



FOR EVERYONE IN THE BUSINESS OF MUSIC

Music Week

Gallant joins HMV as profits double

by Paul Williams
 HMV Europe has taken to one of the music industry's most experienced retail players to help to build on record trading figures, appointing Steve Gallant as product director.

Gallant joins the business after four years as Universal Music commercial director just as newly published financial figures reveal the retailer's operating profit soared by 52.0% in the past year. He succeeds David Roche, who moved across to sister company Waterstone's at the end of last year in the same role.

Gallant believes he is joining the company at a positive time as its recent flotation has made more money available to expand the business. "They're the best music retailer by far in this country, probably in Europe, and I think with my experi-

ence at Our Price, Asda and Universal I can contribute a lot to what they're trying to achieve," he adds.

His switch to HMV marks a return to the retail sector after spending four years at Asda prior to joining Universal. There, as category manager for entertainment and paper shops, he transformed the supermarket into one of the leading music retailers. Before that he spent 13 years at Our Price in positions including marketing manager and head of buying.

Universal Music chairman and CEO Lucian Grainge says, "I clearly wanted Steve to stay and tried very hard to persuade him, but Steve felt the time was right to go back to the retail side of the business. The good thing is that we'll hopefully see a lot of him in the future."

The addition of Gallant to the team



Gallant: targeting expansion

comes as HMV Group prepares to open another 20 stores in the coming year. Its chief executive Alan Giles says capital investment for the year ahead is more than double last year's figures, as the decision to float the group has freed up money previously going on interest payments. These cost the group £52.0m in the year to April 27 2002, but Giles says this will be cut in half for next year.

HMV Europe again emerged as the group's mispriced asset. In the financial results, with total sales rising on the year by 19.9% with like-for-like sales improving 14.0%. Across the group, including Waterstone's, EBITDA rose by 21.7% to £145.1m. "Being in my mind this is the first full year for David Pryde running the business, he should be hugely proud of what has been a fantastic result," says Giles.

Pryde says he is delighted HMV Europe has made "such an outstanding contribution to an excellent set of results." "Although the last year saw some strong releases and a generally benign trading environment, we were operating in a highly competitive market which makes this record performance even more exceptional," he says.

The group also put in encouraging performances in Asia Pacific, where sales rose by 3.5%, while its Japanese music market share increased from 5.7% to 6.6% against a total music market which shrank year-on-year in value by 9.4%. HMV Australia enjoyed its most successful year yet with sales rising 12.5%.

However, the group says it is "renewing the position" of its businesses in Germany and the US. In Germany, it has not expanded beyond three stores while its US operation has shrunk from 12 to nine stores.

Giles says the German market does not look as attractive as when the group first moved in because of an "excessive preoccupation" there with pricing, but he adds the business there is at or close to break-even point.

HMV's Brian McLaughlin became the first recipient of the Silver Clef chairman's award at last Friday's annual Nordoff Robbins fund-raising dinner in London. The award recognised the achievement of McLaughlin in becoming the first individual to raise £1m for the charity, through the HMV Football Dinner which was inaugurated in the mid-Nineties. The presentation kicked off a lunch which also saw awards presented to a string of artists: Dido won the Silver Clef Award, Lulu won a special achievement prize, while Blue won the new artist award and Natalie Imbruglia won the International prize. McLaughlin is pictured (centre) with the event co-chairmen (left to right) Jeremy Marsh and Derek Green.



Students prepare to play for Queen

Brit School students will be showcased both live and on CD when Her Majesty The Queen becomes the first royal to visit the school on Thursday.

The Queen and Prince Philip are due to spend 30 minutes at the school during the morning, when they will be welcomed by the chairman of the board of governors John Deacon, principal Nick Williams and

school governor and BPI Super Council member John Craig.

She will also be led on a tour of the school, while performances by pupils will be staged both in the foyer and the main auditorium. Her Majesty will also be presented with a copy of the school's double CD featuring performances from the classes of 2001 and 2002, which has been produced by BMG.

EMI builds links with indie body

EMI is set to forge closer links with independent label body Impala, after investigating the possibility of joining the association.

It is understood that EMI boss Alain Levy - who has regularly billed the company as "the world's biggest independent" since joining last October - asked Impala about the possibility of joining last month, and that this was discussed at the organisation's board meeting in London a fortnight ago.

Such a prospect has been ruled out because of Impala's rules which state that 50% or more of any member's shares must be owned by a non-major, a major is defined as a company which has a global market share of more than 5%.

But, while an Impala spokesman declined to comment on the development, a source says that the independents have resolved to build links with the major. "We didn't agree to EMI joining, but we did agree to explore the possibility of making joint initiatives, not just

lobbying but in other areas too," says the source. An EMI source says the company has not directly applied for membership of Impala. The source adds, "However, we believe strongly in the independent sector and we would like to explore ways that we can work together."

Another independent source suggests that EMI potentially has more issues in common with the US-led majors which headed the FPI lobby against which Impala has, in recent months, found itself opposed over the Gats (General Agreement on Trade in Services) discussions.

Music mourns Entwistle and White

The Who's revival North American tour was in doubt at the end of last week, following the sudden death of John Entwistle.

Entwistle was found dead at the age of 57 last Friday on the eve of the group's North American tour - as US music business title *Billboard* magazine also relied on the sudden death of its editor-in-chief Timothy White.

The legendary band cancelled a gig they were set to play at the Hard Rock Cafe last Friday, as well as a show in Los Angeles scheduled for today (Monday). "Entwistle - known as 'Ox' and 'Thunderfingers' - was found dead

in his hotel room at the Hard Rock Hotel & Casino on Thursday, after apparently suffering a heart attack.

The Who's North American tour was scheduled to take in more than 20 cities across New York, California, Indiana, Illinois, Colorado and Texas, concluding in Ohio on September 27.

A statement was posted on the website of fellow Who founder Pete Townshend: "The Ox has left the building - we've lost another great friend. Thanks for your support and love, Peter and Roger." The death of Entwistle came as *Billboard* also announced the death of Timothy White, who apparently

suffered a heart attack last Thursday afternoon.

White, 50, collapsed after returning to the office from a lunch with a long-time friend and was pronounced dead at St Vincent's Hospital in New York. He leaves a wife and two twin sons.

Staff at *Billboard* magazine's offices in the US and in London were reeling from the news last Friday. White's journalism career took him to titles including *Rolling Stone* and *Crawdaddy* and he wrote books on subjects including Bob Marley, Brian Wilson, and James Taylor. He joined *Billboard* in 1991.

GOLF

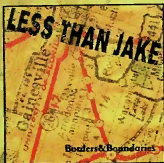
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AUGUST 24 - READING FESTIVAL - READING 25 - LEEDS FESTIVAL - LEEDS



The BBC Sessions
CDHOLE061



Borders & Boundaries
CDHOLE036



Hello Rockwell
CDHOLE025



Pezcore
CDHOLE028



All My Best Friends
are Metalheads
CDHOLE026



Gainesville Rock City
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NEW SIGNINGS TO GOLF RECORDS THE MIGHTY MIGHTY BOSSTONES PRESENT THEIR BRAND NEW ALBUM "A JACKKNIFE TO A SWAN" CDHOLE060 OUT 15th JULY

Combining their punk influences along with their reggae roots The Bosstones have put together 12 soon to be classic anthems. The Bosstones will head down to Australia for the "Van's 2002 Warped Tour" and then over to Europe for "The Deconstruction Tour" featuring No Use For A Name, H2O and Flogging Molly. After this The Bosstones finish up the year on the entire U.S. "Van's Warped 2002 Tour" with Bad Religion, NOFX and Lagwagon.



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Xfm is preparing one of its most ambitious outside broadcasts yet, after winning the rights to transmit live the final night of Oasis's (pictured) trio of concerts at London's Finsbury Park. The Capital-owned station plans to put out six hours of live coverage of next Sunday's event, which will also feature Universal's labels The Charlatans and Virgin Records' Black Rebel Motorcycle Club on the bill. "It's quite a coup for us, a year on from when we did Radio 1 live from South Parks," says the station's programme director Andrew Phillips. "It says we're now accepted as a reliable and quality outlet for live music." The Oasis broadcast, which follows the BBC's *Friday Rock Sessions* (Monday) of the band's fifth studio album *Heaven Chain*, is part of an aim by Phillips for Xfm to broadcast at least one live event on such a scale every year. The station also plans to air recorded highlights of the Fatboy Slim-headlined Big Beach Boutique 2 which takes place at Brighton Beach on July 13, while E4 will be broadcasting the event live.

Nevrka overhaul sees off PPL's legal disputes

PPL has almost cleared out its lengthy backlog of legal disputes since the arrival 20 months ago of Fran Nevrika as chairman and CEO. Nevrika, who has conducted an extensive overhaul of the 65-year-old organisation after joining from Warner, revealed at last Tuesday's AIM AGM that until recently PPL had a list of around 24 copyright tribunal references. He said that had now been whittled down to only two or three.

"I'm fairly confident that, with the help of (licensing director) Tony Clark and our legal team, we'll probably have a clean sheet of paper before too long," he observed in a keynote speech. "Tough work, since I joined in October 2000, we've not had one fresh copyright tribunal reference brought in." Nevrika also outlined efforts to improve the level of overseas income received by UK performers and companies, through the signing of a series of reciprocal agreements with equivalent organisations around the world. The latest deal secured with the Phonographic Performance Company of Australia, follows recent tie-ups with Sena, GVL and AVLA.

No confidence votes ire Vivendi's Messier

Jean Marie Messier's control of Universal loosened last Tuesday when he received votes of no confidence from five of the company's board members. The vote appeared to indicate an increasing estrangement from Universal Music, with all five opponents coming from the old Seagram board – the former owner of the music company. They were led by Seagram founders Edgar Bronfman senior and junior, who sold the program to Vivendi at the end of 2000.

Sources suggest that it is a matter of time before Messier is replaced, after overseeing a massive share value decline of around 65% in the past six months. The company's stock value fell by another 18% in Paris last Wednesday, ending the week at €20.70.

Messier, who was further hit last Monday by the resignation from the board of CEO Jean Bernard Arnault, remained defiant in the face of the opposition, telling the financial community in a conference call that he was hoping to buy the company "for the next 15 years".



'No tears' over Napster deal says Aim's Wenham

by Paul Williams
Aim's chief executive Alison Wenham says she has no regrets about her organisation taking a deal last year with Napster, despite the fact that it faces a legal fight to secure £2.7m in labels are owed.

"This has by no means ended in tears," Wenham told Aim's AGM last Tuesday, a year on from linking up with the file-sharing service. Aim now finds itself as one of Napster's biggest unsecured creditors.

However, the chief executive said Aim had managed to acquire the services of a top US law firm – Boston-based Schroeder Harrison Goddard and Manelero – which was so confident of the strength of its case that it has agreed to represent the indie organisation on a contingency basis. Aim has been appointed chair of the creditors' committee, but its chances of getting hold of the bulk of the money it is owed partly depend on whether Bertelsmann is able to buy the assets of Napster unimped-



Wenham: no regrets

ed, if it can. Wenham says the German company will effectively end up buying out the creditors. But she adds, "There are two key problems. One is the majors themselves, including BMG, and whether they decide to press for some kind of compensation payment for copyright infringement which has been established in court. That would gut the creditors money. And, if Bertelsmann are not able to acquire Napster, they will also enforce their loan."

Depending how matters unfold, Aim could end up with around 50c in the pound if it is owed, but in all the other various claims are made by the majors and others. Aim's director of business affairs Helen Smith says

Majors in negotiations with BBC Fame show

Big Brother TV production company Endemol is understood to be in negotiations with a number of major record companies regarding a deal tied in with its new BBC series *Fame Academy*.

The series, which will be broadcast across BBC1, BBC Choice, Radio One and BBCi, will follow the progress of 12 contestants as they face what Endemol describes as "the realities of what it takes to become a music superstar". Public voting will be used to determine the winner of the series and a number of leading figures from the music industry will lend their expertise throughout. The closing date for entrants is August 5.

news file

CAPITAL FM TAKES ON PROGRAMMING
Capital FM's new programming controller Ric Bazzill has made his first appointment since succeeding newly-retired Jeff Smith in the role. Bazzill has poached Chris Brooks from Essex FM to host Capital FM's new weekend breakfast show, which launches on July 20.

PRESSPLAY GETS GREEN LIGHT
Pressplay, which is backed by EMI, Sony and Universal, has signed a deal with Sony Electronics to allow users of the online subscription service to burn downloaded tracks to MiniDisc portable players in the first deal of its kind. The agreement will allow users from later this summer to transfer tracks from Pressplay to their Net MD Walkman player/recorders for one-off listening.

BPI FORGES RUSSIAN RETAIL LINKS
BPI's informational committee is finalising a meeting between a Russian retailer and the UK industry in a bid to forge links with the Russian market. Representatives from Soyuz will meet with BPI members at an informal reception at the organisation's Savile Row headquarters on July 24. The Russian retailer will give a presentation on its strategies for dealing with escalating music piracy problems and the need to support the local industry.

SONGLINES UP FOR RELAUNCH
The world music magazine *Songlines* is being re-launched independently after being bought by the online subscription service publishing company Haymarket. The magazine, which is edited by Rough Guide To World Music's co-editor Simon Broughton, covers popular world music and was launched in 1989 by Virgin. It is owned by the magazine *Gramophone* as a quarterly magazine.

DOTMUSIC TEAMS UP WITH MSN
MSN is giving its Music Channel a new look featuring up with dotmusic. The one-year deal with the music site, which is part of the BT Openworld network, is intended to broaden the MSN Music Channel's content. The alliance will complement MSN's existing agreement with O2. Dotmusic will provide MSN with editorial covering the latest music developments and will include news, transcripts from webcasts with top artists, downloadable music videos and album, single and gig reviews.

MUTE'S MILLER TO ADDRESS DANIEL MILLER
Mute's founders Robert Daniel Miller and Steve Nieve are to spend this year's Amsterdam Dance Event. Other panelists scheduled to take part include F/Comm's Eric Morand, Ninja Tune/Big Dada's Dominic Smith and BMG's Andy Bradley. Issues being discussed at the event, which runs from October 17-19, include copyright and the Internet and marketing.

WARNER HES LEAVE COMPANY
The managing directors of Warner Music International's Scandinavian operations have left the company with the group's vice president of Europe Greg Caccia appointed to oversee one of the divisions. Warner Music Sweden managing director Sanj Tandian and his Norwegian and Danish equivalents Mats Nilsson and Finn Work are succeeded by Jessica van der Wal. Monica Jørgensen is in negotiations with Tandian over the formation of a joint venture record company in Sweden.

UK talent in US boost as Virgin hosts Best of British campaign

The BPI-backed Best Of British campaign in conjunction with Virgin Megastores US launches on July 11 with an industry panel, gig and reception at the retailer's flagship Times Square store.

The month-long promotion will begin with a panel called London Calling, bringing together leading record company executives from both sides of the Atlantic alongside emerging and established UK artists to discuss the thorny issue of UK acts breaking the States.

Virgin Entertainment Group UK CEO Simon Wright and BPI International Committee chairman Paul Birch are among those from the UK preparing to attend the event. A live gig with a surprise special guest in the Times Square store will be open to the public.

The promotion, which will roll out at all 20 of Virgin's 20 Stateside stores, will see hundreds of UK albums – on special and back catalogue – offered at special prices. While customers will receive discounts on albums by the likes of

NEW BEST OF BRITISH

- JJ Turner *The Believer* (Inner Space Productions)
- Guy Barker *Soundtrack* (Provocateur)
- Gallon Drunk *Five Miles* (Cargo)
- Milan Milos *Byzantium*
- Grinbi *Nolane* (Fidelis)
- Sophie Agapios *Philosophie* (Squeaky Records)
- Various *Tiger Fists* (Cargo)
- Various *Taster Sounds From The Fucky Underground Vol 2* (Chocolate Fingard)

New acts appearing on listening posts are being given live-store play during the Best Of British campaign.

David Bowie, Paul Oakenfold and PJ Harvey, eight acts from small British labels nominated by BPI members, will also be flagged up to customers via listening posts and in-store play (see table). In-store performances from a host of UK bands will take place in selected Megastores throughout the campaign.

An online competition to win a Vespa signed by The Who launches on July 9, when a US advertising campaign under the Best of British banner kicks into gear.

MTV wins premiere for Michael release

MTV has struck a deal to premiere George Michael's new video album exclusively across its 10 European networks, two days before the track is confined to radio.

Polydor confirmed last Friday that it had secured rights to the single. Set for the US, which goes to radio this week, six weeks in advance of its commercial release on August 12. A spokeswoman declined to confirm whether Polydor has rights to a Michael album. Freeze! peaked at number one in the UK in March. A Polydor released the track on an international, one-single deal.

The promo will be shown tomorrow (Tuesday) ahead of its radio airdate this Thursday. "It's the first time we've experienced getting a video for the whole of Europe before radio," says MTV Europe senior VP music, Harriet Brand, who has coordinated the exclusive.

The clip was produced by 2D TV, the animation team responsible for the MTV programme of the same name. In addition to its premiere across 10 channels, its promo will also be shown on two VHS channels and MTV.com, giving it access to a total potential audience of 123m.

HMV EXTENDS VIRGIN RADIO TIES
HMV has extended its sponsorship deal of the Virgin Radio chart show to run until 2004. HMV originally sponsored the Ben Jones-hosted show, broadcast every Saturday between 12 noon and 2pm, for 12 months starting in December 2001. During the albums chart show, the top 10 sellers from any of HMV's 140 stores will be showcased each week and the retail chain's strapline will be running trails and credits.

VIRGIN AND AMAZON JOIN FORCES

Virgin Entertainment Group and Amazon have joined forces in Japan and North America to launch co-branded websites. Virginmedia.com in North America will be powered by Amazon.com and feature all of the product lines available through Amazon.com's own US site. The joint venture website in Japan will be powered by Amazon.co.jp and will operate independently of Amazon US. Meanwhile, Virgin Megastores in the UK are part of a partnership with its creative advertising agency TBWA after three years. Virgin is working with advertising agency Addison to launch the Christmas campaign for its Megastore chain and has yet to appoint a replacement, full-time advertising agency.

ACP REVIEWS WEBSITE

The Alliance of Music Retailers and Piracy has launched a re-designed website to provide more information and access to its activities in the fields of intellectual property lobbying, education and research. The website (www.aacp.co.uk) carries details of all of the AACPs ongoing activities, links to current legislation and information about member organisations.

SIEMENS TO SPONSOR URBAN SEMINAR

The fifth annual Urban Music Seminar this year will be sponsored by Siemens Mobile. The free festival takes place on September 7 and 8 at Exton's Royal Festival Hall and aims to educate young people on how to break into the music industry. Around 15,000 people are expected to attend the event, which is expecting guest speakers including Music Week's editor-in-chief Ajax Scott and artists Jazz B and Beverley Knight.

