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musicweek

BPI faces race to find successor to Dickens

by Joanna Jones

The record industry is facing a race against time to find a new BPI chairman to succeed long-serving Rob Dickens.

With just two months until the BPI election, concern is being raised that no candidate is emerging to take on the key role, with Dickens vowing not to stand again after four successive years in the role.

The lack of a clear candidate is even raising suggestions that the BPI should look to appoint a full-time, paid, executive chairman for the first time in its history.

Sources within the BPI Council indicate that they are attempting to come up with a proposal in time for the next council meeting, next Wednesday (May 15); this is the last scheduled council meeting before the AGM on July 3, when the election of a new chairman is due to take place.

A number of council members were due to discuss the issue at the end of last week, as part of a bid to resolve the issue. One council insider says, "The issue is that the chairman of the major companies feel that they can't devote the time that



Dickens: four years' service

is needed to chair the BPI today. "It is a reflection of the massive change that the business is going through. Because of the change within the business, there is a huge pressure on all of us to do our jobs. Whoever takes on the role is going to have to grab hold of the BPI and move it forward."

It is understood that a full-time executive chairman is being considered as a proposal by members of the BPI Council, as well as the possibility of a candidate from outside the council.

Under current BPI rules, the chairman does not have to be a BPI council member. But, traditionally, the chairman has been proposed by the

council, before being elected by BPI members at the AGM.

"There is some reluctance on behalf of the other council members to take on the job," says another council source. "We need someone to lift the profile of the industry. It is about increasing awareness and improving economic viability – we are facing an economic crisis in the record industry."

Pinnacle Entertainment chairman Steve Mason – the longest-standing BPI Council member after Dickens – says appointing an executive chairman is an option that "has to be looked at". In the past, one of the chairmen of the major record companies has always stepped forward and this time nobody wants to do it, he says. "It is a shame and leaves a gap for the first time."

Mason adds, "The job is as little or as much as you want to make it. It is obviously a tough time for the industry, it is a shame that nobody wants to take the mantle. I don't think we have any other option but to look at the path of an executive chairman. There are people out there who have the experience to do it."



Heavenly looked a secure bet to score the first number one album in its 12-year history yesterday (Sunday), through its EMI-Chrysalis-handled *Last Broadcast* by Doves (pictured), the band's second album was outselling its two nearest rivals combined by a lengthy distance by the end of last week, just a fortnight after they scored their first Top 10 single with *There Goes The Fear*. Heavenly founder Jeff Barnett believes Doves have made a record that is "exciting, ambitious and creative". "The last album *Lost Souls* sold by word of mouth and then they went and made a really great record," he says. The *Last Broadcast* is the first of five Heavenly albums due out this year through EMI-Chrysalis with releases from *The Vines* due on July 1, Beth Orton on July 29, Dog in August and Ed Harcourt in September.

BPI sales drive kicks off Stateside

The BPI-organised Best Of British campaign, created to boost sales of UK albums in the US, is set to kick off on July 9 under a deal struck with Virgin Entertainment Group.

The promotion, which is in its second year and will last until August 4, was organised by BPI international committee chairman Paul Birch. It will see 400 titles promoted in six Virgin Megastores in LA, New York, Chicago and Boston via in-store editorial, print advertising and posters.

The promotion will be featured on the *Virginmag.com* homepage and via a dedicated Best Of British page on the same site. "There will be a smaller selection of titles exported this year, with the objective of really concentrating on them in-store," says Birch, who adds that 350 of the titles will be catalogue releases.

The promotion will be launched with an industry night at Virgin Megastores' flagship store in New York's Times Square.

IFPI seeks talks on indies' Gatt policy

The IFPI is inviting a dialogue with the international independent label body Impala to find a consensus over the music industry's treatment within the Gatt talks, after a schism has opened between the two groups over "liberalisation" of markets outside the EU.

The IFPI has already submitted requests to the EC to ask for some barriers to be removed in countries such as Egypt, China and India. At the same time, the DTI has requested that the music business is in future reclassified outside of the present audio-visual sector, which it shares with the film industry and means it enjoys special treatment under international trade rules.

However, IFPI regional director Frances Moore suggests that this classification also stops the music industry from taking a full part in the Gatt talks and having an influence on future policy on issues such as e-commerce.

Radio One backs unsigned acts with debut of OneMusic website

Radio One's editor of music policy Alex Jones Donnelly is considering increasing the station's long-term commitment to unsigned acts in the wake of today's launch (Monday) of its *OneMusic* website, which offers advice to young people keen to get ahead in the music business.

Having invited unsigned acts to submit material over the past month, Radio One will play one unsigned track an hour for 10 hours today to flag up the initiative, which includes online master classes, offline workshops and webcasts.

According to Jones Donnelly, the featured acts span every genre, "from drum & bass to techno to UK rap through loads of forms of guitar stuff, from nu metal to skatepunk to what we call traditional British indie music".

He says the acts are not in competition with each other or

RT's UNSIGNED ACTS

DJ, Digital Science, Kashat & Osman Ra, Rinôçér Lévis, MASS, Million Dead, Rockizm, Seed, Carl Taylor, Tra Phunk Disciples

regular playlisted tracks, but are a showcase for the music Radio One has received and a spot for young musicians to investigate the *OneMusic* site (www.bbc.co.uk/radio1/onemusic).

"I sat down with my team and listened to a lot of this music over the last week or so, and I have been so impressed that I wouldn't be at all surprised if we did something like this again," says Jones Donnelly.

"This is about saying, 'These came in over the past few weeks, they fitted the criteria of being unsigned and we are going to go for it, because we think they are good enough to be played.'"

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Norah Jones

The album come away with me



Billboard Chart No.37

'Norah Jones has the best voice you'll hear this year' *Arena*

'no doubt that Jones is a talent to watch' *The Observer*

'Marvellous debut' *Mojo*

The single *Don't Know Why*
released 13th May



RADIO

Airplay Chart No. 44

Radio 2 Single of the week

Radio 2 A list

BBC London A list

13th May - Radio 2 Johnny Walker interview & session

13th May - BBC London Robert Elms live session

TV

10th May - London Tonight

15th May - Top Of The Pops 2

17th May - Later With Jools

Playlisted at VH1

LIVE

15th May - London Dingwalls **SOLD OUT**

Elvis Costello (pictured) has provided a boost to UK music fortunes across the Atlantic by scoring his first Top 20 US hit album in more than two decades, with *When I Was Cruel*. The album, which is issued on the Island label Stateside, debuts at number 20 this week on the *Billboard* 200, his highest-ranking album there since *Get Happy!* in 1980. Universal Music International marketing manager Andrew Reeder says the album has also enjoyed a strong start in other parts of the world, including a debut at three on the Japanese International albums chart. However, its US success comes in an environment where a number of other long-established UK artists have fallen short of previous chart feats. "It's nice to know that I'm managing to continue my lifelong experience of swimming against the tide, maybe more a case of surfing," Costello tells *Music Week*. "In the words of Yaz - the only way is up."



Peelie pays tribute to Waters as BBC dominates 20th Sonys

by Paul Williams

The influential shadow of John Waters hung large over this year's 20th Sony Radio Awards as two of his former charges, Peel and Andy Kershaw, were among the night's winners.

Peel paid tribute to his influential producer, who passed away last year, after winning the prestigious Gold Award, while Kershaw won the music programming award for his Radio Three show and was part of the same station's speech award win for a Caribbean Night.

"The man who, in a sense, made this possible [was] the late John Waters," Peel reflected on the Grosvenor House stage at last Thursday's ceremony, after being handed his prize by one of the countless artists whose career he had

SRA GOLD MUSIC WINNERS

Music special award: *Barry Down America (R2)*; Music programming award (daily sequences): *The Pete & Geoff Show (Jaguar), Specialist music show: (Charta) (BBC London 94.9)*; Music broadcaster award: *Big George (BBC Three Counties Radio)*; *Best music award: (P) To Wogan (R2)*

supported, *Pulp's* Jarvis Cocker. Host Paul Gambaccini concluded by dedicating the entire event to Waters, noting the night's contribution of the late broadcaster's three "Radio One boys" with both Peel and Kershaw winning and Gambacini himself fronting the ceremony.

Afterwards Peel saluted the BBC hierarchy for never having interfered with his programmes. "Even if they don't like what you do, they leave you alone to get on with it," he said.

Kershaw, meanwhile, praised Radio Three controller Roger Wright for "having the guts" to put him on the station in the first place, following his exit from sister BBC station Radio One.

The pair's wins came during another hugely successful ceremony for the BBC, with Radio Two winning national station of the year for the third time in four years. Controller Jim Mair subtly referred to the current uncertainty over the remaining length of his tenure at the station, as he said it was an "enormous privilege" to accept the award in the "Indian summer of my career". "The only reason I'm able to be here to accept this award on behalf of Radio Two is the enormous talent that provides the daily entertainment," he said.

Industry to gather at Hilton for CAD awards

The cream of the music industry's creative world is set to gather this Thursday for the seventh Music Week and Promo-organised Cads (Creative And Design Awards) 2002 at the Hilton in Park Lane.

Twenty-six awards will be handed out on the night including a new award this year - the best urban video award, sponsored by MTV Base - as well as honors for design team, new director, director and outstanding achievement.

Meanwhile, the Cads afterparty party kicks off at the CC Club in Piccadilly Circus, where DJ Rob Da Bank, best known for his Sunday Best club and Radio One's *The Blue Room*, will provide the tunes. Doors open at 10pm and entrance is free to Cads ticket holders or on sale to non-ticket holders. Call Louise Stevens on 020 7579 4244 for details.

newsfile

VIRGIN KEEPS ROTATION IN MIND Asia, South America and the US are being targeted by Virgin Entertainment Group for expansion - possibly with a franchise partner - before taking a decision on a possible return to the stock market around 2006. Virgin unveiled a strategy for returning some of its ventures to the stock market last week and says, as a core business within the Virgin group, the retail operation would be a prime candidate for going public.

VIZAVI DISMISSES SALE SPECULATION The Vivendi Universal/Vodafone-owned internet mobile portal Vizzavi dismissed reports this week that its parent company is disposing of the venture among its other internet activities. Reports that Vizzavi was among those businesses under review were "pure speculation" according to a Vizzavi spokesman. Vivendi Universal and Vodafone co-funded Vizzavi in January 2000, backed by a €1.6bn investment plan.

HITLISTY AND ALL 8 LAUNCH LABEL Multiplty Records links with radio and club DJ All 8 to launch All Recordings. All 8 says the new label will look to handle both UK talent and releases from the US. Meanwhile, Mark Dowling, who worked on acts such as Hybrid and Disjunctive Records, has joined Multiplty as head of A&R.

REEDER MOVES UP IN HOLLAND Universal Music International marketing manager Andrew Reeder has been appointed as senior product manager for UK labels at Universal Music Holland from May 20. In this new Amsterdam-based role, he will be responsible for the UK operations of Mercury, Polygram and Island.

WARNER PLANT SURPASSES 5M MARK Warner Music International's video division Warner Vision has shipped its five millionth DVD at its pressing plant in Alsdorf, Germany. In the past 12 months, the division has posted growth of 100%.

Hockman to join bid for Boosey & Hawkes

Edel and PolyGram's former publishing chief David Hockman is set to take charge of a major catalogue again, after being linked with a private equity firm bidding for Boosey & Hawkes' publishing business.

Hockman is understood to have joined forces with HGCapital to bid against Music Sales for Boosey's publishing interests. The business could be worth up to £50m.

A spokesman for Boosey would not confirm the Hockman link, but says that any bidders will have to wait for completion of the sale of the company's instrument division.

The venture capital group Close Brothers is understood to be about one month away from finalising a deal about this unit. Again, the spokesman would not confirm who the bidder is, but says Boosey chief executive Richard Holland is in "exclusive talks and they are going very well".

The move comes as Boosey revealed a pre-tax profit of £7.9m for the year to December, compared with 2000's pre-tax loss of £3.4m. Operating profits at the publishing division increased to £4m.

VMS moves closer to digital goal with Universal and Aim link-ups

Virtual Music Stores has taken another step towards launching its digital retailing system, after signing licensing deals with Universal and Aim.

The move doubles the number of artists and tracks offered in testing by VMS, which has already secured deals with EMI, BMG and Mushroom and is aiming to mount "full-blown trials" of its system later this year.

VMS managing director Adam Turner says that Timescale is largely conditional on signing up the remaining majors, Sony and Warner, so that VMS can offer a full and "viable" range of tracks that customers would expect from a traditional retailer. He is confident they will both be on board shortly. "What we have realised is that it is not the number of tracks you have, but the quality of the artists and tracks people demand," he says.

In addition to offering customers the chance to create their own compilations, Turner says VMS can perfectly clone singles and albums and also exactly replicate artwork. It is, therefore, attractive to retailers which do not want to take a risk on stock. The Aim deal provides a blanket



Turner: seeking to sign up majors agreement for the body's 400-plus labels to provide tracks to VMS and Turner describes it as "very important" to have the Indies involved.

Universal commercial director Steve Gallant adds, "This will enable consumers to access much wider ranges of titles from every type of retailer than the physical constraints of stock holding would normally allow."

Meanwhile, Tesco is joining up for trials of the system, which has already been tested with WH Smith and Sainsbury's and has already gained approval from the Official Chart Company for sales through VMS to count towards the chart.

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CAMPLING MAKES CLEAR MOVE
James Camping has moved from head of sponsorship at Capital Radio to sponsorship director at Clear Channel Entertainment as the live music powerhouse looks to build on its recent tie-up with Carling.

KRUGER RECEIVES MBE
UK music industry veteran Jeffrey Kruger, who formed independent record company Ember Records in 1957, received his New Year's Honours MBE for services to jazz last Thursday at Buckingham Palace.

BPI UNVEILS NEW DIRECTORY
Information on more than 500 courses are featured in the BPI's newly-launched sixth Music Education Directory, which has been compiled by Paisley University music lecturer Alan Durrbeck. The number of courses featured represents a 30% increase since the most recent edition appeared 18 months ago.

FORDE TO FRONT AG2. RECORDS SHOW
Something Else has produced an eight-part series for Radio Two tracing the development of Jamaica's musical culture over the past four decades. Island Rock - 40 Years of Jamaican Music Independence runs from 9-10pm on Wednesday nights from June 12 to July 31 and will be hosted by Aswad member and BBC 6 Music presenter Brinsley Forde.

AMAZON LAUNCHES AWARDS
Amazon.co.uk has launched a set of music journalism awards covering 15 categories, comprising best review, best feature, the best interview across five different genres. The winners will be decided by a panel of music journalist judges chaired by Miranda Sawyer, with the results announced at a London ceremony next February.

GRIFFITHS TO LEAVE SONY
Sony Music royalty manager David Griffiths is retiring from the company at the end of this month after 36 years' service and working under eight different chairmen.

PATNE JOINS NEW WORLD MUSIC
Glenn Payne, international A&R director for writing and production operation Matiz Music, has taken up a new position as head of marketing, promotion and press at relaxation, ambient and new age label New World Music. Part of his remit is to oversee the company's 20th anniversary celebrations this year.

DIOM HITS PLATINUM AGAIN
Celine Dion's A New Day Has Come album receives a platinum award this week, while gold certifications are awarded to Doves' The Last Broadcast and Puddle of Mudd's Come Clean albums.

HOW TV SHOWS' RATINGS COMPARE

Programme	This week (000s)	% change on 2001
Top Of The Pops*	2,400	n/a
Top Of The Pops II (Weeks)	1,568	n/a
Top Of The Pops II (Tunes)	2,903	n/a
CD:UK*	1,528	n/a
SM:UK*	2,352	n/a
The Poppy Chart Show*	790	n/a
The Saturday Show	683	n/a
Popworld (Sat)	367	n/a

* Corrected figures. Source: MediaCom/OMG
Based on figures for April 1-22, 2002.
NB: live data only available as far as our own company's audience.

Major players limber up for World Cup LP battle

by Paul Williams

World Cup fever is bidding to take a grip on the compilations market over the coming weeks with a wave of tie-in releases.

An unprecedented number of front-line albums for one football tournament will hit stores ahead of the start of the competition on May 31, to accompany what has already become an overcrowded market for World Cup singles.

EMI Recorded Music, Universal and Warner have each put together hits compilations themed around the event, while Sony is again handling the official FIFA album release, which has been tweaked for individual territories to feature local repertoire.

EMI co-managing director for EMI marketing Steve Pritchard says the high number of World Cup albums reflects the way the compilations business is currently behaving. "The repertoire is thinly spread and everyone's having a go," he says. "There are people dabbling who wouldn't normally have a go."

EMI's hopes rest with World Cup Party Fever, which is released on May

ODDS ON WORLD CUP SONGS

4/9	Art & Dec
9/1	Ol' One
9/1	Bill & Spang
9/1	Fatless
9/1	Pat Lee
12/1	Page 3 Babes
14/1	Bubble And Deano
14/1	Keith Allen And Ricky Tomlinson

Leading odds to reach World Cup #1 hits will reach the highest short position during April. It's more than one single reaching the same highest position during the month there will be a tie.

20 and will include the tournament remix of DJ Capta Hey Baby. This will be released as a single in its own right on May 27. The new version includes commentary soundbites from Capital Gold's Jonathan Pearce, while the album is the latest venture between EMI and the Capital group. In addition, the major is issuing Gol!, a Brazilian-flavoured compilation with Pele on its cover.

Sony's official album will include Art and Dec's official England team song We're On The Ball as well as the Fifa-endorsed theme, Boom by Anastacia. The June 17-issued

album also includes the track Live For Love United, which is performed by 45 international players. Universal TV will be issuing The Beautiful Game on May 27, a double compilation of rock and indie anthems such as Cast's Walking Away and U2's Beautiful Day. In co-operation, a love songs album called Emotions will follow on June 10 as an "antidote" for women not interested in football, says Universal TV managing director Brian Berg.

Warner Strategy Marketing is behind Jumpers 4 Goalposts, which will contain 40 football anthems, including new World Cup singles being issued by the major, such as Rior featuring Terry Venables with England Crazy and a new mix of Dano G's Carnival de Paris.

Meanwhile, a singles chart battle could be played out between BBC TV and ITV's World Cup themes. The ITV offering, One Fine Day (Un Bel Di) by Opera Babies will be issued by Sony on June 10, although there is not yet a decision about a release for the BBC theme, a reworking of BMG act Fatless' Tarantula.

Emap to stamp mark on SBN student radio

Emap Performance has signed a content deal with Campus Media to supply the 49 radio stations in the SBN student network with branded programming.

From the start of September, students can hear Friday Night Kiss presented by Bam Bam, the Smash Hits Chart at weekends and a new hour-long Kerrang! rock show each week hosted by the magazine's editor-in-chief Phil Alexander, who will continue to present his Radio One slot.

The new Kerrang! programme provides labels with another media outlet for rock acts. Emap Performance director of development Shaun Gregory confirms the long-term plan is to transmit the show across the group's Big City radio stations, which already receive The Smash Hits Chart.

As part of the two-year deal with Campus Media, Emap will publicise the shows across its other TV, magazine, website and event platforms and aim to raise further incremental revenue through advertising and sponsorship.

"The deal gives advertisers an opportunity to target 15- to 24-year-olds nationally while focusing on important cities such as London, Manchester, Liverpool and Newcastle," says Gregory.



EMI Europe dust settles as Buretel names senior team

Emmanuel De Buretel has finalised the reorganisation of senior EMI executives after his European group by appointing a Brussels chief and naming his new regional management team.

Erwin Goebelger takes on responsibility for Capital Records and Virgin Records in Brussels and is the final appointment in a series of moves over the past month to restructure the group.

At the same time, the EMI Recorded Music Continental Europe chairman and CEO has named Ian Hanson among his new regional team. Hanson becomes executive vice president for business affairs and commercial marketing and will have overall functional responsibility for legal and business affairs, EMI catalogue marketing and sales. Reporting to Hanson are commercial operations vice president Jonathan Beardsworth and Horace McDonald, who moves from Virgin Music Group



Davis: new role
to become EMI catalogue marketing vice president with responsibility for campaigns and TV opportunities.

