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Wadsworth moves up as Conroy exits Virgin

by Martin Talbot
Tony Wadsworth has been handed control of EMI and Virgin, in the new role of chairman and CEO of EMI Recorded Music UK & Ireland.

However the move marks the end of an era at Virgin, whose president Paul Conroy is to leave the company after 10 years.

Shocked Virgin staff were told the news at an all-staff meeting at 3pm last Friday, which was also attended by EMI Recorded Music vice chairman David Munn and Wadsworth. Munn had told Conroy of the decision in the morning.

Conroy declines to comment on his departure, but Virgin staff have told of his dignity in addressing them at last Friday's meeting. "He gave a funny and touching speech, which is amazing given the circumstances," says one Virgin staffer. "To retain such humour says everything about him."

"This place is almost unimaginable without Paul, because he was such a big character," says another Virgin source.

During his tenure, Conroy turned Virgin into the UK's top record company in the mid-Nineties, overseeing the launch of the Spice Girls and helming the massive international



Moving: Wadsworth (left) takes EMI and Virgin as Conroy moves on



and Virgin as Conroy moves on to develop a clear understanding of the business in order to prepare for the challenges ahead.

He told staff that he expects to spend more time at Virgin than Brook Green for the immediate future.

The heads of Virgin Records' three main labels, Hu's Dove Boyz, Innocent's Hugh Goldsmith and Virgin's Philippe Ascoli will all report to Wadsworth. Wadsworth, in turn, reports to EMI Recorded Music chairman and CEO Alain Levy.

The move also sees Emmanuel De Buretel losing all responsibility for the UK and Ireland, just six months after taking on the position. De Buretel is appointed as chairman and CEO of EMI Recorded Music Continental Europe, a role in which he will also take charge of Africa and the Middle East. He will also report to Levy.

"Across Virgin and EMI in the UK we have an artist roster that is second to none and a catalogue which consists of some of the most significant pop music ever recorded. Over the coming weeks, my priority will be to get to know everyone at Virgin and

develop a clear understanding of the business in order to prepare for the challenges ahead.

Wadsworth will maintain their own distinct styles and cultures while benefiting from the added strength of closer co-ordination.

"Across Virgin and EMI in the UK we have an artist roster that is second to none and a catalogue which consists of some of the most significant pop music ever recorded. Over the coming weeks, my priority will be to get to know everyone at Virgin and

Heneghan steps up as Mute's first MD



Heneghan: making Mute history

Mute chairman and founder Daniel Miller has been persuaded by the label's recent successes with Moby and Goldfrapp to hire Mike Heneghan as the first managing director in the label's 24-year history.

"I'm very pleased he's joining us now," says Miller. "He is extremely talented and his managerial and creative skills will have a very positive impact on Mute going forward."

Heneghan's departure from Pias, which he joined in 2000 after a stint at Indipendence, is heralding the promotion of marketing director John Dyer to general manager, reporting directly to Pias joint chairman and co-founder Kenny Gales.

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V2's Elbow (pictured) are due tonight (Monday) to follow their Brits nomination for best newcomer by headlining the British At Midem showcase in Cannes. The Bury five-piece, whose title track from the *Astep* in The Back album is released as a single on February 4, also performed at last Monday's Brits launch at London's Abbey Road Studios in a bill with Inferno/Telstar's Mis-Teq. V2 label-mates Stereophonics bagged a nomination for best British group, while other nominations for this year's awards sparked controversy. Alongside Elbow, the Midem showcase - sponsored by the British At Midem Group and NME - will feature Wall of Sound's The Bees, DB Records' Electric Soft Parade and Rough Trade's Mul Historical Society.

Berman's Mercury reign set to end in Universal overhaul

Mercury managing director Howard Berman's reign as the longest-serving UK major label chief is poised to draw to a close as part of a fundamental overhaul of all Universal's UK operations.

Universal chairman Lucian Grange is the week set to unveil his blueprint for the company's future, with changes across almost every division. The changes - which are expected to be effective from February 5 - will be the most comprehensive since Universal was created following the merger of Universal and PolyGram in 1998.

As part of the changes, Polydor's twin structure is expected to be united under the joint leadership of David Joseph and Colin Barlow, who will be in charge of sales/marketing and A&R respectively.

Meanwhile, Polydor Associated Labels' general manager Greg Castelli and veteran producer Steve Lillywhite are to assume a similar split role at Mercury. Other changes include new appointments across the company, additions to the company's UK board and a number of A&R-related moves.

At the same time, Bill Holland is centralising the Universal Classics operation with the appointment of Becca UK head Dickon Stainer as marketing director at Universal Classics and Jazz. Reporting to him will be Mark Wilkinson, who was previously head of Deutsche Grammophon and Philips and now becomes head of classics, and head of jazz Nathan Graves.

A Universal spokeswoman declines to comment on the moves.

OD2 to join MSN in subscription offer

Digital music distributor OD2 was scheduled to announce at Midem yesterday (Sunday) a partnership with the UK's leading website MSN.co.uk to launch a music subscription service.

The new service, available to MSN's 14m users via OD2's WebaudioNetwork and Microsoft's Windows Media technology from February will allow music fans to buy and download copies of tracks to CD or portable players.

OD2 marketing director Edward Awerdick says, "MSN is the flagship UK portal and they bring us the distribution reach we need to launch a new way of accessing music."

For monthly a fee of around £5, users can download or stream 30 tracks from the catalogue for a 30-day period after which the tracks time out.

London to play host to new French talent

A week of concerts and club nights around London between June 23 and 29 will highlight the growing profile of French music in the UK.

The French Music Bureau-organised event will feature a host of music nights celebrating French artists and labels staged at venues including the ICA and Cargo, as well as two days of panels for industry professionals. One of the panels will examine comparative research between the UK and

French markets, while others will discuss France's radio quota law, copyright, advertising and the status of French artists.

The French Music Bureau's Marie-Agnès Beau says, "The French electro scene especially has been really helped to develop internationally by its profile in the UK. This, in turn, is helping to change the face of French youth culture."

● French Talent focus, p11-15

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Woolworths: slow Xmas, but problems are 'fixable'

Woolworths' entertainment head Alan Young is optimistic that the retailer's problems are all 'fixable' after its lost music market share during a disappointing Christmas.

The Woolworths group, which includes the main chain, as well as EUK and MVC, said trading as a

whole was slower than expected during the festive period, with the Woolworths chain hit by a 3.5% drop in like-for-like sales for the nine weeks to January 5.

Overall gross sales rose 1.1%, with gross margins affected by stock contingency plans being brought in

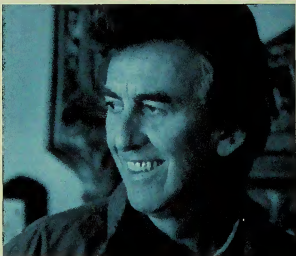
for November to December to avoid the repeat of earlier problems with overstocking.

Young, head of Woolworths' strategic business unit for entertainment, confirms that the main chain lost market share on music sales to other retailers and was likely squeezed by

the specialists such as HMV at the end and the discounting supermarkets at the other. "It's all fixable," he says. "We go into a new year having learned lessons out of the overstocking scenario. We've got a new CEO coming in and there are huge opportunities to grow our market."

BMG PROMOTES MARKETING STAFF
 BMG's marketing vice president Sara Silver has promoted senior marketing managers Louise Hart and Richard Cornell to new roles as heads of marketing. Hart will cover pop and R&B and Cornell rock and alternative. Meanwhile, Nelson continues as label manager for Cheely and BMG head of dance marketing.

George Harrison's (pictured) My Sweet Lord was yesterday (Sunday) vying to become only the second release in the history of the singles chart to reach number one on two separate occasions. The Parlophone single, which originally started a five-week run at the top in January 1971, was more than 11,000 sales ahead of closest challenger Get The Party Started by R.O.S.E.'s Pink at the end of business last Thursday with Def Soul/Mercury's Christina Millan a distance behind in third place with AM To PM. The return to number one for My Sweet Lord, which was released following the ex-Beatle's passing last November, comes just over 10 years after another Parlophone release, Bohemian Rhapsody by Queen, became the first single to reach the top for a second time.



Taylor expands role to replace Roche at HMV

HMV has moved to fill the gap left by product director David Roche's departure to Waterstones by giving marketing director John Taylor additional responsibilities.

Taylor has taken on the extra role of product director until a final decision is made on who will fill the position permanently, according to the retailer. Among those reporting to Taylor will be Mark Noonan, who has been promoted from product manager to head of music to replace Jon Rees. Rees begins a new role today as HMV's head of UK North America's product department.

Meanwhile, Ged Hopkins is moving within the UK from HMV's internet department to become marketing manager at the chain.

RIGHTS SOCIETIES BACK JOINT PLAN

The four mechanical and performing rights societies behind the International Music Joint Venture (IMJV) - Ascap, MCPPS, PRS, Buma/Stemra and Socos - are committed to their aim of creating a central database, despite recent scrapping plans to establish a shared service centre in Hoofddorp, near Amsterdam. The 12-15 staff seconded to the project have returned to their individual societies.

JUDGMENT DATE IN LIBERTY CASE

A High Court judgment over which group should be allowed to continue with the band name Liberty is expected tomorrow (Tuesday), after the Century V2 and V2-splined groups faced each other in court last week. The V2 group, which sprang to life from the TV series Popstars and has already scored chart success with Thinking It Over, ran into legal trouble last September when another UK band called Liberty, which was formed in the early Nineties, challenged its right to use the name.

RI LURES GALAXY'S KC

Radio One has poached Chrysalis-owned Galaxy's Birmingham-based station's weekday afternoon presenter KC to host its Saturday morning breakfast programme, KC, who specialises in R&B, takes over the 7am to 10am slot from Emma B Saturday.

FOPP PREPARES FOR LONDON LAUNCH

Intimate music retailer FOP is planning to open three more stores, including a launch this June in Covent Garden. The store will be located in the corner of Shaftsbury Avenue and Earham Street and will follow the opening of a store in Bath in April. A new store is also planned in June in Cambridge.

YOUNG SET TO LEAVE R2 SLOT

Radio Two is not expecting to reveal any details of its new 12 noon to 2pm weekday show for the foreseeable future following the announcement last week of Jimmy Young's planned departure. Young, who has been with the station for 28 years, will leave the slot at the end of the year but will remain with Radio Two to host a weekend current affairs programme.

MVP AWARD DEADLINE LOOMS

The deadline closes on Thursday for entries to this year's Music Week MVP award, with entries for the best marketing campaign to be submitted by this Friday. Voting for the seven voted awards, comprising best distributor, sales force, two retail and three promotions prizes, will begin at the end of the week. More than half the seats for the event have already been sold. Tickets are available by e-mailing info@musicweekawards.com.

Parlophone and Kylie lead EMU nominations

by Joanna Jones
 EMU artists are leading the charge for Brit Awards this year, after a shortlist dogged by a series of controversies was unveiled last Monday.

The major grabbed an unbeatable 17 nominations in the list, with virtual band Gorillaz figuring six times and both Kylie Minogue and EMU's Chrysalis's Robbie Williams finding themselves in the reckoning for four awards. The show will take place at London's Earl's Court on February 20, followed by the main ITV highlights show the following night.