MILLOT JONES HENRY'S HOUSE PR

PR agency Henry's House has poached Chrissy's Radio's head of press and PR Jo Milloy to become a director. Milloy, who has spent four years at Chrissy's, oversees the company's entertainment division, which during the past year has produced campaigns for the likes of Pop Idol and S Club 7. She will also look to expand its entertainment interests into film and fashion.

THIS WEEK'S BPM AWARDS

BPI Chemistry is the winner of The Hives' Your New Favourite Band receive a platinum award this week. Meanwhile, albums going gold include Squeeze's *Discography - The Very Best Of Squeeze*, The Streets' Original Pirate Material and the compilations Clubland, Urban Kids 2002 and The Very Best Of MTV Unplugged.

HOW TV SHOWS RATINGS COMPARE

Programme	this week	change
Top Of The Pops II (Wed)	2,424	n/a
Top Of The Pops II (Thu)	2,220	n/a
Top Of The Pops*	2,175	n/a
CD:UK	947	n/a
The Poppal Chat Show*	881	n/a
The Sunday Show*	810	n/a
Popworld (Sun)	407	n/a

* Continued from... Source: MediaCom/EMG
* This week's top 10
 n/a: No data available on no year-on-year comparisons available

Radio groups voice confidence as Bill lobby goes to Parliament

by Paul Williams

The leading commercial radio groups are voicing confidence that they are winning the argument to further relax ownership rules laid down within the new Communications Bill after taking their message directly to Parliament. A group of key players - including GWR chairman Ralph Bernard, Capital Radio chief executive David Mansfield and Chrissy Radio chief executive Phil Riley - last Monday attended a joint House of Commons and House of Lords committee which has been charged with looking at the draft, in a bid to press their case for changes to the proposed new legislation.

The group, under the remit of the Commercial Radio Companies Association (CRCA), is concerned that proposals about radio ownership within the draft bill are too restrictive in comparison to those suggested for TV and newspapers.



Bernard: hopeful

Bernard says he is confident the association's arguments were sympathetically received. "The CRCA case was well put," he says. "The papers that we previously gave the committee had clearly been read and I think we were given a very fair hearing. I don't think there were any suggestions from the committee to indicate they were not sympathetic, so I'm very hopeful."

A key area of the CRCA's concerns is the draft bill's strict ownership rules for radio, compared to those for

television and newspapers and in light of the suggested freeing up of existing regulations about foreign ownership of stations. The draft bill proposes that at least three commercial groups plus the BBC operate in "almost every local community", as a means of ensuring a diversity of ownership. The CRCA wants this reduced to "two plus one".

"Given the fact there is, in effect, no barrier to entry for foreign ownership, it seems pretty reasonable for radio groups to be allowed to become more substantial, in order to meet the challenges of any foreign predators by being able to have more opportunity for ownership in a single area and that compares to television and newspapers," says Bernard.

"It does seem odd you can have ITV with a single owner and radio, which is acknowledged by the Bill to be less significant, has to have three separate owners in an area rather than

"two plus one".

Capital Radio's Mansfield notes that the three key areas of discussion raised at the committee were diversity, plurality and competition of stations, but he believes diversity and ownership are completely unconnected. "If you take a situation of radio ownership under the current ownership rules, in London we have Capital FM, Xfm and Capital Gold which are offering three very different services," he says. "If there were different owners they would all probably move to the middle ground. Format control and content ownership is the best way of creating diversity."

The joint committee has now asked the CRCA to make submissions clarifying their views on the draft bill, ahead of the joint committee's publication of its own report. This will then go to the Commons and Lords' individual select committees looking at the Bill.



Hot/Blix Street is preparing to follow up one of the biggest surprise hits of recent years with a successor to the late Eva Cassidy's (pictured) multi-platinum album Songbird. The new set *Imagine*, which will be released on August 19, will include a version of the Paul Anka-penned Buddy Holly hit *It Doesn't Matter Anymore*, the Irish ballad *Danny Boy* and a version of the John Lennon classic which gives the album its name. An Eva Cassidy special showcase on Top Of The Pops II, which played a crucial role in making Songbird a number one album, is expected to accompany the album launch in August. Cassidy, who grew up near Washington DC, made her first solo appearance in the city's Blues Alley club and achieved success in the UK after being championed by Radio Two and TOP2. Hot Records general manager Andrew Bowles says he expects the sales of *Imagine* to match those of Songbird. "The album will be huge," he says. "It's a fantastic-sounding record, much better than we expected. We're over the moon about it and expect it to do very well between August and Christmas."

French distributor makes label move in UK market

France's leading independent distributor Wagram Music is moving into the UK market for the first time as a record label. The company, which specialises in lounge and chill-out compilations, has brought in one of Rough Trade's founders Peter Walmsley to head up the UK operation. He was previously director of the Tuni record label and was also a former director of Rykodisc Europe. The distributor has made its mark in France by producing chill-out compilation albums such as *Buddha*, *Big*, *Hot Costes* and *Sartre*. *Des Pix's* *Café* Walmsley says its entry into the UK market is part of its overall strategy to become more of a pan-European company and follows tie-ups that the company recently established in Benelux, Germany

and Spain. "My role is to develop a dual business to license and ship French-based acts to the UK, and to licence and distribute UK-based acts in France," said Walmsley. The launch of Wagram in the UK will also include the creation of a record label and the group has already signed up the Temple Of Sound, with an album expected for release in September. Wagram is working with the UK distributor Discovery Records. Temple of Sound, who are the group's first UK signings, were formed by Neil Sparkes, were formed by Neil Sparkes, were formerly of world music group Transglobal Underground, whose music is described as "an Afro-Cuban, Latin amalgamation with a strong urban dance flavour".

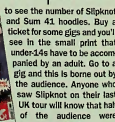
New marketing team is confirmed at Virgin

Virgin Records has confirmed a new-look marketing team following its recent restructuring. Kelly Bush joins the company as product manager from Releasent Records and will be focusing largely on Virgin's urban roster. She is part of a scaled-down team of product managers, which is completed by existing staff Glen Cooch and Ben Kenzie. The team reports to marketing manager Andy Tribe, who will now oversee both international and UK-licensed repertoire. "We have brought the two sides of the company, which were previously split, closer together," says marketing director Mark Terry. Meanwhile, sister label Source has also had a revamp, with Fin Greenal joining the label from Def Jam/Talking Loud with the role of product manager for both Source and Worlap releases.

Future targets nu-metal fans with Metal Hammer spin-off

Future Publishing is targeting a younger, more mainstream nu-metal audience with the launch of a sister publication to its monthly title *Metal Hammer*. *Metal Hammer: Special Editions* features a different mainstream up-and-coming band every month and carries an eight-page interview and A1 poster. "We're targeting the younger audience... we believe that they're tomorrow's Metal Hammer readers," says publisher Jackie Garford. "Music is a way of life and reaching listeners early enables us to build a lifetime relationship with the fan." "We know that this kind of audience exists. You only have to walk around town on a Saturday morning

to see the number of Slipknot and Sum 41 hoodies. Buy a ticket for some gigs and you'll see in the small print that under-14s have to be accompanied by an adult. Go to a gig and this is borne out by the audience. Anyone who saw Slipknot on their last UK tour will know that half the audience were young teenagers." The first edition of *Special Editions*, which is now on sale for £1.99, features Papa Roach and its new issues will also carry an A4 cover-mono stickers sheet. "The poster specials provide a taster of the main *Metal Hammer* magazine and are ideal either as an introduction to the nu-metal scene or as a targeted add-on to the main magazine for those who can't get enough," said Garford.



Xfm's O'Connell scoops top gong at CRCA ntl Awards

Xfm's Chris O'Connell has shaken off the disappointment of failing to finish among the winners at this year's Sony Radio Awards by being named radio presenter of the year at the sixth CRCA ntl Commercial Radio Awards.

O'Connell, who presents the Capital-owned station's weekday breakfast show, beat GWK's Mark Denison and Viking FM's Simon Hurst to be the presenter prize at last Thursday's event at The Brewery in London. The judges congratulated him for his strong grasp of the show's audience as well as his ability to push the boundaries of humour while not causing offence to listeners.



O'Connell: pushing boundaries

Capital FM's Chris Tarrant received a special award for his dedication to radio, while Chrystal's Galaxy 105 in Yorkshire walked away with the prize of best commercial radio station. The station, which had its most successful year to date last year in terms of

audiences and revenue, is the biggest station by reach outside London.

GWK's Classic FM was the recipient of two awards from this year's judges. Roger Lewis was crowned commercial radio programmer of the year, and the station's Tim Lohreau and Paul Kelly won the award for best jocks. The award for newcomer of the year, in association with x-trax, went to Jon Fox and Tom Rhys of Emap's 96.9 Viking FM.

Other awards included the Lincs FM Award, which went to Lincs FM, local sales team of the year, which was won by Wave 105.2 and national sales team of the year, which went to Chrystal's Radio.

Ongoing success of vinyl highlighted by BP report

by Deborah Bonello

UK record buyers' continuing love affair with vinyl has been further confirmed by new figures revealing more than one-fifth of all LPs sold during the whole year were bought in Britain.

"The UK claimed a global market share of 22.05 per cent in 2001 during the year, easily surpassing its 8.3% share for all music sales. At the same time, the number of titles issued on vinyl in the UK hit a 20-year high.

Figures from the BPI's 2002 Statistical Handbook – which is due to be published this week – show that more than 2,700 new releases were issued on the format over the year, the third successive yearly rise and more than 1,000 titles up from 1,598. By comparison, the number of titles issued either on cassette or MiniDisc showed a dramatic decline over the previous year.

"Vinyl manufacturer Simply Vinyl's head of A&R Ian Dewhurst predicts that the popularity of vinyl will continue. "We expect this year to be massively up on last year, as we're really starting to penetrate the High Street," he says. "Some people really just prefer vinyl. It's a warmer sound to listen to, if a little

NEW RELEASES BY FORMAT, 1996-2001

	1996	1997	1998	1999	2000	2001
LPs	1,792	1,798	1,706	2,185	2,389	2,787
Cassettes	3,555	3,335	2,495	2,011	1,383	709
CDs	14,439	17,430	16,761	17,259	17,958	20,474
MiniDisc			166	241	181	33

Source: BPI, 2002 Statistical Handbook.

inconvenient. It also feels more authentic when you hold it because of its size and artwork."

The growing DJ scene has been pinpointed as one of the key reasons for the growth in the popularity of vinyl over the past few years. However, Dewhurst says that they press more than 500 lines ranging from jungle and techno through to reggae, Saxes and Seventies rock and pop, gangster rap and soundtracks. "There's something about people's love of spinning vinyl that will never go away," he says.

Despite the fact that dance is helping to boost vinyl's sales, by comparison dance's share of the compilations market shows a steady drop over the past couple of years. In the final quarter of 2001, it accounted for around 27% of the market, compared with around 32% for the same period in the year before.

"Besides vinyl, the only other format to increase the number of releases

is issued on the year was CD, which experienced a 14.0% lift on 2000's level to 20,474 titles.

Album releases on MiniDisc fell sharply last year from 181 in 2000 to just 33 in 2001. Likewise, cassette's presence continues to decline: the number of new releases on tape dropped below the 1,000 mark to 49.7%, a year-on-year drop of 78.7%. Titles earlier, more than 5,000 new titles were issued on the format, while nearly 2,500 new titles were released as reissues as three years ago.

Back catalogue albums accounted for 32.2% of total sales during 2001. The handbook reveals. An overwhelming majority of buyers in that sector were men and research conducted for the publication by Taylor Nelson Sofres shows they were responsible for 72.1% of back-catalogue purchases during the year. Nearly half of back catalogue purchases were made by people aged over 40.

MCPS anti-piracy inquiry leads to three-year term for counterfeiter

A Cornwall man has been jailed for three years after pleading guilty to 12 trademark offences, four copyright offences relating to CD counterfeiting and 13 offences relating to making and distributing indecent photographs of children.

Barry Alex Holland, 21, of Town Drive, Bodmin, who traded as "Digital Dave", had his home raided by Cornwall Police and trading standards officers on July 19 last year following an MCPS anti-piracy unit investigation into his CD counterfeiting activities.

Holland faced six charges at Truro Crown Court of applying a false trademark and six charges of possession of goods with a false trademark as well as five copyright infringement charges.

MCPS anti-piracy unit's head of litigation Nick Koumoupias says he is delighted by the outcome of the case.

"It demonstrates to other counterfeiters what they're likely to expect if they continue to copy CDs illegally," he says.

Meanwhile, MCPS raids in Lincolnshire and Humberside earlier in the week led to 10 arrests. More than 40 multi-agency taskforce officers were involved in Operation Challenge, a swoop on Hemswell Sunday Market near Gainsborough, Lincolnshire, which uncovered more than 40 stalls trading in counterfeit goods.

Twenty people were arrested and 20,000 counterfeit videos, games and CDs, at an estimated value of £500,000, were seized.

In a separate raid on a house in West Hull last Monday, police seized six computers capable of duplicating CDs and DVDs and 4,000 music and film optical discs. One man is being questioned by police.

MUSIC COMMENT

EMI'S INDIE AIM REFLECTS CHANGE



"The idea of EMI attempting to become a member of the indie elite is not a new idea in its importance. In some respects, it is an attempt at rebranding which PwC Consulting – sorry, "Monday", as it is now known – would be proud of.

But it also underlines just how much the industry is changing right now.

We have long heard of talk of an industry in flux, but the first six months of this year have heralded a time of real change. EMI's new CEO, the Universal's historic steps to withdraw from manufacturing in the UK saw all the majors pulling out of British manufacturing.

Indeed, something extraordinary is happening in the world of the majors. Last week, we witnessed the bizarre sight of Universal Music's most senior executives revolting against the conglomerate boss who they sold out to just 18 months before, Jean Marie Messier.

In turn, Bertelsmann is currently struggling to come to terms with the possible implications if Clive Calder – and this is a big if – actually does decide to proceed with his sale of Zomba.

All is not straightforward for the independents either. The most independent of UK Indies, Mute, has sold out to a major this year.

And the two biggest indie distributors are also facing fundamental change. One, Pinnacle, is facing the prospect of entering major label ownership after the announcement of Calder's intention to sell Zomba, and his share in the distributor, to Bertelsmann. Meanwhile the other, Vital, has pulled out of physical distribution completely.

EMI's move to realign itself as – and with – the Indies, is nothing new, of course. Alan Calver has been talking about it for months.

But it is not the current health – or otherwise – of the indie sector which is prompting EMI to attempt this metamorphosis. It is partly a reaction against the conglomeratisation of the music business. It is an attempt to create a point of difference with other, major record companies; as if being a big record company is something to be ashamed of. Levy may well be right – maybe it is easier to strike deals with emerging Indies, sign bright new talent, to present yourself as a cool, credible repertoire source if you are not stultified by major-dom.

But the potential alliance between EMI and Impala is also a recognition that EMI, distinct from its US-led fellow majors, has most to gain from lobbying along with the Independents.

Martin Talbot, martin@musicweek.com

ALISON WENHAM

SURVIVING THE COMMUNICATIONS BILL



THE AGM drew an audience of more than 300, made up primarily of record company members. I wonder if, when they are signing and developing artists, they consider themselves as more content providers? Because that is how we have been viewed by the powerful new kids in the block who are busy eyeing up the UK broadcasting industry.

The new Communications Bill, if adopted, will allow for sweeping changes of ownership within the UK, with the prospect of Disney, Channel, Viacom and AOL Time Warner buying up large tracts of the UK broadcast media.

"Will this be good news for the British record industry? I fear not. We have seen and lived with the effects of vertical integration in the music business, and we have competed and survived. The independent sector's market share is testament to the artistic strength and commercial intelligence of the independents. But media consolidation brings a real danger that vertically-integrated companies with huge content production interests will lever their own content interests in abuse of the notion of artistic independence and integrity.

Meanwhile, the US music industry continues to take a stealthy nibble into our core market. Imagine what happens once those same, largely foreign-owned, record companies are given favoured-nation status in the playlists and TV programming schedules, not necessarily due to measurable public interest but to the act that their parent company owns the channel?

There is no doubt that the US music industry is damned good at what it does. But the idea that the UK is less good does not follow. We do not want a war with the US music industry, mainly because its playlists and programming should be decided on an artistic merit, not on this positive discrimination towards "owned content". The possibility of this happening should be of concern to every single rights owner in this country.

Maybe the French have got it right after all. Quotas and cultural support programmes may not be popular with non-French-speaking nations, but at least the French are acknowledging that they have a creative industry to protect.

The Communications Bill does precisely the opposite. It allows Thatcherite policies to sweep in a grand new age of "controlled content" on the back of coddling up to powerful media interests who will control political careers just as much as ours. Anyone for French lessons?

Alison Wenham is chair and chief executive of the Association of Independent Music

SWF plans sustaine new mass for Bowie album

● Polydor artist Sophie Ellis-Bexton's pan-European hit *Murder On The Dancefloor* starts to explode in France, as it moves 19-8 on the country's airplay chart on the back of a recent promo trip there. While the track hangs on in the airplay and sales charts of several other European territories, in Spain it's the previous hit *Take Me Home* debuts in the airplay countdown at 28. Further promo visits for the singer to Australia, New Zealand and South East Asia are set to follow.

● V2's Liberty X experience a boost in Austria for their single *Just A Little* as it debuts at 28 - the chart's highest arriving UK-sourced track. Their fortunes around Europe are also on the rise as *Just A Little* jumps 28-15 on the Dutch singles sales chart.

● Ronan Keating extends his chart run in the upper reaches of the Australian and Dutch sales charts with single *If Tomorrow Never Comes*. It slips three to sit at six on the Dutch countdown, while the same title slides two places to six in Australia. Meanwhile, Christina's Polydon-issued album, *Destination*, lands at four in the Netherlands and improves one place to three in Australia.

● Inocence/Virgin's Atomic Kitten see their single *It's OK* dip 32-34 on the Dutch singles chart but make gains across Europe's airwaves. In Germany it jumps 23-9 in the airplay chart and makes its mark at 21 in Austria.

● As the first single from Coldplay's *A Rush Of Blood To The Head* album - *In My Place* - goes to radio in Europe, the band's Parlophone-issued debut *Parachutes* re-enters the Dutch sales chart this week. General press activity surrounding the new release and the week-old radio campaign have re-awakened interest in the 2000-released album, which lands just inside the Dutch sales 100 at 99.

● WEA London-signing Holly Valance makes her German airplay chart debut as her first single *Kiss Kiss* arrives at 43 to sit a place behind Universal Island's Sugababes with *Frak Me*. The profile of *Kiss Kiss* also lifts in Italy where the track climbs into the Top 10 of the airplay chart by moving 12-9 but slides one place to land at three in Australia's sales chart while slipping 23-24 on the Dutch sales chart.

