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FOR EVERYONE IN THE BUSINESS OF MUSIC

music week

Universal joins manufacturing exodus

by Joanna Jones
The last major to be manufacturing its own product in the UK, Universal Music, is to exit the sector by selling its Blackburn manufacturing plant to Disctronics.

The major announced to the factory's 320 staff last Thursday afternoon its intention to sell the plant after 22 years on May 1, subject to a consultation with employees. The move comes just a month after EMI announced it was to close its Swindon CD plant, leaving Universal as the final major with manufacturing facilities in the UK.

Universal Music will enter into a long-term supply agreement with Disctronics for its CDs, positioning the independent as one of the major players in the European market, and almost doubling its potential capaci-

ty to 240m CDs per year. No redundancies are anticipated, as Disctronics intends to take on all staff.

In a statement, Universal Music International (UMI) senior manufacturing and logistics vice president Cor van Dijk said CD technology is well established and stable, enabling supply to be "safely entrusted" to third-party suppliers. "Coupled with the worldwide availability of CD manufacturing capacity and the considerable investment required to keep pace with new physical formats like SACD and DVD, Universal Music has elected to reduce its European CD manufacturing capacity with the sale of UMI's Blackburn plant to Disctronics," he added.

UMI has a long-term CD supply deal with Cinram, which bought its French CD plant two years ago,



Universal: end to UK pressing

Disctronics group CEO David Mackle says, "The Blackburn plant has an excellent reputation in the industry. It is our intention to increase CD and DVD capacity to meet the demands of an expanding European market."

A UMI spokesman says the deal with Disctronics will reduce UMI's exposure to CD manufacturing which

is increasingly viewed as a "supportive rather than a core business activity".

The sale will leave UMI's Hanover plant as its only European manufacturing site, supplying virtually all of UMI's requirements outside the UK excluding the US and Canada. A UMI spokesman adds, "Our Hanover plant is among the most effective and cost efficient in the world, and there are no current plans to sell it. However, Universal continually evaluates its manufacturing capacity to pursue the most cost effective and sensible strategy."

The Blackburn plant was established in 1980 by Philips Electronics, initially to manufacture LaserDisc and subsequently switching to manufacturing CDs in 1986. It operates 24 hours a day, seven days a week

and produces more than 105m CDs a year - 80m for Universal Music and another 25m for third parties - making it one of the largest producers of CDs in the UK.

One rival manufacturer believes the change of ownership will not dramatically affect the sector's landscape in UK. "If Disctronics wish to encumber themselves with more machinery in what is possibly a declining market, that is entirely their prerogative," he says.

The acquisition of the Blackburn factory gives Disctronics its fifth CD manufacturing plant, alongside factories in France, Milan and Texas.

Mackle says, "Disctronics' key strength is customer service, which we will provide to Universal Music International and all our existing customers."

Sony was powering into the spring yesterday (Sunday), as it aimed to achieve six albums in the Top 15. The charge was being headed by Celine Dion's (pictured) Epic-issued album *A New Day Has Come*, which looked on course to debut at number one. Dion, who accepted an award for 15m albums and singles sales when she visited the UK last week, was leading four other Epic titles vying for places in the Top 20, including Jennifer Lopez's *J To Tha L.O* remix album, Shakira's *Laundry Service* and Anastacia's *Freak Of Nature*. Meanwhile, Barbara Streisand's *The Essential* on the Columbia label and S2-signee Jamiroquai's *A Funk Odyssey* completed an impressive Sony chart haul this week. Sony chairman/CEO Rob Stringer says, "We seem to be having our Christmas at Easter."



Music Week seeks your views

Music Week is asking its readers to share their views about the magazine, as it undertakes its first comprehensive reader research programme in more than a decade.

Included in the central pages of this week's issue is a questionnaire which we are asking all readers to fill out and return. One lucky respondent will also win a holiday for two in New York.

MW editor-in-chief Ajax Scott says, "The aim of the survey is to build a better understanding of the different information needs of our

readers in every part of the business - and to track how those needs are changing.

The results of the survey will feed into ongoing work by the Music Week team to redevelop every part of the magazine for a research later this year."

Questionnaires can be sent back posted by readers in the UK - and, of course, all information submitted will be treated in the strictest confidence.

● See questionnaire, centre pages

Queen to mark decade of Brit School

The Queen's own Golden Jubilee celebrations are set to coincide with a first visit this summer to the Brit School, to mark its 10th anniversary.

Her Majesty, accompanied by the Duke of Edinburgh, will drop into the Croydon-based school on July 4, to further extend a strong musical emphasis to her Golden Jubilee celebrations. The visit will come just a month after two celebratory concerts are due to take place in the grounds of Buckingham Palace and follows the school's recent success in receiving the Government's Annual School Awards for achievement and excellence.

"It seems fitting during our anniversary that the Queen should visit us during her 50th," says Brit



The Queen: heading for Croydon

School company secretary Richard Elliot. "It is tremendous that a specialist arts education [school], geared to an industry that is often underestimated, is recognised in this way."

With a Jubilee classical concert scheduled for June 1 and a pop show on June 3, a Buckingham

Palace spokesman notes, "Certainly, music is an important part of the Jubilee. The concerts during the Jubilee Weekend are a celebration of music and, at the same time, meant to give [the public] wider access to the palace grounds."

Meanwhile, to coincide with the Queen's Golden Jubilee Bank Holiday, Mean Fiddler Music Group and events company Destiny will stage Deconstruction 2002 at London's Finsbury Park, featuring punk acts Lagwagon, the Lost Prophets and the Mighty Mighty Bosstones. Organisers are hoping to attract around 15,000 concert-goers to the June 3 event before Deconstruction 2002 embarks on a European tour for the summer.

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Westlife (pictured) are to renew their assault on the US market this autumn, after transferring to RCA for the US. Simon Cowell — who is currently enjoying a rich vein of success after scoring number one hits with the first three releases on his *S Records* imprint — is finalising details of a greatest hits package for the group, which will form the basis for an assault on the US. The best of, which will also include some new tracks, will make up the bulk of the band's US album. The new US effort comes three years after the band's *Sweet 18* again sold 750,000 units in Stateside, then released through Arista. "We have a major commitment from RCA to break them in the States," says Cowell. In their early days as a band, the US campaign for Westlife slowed when a decision was taken to focus on breaking them in different markets around the rest of the world, explains Cowell. "We had to make the decision to do the US at a later date," he adds, "and I think we made the right decision."



V2 eyes indie top spot after huge equity deal

V2 has reiterated its aim of becoming the world's biggest independent record company, instantly wipng away its debt in a multi-million-dollar deal with Morgan Stanley.

The merchant banker is converting bonds it took in V2 in 1998 into a 47.5% equity stake, removing \$128m (£90m) of debt. In addition to the equity stake, set to be announced to the Stock Exchange tomorrow (Tuesday) morning, Virgin Group and Morgan Stanley are each investing \$10m in the business to be used for artist acquisitions.

"This is a very significant deal," says a source.

The company's schedule includes a new Moby album in May for North America, new Grandaddy and Alinea Mann albums in September and a live Stereophonics album in October.

news file

FREEZE! GIVES DOWN A STORM IN EUROPE
George Michael's *Freeze!* single has made a strong chart start across most of continental Europe, as Polydor bids to extend its relationship with the artist. The release, which was out yesterday (Sunday) poised to drop out of the UK Top 10 after a week, debuted at one in Denmark, Hungary, Italy, Portugal and Spain, while matching its initial UK position of seven in the French and German markets.

NO DATE YET FOR NASTEP'S SUBSCRIPTION
A date for the launch of song-swapping site Napster's subscription service remains unclear, after a US federal appeal court last week upheld a federal judge's ruling to keep the peer-to-peer service shut down.

MU GENERAL SECRETARY ELECTION OPENS
The election for the post of general secretary of the Musicians' Union (MU) has started with the first advertisement posted in the union's quarterly *Musician*. Candidates for the office, which has been vacant since Derek Kay's controversial re-election last year, require nominations by at least five MU branches.

BARROW AND WHITE JOIN NITS PANEL
Sony Music's VP communications Gary Barrow and Adam White — who begins as VP communications at Universal Music International this week — have been appointed as deputy chairmen of the committee organising the Music Industry Trusts (MITs) dinner. David Munn, vice chairman of EMI Recorded music, remains chairman of the committee.

INDUSTRY PAYS TRIBUTE TO MOORE
The music industry paid tribute to the comic and jazz pianist Dudley Moore, who died, aged 66, last week after a long battle against a degenerative brain disease. Universal Classics boss Bill Holland says, "He was an extremely talented musician and you wonder how successful he might have been if he'd chosen music as his career."

SONY RADIO ACADEMY AWARDS
The 20th Sony Radio Academy Awards are to take place on May 2, not as published in last week's *Music Week*.

Wise Buddah exits broadcast as last-ditch finance bid fails

by Paul Williams
Radio One has been taken production in nine weekly specialist shows in-house following the shock collapse of its main independent programme provider, *Wise Buddah* Broadcast.

Directors of the company, which is chaired by Mark Goodier, moved to place it into voluntary liquidation at the end of last week, after last-ditch efforts to save the company failed. Managing director Stephen Mulholland resigned at the start of the week, while all 31 people working in the division have lost their jobs.

Goodier says the economic climate has been a factor in the collapse. However, he adds, "We had a thriving business, but there were some controls that were not in place as they should have been. We have had two attempts at refinancing to go forward

and unfortunately the second of those failed on Monday. It's absolutely heart-breaking."

The demise of *Wise Buddah* Broadcast has sent shockwaves through the music and radio industries, as the business had established itself as one of the leading independent radio production companies. Its nine weekly Radio One commissions included the Pete Tong-hosted *Essential Selection* and two Trevor Nelson programmes. It also provided programming for other BBC services and a number of commercial broadcasters and had moved into TV production.

Simon Cole, CEO of rival BBC, says the news comes as "a huge shock". "It's hugely frustrating and very sad because, of the other companies in this sector, there are probably three which we admire highly and rate as



Goodier: refinancing has failed

our serious competitors and *Wise Buddah* is one of that three," he says.

In a statement, Radio One says its primary concern is the company's continuity of output, so it has taken full *Wise Buddah*-made programmes in-house for the present time. "Contracts for future commissions on other networks have been terminated and the future of these programmes

is under review," adds the statement. Discussions about *Wise Buddah* Broadcast had taken place over the past six months with other production companies, believed to include UBC, about the formation of a business partnership, but this failed to materialise. However, other companies say they had not been aware of *Wise Buddah*'s problems. "The most frustrating thing is that if they'd spoken to us a week ago this could have all been salvaged," noted one.

Wise Buddah's smaller sister businesses, *Wise Creative*, *Wise Talent* and *Wise Music*, are unaffected by the move and will continue trading. "My worst fear was we'd lose the lot and I'm glad the banks have supported me in this," says Goodier. A meeting of *Wise Buddah* Broadcast's creditors has been scheduled for April 22.

Hue to take the reins as Nevrika shakes up VPL

PPL chief Fran Nevrika has followed his radical shake-up of the rights organisation last year, with the most extensive overhaul of VPL since its launch 17 years ago.

VPL consultant director Roger Drage — who helped to set up the video performance body in 1984 — has left, while Nevrika has promoted PPL-business head Colleen Hue to the new position of head of VPL. Hue, who joined PPL and VPL as chairman/CEO from Warner Music in October 2000, has implemented the review at the video organisation some 10 months after bringing in sweeping changes at its sister audio body. This included overseeing the departure of the chief executive and managing director, along with the arrival of several key people, including one-time Sony strategic marketing vice president Tony Clark as PPL/VPL licensing director.

"When I arrived here my priority was PPL, but in due course I always wanted to look at VPL too," he says. As part of his restructuring across the two organisations, Nevrika says

one of his priorities has been to ensure that PPL and VPL share back-room functions such as finance, so freeing up VPL to concentrate on its own specialist needs.

"It's been absolutely high time for a review and a long, hard look at it after 17 years," he says. "What I want to achieve at PPL first of all is to create a completely modern, first-class machine."

Nevrika is quick to praise the contribution of Drage, while noting that Colleen Hue is someone with a "good understanding of the industry".

"Colleen is a tremendous team player," he says. "She's extremely good with people. She's tough but never in an adversarial style. She'll be a breath of fresh air at VPL."

Hue, who reports to Clark, joined PPL from the Britl School in 1993, having previously worked as a project manager for the Virgin Group and in TV production development and radio research for Virgin Broadcasting. Before heading the e-business function for PPL, she was head of the organisation's external affairs.

BPI proposes midweek plan to halt chart leaks

Record companies have formally proposed a restriction of the mid-week *Sales Flashes* service, in a bid to crack down on media leaks of sensitive chart data.

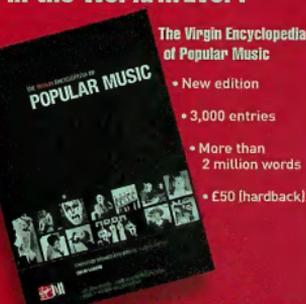
The BPI Council agreed last Wednesday to propose a four-week trial of a new system, only allowing record companies online access to data for their own singles. The availability of albums data would remain unchanged.

For the trial to begin, the proposal — which was passed to the Official UK Charts Company last Thursday — needs to be ratified by retailers association BARD, which was being consulted at the end of last week.

BPI director general Andrew Yates says, "We are increasingly concerned about the leaks of confidential midweek information, which leads to negative press stories, and which has a knock-on effect on the value of the event of announcing the chart at the end of the week."

The Official UK Charts Company's brand manager Darren Haynes says that if BARD do agree to the proposal, the trial is unlikely to begin until the week beginning April 15.

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DISCTRONICS: FROM MINNOW TO GIANT

First EMI and now Universal. And, suddenly, the majors have exited manufacturing in the UK.

It is a sign of the times and should come as no surprise. The days when record companies felt they could gain an advantage over their competitors by duplicating their own vinyl, cassette or CDs themselves are long past. As a Universal source said on Thursday, "We are in the content business, not the manufacturing business." Frankly, there are more important things to worry about.

But, further, the move underlines the changing future of the music business. Having direct, self-controlled access to the means of getting music to the consumer – a process which has become so standardised and automated – is not important. And that includes distribution, a sector which Sony and Warner long since concluded is not an arena for competition between them, and which majors including EMI, BMG and Universal have acknowledged they are examining. The exception, of course, is developing electronic distribution – an area of development where every company is trying to steal a march.

Of course, the fact that none of the majors are pressing CDs in the UK might have been viewed, at one time, as a landmark moment.

But, these days, when it is almost as easy to ship CDs from Blackburn as it is from Hanover, Alsdorf or Añip, where a plant is based in the UK or not is close to irrelevant.

But, what is significant is where these deal cements Disctronics in the music industry landscape. This one-time manufacturing minnow has become the biggest operator in the UK, with a turnover of between 240m and 270m units a year – that's almost one-third of the UK's total CD manufacturing capacity. While manufacturing is not the most glamorous part of our business, the rise of Disctronics is to be applauded, envied even.

Martin Talbot, martin@musicweek.com

WEBBO

BMG MUST TAKE UP EMBARGO ISSUE

The early delivery of new releases to stores was one of the few examples of the record industry working together to solve a problem that affected all. It was a paradigm of what should happen – and now it is being flouted.

Both record companies and all sizes of retailer have a problem with this and there is no easy solution, but both require guts.

It is very difficult for one record company to take on Tesco and its supplier EMI. Who would find it easy to take on your biggest customer and take action that would materially affect both your businesses?

Yet take this arrogant retailer (and any other transgressing accounts) to task is what they, and other record companies, must do. An BMG has the opportunity and, for once, the tools.

Tesco (a non-Bard member) should be told via Bard member EMI that it will not get the Will Young album in advance of ship date, because of their transgressions of the pre-release embargo. For once, as Europe hasn't really embraced Pop Idol yet, it will have no alternative source of supply. EMI needs to take this action to protect its supplies to its other customers who would be disadvantaged if the whole EMI supply was cut off.

As for Indies who suffer, as per Paul Quirk's column last week, you have to fight and fight hard. Stick a poster in your window explaining the situation if Tesco breaks the embargo again. Call your local media and portray it as a David and Goliath story, with the nasty incompetent supermarkets doing down the local poor retailer. Go and protest in their store. Make a noise. Embarrass them. It's the only thing they understand.

Finally, how did Tesco manage to get the single a week before release? Isn't a couple of days enough for EMI to get the single to its customers? It might argue that it is a huge ship and it needs the extra time. Well it obviously doesn't need much if it can turn round deliveries and supply Tesco a week in advance, does it?

Jon Webster's column is a personal view

EUK shines despite dive in profits at Woolworths

Music and video distributor Entertainment UK emerged as one of the brightest performers among a disappointing set of annual figures from the Woolworths Group, which saw profits plunge into the red last week after paying exceptional costs of £72.1m.

Woolworths – which ended up paying a one-off bill relating to designer pay-cuts, synchronisation and the closure of its internet operation – unveiled a £46.4m loss for the year ended February 2 2002, compared with a profit of £54.3m the previous year. Sales were slightly up at £2.62bn (£2.52bn).

Chairman Gerald Corbett blamed the figures on the August demerger



band: 'robust year' for EUK

from Kingfisher, which left the group with a huge overstocking problem and with inflated debts, but he £200m in interest. The first phase of the group's recovery is in progress.

He will be encouraged by the performance of EUK, which lost the Asda business to Handelman in February

2001, but has bounced back by adding £71.0m of new sales over the year. Commercial director Richard Izard says it was able to do this by adding new customers and growing existing ones. He adds that EUK Direct has agreed a deal to become retailer Virgin's first internet fulfillment partner, supplying product ordered from the company's website to homes. It has also recently signed a deal to supply DVD product to Asda. "It has been a robust year for us and we have squeezed up the gap left by Asda," says Izard.

Meanwhile, MCV saw total sales increase 8.4% and it blames difficulties with replenishment for a "disappointing" Christmas period.

BMG scores Elvis coup for Nike World Cup ad

By Steve Hemsley

BMG has pulled off one of its most impressive synchronisation deals yet by licensing a remixed version of the Elvis Presley track A Little Less Conversation to sports brand Nike for its \$90m (£64m) global TV campaign around the FIFA World Cup.

The contract was negotiated by brand partnerships marketing manager Adam Bradley, who persuaded the artist's estate to allow the remix by JPL on behalf of Nike's Amsterdam-based global advertising agency Wieden & Kennedy.

The original track has already featured this year in the Ocean's Eleven movie and on its OST, while the remix will be heard as a backstop to the Nike TV, cinema and internet ad. The campaign runs simultaneously across the world from April 4 until June, when the tournament takes place in Japan and Korea. The album will feature 30 Presley number ones

The deal is an early boost to the promotional plans for BMG's Elvis Number 1 album project, which is scheduled for August. Full details are being kept under wraps, but it is understood that the album will feature 30 Presley number ones



Nike ad: first remix of Presley track

and be supported by an extensive media and retail campaign.

"The Nike deal is massive for us, because it will deliver Elvis to a younger demographic in an unexpected and credible way across the globe," says Bradley. "This is the last Elvis track to be remixed and we have begun discussions about releasing the new version as a single prior to the album."

The commercial, called The Secret Tournament, has been edited into three-minute, 60-second and three 30-second versions and is the first UK TV ad to feature an Elvis Presley track since Always On My Mind was used by British Telecom in the mid-Nineties.

A Little Less Conversation is one

of Presley's lesser-known tracks and is taken from his 1968 movie *Live A Little Love A Little*.

BMG North America's strategic marketing senior vice president Joe DiMuro says the agreement shows how a record company can benefit from working alongside a third-party global brand. "Nike has a worldwide reach and reputation for innovation, so linking with the world's all-time best-selling artist is a fitting combination," he says.

BMG also expects to benefit from huge exposure during the World Cup on the Nike website, which is translated into 12 languages and includes an interactive game featuring the track.

The credits for the Nike commercial features 24 of the world's most talented footballers, including Thierry Henry, Patrick Vieira and Paul Scholes, who have been invited by Eric Cantona to take part in an unofficial contest playing in teams of three.

The knockout tournament ends with two finalists containing Roberto Carlos, Ronaldo and Luis Figo on one side and Henry, Francesco Totti and Hidetoshi Nakata on the other.

So Solid power on despite court blow

Independents says it is business as usual for So Solid Crew, despite the sentencing of member Ashley Walters last week to 18 months in a young offenders' institution for possessing a loaded gun.

The label is preparing for the release with Relientless next Monday of another So Solid single, Ride Wild Ins. Independents' head of marketing Anthony McGee also confirms the forthcoming solo project from Walters – aka Asher D – is in the final stages of completion, but that the marketing campaign is still "in the planning stages".

McGee says, "Asher D's album is not completely finished – there was no specific release date confirmed and we are still finalising roll-out plans."

"As for So Solid Crew – there are no problems. It is full speed ahead with the campaign and promotion is ongoing with the Big Breakfast and the Pepsi Chart Show coming up."

EMI is Queen's champion as stage show rocks West End

EMI Records and EMI Music Publishing are among the stakeholders in the Queen musical *We Will Rock You* which is due to hit the West End stage later this month.

The two EMI companies are contributing to the £7.5m costs of the production, along with Queen Productions, Robert De Niro's Tribeca Productions and Phil McIntyre Promotions.

EMI Music Publishing managing director Peter Reichardt says it is the first time his company has taken a stake in a musical. "We were approached and Marty [Bandier] and I took a long hard look at it and thought it sounded really exciting," he says. "It connects like shows such as Mamma Mia, it is going to be fantastic. It is another way we can go forward and try to get our copyrights to earn for us. Increasingly we are relying on other forms of income like

synchronisation."

The show, which is written by Ben Elton, will feature established Queen classics with a new story set in the distant future when music is created electronically and all instruments are banned.