Meanwhile, within the EMI marketing division run by Steve Pritchard and Pete Dukworth, the strategy to bring the commercial and catalogue marketing teams from Capital and Virgin together has resulted in a number of moves. Steve Davis is appointed to the position of director, catalogue and EMI Liberty, a role which expands his current remit to encompass the EMI catalogue. Mike McKeilly is elevated to Liberty A&R and pop marketing director.

Polybor has conducted detailed research into album buyers' perceptions of Ronan Keating (pictured), before devising the marketing plan for Destination, released on May 20. The results revealed that the target market is aged between 10 to 64 years old, with younger consumers and housewives most likely to buy the new album. In response, Polybor is focusing most of its budget on a TV and retail campaign with national ads on Channel 4 and GMTV and pre-order competitions with Woolworths and early in-store promotions at Tesco, WH Smith and Asda, as well as at the specialist music multiples and L2O independents. Names on the Ronan Keating database have been mailed details of the new album including the tracklisting, while the e-mail list will receive an e-card linking to a listening party where album tracks will be streamed on May 13. Both formats of the single If Tomorrow Never Comes include samples of tracks from Destination. Product manager Angela Castell says, "The potential audience is as broad as it gets and the research has shown how well Ronan has made the transition from boy band to solo artist."

Bobby flows for Prodigy after show wins top Montreux award

Pop Idol won Europe's top TV honour last weekend, picking up the Golden Rose award at the Montreux Film Festival.

The show went one better than last year's Silver D'Or for Popstars to claim the biggest prize at this 44th Rose D'Or Festival in Montreux. Only the previous week, Pop Idol won a Baffa, for best entertainment programme/series.

Simon Fuller, whose 19 Group co-produced the series with Fremantle Media, says, "I'm very excited. I'm very proud. It just goes to show that a great idea can work in every country in the world. It is great because this is a music-based award. I can't wait to see what happens in America."

The first auditions for American Idol were due to begin in New York at the weekend, with Simon Cowell and Eighties pop star Paula Abdul among the jury. Fox is due to go air with the first 13 planned



episodes from June 11. Montreux also saw the BBC and Done And Dusted winning a Silver Rose award for One Night With Robbie Williams, directed by Hamish Hamilton and produced by Les Lodge.

Last week also saw the latest Pop Idol act, Darus Danesh, complete his signing to Mercury in the UK. Danesh is the first signing to Mercury since Steve Lillywhite and Greg Castelli were put in charge of the label as joint managing directors. Lillywhite says, "I look forward to a long and fruitful relationship." Pictured are (l-r) Lillywhite, Danesh, Castell and Danesh's manager Nick Godwyn, of 25.

BBC's Late Junction starts spin-off label

BBC Music is launching a contemporary classical and world music record label called Late Junction, spinning off the Radio Three programme of the same name.

The label kicks off with its first commercial releases on May 27: three artist albums from US composer John Adams, Max Richter's debut album and jazz classical outfit David Rees-Williams Trio and a Late Junction compilation album.

BBC Music's head of marketing Alan Taylor says, "Late Junction has built up a core fanbase and the label is off the back of that."

The compilation album *Diversion #1*, which is read by Late Junction co-presenter Verity Sharp, features material ranging from tracks by acts such as Mercury Rev and Goldfrapp to birdsong recordings. The project is A&R'ed by BBC Music's Jane Carter.

Carnie seeks industry co-operation to expand Radio Two live schedule

Radio Two's executive producer for live music, Lewis Carnie, is appealing for closer links with labels to develop the station's events lineup. Carnie, who has just completed his first year in the newly-created role, says the station's unique position among national broadcasters means there are opportunities for labels covering most genres to be involved around the country.

"The station covers so many areas musically, because we do not work to a tightly-defined brief, that it gives us huge scope to use acts from across the board when planning events. It is my aim to grow the schedule to reflect the variety of programmes we have and to build on the good relationships I already have with many record labels," he says.

Carnie wants to develop the Live & Exclusive gigs which have so far featured acts such as the Bee Gees, Elvis Costello, Elton John and Paul Weller and are popular with labels as part of promotional campaigns.

The performances have taken place at the BBC Radio Theatre, but this venue will be closed for redevelopment after Ronan Keating's performance tomorrow (Tuesday) so Carnie is looking for another site. The Maids Vale studios are among those being considered.

The highlights of Radio Two's outdoor activities this summer are four Music Live events to mark the Queen's Golden Jubilee, including a broadcast of the Queen's Jubilee Concert live from Buckingham Palace on June 3.

Wintzer fights back over Ritz suppliers' lawsuits

by Martin Talbot

Ritz Music Group is defending itself against a series of actions from suppliers who claim they are owed sums in the hundreds of thousands of pounds.

Group chairman Ron Wintzer rejects any suggestions that Ritz is "under siege", insisting that the group has launched counter-suits against the claimants and that it broke even in the financial year to the end of March, after years of losses.

The Ritz group's difficulties were highlighted last week by troubles at its country music radio station, which is currently operating with just two DJs after the departure of jocks including former Capital Gold presenter Randal Lee Rose - who was also Ritz's head of music - along with fellow DJs Miles Long, Sarah Jory, David Allan and Tina Stewart.

It is understood that all DJs were fired after a letter - purported to be a Ritz press release - was issued to the media a week ago claiming pay adding up to around £45,000 had not been paid.

Wintzer says the station is currently losing between £50,000 and £70,000 a month, but that he is committed to paying the DJs the money that they are owed.

"I am happy to clear the station's liabilities," he says, adding, "There is no question of not paying them [the DJs]."

The dispute is one of a string of claims against Wintzer and Ritz Music Operations is facing a hearing on May 22 relating to a winding up petition from AZ Services, which says it is owed £211,000. A



Wintzer: Ritz not "under siege"
wiser earlier, on May 15, it faces a winding-up petition from the Simpsons Partnership against Ritz Music's Group plc and from Dolphin Trading against The Grapevine Label, says Wintzer.

Wintzer says he has launched three counter-suits totalling around £750,000 in relation to the three actions, which amount to around £250,000.

Wintzer says, "It looks like we are under siege, but that is not the case. These proceedings are not new; they have been going on for several weeks, to-ing and fro-ing."

"The fact is that, in 12 months, the company has turned round into profit, restructured its team, its way of doing business and made numerous joint venture signings," adds Wintzer. "We are in a better position than we have ever been."

Separate from the Ritz actions, Wintzer acknowledges that he is looking into the possibility of seeping for an IVA (Individual Voluntary Arrangement), a process which can be made under the Insolvency Act of 1986 to stave off claims from a number of creditors against an individual. Under an IVA, the debtor makes an offer to pay off debts under agreed conditions; this can be within a specific

timeframe. Before it can be granted by a court, an IVA needs to be approved by creditors accounting for 75% of the debts.

Wintzer says that he is looking at a number of options to protect his own position, but that he has not yet made any decision to press forward with an IVA or any other option.

Wintzer's own company, Ron Wintzer Ltd - which is based at a North London address, separate from the Wembley-based Ritz group of companies - was put into liquidation a month ago, after a successful winding-up order was made against the company on March 27. Wintzer says this was a non-trading company. A spokesman for the Official Receiver indicates that the liquidation would not necessarily affect any of Wintzer's other companies. The operation shares offices with Ron Wintzer Management and Ron Wintzer Productions.

Wintzer took control of Ritz 14 months ago, after buying the shares held by former Ritz chairman and founder Mick Clelkin. Working to turn Ritz into a major international entertainment group, "he struck a deal to take on ex-North American rights to the Death Row label last year."

An overhaul of the company's roster saw the company split with its best-known act, Irish singer Daniel O'Donnell, last year.

In the past few months, RMG has signed a series of deals for artists including Alison Moyet and Dionne Warwick. It also finished an agreement in February to release a series of ten compilations in partnership with the Mobo Awards.

Eminem helps Universal dominate music video sales

Eminem and 5 Club 7 helped Universal account for almost a quarter of music video sales last year, almost double that of its nearest rival.

Universal's domination of the sector, which includes both VHS and DVD, saw the company take a 24.1% share in the growing market, compared with the 12.6% earned by Warner Music UK in the back of

Kylie Minogue and Madonna live concerts.

BMG Video, whose best seller was Westlife's *Where Dreams Come True*, took third spot with a 10.3% share of a market which last year grew by 14% in volume terms, partly on the back of the retailing effect of the DVD format.

Although, the Irish band were pipped to the top spot in the best

music video chart by Gold The Greatest Hits by Steps, Westlife were the best-selling music artists last year - with an 8.8% share of the total - on account of having three titles in the year's Top 20.

BVA director general Lavinia Carey says the increasing penetration of DVD players played an important part in growing the music market.

W COMMENT

BPI REQUIRES LONG-TERM SOLUTIONS



It is, perhaps, surprising that the record industry is currently struggling to find a new figurehead, in the form of a BPI chairman to succeed Bob Dickens.

The BPI chairmanship has simply become too big a job for someone with a full-time job to do: there are too many challenges facing the industry for anyone to deal with them in their spare time. Some members of the BPI Council still believe there is time enough this year to find a replacement for Dickens - in the equivalent, traditional, chairman role - despite the short timescale. It will take some persuading, but it can be done. It is, after all, a prestigious position. It should be an honour to anyone who takes it on.

But, whether finding a successor is the long-term solution is another matter. If a successor to Dickens is found, his (or her) primary aim, from the very beginning of their tenure, must be to examine the ongoing viability of such a mammoth, unpaid role. If not, the BPI's leaders will have done nothing but postpone the problem.

But, we must learn this time. Any reluctance to act quickly will result in Groundhog Day: next time around, the industry will find itself in the same position, with the same problem. And that should be avoided, at all costs.

Whether away the chairmanship issue is resolved, it highlights a worrying apathy within the business about an organisation which used to be regarded as the fulcrum of our business.

The rise of Aim, as a tenacious independent labels association, and PPL, as a modern, forward-thinking organisation, has changed the environment for the BPI - and that is without factoring in dynamic new (or reinvigorated) organisations in other sectors of the industry such as British Rights, the Music Managers' Forum, MCPS-PRS, Music Publishers' Association and so on, and so on.

The age when the BPI was effectively a monopoly - the only voice of the music industry - has gone. That in itself sets a massive challenge.

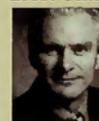
You will notice, below, a change to your *Music Week*. From this week, we will bring an exclusive column every issue from a key executive from the UK business - starting with BMG global COO Michael Smelle.

We hope you like this innovation and will join me in thanking our three regular columnists - John Webster, Paul Quinn and Tilly Rutherford - for more than six years of opinion, and more often opinions. Thanks ladies!

Martin Talbot, martin@musicweek.com

MICHAEL SMELLE

BMG: STARTING WITH A BLANK SHEET



Our strategy is to create a company for which the core is bringing in artists and making the most of traditional and non-traditional rights. I'm not fussed whether we are a major or minor record company. What we want to be is a good investment for Bertelsmann.

From our perspective we have said very clearly and, with Bertelsmann's agreement, that we are an A&R, marketing, and promotion-focused company. We are not in physical distribution or manufacturing. We want to focus on the finding, creating, recording, and marketing of our artists.

The way we operate at the moment is as a company structured in the same way as all of our competitors. All we've done so far is reduce our costs, and sharpen our focus. I think there's a new phase to come. It's a little thing to say, but in fact it is true: if anything, the combination of new management and circumstances in the market have given us the chance almost to say, "We have a blank sheet of paper, what should we look like?"

We are fortunate that we are small enough, the market is in difficulties anyway, and we have very strong support from our shareholders. I think we are in a kind of unique position.

It would be my view that we won't look anything like Warner orEMI or Sony or whatever, in the way we are structured, the way we operate, the job titles, what people do. If you are a marketing manager, you are going to have different sets of skills in the future.

I can't really pre-empt anything, because we haven't even finished talking in general terms with our own staff. What are we doing now is talking conceptually.

We might end up taking different approaches for different territories. Companies have had a tendency to have a "one size fits all" approach. Our business won't necessarily look the same in big and small countries.

Roif and I have already presented principles to Bertelsmann and we've said we see the music company of 2005 look different. We have Thomas Middelhoff's approval. We are in the process of validating that.

Assuming it is validated, then in the next one to one-and-a-half years we'll be implementing that, rolling it out. Obviously, Bertelsmann's involvement is to say "Yes, as a shareholder, go ahead". But it is our initiative, Roif's and mine, our executive committee's. And it will be our responsibility to implement it.

Michael Smelle is chief operating officer for BMG

chartfile

Bob builds profile in US as BBC fixes gold air target

● Rocket/Mercury's Elton John stamps his mark on the Australian album charts this week with re-entries for *Song From The West Coast* and *The Very Best Of Elton John* at 31 and 32 respectively. It boosts the album to the back of the Australian leg of his tour, which saw John supported by Aussie girl duo Supergrass. The four hits Europe at the end of May.

● European support for Ronan Keating's *If Tomorrow Never Comes* picks up across the continent this week, as the track claims the highest UK-singled new entry honours in the Netherlands singles sales chart. Meanwhile, the single debuts in the German airplay chart at 41, as it drops one place to 21 on Norway's airplay rundown.

● As Kylie Minogue embarks on her European tour, her Parlophone-issued album *Fever* wins a boost in North America, jumping 430 in the *Billboard* album charts to 23 in Australia where it is headed by Mushroom. Meanwhile, around Europe's airwaves, in Your Eyes experiences mixed fortunes climbing 11-8 in Austria, but dropping 20-21 in France, holding at seven in Germany and falling 3-6 in Italy.

● Polydor's Sophie Ellis-Bextor continues her Top 10 chart run down with *Murder On The Dancefloor* slipping two places to sit at six on the Australian singles chart. The same release slips 79-53 on the Dutch singles sales chart and makes its mark on the territory's airplay chart at 16. Airplay gains are also made in Germany (24-22), while the single slips one place to number two on Norway's chart and two places to seven in Sweden.

● Big Brother/Sony's *Oasis* break through international charts in several territories this week, earning an entry at 22 in the Australian singles chart for the *Hindu Times*. The track sits at 47 on the Dutch singles sales chart for the second week and at number two in the equivalent Spanish countdown. The single also gets a boost in North America, as *The Hindu Times* claims the top spot in the Canadian singles chart.

● A trio of Universal artists leads the charge in the upper reaches of Portugal's airplay chart, with Mercury's Lamb taking the highest UK-singled position and Charvet climbing two places to number two. Meanwhile, Polydor's Lighthouse Family make gains with two tracks as Free and Run jump 9-8 and 13-11, respectively, and Go/Ace/Polydor's Gabrielle rises three places to 15 with *Don't Need The Sun To Shine*.

● David Charvet picks up airplay points at European radio with Mercury-issued single *Leap Of Faith*, from the forthcoming album of the same name, breaking through the Top 30 in airplay charts in several territories this week. The track debuts in Austria's rundown at 23, as well as jumping 37-34 in Germany, 46-32 on the Dutch singles sales chart and 39-35 in Norway's airplay rundown. Charvet's European promo campaign takes him to Spain, Italy and France this week.

by Joanna Jones
BBC Music aims to hit the gold sales mark for Bob The Builder's album in North America, as Koch prepares for its commercial release there on May 21.

The TV character's album has shipped 250,000 in the UK to date and, in its first foray into international markets, received double-platinum certification and a number one in Australia, as well as scoring gold singles in New Zealand.

But cracking the lucrative US children's market — which has enthusiastically embraced the Bob The Builder series since its launch in January last year — will be key to exploring the brand globally, says BBC Music marketing director Graham Samuels.

"It is important to show it can work in the US and Germany, then we have



Bob The Builder: going for gold
the opportunity to develop around the world. The brand is doing fantastically well in the States and media and retail reaction to the record is very strong," says Samuels, who expects particularly strong sales in Canada because of existing ties with the BBC.

The track *Can We Fix It?* was premiered on Radio Disney last week and, in addition to targeting this key children's network, BBC and Koch are focusing on a raft of Top 40 radio

morning shows including country and western and gospel stations which have children's programming. Samuels says, "The children's market in the US is so much more developed in terms of all the activity across the different broadcasters and not just the TV specialists like Nick Jr and the Cartoon Network. There is also a lot of them who are sophisticated in how they develop those brands in terms of consumer products."

The album is set to be TV-advertised on Nick Jr, the channel which airs the series, with interest also generated via the Nick Jr, BBC and Bob The Builder websites. The campaign to win over parents in the US will also incorporate targeting a range of internet portals trafficked by mum.

There will be co-ordinated activity at retail with the video being sold next

to the record in dump bins," adds Samuels. "The US retail response has been across the board from the likes of Handmade, which supplies Wal-Mart and K&Mart, through to music specialists like the Towers and HMVs as well as non-traditional outlets including Myers and Toys 'R Us."

Mambo No 5 will be the next track to be serviced to US radio, while a Bob The Builder Tour Stateside some time in 2003 will inject fresh interest into the album at retail.

Germany and Norway are the latest European territories to see the release of *Can We Fix It?* through BBC Worldwide's deal with Universal outside of North America.

A second single is planned for the summer and will be allowed to be released in the autumn to coincide with a tour in Germany.



WEA London signing Holly Valance (pictured) has pre-recorded a raft of TV promo in Germany to satisfy European demand ahead of the release this week of single *Kiss Kiss*. Her debut offering is being serviced around Europe today (Monday), excluding Spain and Italy where the single will be released later. But Valance has to fulfil financing commitments in Australia for *Home And Away* until mid-August and will not be available for more TV promo until then. "The majority of international markets will be serviced purely on the back of the UK chart entry," says Warner's international marketing director Hassan Choudhury.

"The exception to the rule is Germany, where Holly has taken two days out to go there and do press and media including Bravo, Popcorn, Viva and MTV." Phone interviews and an EPK will bridge the promo gap internationally, while Choudhury notes reaction to *Kiss Kiss* from Warner's affiliates in South East Asia and the US has been encouraging. "This record will be huge internationally without a doubt," says Choudhury. "The UK company has done a brilliant job setting it up."