● Palm Pictures' 3 Giant Leap make their greatest strides in Italy this week while the band are handled by Palm's affiliate Nun. The lead-off single from the world music album project *Culture*, featuring Robbie Williams and Maxi Jazz, enters the country's airplay chart at 24. The band last week clinched an award for best international rockumentary at Italy's Indie labels event the Independent Music Meeting. 3 Giant Leap were preparing to showcase a series of screenings and discussion groups about their audio/visual project at last weekend's Glastonbury Festival.

by Joanna Jones

Sony Music Europe is focusing on a sustained promotional and live assault around Europe for David Bowie in the coming week, following the positive early chart impact of his *Heathen* album across the continent and in North America.

A string of live performances surrounded by radio promo and press interviews is scheduled in France, Spain and Scandinavia among other territories, while several of Bowie's live dates in some countries will be recorded for broadcast on national TV stations.

While his first album through the major got to one of Bowie's most impressive sales starts in recent years in the UK, it also showed strength in many European markets by going Top 10, including peaking at three in France on release last week and topping the



Bowie: massive chart impact

Danish chart this week. VP Columbia Marketing Europe says, "It's a very impressive start, and successful launch for him and we are very much looking forward to keeping the album in the Top 10." The album tops Top 10 positions in Austria, Belgium, Denmark, Germany, Norway and Sweden, while also debuting at 19 in the Netherlands and

27 in Spain. Statside *Heathen* breached the upper reaches of the Billboard 200, entering the US chart at 14, while the North American success story continues as the album arrived at nine in Canada.

Meister explains that while lead-off track *Slow Burn* has only charted in a couple of international markets, it was important to release a single which set the tone for the album. "The initial feedback from radio for *Slow Burn* was welcome, but it is the track that represents the album more than other tracks that we could have picked. It was very important to go with that," says Meister, who adds that a second and third single could follow in Europe. Sales of the album have also been lifted by the release of a limited-edition version featuring a bonus disc with remixes from the likes of Moby. It should be given an additional boost

through the filming of Bowie's live show in L'Olympia in Paris in the coming week for French national TV, while interviews with France 2, MCM and for Australian press will also take place in the French capital.

The campaign will continue to be press-driven, with Scandinavian press interviews scheduled following an appearance at Norway's Quart Festival.

More European promo will surround a performance at Belgium's Zeebrugge Festival this Sunday, while German TV and radio appearances will fit in around a live date in Cologne on July 11. Festivals in Nimes, Lucca and Montreux are set to follow. Meister says the European campaign wants Bowie to return to Europe in the autumn, following a 16-date US tour which begins in Washington DC on July 28 and continues through August.



Palm Pictures' Goustauze (pictured) are hoping to build on a growing fanbase in Italy with the international release of their second album, *Sirena*. The Belgian five-piece's independently released self-titled debut went gold in Italy and has sold 150,000 copies to date globally. Follow-up *Sirena* shipped 32,000 units, debuting in Italy's sales chart at 23 on its release last week via Palm's affiliate Nun. Kick-started by a round of radio and TV promotion in Italy and Spain including spots on MTV, Top Of The Pops and M80, Palm Pictures' international director Eike Cummings says, "The whole story so far has been ex-UK - it is definitely impacting in Europe first. Record companies are usually so reluctant to move until a band's album has a domestic story and it is a delight to work on an act where it is going up internationally." Goustauze now have their sights set on the US, as *Sirena* is released there on July 9 with the band embarking on a tour from July 8-30. Universal's Toaco Asia label is handling *Sirena* for Asia Pacific.

UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Artist (UK charting)
1	1	UK Five Star <i>Kiss Me (Parlophone)</i>
2	2	<i>Murder On The Dancefloor</i> Sophie Ellis-Bexton (Polydor)
3	3	<i>Tomorrow Never Comes</i> Ronan Keating (Polydor)
4	4	<i>It's OK</i> Atomic Kitten (Innocence/Virgin)
5	5	<i>Frak Me</i> Holly Valance (WEA London)
6	6	<i>Boy Boy</i> Boney Westlake (PICA)
7	11	<i>Stop Crying 'Til Your Heart Out</i> Gals (Big Brother/Sons)
8	10	<i>Leap Of Faith</i> David Gilmour (Mercury)
9	5	<i>Frak Me</i> Holly Valance (WEA London)
10	9	<i>Just A Little</i> Liberty X (V2)
11	10	<i>Cause In The Middle</i> AJ (Columbia)
12	8	<i>Get Over</i> UK Sophie Ellis Bexton (Polydor)
13	12	<i>Fly By</i> Blue (Innocence/Virgin)
14	16	<i>In Your Eyes</i> Kylie Minogue (Parlophone)
15	13	<i>World Of Our Own</i> Westlife (RCA)
16	15	<i>It Takes Two</i> Mi-2 (Dynamite)
17	17	<i>Hot On Mic</i> Thee Dizzies
18	19	<i>Can't Get...No...</i> Kylie Minogue (Parlophone)
19	17	<i>Shouta Wouta</i> Coucou Bevelay Kalbitz (Parlophone)
20	18	<i>Nappy Light</i> Boney Westlake (PICA)

Chart based on the 20 most played UK-sourced tracks on the European radio network of 100 stations. © Music Connect.

PROMO DIARY: GARBAGE

June 30 *Roskilde Festival*, Denmark. Interviews scheduled: MTV Nordic and press conference with Scorpio media
July 2 *Russia*, St. Petersburg, Ice Palace. Interviews scheduled: Europa Plus and STS TV
July 3 *Russia*, Moscow. DZ Luzhniko/Olympinski. Interviews scheduled: Radio Maximum, MTV Russia and MTV
July 5 *Austria*, Weissen Forum Glade Festival. Interviews scheduled: FM4 radio, key print media and Croatian TV
July 6 *Belgium*, Ostend Beach Festival. Interviews to include: JM TV, VRT TV, Radio 21, MCM.
July 7 *France*, Longchamps Hippodrome
July 9 *Luxembourg*, Luxembourg Circus Sportif
July 10 *Switzerland*, Montreux Jazz Festival
July 12 *Spain*, Jerez Esparrago Festival

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Artist	UK charting	Chart pos. abroad
AUSTRALIA	<i>Destination</i> Christina	1	2
	<i>Take Me Home</i> Liberty X	2	3
CANADA	<i>It's OK</i> Atomic Kitten	1	3
	<i>Heaven</i> David Gilmour	2	3
FRANCE	<i>Just A Little</i> Liberty X	9	17
	<i>Heaven</i> David Gilmour	5	3
GERMANY	<i>Tomorrow</i> Ronan Keating	13	8
	<i>Heaven</i> David Gilmour	4	4
ITALY	<i>Stop Crying...</i> Gals	11	6
	<i>Heaven</i> David Gilmour	10	2
NETHERLANDS	<i>Tomorrow</i> Ronan Keating	9	3
	<i>Just A Little</i> Liberty X	28	15
SPAIN	<i>Just A Little</i> Liberty X	28	6
USA	<i>Just A Little</i> Liberty X	28	6
	<i>Just A Little</i> Liberty X	28	6
	<i>Just A Little</i> Liberty X	28	6

Sources: ASCAP, SoundScan, Nielsen, Chart Doctor, Music Week, © 2004 Universal Music Group, © 2004 Warner Music Group, © 2004 Sony Music Entertainment Inc.

AMERICAN CHARTWATCH

by ALAN JONES

Papa Roach's US albums chart career started fairly quietly in May 2000, when *Infest* debuted at number 48 with 29,000 sales, but its subsequent success - it peaked at number five and eventually sold more than 3m copies - suggested that their follow-up, *Lovelaterequy*, would have a good chance of debuting at number one this week. It did not happen. Up against an Eminem album which had already raised 3m copies, *Lovelaterequy* sold just 136,000 copies to secure a number two debut way behind the Eminem Show, which did nearly three times as well, selling a further 381,000 copies as it secured its fifth straight week at number one. Eminem's run is, however, certain to come to an end next week, with early sales projections for *Nelly's* *Self-titled* album running at about 700,000.

Aside from Papa Roach, there are three other new entries in the Top 20 - all by artists achieving their best showing to date. At number six - his highest position yet outside the Futures - is *Wyclef Jean's* *Mosquerade*; at number nine Canadian rockers *Our Lady Peace* with *Grawley*; and at number 11, the latest Latino star to break through is 31-year-old Mexican *Paulina Rubio* with *Border Girl*. Rubio's previous highest chart placing was 199. The only UK artist to feature in 16 newcomers this week is *Pauli Oakenfold* (pictured).

His star-studded *Bunka* album, released in the US on Madonna's Maverick imprint, debuts at number 65, beating the number 114 peak of the *Oakenfold* mix album *Perfectos Presents Another World* in 2000 and last year's number 102 peak of his *Sworfish* soundtrack.

Meanwhile, the ongoing success of their singles provide Brits *Dirty Vegas* and *Craig David* with improved album chart positions. The singles themselves stall - both with *bulletts* - with *Dirty Vegas's* *Days Go By* marking time at number 14 and *David's* *Walking Away* pausing at number 46, but *Dirty Vegas's* self-titled debut album rebounds 10-15, while *David's* *Born To Do It* rises 63-61.

David, Bowie, who was the UK's top-ranked act last week, slides 14-37 with *Heathen*, while the Who also suffer a reverse, with *The Ultimate Collection* declining 31-74. The tragic death by apparent heart attack of bassist John Entwistle last Thursday will probably cause the album to drop a couple of places next week.

On the Hot 100 singles chart, where *Nelly* continues at number one with *Hot In Herre*, *Kylie Minogue's* *Love At First Sight* climbs 95-88. And *Kelly Osbourne's* aspirations of joining the small UK contingent on the chart still has not come to pass, although her rock rollout in America's *Pop* Don't Preach gets started, skipping 5-1 on the bubbling under chart.

SOUTHERN FRIED RECORDS

THE CHART POSITION THAT NEVER WAS

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10 NEW SPACE COWBOY • I WOULD DIE 4 U

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TOP TUNES . . . FUCKWIT RECORD COMPANY

SPACE I WOULD DIE 4 U
COWBOY OUT NOW ON CD & 12"



newsfile

AUSTIN SIGNS TO KARMA'S SHOWBIZ

Instant Karma's Showbiz imprint has struck a licensing deal with German label Kitty-T for 57-year-old Austrian crooner Louie Austen. Future singles through the deal include *Amore* and *Grab My Shaft* — a collaboration with electro sleaze queen, Peaches. Meanwhile, Showbiz-signed 1 Monster, who scored a Top 20 hit last year with *Daydream*, have completed work on their debut album, *Only Tonight*, for an October release. It will be preceded by the single *Miss Jones* in September.

RHYMES RAP CONTEXT

This week, BMG is hosting the final of a rapping competition it has been running as part of the ongoing street production for Busta Rhymes' current album. Dubbed *Pass Me My Courvoisier*, the campaign has invited entrants to record their own versions of a Rhymes track using their own lyrics and beats. The successful entry, as judged by media partners including *Radio One's* Tim Westwood, Hip Hop Connection and dotmusic, will win a day in a studio to record a track, which will be pressed up as a white label and distributed to BMG's urban tastemaker list.

MULTIPLY LINKS WITH A&R

Telstar's dance label Multiply has struck a joint venture label deal with radio and club DJ All B, whose current projects include a show on Capital FM and residency at Fabric. The new label will be called *AI Recordings*. "We're very excited to get *AI Recordings* up and running and to be working with All," says Multiply managing director Mike Hall. Meanwhile, Marketing has been recruited as head of A&R of Multiply. He joins the company from *Distinctive*, where he has spent the last five years.

Southern Fried denied hit due to formatting mistake

by James Roberts

A formatting error by Norman Cook's label Southern Fried has meant that one of the summer's biggest dance singles has missed out on a Top 10 singles chart placing this week.

Sales of Space Cowboy's *I Would Die For You* were set to give the version of the *Rinôçérôse* classic — which has been A-listed by *Radio One* for several weeks — a Top 10 debut yesterday (Sunday). However, all sales of the CD format of the release were classified last week, leaving only 12 million vinyl sales chart eligible.

"It's a real shame, but these things happen," says the label's Anna Hay, who says the problem stems from the inclusion of an extra track, *Always & Forever*. In addition to three mixes of *I Would Die For You*, Chart rules allow for unlimited mixes of one title — up to a total of 20 minutes duration — or a total of three tracks if more than one title is involved.

"We were advised not to try to rectify it because by the time it got changed it probably wouldn't make much difference, just cost a lot of money," says Hay.

For the Official UK Chart Company, it is the latest in a long line of disqualified releases. "Every week, there are a number of singles released which are not eligible for the chart, although most wouldn't chart anyway. It is rare for it to happen with high-profile releases," says the organisation's James Gillespie.

"We encourage everyone to check releases with us beforehand and do everything we can to let labels know about the rules."

On a more positive note, the error has



Space Cowboy: CD is not eligible for chart

meant *Space Cowboy* was set to top the budget albums chart instead. It follows the similar fate of *So Solid Crew*, who also topped the budget albums chart last year with their single *Oh No* (*Sentimental Things*) after a similar formatting problem.

Ronan Keating also fell foul of the formatting rules in 2000, when CD1 of his single *Life Is A Rollercoaster* was disqualified from the Top 40 chart for including non-eligible multi-media content. However, sales of CD and cassette were enough to ensure Keating did not miss out on the number one position.



Benson: new European management

Management alliance to boost Supervision artists

A number of UK-managed acts are set for a significant boost in the US, following the conclusion of an alliance struck between Channelly's management company Supervision and US management veteran Bill McGuffey.

The deal will see acts including Universal Island's Span and Ultimate Dilemma's Magnet handled by McGuffey — whose own roster includes multi-platinum act *Three Doors Down* — in the territory. "It gives an 'in' to North America with someone who is well-liked, well-respected and very successful," says Supervision managing director Paul Craig.

Meanwhile, Supervision has added European management duties for V2's critically-acclaimed singer-songwriter Brendan Benson to its roster. It is a further development of the company which last year bought Span and Magnet to the roster via the appointment of manager James Sandom.

"All these things are steps in the global development of a worldwide company with great artists," says Craig, who is looking to form further strategic alliances in order to expand the business.

The Webto Brothers, who are managed by Supervision, have switched labels with the Warner Music group and will now be handled by Nick Worthington's 679 Records, home to *The Streets* and *Stanton Warriors*.

A&R FOCUS ROMEO

Romeo So Solid garage to the mainstream

by James Roberts

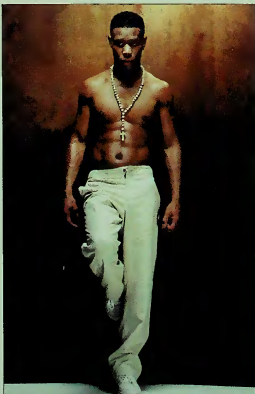
When one of the nation's leading commercial radio stations admits that Ja Rule has replaced Robbie Williams as its favourite alrapay artist, it is a sure sign that the rise of urban music is complete. Not only has it reached the mainstream, it has actually become the mainstream.

The dominance of the genre means producing acts which can cross over to a mainstream urban audience has become 2002's A&R holy grail. Clever market-focused labels have been quick to see the rewards of aligning pop acts — such as Blue and Liberty X — with the urban audience, although the count of true home-grown urban stars remains low, despite the success of Craig David and, more recently, Ms Dynamite. So the search for this year's home-grown crossover star goes on.

The prospect of solo careers from members of what is undoubtedly the UK's highest-profile urban story of 2001, *So Solid Crew*, has been on the cards for some time. With the mothership now effectively on ice — *So Solid Crew* are not expected to release any further material as a group in 2002 — it is time for many in the collective to pick up the baton, forging solo careers from the trademark garage sound. And, Harvey, Lisa Mafia and Asher D have launched, or are all in the process of launching, their own solo careers. In the meantime, another of the infamous crew has been plotting a more unexpected musical chapter. "It's gonna surprise a lot of people," admits Romeo, one of *So Solid's* key members, who has been busy steering his own destiny, experimenting with styles beyond the garage heartland. "I want to portray the kind of music I want to listen to and I don't just listen to garage, so the album is a mixture of different beats and different sounds."

Whether meticulously planned or a happy accident, it is clear from one listen that the sound of *Romeo solo* has the all-important crossover magic, which even eluded *So Solid*, to some extent.

"He's coming from the coolest gang in town, but he's not aggressive — it's accessible British urban pop," says *Relentless Records* founder Shabs, who is overseeing Romeo's transition from garage MC to urban star. Having



Romeo: 'coming from the coolest gang in town'

previously launched the careers of Craig David, Daniel Bedingfield and *So Solid Crew* themselves, *Relentless* at least has the credentials to back its claims.

On hand throughout the recording of the as-yet-untitled album — due for release in November — was *So Solid Crew* producer Double R. In addition, *Artist Partners* StarGate were keen to get involved.

"We're very excited about the songs we've done with them," says StarGate's Tor Erik, who has worked on three tracks for the album, including the song earmarked as a second single, *Remember It's All Gravy*, featuring R&B diva of the moment Christina Milian. "Romeo brings a very distinct-sounding flow and he's aware that the streets are watching. At the same time, he's an ambitious guy, ready to try different beats, to break down some barriers."

The track *Solid Love*, which emerged from the StarGate sessions and is expected to be the album's third single in February 2003, underlines the vision, sitting comfortably alongside the likes of Ja Rule and Nelly which are embraced so widely today.

But, before the big crossover hits, comes the link between *Romeo* old and new, in the form of debut single *Romeo Dunn*. Due for commercial release on August 12, the single got its first radio spins last week and has already been added to *Radio One's* *Glist*. It's a good indicator of where his career is heading, albeit with links to the *Romeo* of the past, which *Relentless* hopes will show "that he hasn't deserted the streets."

"It's all about introducing his character and personality, but making no apology that *Romeo* is a star," says Shabs. To suggest that *Romeo* has turned his back on the garage scene that made him his name is unfair, as a handful of the album's tracks, including the tough 373, keep it very real. In fact, if *Romeo* does go on to achieve the international solo success many are predicting, there are clear signs that these tracks could achieve more recognition for UK garage abroad than *So Solid* has managed collectively.

"If people in China, Japan buy the album because of the crossover tracks, they might startle across garage, which they didn't know existed," says *Romeo*.

SINGLE

of the week

BEYONCE KNOWLES: Work It Out (Columbia 6729822). If a starring role in



the third Austin Powers movie, a prime spot on the soundtrack and the sky-high profile of Destiny's Child were not enough. Beyoncé Knowles' first solo single is an addictive, creative step into new territory for the singer, with a filthy Neptunes production and echoes of the funkier Seventies soul.

ALBUM

of the week

IDLEWILD: The Remote Part (Parlophone 5402430). Kicking off



with explosive single You Held The World In Your Arms, it is clear from the outset this is a band playing in a new league. Current single American English ensures the overused REM comparisons aren't forgotten for too long, but the overall picture is one of a band firing off a new-found confidence. This third album even has a good chance of extending Parlophone's impressive run of recent US success.

