAT LATIN TRACK	DJ Vitamin feat. Miss Audrey	Loaded LOAD091 (J&M/P)
15	NEW	BORN SLUFFY	Underworld	TVT 171 8710 (Import)
16	NEW	POPA WU SKOOL	Acting Unknown	White Label (U)
17	NEW	LOVE STORY	Layo & Bushwacka	XL Recordings XL 144 (U)
18	NEW	FENATON	Unek	Bugged Out BUG007 (U)
19	8	REACH (2002)	Mi'Lo 'n' Yang	Strictly Rhythmic SRUK1214 (Import)
20	4	THE BASS EP	Fergie	Duty Free/Dedee 007104 (BMG)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	MELODY AM	Royksopp	Wall Of Sound WALL021 (U)
2	1	AIRBORN DIGGER	Sasha	Arista 742195291/742194782 (BMG)
3	4	ORIGINAL PRATE MATERIAL	The Streets	Locked Out/79 Recordings 0921435882 (BMG)
4	NEW	GODSKITCHEN - SUMMER TRANCE	Various	INC0606 - 5019442 (TEN)
5	NEW	TRANCE MASTERS	Various	Virgin/EMI 1 (E)
6	3	TRANCE	Moby	Mute CDUM100 (U)
7	2	HED KANDI SUMMER SAMPLER 2002	Various	Jazz FM - REDKSMSP010 (J&M/P)
8	6	SCREAMADDELICA	Primal Scream	Creation CREP 076/CRCR 076 (J&M/TEN)
9	NEW	THE PRIVATE PRESS	JD Shadow	Island/Uni-Island IPS0818/C1008118 (U)
10	NEW	HALFWAY BETWEEN THE CUTTER AND THE STAR	Fabry Stim	Skit BRASSIC 20LP (J&M/P)

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MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	ELVIS PRESLEY: Definitive Hits	Various	Universal Video 062103 (U)
2	1	VARIOUS: Queen's Greatest Hits - Party At The Palace	Opus Arts/BSC 04020 (U)	
3	2	ABBA: The Definitive Collection	Various	Polygram 1741629 (U)
4	3	EMINEM: All Access Europe	EMINEM	Polygram 633219 (U)
5	3	ROBBIE WILLIAMS: Nobody Sounded Better	Various	Chrysalis 826783 (U)
6	4	EMINEM: The Eminem Show	EMINEM	Interscope/PolyGram 693372 (U)
7	5	KORIN: Daze	Various	SMV Columbia 541380 (U)
8	10	ELVIS PRESLEY: Elvis In The Sun	BMG Video 742194949 (U)	
9	6	LED ZEPPELIN: Song Remains The Same	Warner Brothers 381330 (U)	
10	9	S CLUB 7: S Club Party - Live	Various	Polygram 982373 (U)
11	11	KYLE MINOGUE: Live In Sydney	Various	Warner Music Vision 19212553 (U)
12	12	ELVIS PRESLEY: Great Performances	Various	Direct Video DV0230 (U)
13	13	BUZZ COSBOUNE: Live At Budokan	Various	Island/Island 351543 (U)
14	14	BUZZ COSBOUNE: Live At Budokan	Various	SMV Columbia 54719 (U)
15	15	MUSE: Hallelujah - Live At The Zenith Paris	Various	Receptor Films RFL170 (U)
16	16	RED HOT CHILI PEPPERS: The Frop	Various	Madhouse M020120 (U)
17	17	ROBBIE WILLIAMS: Live At The Palace	Various	Warner Music Vision 19212553 (U)
18	18	ROBBIE WILLIAMS: Live At The Albert	Various	BBG Opus Arts 04083 (U)
19	19	RON MARDEN: Rock In Rio	Various	Chrysalis 826783 (U)
20	20	NEW FAVORITE	Various	Sony 545750 (U)

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24 AUGUST 2002

COOL CUTS CHART
as featured on *Dave Navarro's Saturday night show on Kiss 100 and Easy Big City Network*

