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musicweek

Pamra in spotlight over unpaid royalties

by Robert Ashton

Pamra, the UK society charged with collecting royalties for performers, is facing a crisis over the non-distribution of millions of pounds of royalties.

UK musicians are anxiously waiting on the results of crisis talks over the society, whose problems are understood to have prompted some European societies to withdraw from co-operating with Pamra, so denying UK artists their royalties. The difficulties are also undermining advanced plans to create a new joint body to collect and efficiently distribute royalties for performers.

One Pamra board member says the crisis potentially undermines

the credibility of his organisation. Board member Gerald Newson says, "Our situation is not a good one. We can't go on without a radical rethink."

Producer Robin Millar, who quit Pamra's board at the end of last year, adds, "I joined the board of Pamra 18 months ago, because I wanted to do something to help get money to UK performers. I resigned because I could not see it happening."

PPL has paid Pamra a "substantial" sum in royalties since the late Nineties – thought to extend into several millions – which is due to overseas musicians under the 1996 EU directive. However, a large proportion of that cash has



McGonigal: tackling backlog

still not been distributed and remains in a client account controlled by Pamra.

PPL director of strategy and business development Dominic McGonigal admits his organisation is taking flak over the undelivered cash. He says, "The main thing is

the number of artists coming to us and asking 'Where is our money?'. There is clearly a backlog."

McGonigal says PPL and Pamra are discussing a plan to resolve the distribution problem, but there is no provision for the performers' collecting society to account for the cash.

Until this is resolved, McGonigal concedes that plans for a joint international society – which would have a single mandate from the performing community, incorporating PPL, ARA, Pamra, Equity and the Musicians Union, to collect money overseas – will not get off the ground.

Overseas payments are now being made direct to Pamra under a

new, simpler system. However, the change is not helping UK musicians recover what some believe is 'tens of millions of pounds' of UK performers' income currently thought to be held by overseas societies. Because they are not receiving payments from Pamra, these are now thought to be questioning their relationship with the UK society.

Newson says it has led to German society GVL and the Dutch body Sena stopping payments owed to UK musicians on tracks played in Europe. This could not be confirmed at press time. Newson says this and the PPL dispute have lost Pamra credibility and he says he is now investigating ways to resolve the GVL and Sena issue.

Relentless Records has launched a new label in a move to develop projects outside of the garage genre in which it has enjoyed success over the past 12 months with acts such as Daniel Bedingfield and So Solid Crew. Stimulus has a wide remit of "rock and left-field beats", says Relentless co-founder Shabaz, who collected the UK Breakthrough gong at last month's Music Week Awards. "Urban is still a strong and important area, but Stimulus opens up a new area for us," he says. Martin Morales has been poached from Union Square Music as A&R manager for the new venture, with the first release due to be I Feel Love, by French production duo Kluster (featuring vocalist Ely, pictured). "It is a record that was being felt in all the right places in Miami," says Morales. Stimulus currently has four other projects under development.



Sanctuary buys EMI's Townhouse

EMI confirmed last Friday that it is selling west London's Townhouse Studios complex to Sanctuary Group.

The deal, thought to be worth around £2.5m, fills a gap in the studio facilities which Sanctuary can offer bands.

Townhouse – which comprises three recording studios, four mastering studios and one sound-to-picture studio – will significantly increase Sanctuary's post-production and mastering capabilities. On the audio side, Sanctuary currently owns Westside Studios, Sanctuary Mastering and Sanctuary Protocols.

The sale will also raise finance

for EMI, whose chairman and CEO Alain Levy made it clear last month that he would be running the role over every part of the operation to save costs. A source close to the deal says, "I suppose anything they get looks good on the balance sheet."

However, EMI is not planning to sell other parts of its studios group, which include the famous Abbey Road and Olympic operations. David Wolley, who was promoted to managing director as part of a reorganisation of the studio management team last month, says the deal will enable EMI to focus on its Abbey Road and Olympic operations.

Pop Idol winners RCA to singles chronicle

The Pop Idol phenomenon has powered RCA/Vista to the greatest quarterly dominance yet of the singles market by a record company.

The BMG operation took 29.8% of all over-the-counter sales during the first three months of 2002, breaking the previous record set in quarter three of 1997, when Mercury achieved 20.2%, driven by Elton John's record-breaking Candle In The Rain 1997.

Polydor, top singles company for the past six quarters, dropped to second place with 13.0% even though it remains the top albums company with 8.8%.

"It's incredible," says BMG music division president Greg Doherty. "It's down to a combina-



Pop Idol: TV ads for album

tion of a lot of hard work, meticulous timing and planning, and luck."

Simon Cowell's S Records alone accounted for 24.1% of all singles sales in the period, after Young's Anything Is Possible/Evergreen and Gareth Gates' Unchained Melody sold nearly 2.8m units between them and Westlife's

World Of Our Own ranked 10th for the quarter. However, overall singles sales were down 12.3% on the year.

Doherty says the aim now is to turn Pop Idol's singles success into album sales, starting with the Big Band Album, which is backed by a TV campaign launched last week and had shipped 683,000 units ahead of release today (Monday). The album will be shortly followed by further releases on Cowell's S imprint, including the debut single by former Five member Abs, a cover of Uptown Top Ranking.

Other releases planned on the label include Irish Postcards act Six's There's A Whole Lotta Loving Going On and the BMG launch of Pop Idol singer Sarah Whitmore. ● Simon Cowell profile, p8

Sony albums score Top 10 coup

Sony was yesterday (Sunday) set to consolidate its impressive start to the year by grabbing its biggest share of the Top 10 artist albums since the CBS days of 1985.

The arrival of Darren Hayes' debut solo offering, Spin in the Top 20 looked set to push the major's interest in the Top 10 to six titles, equalling the total achieved in 1985 when it was then represented by Bruce Springsteen, Alison Moyet, Slade, King, Meat Loaf and Wham!. The company was even hoping to improve on that, as midweek sales last week placed a seventh Sony album at number 11.

The Columbia-issued Hayes album and Epic-singled Online Don't A New Day Has Come were leading the way for Sony, as they battled for first and second place between them. Set to



Dion: Top 10 album for Epic

follow close behind were Sony artists Bryan Adams, Jennifer Lopez, Shakira, Anastacia and Janina Luv. Sony's current strong run marks a significant turnaround in fortunes for the company, which achieved an artist albums share of around just 5% in the crucial Christmas market at the end of last year. Only two years earlier, Sony claimed a quarter of festive artist album sales.



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Microsoft's Xbox is sponsoring the online premiere of DJ Shadow's (pictured) latest video this Friday, as part of a pan-European cross-promotional campaign with Universal Music International and MP3.com. The promotion, which launches the day before, will direct users of the Xbox video game system to DJ Shadow's artist pages on MP3.com's European sites, where they can see the video of his first new release for four years. The video for You Can't Go Home Again is exclusively available on the Xbox microsite www.playmore.com, before its official release a week later and ahead of the single's May 20 commercial release. The premiere will also be promoted via MSN Instant Messenger across Europe and via an e-mail newsletter to MP3.com Europe's database of 3m consumers. Universal Island's senior product manager John Turner says, "It is a golden opportunity for us both domestically and internationally and for Xbox to be aligned with a credible artist," he says.



Bocelli to make UK live debut at Classical Brits

Italian tenor Andrea Bocelli is among the first crop of acts to be confirmed for this year's Classical Brits.

Bocelli will make his first UK appearance this year at London's Royal Albert Hall on May 23, when he'll unveil his first UK album, the year winner Russell Watson is also due to perform. The line-up will also include Sony Classical's Opera Babes and Universal Classics' Czech mezzo-soprano Magdalena Kozena, who will be making her UK TV debut. Seven awards will be contested during the evening; the nominations are due to be announced on April 25.

ITN newscaster Katie Derham will host the Royal-sponsored event for the second year running, while ITV1 will broadcast a Sunday night Highlights programme on May 26.

new file

EMI OFFICES MOVE TO KENSINGTON
EMI is closing four London sites and moving into new headquarters next year. The group's current offices in Tenterden Street off Hanover Square, Baker Street, which houses EMI Classics, Grosvenor Place and Dawley Road in Hayes will all move to a refurbished building in Kensington's Wrights Lane. Meanwhile, EMI Recorded Music's continental Europe legal and business affairs vice president Chris Accliff is moving up to take on the new role of senior vice president of legal affairs and associate general counsel. EMI International's legal and business affairs vice president Gareth Hopkins is promoted to the same role at EMI Recorded Music.

GOVERNMENT CONFIRMS CANDIDATE
The Department of Culture, Media and Sport has confirmed it has a candidate to replace music advisor Sara John, who left the job at the end of March. It is not known when the candidate will be available to take up the role, but it is expected that one of their first tasks will be to help lobby for the proposed UK music office in New York.

WELSH MINISTER OPENS DISC PLANT
Welsh First Minister Rhodri Iwan Jones has confirmed it has a candidate to replace music advisor Sara John, who left the job at the end of March. It is not known when the candidate will be available to take up the role, but it is expected that one of their first tasks will be to help lobby for the proposed UK music office in New York.

ABSTRACT LAUNCHES IN THE US
UK indie label Abstract Sounds is launching in the US with the release of New Model Army's album Vengeance in May. The label, which will operate alongside metal label Candlelight Records from its Philadelphia office, has also licensed titles from Nectar and Washbone Ash for release in August.

MUTE PIONEER TONY DIES
Mute's first signing, Frank Tovey aka *Fad Gadget*, died of a heart failure last Wednesday at his home in London. The electronic pioneer's debut single Back to Nature in October 1979 was the first release on Mute.

NME marks 50th anniversary with resized glossy revamp

by Joanna Jones
NME is poised for an historic size makeover for its 50th birthday issue next Wednesday (17) as part of anniversary-year efforts to boost the magazine's circulation.
The ink will switch to a new glossy cover and physically shrink in paper size. This, for the first time, will allow it to be racked in-store alongside other music publications. Until now, its large format has forced newsagents to stock it on the bottom shelf, largely hidden from impulse buyers' eyes.

NME publishing and online director Neil Robinson believes NME has been disadvantaged by its floor position in recent years and that its move to the stands will help drive sales. "The magazine market is as congested

and competitive as ever and, over the last 10 years, the floor position of NME in newsagents has been marginalised," he says.

"The newspapers have moved away from that space and created their own positions with news, cubes, and the eyeballs that would have gone to that space have now gone," he says. "Now NME is in its rightful place in the music sector which is a much stronger place to be." Robinson stresses that the weekly will only be marginally smaller; sources indicate it will be closer to *Heat*'s in size than *Smash Hits*.

The changes come as NME saw its circulation steady at around 70,000 in the most recent ABC figures for July to December 2001. IFC closed its other weekly rock title, *Melody*



Robinson: 'NME in stronger place'
Maker, after 74 years in December 2000, riding the loss-making magazine into the NME.

Industry insiders have cautiously welcomed the new positioning. Perlophone A&R director Miles Leonard notes, "A change is good as long as it's for the right reasons. NME is known as the classic music paper as opposed to a music magazine and

the beauty of it is that it comes out every week. As long as it retains that feel of a weekly, quick, instantaneous newspaper, as opposed to looking like a monthly, it will be fine."

PR company RMP's Regine Moylett says, "The NME has introduced me to a lot of different types of music and I'm sure it will again - it is good that they are changing."
NME editor Ben Knowles says, "NME has always been in your face and it is about time it did the same thing in the newsagents. We will still have a newspaper feel, but we have moved from hiding under Dalton's Weekly to be on the shelves."

The 50th edition will highlight NME's top 50 music icons as the first in a series of top 50 lists for forthcoming issues.

MW survey explores music trends

George Michael, Oasis and The Red Hot Chili Peppers are the three artists whose albums are most keenly-awaited by UK music fans over the next few months, according to an exclusive survey commissioned by Music Week.

The findings are contained in an in-depth poll of 500 music buyers carried out by leading market research company NOP Media and set to be presented at the Music Radio 2002 conference to be held at London's Shaw Theatre later this month.

Of those surveyed, 46%, 49% and 50% respectively said that they would either definitely or probably buy the next albums from Michael, Oasis and the Chili Peppers. Other popular artists included Will Young (34%), Beverley Knight (33%), Sheryl Crow (44%) and Celine Dion (35%). The artist who polled the most definite purchase responses were the Red Hot Chili Peppers and Oasis (12% each).

The Record Breakers survey - which was conducted in March - before the albums by Knight and Dion were released - investigates the world of music-buyers, covering



Oasis: encouraging survey response
subjects such as the key factors influencing music purchases, how music tastes split along age and gender lines, how radio can be used more effectively to sell new music, the impact of pricing and the effect of the internet on music sales.

The findings will be presented at Music Radio 2002 on April 18 by Larry Rosin and Jayne Charnick of Edison Media Research in the US, who will also draw comparisons with the US market. The presentation will be followed by a panel discussion chaired by Absolute Radio International programme & operations director Clive Dickens, alongside NOP Media director Graham Williams and Music Week

MOST KEENLY-AWAITED LPs

Percentage of respondents who said they would buy the following albums:	
Oasis	12% 38%
Chili Peppers	12% 37%
George Michael	10% 36%
Celine Dion	9% 26%
Will Young	9% 25%
Beverly Knight	7% 26%
Sheryl Crow	5% 39%

Source: NOP Media/MW editor-in-chief Alex Scott.

Elsewhere within the research, radio emerges as the most important factor influencing record buyers' purchases, followed in descending order of influence by TV ads, word of mouth, rotation on music video channels, exposure in a record shop, exposure on a TV show, press coverage and live performance, club play and the internet. Meanwhile, compilations emerge as a key factor prompting buyers to go on to purchase featured artists' solo albums.

Full results will be published in *MW* to coincide with Music Radio 2002.

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TOTSTARS: TIME TO DRAW A LINE

Am I alone in feeling queasy at the latest cast-a-star TV audition concept? GMTV's TotStars offers puny parents the magnificent opportunity to throw their pre-teen children – five to 11-year-olds, no less – into the spotlight: into a world of auditions, raised hopes and, for the vast majority, disappointment.

The deadline arrived last Friday with 5,000 entries received and set in place a series of auditions, with the winner announced on May 13. Clearly, PopStars and Pop Idol offered young adults the opportunity to make fools of themselves on national TV in pursuit of fame. But, in those cases, it was up to right-minded, (in some cases) well-adjusted adults to make the decision to face this trial.

But for young, pre-teens, who are unable to make a reasonable decision for themselves, to be thrown into a world of judgement and – for the vast majority of these kids – rejection, is, surely, questionable to say the least. Of course, GMTV, Jonathan Shalit and Universal Classics are making all the right noises about protecting these very young kids. And that is vitally important.

But, surely, a line has to be drawn somewhere. I can't help thinking it has been crossed.

In the hours after the Queen Mother's death last weekend, did anyone hear how fantastic music radio was sounding? With stations everywhere playing their incessantly upbeat chatter, the airwaves were rammed with modest, functional tunes and the music was allowed to speak for itself. And what great music: none of the mindless adherence to current (ie. this week's) pop hits, as emergency playlists of recognisable low-key, laid-back tunes were brought into play. It made me hanker, not for less new music on the radio, but for the time when many radio stations didn't feel obliged to drop a tune because it plummeted, rock-like, from the Top 10. For a time when their hits hung around for a month or two.

Martin Talbot, martin@musicweek.com

TILLY

MIAMI: WHAT'S HAPPENED TO DANCE?

For many years now, I have been a lover and supporter of dance music both from a record company stance and as a long-time wheels-of-steer aficionado. But, having returned once again from the Miami Winter Music Conference, I am getting really concerned and confused as to where dance music is heading. Most of the tracks played out there were so one-dimensional and boring that many folk felt that the DJs only had one tune in their box and it was on continuous play. The dance industry is at a standstill. There are very few records with any hint of a song in them and, with so many bedroom producers now having the ability to put their very self-indulgent thoughts onto vinyl, it is, quite honestly, going nowhere. If you took probably the biggest dance tune over the past six months, D3 Boulevard by Point Of View, the only people who have made any real money from it are the originators who licensed it for a fortune.

This is exactly what Alain Levy, the new EMI supremo, has observed – spending lots of money for a quick fix of success. It is very doubtful if D3 Boulevard will go on to have worldwide album success and maintain a career that spans more than a year. The amount of money passing hands on some of these one-off dance hits doesn't bear thinking about.

OK, it's cool for dance A&R guys to have the big tune of the moment, but at what price? The one record at Miami which gained all the attention, Dreams by Robbe Rivera, sent record company execs wanting their company cheque books around to gain the rights to this good, but not fantastic, slab of vinyl. It must surely all end in tears.

Music seems to be made now for the top DJs to play and not for the kids to buy. Ministry of Sound, which started its US operation in a blaze of glory last year, is now consolidating and getting into a joint venture with a major American player to move into that vast untapped market more slowly. Money can always buy success, but not necessarily profit.

Let's have fewer mediocre dance records thrown at the market and a lot more quality, otherwise this most exciting and vibrant part of our industry will slip into decline.

Tilly Rutherford's column is a personal view



Galaxy breaks new ground with Portugal party plan

By Steve Hensley
MTV is expanding its summer European clubbing activity away from Ibiza this year, exploiting the live dance music scene in Portugal for the first time.

As broadcasters gear up for another season of events in the traditional locations of Ibiza and Ayia Napa, MTV Networks Europe is planning an outdoor party for 10,000 clubbers in Lisbon on July 20.

It will be the final event in a 10-date Isle Of MTV Pan-European club tour, visiting the music channel's key territories, starting in Helsinki in early June and including a UK leg in Bristol. It is being sponsored by Min, Lupton and Motolava, with a full list of dates and the lineup of acts and DJs being confirmed before the end of April.

"MTV always wants to lead rather than follow," says MTV Network Europe senior production vice president Richard Godfrey. "We have done Ibiza and we wanted another special outdoor location, and Lisbon is a cosmopolitan city with a vibrant live music scene."

MTV will broadcast three 30-minute programmes featuring coverage from the Isle Of MTV tour, as



MTV: 10-date tour to take in Lisbon will as a 90-minute special recorded in Lisbon.

Dedicated online content will be made available to MTV's localised websites, including competitions and promotions offering tickets to the Lisbon event and local shows as prizes.

The broadcaster has also announced details of its smaller MTV Dance Mediterranean Tour, which will visit Ibiza as well as Majorca, Benidorm, Corfu, Mykonos and Tenerife between July and September.

The events will be filmed for one-hour specials on MTV Dance, with feeds of each night being broadcast across Chrisyris Radio's Galaxy network, which is the exclusive radio partner and which will carry

additional on-air promotional support including holiday giveaways to the locations involved.

In a separate deal, Galaxy will also broadcast from the sunset bar Café Mar in Ibiza for two weeks from July 8 to 19.

Radio One is still finalising its Ayia Napa weekend will take place on July 26-28 with the Ibiza weekend set for August 2-4.

Tim Westwood, Trevor Nelson and The Dream Team will be in Ayia Napa, with Pete Tong, Judge Jules, Seb Fontaine, Fergie and Annie Nightingale scheduled to appear in Ibiza. Radio One is still talking with potential club and venue partners.

Empac's Kiss 100 will broadcast for six hours a week from Ibiza from June until September, while the media group is in negotiations with potential sponsors to allow a week of coverage from the island for each of its Big City stations. Empac also hopes to confirm joint venture club nights with venues in Ayia Napa.

Channel 4 will bring back its Ibiza TV coverage this year. Ibiza TV Tripping will feature two shows from the island and be broadcast in mid-September.

BV Group acquires ClickMusic brands

Marketing communications company BV Group plc is acquiring UK-based music marketing company ClickMusic Ltd, in an all-share deal that adds two brands to the group.

The Aim-listed marketing communications group says the acquisition will expand its youth marketing offering, with ClickMusic itself and advertising and publishing arm Sonic.

The deal follows BV's acquisition of PR group Midnight Communications in 2001 and its funding of start-up wireless marketing operation Smartfusion.

ClickMusic managing director Rebecca Lancashire, who will join BV's executive board, says the deal is set to provide additional funding for the growth of ClickMusic within BV. "We will gain from their infrastructure, technology and their expertise in the management of e-mail and SMS for direct marketing," she says.

UBC eyes digital dominance following £5m cash injection

UBC is aiming to transform its Classic Gold format into one of digital radio's leading brands, after the group generated £5.4m extra funding in the City.

CEO Simon Cole says the Aim-listed UBC aims to establish its oldest operation as the UK's third biggest digital service behind Xfm and Jazz following a multi-million pound planning and open offer announced by the group at the end of last month.

The extra funding, which now places UBC in a debt-free position, will be used to repay £1.35m to GWR for six Classic Gold digital licences, pay for digital licence carriage fees and fund the development of group interests such as UBC Digital.

"It means we're now able to concentrate on turning our digital busi-

ness into profit to match our core business," says Cole. "It removes the distraction of worrying about future financing."

UBC's strengthened financial position following the new financing comes around the same time as one of its main rivals, Wise Radio Broadcast, was placed in voluntary liquidation with the loss of 31 jobs. "People are having a tough time at the moment and the BBC is increasing the pressure on the margins for the independents, which I'm sure is creating a very difficult climate for a lot of people," says Cole.

Despite the low number of people receiving the medium at present, he believes this year is an important one for digital radio because of the launch of BBC services and the wider availability of cheaper hardware.

Safeway confirms line-up for second music event

Safeway is underlining its commitment to home entertainment by staging its second music event to benefit the Prince's Trust charity, in collaboration with Capital Gold.

Using Capital's Party In The Park event infrastructure, Safeway Picnic 2002 will take place in Hyde Park on June 29 and feature a line-up chosen after extensive research and including Shirley Bassey, Gabrielle, Ronan Keating, Diana Ross and Rod Stewart. Last year's Safeway-sponsored Picnic With Pavarti generated £500,000 for the Prince's Trust.

Safeway marketing controller David Sinfield says the event accompanies a greater focus on home entertainment sales by the chain. "Music is the one area that appeals to everybody, so we wanted to stage another



Ross: performing in Hyde Park

best event which tied in with our World Favouites in-store promotion," says Sinfield.

Safeway is selling £20 tickets for the event in-store and via its website from April 18, with tickets will go on general sale. As official radio partner, Capital Gold will jointly brand the promotion, featuring ticket giveaways

and themed artist days as well as broadcasting from the event.

The concert is one of five music events to benefit Prince's Trust during the summer, alongside the Capital FM-hosted Party In The Park on July 7, Galaxy's Out, and World For The Prince's Trust in Gatestead on June 29, and another music event to be unveiled on April 16.

Meanwhile, drinks brand Nescafé is sponsoring a Ministry of Sound club tour and a MTV global music strand as part of a £3.0m worldwide deal which aims to capture a younger audience for the brand. The £1m UK deal sees the company sponsoring an MoS club tour of 31 countries from May to September of this year and a free MoS compilation CD to be distributed at the events.

Status Quo veterans to face radio industry

Status Quo's two main stars are set to come face-to-face with the cream of the music radio industry, who they accuse of ignoring their material.

Rich Parfitt and Francis Rossi will be in the hot seat in the final session of Music Radio 2002, a week on Thursday, when the subject matter is expected to turn to their past wrangles with Radio One.