SINGLEREVIEW



MY VITRIOL: Mooswings/The Gentle Art Of Choking (Infectious)

INFECTION (CDSP). This double A-side single includes new track Mooswings, on which melodic vocals butt up against swirling guitars, and The Gentle Art... which is taken from the band's first album. Has been remixed by Steve Thomson (Korn/Henry Rollins).

REBORN! CUSTOM: Hey Mister (Artist Direct LC 11539). This one-man band is already a rising name in the US and this single perfectly demonstrates what all the fuss is about. It is edgy but commercially aware contemporary rock, which actually has something to say. Custom will make his UK live debut in August at V2002.

ATC: Around The World (EMI Liberty CDBTC001). This German-based four-piece — their full name is A Touch Of Class — met while working as cast members in the German production of Cats. After spending seven weeks at number one at home, the band are looking to repeat their German success in the UK. The track is already off to a good start on the Biz.

THE RAPTURE: One (Output/DFA OPDRF003). Offing its cap to the NY post-disco scene are The Rapture, whose second single more than justifies the hype. Sounding like The Cure produced by Giorgio Moroder, Dio's throbbing electro rhythms and pulsating FX work as a perfect foil for Luke Jenner's intense vocals.

REBORN! THE STREETS: Wake Become Heroes (Locked On/679 679SO07CD1). For the radio mix, Steve Osbourne smoothes out the rough edges of this ode to rave culture lifted from Mike Skinner's album Original Pirate Material. While this removes some of the original's raw energy — and the drugs references — it retains the nagging piano line and should ensure plenty of mainstream airplay (it is B-listed at Radio One). Ashley Beedle injects some deep house flavour on his mix, while Freaks head into warped leftfield territory.

D MAC: The World She Knows (Chrysalis CDCHS5140). One half with former RCA duo Mero steps out solo with this slice of quality R&B pop. Up against the various Pop Idol stars D Mac may struggle to get noticed, but this debut is every bit capable of standing up to the competition.

MERCURY REV: Little Rhymes (V2 5013783). Last year's serious-minded All Is Dream failed to whet the critics up quite

the same frenzy as 1998's Deserter's Songs, but the Rev still do not sound like any other band. This second single from the album — after the Top 20 hit Dark & Rising — coincides with a slew of festive appearances and comes on the heels of a headline night at David Bowie's Midtown. **LCD SOUNDSYSTEM: Losing My Edge/OPRFD002.** LCD Soundsystem, aka New York's James Murphy, delivers the goods on this driving, sarcastic piece of stomping electrofunk. An inspired singing for Trevor Jackson's Output imprint.

PET SHOP BOYS: I Get Along (Parlophone CDR6581). Despite the echoes of Joe Cocker and Jennifer Warnes' Up From A Great Within the grooves, I Get Along is a best song, containing all the downbeat lyricism and pop ruse expected from a Pet Shop Boys single. It is listed on Radio Two, and should reach the Top 20 while retaining Reggae's chart fortunes.

HOBBASTANK: Running Away (Mercury 5868732). While their last single Crawling In The Dark offered some originality, this follow-up shows why the major-label rockers are finding it difficult to shake off the comparisons to the mighty Incubus. The band return to the UK in July.

ANGIE STONE: Wish I Didn't Miss You (J Records 7431939182). One of the highlights of last year's album Mahogany Soul, this soulful number recalls the Eighties in its urgent melody, although Stone's much vaunted old-school influences are in evidence in the sample from the O'Jays' Backstabbng.

ELTON JOHN & ALESSANDRO SAFINA: Your Song (Mercury 06393972). Elton rolls out this classic with the aid of contemporary opera star Safina, all in support of Sport Relief. High-profile exposure — it is set to be used as the soundtrack for all major BBC sporting coverage over the coming weeks — could guarantee maximum awareness.

SHAKIRA: Underneath Your Clothes (Epic 67295532). Dangerously close to the Bangles' Eternal Flame in parts, this ballad is the latest offering from the Columbian superstar. It falls to reach the heights and perhaps lacks the immediate appeal of Whenever, Wherever.

THE CRESCENT: Test Of Time (Hut HUTCD157). The Crescent's second single is another piece of sturdy Britrock that could make stronger commercial inroads than debut offering On The Run managed. The band are midway through a 18-date UK tour, culminating in dates at V2002.

REBORN! BETH ORTON: Concrete Sky (Heavenly HNW115CD). This first single from Orton's long-awaited third album, Daybreaker, is as sublime as it is unrepresentative of the rest of the album. Where Daybreaker as a whole conjures up a hard-edged, sexually tormented mood, Concrete Sky is as clear as a bell and is quite possibly Orton's sunniest, most accessible music yet. Johnny Marr wrote the middle-eight, and Ryan Adams supplies entirely appropriate backing vocals.

CAJMERE PRESENTS WALTER PHILLIPS: Sometimes I Do (Casual CAJ283). Curtis Jones has recently been enjoying mainstream success under his Green Velvet guise and here he delivers another underground house classic. Walter Phillips has an enviable pedigree, having worked with the likes of Koolhae Doe and Adina Howard; here he adds a velvet-smoother to Jones's impeccable production.

INCUBUS: Are You In? (Int 6226728482). Taken from Incubus's 2001 album Morning View, this funky yet laidback track sounds like a summer char-hugger. As the song's catchy title is repeated, Boy's vocals soar skywards, making it very radio-friendly. Paul Oakenfold contributes a deft remix.

ALBUMREVIEW



VARIOUS: Austin Powers in Goldmember (OST) (Haverlock 9362483492). Powers' latest mission is accompanied by this sharp soundtrack, which contains tracks from Britney Spears and The Rolling Stones mixed with specially-recorded material from Susan Hoffs, co-star Beyoncé Knowles and Dr Evil himself. There is no obvious international smash evident like Madonna's Beautiful Stranger from The Spy Who Shagged Me, but media coverage for the film, coupled with the Beyoncé single, should generate healthy sales.

BRYAN ADAMS/HANS ZIMMER: Spirit Stallion Of The Cimarron (A&M 4933042). This soundtrack to the DreamWorks movie is largely a new Bryan Adams album (eight new tracks) with some incidental music by Zimmer. Adams' first new material in two years sees him at his eclectic best. There is the West Coast rocker Get Off My Back, the anthemic opener and first single Here I Am and the Celtic ballad Under The Sun, while Sarah McLachlan also duets with Adams on the Clannad-esque Don't Let Go. The Canadian plays six outdoor shows over the summer.

VARIOUS: Beachlife - The Salinas Sessions (HRCredite 5062952). Mixed by one of the world's most celebrated beach DJs, Jon S. Trinchia, this compilation captures the essence of Ibiza's famous Salinas beach. It is already making all the right noises in the style press and it could well become this year's word-of-mouth



answer to the chill-out compilation. **DENIS BROWN: The Promised Land (Blood & Fire BAFCD003).** Often dubbed the Crown Prince of Reggae because of his fine voice, this new release from the great Blood & Fire label sees the release of the rare Joseph's Coat of Many Colours album. Together with five additional tracks taken from seven-inch and 12-inch singles released in the late Seventies.

HOMELIFE: Flying Wonders (Ninja Tune ZENCD7). This is the third album from the expansive Mancunian collective and their first for Ninja Tune. Flying Wonders is a thrilling set with an abundance of frisky jazz, wonky leftfield songs and moments of genuine beauty, many due to the haunting cello of Semay Wu. A UK tour is due to coincide with this simply stunning album. **MISTY IN ROOTS: The Controller (Real World CDRW104).** This legendary band return to the studio after a break of 12 years. Misty were probably the best British reggae band of the late Seventies and early Eighties and were stalwarts of Rock Against Racism. Incredibly, they have thrived at their best, this album mixes wonderful new material with classics such as Ghetto Of The City and Man Kind.

VARIOUS: GTDJ001 - James Zabella Groovetech GTDJ001. The first of a series of remixes, GTDJ001 is a meandering snapshot of contemporary club music, with Zabella faultlessly mixing a diverse blend of techno, breaks and hard house. It is another winning package from the online record store Groovetech.

CLAIRE SWEENEY: Claire (Telstar TCD3251). To the music of the tracklisting — which includes versions of My Heart Will Go On and

Light My Fire — will cause toes to curl. However, this album is made for a market all too often overlooked by the industry and, as a result, is sure to find its way into the charts. Recoverable from a poor start at full orchestra, it is a likely hit with many for whom Sweeney is a household name. **OBI: The Magic Land Of Arabia (Cooking Vinyl COOKCD229).** Obi's debut album contains eight unassuming but totally absorbing acoustic guitar tracks produced by Charlie Francis. Ranging from rock to alt-country to beautiful guitar pop, this collection is likely to see into the mainstream via the support of the rock monthlies and MOR radio stations.

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



REBORN! FLAMING LIPS: Yoshimi Battles The Pink Robots (WEA 9362481412). Where more certified bands might have followed up the sonic majesty of The Soft Bulletin with an over-gedged re-hash of that record, Oklahoma's Flaming Lips have instead embarked on three entirely different projects at once: a "non-concept" album which is at least partly about saving the world from robots, plus a melancholy film score and an epic country & western "album." The first of the three is a complex, genre-rock-out of a record with radiant melodies and a lot of oddball electronic noises. As fine a record as you'll hear all year.



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RETAIL FOCUS: ESSENTIAL MUSIC

by Joanna Jones

Launched by partners Neil Williams and Dave Davis, Essential Music first opened the doors of its shop in Greenwich in 1988. Within 18 months a second branch was opened in Greenwich under the Different Music imprint.

"The idea behind Different Music was to bring all the titles customers were failing to find in the multiples under one roof," says Williams. "Our remit was all the titles that customers requested and thought they could not get anywhere in the major stores we stocked – this was before the internet and database days."

When the Different Music imprint proved a success, further branches were opened in Edinburgh (1994) and St Andrews (1996) – later upgraded to larger stores – as well as Brighton (1998).

Williams says the brand firmly positions itself as a purveyor of "eclectic music of quality and distinction". "Although we no longer trade as Different Music, the notion heavily informs the Essential Music brand," he says.



Essential: 'eclectic music of quality and distinction'

Essential Music currently boasts five stores following the opening of an outlet in Bournemouth in 1999 and Southampton in 2001. Further stores are planned for Torquay and Oxford in the future.

The stores rely on their eclectic stocking policy to pull in the buyers. "We are not bothered by the density of competition – we are pioneer in Southampton which compete

TOP 10 OFFERS UNDER £8

Boyz At The Beeb David Bowie (EMI)

Tourist St Germain (EMI)

Suzuki Tosca (K7)

Ready Steady Boogaloo Various (Summit)

Keep It Unreal Mr Scruff (Ninja Tune)

10,000Hz Legend Air (Virgin)

Use Songs Tom Waits (Elektra)

PaCapo Lova (Elektra)

Blow Up A-Go-Go Various (V2)

Arétha & Otis Arétha Franklin & Otis Redding (Warner Impact)

against Tower, HMV, Virgin, Our Price, WH Smith, Woolworths and other independents," says Williams.

The stores currently only sell CDs and focus on the depth of the range rather than providing rock-bottom prices. The chain has a policy of not stocking chart singles or compiling its own chart. Essential's current campaign is based on

£5, £6 and £7 price points, although it is also rotating a £11 maximum price "Ultimate two-for-£22" campaign across the chain.

Business is going well into the second half of the year, says Williams. "This year got off to a mediocre start, but the past few months have found us in rude health, beating 2001's levels," he adds. Essential currently has 24 employees. The chain's branch in Southampton store is 1,300 sq m in size and stocks a minimum of 5,000 titles.

Classic psychedelia, soul, funk and reggae titles are all selling well to Essential Music customers, who are generally "middle market" and range from teenage to senior citizens.

"We are a dependable resource for all kinds of back catalogue; we have a big range of leftfield dance music and punk," says Williams. "In my opinion, many young punters are rejecting the MTV dip-flead in favour of retro styles."

Essential Music: 334 Creek Road, Greenwich, London SE10 9SW, tel: 020 8293 4982

IN-STORE NEXT WEEK (from 8/7/02)



Windows – Idlewild, Training Day; **In-store** – Vines, David Bowie, Idlewild, buds Ba IV, Okerfeldt, Badmesningo, Muse, DJ Tiesto, Beverly Knight, Latin Jazz, The Vines, Harlow, Generations 80's, Eva Cassidy, 10 Squared, Kylie Minogue, Shiveres, David Bowie, Samuel Ramey, Korn, Brian Wilson, V80 The Stranglers, Paul Carrack, Joe Cocker, Queen's Jubilee, Godcut, Dio, XNess 2, Jettyo Tui, I Am Sam, Bedrock, Emerson; **Press ads** – Idlewild, Buds Ba IV, Okerfeldt, Muse, Badmesningo, Medivea Babes, Cousteau, Matthew, Belle & Sebastian, Reggae Hits 1996-1980, Walton, Fairport Convention, Acoustic Folk Box, Mahler, I Am Sam, Bedrock, Back



In-store display boards – DJ Kicks: Playgroup, Liso & Bushwackal, The Anniversary, Jello, Roots Manuva, FC Kahuna, Falan To



Press ads – DJ Marky, Omero Mumba, Darren Hayes

Single – Gareth Gates; **In-store** – Ashard, Bryan Adams, Alicia Keys, Tim Deluxe, Jamiroquai;



Main promotion – Festival CDs Promotion; **Listening posts** – Dolly Parton, Space, Rob Dougan; **Classical promotion** – Troms 2002; **Press ads** – Sheryl Crow, Morcheba, The Calling; **Windows** – Friends Side 8, Simpsons Season 2 DVD, Red Hot Chili Peppers, The Vines



Selects – Tanyas posts – Segull's Crossing Kiss Her Kiss Her, Omertata, The Bad Tanyas, Orbital, Space; **Major recommended retailers** – Archer Prewit, Buffalo Daughter, The Sunshine Fix, Al Phoenix, Boz Morte



Windows – Pary In The Palace, Ias, DJ Zinc, Morcheba, Ostali, MJD Metalheadz, High Contrast, Verve

Remixed, FC Kahuna, Luke Slater; **In-store** – Wyclef Jean, Vines, Oasis, Morcheba, Ias, DJ Zinc, EMI Classics, Susana Baca, Ya Yá, Moses T Molelewa, Herbie Hancock; **Press ads** – Vines, Ias, DJ Zinc, Moses T Molelewa, Susana Baca, Metalheadz, High Contrast, Verve; **Remixed**, FC Kahuna, Luke Slater, Ya Yá, Herbie Hancock



Press ads – Counting Crows, Red Hot Chili Peppers; **In-store** – Def Jam, Counting Crows, Red Hot Chili Peppers; **Windows** – Red Hot Chili Peppers, The Vines, two for

£22 or four for £40



Press ads – Chart Campaign; **In-store** – Def Jam, The Vines; **Windows** – Red Hot Chili Peppers, Ashard, Gareth Gates



WHS Smith – Wyclef Jean, Space Cowboys – Oasis, The Park, Schridisco.com



Woolworths **In-store** – Red Hot Chili Peppers, Oasis, Omeria Mumba, LHig Mar; **Singles** – which involves emails, cards and site promotions and we've just finished a promotion via AOL's Listening Party.



Listening posts – Classical ads, Zucco 103, Andy Williams, Norah Jones, Charlatans, Korn, ECM Jazz, Moby; **In-store** – three-for-two and two-for-£10 on offers on CDs, DVDs at £3.99, three for £18 or 6.99 each on videos and CDs; **Windows** – Lord Of The Rings DVD/video, three-for-two CD offer



ON THE SHELF

OLIVER MACGREGOR,
manager, Plastic Fantastic,
London

"The vinyl market continues to grow for us, helped in no small part by our website. We're now selling a lot in Eastern Europe, Asia and the US and, even though the shop is always busy, the web is accounting for around 50% of our business these days. It's been quite amazing – we close at 6pm on Saturday and by the time we come in on Monday we've done a load more business. We've had to take on more staff to deal with the orders as the sales through the site – which we've had up for three years now – have, in general, continued to grow month on month.

The market in the US for tribal and progressive house is really opening up, thanks to DJs like Sasha and John Digweed, so a lot of our US customers tend to buy that kind of material. People tend to come back to us, both in the shop and online, because of the kind of service we offer. We update the site daily and try to split the promos we get hold of equally between the shop and the site.

"Our biggest sellers at the moment are Puncture's The Wall (Saeed & Palsah Mix) on Star 59, Wiek's Superfunk on Oxum and Diddy Aunt's Bounce Bump on One That Dives. We also have a Marco Bellini track called Dirty Dots in one of our own labels, Plastica Red, which is flying out of the shop. I reckon the big hits for the summer are likely to be Naeqto's Thrust's Safe From Harm on Iir and Cosmos' Take Me With You, which we have on promo.

"We have a shop in Ibiza that we open for the season, mid-May to the end of September, which is in its second year. It went well last year but should be much better this year as we're now known there. As well as sourcing from Spanish distributors, we send stuff out there each week. We look to cover the whole range of material from the local DJ mixes to new UK promos. As we supply many of the DJs such as Seb Fontaine, Digweed and Steve Lawler, we try to make sure that people can find the material they hear out there."



ON THE ROAD

PETER LOCKE,
Koch UK rep for Scotland
and the North East

"With World Cup fever now nearly over, shops in my area are looking forward to sales returning to a degree of normality. Shops have reported early season sales to have been slow, however, the summer sounds of the new album from The Suprematists have proved to be an instant success in Scotland, with Indies and chains reporting healthy sales on their debut release for Koch.

"Yet another Scottish success story, The Proclaimers' Persevere, also continues to perform well, especially at its new mid-price point and, with the brothers' current tour a sell-out, shops are certain to increase their sales.

"Recent new releases from Koch have been performing well. The much-acclaimed new Skinalb album Revolting Form has sold through well and music DVDs continue to be well-received, with the new Bush core repertory DVD collection sure to do well.

"There is much excitement at Koch over the

forthcoming new Chumbawamba album, Ready, Made, due out on August 5. There's a big marketing campaign going on around the album. We're carrying ads in all the major music magazines and samplers of the album are being given out at festivals. There's also a major e-marketing push on at the moment, which involves emails, cards and site promotions and we've just finished a promotion via AOL's Listening Party.

"Meanwhile, we are looking forward to presenting another excellent new label to Koch, Repertoire, a wonderful catalogue of much sought after releases that is bound to be more than welcome in my area.

"Two further upcoming releases that are sure to do well are Judas Priest's Live in London DVD (recorded at their sell-out gig at London's Brixton Academy before Christmas) and Pezzy's Happenstance – starring Chris Jericho as his true rock alter-ego Moongoose McQueen – a must have for all WWF fans."