UK TOP 20 AIRPLAY HITS IN EUROPE

UK W/L	Title/Artist (UK airplay)
1	1 In Your Eyes <i>Kylie Minogue</i> (Parlophone)
2	Wreck Of Our Own <i>Westlife</i> (RCA)
3	Home And Dry <i>Joe Satriani</i> (Parlophone)
4	Wrong Impression <i>Natalie Imbruglia</i> (VCA)
5	Lazy Afternoon <i>2 Feet Dead</i> (Virgin)
6	The Kudu Things <i>Gaelb</i> (Big Brother/Sony)
7	Murder On The Dancefloor <i>Sophie Ellis-Bextor</i> (Polydor)
8	Feel Like Miss <i>Supercell</i> (Island/Universal)
9	Caught In The Middle <i>Ati</i> (Columbia)
10	My Culture One <i>Grant Lee Phillips</i> (Picture)
11	If Tomorrow Never Comes <i>Ronan Keating</i> (Polydor)
12	Flowers In The Window <i>Travis</i> (Independent)
13	By Your Side <i>Imogen Heap</i> (Virgin)
14	We Are All Made of Stars <i>Wolfe</i> (Mer)
15	One Step Too Far <i>Philippines</i> <i>Fido</i> (Cherry)
16	If You Come Back Here <i>Imogen Heap</i> (Virgin)
17	Kiss Kiss <i>Holly Valance</i> (WEA/London)
18	Forever <i>George Michael</i> (Polydor)
19	Love <i>Tomcatomy Jamiroquai</i> (Sony)

Chart notes: UK top 20 single/double album sales and the Euro Hot 100 based on 300 stations © Music Connect

PROMO DIARY: 1 GIANT LEAP

May 6 **Los Angeles** screening of special edit of DVD footage, followed by Q&A with Duncan Catto and Jamie Bridgeman

May 7-8 **Los Angeles** for interviews with *McRadio.com*, *IndieWire*, *KPCC*, *Premiere*, *Radio Networks* and *CNN* among others

May 9 **On to Toronto** for another screening

May 10 **Press day in Toronto**

May 11 **Fly back from US to UK**

May 15-18 **Mexico** for screening and Q&A, followed by press and TV interviews

May 20-26 **UK promo**

June 13-16 **Sonar Festival** in Barcelona — visuals and music, followed by talk

June 23 **Visuals and music** at the *Free Burma* concert followed by talk

June 28-30 **Special tent** at the *Glastonbury Festival*, including live element

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Title/Artist (UK sales)	Chart Pos.
AUSTRALIA	single <i>Mambo</i> — Sophie Ellis-Bextor (Polydor)	6-4
	album <i>Free</i> — Kylie Minogue (Parlophone)	52
	single <i>The Inside</i> — Natalie Imbruglia	3
CANADA	album <i>Forever</i> — Kylie Minogue (Parlophone)	10-15
FRANCE	single <i>Jump</i> — David Charvet (Mercury)	13-15
	album <i>As I Am</i> — Craig Armstrong (Virgin)	26
GERMANY	single <i>Me And My Crazy</i> — Elizabeth (Island)	26-31
	album <i>Francis & Joy</i> (Virgin)	12
ITALY	single <i>The Inside</i> — Natalie Imbruglia	3-1
	album <i>Oxy</i> — Mike (Epic)	21-27
NETHERLANDS	single <i>Tomorrow Never Comes</i> — Ronan Keating	30
	album <i>Step</i> — Wolfe (Mer)	27-6
SPAIN	single <i>The Hindu Times</i> — Oasis (Sony)	2
	album <i>Free</i> — Kylie Minogue (Parlophone)	29-24
US	single <i>Don't Get It</i> — Kylie Minogue (Parlophone)	39-24
	album <i>Forever</i> — Kylie Minogue (Parlophone)	49-35

Source: *Billboard*, *Singles* (Music Connect). First single Top 100 *Billboard* Hot 100. *Albums* (International Communications and Research)

AMERICAN CHARTWATCH

by ALAN JONES

A fortnight after British-born artists posted their first no-show on the Hot 100 chart with more than 2,000 weeks, they are back. But if you think it is a trusty old retailer like Elton John, Paul McCartney or George Michael who ends the exile, think again. And do not pin your hopes on Craig David. Although David is getting very close to a straight third Hot 100 hit, with his new single *Walking Away* continuing to make excellent progress, he is not there yet — the song jumps to second place in the bubbling under chart.

In fact, Britain's chart blues are spared by a pair of Londoners and a Kentish man, whose breakthrough US success is their only UK hit, and peaked at a modest number 27 last year. They are the unrelated Ben Harris and Paul Harris and Steve Smith, known collectively as *Dirty Vegas* (pictured). Their Credence/Parlophone debut single *Days Do* enters the Hot 100 at number 84, primarily because it is being used as the soundtrack to a multi-million dollar TV advertising campaign for car manufacturer Mitsubishi, generating massively favourable reaction and, as a by-product, rapidly rising airplay.

There is good news for Brits on the albums chart, too, with Elvis

Costello's *When I Was Cruel* debuting at number 20. Costello's recent promotional trip clearly paid dividends, as the album sold 39,000 copies last week, and provides his highest chart placing since 1980, when *Get Happy* reached number 11. When *I Was Cruel* is Costello's 21st charted album and the first since his 1999 collaboration with Bob Bacharach, *Parade*, from which *When I Was Cruel* was taken.

The *Pet Shop Boys* achieve one modest aim, with their 12th US chart album release debuting at number 73, thus beating the number 84 debut/peak of their last album, 1999's *Nightlife*. That album was on *London/Sire*, the latest is their first for Sanctuary.

Meanwhile, at the sharp end of the chart, Ashanti's three-week reign is over as country singer Kenny Chesney wins pole position after selling 235,000 copies of his album *No Shoes, No Shirt, No Problems*. It is far and away the most impressive debut of the 33-year-old's chart career and his first number one in a year when country is enjoying something of a renaissance, with multi-week chart-topping runs already this year from Alan Jackson and the O'Brothers, where Art Thou? is: *Attack Of The Clones*, which debuts at number six with sales of 73,000. That is a 100,000 dip on the first-week sales of *Star Wars Episode II: The Phantom Menace*, which debuted at number three in May 1999.

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newsfile

SEAL SET FOR SUMMER DANCE HIT

UK soul singer Seal is set to make his return to the charts this summer, providing guest vocals for the next Jakatta single, which is due for release through Ministry of Sound in August. The new track adopts a similar formula to Jakatta's Top 10 hit of last year, American Dream, which featured a sample of the theme from the film *American Beauty*. This time round, Jakatta uses the theme from *The Shawshank Redemption* as its hook.

BUZZ ACTS FOR UNDESIGNED SIX

Hotly-tipped Brighton MC Ultra are among the first acts lined up on the *Undesigned Six* stage at this month's celebrity Soccer Six tournament, which takes place at Stamford Bridge on May 26. Music industry premier tickets are available for the event by phoning 0845 4302770.

LEPPS POISED FOR RETURN

Rick rockers Def Leppard were last week mixing their 10th studio album — which will be called *X* — at London's Olympic studios. The album is expected to be released in August through Mercury and is to be preceded by a single in July.

RIPPIN KITTEN REMIXED

X-Press 2 have remixed one of the leading tracks from the electroclass *sochi*, which will be re-released through Sony Imprint Illustrious in the summer. The new release of Golden Boy With Miss Kittin's track *Ripkin Kitten* will also feature mixes from Parallax Corporation, Tom Neumann and Ellen Allen, alongside the original track.

Muse plug into live format with double DVD/CD album

by James Roberts

Muse are attempting to break the perception of live artists' albums with their forthcoming *Hullabaloo* project, one of the most ambitious simultaneous DVD and CD releases to date.

One half of the double-DVD is set to feature 90 minutes of live footage recorded in front of 12,000 fans at Le Zenith in Paris, which was filmed using more than 28 cameras by Mission TV. "I don't think it compares to what you would normally think of as a live album," says front-man Matt Bellamy, who has overseen the direction. "I see what we do live as just as important as what we do on record. A lot of bands do live albums or DVDs when they are a bit fat or old and have lost whatever it was they had in the first place."

The project has the full backing of Mushroom Records, which will release the set on July 1. Everything we have always done with Muse has been ambitious: that is why they are so successful," says the label's managing director Korda Marshall. "People are quite dismissive of live records, but this is a brilliant album. The versions of the songs are quite different and really encapsulates their live show."

The second DVD will feature a 40-minute documentary, accompanied by a compilation of B-sides from 1999 to 2001. The audio-only release of *Hullabaloo* will be on super audio CD with 5.2 surround sound. "DVD is a medium that is going to be used more to music," says Bellamy. "It will become a standard format for albums and we want to get to grips with it now."

Hullabaloo will be preceded by a double A-side single featuring two new studio tracks, *Dead Star* and *Your World*. Both tracks will feature on the album and DVD as live versions.



Muse: working on new album

Meanwhile, the act have taken the first steps to producing a follow-up to last year's platinum-selling album *Origin Of Symmetry*. "We're hired a house in Brighton which we are using for rehearsals, so we are down there a lot writing new songs," says Bellamy.

"We're looking to start recording by the end of the year. What we want to do differently this time is get one producer to work on the whole album. On both the first two albums we worked with two different producers in four of five different studios. I'd like to stick to one location and one producer and maybe spend more time in advance making sure those things are in place."

Last week, Muse confirmed their only UK festival appearance this year at the Reading/Leeds event, as second on the bill to headliners Foo Fighters.



Watson: multi-million-selling artist

Decca creates new role to sign crossover acts

The Decca Music Group is building on the success of acts such as Russell Watson, Andrea Bocelli, Bond and Pavarotti by recruiting a director of creative marketing to help expand its crossover roster.

Vice president marketing and artist development Paul Moseley says the newly-created position is part of the label's strategy to develop more acts, which mainstream labels can be reluctant to sign.

"We want to fill a gap in the market by developing potential chart artists that the pop labels do not really understand," says Moseley. "The success we have had with Russell Watson, for instance, shows how we can break long-term artists and turn them into worldwide acts selling multi-million albums."

Decca is currently finalising the launch campaign for swing and big band artist Rick Guard who, like Russell Watson, comes from the Manchester area and is being managed by the same team. A debut single is planned for July with an album set for the autumn.

Moseley is currently advertising the creative marketing director post and he says applicants need at least five years' product management experience and a knowledge of classical, crossover, MOR and world music as well as a strong awareness of current chart activity.

"They will have to work closely with the A&R and international marketing teams as well as our licensees around the world," says Moseley.

A&R FOCUS FROU FROU

A masterpiece from the post-digital era

by James Roberts

"We do feel emotional about our music and we hope other people feel the same way," is a fair ambition for any musician to have for their work. But, when the person saying it is one half of the duo responsible for the hyper-evocative debut album *Details*, it is a very humble expectation indeed.

Welcome to the world of Frou Frou, one half vocalist Imogen Heap, one half over-producer Guy Sigsworth. At long last, a "super-group" that lives up to the hype — if the results of their meeting-of-minds 11-track debut is the benchmark.

Having worked together briefly on Heap's 1998 album *I Megaphone*, the pair always had it in the back of their minds to take the relationship further. "Every month or so, Guy would phone me up and say 'I've got an idea for a new song, would you come in and see what we can come up with?' and before we knew it, we'd started an album," recalls Heap, a former student at the music industry-backed Brit School in south London. In the meantime, long-time Björk collaborator Sigsworth co-wrote and produced with Madonna on her track *What It Feels Like For A Girl* (although it was his work with little known act Mandala, not Björk, that initially grabbed Madonna's attention).

Fast forward 18 months. Sigsworth and Heap are taking up residence in a rented space in a West London office complex, which will become their recording home for the next year. The duo eventually overcame early bouts of "cabin fever" with the aid of their A&R man at Island Records, Nigel Coxon. "He was really good at seeing the bigger picture," says Heap. "The last thing you need in our situation is someone coming in



Frou Frou: collaboration between Imogen Heap (l) and Guy Sigsworth

and saying that every third beat needs changing, which is what I've experienced before."

Details is littered with the beautiful eccentricities that make Frou Frou so undeniably British. But not in a "this-well-never-sell-in-the-US" kind of way. It is one of the most commercially-viable albums of the year and the best excuse in years for executives at their label Universal to be excited about a UK act. It is the album Dido would have made — she had got her first break singing for the Aphex Twin.

However beautiful the end product, Frou

needed a platform to launch *Details*. "I'm very happy how it sounds," says Sigsworth of the Ian Watkins dance mix of *Breathe* in, which was commissioned to help launch the album. The mix is currently riding high in the dance charts and is tipped to be one of the summer's anthems in Ibiza (Pete Tong is already the track's biggest fan).

"Often dance mixes can become so far removed from the vocal they bear no resemblance to the original, but I don't think this mix distracts from the core song," adds Sigsworth.

For Sigsworth, *Details* has been a learning curve on many levels, particularly those beyond the realm of the studio. "I'm getting asked my opinion about things I never thought I would — artwork, videos," he says. It is a little surprising to hear one of modern music's supreme producers take such a stance. "I don't take anything for granted. At the end of the day, you need people to connect with what you are doing and there are a lot of other people trying to get heard as well."

Frou Frou looks set to be a big hit with collectors of innovative dance music, as well as DJs. The advance edition of *Details* is possibly the finest prom creation since Spiritualized's famed pillbox sleeve (*Ladies And Gentlemen...*). "They are already being sold on eBay for \$25," says Heap, who is "loving the creative side of putting the album out." She too has spent the past 18 months learning new methods of recording. "It is a completely different way of working, which I didn't really know how to do," she says. "We were both so deeply involved in the record I could tell you about how every little sound on the album was made."

"There is no going back now; I love the control you can have over every piece of sound. Also, vocally, I learnt so much from Guy. My voice will never be the same again." Such accolades suggest the Sigsworth/Heap partnership is here to stay for some time. But the pair are less sure. "It's difficult to say at the moment," says Heap. "We could potentially be spending the next year-and-a-half together promoting this album, so we'll see what happens."

Whatever the direction Frou Frou eventually take, the duo can rest assured that, at two lifetimes in the making, *Details* has been worth every minute of the wait.

SINGLE

of the week

EMINEM: Without Me (Interscope/Polydor 4977282). Slim Shady is back in fighting



form on this irresistible debut single from his third album *The Eminem Show* (released on June 3). Produced by the rapper himself, it features a hypodic horn sample with typically virulently attack on his critics, his ex-wife and his musical peers. "I've created a monster," he raps — and its hard to disagree. A-listed at Radio One, this should have no problem reaching the top.

SINGLE

reviews



BLACK REBEL MOTORCYCLE CLUB: Spread Your Love (Virgin VUCSD245). It seems every BRMC single takes one backwards in time, with this bouncy

track, their third single, echoing The Beatles. The band are currently on a five-date tour of the UK and are set to support Oasis at Finsbury Park in July. **THE ELECTRIC SOFT PARADE:** Empty At The End/This Given Line (DB DB009077). ESP look set to better their previous single Silent To The Dark II's number 23 breakthrough with this infectious double-whammy of indie pop. Empty At The End has been B-listed on Radio One, while the Brighton duo will build their profile with an eight-date headline tour this month.

CRAIG ARMSTRONG: Wake Up In New York (Melanokolic SAD14). Quite possibly the world's foremost arranger (clients include Massive Attack, Björk, U2) as well as Baz Luhrmann's soundtrack composer of choice, Armstrong has recruited a respected Evan Dando to supply vocals for this epic-sounding piece whose origins, in spite of appearances, predate September 11.

JOE COCKER: Never Tear Us Apart (PARLOPHONE CD08678). Cocker returns to grow his way through INXS's classic soulful ballad. This is the first single from his new album *Respect Yourself*, and is typically reliable material from Cocker. **SAVES THE DAY:** At Your Funeral (B-U-nique BUN0171). Lauded as the leading lights of the emo-punk scene in the US, Saves The Day come with more edge than the average rock band. This is the first single from their third album *Stay What You Are* and, though it is not yet playlisted at Radio One, it is sure to pick up airplay.

ASHER D: Why Me?/Back In The Day (Independent 100M71). This debut from the incarcerated SoCal member is effective, particularly the Oxide remix. Whether the star's present problems will have a positive or negative impact on his bid to win airplay remains open to question. **ATOMIC KITTEN:** It's OK (Innocent SINC036). It has been almost a year since the trio's last single, *Eternal Flame*, took them to the top of the charts. Musically, this song aims to move the girls slowly in a new direction, something which it achieves, handsomely. It has a strong radio plot across the board, with an A-listing at Radio Two, B-listing at Capital and C-listing at Radio One. **GOMEZ:** Sound Of Susans/Ping One



ALBUM

of the week

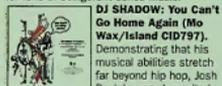
RONAN KEATING: Destination (Polydor 587982). Keating's second album is



a smash, filled with plenty of potential hit singles. Largely written and produced by Gregg Alexander and Rick Nowels, the album is a major step forward for Keating, who blurs the boundaries between light summery pop and grumpy rock'n'roll. Kicking off with the muscular I Love It When We Do, other highlights include Love Won't Work, My One Thing That's Real and the single If Tomorrow Never Comes.

Down (Hut HUTCD154). This new double-A-side single is the second release from current album *In Our Gun* and finds Gomez in characteristically quirky form. Simon & Garfunkel-esque harmonies abound on the down-home folksy *Sound Of Susans*, while *Ping One Down* sees Ben's busby vocals sitting not entirely comfortably alongside against an electro-tinged background. **FERRY CORSTEN:** Punk (Positiva CDTV173). Originally released as a Dutch import under Corsten's Punk Ernstaz moniker and now signed to dance singles Kings Positiva, Punk showcases a rougher, coarser quality of his trance style.

THE HERBALERIST: Something Wicked (Ninja Tune ZENCD511). The second surge from the Herbalist's fourth album *Something Wicked* comes this time. It is a jazzy, laidback hip-hop excursion featuring the powerful vocal talents of Seaming To. **RADIOACTIVE MAN:** Dive And Lie Wrecked (Rotters Golf Club RGCCD006). Keith Tenneswood forsakes his Two Lone Swordsman responsibilities to release this second EP of bass-driven electro nasties designed to play up any dancefloor. A must for fans of belligerent dance music.



DJ SHADOW: No One Is Your Friend (No Wax/Island CID797). Demonstrating that his musical abilities stretch far beyond hip hop, Josh

Davis's eagerly-awaited new single utilizes an abstract post-disco guitar loop and disassembles and reworks it into something of a nugget. A taster for his forthcoming album *The Private Press*, it will not disappoint fans of the maverick DJ. **WESTLIFE:** Pop Boy Baby (RCA 74321940452). The recording label's five-piece attempt to score their first self-written number one, which is also an opportunity to break away from their balladeering day jobs. Radio Two is the track's biggest supporter to date, with an A-listing, while the video has proved to be a massive hit on The Box and Smash Hits TV.

RIDER FATE, TERRY VENABLES: England Gray (EWE248CD). Riding the crest of the big band tsunami triggered by Robbie Williams and Pop Idol comes ex-England manager turned food pundit El Tiel, with his swing soundtrack to England's World Cup chaos. An England following of slicked-back hair and screw-whiff ties is sure to appear in the Far East this summer.

BELL & SPINNING: GoldenBalls (Mr Beckham To You) (Eternal WE3A530CD). Bell & Spurring follow their number seven *Sven Sven* with this big-band electro to the England captain. It is as shocking as

might be expected, but it is still better than the majority of footie-related singles flooding the market. In time for the World Cup, **LAUREN WATERWORTH:** Baby, Now That I Found You (Ebul/Jive 9253622). Pop guru Pete Waterman's latest project finds Waterworth covering The Foundations' 1967 chart-topper with a maturity that belies her 13 years. It is a refreshingly heartfelt performance, and one that should find the startlet in the upper echelons of the chart with the help of some select TV exposure.

JAMES YORKSTON & THE ATHLETES: St Patrick (Domino RUG14CDP). This is an enchanting single from Yorkston, whose pastoral quality has been gathering many admirers of late. Yorkston displays an adroit ability for delivering modern folk free from the twaddle of that genre. **KORN:** Here To Stay (Immortal/Epic 6727422). Taken from Korn's forthcoming fifth album, this track is the first new material from the metal merchants in two-and-a-half years. Jonathan Davis' disaffected vocals fight against the distinctive grind of bass-heavy guitars. Korn's surprisingly large fanbase will love this track, which is C-listed at Radio One.

ALBUM

reviews



THE 44 RPM (Epic 5044699). With all the attention being paid to Gary Numan at the moment, it is quite easy for the contribution made to electronic music by Matt Johnson to be overlooked. This 15-track compilation, which features three new songs and a second CD of 12-inch remixes, puts The 44's talents back centre-stage.

DOT ALLISON: We Are Science (Mantra MNTCD 1028). This zeitgeisty surfing long player from Allison projects her wistful vocal stylings onto a variety of backdrops. Guest producers include Two Lone Swordsman Keith Tenneswood, who adds electro trappings, and Dave Fridmann, best known for his work with Mercury Rev, lyc dancer/genre and comedown laments result in a solid comeback with ample appeal. **HUNDRED REASONS:** Ideas Above Our Station (Columbia XPDC2652). This debut album from the Surrey band is a consistent set of straight rock compositions, featuring the two recent singles If I Could and Silver, plus a host of other strong offerings that

This week's reviewers: Dugald Baird, David Barrington, Phil Brooker, Jimmy Brown, Chris Finan, Joanna Jones, Dan McKinnon, Owen Lawrence, James Roberts, Nick Tesco, Simon Ward and Adam Woods.



have featured in the band's critically-acclaimed live sets of late. **THE BREEDERS:** The TK (4AD CAD2205CD). It seems that the longer the hiatus, the greater the weight of expectation for a new album. Nine years of album inactivity for the Breeders is a heavy burden and, even though this 12-track offering may not top the end-of-year lists, it is a perfectly formed collection which ranges from low-slung rock minimalism to the sort of warm and bouncy rockers which only a Deal slider could produce. The band hit the UK for five dates from May 28 to June 2.