1	HEAVEN DJ Sammy	Deviant
2	SILVER SCREEN SHOWER SCENE Felice Da Housecat	City Rockers
3	IRRESISTIBLE S Superchumbo	Loaded/Twisted
4	Y ASSEL Muffin	Underwater
5	DO YOUR THING Basement Jaxx	XL
6	ELECTRIC BATTLE WEAPON S Chemical Brothers	Virgin
7	INVADING PRIVATELY Mach 747	Perfecto
8	FINE DAY Kirsty Hawkshaw	Mainline
9	SOUND OF WOLFEEM Casual	Virgin
10	AM I ON YOUR MIND Danyel	Switch
11	FREE YOUR MIND Sapphiresoul	Twisted
12	STEP BACK Sam	Some
13	COME SPEAK TO ME Elisa	white label
14	FREQUENCY Futureshock	Fuji
15	SOFT HARMONY Vincent Stormfield	Independent
16	HELP ME Time Mass	Perfecto
17	RESTLESS (SEEKING) DMK	Pepper
18	LONG TIME STATE AWAY	FR 11 MONS
19	DARK TASTES Monkey Bolo Rascaal	Illegal Beats
20	KARMA SAMMY Sir Fly	Kilnswan

URBAN TOP 20

1	ADDICTIVE Truth Hearts	Intersepca
2	NOTHING' N.O.R.E.	Def Jam
3	FEELS GOOD (I'M WORRY BEET A TRAK)	Biggie/Def Jam
4	ALL THAT (A BAG O' CHIPS)	Hill St. Soul
5	GANGSTA LOVIN' Eve	Intersepca/Polygram
6	DON'T MESS WITH MY MAN Nivea	Jive
7	ALL EYED ON ME Monica	J/RCA
8	EASIER SAID THAN DONE Sturgate	Teledisc
9	MAINY DART Mary J. Blige feat. Ja Rule	MCA
10	LOVE STORY Lisa Rizzano	Palm Pictures
11	GRINDIN' The Clipse	Arista
12	WHAT IF A WOMAN Joe	Jive
13	DI-NO-ME-TECHNOMITE Ho Dynasty	Biggie Beats/Polygram
14	JUST A FRIEND Tracy Martin	J/RCA
15	THE LIFE Styles & Pharrisah Monch	Roxbury
16	I NEED A GRL 7 Juby & The Fall Boy feat. NEED A GRL	Def Jam
17	WHY DON'T WE FALL IN LOVE Arista	Columbia
18	MY HECK, MY KICK (LICK IT) Kenna	Epice
19	DOWN 4 U Irv Gotti presents...	Murder inc.
20	FOOLISH Ashanti	Murder inc.