Gorillaz and Minogue's nominations are part of a 12-strong showing by Parlophone. Managing director Keith Wozencroft notes, "Over the past couple of weeks we have received eight Grammy nominations and now 12 nominations in the

Brits across a wide breadth of artists. I am really pleased that the result of all our work in artist development over the past four or five years is coming together."

However, the presence of Radiohead's Kid A and Craig David's Born To Do It in the best album category for a second year running have raised questions about the eligibility rules. Brits TV executive producer Lisa Anderson says the event's committee decided to change one of the eligibility rules to ensure that "slow-burner" releases, such as Gabrielle's Rise album in 2000, are not penalised. The Go Beat/Polydor act was nominated two years ago for best British female following the release of the Rise album, but could not be considered again the following year as the same album, despite it only having become a much bigger hit.

THE CORPORATE BREAKDOWN

Company	2002 nominations	Awards to date
EMI Universal	15	52
Sony	9	30
BMG	9	34
Virgin	7	24
Real Gone Music	2	2
Independentie	4	2
Teletex	4	0
Ministry Of Sound	3	0
Rough Trade	3	0
Warner	3	37
Sant	2	2
XL	2	1
BBC Music	1	0
R2 Recordings	1	0
Mushroom	1	0
One Little India	1	0
Warp	1	0
Ultimate Dilemma	1	0

* includes sales
 "We evaluate the rules every year and the point of changing them is to be more inclusive," Anderson says.

"We want to acknowledge success."

Meanwhile Dido, who was nominated for best British female in 2001, was incorrectly included in the nominees list for best newcomer due to a mistake by the Official UK Charts Company which supplies information for the event. She was later replaced by DB Records' Tom McEaer.

Brits committee chairman Tony Watersworth says, "It is great that the Brits is always a talking point and every year there is an element of controversy about the nominations and about who wins. If people were not talking about the Brits it would mean they didn't care."

Reinless secured the top tally for an indie label, with five nominations reflecting their singles success last year with UK garage acts So Solid Crew, Daniel Bedingfield and DJ Pied Piper.

THE BRITS 2002 NOMINATIONS IN FULL

BRITISH MALE SOLO ARTIST
 Richie Tim (Warner); Craig David (Wildstar); Elton John (Rocket/Mercury); Ian Brown (Polydor); Robbie Williams (Chrysalis)



BRITISH FEMALE SOLO ARTIST
 Odo (Cheeky/Arista); Get Halfwell (EMI); P J Harvey (Island/Universal); Sade (Epic); Susanna Elts Bester (Polydor)

BRITISH GROUP
 Gorillaz (Parlophone); Jamiroquai (Sony); S2; Radiohead (Parlophone); Stereophonics (V2); Travis (Independent)

MASTERCARD BRITISH ALBUM
 Craig David - Born To Do It (Wildstar); Odo - No Angel (Cheeky/Arista); Get Halfwell - Corolla (Parlophone); Radiohead - Kid A (Parlophone); Travis - The Invisible Band (Independent)

BRITISH NEWCOMER
 Atomic Kitten (Innocent/Virgin); Blue (Innocent/Virgin); Tom McEaer (DB)

BRITISH SINGLE
 (Parlophone) Minka Q (Belfino/Telex); So Solid Crew (Real Gone/Independent); Starsailor (Chrysalis); Turn Backus (Epic); Zanz 7 (Ultimate Dilemma/Mushroom)

BRITISH VIDEO
 Basement Jaxx - Whore's Your Head At (XL Recordings); Galsky - Trouble (Parlophone); Dido - Thank You (Cheeky/Arista); Elton John - I Want Love (Rocket/Mercury); Fatboy Slim - Weapon Of Choice (Sony); Gorillaz - Clint Eastwood (Parlophone); So Solid Crew - 21 Seconds (Real Gone/MOS); Robbie Williams & Kylie Minogue - Kids (Chrysalis); Robbie Williams - Supreme (Chrysalis); Travis - Sing (Independent)

BRITISH DANCE ACT
 Basement Jaxx (XL Recordings); Craig David (Wicked); Fatness (Cheeky/Arista); Fatboy Slim (Sire); Gorillaz (Parlophone)

INTERNATIONAL MALE SOLO ARTIST
 Bob Dylan (Columbia); Oz (Interscope); Polydor; Ryan Adams (Lost Highway/Mercury); Shazad (MCA/Universal)

INTERNATIONAL FEMALE SOLO ARTIST
 Alicia Keys (J/BMG); Anastacia (Epic); Bjrk (The Little Angels); Kylie Minogue (Parlophone); Nelly Furtado (DreamWorks/Polydor)

INTERNATIONAL GROUP
 Daft Punk (Virgin); Destiny's Child (Columbia); Limp Bizkit (Interscope/Polydor); REM (Warner Bros); The Strokes (Rough Trade)

INTERNATIONAL ALBUM
 The Strokes - This Is (Rough Trade); Daft Punk - Discovery (Virgin); Destiny's Child - Survivor (Columbia); Kylie Minogue - Fever (Parlophone); The Strokes - This Is (Rough Trade)

INTERNATIONAL NEWCOMER
 Anastacia (Epic); The Awakenings (London/Sony); Linkin Park (Warner Bros); Nelly Furtado (DreamWorks/Polydor); The Strokes (Rough Trade)

POP ACT
 Basement Jaxx (Innocent/Virgin); Hear Say (Polydor); Kylie Minogue (Parlophone); S Club 2 (Polydor); Westlife (RCA)

BRITS BLUNDER DOES US NO GOOD

Another Brit Awards is upon us, and another opportunity for enthusiasm and excitement about all that is great about UK music has again been hijacked. This time it is a cock-up. Dido is incorrectly nominated as best newcomer, and the media is full of it. Anyone can make a mistake – and the Official UK Charts Company are clearly apologetic. Plus, besides, this industry thrives on controversy and hype – perhaps we should enjoy the profanity? But I find it hard to go along with such an attitude – it is a sorry mess out of which no-one has benefited. Sadly, instead of talking about the excellence of Tom Mcrae or Dido's three other, legitimate nominations, all that will be remembered is the two acts' roles in "the Dido cock-up". And the media and public at large have a good old laugh at our industry.



It may seem strange to choose this, the week after the Brits nominations, to begin flagging up the influence of music from outside these shores.

The fact that we are throwing such a spotlight on France this week is, of course, timed to coincide with Midem. But it also highlights the increasingly internationalisation of our business. This does not suggest that UK talent is in the doldrums, or that Brits cannot run record companies. The elevation of Tony Wadsworth this week and emergence in the past 18 months of new young executives such as Greg Castell, David Joseph, Nick Raphael, Christian Tattersfield and others makes that absolutely clear.

But there is no doubt that the importance of national borders is declining. The relevance of any talent's – executive or otherwise – place of birth, is on the wane.

As many from the UK industry descend on Cannes to drink German beer, eat Italian pizza and sleep under Egyptian cotton sheets, it will not be just British music which is on the agenda.

Martin Talbot, martin@musicweek.com

PAUL'S QUIRKS

LET'S UNITE TO FIGHT HOME COPYING

The start of 2002 has been nothing if not predictable. Quieter shows, useless albums charts influenced by chains (who do not even display the official chart) selling off product at rock bottom prices, returns from customers who have no idea that home copying is illegal – and just a hint that there is still some good music out there if we look hard enough.

By that I don't mean pop idols or any spin-offs from TV-led talent shows, but real bands such as The Strokes and White Stripes who were virtual unknowns this time last year. There are plenty more bands like that coming through and there is just waiting to take the next step up the career ladder to keep us all busy over the next few months.

I also hope that this year will see everyone in the business uniting to fight a number of important issues facing the music industry.

Piracy and home copying are a continuing and growing problem affecting everyone in the chain, from the writers and artists to the retailer on the High Street. Manufacturers, publishers, record labels, sales teams, managers, accountants and lawyers all suffer every time a pirate copy of a record by their artist is sold.

The massive increase in CD burners has also led to an explosion in home copying and every retailer must have noticed a major increase in returns from regular customers who now have this facility at home.

We need a sustained generic advertising campaign to get the message over to our customers that copying music is theft.

We also need to be aware that it may well back-fire unless it is handled carefully and professionally. We can't avoid the issue any longer if we want to protect our business, so now is the time to act. The BPI and BIRD should be the bodies to start the ball rolling and everyone else making their living from music should feel duty bound to support them in every way possible.

Paul Quirk's column is a personal view

MPA event to open doors to City cash

The Music Publishers Association is hoping to build more bridges between the City and the music industry next month when it hosts its first conference aimed at tackling the problems of attracting finance.

The Access to Finance For The Music Industry event, supported by the CMAA and Music Week, in association with the BPI, AIM, MMF and AFRS and equipped with big-name speakers, is designed to follow up on the findings of Kingston University's report Banking On A Hit.

The report, which was published last October and was commissioned by the Music Industry Forum, found a wide gulf existed between finance houses, which perceive the record business as high-risk, and the music industry, which has historically found problems raising money in the City.

The February 12 event will be chaired by Coutts & Co senior commercial banker Richard Skinner with speakers including Recorder Lord Guy Holmes and Music Business Angel chairman Mark Wilkins.

Kylie and Gorillaz star among 2001's most-played promos

Kylie Minogue and Gorillaz powered Parlophone's domination of the most-played promos of 2001 by UK music TV channels.

The animated band's Clint Eastwood was the most-played clip on MTV UK across the year, while Minogue's Can't Get You Out Of My Head was top on sister station VH1, according to year-end charts published in Music Week sister publication Promo.

The Minogue clip, which was directed by Dawn Shadforth, is also highlighted as the most-played promo on the MTV Hits digital station while ranking seventh on the main MTV output and 15th on the Box.

Parlophone video commissioner Faith Holmes recalls every programme was instantly excited about the clip when it was first played to them. "You know it's one of those videos that television will love and I

would have been surprised if it didn't get a bit of play, but I was surprised just how well it did," she says.

Columbia's Destiny Child finished second for the year on the MTV chart with Survivor, while RCA-Arista's OutKast ranked third with Ms Jackson.

Two slides, overlooked on pre-release by Radio One, top Emap station The Box's chart for the year, with Columbia act Wheaties at number one with Teenage Dribbag and Innocent/Virgin's Atomic Kitten second with Whole Again, RCA-Arista's Westlife were third with Uptown Girl, which also topped The Box Most Requested year-end chart.

Among the specialist stations the top-rated promo included EMI/VGWF's Let Me Blow Ya Mind (MTV Base) and O'Town's All Or Nothing (Smash Hits).

Time and cats savings as PPL launches CatCo

By Robert Ashton

PPL is to press the button this week on its long-awaited CatCo project, giving the record industry a "one-stop shop" for all sound recording data.

The new project, which has been developed over nearly two years, will enable PPL's 3,000 member companies to register for PPL rights and apply to MCPS for mechanical licences electronically.

The initiative will allow the time-consuming and error-prone Repertoire Registration Form system to be scrapped and will help the business save thousands of pounds each year in wasted man hours. PPL chairman and chief executive Fran Nevkita says for PPL it is "the most exciting project in recent times".