Six years ago, the band issued a writ for £250,000 damages to play the BBC station for refusing to grant their records, before starting legal proceedings against its then head of production Trevor Dann. Their appearance at the April 18 event at London's Shaw Theatre comes three years after another artist who is widely-ignored by UK radio, Cliff Richard, appealed to station executives at the conference to give his music a chance.

Earlier at the Radio Academy-announced event, Cream CEO James Barton, Walt Disney TV senior vice president Paul Robinson and X1tra programmer editor Wilber Willerforce are lined up on a panel to discuss new ways of reaching audiences who feel they are neglected by existing media.

The groundwork carried out among consumers and the media on Doves' (pictured) debut album *Lost Souls* two years ago should boost sales of the follow-up *The Last Broadcast* which is out on April 29. EMI/Chrislans marketing and creative director John Leahy says, "The tastemakers within the industry warmed to *Lost Souls* and we have now shipped 150,000 units. On the back of this, we are determined to reach gold status with the new album, which will be TV-advertised on Channel 4 and across the satellite channels in week one." Leahy is currently finalising tie-ins with specific retailers, including live in-store PAs and promotions which are designed to maximise first-week sales, while press ads will appear in a wide range of titles. A new Doves website has gone live and is being used to build the fan database for the band, offering visitors exclusive screen savers and desktop applications. The first single from the new album, *There Goes The Fear*, is out on April 15, while the band begin a nine-date tour on April 30 in Leeds.

Empag creates new role to boost links with labels

Empag Performance has created a new managing director's role to strengthen its relationship with labels and artist managers.

The title of managing director, music and artists relations, has been given to Phil Roberts, the former group programme director for Empag Radio, who will spend the next few months meeting senior label heads, marketing managers and A&R executives. Roberts says he wants labels to talk to him months before they begin marketing an album or tour, so strategic partnerships can be put in place long in advance of brands such as Smash Hits, Q, Kerrang!, Kiss and the Big City radio start.

"We want to choose artists we can work with over a long period to organise, for example, a documentary for our digital TV stations and then link that with features in the magazines, interviews on the radio stations and appearances at our branded events," says Roberts. "The creation of this

Universal album pays tribute to memory of Queen Mother

by Paul Williams

Universal Classics has been quick off the mark to file its own tribute to the Queen Mother, with a newly-issued album reflecting different aspects of her life.

The company last week shipped around 30,000 units of *A Musical Tribute: Her Majesty Queen Elizabeth The Queen Mother*, with a newly-issued album reflecting different aspects of her life.

"I think there will be an awful lot of people interested in this album," says Universal Classics head of classics Mark Wilkinson. "We've had a terrific response from retail, they understand there will be an awful lot of coverage over the next few days and people will be looking for something to remember her by."

The new album follows a CD which was compiled by Universal in conjunction with Clarence House to celebrate the Queen Mother's 100th birthday in 2000. Like that release, the new album collects together dif-



Queen Mother album: TV advertised

ferent pieces of music either about the late royal, aspects of her life or parts of the UK.

Walton's Crown Imperial, which was performed at her Coronation, and the Eric Coates-penned *The Three Elizabeths* are both featured alongside pieces by composers such as Debussy, Elgar and Handel. The Second World War is represented by Colonel Bogey, an extract from a Churchill speech and Vera Lynn singing *White Cliffs Of Dover*.

"I'm looking at this as a souvenir of the Queen Mother's life and music

that's been associated with her and been inspired by her," says Wilkinson.

Meanwhile, the output of music radio stations around the country was widely affected in the wake of the Queen Mother's death last week-end, as programmes were either changed or removed to reflect the event. As follows the pattern of Princess Diana's death in 1997 and the September 11 terrorist attacks last year, stations immediately increased their news coverage while switching to more mellow music.

After announcing the news, Radio One initially broadcast news bulletins every 15 minutes last Saturday evening and reduced its output to "soft vocal and instrumental tracks appropriate to the public mood". Meanwhile, Radio 2 carried BBC Radio's general obligatory coverage for two hours on the Saturday evening, before Paul Gambaccini hosted a special 90-minute programme instead of his usual America's Greatest Hits show.

news file

EVENT FOCUSES ON GAMES MUSIC

The use of music and other audio in games will be explored at a conference being staged at London's ICA on April 18, by independent games developers' trade association TIGA. Representatives from Microsoft and Sony will be among the speakers at the Sounds Investment event.

SANCTED RECRUITS NEW STAFF

Expanded Sainted PR has expanded its team with the arrival of Amanda Freeman from RMP and Sara Macdonald from Capitalize. Freeman worked on artists such as Blur, Gorillaz and U2 at RMP and will aim to widen Sainted's music interests, while Macdonald will work on a consultancy basis to expand its non-artist PR.

SO SOLO LAUNCH KISS SHOW

So Solo Crew are to begin hosting a weekly one-hour Friday night programme on London's Kiss 100 from 10pm on April 19. They will be introduced at 11pm weekly on the Empag station by a special guest DJ set, before John Digweed takes over from 12 midnight to 2am.

SONY PROMOTES MARTIN

Tom Martin has taken on his responsibilities in Sony UK's e-media team extended to fill a newly-created role of e-media vice president for Sony Music Europe and UK. Martin will oversee new media strategy, including exploiting new technologies.

TRUSTED REVIWAPS WEBCASTS

Consumer music website and record label TrusteD is relaunching its online radio station in May, to feature exclusive monthly sets from its 65 DJs, including Carl Cox, Giles Peterson and Boy George. Ministry of Sound head of music Gavin Kingery has been appointed radio manager.

GLASGOW LINKS WITH RETAILER

Glasgow Records has teamed up with fashion retailer Schuh to promote its artists across the chain's 31 UK and Ireland stores. The Schuhbox concept initially involves three CD sampler singles going on sale at £2.50 each and containing two tracks by either rap act Jay-Z, R&B/pop artist Redd or singer-songwriter John Smith. The website www.schuhbox.co.uk.

KYLIE SCORES MORE PLATINUM

Kylie Minogue's album *Fever* is certified as reaching four-times-platinum status this week. Meanwhile, Beverley Knight's *Who Am I*, Jennifer Lopez's *J To The L-O: The Remains and the City Of Angels OST* are all awarded gold honours.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week (000s)	Last week (000s)	% change
Top Of The Pops*	4,396	n/a	
CD:UK*	1,981	n/a	
SMY*	1,246	n/a	
The Saturday Show	825	n/a	
Popworld (Sun)	549	n/a	
Night Fever	365	n/a	
Exclusive (Thu)	298	n/a	
The Poppy Chart Show	242	n/a	

* Combined totals. Source: Mediacoem EMG (Barb data) for week 4 March 2002.
Nil: live only available so no year-on-year comparisons available.



Virgin retail plans to webcast artists' in-store appearances



Roberts: cross-brand role post means labels will no longer have to deal with five or six people across different brands, but can talk to me to get decisions made quicker."

Empag is about to begin a six-month research project to discover how the record industry views the group and whether labels understand its cross-media strategy.

● Empag is searching for a new editor for *Smash Hits* after Emma Jones announced last week that she was leaving to rejoin The Sun. Until a replacement is found, deputy editor Anna Louise Weatherly will oversee the magazine.

Virgin Megastores is aiming to give away video compilations of its in-store artist PAs and carry webcasts on its website.

The chain already films all the appearances and is considering targeting a DVD and VHS collection at fans who attended the performances around the country, in a promotion linked to other offers. The webcasts would take place a few days after each event.

"We are always considering new ideas to maximise our return from these gigs, which receive substantial PR in the local media and on official and fan-based websites," says PR and events manager Simon Doman.

He is urging labels to provide him with extra notice of artist availability to boost the number of live regional PAs this year, which have already included shows by A In Leeds and Cooper Temple Clause in Ipswich. Only four Megastores - London,



Cooper Temple Clause: Ipswich show Glasgow, Birmingham and Belfast - have an annual live licence, which means regional outlets such as those in Nottingham, Bradford or Liverpool are often restricted to hosting signing-only sessions because they do not receive enough notice to obtain a one-off licence from their local authority.

"Ideally, labels need to tell us around 45 days before an artist goes on a promotional tour or arrives in the UK, so we can apply for the licence and ensure the local media is aware of what can be a big occasion in towns without mainstream live venues," says Doman.

chartfile

Furn Morcheeba album will unite fanbases, says Warner

Parlophone's Kylie Minogue edged ahead again in the North America, two last weeks, and never rising 12.11 on the Canadian albums chart. The album's second single, In Your Eyes, retains top five positions at radio in Germany (2) - where Can't Get You Out Of My Head rebounds 42.35 - Austria (4), Belgium (2) and Italy (3). In your eyes remains one of the top 20 most-listened-to tracks on radio in Denmark (7), Finland (18), the Netherlands (9), Norway (9) and Portugal (14), although it dips 21-28 on France's airplay rundown.

Following on from the continuing success of their album *A Funk Odyssey* down under, Sony S2's Jamiroquai claim the highest new entry on the Australian singles sales chart with Love Foolosophy debuting at 19. Its parent album holds at number four there for the second week meanwhile, while, on mainland Europe, Jamiroquai's profile is set to soar again through a string of live dates in Germany, Portugal and Spain from mid-May.

Robbie Williams is the highest-ranking UK-signed act in the Dutch albums chart, with *Swing When You're Winning* holding at four this week and its new name-sake *Sing When You're Winning* improving 23-24. Meanwhile, radio programmers in Belgium and the Netherlands are warming to Mr. Bojangles from his Rat Pack set, as it debuts at 20 and 48 respectively on the airplay charts. The sales gap remains close for the two EMI/Chrysalis albums in Australia, with both releases posting new entries just outside the Top 10. *Swing When You're Winning* holds at 12, while *Sing...* - dips 14-15.

U2's Australian fans lift them into the highest-climber position on the albums chart down under this week, with the Universal Island-issued album *All That You Can't Leave Behind* taking a 10-place jump from 30-20. Walk On still maintains a top 10 fixture on Portugal's airplay chart, as the track dips 3-6. The album also retains a top 30 position on Canada's albums charts, while U2 are threatening to swell their already remarkable awards haul this year by bagging six of the 14 nominations at the Hot Press Irish Music Awards, which are held next month.

Polydor's Sophie Ellis-Bextor continues her top five run in the Australian sales charts, holding her position at number three with *Murder On The Dancefloor* for the second week running, while album *Read My Lips* also holds at 41. The UK duo also has a strong showing in Italy where it edges towards top 10 singles spot by moving 13-12.

George Michael slips from five to 12 with *Freeek!* on the Italian singles chart, but retains support across European radio. The Dutch sales chart also sees *Freeek!* holds at 12 for the second week, while retaining Top 20 airplay positions in Belgium, Denmark, Italy and Switzerland and entering the French (49) and German (47) Top 50 countdowns.

by Joanna Jones

Warner Music is looking to double the 1m international sales of Morcheeba's last album *Fragments of Freedom*, with the band's first new studio album in two years, *Charango*, which is set for a July 1 pan-European release.

After the success of their second album *Big Calm* in 1998 and the international breakthrough of 2000's more commercial *Fragments of Freedom*, Warner expects *Charango* to add to Morcheeba's new international fans while recapturing their more traditional fanbase.

Warner senior international manager Theo Gupta says there are expectations to break the 2m mark with *Charango*. "The single *Rome Wasn't Built In A Day* from *Fragments of Freedom* broke new ground internationally for Morcheeba airplay-wise," he says. "It moved Morcheeba into a more commercial market, but some of their fans felt they had moved away from Big Calm."

However, he believes *Charango* will appeal to both old fans and those who came on board with *Fragments of Freedom*. "It is bringing people back from the previous fanbase and building on the new fanbase from the last album," he says.



Morcheeba: 2m sales target

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Plans for Morcheeba to visit

Australia for the first time are in the pipeline, with dates for TV and radio promo set aside at the end of August. In addition, Warner is currently in negotiation with its US labels for a Stateside release backed by promotion and possible live dates there going into 2003.

To capitalise on past successes in Italy and France, Warner aims to target TV in Italy around festival dates, while more promo, including showcases, are planned in France and Germany to re-introduce the band before the release of the album.

They will also play a raft of European dates later in the year, including festivals throughout the summer, returning in the autumn for further gigs. Ahead of that, the album's lead-off single, *Otherwise*, is slated for a June 10 pan-European

release date and will be serviced to radio at the beginning of May.

The band are more open to working the album internationally, saying Gupta. "Fragments of Freedom was a successful album internationally in that it pushed them into much bigger markets. We now want to get the band out into the territories down production and live dates, expanding the fanbase from the latest album and bringing back the old fanbase."

Meanwhile, Gupta says both of Morcheeba's previous albums have not done as well as they should. "Big Calm is selling around 100,000 copies a year just on catalogue - that is with no promotion," he says. "It is selling a few thousand a week worldwide and *Fragments of Freedom* has also followed that path as a continual seller."



The Pet Shop Boys (pictured) are set to embark on a second round of European promo, following the release last week of their Parlophone album, *Release*, in the UK and Canada. Single *Home And Dry* has garnered Top 20 positions at radio across several European territories, as well as climbing to number two on the Japanese airplay chart.

Meanwhile, in France, the single has shipped more units than the sales tally of their previous album. The album's second single, *I Get Along*, is set to be serviced to French radio shortly. "It is a real renaissance for the Pet Shop Boys," says EMI International director for UK repertoire Kevin Brown. "They are off to a great start, with France shipping more than 20,000 copies, and there's press and live work still to come this summer." Performances on the Arts and Harold Schmidt shows in Germany are scheduled next week. In the US, the album will be released on April 23 by Sanctuary after which the duo embark on a mainland European and UK tour from June.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK W/VR	TOP AIRPLAY (UK AIRPLAY)
1	1 In Your Eyes Kylie Minogue (Parlophone)
2	2 World Of Our Own Westlife (RCA)
3	3 Wrong Impression Natalie Imbruglia (RCA)
4	4 Prozac Goodie Machine (Polydor)
5	5 Home And Dry Pet Shop Boys (Parlophone)
6	6 Powers In The Window Trees (Polygram/Universal)
7	7 Murmur On The Dancefloor Sophie Ellis-Bextor (Polydor)
8	8 Shalena! Stuart Robbie Williams & Nicole Minahan (Zynga)
9	9 Love Foolosophy Jamiroquai (Sony S2)
10	10 Fly By 4 Blue (Innocent/Argyle)
11	11 Caught In The Middle All (Columbia)
12	12 Can't Get You Out... Kylie Minogue (Parlophone)
13	13 If You Come Back Blue (Innocent/Argyle)
14	14 The Wins, Times Great Big Brother/Sony
15	15 Free Lighthouse Family (Wax Card/Polydor)
16	16 Sonarshi! Stuart Robbie Williams & Nicole Minahan (Zynga)
17	17 You Are Atomic Nina Simone (Jive)
18	18 Don't Leave This Side To... Gabrielle (Go Beat/Polydor)
19	19 What I Knew (Jive Records)
20	20 Alive Again Cher (RCA)

Chart shows the 10 most played tracks based on the Euro Hit 100 survey of 200 stations in UK Music Centre.

PROMO DIARY: 1

April 8 Travel to Germany for appearances on TV shows, including *View Interactive*, as well as major radio station promotions and press interviews.

April 15-17 In Spain for radio and press interviews, followed by an appearance on TV show *Contra los Marlinos*.

April 22-24 In Italy for more TV promo and to perform a showcase.

April 28-30 Undertaking TV and radio performances in the Netherlands, including a Fox Kids live event.

May Visiting Ireland, Germany, Sweden and Norway for TV and press promo.

June Set aside time for a promo assault on the US and Latin America.

July Back to Asia and Australia for more press and promo.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

COUNTRY	TOP AIRPLAY (UK AIRPLAY)	UK W/VR
AUSTRALIA	1 Kylie Minogue (Parlophone)	1
ALBUM	1 <i>A Funk Odyssey</i> Jamiroquai (Sony S2)	4
CANADA	1 Kylie Minogue (Parlophone)	1
ALBUM	1 <i>A Funk Odyssey</i> Jamiroquai (Sony S2)	4
FRANCE	1 Kylie Minogue (Parlophone)	1
ALBUM	1 <i>A Funk Odyssey</i> Jamiroquai (Sony S2)	4
GERMANY	1 Kylie Minogue (Parlophone)	1
ALBUM	1 <i>A Funk Odyssey</i> Jamiroquai (Sony S2)	4
ITALY	1 Kylie Minogue (Parlophone)	1
ALBUM	1 <i>A Funk Odyssey</i> Jamiroquai (Sony S2)	4
NETHERLANDS	1 Kylie Minogue (Parlophone)	1
ALBUM	1 <i>A Funk Odyssey</i> Jamiroquai (Sony S2)	4
SPAIN	1 Kylie Minogue (Parlophone)	1
ALBUM	1 <i>A Funk Odyssey</i> Jamiroquai (Sony S2)	4
UK	1 Kylie Minogue (Parlophone)	1
ALBUM	1 <i>A Funk Odyssey</i> Jamiroquai (Sony S2)	4

Source: AllMusic.com. Figures based on sales for Top 100 weeks in each country. Based on 100 stations in UK Music Centre.

AMERICAN CHARTWATCH by ALAN JONES

It has been a titanic effort by Celine Dion, who lands her fourth number one album in the US with a New Day Has Come, after setting more than 527,000 copies last week. Dion previously topped the chart with *Falling Into You* (1996), *Let's Talk About Love* (1998) and *All The Way... A Decade Of Love* (1999), but a New Day Has Come is the first Dion album to debut at number one. It did so in a week when sales increased considerably across the board and displaced Now 9 (1-2) at the top of the chart, even though the latter album expanded its sales by 10% to 463,000 copies - the highest runner-up total of the year.

Aside from Dion, three other albums arrive in the Top 10 - at number three, *WMP Forcible Entry* (the eighth World Wrestling Federation album to chart, selling 146,000 copies thanks to contributions from Limp Bizkit, Kid Rock and other rockers) at number six, new R&B star Avant; and at number eight the Scorpions *Rock Soundtrack*, also packed with rock acts. With former chart-topper O Brother, Where Art Thou? moving 35, three are four various artist albums in the Top 10 for the first time this year.

On the downside, three albums did not get anything like the start they expected. At number 95, with first-week sales of less than 15,000, the

Baha Men's *Move It Like This* has some way to go if it is to match the 5m sales of their last album, *Who Let The Dogs Out?*. And widespread expectation that Andrew WK would launch his career with a Top 10 debut went way off the mark, as his I Get Wet set debuts at number 112. Meanwhile, British metal merchants Iron Maiden's (pictured) *Rock In Rio* set makes a number 188 debut. Their last album - 2000's *Brave New World* - debuted and peaked at number 39. Rock in Rio is their 16th charted album in a 21-year chart career in which their highest chart appearance came in 1986, when *Somewhere In Time* reached number 11.

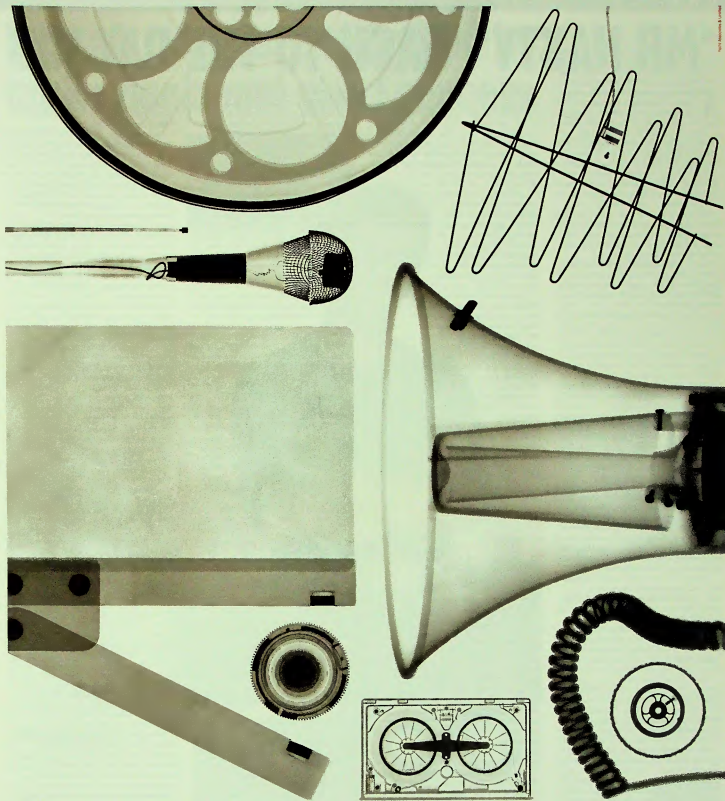
Most UK-born and UK-signed artists head south again on this week's albums chart, with Kylie Minogue continuing to lead the way with *Freeek*, which debuts at number 11. Who Let The Dogs Out? And widespread expectation that Andrew WK would launch his career with a Top 10 debut went way off the mark, as his I Get Wet set debuts at number 112. Meanwhile, British metal merchants Iron Maiden's (pictured) *Rock In Rio* set makes a number 188 debut. Their last album - 2000's *Brave New World* - debuted and peaked at number 39. Rock in Rio is their 16th charted album in a 21-year chart career in which their highest chart appearance came in 1986, when *Somewhere In Time* reached number 11.

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Award Categories are...

Music Video Awards

- Best Pop Video
- Best Rock Video
- Best Urban Video
- Best Dance Video
- Best Video of 2001
- Best Art Direction
- Best Cinematography
- Best Editing
- Best Special Effects
- Best Telecine
- Best Producer
- Best Video Commissioner
- Best New Director
- Best Director

Music Design Awards

- Best Single Design
- Best Album Design
 (Artist)
- Best Album Design
 (Various Artists)
- Best Design of a
 Series of Sleeves
- Best Special Packaging
- Best TV Ad
- Best Ad Campaign
- Best Photography
- Best Illustration
- Best Designer /
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"POPSTAR": BACK TO THE FUTURE, BACK TO THE JOB

Ask any random member of the general public to name a record company executive and, chances are, the name they will come up with is that of Simon Cowell.

Hailed by the tabloids for his belt-line, his all-black outfits, for preferring Gareth over Will and reducing teenage wannabes to tears, Cowell is a fully-fledged celebrity these days. Though, backing in the glory of his Will Young and Gareth Gates successes, not to mention last month's Westlife number one, he is back, full-time, in his day job.

Not that he has ever been away. "There has been this misconception that while I've been doing Pop Idol, I haven't been working," he says, sitting in his modernized fifth-floor office at BMG's Bedford House HQ.

"But it was only taking up about two days a week. And, if you think about it, that is not part of the day job. I spent six months talent-spotting, which is Pop Idol. You can't now separate the two."

"I am going to be spending more time in the office now. But I was still airing the Westlife album while Pop Idol was going on." Cowell's following commitments dominated by Pop Idol, Cowell is preparing for a slew of releases over the first nine months of S Records, from his Pop Idol stars through former Five star AOs, the Cowell&Red, Pete Waterman-produced Irish Popstars Six and Pop Idol singer Sarah Whitmore.

S is the result of a new, long-term deal with BMG, signed a year ago in his 11th year at the company. But it could all have been so different: only three years after joining BMG, Cowell almost left for good.