CLUB CHART TOP 40

1	20 5	TIME IS THE HEALER Riva	Double F Double R
2	32 0	OF R TIME Ball Paro Playerz feat. Niki Evans	RCA
3	10 3	I WANT YOU BACK Xpress 2 feat. Dieter Meier	Skin1
4	13 3	STEALTH Way Out West feat. Kirsty Hawkshaw	Distinctive Direction
5	14 3	THE THEME Jurgan Vries	Susu
6	15 2	TALK TO ME K-Klass feat. Kinano	Rollin
7	12 2	MY VISION Jakarta feat. Seal	Neo
8	11 2	NEBUCHAN FRANK T.R.A.X.	Echo
9	2	LOVE & EVIL Jean Jacques Smoothie	Antler Subway/Positiva
10	3	WALK ON WATER Milk Inc	Deviant
11	21	CULTURE FLASH Members Of Mayday	Mute
12	1	4 EXTREME Ways Moby	Code Blue
13	26 2	AINT' H THE BAD First Choice	NuLife/Arista
14	1	1 TRY Ian Van Dahl	Gusto
15	37 2	LET IT GO Zech	Arista
16	28 2	THEY SAY VISION R	MCA
17	4	4 DIVING 4 Strings	Nebula
18	13	FLY WITH ME Colouround	City Rockers
19	4	INSATIBLE Tholud	Multiply
20	38 3	AM AFRAICA 1 Giant Leap	Palm Pictures
21	1	SOFT HARMONY "Oz Vincent Stormfield	Independent
22	35 2	CHILDREN 4Cclubbers	white label
23	5	MIDAS TOUCH Indirect	Black Gold
24	1	COME SPEAK TO ME Elisa	Epice
25	1	LULLIPUP DJ Alligator Project	All Around The World
26	1	CRAZY ENGLISH SUMMER Faithless	Cheery
27	1	FINE DAY Kirsty Hawkshaw	Mainline
28	1	DO YOU REMEMBER HOUSE Blazo feat. Palmer Brown	Slip's/Slide
29	1	FANTASY Surprise	Polydor
30	8	STARRY EYED SUPERSTOCK Oakenfold	Perfecto
31	1	FAKED Sont Of A Loop Da Loop Era	Subbase Audio/Liquid Asset
32	1	NARROW MIND Brown	Polydor
33	1	BE GOOD Phant Investigators	Distinctive
34	1	TALCO DAY Niki Music	Illustrious/Epice
35	6	TOUCH ME TEASE ME SSL	Epice
36	2	HARDLY A DAY Q.E.D.	Five AM
37	1	WHY'D YOU LIE TO ME Anastacia	Epice
38	1	BREAK 4 LOVE Raze	Champion
39	4	WHEN I LOST YOU Sarah Whattmore	RCA
40	1	DON'T SAY GOODBYE Paulina Rubio	Universal

CLUB CHART BREAKERS

1	GOT TO HAVE YOUR LOVE Liberty X	V2
2	TAKE MY TIME Chace	DTPM Recordings
3	THE SOUND OF VIOLENCE Cassius	Virgin
4	SILVER SCREEN SHOWER SCENE Felix Da Housecat	City Rockers
5	SEXIST MAN IN JAMAICA Mint Royale	Faith & Hops
6	MISTI BLU 4 Million Souls	London
7	TWO MONTHS OFF Underworld	Jive
8	VISIBLE MISO	Hybrid
9	RIDE A WHITE SWAN Jamie West	Angel
10	SHIE MOVIES (LA LA LA) Karjala	Substance

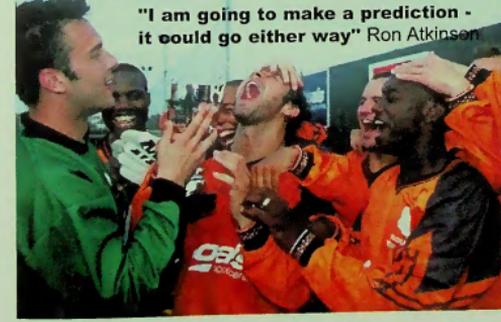
Breakers are the 10 moves outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from www.demus.com. To receive the club charts in full by fax contact Carby Watts on tel: (020) 7678 4123

CHART COMMENTARY
by ALAN JONES

Their last single *Who Do You Love Now* (Stringer) started out as an instrumental and got a major boost when Danni Minogue added vocals but Riva's new hit *Time Is The Healer* is outstripping the Club Chart success of its illustrious predecessor even though it lacks the dulcet tones of Minogue's *Jung*. Debutting at number two on the Pop Chart, it also rocks 20-1 on the Club Chart in a week of explosive action... Although the highest new entry, *Ian Van Dahl's* *Try*, cannot debut above number 3, there are, all told, 13 new entries to the Top 40 of the Club Chart - a new 2002 record. But that is a minor rearrangement compared with the Pop Chart Top 20, where there are 14 new entries in the Top 20, including six of the top seven discs. Last week, *H & Claire* topped the Pop Chart with their second single *Half A Heart*, but did so in unconvincing style, with far less support than is normally required for the chart's premier position. It is no surprise, therefore, to find *Half A Heart*, slumping to number 15 this week. All of this week's top seven register more support than *H & Claire* managed a week ago. The new chart champion, by a short head, is *Biggie's* studio intro *Niki Meets You*. *Walk On Water*, a number one hit in both their homeland and neighbouring Netherlands in 1999... The turmoil in the Club and Pop Charts is in stark contrast to the Urban Chart, where things habitually happen at a slower pace. This week, there are just two new entries there. *Ashanti's* *Foolish* clings to the bottom rung of the Top 20 to increase its residency to an incredible 23 weeks, while *Truth Heart's* *Addictive* continues at number one for the fifth week in a row. Rapidly turning into one of the biggest hits of the year, *Addictive* still has a vast lead of more than 50% over *N.O.R.E.'s* *Nothing*, which itself holds runners-up spot for the third time in as many weeks. The new entries are *Ruff Ryders' Eve*, in at number five with her fine new single *Gangsta Lovin'*, and 15-year-old crooner *Marlo*, who makes a promising debut at number 15 with *Just A Friend*.