CatCo is developed from the Record Industry Association of America's (RIAA) sound recording database and already contains 6.4m tracks, holding details such as the label ownership of each recording, the featured artists and other performers on it. It also stores the dedicated International Standard Recording Code (ISRC) relating to each track.

Users logging in to CatCo can

PRODUCERS WIN PERFORMANCE RIGHTS

Studio producers have finally won their battle to be recognised as performers in a new deal with PPL. After a decade of negotiations a new category of "performing producers" is being created. Although the deal has still to be thrashed out, the move is expected to open the door for producers – alongside singers and musicians – to be paid a share of revenues earned from broadcasters and other users of recordings.

Search for data by accessing almost any piece of information, such as a group name or ISRC number.

For example, a search on Azztec Camera will show up every piece of product released by the group, the label it appears on, each track, and all the performers and guest artists who recorded it. Any duplicated data will also be flagged up by the system and CatCo project director Clive Bishop adds that this means CatCo could also become a valuable tool for anti-piracy investigators.

Bishop says he expects data to be fed electronically into the system from record company's label copy databases, removing the need to manually duplicate information on the existing "green forms" and, thus, cutting administration costs and helping to eliminate the number of errors and



Bishop: CatCo is a 'valuable tool'

instances of incomplete data.

"It will reduce administration and increase PPL's efficiency," he says. "The whole system could pay for itself in three years, certainly no more than five, because there are time savings to be genuine cost savings."

He adds that the current target is for all the majors and around 15 Indies to be submitting data – some 40% of total volume – by June. By the end of the year CatCo expects to be supplying all of PPL's repertoire data.

Meanwhile, the Association of Independent Music's (AIM) new AIM LabelData, a piece of software designed for its members to standardise and electronically replace copy notifications such as RRF and notification of intended release, is also being launched in February or March and is CatCo compliant.

Rock puts the mettle in Sanctuary's record profit

Rock music's US resurgence and the tendency of majors to drop high-profile artists are highlighted by Sanctuary Group annual reports for record sales and profit figures for last year.

The music-to-management UK media group saw sales in the US more than double – it is now worth \$27.4m – to help total group turnover increase 86.6% to \$82.3m (£44.1m) for the year to September 30, 2001.

At the same time, a tried-and-tested policy of making well-established and low-risk acts, such as Dolly Parton and Megadeth, with new talent such as The Strokes (signed through the joint venture with Rough Trade), meant the



Taylor: rock provides the foundation group was able to boost almost double pre-tax profits – from £4.1m in 2000 to £7.7m last year.

Executive chairman Andy Taylor says that despite only having a major presence in the US for a couple of years – boosted by the acquisition of CMC in 2000 – the

group's heavy rock roots "fit in perfectly" with a resurgence of the genre there. "We have a lot of established acts and the US respect those long-term acts," he says. "The US market is good for rock and probably ahead of Europe and the UK, which has been very dance-oriented, so we have had the right product."

He adds that catalogue and any act out of contract remain a priority, indicating that Sanctuary will be in the bidding for the former Warner star Rod Stewart. "We'd love to sign Rod," he adds.

It will also shortly be releasing material from the late punk legend Joey Ramone and former Guns N' Roses frontman Axl Rose.

Lynx hooks up with DJs to launch new fragrance

Men's toiletries brand Lynx is continuing its involvement with music by combining the launch of its Dimension fragrance with sponsorship of a nationwide DJ tour.

The Lynx...Represents Dimension tour is aimed at students and has been organised by DJ agency Represents, the company founded by Seb Fontaine and Plastic Fantestie's Simon Clarkson.

It will cover 10 dates to the end of February beginning on January 31. In Dundee, where Soulsaver and Seb Fontaine will appear at Mono, and ending on February 27 in Portsmouth, where John Johnson and Guy Ormadel will perform at a venue yet to be confirmed.

Other DJs agreeing to tour include Oliver Kites, Stretch and Vern, Luis Paris and Mike Monday, while among the other towns being visited are Aberdeen, Newcastle, Brighton and Leeds.

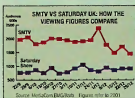
Gap closes between SMTV and BBC's Saturday Show

by Steve Hemsley

The BBC's Saturday Show is narrowing the audience gap on SMTV, since presents Ant & Dec quit the ITV programme. However, both broadcasters are facing an overall decline in traditional Saturday morning viewing.

Since Swap Shop launched in 1976, Saturday mornings have offered pluggers key promotional opportunities for bands. But viewing figures for the slot on ITV and BBC have declined in the past 12 months.

The last SMTV presented by Ant & Dec on December 1 attracted 2.4m, but the audience dipped to an average of 1.6m for the remaining four shows to the end of the year. This is a fall of 27% on the average 2.2m who watched during the same four weeks in 2000.



In turn, the BBC attracted an average of 1m viewers for Live & Kicking at the end of 2000, but that dropped by almost 9% to 914,000 for the final four editions of The Saturday Show in December.

The good news for the BBC is that the Saturday Show is gradually gaining ground on SMTV.

When the first Saturday Show was broadcast on September 22, the gap between the two programmes

was a massive 1.2m. But by the end of last year the difference was only 542,000, with the BBC gaining more than 150,000 viewers and SMTV losing more than 500,000.

SMTV relaunched with a new presentation team of Cat Deeley, James Redmond and Brian Dowling on January 5, with executive producer Conor McNairy noting there is an inevitable downward trend in terrestrial TV viewing.

The Saturday Show producer Annette Williams says the BBC programme must continue to evolve and react to a changing TV market.

"It has been an organic process getting the programme right," she says. "We are gaining some viewers from SMTV but we remain a children's show and that is how we judge its success."

CHRYSALIS UPDATES LOGO

The Chrysalis Group has spent £100,000 redesigning its corporate identity and logo. It is keeping its trademark butterfly which is now represented in a different colour for each of the group's divisions; radio, media products, TV and music.

BRITS VOTES COME IN SMS FORMAT
BT Cellnet is providing a text messaging service which will enable people to vote for the best pop act at this year's Brit Awards. The company is also providing ringtone and celebrity voicemails via a microsite within the main Brit Awards website. As results are announced during the event on February 20, they will also be text messaged to subscribers.

THIS WEEK'S BPI AWARDS

The Stereophonics just Enough Education To Perform album goes four-times platinum while the following albums receive a platinum award: Starsailor's *Love Is Here*, the Motown Gold compilation and Sophie Ellis-Bextor's *Read My Lips*, whose current single *Murder On The Dancefloor* goes silver.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 2000
Top Of The Pops*	4,550	-9.9
Top Of The Pops II*	3,742	-13.8
CD:UK*	1,791	-21.5
SMTV	1,495	-30.1
The Saturday Show	851	n/a
Night Fever	759	-8.8
The Pepsi Chart and Dr Fox Chart Update	679	-60.2
Exclusive (Sun)	372	n/a
Exclusive (Sun)	218	n/a
The Base	153	n/a

*combined totals. Source: Mediamax EMG (Barb data) for w/c December 10 2001



WEA London begins a hectic week of UK promotional activity with Maverick-signed Alanis Morissette (pictured) today (Monday). The aim of the work will be to help change a perception among some in the media and retail that Morissette appeals most to a 30-plus audience. Marketing director Adam Hollywood says research has shown that the core market for her albums remains young women aged 20-24 and the campaign for Under Rug Swept - which is released on February 25 - will reflect that. "Because she is such an intense artist, some people think she is more of an adult artist, but she is only 27," says Hollywood. "We will be trying to get across that this is a young person's album project." During her brief visit to the UK, Morissette will record performances for Johnny Vaughan Tonight, The Big Breakfast, The Cat With Jo Whaley and Top Of The Pops, while Channel 4 is filming a documentary which will be broadcast next month. The album will be TV-advertised in the week of release on Channel Four.

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chartfile

It has not even warranted a release in the US, but Robbie Williams' *Swing When You're Winning* is at least moving in the right direction across both sides of the Canada. The EMI-Chrysalis album last week progressed 102-87 on the countdown, although that is nothing compared to its own achievements in mainland Europe, where it holds at one in Germany as its single *Somebody* in Stumpy climbs the charts. Nicole Kidman also moves to the top of the Italian chart, improves 21.17 in France, 5-3 in Spain and Switzerland and 8-7 in Belgium.

Five months after debuting at number one, Jamiroquai's *A Funk Odyssey* returns to the top of the Australian album chart this week as the extracted single *You Give Me Something* progresses 44-42. The Sony S2 act are playing a series of dates down the coast over the next fortnight, including four performances as part of the *Vibes On A Summer Day* festival.

■ **Universal Island's U2** are mounting a three-pronged attack on Canadian radio at present as they follow their haul of eight Grammy nominations with *Beautiful Day, Kite and Stuck In A Moment You Can't Get Out Of* all finding places in the Top 100 airplay chart. Meanwhile, their album *All That You Can't Leave Behind* is experiencing a new lease of life, its sales rising to the last four weeks 62-423-37.

■ **Atlantic Kitten's Eternal Flame** experiences a mixed week across the Channel with dips 23-31 on the French airplay chart but claims the second highest new entry slot at 15 on the UK survey. *Flame* and *Flame* are joined on the radio listings by fellow Innocent/Virgin signings Blue, whose *All Rise Up* dips 42-43 as their two other singles make their mark in other charts around the world. In Belgium, if *You Come Back* moves 9-10 on the sales chart while *Top Close* dips 14-18 on the Australian sales countdown.

■ **Elton John's candle** is burning brightly yet again in Canada as his record-breaking charity single defies the odds to debut for a second time at the top of the singles chart. But *Candle In The Wind 1997's* amazing return should be put into context: the *Rocket/Mercury* release had to sell just 308 copies last week to reach the pinnacle.

■ **Norway clearly does not** forget its Seventies British pop. While Robbie Williams' *Swing When You're Winning* predictably takes top honours on the country's album chart, sitting rather more unexpectedly at four is Bonnie Tyler's *Sony* issued Greatest Hits while 10 places below her *Slade* bandwagon rolls on with a Universal-issued best of. Tyler also enjoys a revival in Spain, where the same retrospective returns at number 39. Across in Belgium, the fantastic lies with Britney UK pop stars as a Kim Wilde release, *Loved*, dips 14-15 for EMI on the Flanders singles chart.

Female artists head the list of top-selling albums worldwide

by Paul Williams

Erykah Badu's global popularity has been further underlined by *A Day Without Rain*, which has emerged as 2001's biggest-selling album overseas by a UK-origin act.

"The album," which was released in November 2000, sold around 7.3m copies overseas during last year, to take its cumulative worldwide total to more than 12m units. At the same time, sales of Erykah's back catalogue rose by around 1.6m units as interest in the Warner artist's music swelled, with many TV and radio stations featuring her track *Only One* in its September 11th coverage.

WEA London managing director John Reid describes the album as a "true phenomenon." "This album was going to become her biggest-selling record and then September 11 brought it into the public consciousness again in Germany and the US – suddenly it took on a life of its own," he says.

The album climbed to the top of the German albums chart as *Only Time* reached number one on the singles countdown. Meanwhile, in the US, *A Day Without Rain* secured a new career high for her of number two, on its way to five-times platinum status.