THE CHARLATANS: Songs From The Other Side (Beggars Banquet BEGL2032CD). Coming from a band that has released 1990 and 1997, and is released alongside the DVD *Just Lookin'*, which features live footage and videos. **KID GALLAHAD:** Gold Dust Noise (Ignition IGC07). Clearly influenced by Britpop circa 1995, this perky debut seeks to surpass its influences with lively smooth vocals, ambitious melodies and guitar-pop song structures. Included are the band's previous three singles, while the track *Distant Sunshine* features on the Teachers TV show and accompanying compilation.

MASTERS AT WORK: Our Time Is Coming (Concept/SuSu SUSUCD1). This 15-track set from the New York dance veterans draws together their recent singles plus several new offerings. Boosting their trademark blend of funk, jazz, soul and soul influences, it features guest spots from Roy Ayers, Patti Austin and Luis Salinas. **JAGA JAZZIST:** A Livingroom Husk (Smalltown SuperSound STS056CD). This Norwegian 10-piece are currently causing a buzz with their mix of jazz, post-rock and electronics. Alpha Twin-style beats meet live instrumentation to create a unique melting-pot of sounds.

VARIOUS: Sound Of The Cosmos — Tom Middleton (HOJ HOJCDP011). The former Jedi Knight sings down an innovative and eclectic blend of electronics on this three-CD set. Mixed with typical disregard for musical genres, CD1 focuses on electro and breakbeat, CD2 deep house and CD3 offers a sparkling Blaxican set.

MUM: Finally We Are No One (Fat Cat FATCD18). Mum's second album fills the gaps between the work of fellow compatriots Björk and Sigur Rós with amusing results. The wildly experimental material embraces electronics, post-rock and folk, which is then injected with a shot of fragile pop nous, emerging as a fully formed songs down on the other side. On this evidence, the Icelanders' time in the shadows has come to an end.

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RETAIL FOCUS: KAVERN

by Ed Owen

Llandudno is the home of Kavern records, a store that has specialised in back catalogue since opening in 1978. Kvern Cripps opened Kavern in Llandudno in partnership with his parents. Although his parents retired 10 years ago, Kavern has continued to grow, spreading from a single store in 1978 to two stores, the other in nearby Rhyl, with two additional stores selling video.

"We thrive in the summer, when people come from places like Manchester, Liverpool, Leeds and Sheffield to holiday here," says Cripps. "This is a small place and is usually rather quiet, but very busy in June and July. This is something of a turnaround, since most record shops are relatively quiet in the summer when there are less new releases and people are on holiday."

The flagship store in Llandudno is large, covering around 280 sq m and with five full-time staff. "We often have people coming to the counter who make a point of saying 'I have been looking all over for this,'" says Cripps, "which is unsurprising since we have thousands of back catalogue CDs. The other



Kavern: focusing on back catalogue

places to buy CDs here are Woolworths, Our Price, WH Smith and the supermarkets, but they all most have a chart focus, and so all compete with each other, but not with us. Perhaps we push them because of our range."

Cripps believes the success of Kavern is due in part to his competitors' tendency to neglect back catalogue. "I noticed that a

KAVERN'S TOP 10 ALBUMS

1. The Last Broadcast Doves (Heavenly)
2. Silver Side Up Nickelback (Roadrunner)
3. About A Boy Baby Drown Boy (Twisted Nerve/UK)
4. Freak Of Nature Anastacia (Epic)
5. A New Day Has Come Celine Dion (Epic)
6. Resist Koshen (Moshka/Arista)
7. No More Drama Mary J Blige (MCA/Universal)
8. The Invisible Band Travis (Independent)
9. All Rise Blue (Innocent)
10. Original Pirate Material The Streets - (Locked On/679)

shop like Our Price may sell three or four albums by an artist such as Van Morrison, although he has made 20 to 25 albums," says Cripps. "Although not all the albums are available, we try to stock as many as possible. If we have an artist in we will try to do him or her justice. I believe that 90% of our stock is unavailable elsewhere."

"We still do stock some chart stuff, but it

is impossible to compete with the other stores on price, so we just don't bother trying. We also stock some vinyl and tapes, but it is something of a token gesture. We have stocked them for years and we are the only people for miles around who stock them, it is because nobody else sells it that we do. Tapes and vinyl do sell. People still like tapes for their car, and there is one rack of chart 12-inches."

Although part of the shop's mix is in the clear focus on back catalogue, personal service is equally important. "We are not too pretentious," says Cripps. "Some of our customers sometimes seem self-conscious about buying a Celine Dion album, for instance. We are not judgmental about what people want or like. We do not try to influence what people buy in any way, except perhaps what we play in the store, which usually is rock. But we believe that the most important thing is music itself, not the genre of music."

Kavern Records & Video: 108 Mostyn Street, Llandudno LL30 2SW, tel: 01492 879262

IN-STORE NEXT WEEK (from 13/5/02)



Windows - Doves, Harry Potter; Instore - Bellefleur, Green Velvet, Mahler, 100 Reasons, Roger Waters, Joe Cocker, Bob Dylan, Tom Waits, Hives, Queen, Moby, Charlatans, X-Press 2, Jethro Tull, I Am Sam, Bedrock, Doves, 4 Strings, Bob Dylan, Danny Tompkins, Marillion, David Meead, Chemical Brothers, Idiot, Alec Mince, Mail Music, Barthez, Pet Shop Boys, CBGB/501 51; Press ads - Bellefleur, Mahler, Green Velvet, X-Press 2, Jethro Tull, I Am Sam, Bedrock, Idiot, Chemical Brothers, Bax, Sven Goran Eriksson, Masters At Work



Instore - Studio One DJS, Jane Weaver, IJT Bukem, Radar Bros, Wauverford, Moby, Billy Childish, Beber & Tamara



Singles - Slam; Albums - Jazzanova, Doves, Edwin Collins, Simply Acoustic, Brian Ferry, Tom Middleton; Press ads - TipTich Festival; Instore - Pharoah Sanders, Bjorn Vicious Sound of Swedish Garage Punk



Single - Enrique Iglesias; Instore - Liberty X, Pink, Alien Art Form, A1; Press ads - Green Velvet, Heartless Crew, Luck & Nest, Ramstein; TV ads - The Electric Soft Parade



Album of the week - Ronan Keating; Windows - Simpsons Backstage, Gamecube, Rutherford; Listening posts - Pink, Weezer, Raven, Van Morrison



Selects listening posts - Wishbone Ash, Karen Matheson, Tom Waits, Belairs; Mojo recommended retailers - Beauty Shop, Dan Bern, Free French,

Cosmetique, Jack Drag, Cary Hudson



Windows - Moby, Harry Potter, The Alice Band, Van Morrison, Star Wars; Instore - Moby, Spiderman, Cinematic Orchestra



Windows - Moby, chart campaign; Instore - Weezer, Queen; Press ads - Alice, Star Wars, Episode II, Tyrant Vol. 2



Press ads - Chart Campaign; Windows/Moby, 21st Century Disco; Instore - Van Morrison, Queen



Singles - Liberty X, Milk Inc, A1, Jessica Garlick; Albums - Top Of The Pops, Moby; Instore - Mary J Blige, Van Morrison



Singles - Pink, A1; Albums - The Very Best Pop Album; Instore - The Very Best Pop Album, Vibes, Tweet, 21st Century Disco, Pink, Enrique Iglesias, Liberty X



Singles - Enrique Iglesias, A1, Fat Joe feat. Ashanti, Pink, Liberty X, Jessica Garlick, Heartless Crew, Realists, Milk Inc; Albums - Moby, Queen, Van Morrison, Barry Manilow, Allstars, Tweet, Alice Band, Proclaimers, Top Of The Pops Spring 2002, 21st Century Disco, Kistroy, Spiderman OST, Urban Vibes, Chemical Generation, Rhythm Nation Vol. 2



Windows - Harry Potter, three CDs for the price of two; Listening posts - Star Wars, Doves, Baby Driving Boys, Mozart Gold, Mail Music, Eva Cassidy; Instore - Three for two on CDs & DVDs, three for £18, two for £10 promotions; Mail Music, Propp, New World, Rough Guide to World Music promotions

ON THE SHELF

STEWART ROBINSON,
manager, Sound House,
Broadstairs, Kent

"At the moment we're undergoing a mini re-fit. We've installed a bigger counter, and redecorated and updated our display areas. In an effort to lose a cluttered feel to the displays, we're asking the display designers to update their ideas a bit."

At the moment we doing a promotion on a huge range of product, selling CDs at £7.99 or three for £20, on everything from Air Supply to Zappa including acts such as The Psychodelic Furs, Yes and all The Jam back catalogue. We try to offer the more unusual titles as that seems to be the kind of thing that sells. It's been a real success with our customers, so much so that they actively search for three CDs in order to make the most of the offer. On top of that, we're doing all new releases at £11.99 or two for £22, and we try to keep those promotional prices going for as long as possible with careful buying.

Our three biggest sellers by genre are rock/nr metal, rap and drum & bass, for

which there's always been a market around here - now that it's crossing over into the mainstream, it sells even better on both vinyl and CD. We sell a lot of tickets for drum & bass club nights in Ashford, such as Best Of British and Innovation, so when people come in to get a ticket invariably they pick up a track as well. The major tunes at the moment seem to be Bad Company's Rush Hour, Dillinja's Grimey EP and Peshay's You Got Me Burning.

On the rock side, acts such as Nickelback, Hated and - and You Will Know Us By The Trail Of Dead are all big sellers. Rap sales are phenomenal, which is reflected in the huge amount of stock we carry. DMX, Nas, Tupac and Ja Rule all sell well, but it tends to be mainly on CD. We also do good trade in chart and indie music. Sugar Ray's first album did very well here, so we're looking forward to their new one. Custom Blue are selling well as is the Doves album - the single just flew out of the door and set the album up nicely."



ON THE ROAD

CHRISTINE WILSON,
SRD area sales manager,
Scotland

"Drum & bass is very big this week. It's always been a good seller in Glasgow and Edinburgh, where there's a high student population, but we're seeing a lot more drum & bass clubs opening up in towns such as Dundee. It helps that the quality of the music is consistently excellent and that it's starting to cross over, to such an extent that you're now seeing the music in the major chains whereas before it tended to be specialist shops.

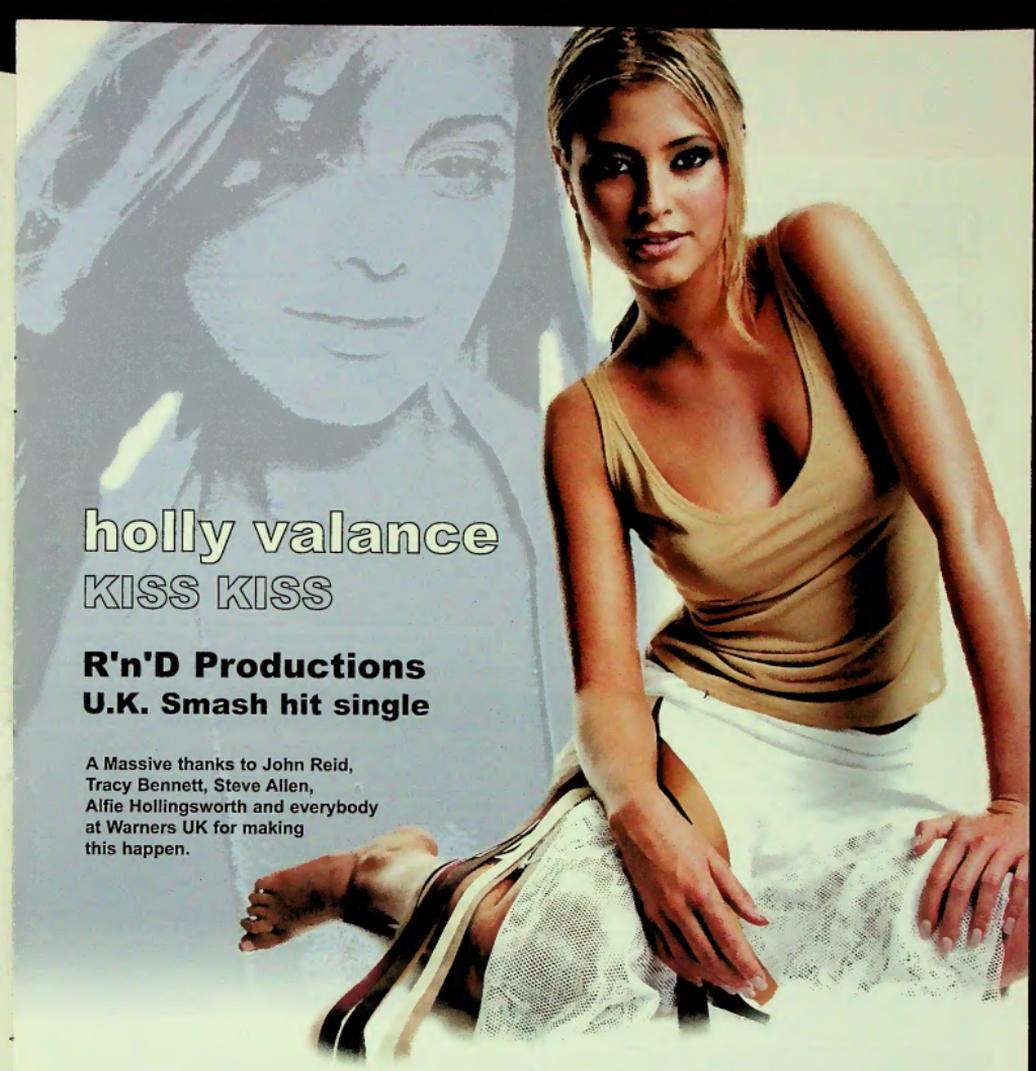
Acts such as Peshay, Bad Company and Dillinja are all selling like crazy. The forthcoming album by Dillinja & Lammie V, called Big Bad Bass, is causing massive waves and people are screaming out for a white label. The new DJ Marky single, UK, on V Recordings is also in big demand and looks good for the charts.

The other big buzz up here is what has been called 'electroshack'. The American Gigolo compilation, which retails for under £10, is selling in big numbers. It's all classic international DJ Gigolos material and as people

are hearing the material for the first time and they're just hooovering up the back catalogue. The Linda Lamb single, Hot Room, which is out on Un24, also looks like being a hit.

On the rock side we have a release from former Faith No More member Mike Patton's label, Fantomas Edinburgh Big Band. It's basically a punk metal get-together and a bit of a kick back at n-r-metal. Shellac, Godepud You Black Emperor, early Mercury Rev and Fugazi still sell well in, week out.

"We've done a sales trip with Poppo, who were promoting the TipTich Festival that took place in Glasgow, Edinburgh and Aberdeen. We had Do Make Say Think and Susumu Yokota over here and sales have been great. I believe that if you put good stuff out there then people will go out and buy it. Word of mouth counts for a lot in Scotland and we've suffered from not having enough bands coming through, but when something gets out there that's got the power of the community really makes a difference."



holly valance
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Darran Bennett at MCS MUSIC on +44 (0)20 7255 8777
Robin Godfrey-Cass on 001 310 860 4655

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Look out for the massive summer anthem 'U Touch Me' by Dawnay, forthcoming on Eternal Records

11 MAY 2002

CHART COMMENTARY

by ALAN JONES



Former London signing Sugababes topped the singles chart last week but are now usurped by new London artist Holly Valance, whose debut single Kiss Kiss sold upwards of 343,000 units to claim pole position. It is the label's first number one since All Saints' Black Coffee in October 2000 and won the race for chart honours by a massive margin over S Club Juniors, whose One Step Closer single remains at number two with sales of 85,500.

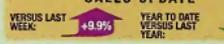
All of the three highest new entries to the chart this week are by artists making their debuts. In addition to Holly Valance's number one, Missy Elliott's protégée Tweet checks in at number five with her R&B smash Coo! (Oh My), while Swiss dance duo Shakadown's soulful house hit At Night debuts at number six. The final new entry to the Top 10 is No More Drama, the sixth Top 10 hit to date for Mary J Blige.

Despite the shake-up, How You Remind Me by Nickelback and Whenever Wherever by

MARKET REPORT



SALES UPDATE



SINGLE FACTFILE

Neighbours star Holly Valance is 19 on Saturday (May 11), and receives an early birthday present in the form of a UK number one, with her debut single Kiss Kiss. A number one hit in Germany in 1999 for Turkish-born Turkish under its original title Simit, the song has attracted several cover versions and was first recorded as Kiss Kiss with its current lyrics by US singer Stella Soleil, whose recording attracted a fair amount of

attention Stateside last year but failed to reach *Billboard's* Hot 100, peaking at number 24 in the "bubbling under" list. Valance is the third actor from Neighbours to have a UK number one, emulating Kylie Minogue and Jason Donovan. Natalie Imbruglia reached number two with her first two singles. Other members of the Neighbours cast to have had hits are Craig McLachlan, Stefan Dennis and sisterly duo Gayle & Gillian.

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

Shakira retain their places in the Top 10 for the 10th straight week. Both singles have sold more than 20,000 units a week throughout

their chart runs, with Shakira's single ranking fourth for the year to date with 494,000 sales and Nickelback's ranking fifth with 338,000.

I cannot recall the last time a single reached the Top 40 on seven-inch singles alone – but it happens this week as the 25th anniversary reissue of *The Jam's* In The City reaches number 36 with every one of its 4,357 sales on the once dominant format. It prompts the seven-inch sector to register an 81% gain this week – but even so, only 10,042 seven-inch singles were sold last week, representing 1.2% of the overall singles market. Despite being issued in an almost moribund format, and being unavailable in Sanyo, TMC, WH Smith, Woolworths, Asda, Tesco, Sainsbury's and Safeway, In The City ironically charts higher than the original release, which reached number 40 in 1977.