POP TOP 20

1	WALK ON WATER Milk Inc	Antler Subway/Positiva
2	TIME IS THE HEALER Riva	Double F Double R
3	GOT TO HAVE YOUR LOVE Liberty X	V2
4	DON'T SAY GOODBYE Paulina Rubio	Universal
5	WHY'D YOU LIE TO ME Anastacia	Epice
6	TRY Ian Van Dahl	NuLife/Arista
7	MY VISION Jakarta feat. Seal	Rollin
8	HARDLY A DAY Q.E.D.	Five AM
9	WHEN I LOST YOU Sarah Whattmore	RCA
10	LULLIPUP DJ Alligator Project	All Around The World
11	THE THEME Jurgan Vries Direction	Jive
12	3 ROUND ROUND Susannah	Island
13	ASEREE Jas Ketchup	Columbia
14	OF R TIME Ball Paro Playerz feat. Niki Evans	RCA
15	3 HALF A HEART H & Claire	WEA
16	5 THE FEELING (WITH THE FEELING) Atomic Kitten	Innocent/Big Top
17	RIDE A WHITE SWAN Jamie West	Angel
18	I'M ALIVE Celline Dion	Epice
19	NEBUCHAN FRANK T.R.A.X.	Neo
20	NEBUCHA Scooter	Shellfish/Tunes/Epic



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

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UK FESTIVALS: IN WITH THE NEW AS CORPORATES CONSO LADE

As US multi-national giant CCE looks to muscle in on the risky but profitable UK festivals market and Mean Fiddler marches on, the sector will inevitably come up against increasing competition and commercialism. But how will it respond? Mary-Louise Harding reports

When Michael and Jean Eavis stepped through a hole in a fence at the Bath Blues Festival in the summer of 1970, little did they know the experience would inspire them to change the face of UK festivals. Since 1,500 people descended on Worthy farm to witness acts including Marc Bolan and Quintessence in action the following autumn, the Glastonbury festival has defined the growth and development of the summer outdoor live music experience.

It is understandable, then, that Michael Eavis's decision last year to hand operational control of what is now the largest outdoor festival in Europe to The Mean Fiddler Group has been interpreted by some as an inevitable symptom of the corporatisation of the sector. Such consolidation, along with the expansion of other leading players, also raises another question: what does the increasing power of the festival marketing pound mean for the artists, their fans and the festival experience?

US radio, outdoor and festivals giant Clear Channel Entertainment (CCE) has made no secret of its intention to extend its European dominance to the UK. It currently owns five of the 10 biggest European festivals through its acquisitions of Herman Schuermans and Make It Happen in Belgium, Mojo in the Netherlands, EMA Telstar in the Nordic region and Trident and Milano Concerti in Italy. In 2000, it made a number of agent and management acquisitions including MCR, BCC and Solo and this year exported the US heavy metal event Ozfest to the Monsters Of Rock venue at Donington as part of a Europe-wide touring schedule.

Clear Channel Entertainment Europe Music CEO Michael Rapino says the days when an entrepreneur in the mould of Michael Eavis or Harvey Goldsmith could stage a festival at short notice, with little capital outlay, are long gone.

"The reason Glastonbury had to take on Mean Fiddler is because of the changing economics of the festivals business environment," says Rapino. "The obvious consolidation theme that has run through the business shows that you need capital behind you to sustain a viable business in an extremely crowded and fragmented market."