Paraphone is due to release the cast recording of the musical in June or July, after live recording across seven nights of the production, which opens on May 14. The album is also to be made available internationally straight away, before any international productions are put together. At last Tuesday's press conference, Brian May said, "We do plan to take it elsewhere, and New York is the first in the firing line."

The Queen show is one of a string of new artist-linked musicals which are planned for the coming year, including a show based on Madness songs produced by Tiger Aspect, which is due to open in the autumn.

Q take stage to push favourite new talent

Enap magazine Q has announced a series of branded gigs and links with third party media partners to promote new music.

The five-night New To Q series of events kicks off at London's Shepherd's Bush Empire later this month, supported by Channel 4, Xfm and Virgin Megastores.

The White Stripes, Kosheen, Ed Harcourt, Tom McRae and Cooper Temple Clause will each headline one night from April 28 to May 2 with support from acts including Alfie, Gemma Hayes, Dot Allison, Electric Soft Parade and The Dirtbombs.

"There have been some quality new bands signing to labels recently and we had been discussing for a while how to get a week of gigs to showcase a few of them," says Q managing director Dave Henderson. "This initiative emphasises the magazine's on-going desire to introduce its readers to great music they might not have heard before."

Channel 4 has committed to four 15-minute programmes featuring footage from the gigs, while Enap's QTV will transmit news from backstage and captured Xfm will broadcast selected highlights.

The May edition of Q, which is published on April 23, will include a 22-track cover-mount comprising material from the bands appearing, plus tracks from acts unable to take part, such as the Hives and Black Rebel Motorcycle Club.

David Bowie's (pictured) first studio album for three years will be handled by Columbia Records, following a new multi-album deal between the company and the artist's new label, ISO. Heathen, a collaboration with Low and Heroes producer Tony Visconti, will appear on June 11. Columbia will provide marketing and distribution support for it and other acts signed by Bowie to ISO. Bowie, whose last album *Hours* was handled by Virgin, was prompted to establish ISO after describing his frustration with the "slow and lumbering" music business. But he describes ISO as Columbia as the best home for the fledgling label. "After my first couple of meetings with the guys at Columbia, it was apparent that their enthusiasm for what Tony and I are doing right now borders on boundless," he says. Columbia chairman Don Ienner adds, "Music needs Bowie right now." Bowie is expected to support the album in the summer with appearances at a series of European and US festivals. He will also act as curator of London's Meltdown Festival in June.

First-quarter releases slump as labels concentrate on Q4

by Paul Williams

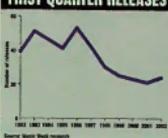
Quarter one is, year-by-year, becoming an increasingly barren desert for key new studio albums, with record companies instead pushing for extra sales from already-issued releases.

Epically signing Celine Dion's *A New Day Has Come*, which was yesterday (Sunday) expected to debut at number one, became the first album release of this year by an already-established superstar act, continuing a trend that has been developing in the past half decade. It is one of just 24 brand new studio albums to debut in the Top 40 this year, a decline of around 40% on the level of 10 years ago.

Poydor's joint managing director David Joseph, whose company has topped the chart this year with pre-2002 releases by Enrique Iglesias and Sting & The Police, says labels are focusing even more now on the vital final quarter.

"There's no doubt the pressure is increasing throughout the industry to release albums in the last quarter, when 50% of the business is done," he says. "You want to put all your records out when they sell the most, which often leads to a barren time in the first three months of the year."

FIRST QUARTER RELEASES



Source: SoundScan

HMV's head of music Mark Noonan notes that most of the albums that have come out in the first quarter, such as those by the Chemical Brothers and Cooper Temple Clause, have been fan-base ones that have initially sold strongly only to drop off. "Putting everything into the first quarter makes things very difficult," he says. "From a retail point of view, there's only so much racking space with the volume of good albums that come out in the last quarter."

The decline in new studio albums during each year's first quarter is contrasted by a rise in "best of" albums, which have now spread from their once fourth-quarter dominance to appear throughout the year. A dozen new

best of from artists including Barbra Streisand and Boyz II Men have debuted in the Top 40 in quarter one this year, the highest level for nine years. A number of these have been timed around the likes of Valentine's Day and Mother's Day, which retailers say are becoming ever more important in boosting sales.

One of the biggest release declines has been in albums from UK-signed acts, with only Virgin's Chemical Brothers and Gomez, East West's Gordon Haskell and Parlophone's Beverley Knight this year debuting in the Top 10 up to last week. Anys Records managing director Andy Gray believes that reflects a market currently dominated by American rock and pop.

Despite the lack of releases, artist album sales are still around 3% up on the year.

In contrast, singles sales are about 14% down, even with the huge boost to the market from Will Young and Gareth Gates. "It's in terminal decline and Gareth and Will were just a blip on it," says Gray. "It's like the Diana single, with people buying them as a souvenir. They aren't buying anything else."

Tip Sheet stays online as mag closes doors

The Tip Sheet has pulled the plug on its printed publication to become an online-only operation.

The decision to close the Tip Sheet, which until recently incorporated a compilation CD of new tracks, has been blamed on the "enormous increase" in printing and manufacturing costs. It is planned to continue with the related message board.

Meanwhile, the publication's former editor Joe Taylor has joined the founders of plugging company The CD Pool, to form a new business producing themed promotional CDs.

Taylor says 15 titles a year will be released by Tastemaker CD and mailed to around 1,000 executives in the music and media industries. The first volume, called Tastemaker CD: Rock, is released this week and will be followed by classical and summer hits titles and regional compilations.

Labels pay £500 for every track they want included. Each CD includes a feedback form asking for views on the song and how they can help to promote it.



Lord Of The Rings' best score Oscar orchestras, bands and legends such as Pavarotti, Placido Domingo and The Who. The music score for Sleepy Hollow and The Mummy Returns were also laid down there.

The Colosseum's profile as a prime recording location reached new heights in 1996, when it was selected as the venue to record the musical music for that year's *Atlantia Olympics*. "We were getting calls [from across the Atlantic] asking 'What does Walford have that we don't', Walford says. "After the Oscars, Hollywood certainly now knows Walford."

More Oscars may eventually follow: the scores for the rest of *Lord Of The Rings* trilogy are also booked to be recorded at the Colosseum.

new s file

AT SEEKS DEMOS FOR UNSIGNED DAY

Radio One is today (Monday) launching an on-air appeal for demos and white labels from unsigned acts ahead of a whole broadcast day dedicated to unsigned talent. OneMusic Day on May 6 will feature unsigned acts and will coincide with the relaunch of the station's website, incorporating a new section also called OneMusic. This will be a one-stop information site about all aspects of the music business.

MAJOR'S WEBSITE UP AND RUNNING

Web design company Hymnos Media has built a new website for Universal Island, which incorporates the labels Island, MCA, Motown and Universal. The record company says the site will be both an entertainment and information venue for consumers and a tool for the media, providing downloadable photography, press releases and other information. The site's address is www.islandrecords.co.uk

PROCTOR & GAMBLE CALL ON DJS

Procter & Gamble has enlisted the help of 100 DJs to choose a dance track for the latest Stripes advertising campaign. DJs were asked to play two tracks produced for the Pringles new Ultimate Party campaign, starting on April 8, and provide feedback from club audiences. Atlantic's 20-second commercials, P&G will be running an on-pack promotion offering Ultimate Party CDs featuring tracks from the Eighties and Nineties.

CAPPER IN BIZARRE MOVE

NME's live music editor Andy Capper has moved to *I Feel Good* (IFG) men's lifestyle title *Bizarre* magazine to become associate editor. IFG says Capper's contacts in the music business will be key in driving forward *Bizarre*'s reviews section.

BIZZA GUIDE SET FOR STANDARD

The London Evening Standard's weekly entertainment supplement *Hot Tickets* will publish a 32-page A5 guide to clubbing in Ibiza. The guide will be bound in and given away to the newspaper's 800,000 readership on May 30, which means are going to make additional copies available through Virgin Megastore outlets in and around the capital.

VIRGIN STAGES PHOTO COMPETITION

Virgin Megastores is running a nationwide photography competition and exhibition in its stores. Photography students from 20 universities are taking part under the theme "whatever turns you on" while the winning picture will be displayed in the Oxford Street branch, with the 30 runners-up having their work displayed at the awards exhibition in the branch's Café Beat.

THIS WEEK'S BPM AWARDS

Best Album Barbara Streisand's *The Essential* Streisand is awarded a platinum gold, while Neil Diamond's *The Essential Neil Diamond* and Natalie Imbruglia's *White Lilies* both go gold. Albums receiving silver awards this week include Gomez's *On Her Gun* and the Girls Say and Murder On The Dancefloor compilations.

Corks popping in Walford over Oscars

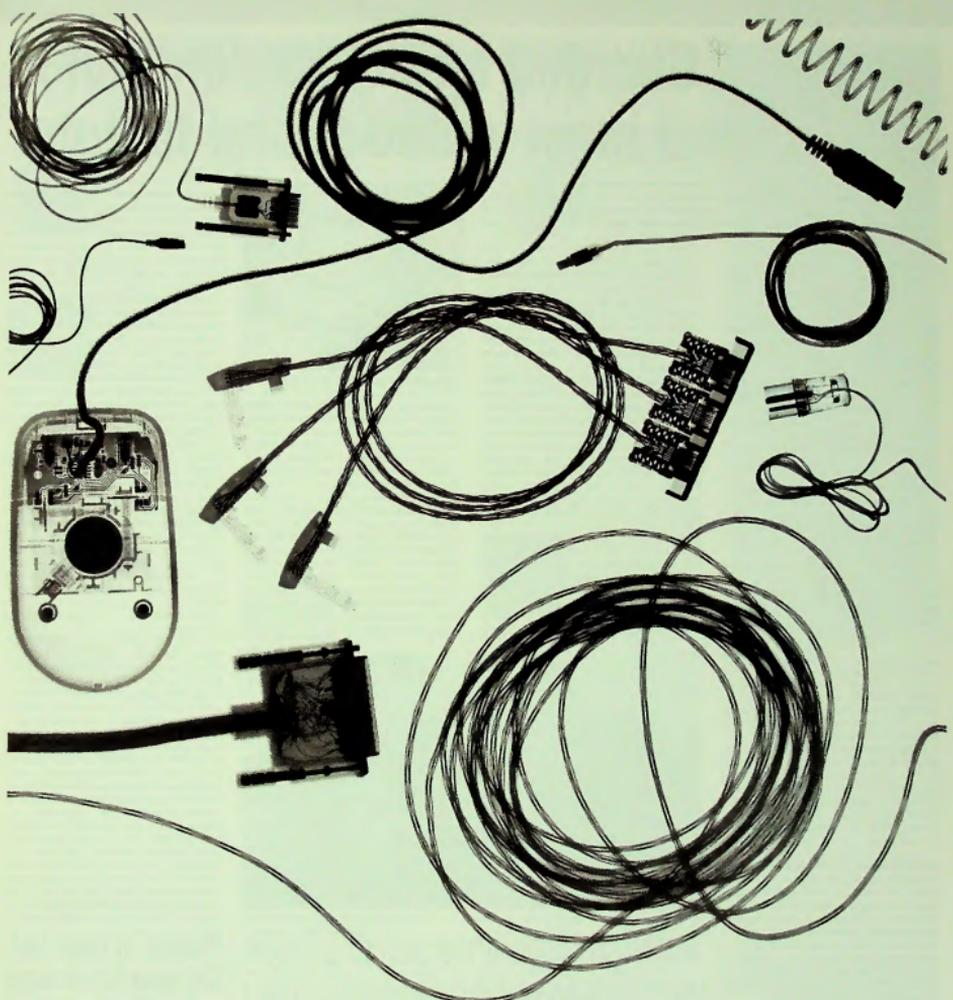
Pomagne corks, rather than Champagne ones, were popping in a little corner of Walford during the two hours of last Monday morning, as the Lord of The Rings won an Oscar for best film score.

While the movie is heralded as a huge success story for New Zealand, where it was shot, parts of Howard Shore's music score for the film were recorded in the UK at Walford, a Colosseum venue - in addition to sessions at the rather more well-known Abbey Road studio. "There is an immense feeling of pleasure that we can associate

ourselves with Lord Of The Rings and the music," says the venue's director John Wallace.

He recalls, "When the score was being recorded, people in the control room were whooping with amazement and satisfaction; you could just tell how great it was going to be. Arguably the Colosseum has the best acoustics in the UK and is one of the best venues in the world."

It is eight years since Wallace and colleagues acquired the former council building, which had a long-standing reputation as a favourite place to record and perform with



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Shortlists will be announced on April 8th
Award Categories are...

Music Video Awards

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

Music Design Awards

Best Single Design
Best Album Design (Artist)
Best Album Design (Various Artists)
Best Design of a Series of Sleeves
Best Special Packaging
Best TV Ad
Best Ad Campaign
Best Photography
Best Illustration
Best Designer / Best Design Team



TOP 10 in Miami

- 1 X-Press 2 – Lazy (Skint).** An irresistibly silly production from the London trio, featuring the vocals of David Byrne from Talking Heads. The most talked-about track in Miami.
- 2 Casmos – Take Me With You (white label).** A catchy, Daft Punk-like offering from Tom Middleton. Played by Pete Tong, Sasha and many DJs in between.
- 3 Minimal Funk – Definition Of House (Junior).** A cheeky piece of tech-house discovered by Danny Tenaglia and played all over the place.
- 4 Shakedown – At Night (Defected).** Recently Clipped at Radio One, this French-style corker was all over Miami.
- 5 Shy FX & T-Power feat. DJ – Move Ur Body (Positiva).** A-listed at Radio One, this credible crossover drum & bass track enters the Top 10 this week.
- 6 Missy Elliott – 4 My People (Basement Jaxx Mix) (East West).** This fast, crumbly Missy Elliott remix by the South London duo scored in Miami, thanks to Radio One's A-list and in this week's Top 10.
- 7 M Factor – Mother (Serious).** A classy piece of American sounding house played by many major DJs.
- 8 Dirty Tix – Salsa Musika (Incentive).** A tribal rebirth of Danny Tenaglia and Cecilia's 1998 vocal hit Music Is The Answer and Richie Rich's Salsa House.
- 9 Tiesto – Lethal Industry (VC Recordings).** This track led the way for trance to make its biggest impression yet.
- 10 Angry Mexican DS – Rock Dior (Palm Pictures).** Cool hip-hop-favoured house from UK collective including ex-EMF member, Mif.

Guarded optimism drowns at most varied Miami to date

by Chris Ewell-Sutton
The UK dance industry braved the baking sun and all-day parties of Miami last week for what was the most varied Winter Music Conference to date.

With more parties, more records, labels and genres than ever before, Miami was dominated by a guarded optimism from British and American industries.

The American dance scene has suffered significantly from the economic repercussions of September 11, which damaged club revenue, record sales, and the US majors' already lukewarm attitude to investment in dance music.

And President Bush's recent TV ad, arguing that the fight against drugs is now part of the war against terrorism, has been described by some as a mandate for an upsurge in the US authorities' tendency to close clubs and raves. With around 600 parties in about a week, some felt Miami has become a victim of its own popularity. In Murray, of New York-based PR and marketing company Griffin Action, whose clients include Masters At Work and Fetsa Da Housecat, says, "Last year, the clubs couldn't handle the volume of industry people, so they stopped acknowledging guest lists. A lot of industry people were so scared of that happening again that they only went to the parties they already knew about." Pete Tong agrees, and says, "It's getting confusing for people who've not been here before."

This tough environment was viewed by some as one of the reasons for the absence



X-Press 2: one of the biggest tunes in Miami

of the biggest UK clubs – apart from Cream, which ran a party alongside US club Spun2 with a mostly American line-up. Giant Step ran two parties, and Ultrafest enjoyed another successful year, again attracting around 30,000 dance lovers and many major dance acts of all genres.

Danny Tenaglia's legendary 17-hour party at Space provided the usual road-block, with several DJs among those struggling to get in. The party also served as a launch event for Tenaglia's new mix album. Tenaglia had many offers for the release, but has gone with React, in conjunction with Leeds superclub Back to Basics. "We weren't offering the most money, but Danny just goes with what he feels happy with," said React's James Horrocks. The much-awaited Dankest USA Awards

did not pull a huge crowd, but, despite the number of empty seats in the Jackie Gleason Theatre, this slickly-produced event attracted an impressive selection of the top names in dance (winners included Fatboy Slim, Paul Oakenfold, and Danny Tenaglia). Televised on MTV, most who attended felt that the awards were a step in the right direction for a dance scene that has been less structured and unified than its British counterpart. Best Radio show winner, breaks DJ Liquid Todd, says, "Some of us have been working at this for 10 or 20 years, and it's great to start getting recognition." Miami veteran DJ David Morales agreed, "I'm happy to bring awareness of what our dance scene is really up to."

X-Press 2's single Lazy was arguably the big tune of the conference (see Top 10, left), with the act performing at a number of events, including Radio One's party at Nikki Beach. In a dramatic stepping up of his Miami profile, Radio One brought their entire dance roster to Miami to present shows.

Although UK garage and hip hop have yet to make a significant impact in the US, Tim Westwood's Radio One Rap Show broadcasts brought that goal a little closer. His shows featured local talent such as Trick Daddy, Icon, whose track Get Gunkled Up was a major US club hit and a surprise hit in the UK for Rentless last year. So Solid Crew appeared alongside the group on Westwood's Miami show and, as a result, are now scheduled to make an appearance on the new London album.

news file

S CLUB 7 DOWNSIZE

The remaining six members of S Club 7 are set to continue as a group, despite the departure last week of Paul Cattermole, who has quit the act to pursue a solo career. The act will now be known simply as S Club. Cattermole will complete a number of band commitments – including the filming of a fourth S Club TV series and an appearance at Buckingham Palace for the Jubilee celebrations – before focusing on his solo work.

NAMES DOWN FOR ED CASE ALBUM

Ed Case has completed work on his debut album for Columbia, to be titled Ed's Guest List. In keeping with the title, the album will feature a wide range of collaborations, including Ms Dynamite, So Solid Crew's Harvey and Columbia labelmate Fahan Hassan. The next Ed Case single is likely to be a collaboration with former Skunk Anansie frontwoman Skin, who guests on a track called Good Times.

POSITIVA SIGNS TRANCE GURU CORSTEN

Dutch DJ Ferry Corsten, who also records under the alias System F, has signed a long-term deal with EMI dance imprint Positiva. Corsten's first release under his own name will be the single Punk on May 13. "We are delighted to have someone of Ferry's stature onboard," says Positiva A&R manager Ben Cherril. "We are looking forward to working with him on his first album under his own name due out later in the year."

DESERT EAGLE DISCS RETURNS

Desert Eagle Discs sets out to release new test material for three years, after signing a new deal with The Echo Label. Work on a new album, The Director's Cut, is already complete, with a release expected by June. Desert Eagle Discs' critically-acclaimed debut album The Eagle First Landed was released through Arista in 1999.



Prolifera underlines eclectic edge as The Servant ink worldwide deal

Prolifera has underlined its eclectic nature with the signing of guitar band The Servant to a worldwide album deal (excluding France).

The band have joined Prolifera after frontman Dan worked with Planet Funk, who are signed to Prolifera's sister company S&G Management.

The Servant's manager Trish Stephenson says, "Because we had worked with them quite a bit we got to know them well and liked the way they worked."

Prolifera director Stefano Anselmetti says the production of the band's album will begin later this spring, ready for a single to be released before the end of the year and an album in a year's time.

As well as recording, Stephenson says the band will spend much of the rest of this year building on their current level of support in the UK and France, honing their live performance.

The Servant – described by Stefano as an



The Servant: building on level of support

alternative rock outfit with a Talking Heads sound – released their acclaimed debut album through Splinter last year. It was also released in France on Independent Recall, to whom The Servant will remain signed.

The Servant are the third act signed to Prolifera, which was established last autumn as a joint venture between S&G and EMI-Chrysalis.

Warner Music has snapped up two of the projects being handled by R&D productions, the joint venture between former Warner Chappell managing director Robin Godfrey-Cass and producer Darren Bennett. One of the artists, Dawnay, has already enjoyed success in her native South Africa where her single, You Touch Me, which will be released in the UK in late summer, was number one for 22 weeks. R&D has also brokered a deal with the major for London punk pop act Violent Delight. R&D's writing team also includes Juliet James, who wrote the English lyrics for Jai Valance's forthcoming single Kiss Kiss. R&D's Bennett and Steve James also produced the single.

Pictured (l-r) are Bennett, Juliette, Godfrey-Cass and Steve James. The company is also reporting strong record company interest in pop/rock artist Emma Reeves-Parry.

Robbie: in talks but EMI deal is not done

EMI and IE Music have both dismissed widespread reports that a five album deal for a reported £20m to £40m.

Reports of the deal pushed EMI shares up last Tuesday, from 357p to 385p. The speculation arose after EMI Recorded Music vice chairman David Munn said he was confident the company would retain Williams.

The singer's deal with EMI-Chrysalis ended after last year's *Sales*. When you're winning album and is the subject of negotiations between EMI and the artists' representatives IE Music.

Sources indicate Williams met representatives from a number of other US companies while in Los Angeles earlier this year. IE Music's David Entwistle says that it is continuing to consider all options for the singer.

It is understood, however, that Williams is keen to sign a deal which will help him break the US. However, EMI's success with the singer elsewhere in the world and the fact it retains its catalogue are in the company's favour.