Another anniversary celebration fuels the number 17 debut of The Best Day of Our Lives by the Union Jians featuring Martin O'Neill. Released to mark the 35th anniversary of Celtic Football Club's European Cup triumph in London, it sold 10,845 units last week – of which some 10,034 were in Scotland.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (Inches/price)
1	GIRLFRIEND	N'Sync feat. Kelly Rowland	Jive 925312 (P)
2	WE ARE ALL MADE OF STARS	Moby	Mute LCOM012EM (V)
3	LAZY	X-Press 2 feat. David Byrne	Skin SIKENT 7402 (3MV/P)
4	SUNGLASSES AT NIGHT	Tipsy And Zymistries	City Rockers ROCKERS1502 (V)
5	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive 925342 (P)
6	SHIFTER	Timo Mass feat. MC Chickabo	Perfecto PERF0102S (3MV/P)
7	MY CULTURE	1 Giant Leap	Palm Pictures PPCD 70732 (3MV/P)
8	THE WHEELS ON THE BUS	Mad Donna	All Around The World DISCO2022R (P)
9	TRANZY STATE OF MIND	Push	Inferno CDFER04S (3MV/P)
10	TRULY ONE	Origin Unknown	Ram RAMM3020 (SRD)
11	THE WORLD'S GREATEST	R Kelly	Jive 955342 (P)
12	THE END	Haven	Reprise R0706 (V)
13	YOU GOT ME BURNING/FUZION	Pokey feat. Co-ordinate Cubik	Mexic CUBIKSAMP0001 (SRD)
14	SUN AWAY (I WANNA BE WITH U) ONT NEESS	Nivea	Jive 955342 (P)
15	RIENT ASH	Blind Brown Boy	Twisted Nerve/XTNXL 912001 (V)
16	PASS THE COURVOISIER	Busta Rhymes	J 7321928642 (PROP)
17	BLURRY	Puddle Of Mudd	Geffes 459362 (PROP)
18	SUBSTANCE	Dat Allston	Mantra/Roggers Banquet MNT7200 (V)
19	BROTHER TO BROTHER	Terry Callier With Paul Weller	Mr Bongo MRBOCD094 (V)
20	THE LONELEY	British Sea Power	Rough Trade RTRADECD004 (V)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Week	Title	Artist	Label
1	KISS KISS	Holly Valance	London
2	ONE STEP CLOSER	S Club Juniors	Polygram
3	FREAK LIKE ME	Sugababes	Universal
4	GIRLFRIEND	N'Sync feat. Kelly Rowland	Jive
5	GOPS (OH MY) Tweet	Missy Elliott	Elektra/Epic
6	AT NIGHT	Shakadown	Defected
7	HOW YOU REMIND ME	Nickelback	Roadrunner
8	WHENEVER WHEREVER	Shine	Spa
9	NO MORE DRAMA	Mary J Blige	MCA/UK/Island
10	LAZY	X-Press 2 feat. David Byrne	Skin
11	FLY BY II	Shine	Island
12	THE HINDOO TIMES	Goats	Big Brother
13	4 MY PEOPLE	Yung Lean	Defected/East West
14	WE ARE ALL MADE OF STARS	Moby	Mute
15	UNSATURABLE	James Brown	Columbia
16	UNCHAINED MELODY	Green Day	S
17	SOMETHING NEW	Paulina Rubio	Parade
18	ONE DAY IN YOUR LIFE	Alicia Keys	Epic
19	KANYE WEST (RAY) DREAM	Kanye West feat. Jay-Z, Linkin Park	Mercury
20	TAKE ME AWAY INTO THE NIGHT	4 Strings	Island
21	I'M NOT A GIRL NOT YET A WOMAN	Britney Spears	Jive
22	MY CULTURE	1 Giant Leap	Palm Pictures
23	HUNGRY	Kashmir	Melrose/Motown
24	SHOZA WOLDA CHOLA	Los Angeles Light	Parade/Spine Zone
25	SHAKE UR BODY (Oh My & Power feat. II)	Paulina Rubio	Island
26	THE BEST DAY OF OUR LIVES	Union Jians	Concept
27	ANYTHING IS POSSIBLE/EVERGREEN	Rob Young	S
28	FLOWERS IN THE WINDOW	Wendy Matthews	Independent
29	JUST A LITTLE	Lenny X	10
30	BEAUTIFUL (feat. Danyel, Marcia Wiliams)	Incorporate	Independent
31	U-TURN	Urban	LaFace/Arista
32	ME JULIE	Julie & Shaggy	Universal/Island
33	DON'T LET ME GET THIS FAR	Arctic	Arctic
34	IN YOUR EYES	Vanessa Williams	Parade/Island
35	BACK WHEN/ONING ALL THE WAY	Alicia Keys	Island/Island
36	ONE STEP TOO FAR	Paulina Rubio	Parade
37	IF IT TOMORROW NEVER COMES	Frankie Ray	Parade
38	YOU HELD THE WORLD IN YOUR ARMS	Paulina Rubio	Parade
39	HELD	Enrique Iglesias	Mercury/Parade
40	WORLD OF OUR OWN	Woodie	S

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The Publishing Quarterly Review

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Music Week's guide to the publishers, the writers and the songs that are making news in the charts and on screen.

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TOP 75



11 MAY 2002

Wk	Label/CO (Distributor)	Title	Artist (Producer)	Certification	Chart Position
1	NEW	THE LAST BROADCAST	Divina (Doves/River/Outback)	None	1
2	17	SILVER SIDE UP	Nickelback (Nickelback)	None	2
3	21	ALL RISE	Innocent CSOIN 8 (IE)	None	3
4	23	FREAK OF NATURE	Acacia (Waka/Jones/Blackwell/Paddy/Groves)	None	4
5	8	A NEW DAY HAS COME	Epic 5047572 (TEN)	None	5
6	NEW	FRANTIC	Virgin COV17157 (IE)	None	6
7	4	ABOUT A BOY (OST)	Interscope/Polydor 4371822 (UK)	None	7
8	10	ESCAPE	Mercury 5042622 (IE)	None	8
9	7	J TO THE L-O - THE REMIXES	Columbia 5053192 (TEN)	None	9
10	5	SPIN	Columbia 5053192 (TEN)	None	10
11	10	THE ESSENTIAL	Columbia 5052572 (TEN)	None	11
12	15	NO MORE DRAMA	MCA/UK-Island 1118322 (UK)	None	12
13	11	LAUNDRY SERVICE	Arista 50162002 (IE)	None	13
14	14	MISSUNDAZOTOD	Shiraz 0782147182 (BMG)	None	14
15	NEW	SONA WASH PLEDGE A FUTURE OF THE CLONES IS?	John Williams (Williams)	None	15
16	23	FEVER	Parlophone 5058042 (IE)	None	16
17	12	THE VERY BEST OF	A&M/Polydor 5040823 (UK)	None	17
18	4	C'MON C'MON	A&M/Mercury 4382282 (UK)	None	18
19	26	BRITNEY	Jive 9222532 (PI)	None	19
20	34	SONGS IN A MINOR	Alicia Keys (Dugg/Burns/Boyz-ii-Men)	None	20
21	4	RESIST	Motown/Arista 7432188012 (BMG)	None	21
22	25	A FUNK ODYSSEY	Dido (Various)	None	22
23	81	NO ANGEL	Cheeky/Arista 7432183242 (IE)	None	23
24	4	SMALL WORLD (W/ Burn)	WSM 082428552 (TEN)	None	24
25	4	ASHANTI	Mercury 5063202 (UK)	None	25
26	RE	CELEBRITY	Jive 9222202 (PI)	None	26
27	NEW	THE VERY BEST OF	Universal TV 5833424 (IE)	None	27
28	10	WHITE LADDER	HT/East West 857382822 (TEN)	None	28
29	15	JUST EDUCATION TO PARADISE	VWR 10028 (SMG)	None	29
30	NEW	THE GODFATHER - THE VERY BEST OF	Universal TV 5891122 (UK)	None	30
31	23	WORLD OF OUR OWN	ICA 7421130202 (BMG)	None	31
32	24	THE INVISIBLE BAND	Independent 50M 202 (TEN)	None	32
33	27	MISS E.T. SO ADDICTIVE	East West/Eikon 7599342 (IE)	None	33
34	22	PAIN IS LOVE	Def Jam 5884372 (UK)	None	34
35	22	GUITAR PLAYER	Universal TV 0171242 (UK)	None	35
36	18	ORIGINAL PACT MATERIAL	Laded 0035 Recording 387582822 (TEN)	None	36
37	26	SWING WHEN YOU'RE WINNING	Chrysalis 508302 (IE)	None	37
38	47	JEALOUS ONES STILL ENVI (JOSÉ)	Arista 7432187472 (IE)	None	38
39	13	10 PROSPECTIVE	Cheeky/Arista 7432186812 (IE)	None	39
40	19	MUZIKUM	Skint BRASS123202 (PI)	None	40
41	19	YOUR NEW FAVORITE BAND	Reptone MC35502 (UK)	None	41
42	19	WHO I AM	Parlophone/Rhythm Series 506302 (UK)	None	42
43	29	WHEN I WAS CRUEL	Mercury 5068292 (UK)	None	43
44	35	8701	Arista 7432187472 (BMG)	None	44
45	17	LEAGUE - THE GREATEST HITS COLLECTION	Capitol/Warner 819822 (UK)	None	45
46	10	MY FAY - THE BEST OF	Reprise 5062672 (UK)	None	46
47	41	IS THIS IT	Rough Trade/TRADECD 020 (UK)	None	47
48	40	ALL KILLER NO FILLER	Mercury 5069522 (UK)	None	48
49	29	LOVE IS HERE	Chrysalis 5053502 (IE)	None	49
50	18	THE ULTIMATE COLLECTION	Sanctuary Sando 111 (PI)	None	50
51	24	AALIYAH	Mercury COV1558 199 (IE)	None	51
52	69	HYBRID THEORY	Warner Bros 826477622 (TEN)	None	52
53	41	WHITE LILIES ISLAND	RCA 7421891212 (BMG)	None	53
54	NEW	Fischer (Machine)	Mayan MYNCO004 (PI)	None	54
55	48	UNDER MORGUE (SWISET)	Maverick/Warner Bros 5304272 (TEN)	None	55
56	52	TACOXY	Columbia 5015342 (UK)	None	56
57	70	COME CLEAN	Interscope/Polydor 430342 (UK)	None	57
58	10	COME WITH US	Virgin XDUST100X (IE)	None	58
59	46	MUSIC	Maverick/Warner Bros 53042702 (TEN)	None	59
60	43	RONAN	Polydor 5487302 (UK)	None	60
61	50	SUNSHINE	Polydor 5894022 (UK)	None	61
62	51	ONE GIANT LEAP	Film Pictures PALMCO2077 (SMG)	None	62
63	72	NOT THAT KIND	Arista 48941212 (TEN)	None	63
64	54	SONGS FROM THE WEST COAST	Rebel/Mercury 28202 (UK)	None	64
65	54	DRAGON CAN COME TRUE - GREATEST HITS	Island 504202 (UK)	None	65
66	49	IN OUR GUN	Mercury/CHUM 72 (IE)	None	66
67	4	THE SINGLES	Superior Quality/A&M/BLUED 712 (UK)	None	67
68	71	SONGBIRD	Elek/Starline G210045 (HOT)	None	68
69	NEW	COME AWAY WITH ME	Parlophone 5386922 (IE)	None	69
70	RE	HI-FI SERIOUS	London 0527447762 (TEN)	None	70
71	RE	SIMPLE THINGS	Ultimate Dilemma UDRCD016 (SMG)	None	71
72	RE	THE VERY BEST OF	WSM 852730492 (TEN)	None	72
73	RE	THE FAKE SOUND OF PROGRESS	Wallo Noise TERNENT020 (UK)	None	73
74	87	THE WALL	EMI CDADM1071 (IE)	None	74
75	68	10 WATHERED	Epic 5049192 (TEN)	None	75

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TOP COMPILATIONS

Wk	Label/CO (Distributor)	Title	Artist (Producer)	Certification	Chart Position
1	NEW	POP IDOL - THE BIG BAND ALBUM	Various Artists	None	1
2	2	NOW THAT'S WHAT I CALL MUSIC!	EMI/Nirvana/Universal 5020695 (VCD/MSD/MSD)	None	2
3	NEW	THE ALBUM 3	Virgin/EMI VTD00414 (IE)	None	3
4	3	ABSOLUTE EUPHORIA - DAVE PEARCE	Interscope TVBMG TV1003214 (IE)	None	4
5	4	THE CHILLOUT SESSION - IBIZA 2002	Minsky Of Sound MDS0049 (IE)	None	5
6	NEW	SIMPLY ACUSTIC	Sony TVUUniversal TV 5848022 (UK)	None	6
7	5	HITS 52	BMG/Sony/Telstar/WSM HTS00251 (IE)	None	7
8	3	ALTERNATE EIGHTIES	Columbia STVCDM101 (TEN)	None	8
9	NEW	GARAGE NATION 02	Interscope 5825024 (UK)	None	9
10	7	ELECTRIC DREAMS	Virgin/EMI VTD00403 (IE)	None	10
11	9	CREAM ANTHEMS SPRING 2002	Virgin/EMI VTD00402 (IE)	None	11
12	5	ELECTRIC	Telstar TV/BMG TV1003246 (IE)	None	12
13	11	SUPA FUNKY	Universal TV 5826522 (UK)	None	13
14	5	LADY SINGS THE BLUES	Virgin/EMI VTD00408 (IE)	None	14
15	2	GATECRASHER DIGITAL TRANCE	Golemwater GATECD015 (GMM/PI)	None	15
16	13	PURE CLASSICAL CHILLOUT	Decca/Dance DCCVW002 (UK)	None	16
17	NEW	MOZART GOLD - THE ESSENTIAL COLLECTION	Decca/Dance GMM0049 472402 (UK)	None	17
18	17	ALI G INDOHOUSE - DA SOUNDTRACK	Island/UKIand 02081153 (UK)	None	18
19	6	SPRING ANNUAL 2002	Minsky Of Sound MDS0049 (IE)	None	19
20	17	SUPERCHARGED	UMT/WSM 5048522 (UK)	None	20

Wk	Label/CO (Distributor)	Title	Artist (Producer)	Certification	Chart Position
1	10	KNOTCH BERRY	Various Artists	None	1
2	13	LUNCH FROG	Various Artists	None	2
3	17	SECRET SPICES	Various Artists	None	3
4	19	MADRID	Various Artists	None	4
5	21	MARINA	Various Artists	None	5
6	23	MARQUEE	Various Artists	None	6
7	25	MARQUEE	Various Artists	None	7
8	27	MARQUEE	Various Artists	None	8
9	29	MARQUEE	Various Artists	None	9
10	31	MARQUEE	Various Artists	None	10
11	33	MARQUEE	Various Artists	None	11
12	35	MARQUEE	Various Artists	None	12
13	37	MARQUEE	Various Artists	None	13
14	39	MARQUEE	Various Artists	None	14
15	41	MARQUEE	Various Artists	None	15
16	43	MARQUEE	Various Artists	None	16
17	45	MARQUEE	Various Artists	None	17
18	47	MARQUEE	Various Artists	None	18
19	49	MARQUEE	Various Artists	None	19
20	51	MARQUEE	Various Artists	None	20
21	53	MARQUEE	Various Artists	None	21
22	55	MARQUEE	Various Artists	None	22
23	57	MARQUEE	Various Artists	None	23
24	59	MARQUEE	Various Artists	None	24
25	61	MARQUEE	Various Artists	None	25
26	63	MARQUEE	Various Artists	None	26
27	65	MARQUEE	Various Artists	None	27
28	67	MARQUEE	Various Artists	None	28
29	69	MARQUEE	Various Artists	None	29
30	71	MARQUEE	Various Artists	None	30
31	73	MARQUEE	Various Artists	None	31
32	75	MARQUEE	Various Artists	None	32
33	77	MARQUEE	Various Artists	None	33
34	79	MARQUEE	Various Artists	None	34
35	81	MARQUEE	Various Artists	None	35
36	83	MARQUEE	Various Artists	None	36
37	85	MARQUEE	Various Artists	None	37
38	87	MARQUEE	Various Artists	None	38
39	89	MARQUEE	Various Artists	None	39
40	91	MARQUEE	Various Artists	None	40
41	93	MARQUEE	Various Artists	None	41
42	95	MARQUEE	Various Artists	None	42
43	97	MARQUEE	Various Artists	None	43
44	99	MARQUEE	Various Artists	None	44
45	101	MARQUEE	Various Artists	None	45
46	103	MARQUEE	Various Artists	None	46
47	105	MARQUEE	Various Artists	None	47
48	107	MARQUEE	Various Artists	None	48
49	109	MARQUEE	Various Artists	None	49
50	111	MARQUEE	Various Artists	None	50
51	113	MARQUEE	Various Artists	None	51
52	115	MARQUEE	Various Artists	None	52
53	117	MARQUEE	Various Artists	None	53
54	119	MARQUEE	Various Artists	None	54
55	121	MARQUEE	Various Artists	None	55
56	123	MARQUEE	Various Artists	None	56
57	125	MARQUEE	Various Artists	None	57
58	127	MARQUEE	Various Artists	None	58
59	129	MARQUEE	Various Artists	None	59
60	131	MARQUEE	Various Artists	None	60
61	133	MARQUEE	Various Artists	None	61
62	135	MARQUEE	Various Artists	None	62
63	137	MARQUEE	Various Artists	None	63
64	139	MARQUEE	Various Artists	None	64
65	141	MARQUEE	Various Artists	None	65
66	143	MARQUEE	Various Artists	None	66
67	145	MARQUEE	Various Artists	None	67
68	147	MARQUEE	Various Artists	None	68
69	149	MARQUEE	Various Artists	None	69
70	151	MARQUEE	Various Artists	None	70
71	153	MARQUEE	Various Artists	None	71
72	155	MARQUEE	Various Artists	None	72
73	157	MARQUEE	Various Artists	None	73
74	159	MARQUEE	Various Artists	None	74
75	161	MARQUEE	Various Artists	None	75

11 MAY 2002

CHART COMMENTARY

by ALAN JONES

The Hollies were the first band from Manchester to have a number one album, way back in 1968. Since then, the city has generated a disproportionate number of chart-topping bands, among them The Smiths, New Order, Simply Red, Black Grape, Take That, Ocean Colour Scene and, most famously, Oasis. The latter act are due back any time now, but the mantle passes in the meantime to **Doves**, whose Heavenly release The Last Broadcast sold more than 52,000 units last week and single-handedly drove the albums market to improve for the first time in four weeks, albeit by just some 4%.

At the age of 56, **Bryan Ferry** debuts at number six with *Francis*. To achieve his highest chart position since 1993's *Taxi* reached number two, Ferry's last album — the covers set *As Time Goes By* — got a fairly chilly reception from record buyers, debuting at number 16 with fewer than 11,000 first-week sales to date. *Francis* opened up somewhat to sell 140,000, easily beating the



MARKET REPORT



Figures show % of total sales by % of total sales, and corporate groups share by % of total sales of the Top 75 retail albums



disaster that was 1994's *Mamouna*, which debuted higher — number 11 — but sold just 7,300 units on its first week and is still only

ALBUMS FACTFILE

Appearances can be deceptive. Anyone who noted the record 3-34 tumble made by **Doves'** *sinCite* There Goes The Fear last week, and its further decline to number 70 this week, would imagine they were a cult, fanbase act with no album potential. They would be wrong. The main reason for the rapid fade of There Goes The Fear was the fact it was a limited edition, which was deleted on release

date. If the idea was to drive sales of their album *The Last Broadcast*, it seems to have worked — the album debuts at number one this week, with sales of more than 52,000 helping a market where the previous week's number one sold a five-year low tally of less than 24,000. The **Doves** only previous album, *Lost Souls*, was released two years ago, peaked at number 16 and sold 128,000 units.

17,800 — a fine achievement, especially as no single has been released.

The music from *Star Wars* has been providing John Williams with a pension fund for nearly 25 years, and his last soundtrack for the series — *Star Wars Episode I: The Phantom Menace* — earned him the highest chart placing of his career in 1995, when it climbed to number eight. He returns to the chart this week with *Star Wars Episode II: Attack of the Clones*, which debuts at number 15 and will benefit greatly once the film is released theatrically on May 16.

Nine months after release, *N Sync's* *Celebrity* album has been something of a disappointment at retail, with just 52,000 sales to date. The album, which peaked at number 12 last August, gets a lift in the arm this week however, with the release of a box-CD version featuring extra mixes, including the *Nelly* collaboration *Girfriend*. More than 8,000 fans bought the album last week, earning it a re-entry to the chart at number 26.

COMPILATIONS

The previously flagging *Pop Idol* — *The Big Band Album* got a welcome shot in the arm last week, thanks to the screening of the live *Pop Idol* concert on ITV (April 27). Before that, it declined 54.8% between week one and week two, and further 42.3% between weeks two and three. The programme helped it to increase sales week-on-week by a modest 5.9% to a little over 40,500. That was enough to prevent *Now That's What I Call Music!* 53 from regaining the number one slot, as it had threatened to do, but sales to date of 292,000 put it a very distant second to the same *Now!* album — which has sold 502,000 units — in the year-to-date rankings, and it appears to have no chance of making up the deficit.