6 JULY 2002

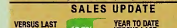
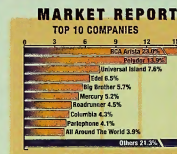
CHART COMMENTARY

by ALAN JONES



It sales down 39% week-on-week, A Little Less Conversation by Elvis Vs. JXL nevertheless enjoys an easy third week atop the chart thanks to sales of 81,500 – 83% more than the 44,000 tally posted by new runner-up Scooter. The JXL single had now sold more than 458,000 copies and moves to fifth in the year to date rankings. It brings to a close the first half of 2002, end of the 26 chart weeks to date. Presley's record company BMG has held the number one slot for exactly half that time, some 13 weeks, courtesy of Westlife, Will Young and Gareth Gates, as well as Presley. Runner-up Universal has topped the chart for just seven weeks.

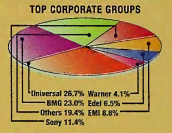
The Germany-based parent company of Edel UK has been through times recently, but its fortunes continue to improve, as its Anglo-German techno group Scooter, who moved 7-5 last week, now advance 5-2 with their cover of Supertramp's 1979 number seven hit The Logical Song. It is Edel's highest charting hit since October 2000, when the Baha Men



SINGLE FACTFILE

Almost a year after their debut album Camino Palermo started getting import action, Los Angeles rockers The Calling win highest chart debut honours with their introductory single, Wherever You Will Go. The single's potential was obvious when it took spaced import action – becoming one of the few rock singles to reach the Top 75 ahead of commercial release – when it climbed to number 64 earlier this month. On its first week as a bona fide UK release, it sold

more than 40,000 copies, to earn a number three debut, a superb achievement for a new rock act, especially as radio support for the single is solid but not spectacular (it moves 32-25 on the airplay chart this week thanks to backing from the likes of Capital). Its success coincides with a major upturn for their album, which expanded its sales base by more than 96% last week, jumping 51-39 on the chart. In America, the album reached number 36.



Around The World, which lands its fourth Top 10 single of the year thanks to Kelly Lorenna's cover of Taylor Dayne's Tell It To My Heart. Debuting at number nine, and following DJ Alligator's The Whistle Song (Blow My Whistle, Bitch) (number five in January), Flip & Fill's True Love Never Dies (January, Flip & Fill's first single in over 10 years) (number seven in January) and In My Eyes by Milk Inc. (number nine in May). Tell It To My Heart is Lorenna's first major solo hit, though she also recorded the Flip & Fill hit and an earlier All Around The World Top 10 hit. Set You Free by N-Trance. Lorenna is also vocal on the upcoming N-Trance/All Around The World single Forever, which is also expected to chart.

After returning with the number six (I Wish I Knew How It Would Feel To Be Free)/One last November, the Lighthouse Family's form has dipped. The follow-up Run reached number 30 in February, and their latest single, Happy, debuts at 51, their lowest placing since 1995, when their first single UFO (later to reach number four) initially peaked at 61.

reached number two with Who Let the Dogs Out. That was also Edel's most recent Top 10 hit, and, like Scooter, it debuted much lower

(number 13) a fortnight before reaching two. Another small record label enjoying success is Blackburn-based pop/dance imprint All

INDEPENDENT SINGLES

This	Last	Title	Artist	Label
1	1	THE LOGICAL SONG	Scooter	Shedfield Tunes/Edel UK 01 30265 (STU) (V)
2	1	JUST A LITTLE	Liberty X	V2 VU511082 (IMP) (P)
3	2	DEAD STARIN YOUR WORLD	Muse	Mushroom Music/UMS106XSK (IMP) (P)
4	4	GET ME OFF	Basement Jaxx	XL Recordings XL5196CD2 (V)
5	5	SOUTHERN SUN/READY STEADY GO	Pit Dakenfeld	Perfecto PERE 17CDS (IMP) (P)
6	6	I WOULD DIE 4 U	The Space Cowboy	Southern Fried 82CDS (IMP) (P)
7	7	SWEET N SOUR	Jon Spencer Blues Explosion	Mute LCDM/TZ71 (V)
8	8	THE HATE SONG	Raging Sphenoth	ZTT RESUBCD (IMP) (P)
9	9	COMING ON STRONG	Sigaram feat. Scott Mac	Toly Two TIDY07Y019CD2 (ADD)
10	10	CHAPTER FOUR	Ram Tribony	Fun RAMM33 (SRD)
11	10	GIRLFRIEND	'N Sync feat. Kelly Rowland	Five 525332 (P)
12	11	LAZY	X-Press 2 feat. David Byrne	Skint SKINT 74CD (IMP) (P)
13	7	TRIXSTAR	Blak Traxing feat. Enfile	Bad Magic MAGIC024 (V)
14	NEW	SOMETHING TO TALK ABOUT	Bady Drawing Boy	Twisted Nervous TX01 040CD2 (V)
15	NEW	RIPPED OUT	Pit Bars	Toly Two TIDY07Y019CD2 (ADD)
16	14	THE GROUNDBREAKER	Falvey & Fusion	Windplay WINDCD 036 (V)
17	15	LOVE STORY	Layo & Bushwacka	XL Recordings XLS 14CD2 (V)
18	15	SUPPERFEK (FREAK)	Trick	One On One 01M50 (ADD)
19	13	SILENCE	Wink	Kissess KISS0330 (ADD)
20	18	MADAGASCAR	Art Of Trance	Playplus PLATCD0192 (P)

All charts © The Official UK Charts Company 2002

SHAZAM TAG CHART

pre-release / debut genre

1	101	MACHINE GUNTS VER FC Kahaan	City Rockers
2	102	IMPLANTAZH Bush	Atlantic
3	103	IN MY PLACE Calyptina	Parlophone
4	104	THE BEST Mithras	Ignition
5	105	EMERGE Flickenspooner	Ministry of Sound
6	106	IT JUST WON'T DO Tin Balise feat. Sam Okiero	Underwater
7	107	HOW COME YOU DON'T CALL ME Alone Keys	Newbery
8	108	POUNCE DOWN	Newbery
9	109	BY THE WAY had had Chili Peppers	Warner Bros.
10	110	AMERICAN ENGLISH Islandworld	Parlophone

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6 JULY 2002

CHART COMMENTARY

by ALAN JONES

Extending its stay atop the albums chart to five weeks, the Eminem Show sold more than 44,000 copies last week to take its overall tally to an impressive 455,000. It is selling at a faster rate than any top album including Eminem's own previous cassette, the Marshall Mathers LP, a 2000 release which sold 258,000 copies in a comparable period, and took more than eight weeks to sell as many as the Eminem Show has to date.

Summer sales – especially the latest HMV sale launched on Thursday – cause major distortion of the chart this week. The main beneficiary of price slashing (which also helped, among others, Jennifer Lopez's *J To The Lo* – The Remixes to a 26.7 climb, Madonna's Greatest Hits – Volume 2 to a number 22 re-entry and Lionel Richie's *Back To Front* to a 77.28 improvement) is Fatboy Slim, whose between The Gutter And The Stars has been nowhere near as successful as its million-selling predecessor. You've Come A Long Way Baby. But a starring role in HMV's TV advertising and a £2.99 price tag produced



ALBUMS FACTFILE

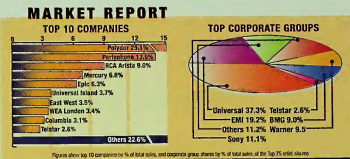
Nine years after his last solo album *Fat of Nations* peaked at number six, former Led Zeppelin singer/songwriter Robert Plant returns. The 53-year-old Brummie's new dreamland album – a covers set featuring studio interpretations of Bob Dylan's *One More Cup Of Coffee*, Tim Rose's *Morning Dew* and seven others he performed on his 2001 tour – sold more than 10,000 copies last week to debut at number 20. Oddly enough, although no

fewer than eight consecutive Led Zeppelin albums reached number one, the last four selections featuring the group all fell short of the Top 20. By contrast, although Plant has never had a solo number one (*Pictures At Eleven* peaked at number two behind ABC's *The Lexicon Of Love* in 1982) all seven of his solo albums have reached the Top 20, as have two collaborations with former Led Zeppelin colleague Jimmy Page.

Absent from the Top 75 since the end of March, the former number three album has done pretty well for the R&B genre abt, selling more than 350,000 copies prior to being released in an updated version last Monday, which adds the group's latest single to the four hits already on the set, sparking a 156.1% improvement in sales week-on-week.

Even though the highest ranking debut on the albums chart this week is no higher than number 20, repackaging of albums by Sople Ellis-Bextor and Mis-Teeq and sales bargains helped in part. There were fewer bargains to be had in the compilation racks, though even that market a handsome 21% expansion. Overall, album sales climbed 30% last week to a year's best 2,693,000.

Finally, Andy Williams, the easy listening legend, bags his third Top 40 album in a little over three years, his quickest thru-date of chart success since the early Seventies. The Essential, debuts at 33 this week, and includes a duet with Denise Van Outen.



explosive growth in sales of the album last week. The album, which has never been higher than number eight, jumps 144-12, with sales rocketing 115.2% week-on-week from 1,168 to

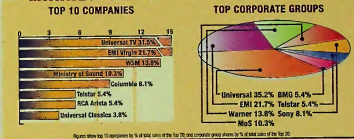
14,630. Needless to say, the overwhelming majority of those sales came from HMV. Mis-Teeq's debut album *Lickin'* On Both Sides makes a bigger leap, moving 146-10.

COMPILATIONS

Elsewhere in this week's issue, we extend our congratulations to All Around The World on their fourth Top 10 hit of the year. All four of those hits (by Kelly Lorenna, Milk Inc, Flip & Fill and DJ Aligator) appear on *Cubland – The Ride Of Your Life*, a collaboration with Universal Music Television, which debuts impressively this week. Expanding out of the box with sales of nearly 47,000 – slightly more than twice as many as new runner-up and erstwhile number one *The Very Best Of MTV Unplugged* – this chart-topping double disc set includes many other A&TIV releases. Confusingly, three upcoming releases called *Forever* (by N-Trance, Dee Dee and TrinityX) are featured, as is the original English language version of *Kiss Kiss*, by American Stella Soleil. Newspaper hype ahead of the Queen's

Golden Jubilee celebrations suggested that the *Party At The Palace* compilation and its classical equivalent *Proms At The Palace* would be among the all-time best sellers. They both hit the shops last week and sold somewhat less well, than speculated. Including Paul McCartney and Brian Wilson, *Party At The Palace* attracted nearly 17,000 buyers to debut at six, while *Proms At The Palace* – featuring Kiri Te Kanawa the BBC Symphony Orchestra and Thomas Allen – sold fewer than 4,000 units to debut at 26. The World Cup is over, and with it the sales potential of the many football-themed compilations. All suffered huge declines last week, even before Brazil took the trophy. The only ones retaining Top 50 places are *Jumpers 4 Goalposts* and *Best Unofficial Football Anthems Ever*.

MARKET REPORT



THIS WEEK'S MAJOR ALBUMS

This	Last	Title	Artist	Label (distributor)
1	16	HALFWAY BETWEEN THE GUTTER AND THE STARS	Fatboy Slim	Skinet BRASSIC 2000 (SMV/P)
2	NEW	I WOULD DIE 4 U	Spice Chouley	Southern Fried ESCD90 (SMV/P)
3	1	18	Moby	Mute COSTUMED (V)
4	NEW	BUNNKA	Dakshinai	Parlophone PERULATED (SMV/P)
5	2	ABOUT A BOY (OST)	Baby-Driven Boy	Twisted NewtXL Recordings TXNLCD 152 (V)
6	5	THINKING IT OVER	Liverty X	VZ VVR101732 (SMV/P)
7	4	VERTIGO	Grove Amada	Pepper (ESC332 (P))
8	NEW	PARANOID	Black Sabbath	Castle Music ESCM0332 (P)
9	3	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	VZ VVR 101508 (SMV/P)
10	6	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDR0216 (SMV/P)
11	8	IS THIS IT	The Strakes	Rough Trade TRAR020 (SMV/P)
12	NEW	THE VERY BEST OF AL GREEN	Al Green	Muscle Collection 11
13	7	YOUR NEW FAVOURITE BAND	Hives	Playhouse MCM9502 (P)
14	NEW	SON OF EVIL REINDEER	Reindeer Section	Bright Star BSRT18 (P)
15	NEW	YOU REALLY GOT ME – THE BEST OF	Kerla	Select Select0560 (P)
16	NEW	LIVELY UP YOURSELF	Bob Marley	Emporio EMT00018 (DISC)
17	15	TRUE CONFESSIONS	U2	Essential! ESCD078 (P)
18	13	THE BEST OF	Black Sabbath	Metal Is RAW00145 (P)
19	14	ENJOY THE MELODIC SUNSHINE	Cosmic Rough Riders	Playhouse MCM9502 (P)
20	12	SHOWBIZ	Misc	Mashroom MUSH 98CD (SMV/P)

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MUSIC WEEK 6 JULY 2002

THE YEAR SO FAR... TOP 20 ALBUMS

TRW	UK	Album	Artist	Label
1	1	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE/POLYDOR
2	2	SILVER SIDE UP	NICKELBACK	ROADRUNNER
3	5	THE EMINEM SHOW	EMINEM	INTERSCOPE/POLYDOR
4	3	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
5	5	FEVER	KYLE MINNQUE	PARLOPHONE
6	4	NO ANGEL	DIDO	CHEEKY/FIRST
7	6	ALL RISE	BLUE	INNOCENT
8	7	FRESH OF NATURE	ANASTACIA	EPIC
9	8	THE ESSENTIAL	BARBRA STREISAND	COLUMBIA
10	10	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRYSALIS
11	11	SONGS IN A MINOR	ALICIA KEYS	A&M
12	12	DESTINATION	RONAN KEATING	POLYDOR
13	12	THE VERY BEST OF	STEVE & THE POLICE	J3
14	13	A NEW DAY HAS COME	CELINE DION	EPIC
15	14	A FUNK BOYSEY	JAMROQ/DIAD	SONY S2
16	15	READ MY LIPS	SOPHIE ELLIS-BEXTOR	POLYDOR
17	15	WORLD OF OUR OWN	WESTLIFE	RCA
18	16	GREATEST HITS 1, 2 & 3	QUEEN	ARISTA
19	15	MISSUNDAZOD	PINK	POLYDOR
20	15	PALIN IS LOVE	JA RULE	DEF JAM

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6 july 2002

THE OFFICIAL CHARTS

music week



6 july 2002

albums



- 1 **A LITTLE LESS CONVERSATION**
Eminem vs. JXL RCA
- 5 **THE LOGICAL SONG** Scooter Sheffield/Tunes/Ede/UK
- 3 **WHEREVER YOU WILL GO** The Calling RCA
- 4 **STOP CRYING YOUR HEART OUT** Oasis Big Brother
- 4 **HOT IN HERRE** Nelly Universal
- 3 **WHEN YOU LOOK AT ME** Christina Milian Def Soul
- 6 **HERO** Chad Kroeger Feat. Josey Scott Roadrunner
- 9 **WITHOUT ME** Eminem Interscope/Polydor
- 11 **TELL IT TO MY HEART** Kelly Loreanna All Around The World
- 10 **JUST A LITTLE** Liberty X V2



- 8 **LOVE AT FIRST SIGHT** Kylie Minogue Parlophone
- 7 **ROLL ON/THIS IS HOW WE DO IT** Mis-Teeq Inferno/Relstar
- 11 **GET OVER YOU/MOVE THIS MOUNTAIN** Sophie Ellis-Bextor Polydor
- 14 **TWO WRONGS (DON'T MAKE A RIGHT)** Myah Jean feat. Claudette Ortiz Columbia
- 12 **IF TOMORROW NEVER COMES** Roman Keating Polydor
- 17 **IT'S OK!** Atomic Kitten Innocent
- 14 **LIGHT MY FIRE** Will Young S
- 18 **MOTHER M'Factor** Serious/Universal
- 19 **FULL MOON Fantasy** Fantasy

SOUTHERN FRIED RECORDS

THE CHART POSITION THAT NEVER WAS

1	28
2	28
3	30
4	31
5	32
6	33
7	34
8	35
9	36
10	37
11	38
12	40
13	41
14	42
15	43
16	44
17	45
18	46
19	47
20	48
21	49
22	50
23	51
24	52
25	53
26	54
27	55

TOP TUNES... FICKWIT RECORD COMPANY

SPACEBOY
I WOULD DIE 4 U

OUT NOW
ON CD & 12"



1 THE EMINEM SHOW

- 2 **READ MY LIPS** Sophie Ellis-Bextor Polydor
- 3 **GREATEST HITS I III & III** Queen Parlophone
- 4 **FEVER** Kylie Minogue Parlophone
- 5 **DESTINATION** Roman Keating Polydor
- 6 **ESCAPE** Enrique Iglesias Interscope/Polydor
- 26 **J TO THA L-O - THE REMIXES** Jennifer Lopez Epic
- 19 **NO ANGEL** Dido Cheeky/Arista
- 7 **COME AWAY WITH ME** Norah Jones Parlophone
- 10 **LICKIN' ON BOTH SIDES** Mis-Teeq Inferno/Relstar



- 4 **LOVE HATE TRAGEDY** Papa Roach DreamWorks/Polydor
- 11 **HALFWAY BETWEEN THE GUTTER AND THE STARS** Fatboy Slim Skint
- 12 **ASHANTI** Ashanti Mercury
- 14 **MISSUNDAZTOOD** Pink Arista
- 9 **THE BIG SQUEEZE - THE VERY BEST OF Squeeze** Universal TV
- 34 **WHITE LADDER** David Grey IHT/East West
- 16 **SILVER SIDE UP** Nickelback Roadrunner
- 12 **COME CLEAN** Puddle Of Nothing Interscope/Polydor
- 17 **18 Months** 18 Months

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THE INSTRUMENT

FX gears up for further growth

Space to expand, a growing range of add-on services and sound knowledge of market trends are ensuring that the FX Rentals success story continues, writes Caroline Moss

FX Rentals must thank the day it relocated to a 7,000 sq ft warehouse in Acton. The move six years ago allowed the company to increase its staff five-fold and introduce a growing range of add-on services to its core business of renting pro audio equipment to meet the changing market needs.

And there's space for further expansion.

"It was a good choice of building," reflects chairman Roger Evan. "There's always room for a new office or copyroom. And we have the height to build a mezzanine level one day if necessary."

Apart from having the space to

expand, another of the key factors behind FX Rentals' success is its independent status, which allows it to respond quickly to market trends. Evan's fellow directors are managing director Nick Harris, marketing director Tony Andrews, operations director Pete Brooks and technical director Frank Ogletrope, and between them they keep a watchful eye on the ever-evolving business of renting, servicing, providing and installing pro audio equipment.

Seeing how its market was diversifying three years ago, the company formally divided its business into five divisions to incorporate FX Rentals, FX Rentals Spain, FX Copyroom,

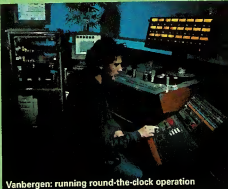
Music Control and Cimple Solutions (see breakouts). All five divisions have taken root to become independent companies in their own right. And, although each division has a well-defined market, there is a great deal of crossover between the clients of each.