SINGLE of the week

DOVES: There Goes The Fear (Heavenly NW111CD). This precursor to one of 2002's most-anticipated albums is a single of truly epic proportions, with echoes of The Stone Roses, David Bowie and a Brazilian carnival. Some of the Mancunians' former misty ambience is absent in favour of a fuller sound, but otherwise it is an inspired comeback single. It is B-listed at Radio One, sets the band's stall out nicely for album *The Last Broadcast*, released April 29. **O**

SINGLE reviews



RECORDED: **OASIS: The Hindu Times (Big Brother RK10CD23).** The band's first release for some 18 months, *The Hindu Times* recaptures some of the spirit lost in their post-...Morning Glory material. Reminiscent of Rock'n'Roll Star, the song finds Liam at the snoring-back, head-down, no-fills affair at which the band excel. Some of the band's fizz may have disappeared, but this meaty single — which has been A-listed at Radio One — could snare the boys their fifth number one.

THE STREETS: Let's Push Things Forward (879 6791001CD). The critics have been falling over themselves to give superlatives on Mike Skinner's debut album *Original Pirate Material*. On *Let's Push Things Forward*, Fisher Price dub wraps up Skinner's Brummie take on Cockney-knee observation. The Radio One B-listed track offers no musical surprises or lyrical insight, but no doubt will collect ample praise.

NEW ORDER: Here To Stay (London NU0CD). The Manc veterans link up with the Chemical Brothers for this long-awaited collaboration from the 24 Hour Party People soundtrack. The result sounds somewhat less than the sum of its parts, with underwhelming synths and guitar topped by Bernie Sumner's halfhearted vocals. However, rumbles from *Scumfrog* and Felix Da Housecat jumpstart the flat original into a dancefloor juggernaut. **O**

ALICE BAND: Now That You Love Me (Instant Karma KARMA17CD). This Radio 2 A-listed pop breezer sounds like a grown-up Atomic Kitten and should give The Alice Band their first real hit, following a year of solid promotion and goodwill from the media. Fresh from support duties with Train, the band's debut album, *The Love Junk Store*, is released next week.

BEVERLY BROWN: Gonna Get Over You (Dome CDD0ME160). A typically classy outing from 10-year-old Dome Records, this will help raise the profile further of its latest up-and-coming diva. Taken from the church-trained singer's debut album *Next To You*, this has already cracked *MTV's Urban Chart Top 20* and will receive further support when Brown makes her debut with a live band at London's Jazz Cafe this month.

REMY ZEE: Save Me (Elektra Z7268CD). Save Me is the first single from the LA-based quintet's third album *The Golden Hum* and is also being used as the

theme to the TV series *Smallville*. The band's soaring, majestic rock has been turning many heads of late.

RODRIGUEZ/WHOO! WATERS: Sugarman/Tom Cat (13 AMP AMP700). This release couples together a pair of nuggets lifted from David Holmes' *Come Get It I Got It* mix album. A couple of scarcely-heard funk gems have been unearthed by the Irish DJ, which will be snapped up by spotters across the nation.

SIMPLE KID: I Am Rock (Fierce Panda NING114CD). This former Mark & Lard record of the week is a sensational glam-pop stormer which perfectly evokes a Seventies-style sound. The riff-heavy production and the snappy lyrics and great pop hooks would make it a natural hit if radio gave it greater support.

WILT: Take Me Home (Mushroom MUSH 99CD5). Will are a Dublin three-piece and this, their first single from the forthcoming *Medicine album*, is rockstar-style sung by Cormac Battle. Produced by Manics man Dave Eringa, the band class themselves "the emo REM" — and they are not far wrong.



AIM: No Restriction (Grand Central GC154CD5). Souls Of Mischief guest on this jazzy highlight of Aim's stunning second album

— *Hinterland*. Manchester, the Queen and Tom Waits are namechecks on a track that deserves to win wide airplay.

HAVEN: Ti To End (Radfate/Virgin R0216). Gary Bigg's impressive vocal range is given a full workout on this epic ballad, which sounds similar in mood to Travis's *Why Does It Always Rain on Me*. This could be the track to break Haven in the UK and its Radio One B-listing provides a steady base from which to build. Haven play London's *LUU* on April 17. **O**

HOGGBODY: Shoulun' Let The Side Down (Sobriety SOB4CD). A strong melody runs up against caustically detuned guitars on Hoggbody's second single, creating a mosh-pit student favourite. The band embark on a nine-date UK tour from April 17 to 27.

THE BELLARIS: Fire On The Moon (PopTones MCG509CD). This new PopTones act shows that Alan McGee has finally found his ears again. Harking back to acts such as the glorious MGS and the little-known Rocket From The Tombs, this slab of primal rock is both refreshing and tasty.

PAY AS U GO CARTER: Champagne Dance (Direction D2113662). B-listed at Radio One, PAUGO hail from East London and are another fine example of the UK garage sound. This ode to the champagne lifestyle mixes regga with and with the more extreme US

production styles, and the result is great. **KMC FEAT. DHANY: I Feel So Fine (Incentive CENT39CD5).** Discreetly imported from Italy, this dance track is already a favourite at Radio One's Judge Jules, as well as winning club support from Steve Lawler and Nick Warren. Tiltman Urmacher and G&M Project provide mixes, delivering a top placing on *MTV's Club Chart*.

THE NOTWIST: Pick Up The Phone (City Slang 2013P). This wistful, infectious single is taken from the critically-acclaimed *Neon Golden album*. The Notwist have an instantly arresting combination of strong, hooky songs filled with mind-bending electronics. The package includes a soaring joint remix by Four Tet and Manisba.

RECORDED: **KOSHEEN: Hungry (Moksha/Arista 74321934382).** Hungry fuses the folk-pop sound of Icelandic duo with an unfussy, accessible drum & bass musical template, and works an absolute treat. The radio edit has been awarded a special place at Radio One, while mixes from Tiesto, Satoshi Tomiie and Zed Bias have won the song a top 10 placing on *MTV's Club Chart*. A third consecutive Top 20 hit looks highly probable. **O**

ALBUM of the week

VARIOUS: Mall Music (Honest Jon's JURCD1). This is the first release on



the Honest Jon's label, which has Damon Albarn as one of co-founders. It is thus no surprise that its first release should involve *Big Bang*, but this is no vanity project. Here he collaborates with some of Mall's greatest musicians, such as Toumani Diabate and Ko Kan Ko Sata Doumba, underpinned by the majestic bass playing of Augustus Pablo stalwart Junior Dun. The result is quite wonderful. **O**

two-CD set of progressive house and trance. Digging deeper than the majority of dance mixes, it features tracks from Choc Electric, Angel Moraes and Coco Da Silva. **THEA GILMORE: Fly for Jokers (Flying Spawks TBDC056).** When this touching album was originally released last September, the fingerpicking folkster found favour on Later With Jools Holland while in her pompous Savours And All single was B-listed at Radio Two. Gilmore's third album is now re-packaged to include her latest single, the uptempo Fever Beats.

ALBUM reviews

RECORDED: **CRAG ARMSTRONG: As If To Nothing (Virgin/Melanolic CDSAD13).** The Scottish soundtrack maestro follows his acclaimed work on the

movies *Romeo & Juliet* and *Moulin Rouge*, as well as his debut album *The Space Between Us*, with this cinematic second album. Former Lemonhead Evan Dando guests on the epic lead-off single *Wake Up* in New York, while contributions from Phoebe, David McIlmont and Beno add variety to the soundscapes.

LORIE: Under The Waves (Instant Karma KARMA0C5). Managed by Steve and produced by Mike Hedges (Manics, Beautiful South), this UK/Icelandic/Italian three-piece have delivered an excellent debut that has earned them praise from the *NME*, *Evening Standard*, *Loaded* and *Time Out*. An eclectic mix of Coldplay and Talk Talkesque landscape rock, the standout cuts are *Shivering Sun* and *Human Beings*.

MICHELLE BRANCH: The Spirit Room (Maverick 9362480972). This above-average debut from the spiky, talented Ms Branch has already achieved gold status in the US. Sounding not totally unlike influential Annie Mosssetta, the album is produced by John Shanks (Corrs, BE, Mak, Chris Isaak) and is perfect for her particular brand of edgy pop-rock. Highlights are *Something To Sleep To*, *All You Wanted* and the charming *Sweet Misery*.

VARIOUS: Bedrock — Compiled And Mixed by Chris Fortier (Bedrock PEACD-6163-2). Faded label Fortier mixes this



September. This affinity for her audience shines through on this delicate, shimmering beauty of a record. Tom Watt's sideman John Medeski and Marc Ribot add magic to an album that, as well as further exploring the Afro-Peruvian music that the champions, can also turn out a brilliant version of Björk's *Anchor Song*.

ELVIS COSTELLO: When Was Rock (Mercury 586 829-2). Costello's first album in 13 years is a welcome return to form, if not quite as cutting and acidic as his best work. His observations on the world around him inform lyrics that are far ahead of his contemporaries. Standouts include *Radio Silence*, *My Little Blue Window* and the single, *Tear Off Your Own Head*.

THE DEAR JANES: Skirt (One Thumb STRCD1). This third album from The Dear Janes, neither of whom are called Janis, does seem joined by such luminaries as Billy Bragg. Comparisons have been made to The Indigo Girls, but the Janes have a punchier sound and come across with a little less whimsy. Refreshing and enigmatic by turn, this strong record deserves to be heard.

CUSTOM BLUE: I'll Follow Everyone (Island CID8109). This debut album from the South London duo proves to be a soft meandering affair with gentle psychelike overtones and benefits from some effective songs. Extra production credits courtesy of Spizack and Global Communications' Mark Pritchard.

RECORDED: **FC KAHUNA: Machine Says Yes (City Rockers CITYROC42CD).** The London duo have litigated up for their debut album and delivered a fluff-free, forward-thinking collection. Fans of their current single *Gitterball* will get the gist — snappy, tight house/electro-derived songs that work as well on the dancefloor as at home, which, coupled with their recent signing to clubland's hottest label, look destined to lift the Kahuna duo to the next level. **O**

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CLASSICAL news

by Andrew Stewart

UNIVERSAL PLANS BROAD PUSH FOR TERFEL

Welsh bass-baritone Bryn Terfel, according to the *Financial Times*, is blessed with "the agility of a wrestler and the sexual charisma of a rock star". Certainly, the singer for the big occasion has gained the popular vote as well as critical success. The latest releases on Universal Classics underline Terfel's versatility, with his first Wagner album and an appearance on the OST for ITV's *The Forsyte Saga*.

After recording his Deutsche Grammophon version of Verdi's *Falstaff* with the Berlin Philharmonic and Claudio Abbado, Terfel returned to Berlin to perform and record Wagner. *Die Welt* proclaimed that "Terfel will be the Wagner baritone of his generation", while other newspapers speculated that he would make his debut as Wotan in Wagner's *Ring* at the Royal Opera House in London's Covent Garden, in December 2004.

"This Wagner disc paves the way for Bryn to become the Wotan of our time," says Mark Wilkinson, head of Universal Classics. Bryn Terfel – Wagner, released on April 8, will be radio-advertised on Classic FM and what Wilkinson describes as "adult-orientated" stations in Wales. An intensive leafletting campaign featuring Terfel's new releases and back catalogue is planned to run in the principality throughout April, with national press and specialist classical advertising contributing to the marketing mix.

Wilkinson is hoping that Geoffrey Burgon's original score to *The Forsyte Saga*

will match the success of his soundtracks to *Brideshead Revisited* and *Tinker, Tailor, Soldier, Spy*. "It's vintage Burgon: memorable and accessible with a twist," he says. "Bryn Terfel sings the vocal version of the main theme tune, which will be heard in each episode. Both discs are released at the same time, which gives us the chance of a pinnet movement to market Bryn."

NAXOS MAKES SPLASH WITH THE PLANETS

A simple marketing strategy, including national press advertising and a poster campaign, have helped place a Naxos disc of Holst's *The Planets* at the top of the overall budget-price chart, thought to be a first for a classical recording. The recording was released on March 4 to mark the 15th anniversary of Naxos, shipping 12,500 units in the UK since and beating strong competition from 'best of' pop compilations to top the budget chart.

"Marketing the Holst disc has been very straightforward," says Barry Holden, marketing director of Select Music UK. He followed the packaging and marketing template successfully established in February 2000 for the Naxos release of Elgar's *Third Symphony*, adding a special limited-edition slipcase for the first 10,000 copies.

"We saw a steep increase in sales in the third week of release, so we're pressing 5,000 more copies already," he says. "I would say sales are out of this world for a core classical disc. I expect we will have sold 20,000 copies in the UK alone by the end of April."

Andrew Stewart can be contacted by email at: AndrewStewart18@compuserve.com

ALBUM of the week

BAX: *Symphony No.4; Nympholepsy; Overture to a Picaresque Comedy.*
RSNO/Lloyd-Jones (Naxos 8.555343).
David Lloyd-Jones's cycle of the Bax symphonies continues with an



outstanding release recorded in top-dollar sound and distinguished by passionate, wholehearted orchestral playing. The strength of the partnership of conductor and orchestra pays off handsomely in the Fourth Symphony's more contemplative passages, which are shrewdly paced to command attention. The generous fillers add to this disc's appeal, especially the emotionally-charged tone poem *Nympholepsy*. Marketing support includes advertising in the specialist classical press and PoS counterpart boxes.

REVIEWS

For records released up to 15 April 2002

MOZART: *The Impresario; MOZART'S CIRCLE: The Beneficent Dervish.*
Boston Baroque/Pearlman (Telarc CD-90573).
Although the composer of the singyale

Beneficent Dervish is not known, it seems likely that the work influenced Mozart when he was writing *The Magic Flute* not long before his death in 1791. Martin Pearlman's performance of the work with Boston Baroque brings out the high entertainment value of its music. As Pearlman notes, the music of Mozart's *The Impresario* deserves to reach a wide audience, while the premiere recording of *The Beneficent Dervish* certainly has more to offer than historical curiosity value.

RAVEL: *The Complete Solo Piano Music.*
Angela Hewitt (Hyperion CDA 67341/2 (2CD)).
Canadian pianist Angela Hewitt's subtle phrasing and innate feeling for dance forms, central to her award-winning Hyperion Bach recordings, are here put to the beguiling service of Ravel's piano music. The player's

technique has been honed on Bach's complex fugues and energetic toccatas, allowing her the freedom to negotiate the finger-stretching demands of Ravel's *Gaspard de la nuit* and *Miroirs* with a rare ease. As a result, she gets beneath the exotic surfaces of these pieces to expose their compelling musical structures. This key Hyperion release is advertised in the specialist classical press.

MAHLER: *Symphony No.2: Totenfeier.*
Diener, Lang; Royal Concertgebouw Orchestra/Chailly (Decca 470 283-2 (2CD)).
Mahler releases were once big events in the days before the market became flooded with recordings of the Austrian composer's symphonies.

Riccardo Chailly's ongoing Mahler cycle for Decca demands serious attention, not least thanks to the intelligence and passion of the conductor's interpretation of the Second Symphony and classy orchestral playing. Although the female soloists are disappointing, there are many fine things in favour of this recording. Chailly appears with the London Symphony Orchestra at the Barbican on April 13 and 14.

Schoenberg: *Gurrelieder*
Simon Rattle • Dirigent Philharmoniker

Karin Mikell
Ann Sofie von Otter
Thomas Møller
Philip Langridge
Thomas Quasthoff

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

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Editor's Choice – *Gramophone*
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WAGNER Scenes from 'The Ring'

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

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RETAIL FOCUS: **REIDY'S**

by Ed Owen

Reidy's Home of Music" may sound like a boast. But it is, in fact, pretty close to the mark, since the shop in Blackburn sells not only records and CDs, but also pianos, guitars, drum kits and all manner of music-related products from a huge shop-floor.

Reidy's has been a family business since it first opened its doors in 1922, and the shop is now run by Paul D Nuttall, grandson of the shop's founder.

"Here you can buy anything from a tin whistle for £1.99 to a £45,000 grand piano," says Nuttall. Somewhere in between are CDs, which sell for £9.99 or less, a commitment to price that is the focus of the record shop. The dedication to out costs has inspired a website, which includes a mission statement. "Our aim is using CD prices direct to you from the UK."

Unlike most independent shops, Reidy's competes on an even footing with the multiples above the area, primarily due to its size and reputation. "Probably they compete with us, not the other way around," he says.

For all the tin whistles and grand pianos, Reidy's is certainly not stuck in the past.



Reidy's: giving music a fully-stocked home alongside the musical instruments, the store also stocks turntables and other DJ equipment. One of the buyers is dedicated to dance, mostly 12-inch releases. And, updates, operating above the shop, is the label. At Around The World, a more recent addition which has scored recent successes with DJ Alligator Project, N-Trance and the current hit In My Eyes by Milk Inc. The label's success has been born out of

EIGHTY YEARS IN MUSIC

Organist John F. Reidy opened Reidy's in Salford, Blackburn, in 1922, selling music and musical instruments. It quickly moved to Penny Street, where the shop distinguished itself through the musical Reidy family. Reidy's youngest daughter, Marie, took over the running of the store with her husband Harry Nuttall, introducing records to the shop, as well as acting as agents for The Four Pennies and Kifs Ryan & The Questions. The shop expanded and moved to its current location in 1964. Marie's sons now run the business and have added the All Around The World label to their repertoire.

the shop's access to the music-buying – and music-making – public.

"The label started around 12 years ago, when a guy from the band Bradford came in with a song, and we put it out," says Nuttall. "The same thing happened when the guy from Love Decade came in, but it was more successful, so we developed it."

"There is a symbiosis between the record

label and the shop," he adds. "We know what the kids want – we spot the trends. We have been on Top Of The Pops, and can pick up on more things. We can then use the shop to highlight things from different departments."

Unlike many independents, Reidy's does not dedicate itself to a particular genre. Big sellers from acts such as System A Down and Nickelback reflect the current strength and popularity of the rock department.

Showing a pragmatic approach to business, the store is happy to scale down on areas of its business if they begin to underperform. The shop recently took the decision to stop stocking cassette tape – instead, a new DVD section has been established. And, although the store retains a clear CD focus, vinyl is a strong seller.

"If we are not selling many pianos, we get rid of stock and maybe concentrate on guitars," says Nuttall. "This approach also works with the music departments."

Reidy's: 9.13 Penny Street, Blackburn BB1 6JH, tel: 0870 744 5101, email: sales@cd999.com; www: www.cd999.com, www.Reidys.com, www.aawc.com

IN-STORE NEXT WEEK (from 8/4/02)

Andys RECORDS
Windows – Now 51, Céline Dion, In-store – Sven Goran Eriksson, Troubadours, Vines, Celtic Tenors, Masters At Work, Marc Et Claude
Now 51, Pet Shop Boys, In-store – Ray Maiden, Celtic Tenors, Simple Minds, The Acid Lounge, One Giant Leap, Oasys, Aurora, Darren Hayes, Now! 51, Starsailor, In-store – Ray Maiden, Gomez, Adam F. Holst, Copland, Brancaccio & Aisher, Round Sounds, Télépopmusik, Beverly Knight

ASDA
Singles – So Solid Crew, Usher, X-Press 2, 1 Giant Leap, 3SL, Faithless, Matt Darcy, Ryan Adams; Albums – Pop Idol Big Band, Cream Anthems Spring 2002, Usher, Neil Young, David Cassidy, WWF, Del Amtri, Bluetones, Hank Marvin, Badly Drawn Boy, 24 Hour Party People, Sheryl Crow

BORDERS
Windows – three CDs for £18; Listening posts – Now 51, Pet Shop Boys, Cornershop, Alanis Morissette, Shakira, Specials, Eve Cassidy; In-store – Mail Music, Proper, New World, Johnny Cash, Blues Roots, Rough Guide To World Music

in-store display boards – Antipop Consortium, Badly Drawn Boy, Sonia 10th Year Anthology, FK Kultuna, Hoggboy, Alrn

Haven, Luke Slater

HMV
Single – X-Press 2; Windows – Badly Drawn Boy; In-store – 3SL, One Giant Leap, So Solid Crew, Usher; Press ads – Garbage, Ryan Adams, Charlatans, 24 Hour Party People; TV ads – The Bluetones, WWF

MVC
Windows – Neil Young, Sheryl Crow, Badly Drawn Boy; In-store – CDs from £7.99; Listening posts – The Streets, Peter Dinklage, The Bluetones

PINKBERRY NETWORK
Selects listening posts – Grant Sand, MJ Cole; Back To Mine, Metamatics, Ministry, Africanusque; Mojo recommended retailers – Bertrand Burgalat; Ashley Hutchings; Lindisfarne; Humble Pie; Marj Larson & Salt Lark; Dakota Suite; Mixmag recommended retailers – Bargains 2, John Selway Journeys By DJ, Way Out West, On's Jay, Paris Calling Vol. 2

TOWER RECORDS
Windows – Sven Goran Eriksson, Pet Shop Boys; In-store – WWF, Motorhead, Masters At Work, Luke Slater, Badly Drawn Boy

Cornershop, Medeski, Martin & Wood, Brian Carter, Diana Reeves, Dave Douglas, Barney McAll, X-Executives; Outdoor posters – two DVDs for £25

Virgin megastore
Windows – Badly Drawn Boy, Pop Idol, Sheryl Crow; In-store – Sheryl Crow, Del Amtri; Press ads – Hoobastank, Uza Minelli, Michelle Branch, Neil Young, Petula Clark

V SHOP
Windows – So Solid Crew, Matt Darcy, Usher, One Giant Leap, 3SL; In-store – Garbage, Galtzoff, Faithless feat. Dido, Ryan Adams, The Vines, Barthez, Elvis Costello

WHSmith
Singles – 3SL, So Solid Crew, Usher, One Giant Leap, X-Press 2, Matt Darcy; Albums – WWF, Del Amtri, Sheryl Crow, Pop Idol Big Band Album, Cream Anthems Spring 2002, The Bluetones

WOOLWORTHS
In-store – Sale, Virgin TV comps, Sheryl Crow, So Solid Crew, Usher, One Giant Leap, X-Press 2, Matt Darcy, Ladies First, Céline Dion, Pet Shop Boys, Darren Hayes, Alicia Keys, Electric 90's album; Press ads – Badly Drawn Boy

**ON THE SHELF**

TONY ROSE,
manager, Planet Music,
Newbury, Berkshire

"**B**usiness is steady at the moment, although not particularly invigorating. We did very well with *Wine* Usher, given that he was a local boy, and *Gareth Gates* did not go too badly, but it certainly wasn't as crazy as *Will*.