The relationship came to a head when Cowell began cuing up the launch of two singles, Go to Power Rangers and Zig & Zag's *Time Gits* — to the dismay of the Arista hierarchy. "The scorn that was directed to me when I was going to sign these two records was indescribable," recalls Cowell.

With Jeremy Marsh in charge at RCA, Cowell simply crossed the courtyard at Bedford Place and announced his arrival with two successive Top Five singles. It was a turning point.

"Jeremy very much embraced me and gave me a much-needed confidence boost," he says. "It was the most important part of my career. The most important thing when you do this job is confidence."

RCA and Marsh were paid back handsomely, by the end of the following year, Cowell's Robson & Jerome had delivered the biggest single and album of the year, a total of 2.8m singles and 2m albums.

Marsh — now Telstar Records managing director — remains a close friend. "Simon doesn't have the hangups of your usual A&R man," he says. "There is so much fashion and style and peer pressure attached to A&R, but Simon doesn't hang around to find out if someone else thinks it's cool or not."

"He does a lot of thinking and is great at spotting gaps in the market," says former RCA managing director — now Innocent head — Hugh Goldsmith. "With Five, he came up with the title *Siam Dunk* (Da Funk) and got Dennis Pop to write an edgy, aggressive hip-hop based song to counteract the whole *Boyzone*/Take That band thing of the time."

Get Doherty, Cowell's current boss as BMG Music Division president, adds, "He thinks differently to any other A&R man I have ever come across. He doesn't beat around the bush and he does it — he works a monkey about what people think."

It is such strength of feeling — some call it arrogance — which made Cowell such a natural star on Pop Idol. Never afraid to voice an opinion, Cowell is household name, with Max Clifford hailing him as "TV's controversialist."

Those close to Cowell insist that his on-screen persona is no sham. "What you see is what you get," says Marsh. "A lot of people think that what you see on TV is an act. You don't do it for the humor, but what you do get is the straight-talking Simon Cowell."

Off screen, Cowell is certainly a more

complex being than the one-dimensional Pop Idol judge. He is the proud owner of a soft-top 1960 Modena, is described as "a bit of a loner" by one friend and has been known to take his brother and mother on holiday. He also makes an annual skiing trip with a small group of industry friends, where he traditionally sports "an all-black, all-one ski suit, gathered at the waist", according to one.

Cowell has mixed feelings about the profile he has gained as Pop Idol's "Mr Nasty". "I got a lot of press for different reasons," he says. "I'm a single guy, I've shagged a lot of girls and obviously, because of that, I'm tabloid fodder."

"Most people probably thought I was a tosser before and I'm sure they think that now. I don't think that has changed in the slightest," he laughs. "And any pain has been worth it. If I had gone through that and the record had gone in, it would have been the worst year of my life," admits Cowell. "I cringed at times and my toes curled with total and utter embarrassment."

And any pain has been worth it. "I had gone through that and the record had gone in, it would have been the worst year of my life," admits Cowell. "I cringed at times and my toes curled with total and utter embarrassment."

CV: SIMON COWELL

- 1987: joins the music industry in the postroom at EMI.
- 1982: joins the international department, as a song plugger.
- 1984: forms dance label Fanfare, where he scores hits with *Sinitta's So Macho* (2) and *Toy Boy* (4) and *Cross My Broken Heart* (6). Around this time he first meets Little-known producer Pete Waterman: "a genius," says Cowell.
- 1989: resigns from Fanfare and forms IQ with BMG, scoring a Top 10 with *Sonja's Only Fools*. February 1992: EMI release their first single, *Siam Dunk* (Da Funk).
- 1991: joins Arista, scoring success with *Curlycutz*, *Boney M*, *Village People* and *Wotus Apart*.
- 1994: after 33 Top 40 hits with Arista, Cowell transfers to RCA, where his first two releases are *Top 10s* for *Power Rangers* and *Zig & Zag*.
- 1995: by the end of the year, *Robson & Jerome* have scored one of the biggest debuts of all time with *Unchained Melody/White Cliffs Of Dover* and the biggest album of the year.
- December 1997: EMI release their first single, *Siam Dunk* (Da Funk).
- April 1999: Cowell launches Westlife, who embark on a run of 13 number one singles.
- June 2000: Cowell unseats *Biggli* pop act *Girl Thing*. To underline that even Cowell is fallible, their singles peak at 8 and 25 and they are dropped six months later.
- Early 2001: Fuller signs a "long-term" deal which gives him his own joint-venture label with RCA.
- February 2002: Will Young signs Gareth Gates to win Pop Idol. Both sign to S Records.
- March 2002: S scores three successive number one singles, through Westlife's *World Of Our Own*, Will Young's *Evergreen/Anything Is Possible* and Gareth Gates' *Unchained Melody*.

THE COWELL VIEW

On the future of the music industry: "No-one can tell us whether [Pop Idol] is a blip, or the future. The only way we can know is by keeping in touch with the public. And all you can do is whatever you need to do to keep ahead of the competition, which Pop Idol has done."

On exposing the magic of pop A&R labels: "I think Popstars did that more. Popstars was a bit like, 'This is how the magician does his trick', because it showed the entire process. The public did make the decision, it was making the public do what we do for a living."

On manufactured pop acts: "It's no different from the film business. Someone had to make the decision to cast Leonardo Di Caprio in *Titanic*. It is a business choice. It's the same thing about putting a band together. The idea that a band can only be credible when they find each other is ridiculous."

On the critics: "I've got thick skin — but I can't bear it when the public are patronised by these people. What is better for the music industry at the moment, Radio One or Pop Idol? Pop Idol is generating millions of records in sales, it's encouraging TV to show more music-oriented projects which is good for everyone. Isn't that what everyone wants, rather than a lot of cynical DJs sneering at everyone who comes along?"

because I've got a big mouth and I can be quite naive, and, of course, I've done things which made myself look stupid. But, most importantly, we've got some artists out of it."

As it happens, Cowell would do it all over again. "If someone had said to me two years ago, 'Simon, appear on a TV show for five months and at the end of it I'll guarantee you two artists who are going to sell 3m singles and 2m albums each, do you want to do it?' I'd sign up on the spot."

This does not mean — and contrary to the public image, perhaps — that Cowell is interested in extending his TV notoriety. "I don't want a TV career," he states categorically. "All I want to do is build up a successful record label; if being on TV has helped that process then fine."

Indeed, Max Clifford says he has turned down four or five TV projects, apparently worth more than £3m, in the slipstream of Pop Idol. There is also no guarantee that he will take up the offer of a place on the jury for the US series, which Fox is due to launch in June. That is a decision which Cowell says he will

make by the end of this week.

Ultimately, the profile of the 22-part TV pop audition has not benefited S Records and BMG, according to Cowell.

"Whatever profits are generated by Pop Idol for BMG doesn't go into a Pop Idol fund, it goes more to marketing money, promotional money and more A&R money."

"We used to get 100 letters a week from people applying for jobs. That's gone up to 1,000 a week. So people have suddenly got interested in a career working for BMG and interested in the music industry."

It is arguable, however, whether the tabloid profile has affected Cowell's position as the most successful A&R man in the UK business over the past five years. While some argue that Cowell's take on A&R is not one which — Westlife aside — has yet created long-term careers, it is hard to argue with the units Cowell has sold.

Aside from his claim to two of the Top 15 biggest singles the UK industry has yet seen — the two Will Young and Robson & Jerome debuts — the Pop Idol stars (2.8m singles and 2.8m albums), Westlife (3.6m singles and 4.0m albums) and Five (2.6m singles and 1.8m albums) amount to a massive 11.9m singles and 9.0m albums.

The A&R philosophy behind such success is almost laughably simple. "I can only make records that I like," he says.

In the eight years since he moved across to RCA, Cowell believes the market has changed: most notably, the increased number of A&R executives looking to his market.

"Fox is due to launch in June. That is a decision which Cowell says he will make by the end of this week."

"I can only make records that I like," he says. "You either have an understanding or love for what you do."

"A lot of people decided to go into pop music five years ago because they had to, or were put under pressure to, and you saw the results. There were so many casualties. It would be as if we were forced to sign alternative rock bands here — it would be a complete shambles. It is as difficult making pop music as any kind of music."

The antipathy among many A&R executives towards pop plays right into Cowell's hands. "It doesn't leave it clear, but it makes it easier," he says. "People ridiculed Pop Idol — fantastic. As long as they are the competition."

Fiercely competitive, one friend highlights Cowell's single-minded, "birkenhead" pursuit of commercial success.

Pete Waterman, described as "a genius" by Cowell, says, "I have known Simon for 20 years and he has not changed. He was as arrogant and self-driven then as he is now. He doesn't believe in that English idea of playing the game — he plays to win."

Indeed, as Cowell says in the *HearSay* launch: "We called the days when the *HearSay* single and album came out 'Black Monday'. I was sitting here suicidal on the day that single came out. It was a very, very bad time for me, to be honest with you."

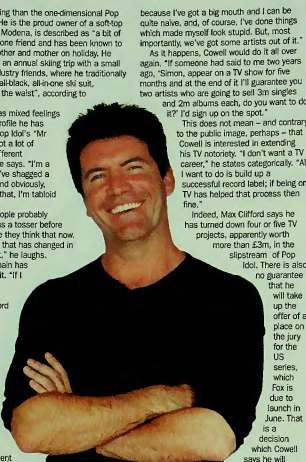
Since those days, both Cowell and Simon Fuller have kept a close eye on Polydor's Popstars winners, learn to learn lessons. Cowell is full of praise for the label. "I admire Polydor, because they have to get up to tick their necks on the line with an unfired firm, which I don't have the guts to do."

Clearly keen to be diplomatic, he adds, "But I don't think the band was as good as it could have been — I think the audition was badly attended. And, they had an exceptional first record, but it went downhill very quickly."

However, Cowell is honest enough to admit that — like *Hear Say* — neither Will Young nor Gareth Gates can be judged just yet, despite their record-breaking efforts.

"We will be judged in two years' time," he says. "Our passion, Simon [Fuller] and myself, is to make the best albums. We have to do everything in our power to make the best records for these artists and look after them."

Marin Talbot



Drum & bass revival fueled by major deals and chart success

news file

by James Roberts

Eyes and ears are closely studying the resurgent drum & bass scene which, following a number of recent hit singles and major deals, is firmly back in the spotlight and tipped to take over from UK garage as this year's source of crossover club hits.

Following last week's Top 10 hit by **Shy FX & T-Power's** *Shake Ur Body*, the renaissance of the decade-old drum & bass scene is set to continue this week with one of the genre's hottest new acts.

Manchester trio Un-Cut are set to sign with a Warner Music imprint, in a deal which follows significant publishing interest in the act last month, when EMI Music is understood to have offered around £300,000 to sign the act.

Interest in Un-Cut, who are centred around the core duo of acclaimed drum & bass producers Futuristic, grew from the independent release last year of their track *Midnight*, which has sold around 10,000 copies to date.

"It really started for Futuristic in France and America, which shows how this scene has travelled," says Un-Cut's manager Gordon Biggins. "The movement's been coming for quite a while. Un-Cut are simply an act that have grown out of the drum and bass scene."

For a number of independent UK drum & bass labels, current interest is more reflective



Shy FX & T-Power: Top 10 hit

of the media's enthusiasm to latch onto a new trend, although many labels have enjoyed underground success for years, the new interest is definitely welcome. "We've been selling large quantities for quite a while, but it is definitely reaping more rewards at the moment," says Scott Bourne, of leading breakbeat label Ram Records.

Bourne adds that any potential crossover hits are a natural evolution. "The scene has always been healthy, but lots of the songs now have vocals in, which makes them more catchy," says Scott Bourne, of leading breakbeat label Ram Records.

DJ Peshay has recently established a new label, Cubic, and will release another heavily-tipped track, *You Got Me Burning*, as its first release. The track is already

Clashed at Radio One.

Growing popularity of the grassroots club scene is undoubtedly fueling the revival. Clubs such as Movement, which have been going strong for 10 years, are starting to attract newcomers. "We've noticed this year that it's become big with students," says Del Dias of Drum & Bass Arena, the club and leading online portal for the genre. "A few years ago it was all rude boys, but now there are a lot of white middle class students and more women." Signs are also good that drum & bass is succeeding where UK garage has failed, in managing to create interest internationally. "Every major US city has an underground drum & bass scene," says Dias.

And a handful of heavily-advertised competitions are also helping to drive interest in the genre. Warner's *Jungle Massive* album has sold 70,000 copies, while *Releentless* *Old Skool Jungle* has shifted 40,000 units. "It's the right time for a retrospective," says Warner Strategic Marketing project manager Matthew Prigg. "These tunes are certified classics — that's why you still hear them on the pirates." Even metal act Slipknot are getting in on the drum & bass revival. The act's bass player, aka DJ Sclarscream, has been booked to play a drum & bass DJ set at one of the UK's biggest dance festivals this summer.

Elektra Records has signed UK four-piece *Serafin* (pictured) to a North American deal, just two weeks after the band's blistering *SXS* performance, which generated huge

statewide A&R interest in the act. The band was expected to play a New York showcase at the end of last week, but label interest was sufficient to enable a deal to be completed before the band arrived. It is the third major US deal *Serafin's* management company Taste Media has scored, having previously signed Muse to Maverick and Vega 4 to Capitol. "Interest in *Serafin* was so great, Elektra were keen to tie up the deal quickly," says Taste Media's Saffa Jaffrey, who struck the deal with Elektra chairwoman Sylvia Rhone. "The band have hit songs and tremendous talent," says Rhone. *Serafin* play London's *Monarch* next Tuesday (April 16), to support their independently-released EP *Day By Day*.



PRODUCER PROFILE

His name might now be heard in the same breath as the names

of the UK's premier producers' league, but **Danny Paul's** path into the charts has been a long and often unlikely one. Classically trained in his native Ireland, Paul honed his production skills during five years at the country's *Sydney* studios. After working with mostly local acts for those five years, Paul began to look further afield. "The market is so small there, it is hard to make a living," says Paul. "I had done everything I could do over there and I wanted to expand and try something new."

A move to London, where he has been resident for seven years, led to a writing and production studio from Roundhouse Studios, provided the impetus to kick-start Paul's career. His first UK-based projects which included work with *Curve*, *Tim Simenon*, *Travis*, *Horn*, *Depeche* and *Paul* would become known for a style of music very different from that for which he is now being recognised. Having recently co-produced one half of the UK's fastest-selling single — *Will*



Paul: co-produced UK's fastest-selling single

Young's *Anything Is Possible* — with *Cathy Dennis*, Paul's early work must surely seem a world away from his current commercial stance.

"It is a big change, but it just happened that way that the pop stuff came through, which is what I have been doing for the past few years," he explains. "I'm quite happy to be here — there is nothing better than drum & bass music. But, then again, there is nothing worse than bad pop music."

Paul's recent success with *Dennis* is not their first together; the pair have a previous number one to their name in the form of *S*

Club 7's *Never Had A Dream Come True*.

And his potential hitlist for the remainder of the year looks impressive. *S* Records' *Sarah* Whatmore, *WEA* London's *H & Claire*, *Polydor's* *S Club* Juniors and even former *Five* member *Ritche* Neville are among his current clients. With so many mainstream pop projects underway, Paul, who is published by *Sony* ATV, could be forgiven for giving up any less high-profile work. But he says people will begin to realise he is responsible for more than one pop. "It's definitely not a permanent shift of direction," he says. "I've always had more alternative projects on the side, which will be surfacing soon."

Such projects Paul is clearly excited about include a new *Sony* artist from Ireland, *Luan Plarie*, and Mercury artist *David Chavez*, for whom Paul has co-written five songs for a forthcoming debut album.

Further evidence of Paul's rising star comes in his new partnership with former *Cherion* writer/producer *Jorgen* Eloffson, who, coincidentally, wrote and produced *Will Young's* *Evergreen*, the flip side to *Anything Is Possible* — for work on a handful of A-list clients. "It's not a new production company, but will involve us working together on a number of projects," he says.

LEWIS LEAVES LOCKED ON

Andy Lewis is expected to confirm a new senior A&R role in the coming weeks, after leaving his position as head of A&R at *Locked On*. His signings included *The Streets*, who are currently enjoying success with debut album *Original Primal Material*.

MINISTRY PUBLISHING ROCKS OUT

Ministry of Sound publishing has signed its first rock act, *Bolton* (tenage four-piece *Medusa*), who is expected to be the first in a series of rock signings to the company, as it looks to expand its outlook beyond its core dance activities. Ministry of Sound's other publishing interests include a joint venture with *Brian Rawling* for *Metropolis* and a joint venture for *B-Uncle* publishing.

PROLIFICA PICKS UP MIAMI TUNE

Prolifica Records has signed one of *WEA*'s breakthrough tracks, *Josh One's* *Contemplation*. *King Britt* has remixed the track — which was originally issued last year — for a summer release.

HONDATA GET REMIX RELEASE

WEA London will release a remix of *Happy Mondays'* classic *24 Hour Party People* as a single in May. It will be the second single to be lifted from the soundtrack of the film of the same name, which went on general release last week. *Jonny D* has provided the remix of the new version. Meanwhile, former *Happy Mondays* frontman *Shaun Ryder's* new act *SPV* has been confirmed to support *New Order* at their gig at *Manchester's Old Trafford Cricket Ground* on July 13. *Doves* are also on the bill.

SOURCE SIGNS FALLACY & FUSION

Fallacy's *Source Records* has signed *Vinylz & Fusion*, the urban duo that were due to be released through *Rawkus* before its demise. Their first release through the deal will be in May, with the single *The Groundbreaker*. *Source* has also licensed *Dan The Automator's* compilation series. The first in the series will be released on April 29.

DEPECHE SOLO ALBUMS ON THE WAY

Depeche Mode's *Martin Gore* and *Dave* *Gahan* have both begun work on solo albums, although few details of the projects have yet to emerge. *Gore's* first solo EP, *Courtesan*, was released in 1989 and included covers of tracks by *Sparks* and *Comet Angels*.

BEI RETURNS

Howie B has produced and arranged the first release from *BOOT*, the new act featuring former *Happy Mondays* member *Bez*. The single features two tracks — *Rattled* and *Song One* — along with two remixes. *BOOT* are currently rehearsing for a summer club tour of the UK.

NEW PLAYLIST

Strafe — *Day By Day* (Taste Media) The UK's brightest rock export (single, April 15); **N Sync** — *Girlfriend* (Neptunes Remix *Feat Nelly*) (Jive) The Neptunes turn their magic on this huge crossover smash (single, April 22); **Busta Rhymes** — *Pass The Courvoisier Part II (J Records)* Hugs in the clubs — as quiet inquiry as ever (single, too); **Oasmyn** — *Intro-Inspiration* (white label) The out-up nonsense continues (single, out now); **The Cinematic Orchestra** — *Everyday (Ninja Tune)* Stunning atmospheric take on jazz (album, May 13); **Alaha Hinds** — *Wave Wild Me (Walsh Music/VP Records)* *Soca* party rap — the summer starts here (seven-inch single, too); **Alexis Strain** — *All For You* (unsigned) To be one of the summer's cooler pop smashes (future single, too).

SINGLE of the week

SUGABABES: Freak Like Me (Universal Island CID798). This electro-pop-meets-R&B monster is technically a cover of a Gary



Numan/Adina Howard white-label soundclash, but when pop singles sound this fresh no-one should be too bothered about who came up with the idea first. The perfect antidote to production-line glitz, it cleverly keeps a foot in both commercial pop and the underground, with original producer Richard X recruited for a mix. An epic follow-up is already in the can, and Sugababes look like pulling off the coolest comeback of the year.

SINGLE reviews



RECOMMEND **'N SYNC: Griefind (Jive 9253312).** Having helped reinvent Britney Spears, The Neptunes are enlisted by Jive once again to do the same for labelmates

'N Sync. Co-written by Justin Timberlake and with Nelly on the rap, this catchy R&B remix is so credible that it has been one of the hottest tracks in R&B clubs across the country, yet so polished that it has been rising up the *MW* Airplay chart. A-listed at Radio One, it should easily beat the chart position of their last single, *Gone* (which reached 24 in November), and match the Top 10 success of its predecessor *Pap*.

RECOMMEND **YEAH YEAH YEAHS: EP (Wichita WEBB0295CD).** This year's big SXSW buzz act deliver their first UK release and the jury is still out. It is always difficult for bands to live up to inflated expectations, but this stripped-down track lays down a template for their sound. YYYs may not be commercial, but they could well follow acts such as the White Stripes into crossover success.

RECOMMEND **IDLEWILD: You Held The World In Your Arms (Parlophone CDR6575).** Serving as the lead-off single for Idlewild's third album, this track sees the band bounce back in fine form after a two-year absence, and retains the fine balance between commercial appeal and keeping it real. The single has gained exposure on the Pepsi Chart Show and has a Blasting at Radio One, while the band's forthcoming 12-date UK tour is selling out fast.

PUSH: Tranz State Of Mind (Inferno CDFERN45). Commercial trance is still the sound of choice for many of the nation's dancefloors, a fact highlighted by the success of Push's last single, *Legacy*. This follow-up has already gained solid support from Radio One's Dave Pearce.

RECOMMEND **VEGA 4: Better Life EP (Taste Media TMCDPEP001).** With a sound finely tuned for US radio, it is little surprise that UK four-piece Vega 4 have picked up a deal with Capitol Records. This debut is strong enough to suggest big things are in store for them on this side of the pond. The band's European tour with Nickelback should be the start of strong year.

BRENDAN BENSON: The Folk Singer EP (V2 VVRS019703). This four-track taster for Brendan Benson's forthcoming album



RECOMMEND **TIGA & ZYNTHIERIUS: Sunglasses At Night (City Rockers ROCKERS15).** The Jewel In The electroclash crown, *Sunglasses At Night* has already caused a massive ruckus across Europe. The sleazily-tainted cover encapsulates the spirit of the movement with its wiggly bassline and air of European cool. Blisted at Radio One and already licensed to several high-profile compilations, this track is inescapable.

Lapalco was five years in the making and follows 1996's *One Mississippi*. Benson's witty lyrics and jangly melodies are a softer take on the Detroit scene which produced acts such as the White Stripes — whose singer Jack White has worked with Benson — and lean towards a vintage pop rock sound which is definitely more hi-gloss lo-fi.



RECOMMEND **CHEMICAL BROTHERS: Come With Us, The Test (Freestyle Dust/Virgin CHEMSD15).** The Chems return with this double-header lifted from their

chart-topping album. The Radio One B-listed lead track features breakbeats topped by dark, thrilling strings, while Richard Ashcroft guests on the flip. A Fatboy Slim remix, plus the duo's recent UK tour, should ensure it follows its predecessors into the Top 10.

ELECTRELANE: I Want To Be The President EP (Let's Rock LROCK05CD5). The title track to this EP is lo-fi electronic pop music at its best: deadpan vocals and a repetitive electro groove build into a swirl of keyboards, off-kilter notes and gentle feedback. The Brighton-based all-girl four-piece are currently mid-way through a mini-tour, which ends in London on April 18.

MR REDS: Can You Feel It (Ice Cream Records/Virgin VCRD 104). Ficked up by Virgin after strong support from garage clubs and pirate DJs, this adds female MC Ranking 9 over a tune from West London producer Mr Reds. It has recently received support from Pete Tong and the Dream Team on Radio One.