The latest addition to the business is Technical Services. Launched in response to strong client demand, the division does exactly what it says, providing technical back-up for clients' needs. A broad range of services are provided under this banner, including supplying and repairing hi-fi components, installing small sound systems, AV work, ▶p7

FX Copyroom

The first add-on service offered by FX Rentals, FX Copyroom has trebled in size over the five years since it was launched. It now runs three copyrooms which can operate around the clock, capable of handling every recording format.

An important part of FX Copyroom's work is preparing recordings for archiving. This can simply involve making copies, but often means repairing master tapes which have decayed over time and transferring them to a more durable format. The operation has recently invested in a third industrial oven to keep up with demand for tape-baking, which solves oxide shedding in old analogue tapes. "We were one of the first companies in London to provide a baking service, and the demand has grown as record companies discover archived recordings which have started to shed," says marketing director Tony Andrews. The tape is baked



Vanbergen: running round-the-clock operation

at a low, stable temperature for three days to re-adhere the oxide to the tape backing and the recordings can then be transferred to a fresh medium.

A classic example of how effective this service can be followed the discovery in Jamaica of more than 20 Bob Marley two-inch master tapes. The tapes, which were eroded and covered in mould, were delivered in person by Rita Marley.

With the assistance of tape manufacturer Quantegy, FX Copyroom was able to salvage 14 of the tapes, including live recordings of several concerts.

FX Copyroom is managed by Kevin Vanbergen with three other copyroom engineers, one of whom can work through the night if necessary.

"Once again we've reacted to a client demand, because we were getting more and more people calling late in the day to ask if we could do a transfer by the next morning," says Andrews. "Quite often people don't realise that they need a recording to be copied or transferred to a different format until the last minute and our overnight service means that we can help them out."

Contact: Kevin Vanbergen, manager. Tel: 020 8746 2121. Website: www.fxgroup.net

Music Control

An established pro audio sales company based in Stoke, Music Control was acquired by FX in October 1998 and continues to be run from its existing premises by managing director Emma Brown. In April, due to the demand for representation in the capital, a London office was launched, operating from the FX headquarters and headed by James "Woody" Woodburn.

"In recent months we have witnessed a large increase in orders throughout the country and we wanted to ensure that all customers received the same high level of service, regardless of where they are," says Brown. "By appointing a dedicated sales manager in the London area, we can guarantee easier access to the supply chain and much faster and more efficient results. Woody is also able to tap into the FX Group's extensive range of services and technical support on behalf of all Music Control clients."



Music Control dorm room

In each location, Music Control provides two distinct services: sales of new pro audio equipment, and the specialist sourcing and restoration of rare, esoteric equipment. "There's been a great expansion in both areas, new and old," says Evan. "A lot of people want vintage equipment which has been restored to perfection, and Music Control has earned a great reputation for this, but new sales are the driving force behind the division." Music Control represents many

pro audio brands and can put together a package of individual specifications. "If you give them a list which includes new, used and just plain weird equipment, they'll source everything," says marketing director Tony Andrews. "They're really geared up to provide a good, all-round sales service for new and used equipment, with complete after-sales service. Some sales companies only want to sell you the box, but Music Control is completely client-driven."

The combination of FX Rentals with Music Control has provided both companies with cross-pollination opportunities including the ability to pool databases, as well as the availability to Music Control of FX's existing fleet of drivers and 24-hour service. **Contact: Emma Brown, MD, tel: 01270 883779; James "Woody" Woodburn, London sales manager. Tel: 020 8746 2121. Website: www.fxgroup.net**

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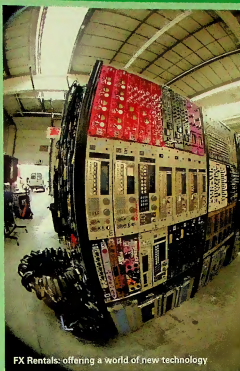
FX Rentals

Launched in 1992 by founding directors Nick Harris and Roger Evan, FX Rentals has spawned five divisions within the company so that it can remain focused on its original aim – to rent professional audio equipment and provide the necessary technical back-up around the clock. It has remained the backbone of the business, employing around half the total staff of 70.

"We've put a lot of resources into providing the 24-hour service," says Evan. "It's not just about delivering boxes – the service and expertise have got to be there. Given our staff levels, we can draw people from other areas of the company temporarily if necessary, allowing us to respond instantly to a surge in demand."

According to the company, the rental market has been changing fast, especially over the past five years, and FX Rentals is constantly evolving to reflect this. Technology and formats have undergone some radical changes, with the emphasis shifting to digital recording systems. And, as equipment has improved in quality and come down in price, and formats have increased, there is more available than ever before. Not surprisingly, FX Rentals has found that its clients' needs are also changing: while they are able to buy more equipment, there will always be something they need which they don't have.

"FX Rentals used to provide the equipment that no one could afford to buy," says Evan. "These days, the equipment may only cost £1,000 but the client wants it



FX Rentals: offering a world of new technology

at 2am with the correct leads. Someone always needs that one piece of gear; they might even own it but it's at home, and it's very common for clients to realise at the last minute that they need something within the next hour. So, more than ever, it's about ensuring the service and the 24-hour cover rather than just providing the gear."

FX has expanded its inventory of equipment to ensure it can fulfil most requests. This has obviously required a high level of investment in new equipment, as well as a certain amount of risk-taking, buying a newly-launched piece of gear before it's established on the market.

"When buying new equipment, you can either take a punt and

commit yourselves early, or wait for the demand," says marketing director Tony Andrews. "The easier option is to wait, but then you can miss out. We're taking the initiative and are buying newly-released equipment much sooner these days. Of course, you can also help create a demand if you get it out to the right people."

In doing this, FX Rentals fulfils a valuable dual role for manufacturers, road-testing new pieces of gear and offering feedback, and also advising clients about new equipment.

"We've purchased two new Pro Tools HD systems and our technical guys have been carrying out a lot of benchwork with it so they can assist clients when we rent it out."

Another area FX Rentals has expanded into is providing small, high-end

PA systems for events such as showcases and product launches. "We've made a point of purchasing good quality and reliable systems which are easy to install and aren't going to cause customers any problems," says Andrews. "This has paid off because the workload is increasing, and our reputation for this kind of work is spreading by word of mouth."

Looking to the future, FX Rentals plans to stick to its winning formula by remaining flexible to the needs of its clients, keeping on top of new equipment as it is launched and meeting the increasing demand for service.

Contact: Roger Evan, chairman; Nick Harris, MD. Tel: 020 8746 2121. Website: www.fxgroup.net

FX Rentals Spain

The growth of FX Rentals Spain mirrors that of the UK-based company, as it has branched out to offer add-on services. "As client demand for new equipment and services such as installation work grows in tandem with the more established rental business, so FX Rentals Spain has come to offer a similar range of services to FX Rentals in the UK," says chairman Roger Evan.

The foundations for the Spanish company were laid in 1993, when FX Rentals began supplying producer Trevor



FX Rentals Spain team: also servicing France and Portugal

Morais with equipment for his Malaga studio, and five years later FX Rentals Spain was formally set up. Based in Barcelona, where it is run by Marc Neuhaus and his Spanish

team, the company now also has a presence in Madrid. The company has a complete inventory of sales and rental equipment which can be supplemented from the UK if necessary.

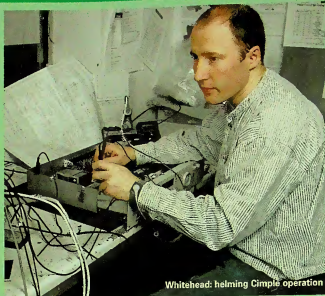
FX Spain services neighbouring countries such as France and Portugal, although the shared language has taken it as far afield as Cuba. Contact: Marc Neuhaus, MD. Tel: +34 93 674 2100. Website: www.fxgroup.net

Cimple Solutions

Perceiving a gap in the market three years ago, FX Rentals decided to acquire its own service company. As was the case with sales and tape transfer, FX Rentals had experienced a constant demand to carry out repairs for clients but lacked the dedicated manpower. FX acquired Cimple Solutions, an existing service company and warranty centre run by Cliff Whitehead, and expansion has been rapid.

Whitehead has been joined by a team of full-time service staff to carry out repairs, and the division benefits from being able to draw upon FX's technical staff, 24-hour manned phone line and fleet of vans and drivers.

An area which Cimple Solutions has increasingly moved into is warranty work for third parties. "There has been a tendency for



Whitehead: helming Cimple operation

manufacturers and distributors to put their warranty work with a third party service centre," says chairman Roger Evan. "We're a main authorised service centre for brands including Tascam, Lexicon, TC Electronic and Akai. This allows us to be part of the pro audio industry as well as dealing

with non-warranty, private clients, and gives us a certain status within the industry."

Regardless of the status of a client, Cimple Solutions can offer a number of additional options, including same-day repairs, a collection and delivery service and a piece of replacement equipment for just one day's hire charge, regardless of how long the repair takes.

Another big advantage of Cimple Solutions is its advanced website. Clients can book their equipment in for service online, as well as tracking its progress, arranging for collection and making a payment. *Contact: Cliff Whitehead, MD. Tel: 020 8746 2121. Website: www.fxgroup.net*

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Technical Services

The most recent addition to the FX Rentals stable is Technical Services. The division is headed by Paul Rushbrooke, a former employee who re-joined FX Rentals to launch the new service.

As the name implies, the division supplies a wide range of technical services to a broad client base. This includes the supply and repair of hi-fi components, the installation of small sound systems, AV work, setting up 5.1 systems, studio rewiring and installing complete satellite distribution systems. Technical Services can also arrange maintenance cover on a temporary basis.

Among Technical Services' regular clients are record companies including BMG, Universal, Sony, V2, Mute, Mushroom, Infectious and Echo, for whom it carries out a range of installations and repairs, supplying new equipment when necessary. This has included setting up 5.1 systems in record



Technical Services: recent installation

company boardrooms, through to installing satellite TV distribution systems throughout the premises.

"In offering that kind of work to record companies, we know that no job can be too small," says marketing director Tony Andrews. "If they have a fault they'll want it fixing, if not that day, the next day. We can react to that and we appreciate that they need it repaired fast, without having to track down a different company every time something

goes wrong."

Studio installations are another part of the business, sometimes put together as part of a turnkey package in conjunction with FX's sales division Music Control. In addition to a recent studio installation at the Brit School in Croydon, Technical Services and Music Control recently collaborated on a top-end home studio for a top British female artist, installing a Pro Tools system and a Soundcraft desk.

Technical Services is also an authorised installer of Linn hi-fi components and other high-end audio and related brands such as Denon, Harman Karman, Yelo, B&W and Crestron. The company can put together a hi-fi package for the discerning user willing to part with £10,000 and upwards. Contact: Paul Rushbrooke, manager. Tel: 020 8746 2121. Website: www.fxgroup.net

p2 > setting up 5.1 systems, studio rewiring and installing complete satellite distribution systems.

Technical Services can also arrange maintenance cover on a temporary basis.

"We were initially asked if we could supply a technical repair service by a number of major record companies," says Andrews.

"Obviously we had the ability, but the time aspect was another matter. We decided to set up a specialised division which could do that and a lot more besides."

Technical Services also affords a certain amount of synergy between the divisions. For example, it has teamed up with the company's equipment sales division, Music Control, to provide a turnkey package for studios. A recent example of this is the Brit School in Croydon.

"The installation at the Brit School was a fantastic case in point of two installation divisions working together," says Andrews. "Music Control supplied and installed the upgrade on the Pro Tools that they wanted, and

Technical Services went in and rewired the rest of the studio. They told us that we were the only company they contacted which could offer both services."

Careful evolution in line with market trends has strengthened FX Rentals' position in an industry which saw one of the only other studio rental companies to have survived since the Eighties, Dreamhire, close its doors last year. "A lot of

people thought that was a sign FX Rentals could sit back on its laurels, but that wasn't the case at all," says Andrews. "We reacted very positively to the unfortunate closure of Dreamhire, taking on two of their main bookings guys and two copyroom engineers, plus four more drivers to handle the extra work. We wanted to reassure the clients that when the demand for our service increased as a result of what had happened with Dreamhire, we were ready to handle it."

Their clients certainly appreciate the level of support and range of

services FX Rentals has given them over the years. "There's the sense that they're never far away, and there's always someone at the end of the phone," says Bath Shuttleworth, studio manager at Eden Studios. "Their back-up is very good, and when our technical director is away we use them for technical support. They also keep up with client demand; if there's a new piece of gear we want, they always seem to have it. As an independent company ourselves it's great to see that there are other independent companies out there doing so well."

Over the past few years FX Rentals has given something back to the music industry by supporting events and conventions. This has included supplying equipment for PRS, APRS and Producers Guild meetings and seminars and sponsoring events such as the Diesel-U-Music Awards finals and the Urban Music Seminar. For the latter, FX Rentals will be providing equipment including a PA for the open mic stage as well as radio and table microphones for the year's two-day event at the Royal Festival Hall in September. ■



Roger Evan



Tony Andrews

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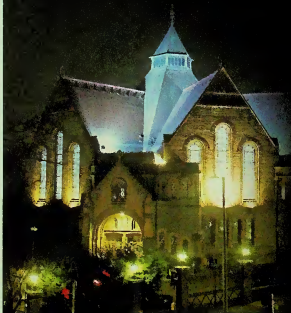
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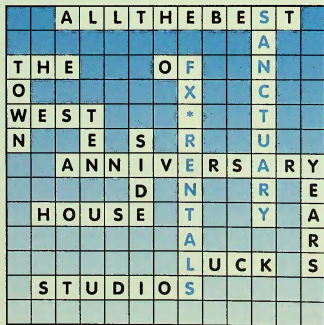


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Ten years and never a Cross Word

CONGRATULATIONS

from all at Sanctuary Studios



- 20 21 KISS KISS Holly Valance
London
- 18 22 BLURRY Puddie Of Mudd
Geffen/Polydor
- 21 23 BE COOL Peffendorf
Dada
- 22 24 CLUBBED TO DEATH Rob Dougan
Cheeky/Arista
- 23 25 (SOMETHING INSIDE) SO STRONG Rik Waller
Liberty
- 16 26 WE'RE ON THE BALL Ant And Dec
Columbia
- 27 27 GOLD Beverley Knight
Parlophone/Rhythm Series
- 28 28 DON'T LET ME GET ME Pink
Arista
- 29 29 THE DAY IT RAINED FOREVER Aurora
EMI
- 13 30 DEAD STAR/IN YOUR WORLD Muse
Mushroom



- 25 31 DOVE (I'LL BE LOVING YOU) Mo'Nique
Positive/Cream
- 23 32 CAN'T TAKE MY EYES OFF YOU Andy Williams/Denise Van Outen
Columbia
- 28 33 ONE STEP CLOSER S Club Juniors
Polydor
- 22 34 GET ME OFF Basement Jaxx
XL
- 31 35 HELLA GOOD No Doubt
Interscope/Polydor
- 35 36 IT TAKES MORE Ms Dynamite
Polydor
- 32 37 IT'S WHAT WE'RE ALL ABOUT Sum 41
Columbia
- 34 38 ROLLOUT (MY BUSINESS) Ludacris
Def Jam
- 30 39 SOUTHERN SUN/READY STEADY GO Paul Oakenfold
Parlophone
- 29 40 SHE LOVES ME NOT Papa Roach
DreamWorks/Polydor



compilations

- 1 CLUBLAND
Universal TV/Series
11 11 CLUB TROPICANA
Columbia
- 2 THE VERY BEST OF MTV UNPLUGGED
WSM/Universal TV
12 THE VERY BEST OF SMOOTH JAZZ
New Classics & Jazz
- 3 ADDICTED TO TRANCE
Ministry Of Sound
10 13 CLUBBERS GUIDE TO Ibiza 2002
Ministry Of Sound
- 4 SMASH HITS SUMMER 2002
Universal TV/Virgin/EMI
9 14 BEST OF BRITISH
Universal TV/Virgin/EMI
- 5 EXTREME EUPHORIA - USA LASHES
Telstar TV/BMG
12 15 THE BEST SUMMER ALBUM 2002
Sony TV/WSM
- 6 PARTY AT THE PALACE
Universal TV/Virgin/EMI
8 16 CREAM BEACH 2002
Universal TV/Virgin/EMI
- 7 THE ULTIMATE CHICK FICK SOUNDTRACK
WSM/Universal TV
14 17 CREWS CONTROL
Warner Dance
- 8 URBAN KISS 2002
Universal TV
14 18 TWICE AS NICE PRESENTS URBAN FLAVORS
Warner Dance
- 9 VERY BEST OF EUPHORIA DANCE BREAKDOWN
Telstar TV/BMG
16 19 NOW THAT'S WHAT I CALL MUSIC! 51
EMI/Virgin/Universal
- 10 CAPITAL GOLD ROCK LEGENDS
Universal TV/Virgin/EMI
18 20 SPIDER-MAN (OST)
Columbia

THE BEGINERZ RECKLESS GIRL OUT 1ST JULY

EMI
COLUMBIA
RECORDS
D.X.G.