On the whole, this year has seen some pretty mediocre releases so far. You can't help but wonder whether the record companies are waiting for the end of the financial year before they release anything of worth. Last year was very exciting, with strong releases happening almost on a weekly basis but now, when I see the release schedules, apart from the Goss album it looks really poor. There's a lot of talk about the World Cup being to the detriment of releases, but I think that's a fallacy. If England get a good run people are going to feel good, and that gets reflected in sales.

At the moment the charts are completely full of extremely pedestrian product that is hanging around for ages, which is of no bene-

fit to the retailers as it stops selling after a while. There's a lot of talk about CD-Rs being a problem, but that's not really the problem. The majority of people who go hunting for music on the net tend to be looking for rarities and obscure bootlegs, and they still want the finished product when it comes out.

We had high expectations for the Gomez album, but that's been a real underachiever. That said, no metal, the new pop is doing very well with acts like *Nickelback*, *Real Big* and *Soll* all doing well. In fact, it's the indie sector that is leading the way, showing a lot more imagination than the majors. The *Whites* album was, in that respect, a nice surprise.

We see ourselves as a strong independent record shop, so we carry strong back catalogue in-depth. This keeps business steady, as our customers tend to check out the back catalogue once an artist breaks. We also have a very loyal regular base of people who buy the reissues and remasters."

**ON THE ROAD**

MIK GARNEY,
Koch area sales rep for
London South East

"**I**t's been an interesting sell-in this month for Koch. New albums from musical sensations *Arch Enemy* the press for this mob is phenomenal, including a four *Kerrang!* review and *Motorhead* have meant that the stores have had something to get their teeth into.

Motorhead, as ever, can do no wrong and the reaction to their Hammered album has been fantastic. The band's profile is probably the highest it has been since the Eighties, with Lemmy and co finally garnering the respect they deserve after all these years. Their *Boneshaker* DVD release is still ticking over very nicely on a weekly basis and, with the forthcoming UK tour, we should see them firmly cementing their foothold as Lemmy approaches pension age.

Arch Enemy are one for all the kids who are bored with nu metal. Featuring members of In Flames, Carcass and Mercyful Fate, this mob temper virtuoso playing with some of the most

guttural vocals since Chuck Schuldiner of *Death*. And the thing is *Arch Enemy's* singer is a woman. It has to be heard to be believed.

Flo the coin and there's the wonderful! What We Did Last Summer set from Scotland's *Supernaturals* – it's packed with some of the finest pop music you'll hear. The Supers are just finishing another well-received tour of the UK – these boys like to work.

Elsewhere, we have just acquired the *Bad Taste* label from Scandinavia, which specialises in punk bands such as *Statalone Surfers* (who've toured with the likes of *Lagwagon*). This is something of a coup for Koch, as there were a few other offers swirling around for the next big Scandinavian thing.

The new album from acoustic blues stalwart *Guy Davis* has also done well and with the forthcoming UK tour looming, should do very well on sell-through too. Finally, keep an ear open for the new *Glacier* release *Besement Apes* – you'll be glad you did."

6 APRIL 2002

CHART COMMENTARY

by ALAN JONES



SINGLE FACTFILE

Registering her sixth hit single in all and the second from her current album *Freak Of Nature*, Anastacia debuts at number 11 with *One Day In Your Life*. That is three places higher than the peak position attained by its predecessor *Paid My Dues* and as close to a Top 10 hit as she has come since her debut hit *I'm Outta Love* reached number six in September 2000. Anastacia is also number 11 on the

album chart this week, with the aforementioned *Freak Of Nature* slipping down a notch, despite a 35% increase in sales week-on-week. The album sold more than 20,000 copies last week, to take its overall sales past the 500,000 mark. It has never been out of the Top 30 since its release 2.8 weeks ago, and is rapidly catching up with Anastacia's debut album *Not That Kind*, which has sold 813,000 copies to date.

Despite suffering a 73% decline week-on-week, **Gareth Gates' Unchained Melody** remains at number one. The single sold more than 228,000 copies last week – four times as many as runners-up **All 4 and Shaggy's Mo'Nite** – to take its overall sales to 1,079,000. It is the 75th million-selling single in Britain, and is currently ranked the 64th biggest seller of all time. Unchained Melody is only the second song ever to be the subject of two separate million-selling versions, with **Robson & Jerome's 1995** recording of the tune selling 1,844,000 copies. **Mary's Boy Child** was the first to do the double, with **Harry Belafonte and Boney M** (the latter's hit was a medley with **Oh My Lord**) both registering seven figure sales. It is clear from the speed with which Gates' hit is declining, however, that it will not match the sales of fellow Pop Idol discovery **Will Young's** Anything Is Possible/Evergreen. That disc slips 2-4 this week but sold a further 46,000, bringing its overall sales to

MARKET REPORT

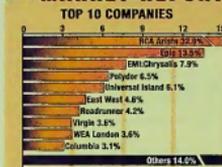
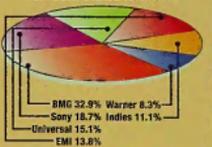


Figure shows last 10 companies by % of total sales of the Top 75, and contains percentage share by % of total sales of the Top 75

TOP CORPORATE GROUPS



SALES UPDATE

WISSUS LAST WEEK: -35.7% **YEAR TO DATE VS LAST YEAR:** -12.3%

1,697,000. It advances 10-15 on the all time best sellers list, and needs to sell a further 93,000 to make the all-time Top 10.

PERCENTAGE OF UK ACTS IN THE CHART

UK: 60.7% **US:** 34.7% **Other:** 5.3%

Missey Elliott pushes her mainstream credentials by registering the week's highest debut with 4 My People. Entering the chart at

number five, it is Elliott's 11th Top 40 single, and her third to make the top five, following 1998's chart-topping *I Want You Back* with Melanie B and *Get Ur Freak On*, which rose to number four a year ago. That track, along with 4 My People and the number 30 hit *One Minute Man*, is on Elliott's current album *Miss E...So Addictive*, which fails to capitalise on her successes, falling 82-86 this week. **Flowers in the Window** is the third hit from **Travis' current album Invisible Band, and checks in at 13 – a position they have beaten with each of the eight singles they have released since 1997. Their low debut may have something to do with the fact the album has sold more than a million copies, making *Flowers* an unnecessary buy for fans – though they miss out on a version of **Herb Camacho's Sun**, which becomes the fourth **Beasties** cover to appear as a bonus track on a Top 40 hit in a matter of weeks, following **Fab Four covers** by **George Michael, S Club 7** and the **Dandy Warhols**.**

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (Distribution)
1	NEW	SILENT SIGH	Badly Drawn Boy	Twisted Nerve/AL TNO. 012021 (V)
2	1	THE WORLD'S GREATEST	R Kelly	Jive 9253242 (P)
3	4	ADDICTED TO BASS	Punison	Gezco CDGUS 5 (P)
4	NEW	SO BEAUTIFUL	DJ Incessant feat. Alex Charles	Echo EDCS2 119 (P)
5	2	BROKE	Cassius Henry	Blacklist 01326296 (P)
6	NEW	SHE SAID	Jon Spencer Blues Explosion	Mute LDMUTE 263 (V)
7	NEW	SOLID OUT EP	Real Big Fish	Jive 9270002 (P)
8	7	THE FUNK SOUND OF PROGRESS	Lostprophets	Visible Noise TORMENT2 (P)
9	NEW	GUTTERBALL	FC Kahuna	City Records ROCKERS 11CD (V)
10	10	BAD BABYSITTER	Princess Superstar	Rapstar/07 R8 06700M (V)
11	NEW	NOTHING AT ALL	Luke Starz	Mute COMUTE 261 (P)
12	3	MINORCIRCUS	Way Out West feat. Tricia Lee	Distinctive Brooks DBSND 01 (P)
13	NEW	MIRAGE (OF HOPE)	Hemstock & Jennings	Five AM FAM 011 DMPV0 (P)
14	NEW	SHINE	DJ Zanyx & Pacific	Tidy Two THIDYV0119CD (ADD)
15	NEW	THE GAME	IBB	Hooj Choons HOOJ117R (V)
16	15	OVERPROTECTED	Robin Spears	Jive 9253072 (P)
17	NEW	JETLAG	DJ Kin	Nakedz NUKP0401 (ADD)
18	NEW	THE CALLING	No Renegades	Y2K Y2K029CD (P)
19	5	DISTRACTIONS	Zoro 7 feat. Sia	Ultimate Diemna YDUCS 046 DMPV (P)
20	NEW	HANDS AND GLADRAGS	Stereophatics	V2 V2V 907752 (DMPV)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	UNCHAINED MELODY	Gareth Gates	Universal/Island
2	2	ME JOSIE with a Drop	Universal/Island	Universal/Island
3	3	WHENEVER POSSIBLE	Shazad	Epic
4	4	ANYTHING IS POSSIBLE/EVERGREEN	Will Young	24
5	NEW	4 MY PEOPLE	Missey Elliott	East West/Capitol
6	5	HOW YOU REMIND ME	Nickelback	Rockavision
7	NEW	SHAKE UR BODY	Shy FX & Tognore feat. DJ Pheekz	21
8	6	TAKED LOVE	Melanie B	Maverick/Motown/BMG
9	7	FLY BY @ Blue	Herbert	29
10	8	SOMETHING NEW	Punison	30
11	9	ONE DAY IN YOUR LIFE	Anastacia	Epic
12	10	AIN'T IT FUNNY (REMIX)	Jessie J feat. Ja Rule	Epic
13	11	WASTABLE	Davey Hayes	Columbia
14	12	HERO	Herpaz	Intracoustic/Polygram
15	13	FLOWERS IN THE WINDOW	Travis	Interscope
16	14	IN YOUR EYES	Jay McInnes	Polygram
17	15	FREEK!	George Michael	Polygram
18	16	A NEW DAY HAS COME	Colin Dixon	Epic
19	17	GET THE PARTY STARTED	Rihanna	LaFace/Atlantic
20	18	WISSUS IMPRESSION	Herpaz	Interscope
21	19	SHOULD... Everest Knight	Philiphone/Revelation Records	
22	20	POINT OF VIEW	Ben Howard	Universal/Epic
23	21	WORLD OF OUR OWN	Wendie	VEA
24	NEW	SILENT SIGH	Badly Drawn Boy	Twisted Nerve/AL
25	22	CARAMEL	City High feat. Jay	Interscope/Polygram
26	23	A WOMAN'S WORTH	Wendie	J
27	24	THE WORLD'S GREATEST	R Kelly	Jive
28	25	THE WHOLE WORLD	James Blunt	Kidz World/Landmark
29	26	ALWAYS ON TIME	Alicia Keys & Q-Tip	Bad Company
30	27	LOVE FOOTSPLOOSH	Jaysonic	52
31	28	HEY BABY!	No Doute	Interscope/Polygram
32	29	ADDICTED TO BASS	Punison	Gezco
33	30	WITR ME	Way Out West	Maverick/Interscope
34	31	WHAT ABOUT US?	Shazad	Atlantic/East West
35	32	ONE STEP TOO FAR	Enuff Zehn	Dewolfe/Interscope
36	33	FREAK LIKE ME	Sugababes	Universal/Island
37	34	MORE THAN A WOMAN	Ashley	Blackground/Virgin
38	35	HOME AND DRY	Paul Sheen	Polygram
39	36	HANDS AND GLADRAGS	Stereophatics	VEA
40	37	TRUE LOVE NEVER DIES	Big Boy & Kelly Rowland	A&M

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TOP 75

6 APRIL 2002

Pos	Label	Title	Artist	(Producer)	Label/CD	(Distributor)	Cash/Fin/MD
1	NEW	1	NEW	1	1	1	1
1	NEW	1	NEW	1	1	1	1
2	12	SILVER SIDE UP ★	Roadrunner	1294862 (U)	Nickelback (Parasite/Nickelback)		↕
3	2	THE ESSENTIAL ★	Columbia	505272 (TBN)	Barbra Streisand (Benjamen/Murray/Gold/Perry/Schroeder/Various)	SYNAC B-†	
4	1	ALL RISE ★	Imogen	CO518 (E)	Bio (The 1960s/1960s/Sixties/Seventies/Go/Go/Go)	SYNAC B-†	
5	1	TO THE T-H-O - THE REMIXES	Epic	506242 (TBN)	Various (Various)		
6	3	LAUNDRY SERVICE ●	Epic	51453802 (Import)	Shakira (Shakira)		
7	2	SONGS IN A MINOR ★2	J	4081320022 (BMG)	Alicia Keys (Ruffalo/Brown/Roberts/Keys)		
8	2	A FUNK ODYSSEY ★	S	525504302 (TEN)	Jimmi Knopp (Lay/Kay/The Pope)	5000955008/95504038	
9	14	LEGACY - THE GREATEST HITS COLLECTION	Capitol	501010 (E)	Various (Various)		
10	12	FEVER ★3	2	2 Puffinberger	5358042 (E)	5000955008/95504038	
11	10	FRAG OF NATURE ★	2	Epic	5047572 (TBN)	Armadillo (Waka/Jones/Sonora/John/Waters)	↕
12	NEW	ORIGINAL PRIME MATERIAL	London/Octone	Recordings	601360 (U)	The Streets (The Streets)	↕
13	2	THE VERY BEST OF ★	2	2 BMG/Polygram	501632 (E)	Simply Deep (The Police/Sing/Dodgson/The Police)	
14	2	WHO I AM ○	Parlophone/Rainbow	Series 53020 (E)	Beverley Knight (Spencer/Biscoe/Knight/Vin)		
15	NEW	KNIGHT IN ROSE	EMI	5385430 (E)	John Mayer (Shirley/Harris)	5304343033/4334343033	
16	11	ESCAPE ★1	1	Interscope/Polygram	453182 (E)	Enrique Iglesias (Mendez/Diagar/Diagar/Taylor)	
17	10	JUST ENOUGH COUNTRY TO PLEASE ★	4	4 VWS	113138 (BMG)	Stargazers (Hart & Bush)	WHS 10534001/10534101/10534201
18	16	NO ANGEL ★7	5	5 Chelery/Arista	7422182742 (E)	Dido (Horsford)	7422282744/7422282744
19	NEW	UNTIL A WOMAN LIKE YOU	7	7 RCA	633232 (U)	Michael Biehn (Bobby/Goldner/Murray/McIntosh/Vincent)	
20	20	LOVE IS HERE ★	Chryslis	535302 (E)	Shanice (Dobson)	532354/532354	
21	20	UNDER ROSE SWEET	Maverick/Warner	30870202 (TEN)	Alicia Montone (Montone)	308743586/43586/43586/43586	
22	22	THE INVINCIBLE BAND ★3	1	1 Independence	500120 (TEN)	Tavia (Tavia)	500120/500120
23	19	PAIN IS LOVE ★	Dot	584372 (U)	Ja Rule (Gotti/Fyfe/Rob)	584372/584372	
24	16	WHITE LIES ISLAND	RCA	74221891212 (BMG)	Natalie Imbruglia (Clark/Gabriel/Stanley/Thornley)		
25	25	ALL KILLER NO FILLER ★	Mercury	548622 (U)	Sum 41 (Sum 41)		
26	32	THE ESSENTIAL COLLECTION ●	Columbia	501062 (TEN)	Ned Diamond (Diamond/Gaughan/Rosen)		
27	23	SWING WHEN YOU'RE WINNING ★6	4	4 Chryslis	538822 (E)	Blue Williams (Chambers/Polows)	538822/538822
28	4	BLUE LINES ★2	Wild Bunch	WB300 (E)	Martin Skaife (Murray/Polows)	1201638/1201638	
29	31	IT'S THIS TIME - THE BEST OF ★3	2	2 Reprice	53246122 (TEN)	Frank Sinatra (Various)	53246122/53246122
30	20	WORLD OF OUR OWN ★4	1	1 RCA	12133002 (BMG)	Various (Various)	12133002/12133002
31	35	IS THIS IT	Rough Trade	TRATED02 (U)	The Streets (Rufus/Brown/Roberts/Keys)	HTJ818181P/500120	
32	8	IN OUR GUN ○	Hut/Virgin	CDH17 (E)	Gomez (Gomez/Rob)	HTJ4072/72	
33	10	WHITE LADDER ★7	2	2 197 East West	85738282 (TEN)	Davey Gray (Gray/McLaine/Polows/De Vries)	85738282/85738282
34	6	CLASSICAL GRAFFITI	EMJ/Dramatico	CD053162 (E)	Planetas (Bost)		
35	21	BRITNEY ★	1	1 Jive	922252 (E)	Britney Spears (Maxwell/Barn/Jelken/The Neptunes/Max Production/Various)	
36	NEW	FIREWORKS (SINGLES 1997-2002)	EMI/Virgin	CDH17 (E)	Various (Various)		
37	26	SONGS FROM THE WEST COAST ★	1	1 Rocket	AM901360 (U)	Elton John (Elton)	
38	14	SUNSHINE ★2	1	1 Polydor	584392 (U)	John Mayer (Shirley/Harris)	584392/584392
39	58	MOON SAFARI ★	1	1 Virgin	CDV 2948 (E)	Ar (Dunn/Saunders)	74221891212
40	RE	MUSIC 5	3	3 Mercury/Warner	85821822 (TEN)	Merlin/Motown/Vanessa/Di/Sports/2001	85821822/85821822/85821822
41	RE	ALL THE WAY... A DECADE OF SONG ★2	4	4 Epic	48862 (TEN)	Dee Dee (Dee Dee/Foster/Martin/Vincent)	48862/48862
42	17	OXIDATION	Columbia	5013346 (TEN)	System Of A Down (Rubin/Malikian)	5013346/5013346	
43	21	WHATEVER GETS YOU THROUGH THE DAY ★	1	1 Virgin	CDV 2788 (E)	Lenny Kravitz (Kravitz)	74221891212
44	19	SMALL WORLD BIG BAND ★	WSM	62742652 (E)	Joshua Kadison (Latham/Barnow/Rob)	62742652/62742652	
45	RE	JUMP BACK - THE BEST OF 79 - 93 ★2	1	1 Virgin	CDV 2788 (E)	Robyn (Robyn/Simon Taylor/Martin/Lundholm/Various)	74221891212
46	10	GREATEST HITS ●	1	1 Virgin	CDV 2788 (E)	Lenny Kravitz (Kravitz)	74221891212
47	25	2	Columbia	506272 (TEN)	Dierks' s Child (Murray/Joshua/Vincent)	506272/506272	
48	53	URBAN HYMNS ★	Hut/Virgin	CDH17 (E)	The Verve (Moffitt/The Verve/Posner)	HUTJMC 3442/41/45	
49	21	FOREVER AND EVER - DEFINITIVE COLLECTION	Philips	580770 (E)	Dennis Russos (Russos/Aphrodite's Child/Vincent)	580770/580770	
50	RE	COME ON OVER ★10	7	7 Mercury	1700812 (U)	Shania Twain (Langel)	1700812/1700812
51	13	YOUR NEW FAVOURITE BAND ●	Postpones	MC26562 (P)	Hives (Hives/Gurmesfield)		
52	47	AALIYAH ●	Virgin	CDVJUX5 198 (E)	Aaliyah (Banks/Beal/Ryan/Saenz/Bud/Da/Fockstar)		
53	33	THE CELTIC CHALLENGE ●	Deafening	DECTV 01 (DNR/TEK)	Ryan & Rachel (O'Donnell/Moran)		
54	30	NO MORE DRAMA ★	MC/UA/Island	113622 (U)	Mary J. Blige (Rau/Gilbert/Thompson/Vincent)	113622/113622	
55	RE	7 ★4	1	1 Polydor	546372 (U)	Shabazz (Shabazz)	546372/546372
56	41	THE FAKE SOUND OF PROGRESS	Visible Noise	TORNEM0002 (U)	Loslogrophos (Ibex)		
57	64	HYBRID THEORY ★3	2	2 Warner	858217952 (TEN)	Liamy Park (Gilmere)	858217952/858217952
58	37	DISCOVERY ★	1	1 Virgin	CDVX 2846 (E)	Duff Punk (Berglund/Hornam/Christie)	5013346/5013346
59	RE	GREATEST HITS ●	WSM	65728402 (E)	Various (Various)	65728402/65728402	
60	RE	GRAMMAM ●	Universal	1518732 (U)	Nelly (Epperson)		
61	53	MEZZANINE ●	Circa/Virgin	WBRC024 (E)	Massive Attack (Massive Attack/Davall)	WBRC024/181818/181818	
62	22	LICKIN' ON BOTH SIDES ★	Interscope/Tea	CD 3512 (BMG)	Mick Taylor (Taylor)		
63	2	THE BEST OF BOTH WORLDS	1	1 Jive	9222912 (E)	R. Kelly & Jay-Z (Kelly/Tay/Various)	9222912/9222912
64	51	8 MILE STORIES ●	1	1 Arista	07822147182 (BMG)	Pink (Perry/Elton/Austin/Strat/Fredrickson/Sullivan) 74021321384/4	
65	20	NOT THAT KIND ★2	3	3 Epic	494726 (U)	Armatika (Armatika)	494726/494726
66	20	DREAMS CAN COME TRUE - GREATEST HITS ★1	1	1 EMI	6813824 (E)	Kristina (Shortall/Bocher/Johnson/Farm/O'Keefe/Various)	6813824/6813824
67	43	FULL MOON	Atlantic	75679102 (TEN)	Brandy (Linn/Brandy/Smylie/Various)	75679102/75679102	
68	54	1	Epic	4504932 (E)	Cred (Kurzweil)		
69	51	SIMPLE THINGS ●	Ultimate	Dilemma	URDC006 (BMG/P)	Zoro (Zoro)	URDC006/URDC006
70	RE	SING WHEN YOU'RE WINNING ★7	4	4 Chryslis	532642 (E)	Blue Williams (Chambers/Polows)	532642/532642/532642
71	27	SAFINA	Mercury	0126742 (U)	Adriano Panzeri (Adriano Panzeri)	0126742/0126742	
72	64	STORIES FROM THE CITY STORIES FROM THE SEA ●	1	1 Virgin	CDV 2788 (E)	Lenny Kravitz (Kravitz)	74221891212
73	52	2	Polygram	581742 (U)	Sophia Escobar (Winters/James/Rob/Ward/Various/Various)	581742/581742	
74	73	THEY DON'T KNOW ★	1	1 Real Gone Music	500120 (TEN)	Various (Various)	500120/500120
75	63	1	Reprise	5382461102 (TEN)	Shore (Percin/Various/Various)	5382461102/5382461102	