It is true that the number of festivals, from the dance format typified by events such as Homelands and Gatsheater to the rock



Glastonbury 2002: Mean Fiddler drafted in to manage Europe's largest festival

stalwarts of Reading and Leeds, have proliferated in recent years. However, it is also true that the number of festivals appear to have grown in response to rising demand. According to Mean Fiddler CEO Melvin Benn, the number of people buying festival tickets in the UK each year has increased from roughly 150,000 in the early Nineties to about 250,000 today.

"Festivals are thriving," says Benn. "More people are going to festivals now than at any other time in UK history. People do harp on about the festivals market being in trouble – really and truly it is not in trouble. For all of the Seventies – the prime time of music – there were only two festivals, Glastonbury and Reading. If you look at the dozens of opportunities now and the hundreds of thousands of people who go to them, you have to say the market is in a much better condition, despite the odd casualty."

By many accounts, the Mean Fiddler's operational involvement in Glastonbury allowed a relatively painless and successful event to take place this year, following its threatened closure due to overcrowding, which was precipitated by the vast number of gatecrashers at the 2000 event. Elsewhere, the more independent promoters have not fared so well.

It is understood that the organiser of the Essential Festival, Essential Entertainment, is facing difficulties following disastrous ticket sales at its debut Bristol event in May and the subsequent cancellation of its Hackney Marshes main event – which is in its seventh year, having moved to London from Brighton following foot

and mouth restrictions last year. "[There has been] an horrendous knockon effect for the festivals and events industry in the wake of the Essential cancellation, which has made people very nervous," says Pete Lawrence, the co-founder of one of the UK's largest independent festivals, The Big Chill.

"We are a global company, which means we can export great ideas across multiple markets" – Michael Rapino, Clear Channel Entertainment

"Many contractors [have] suddenly started demanding all money upfront – which will put great pressure on the fragile cashflow of smaller, more independent events."

Other festivals that have struggled this year have included the Cent Music Group's debut pop event in the West Country – The Big Gig Weekender – which, according to sources close to the company, barely sold a third of its ticket allocation for each day, in spite of the presence of acts such as Blur, H & Clare and Liberty X. Bishopstoke went into liquidation last year and the Levellers' planned two-day event in Devon, The Green Blade Fyre – aimed at promoting up-and-coming bands – failed to get off the ground due to licensing issues. As a result, questions are being raised over the increasing domination of the market by corporations with shareholders to answer to, and the implications such a development might have for the diversity and health of the outdoor live music summer calendar as a whole.

"Clearly, if BP or ICI were to begin to run festivals, the artists and the public would have a legitimate cause for concern," says Mean Fiddler's Benn. "We were a small company running festivals that grew large from improving festivals and ourselves. We're not corporatizing into music in my view, although the argument around Clear Channel is exactly that. However, it's a fact that Clear Channel aren't succeeding to impress themselves on the UK festival market."

However, CCE believes that the weight of its operation, coupled with the range of options it can offer both artists and sponsors across its European and US events network, makes its model the one which will succeed in the age of globalisation.

"We are a global company, which means we can bring our strength in content and infrastructure in the US and Europe to export great ideas – such as Ozfest or Creamfields – across multiple markets," says CCE's Rapino.

The belief that commercial festival promoters need to be able to offer artists and, perhaps more importantly, sponsors, a cross-border package in an increasingly competitive market has also underlined Mean Fiddler's recent acquisition of Germany's Bizarre festival which, says Benn, will



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mean it can offer a major date in Germany as an add-on to its Reading/Leeds package. It is worth noting, however, that CCE completes its planned acquisition of the German promoter network OTS – of which Banns as a part – Mean Fiddler will have to work in partnership with its rival CCE in that market. "We are all looking to expand in Germany, so there are different ways we can help each other out," says Rapino.