KRISTINE BLOND: You Make Me Go Oooh (Wilk/WEA WEA343CD1). This Danish star has joined forces with Daniel Bedingfield producer DnD for her second single, whose garage influence gives the track a contemporary feel. Currently riding high in the *MW* Club Chart, this has every chance a commercial crossover.

NEXTMEN: The Next Trend/Liven It Up (Scenario SC023). The UK hip-hop supremos turn out a typically uprocking production with the trademark chorus built from vocal samples, plus rhymes from Mystro and Braintax.

ALBUM reviews

MUM & DAD: Mum & Dad (Twisted Nerve TN035). Mum & Dad's debut album includes their quirky singles and much more besides. The current single *Kiss of Death*

○ breaking hits

how music is crossing national boundaries — the companies and countries which are exporting talent most successfully

○ market shares

how the key companies performed in 2000 and 2001

○ forecasts

how each European market will develop between now and 2010

○ the european framework

how the single market and european commission are affecting music

○ market overviews

how each of the 21 featured countries is performing

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european report 2002

for more information contact:
Cathy Martin 0207 7579 4123
E: cathy@musicweek.com



RECORDED: **AURORA:** *Aurora* (EMI/Chrysalis 535 3432). Firmly in the chillout section of the dance music box, Aurora first had success with their imaginative reworking of the Duran Duran song, *Ordinary World*, back in 2000. Along with the Ibiza classic *Hear You Calling*, the act have pulled together an album that should appeal to all those fans from Natalie Imbruglia to *Everything But The Girl*. With additional help from such songwriting talents as Rob 'Groovejet' Davis and Marcella Detroit (Shakespears Sister), this offers classy sounds for the summer.

sets the tone of Northern Soul with a difference. Claire Pearson's screeching vocals are filled with death, obsession and childhood reminiscences laid over an evening musical soundscape, which is by turns catchy, funky, or just irritating.



RECORDED: **WILCO:** *Yankee Hotel Foxtrot* (Nonesuch 7559796892). Originally scheduled to reach stores in September before it was rejected by the band's US label Reprise, Yankee Hotel Foxtrot finally finds its way out on Nonesuch. An enormously absorbing album, this is a more than worthy follow-up to 1999's *Summertime*, albeit one with a gentler, more overtly introspective tint. **SMITH & MIGHTY:** *Life Is...* (IK7 123cd). The Bristol pioneers return with a third album of superb bass-heavy rhythms. Although the reggae-soul-breaks fusion is now familiar, Smith and Mighty create something refreshing that lives up to the high expectations many had at the start of their careers back in 1988. **SVEN VÄTH:** *Fire* (Virgin CDVIR198). The German techno originator returns with an album of percussive electronics inspired by

his travels in Asia. *Mind Games* and a ludicrous cover of Serge Gainsbourg's *Je T'aime... Moi Non Plus* are accompanied by videos which are clocking up airplay in Europe. No singles are planned, but there are a few choices for the clubs including the melodic steel drumming of *Steel*. **JAZZANOVA:** *In Between* (JCR JCR0252). Following a rapturously-received remix collection, the six-man Berlin collective finally unleash their debut album. Typically, the production boasts plenty of intricate twists and turns, united by soulful guest vocals from the likes of Ursula Rucker, Viktor Duplais and Valerie Elerne. **VARIOUS:** *Zen And The Art Of Chilling Vol. 1* (Ark 21 ARKCD099). This compilation successfully melds global music, cutting-edge cool and chillout, and attaches the Zen concept in a light-hearted way: "never fear that BPMs will rise above the required levels for ideal chillism", say the sleeve notes.

VARIOUS: *All Tomorrow's Parties 2.0* (ATPR ATPRCD3). This 11-track compilation is released at the same time as the art-rock indie festival of the same name. Included are two exclusive tracks, one from Bonnie Prince Billy, the other from Shellac. The Fall's *Two Librarians* is as robust as it gets,

ALBUM of the week

X-PRESS 2: *Muzikizum* (Skint BRASSIC23CD). London trio Rocky, Diesel and Ashley Beedle should build



on the post-Miami buzz with this debut from their X-Press 2 project. Thundering tribal-ringed house on club hits *Smoke Machine*, *AC/DC* and the title track meet more laidback workouts such as the Radio One A-listed single *Lazy*, *Palenque* and *I Want You Back* (featuring Yello's Dieter Meier). Given the right support, this could well give Skint its biggest success since Fatboy Slim.

with most of the album inhabited by instrumental musings.



VARIOUS: *Teachers 2* (Channel 4 Recordings CAMO0212). Indie rock can be surprisingly good when the tracklisting is right, as is the case with this 15-track compilation which is released to support the TV series. It features current draws such as The Hives, Electric Soft Parade, Mercury Rev and Ed Harcourt, plus "forgotten" classics such as Echoboy's *Kit & Holly*.

RECORDED: **VARIOUS:** *Excursions - Felix Da Housecat* (Obsessive EVSCD 23). Following his stunning *Kittenz And The Glitz* album which recently won the best album at the inaugural Danestar USA awards, the feline superstar DJ parades his prowess on excursions with a slamming compilation of electro pop and irresistible techno including tracks from Jeff Mills and Ladrötron. **DECKWRECKA:** *A Better Tomorrow* (Ronin RDCD03). On this second album of hip hop from Deckwreka, complex breaks are complemented by contributions from

Jimmy Lyons, Rodney P and a host of quality MCs. Including the recent *Vibekiller* single, it showcases a wild inventive talent.

ARPANET: *Wireless Internet* (Source/Record Makers GDS00R05). This is minimal and melodic electro from the anonymous Detroit outfit. Taking its roots from Kraftwerk's *Man Machine* both musically and conceptually, it pervasively celebrates the explosion of G3 mobile communications developed in Japan.

JOHN HOLT: *1000 Volts of Holt* (Trojan TJCD007). One of reggae's greatest voices, Holt has enjoyed more commercial success than almost any other reggae artist - Marley aside, of course. This compilation pulls together his early recordings with The Paragons such as *The Tide Is High* and *On The Beach*, through his groundbreaking solo material. Masterful.

TTC: *Ceci N'est Pas Un Disque* (Big Dada BDCD038). The Parisian crew burst on to an already vibrant hip-hop scene with this intoxicating debut. A joyous fusion of tongue-in-cheek French rhyming and wanky yet acroft music, it updates the daisy-age template in time for the summer.

This week's reviewers: Dagald Baird, Phil Brooke, Jimmy Brown, Chris Finan, Owen Lawrence, Ed Owen, James Roberts, Nick Tesco and Simon Ward.



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CLASSICAL news

by Andrew Stewart

DIGITAL CLASSICS RESTRUCTURES

Tough trading conditions have forced Digital Classics to axe its consumer classical website and seek a buyer for the loss-making Digital Classics TV. The company, formerly known as Online Classics, launched its website in January 2000 and has built a considerable online resource of opera, concert and stage productions. Seven people have been made redundant, with staff numbers reduced by just over a quarter to 19, part of an effort to bring the company into profit as soon as possible and provide stability as it seeks to raise additional capital.

Despite regular live webcasts featuring leading classical artists, the website has failed to draw sufficient subscribers since introducing access charges last year. It is thought that limited broadband availability in the UK contributed to the company's problems, although subscription sales have also proved disappointing in territories where high-speed internet connectivity is standard. Digital Classics TV, established last June as a satellite subscription service, was intended to deliver quality music, opera, dance and drama productions to UK viewers who are without access to broadband internet.

Digital Classics made a pre-tax loss of £8.8m in last year's second half. Last October the company reported a loss of £2.87m for the year to June, far exceeding the previous year's deficit of £986,294 but short of its budgeted loss of £3.27m. The company also announced that subscriber numbers for Digital Classics TV "were somewhat above target at the end of September".

According to Chris Hunt, CEO of Digital Classics, the launch of BBC Four and ongoing media sales recession added to the infant

television station's difficulties in maintaining steady subscription growth. He explains that the company's production arm, Jambic Productions, would remain in business alongside Digital Classics Distribution, which sells programme rights for the former NVC Arts catalogue and other material. The education section of the online business was also set to grow, providing interactive resources, links and lesson plans for UK national curriculum students.

BBC LEGENDS UNVEILS SPINNING LINE-UP

From a business plan based on modest worldwide sales for 20 titles, BBC Legends has evolved to become one of the most successful historical labels, attracting a loyal following of classical connoisseurs in the UK and prestigious awards.

More than 400,000 units have been sold worldwide, with the North American and UK markets responding positively to performances by artists such as Barborli, Mravinsky, Sviatoslav Richter and Horowitz. The label, which claims to offer the "official unlocking of the BBC archives", reaches its 100th release this month with the appearance of a disc of works by Beethoven, Debussy and Ravel performed by the mercurial Italian pianist Arturo Benedetti Michelangeli.

Its five-strong spring release list also boasts a sensational performance of Tchaikovsky's *The Sleeping Beauty* given by the BBC Symphony Orchestra and Russian conductor Gennadi Rozhdestvenskiy, and Carlo Maria Giulini's recording of Beethoven's *Missa Solemnis* from the 1968 City of London Festival. Marketing and promotion for the new titles include ads in *Gramophone*, *BBC Music Magazine* and *International Record Review*, a sampler disc of BBC Legends highlights, an A5 colour leaflet, and editorial coverage in the specialist press and broadcast dailies.

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

ALBUM of the week

SCHOENBERG: Gurrelieder, Mattila, Otter, Langridge, Moser, Quasthoff; Berlin Philharmonic/Rattle (EMI Classics CDS 5 57303 2 (2CD)). Forbidden love and its consequences are central to the 'Songs of Burne', derived from two ancient Danish sagas by the writer Jens Peter Jacobsen in the late 1860s. Schoenberg discovered a German translation of Jacobsen's epic in 1899 and soon afterwards began work on a large-scale choral and orchestral setting. The monumental results call for five soloists, a speaker, a huge chorus and an orchestra. Simon Rattle's thrilling performance, acclaimed by the German press at last September's Berlin Festival, was recorded live and captures both the excitement of the work and its richness of ideas and colours.



REVIEWS

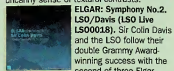
For records released up to 22 April 2002



A & D SCARLATTI: Concerti and Sinfonie. Europa Galante/Blondi (Virgin Classics VC 5 45495 2). Fabio Blondi's Europa Galante stand light years away from the rhythmically relentless sewing-machine approach favoured in the Seventies for Baroque instrumental music. Their ability to turn convention on its head makes for consistently engaging, often controversial and always committed, music-making. This Virgin Classics release of works by Scarlatti father and son lives up to expectations, especially so in the flamboyant, emotionally-charged world of Alessandro's six concert grossi. The exceptional quality of playing and the recorded sound make this an ideal disc for in-store listening posts.

VIC HOYLAND: In Transit; Vixen. BBC SO/Brabbins (NMC D072). As a member of the music faculty at Birmingham University, Vic Hoyland has helped nurture many young composers. His work manages to blend an

enormous variety of influences with a striking individuality, powerfully so in the large-scale orchestral piece Vixen, written in 1996 for performance at the Cheltenham Festival. There is a theatrical edge to both compositions on this NMC disc, carried by Hoyland's vivid, fast-evolving melodies and uncanny sense of textual contrasts.



ELGAR: Symphony No. 2. LSO/Davis (LSO Live LSO0018). Sir Colin Davis and the LSO follow their double Grammy Award-winning success with the second of three Elgar symphony releases. The partnership's recording of Elgar's First Symphony was selected as a *Gramophone* Editor's Choice and given a five-star rating in *The Independent* and *The Guardian*. The Second Symphony receives a compelling performance under Davis's direction, backed by engineer Tony Faulkner's crystal-clear sound. Classic FM has already played the disc complete, while marketing for the product includes ads in the specialist classical press and a dedicated Elgar section on the LSO's website.

Schoenberg: Gurrelieder
Simon Rattle • Berliner Philharmoniker

Kurt Moll
Aner Solo von Otter
Thomas Mann
Philipp Langridge
Thomas Quasthoff
Antonietta Serra
Jörg Wildschütz, Leiter
Eberhard Felfel

EMI CLASSICS

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SCHOENBERG
Gurrelieder

'Listening to this performance was like being subjected to a sustained, dense spray of heady but addictive perfume. One senses, even a year before the appointed time, that this is already Rattle's orchestra.'

The Sunday Times (review of the live performance – September 2001)

CD of the Month – *BBC Music Magazine*
Editor's Choice – *Gramophone*
Disc of the Week – *The Sunday Times*

WAGNER
Scenes from 'The Ring'

Disc of the Week – *CD Review*, *BBC Radio 3*
Editor's Choice – *Gramophone*

DOMINGO
Scenes from 'The Ring'
WAGNER
PAPPANO

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RETAIL FOCUS: **ROCK BOX**

by Ed Owen

Rock Box celebrates 15 years in business this month and it has come a long way in that short decade and a half. "We started in little more than a cupboard with an aisle, selling collectable and second-hand rarities on one side, and newwave on the other," says Paul Salya, manager for the past three years.

Specialising, as the name suggests, in rock and metal, Rock Box has been basking in the success of the nu-metal movement over the past year or so. "Some other shops have closed in the past few years, but for us, patience has paid off and we are on a bit of a high," says Salya.

Based in central Camberley, its own local competitors are the multiples, Virgin, MCV, WH Smith and Woolworths. However, they co-exist quite happily. "We have quite a specialised market," says Salya. "The multiples concentrate on charts and we don't step on each other's toes. It works rather nicely. We stock a bit of chart, but rock is a bit cheaper here."

Rock Box employs seven full-time staff, including two for the mail-order department and website, which is promoted via regular ads in



Rock Box: specialist making big noise

Kerrang! and Classic Rock magazines. They also have staged stalls at the Reading Festival since 1995 and, more recently, Ozfest.

The majority of stock is on CD, although limited and collectable editions also make up a large proportion of its inventory. "The new Iron Maiden album is coming on a triple vinyl package disc, which we are looking forward to at the moment," says Salya.

ROCK BOX'S TOP 10 ALBUMS

1. Start With A Strong And Persistent Desire Vix Red (Virgin)
2. Fake Sound Of Progress Loudprophets (Visible Noise)
3. Hill Serious A (WEA)
4. Silver Side Up Nickelback (Roadrunner)
5. Hole Live Through This (Geffen)
6. Blackened Sky Biffy Clyro (Beggans Banquet)
7. Stay What You Are Saves The Day (B-Unique)
8. Come With Us Chemical Brothers (Virgin)
9. Source Tapes & Codes And You Will Know Us By The Trail Of Dead (Interscope)
10. Split Series Vol. 3 Rancid/NOFX (BYO)

Because of the lack of alternative shops in the area, the shop also stocks some dance vinyl. "Drum & bass is very big here, and we stock some house on labels like Hoj Chooms and some rap," says Salya. "For some reason, garage has not taken off at all, so we stock virtually none."

The shop is particularly active in its support of local bands. It will be one of the first shops

to stock the album by Hundred Reasons, from nearby Aldershot, by throwing open their doors at midnight on the morning of May 20. In addition, other local acts such as Vix Red and Reuben feature very strongly in shop charts and often play in the store.

Salya believes there is a danger that many of the acts that have helped to popularise rock in recent years will become less credible. "All the bands have been around for a few years, but are now selling in bigger quantities," he says. "There is now a stigma because they have crossed over to the mainstream."

Despite the current wave of interest in nu metal, Salya is wary of planning expansion. However, he recognises this may be necessary. "We have seen people fall because of expansion," he says, "but the shop is full of bursting point and we may have to move to bigger premises anyway. With Camberley modernising, the council may well decide to tear down the parade at some point."

Rock Box: 151 London Road, Camberley, GU15 3JY, Tel: 01276 26628, Fax: 01276 678776, Web: www.rockbox.co.uk, e-mail: mailorder@rockbox.co.uk

IN-STORE NEXT WEEK (from 15/4/02)

Windows - Doves, Now 51; **In-store** - Doves, Mall Music, Barbez, Ret Shop Boys, CD28; Sven Goran Eriksson, Troubadours, Vines, Celtic Tenors, Masters At Work, Marc Et Claude, One Giant Leap; **Press ads** - Doves, Bax, Master At Work, Celtic Tenors, Simple Minds, The Acid Lounge, One Giant Leap, Ray Davies, Aurora, Motorhead, Ret Shop Boys, Simply Rockers Vol II, Time Mass, Lo Fidelity Allstars



Singles - Oasis, N Sync, The Streets, LFO, Pay As You Go Cartel, Alice Band; **Albums** - Kosheen, Teachers 2, Ryan Adams, Sundusteller, Oliver Marley, Supa Funky, Petula Clark, Elvis Costello, Club Nation Miami 2002

BORDERS

Windows - three CDs for the price of two; **Listening posts** - Sheryl Crow, Now 51, Troubadours Essential Album, Johnny Cash, Eva Cassidy, John Hartford, Taj Mahal; **Press ads** - three CDs for the price of two, three CDs for £18 offer, three CDs for £10 offer, Mall, Proper, Blues Roots



In-store display boards - Antipop Consortium, Badly Drawn Boy, Sonia 10th Year Anthology, FC Kahuna, Hogzboy, Aim, Haven, Luke Slater



Single - Oasis; **Windows** - Badly Drawn Boy; **In-store** - Doves, N Sync, Kosheen, Pay As You Go, The Streets, Elvis Costello, Oliver



Windows - Angel Season 2 DVD, Elvis Costello; **In-store** - 2 CDs/DVDs from £22; **Listening Posts** - Craig Armstrong, Michelle Branch, Lonier



Selects listening posts - Drugstore, The Busy Signals, Masters Of The Hemisphere, Gray Kids, The Good Tanyas; **Major recommended retailers** - Bertrand Burgalat, Ashley Hutchings, Lindisfarne, Humble Pie, Mary Lonson, Saint Lou, Dakota Suite



Windows - Sven Goran Eriksson, Ret Shop Boys; **In-store** - Reggae Hits 30, Drowning Pool, Pay As You Go Cartel, Domingo/Wagner, FC Kahuna, Mall Music, Antipop Luke Slater, Badly Drawn Boy, Blue Star, Diane Reeves, Dave Southern Grooves, X-Ecutifiners; **Consortium** Motorhead, Medeski, Martin & Wood, Douglas, Barney Mcall,

Outdoor ads - two DVDs for £25; **Listening Posts** - Sheryl Crow, Now 51, Troubadours Essential Album, Johnny Cash, Eva Cassidy, John Hartford, Taj Mahal



Windows - Club Nation, two CDs for £26 - Various, CDs from 29.99; **In-store** - Doves, Elvis Costello, Hogzboy; **Press ads** - Masterates Bar Social, Chemical Brothers, New Order, N Sync/Nelly



Windows - So Solid Crew, Matt Derry, Usher, One Giant Leap, JSL; **In-store** - Garbage, Galliano, Faithless, Head Dill, Ryan Adams, The Vines, Barbez, Elvis Costello

WHSmith

Singles - Oasis, N Sync, Doves; **Albums** - Faithless, Elvis Costello, Aaron Carter

WOOLWORTHS

In-store - Usher 8701, Britney Spears, Rave Reviews; **Press ads** - N Sync, S Club Juniors, Badly Drawn Boy

ON THE SHELF

DAVE ROCK,
buyer, Baileys Records,
Birmingham



"As specialists in lovers' rock and dancehall, our business tends to remain pretty constant. At the moment our best selling artists are Beres Hammond, Glen Washington and Sanchez. In fact there's a good buzz on Sanchez's new album, *Sons On My Mind* on VP Records, which is proving to be a good seller."

Our two main distributors are Jetstar and Marcus, who are the two major reggae distributors in the UK. They're both great companies to deal with and with Marcus there's the added advantage of face-to-face contact. They both have their strengths. We're doing very well with the Donna Marie album that's on the Jetstar imprint Gospel Times."

Through Marcus, we get the Rhino/Creole catalogue which is a budget range and they also supplies us with the re-released Trojan catalogue. There's a growing public awareness of this thanks to the press advertising, which is helping to bring in more customers.

We tend to steer clear of the dub market as you don't know quite what you're getting. It's harder to gauge what will sell. We're known primarily for our lovers rock so we tend to stick to what we do best. It's hard for new acts to break through as there isn't the radio support for this music. That said, there is a new UK artist, Peter Hunigale, whose new album *Can't Stop* on Charm through Jetstar and that's selling well. There are a couple of local radio stations, such as PGR and Sting FM in the Birmingham area, but the mainstream stations don't give the music any exposure, although BBC WM do have a reggae gospel show that draws a good audience.

We're running a promotion on the Greenleafs 25th Anniversary back catalogue, offering three CDs for £26, and these are proving popular. We're waiting for Reggae Hits Vol. 30 on Jetstar, which is a bit like the *Wail* series. These always sell well, as does the *Pure Lovess* series, also on Jetstar."

**ON THE ROAD**

ALAN WISHART,
BMG sales manager for
Midlands & East Anglia

"The past couple of months have been hectic. The success from Pop Idol's Will Young and Gareth Gates has been remarkable. We've also had Westlife give us another number one record."

This week I'm selling in singles from Kosheen, who are currently touring and playlisted at Radio One and Two, David Mead, who is touring and has full Radio Two backing, and LFO's Every Other Time which is heavily featured on Box TV.

The Pop Idol phenomenon continues next week with the release of the Big Band album that features all 10 finalists. This has full TV and press advertising and should be a huge seller.

There's growing interest for the new Patti Smith album *Land*. We've had some great press on this album including a five-star review in *Q* magazine. The special deluxe Digipak and rare unreleased tracks should tempt more than just her regular fans."

Over the past couple of months we have been rolling out press ads for our rock bands and April is no exception. Adema and US nu-metal band Soil have benefited well from these promotions and continue to sell through in quantity.

We're still doing well with albums by Alicia Keys, Dido and Imogen Heap. Obviously, Alicia Keys has benefited from her great result at the Grammys, but Natalie Imbruglia's album is enjoying a huge new lease of life thanks to the success of her new single *Wrong Impression*. The single has completely turned the album around.

Next week we put out singles by Faithless featuring Dido and Usher. Both should get fairly decent chart positions. Finally, over the next few months, we can look forward to albums from Donnell Jones, The Foo Fighters, Ian Van Dahl and that handsome young man Gareth Gates. Who says the future ain't bright?"