PLATINUM (3x) GOLD (2x) SILVER (1x) 1000 COPIES (1x) 500 COPIES (1x) 250 COPIES (1x) 100 COPIES (1x) 50 COPIES (1x) 25 COPIES (1x) 10 COPIES (1x) 5 COPIES (1x) 1 COPIES (1x)

TOP COMPILATIONS ARTISTS A-Z

Pos	Label	Title	Artist	(Producer)	Label/CD	(Distributor)
1	NEW	1	NEW	1	1	1
2	1	HITS 52	BMG/Sony/Telstar/WSM	HTSCD5211 (E)	(BMG)	
3	1	SUPERCHARGED	UMTV/WSM	984852 (U)	(BMG)	
4	NEW	1	NEW	1	1	1
5	2	CAPITAL GOLD LEGENDS III ●	Virgin/EMI	VTCD0494 (E)	(E)	
6	2	ALI G INDOORHOUSE - DA SOUNDTRACK ○	Island/Island	CD08115 (E)	(E)	
7	4	RUDE BOY REVIVAL	Telstar	TVBM02 TVTC02243 (E)	(BMG)	
8	3	TRANCE NATION	Miracle Of Sound	MOSCD04 (E)	(DNR/TEK)	
9	5	NOW DANCE 2002 PART 2 ●	Virgin/EMI	VTCD049 (E)	(E)	
10	2	VOICES	Decca	4722623 (E)	(E)	
11	NEW	1	NEW	1	1	1
12	12	MOULIN ROUGE - COLLECTORS EDITION	Interscope/Polygram	4832362 (E)	(E)	
13	11	SCHOOL DISCO.COM - SPRING TERM	Columbia	5062372 (TEN)		
14	4	GIRLS SAY ○	Universal	TV 548012 (E)	(E)	
15	10	PURE GROOVE	Telstar	TVBM02 TVTC02236 (E)	(BMG)	
16	7	MURDER ON THE DANCEFLOOR ○	Universal	TV 548012 (E)	(E)	
17	NEW	1	NEW	1	1	1
18	NEW	1	NEW	1	1	1
19	13	GODSKITCHEN - LIFE	INC	re30 50721 (E)	(TEN)	
20	14	THE VERY BEST OF ALL WOMAN	Telstar	TVBM02 TVTC02242 (E)	(BMG)	

6 APRIL 2002

CHART COMMENTARY

by ALAN JONES



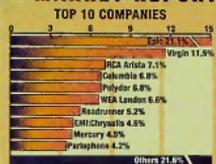
With excellent out-of-the-box sales of more than 89,000, A New Day Has Come — Celine Dion's first album of new English-language, non-holiday material since 1997 — earns the Canadian her **first number one** album. Dion topped the chart with 1994's *The Colour Of My Love*, 1996's *Falling Into You*, 1997's *Let's Talk About Love* and the 1999 compilation *All The Way... A Decade Of Songs*. Among female solo artists, only Madonna — with seven number ones — has

had more chart-toppers, while Dion's *Tell Me* duet partner Barbra Streisand has also had five — if, that is, we count the soundtrack to *A Star Is Born*, which actually included some Kris Kristofferson solo tracks and a duet but which primarily topped the chart due to Streisand's duet. The success of *A New Day Has Come* comes a week after the first single from the set, also called *A New Day Has Come*, reached number 13.

After much increased sales as a result of Valentine's Day and Mother's Day, retailers enjoyed further artificial sales stimulation last week due to Easter. The quest for a suitable present increased record shop traffic significantly, with artist album sales up 30% week-on-week even as singles sales slumped by 36%. Compilations did even better, but by the end of the 64th expansion there was drawn by the release of Now! 51 and Hits 52, of which more elsewhere. The arrival of a new Celine Dion album obviously helped the artist album sector a lot but double digit increases were the norm, and the only album in the Top 20 to actually suffer a decrease in sales week-on-week was Dido's *No Angel*. Nickelback's *Silver Side Up* increased sales by 15% in the week to a new peak of nearly 45,000 but still tumbled 1.2, after being beaten 2.1 by Dion's album.

Coverage from dance publications and NME help Burnie Gargner star Mike Skinner — *The Streets* — to a number 12 debut with

MARKET REPORT

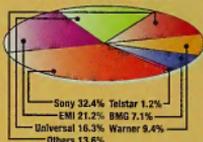


Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 artist albums.



Original Pirate Material, which sold nearly 20,000 copies. The first single from the album, *Has It Come To This*, reached number

TOP CORPORATE GROUPS



18 last October, and the follow-up, *Let's Push Things Forward*, is already on Radio One's *B* list a fortnight ahead of release.

Veteran rockers Iron Maiden debut at 15 with *Live In Rio*, their 26th chart album. While it does not match the number seven peak of their last studio set, 2000's *Brave New World*, its success is impressive because it is far from the first live set the group has released — they reached two with *Live After Death* in 1985, nine with *Running Free/Run To The Hills* and 10 with *The Claymoyt/Infinite Dreams* (double vinyl 12-inch sets) in 1990, number 12 with *A Real Live One*, number 12 with *A Real Dead One* and number 25 with *Live At Donnington*, all 1995.

Between 1990 and 1995, Michael Bolton scored five consecutive Top 5 albums, all of them million sellers. But those days passed, and his 1997 album *All That Matters* reached number 20, while his experimental *My Secret Passion* — the Arias reached number 25 the following year. Since then, nothing — so it is an achievement for Bolton, who has moved from Columbia to Jive, to mark his return with a 19 debut for Jive *A Woman Like You*.

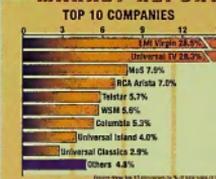
COMPILATIONS

Going head-to-head with simultaneous releases dates for the first time since 1994, EMI/Virgin/Universal's *Now That's What I Call Music* and BMG/Telstar/Sony/Warner Music's *Hits* dominated the compilation market last week and only debut in the top two positions. But while the latter team's *Hits 52* sold a so-so 55,500, the former's *Now 51* was four times more popular, attracting 224,500 buyers. *Now*'s triumph comes despite the fact that it contains none of the last three number one singles — by DMG's Westlife, Will Young and Gareth Gates — while *Hits 52* has the Westlife and Young tracks, the latter as a video as well as an audio track. *Now 51* is, of course, the 51st album in said series, but *Hits 52* is nothing of the kind. *Hits 50* did at least have the courtesy to include 50 (edited in some cases) tracks to earn some right to

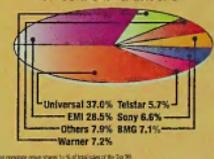
its title. *Hits 52* has 40 tracks, *Now 51* beats it on that count too, having 43 tracks, among them chart-toppers like Hero by Enrique Iglesias and More Than A Woman by Aaliyah.

Although the *Now* series appears to be in rude health compared to the *Hits* series, *Now 51* is off to a fairly sluggish start compared to some of its recent relatives. The most recent *Now* set — *Now 50* — opened with sales of 267,000 last December, while last year's equivalent, *Now 48*, was released a fortnight later in the year than *Now 51*, and got off to a superb start, failing by just 301 sales to become the first ever *Now* album to sell 300,000 copies in a week. *Now 51* is, however, well ahead of the 2000 and 1999 openings of *Now 45* and *Now 42*, which had first week sales of 200,000 and 213,000 respectively.

MARKET REPORT



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES
Artist albums: 71.2%
Compilations: 28.8%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	THIS IS IT	The Strokes	Rough Trade RTAHEAD CD (V)
2	2	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VR 10138X (MNPV)
3	5	THE FUNK SOUND OF PROGRESS	Litlophatics	Viable Noise TORMENTCD (P)
4	4	YOUR NEW FAVOURITE BAND	Rivers	Pyramix MMS265G (P)
5	6	SIMPLE THINGS	Zara F	Ultimate Dilemma UDC0016 (MNPV)
6	3	THE BEST OF BOTH WORLDS	R Kelly & Jay-Z	Jive JZ2512 (P)
7	12	BRITNEY	Britney Spears	Jive JZ2532 (P)
8	10	PARANOID	Black Sabbath	Castle Music CMTCD004 (P)
9	13	HALFWAY BETWEEN THE DUTTER AND THE STARS	Fabry Sim	Skin BRASSIC 20CD (MNPV)
10	15	THE OPTIMIST	Turin Brakes	Source SOUR CD22 (V)
11	16	FROM HEAD TO HEAVENARY	Abalux Trio	XL Recordings XLCD 143 (V)
12	11	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
13	NEW	ECHO PARK	Feeder	Echo ECH0334 (P)
14	NEW	ONLY A WOMAN LIKE YOU	Michael Bolton	Jive JZ2522 (P)
15	19	TRUE CONFESSIONS	Undertones	Essential! ES00078 (P)
16	9	LOUD	Tom Meass	Parlophone PERALBEGCD (MNPV)
17	NEW	SUNSHINE HIT ME	Bees	You Love You AMBU00CD (V)
18	14	ROOTY	Basement Jaxx	XL Recordings XLCD 143 (V)
19	7	TEN MORE TURNS FROM THE TIP	Ian Dury & The Blockheads	Romantic Records RDR 2 (MNPV)
20	NEW	A WORD IN YOUR EAR	Alfie	Twisted Nerve XL TR CD30 (V)

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THE YEAR SO FAR...

TOP 20 ALBUMS

TW	UK	Album	Artist	Label
1	1	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
2	2	ESCAPÉ	ENRIQUE IGLESIAS	INTERSCOPE/POLYDOR
3	3	NO ANGEL	DIDO	ARISTA
4	10	SILVER SIDE UP	NICKELBACK	ROADRUNNER
5	4	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRYSALIS
6	5	FEVER	KYLE MINOQUE	PARLOPHONE
7	19	THE ESSENTIAL	BARBRA STREISAND	COLUMBIA
8	12	THE VERY BEST OF	STING & THE POLICE	ABM
9	11	BREAK OF NATURE	ANASTASIA	EPIC
10	15	SONGS IN A MINOR	AUCCA KEYS	IRCA
11	8	WORLD OF OUR OWN	WESTLIFE	IRCA
12	17	A FUNKY OYSTER	JAMIROQUAI	SONY/S2
13	13	LEGACY — THE GREATEST HITS COLLECTION	BOYZ II MEN	UNITY
14	6	PAR IS LOVE	JARULE	DEF JAM
15	18	ALL RISE	BLUE	INNOCENT
16	17	READ MY LIPS	SOPHIE ELLIS-BEXTOR	POLYDOR
17	9	SUNSHINE	S CLUB 7	POLYDOR
18	14	DREAMS CAN COME TRUE — GREATEST HITS	GABRIELLE	GG BEAT/POLYDOR
19	16	SMALL WORLD BIG BAND	JOSH GROVE	WGM
20	NEW	WHITE LADDER	DAVID DRAKE	EAST WEST

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6
apr
2002

THE OFFICIAL CHARTS

music week



BBC RADIO 1
97-99 FM



albums



1 UNCHAINED MELODY

- | | | | | |
|----|----|--------------------------------|--------------------------|----------------------|
| 1 | 1 | UNCHAINED MELODY | Gareth Gates | S |
| 3 | 2 | ME JULIE | Ali G & Shaggy | Islands/Ulti-Island |
| 4 | 3 | WHENEVER WHEREVER | Shakira | Epic |
| 2 | 4 | EVERGREEN/ANYTHING IS POSSIBLE | Will Young | S |
| 5 | 5 | 4 MY PEOPLE | Missy Elliott | East West/Elektra |
| 9 | 6 | HOW YOU REMIND ME | Nickelback | Roadrunner |
| 7 | 7 | SHAKE UR BODY | Shy Fx & T-Power feat Di | Positive |
| 5 | 8 | TAINTED LOVE | Marilyn Manson | Maverick/Warner Bros |
| 6 | 9 | FLY BY II | Blue | Innocent |
| 10 | 10 | SOMETHING | Lasgo | Positive |



- | | | | | |
|----|----|-----------------------|--------------------------|--------------------|
| 11 | 11 | ONE DAY IN YOUR LIFE | Anastacia | Epic |
| 8 | 12 | INSATIABLE | Darren Hayes | Columbia |
| 11 | 13 | AIN'T IT FUNNY | Jennifer Lopez | Epic |
| 12 | 14 | HERO | Enrique Iglesias | Interscope/Polydor |
| 13 | 15 | A NEW DAY HAS COME | Celine Dion | Epic |
| 16 | 16 | SILENT SIGH | Bady Drawn Boy | Twisted Nerve/XL |
| 7 | 17 | FREER! | George Michael | Polydor |
| 17 | 18 | FLOWERS IN THE WINDOW | Travis | Independiente |
| 11 | 19 | THE WHOLE WORLD | Queas feat. Killar, Mive | LaFace |



1 A NEW DAY HAS COME

- | | | | | |
|----|----|---------------------------------------|------------------|---------------------|
| 1 | 1 | A NEW DAY HAS COME | Celine Dion | Epic |
| 2 | 2 | SILVER SIDE UP | Nickelback | Roadrunner |
| 3 | 3 | THE ESSENTIAL | Barbra Streisand | Columbia |
| 7 | 4 | ALL RISE | Blue | Innocent |
| 4 | 5 | J TO THA L-O - THE REMIXES | Jennifer Lopez | Epic |
| 3 | 6 | LAUNDRY SERVICE | Shakira | Epic |
| 6 | 7 | SONGS IN A MINOR | Alicia Keys | J |
| 5 | 8 | A FUNK ODYSSEY | Jamiroquai | SZ |
| 14 | 9 | LEGACY - THE GREATEST HITS COLLECTION | Boyz II Men | Islands/Ulti-Island |
| 11 | 10 | FEVER | Kylie Minogue | Parlophone |



- | | | | | |
|----|----|-----------------------------------|------------------|---------------------------|
| 10 | 11 | FREAK OF NATURE | Anastacia | Epic |
| 12 | 12 | ORIGINAL PIRATE MATERIAL | The Streets | Locked On/1679 Recordings |
| 9 | 13 | THE VERY BEST OF Sting/The Police | | A&W/Polydor |
| 12 | 14 | WHO I AM | Beverley Knight | Parlophone/Rhythm Series |
| 15 | 15 | ROCK IN RIO | Iron Maiden | EMI |
| 16 | 16 | ESCAPE | Enrique Iglesias | Interscope/Polydor |
| 17 | 17 | JUST ENOUGH EDUCATION TO PERFORM | Stereophonics | V2 |
| 15 | 18 | NO ANGEL | Dido | Cherry/Arista |
| 11 | 19 | ONLY A WOMAN | Will Young | Parlophone |

OUR NEW HOME



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MUSIC WEEK READER SURVEY 2002

Win a holiday in New York!

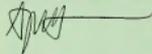
Dear Reader,

Welcome to the first comprehensive *Music Week* reader survey in more than a decade. Thank you for reading this far – please take some time to complete it since we really want to know more about how you use the magazine.

Why are we seeking your views now? It's simple: we are in the process of examining every part of the magazine in an attempt to make it even more relevant to you, our readers. That means we are looking at all *Music Week's* existing contents, their balance, layout and design, not to mention extra elements that we are not currently offering. Our aim is to see how we can improve what we do to make the magazine even more useful to readers across the business. Your input is vital to ensure that *Music Week* continues to reflect the evolving information needs of an industry that is undergoing huge change.

We hope that you will want to let us know what you think, but by way of an added Incentive one lucky respondent will also win a holiday for two in New York. Of course, all the information you supply to us will be treated in the strictest confidence.

Thanks for your time – we look forward to hearing your views. If you want to add anything else you can, of course, e-mail me at: ajax@musicweek.com.



Ajax Scott, Editor-in-Chief

Q1 How often do you read *Music Week*?

- 3-4 times a month 1 Once every 2-3 months 4
 Twice a month 2 Less often 5
 Once a month 3 Never 6

Q2 How long have you been reading *Music Week*?

- Less than 6 months 1 6-10 years 5
 6-12 months 2 11-20 years 6
 1-2 years 3 20+ years 7
 3-5 years 4

Q3 How do you usually obtain your copy of *Music Week*?

- I am a subscriber 1
 I buy it on the news-stand 2
 I borrow somebody else's copy 3
 Other (PLEASE SPECIFY) 4

Q4 On which day of the week do you buy/receive *Music Week*?

- Monday 1 Thursday 4
 Tuesday 2 Friday 5
 Wednesday 3 Saturday 6

Q5 If you purchase your copy on the news-stand, please state the reason for this.

- It's more convenient 1
 I obtain it earlier in the week this way 2
 I buy selected issues only 3
 I do not wish to pay the lump sum payment for a subscription 4
 Other (PLEASE SPECIFY) 5

Q6 How much time, in all, did you spend reading or flicking through this issue of *Music Week*?

- Up to 5 minutes 1 46 minutes – 1 hour 5
 5 – 15 minutes 2 1-2 hours 6
 16-30 minutes 3 2+ hours 7
 31-45 minutes 4

Q7 How many people other than yourself read your copy of *Music Week*?

- No-one else 1 4-5 4
 1 only 2 6 or more 5
 2-3 3

Q8 A *Music Week* subscription costs £160 in the UK (£3.20 per issue) or £190 in Europe (£3.80). At this price what sort of value for money do you think it offers vs other magazines you buy?

- Very good value 1 Reasonable value 3
 Good value 2 Poor value 4

Q9a Have you noticed any improvements to *Music Week* over the past 6 months?

- Has improved considerably 1
 Has improved a little 2
 I have noticed some changes but preferred the way it was 3
 I haven't noticed any changes 4

Q9b Please tell us what changes you have noticed?

Q9c What particular section of *Music Week* would you improve and why?

Q10 Overall how would you rate the layout/design of *Music Week*?

- Very good 1 Fair 3
 Good 2 Poor 4

Q11 Here are some things other people have said about the overall design of *Music Week*. Which do you think apply?

TICK AS MANY AS APPLY

- Attractive to look at 1
 Too many words 2
 Too busy/messy 3
 Has a distinctive look 4
 Too bright/gaudy 5
 Well organised/easy to follow 6
 Good choice of photos 7
 Hard to find your way around 8
 Too many pictures 9
 Graphs and tables are easy to read 10

ONLY A WOMAN LINE VOL 100 P 19
 THE WHOLE WORLD DUTCHER LEGG KILLER MIKE
 1st Page

Q14 Taking a typical issue of *Music Week*, which three types of article do you turn to first? (**WRITE IN**)

1. _____
2. _____
3. _____

Q15 Which sections of *Music Week* would you prefer to have online or find essential to have in print?

PLEASE TICK ONE BOX PER LINE

	Online	Print	Both
	1	2	3
News	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A&R	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
International page	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artist features	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sales charts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Airplay charts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Club charts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Features	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Profiles	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Analysis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Release listings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dookey	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Classifieds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q16 Where would you situate *Music Week* on the following spectrum?

PLEASE CIRCLE ONE NUMBER PER LINE

UK-focused	1	2	3	4	5	International in outlook
News-led	1	2	3	4	5	Features-led
Magazine of record	1	2	3	4	5	Gossip sheet
People-orientated	1	2	3	4	5	Company-orientated
About the business	1	2	3	4	5	About music
Investigative	1	2	3	4	5	Unprobing
Pro-industry	1	2	3	4	5	Critical of the industry
Authoritative	1	2	3	4	5	Unreliable
Essential	1	2	3	4	5	Irrelevant
Words	1	2	3	4	5	Data
Charts-led	1	2	3	4	5	Analysis-led

Q17 What international information could be supplied by *Music Week* that would be most useful to you?

PLEASE TICK ALL THAT APPLY

Tracking UK acts abroad	<input type="checkbox"/>	1
Tracking international acts abroad	<input type="checkbox"/>	2
Info on local acts from around the world	<input type="checkbox"/>	3
Full international sales chart listings	<input type="checkbox"/>	4
Full international airplay chart listings	<input type="checkbox"/>	5
International radio playlists	<input type="checkbox"/>	6
International music TV listings	<input type="checkbox"/>	7
Local market shares	<input type="checkbox"/>	8
Local certification awards	<input type="checkbox"/>	9
Marketing news	<input type="checkbox"/>	0

Q18 Which of these media sources do you read for:

- a) music business news,
- b) music news,
- c) data and
- d) gossip?

PLEASE TICK ALL THAT APPLY

	Music business news	Music news	Data	Gossip
	1	2	3	4
Billboard	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music & Media	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musica e Dischi	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musikindustrin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musikmarkt/Musikwoche	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musique Info	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NME	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Q	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Smash Hits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kerrang!	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tipsheet message board	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Billboard.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Musikbiz.de	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hitsdailydouble	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clickmusic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dotmusic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MTV.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (PLEASE STATE)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q19 Where do you first hear mid-week information about the UK sales chart positions?