However, promoters who operate in a relative niche – either regional or genre-related – have a convincing story to tell about the success of their events. North of the border, DF concerts sold out their ninth T In The Park this year and is currently enjoying set-out success with its T In The Fringe spin-off, although its second annual Loud And Live event for young pop fans had to be cancelled after heavy rainfall rendered the site unusable.

DF CEO Geoff Ellis says the need to answer to shareholders would be disastrous for the T proposition. "Having shareholder responsibility is a whole different ball game – I'd hate to have to go to a shareholders' meeting and say I want to put Ritchie Hawtin on as a closing act," says Ellis. "I know what the market is and how to put an event on. Parties such as the police don't want to hear that I have to discuss with shareholders about putting on acts or if we can pay the police bill.

"We don't need to be part of another company to keep this event growing in a way it has done. If I tried to do T in The Park in 30 different countries on the same weekend, then it would be a problem. People have always been able to buy themselves in as promoters. Some six-figure festivals do that and offer twice the amount of money and get refunded by the public purse, which is ludicrous. Corporate companies can come in and do some thing and pay over the odds, but it wouldn't work in the long term. The music industry is based on relationships and trust. Most artists wouldn't want to do an event just



The Big Chill: this independent festival has carved out a successful alternative niche for the money.

He adds that promoters need to have their fingers on the pulse to be successful. "If a multi-national company is doing a large-scale event, it doesn't mean it is in touch with the grassroots," he says. "DF owns King Tut's – so we know what's coming through and what's selling tickets, so we can gauge what's going to go on and sell 2,000 tickets."

Ellis says a specialised operation such as his, which structures extensive retail and media promotions around the artists playing at the T festivals, can offer far more quality to the ticket buyers, as well as offering wider opportunities for artists to increase their profile and sell records.

While independent dance-based festival The Big Chill has continued to carve out a successful niche by putting on events in unusual locations and sticking to its original aim – to create an interesting and stimulating event for like-minded people – it seems the large commercial dance festivals are suffering

as punters, ranging from veterans fed up with a bland format to newcomers more interested in rock than dance, vote with their feet. The Mean Fiddler's Benn has admitted the HomeLands format will have to adapt to survive following disappointing ticket sales this year, while Gatecrasher and Cream have both had their own difficulties in recent months, although both spinoffs still enjoy Gatecrasher Live and Creamfields are still going ahead.

'Contractors started demanding all money upfront – which will put huge pressure on the fragile cashflow of smaller, more independent events' – Pete Lawrence, Big Chill co-founder

"Things have to continuously change," says Radio One's executive producer live music and events Jason Carter. "We have had to be ready to adapt and change as new batches of 15-year-olds come to the station. That's

what's happening with dance events promoters – they're taking time out and looking at the genre and looking at changing and adapting – which clearly needs to happen. We've just come back from fantastic activity in Ibiza – clubs like Cream were rained. There are also new clubs coming up

that are doing really well, such as Shine Belfast, Garland in Liverpool. So it is not all doom and gloom."

Radio One has come under criticism from some promoters who argue they can't compete with the radio station's power to attract artists and fans at little cost to themselves. Carter argues that the BBC is very strict in its policy of supporting the whole gamut of promoters as part of its support for live music.

"We are very clear and very aware that in order to support live music in the UK we need to continuously reflect newest people working in the live music scene – promoters as well as artists," says Carter. "We are about being a platform to work with promoters, from the smallest pub in Birmingham to the biggest music promoters at Britton Academy to big festivals. It is important to us to make sure we're doing all we can to support new music."

"We always ensure that our free, wholly-owned events, such as the One Big Sunday, are positioned carefully so as not to clash with externally promoted events. The key thing is that we're about supporting the scene. As CEO's Rapino points out, the business of promoting music is becoming increasingly tough in a globalised entertainment culture. He argues that festivals have to do far more to ensure record companies deliver new, enduring new artists to festivals and music fans.

It is clear the business of promoting festivals in the 21st century, with increasing numbers of festival-goers, massive fixed costs and lucrative sponsorship and branding opportunities, has become a serious growth industry, with big opportunities for "multi-revenue streams".