Dido's phenomenal success makes it an all-male top two for 2001, as *No Angel* takes runner-up position with 6.1m overseas sales during the past year. The Cheeky/Arista album, which has now

TOP UK-SOURCED ALBUMS WORLDWIDE SALES IN 2001

1	A Day Without Rain (Erykah)	7.3m
2	No Angel Dido (Cheeky/Arista)	6.1m
3	The Beatles (Apple/Parlophone)	4.0m
3a	Echors – The Best Of Pink Floyd (EMI)	4.0m
5	Gorillaz Gorillaz (Parlophone)	3.3m
6	Swing When You're Winning Robbie Williams (Chrysalis)	3.0m
7	Born To Do It Craig David (Widstar)	2.8m
8	The Record – Their Greatest Hits The Bee Gees (Polydor)	2.3m
9a	Parachutes Coldplay (Parlophone)	2.0m
9b	A Funk Odyssey Jamiroquai (Sony S2)	2.0m
9c	All That You Can't Leave Behind U2 (Island/Unikoln)	2.0m
9d	Bridget Jones's Diary OST (Mercury)	2.0m

Figures above represent global shipments for 2001, excluding the UK. Figures exclude shipments before the beginning of 2001. Sources: IFA/Worldwide Record Company Figures

sold a total of around 11m globally, had already become a substantial hit in the US before taking off in other key territories during the early part of the year.

Pink Floyd's *Echors* best of features in a quartet of EMI albums to complete the top six, having reached number two in the US and selling 6m overseas copies in just eight weeks before the end of the year. Behind Gorillaz, who are in fifth place, Robbie Williams' sixth-ranked *Swing When You're Winning* sold at a similar pace to the Pink Floyd album. It took only six weeks to hit the 3m overseas mark with its total global sales now at 4.7m units, just 0.3m behind its biggest worldwide seller to date, *Sing When You're Winning*. It appeared in 10 key territories.

The Top 10s over Christmas, saving a

number one in Germany.

Coming a year after *Parlophone/Apple* issued *The Beatles* 1 became the world's top-selling album, the three 2001-issued EMI albums were just part of an excellent year for the major's UK repertoire overseas. Coldplay's *Parachutes* sold 2m outside the UK, Radiohead's *Amnesiac* 1.8m, Paul McCartney's *Wingspan* 1.5m and Fever by Kylie Minogue 1.3m.

EMI international's director for UK repertoire Kevin Brown says "the quality of product" is the simple reason why the major performed so well in 2001. "The roster I have to work with is phenomenal," he says. "I always tell anyone who's listless that I've got the best international job in London."

Capla David's *Born To Do It* added

another 2.8m overseas sales to the 1.2m it achieved in 2000, as the *Widstar* album broke through into yet more markets, including the US where it is now rapidly heading towards platinum status. Total worldwide sales are now in excess of 6m units.

■ *The Bee Gees' The Record* – Their Greatest Hits topped a list of eight Universal UK-sourced albums to sell in excess of 1m copies outside the UK in 2001, with 2.3m sales. Another Bee Gees album, the April-issued *This Is Where I Came In*, sold 1m outside the UK during the year.

Elsewhere in Universal, U2 added another 2m overseas sales to their 2000-issued album *All That You Can't Leave Behind* as the Best of 1980-1990 sold another 1.2m copies. The Bridget Jones's Diary soundtrack hit 2.0m sales, while Elton John was awarded with 1.5m overseas sales for heavily promoting *Sony's* top UK seller *Jamiroquai's A Funk Odyssey* while, after, BMG turned to Westlife whose *World Of Our Own* sold 1.6m units outside the UK before the year.

Virgin Records' biggest UK album, *Right Here* by Atomic Kitten, sold around 500,000 copies abroad, a similar level achieved by V2's *Just Enough Education To Perform* by the Stereophonics. Mute's *Depeche Mode* sold 1.5m overseas sales with *Exciter*.

THE UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Title/Artist (UK version)
1	1	Can't Get You Out of My Head (Kylie Minogue) (Parlophone)
2	2	Somebody (Robbie Williams & Nicole Kidman) (Chrysalis)
3	3	Free (Lightbourne Family) (Wild Card/Polydor)
4	4	What Is Love (Kylie Minogue) (EMI)
5	5	Are You Ready For This (The Notorious B.I.G.) (Innocent)
6	6	In Your Eyes (Kylie Minogue) (Parlophone)
7	7	Calling (Geri Halliwell) (EMI)
8	8	If You Come Back (Blue) (Innocent)
9	9	Hunter (Blue) (Innocent)
10	10	Have You Ever (Sade) (Polydor)
11	11	Walk On (Universal Island)
12	7	Gotto Get Thru This (Gwen Stefani) (Arista)
13	14	The Music's No Good Without U (Chris Wea) (Arista)
14	19	Murder On The Dancefloor (Spice Girls) (Polydor)
15	10	Sing (Tina Turner) (Innocent)
16	20	You Got Me Something (Jamiroquai) (S2)
17	18	Handbags And Gladrags (Stereophonics) (V2)
18	17	Who Do You Love Now (Singer) (Island) (Mercury)
19	18	Well I Saw You (Dido) (Mercury)
20	15	Only This Time (Warner)

Chart shows the 20 most popular (original tracks) in the UK and EU 100 points of 100 stations in UK and Europe.

THE UK AND US RADIO TOP 20

UK	US	Title/Artist (UK version)
1	1	Hot Chick (Kylie Minogue) (RCA/Interscope/DJMG)
2	2	Get The Party Started (Kylie Minogue) (Parlophone)
3	3	U Got It (The Notorious B.I.G.) (Innocent)
4	4	Whatever Whatever (Sade) (Epic)
5	6	Family Affair (Mary J Blige) (A&M)
6	7	My Sacrifices (Dido) (Wind-up)
8	8	Whatever You Will (The Calling) (RCA)
9	10	Living It Up (R. Kelly) (Mercury) (Def Jam/Interscope)
10	7	Hero (Enrique Iglesias) (Interscope)
11	14	In The End (Linkin Park) (Warner Bros.)
12	13	7 Days (Craig David) (Widstar/Island)
13	11	Do You Remember? (Dido) (Mercury)
14	15	11 (Nelly) (Polydor)
15	16	Disturbance (Gwen Stefani) (Arista)
16	13	Turn Off The Lights (Nicky Katt) (Parlophone)
17	10	Caravan City (Herbie Hancock) (Arista)
18	12	Can't Get The Mountain Top (Lauryn Hill) (Roc-A-Fella)
19	17	I'm Not A Jester (Lulu) (Epic)
20	20	A Woman's Worth (Alicia Keys) (Roc-A-Fella)

Chart shows the 20 most popular hits in UK radio by UK and US 100 stations of 100 stations in UK and US.

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

Country	Album	UK Sales	Abroad Sales
AUSTRALIA	1	Baby Face Robbie Williams (EMI)	100,000
	2	A Funk Odyssey Jamiroquai (Sony S2)	14
CANADA	1	Can't Get You Out of My Head (Kylie Minogue) (Parlophone)	1
	2	A Day Without Rain (Erykah) (Island)	5
FRANCE	1	Can't Get You Out of My Head (Kylie Minogue) (Parlophone)	4
	2	Play My Game (Dido)	36,000
GERMANY	1	Somebody (Robbie Williams) (Chrysalis)	2
	2	Swing When You're Winning (Robbie Williams) (EMI)	1
ITALY	1	Somebody (Robbie Williams) (Chrysalis)	1
	2	Ernest (Pink Floyd) (EMI)	4
NETHERLANDS	1	What Is Love (Kylie Minogue) (Parlophone)	1
	2	Swing When You're Winning (Robbie Williams) (EMI)	2
SPAIN	1	Can't Get You Out of My Head (Kylie Minogue) (Parlophone)	2
	2	Swing When You're Winning (Robbie Williams) (EMI)	28
US	1	7 Days (Craig David) (Widstar)	20
	2	Only This Time (Warner)	19
	3	Only This Time (Warner)	19

Sources: ASCAP, SoundScan, Nielsen SoundScan, UK Music, UK Top 100, Nielsen SoundScan, Nielsen SoundScan and ASCAP.

AMERICAN CHARTWALK

by ALAN JONES

In an era when the leadership of the US album chart changes hands almost weekly, the long reign of Creed's *Weathered* is a welcome throwback. The album has little trouble in extending its run at the top to eight weeks, with nearly 138,000 sales last week bringing its cumulative total to 1.1m. *Creed's* *Weathered* continues at number two, with sales of 100,000. Last week lifting its 64-week tally to a muscular 57.2m. But bands start now – and long sold-out – tours in the next few days, but while this will undoubtedly generate increased sales for both acts, neither will top the chart next week.

Country star Alan Jackson's new album *Drive* will take that honour, with early sales predictions suggesting its first week may top the 300,000 mark. It is a boost the market body needs: the top five albums in 2001 sold 475,000 copies between them last week, compared to 803,000 in the same week of 2001. In the Top 200 as a whole, sales were off 20% week-on-week. In this climate, even modest improvements in sales were handsomely rewarded: hard rockers *Hobnobstank's* self-titled debut explodes 72-37 with a 17% increase in sales; Gospel star Yolanda Adams' 15% increase in sales of *Believe* (a side-effect of her American Music Awards performance) saw it sell close 90-46. Multiple Grammy nominees Alicia Keys, India Arie and U2 saw

their latest albums move 138, 139-121 and 58-39 respectively – but all sold fewer than a week ago.

The only new album to debut in the top half of the Top 200 is the Sean Penn film soundtrack *I Am Sam*, which comprises Benetton's releases by artists like Nick Cave, Sarah McLachlan and Eddie Vedder. It debuts at number 25, with 36,000 sales. Meanwhile, *The Beatles' 1* (Apple) has sold 1.8m in 1994, while Paul McCartney's *Driving Right* album seems set to depart the chart after just nine weeks. It slides 171-200 this week, selling just more than 6,000 copies in the week and 289,000 in total. *Starrsall's* *Just a Ragged Dime* is here received some new reviews before re-entering the Top 200. *Starrsall's* *Just a Ragged Dime* is here received some new reviews before re-entering the Top 200. *Starrsall's* *Just a Ragged Dime* is here received some new reviews before re-entering the Top 200.

Mingogue returns to the Hot 100 chart after an absence of more than 12 months. *Mingogue* was paired to Geffen shortly after her UK debut and *Locomotion* (three) in 1988 and *No Secret* (37) in '89. Since then, nothing – but that changes this week with her global smash *Headbanger's Ball* by Deep and Jay-Z, among others. It's not the highest new entry, however – that honour falls to Brandy's *What About Us*, which debuts at number 42.