TOP 75

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	UNCHAINED MELODY ★2	Shirley Bassey (John Miles) (Hornby)	S 743210382/743210384 (BMG)	
2	I'M NOT A GIRL NOT YET A WOMAN	Shirley Bassey (Maurice/Marion) Warner-Chappell/Zomba Marzotto (Maurice/Marion/John Miles)	EMI 5256725/525674 (PI)	
3	WHENEVER WHEREVER ○	Shakira (Shakira) Sony ATVI/PI/Active (Shakira/Michel/Edelman)	EMI 674262/674264 (TEN)	
4	ME JULIE ○	John Miles (John Miles) Warner-Chappell/Columbia Marzotto (John Miles/John Miles/John Miles)	EMI 67356/67356A (TEN)	
5	HOW YOU REMIND ME ○	Herbie Hancock (Herbie Hancock) Warner-Chappell/Am Vm/DiCap (Tommy/George/Kobayashi)	Real Gone Music 220205/220204 (U)	
6	4 MY PEOPLE	Maxine Brown (Maxine Brown) Warner-Chappell/EMI (Maxine Brown/John Miles/John Miles)	East West/Elektra E 7286202 (TEN)	
7	IT'S GOIN' DOWN	Blackstreet (Blackstreet) Warner-Chappell/EMI (Blackstreet/Blackstreet/Blackstreet)	Mercury 582882/582884 (U)	
8	EVERGREEN/ANYTHING IS POSSIBLE ★	Al Green (Al Green) Warner-Chappell/EMI (Al Green/Al Green/Al Green)	S 74321026/74321026A (BMG)	
9	TAINED LOVE	Maryon Marshall (Maryon Marshall) Warner-Chappell (Cobb)	Maverick/Warner Bros W 578201 (TEN)	
10	FEY BY II	Impersoni SMCDO 32/SINC 31 E3	Impersoni SMCDO 32/SINC 31 E3	
11	SOMETHING	Largo L (Largo L) Warner-Chappell/EMI (Largo L)	Positive (CDD) 16877/16878 (U)	
12	INSATIABLE	Charmaine Neville (Charmaine Neville) Warner-Chappell/Sony ATVI (Charmaine Neville)	Columbia 672892/672894 (TEN)	
13	SHAKE UP BODY	Shy FX & T-Power feat. Di (Shy FX) Universal (William/Joshua)	Positive (CDD) 17177/17178 (U)	
14	AIN'T IT FUNNY	Jennifer Lopez (Jennifer Lopez) Warner-Chappell/EMI (Jennifer Lopez/John Miles/John Miles)	Epic 674822/674824 (TEN)	
15	ONE DAY IN YOUR LIFE	Al Green (Al Green) Warner-Chappell/EMI (Al Green/Al Green/Al Green)	Epic 674826/674828 (U)	
16	SOAK UP THE SUN	Sheryl Crow (Sheryl Crow) Warner-Chappell/EMI (Sheryl Crow)	ARM/Mercury 487705/487705A (U)	
17	HERO	Enrique Iglesias (Enrique Iglesias) Warner-Chappell/EMI (Enrique Iglesias/Enrique Iglesias)	Intercept/Pop Culture INC 57671/INC 57671 (U)	
18	EVERYBODY	Maryon Marshall (Maryon Marshall) Warner-Chappell/EMI (Maryon Marshall/Maryon Marshall)	Maverick/Warner Bros W577 CD/W577 C (TEN)	
19	I CAN'T WAIT	Ladies First (Ladies First) Warner-Chappell/EMI (Ladies First)	Polydor 570681/570684 (U)	
20	A NEW DAY HAS COME	Carole King (Carole King) Warner-Chappell/EMI (Carole King)	EMI 672005/672004 (TEN)	
21	THE WORLD'S GREATEST	Temple (Temple) Warner-Chappell/EMI (Temple)	Data 3123/3124 (U)	
22	LEAVE IT UP TO ME	Aaron Carter (Aaron Carter) Warner-Chappell/EMI (Aaron Carter)	EMI 525322/525254 (PI)	
23	VEGAS TWO TIMES	Christina Aguilera (Christina Aguilera) Warner-Chappell/EMI (Christina Aguilera)	EMI 525311/525311 (U)	
24	DREAMING	EMM DEMME (EMM DEMME) Warner-Chappell/EMI (EMM DEMME)	EMI 621001/621001 (U)	
25	LETHAL INDUSTRY	U2 (The Edge/Bono/Dave Navarro) Warner-Chappell/EMI (The Edge/Bono/Dave Navarro)	Nebula 700/103 (U)	
26	THE WORLD'S GREATEST	Kylie Minogue (Kylie Minogue) Warner-Chappell/EMI (Kylie Minogue)	Jive 62524/62524A (PI)	
27	THE WHOLE WORLD	Cher (Cher) Warner-Chappell/EMI (Cher)	LaFace 742179/742179A (BMG)	
28	FREE ME!	George Michael (George Michael) Warner-Chappell/EMI (George Michael)	Polydor 570682/570684 (U)	
29	LET THEM BE ONE	Cliff Richard (Cliff Richard) Warner-Chappell/EMI (Cliff Richard)	EMI 621001/621001 (U)	
30	FLOWERS IN THE WINDOW	Travis (Travis) Warner-Chappell/EMI (Travis)	Capitol CMF 2024 (PI)	
31	CAMEL	Intercept/Pop Culture INC 57671/INC 57671 (U)	Intercept/Pop Culture INC 42761/42764A (U)	
32	SILENT SIG	Body Ocean (Body Ocean) Warner-Chappell/EMI (Body Ocean)	EMI 67356/67356A (TEN)	
33	IN THE BEGINNING	Roger Sperry (Roger Sperry) Warner-Chappell/EMI (Roger Sperry)	EMI 67356/67356A (TEN)	
34	MOTIVATION	Mercury 588452/588454 (U)	Mercury 588452/588454 (U)	
35	A WOMAN'S WORTH	Alicia Keys (Alicia Keys) Warner-Chappell/EMI (Alicia Keys)	J 74321026/74321026A (BMG)	
36	GET THE PARTY STARTED ○	Timbaland (Timbaland) Warner-Chappell/EMI (Timbaland)	Arista 743210382/743210384 (BMG)	
37	JUST BEFORE YOU LEAVE	Del Amitri (Del Amitri) Warner-Chappell/EMI (Del Amitri)	Mercury 437892/437894 (U)	

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	POINT OF VIEW	Illusorio (Illusorio) Warner-Chappell/EMI (Illusorio)	EMI 621001/621001 (U)	
39	ORIGINAL SIN	Rocky (Rocky) Warner-Chappell/EMI (Rocky)	Rocky/Mercury 588592/588594 (U)	
40	OH	Beast 606DC 48/606DC 48 (U)	Beast 606DC 48/606DC 48 (U)	
41	IN YOUR EYES	Parlophone CD85 67367 (U)	Parlophone CD85 67367 (U)	
42	WORLD OF OUR OWN ○	Cheryl Cole (Cheryl Cole) Warner-Chappell/EMI (Cheryl Cole)	S 743210192/743210192A (BMG)	
43	WRONG IMPRESSION	NCA 743210385/743210385A (BMG)	NCA 743210385/743210385A (BMG)	
44	SHOULD WOULD COULDA	Parlophone CD85 67367 (U)	Parlophone CD85 67367 (U)	
45	YOUR HEARTS	Defected DJ 48053 (U)	Defected DJ 48053 (U)	
46	YOU	Polydor 570682/570684 (U)	Polydor 570682/570684 (U)	
47	CRAWLING IN THE DARK	Mercury 582882/582884 (U)	Mercury 582882/582884 (U)	
48	ALWAYS ON TIME	Def Jam/Parlophone 599462/599464 (U)	Def Jam/Parlophone 599462/599464 (U)	
49	BREAK YA NECK	J 743210232/743210232A (BMG)	J 743210232/743210232A (BMG)	
50	B WITH ME	Inferno TCM/TS 3243/3243A (BMG)	Inferno TCM/TS 3243/3243A (BMG)	
51	MESSAGE IN A BOTTLE	Inferno CDFFN 441 (BMG/V)	Inferno CDFFN 441 (BMG/V)	
52	CAUGHT IN THE MIDDLE	Columbia 672222/672224 (U)	Columbia 672222/672224 (U)	
53	QUE SERA SERA	EMI/Liberty CD188 CD/CD188 CD (U)	EMI/Liberty CD188 CD/CD188 CD (U)	
54	HOME AND AWAY	Parlophone CD85 67367 (U)	Parlophone CD85 67367 (U)	
55	TREMBLE	Positive (CDD) 16877/16878 (U)	Positive (CDD) 16877/16878 (U)	
56	AFTER HOURS	Superfunk CD188 CD/CD188 CD (U)	Superfunk CD188 CD/CD188 CD (U)	
57	YOU DRIVE ME CRAZY	Musica For Nations CD188 CD (U)	Musica For Nations CD188 CD (U)	
58	WHAT ABOUT US?	Atlantic AT 0126241 01262 (U)	Atlantic AT 0126241 01262 (U)	
59	SONIC MEMBER	EMI/Liberty CD188 CD/CD188 CD (U)	EMI/Liberty CD188 CD/CD188 CD (U)	
60	EVERYBODY'S A ROCKSTAR	Duffy/Delco DFDL02 CD03 (BMG)	Duffy/Delco DFDL02 CD03 (BMG)	
61	I WILL ALWAYS LOVE YOU	EMI/Liberty CD188 CD/CD188 CD (U)	EMI/Liberty CD188 CD/CD188 CD (U)	
62	ADDICTED TO BASS	Guste CDGUS 61/CAGUS 61 (PI)	Guste CDGUS 61/CAGUS 61 (PI)	
63	HANDS CLEAN	Maverick/Warner Bros W574CD/W574C (TEN)	Maverick/Warner Bros W574CD/W574C (TEN)	
64	ADDICTED TO YOU	Digital Hardcore DHRMDO 38CD V (PI)	Digital Hardcore DHRMDO 38CD V (PI)	
65	RUN TO THE HILLS	EMI CDEMS 612/612 (U)	EMI CDEMS 612/612 (U)	
66	WHERE'S MY	EMI CDEMS 596/596 (U)	EMI CDEMS 596/596 (U)	
67	CLOSE COVER	Data DATA 3203/3203A (BMG/V)	Data DATA 3203/3203A (BMG/V)	
68	BAD BABYSITTER	Rapista/IZ 78 002CD/RM 002CD (U)	Rapista/IZ 78 002CD/RM 002CD (U)	
69	OVERPROTECTED	Mercury 437892/437894 (U)	Mercury 437892/437894 (U)	
70	HEY BABY	Parlophone CD85 67367 (U)	Parlophone CD85 67367 (U)	
71	MY SACRIFICE	EMI 673152/673152 (U)	EMI 673152/673152 (U)	
72	MOI...LOLITA	Polydor 570682/570684 (U)	Polydor 570682/570684 (U)	
73	REACHOUT	True Playahs V1 (CD/CD)	True Playahs V1 (CD/CD)	
74	POOR MISGUIDED FOOL	Chryslis CDCHS 5138/CDCHS 5138 (U)	Chryslis CDCHS 5138/CDCHS 5138 (U)	
75	CONTROL	EMI 621001/621001 (U)	EMI 621001/621001 (U)	

Pos	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	TITLES A-Z			
1	A			
2	B			
3	C			
4	D			
5	E			
6	F			
7	G			
8	H			
9	I			
10	J			
11	K			
12	L			
13	M			
14	N			
15	O			
16	P			
17	Q			
18	R			
19	S			
20	T			
21	U			
22	V			
23	W			
24	X			
25	Y			
26	Z			

As used by Top Of The Pops and Radio One

As used by Top Of The Pops and Radio One

As used by Top Of The Pops and Radio One

PR Puggers

The second of our regular PR & Pluggers focuses will contain the airplay chart for the second quarter of 2002.

We also take a look at some of the more interesting PR & Plugging campaigns of the last quarter.

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Final copy deadline: 11 April 2002

Please contact Nick Woodward 020 7579 4724 or email nickw@musicweek.com for further details

Music Week

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MUSIC WEEK 13 APRIL 2002

13 APRIL 2002

CHART COMMENTARY

by ALAN JONES

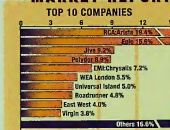


Number one for the third straight week, Gareth Gates' Unchained Melody has, on the face of it, proved as durable as fellow Pop Idol discovery Will Young's Anything Is Possible/Evergreen – though length of chart reign is not everything and Gates' single is declining faster from a lower peak. On his third week at number one, Young sold more than 99,000 units, and has a cumulative total of 1,584,798. Gates' single sold a comparatively small 77,000 units last week, to bring its three-week total to 135,277.

Of course, it is only compared with Young that Gates' single seems sluggish – in reality it is already the 13th biggest seller of all-time, and only the third million-seller ever by a teenager, emulating Peter Dinklage's 1957 hit Diana and Britney Spears' 1999 debut ...Baby One More Time. Ironically, Gates' single this week prevents Spears from registering her fourth number one.

Cliff Richard and Elton John are among the five biggest singles chart acts of all-time in

MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75, and average gross shares by % of total sales of the Top 75



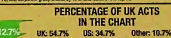
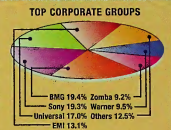
terms of number of hits – but both fall well short of their usual mark this week, with Richard's Let Me Be The One debuting at

SINGLE FACTFILE

Her personal life may be in difficulties at the moment, if reports are to be believed, but Britney Spears' chart career has ended just fine. The 22-year-old singer registers her 15th straight hit this week with I'm Not A Girl, Not Yet A Woman, which debuts at number two to become her highest charting hit since ...Did It Again reached number one in May 2000. I'm Not A Girl is the third and highest-charting single from Spears' current album Britney.

Both I'm A Slave 4 U and Overprotected debuted and peaked at number four, I'm Not A Girl sold just more than 40,000 units last week, fewer than Slave's opening score of 52,000 but better than Overprotected's 35,500. The Britney album has responded well to the stimulus it has been given by the current single, moving 45-35-20 in the past fortnight, only charting higher on two of the previous 21 weeks since its release.

TOP CORPORATE GROUPS



number 29 and John's Original Sin debuting at number 39. There will be those who suggest that they are in terminal decline – but both

have had similar slumps in the past only to return stronger than before. They even collaborated in 1966 for Slow Rivers, which peaked at number 44. Richard can point to lack of airplay – Let Me Be The One lagged a paltry 13 plays last week – although John's single is doing okay on radio, and moves 49-38 on the Music Control airplay chart this week, with 358 spins. Either way, there is more to these artists than hit singles, and both have seen their current albums outsell their last studio efforts. John's Songs From The West Coast has sold more than 470,000 to date, easily topping the 315,000 tally of 1997's The Big Picture. Meanwhile, Richard's Wanted has sold more than 274,000, far more than the 97,000 tally of 1998's Real As I Wanna Be.

Hermes House Band's Country Roads reached number seven in December but their follow-up Que Sera Sera debuts this week at number 53. Country Roads was helped by being number one in Scotland but Que Sera Sera ranks only 40th north of the border.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	NEW	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive 9253472 (P)
2	NEW	VEGAS TWO TIMES	Stereophonica	V2 VVR 5019173 (3M/WP)
3	1	SILENT SIGH	Bady Drawn Boy	Twisted NewWorld/UKL (3M/CD)
4	2	THE WORLD'S GREATEST LEAVE IT UP TO ME	R Kelly	Jive 9252042 (P)
5	NEW	MESSAGE IN A BOTTLE	Aaron Carter	Jive 9252082 (P)
6	NEW	LET ME BE THE ONE	T Factory	Inferno CD/EM 44 (3M/W)
7	NEW	YOU DRIVE ME CRAZY/WINDINGS	Cliff Richard	Papillon CUFF CD2 (P)
8	NEW	SONIC EMPIRE	Sugarcraze	Music For Nations COMIT 190 (P)
9	NEW	ADDICTED TO YOU	Members Of Mayday	Low Spirit Recordings DWT840CDS (V)
10	NEW	ADDED TO BASS	Alec Empire	Digital Hardcore DRHMCD 316CD1 (P)
11	3	REACHOUT	Puretone	Quavo CDGUS16 (P)
12	NEW	SO BEAUTIFUL	DJ Zinc	Time Players TRP 2299 (SR)
13	4	THE FAKE SOUND OF PROGRESS	DJ Innocence feat. Alan Charles	Echo ECD50 119 (P)
14	NEW	I WISH I COULD FLY	Liztophates	Visible Noise TORMENTO 20 (P)
15	NEW	BROKE OUT	Keith Harris & Orville	Robert C Kelly RCKCD08 (GD/CM)
16	5	OVERPROTECTED	Cassie Henry	Blacklist 03260568 (R)
17	NEW	COUNTY FAIR/RAINBOWS	Real Big Fish	Jive 9270002 (P)
18	NEW	GLITTERBALL	Britney Spears	Jive 9253072 (P)
19	20		Moby Feuchas	Rough Trade RTNAD50CD09 (P)
20	9		Cliff Richards	City Rockers ROCKERS 11CD (V)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	UNCHAINED MELODY	Gareth Gates	Capitol
2	NEW	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive
3	3	WHENEVER WHEREVER	Shayne	Capitol
4	4	ME JULIE	Al & The Jollys	Unltd/Inland
5	NEW	HOW YOU REMIND ME	Backstreet	Real Gone
6	5	4 MY PEOPLE	Moby	Real Gone
7	NEW	IT'S YOUR DOWNTOWN	Real Gone	Real Gone
8	NEW	ANYTHING IS POSSIBLE/EVERGREEN	Will Young	Jive
9	6	TAINED LOVE	Marley Marl	Maverick/Warner
10	10	FLY BY	Blue	Innocent
11	7	SOMETHING	Laura	Parade
12	NEW	ONE DAY IN YOUR LIFE	Avantasia	Real Gone
13	NEW	SHAKE UP BODY	Don & Phipps feat. DJ	Parade
14	NEW	AIN'T IT FUNNY (REMIX)	Johnny Lee feat. Al Rahn	Fox
15	NEW	INSTANTABLE	Carole Bayer	Columbia
16	NEW	HERO	Enrique Iglesias	Interscope/Universal
17	NEW	IN YOUR EYES	Kylie Minogue	Parade
18	NEW	FLAMES IN THE WIND	Travis	Independiente
19	NEW	I CAN'T WAIT	Laura Pynn	Parade
20	NEW	SOAK UP THE SUN	Sheryl Crow	ASAP/Decca
21	NEW	EVERYWHERE	Michelle Branch	Maverick/Warner
22	NEW	DREAMING	Naselle	Empire
23	NEW	WINDS IMPRESSION	Naselle	Interscope
24	NEW	SHOULI WOLDA GO	Shanell	Real Gone
25	NEW	A NEW DAY HAS COME	Carole Bayer	Capitol
26	NEW	LET THE PARTY STARTED	Real Gone	Real Gone
27	NEW	WORLD OF OUR OWN	Real Gone	Real Gone
28	NEW	POINT OF VIEW	Real Gone	Real Gone
29	NEW	FREEKIE	George Michael	Parade
30	NEW	ALWAYS ON TIME	Real Gone	Real Gone
31	NEW	LOVE DOCSORRY	Real Gone	Real Gone
32	NEW	A WOMAN'S WORLD	Real Gone	Real Gone
33	NEW	VEGAS TWO TIMES	Real Gone	Real Gone
34	NEW	ONE STEP TOO FAR	Real Gone	Real Gone
35	NEW	FREAK LIKE ME	Real Gone	Real Gone
36	NEW	THE WORLD'S GREATEST	Real Gone	Real Gone
37	NEW	THE WHOLE WORLD	Real Gone	Real Gone
38	NEW	CARAMEL	Real Gone	Real Gone
39	NEW	HEY AUNTIE	Real Gone	Real Gone
40	NEW	WHAT ABOUT US	Real Gone	Real Gone

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BUSINESS AFFAIRS

Raising Finance - April 27, 2002

For 2002, Music Week is re-inventing its approach to Business Affairs features, with the introduction of step by step guides to key areas of the sector. Our first guide, will cover the very relevant topic of raising finance. This A4 brochure will provide a unique reference guide for any company or individual looking for guidance on generating funding within the music industry.

Certain areas of the guide will be available for sponsorship, and there will also be opportunities to take advertising space as well as logo listings. There is a headline sponsorship package available for any company wishing to have a major presence in the guide.

Don't miss this opportunity to profile your business to the people that matter.

Sponsorship positions are limited, and will operate on a first come, first served basis.

For further details call Judith Rivers on 020 7579 4191 or email judith@musicweek.com

13 APRIL 2002

CHART COMMENTARY

by ALAN JONES



A New Day Has Come by Celine Dion continues its reign at the top of the albums chart despite declining 56% on its second week in the shops. It sold nearly 39,000 units last week to add to its near 90,000 tally of the week before, and is already the 23rd biggest seller of the year. Dion actually achieved the rare double of topping both the full-price and budget album charts last week, when the French Album led the latter list. It suffers a tumble this week, however, slumping to number 28.

Pet Shop Boys' current single Home And Dry failed to make the Top 10 but it seems to have had no ill effect on their Release album, which debuts at number seven after selling more than 18,000 units. That is the same debut position as their last album, 1999's Nightlife, achieved with a 17,000 sale. Release is the duo's 12th album, and the 10th in a row to make the Top 10. Incidentally, the Pet Shop Boys' close friend and sometime collaborator **Liza Minnelli** was just 47 sales



Shows how top 10 companies by % of total sales, and compares group shares by % of total sales of the Top 75 new albums

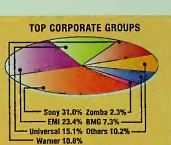


short of the Top 75 this week, with her new 'best of' set, Life Is A Cabaret. As recently as 1995, Simple Minds had a

ALBUMS FACTFILE

After a split with former Savage Garden colleague Daniel Johns, Darren Hayes has managed to maintain the impetus of his old band. Savage Garden reached number two with their self-titled 1998 debut and number seven with the 1999 follow-up Affirmation, both of which went triple platinum, with sales of 992,000 and 927,000 respectively. Hayes continues his Top 10 streak this week, debuting at number two with his

first solo set Spin. The album includes the single Inattable, which reached number eight a fortnight ago, and sold more than 32,500 units last week. Twenty-nine-year-old Hayes, from Brisbane, was 6,000 sales short of becoming the first Australian male solo artist to top the chart since Jason Donovan in 1989 (Peter Dinklage topped in 1996 but was born in the UK before migrating as a child).



Shows how top 10 companies by % of total sales, and compares group shares by % of total sales of the Top 75 new albums



new album debut at number two. That was Good News From The Next World. The decline set in with their 1999 follow-up Neapolis,

which got to number 19. A Best Of Simple Minds set reached only number 34 last November – but it is still something of a surprise to find their new album Cry falling short of the published chart this week. Although it was in the Top 75 midweek, it eventually has to settle for a number 80 debut. The first single from the album, Cry, reached number 47 a fortnight ago.

Stereophonies' latest single Vegas Two Times enters the chart this week at number 23 – making it the Welsh band's lowest charting single since 1997, when More Life Than A Trump's best reached number 33. They can be excused, however. Vegas Two Times is the fifth single from their current album Just Enough Education To Perform, which is quadruple platinum. The number four album of 2001 when it sold 946,000, it is the biggest-seller of 2002 to date, with a further 375,000 sales so far. The album was released exactly a year ago, and moves 17-15 this week.

COMPILATIONS

The arrival of three new albums in the Top 10 is not nearly enough to prevent a 33% decline in sales in the compilation sector week-on-week. Last week of course, the market boomed forward as the arrival of **Now That's What I Call Music 51** and **Easter gift-buying** conspired to produce a bumper 64% hike in sales. Now 51 offers a bigger hangover than most, with second week sales of just 108,000. That is a 52% decrease week-on-week, while its main rival, **Hita 52** – which remains at number two – is down 45%. In unit terms, however, it is still something of a walkover for Now 51, which sold seven copies for every two of its rival. The compilation sector as a whole is having a tough time, probably because, as in Germany, it is more susceptible to the effects of home CD-burning, and the most susceptible of all are those which gather

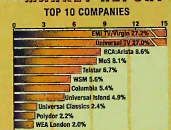
together big hits, such as **Now 51**. In unit terms, Now 51 is slightly ahead of its 2000 equivalent **Now 45** at the same stage of its life, with 332,000 sales compared to Now 45's 331,000 but it is well behind last year's **Now 48**, which scuttled to 454,000 sales in the same timeframe. However, Now 51 accounted for just 18.2% of all compilation sales last week, while **Now 45** and **Now 48** were both still over the 25% mark at a comparable stage. This week's newcomers are a very mixed bunch, with **BMG/Teletext's Electric** (new romantic, Eighties) in at number six with sales of 13,000; **EMI/Virgin's Lady Sings The Blues** (female vocalists) in at number nine with sales of more than 8,000; and **Universal Music Television's New Jack Swing** throwback album (pretty much what it says it is) reaching 10th place with 7,000 sales.