Oasis, *Stereophonics* and *Body Drawn Boy* are among the 36 acts contributing tracks to *The Album 3*, which earns highest debut

honours on the chart this week, entering at number three with sales of more than 18,000. It therefore equals the peak of *The Album*, the highly successful series opener which spent six weeks at number three last spring and went on to sell nearly 300,000 units. More importantly, it represents a major recovery from the disappointment of the *Album 2*, which rose no higher than number 20 last November — although, being released at that time of the year, it managed to sell 105,000 copies in total, of which 14,000 were first-week sales.

Now! 53 and *Hits 52* were released head-to-head six weeks ago. *Now!* 53, as mentioned above, has sold more than 502,000 units. *Hits 52* has sold a meagre 153,000, suggesting that the public cannot be fooled by something as simple as a number. Back to the drawing board?

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	ABOUT A BOY (OST)	Body Drawn Boy	Twisted Nerve/XL/NACLD 151 (V)
2	NEW	CELEBRITY	N Sync	Virgin 322252 (P)
3	2	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VR 1015288 (DM/VP)
4	2	MUZIKZUM	X-Press 2	Skinie BRASS1032CD (DM/VP)
5	4	BRITNEY	Britney Spears	Virgin 322252 (P)
6	5	YOUR NEW FAVOURITE BAND	The Strypes	Pigtones MC25520 (P)
7	6	IS THIS IT	Fischbacher	Mayes MYNC004 (P)
8	NEW	PSI	Zero7	Rough Trade RTREADEC00 (V)
9	10	SIMPLE THINGS	Post Malone	Mayes MYNC004 (P)
10	12	THE FAKE SOUND OF PROGRESS	Loslogrophets	Ultimate Dilemma UDCDC116 (DM/VP)
11	8	ONE GIANT LEAP	One Giant Leap	Virgin 322252 (P)
12	13	LOUD	Timo Maas	Virgin 322252 (P)
13	NEW	IN BETWEEN	Jazzanova	Parade PERALB03CD (DM/VP)
14	15	BETWEEN THE SENSES	Haven	Virgin 322252 (P)
15	14	WHITE BUCKLE COUNTRY	Whites Snaps	XL Recordings XLCD 151 (V)
16	11	HEADKAM FOR A GENERATION	Compost	Willija WJLD 1115 (V)
17	NEW	PLAY	Moby	Mute CDSTUMM 172 (V)
18	NEW	SONGBIRD	Eva Cassidy	Blix Street/Not CD10045 (RIOT)
19	19	GOODBYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper 823496 (P)
20	NEW	THE HOUR OF BEWILDERBEAST	Body Drawn Boy	XL Recordings TXVCLD 133 (V)

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MUSIC WEEK 11 MAY 2002

MARKET REPORT

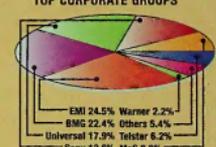


Figures show % of total sales by % of total sales of the Top 75 retail albums



halfway to silver status, with just over 30,000 sales to date. *Francis* opens with nearly as many first-week sales as these two together —

TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist releases: 73.9%

Compilations: 26.1%

THE YEAR SO FAR... TOP 20 SINGLES

UK	Anything is possible/evergreen	Will Young	S
1	2 UNCHAINED MELODY	GARETH GATES	S
2	3 HERO	ENRIQUE IGLESIAS	INTERSCOPE
4	4 WHENEVER YOU'RE HERE	SHARVA	EPIC
5	6 HOW YOU REMIND ME	KICKBACK	ROADRUNNER
6	5 GET THE PARTY STARTED	PINK	LAFACE
7	7 ME JULIE	ALU & AND SHAGGY	ISLAND
8	8 SOMETHING	LASO	POSITIVA
9	8 ADDED TO RASS	PURETONE	GUSTO
10	10 WORLD OF OUR OWN	WESTLEY	S
11	11 THE SWIND LADS	GASSI	BIG BROTHER
12	11 MY SWEET TIME	GEORGE HARRISON	PARLOPHONE
13	13 AIN'T IT FUNNY	JENNIFER LOPEZ	EPIC
14	12 CAUGHT IN THE MIDDLE	ALI	COLUMBIA
15	13 GOTTA GET THRU THIS	DANIEL BERNINGELD	DEF JAM
16	14 ALWAYS ON TIME	JAI RULE F/ ASHANTI	S
17	15 THE WORLD'S GREATEST	R KELLY	JIVE
18	16 KISS KISS	HOLLY VALANCE	LONDON
19	16 FREAK LIKE ME	SUGABABES	ISLAND
20	20 ONE STEP CLOSER	S CLUB JUNIORS	POLYDOR

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11
may
2002

THE OFFICIAL CHARTS

11W
music week

albums



- | | | |
|-----------|---|-------------------|
| 1 | KISS KISS
Holy Violence | London |
| 2 | ONE STEP CLOSER S Club Juniors | Polydor |
| 3 | FREAK LIKE ME Sugababes | Island/Uni-Island |
| 4 | GIRLFRIEND 'N Sync feat. Nelly | Jive |
| 5 | OOOPS (OH MY) Tweet | Elektra/East West |
| 6 | AT NIGHT Shakedown | Defected |
| 7 | HOW YOU REMIND ME Nickelback | Roadrunner |
| 8 | WHENEVER WHEREVER Shakira | Epic |
| 9 | NO MORE DRAMA Mary J Blige | MCA/Uni-Island |
| 10 | LAZY X-Press 2 feat. David Byrne | Skin |



- | | | |
|-----------|--|-------------------|
| 11 | WE ARE ALL MADE OF STARS Moby | Mute |
| 12 | UNCHAINED MELODY Gareth Gates | S |
| 13 | THE HINDU TIMES Oasis | Big Brother |
| 14 | MY PEOPLE Missy Elliott | Elektra/East West |
| 15 | TAKE ME AWAY INTO THE NIGHT 4 Strings | Nebula |
| 16 | INSATIABLE Darren Hayes | Columbia |
| 17 | THE BEST DAY OF OUR LIVES Lisbon Lions feat. Martin O'Neill | Concept |
| 18 | I'M NOT A GIRL NOT YET A WOMAN Britney Spears | Jive |
| 19 | BACK WHEN GOING ALL THE WAY Allstars—Island/Uni-Island | Jive |



BIG RADIO 1
97-99 fm



NuAnthem

Ian Van Dahl
Reason
20.05.02



Taken from the forthcoming album "Ace"
Featuring the massive singles
"Castles in The Sky" and "Will I"



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11
may
2002

1 THE LAST BROADCAST

- | | | |
|-----------|--|--------------------|
| 1 | THE LAST BROADCAST
Doves | Heavenly |
| 2 | SILVER SIDE UP Nickelback | Roadrunner |
| 3 | ALL RISE Blue | Innocent |
| 4 | FREAK OF NATURE Anastacia | Epic |
| 5 | A NEW DAY HAS COME Celine Dion | Epic |
| 6 | FRANTIC Bryan Ferry | Virgin |
| 7 | ABOUT A BOY (OST) Badly Drawn Boy | Twisted Nerve/XL |
| 8 | ESCAPE Enrique Iglesias | Interscope/Polydor |
| 9 | J TO THA L-O - THE REMIXES Jennifer Lopez | Epic |
| 10 | SPIN Darren Hayes | Columbia |



- | | | |
|-----------|---|----------------|
| 11 | THE ESSENTIAL Barbara Streisand | Columbia |
| 12 | NO MORE DRAMA Mary J Blige | MCA/Uni-Island |
| 13 | LAUNDRY SERVICE Shakira | Epic |
| 14 | MISSUNDAZTOOD Pink | Arista |
| 15 | STAR WARS EPISODE II: ATTACK OF THE CLONES (OST) John Williams | Sony Classical |
| 16 | FEVER Kylie Minogue | Parlophone |
| 17 | THE VERY BEST OF Sting/The Police | A&M/Polydor |
| 18 | C'MON C'MON Sheryl Crow | A&M/Mercury |
| 19 | BRITNEY Britney Spears | Jive |

compilations

1 **POP IDOL - THE BIG BAND ALBUM** 9 **11** CREAM ANTHEMS SPRING 2002
Virgin/EMI

2 **NOW THAT'S WHAT I CALL MUSIC!** 51 10 **12** ELECTRIC
Telstar TV/EMI

3 **THE ALBUM 3** 11 **13** SUPA FUNKY
Universal TV

4 **ABSOLUTE EUPHORIA - DAVE PEACE** 12 **14** LADY SINGS THE BLUES
Virgin/EMI

5 **THE CHILLOUT SESSION - IBIZA 2002** 8 **15** GATECRASHER DIGITAL TRANCE
Ministry Of Sound

6 **SIMPLY ACOUSTIC** 13 **16** PURE CLASSICAL CHILLOUT
Sony TV/Universal TV

7 **HITS 52** 17 **MOZART GOLD - THE ESSENTIAL COLLECTION**
EMI/Sony/Decca/WMA

8 **ALTERNATIVE EIGHTIES** 15 **18** AU G INDOHOUSE - DA SOUNDTRACK
Columbia

9 **GARAGE NATION 02** 16 **19** SPRING ANNUAL 2002
iNOwledge

10 **ELECTRIC DREAMS** 17 **20** SUPERCHARGED
Virgin/EMI



THE OFFICIAL UK CHARTS SPECIALIST



11 MAY 2002

MID-PRICE

This	Last	Title	Artist	Label (Distributor)
1	2	ROKAM	Ronan Keating	Polygram MC250625 (U)
2	1	MUSIC	Madonna	Maverick/488642 (TEN)
3	1	YOUR NEW FAVOURITE BAND	Hives	Parlophone MC250625 (P)
4	3	7	Polydor 50242102 (U)	LeAnn Rimes
5	6	COUNTRY GRAMMAR	Nelly	Universal Island 13362 (U)
6	8	STORIES FROM THE CITY STORES FROM THE SEA	J.P. Harvey	Island CD0089 (U)
7	10	TRACY CHAPMAN	Tracy Chapman	Elektra 53624602 (TEN)
8	15	BEST OF	The Cars	1431/Ariva/Adelphi 79570072 (TEN)
9	5	MY WAY - THE BEST OF...	Frank Sinatra	Reprise 33246702 (TEN)
10	14	THE MISEDUCATION OF LAURYN HILL	Lauryn Hill	Columbia 89042 (TEN)
11	13	RAVE ANTHEMS	Various	Decadance 024892 (DISC)
12	17	THE VERY BEST OF	The Pogues	WSM 52749295 (TEN)
13	20	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDV2308 (E)
14	16	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polygram HAN2022 (U)
15	12	THE DOCK OF THE BAY	Dickie Redding	Atlantic 456042 (TEN)
16	18	BACK TO FRONT	Lionel Richie	Verity 33242542 (U)
17	14	BROTHERS IN ARMS	Dixie Straits	Verity 33242542 (U)
18	11	RETURN OF THE SPICE COWBOY	Jamiroquai	52 491202 (TEN)
19	19	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia ESMC022 (TEN)
20	22	LET'S GET IT	Lethford	Higher Ground/Hard Heads 79500512 (TEN)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	GOLD	Ryan Adams	East West/170252 (U)
2	2	COME ON OVER	Shania Twain	Mercury 170082 (U)
3	3	BREATHE	Faith Hill	Warner Bros 241372 (TEN)
4	4	I NEED YOU	LeAnn Rimes	Carli/London 85781632 (TEN)
5	5	BARRICADES & BRICKWORKS	Kesay Chambers	Virgin CD00185 (E)
6	6	BLUE HORSE	Be Good T4men	Nonesuch 30252 (P)
7	10	LITTLE SPARROW	Dolly Parton	Sanctuary SANCD024 (U)
8	8	LAUREL LAUREL	Daniel O'Donnell	Rosetta RSCD 202 (JMG/UK)
9	9	DRIVE	Alan Jackson	Arista Nashville 076367202 (JMG)
10	10	UNDER YOUR SPELL	Dominic Kirwan	Rosetta RSCD2007 (JMG/UK)
11	11	FILTH & FIBRE	Musica MRC0226 (DISC)	
12	13	NICKEL CREEK	Creek Nickle	Sugar Hill SHC0209 (PROP)
13	12	NEW FAVORITE	Alison Krauss & Union Station	River Road RUC 05 (PROP)
14	13	SCARECROW	Garth Brooks	Capitol 521332 (E)
15	7	THE WOMAN IN ME	Shania Twain	Mercury 528282 (U)
16	15	FAITH & INSPIRATION	Daniel O'Donnell	Ritz RZCD 717 (JMG/UK)
17	18	IF I'M ALREADY THERE	Lonestar	Grapevine/BMG 74218212 (TEN)
18	14	STUCK ON LOVE	Arlene	Loose VJCD138 (U)
19	16	WIDE OPEN SPACE	Clara Chicks	Epic 89822 (TEN)
20	17	LOVELY GILF	Lonestar	Grapevine/BMG 07635702 (JMG/BMG)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	3	BEST OF OMD	OMD	Virgin CD000 1 (E)
2	5	MEAT LOAF & FRIENDS	Various Artists	Epic 900792 (U)
3	4	HITS COLLECTION	Dusty Springfield	Spectrum 537582 (U)
4	2	THE BEST OF	Nat Diamond	Mercury Island MC500 1509 (U)
5	8	THE ORIGINAL DANCE ALBUM	Various	EMI 601 538206 (E)
6	10	20 CLASSIC TRACKS	Frank Sinatra	Mercury For Pleasure 435812 (U)
7	16	SHINING THE NIGHT TOGETHER - THE BEST OF	Dr Hook	EMI Gold CD051 165 (E)
8	15	LET'S FALL IN LOVE	Nat King Cole	Music For Pleasure 302822 (TEN)
9	1	YEAR YEAR YEARS	Yeah Yeah Yeahs	Wichita WEB02625 (U)
10	7	THE CARPENTERS	The Carpenters	Karsell 5010002 (P)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SILVER SIDE UP	Nickelback	Redwonder 120682 (E)
2	2	PSI	Pitchshifter	Mayan MYNCD004 (U)
3	3	COME CLEAN	Puddle Of Mudd	Interscope/Polydor 430402 (U)
4	5	TOXICITY	Veruca A Day Aown	Columbia 501536 (U)
5	7	WTF - FORCEABLE ENTRY	Various	Columbia 507195 (U)
6	4	SUPERCHARGED	System	LMTV/M5 348392 (U)
7	6	HYBRID THEORY	Linkin Park	Warner Bros 59247952 (TEN)
8	9	THE FAKE SOUND OF PROGRESS	Lutropfates	Visible Noise 208202 (DISC)
9	8	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CD001207 (U)
10	10	GUTTERFLOWER	The Goo Goo Dolls	Warner Bros 53624012 (TEN)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	FREAK LIKE ME	Supababes	Island/Uni-Island CD0798 (U)
2	2	OPS (ON MY)	Tweest	Elektra ET30002 (TEN)
3	2	GIRLFRIEND	Yo-Smy-Joe, Nelly	Jive 925312 (P)
4	3	NO MORE DRAMA	Mary J Blige	MCA/Uni-Island MC500 4028 (U)
5	4	MY PEOPLE	Missy Elliott	East West/Delors 778023 (TEN)
6	5	AIN'T IT FUNNY	Jennifer Lopez	Epic 479202 (TEN)
7	6	ME, JULIE	Ali G & Shaggy	Island/Uni-Island CD0793 (U)
8	5	D-TURN	Lisher	LaFace 742191402 (BMG)
9	8	THE WORLD'S GREATEST	R.Kelly	Jive 925242 (P)
10	8	IT'S GOIN' DOWN	N. Easfones	Epic 47256 (TEN)
11	7	RUN AWAY (I WANNA BE WITH U) DON'T MESS	X-Files	Jive 925302 (P)
12	10	WHAT ABOUT US?	Brandy	Atlantic AT 01252 (TEN)
13	10	PASS THE COURVOISIER	Brandy Rymes	J742121862 (PROP)
14	10	THE WHOLE WORLD	Outkast feat. Killer Mike	LaFace 742191795 (BMG)
15	12	ALWAYS ON TIME	Ja Rule feat. Ashanti	Def Jam/Mercury 590482 (U)
16	13	SHOULD A WOULD A COULD A	Beverly Knight	Parlophone CHR5 8350 (E)
17	11	CAMEL	John Legend, Eve	Interscope/Polydor 430742 (U)
18	16	BREAK YA NECK	Brandy Rymes	J742121822 (BMG)
19	14	A WOMAN'S WORLD	Alicia Keys	J7421218262 (BMG)
20	15	GET THE PARTY STARTED	Pink	LaFace/Arista 742191282 (BMG)
21	24	DANCE FOR ME	Mary J Blige	MCA/Uni-Island MC500 4024 (U)
22	25	LOVELY	Bubba Sparox	Interscope 4976792 (U)
23	20	WHERE'S MY	Adam Freest, Lil' Mo	EMI 125458 (E)
24	19	GOTTA GET THRU THIS	Darin Rodriguez	Relentless/RELENT 2202 (JMG/TEN)
25	21	WE TRUGGIN'	Fat Joe	Atlantic AT 01047 (TEN)
26	26	AM TO PM	Christine Milian	Def Soul 588302 (U)
27	22	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island MC500 40287 (U)
28	20	YOU GET NO LOVE	Faith	Arista 7421910772 (Imper)
29	23	MORE THAN A WOMAN	Aashya	Background VJST 220 (E)
30	30	BAD BAYBITTER	Paperst/K1 RB 02004 (U)	

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	AT NIGHT	Shakedown	Defected DCTS01 DMV/TEN
2	2	SUNGLASSES AT NIGHT	Tip & Zenturius	City Rockers ROCKERS157 (U)
3	3	TAKE ME AWAY INTO THE NIGHT	4 Strings	Nubia NUBIA11 (U)
4	4	SHIFTER	Time Masses feat. MC Chickaboo	Perfecto PERF021 (M/VP)
5	2	LAZY	X-Meas 2 feat. David Byrne	Skinie SKINT 74X (M/VP)
6	5	EXPLOSION OF SPACE	Cosmic Gate	Dans DADA301 (M/VP/TEN)
7	6	TRILLY ONE	Drigo Unknown	Iron RAINM383 (SRD)
8	3	YOU GOT ME BURNING/FUZION	Pashley feat. Co-ordinate	Cubik Music CUBIKSAM001 (SRD)
9	5	LOVING THE ALIEN	Scumfrog vs Bowie	Positive 1271172 (E)
10	5	TRANZY STATE OF MIND	Push	Inferno TFERM45 (M/VP)
11	1	COME WITH US THE TEST	The Chemical Brothers	Virgin CHEM15 (U)
12	8	EXPLOSION/BLIND	Bad Company	BC Records/BMG 120066 (U)
13	10	ON BODY	DJ Prezets	Hot Records HOT118 (U)
14	13	SHAKE UR BODY	Shy FX & T-Power feat. Di	Positive 1271171 (U)
15	10	FRENCH KISS	Honesty 69	BCM Records GmbH 120066 (P)
16	4	HUNGRY	Kosheen	Moksha/Arista 742193481 (BMG)
17	7	YOU MAKE ME GO GOOH	Klaxine Bioné	WEA WEAK37 (U)
18	12	NEVER F*KS	Romantzen's Nightvision	Virgin VERT105 (ADD)
19	14	BACKED UP	Masters At Work	M.A.W. MAW867 (Imp/4)
20	10	DO YOU REMEMBER M/LOST ANGEL	Saw Mc Tull/DJ Crazy Angel	Fall Cycle FCT039 (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	3	THE CHILLOUT SESSION - 08/24	Various	Ministry Of Sound - M0824CD (M/TEN)
2	1	THE GREATS	X-Press 2	Shim BRAC502Z/PERASAS02143522 (TEN)
3	2	ORIGINAL PIRATE MATERIAL	Loses (Orb)	Loses 02143522 (TEN)
4	2	MANY D.J.'S AS HEARD ON RADIO SOULWAX	Various	Pear Records - P1AS09052 (U)
5	5	DISCO HEAVEN 02.02	Various	Red Kings - REDK025 (M/VP/TEN)
6	4	A FUNNY ODYSSEY	Jamiroquai	S2 504081/504092 (TEN)
7	7	IN BETWEEN	Jazzanova	Jazzanova - JAC0202 (U)
8	8	REUSIT	Kosheen	Moksha/Arista 74218861/74218861 (BMG)
9	5	ABSOLUTE EUPHORIA - DAVE PEARCE	Various	Telstar TV018 - FTTC2251 (BMG)
10	6	DAVE SEAMAN - MELBOURNE	Various	Global Underground - GU02202X (U)