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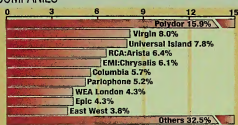
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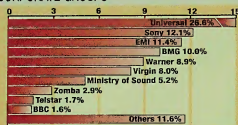
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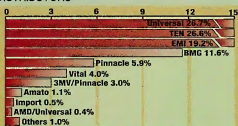
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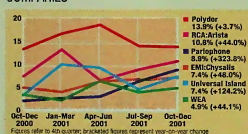


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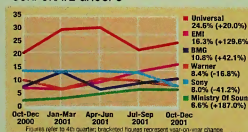
SINGLES: 12-MONTH TREND

COMPANIES



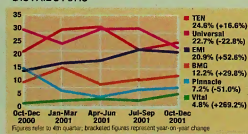
Figures refer to 42-quarter; bracketed figures represent year-on-year change

CORPORATE GROUPS



Figures refer to 40-quarter; bracketed figures represent year-on-year change

DISTRIBUTORS



Figures refer to 49-quarter; bracketed figures represent year-on-year change

Polydor: the singles success keeper

So far ahead is Polydor in the singles market, it now outstrips all its competitors

SINGLES

Polydor's status in the singles market shares is beginning to resemble that of Manchester United in the Premiership. The Universal company is now so far ahead of its record company rivals that it sometimes appears that it has outgrown the contest in which it competes.

The company's domination is such that it would even be able to compete if its singles market share was compared directly to Universal's rival corporate groups rather than other record companies as presently happens. In 2001 it was in such devastating form that it actually managed to better the market shares of BMG, EMI, Sony and Warner on its own.

After taking an unbeatable 11.3% of the market in 2000, Polydor grabbed a company record 15.9% share in 2001 as it claimed 21 of the year's 100 biggest-selling singles. All of Sony's operations could only muster 14 of those 100 singles between them, BMG 13, EMI nine and Virgin and Warner eight apiece.

In many ways Polydor is a mini major in itself, with its Polydor UK and Polydor Associated Labels (PAL) operations playing a fairly even role in the company's ongoing singles success.

The UK division supplied nine of those 21 hits, including Hear'Say's Pure And Simple (second for the year) and Club 7's Don't Stop Movin' (eighth), with PAL providing the other 12. Its success with overseas acts reflected two of the year's dominant genres, with nu-metal acts Alien Ant Farm, Limp Bizkit and Papa Roach all in the year's top 100 alongside R&B and hip-hop artists including City High, Eminem and Eve.

Virgin's 8.0% score to take second place was its best showing since it headed the list for the last time in 1996, with Hugh Goldsmith's Innocent operation proving to be the company's star performer. Innocent provided Virgin with five of its six biggest singles of the year, two courtesy of Atomic Kitten and three from Blue.

Polydor's latest stunning year in many ways overshadowed that of fellow Universal company Universal Island which, despite being without a managing director for much of the year, captured its highest annual market share yet to finish third with 7.8%.

In Shaggy's It Wasn't Me, it enjoyed the biggest-seller of the year, but all six of its hits on Sony's Top 100 were from overseas, perhaps emphasising where managing director Nick Gatefield will be looking to improve performance.

Corporate timing played its part in RCA-Arista finishing as only the fourth top company and not second as would have been the case if BMG's new structure had been introduced at the start of the year. As it was, the merged RCA-Arista company only came into being during quarter two and 2001, which means a combined total for RCA and Arista labels is only calculated from quarters two, three and four. As with



Hear'Say: the year's second biggest-selling single

the three companies above it, RCA-Arista claimed one of the four massive-selling singles issued in the early part of the year.

It sold more than 745,000 units of Westlife's Uptown Girl as - around the same time - Polydor sold 1.07m copies of Pure And Simple, Universal Island 1.15m of Shaggy's It Wasn't Me and Virgin 930,000 of Atomic Kitten's Whole Again. The revival was short-lived, however, as singles sales slipped to lower levels as the year progressed and only started to hit the same heights again thanks to Kylie Minogue in the autumn.

Minogue played the lead role in what was a phenomenal year on singles for the usually album-dominated Parlophone, whose market share rose 85.7% year-on-year to push the label to seventh spot with 5.2%.

The key contributor here was Minogue's Can't Get You Out Of My Head, which finished as the year's third biggest hit and was on its way to becoming the first million-seller on the Parlophone label since The Beatles' Day Tripper/We Can Work It Out in 1965.

Epic in ninth spot clawed back out of the market share it had lost during the previous two years to take 4.3% of the sector and compensate for some of the share lost to fellow Sony company Columbia. The overall effect was a 4.3% improvement on the year for Sony, which finished second in the corporate listings behind Universal with 12.1%. In his first part year in overall charge, Lucian Grainge's group lifted its share from 20.5% to 26.6%.

Meanwhile, EMI finished third on 11.4% with Virgin's 8.0% good enough for sixth place. Had the two companies' totals been combined - as will happen in the future - the EMI group would have ranked second.

Universal faced its closest battle on distribution, beating last year's winner Ten by just 0.1 percentage points to take the crown with 26.7% and ensure a clean sweep of all three singles titles for the first time in its current inception.

At least here it faced some serious competition, unlike the company and corporate leagues where it is now so far ahead that it will take some revolution to prevent a similar outcome in 2002. Paul Williams

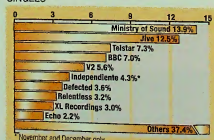
INDIE SHARES

Merely three years ago this month, Ministry of Sound was tasting life for the first time in the Singles market with its top three smash You Should Be... by Blockster.

Now, some 70 more Top 40 hits later, the dance specialist has emerged as the number one independent company for singles of 2001, while also finishing top of the equivalent chart for albums. MoS captured an unbeatable 19.9% of all indie singles sales during 2001, after staking its claim in chart-topping singles by DJ Pied Piper and So Solid Crew as well as scoring big hits by acts including IIO and Jakatta.

In a compilation market that chilled for much of the year, the Ministry team led the way with the Chillout Session finishing as the year's sixth

SINGLES



*November and December only

biggest-selling compilation while its successor ranked 22nd overall.

Another of its releases, The Annual 2002, stood as

bandwagon of albums on rolling

private rivals — and then there's its dominate position in albums to consider

ALBUMS

It must be a rather alarming prospect for its rivals to contemplate what might happen if Polydor ever expanded its operations into the compilations market.

Before the Universal division captured its crown, Virgin Records ruled the record company albums market, shares uninterrupted for several years, undoubtedly boosted by some huge-selling album artists such as the Spice Girls and The Verve, but also backed by an astonishingly successful compilations business that swelled its album share. Polydor, however, does not entertain the words "various artists" on its release schedule, instead powering its way to a dominant position in the market on artist releases alone.

Although nowhere near as dominant in albums as it is in the singles market, the company nonetheless hit a new personal high of 9.4% for the year after providing 21 of the year's 100 biggest-selling artist albums. That is more than any of the corporate groups managed and nine more than it supplied on the same chart the previous year, when it also finished as top albums company.

Polydor's three top-selling albums were all British affairs: Gabrielle's *Dreams Can Come True* (fifth of the year), *Heaven's Postcard* (14th) and *Sunshine in S Club 7* (17th) with the overall balance an even 11:10 between Polydor UK and Polydor Associated Labels releases.

Virgin claimed second spot for a second successive year, even though its market share slipped from 7.8% to 7.1% and its share of the Top 100 artist albums dropped from nine in 2000 to four last year. But it was a different story in the compilations arena, where it played a part in three of the four biggest releases of the year as part of the *Now!* series with EMI and Universal TV. Its fortunes were also lifted across the year by the launch of its EMI joint venture, the Capital Gold Legends brand which gave it two more albums in the year's Top 15 compilations.

As with Virgin, Columbia always seems to find a place among the most successful albums companies of the year and 2001 was no exception as it finished third with 6.7% and its share of the Top 100 artist albums year and almost twice the share of Sony sister company Epic, which missed out on a place among the Top 10 companies for a second successive year.

Parlophone had perhaps the most daunting task of any company in 2001, in trying to match the sales figures of 2001's biggest-selling album, *The Beatles 1*. It did not manage it but, with the exception of 2000, its 6.1% annual showing was still the company's highest share of the past five years. Placed fourth, it counted Coldplay, Gorillaz and Kylie Minogue among its biggest sellers, with all three figuring among the year's 30 most popular artist albums. Sister company EMI/Chrysalis was just 0.3 points below in sixth spot with 5.8%, like Parlophone, it had to rely entirely on UK-aggied acts for the four albums which it contributed to the year's Top 100.

Gaining a strong foothold in the albums market was



Gabrielle: the fifth biggest-selling album of the year

certainly tough in 2001, with nine of the Top 10 companies in 2000 retaining their status among the elite the following year. In fact, the only company to fight its way into the 10 came about via some corporate shuffling as RCA/Arista slotted into fifth place with 5.9%. Echoing the singles market (see left), the company would have ranked higher had BMG's new structure counted from earlier in the year.

Universal TV (5.5%) in seventh spot, Mercury (4.9%) in ninth and Universal Island (4.3%) ranked 10th ensouled Warner had four companies among the Top 10 for another year. Their combined strength moved the major even further ahead of its rivals on the corporate rankings, as it claimed 27.0% of the market and a 13.7 percentage points lead over its rivals, its biggest yet.

Warner moved ahead of EMI in the annual figures to take second place with 13.3%, helped by a strong run at the end of the year, which included five albums in the Christmas Top 20.

However, the EMI group would have comfortably taken second place had the EMI and Virgin totals been combined, as is the case now. EMI and Virgin's aggregate share was 13.7%, although both operations were down around 9% on 2000's figures.

Sony, after recovering to second place in quarter three, lost momentum in the year's closing quarter and was only able to take fourth spot for the year. Its 12.0% annual score, however, was a slight improvement on the previous year. In fifth spot, BMG's 7.4% share was its lowest of the past five years.

Ten denied Universal a complete domination of the annual and singles titles by leading the album distribution table for a second successive year. Its 28.3% share was 3.9 percentage points ahead of Universal in second place, with EMI third again with 21.0%.

Just as in the singles sector, Universal remains a lengthy distance ahead of its rivals in the albums sector with the signs already suggesting that it will carry on this year in much the same way that it departed 2001. With the company now commanding a quarter plus share of the market every week, only a sudden dip in its own form and something spectacular by one of its challengers will prevent Universal's domination continuing.

Paul Williams

company's biggest success of the year being the Steps retrospective *Gold*. It was the sixth most-popular artist album of the year and helped give to 9.3% of the indie market, while *Teletar*'s 3.3% was largely attributed to Craig David and Mis-Teej's debut album.

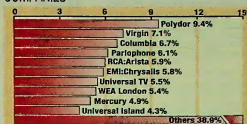
On singles, Jive took 12.5% of the independent market for second place with third-placed Teletar on 7.3%. Other indie successes of the year included *Mot/Blix Street's* Eva Cassidy album *Songbird*, which topped the chart after a lengthy run, and V2's *Stereophonics*, who ended the year with their most successful hit single yet, *Handbags And Gladrags*.

Figures here for independent, sixth on both singles and albums, cover just the final two months of the year as previously its market share was taken to Sony.

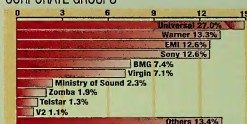
Paul Williams

ALBUMS: YEAR-END PERFORMANCE 2001

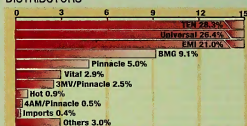
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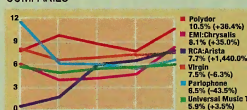


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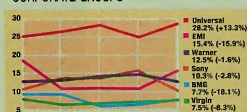
ALBUMS: 12-MONTH TREND

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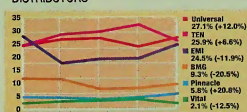
Figures refer to 4th quarter; bracketed figures represent year-on-year change

CORPORATE GROUPS



Figures refer to 4th quarter; bracketed figures represent year-on-year change

DISTRIBUTORS



Figures refer to 4th quarter; bracketed figures represent year-on-year change

ALBUMS



* November and December only

eighth of the year on compilations.