INDEPENDENT ALBUMS

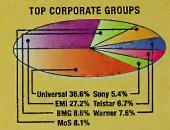
This	Last	Title	Artist	Label (distributor)
1	2	HANDCRAFT FOR A GENERATION	Corneishop	Willjo WJLCO 115 (V)
2	NEW	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101938 (CMV/P)
3	7	BRITNEY	Britney Spears	Interscope JIVE 522532 (P)
4	1	IS THIS IT	The Strokes	Rough Trade/RTMBCO 000 (V)
5	3	THE FAKE SOUND OF PROGRESS	Lunarpoparts	Various Music MINTCD004 (P)
6	4	YOUR NEW FAVOURITE BAND	Zera	Pignones MCG5050 (P)
7	5	SIMPLE THINGS	Ultimate Dilemma	UDDC0016 (CMV/P)
8	11	FROM HERE TO INFIRMARY	Alkaline Trio	B Unique/Vagrant BUN008 (V)
9	12	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
10	10	THE OPTIMIST	Turin Brakes	Source SOUR CD023 (V)
11	13	ECHO PARK	Feder	Echo ECHD04 (P)
12	6	THE BEST OF BOTH WORLDS	Ti Kely & Jay-Z	JIVE 522532 (P)
13	8	PARANOIA	Black Sabbath	Carrizo Music MINTCD004 (P)
14	16	LOUD	Tony Maas	Partners PARTLAB020 (CMV/P)
15	9	HALFWAY BETWEEN THE CUTTER AND THE STARS	Fatboy Slim	Skin BRASSIC 2002 (CMV/P)
16	NEW	ONE GIANT LEAP	One Giant Leap	Palm Pictures PALMCD0287 (CMV/P)
17	NEW	BEHIND THE SENSES	Evan	Radiate RDTCD 1 (V)
18	NEW	SONGBIRD	Have Cassidy	Blix Street/Int JG21045 (RGT)
19	18	ROOBY	Easement Jaxx	XL Recordings XLCD 143 (V)
20	NEW	SOMETHING WICKED THIS WAY COMES	Herboliser	Ninja Tune ZINC04 (V)

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MUSIC WEEK 13 APRIL 2002

MARKET REPORT



Shows how top 10 companies by % of total sales of the Top 20 and compares group shares by % of total sales of the Top 20



COMPILATIONS' SHARE OF TOTAL SALES
Artist albums: 73.6%
Compilations: 26.4%

THE YEAR SO FAR... TOP 20 SINGLES

TW	SW	TRACK	ARTIST	LABEL
1	1	UNCHAINED IS POSSIBLE/EVERGREEN	WILL YOUING	S
2	NEW	ANYTIME ANYWHERE	GARETH GATES	S
3	2	HERO	ENRIQUE IGLESIAS	INTERSCOPE
4	12	WHENEVER WHEREVER	SHAKIRA	EPIC
5	3	GET THE PARTY STARTED	PINK	LAFACE
6	NEW	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER
7	NEW	ME JULIE	AL G & SPAGNO	ISLAND
8	4	ADDICTED TO BASS	PURITONE	GUSTO
9	NEW	SOMETHING	LASGO	POSTIVIA
10	8	WORLD OF OUR OWN	WESTLIFE	S
11	5	MY SWEET LORD	GEORGE HARRISON	PARLOPHONE
12	7	CAUGHT IN THE MIDDLE	AI	COLUMBIA
13	6	GOTTA GET THROUGH THIS	DANIEL BREDENFELD	INTERSCOPE
14	10	ALWAYS ON TIME	JA RULE & ASHANTI	DIET JAM
15	NEW	THE WORLD'S GREATEST	R KELLY	JIVE
16	18	POINT OF VIEW	DB BOULEVARD	JIVE
17	9	AM TO PM	CHRISTINA MILLAN	DEF SOUL
18	13	IN YOUR EYES	KYLIE MINOGUE	PARLOPHONE
19	10	YOU	S CLUB 7	PARLOPHONE
20	14	OVERPROTECTED	BRITNEY SPEARS	POLYDER

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13
apr
2002

THE OFFICIAL CHARTS

MW
music week

albums



1 UNCHAINED MELODY

Garth Gates

- | | | | | | | | | | |
|--------------------------------|-------------------|-------------------|-------------------|-------------------|-----------------|--------------------------------|----------------------|----------|-----------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| FWI NOT A GIRL NOT YET A WOMAN | WHENEVER WHEREVER | ME JULIE | HOW YOU REMIND ME | 4 MY PEOPLE | IT'S GOIN' DOWN | EVERGREEN/ANYTHING IS POSSIBLE | TAINTED LOVE | FLY BY | SOMETHING |
| Britney Spears | Shakira | All 'n Shaggy | Nickelback | Missy Elliott | X-Ecutioners | Will Young | Manilyn Manson | Il Divo | Lasgo |
| Jive | Epic | Island/Uni-Island | Roadrunner | East West/Elektra | Epic | S | Maverick/Warner Bros | Innocent | Positive |



OUR NEW HOME



DOTMUSIC
pp. 4-34 Mondial House
90-94 Upper Thomas Street
London
EC4R 3UB

openworld

dotmusic

13
apr
2002



1 A NEW DAY HAS COME

Celine Dion

- | | | | | | | | | | |
|------|----------------|------------|---------------|----------------------------|---------------|-----------------|------------------|-----------------|----------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| SPIN | SILVER SIDE UP | ALL RISE | THE ESSENTIAL | J TO THA L-O - THE REMIXES | RELEASE | LAUNDRY SERVICE | SONGS IN A MINOR | FREAK OF NATURE | A FUNK ODYSSEY |
| Dion | Hayes | Blue | Streisand | Jennifer Lopez | Pet Shop Boys | Shakira | Alicia Keys | Anastacia | Jamiroquai |
| Epic | Columbia | Roadrunner | Innocent | Columbia | Epic | Epic | J | Epic | SZ |



- | | | | | | | | | |
|--------------------|------------|---------------------------------------|----------------------------------|---------|--------------------------|---------------|----|----|
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| ESCAPE | FEVER | LEGACY - THE GREATEST HITS COLLECTION | JUST ENOUGH EDUCATION TO PERFORM | MUSIC | ORIGINAL PIRATE MATERIAL | SMALL WORLD | | |
| Iglesias | Minogue | Boyz II Men Island/Uni-Island | Stereophonics | Madonna | The Streets | Jools Holland | | |
| Interscope/Polybor | Parlophone | | V2 | | | | | |



15 **20** A NEW DAY HAS COME *Delina Dion*

16 **21** TEMPLE OF DREAMS *Future Breaze*
 17 **22** LEAVE IT UP TO ME *Aaron Carter*
 18 **23** VEGAS TWO TIMES *Stereophonics*
 19 **24** DREAMING *Aurora*
 20 **25** LETHAL INDUSTRY *DJ Tiesto*
 21 **26** THE WORLD'S GREATEST *R Kelly*
 22 **27** THE WHOLE WORLD *Outkast feat. Killer Mike*
 23 **28** FREEK! *George Michael*
 24 **29** LET ME BE THE ONE *Cliff Richard*
 25 **30** FLOWERS IN THE WINDOW *Travis*

26 **31** CAMEL CITY HIGH *feat. Eve*
 27 **32** SILENT SIGH *Badly Drawn Boy*
 28 **33** IN THE BEGINNING *Roger Goodie feat. Tasha Baxter*
 29 **34** MOTIVATION *Sum 41*
 30 **35** A WOMAN'S WORTH *Alicia Keys*
 31 **36** GET THE PARTY STARTED *Pink*
 32 **37** JUST BEFORE YOU LEAVE *Del Amitri*
 33 **38** POINT OF VIEW *DB Boulevard*
 34 **39** ORIGINAL SIN *Eton John*
 35 **40** 011 *Platinum 45 feat. More Fire Crew*

36 **41** TRANCE NATION
 37 **42** MODERN HOUSE - COLLECTIONS EDITION (OST)
 38 **43** NOW DANCE 2002 PART 2
 39 **44** CLASSIC FM HALL OF FAME - GOLD
 40 **45** AU G INDAHOUSE - DA SOUNDTRACK
 41 **46** THE MUSE OF DISNEY - 20 SUPERSTAR HITS
 42 **47** THE CLASSIC SCORE
 43 **48** SCHOOL DISCO.COM - SPRING TERM
 44 **49** MURDER ON THE DANCEFLOOR
 45 **50** VOICES
 51 **52** GIRLS SAY
 53 **54** NEW JACK SWING

55 **55** MAD DONNA
 56 **56** THE WHEELS ON THE BUS
 57 **57** THE WHEELS ON THE BUS
 58 **58** THE VERY BEST OF Sting/The Police
 59 **59** WHO I AM
 60 **60** ALL KILLER NO FILLER
 61 **61** MISS E...SO ADDICTIVE
 62 **62** PAIN IS LOVE
 63 **63** JUMP BACK - THE BEST OF 71 - '93
 64 **64** LOVE IS HERE
 65 **65** GREATEST HITS
 66 **66** HANDCREAM FOR A GENERATION
 67 **67** THE VERY BEST OF - 1980-2000
 68 **68** SING WHEN YOU'RE WINNING
 69 **69** ROMAN
 70 **70** WHITE LILIES
 71 **71** THIS IS IT
 72 **72** UNDER RUG SWEPT
 73 **73** THE VERY BEST OF Soft Cell
 74 **74** SWING WHEN YOU'RE WINNING
 75 **75** WORLD OF OUR OWN
 76 **76** ROCK IN RIO

77 **77** BRITNEY Spears
 78 **78** A&M/Polydor
 79 **79** Checky/Arista
 80 **80** Parlophone/Rhyming Series
 81 **81** Mercury
 82 **82** East West/Elektra
 83 **83** Def Jam
 84 **84** Virgin
 85 **85** Chrysalis
 86 **86** WSM
 87 **87** Virella
 88 **88** Virgin
 89 **89** Chrysalis
 90 **90** Polydor
 91 **91** RCA
 92 **92** Rough Trade
 93 **93** Maverick/Warner Bros
 94 **94** Universal TV
 95 **95** Chrysalis
 96 **96** RCA
 97 **97** EMI

98 **98** Ministry Of Sound
 99 **99** Interscope/Polydor
 100 **100** Ministry Of Sound
 101 **101** Classic FM
 102 **102** Walt Disney
 103 **103** SONY TV/Dance
 104 **104** Columbia
 105 **105** Universal TV
 106 **106** Decca
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 161 **161** Virgin/EMI
 162 **162** Universal TV



35 **20** BRITNEY Spears

13 **21** THE VERY BEST OF Sting/The Police
 14 **22** NO ANGEL *Dido*
 15 **23** WHO I AM *Beverly Knight*
 16 **24** ALL KILLER NO FILLER *Sum 41*
 17 **25** MISS E...SO ADDICTIVE *Missy Elliott*
 18 **26** PAIN IS LOVE *Ja Rule*
 19 **27** JUMP BACK - THE BEST OF 71 - '93
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MAD DONNA The wheels On The Bus
 released Monday 22nd April

as seen on *The Box*, *MTV Big Breakfast*, *GMTV Popworld*,
The Pepsi Chart Show, *Smash Hits TV*, *Newsround* etc. etc.

THE OFFICIAL UK CHARTS SPECIALIST



13 APRIL 2002

MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1		1 YOUR NEW FAVOURITE BAND	Hives	Popstones MCG505CD (P)
2	1	2 BLUE LINES	Massive Attack	Wild Bunch WBR021 (E)
3	3	3 MOON SAFARI	Frank	Virgin UVD2948 (E)
4	4	4 MY WAY - THE BEST OF...	Frank Sinatra	Repertoire 932447102 (TEN)
5	5	5 MEZZANINE	Massive Attack	Virgin WBR004 (E)
6	6	6 STORIES FROM THE CITY, STORIES FROM THE SEA	PJ Harvey	Island CD0019 (E)
7	5	7 THE BEST OF 1963/1974	David Bowie	EMI Z18482 (E)
8	8	8 THE BEST OF	The Temptations	143Lentel/Atlantic 754750372 (TEN)
9	7	9 THE VERY BEST OF	The Pogues	WSM 823674055 (TEN)
10	10	10 TRACY CHAPMAN	Tracy Chapman	Elektra 59240302 (TEN)
11	2	11 2 LIGHT YEARS	Kylie Minogue	Parlophone 284002 (E)
12	9	12 COUNTRY GRAMMAR	Nelly	Universal Island 138362 (E)
13	10	13 THE BEST OF THE 80'S	Various	EMI Gold 534932 (E)
14	19	14 RAVE ANTHEMS	Various	Decca/Dance 824982 (DISC)
15	15	15 SYSTEM OF A DOWN	System Of A Down	Columbia 4912092 (TEN)
16	16	16 PROTECTIÖN PROTECTIÖN	Daniel D'Ornell	Wild Bunch WBR022 (E)
17	8	17 THE MISSEDUCATION OF LAURYN HILL	Lauryn Hill	Columbia 89842 (TEN)
18	18	18 LESS	Mail Historical Society	WEA 862743072 (TEN)
19	17	19 NEVER MIND THE BOLLOCKS BROTHERS IN ARMS	Six Pads	Virgin CD012286 (E)
20	14		Dire Straits	Vertigo 494962 (E)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	6	1 THE BEST OF	Nicki Diamond	MCA/Uni-Island MCD 19409 (U)
2	5	2 HITS COLLECTION	Dusty Springfield	Spectrum 5753492 (E)
3	8	3 STAGE AND SCREEN	Michael Ball	Crimson CRIM02314 (EUK)
4	7	4 POP DOES THE 90'S	Various Artists	Crimson CRIM03359 (EUK)
5	9	5 MOTOOWN CHARTBOOKS - VOLUMES 1-4	Various	Spectrum 551462 (EUK)
6	11	6 THE BEST OF	The Mamas And The Papas	MCA MCD 19318 (EUK)
7	10	7 POP DOES THE 80'S	Various Artists	Crimson CRIM03191 (EUK)
8	12	8 GOOD MORNING VIETNAM	Various Artists	Crimson CRIM02403 (EUK)
9	13	9 BEST OF THE SIXTIES	Various	Crimson CRIM01303 (EUK)
10	14	10 CLASSIC ROCK ANTHEMS	Various	Crimson CRIM0208 (EUK)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	1 4 MY PEOPLE	Missy Elliott	East West/Elektra E 728602 (TEN)
2	2	2 ME JUJIE	Ali G & Shaggy	Island/Uni-Island C10793 (E)
3	3	3 IT'S GONN BE DUNNY	X-Ecutioners	Epic 6725646 (TEN)
4	3	4 ANIT F'UNNY	Jennifer Lopez	Epic 6724922 (TEN)
5	4	5 THE WIDOLE WORLD	Clubnast feat. Kiefer Mike	LaFace/Arista 7432191757 (BMG)
6	5	6 THE WORLD'S GREATEST	R. Kelly	Def. Jam 5252342 (E)
7	6	7 CARMEL	City High feat. Eve	Interscope/Polydor 4574174 (U)
8	9	8 ALWAYS ON TIME	Ju Ju feat. Achanji	Def. Jam/Mercury 5893462 (U)
9	7	9 A WOMAN'S WORK	Alicia Keys	J 7432158932 (BMG)
10	8	10 BREAK YA NECK	Busta Rhymes	J 7432152322 (BMG)
11	12	11 GET THE PARTY STARTED	Pink	LaFace/Arista 74321913382 (BMG)
12	10	12 SHOULDA WOULDJA COULDA	Beverley Knight	Parlophone/Cosmos 6578 (E)
13	11	13 WHERE'S MY	Adrian Feat. Lil' Mo	EMI 126M58 (E)
14	13	14 WHAT ABOUT US	Brandy	Atlantic AT 012502 (E)
15	17	15 GOTTA GET THRU THIS	Diane Bedingfield	Relentless Recordz Z120 (SMV/TEN)
16	14	16 BROKE	Cassius Hey	Blacklist 0132659E (U)
17	15	17 BAD BABYSITTER	Princess Superstar	Raycaste/NOT RR 007000 (U)
18	16	18 WE TRUGGON'	Fat Joe	Atlantic AT 012421 (TEN)
19	20	19 AM TO PM	Christina Milian	Def Soul 589332 (U)
20	23	20 MORE THAN A WOMAN	Aaliyah	Blackground 2501729 (E)
21	18	21 MY GIRL, MY GIRL	Warren Stacey	Def Soul 589393 (U)
22	21	22 GET OUT	Felton	Serious 568 327 (U)
23	22	23 LOVELY	Bubba Sparox	Interscope/Polydor 457925 (E)
24	25	24 BAD INTENTIONS	Dr Dre feat. Knoc-Turn'Al	Interscope/Polydor 4973902 (U)
25	26	25 KIX OFF	Black Twang	Bad Mezz MAGI023 (E)
26	24	26 BROTHA PART II	Angie Stone feat. Alicia Keys & Eve	J 7432121142 (BMG)
27	27	27 WORST COMEST TO WORST	Dilated Peoples	Capitol CDC 634 (E)
28	25	28 CRAZY RAP	Alroman	Universal/Uni-Island MCD21 40223 (U)
29	29	29 DANCE FOR ME	Mya J Biggie feat. Common	MCA/Uni-Island MCD50 40274 (U)
30	28	30 PART TWO	Melody Mary/Redman/Mary J Blige	Def Jam 589392 (Import)

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MUSIC VIDEO

TV	Last	Title	Label Cat. No.
1	1	1 BLUE: A Year In The Life Of	Incant 594302 (E)
2	2	2 BURRIS WILLIAMS: Live At The Albert	Chrysalis 450623 (E)
3	4	3 WESTLIFE: World Of Our Own	BMG Video 7432102132 (E)
4	3	4 S CLUB 7: S Club Party - Live	Polydor 585303 (E)
5	7	5 SNOOP DOGG: Doggyfied	Revolver Films 8V1713 (E)
6	5	6 ANDREW LLOYD WEBBER: Music Of Andrew Lloyd Webber	Video Collection VCS072 (E)
7	7	7 3 TENORS: Live Around The Song	Video Collection VCS072 (E)
8	6	8 THE SMASHING PUMPKINS: 1993-2000 Greatest Hits Video Collection	MCA/Video 147132 (E)
9	10	9 STEPS: Gold - The Greatest Hits	Jive 5001415 (E)
10	9	10 KYLIE MINOUGE: Live In Sydney	Warner Music Video 50014275233 (E)

COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	1 COME ON OVER	Sheryl Twain	Mercury 170012 (U)
2	2	2 GOLD	Ryan Adams	Lost Highway 127052 (E)
3	3	3 BREATHE	Fath Hill	Warner Bros 242732 (TEN)
4	4	4 UNDER YOUR SPELL	Dominic Kirwan	Rosetta RSC02001 (BMG)
5	5	5 I NEED YOU	LeAnn Rimes	Curb/Landow 87381832 (E)
6	4	6 BLUE HORSE	By Good Things	Network 30282 (E)
7	7	7 DON'T TALK	Alan Jackson	Arista Nashville 0706700282 (BMG)
8	6	8 LIVE LAUGH LOVE	Daniel O'Donnell	Rosetta RSC02 2002 (BMG/UL)
9	8	9 STICK ON LOVE	Arlenes	Lessis VJ01218 (V)
10	10	10 THE WOMAN IN ME	Shania Twain	Mercury 22282 (E)
11	9	11 NEW FAVORITE	Alison Krauss & Union Station	Rounder ROUNO 046 (PROM)
12	10	12 SCARECROW	Lonestar	Capitol 53308 (E)
13	12	13 NIXEEL CREEK	Crysis Nickel	Sugar Hill SHC0390 (PROM)
14	13	14 I'M ALREADY THERE	Lonestar	Grapevine/BMG 7432182132 (BMG/BMG)
15	14	15 WIDE OPEN SPACE	Dixie Chicks	Epic 698442 (TEN)
16	11	16 FAITH & INSPIRATION	Daniel O'Donnell	Rite R23CD 717 (BMG/UL)
17	15	17 LONELY GRILL	Lonestar	Grapevine/BMG 078307322 (BMG/BMG)
18	17	18 IMMIGRANT FLOWER	Siohan Maher Kennedy	Gravity 7432122292 (E)
19	18	19 PULL MY CHAIR	Toby Keith	DreamWorks/Polydor 66032 (E)
20	19	20 FLX	Dixie Chicks	Epic 04951512 (TEN)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	1 SILVER SIDE UP	Nickelback	Roadrunner 1238462 (U)
2	2	2 SUPERCHARGED	Various	UMV/WSM 544632 (E)
3	4	3 TOXICITY	System Of A Down	Columbia 592546 (TEN)
4	3	4 ROCK IN RIO	Iron Maiden	EMI 538363 (E)
5	5	5 THE FINE SOUND OF PROGRESS	Loscpnetes	Visible Noise TORMENT050CD (U)
6	7	6 HYBRID THEORY	Limpin Park	Warner Bros 53047452 (TEN)
7	8	7 WEATHERED	Creed	Epic 5048792 (E)
8	9	8 BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CDVUS207 (E)
9	6	9 SATELLITE	POD	Atlantic 756384752 (TEN)
10	10	10 APPELLE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 03F0 2410 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	1 LETHAL INDUSTRY	Di Tiesto	Nebula VCRTX 103 (E)
2	2	2 TEMPLE OF DREAMS	Futura Bronze	Data DATA 31TR (SMV/TEN)
3	3	3 YOUNG HEARTS	Kings Of Tomorrow	Defected DFECT 48 (SMV/TEN)
4	4	4 REACHOUT	DJ Zinc	True Playaz TP18203 (SMD)
5	5	5 I CAN'T WAIT	Ladies First	Polydor 570701 (U)
6	6	6 IN THE BEGINNING	Reggie Goodie feat. Tasha Baxter	Hit 876 004 (TEN)
7	7	7 SHAKE UR BODY	Shy Fa & Power feat. Di	Positive 1271 171 (E)
8	8	8 MESSAGE IN A BOTTLE	T.Factory	Inferno TFERM4 (GMV/U)
9	9	9 SONIC EMPIRE	Members Of Mayday	Low Spirit Recording DVNT 06XR (U)
10	3	10 GLITTERBALL	FC Kahana	City Rockers ROCKERS 11 (E)
11	8	11 SOMETHING	Lasgo	Positive 1271 169 (E)
12	4	12 FRECKLE	Marc E Clode	Positive 1271 176 (E)
13	5	13 SO BEAUTIFUL	DJ Innocence feat. Alex Charles	Echo EC53Y 1192 (P)
14	10	14 EVERYBODY'S A ROCKSTAR	Tall Paul	Free Duty/Decade DFTEL031 (BMG)
15	15	15 SUPERNATURAL	Slip 'n Slide SLIP1668 (SMD)	
16	7	16 THE GAME	168	Hooj Choos HOJ1117R (U)
17	2	17 I WILL FOLLOW	Uma Mes	Defected DFECT 478 (SMV/TEN)
18	10	18 USE ME	Alex Gopher With Demon Sp Wax	V2 VVS191826 (GMV/P)
19	10	19 REBEL SOUND	Princeton 03 feat. More Fire Crew	Go Beat G054 48 (U)
20	10	20 REBEL SOUND	Janie Anderson	NRK Sound Division NRK036R (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	1 ORIGINAL ATTACK MATERIAL	The Streets	Locked Up 079 Recordings 05742581 (927)0582 (TEN)
2	2	2 COME GET IT - GOT IT - DAVID HOLMES	Various	13 AMP 00L/AMP 001/010 (SMV/TEN)
3	4	3 MEZZANINE	Various	Virgin WBRFL 4 W4BMC (E)
4	3	4 A FUNK ODYSSEY	Jamiroquai	SD 5246691/5404692 (TEN)
5	6	5 SPRING ANNUAL 2002	Various	Ministry Of Sound - M0SCD35 (SMV/TEN)
6	5	6 THE HOUSE COLLECTION 6	Various	Fondesta - FHC EMC 330 (SMV/TEN)
7	7	7 SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR1016UD/CD0016 (GMV/P)
8	8	8 HONEYMOON	Daft Punk	Virgin V 2421 (V) 021 (E)
9	9	9 2 MANY 2'S - AS HEARD ON RADIO SOLIDURO	Various	PIAS Recording - BLACKCD9 (V)
10	8	10 BACK TO NINE - M-J COLE	Various	DMC BACK94 (P)