- 15 21 THINKING IT OVER Liberty X
- 22 GHZY Madonna
Maverick/Warner Bros
- 52 23 CHRISTINA MILLIAN Christina Millian
Def Soul
- 18 24 ABOUT A BOY (OST) Badly Drawn Boy
Twisted Nerve/XL
- 25 BUNKKA Okemfoid
Perfecto
- 58 26 WHO I AM Beverley Knight
Parlophone/Rhythm Series
- 11 27 HEATHEN David Bowie
Columbia
- 28 28 BACK TO FRONT Lionel Richie
Polydor
- 13 29 UNTOUCHABLES Korn
Epic
- 21 30 ACE Ian Van Dahl
Nullfish



- 22 31 RESPECT - THE VERY BEST OF Aretha Franklin WSM/BMG
- 32 THE ESSENTIAL ANDY WILLIAMS Andy Williams
Columbia
- 29 33 LAUNDRY SERVICE Shakira
Epic
- 23 34 A LITTLE DEEPER Ms Dynamite
Polydor
- 10 35 STICKS AND STONES New Found Glory
MCA/Uni-Island
- 31 36 JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2
WSM
- 25 37 THE DEFINITIVE Every Brothers
Mercury
- 24 38 TOGETHER Lulu
RCA
- 51 39 CAMINO PALMERO The Calling
Sony Classical
- 28 40 BEYOND IMAGINATION OperaBabes



6 JULY 2002

KISS COOL CUTS CHART

as featured on Tab's Saturday night show on Kiss 100 and Greg Big City's radio

1	6	ALONE Lesgo	Positiva
2	1	DO YOU SEE THE LIGHT Snap! vs Plaything	Data
3	12	FOREVER Dee Dee	Incentive
4	10	MASSIVE Ralphie B	Data
5	NEW	REMEME ME Prokopp	WOS
6	NEW	DEUX Deek	1-off
7	NEW	THE ROCK Punk	white label
8	NEW	CARNIVAL Archigram	Crytames
9	NEW	SLEEPING FASTER La Fidelity Allstars	Skint
10	13	BACK TO CALL Mauro Picotto	BXR
11	NEW	HARDER Kusheer	BMG
12	NEW	LOVE DON'T LET ME DO David Guetta	Virgin
13	NEW	WATCHING YOU Saeed & Palash	Distinctive
14	NEW	POPMUSIC Laidback Luke	United
15	NEW	THE BASS EP Fergie	Def Jam
16	NEW	WHISTLE Taz	Puffy/Freestyle
17	NEW	BARBED WIRE Dino Lenny feat. Suzz Di Man & The RZA	Incentive
18	NEW	BREAK & LOVE Raze	Champion
19	NEW	WHATSOEVER 10,000 BC	Justior
20	NEW	GIVE ME SOME MORE DJ Gert	YZK

URBAN TOP 20

1	4	WHAT SHE TO DO I CALL ME A GIR. Usher & The Real Jive Bunny & The New Power Generation	Columbia
2	13	WORK IT OUT Beyonce	A&M/Parade
3	7	HIT IN HERRE Kelly	Universal
4	46	FOOLISH Ashanti	Mercury
5	5	OH BOY! THE ROCK (JUST FINE) Cam'ron	EPIC
6	6	I'M GONNA BE ALRIGHT Jennifer Lopez	East West
7	2	FULL MOON Brandy	Interscope
8	14	ADDICTIVE Truth Hurts	J
9	9	HOW COME U DON'T CALL ME Alicia Keys	Telstar
10	3	YOU MIGHT BE WRONG Nipsey Hussle	UrbanSang
11	3	YOU ARE MY STARBUCK Daz Dillinger	Baby Angel
12	10	SLOW DOWN Venus Trice	Big Time/MPA
13	2	2-WAY Ravey feat. Shepp, Rik Rak, Brian & Tony Gold	BMG
14	NEW	RMG-UK URBAN SAMPLER Various	BMG
15	NEW	INCREDIBLE (LP SAMPLER) Mary Mary	Columbia
16	9	YOU KNOW THAT I LOVE YOU Donell Jones	Arista
17	NEW	THAT'S THE WAY IT GOES Commowealth	Epic
18	1	ROLL ON M!s-Te	Interno
19	NEW	LIFE ON DIS (LP SAMPLER) Donell Jones	Public Demand/After
20	9	JUST IN CASE Jabban	Public Demand/After

CLUB CHART TOP 40

1	2	3	FASCINATED Raven Malze	Rolin
2	1	2	TIC TOC Klea	Incentive
3	8	2	SAFE FROM HARM Narcotic Thrust	ifrr
4	22	2	BACK TO CALL Mauro Picotto	BXR UK
5	15	3	ALL I EVER WANT (DEVOTION) The Mystery	Multiply
6	24	7	I SEE RIGHT THROUGH TO YOU DJ Escape feat. Engelina	Xtravaganza
7	1	3	FIRE Mousse T	AM:PM/Series
8	14	2	RUNNING MAN Aurel	Neo
9	12	4	LUV DA SUNSHINE Intenso	Inferno
10	4	1	JANEIRO Solid Sessions	Positiva
11	2	3	GHOSTS Dirty Vegas	Credence
12	21	2	I'LL BE THERE Weekend Players	Multiply
13	12	1	HAVIN' A GOOD TIME Sovereignace	Positiva
14	15	3	THE PLEASURIST Drive Red 5	Distinctive
15	3	1	LEAN ON ME Sounds From The Ground feat. Colein	Nutone/Network
16	NEW	NEW	DO YOU SEE THE LIGHT Snap! vs Plaything	Data
17	NEW	NEW	INSANE Dark Monks feat. Mim	Backyard/Incentive
18	NEW	NEW	MAIN VEIN Jamiroqua	SZ
19	NEW	NEW	THE CROWD: Song Rhythm Gangsta	Pepper
20	NEW	NEW	BASE GENERATOR Fergie	Decade/DJ Free
21	NEW	NEW	ASENT DJ Awool	Concept
22	NEW	NEW	THE DAY IT RAINED FOREVER Aurora	Chrystalis
23	NEW	NEW	DO YOU HEAR ME Indiana	Platinum
24	NEW	NEW	UNBREAK MY HEART Halbe	W10/Incentive
25	NEW	NEW	BEAUTIFUL Big Fella feat. Neel McCalla	NuLife/Arista
26	NEW	NEW	BANG TO THE BEAT OF THE DRUM Eddie Lock feat. Mr. C	Alpha City UK
27	NEW	NEW	RECKLESS GIRL The Begineer	Cheeky
28	NEW	NEW	ALIVE ALIVE feat. D.D. Klein	Serious
29	NEW	NEW	GANBARER Sash!	X-IT
30	NEW	NEW	MASSIVE Ralphie B	Data
31	NEW	NEW	LIKE A PRAYER Mad House	white label
32	NEW	NEW	MUSIC Runner	Future Groove
33	NEW	NEW	MOTHER M Factor	Serious/Mercury
34	NEW	NEW	LOVE DON'T LET ME DOWN David Guetta	Virgin
35	NEW	NEW	IT JUST WON'T DO Tim Deluxe	Underwater
36	NEW	NEW	FOREVER Dee Dee	Incentive
37	NEW	NEW	LIKE A PRAYER Funk Freaks	white label
38	NEW	NEW	THE OBOE Song The Clergy	Double F Double R
39	NEW	NEW	EMERGE Fischerspooner	FS Studios/Indy Of Sound

CLUB CHART BREAKERS

1	INDICATOR Marco V	Duty Free
2	RAIN AGAIN Rhydan	Suc'n'Blow
3	JUST THE WAY YOU ARE Mikey	Multiply
4	CLUBLAND (EP) Various	All Around The World
5	REAL LOVE 2002 The Time Frequency	Jive
6	SUBSONIC Oliver Lieb	Dala
7	WORK IT OUT Beyonce	Columbia
8	UNDERNEATH YOUR CLOTHES Shakira	Epic
9	UNDERNEATH YOUR CLOTHES Shakira	EMI Liberty
10	OH BOY! THE ROCK (JUST FINE) Cam'ron	Roc-A-Fella

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes).
Urban, Pop and Cool Cuts charts can be obtained from www.danceasia.com.
To receive the club charts in full by fax contact Cathy Martin on 011 (024) 9259 4122

CHART COMMENTARY
by ALAN JONES

Rakatta, Joey Negro, Raven Malze – whatever name Dave Lee uses, he invariably comes up with a winner, and his latest success sees him donning the latter disguise for Fascinated, which was runner-up on the Club Chart last week and now advances to top spot, with a small but adequate lead over Klea's Tic Toc, which leaps 12.2. One thing both records share is that they are on labels associated with Ministry Of Sound, Raven Malze on Rolin and Klea on Incentive. With a current US Top 20 single and album to their credit, things were already looking pretty good for Dirty Vegas – and the London-based trio land the highest new entry of the week on the Club Chart with their new single Ghosts. Their current US hit Days Go By was released here in May 2001 and achieved only modest club and OCC success, peaking at numbers 29 and 27 respectively. It probably was not helped in its club campaign by the fact that when first played by DJs such as Pete Tong, it was credited to the Hydrogen Rockers, then to Heed, and only then to Dirty Vegas. Whatever the reason, Ghosts is off to a much better start, debuting on the Club Chart at number 12 this week, with a trio of 12-inches with diverse mixes helping to ensure it reaches as wide an audience as possible. Cover versions occur in the top two places on the Pop Chart. Mad House's recent German smash remake of Madonna's Like A Prayer making a rare debut in pole position, thus depriving former Pop Idol contender Halle of top billing with her garage/pop reworking of Toni Braxton's Unbreak My Heart. The Mad House single has the most spectacular debut of the year in a week when the Pop Chart finds its old vitality, with a further 11 newcomers pouring into the Top 20. It is in distinct contrast to the Urban Chart, where five of the top six are unchanged from a week ago, with the double-headed Usher/P Diddy single once again a runaway winner. It could face a tough struggle in a week or so, however, as Destiny's Child's Beyonce explodes 13.2 with her debut solo recording Work It Out. It is the only new arrival in the Top 10, although there are some notable new arrivals lower down, including album samplers from Mary Mary and Donell Jones.

POP TOP 20

1	NEW	LIKE A PRAYER Mad House	white label
2	4	UNBREAK MY HEART Halle	W10/Incentive
3	14	FASCINATED Raven Malze	Rolin
4	NEW	BACK TO CALL Mauro Picotto	BXR UK
5	3	MOVE IT LIKE THIS Baha Men	EMI
6	NEW	GANBARER Sash!	X-IT
7	NEW	UNDER THE WORLD (LA LA LA LA) ATC	EMI Liberty
8	10	NEVER STOP THAT FEELING Mark Oh	Liberty
9	2	FIRE Mousse T	AM:PM/Series
10	NEW	LUV DA SUNSHINE Intenso	Inferno
11	NEW	LOVE YOU FISH & BONES	Multiply
12	NEW	DO YOU SEE THE LIGHT Snap! vs Plaything	ifrr
13	NEW	UNDERNEATH YOUR CLOTHES Shakira	Epic
14	3	THE WORLD SHE KNOWS DMAC	Chrystalis
15	4	FOREVER Trinity-X	All Around The World
16	NEW	SAFE FROM HARM Narcotic Thrust	ifrr
17	NEW	HAVIN' A GOOD TIME Sovereignace	Positiva
18	NEW	I SEE RIGHT THROUGH TO YOU DJ Escape feat. Engelina	Serious
19	NEW	PUT YOUR ARMS AROUND ME Material	Bali
20	NEW	I'VE GOT YOU Marc Anthony	EMI

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6	3
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Catalogue - Low price/Legends	Shows & Movies
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Business Affairs	Creative Services
Genre watch: Prog & Bass	Manufacturing (Popkomm special)
	Live: Festivals theme
	31
	Genre watch: Jazz
	Independents Report

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CLASSICAL NEWS

by Andrew Stewart

METRONOME SURVIVES TEETHING TROUBLES

Metronome Distribution has entered the demanding business of distributing small independent classical labels with an impressive list of clients. The company, established soon after this year's Midem, ran into difficulties in the spring when Metronome's managing director Tim Smithies and Peter Goodall, chairman of Pandora Music, clashed over the details of their joint distribution venture. Smithies and Metronome have since regained the distribution rights to a number of labels and are believed to be in negotiations with several others.

The Metronome Distribution business model aims to move the company into the specialist territory formerly occupied by the now defunct Nimbus and Complete Record Company. Smithies has been joined by former Nimbus employees Carl Wade, Colin Chambers and Andrew Brent, while Tim Groucutt is presenting the company's list to specialist classical, world music and jazz retailers.

Metronome's present clients include US labels Dorian and Delos, Italy's Real Sound and Claudio, Robert Parker Jazz Classics, Robert Parker Nostalgia, Metronome, Soundalve, Riverrun, Roland Chadwick's Guitar Label and Budapest Music Centre.

"We want to take on new and interesting labels," says Colin Chambers, label manager for Metronome Distribution. "We also have established labels such as Dorian and Delos, so it's a matter of growing at a sensible pace. The advantage is that we have a small and dedicated team, which has experience of dealing with specialist labels. We're shipping goods now and have had a good response from retail."

Chambers would not be drawn on reports detailing the dispute between Metronome and Pandora. Peter Goodall told *Classical Music* magazine, "We want nothing at all to

do with you people. The best thing we can do is kill off the crap music you peddle."

According to Colin Chambers, Metronome Distribution is concentrating on establishing its place in the market and wants to move on from its association with Pandora. "We're taking to other possible clients," he says. "The idea is to grow the business slowly and consider what people have to offer. We think there are good opportunities we can pursue."

DG SIGNS RISING STARS



Universal Classics is looking to extend its roster of young artists, paying the way with the signing of

Gringotts and soprano Anna Netreko to the Deutsche Grammophon label. Other rising stars are believed to be in negotiation with the yellow label, which has already seen returns on its investment in Classical Brit Award-winner Magdalena Kozena and pianist Hélène Grimaud. In addition, violinist Hilary Hahn has switched allegiance from Sony Classical to Decca.

The 19-year-old Gringotts (pictured) marks his DG debut with the August 5 release of Tchaikovsky's Violin Concerto, coupled with Shostakovich's First Violin Concerto. The Israel Philharmonic provides the accompaniment conducted by Gringotts' mentor, the legendary violinist Itzhak Perlman. Marketing and promotion opportunities for the album's UK issue are supported by Gringotts' appearance in recital at the Wigmore Hall on July 14 and as soloist in the Shostakovich concerto at the BBC Proms on August 3.

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

ALBUM of the week



WELL! The Threepeppy Opera; Songs and Chansons, Lenya, Dietrich, Brecht; Theo Mackeben & His Orchestra (Teldec 9027 42663 2). The legacy of Germany's Telefunken company has been well

served in recent years by its modern counterpart, Teldec. This release offers one of the great landmarks of recording history, coupling Lotte Lenya's mesmeric 1930 performance of extracts from Well! the Threepeppy Opera with cabaret works by Rudolf Nelson, Friedrich Hollaender and Wilhelm Grosz. The creative exuberance and decadent spirit of the Weimar Republic are perfectly preserved in these recordings, underlined by Marlene Dietrich's salty delivery of Hollaender's Jonny and Bertolt Brecht's matchless reading of Mack the Knife's Ballad. This disc deserves to reach far beyond the traditionally narrow market for historic recordings.



REVIEWS

for records released up to 15 July 2002



BYRD: The Three Masses. Pro Arte Singers/ Hillier. (Harmonia Mundi HMU 907223). Among the many recordings of Byrd's settings of the Latin mass, Paul Hillier's latest

interpretation deserves praise for its rhythmic energy, intelligent tempo changes and unannounced singing style. Hillier's Pro Arte Singers, resident at Indiana University's Early Music Institute, manage to create a refined blend without losing the edge required to point individual words and give shape to Byrd's flowing contrapuntal lines. This release is backed by advertising in the specialist classical press and is presented as Harmonia Mundi's July disc of the month.

LAWS: Consort Sets in Five and Six Parts. Hesperion XXI/Savall (Alia Vox AV3923 A+B (2CD)). Jordi Savall's explorations of 17th-century English consort music continue to deliver consummate results, especially so in

his inspired direction of Hesperion XXI's performances of Laws's Consort Sets in Six Parts. The richness of the recorded sound captures the full beauty of the instrumental playing here, outstandingly so in the sixpart In nomine and the Fantazias of the Consort Set in C minor. As ever with Alia Vox, the standard of production is of the highest order, while the release is backed by advertising in Gramophone and BBC Music Magazine.



GRAINGER: Rambles and Reflections - Piano Transcriptions. Piers Lane (Hyperion CDA67279). Hyperion routinely offers up surprises and refreshes parts of the repertoire other labels rarely reach. This disc moves into the fruitful territory of Percy Grainger's piano transcriptions, allowing Piers Lane to indulge in flights of virtuosic fantasy and reveal the emotional breadth of these works. Ramble On Love, the programme's longest work, is based on music from Strauss's opera Der Rosenkavalier and was completed soon after Grainger's mother had committed suicide.

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Royal Philharmonic Orchestra

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EMI www.emiclassics.com



MID-PRICE AND LOW-PRICE TAKE ON NEW PRIORITIES

As the majors reduce prices on their frontline releases, mid and low-price CDs are now becoming one of the cornerstones of their label strategy, making life hard for the independents and driving some to look for their market outside of mainstream retail, writes Adam Woods

If you had suggested a decade ago that the mid- and low-price sector would one day emerge as the spiritual godfather of major label strategy, few would have believed you. In 1992, in fact, mid-price releases from major labels were sufficiently novel to merit their own stories in *Music Week's* news pages. In October of that year, *MW* told of Sony's unprecedented inclusion of 14 new New Price CDs as part of its own "Buy three, get one free" push, with first-time mid-price titles including albums from The Rolling Stones and Bob Dylan. Today, mid-price is among the cornerstones of every major label's business. Likewise, it is hard to imagine quite how retailers would fare without value-added in-store promotions, and even the most casual record buyer might marvel at the notion of a time when Bob Dylan was actually new to mid-price.

While many of the independents who originally pioneered the lower price-points a few years before that have long since floundered, the majors continue to profit from exploiting their catalogue at affordable prices. Not only that, but with chart CDs widely available for under £10 and frontline albums co-opted into discounted promotional campaigns often within months of release, the line between full-price and mid-price has never been so blurred.

"It hasn't just suddenly hit us," says MCI sales director Danny Keene. "It is something which has been happening now for probably the last three to five years. But whether it is the record companies being pro-active, or whether retailers are demanding it – and I suspect it is six of one and half-a-dozen of the other – prices are coming down and that encroaches on our core areas of mid-price and low-price. So we have to cut our margins accordingly, if the retailer is going to take our product."

As Keene tells it, when MCI's longstanding Music Club label was launched in the early-Nineties, its natural promotional



Ant and Dec (l), Lee Perry (r): Delta is currently operating a £2.99 Lee Perry deal and aims to exploit PJ & Duncan material

constituency was as a part of two-for-£10 campaigns. "Then it became £4.99 each, so that people weren't tied into buying two of them. That became three-for-£12, and now it's £3.99 each. You have got majors whose mid-price stuff is

retailing for around £10, and they are doing it at £4.99, which is only a pound more than the campaign or sale price of our Music Club titles."

MCI parent Demron has managed to hang on to its market, leading position in the budget market – with 20% of the market and over 1.2m sales for

the year to the end of May – but Keene acknowledges that the squeeze on margins cannot go on forever.

"You can try to reduce your variable costs and maybe snip the odd halpenny or penny of manufacturing, but after that, unless you can cut your own fixed costs, independents will be marginalised even more when it comes to campaign activity."

The fact that independent catalogue companies have weight for so long is a tribute to the leanness and efficiency with which they have

responded to surges in demand for generic and niche product. MCI releases for July, all at a £3.65 dealer price, include Dionne Warwick's Dionne Sings Dionne, the late-Eighties rare classics collection Rave On, the Kings Of Cajun compilation and a John Denver collection which gathers together highlights from five Denver releases which have collectively sold 175,000. "It is down to us to try and be as creative as possible and make sure there is a point of difference for our product," says Keene.

As well as owing the lion's share of the premium copyrights, however, majors are in a position to pull off some handy sales tricks, such as selling their catalogue material into stores as a package with selected discounted frontline titles. But in the >>>

'Majors have always been frontline-led but, now that doesn't mean profit, they have to go into their catalogue' – Marcello Tammaro, Delta

Pickwick re-emerges as a mid-price stable

From the incredible chart success of its *Tops Of The Pops* titles in the Seventies to its £65m buy-out by Carlton in the Nineties and its ensuing obscurity, the history of Pickwick since its founding in 1962 has been a long and winding one.