- | | | |
|--------------------------------|--------------------------|---|
| Tabloid story | <input type="checkbox"/> | 1 |
| Message board posting | <input type="checkbox"/> | 2 |
| Email news | <input type="checkbox"/> | 3 |
| Press release | <input type="checkbox"/> | 4 |
| Word-of-mouth | <input type="checkbox"/> | 5 |
| Professional data subscription | <input type="checkbox"/> | 6 |
| Internal communication | <input type="checkbox"/> | 7 |
| Other (PLEASE STATE) | <input type="checkbox"/> | 8 |

Q20a Where do you first get the official UK weekly sales charts, which are published each Sunday?

Q20b Which is your primary reference source for the official UK weekly sales charts, after they are published on Sunday?

	A)	B)
	Obtain	Reference tool
Music Week	<input type="checkbox"/>	1
Consumer music website	<input type="checkbox"/>	2
Radio One/BBC Online	<input type="checkbox"/>	3
Internal company communications	<input type="checkbox"/>	4
Professional data subscription (e.g. OCC)	<input type="checkbox"/>	5
Other (PLEASE STATE)	<input type="checkbox"/>	6

Q21 What do you use *Music Week* for?

PLEASE TICK ALL THAT APPLY

I use it for campaign planning	<input type="checkbox"/>	1
I use it to find out new information	<input type="checkbox"/>	2
I use it to confirm information I have already heard	<input type="checkbox"/>	3
I use it to compile information about competitors	<input type="checkbox"/>	4
It is useful in my day-to-day job	<input type="checkbox"/>	5
It contains essential industry information	<input type="checkbox"/>	6
I collect the chart information	<input type="checkbox"/>	7
I look for jobs	<input type="checkbox"/>	8
It contains useful information for my studies	<input type="checkbox"/>	9
My company has always purchased it	<input type="checkbox"/>	10
Other (PLEASE STATE)	<input type="checkbox"/>	11

Q22 Do you have internet access?

- Yes, at home 1
 Yes, at work 2
 Yes, both at home and at work 3
 No 4

Q23 Does your company have a website?

- Yes 1 No 2

Q24 What do you use the internet for?

- News 1
 Business services 2
 Product information 3
 Research information 4
 Gossip 5
 Artist information 6
 Other (PLEASE STATE) 7

Q25 How many hours per day do you use the internet for business purposes?

- I do not use the internet for business purposes 1
 < 1 hour 2
 1-3 hours 3
 3-5 hours 4
 5+ hours 5

Q26 What is your current job title?

WRITE IN _____

Q27 Please indicate the number of years you have worked in the music industry

- Under 1 year 1
 2-5 years 2
 6-9 years 3
 10-20 years 4
 More than 20 years 5

Q28a Which industry sector is your company in?**TICK ONE BOX ONLY**

- Artist/DJ/Producer 1
 Artist Manager 2
 Accountant/Lawyer/Business Manager 3
 Recording Studio 4
 Independent Record Company 5
 Major Record Company 6
 Independent Music Publisher 7
 Major Music Publisher 8
 Independent Retailer 9
 Multiple Retailer 10
 Radio Pluggger 11
 TV Pluggger 12
 Radio Broadcaster 13
 TV Broadcaster 14
 PR/Publicity 15
 Magazine/Newspaper 16
 Concert Booking Agent/Promoter 17
 Venue/Club 18
 Design/Packaging/Art Studio 19
 Ad Agency 20
 Web/Internet Services 21
 Industry Organisation/Trade Association/Events 22
 University/Course/Library 23
 Other (PLEASE STATE) 24

Q28b With which two key industry sectors do you do most business? **TICK TWO BOXES ONLY**

- Artist/DJ/Producer 1
 Artist Manager 2
 Accountant/Lawyer/Business Manager 3
 Recording Studio 4
 Independent Record Company 5
 Major Record Company 6
 Independent Music Publisher 7
 Major Music Publisher 8
 Independent Retailer 9
 Multiple Retailer 10
 Radio Pluggger 11
 TV Pluggger 12
 Radio Broadcaster 13
 TV Broadcaster 14
 PR/Publicity 15
 Magazine/Newspaper 16
 Concert Booking Agent/Promoter 17
 Venue/Club 18
 Design/Packaging/Art Studio 19
 Ad Agency 20
 Web/Internet Services 21
 Industry Organisation/Trade Associations/Events 22
 University/Course/Library 23
 Other (PLEASE STATE) 24

Q29 Which industry do you consider your company to be part of?

- Domestic music industry 1
 European music industry 2
 Global music industry 3

Q30 How many employees are there in your company?

- 1-20 1 101-1,000 4
 21-50 2 1,000+ 5
 51-100 3

Please tell us about yourself. (All of this information is treated in strictest confidence)

Q31 Are you?

- Male 1 Female 2

Q32 How old are you? **PLEASE TICK ONE BOX ONLY**

- 19 and under 1 35-44 4
 20-24 2 45-54 5
 25-34 3 55+ 6

Q33 Would you be prepared to take part in future research for Music Week?

- Yes 1 No 2

Thank you for taking the time to complete this survey. Your views are invaluable. Please print your details clearly below if you wish to participate in the prize draw:

Name: _____

Job Title: _____

Company Name: _____

Company Address: _____

Postcode: _____

Please return in an envelope to the following freepost address:

Music Week Survey
FREPOST ANG20499
PO Box 33, Woodbridge
Suffolk IP12 4BR

No stamp is necessary if you are based in the UK

15 **20** THE WORLD'S GREATEST R Kelly



21 **MOTIVATION** Sum 41

Mercury

22 **CARAMEL** City High feat. Eve

Interscope/Polydor

27 **GET THE PARTY STARTED** Pink

Arista

18 **24** A WOMAN'S WORTH Alicia Keys

J

21 **25** 011 Platinum 45 feat. More Fire Crew

Go Beat

26 **AFTER HOURS** The Bluetones

Mercury/A&M

19 **27** WRONG IMPRESSION Natalie Imbruglia

RCA

24 **28** POINT OF VIEW DB Boulevard

Illustrious/Epic

29 **TREMBLE** Marc Et Claude

Positive

30 **WORLD OF OUR OWN** Westlife

S

14 **31** HOME AND DRY Pet Shop Boys

Parlophone

25 **32** SHOULDRA WOULDRA GOULDA Beverley Knight

Parlophone

28 **33** BREAK YA NECK Busta Rhymes

Parlophone

30 **34** IM YOUR EYES Kylie Minogue

Infemol/Tealstar

32 **36** ALWAYS ON TIME Ja Rule feat. Ashanti

Def Jam/Mercury

37 **WHERE'S MY ADAM** F feat. Lil' Mo

EMI

16 **38** I WILL ALWAYS LOVE YOU Rik Waller

EMI/Liberty

34 **39** YOU S Club 7

Polydor

20 **40** RUN TO THE HILLS Iron Maiden

EMI

compilations

1 **NOW THAT'S WHAT I CALL MUSIC!** 31

EMI/Virgin/Universal

2 **HITS 52**

BMG/Sony/Release/WSM

3 **SUPERCHARGED**

UMTV/WSM

4 **SPRING ANNUAL 2002**

Ministry Of Sound

5 **CAPITAL GOLD LEGENDS III**

Virgin/EMI

6 **AU G INDAHOUSE - DA SOUNDTRACK**

Island/Int'l-Island

7 **RUDE BOY REVIVAL**

Reprise TV/BLMG

8 **TRANCE NATION**

Ministry Of Sound

9 **NOW DANCE 2002 PART 2**

Virgin/EMI

10 **VOICES**

Decca

11 **THE CLASSIC SCORE**

Sony TV/Decca

12 **WOLFEIN ROUGE - COLLECTORS EDITION (OST)**

Interscope/Polydor

13 **SCHOOL DISCO.COM - SPRING TERM**

Columbia

14 **GIRLS SAY**

Universal TV

15 **PURE GROOVE**

Reprise TV/BLMG

16 **MURDER ON THE DANCEFLOOR**

Universal TV

17 **THE MAGIC OF DISNEY - 20 SUPERSTAR HITS**

Walt Disney

18 **CLASSIC FM HALL OF FAME - GOLD**

Classic FM

19 **GOODSKITCHEN - LIFE**

Nucleaire

20 **THE VERY BEST OF ALL WOMAN**

Reprise TV/BLMG

MAD DONNA *The Wheels On The Bus*
released Monday 22nd April



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

30 **20** LOVE IS HERE Starsailor



13 **21** UNDER RUG SWEPT Alanis Morissette

Maverick/Warner Bros

22 **THE INVISIBLE BAND** Travis

Independiente

19 **23** PAIN IS LOVE Ja Rule

Def Jam

26 **24** WHITE LINES ISLAND Natalie Imbruglia

RCA

29 **25** ALL KILLER NO FILLER Sum 41

Mercury

32 **26** THE ESSENTIAL COLLECTION Neil Diamond

Columbia

23 **27** SWING WHEN YOU'RE WINNING Robbie Williams

Chrysalis

44 **28** BLUE LINES Massive Attack

Wild Bunch

31 **29** MY WAY - THE BEST OF Frank Sinatra

Reprise

18 **30** WORLD OF OUR OWN Westlife

RCA

35 **31** IS THIS IT The Strokes

Rough Trade

8 **32** IN OUR GUN Gomez

Hut/Virgin

28 **33** WHITE LADDER David Grey

IHT/East West

36 **34** CLASSICAL GRAFFITI The Planets

EMI/Dramatico

45 **35** BRITNEY Brinney Spears

Jive

36 **36** FIREWORKS (SINGLES 1987-2002) Embrace

Hut/Virgin

20 **37** SONGS FROM THE WEST COAST Etim John

Rocket/Mercury

34 **38** SUNSHINE S Club 7

Polydor

50 **39** MOON SAFARI Air

Virgin

40 **MUSIC** Madonna

Maverick/Warner Bros

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THE OFFICIAL UK CHARTS SPECIALIST

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CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL GRAFFITI	The Planets	EMU/Dramatic CD0573152 (E)
2	3	ENCORE	Russell Watson	Decca 473092 (U)
3	4	HOLD THE PLANETS/MYSTIC TRUMPETER	Russell Watson	Naxos 855378 (S)
4	2	ROSSINI: ABAS	Juan Diego Florez	Decca 473042 (U)
5	NEW	VIVALDI: THE FOUR SEASONS	Marcello/SOLO/McGegan	Classic FM 75057505 (BMG)
6	6	6 THE VOICE	Russell Watson	Decca 0672512 (U)
7	5	SO STRONG	Celtic Tenors	EMI Classics CD057284 (E)
8	12	PASSIONISTO	Emily Gray	Naxos 859265 (S)
9	7	STRAVINSKY: ORCHESTRAL SONGS	Solisti Solistici	Odin 00193322 (TEN)
10	8	WALTON: ORGANO MUSIC	Choir Of St John's/Bobson	Naxos 855290 (S)
11	9	SACRED ARIAS	Andrew Brabbins	Philips 462506 (U)
12	NEW	SCHUBERT: STRING QUINETS/STANG TRIO	Ensemble Villa Musica	Naxos 855238 (S)
13	11	PUCCHINI: TOSCA	Calaf/Di Stefano/De Sabata	EMI Classics CMO571756 (E)
14	14	ROMANTIC CALLAS - THE BEST OF	Maria Callas	EMI Classics CD1557212 (E)
15	13	ELGAR: SYMPHONY NO 1	London Symphony Orchestra/Davis	Harmodio World 150067 (BMG)
16	NEW	ELGAR: CELLO CONCERTO/BENJAMIN VARIATIONS	Jacqueline Du Pre	Sony Classical CD07629 (TEN)
17	NEW	SPANISH GUITAR MUSIC	John Williams	Sony Classical CD06349 (TEN)
18	NEW	HOLST/THE PLANETS	La PoMaMa	Elqueance 407412 (U)
19	NEW	MOZART/PIANO CONCERTOS	Murray Perahia	Sony Classical SK108590 (TEN)
20	NEW	THE GOLD COLLECTION	Luciano Pavarotti	Dajaz 2 12024042 (DIR)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	TOURIST	S. Dermain	Blue Note SO2312 (E)
2	3	KIND OF BLUE	Miles Davis	Columbia CB 6435 (TEN)
3	5	ALL FOR YOU	Diana Krall	Impulse! IMP11542 (U)
4	2	COME AROUND WITH ME	Norah Jones	Parlophone/SAB206 (E)
5	7	THE ESSENTIAL	Nina Simone	Metra METR016 (NM/EP)
6	4	THE LOOK OF LOVE	Diana Krall	Nones 565642 (U)
7	NEW	VELVET JAZZ	Various	Warner Jazz 09746347 (TEN)
8	NEW	THE DEFINITIVE	John Lee Hooker	Metra METR0208 (TEN)
9	6	DREAMIN'	Various	Jazz FM JAZZFM030 (SMV/TEN)
10	NEW	KETCHUPS OF SPAIN	Miles Davis	Legacy OKS142 (TEN)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	4 MY PEOPLE	Missy Elliott	Elektra E72687 (TEN)
2	1	ME JULE	Ali G & Shaggy	Island/Uni-Island CD1793 (U)
3	2	AIN'T IT FUNNY	Jennifer Lopez	Epic 674282 (TEN)
4	NEW	THE WHOLE WORLD	Outkast feat. Killer Mike	LaFace/Arista 7421917951 (BMG)
5	5	THE WORLD'S GREATEST	R Kelly	Jive 925302 (P)
6	4	CAMAMEL	City High feat. Eve	Interscope/Polygram 4916742 (U)
7	3	A WOMAN'S WORTH	Alicia Keys	Jive 925306 (BMG)
8	6	BREAK YA NECK	Busta Rhymes	Jive 925322 (BMG)
9	8	ALWAYS ON TIME	Ja Rule feat. Ashanti	Def Jam/Mercury 589842 (U)
10	7	SHOULD A MANDA COULDA	Beverly Knight	Parlophone CD85 6379 (E)
11	NEW	WYLER'S MY	Aaron Fiteq, Lil' Mo	EMI 126158 (TEN)
12	10	GET THE PARTY STARTED	Pink	LaFace/Arista 7421913382 (BMG)
13	11	WHAT ABOUT US?	Bianchi	Adrenic AT 0152CD (TEN)
14	9	BROKE	Blackstreet 01302658 (V)	
15	15	BAD BAYBISTER	Cassius Hyster	Rapster/IR 80100CD (V)
16	NEW	WE THUGGIN'	Fat Joe	Atlantic AT 01241 (TEN)
17	16	GOTTA GET THRU THIS	Daniel Bedingfield	Real Gone Music 2702 (SMV/TEN)
18	14	MY GIRL MY GIRL	Walton	Def Soul 5898291 (U)
19	13	GET OUT	Christina Milian	Def Soul 5898322 (U)
20	17	AM TO PM	Bubba Sparox	Interscope/Polygram 4916742 (U)
21	18	LOVELY	Kila Beez	Koch Entertainment KOC028396 (KOD)
22	NEW	KILLA BEEZ	Ashlyah	Blackground VJST 220 (E)
23	19	MORE THAN A WOMAN	Angie Stone feat. Alicia Keys/Eve	Jive 92532142 (BMG)
24	20	BROTHA PART II	Dr Dre feat. Knoc-Turn'Al	Interscope/Polygram 4916742 (U)
25	21	BAD INTENTIONS	Aronean	Universal/Uni-Island MCSD1 40723 (U)
26	25	CRAZY RAP	Dilated Peoples	Captrol C00L4 (K)
27	22	WORST COMES TO WORST	Oliver	Capitol 5898292 (Import)
28	24	PART TWO	Method Man/Redman/Mary J Blige	Def Jam 5898292 (Import)
29	26	DANCE FOR ME	Mary J Blige feat. Common	MCA/Uni-Island MCSD1 40723 (U)
30	30	ODLY	Bubba Sparox	Interscope/Polygram 4916742 (U)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	VOICES	Various	Decca 472292 (U)
2	NEW	THE CLASSIC SCORE	Various	Sony TV/Decca MO000703 (TEN)
3	NEW	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CMC036 (BMG)
4	NEW	GREGGIAN CHILLOUT	Various	Virgin/EMI VTCD46 (BMG)
5	2	CLASSICAL CHILLOUT 2	Various	Virgin/EMI VTCD49 (U)
6	3	CLASSICAL CHILLOUT	Various	Virgin/EMI VTCD40 (U)
7	5	CHORAL CHILLOUT	Various	BBC Music WMNF0702 (U)
8	7	RELAXING CLASSICS	Various	EMI Gold 574627 (U)
9	4	CLASSICS 2002	Various	Decca 471092 (U)
10	6	THE ULTIMATE MOVIE ALBUM	Various	Decca 565712 (U)
11	11	100 POPULAR CLASSICS	Various	Castle Music MEG50017 (P)
12	14	PAVARTO/DOMINGO/CARRERAS	Various	Empire EMT2326 (DCC)
13	12	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Classic FM CMC034 (BMG)
14	NEW	CLASSICAL AMBIENCE	Various	Criffin CRM0333 (EUK)
15	13	THE OPERA ALBUM 2002	Various	Virgin/EMI VTCD041 (E)
16	NEW	RELAXING CLASSICS	Various	Criffin MID0036 (EUK)
17	15	THE PIANO CLASSICS	Various	Pulse PRCD055 (U)
18	18	100 RELAXING CLASSIC	Various	BBC Music WMNF0692 (P)
19	NEW	THE VERY BEST OF DESERT ISLAND DISCS	Various	Pulse PRCD056X (P)
20	NEW	100 PIANO CLASSICS	Various	Pulse PRCD056X (P)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SILVER SIDE UP	Nickelback	Redrunner 1208482 (E)
2	2	SUPERCHARGED	Various	UMT/WVSM 548582 (U)
3	NEW	ROCK IN RIO	Iron Maiden	EMI 5398436 (E)
4	3	TOXICITY	System Of A Down	Columbia 501536 (TEN)
5	4	THE FINE SOUND OF PROGRESS	Lothropsteebs	Visible Noise TOMCMT250 (V)
6	NEW	THE FINE SOUND OF PROGRESS	Lothropsteebs	Eskola 755267452 (U)
7	5	HYBRID THEORY	Linkin Park	Warner Bros 58247552 (TEN)
8	6	WEATHERED	Creed	Epic 5048792 (BMG)
9	7	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CD0V520 (E)
10	NEW	PARANOID	Black Sabbath	Castle Music ESMC002 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	SHAKE UP BODY	Shy FX & T-Power feat. Di	Positive 12171 17 (E)
2	2	I WILL FOLLOW	Uma Thurman	Defected DFF 478 (SMV/TEN)
3	NEW	GLITTERBALL	FC Kahuna	City Rockers ROCKERS 11 (V)
4	NEW	TREMBLE	Marc Et Claude	Positive 12171 17 (E)
5	NEW	SO BEAUTIFUL	DJ Innocence feat. Alex Charles	Echo ECSY 1192 (P)
6	NEW	NOTHING AT ALL	Luke Slater	Mute 1320UTE 281 (V)
7	NEW	THE GAME	168	Hoot Chicago H001178 (U)
8	13	SOMETHING	Lagoo	Positive 12171 16 (E)
9	1	MINDBUROUS	Way Out West feat. Tricia Lee	Distinctive Breaks DSINX 8 (P)
10	9	OII	Platinum 45 feat. More Fire Crew	Go Beat G0874 4 (U)
11	4	ON THE RUN	Tillmann Urmacher	Direction 672326 (TEN)
12	NEW	MIRAGE (OF HOPE)	Hermestok & Jennings	Five AM FAM 011 (SMV/V)
13	NEW	JACKS GROOVE	Hustle Brothers	Hustle Brothers TH080 (V)
14	NEW	JETLAG	DJ Kim	Nukleus NUKP401 (ADD)
15	NEW	CLOSE COVER	Minimalistix	Data D432X7 (SMV/TEN)
16	17	GOOD TIME	Feran	Incentive CENT 377 (SMV/TEN)
17	NEW	COME ON (IT'S ONLY LOVE)	Leve Inc.	Nulle/Arista 743215891 (BMG)
18	NEW	SHINE	DJ Zergos & Pacific	Tidy Two TIDYTW0191 (ADD)
19	NEW	CROW	Norsjarm	Junior JB0051 (ADD)
20	5	GHEITD	Rhythm Masters feat. Joe Watson	Black & Blue NED 12074 (V)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	ORIGINAL PIRATE MATERIAL	Various	Locked 0079 Recordings 002743581/092743584 (TEN)
2	NEW	COME GET IT GOT IT - DAVID HOLMES	Stevans	13 Amp AMP1011 (P)
3	1	JACK O'DYSEY	Jamiroquai	SO 584805/584806 (TEN)
4	2	MEZZANINE	Massive Attack	Virgin W58LP 4/049836 (M)
5	6	DISCOVERY	Daft Punk	Virgin VX 2940 (E)
6	NEW	SPRING ANATOMY 2002	Various	Ministry Of Sound -MOSC053 (SMV/TEN)
7	4	SIMPLE THINGS	Zer07	Ultra Records UD08LP16/UD08016 (SMV/P)
8	NEW	HOMEWORK	Daft Punk	Virgin V 2621/V 2621 (E)
9	NEW	BACK TO MIKE - MI-JU COLE	Various	DMC BACKUP19 (U)
10	NEW	THE VERY OWN HOME	The Chemical Brothers	Virgin XDUSTLP 2X025TMC (E)