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COOL CUTS CHART

As featured on Top Fun's Saturday night show on Kiss 100 and Bang! Big City Network

Rank	Artist	Track	Label
1	SOUTHERN SUN	Oakenfield	Perfecto
2	TAKE ME WITH YOU	Tom Middleton	White Label
3	IT JUST WON'T DO	The Deluxe feat. Sam O'Keefe	Underwater
4	DEFINITION OF HOME	Minimal Funk	Junior
5	LOVE WILL SET YOU FREE	(Jambe Myth) Starchasers	Rainin'
6	FREE YOUR MIND	Saphire	Twisted
7	RECKLESS GIRL	Reckless Girl	White
8	SIXTIETH MAN IN JAMAICA	Mint Royale	Faith & Hope
9	GENERATE POWER	Phantom Inc	Stricity Rhythmic
10	SHIFTER TIME MASS	(Taken from his album with mixes from Branco & Scary)	Perfecto
11	MURTO	Beatpushers	Go As U
12	REASON	Ian Van Dahl	No Life
13	BURN UP	Electronica	Azuli
14	WE ARE PPT	Sebastian Leger	Deleted
15	LOVE IS GONNA SAVE THE DAY	Georgie Porgie	Music Plant
16	BREAKING RULES	Terminatorhead	Kilowatt
17	LOOKY THING	Stargazer	Jukebox In The Sky
18	MONEY TIME	Vicious Circle	Anodyne
19	GOOT ME	Burning Peachy	Cubik
20	NEXT MILE	Virgin Susie	Jugular

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URBAN TOP 20

Rank	Artist	Track	Label
1	NO MORE DRAMA	Mary J. Blige	MCA
2	ROCK THE BOMBS	Blackground	Blackground
3	THE FUTURE	The Future Disciple	Back Beat UK
4	WHAT'S LOVIN' YOU	Joe	East West
5	GOOTS (OH MY)	Heaven	Gold Mind/Enduro
6	AIN'T IT FUNNY	Jamillee Lopez feat. Ja Rule	Columbia
7	FRIGIDE	Koolhaas	Arista
8	GOOT ME	Model Re. feat. Erik Sermon	JRCA
9	FULL MOUTH	(LP Sampler) Brandon	Affinity
10	WHAT ABOUT US	Brandy	Affinity
11	FRIGIDE	Achard	Murder Inc
12	REIN AUNT (I WANNA BE WITH YOU) MESS...	Arina	Jive
13	YOU GETS NO LOVE	Faith Evans	Bad Boy
14	ALL HALL	Timbaland & Magoo feat. Twista	Virgin
15	TURN	Usher	LaFace/Arista
16	SKIN	Ella Jena	Urbanstar
17	SLOW DOWN	Venus Tribe	Baby Angel
18	PASS THE COURTESY	Beats Rhymes feat. P Diddy	JRCA
19	NOT DYAL	Calvin Heat	General Levy
20	SATURDAY	(OOOH OOH)	Ludacris

CLUB CHART TOP 40

Rank	Artist	Track	Label
1	EVERYDAY 2002	Alex Gold vs Agnelli & Nelson	Xtravaganza
2	YOU MAKE ME GO OOH	Kristine Blond	WEA
3	DEVOTION	The Mystery	Xtravaganza
4	DREAM	Love Willness	Data
5	PROMISES Bump & Flex		ifrr
6	MY CULTURE	I Got Lez feat. Mazi Jazz & Robbie Williams	Palm Pictures
7	IFEE	SO FINE KMC feat. Dhany	Incentive
8	TRYPH	FROM THE FLAME Sinead O'Connor	Develotion
9	HUNGRY	Kushnee	Moksha/Arista
10	FREAK LIKE ME	Sugababes	Island
11	MUSIC MAKES ME HAPPY	Tommy D Zox	Distinctive
12	CLEAR BLUE WATER	Ocean Lab feat. Justine Suissa	Cotetulle
13	TURN THE TIDE	Syver	Pepper
14	SHAKE IT BABY	Dog presents The Hydraulic Dogs	Direction
15	SHIFTER TIME	Mass feat. MC Chickaboo	Perfecto
16	TAKE ME AWAY	INTO THE NIGHT 4 Strings	Nebula/Island
17	BE COOL	Paffenford	Substance
18	LAZY X-Press 2		Skin
19	STRONGER	Full Strength	White label
20	EXPLORATION	OF SPACE Cosmic Gate	Data
21	I LOVE YOU BABY/OH PRETTY BABY	IRS vs JPY	White label
22	DREAMING	Aurora	EMI
23	MY PEOPLE	Missy 'Misdemeanor' Elliott	Elektra
24	FEEL	STEREO Dino Lenzi	Incentive
25	LETHAL	INDUSTRY DJ Tiesto	Virgin
26	FREEK!	George Michael	Polydor
27	WHY	Agent Sumo	Virgin
28	TRANZ STATE	OF MIND Push	Inferno
29	ONE STEP TOO FAR	Faithless feat. Dido	Cheeky/Arista
30	IN THE BEGINNING	Roger Goodie	Trif
31	LOVE'S GONNA SAVE THE DAY	Georgie Porgie	Magic Plant
32	LIKE A CAT	CRW feat. Veronica	BXR UK
33	I WANT YOU	FIRE	Disco/Wax/Edel
34	TEMPLE OF DREAMS	Future Breeze	Data
35	WARP	16th Element	Data
36	TAKE MY TIME	Chace	White label
37	SHAKE UP	BOOTY SHY Fx	Passiva
38	KISS KISS	Holly Valance	London
39	ROCK DIOX	Angry Mexican Djs	Palm Pictures
40	THE FUTURE	The Future Disciple	Kickin

CLUB CHART BREAKERS

Rank	Artist	Track	Label
1	AT NIGHT	Shakedown	Deleted
2	ESCAPE	Enrique Iglesias	Intercepto
3	DEEP SEA	Aquanuts	Data
4	LOVING THE MUSIC	Harley & Muscle feat. Gerideau	Slip 'n' Slide
5	LOVING THE ALIEN	Scumfrog vs Bowie	Passiva
6	THE LOVE I HAVE FOR YOU	Dina Vass	Go Beat
7	WE ARE ALL MADE OF STARS	Moby	Mute
8	IRIE DJ LUCK & MC Neat		Island
9	ONE STEP CLOSER	S Club Juniors	Polydor
10	SHED MY SKIN	D'Note	Channel 4

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixers), Urban, Pop and Cool Cuts charts can be obtained from www.donmusic.com. To receive the club charts in full by fax contact Emma Pierce-Jonah on tel: (020) 7579 4170

CHART COMMENTARY

by ALAN JONES

A number bug Club Chart hit in July 1999, when it was unable to find its way past Mioko's Sing It Back, Agnelli & Nelson's Everyday – then provisionally entitled Every Day, Every Moment. Every Time on promo and now chronologically adjusted to Everyday 2002 – makes no mistake the second time around. In a top three that move up in convoy, it goes ahead 5-1 while Kristine Blond's You Make Me Go Ooh and Mystery's Devotion move 6-2 and 7-3 respectively. The Agnelli & Nelson track anthem now also credits Alex Gold, boss of their record company Xtravaganza, for his extra production work. It ramps up on the Club Chart with a 16% margin, though one-week reigns are the norm here, and it is unlikely to buck the trend, despite its handsome lead... On the Pop Chart, Holly Valance's Kiss Kiss is lip-to-lip with Sugababes' Freak Like Me. In a case like this, when both records have the same amount of points, it is the one with more DJ supporters which gets the nod – and as they are tied here, too, it is the record making the biggest move, hence it is the Sugababes who take the prize, with their remake of Richard X-produced Gary Numan/Adina Howard bootleg. It is their first single for Island since departing from London Records last year, and is shaping up to be a big hit. Meanwhile, the highest new entry is One Step Closer from S Club 7's 'mini-me's', S Club Junior. The one to watch here, however, is probably DJ, the introductory single by former Steps stars H & Claire. Powered by a bassline which sounds like it was lifted from a Giorgio Moroder classic, it debuts at number 12 and is clearly heading much higher... No more drama on the Urban Chart, where Mary J Blige takes the title again, well ahead of the late Aaliyah, whose Rock The Boat improves 4-2. In a diva-driven chart, all but three of the top 12 records are female-led, including the highest new entry, the D-Flax double-sided single featuring Shy Ama on This I Promise You and Julie Ann Evans on Dreams. It is part of a female-fronted album put together by Nineties chartmakers D-Influence.

POP TOP 20

Rank	Artist	Track	Label
1	FREAK LIKE ME	Sugababes	Island
2	KISS KISS	Holly Valance	London
3	DREAMING	Aurora	EMI
4	TAKE IT EASY	3SL	Epic
5	EVERYDAY 2002	Alex Gold vs Agnelli & Nelson	Xtravaganza
6	BACK WHEN	Alistair	Island
7	NO MORE DRAMA	Mary J Blige	MCA/Universal
8	ONE STEP CLOSER	S Club Juniors	Polydor
9	YOU MAKE ME GO OOH	Kristine Blond	WEA
10	HUNGRY	Kushnee	Moksha/Arista
11	MY CULTURE	I Got Lez feat. Mazi Jazz & Robbie Williams	Palm Pictures
12	DEVOTION	The Mystery	Xtravaganza
13	IFEE	SO FINE KMC feat. Dhany	Incentive
14	EXPLORATION	OF SPACE Cosmic Gate	Data
15	TURN THE TIDE	Syver	Pepper
16	SHAKE UP	BOOTY SHY Fx	Passiva
17	LAZY X-Press 2		Skin
18	I'M NOT A GIRL, NOT YET A WOMAN	Britney Spears	Jive
19	WHERE'S MY... (FEAT. LIL' MO)	Adam F Presents EMI	EMI
20	CLEAR BLUE WATER	Ocean Lab feat. Justine Suissa	Cotetulle

Music Week will be taking an in-depth look at the fresh & funky world of hip hop

hip hop

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Please contact Gavin Saffer on 020 7579 4144 or email gavin@musicweek.com

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music control		New Entry		Peak Pos		Weeks on Chart		Sales	
Pos	Title	Artist	Label	Pos	Label	1	2	3	4
1	FLY BY II	Blue	Innocent 2355	+5	75.81	+3			
2	FLOWERS IN THE WINDOW	Travis	Independiente	1803	-4	72.72	-13		
3	WHENEVER WHEREVER	Shakira	Epica	2466	-5	63.66	-5		
4	SHOULD'A WOULD'A COULDA	Beverly Knight	Parlophone/Rhythm Series	1693	-3	60.67	+10		
5	HOW YOU REMIND ME	Nickelback	Roadrunner	1660	-5	59.97	n/c		
6	ONE DAY IN YOUR LIFE	Anastacia	Epica	1677	-4	55.71	+42		
7	SOMETHING	Lasgo	Positiva	1621	-1	52.89	-14		
8	AIN'T IT FUNNY (REMIX)	Jennifer Lopez feat. Ja Rule	Epica	1151	+6	51.37	-3		
9	SHAKE UR BODY	Shy FX & T-Power feat. Di	Positiva	1194	-2	49.47	+1		
10	4 MY PEOPLE	Missy Elliott	Elektra/East West	998	+14	47.88	+8		
11	IN YOUR EYES	Kylie Minogue	Parlophone	1943	-23	47.87	-25		
12	WOUND IMPRESSION	Natalie Imbruglia	RCA	1628	-8	47.79	-24		
13	FREAK LIKE ME	Sugababes	Universal Island	1224	+33	45.95	+36		
14	UNCHAINED MELODY	Gareth Gates	S 1657	+1	43.45	-8			
15	ONE STEP TOO FAR	Faithless feat. Dido	Cheeky/Arista	1119	+22	42.45	+31		
16	ALWAYS ON TIME	Ja Rule feat. Ashanti Douglas	Def Jam/Mercury	754	-14	41.73	-14		

BIGGEST INCREASE IN AUDIENCE
HIGHEST TOP 50 CLIMBER

17	DREAMING	Aurora	EMI	1081	+27	41.30	+71
18	MY CULTURE	J Giant Logo	Palm Pictures	757	+11	39.17	+15
19	LOVE FOLOSOPHY	Jamiroquai	S2	1298	-16	38.55	-15
20	POINT OF VIEW	D8 Boulevard	Illustrator/Epica	1428	-8	38.48	-49
21	U-TURN	Usher	LaFace/Arista	582	+36	37.95	+64
22	GET THE PARTY STARTED	Pink	LaFace/Arista	1263	-31	36.46	-10
23	INSATIABLE	Darren Hayes	Columbia	1166	+17	35.97	-28
24	BEAUTIFUL	Matt Darcy feat. Marcella Woods	Incentive	568	+42	35.71	+26
25	A WOMAN'S WORTH	Alicia Keys	J 1063	-1	34.44	-2	
26	SOAK UP THE SUN	Sheryl Crow	A&M/Polydor	783	-6	34.27	-2
27	LAZY	X-Press 2 feat. David Byrne	Skint	450	+42	33.00	+43

BIGGEST INCREASE IN PLAYS

28	GIRLFRIEND	'N Sync feat. Nelly	Jive	529	+88	32.50	+47
29	WORLD OF OUR OWN	Westlife	S 1308	-13	29.90	-9	
30	I CAN'T WAIT	Ladys First	Polydor	851	+19	28.82	-11
31	THE HINDU TIMES	Oasis	Big Brother	677	-4	28.81	+15
32	EVERGREEN	Will Young	S 1267	-21	28.25	-42	
33	I'M NOT A GIRL, NOT YET A WOMAN	Britney Spears	Jive	892	+76	27.82	+31
34	VEGAS TWO TIMES	Stereophonics	V2	221	+26	25.56	+64
35	HERO	Enrique Iglesias	Interscope/Polydor	1123	-29	24.24	-19
36	HEY BABY	No Doubt	Interscope/Polydor	938	-13	24.09	-7

BIGGEST INCREASE IN AUDIENCE

37	SILENT SIGH	Baddy Drawn Boy	Twisted Nerve/UK Recordings	158	+81	23.85	+71
38	ORIGINAL SIN	Elton John	Rocket/Mercury	358	+43	23.73	+19
39	ME JULIE	Ali G & Shaggy	Island/Uni-Island	700	-18	23.14	-30
40	WE ARE ALL MADE OF STARS	Moby	Mute	242	+52	22.99	+54
41	NEW DAY HAS COME	Celine Dion	Epica	821	-2	22.52	-21
42	HUNGRY	Kosheen	Moksha/Arista	569	+13	21.15	+1
43	MORE THAN A WOMAN	Aaliyah	Blackground/Virgin	644	-8	20.72	-10
44	FREEK!	George Michael	Polydor	303	-41	19.90	-85
45	ADDICTED TO BASS	Puretone	Gusto	655	-42	19.90	-73
46	NOW THAT YOU LOVE ME	The Alce Band	Instant Karma	173	-9	19.27	-14
47	HANDBAGS AND GLADRAGS	Stereophonics	V2	833	-4	19.26	+17
48	GETTA GET THRU THIS	Daniel Bedingfield	Relentless/DND	619	n/c	19.05	+7
49	WHAT ABOUT US	Brandy	Atlantic/East West	513	-18	18.20	-37
50	FALLIN'	Alicia Keys	J 526	+14	17.49	+42	

© Music Control UK. Chart shows tracks heading greatest increase in plays. **Audience Increase:** + Audience Increase 50% or more. **Music Control UK** compiles the chart based on 100 airplay stations. **Top 10 Most Added:** + New entries. **Top 10 Pre-Release:** + New entries. **Top 10 Growers:** + Greatest increase in audience. **Top 10 Most Added:** + New entries. **Top 10 Pre-Release:** + New entries. **Top 10 Growers:** + Greatest increase in audience.

TOP 10 GROWERS		TOP 10 MOST ADDED		TOP 10 PRE-RELEASE	
Pos	Title (Label)	Pos	Title (Label)	Pos	Title (Label)
1	I'M NOT A GIRL, NOT YET A WOMAN	1	AT NIGHT SHAKEDOWN (Defected)	1	FREAK LIKE ME
2	FREAK LIKE ME	2	I'M NOT A GIRL, NOT YET A WOMAN	2	ONE STEP TOO FAR
3	KISS KISS HOLLY WOODANCE	3	HUNGRY	3	MY CULTURE
4	GIRLFRIEND	4	KISS KISS HOLLY WOODANCE	4	U-TURN
5	DREAMING	5	IT'S GONNA DOWNDOWN	5	BEAUTIFUL
6	TOMORROW NEVER COMES	6	MAKE IT GOOD II	6	LAZY
7	ONE STEP TOO FAR	7	I WILL TALK AND HOLLYWOOD WILL	7	GIRLFRIEND
8	BEAUTIFUL	8	IT'S GONNA DOWNDOWN	8	THE HINDU TIMES
9	INSATIABLE	9	JUST A LITTLE LATE II	9	WE ARE ALL MADE OF STARS
10	U-TURN	10	DON'T LET ME GET MY KISS	10	HUNGRY

RADIO ONE

Pos	Title (Label)	Artist	Label	Pos	Title (Label)	Artist	Label
1	AIN'T IT FUNNY...	Jennifer Lopez feat. Ja Rule	Epica	23	TANTED LOVE	Moby	Mute
2	LAZY X-Press 2 feat. David Byrne	Skint	450	24	TIL THE END	Westlife	S 1308
3	SHAKE UR BODY	Shy FX & T-Power feat. Di	Positiva	25	LET'S PLAY THIS...	The Streets	Island
4	SILENT SIGH	Baddy Drawn Boy	Twisted Nerve	26	THERE GOES THE FEAR	Doves	Island
5	4 MY PEOPLE	Missy Elliott	Elektra	27	NO MORE DRAMA	Mary J Blige	Arista
6	U-TURN	Usher	LaFace	28	POINT OF VIEW	Reaper	Island
7	HOW YOU REMIND ME	Nickelback	Roadrunner	29	IN THE BEGINNING...	Boyz n the Bay	Island
8	VEGAS TWO TIMES	Stereophonics	V2	30	ROCK THE BOAT	Aaliyah	LaFace
9	FLY BY II	Blue	Innocent				
10	GIRLFRIEND	'N Sync feat. Nelly	Jive				
11	HOW YOU REMIND ME	Nickelback	Roadrunner				
12	MY CULTURE	J Giant Logo	Palm Pictures				
13	FLOWERS IN THE WINDOW	Travis	Independiente				
14	BEAUTIFUL	Matt Darcy feat. Marcella Woods	Incentive				
15	WE ARE ALL MADE OF STARS	Alicia Keys	J 1063				
16	SHOULD...	Beverly Knight	Parlophone				
17	FREAK LIKE ME	Sugababes	Universal Island				
18	SOMETHING	Lasgo	Positiva				
19	HUNGRY	Kosheen	Moksha/Arista				
20	THE HINDU TIMES	Oasis	Big Brother				
21	ONE STEP TOO FAR	Faithless feat. Dido	Cheeky/Arista				
22	I CAN'T WAIT	Ladys First	Polydor				
23	LOVE FOLOSOPHY	Jamiroquai	S2				
24	A WOMAN'S WORTH	Alicia Keys	J 1063				
25	TANTED LOVE	Moby	Mute				
26	TIL THE END	Westlife	S 1308				
27	LET'S PLAY THIS...	The Streets	Island				
28	THERE GOES THE FEAR	Doves	Island				
29	NO MORE DRAMA	Mary J Blige	Arista				
30	POINT OF VIEW	Reaper	Island				
31	IN THE BEGINNING...	Boyz n the Bay	Island				
32	ROCK THE BOAT	Aaliyah	LaFace				

© Music Control UK. Chart shows tracks heading greatest increase in plays. **Audience Increase:** + Audience Increase 50% or more.

ILR

Pos	Title (Label)	Artist	Label	Pos	Title (Label)	Artist	Label
1	WHENEVER WHEREVER	Shakira	Epica	4313	2377	2252	
2	FLY BY II	Blue	Innocent	4919	2072	2189	
3	IN YOUR EYES	Kylie Minogue	Parlophone	4406	2246	1834	
4	FLOWERS IN THE WINDOW	Travis	Independiente	4022	1726	1655	
5	SHOULD...	Beverly Knight	Parlophone	3891	1558	1579	
6	ONE DAY IN YOUR LIFE	Anastacia	Epica	3227	1467	1538	
7	SOMETHING	Lasgo	Positiva	2478	1513	1519	
8	UNCHAINED MELODY	Gareth Gates	S 2760	1452	1482	1477	
9	WOUND IMPRESSION	Natalie Imbruglia	RCA	3616	1523	1472	
10	HOW YOU REMIND ME	Nickelback	Roadrunner	2634	1555	1449	
11	POINT OF VIEW	Reaper	Island	2630	1545	1349	
12	LOVE FOLOSOPHY	Jamiroquai	S2	2683	1525	1266	
13	GET THE PARTY STARTED	Pink	LaFace	2833	1556	1245	
14	WORLD OF OUR OWN	Westlife	S 1308	2478	1370	1229	
15	EVERGREEN	Will Young	S 1267	2822	1410	1160	
16	SHAKE UR BODY	Shy FX & T-Power feat. Di	Positiva	2657	1041	1072	
17	FREAK LIKE ME	Sugababes	Universal Island	2663	797	1025	
18	INSATIABLE	Darren Hayes	Columbia	2085	870	1015	
19	HERO	Enrique Iglesias	Interscope/Polydor	2121	1326	1227	
20	DREAMING	Aurora	EMI	1926	820	1027	
21	ONE STEP TOO FAR	Faithless feat. Dido	Cheeky/Arista	2750	839	1021	
22	AIN'T IT FUNNY...	Jennifer Lopez feat. Ja Rule	Epica	2752	834	1017	
23	A WOMAN'S WORTH	Alicia Keys	J 1063	2742	775	966	
24	MY PEOPLE	Missy Elliott	Elektra	1763	800	897	
25	HEY BABY	No Doubt	Interscope/Polydor	1304	953	879	
26	FREEK!	George Michael	Polydor	1126	1118	807	
27	I CAN'T WAIT	Ladys First	Polydor	1521	954	801	
28	HANDBAGS AND GLADRAGS	Stereophonics	V2	1415	838	800	
29	I'M NOT A GIRL, NOT YET A WOMAN	Britney Spears	Jive	1300	351	734	
30	NEW DAY HAS COME	Celine Dion	Epica	1200	716	715	

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Universal manufacturing and logistics office in Blackburn: being sold to Disctronics



EMI's CD pressing plant in Swindon: shutting after 17 years of activity

A PRESSING ISSUE: THE FUTURE OF MANUFACTURING

EMI and UMI's decisions to pull out of manufacturing in the UK have brought the majors' involvement in the sector to an end. What remains is a changing sector in which emerging players will fight it out, forging new roles in the process. George Cole reports

Just when it was hard to imagine things getting any tougher for the manufacturing sector, along comes the news that not one, but two major record companies – EMI and Universal – are withdrawing from the business of pressing CDs in the UK.