Mot's closest rivals on both singles and albums were Jive and Teletar with the Zomba-owned

MUSIC WEEK JANUARY 26 2002

newsfile

STARBUCKS REMIX NEXT BLUE SINGLE

Starbucks have remixed a track from Blue's triple-platinum album *All Rise* for release as the follow-up to If You Come Back. The new mix of Fly By features a sample of Herb Alpert's *Rise*, more recently made popular as the hook in Notorious B.I.G.'s *Hypnotize*. The single will be released in late March.

SCOTTISH RADIO GIVES TIPPET CHART BOOST

Scottish singer/songwriter Tippie is expected to attract fresh ASR interest this week as her independently-released single *Trains* climbs in the *Radio 1* was voted to enter the Top 75 after strong regional support from radio stations including Radio Clyde, Northsound 1 & 2, Forth and Tay on which it is currently. The track is taken from the A-listed, unified uncensored album *Remember My Face*.

MOBY PENS WRITER OLYMPICS TUNE

Moby has composed a track for a special performance at next month's Winter Olympics in Salt Lake City, which he will also open. Moby is also preparing to release the follow-up to his 8m-selling album *Play* later in 2002.

MUSIC WEEK PLUSTRILLIAM ULRMACHRON

On the Run (Direction) Set for mainstream release after a long build (single, March 4); Luxor - Various (unreleased) Showing promise (single, The Streets - Original Pirate Material (Locked On/679 Recordings) Let's hope the Mercury Prize judges are listening (album, March); Al - Make It Happen (Columbia) The much-maligned boy band come of age (from album, Dec); Second Step Of Love (Behind The Music (Telegraph/WEA) The next Swedish invasion starts here (album, February 4).

Hear'Say 'split' prompts talk of crisis in pop world

by James Roberts

The state of the pop market is firmly back in the spotlight following reports of troubles within Hear'Say last week, including suggestions that Lynn Marsh had quit the group.

At the time of going to press, a spokesperson for Hear'Say's label Polygram confirmed that the group were in talks, and "were going to think things over at the weekend".

The possibility of a premature end to 2001's most successful pop act, along with the recent demise of Steps, has fuelled talk of a crisis in the mainstream pop arena.

"It's easy to look at it as a trend but pop is meant to be constantly evolving," says *Smash Hits* editor Emma Jones. "I don't want to see Steps performing when they're 40, it's better that they quit while they're at the top." She admits that the pressures facing many mainstream pop acts lie at the core of much of the troubles.

"If Hear'Say is splitting up, I can understand why," says Tim Byrne of Byrne Blood Management, who managed Steps and also look after A1 and Alistair.

"The reason acts split up after x number of years is that they get absolutely burnt out. Back in the old days they'd do a radio one interview, one press interview and maybe a Top Of The Pops performance. Nowadays they have to do hundreds of magazine interviews, cable TV appearances - the pace you have to work them at is relentless."

However, the hole in the market leaves labels with potential to develop acts to fill the space. Among the UK pop acts currently in development which are due to launch in coming months are Epic's 35L and Simon Fuller's S Club Juniors project.



Hear'Say: future beginning to look uncertain

Other more established acts are also poised to step into the gap in the market. "When we launched Allstars last year, we had Steps at their prime, S Club 7 getting stronger and stronger, and Hear'Say," says Byrne. "With Steps and Hear'Say gone - and S Club 7 beginning to grow up - I think we can claim that ground."

Smash Hits' Jones is confident that the boy band legacy of Take That, Boyzone and Westlife will continue for some time.

"Blue do it a bit cooler than it's been done for a while, but it's the same strand in there really," she says. "It's not the end of pop, something even cheesier will come along."

Byrne Blood Management has taken its first move into producer management, now looking after Topham and Twigg, who have previously worked with Westlife, Backstreet Boys and Steps.



Epic deal: (l-r) Kwaten and Jermaine with D-Influence co-founder Steve Marston

New Epic imprint to tap into the UK urban scene

Epic Records is looking to tap into the growing UK urban scene with a new development deal for an imprint being set up by Kwame Kwaten, co-founder of D-Influence.

The first artist to be recording for the start-up imprint - which will be called What You Feel - is Jason Jermaine. The artist was last week recording what Kwaten expects to be a first single. Jermaine is also published by Hear'Say's D-Influence deal with BMG publishing.

The deal is, however, more of a below-the-line development venture than a full scale label deal. "It's not like Kevin Robinson's deal where it's a joint venture situation, this is one where it's about being street and finding Kwame to be able to develop artists," says Epic managing director Nick Raphael. "I'm funding it to hopefully be able to cherry pick the best acts."

The deal follows the end of Kwaten's four-year affiliation with Warner Music, which saw the development and signing of Shola Ama to the label, among others.

Meanwhile, Dome Records has struck a deal to release a compilation of tracks featuring female vocalists that have featured on D-Influence collaborations. Entitled *D-Influence Dubs*, the album will be released on March 28 and will be preceded by Show Me Love as a single, featuring Sarah Anna Webb, on March 11. Further singles featuring Shola Ama and Romma Johnson will follow later in the year.

A & R FOCUS 'A'

'It's been a long slog but now we've arrived'

by James Roberts

As has a theory why they are still with London Records after two albums that - while slowly building their loyal fanbase - didn't exactly set the world alight.

"The record company didn't really know we existed as we had budged off around the world playing live for the last few years," says A's frontman Jason Perry, whose band have managed to the weather the WEA London corporate storms that claimed many an act in the past 12 months. "We've basically been a dormans - we're not hard at to hibernate on the label," he explains. "You can't accuse us of being a limo band."

While in the past A may not have been able to match their solid reputation on the live circuit with record sales, their half-way showed signs of paying off, with Germany in particular warming to their uniquely British pop-punk ways.

"Trey Bennett [London Records A&R] came out to see us in Germany last year to show what all the fuss was about over here," says Perry. "I think he came back to the UK thinking we had something and that it would be worth investing in recording a third album."

That investment saw A relocate to Belgium's ICP Studios last summer to record with Al Clay, whose credits have included Pixies, Feeder and Therapy. The resulting album, *H-I-R Serious*, is undoubtedly the sound of a band reaching their full potential, and are writing their own agenda tracks such as *Starbucks*, *Pacific Ocean Blue* and *The Distance* combine the best bits of the Beach Boys and Van Halen alike, albeit with A's own flavour of ultra-infectious pop-punk.

"We're now making the best music we ever made," says Perry. "We've always been



A (l-r): Giles Perry, Adam Perry, Jason Perry, Daniel Carter, Mark Chapman

a good band to see live, but now there's more for us to see. We've arrived on record now and have made something we're proud of."

For Paul McDonald, who originally signed A to London Records in 1996, *H-I-R Serious* is also a coming of age. "What's nice is that at the time that the band have come up with what is undoubtedly their best record, the market has come round to being into what

they do," says McDonald, who in another twist of fate is now back working with the band (after several years at Virgin Records) thanks to his new role at Warner/Chappell.

H-I-FI Serious has quickly made its mark among the staff at WEA London, many of whom have not worked with the act on previous albums. "The sound of the records

always dictates what approach we take in terms of marketing," says managing director John Reid. "In this case, it was clear from the amount of tickets A were selling in Northern Europe and, in particular, Germany that there was something there. They needed to make the right record, which is what I think they have done here. There are three or four songs on there that we've got a shot with."

Reid also sees the A story as the first of many to come through the UK roster of acts. "The whole idea of the label is to be able to afford to keep acts so they can get to their third or fourth album," he says. "Sometimes, if you can't see any development, you have to part ways, but in the case of A they clearly showed development. We owe it to artists - especially in the rock area - to stick with them. We have set the business plan up to be conducive to that and I think we are starting to see the benefits."

Perry himself is now poised to see his long-haul approach pay off. "We spent the last six years building up our fanbase which has been the root of it all. It's been a long old slog," he says.

With A's light now shining brighter than ever, Perry can perhaps for the first time afford to reflect on the story so far. "I remember having a meeting the day before we got signed where I threw a bit of a rock tantrum where I said that almost every rock band has broken on their third album and we don't want it any other way.

"Maybe my pronouncement will turn out to be correct and I can say I told you so," he says. "We took our time."

FRANCE'S NEW FLAVOURS SERIAL WORLDWIDE HITS

With domestic repertoire breaking overseas and music sales holding up, the French industry is looking healthy, writes Alfredo Marziano

A distinctive French flavour is spreading throughout the worldwide music business these days, and not only because Gallic music is breaking borders at a quicker pace than ever.

The French language has become a common currency in the headquarters of multi-national major labels as well, now that EMI is led globally and in Europe by Alain Levy and Emmanuel de Buretel, while Philippe Ascoli has taken charge of A&R at the Virgin Records label in the UK. Meanwhile, Vivendi Universal ceo Jean-Marie Messier is still determined to maintain a national identity to the company, driving Universal France at the forefront of the digital revolution with the launch in November of *Compil*, an online service which allows internet users to make their own tailor-made digital compilations.

Increasing export sales tell the other side of the story in the growing globalisation of the music business. Figures provided by the French Music Export Office in Paris reveal that unit shipments of French records abroad rose from 1.5m to 34m during the Nineties. The past two years have seen no fewer than seven domestically-produced albums shifting more than 1m units worldwide outside France, while 60 more sold in excess of 100,000 units. This makes for a stronger export balance than the one delivered by the local music business, in spite of the latter industry's far more significant state funding.

At home, things look bright as well: 2001 music sales figures show France to be the European country which has most successfully surfer the local music troughs of the past 12 months. Local trade body SNEP's figures for the full year will be released by the IFPI-affiliated organisation at Midem in Cannes this week. And they show that, despite the post-September 11 trauma and slump in the economy, the local record industry has managed to boost its yearly turnover by 10.8% to €1.247m, while also increasing unit sales by a healthy 7.4% to rack up 165.7m over the same period. What is more, with album sales spearheading this growth (+5%, 122.9m units), French music companies also managed to revive a singles market which had experienced a dramatic slump no less than two years ago, with 2001 sales rising by 3.1%, or 37.5m units sold.

"SNEP managing director Hervé Rony puts it: 'There is a direct link between the strengthening of domestic sales and the ability to cope successfully with things like free downloading from the internet and home copying on CD-Rs (recent estimates reckon one-third of the 200m recordable CDs sold in France each year are devoted to music duplication)'. However, most heartening for the domestic industry is the contribution made by French acts towards these sales. 'Over the past five or six years, local or French-speaking acts have customarily outshone the biggest international stars in terms of sales,' adds Rony. 'A new act like Garou sells more than Madonna and Michael Jackson these days.'