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	NEW	BLUE: A Year In The Life Of	Interscope 547402 (U)
2	1	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 450263 (U)
3	4	S CLUB 7: S Club Party - Live	Polydor 925073 (U)
4	3	WESTLIFE: World Of Our Own	BMG Video VJ0191353 (U)
5	2	ANDREW LLOYD WEBBER: Music Of Andrew Lloyd Webber	Video Collection VJ0812 (U)
6	7	THE SMOKING JOINTS/RINGS: 1991-2000 Greatest Hits Video Collection	Real Gone Music 197123 (U)
7	5	SNOP DOGG: Doggystyle	Hustle/HV 107403 (U)
8	NEW	EMERAGE: Fireworks (Singles 1997-2002)	Warner Music Video 02742553 (U)
9	8	KYLIE MINOGUE: Live In Sydney	Uge 921645 (U)
10	9	STEPS: Gold - The Greatest Hits	Uge 921645 (U)
11	11	MASSIVE ATTACK: Eleven Pianos	Virgin VJ068 (U)

This	Last	Title	Label Cat. No.
12	12	WESTLIFE: Where Dreams Come True	RCA 742185193 (S)
13	6	ROGER WATERS: Live In The Park	SNA 15015 (S)
14	14	THE WIGGS: Live At The Royal Albert Hall	BMV Columbia SA4582 (S)
15	10	BRYAN ADAMS: Live At Stone Castle	Direct Video DV020191/UK Island/Uni-Island 450218 (U)
16	21	BOB JOE: The Dash Truck	Universal Video 053219 (U)
17	13	THE EAGLES: Hell Freezes Over	Direct Video 005358A (S)
18	16	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolour	Universal Video 053219 (U)
19	15	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolour	Direct Video 053219 (U)
20	15	U2: Rattle and Hum - Live In Boston	Island/Uni-Island 58153 (U)

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6 APRIL 2002

COOL CUTS CHART

as featured on *the Paul's Saturday night show on Kiss 100 and Easy 93 City & Home*

Rank	Track	Artist	Genre
1	5 TOUCH THE SKY 29 Palms	Perfecto	(Danceable) instrumental dance funk that has already become an anthem
2	1 DOOVEY	Cream/Pinkie	(Only) house single with a poppy chill house feel from Fall In Love & Better Days
3	2 WE ARE ALL MADE OF STARS Wop	Mate	(With mixes from Tom Moly, DJ Tiesto and Roby Sinclair)
4	6 FREE YOUR MIND Saphirecut	The/Third	(Powerful) afro house cut with melody too
5	7 DEFINITION OF HOUSE Minimal Funk	Junior	(Only) house line with an infectious vocal
6	12 DJS, FUNK & FREAKS Blunk & Jayna	Reinforce	(Originally a catchy-sounding house tune, now with a full vocal)
7	4 REASON Ian Van Dahl	NuLife	(With mixes from Minimalista, Lange and Hermostok & Jemroff)
8	8 VIRTUOSO Slam	Soma	(Now in new mixes from Ricardo, Funk O'Void and The Youngstarrs)
9	12 DJS, FUNK & FREAKS Blunk & Jayna	Incentive/lock	(Energetic Euro-house with mixes from Cosmic Gate)
10	11 CHOCOLATE ROOM Kitz	Duty Free	(Pouring house workout from Max Lenz)
11	6 GENERATE POWER Photon Inc	Steady Rhythm	(DJ Pinner's classic in new mixes from Bravaccino & Arista)
12	13 SHIFTER Time Mass	Perfecto	(Clashes from his album with mixes from Roger Sanchez and Sunny)
13	9 PERSPECTIVE Freedom Five	Class	(Only) category with his unique production, Freedom Five strikes again
14	10 MURTO Beatpushers	Good As	(Excellent melodic breakbeat track)
15	1 I SEE THE LIGHT Desert	Future Groove	(With a tough house mix from Eddie Amador)
16	16 CALLING ALL CARS C-Mos	Junior	(Now with a remix from Matthew Roberts)
17	17 INTERNATIONAL MAN OF LEISURE Milton Jackson Bear Trax	BNY	(Groovy and melodic house groove)
18	18 DANCIN' AND FEELIN' FREE LiteLand	BNY	(Feelgood disco-house track)
19	19 MAKE ME FEEL Big Man	Ultrafunk	(Hot chunky house groove)
20	20 UNTILTED 10.1 Blu Mar Ten	Deep Structure	(Superb Chicago influenced house vibes)

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URBAN TOP 20

1	20 2 NO MORE DRAMA Mary J Blige	MCA
2	3 4 OPDS (OH MY) Tweet	Gold Mind/Elektra
3	4 3 THE ONE WITH THE KISS KISS HONEY... Lily & Jay Z	Rock-A-Fella/Jay-Z
4	10 2 RICK THE BOAT Jay-Z/Link	Blackground
5	2 4 WHAT'S UP? Fat Joe	East West
6	19 2 WORLD OUTSIDE MY WINDOW (LP SAMPLER) Olem Yo	Epic
7	6 17 YOU GETS NO LOVE Faith Evans	Puff Daddy/Def Jam
8	5 5 AM 'N' IY FOMNY Jennifer Lopez feat. Ja Rule	Columbia
9	5 FOOLEH Achiari	Murder Inc
10	4 8 ALL Y'ALL Timbaland & Magoo feat. Tweet	Virgin
11	7 3 GOT ME A MODEL RL feat. Erick Sermon	JRC/A
12	14 RUN AWAY (I WANNA BE WITH YOU) DJ Nasty	Mega
13	9 5 SATURDAY (OOOH-GOOH) Loovaris	Def Jam
14	3 5 WHAT ABOUT US Brandy	Atlantic
15	6 4 MY PEOPLE Missy 'Misdemeanor' Elliott	Elektra
16	10 LIGHTS CAMERA ACTION Mr Cheeks	Universal
17	12 ROUND AND ROUND Jarell & Method Man	Def Jam
18	17 7 SKIN Eatin' Lauryn Hill	Understar
19	4 6 A WOMAN'S WORLD Alicia Keys	JRC/A
20	8 2 CAN'T DENY IT/YOUNG M Fabolous	Elektra

CLUB CHART TOP 40

Rank	Track	Artist	Genre
1	7 3 I FEEL SO FINE KMC feat. Dhany	Incentive	
2	9 3 CLEAR BLUE WATER Ocean Lab feat. Justine Suissa	Codex/Isa	
3	10 3 HUNGRY Kosheen	Moksha/Isa	
4	17 2 DID I DREAM Lost Witness	Data	
5	14 2 EVERYBODY 2002 Alex Gold Vs. Agnelli & Nelson	Xtravaganza	
6	21 2 YOU MAKE ME GO OOH Kristine Blond	WEA	
7	20 2 DEVOTION The Mystery	Xtravaganza	
8	26 2 BREAK LIKE ME Sugababes	Island	
9	4 DREAMING Aurora	EMI	
10	5 4 LAZY X-Press 2	Island	
11	10 PROMISES Bang & Flex	SkinIt	
12	23 2 MY CULTURE I Giant Leap feat. Maxi Jazz & Robbie Williams	Imm	
13	1 3 FREEZE! George Michael	Pain Pictures	
14	5 4 TRANZY STATE OF MIND Push	Polydor	
15	16 3 STRONGER Full Strength	Inferno	
16	16 (TAKE ME AWAY) INTO THE NIGHT 4 Strings	Nebula/Virgin	
17	15 2 TRY - THE PHOENIX FROM THE FLAME Sinead O'Connor	DevoNation	
18	5 4 TURN THE TIDE Sylvie	Pepper	
19	25 3 I FEEL STEREO Dino Lenny	Incentive	
20	10 MUSIC MAKES ME HAPPY Tomoy Tori & Zox	Distinctive	
21	13 5 4 MY PEOPLE Missy 'Misdemeanor' Elliott	Elektra	
22	35 3 SHAKE UR BODY SHY Fx	Positiva	
23	24 6 TEMPLE OF DREAMS Future Breeze	Data	
24	33 2 WHY Agent Sam	Virgin	
25	6 4 LIKE A CAT CRIV feat. Veronica	BXR UK	
26	19 4 LETHAL INDUSTRY DJ Tiesto	Virgin	
27	11 2 EXPLORATION OF SPACE Cosmic Gate	EMI	
28	31 2 WHERE'S MY... (FEAT. LIL' MO) Adam F presents	Discos/Wax/Elektra	
29	4 1 I WANT YOU Filter	Imm	
30	11 5 IN THE BEGINNING Roger Goode	Substance	
31	32 2 BE COOL Paffendorf	Cheeky/Isa	
32	8 5 ONE STEP TOO FAR Faithless feat. Dido	Decode/Duty Free	
33	12 5 THE BASS EP Fergie	Epic	
34	4 5 I TAKE IT EASY SSL	EMI	
35	16 1 INFECTED Barthez	Positiva	
36	29 2 NEVER FUCK Romantony	Virgin	
37	10 NO MORE DRAMA Mary J Blige	MCA/Universal	
38	10 NEBUCHAN Frank T.R.A.X.	Neo	
39	10 LOVE BE MY LOVER Novocaine	white label	
40	6 SWEET DREAMS C&A	Eternal	

CLUB CHART BREAKERS

1	LOVE'S GONNA TAKE THE DAY George Perige	Music Planet
2	TAKE MY TIME Chace	white label
3	NASTY GIRL Destiny's Child	Columbia
4	I LOVE YOU BABY/OH PRETTY BABY! IRS vs JPY	white label
5	THE FUTURE THE Future Disciple	Kickin
6	GOOD FOR YOU Copyright	Soullairix
7	NEVER DO Romina Johnson	Two R
8	KISS KISS HOLLY Vance	London
9	FIRE Mousse T	Peppermint Jam
10	WORK IT OUT Gavin Fisher	Subversive

Breakers: top 10 records outside the Top 40 which have registered the most Improved DJ reactions. The Club Chart Top 40 (including mixes), Singles, Pop and Cool Cuts charts can be obtained from www.delnmusic.com. To receive the club chart in full by fax contact Emma Pierre-Joseph on tel: (020) 7579 4370

CHART COMMENTARY

by ALAN JONES

The Club Chart has changed enormously in the past 15 years but, no matter what musical style has dominated, the Italians have managed to keep up. Starting with Black Box's Ride On Time, they are unique among our European partners in having provided at least one Club Chart number one a year, every year since 1988. And this year they already have two - DJ Boulevard, whose Point Of View was aired in January, and KMC featuring Dhany, who spent 713 weeks with I Feel So Fine. Aired on import by DJ's such as Pete Tong and Judge Jules, I Feel So Fine was picked up by Incentive and, in the spirit of European co-operation, the best of the mixes was put together by German trance star Tilleran Urmacher...

We should note at this point that a combination of early Easter deadlines and equipment failure resulted in a smaller and unweighted sample of DJ returns being used to compile this week's chart. Though it probably had only a negligible effect on the top end of the chart, it may have been more statistically significant in the lower reaches... The crowded world of the boy band gets ever more cramped. Bubbling just under our Pop Chart this week are new US sensations **B2K**, while Selena Gomez's **SSL** exploded to #1 on the same chart. SSL's name is variously reported as an abbreviation of "three single lads" and "three Scottys", and the latter is the more likely since the fraternal Ho are the brothers of Lisa Scott-Lee, former of Spice, and a regular Pop Chart topper herself... After four weeks at the top of the Urban Chart, **Jennifer Lopez**'s *Ja Rule's Ain't It Funny* surrenders its crown to **Mary J Blige**'s *No More Drama*. Blige has had a handful of previous number one Urban Chart hits, but she only just made it this time, missing one point ahead of newcomer **Tweet**, who is a **Queeny** Elliott protégé, and three points ahead of **Take You Home With Me**/G. The new **R&B**/rap collaboration between **R Kelly** and **Jay-Z**. Elliott herself could be challenging for pole position in a couple of weeks with her new mix with **Jay-Z** and **Missy Elliott** on the number 15. The highest of just two new entries to the Top 20 this week.

POP TOP 20

1	11 2 TAKE IT EASY SSL	Epic
2	4 3 DREAMING Aurora	EMI
3	2 CLEAR BLUE WATER Ocean Lab feat. Justine Suissa	Codex/Isa
4	11 2 WHERE'S MY... (FEAT. LIL' MO) Adam F presents	EMI
5	10 3 KISS KISS HOLLY Vance	London
6	7 FREAK LIKE ME Sugababes	Island
7	9 HUNGRY Kosheen	WEA
8	5 2 I FEEL SO FINE KMC feat. Dhany	Moksha/Isa
9	10 2 I AM NOT A GIRL, NOT YET A WOMAN Britney Spears	Jive
10	2 4 MY LOVE KMC feat. Dhany	Incentive
11	3 3 TANTED LOVE&K HELLO, WADE GOODBYE Salt Cell	Mercury
12	6 2 ONE DAY IN YOUR LIFE Anastacia	Epic
13	14 10 BACK WHEN Anastacia	Island
14	10 EVERYBODY 2002 Alex Gold vs Agnelli & Nelson	Xtravaganza
15	5 4 MY PEOPLE Missy 'Misdemeanor' Elliott	Elektra
16	10 NO MORE DRAMA Mary J Blige	MCA/Universal
17	4 2 LAZY X-Press 2	SkinIt
18	4 EVERGREEN Belle Lorraine	Euphoric
19	5 5 INFECTED Barthez	Positiva

entertainment limited

MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT

- starting 17th April 2002 • setting up & running a dance label • dance distribution • club promotions • sampling & copyright clearance • licensing agreements • DJ management • dance A&R

MUSIC INDUSTRY OVERVIEW

- record company structure • international publishing • management • royalty calculations • marketing, PR & promotions • recording agreements • A&R • distribution & retail • multimedia
- RECORD LABEL MANAGEMENT PROGRAMME
 - setting up & raising finances • signing artists • legal agreements • collecting royalties • licensing • marketing & promotions • financial & business planning

020 7520 7583

CHART COMMENTARY

by ALAN JONES

Displaying its margin of victory atop the airplay chart, **Travis's Flowers in the Window** added a further 168 plays and increased its audience by more than 7m last week. Its latest audience figure of 82.7m is only a couple of million below the peak that their biggest hit, *Sing*, reached last year, and reflects a major increase of support last week from IR stations, where it moves 10-4 on the most-played list. It also makes good progress on Radio One, where it increases from 27 plays to 30, but loses a little ground on Radio Two, where it slips 1-2 on the most-played list with 20 spins last week – two fewer than the station's new champion, **Darren Hayes**.

Aurora reached number 17 on the OCC chart a couple of years ago with *I Hear You Calling*, a major club hit which failed to get much support from radio, and never made the airplay chart. They breach that barrier this

AIRPLAY FACTSHEET

● After slipping a place a week for the last three weeks, **George Michael's Freeek!** rallies to become the same track last week but it is despite a further decline in support, which saw it lose 200 plays and more than a million of its audience last week. The one bright spot is Radio One, where it received a best-of 21 plays last week.

● For the first time in over a year, **Virgin FM** and **Capital FM** both gave most plays to the same track last week, namely **Nickelback's How You Remind Me**. A total of 31 spins was enough for it to prolong its residency at the summit of the Virgin list, while 57 plays put it right to the top of Capital Radio's pile.

week with their new single *Dreaming*, which peaks 56-39 on the chart, to become the highest new entry to the Top 50. *Dreaming* is also a big club hit – it was number three on Music Week's *Upfront Club* Chart last week – but is also available in more mellow mainstream mixes which are winning it support from unexpected places, including Radio Two, where it added eight times last week. It is also one of very few current records to be played on London's *Melody FM*.

Last week we noted that Radio Two was also in its support for **Gordon Haskell's** new single *There Goes My Heart Again*. It reduces its rotation of the disc from six plays to four this week, and is still the only station featuring it. It also accounts for 100% of the seven recorded plays of **George Michael's Freeek!** flip *The Long And Winding Road*, and all but one of the eight airings of **Gordon**

Haskell's Frying Sparks labelmate *Thea Gilmore's* *Fever Beats*. Climbing the Top 50 for the ninth week in a row, **Nickelback's How You Remind Me** advances 8-5 but has slowed for the fourth week in succession, adding just 28 plays and fewer than 2m listeners since last week. It now seems unlikely to reach number one, though it already has the distinction of being the most exposed rock record of the year. After a poor start and an immediate dip out of the Top 50, **Oasis's** *The Hindu Times* is beginning to get into its stride. It numbered 61-41 last week, and continues to improve, moving to a best-yet position of number 37, while adding 87 plays and nearly 5m to its audience in the last week. Radio One support for the track solidified last week, with 17 airings and promotion to the station's *1st Mix*. Meanwhile, **Radio One** support has been crucial to drum 'n' bass veterans **Fix & FX**

Power, who have been top of the station's most-played list for a fortnight with *Shake UR Body*. 36 spins a fortnight ago, and 34 last week have given the record a massive boost, helping it to move 27-15-10 on the overall airplay chart, while smoothing its passage to a highly creditable number seven debut on the OCC sales chart.

The death of the Queen Mother triggered contingency plans at radio stations throughout the UK but the effect was neither as dramatic nor nearly as long-lasting as when Diana, Princess of Wales died, affecting play totals and audiences little. It was mostly the news stations that changed programming substantially. Most music stations simply ensured they did not play anything with questionable lyrics and although some, such as **Heart FM**, suspended advertising for a few hours, most carried on as normal.

AT A GLANCE WEEKLY MARKET SHARES



MTV

Rank	Title	Artist	Label
1	6 FLOWERS IN THE WINDOW	Travis	Independiente
2	GET BY BLUE	Travis	Independiente
3	IN YOUR EYES	Elisavinda	Parlophone
4	A WOMAN'S WORTH	Ally Keys	J
5	AMIT I FUNKY	Jennifer Lopez	Epic
6	NOW YOU REMIND ME	Nickelback	Reprise
7	WHENEVER, WHEREVER	Shakira	Epic
8	ANYTHING...EVERGREEN	Will Young	ACA
9	4 MY PEOPLE	Missy Elliott	Elektra/LostWest
10	TAIN'T LOU	Melody Maason	WEA/Atlantic

Most played videos on MTV UK/Media Research Ltd w/ 31/4/02. Source: MTV UK

THE BOX

Rank	Title	Artist	Label
1	3	RES HOLY VIOLENCE	London
2	1	UNCHAINED MELODY	Carlin
3	2	THE HINDU TIMES	Capitol
4	5	WHENEVER, WHEREVER	Shakira
5	4	AMIT I FUNKY	Young
6	8	ME JULIE SHAGGY & G	Island/Universal
7	6	TAIN'T LOU	Maason
8	4	ANYTHING IS POSSIBLE	Will Young
9	6	INSTANTLY CARIN	Playes
10	10	WHEELS ON THE BUS	Mad Hatter

Most requested videos on the Box, w/ 31/4/02. Source: The Box

VH1

Rank	Title	Artist	Label
1	2	THE HINDU TIMES	Capitol
2	2	SHAK UP THE SUN	Shen Crew
3	3	ORIGINAL SIN	East West
4	2	FREED	George Michael
5	4	A NEW DAY	As Made
6	4	WHENEVER, WHEREVER	Shakira
7	5	HOW YOU REMIND ME	Nickelback
8	6	FLOWERS IN THE WINDOW	Travis
9	5	UNCHAINED MELODY	Carlin
10	4	ANSWERING BEL	Ryan Adams

Most played videos on VH1 w/ 31/4/02. Source: VH1

STUDENT CHART

Rank	Title	Artist	Label
1	HATE TO SAY I TOLD YOU SO	Hives	Peppermint
2	GET OFF DANDY WARTHOLE	Capital/Parlophone	
3	STAR CUTE	Capital/Parlophone	
4	HEY BABY	No Doubt	Interscope/Polygram
5	MOVIES	Alan Aron	Orion/Warner/Polygram
6	WORST COMES TO WORST	Elizabeth Cope	Capitol
7	HOW YOU REMIND ME	Nickelback	Reprise
8	TOMORROW COMES	Tina Turner	Parlophone
9	FELL IN LOVE WITH A GIRL	White Stripes	XL
10	NOTHING A	London	

UK student chart for spring term 2002. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD:uk CD UK

Performances:
Rock 'n' Roll Star Oasis; Underneath Your Clothes Shakira; Flowers in the Window Travis; One Day in Your Life Anastacia; The Hindu Times Oasis; Everywhere Michelle Branch; Unchained Melody Carlin; Girls; Escape Enrique Iglesias
Final lineup 30/4/2002

RADIO ONE PLAYLISTS

A-LIST Always On Time Ja Rule feat. Ashanti
Dreagaz: Something Like; Ain't It Funny Jennifer Lopez; Tainted Love Marilyn Manson; Flowers in the Window Travis; Silent Shit Body Crown Boy; Fly By It Burt; 4 My People (Elastation) Jacky M; Missy Elliott; Shake It Body Shy FX & Powerless; Di; I Can't Walk Ladies First; Ride With Us So Solid Crew; Vegas Two Times Stereophonics; Beautiful Man Daryll feat. Marcella Woods; U-Turn Urban; It's Goin' Down S. Confessor feat. Mike Shinoda & Mr. Hahn; My Culture 1; Giant Leap feat. Maxi Jazz & Robbie Williams; Girlfriend 'N Sync feat. Helly; The Hindu Times Oasis; Lazy X/Press 2 feat. David Byrne; Freak Like Me Sugababes

B-LIST How You Remind Me Nickelback; A Woman's Worth Ally Keys; The Begginning Radio Goodie; The Whole World In Your Hands; Now That You Love Me The Alcaz; One Day in Your Life Anastacia; Dreaming Aurora

C-LIST Whenever, Wherever, Shakira; Kick Off Black; Burning; Pusher; No More Drama Mary J Blige; I'm Not A Girl, Yet Not A Woman Britney Spears; [Take Me Away] Into The Night 4 Songs; *Black The Roots; Dynamic: Max Offender The Hives; *H Takes My Love Anishka; Opa (Oh My) Tweet; Kiss Kiss Tokyo Valencia

RI statistics for week 6/4/2002
* Denotes additions

TEST UK

Playlist Additions: The Hindu Times Oasis, Youth of the Nation 2, Kiss Kiss Tokyo Valencia, Test The Chemical Brothers
Pop Single of the week: I Can't Walk Ladies First