The reason for these latest moves seems simple. As Disctronics general manager innovation and technology Graham Sharpless says, "Music companies are facing challenges in keeping costs down and having to consider their strategic direction – is it CD, SACD, the internet or manufacturing?"

An EMI spokesperson says the proposed closure of its Swindon plant is part of the EMI Group's strategy to reduce costs and improve efficiency. "We don't need two plants in Europe," she says. "It's an opportunity to significantly improve our manufacturing operations."

EMI's move is also about reducing costs, but there is a more radical agenda behind its strategy. UMI vice president, manufacturing and logistics Cor van Dijk says, "CD technology is very well established and stable, and supply can be safely entrusted to third-party suppliers."

A UMI spokesman elaborates. "The situation is unlike 20 years ago, when CD was first launched," he says. "Today, there are plenty of CD manufacturing plants in the world, so there's not a monopoly on production. We believe we can trust third parties to produce on time the volumes we want at a price we want."

It is no surprise to find that UMI's deal with Disctronics includes a long-term supply agreement. Sharpless agrees that it makes sense for music companies to outsource their CD production. "In the early days, music companies had to have their own replication facilities, but today there's less need," he says. "We can provide a service throughout the year and not just at peak seasons. Independents have shown we can do as well as, if not better, than in-house operations."

Cynics might suggest that it is in Sharpless' interests to say that. But others support his assessment. "Some of the music companies have decided they want to sell their CD manufacturing operations and focus on their core business, which is

finding and nurturing talent, creating music and selling it," says co-managing director of research organisation Understanding And Solutions Sarah Carroll. "There's enough capacity out there to make outsourcing a viable solution."

Executive vice president of Technicolor Home Entertainment Peter David also sees the logic behind this move.

"As with any other industry, music companies must stay competitive," he says. "The move by many of them to restructure their business to compete more effectively in the current music market is no different."

The decisions by EMI and UMI to jettison their UK-based CD replication businesses also seem to be supported by market

statistics. The IPI says the number of CD plants worldwide grew from 660 at the end of 1999 to 700 at the end of 2000. Michael Boreham, a research consultant at Understanding And Solutions, says there is considerable over-capacity in the UK market. "There are some increasingly competitive price deals out there and it's cheaper to outsource than to have your own production facility," he says.

Understanding And Solutions says it is the downturn in the CD-Rom market which has led to this over-capacity. Sharpless agrees

that CD-Rom sales are declining.

"It's due to several factors," he says. "The problem with the dotcoms and ISPs has meant that there are fewer cover-mounted discs. PC sales are down and

more and more people are downloading software from the internet rather than buying it on a PC. I'm not talking about programs like Microsoft Office, but software that is seven or eight megabytes

'Manufacturers are going to have to provide more than just discs and a lot of smaller players will go by the wayside' – Sarah Carroll, Understanding And Solutions

and can be easily downloaded, even with a telephone modem. DVD-Rom is not building up yet and DVD-Video has not quite

►p26



Sonopress plant: looking to be one of the biggest UK manufacturers in five years

EMI, then UMI, announce plant closures

EMI set in motion what would be a dramatic month for CD manufacturing when it announced to its 192 staff on Friday March 8 that it was proposing to close its Swindon plant and move CD production from the UK to EMI's plant in Uden, in the Netherlands.

The decision, which is subject to a 90-day consultation with staff — due to end in mid-June — will bring down the curtain on a facility which has operated in Swindon for the past 17 years, first producing video discs before adapting to take on the pressing of compact discs in 1986.

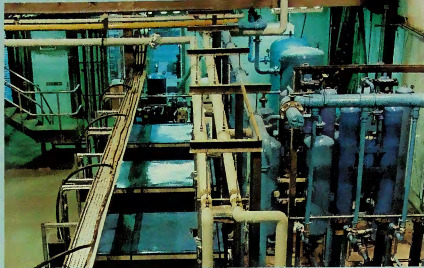
The move also ends 71 years of history, with EMI retaining a manufacturing operation in the UK ever since the company first came into being in 1931.

Although small UK-based CD plants have either been sold or closed, the decision by EMI represents the first closure of a major record company's CD pressing plant.

The bombshell was followed, exactly 20 days later, the day before Good Friday — at 4pm on Thursday March 28 — when Universal Music International announced to staff at its Blackburn CD manufacturing operation that, subject to certain conditions, it was selling the facility to the independent CD and DVD replicator Discronics on May 1.

The Blackburn plant, which employs approximately 320 people, produced more than 105m CDs last year. The plant was opened in 1980 by Phillips to produce Laser Discs and since then has moved on to CD and DVD production. It has had a succession of owners including Philips Dupont Optical, PolyGram, Seagram and Vivendi Universal.

According to UMI, no redundancies are expected as a result of the deal, with all staff retaining their jobs under the new management of Discronics,



offset the reduction in CD-Rom replication."

The result is too many CD plants chasing too little business, says Borsham. "We estimate that in 2001 the UK CD

manufacturing industry was working at about 63% utilisation of its installed capacity,

when an ideal figure is more like 70-75%," he explains. "We forecast that this figure will fall to 55-58% in 2002."

Replicators are thus being hit by a triple whammy of over-capacity, declining prices and the need to invest in new technology for formats such as DVD and SACD. Little wonder, then, that consolidation and closure is the name of the game in this sector.

Last February, Thomson Multimedia and Matsushita signed a memorandum of understanding that will see Technicolor (part of Thomson) acquire Panasonic Disc Services Corporation (a subsidiary of Matsushita). PDSC offers CD and DVD manufacturing and distribution services and operates in six locations in the US, Mexico and Europe. Its business includes producing DVDs for games companies and several Hollywood studios such as Universal and Paramount.

The move will see Matsushita pull out of the disc-pressing business almost entirely,

retaining only a facility in Torrance, California, which makes discs for a games software customer. Matsushita says the reason it is selling PDSC is that the

company was originally set-up to accelerate market acceptance of DVD and, now that DVD has become so successful, it has achieved its initial objective in establishing the format.

The question remains whether other music companies will follow UMI's lead and sell their CD replication businesses. EMI stresses that it will retain a presence in the sector.

Carroll cannot see companies such as Sony and BMG pulling out of CD and DVD replication, although she thinks they may scale back their activities according to business needs and demands. Even UMI is still in the CD pressing business, despite the Blackburn sale — as Hanover plant will continue to produce discs for the rest of UMI's regions (except North America). This begs the question whether music companies consider the UK to be in an inconvenient location for manufacturing CDs. It would be easy to assume, perhaps, that factors such as higher costs or the UK's position outside the Eurozone have

influenced EMI and Universal's decisions.

But, says a UMI spokesperson, "There's absolutely no suggestion that Britain is not a good place for manufacturing. We've also sold our CD plant in France to Cinram, and the UK and France are the two places where CD sales increased last year."

Carroll points out that companies with multi-site, multi-regional CD-pressing businesses are bound to rationalise operations and that EMI's Swindon plant was not in the third party business. Anthony Daly, business development manager, audio, at Seropress says, "It is a natural step to centralise replication in the biggest EMI plant on mainland Europe."

Indeed, the UK is still an important place for manufacturing, says Carroll. "You still need some form of local manufacturing base," she says. "Singles, for example, need a fast turnaround time — and the UK is one of the biggest DVD markets. There's also the fact that many retailers want just-in-time delivery to reduce stocks."

Discronics CEO David Mackie is optimistic about the future. "It's our intention to increase CD and DVD capacity

to meet the demands of an expanding European market," he says.

Technicolor is also bullish about its prospects. "We anticipate growth throughout the optical medium from CD and DVD to new emerging formats," says David.

In spite of such projections, Understanding And Solutions forecasts harder times for UK replicators and anticipates a fall in the UK pre-recorded disc market (CD, DVD-Video and DVD-Rom) from a peak of 758m units in 2000, to 679m last year and 650m this year (see graph). But manufacturers have a lot of faith that new formats such as SACD and DVD-Audio can sustain business over the next few years. "Investment in these formats and educating labels of their potential as new markets is going to sustain growth for manufacturing over the next five years," says Daly.

However, Carroll says that while DVD is going from strength to strength in the UK market, there is room for caution. "Lots of studio contracts are being won, but then they are struggling," she says.

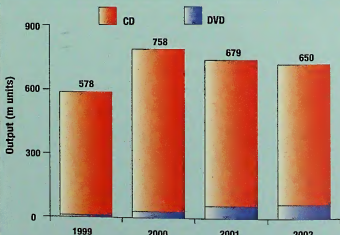
"In the early days, music companies had to have their own replication facilities, but today there's less need. We can provide a service throughout the year... independents have shown we can do as well as, if not better than, in-house operations"

— Graham Sharpless, Discronics

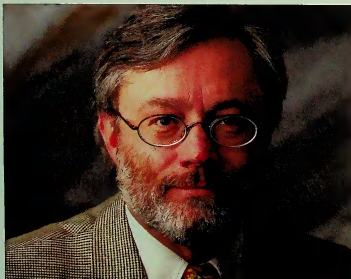
manufacturers have invested in the technology and, while those that have large studio contracts are doing well, those without them are struggling," she says. > p28

"Today, there are plenty of CD manufacturing plants in the world, so there's not a monopoly on production. We believe we can trust third parties to produce on time the volumes we want at a price we want" — UMI

TOTAL PRE-RECORDED DISC OUTPUT IN THE UK



*Includes CD-Audio, CD-Rom, DVD-Video and DVD-Rom. Source: Understanding And Solutions



Mackie: intends to increase Discronics' CD and DVD capacity to meet European demands



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Sonopress: aiming to diversify from CD production into music distribution and online services

"There's not a strong DVD independent sector. SACD and DVD-Audio could be successful product lines, but while there's discord in this sector, consumers will hold back from buying the product."

On a more positive note, both music companies and CD replicators do not expect the rise of online music to have a significant impact on their businesses in the short term

(although the downloading of illegal MP3 files and the growth of CD burning has undoubtedly hit CD sales and thus

production).

UMI says the decision to sell its Blackburn plant was not a case of pre-empting future online growth. "If you look at discs, the market can only increase, for example, with DVD," says a spokesperson.

"We don't need two plants in Europe. [The closure] is an opportunity to significantly improve our manufacturing operations" — EMI

"The demand for physical media will increase rather than decrease. Online will grow, but it's a much longer-term proposition."

David agrees, "Packaged media is and will continue to be a strong component of home entertainment sales," he says. "The growth

of online delivery will not replace physical media entirely, but will serve to augment packaged media just as cable and PPV (pay-per-view) augments video and DVD." Creating an online business takes time, with issues such as copy protection, digital rights management, online payment systems and "Online services won't have a tremendous impact on sales of physical media over the next three or four years," says Carroll.

Sharpless merely notes, "The trouble with the internet is that nobody is making any money out of it."

indeed, not everyone is getting out of the business. Besides the massive expansion which its Blackburn acquisition represents for Discronics — almost doubling its capacity to 240m units per year — MCS Manufacturing is due to open the doors to a new optical disk facility in Ystradgynlais, near Swansea, this Wednesday (April 10), with first minister for Wales Rhodri Morgan conducting the opening ceremony.

The company, headed by managing Director Claude Suppiah, aims to focus on a main activity of providing "a total solution in CD and DVD replication".

Nevertheless, replicators face major challenges in the coming years. Increased competition from overseas plants is one issue, says Daly. "The biggest challenge is coming from new plants with European funding trying to buy market share by offering unrealistically cheap prices, due to lower overheads," he explains. "It will inevitably affect the ability of record labels to do deals with good, established manufacturers who need to invest in new markets to help and sustain record labels in the UK."

For David, the major challenge remains,

simply. "Anticipating customer needs and forecasting demand."

Carroll believes an even bigger challenge for CD replicators will be in coping with their changing role. "Music companies are looking for front-end value-added services and are also looking to outsource distribution and logistics, such as managing inventory and doing invoices," she suggests. "Manufacturers are going to have

provide more than just discs and a lot of smaller players will go by the wayside."

Replicators agree that their role will change. "Plants such as ours will not only supply manufacturing, but also distribution and online services as well," says Daly. "This would seem to be the only means of survival, as investment in new formats and additional value-added services will provide the key to success for both manufacturer and label alike."

Trying to imagine what the UK's CD manufacturing landscape will look like in five years' time is a particularly intriguing task right now. According to IPI, there are currently 21 registered CD plants in the UK and the betting money would be on that this figure falling as replicators merge operations or simply close down. "Realistically, I think you'll be left with a few major plants," says Daly.

Boreham, in turn, sees the industry polarising, with large-scale players at one end and smaller players focusing on DVD rather than CD. In the near future, the UK's CD manufacturing sector could look like today's grocery sector, says Sharpless.

"Now, you've got a handful of major supermarkets and corner shops," he says. "It is hard to find medium-sized independent supermarket chains. We'll see more mergers because, to survive in the big world, you need to be big."

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Focus on DVD: Europe 2002 conference

by Tim Frost

Despite the blanket coverage that DVD gets in the media, this is a market that is a mere four years old – nowhere near enough time to establish mature working practices, fully mature tool sets or even stability in the core markets. The DVD Europe 2002 conference and exhibition, which is being staged by *IFW* sister *Little One To One* at London's Business Design Centre (BDC) on May 29-30, is designed to explore and explain how the business of DVD in Europe is progressing, and which factors are having the greatest impact now and into the future.

DVD Europe 2002 will look at the way existing business, markets and technologies are affecting the development of DVD as we know it, and the new challenges as we go beyond DVD-Video.

The whole DVD picture will be covered in two streams of sessions, which join together for key presentations. One stream is predominantly business-orientated and the second deals more closely with the practical issues of producing DVD for mainstream DVD-Video, education, the Web, corporate and for audio.

Looking closely at developing markets, DVD Europe 2002 will examine how alliances can help the creation, production and financing of successful DVD titles, investigate training and hiring in the DVD industry, the developing adult market and how broadcasters are leveraging DVD as a successful sales channel.

There are dramatic changes in the DVD market, heralded by the roll-out of lower cost record-once DVD, re-writable DVD – as a potential replacement for VHS for home recording – and the impact of DVD-Audio and SACD on the music market.

These will all be explored during the two-day event.

"This year's London DVD event integrates conference streams, demonstrations and masterclasses into one cohesive, informative and – most of all – enjoyable, two-day information and networking event," comments DVD Europe 2002 chairman Jean-Luc Renaud. "You will be updated on what is happening in DVD-Video and discover the impact that new markets and the new music and recordable formats are going to have."

With the huge growth of music DVD-Audio and the emergence of DVD-Audio and SACD, the interest in transferring music to the new formats has been astonishing. The common key to working with music on all these new formats is Multichannel and so the birth of The Multichannel Forum, a one-day conference, follows immediately after DVD Europe (May 31, also at the BDC). The day is dedicated to an examination of how the multi-channel music market is developing, how large a business it has already become and how quickly DVD-Audio and SACD will develop. Having set the stage, the purpose of the rest of the day is to explore what content owners, artists, record labels, studios and post-production houses need to do to capture and develop this business. "The professional audio industry hasn't had a new business opportunity like this for 20 years," says Zoran Schoepe, Multichannel Forum chairman. "But there is still too much misinformation surrounding multi-channel music issues. Attendees to the Forum will gain a valuable tactical advantage."

● *Tim Frost* is editor of *One To One*. A version of this article ran in *One To One's* April issue.



DVD Europe 2001

DVD EUROPE 2002 SPEAKERS

Andrea Borgio, Dolby; Bernard Prétel, consultant, French Ministry of Education; Bob Auger, consultant; Charles Van Hom, president, JIMA, Chfs Holebone, Harrison by GLW; Dana Parker, DVD Diva; David Walstra, manager, Sony Europe; Jean-Paul Comin, head of France television distribution; John Watkinson; Mark Pålsvaart, DVD video developer; Philips; Mark Saxe, DVD, BBC Worldwide; Metropolis Super Furry Animals project DVD team including Matt Lawrence, chief engineer and Mike Gillespie, creative director; Mike Evangelist, senior product manager/DVD, Apple Computer; Ralph LaBarge, managing director, Alpha DVD; Samantha Davis, CEO, Digital Playground; San Fu Malta, Fuworks; Steve Orzdel, managing director, Midas Productions; Super Furry Animals (TBA); Viggo Holm Jensen, DVD producer, Denmark Radio; speakers from Pioneer, Private, Sony/Philips, European Commission.

SESSION TOPICS AND WORKSHOPS
 DVD Progress report: When will broadcasters fall in love with DVD?; Creating your DVDs, by Apple; Investment alliances and partnerships; Backing European DVD production and distribution; The Adult Market, lessons for the whole

DVD Industry: Producing DVD for the corporate sector; Screening of new DVD-Video screenings and pro-active audio demonstrations; DVD Recording, Broadening DVD's appeal; DVD Audio & SACD, Everything you wanted to know but were afraid to ask; Tools to marry Web and DVD; Training and hiring for DVD production; DVD for Education; DVD Extras: An endangered species?; Piracy, counterfeits and copying, how to fight back; The new DVD directions.

MULTICHANNEL FORUM SESSION TOPICS
 The Reality of DVD/SACD for music including: Why multichannel music will succeed, the sales story so far, and attitudes and outlooks. Gearing up for multichannel music, covering: equipment and room design, small room acoustics, and authoring for audio. Re-purposing back-catalogues including the main technical issues, alternate strategies and look a full production. Multi-channel for new music productions including Multi-channel acquisition planning to waste nothing. Analysing and demonstrating a production using the Super Furry Animals DVD project.

For details contact: Tim Frost on 020 7579 4718, or see www.dveurope2002.com or www.multichannelforum.com

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RECOMMENDED CATALOGUE NEW RELEASES

MICHAEL BOLTON:
 Timeless: The Classics Vol. 2 (Columbia 4960782). Released in 1959, seven years after Bolton's first covers album, Timeless: The Classics Vol. 2 coincided with a slump in Bolton's fortunes. Bolton's AC leanings work well with a formidable collection of songs – A White Shade of Pale, Am I Not a Simple Girl, Like a Rolling Stone and eight other equally familiar nuggets – and his current renaissance could lead to useful catalogue sales for this set, newly moved to mid-price.

UNDISPUTED TRUTH:
 The Collection (Motown/Spectrum 5447262). Motown staff producer Norman Whitfield's favourite project – above and beyond his work with acts such as the Temptations, Marvin Gaye, Rare Earth and, of course, the Temptations – was the Undisputed Truth. The psychedelic soul experiment he introduced via the Temps' Ball of Confusion et al came to full fruition with the Undisputed Truth, fusing killer melodies to funky instrumentation and some timidity effects. This 20-track set gives the full and hearty favour of that work – although sadly, because Warner Music own the copyrights, it doesn't include their bona fide hit You-Me-Loe.

THE CRANBERRIES:
 Treasure Box (Island 5867072). This four-disc set is issued to commemorate the Cranberries' 10-year anniversary. It includes expanded and remastered editions of their first four albums (if Everybody Else is Doing It Why Can't We?, No Need to Argue, To the Faithful Departed and No Way to Live), all of which were ranked in the Top 10. Their obviously Celtic influences, combined with singer Dolores O'Riordan's vocals, lend the group a distinctive charm, and this compilation – which includes no more than 21 bonus cuts – is a worthy "top service" award.

VARIOUS: Boogie Wonderland
 (Mercury 4975802). There are more than 6500 compilations in the world already, but that doesn't mean this one – first issued a couple of years ago as part of a students' union promotion – is not one of the best, nor that it will not sell. A mid-price 32-track set, with stellar names from Sony's own roster bolstered by hard-hitting outsiders, it is a perfect party aid for budding students. The Best of My Love by the Emotions, Lady Marmalade by LaBelle and The O'Jays' Love Train.

ALBUMS

FRONTLINE RELEASES

- 01 **137 RECORDS Big Muff** CD **BM 0002 02** 19
- 02 **ALAN PARSONS THE ALBUM** CD **BM 1145 05** 18
- 03 **A 160 CHORDS ON THE ROYAL ALBUMS** CD **RET 068 05** 18
- 04 **THE BROTHERS GIBB** CD **742192 01** 18
- 05 **THE BROTHERS GIBB** CD **742192 02** 18
- 06 **THE BROTHERS GIBB** CD **742192 03** 18
- 07 **THE BROTHERS GIBB** CD **742192 04** 18
- 08 **THE BROTHERS GIBB** CD **742192 05** 18
- 09 **THE BROTHERS GIBB** CD **742192 06** 18
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Cancellation Deadline:
Wednesday 10 a.m. before publication Monday.
To place an advertisement please contact
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CMP Information, Ludgate House, 7th Floor,
245 Blackfriars Road, London SE1 9UR
Tel: 020 7579 4150 Fax: 020 7579 4712
All Box Number Replies To Address Above



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KEY SKILLS

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Jessie King
HR Advisor
Demon Music Group
74 Dean Street, London
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Universal Classics really is never one to miss a trick. What with the Queen Mum's love of the horses, the company knew exactly where it had to start TV advertising its tribute album to her last weekend: bang in the middle of Channel 4's Saturday morning racing programme...Chic legend **Nile Rodgers** – in London to tie up a deal to join the jury of Pop Idol US, perhaps – was among the punters hanging out at London's Monarch venue last week to catch **Bikini Atol**...Members of his old groups **Big Country** and **The Skids** will be part of the line-up at a tribute concert to **Stuart Adamson** at Glasgow's Barrowlands on May 31. Tickets are £20 (via www.bigcountry.co.uk) with proceeds going to charity and Adamson's two children...

DATE

Thursday 18 April 2002

VENUE

The Shaw Theatre,
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CO-HOSTS

Kate Thornton and Stuart Maconie

KEYNOTES

Mark Story, Emap Performance
Eric Nicoli, EMI Group

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