Figures provided by research company Ifo-Tite Live for the first six months of **MUSIC WEEK 26 JANUARY 2002**



Tahiti 80: success for Atmosphériques

2001 (January-July) support Rony's view, rating only one international release (*Dado's No Anger*) among the 17 biggest-selling titles of the period in France, at a time when eight out of 10 best-selling singles were also of French origin.

SNEP's French market shares, also due to be unveiled at Midem, show that it was the Universal powerhouse which took the biggest advantage, improving its already massive market share to an all-time best of 36%, a performance which is said to have provoked more than a little concern among competition authorities and independent labels alike. Indies, which are now said to account for around 10% of the record distribution business, complain that market concentration leaves only a handful of relevant players in the field, including Plas, Naïve and Wagram.

The latter company, whose business interests encompass both distribution and export, art and development and compilations, claims a 3.5% market share and still managed to score a 30% turnover increase over the last year, hitting the *Costes Vol.4* and annual releases by domestic Varlé Française singers such as Frank Michael (300,000 units sold), Wagram

'Over the past five or six years, local or French-speaking acts have customarily outshone the biggest international stars here

In terms of sales'
— Hervé Rony, SNEP

stronghold.

"What's going on right now is raising more than a few eyebrows," he says, "but at the same time it looks like new opportunities are opening up for us. Major labels are increasingly focusing on a small group of selected big acts, leaving us with the chance to grab smaller projects and develop them.

"The Big Five are developing an increasingly tense relationship with music chains like Fnac and Virgin on the grounds of musical streams and downloads," adds Bourdoiseau, who last November signed a licensing deal for Wagram with the new paid-for subscription service by Napster. "The majors are not willing to license their repertoires for digital sales and, as a consequence, the retailers are keeping a keen eye on indie catalogues like ours."

He nonetheless agrees with Atmosphériques head Marc Thonon, who points out that companies such as Universal are setting new standards in terms of advertising spend on TV. "They are taking marketing costs to a level we can't even think of approaching," says Thonon.

However, that has not prevented labels such as Naïve, Atmosphériques (which broke electro-rock outfit Tahiti 80 last year) and the tiny Ya Bastal label (home of the latest underground sensation *Goutan Project*), to develop a handful of new acts ripe for wider exposure in the coming months.

Concentration is also the name of the game as far as the media and music retail businesses are concerned. Much to the record industry's delight, recent estimates suggest that a growing slice of the market — nearly 53% — is coming back to specialist retail, with Fnac opening yet more stores and Virgin realising itself after the £100m buyout by French media powerhouse Lagardere Media, whose distribution arm Hachette Distribution Services already owned another music chain, Extrapop. Hypermarkets still account for more than 47% of record sales but they are said to be edging back from a business which provides them with unacceptably slim margins. Label executives, likewise, welcome the news,

citing the growing role of key retail players in breaking new acts. "In the case of rock acts like Staind, a chain like Fnac can almost break a record by themselves," says East West managing director Michael Wijnen.

The role of retail is all the more crucial in a country where rock music — both domestic and international — still lacks a radio format, says Virgin managing director Laurent Chapeau. "It is still quite impossible for rock acts to gain nationwide exposure," he adds. "We are badly in need of a network to do the job Skyrock does for R&B and hip hop."

Having lost audience to news-oriented outlets in the wake of last September terrorist attacks to the US, it is music television's turn to make the headlines again. The local record industry has been shaken and stirred by the stellar success of TF1's *Star Academy* and M6's *Popstars* shows, both of which have produced spin-off albums boasting huge sales.

The success of these projects represents a major coup for Universal, which released both records, but Virgin's Chapeau warns of the risks implied by a hit-and-run attitude. "That is good if you look at it with a short-term view," he says, "but that's not what our business should be about. It usually takes two or three albums to break an act and turn him or her into a long-term artist. Career development still involves putting a lot of money and energy into it."

Boasting more than 30 acts on its domestic roster, the Virgin group of labels exemplifies this approach as well as Universal, at a time when many major labels around the world are dropping acts by the dozens to cut down costs.

TV frenzy or not, it appears that there is still room for new talent to grow organically in France.

Manu Chao: 1.4m worldwide sales of current album

'Major labels are increasingly focusing on a small group of selected big acts, leaving us with the chance to grab smaller projects and develop them'
— Stephan Bourdoiseau, Wagram

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Les nalgues à Hardy with a Eighties Alzibe has since the writing team nat and huge er own right) r vocalist of single rling her gh at home, op Five chart aks in beyond the rlands (the In the UK, motion

to a lack of exciting new talent; but the racial and cultural melting pot which rests at the heart of French society is brewing all kinds of music, from pop to R&B and rock to hip-hop.

This is not to say that all that the local record companies had to do was sit and wait, however. The global impact of what has come to be known as "French Touch" may well be deemed a stroke of luck for the local record industry, but that is to disregard the guts, confidence, financial commitment and, most of all, the vision necessary to turn domestic talent into international product.

The result of this bold and healthy attitude is a crop of new, midworldly acts which have proved able to hit both the highest echelons of the domestic charts and break borders internationally. "Putting it simply, I've never heard such a wealth of great songs around as I am doing today," says East West France managing director Michael Wijnen, who managed to score big in 2001 both with established acts — MC Solaar's *Cinquème As* album sold 700,000 copies — and new names such as hardcore rap act Sniper.

Indeed, French talent appears to be capable of emerging from anywhere these days: from musical theatre, most notably embodied by Columbia's newcomer Garou, who first came to attention as Quésinoid in the musical *Nôtre-Dame de Paris*; to soundtracks such as

CH TALENT
LES BO
LD STAGE

The multi-cultural French music scene is continuing to yield acts with strong international appeal, writes Alfredo Marziano

Virgin-signed Yann Tiersen's soundbed for blockbuster movie *Amélie*; to the eagle-eyed pop A&R which uncovered Poydor's Alzibe; to TV music shows, whose findings include multi-million-selling Popstars act LS on Universal; to the rediscovery of buried national treasures such as Henri Salvador, the octogenarian, French Gypsy-born guitar legend who made a striking comeback in late 2000 with *Chambre Aux Vues*, on the Source/Virgin label. Tireless live work accounts for the breakthrough of acts such as *Atmosphériques* (Tahiti 80) and *Noir Desir* on Universal-owned Imprint Barclay, while a budding local R&B scene has yielded Barclay's Matt, and acts such as the Supermen Lovers and Galeon continue to weave high the flag of French electronica.

Now many of these acts have also started knocking at the global market's doors. EMI's jazzdance project St Germain — which has now sold 1.8m albums worldwide, including 450,000 in France — as well as troubadour Manu Chao and French Touch pioneers Mo'Nique, Stardust, Air and Daft Punk — whose latest album *Discovery* has clocked up worldwide



YANN TIERSEN (Virgin)

A previously low-profile cult composer/performer whose first album dates back to 1995, Brittany-born Tiersen suddenly broke into the spotlight last year in the wake of the monster success of the French movie *Le Fabuleux Destin d'Amélie Poulain*, the homemade blockbuster, known to English-speaking audiences simply as *Amélie*, is said to have attracted more than 20m viewers worldwide to date. Tiersen, whose past recorded and live work includes collaborations with a host of musicians including US multi-instrumentalist Lisa Germano and former Divine Comedies frontman Neil Hannon, mixed modern pieces and old-fashioned waltzes for a soundtrack which immediately drew comparisons with the work of maestros such as Nino Rota, Michael Nyman and Wim Mertens. Following its 600,000-selling success at home, *Virgins* is confident it can expand the international appeal of a record which has already sold 250,000 units outside of France. Tiersen, for his part, plays the Royal Festival Hall in London on February 5.

Poydor's teenager Alzibe, the first French-signed act to top the German charts in some 10 years. France's market leader is ready to flex its considerable muscle to boost further the international achievements of pop tenor Alessandro Safina — who has sold 100,000 albums to date and is signed to Universal worldwide, barring only his homeland of Italy — and dance act Mojo. The duo are expected to release a new album by the end of the year following completion of a tour which saw them play around Europe and in Japan to support their 300,000-selling eponymous long-player.

Meanwhile, new acts and sounds are definitely up at home. "This could definitely be the year when a domestic R&B scene comes out of the gutter in France, just like hip-hop has done," says Marc Thonon, owner of trend-setting indie Atmosphériques. "New acts like Matt, Kerry James and our own female vocalist Wallen show there is plenty of room for growth in this field, now the audience have opened their ears to modern US R&B by the likes of Destiny's Child and Mary J. Blige."

Varitè Française, the homegrown brand of French-speaking mainstream pop which currently rules the charts, is also ready for even wider recognition, according to WEA France managing director Alain Vieille, following the huge 2001 sales for stars such as Virgin's Alain Souchon (1.2m units), Universal's Gerard De Palmis (900,000), BMG's Patrick Bruel, Sony's Jean-Jacques Goldman and Warner's Hélène Ségara and Lynda Lemay. If these achievements were not enough, even more is bubbling underground.

"There is a big buzz growing on exciting new combos such as Gotan Project, not to mention a whole new breed of new jazz acts who have risen in the wake of St Germain's success," says Marie-Agnès Beau, head of the London-based French Music Bureau. "Maybe we're not still talking big numbers here, but that's a proof French music is travelling all around the world nowadays."

If only half of this huge crop of newborn stars lives up to expectations, France is certain to maintain its increasingly prominent role on the global music stage.

TÉLÉPOP MUSIK (EMI)



Placed somewhere in the musical map between the classy club grooves of labelmate St Germain and the infectious rhythms of "French Touch" pioneers, this trio are one of the hottest tips to come out of France in recent years. This is deserved acclaim, because their debut album *Genetic World* boasts a tapestry of musical nuances ranging from exotica to hip hop, Kraftwerk-style techno pop to Nineties ambient electronica. Bookended by a promo video shot by Jordan Scott (daughter of famed movie director Ridley), the trailblazing single *Breathe* is due out

In the UK on February 14 in the wake of approval from DJs such as Pete Tong and Gilles Peterson. An international release of the album is also planned for early March in England, Germany and Scandinavia, with the US due to follow suit by the end of the month.

● Heat Télépopmusik on MW's French Talent CD, p15

GOTAN PROJECT (Ya Bast!)

Word of mouth is building growing awareness around this kilocyncratic combo whose core nucleus (augmented to an 11-piece orchestra onstage) comprises an Argentinian, a Swiss and a Frenchman. Their first album *La Revancha Del Tango* boasts an unheard-of mix of traditional tango and soft dance rhythms topped with electronic textures. The outfit's choice of material is bold as well, ranging from originals to classic tunes by Frank Zappa and Argentinian loans Astor Piazzolla and Gato Barbieri. Italy has been the first country to open its ears to the compelling electro-latin blend, scoring the highest sales for the album by Christmas. French indie label Ya Bast!, which owns the master recordings, has struck a variety of licensing deals for the album, which is handled by Barclay/Universal in France, Belgium and Switzerland, YL Recordings for the UK, Ireland and Australia and independent companies in the rest of the world.



● Hear Gotan Project on MW's French Talent CD, p15

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ALIZÉE (Polydor)



Germany, shifting 350,000 units and pushing Mol...Loïta's worldwide sales beyond the 2m mark. Also boasting a chart-topping track record in Israel and the Netherlands (the first country to pick up on Alizée), the single is now due out on February 11. In the UK, where the young vocalist is already scheduled for a hectic TV and press promotion campaign before heading for Spain, Scandinavia, Italy and Japan.