CAPITAL RADIO Additions: Don't Let Me Down
Like Me Sugababes

Pop Single of the week: I Can't Walk Ladies First

THE PEPSI CHART

Performances:
Empty All The End The Electric Soul; Paradise The Hit Nation; Lazy X/Press 2 feat. David Byrne; Champagne Dance Jay & The American Dream; You Held The World In Your Arms Idriswiz
Final line-up 29/3/2002

RADIO TWO PLAYLISTS

A-LIST Flowers in the Window Travis; Shake Up The Sun Shaggy; Answering Bell Ryan Adams; Original Sin Dore; Inevitable Darren Hayes; Now That You Love Me The Alcaz; One Day in Your Life Anastacia; Dreaming Aurora

B-LIST Just Before You Leave Di Ambii; Stillness of Heart Leamy Kray; I'm Not A Girl, Yet Not A Woman Britney Spears; There Goes My Heart Agape Gordon Haskell; Shake Your World Cassie December Right; Wrong Impression Nubia; Incoherent Home And Dry Pat Shep; Concert David Mead

C-LIST Play By The World's Greatest R; Helly; Unchained Melody Carlin; Let Me Be The Girl Cliff Richard; The Long And Winding Road George Michael; My Culture One Giant Leap feat. Maxi Jazz & Robbie Williams; 'A New Day Has Come (Album)'; Catch The Beat Off Your Head (A Doll Revolution); Elvis Costello; Breakin' Up The Girl (Gardelino); Ten More Tompkins From The Top (Jamun); Jan Davis; Whenever, Wherever, Shakira; Pop Magpie/Full Starburst; Another Day (Album); Evergreen Will Young; *Held Out Tishia Warren; *Come Back Jessica Garlick; A Woman's Worth Ally Keys

RI statistics for week 6/4/2002
* Denotes additions

VIRGIN RADIO

Additional: Don't Let Me Down
Stereophonics

GALAXY GALAXY

Additional: Don't Mess With The Radio Newt; On Baby Rhinoceros; 'N Sync feat. Kelly; No More Drama Mary J Blige; Follow Da Leader Nigi & Marvin

POP WORLD

Additional: One Step Beyond; Vegas Two Times Stereophonics; The Not A Girl, Not Yet A Woman Britney Spears
Intervues: Aurora; 25L
Performances: Laura Izib; The Ace Mason Carter; I Can't Walk Ladies First
Final lineup 31/3/2002

RADIO TWO PLAYLISTS

A-LIST Flowers in the Window Travis; Shake Up The Sun Shaggy; Answering Bell Ryan Adams; Original Sin Dore; Inevitable Darren Hayes; Now That You Love Me The Alcaz; One Day in Your Life Anastacia; Dreaming Aurora

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RI statistics for week 6/4/2002
* Denotes additions

XFM

Additional: Theesee; Fozzy Fox; Anneke Van Groenou; Dooz Nose Anneke; Huffer; Broods; Hoops Of Hellous Love The Rapture; Substance Dot Allison; Don't Go On Top Speed Radio

XFM

Additional: Theesee; Fozzy Fox; Anneke Van Groenou; Dooz Nose Anneke; Huffer; Broods; Hoops Of Hellous Love The Rapture; Substance Dot Allison; Don't Go On Top Speed Radio

T4 SUNDAY

Performances:
Motivation Sun 4.1
Final line-up 31/3/2002

RADIO TWO PLAYLISTS

A-LIST Flowers in the Window Travis; Shake Up The Sun Shaggy; Answering Bell Ryan Adams; Original Sin Dore; Inevitable Darren Hayes; Now That You Love Me The Alcaz; One Day in Your Life Anastacia; Dreaming Aurora

B-LIST Just Before You Leave Di Ambii; Stillness of Heart Leamy Kray; I'm Not A Girl, Yet Not A Woman Britney Spears; There Goes My Heart Agape Gordon Haskell; Shake Your World Cassie December Right; Wrong Impression Nubia; Incoherent Home And Dry Pat Shep; Concert David Mead

C-LIST Play By The World's Greatest R; Helly; Unchained Melody Carlin; Let Me Be The Girl Cliff Richard; The Long And Winding Road George Michael; My Culture One Giant Leap feat. Maxi Jazz & Robbie Williams; 'A New Day Has Come (Album)'; Catch The Beat Off Your Head (A Doll Revolution); Elvis Costello; Breakin' Up The Girl (Gardelino); Ten More Tompkins From The Top (Jamun); Jan Davis; Whenever, Wherever, Shakira; Pop Magpie/Full Starburst; Another Day (Album); Evergreen Will Young; *Held Out Tishia Warren; *Come Back Jessica Garlick; A Woman's Worth Ally Keys

RI statistics for week 6/4/2002
* Denotes additions

VIRGIN RADIO

Additional: Don't Let Me Down
Stereophonics

GALAXY GALAXY

Additional: Don't Mess With The Radio Newt; On Baby Rhinoceros; 'N Sync feat. Kelly; No More Drama Mary J Blige; Follow Da Leader Nigi & Marvin

OPEN SEASON ON COPYRIGHT AS 50-YEAR TERMS EXPIRE

European law says the term of sound recording copyrights expires after 50 years. With rock & roll's 50th landmarks fast approaching, the catalogue industry faces the prospect of seeing its masters falling into the public domain. Adam Webb reports

Let's fast forward a few years. Imagine it is December 2007, and Robbie Williams has just released a second collection of swing covers to great acclaim. It has sold something in excess of 1m units in a month. Sensing a boom in rat pack-style nostalgia, Capitol gears up to re-issue remastered versions of In The Wee Small Hours and Songs For Swingin' Lovers in the New Year (not unlike the recent Regisre compilations that appeared in the Top 20 a few months ago).

However, just as final touches are being made to the sleeve notes, they discover that another record company has had much the same idea, and is releasing a compilation, using tracks from these two classic albums, entitled In The Wee Swingin' Hours. The Capitol lawyers are called in but, as the tracks were initially released in 1955 and 1956 and so are no longer covered by the 50-year copyright which applies to recorded works, there is nothing they can do about it. The contents of the two albums (along with Rock Around The Clock and Elvis' Sun recordings) are now the property of the public domain.

This year, 2002, is the year in which rock & roll goes into public domain for the first time. It is 51 years since the record which is widely regarded as the first rock & roll track, Jackie Brenston's Rockabilly, was recorded. As a result, the copyright on the recording entered the public domain on the first day of this year.

In 2002, the parameters are beginning to change for those companies who make their business from selling rock & roll catalogue material.

During the next 15 years, the likes of Rock 88 will be followed by original sound recordings of

Buddy Holly, Miles Davis, Motown, Bob Dylan, The Beatles and The Stones. Donald Pessman's All You Need To Know About The Music Business states the current UK situation in black and white. "Similar to the US, the UK term of



Beatles and Presley: In the coming years, more and more of artists' catalogue will enter the public domain



'At present, it would be easy enough to go back and buy a load of original Beatles singles when they enter the public domain in 2012 and 2013 and make your own masters' — Nigel Davies, music lawyer

[publishing] copyright is 70 years from the end of the calendar year in which the author assesses this mortal coil. Sound recording copyrights have a term equal to the later of: (a) 50 years from the end of the calendar year 'in which the work was made, or (b) 50 years from the end of the calendar year in which it was released, but only if it was released within 50 years after it was made."

Nigel Davies of music lawyers Nicholson, Graham and Jones, believes this is a serious issue. "Potentially this could have a very detrimental effect on labels with artists from this period on their roster, since sound recordings could be freely copied," he says. "The law itself is not a grey area

but issues like remastering, and whether two parties can re-master the same original recordings, are. At present, it would be easy enough to go back and buy a load of original Beatles singles when they enter the public domain in 2012 and 2013 and make your own masters.

In the digital age, with so much importance attached to intellectual rights, this hardly seems fair — that a composer will receive royalties for three generations after they die, while the label and performer will probably cease to own copyright of sound recording during the performer's own lifetime. That means potentially huge sums will be denied if the performance appears on a soundtrack, a sample or an advert, or if it is simply remastered and reissued by another label.

With the current boom in the nostalgia market, driven by an ageing population, this is even more pertinent today. In this period before the first rock 'n' roll copyrights expire. In the words of Ace Records managing director Roger Armstrong, "The bottom line of what we're really dealing with here is a very badly written law. And a very badly framed law, that is very open to interpretation."

At present there are few options available for copyright owners to protect their masters from falling into public domain. The most simple is to digitally remaster your own recordings and create a new 50-year copyright. This method is already used by Keith Thomas at Prestige Records.

"Logically speaking, the minute you digitally remaster then [that master] becomes your specific recording. There are ways of marking these recordings — which we tend

to do — so they can be recognised as yours. For example, by putting a sound bar through it."

For Prestige, whose releases incorporate a great deal of public domain material, there are still exceptions to the way this works in practice. "We also represent the KCP catalogue, which operates out of Australia and has a deal with all of the majors. They go to original transcription tapes and digitally clean them for the majors. KCP owns the rights for the masters, but he pays them a royalty on it. Technically, then, they are not public domain, they actually belong to KCP."

Under existing law and given the ease with which you could buy the original vinyl — or even early CD — copies, this could become a serious problem. The recordings of Duke Ellington, Peggy Lee, Nat "King" Cole and a host of other — mostly deceased — jazz artists may have already fallen into public domain, but the implications of more lucrative rock & roll catalogues losing copyright could soon

become reality for the owners of major catalogues. And what of the original jazz and blues artists still alive — why should they be denied royalties on their performances? This is a real issue for Roger Armstrong, who is just about to release a collection of BB King material from 1950 to 1951. "Joe Bloggs down the street could buy a bunch of BB King 78s, dub them and stick them out," says Armstrong. "He is under no obligation under the current law to pay BB King a royalty. That cannot be regarded as being fair, in any sense of the word whatsoever."



Sinatra: with original tracks released in 1955/6, copyright expiry is three years away

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Miles Davis

royalty on performances over 50 years old.

"As a copyright owner, which I am, we would be shooting ourselves in the foot by not at least practically honouring the copyright, regardless of the term," Armstrong adds. "My attitude is, if the songwriter/writer is protected for 75 years after their death, what makes it any less of a right for the person who actually performed that song to not have the same protection? I mean, there's no logic in it."

For Armstrong, a parity between publishing and performance should be achieved sooner rather than later. He says, "I think that the general problem with it is that in order to make any impact on the law there has to be a court case. That's the only way it's going to happen. Until somebody marches into court and challenges this."

In actuality, this will not be easy to achieve since the current law was established as part of a European directive. That means change will not be effected

through UK organisations such as the BPI, as Maria Martin-Prat of the International Federation of The Phonographic Industry explains. "There is not much that can be done at UK level, because the UK is part of the EU, and the EU in 1993 issued the Terms Of Protection Directive, which seeks to harmonised terms of

protection of 50 years," she says. "So, if the UK wants to go to a higher term

unilaterally, it will be in breach of this directive. It will have to go via a change in the directive itself, which will then have to be negotiated among all the member states."

Martin-Prat adds, "It is an important issue, because there are different terms of protection in different parts of the world. In the US it goes up to 95 years, you have Europe that's 50, you have places like India that it is 60, and you have a few Latin American countries that go up to 80. And if you start thinking of internet-based forms of distribution, it is going to be relatively easy in countries where some records fall into the public domain for someone to start offering them, even if they are still protected in the rest of the world."

For Nigel Davies, this is something that publishers and others outside the labels themselves should be involved with, because, as he asserts, "intellectual property is the lifeblood of the music industry". If a horde of public domain releases do appear in the coming years, then tracking publishing royalties would certainly be difficult, especially if those recordings were downloaded legally from the internet. Add to this the thought that public domain sound recordings could be burnt 100% legally by members of the public and it is obvious that the issues are even more far-reaching. Certainly much of the recent good work to highlight and stamp out piracy could be dampened.

But, whether any changes to the European directive are imminent is

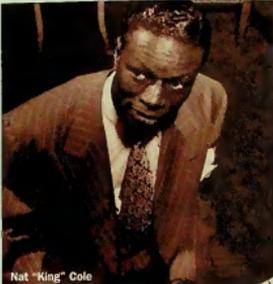
unclear at this stage. According to Maria Martin-Prat at IFPI, it currently represents only one priority among many. "It is definitely something that is important for

the record companies, but then there are many things that record companies are having to worry about these days. That includes piracy and a host of other issues, but the term of protection is an important point in the agenda for record companies."

One thing is for sure, until these issues are addressed the clock will keep ticking, and December 2006 (and beyond) is not far away. Let us hope the stable door is checked and closed, if it needs to be before this prize-winning horse bolts into the public domain.

'There are many things that record companies are having to worry about these days... but the term of protection is an important point'
 — Maria Martin-Prat, International Federation Of The Phonographic Industry

'The minute you digitally remaster, then [that remaster] becomes your specific recording. There are ways of marking these recordings... so they can be recognised as yours'
 — Keith Thomas, Prestige Records



Nat "King" Cole

In practice, Ace actually ignores the 50-year ruling completely. "My contract with BB King does not state 'subject to the copyright laws'," says Armstrong. "Because I am the owner of it and because I have inherited it and I am effectively [in law] the person who made that record, because it is over 50 years old, I am penalised for having to pay him a royalty. Now, I'm obviously more than happy to pay BB a royalty, as I believe that they should be paid beyond the 50 years. We do in practice pay royalties on material more than 50 years old and will continue to pay a

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FORTHCOMING RELEASES



ROCKET FROM THE TOMBS: The Day The Rocket Hit The Tomb (GiltnerHouse GRCD0549). **Out now.** For those

unfortunate few who found 1959's *The Stooges' Raw Power* opus just that bit too polished, here comes an even uglier slice of garage squall, as another selection of Midwestern youths picked up guitars with a vague notion of revolution and an instinctive impression of what the yetto-bechristened "punk" music ought to sound like. These particular youths included David Thomas, later of Pere Ubu, and Gene O'Connor, who was soon to become Cheater Chromie of the Dead Boys. Early versions of that band's *Ain't It Fun* (later covered by Guns 'N Roses) and *Sonic Reducer* appear among this collection of primitive rehearsal recordings which more than hint at the record *Rocket From The Tombs* could have made if they had not splintered in 1975. Also present are covers of the Stooges' *Raw Power* and *Search & Destroy*, the Stones' *Satisfaction* and the Velvet's *Foggy Notion*, as well as a cart of tremendously nasty originals.

THE CRANBERRIES: Treasure Box (Island 5867072). **Out now.** It is hard to see whether this collection of the Limerick four-piece's first four albums - 1993's *Everybody Else Is Doing It, So Why Can't We?*, 1994's *No Need to Argue*, 1996's *To the Faithful Departed* and 1999's *Bury The Hatchet* - is intended to set the seal on the group's career or to remind a jaded market of their past achievements. Certainly, last year's *Wake Up And Smell The Coffee* - which peaked at a disappointing 61 in the UK chart - appeared to represent the end of the road for a band which had conquered the States little more than five years earlier.



THE BAND: The Last Waltz (Rhino/W5M 812278282). **April 15.** As sizeable as the original document of The Band's farewell concert was, with 20 tracks across three LPs or two CDs, 27 songs from the show were omitted, some of them unforgivably. So there is clearly a gap in the market for a boxed set which reinstates the missing pieces. This four-CD set does that and more, restoring the original track listing and the missing songs and adding alternative rehearsal versions for good measure. The

new tracks include a lavish treatment of This Wheel's *On Fire*, a duet between Eric Clapton and Rick Danko on *All Our Past Times*, Neil Young's performance of Ian Tyson's *Four Strong Winds*, a guitar duel between Robbie Robertson, Young, Clapton, Ronnie Wood and Stephen Stills and additional Bob Dylan, Muddy Waters and Jori Mitchell performances. Quite frankly, the original concert must have gone on all night. This long-awaited definitive release, coming over a quarter of a century after the November 1976 concert at Winterland in San Francisco, supersedes the unofficial *Complete Last Waltz* bootleg from 1995 and hits the shelves with a remastered version of the two-CD release and an expanded DVD of Martin Scorsese's concert film.

DEXY'S MIDNIGHT RUNNERS: Don't Stand Me Down (The Director's Cut) (EMI Liberty 5370130), April 15.



Retrospectively acclaimed by many as a masterpiece, *Don't Stand Me Down* was rejected by critics and fans alike at the time of its release on Mercury in 1985. It is still

capable of polarising opinion to a remarkable degree and, even as a reissue, its life has been eventful, having seen a brief life on Creation in the mid-Nineties. Now in the hands of EMI, *Don't Stand Me Down* is released in remastered form along with a limited edition featuring a DVD disc carrying videos for this Is What She's Like, My National Pride and I Love You (Listen To This). The critical drubbing it was dealt on release is hard to credit now when, free from commercial pressures, the album stands up as an inspired, coherent, thoroughly original statement.



SOFT CELL: The Very Best of Soft Cell (Mercury 5868342). **Out now.** It is a charming thought that David Gray's cover of *Say Hello, Wave Goodbye* could conceivably drive a legion of

lighter-waving fans to this compilation. Fans of Marilyn Manson's Soft Cell-influenced version of *Tainted Love* will undoubtedly be less shocked to come face to face with this unsavoury duo, who brought a seedy archness to pop music which few have been inclined to try and match in the 21 years since their arrival. All the original hits are here, from *Memorabilia* through *Bedsitter*, *Torch* and *What?*, as well as new tracks *Divided Soul* and *Somebody Somewhere Sometime*. Having made their live return last year, the band now sit on the cusp of a full comeback. The reaction to this compilation could give an indication of the reception which is awaiting them.



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FORTHCOMING RELEASES



UNCLE TUPELO: 89/93: An Anthology (Columbia/Legacy 5076122), April 29. Sixties mavericks such as Gram Parsons and Gene Clark fused country with rock &

roll to give birth to country-rock, but the music took another evolutionary step in the early-Nineties as bands such as the Meat Puppets and Uncle Tupelo injected punk rage into backwoods American folk, country and blues. It was Uncle Tupelo who succeeded in coining the "No Depression" movement, named after the AP Carter song which provided the title track of their first album. The group disbanded after three strong albums, with lead songwriter Jay Farrar forming Son Volt and Jeff Tweedy blossoming with Wilco. This anthology is the first collection of the band's material and includes a previously unheard version of I Wanna Be Your Dog, along with a handful of other unreleased tracks. It is released on May 6, two weeks after Wilco's 'Yankee Hotel Foxtrot'.



THE ASSOCIATES: The Glamour Chase/Perhaps (WSM 8573884962), May 6. Sulk may have been the Associates' masterpiece, but it also marked the beginning of the end of the band. Alan Rankine embarked on a solo career in the aftermath and The Associates' last two albums were effectively Billy MacKenzie solo projects put together with outside help. Only one of them, Perhaps, was to get a release at the time, coming three years after Sulk in 1985. WEA passed on follow-up The Glamour Chase and it is released here for the first time, featuring MacKenzie's version of Björk's 'Heart Of Glass' and a collaboration with Yello.



JESUS JONES: Never Enough - The Best Of Jesus Jones (EMI Liberty 5375082), May 15. In the early-Nineties, Jesus Jones seemed to know which way the world was going to go,

as they got stuck in to beat-driven, looped-up indie-pop like the Prodigy's tuneful older brothers. For a while they profited greatly from their vision, coming close to topping the American singles chart with Right Here, Right Now and unleashing a volley of further hits including International Bright, Young Thing and Real, Real, Real. Given the scale of their popularity, then, it is hard to believe that the band keeps such a modest profile now, especially given that they never

actually broke up. They will be touring on the back of this release, which offers a straight best-of CD plus a second disc of remixes by the Aphex Twin and the Prodigy, among others.

THE KINKS: The Ultimate Collection (Sanctuary SANDD109), Late May/early June. In catalogue terms, The Kinks are equal parts a hit act (from 1964-67) and a cult favourite (all years thereafter), and this 42-track compilation in uniting those two guises. The first disc of the double-CD set lends itself to the remarkably prolific hit songwriting of Ray Davies in his mid-Sixties pomp, while disc two cherry-picks obscurities, fan favourites and later tracks. The collection is due to be TV-advertised and will enjoy the support of Davies himself, as Sanctuary does its best to restore the band to their rightful place as figureheads of a bygone era - Sunny Afternoon, for example, was at number

one when England won the World Cup. This is a timely venture for a seriously undervalued band.

BB KING: The Vintage Years (Ace ABOXCD8), July 1. This four-CD collection takes us through from 1950's BB Boogie, produced at Sun Studios by Sam Phillips, to That Evil Child 21 years later. But, rather than taking a chronological view, the set places the emphasis on King's musical growth through those years. The four volumes - The Great BB King, Memphis Blues & Boogie, Take A Swing At Me and King Of The Blues - each focus on one of the great bluesman's musical shades, and together they create a musical document which is difficult to fault. As Colin Escott writes in his excellent sleeve notes, King "has arrived at greatness by degrees, and is no less great for that. The most important years of his epic journey are here."

PATTI SMITH: Land (1975-2002) (Arista 07822147082), April 15. Now three albums into the third phase of a career which she left behind in 1980 with her marriage to Fred "Sonic" Smith of the MC5, resurrected briefly in 1988 with Dream Of Life and came back to full-time after her husband's death in 1994, Patti Smith has never before been anthologised as she is here. Disc one of this 30-track collection is a fairly straightforward compilation of the singer/poet's most popular moments, culled judiciously from all eight albums with the addition of a new cover of Prince's When Doves Cry, while disc two offers demos, live tracks and rarities including Fiss Factory, one side of her first ever single. Smith's sleeve notes have a sense of finality about them, but if she is ducking out of the spotlight again, this is a typically dignified way to go.



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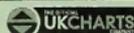
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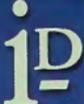
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