As long as events such as The Big Chill and Womad can continue to offer a diverse, independent alternative, and UK punters continue to demand quality, the UK can continue its tradition of offering a long summer of live music, whatever the weather.

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THE BOWL, MATTERLY ESTATE
JUNE 1 & 2

Headlining acts: Basement Jaxx, Zero 7
Capacity/tickets sold: 35,000/30,000
Promoter: Mean Fiddler

GLASTONBURY
WORTHY FARM, GLASTONBURY
JUNE 28-30

Headlining acts: Coldplay, Orbital
Capacity/tickets sold: 140,000/sold out
Promoter: Glastonbury Festivals/Sean Fiddler
Promoter's ambitions: To keep Europe's largest festival alive through stopping the gatecrashing tradition.

T IN THE PARK
BALADO, NR KINROSS
JULY 13 & 14

Headlining acts: Oasis, Foo Fighters, Chemical Brothers
Capacity/tickets sold: 57,000 (including guests)/52,500 – sold out
Promoter: DF Concerts
Promoter's ambitions: Continue to stimulate the Scottish economy via growing the T In The Park festival and spin-offs for another 10 years.

V2002
HYLANDS PARK CHELMSFORD/WESTON
PARK STAFFORD
AUGUST 17 & 18

Headlining acts: Chemical Brothers, Stereophonics, Primal Scream
Capacity/tickets sold: the
Promoter: SIM/Metropolis

OZZFEST
CASTLE DONINGTON
AUGUST 17 & 18

Tickets sold: 47,000
Headlining acts: Ozzy Osbourne, Slayer, System Of A Down

Promoter: Clear Channel Entertainment Europe

Promoter's ambitions: To buy, resurrect or bring touring niche festivals to the UK. Aside from OzzFest, the US giant is planning to bring back the Donington Monsters Of Rock event this autumn, while it attracted 11,000 to the Isle of Wight Festival, which it resurrected in May. Plans to specialise in niche, off-season events.

THE BIG CHILL
EASTNOR CASTLE, LEDBURG
AUGUST 17, 18 & 19

Capacity: 10,000
Headlining acts: Gotan Project, Roxykopp
Promoter: The Big Chill Ltd
Promoter's ambitions: To continue to book artists that "send shivers down the spine" and to continue to play a pivotal role in the early development of acts. Relative unknowns that have gone on to bigger things following Big Chill performances include Zero 7, The Bess and Talvin Singh. To keep the original non-commercially-led spirit of festivals alive.

READING/LEEDS CARLING WEEKEND
AUGUST 23-25

Headlining acts: Reading: The Strokes, Pulp, Foo Fighters, Prongy and The Offspring. Leeds: Same as Reading plus Guns N' Roses
Capacity/tickets sold: Reading: 55,000/sold out. Leeds: 50,000/expected to be sold out
Promoter: Mean Fiddler
Promoter's ambitions: "I can see no reason for anyone to run a festival in this country other than Mean Fiddler," – CEO Melvin Benn. Mean Fiddler is dominant in the UK and has recently begun its European expansion with the acquisition of Germany's Bizarre festival.

WALTER HOWARD

PIRACY IS CRIPPLING MERCHANDISING – BANDS MUST REGISTER THEIR NAMES AS TRADEMARKS NOW



What is the scale of the merchandising piracy problem? Absolutely huge. We did some spot checks on Oxford Street and found, in half an hour, six shops blatantly selling bootleg hooded tops and T-shirts.

This year the market traders and fashion outlets have jumped on the "hoodies" bandwagon and every town and market seems to have dozens of stalls/shops blatantly selling pirate goods and no one seems to be doing anything about it.

It is hard to put precise figures on it, but this is a multi-million pound fraud at the moment and there are warehouses in Manchester and London with millions of pounds worth of counterfeit goods for sale. In VCD's case, we distribute for bands such as System Of A Down and Slipknot and, although we turn over large quantities of T-shirts, we sell hardly any hooded tops as it is impossible to compete on price with the market traders. The standard wholesale price for an official hooded top is around £17 and retail is anywhere from £25 to £35. The bootleg hoodies are retailing in some places now for £12 and it is not possible to match that and pay the band a royalty, or for that matter to pay the tax man or the VAT.