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MUSIC VIDEO

This	Last	Title	Label Cat. No. (Distributor)
1	1	Blue - A Year In The Life Of	Imvoco 521422
2	1	AND ALL THAT SHOULD HAVE BEEN - LIVE	Nine Inch Nails Nothing 8593
3	1	PORTUGAL: PHIC	Polygram 5024102
4	4	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 493533
5	6	KYLE MINOGUE: Live In Sydney	Warner Music Video 98242622
6	5	S CLUB 3: S Club Party - Live	Polydor 5222273
7	10	WESTFLEX: Where Dreams Come True	RCA AC0195253
8	7	ROGER WATERS: In The Flesh	SMV Columbia 541582
9	16	LED ZEPPELIN: Song Remains The Same	Warner Brothers 5301389
10	11	WESTFLEX: World Of Our Own	BMG Video AC0195253

This	Last	Title	Label Cat. No. (Distributor)
11	14	AC/DC: Back In Black - Live	Warner Music Video 53046223
12	17	MICHAEL: Back Awakening - Live	Sanctuary 043201
13	12	CHEATING: The Hits & Missed	Video Collection V2339
14	2	BRITNEY SPARKS: Live From Las Vegas	Jive 022255
15	18	THE WHO: Live At The Royal Albert Hall	Direct Video 930311/MV4V
16	13	STEPS: Gold - The Greatest Hits	Jive 201445
17	9	SNOW DOLLY: Beagymie	Resiver Films REV103
18	15	U2: Elevation 2001 - Live In Boston	Island/Uni-Island 025543
19	22	LIVE IN PARIS	Dino Mark Lloyd Video 192320
20	25	ANDREW LLOYD WEBBER: Music Of Andrew Lloyd Webber	Video Collection V23453

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ALL THE CHARTS EXPOSURE

11 MAY 2002

CHART COMMENTARY

by ALAN JONES

Sugababes' Freak Like Me loses its position at the top of the sales chart this week but surges to number one on the airplay chart, ending the two week reign of X-Press 2 feat. David Byrne's Lazy. Sugababes' single only has the largest audience (83.42m) but also the largest number of plays - 2,556. The X-Press 2 single never managed to complete the second half of its week, although it is still adding to its tally week by week, and recorded a test-play total of 2,142 last week, compared with 2,071 on its two top at number one. Despite this, Lazy lost nearly 9m listeners last week - and it cannot blame Radio One, where it returns to the most-played list with 33 spins, up two on the previous frame. The bulk of its loss came, in fact, from Radio Two, where support was slashed by two thirds from nine to three plays last week, lopping nearly 8m off the record's audience.

MTV		THE BOX	
1	This Artist	1	This Artist
1	FREAK LIKE ME Sugababes	1	JUST A LITTLE Liberty X
2	NO MORE DRAMA Mary J Blige	2	KISS KISS Holy Infection
3	4 MY PEOPLE Missy Elliott	3	BEST IN ME Blue
4	HOW YOU REMIND ME Nickleback	4	DON'T LET ME GET ME Girl
5	KISS KISS Holy Infection	5	UNCHAINED MILETOW Gavett
6	ANYT'ING I WANT Justin Guarini	6	ONE STEP AT A TIME Cup Jinx
7	GUILTY'N' ME Sync feat. Nelly	7	ECAP Ekap Infection
8	ONE DAY IN YOUR LIFE Anastacia	8	SOP SOP BABY Essence
9	WINDY IMPRESSION Neneh Cherry	9	IF TOMORROW NEVER... Ruan Kerling
10	THE TEST Chemical Brothers	10	WHENEVER, WHEREVER... Shazna

Most played videos on MTV UK/MTV Media Release list w/e 5/5/02. Source: MTV UK

CD:uk		CD UK	
1	This Artist	1	This Artist
1	FREAK LIKE ME Sugababes	1	NO MORE DRAMA Mary J Blige
2	NO MORE DRAMA Mary J Blige	2	ANYT'ING I WANT Justin Guarini
3	4 MY PEOPLE Missy Elliott	3	NO MORE DRAMA Mary J Blige
4	HOW YOU REMIND ME Nickleback	4	ANYT'ING I WANT Justin Guarini
5	KISS KISS Holy Infection	5	NO MORE DRAMA Mary J Blige
6	ANYT'ING I WANT Justin Guarini	6	NO MORE DRAMA Mary J Blige
7	GUILTY'N' ME Sync feat. Nelly	7	NO MORE DRAMA Mary J Blige
8	ONE DAY IN YOUR LIFE Anastacia	8	NO MORE DRAMA Mary J Blige
9	WINDY IMPRESSION Neneh Cherry	9	NO MORE DRAMA Mary J Blige
10	THE TEST Chemical Brothers	10	NO MORE DRAMA Mary J Blige

Most played videos on CD UK/CD UK Media Release list w/e 5/5/02. Source: CD UK

TOP POPS		THE PEPSI CHART	
1	This Artist	1	This Artist
1	FREAK LIKE ME Sugababes	1	FREAK LIKE ME Sugababes
2	NO MORE DRAMA Mary J Blige	2	NO MORE DRAMA Mary J Blige
3	4 MY PEOPLE Missy Elliott	3	NO MORE DRAMA Mary J Blige
4	HOW YOU REMIND ME Nickleback	4	NO MORE DRAMA Mary J Blige
5	KISS KISS Holy Infection	5	NO MORE DRAMA Mary J Blige
6	ANYT'ING I WANT Justin Guarini	6	NO MORE DRAMA Mary J Blige
7	GUILTY'N' ME Sync feat. Nelly	7	NO MORE DRAMA Mary J Blige
8	ONE DAY IN YOUR LIFE Anastacia	8	NO MORE DRAMA Mary J Blige
9	WINDY IMPRESSION Neneh Cherry	9	NO MORE DRAMA Mary J Blige
10	THE TEST Chemical Brothers	10	NO MORE DRAMA Mary J Blige

Most played videos on TOP POPS/CD UK Media Release list w/e 5/5/02. Source: CD UK

POPWORLD		T4 SUNDAY	
1	This Artist	1	This Artist
1	FREAK LIKE ME Sugababes	1	JUST A LITTLE Liberty X
2	NO MORE DRAMA Mary J Blige	2	KISS KISS Holy Infection
3	4 MY PEOPLE Missy Elliott	3	BEST IN ME Blue
4	HOW YOU REMIND ME Nickleback	4	DON'T LET ME GET ME Girl
5	KISS KISS Holy Infection	5	UNCHAINED MILETOW Gavett
6	ANYT'ING I WANT Justin Guarini	6	ONE STEP AT A TIME Cup Jinx
7	GUILTY'N' ME Sync feat. Nelly	7	ECAP Ekap Infection
8	ONE DAY IN YOUR LIFE Anastacia	8	SOP SOP BABY Essence
9	WINDY IMPRESSION Neneh Cherry	9	IF TOMORROW NEVER... Ruan Kerling
10	THE TEST Chemical Brothers	10	WHENEVER, WHEREVER... Shazna

Most played videos on POPWORLD/T4 SUNDAY Media Release list w/e 5/5/02. Source: T4 SUNDAY

AIRPLAY FACTSHEET	
<p>● Two Of Us is one of the lesser known Lennon-McCartney songs. Attracting only a handful of covers since it made its debut on the Beatles' Let It Be album, it is one of 20 of the group's songs to appear on the I Am Sam soundtrack - but it is the most popular. Rendered as a duet by Alicea Mann and Michael Penn (musician brother of the film's</p>	<p>star, and avid Beatles fan, Sean Penn) it was aired four times on Radio 2 last week, a tally beaten by only 23 other songs. Beatles covers obviously fit Radio 2's audience profile nicely, as the station has also been playing Travis' version of Here Comes The Sun and George Michael's Long And Winding Road a lot recently.</p>

AIRPLAY FACTSHEET

Kylie Minogue has two records in the Top 50 this week, lying side by side. Descending 30-43, her last single In Your Eyes falls a place below Can't Get Love Monday Out Of My Head, which will serve as the flip of her new single. Both face a rearguard action next week, as the Aside of her new single - Love At First Sight - gets into its stride. It improves more than 100 places this week, surging 176 to 67, with an even 400 plays, of which a dozen came from London's Capital FM.

Being forced to abandon the name under which they had their first two hits seems to have done no harm to Liberty X. As Liberty, they achieved modest airplay success with their debut single Thinking It Over, which reached number 21 in October, and Don't It, a number 45 hit in December. As Liberty X, the five-member group - made up of the remainder of the final 10 contenders for PopStars after Hoar'Say had convened - are

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES		TOP CORPORATE GROUPS	
1	BT Group 22.3%	1	BT Group 22.3%
2	British Telecom 17.4%	2	British Telecom 17.4%
3	British Airways 10.1%	3	British Airways 10.1%
4	British Petroleum 9.7%	4	British Petroleum 9.7%
5	British Gas 8.2%	5	British Gas 8.2%
6	British Airways 7.8%	6	British Airways 7.8%
7	British Airways 7.4%	7	British Airways 7.4%
8	British Airways 6.9%	8	British Airways 6.9%
9	British Airways 6.5%	9	British Airways 6.5%
10	British Airways 6.1%	10	British Airways 6.1%

finding their upcoming single Thinking It Over has been received much more favourably. It explodes 18-5 on the airplay chart this week, with 29 plays from Radio One and 49 from Capital among its haul.

With World Cup fever building by the day, any number of football-related records are waiting in the wings. One of the earliest to pick up airplay is Go England by The England Boys. It was aired 31 times by stations on the Music Control panel last week, and debuts on the chart at number 196. However, every one of those plays was accounted for by Virgin FM, where it debuts equal top of the most-played list alongside the current singles by Nickelback, Randy Draven Boy and the Downs. Virgin's interest in this Mercury release becomes more understandable when one learns that the station's Sony Award-winning breakfast DJ Daryl Denham and his team are in fact the England Boys. The song

itself is a rewrite of The Jam's classic Going Underground.

We extended a sympathetic hand to Will Young last week, explaining the low debut of his Light My Fire cover as being partly due to Music Control being serviced with the track late. No such excuse can be made this week, with the record dipping from 75 to 95 on the airplay chart. Maybe programmers genuinely do not like his version of the song, or the way he sings "far". Either way, BMG has most fast-moving airplay hits from two acts who have nearly 30 million one sales hits between them. Westlife aim for their 11th number one with Boy Pop Baby, and radio seems to approve of their new, uptempo style, with the track exploding 51-18 this week. Meanwhile, the controversial decision to update Elvis Presley's style is also a success, as the JXL mix of a Little Less Conversation soars 45-25.

VH1		STUDENT CHART	
1	This Artist	1	This Artist
1	3 KISS KISS Holy Infection	1	FREAK LIKE ME Sugababes
2	ECAP Ekap Infection	2	SILVER HUNDRED Roses
3	FREAK LIKE ME Sugababes	3	YOU'VE GOT THE WORLD... Idewild
4	WHENEVER, WHEREVER... Shazna	4	WE ARE ALL MADE OF STARS Moby
5	WE ARE ALL MADE OF STARS Moby	5	THERE'S GODS THE FEAR Doves
6	WE ARE ALL MADE OF STARS Moby	6	THE MINDS THINGS Doves
7	WE ARE ALL MADE OF STARS Moby	7	HEHE DIVIDED The Roots
8	WE ARE ALL MADE OF STARS Moby	8	SINGLESSES AT NIGHT Top & Synchrisia
9	WE ARE ALL MADE OF STARS Moby	9	LET'S PUSH THINGS FORWARD The Streets
10	WE ARE ALL MADE OF STARS Moby	10	YOU CAN'T GO HOME AGAIN DJ Shadow

Most requested videos on the Box, w/e 5/5/02. Source: The Box

RADIO ONE PLAYLISTS	
<p>A-List 4 My People (Bassment Jaxx Mix) Missy Elliott 11 Just a Little Liberty X 12 Kiss Kiss Holy Infection 13 Best in Me Blue 14 Don't Let Me Get Me Girl 15 Unchained Miletow Gavett 16 One Step at a Time Cup Jinx 17 Ekap Ekap Infection 18 Sop Sop Baby Essence 19 If Tomorrow Never... Ruan Kerling 20 Whenever, Wherever... Shazna</p>	<p>B-List There Goes The Fear Doves (Take Me Away) Into The Night 4 Strings Beach The Boat Aidanji Needs No Emotion The Cooper Temple Clause Silver Handed Ransomers I Feel So Good feat. Cheryl Follow the Leader Niggi & Marisa La La Land Green Valley The Heartless Three The Heartless Three Moby</p>

RADIO TWO PLAYLISTS	
<p>A-List When I Wee Wee (album) Elva Costello Hungry Koltherr No More Drama Mary J Blige Sweetness David Ward Have To Stay Kinky Not in Here Nelly Be Cool Paffendorf</p>	<p>B-List I'm Not a Girl (That's Got the Rhythm) The Roots The Roots</p>

RADIO THREE PLAYLISTS	
<p>A-List When I Wee Wee (album) Elva Costello Hungry Koltherr No More Drama Mary J Blige Sweetness David Ward Have To Stay Kinky Not in Here Nelly Be Cool Paffendorf</p>	<p>B-List I'm Not a Girl (That's Got the Rhythm) The Roots The Roots</p>

RADIO FOUR PLAYLISTS	
<p>A-List When I Wee Wee (album) Elva Costello Hungry Koltherr No More Drama Mary J Blige Sweetness David Ward Have To Stay Kinky Not in Here Nelly Be Cool Paffendorf</p>	<p>B-List I'm Not a Girl (That's Got the Rhythm) The Roots The Roots</p>

RT playlist for week 11/5/02 © Decca/editions

STUDENT CHART	
<p>A-List When I Wee Wee (album) Elva Costello Hungry Koltherr No More Drama Mary J Blige Sweetness David Ward Have To Stay Kinky Not in Here Nelly Be Cool Paffendorf</p>	<p>B-List I'm Not a Girl (That's Got the Rhythm) The Roots The Roots</p>

Most played videos on VH1 w/e 5/5/02. Source: VH1

STUDENT CHART	
<p>A-List When I Wee Wee (album) Elva Costello Hungry Koltherr No More Drama Mary J Blige Sweetness David Ward Have To Stay Kinky Not in Here Nelly Be Cool Paffendorf</p>	<p>B-List I'm Not a Girl (That's Got the Rhythm) The Roots The Roots</p>

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Most played videos on MTV UK w/e 5/5/02. Source: MTV UK

STUDENT CHART	
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RT playlist for week 11/5/02 © Decca/editions

With the success of Simple Minds, Wet Wet Wet and Deacon Blue in the Eighties, Glasgow's music scene experienced an unprecedented boom. In turn, the past 10 years have seen the emergence of Primal Scream, Texas and Travis as major acts. And, now, the city is pushing hard to repeat the cycle, with a music business infrastructure which is increasingly profitable, well-organised and optimistic about the future.

Labels such as indie kings Chemical Underground and the dance and funk stable Soma, as well as smaller names such as Shoshine, Rock Action, Glasgow Records and Creeping Bent, all draw on local talent to varying degrees. And if Glasgow's musical output of the last five years has attracted more cult interest and critical respect than platinum discs, the city's track record suggests that will not always be the case.

But, as the city's live industry would have it, the one true constant of Glasgow's music scene is its crowds. "People here are up for it," says Geoff Ellis of DF Concerts. "They'll never stand and clap politely. They'll either hate a performance and let the artist know that they hate it or, much more often, they'll get right behind them. Any performer I deal with, from Robbie Williams playing at Hampton to small bands at King Tut's Wah Wah Hut, tells me they get a better reaction here than anywhere else."

The importance of DF Concerts to Glasgow's live scene would be hard to overstate. The promoter stages the T in the Park festival, now in its ninth year and attracting 50,000 people to Kinross on each of the two days in the middle of July, plus successful spin-off events such as Edinburgh's T in the Fringe. DF also produces Live And Loud, a one-day pop festival which this year features Westlife, Samantha Mumba, Blue, A1 and the Sugababes. The company's offices are based above King Tut's, one of the city's first stops for up-and-coming bands and A&Rs and a key piece of the DF empire. "It's not quite a monopoly," laughs Ellis, not entirely convincingly.

Other successful smaller venues include Nice N Sleazy, The Cighthouse and The Garage, while the Barfly chain is planning to open a new venue in the city. The 1,500-capacity Barrowlands is the most popular venue for major concerts, with a central location and more favourable acoustics than the cavernous SECC in the west of the city, which is capable of housing 10,000 standing and 9,300 seated. Hampton Park is the main destination for acts confident of selling more than 40,000 tickets.

Geoff Ellis's colleague Stuart Clumpas describes Scottish brewer Tennent's as "Scotland's Arts Council for music" and not because of the hotly-disputed link between beer and musical creativity. As well as making T in the Park and T On The Fringe possible, Tennent's financed and helped organise the T Break showcases of unsigned talent all over Scotland during May. The best acts at each show are given the chance to play on a special stage at T in the Park. "We don't just want to slip our logo on things," says Tennent's sponsorship manager George Kyle. "We really want to make a difference — to nurture Scottish musical talent actively."

GLASGOW: LOOKING FOR THE NEXT BIG THING

Glasgow has its share of government grants, cool labels, up-and-coming bands and various-sized venues. Everything seems to be in place, but what are the prospects of a home-grown stadium act breaking through this year? Chris Elwell-Sutton and Gareth Jones report on the potential of Scotland's largest city



Two sides of Glasgow's music scene (L-R): techno pioneers Slam and post rockers Mogwai

Tennent's has also sponsored the Triptych, an alternative festival in its second year. Triptych featured such diverse acts as Pharoah Sanders, Chuck D and Philip Glass, and took place on April 26-27 in Glasgow, Edinburgh and Aberdeen.

Glasgow's dance scene has attracted widespread attention for some years, with the DJ and production duo Slam still firmly established as the city's techno ambassadors. Soma, which Slam helped to set up, is the largest of the city's dance labels. During its 10 years, Soma's reputation and success has developed alongside the variety of sounds it produces, with highlights including the release of early DnB Punk singles and chart hits with Funk D'Void, Silicone Soul and H Foundation.

"We've got a really healthy club scene here," says Richard Brown, Soma's label manager. Brown's reasons for feeling good about running this international business from Glasgow include the lack of distractions. "I love London, but there are always so many things competing for your attention there. Here, we can stay focused." Brown also likes the atmosphere of co-operation that exists between the city's labels. "I speak often with Glasgow Underground and Soul Music," he says, referring to two of the city's strongest house labels. We support each other." Leftfield electronic music is now starting to take off in the city, thanks to the efforts of McSleazy, Politechief and Bendy Toy —

collectively described by The Scotsman as "Scotland's up-and-coming electro stylists".

According to Rob Andrew of GR Management, the buoyancy of the city's live music sector is partly due to a renewed interest in indie and rock. "Guitars are sexy again," insists the manager, who, along with Gerry McEhown, manages several successful Glasgow-based clients including Texas and Primal Scream. "There's a lot of new talent coming through and I think we're on the edge of a new boom."

Peter Ellen, boss of Glasgow-based music retail chain Fopp Records, agrees. "The indie scene is strong at the moment," he says. "Not only are a lot of good new bands coming out, they're also being supported more than before." Across the UK, Fopp now has 12 stores and 200 staff, and is opening a store in London's Covent Garden this summer. "Glasgow people shop with considerable vigour, and don't hesitate to support local talent," says Ellen.