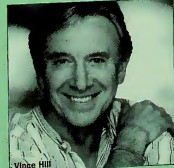
And this month saw yet another twist in the tale of the UK's biggest name in the budget music market, with the re-emergence of The Pickwick Group.

For the past few years, the Pickwick label had been kept alive, albeit quietly, under the name of Audio Book and Music Company (ABM), which issued titles under the brand but mostly focused on its other budget brand Hallmark.

The return of both labels under the Pickwick Group name will see a ramping up of the mid-price brand of Pickwick and a raft of lower-priced titles released on Hallmark.

The new company has cash backing from International Industrial holding company Republic Life, whose subsidiary CIBF was a major investor in ABM.

Pickwick Group CEO Ray Hartley – also CEO of Australian indie distributor MRA – was brought in to assess the assets of the



Ray Hartley

company when it went into receivership last year and ended up re-locating to the UK to run the operation. He firmly believes the brand can be restored to its former glory.

"A number of people have run Pickwick over the years and some of them did not do so best by the company," says Hartley. "At its peak, too, 'hallmark brand was one of its best, but...hallmark brand was one of its best, but... Pickwick was allowed to take a back seat under

FORTY YEARS OF HISTORY

1962 – Pickwick launched

1992 – Pickwick purchased by Carlton

for £65m

1995 – Company re-named Carlton Home Entertainment, focusing on Hallmark brand

1998 – Carlton sells brand to music marketing company Point Group

2000 – Point Group goes into receivership, Pickwick bought by ABM

2001 – ABM goes into receivership, CIBF injects cash into the brand

2002 – The Pickwick Group re-emerges

issuing its first new wave of mid- and budget-price titles

Carlton as they focused on their video side."

ABM manager Graham Betts says he has re-licensed around 200 former Hallmark titles for release over the coming weeks while others have been bought outright, boosting the size of the catalogue to around 600 titles.

Meanwhile, new titles set to be released later in the year include a Diane Warren songbook from Sixties easy listening singer Vince Hill.

"Diane Warren was very keen on it and offered to write the sleeve-notes for the album. It lends the whole project a great credibility," says Betts.

Additional labels Soul Discretion, Blitz and Cool Note will house mid-price and full-price titles in the soul, rock and jazz genres with the first releases including Three Soul Divas, featuring Dionne Warwick, Gladys Knight and Fiebia Payne, and albums from Canned Heat and LA Guns.

With the addition of Mark Lawton as general manager of the group and Andy Bonell heading up a sales and marketing division, Betts says he expects the team to grow dramatically over coming months.

Hartley is positive about Pickwick's return to its roots.

"My background is running a business with low overheads – MRA started off underneath my house in Australia and we built it up to a leading brand. By keeping Pickwick lean, mean and focused, even though the market has changed dramatically over past years, I don't see any difficulty bringing it back to its former position."

Joanna Jones



Union Square titles (top) and Delta releases (bottom)

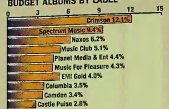
make your releases stand out. But we always manage." The rehabilitation of catalogue is no revelation, but it is fair to say that copyright owners have a more realistic understanding of the value of their assets than ever. For those companies which are dependent on identifying trends and licensing appropriate tracks from copyright owners, the market presents new pitfalls all the time. The majors hold the bulk of the more cherishable material, along with certain long-

standing indies such as Sanctuary, Cherry MO! and the revived Pickwick (see breakout, p23), and licensing it out, particularly in these compilation-happy times, is not necessarily always in the owners' best interests. "What we can't do is take on the majors," says Union Square director of marketing Steve Burayn. "We have just done an Eighties compilation called Generation 80s. There were certain very obvious groups we wanted to get on there and we just couldn't license the tracks from the majors. What we have learned is that when we are doing an album that is very reliant on a few key tracks, we need to be sure we can clear them." Certainly, majors and rights-owning indie companies have little play when it comes to dictating terms and a typical arrangement

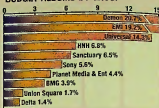
may give the licensee little or no choice in terms of track selection. Other plays include a cap on the number of hits which can be included on a given licensed compilation. Accordingly, the price of a release will depend on the size of the advance payable to the copyright owner and the royalty rate which has been agreed upon. "It is certainly harder than years ago, when we first started, but that is inevitable as the market develops," says Burayn. "It is also harder to make it into the big promotions and it is harder to sell out through the racks, that is all I can say." With its Metro, Ocho and Manteca Imprints, Union Square covers genres from folk to funk to mainstream pop, with coverage in all price points. But even with acclaimed releases by much-respected cut artists including Fairport

MID- AND LOW-PRICE CATALOGUE MARKET SHARES

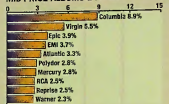
BUDGET ALBUMS BY LABEL



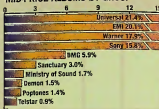
BUDGET ALBUMS BY GROUP



MID-PRICE ALBUMS BY LABEL



MID-PRICE ALBUMS BY GROUP



All figures year to end of May 2002. © UK Original Chart Company

Convention, Augustus Pablo and Townes Van Zandt, as well as widely reviewed alt-country, "nu-blues", funk and now wave compilations, shelf-space in the major multiples is far from guaranteed and neither are generous margins. "Our price points haven't changed, but what has changed is the deals the retailers are asking for," says Burayn. "They want higher discounts, better returns and more marketing support, and we just have to go along and do the best deals we can. But we still have access to some fantastic artists. And it wouldn't be an exciting market if it didn't constantly evolve." And evolve it most certainly has. Budget and mid-price were best-known as key price points for classical releases until the turn of the Nineties. Since its emergence as a mainstream price point, budget has

MID-PRICE



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Ultimately been forced to find most of its sales in non-traditional outlets such as service stations, supermarkets, newsagents and book shops. Meanwhile, mid-price has been a staple of both multiple and independent retail since the early-1980s, acting as a perennial cushion against inconsistent or puntine release schedules. But now is a young format then, happily laying CD waste to vinyl collections across the land. And while retail's use for the mid-price point now is more real than it has ever been, the flood of product into the market has forced catalogue companies back on their wits.

"It is harder and harder to get normal catalogue releases into record shops, because record shops are a finite size and there are increasing amounts of catalogue," says John Reed,

general manager of Sanctuary Special Markets, the indie giant's catalogue division. "In that great age when we were transferring our collections from vinyl to CD, the market was extremely buoyant. Ultimately it has now all been done, and the phrase that you will hear is 'squeezing the lemon'."

But if getting releases into specialist retail never gets any easier, catalogue companies have taken commercial comfort in the fact that large parts of their potential market never set foot in record shops in any case. Sanctuary, for example, is planning an expansion into generously-furnished, cheaply-priced cable TV-advertised boxed sets – something of a retro item in themselves – compiled along crowd-pleasing, themed lines and aimed at the many casual music fans who simply don't find themselves in record shops and might be intimidated by the choice if they ever did.

"They are aimed at housewives and

people who are stuck at home, reaching out beyond the bubble of mainstream retail," says Reed. Likewise, Tammaro says Delta could potentially tick over even without mainstream retail exposure, thanks to the company's network of non-traditional outlets. "We have 1,500 outlets that are exclusively ours, and they are very non-traditional, so we have almost got our own self-contained business there," he says.

But he cites deals for the catalogues of Judy Collins and Ray Charles as examples of Delta "keeping [its] hand in with the multiple business", when that business has minimal space to offer to most low-price product. "Ultimately, with budget and super-budget, the multiples are not really interested any more. Most of the multiples now do two campaigns

a year for super-budget at £2.99," says Tammaro. "It's not even that their margins on super-budget are bad, because the margin is actually good – it's 30 or 40% at the £1.78 dealer price. And the product is incredibly good compared to what used to be available. It used to be all soundalikes, but we just did a Leo Perry release and a King Tubby one, which is pretty amazing at that price."

Delta's catalogue also includes material which has been licensed to capitalise on a potentially short upswing in interest in a particular artist or brand. Recent examples include a PJ & Duncan Best Of credited to Ant & Dec and a collection of the music which featured in the first two series of Auf Wiedersehen, Pet.



"You have got to try and be a little bit weird and wonderful with these things," says Tammaro. "We are cashing in with the Ant & Dec thing and the Auf Wiedersehen, Pet thing, and that is all you can do. We don't have a huge marketing spend, we don't do TV and we don't have bands on tour."

And it is not only frontline that the indies have to compete with. Recent compilations such as Sony's hugely-successful School Disco.com series attest to the constructive use the major labels are making of their catalogue material.

But John Reed believes such exercises still leave much valuable material unaccounted for. "The major record companies are missing a trick with Sixties and early Seventies stuff," he says. "Their catalogue starts with rock, if you define that as when The Beatles broke up, or possibly the advent of bands like Cream and Pink Floyd. We can get really good sales on incredibly obscure Sixties music, and you can't do the same with the Seventies, Eighties and Nineties –



MCI catalogue: Williams, Warwick, Kings Of Cajun, Rave On!, Denver



you have to have stuff that is name artists and isn't already available on CD if you want it to sell."

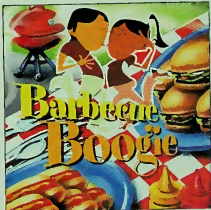
Likewise, says Reed, there are popular, lucrative seams which only the most assiduous reissuers would ever stumble upon and which a play-it-safe approach would never unearth. One such example is Sanctuary's experience with British trad jazz performers such as Chris Barber and Kenny Ball & His Jazzmen. "I can't find any evidence that anyone is writing about it or playing it anywhere, but it is selling incredibly well," says Reed. "Sometimes you have just got to look at what isn't in the market. If a genre has enjoyed immense popularity at one time and the demand is unfulfilled, it will sell again."

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RECOMMENDED CATALOGUE NEW RELEASES

VARIOUS: Motown Salsas Bacharach (Motown 0168622), this collection

includes some terrific readings of familiar material, with Gladys Knight & The Pips' smothering and smouldering The Look of Love; DJ Tom Jay's chilling documentary-style merging of What The World Needs Now is Love with Abraham Martin And John and a montage of news clips and Stevie Wonder's harmonica stylings of Aife and A House Is Not A Home. Not all of Motown's vocalists were of the same calibre as Donna Warwick, whose vocals grace the original Bacharach production, but by and large this is an excellent album.

CLIFF RICHARD: Every Face Tells A Story (EMI 5383702), Now You See Me...Now You Don't (5383712), Green Light (5383692), Silver (5383722). Originally released with a fair degree of distance between 1958 and 1984, the latest subset of Cliff Richard's releases from EMI are all digitally updated and expanded. Now You See Me is mostly gospel material; Silver ties to be contemporary and classic at the same time, and Green Light is perhaps the least impressive. The best album here is Every Face Tells A Story, which includes strong songs in contemporary settings, including Hey Mr. Dream Maker, by Kenya Lane and When Two Worlds Don't Apart.

VARIOUS: As We Hurtled (HURTCO 042), The over-the-hill, nameless label comes up with another unlikely winner in the form of an album that includes an obscure German band, Jose Feliciano covering Stevie Wonder and Sade. Show's take on a Led Zeppelin track. That does not sound very appealing in theory, but in practice this album - subtitled Folk Funk Flavours & Ambient Soul - is a treat from start to finish.

KEITH HUDSON: Rasta Communication (Greenleeves GREWDS05). Nicknamed the duo doctor after his first career (he was responsible for Big Youth's golden smile), Hudson produced important cuts for the likes of Ken Boothe, John Holt, Alton Ellis, U Roy and Big Youth in the late Sixties and seventies. Before recording this, his crowning glory, in 1978. Marrying Hudson's prodigious production, writing and vocal talents, it is a dark and hypnotically spiritual recording which is released here on CD for the first time.

Alan Jones/Ajax Scott

ALBUMS

FRONTLINE RELEASES

- 1 SCARLETT BEAUTY, LEE & THE DYNASTY: THE BLOOD OF GOD, CD, DMG Catalogue
- 2 SINGLES: RHYTHM HEAVEN, CD, SONY
- 3 GARY: RHYTHM HEAVEN, CD, SONY
- 4 GARY: RHYTHM HEAVEN, CD, SONY
- 5 ALLIEN: ALLIEN RHYTHM HEAVEN, CD, SONY
- 6 ALLIEN: ALLIEN RHYTHM HEAVEN, CD, SONY
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- 1 RADICAL: BLAME AGAIN IN THE NAME OF THE ELEMENTS, CD, SMC 58
- 2 SHARON SEE: ONE OF US, CD, SONY
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CATALOGUE & REISSUES

- 1 ASIA: UNDISCOVERED REISSUES COLLECTION, CD, SONY
- 2 ASIA: UNDISCOVERED REISSUES COLLECTION, CD, SONY
- 3 ASIA: UNDISCOVERED REISSUES COLLECTION, CD, SONY
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the UK's leading television and DVD production companies is looking for a person to cover for 6 months maternity leave with a crossover month commencing at the beginning of August 2002 until March 2003.

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Applicants must have excellent contacts within the music industry, from record companies to artist management, and a strong working knowledge of TV and DVD production.

Experience in other areas of broadcast is useful but not essential.

There may be further opportunities for the right person following the 7 month period.

Please send your written applications to:
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MUSIC INDUSTRY OVERVIEW

- music industry structure
- management
- royalty calculations
- marketing
- PR & promotions
- recording agreements
- A&R
- distribution
- retail
- merchandise

RECORD LABEL MANAGEMENT PROGRAMME

- marketing
- promotion
- legal agreements
- contract management
- distribution
- retail
- merchandise
- touring

DANCE MUSIC BUSINESS PROGRAMME

- setting up & running a dance label
- dance distribution
- club promotions
- licensing & copyright clearance
- licensing agreements
- DJ management
- dance A&R

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When replying to a Music Week Box No. Please send your details to Box No XXX, Music Week Ludgate House, 7th Floor, 245 Blackfriars Road, London SE1 9UR

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Teams interested can call Mark Caswell on 020 8874 8715 or 6797 763 1519.

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Our readers say it's the "dog's b.....ks!" see if you agree



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(Annual review of the European Music Industry)

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Cost £495/EUR 812/US\$750 each
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Remember where you heard it: It was certainly a turbulent week for Universal Music last week. After the votes of no confidence in Monsieur Messier, Universal was censured by a US Federal Trade Commission judge who, late on Friday, ordered it to end any agreements to "fix, raise or stabilise" prices. It was acting over allegations that Universal and Warner Music conspired to fix prices and limit competition in a joint marketing deal to promote a 1998 performance of The Three Tenors...Political correctness and all that obviously hasn't reached the offices of **Aim**. Chief exec **Alison Wenham** was full of praise at her organisation's AGM last Tuesday for France's efforts to protect cultural identity. But she added, "Some say the French are mad. I've always thought so, but in that respect I take my hat off to them"...There was a lovely quote from the late Warp Records founder **Rob Mitchell**, whose description of the Aim head honcho was related by fellow Warp founder Steve

Beckett in the Aim AGM programme: "She's a bit posh, but she's definitely got the guts for the job". Quite...Talking of posh, **MoS** boss **James Palumbo** dusted down the speech he gave at last autumn's JP Morgan conference, added a little update on the Zomba/BMG deal and gave a repeat performance. Asked afterwards why he laid into every major except Sony, he remarked, "Because we're trying to do a deal with them." That Sine deal moves closer by the day, it seems...As for Wenham's suggestion that **MW** should run a competition giving readers the chance to predict what will be the ultimate outcome of the **Zomba/Bertelsmann** shenanigans, watch this space...As the industry gathered for the **Silver Clef** bash last Friday lunchtime, auctioneer extraordinaire **Nick Stewart** was among many nursing a sore head. The previous night, the Captain had taken the reins for an auction at an **Elton John** gala, raising £680,000 for Nordoff Robbins. Last Friday's total reached just over £405,000. More than £1m in 24 hours – not a bad day's work...Among the big bidders were **Innocent's Hugh Goldsmith**, who let the cat out of the bag on a change in direction for his label by laying out £17,000 on a media package with **Kerrang!** magazine, TV channel and online service. Hugh tells Dooley that he is about to launch a rock act, whose opening tracks include a cover of the **Clash's** (White Man) **In Hammersmith Palais**... Otherwise, **BMG** music boss **Ged**



Just more than £300 an eBay later that same day. When she did get up on stage, it was to collect her award from Bromley Dave, who himself won a substantial ovation which left the poor lad speechless for a few short seconds.

Doherty splashed out £15,000 on a full page feature in **Hello!**, **Millward Brown's Bob Barnes** spent £7,000 on an executive box at Chelsea v Man Utd, while **Disotronics' David Mackie** picked up a box for England-New Zealand at Twickenham and a fender stratocaster signed by **David Bowie** and **Moby** for a combined £19,000...Dooley is now thinking of launching a training scheme on industry basics for some record company bods, after fielding a call from **Ash** guitarist **Charlotte's** mum. She had received a platinum disc, with her name on it, from the postman that morning. Being unsure what 300,000 sales meant in terms of silver, gold or platinum she, naturally, phoned their record label to get the low down. But, not knowing, they pointed her in the direction of Dooley and his colleagues who were more than happy to help out. Apparently, the disc was in recognition of the many hours spent ferrying Charlotte and her sisters to and from various music lessons in their youth...



For all the fuss over Ministry of Sound's investment in **Fischerspooner**, no-one can accuse them of lacking the courage of their convictions. When occasional singer and robotic stage ornament **Sandra H** missed her flight from New York for the band's Meltdown show at the Royal Festival Hall, it looked like **Megacolon**, a song in which Ms H was prominently featured, would have to be dropped from the set. But **MoS** product manager **Siona Ryan** volunteered to step into the breach and, of course, the sparky mind-dresser, and delivered a vocal performance uncanonically similar to the one the missing **Sandra** would have mimed. What **Equity** might make of this tangent

is hard to fathom, but Dooley would appreciate the chance to see **MoS** Records supremo **Matt Jagger** lead from the front, should fabulous **Fischerspooner** frontman **Casey Spooner** ever find himself similarly indisposed.

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If you have any comments or queries arising from this issue of **Music Week**, please contact Martin Talbot at e-mail - martin@musicweek.com or write to - Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

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He promised his speech at Aim's AGM last Tuesday would only be, well, this long. But Aim's own moderators recorded **PP1's** top man **Fran Norvink** (1) managed to clock up a staggering 43 minutes in his address to the Aim faithful and landed himself a place in the Guinness Book of Records for the organisation's lengthiest AGM speech yet. But then that's the sheer outspokenness of the chap. Aim's top man **Alison Wenham** (2), meanwhile had other things on her mind. By the look of it she was halting a taxi - no offence meant, Fran. As for Ministry of Sound's **James Palumbo** (3), he was busy trying to convince everyone that **Roger Ames** is really an alien. Hey, you had to be there.

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