For a band like Green Day, who have a registered UK trademark, our turnover on hooded tops is in the thousands per design, whereas System Of A Down, who haven't registered as a trademark, we will only sell in hundreds. Yet, in reality, SOAD are probably a bigger act in the UK at the moment. I would guess that for the main "nu metal" acts of the moment, official sales are probably about a tenth of the real sales. We have European customers who say they would do three or four times the business with us if something was done about bootlegs.

The problem is not quite as bad in most European countries but it still exists. In Holland, for example, the

penalty for selling counterfeit goods is the same as for stolen goods (although this hasn't stopped the bootleg trade). In Norway, bootlegging is centred around live events. And in Germany, apparently, the problem is not as bad as here and is mainly restricted to street traders, as most shops avoid pirate goods.

The legal position? Basically, if the band have not registered their name as a UK trademark (and, of our main acts, only Green Day have, up to now), Trading Standards has no power to act and the only recourse is to take a civil action against the retailer or the wholesaler. It is the responsibility of the bands' management to register their name and not the merchandise companies. It costs about £200 and takes anywhere from three months to a year for the registration to be accepted. In fact, there is a person in SW18 who has had an application in since May for the name "Silknott" with an extra "t". God only knows what legal battles would be needed to stop him printing with that last "t" barely visible.

I cannot remember the last time any merchandise company bothered to take a civil action over copyright and I'm told the costs of taking a retailer to the high court could be tens of thousands of pounds, with no guarantee of getting payment, as the shop can just close down.

The real danger with the current situation is that the fashion traders who have jumped on music merchandise this summer are totally destroying the long-established market. Justin at Masons Music (the UK's longest-established music merchandise wholesalers) has told me that some of his customers are thinking of getting out of merchandise altogether, while others are saying that punters see so many bootlegs they wouldn't know an official shirt, and consequently think they're being ripped off if a shop has official merchandise. VCD have experienced the same reluctance to stock official merchandise until something is done about the bootlegs.

I think there is quite a lot that can be done about the

current situation, although I think it is too late to save this year's market.

First, a main likely to be bootlegged should make sure they register their name as a UK trademark and any European equivalents.

I think there should be more action from officialdom, not just the local Trading Standards. For instance, on the recent Green Day tour, various authorities seized goods outside the venues but as a rule no further action will be taken because the individuals caught were in possession of small quantities (in other words, all they could carry). If the various authorities co-operated, they might be able to build more of a case.

I would also like to see these individuals pursued by the Inland Revenue and VAT inspectors and I'd like to see authorities seize the vehicles used to transport the pirate merchandise to the venues.

It is also about time some of the bigger merchandise companies started to take a few civil actions against retailers and wholesalers. The problem only gets worse when there is no apparent risk involved, as is the case at present.

I'd like to see a proper campaign started. There are so many simple things that could be done, such as complaining to market inspectors if anyone is selling pirate goods in their market or if shopping malls are allowing shops to sell counterfeit goods.

We would take action if any retailers in the UK told us of anyone in their area selling Green Day merchandise – we can only take action if Green Day merchandise is involved, as they are the only registered act upon which Trading Standards can act.

Walter Howard's column is a personal view
Walter Howard is music and merchandise manager
for rock merchandise company Viz Distribution (VCD).
Contact: Walter@viz-dist.co.uk or 0191 233 1112.

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Tender documents are available from Jim Flood, Client and Purchasing Services, London Borough of Redbridge, Lynton House, 255-259 High Road, Ilford, Essex IG1 1NY (Tel. 020 8708 3491, Fax. 020 8708 3971) on receipt of a non-refundable fee of £100.00 payable by cheque to London Borough of Redbridge.

Requests must be made no later than 11 October 2002. Deadline for receipt of tenders is 16.00 on 28 October 2002.

An Open Procedure Notice in respect of this tender was dispatched to the Official Journal of the European Communities on 6 August 2002.

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