There seems to be a consensus that mainly indie labels such as Shoshine, Rock Action and Glasgow Records, as well as the more leftfield Creeping Bent, are also gaining increased backing from the media. Much-vaunted female pop soloist Tippel has been given major Scottish press and radio coverage, while Vic Galloway's Radio Scotland show is singled out as a champion of local

acts. According to Rob Andrew, "Radio Clyde was always very commercially-driven, but now it supports new Scottish music much more than before."

Of Glasgow's indie labels, Chemical Underground is undoubtedly the most renowned, with the Radar Brothers, Arab Strap and label founders The Delgados among its artists and Mogwai and Bis among its former acts. Delgados frontman Alun Woodward, one of Chemical Underground's four directors, says the label's success in other territories has enabled it to become far more than just a local label. "Mogwai and Arab Strap have really helped us on the licensing side. Expanding that is real progress," he says.

In terms of the city's label scene as a whole, Woodward believes high production values and strong marketing campaigns are an important step forward. "I was excited by what Soma did with their 10th anniversary compilation," he says.

"Seeing a Glasgow label spending that kind of money on their product and getting that kind of profile is great."

Woodward is proud of the success his and other labels in the city have achieved, but is wary of too much celebration. "I look through my contacts book and most of my numbers start with 0207. We don't get our CDs pressed here, our press and radio stuff is all done in London. Glasgow is not a

▶p25



Glasgow talent (L-R): Chemical Underground founders The Delgados and labelmates Arab Strap; Tippel, who is currently receiving support from local press and radio; electro's McSleazy

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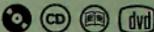
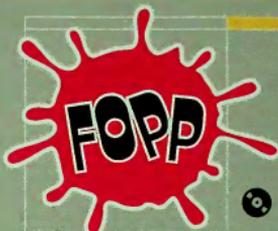
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Where to find Glasgow's record shops

by Gareth Jones

Scotland's capital is blessed with a glut of quality independent retailers, for whom the city's bohemian

West End has long been a haven from the city centre and the presence of the major multiples. Home to the city's university, the laid-back West End attracts hordes of students to an area populated by artists, poets and a wealth of alternative types all keen to delve through the bargain buckets, peruse the back catalogue and indulge their taste for upfront and specialist music.

"The West End is saturated with record shops and that's probably what has kept the majors out," says Dep Downie, manager of Missing Records. One of Glasgow's leading independent retailers, Missing started life 18 years ago as a stall in Glasgow's Barras market. It now has two stores, one in the city centre and the other in the fashionable West End.

"We get a different customer in the West End," says Downie. "The students make the feel more youthful and the customers are generally more discerning." Consequently, Missing stock their two stores slightly differently: "We sell a lot more second-hand CDs and independent labels in the West End. Dance singles are big and a lot of that is due to electronica and the bootleg stuff."

Another leading independent, Fopp, shares Missing's dual approach to the Glasgow scene, having a West End outlet and a larger city store. Both Fopp's shops carry a wide range of back catalogue CDs and the West End store specialises in jazz. Having decided to leave the dance singles market, Fopp has now refocused its resources on the growing DVD market. A stone's throw from Fopp's store on Byres Road, Echo is the West End stop-off for fans of alternative country, and also has sections covering world, jazz, folk and dub reggae.

Alternative country also tops the bill at Salvation Sounds, who have recently moved to larger premises on the south side of town.

Glasgow's DJs are obliged to take the trip into town to visit the city's three main dance music specialists. Purevivor of fine trance and progressive house, 23rd Precinct has been in on the UK dance scene since its very beginning and this year sees the 10th anniversary of

its Limbo label. Rub-A

Dub offers a varied stable of genres including techno, hip-hop, house and drum & bass, stocks a large range of audio equipment and has an established online purchasing system. Kushi is the new boy on the block, but is already establishing a solid reputation for deep and American house.

For the time being, the West End and the city markets co-exist in a state of harmony — the bigger Independents can operate alongside the majors in the city and the dance specialists work their own niche. "We aren't really playing the same game," says Downie. "It's business, but no-one really treats on anyone else's toes."

DIRECTORY

23rd Precinct, 23 Bath Street, tel: 0141 332 4806
 Avalanche, 34 Dundas Street, tel: 0141 332 2099
 Definition Records, 48 Park Road, tel: 0141 339 1195
 Echo, 305 Byres Road, tel: 0141 339 2996
 Fopp, 358 Byres Road Glasgow, and 19 Union Street, tel: 0141 357 0774/0141 222 2128
 HMV, 154/160 Sauchiehall St, tel: 0141 332 6631 (HMV has three other stores in the city)



Glasgow's West End, haven to independent record shops such as (insets top to bottom) Rub A Dub, Fopp and Missing Records

Kushi Records, 11 Mitchell Street, tel: 0141 204 5666
 Lost In Music, De Corcy's Arcade, Crosswell Lane, tel: 0141 339 6155
 Missing Records, 9-11 Wellington Street and 685 Great Western Road, tel: 0141 248 166/0141 334 7996
 Music Zone, 54 Sauchiehall Street, tel: 0141 353 6250
 Rub A Dub, 35 Howard Street, tel: 0141 221 9657
 Salvation Sounds, 11 Shawlands Arcade, tel: 0141 636 6467
 Virgin Megastore, 235 Buchanan Street, tel: 0141 353 2993
 Unit 4, Lewis Building, Argyle St, tel: 0141 221 2606

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Glasgow's radio stations

For nearly 30 years, Scottish Radio Holdings has ruled Glasgow's airwaves with its flagship station practically unchallenged. But the launch in the past two years of new stations Beat 106 and Real FM has heralded a more varied market for listeners.

"The number one in the market place," says Craig McVitie, planning manager for Scottish Radio Holdings, describes Clyde One FM. It's a big boast, but one that's watertight; the figures back it up. Clyde One FM has a market share of 21% and reaches 38% of the available population. Its sister station Clyde Two weighs in with another 14% of available market share. Together, Clyde One and Two are seemingly indomitable, their combined weight even beating off the full force of the BBC in the ratings war.

McVitie explains what they have to offer: "Clyde One is contemporary hit radio with a soul and funk show late on Sunday." He describes Clyde Two's playlist as "melodic music, the best of four decades" but nothing too racy from recent history; "no metal or nu-metal, but we do play Gareth Gates though." Both stations offer a news service and comprehensive sports coverage, which in football crazy Glasgow counts for a lot.

The success of Beat 106 is evidence that such a mainstream diet is not to everybody's taste. "Before we came along there wasn't a Scottish Kiss or Galaxy," says Hugh Murray, Beat 106's managing director. "We came along and filled that gap." Seven successive Rajar rises since its launch two years ago is evidence that demand was and is there, with its policy of getting Scotland's best DJs out of the clubs and on air helping secure Beat a market share of 7%.

The latest entrant into the market, the Guardian Media Group-owned Real FM, was launched in January. Real FM replaced the ailing Scot FM that GMM Radio Holdings purchased from Kelvin Mackenzie's Wireless Group in the summer of 2001. GMM's Scottish venture is a further extension of the Real Radio brand, which has stations covering South Wales and Yorkshire. With John Myers - founder of the Century brand - heading the company, Real FM Scotland's programme director Jay Crawford is enthusiastic about the future of Real FM Scotland and his tried and tested mix of timeless music and talk. "This is an exciting time for Real," he says. "We are currently awaiting the publication of our first quarterly figures from Rajar. Our own research indicates that we have done better than we expected."

The other key player on the Glasgow scene is 96.3 QFM. An adult music-based station playing a blend of new and classic pop, QFM has recently moved to new studios in the city close to those of Beat. QFM's programme controller Colin Paterson says the station is keen to step aside from the marketing war between Clyde and Real as they jostle for market share. "We prefer to get out and about and keep our profile high with our monthly local focus promotions," says Paterson. "People are starting to take their slice of the cake, especially in the youth market where Beat has won a lot of Clyde One's listeners," he adds.

DIRECTORY

BBC Radio Scotland (92.4-94.7 FM, 810 MW), tel: 0141 339 8844

Beat 106 (105.7 FM, 106.1 FM), tel: 0141 566 6106

Clyde One FM (102.5, 97.0, 103.3 FM) and Clyde Two (115.2), tel: 0141 565 2200

Real Radio (100.3, 101.1 FM), tel: 0131 625 8400

96.3 QFM, tel: 0141 429 9430



Glasgow venues: the 40,000-capacity Hampden Park and the 10,000-capacity SECC

sustainable market."

Colin Somerville, former DJ and music controller at Edinburgh's Forth FM, and currently one of Scotland's foremost music writers, is also concerned about Glasgow's limitations. "There are a lot of positive developments," he says. "But there's a long way to go. Talk of a real Glasgow scene or industry, or even a Scottish one, is all smoke and mirrors at the moment. We spend a lot of time and money talking up how well we're doing, but how much progress have we really made? Can you think of any Scottish band that can sell more than 3,000 tickets? Travis, Texas, Primal Scream - then what?"

Despite the hard-earned and geographical realities that mean that a truly independent Scottish music industry remains an ambition rather than a reality, just yet, significant efforts are underway to create a better infrastructure. Tam Coyle, veteran Glasgow band manager and now a business development consultant whose clients include Scottish Enterprises and the Arts Council, feels that progress is being made. "Without wishing to sound too parochial, I'd like to see a situation where a band's agent, PR, label and CD pressing plant were all based in Glasgow. Technology has made things a lot easier and Government bodies have become a lot more clued-up and positive about these things."

Soma's Richard Brown, a member of the Scottish Parliament's Cross-Party Parliamentary Group on contemporary music, agrees that the Scottish government has developed a much more open-minded attitude to the business than before. "The music industry is worth £4bn to the UK's economy and I really feel as if they're taking us seriously."

No matter how good their intentions, however, some feel that bureaucracy always gets in the way. "It takes so long for these grants to get administered that the moment is often lost," says Rab Andrew.

For the organisers of Glasgow's Musicworks convention, which takes place in October and is endorsed by Aim, the BPI and the Musicians' Union, the way forward is not just to duplicate London's musical infrastructure, or secure increased government funding, but to develop new kinds of relationships.

Organiser Joanne Wain says that despite being aimed at a UK audience, the three-day event will play to Scotland's strengths. "It's a cross-media platform for the music industry, but also for sectors that are associated with it," she explains. "So, for instance, the computer gaming industry, which is really strong in Scotland, will be represented, as will new media, film and TV. These industries can learn from each other and interact more effectively." And that will represent a truly significant step forward. ■



The story so far... Redd is 20 years of age, performs a unique fusion of urban pop and R&B, and has wowed audiences across the UK. Having supported O-Town already, she is booked for many summer festivals with the UK's biggest regional radio stations who are supporting her at the early stages. Co-writing her material, this 'sensational fiery talent' (OK Magazine) is definitely redd hot!

"Redd really made the line up at our Galaxy Guestlist Parties, her young, fresh and vibrant approach went down extremely well with the Galaxy audience, one to watch!"
Jay Smith - Music Controller, Galaxy 102 FM

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EXTREME: The Collection
(Spectrum)
\$44.95. With a same live Extreme disc, it is somewhat ironic that Finchun Nuno Bettecourt and his former cohorts are best known for More Than Words, a sublime, melodic throwback which hints that, although the band could rock, they also appreciated more mellow music. Having said that, there is some uncompromising, high-octane stuff here such as 'I's A Monster' and 'There Is No God'. This is a low-price 13-track collection, although, oddly, three of their nine hits are missing.

AIR SUPPLY: The Definitive Collection
(Arista)
\$72.99 (46112). Aussie AOR legends Air Supply were under-rated in the UK, reaching the Top 40 only once, although they fared much better in the US with seven Top 10 hits in a row at the start of their career. Three, and three other US hits, are included, alongside some equally slick album cuts. Best of all is 'Make Love Out Of Nothing'. At all, an old Jim Steinman song, which sold 3m units in the US but stifled here, eventually proving a minor hit for Bonnie Tyler.

THE MOODY BLUES: The Very Best Of The Moody Blues
(Universal/Decca)
\$83.344. Since it was first released in 1996, The Very Best Of The Moody Blues has sold upwards of 250,000 units - 40,000 of them following a 2000 repackage which added Strange Times, a 1999 studio album. In its latest incarnation, the album is again skewed with a second set of this time Hal Of Fame, a 2000 live album recorded at London's Royal Albert Hall. Pleasant as that is, the Very Best Of The Moody Blues remains the main draw here, featuring repertoire from the debut hit Go Now, through their many concept albums to their later AOR confessions.

JEFFERSON AIRPLANE: Jefferson Airplane Loves You
(RCA/Grant)
\$78.95 (\$110.02). Promising '72 performances' and 'seven never-before-heard songs', this three-CD set has actually been in print for 10 years, although, to be fair, it did introduce the aforementioned performances and seven never-before-heard songs, in this pre-packaged set, it is more for the confirmed fan than the casual buyer and is likely to cost around \$30.

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Wednesday 10 a.m. before publication Monday.

To place an advertisement please contact

Daisy Dorras, Music Week - Classified Dept.

CMP Information, Ludgate House, 7th Floor,

245 Blackfriars Road, London SE1 9UR

Tel: 020 7579 4150 Fax: 020 7579 4712

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As a result of a hugely successful first year, we now seek to recruit the following posts to join our existing team:

MARKETING MANAGER

The Marketing Manager will be responsible for the management of all of Ocean's communications, PR, marketing & advertising strategies, and manage the Marketing Department. The postholder will be experienced in dealing with all forms of media at every level; additionally they will be key in the securing of any sponsorship and co-promotional activities which may be undertaken with outside agencies.

SENIOR PROMOTER

The Senior Promoter will be responsible for enhancing and maintaining Ocean's diverse music profile, and for securing a regular club night to add to Ocean's portfolio. The ideal candidate will be a very experienced venue promoter/manager, and will have extensive contacts gained in the music business. A knowledge of the current live music and club scene is essential, as is experience of the management of an extremely busy department.

VENUE MANAGER

Due to expansion we now seek to recruit a second Venue Manager who will be jointly responsible for Ocean's day-to-day operational matters. This will entail close liaison with the bars and catering manager and staff, as well as with in-house and external crews and Ocean's security personnel. The ideal candidate will have gained their experience in a live music venue environment, and must have a good awareness of Health & Safety regulations, along with building control and maintenance contracts.

BARS & CATERING MANAGER

Re-advertisement - Previous Applicants Need Not Apply

The successful candidate will have extensive proven experience of all aspects of the management of a busy bars and catering operation, preferably gained in a live music venue environment. S/he will be responsible for the recruitment, training and management of a large and diverse team of bars & catering personnel and must therefore be an experienced manager and team leader. Additionally s/he will be responsible for sales and stock control via an EPOS system as well as sourcing co-promotional events to enhance sales.

Please send your CV and a covering letter to: Jane Robins, Administrator, Ocean, 270 Mare Street, London E8 1HE quoting ref MW1

mg charity co. 1062297

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centimetre (minimum 4cm x 2 col)

Box Numbers: £20.00 extra

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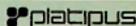
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Unit GM, Cooper House, 2 Michael Rd, London SW6 2AD
or to slon@platipus.com

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The 11th Music Business Golf Day will take place this year on Thursday, 30 May 2002 at Coombe Wood Golf Club, George Road, Kingston Hill, Surrey KT2 1NS. Cherry Red Records will be defending the trophy and a donation will be made to Kingston Hospital Cancer Appeal Unit. A Clubnet Handicap scoring system will be used to determine prize winners.

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Remember where you heard it: Don't say you haven't been warned. As the BPI finds itself faced with the uncomfortable dilemma over who will fill the chairman's seat, one insider has carefully taken note of one outcome of last week's local council elections. "If a monkey can get elected in Hartlepool then who knows who will be elected chairman of the BPI," he warns...He's endured a turquoise-crazed David Icke and a green-rozzed George Best in the past, but at last Thursday's Sony Radio Awards Terry Wogan suffered quite probably his worst nightmare yet. Step forward please Emap Performance Network's managing director Dee Ford, who seemed to think she was Jarvis at the Brits after deciding to invade the Grosvenor House stage as the blarney king collected his breakfast gong. "I'd no idea I'd be sharing this award," quipped the terrified Eurovision king, unable to escape Ford's attentions...Later, it was

In this uncertain industry climate of reorganisations and departures, it is refreshingly satisfying to hail a bunch of people celebrating long service to one company. Show your appreciation therefore, please, of 25 of EMI Distributors' finest, who were honoured by the major at a party for each having clocked up 10 years' service at the Leamington Spa centre. Leading the charge is the site's general manager John Williams, who decided to dress as a ship's captain to reflect the party's Caribbean theme.



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the turn of Emap-owned Kiss 100 breakfast show host Bam Bam to make some bother outside, as he sized up to Xfm's Christian O'Connell...Back in the safety of the Great Room it was, as host Paul Gambaccini put it, "One hour of solid entertainment in a four-hour programme." However, Britain's fittest man Jim Moir was on top form, as usual, as he walked up to collect Radio Two's station of the year gong. "It's fantastic every year to be at the Grosvenor House to get the only exercise I ever get," he breathlessly remarked. And there was good news from him for the watching Ganso. "Your contract is renewed," he told him...Ozzy and Sharon Osbourne win the prize for best excuse of the week, after failing to show last Tuesday for a UK preview of their hilarious new TV series. While the rest of the gathering at Sony HQ prepared to view the first couple of episodes of the runaway US hit The Osbournes, it was announced the pair would not be showing as they had "a very special night" to attend in Washington. Their destination: the White House for dinner with Dubya Bush...Those left behind Ozzy on screen

trying to play a stern father, telling his kids before a night out, "Don't drink, don't take drugs, always wear a condom". However, some of the funniest scenes were reserved for Sharon's multitude of pets who managed to shit and pee on just about every part of the Osbourne home...Watch out this week for some news on cross-media ownership, with

murmurs reaching Dooley that the Government will publish its long-awaited Communications Bill any day now... Ministry of Sound's Mark Rodel was given a bit of a pasting by Anne Robinson on last week's Weakest Link music special. Rodel was competing against a motley crew of contestants, including Suzi Quatro, DJ Spooky, DLT, Carol Decker, Lesley Garrett and eventual winner Billy Bragg, and was caught out after failing to spot the difference between journalists and Journalism. Commenting on his bald head, Robinson wondered aloud what Rodel was doing at a place for young people. And when he told her he hadn't shaved because it "wasn't cool", Robinson flashed back, "How would you know?"



A private dinner was staged by Universal Music at The London's Sanderson Hotel in honour of Mary J Blige the other Saturday, following UK dates in Birmingham, Manchester and London. It was all for the important business of recognising the UK sales of Ms Blige's No More Drama album. Accordingly, she was presented with a platinum disc for the album and, by way of a bonus, a silver one for the single Family Affair. Pictured, left to right, are Universal Island managing director Nick Gattfield, Blige, Universal Island general manager Jason Iley and Universal Music UK chairman and CEO Lucian Grange.

CUSTOMER CARELINE

If you have any comments or queries arising from this issue of Music Week, please contact Ajax Scott at: email: ajax@musicweek.com fax +44 (0)20 3309 7000; or write to: Music Week Readers, Seventh Floor, Ludgate House, 245 Backlicks Road, London SE1 9UR.

John Peel (1, left) isn't the kind of guy to forget to name-check the people who put him here it is today. Naturally, wife Sheila, Charlie Gillett (right), John Walters, Steve Lamacz and Feargal Sharkey ("singer of the greatest record ever made") were all saluted by the veteran disc-spinner at Last Thursday's Sony Radio Awards as he collected his magnificent Gold Award. Less expected, however, was a word for the great Tony Blackburn. "One of the wildest men on earth, but I love him," reckoned Poole, as the sensational one looked on in bemusement. Meanwhile, fellow winner Andy Kershaw (2) was carried away enough to mistake his award for a ghetto blaster.



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