Matching a Sixties naïveté à la Françoise Hardy with a techno-pop feel of Eighties lineage, teen star Alizée has made giant strides since the experienced songwriting team of Laurent Boutonnat and Mylène Farmer (a huge domestic star in her own right) picked her as their vocalist of choice for the pop single Mol...Loïta. Following her instant breakthrough at home, the single held a Top Five chart placing for six weeks in

Many a label executive around the world would be quick to acknowledge that a music industry in good health is the reflection of a thriving cultural and social environment, and not just a simple by-product of a wealthy economy. This seems to be the case for the healthy French market, which was characterised in 2001 by big sales and a domestic lineup which has left a distinctive mark both at home and abroad.

Ask the market's top music executives how they manage to flourish in such tough times, and many of them will answer that the key is the mix of music styles sprouting from the streets and dancefloors. "World music", the broad term for the multicultural sounds for which France used to be renowned, may be experiencing something of a sales slump due to a lack of exciting new talent; but the racial and cultural melting pot which rests at the heart of French society is brewing all kinds of music, from pop to R&B and rock to hip-hop.

This is not to say that all the local record companies had to do was sit and wait, however. The global impact of what has come to be known as "French Touch" may well be deemed a stroke of luck for the local record industry, but that is to disregard the guts, confidence, financial commitment and, most of all, the vision necessary to turn domestic talent into international products.

The result of this bold and healthy attitude is a crop of new, wildflowered acts which have proved able to hit both the highest echelons of the domestic charts and break borders internationally. "Putting it simply, I've never heard such a wealth of great songs around as I am doing today," says East West France managing director Michael Wijnen, who managed to score big in 2001, both with established acts — MC Solaar's *Cinquième As* album sold 700,000 copies — and new names such as hardcore rap act Slipper.

Indeed, French talent appears to be capable of emerging from anywhere these days; from musical theatre, most notably embodied by Columbia's newcomer Garou, who first came to attention as Quésimo in the musical *Nôtre-Dame de Paris*; to soundtracks such as

FRENCH TALENT MOVES OUT WORLD STAGE

The multi-cultural French music scene is continuing to yield acts with strong international appeal, writes Alfredo Marziano

Virgin-signed Yann Tiersen's soundtracked for blockbuster movie *Amélie*; to the eagle-eyed pop A&R which uncovered Polydor's Alizée; to TV music shows, whose findings include million-selling Popstars act US in *Universal*; to the rediscovery of buried national treasures such as Henri Salvador, the cotéogérain, French Guyanese-born guitar legend who made a striking comeback in late 2000 with *Chambre Aux Vae*, on the Source/Virgin label. There's live work accounts for the breakthrough of acts such as *Atmosphériques*'s Yannï 80 and *Nol Desir* on Universal-owned imprint Barclay, while a budding local R&B scene has yielded Barclay's Matt, and acts such as the Supermen Lovers and Galeon continue to weave high the flag of French electronics.

Now many of these acts have also started knocking at the global market's doors. EMI's jazzance project St Germain — which has now sold 1.8m albums worldwide, including 450,000 in France — as well as troubadour Manu Chao and French Touch poners Mo'Nasty, Stardust, Air and Daft Punk — whose latest album *Discovery* has clocked up worldwide



YANN TIERSEN (Virgin)

A previously low-profile cult composer/performer whose first album dates back to 1995, Brittany-born Tiersen suddenly broke into the spotlight in the wake of the monster success of the French movie *Le Fabuleux Destin d'Amélie Poulain*. The homemade lockdowner, known to English-speaking audiences simply as Amélie, is said to have attracted more than 20m viewers worldwide to date. Tiersen, who has since recorded and live work includes collaborations with a host of musicians including US multi-instrumentalist Lisa Hannson and former Divine Comedy frontman Neil Hannon, mixed modern pieces and folk-influenced waltzes for a soundtrack which immediately drew comparisons with the work of maestros such as Nino Rota, Michael Nyman and Wim Mertens. Following its 600,000-selling success at home, Virgin is confident it can expand the international appeal of a record which has already sold 250,000 units outside of France. Tiersen, for his part, plays the Royal Festival Hall in London on February 5.

Polydor's teenager Alizée, the first French-signed act to top the German charts in some 10 years. Franco's market leader is ready to flex its considerable muscle to boost further the international achievements of pop tenor Gilles & Saliña — who have sold 800,000 albums to date and is signed to Universal worldwide, barring only his homeland of Italy — and dance act Mojo. The duo are expected to release a new album by the end of the year following completion of a tour which saw them play around Europe and in Japan to support their 300,000-selling eponymous long-player.

Meanwhile, new acts and sounds are cooking up at home. "This could definitely be the year when a domestic R&B scene comes out of the gutter in France, just like hip-hop has done," says Marc Thoron, owner of trend-setting indie Atmosphériques. "New acts like Matt, Kery James and our own female vocalist Valen show there is plenty of room for growth in this field, now the audience have opened their ears to modern US R&B by the likes of Destiny's Child and Mary J Blige."

Varité Française, the homegrown brand of French-speaking mainstream pop which currently rules the charts, is also ready for even wider recognition, according to WEA France managing director Alain Vialle, following the huge 2001 sales for stars such as Virgin's Alain Souchon (1.2m units), Universal's Gerard De Palmis (900,000), BMG's Patrick Bruel, Sony's Jean-Jacques Goldman and Warner's Helene Segara and Lynda Lemay. If these achievements were not enough, even more is bubbling under.

"There is a big buzz growing on exciting new combos such as Gotan Project, not to mention a whole new breed of new jazz acts who have risen in the wake of St Germain's success," says Marie-Agnès Beau, head of the London-based French Music Bureau. "Maybe we're not still talking big numbers here, but that's proof French music is travelling all around the world nowadays."

If only half of this huge crop of newborn stars lives up to expectations, France is certain to maintain its increasingly prominent role on the global music stage.

TÉLÉPOPUSIK (EMI)



In the UK on February 14 in the wake of approval from DJs such as Pato Tonga and Gilles Peterson. An international release of the album is also planned for early March in England, Germany and Scandinavia, with the US to follow suit by the end of the month.

● Heat Télépopusik on MW's French Talent CD, p15

Placed somewhere in the musical map between the classy club grooves of labelmate St Germain and the infectious rhythms of "French Touch" pioneers, this trio are one of the hottest tips to come out of France in recent years. This is deserved acclaim, because their debut album *Genetic World* boasts a tapestry of musical nuances ranging from exotica to jazz pop, Kraftwerk-style techno pop to Nineties ambient electrotronica. Backed by a promo video shot by Jordan Scott (daughter of famed movie director Ridley), the trailblazing single *Breathe In* due out

GOTAN PROJECT (Ya Bastal)

Word of mouth is building growing awareness around this idiosyncratic combo whose core nucleus (augmented to an 11-piece orchestra onstage) comprises an Argentinian, a Swiss and a Frenchman. Their first album *La Revancha Del Tango* boasts an unheard-of mix of traditional tango and soft dance rhythms topped with electronic textures. The outfit's choice of material is bold as well, ranging from originals to classic tunes by French and Argentinian icons Astor Piazzolla and Gato Barbieri. Italy has been the first country to open its ears to the compelling electro-tango blend, scoring the highest sales for the album by Christmas. French indie label Ya Bastal, which owns the Barclay/Universal in France, Belgium and Switzerland, XL Recordings for the UK, Island and Australia and Independent companies in the rest of the world.



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A NEW WAVE OF FRENCH TALENT

As the international industry descends on the Riviera and the delights of Cannes, *Music Week* breaks new ground by introducing its first editorially-approved CD: *A New Wave Of French Talent*. The past three years have seen increasing volumes of French-sourced music making an impact in the UK and there are no signs of the flow slowing down just yet. Here – in partnership with the London-based French Music Bureau – we present a selection of some of the best French music heading across the Channel, covering electronic, hip hop, global fusion and pop/chanson. Listen and enjoy.

A New Wave Of French Talent

by Marie Agnes Beau, director, French Music Bureau

ELECTRONIC:

1. **Galleon** – So I Begin (Epic)
2. **Charles Schilling** – Police Funk (Pschent Music)
3. **Télépopmusik** – Breathe (EMI/Chrysalis)
4. **Gotan Project** – Santa Maria (Ya Basta/XL)
5. **Air** – Don't Be Light (Source/Virgin)
6. **Llorca** – My Precious Thing (Focom/Vital)
7. **Ginkgo** – Strawberry Split (Wagram)

HIP HOP:

8. **Salan Supa Crew** – A Demi Nu (Source)
9. **TTC** – Coffeshop (Big Dada (UK))

GLOBAL FUSION:

10. **Femi Kuti** – 97 (Barclay/Wrasse)
11. **Souad Massi** – Tant Pis Pour Moi (Too Bad For Me) (Universal/Wrasse)

POP/CHANSON:

12. **Doutou Cissoko** – Alaboue (db records (UK))
13. **Tom & Joyce** – Un Regard Un Sourire (Yellow)
14. **Henri Salvador (with Lisa Ekdah)** – All I Really Want Is Love (Source/Blue Note)
15. **François Breut** – Si Tu Disais (Virgin/Bella Union)

Thanks to the UK market opening its ears to a few French dance acts, in just a few short years the image of French popular contemporary music has dramatically changed all over the world as well as at home in France itself. True!

It took us while to accept that positive thinking: success needed to go round the world first and lots of French people hated this generalising "French Touch" label. But we needed recognition from one of the most prestigious music markets in the world to realise we had some potential.

Also encouraged by F Communications' all-encompassing vision and activism, DJs themselves started to believe in their art, invest in production and set up labels (please note France is not a club market at all, it is traditionally live-oriented).

It has been very exciting to be part of this match-making game, getting the electro and industry head honchos together, on one side, and the professionals and politicians on the other side to help new musical talent and productions – notably through radio quotas and export support. A dramatic

change followed, as the quality and creativity of both electronic and mixed-influenced styles and, more globally, the whole youth culture were enhanced.

The UK dance scene is helping other new musical genres to infiltrate: Afrobeat, contemporary club jazz and various blends of world, rock and pop as well as some spectacular live shows have all benefited.

However, although French pop continues to receive growing interest from the UK press and professionals, it is still extremely difficult for radically different musical styles incorporating a message or based on a fusion to break into what is probably the most competitive market. The UK live scene also proves difficult and expensive for these groups.

It is a fantastic challenge to represent a very different culture and opposing music market and use cultural diversity and exchanges to favour creative professional relationships. Keep an eye and ear on the French Music Week project in June; we are preparing some business tools that might really help all of us.

TRACK 1 GALLEON: So I Begin (Epic). New on the French house scene, Galleon's commercial sound – a mix of Eighties sounds and house rhythms – will ensure they make an impact. So I Begin comes out February 25 with remixes by Hit Squad, 3AM, Mandy Phazon and Solaris. The duo's album is out in early March. **Writers:** Galleon. **Publisher:** Galleon Sound Corp.

TRACK 2 CHARLES SCHILLING: Police Funk (Pschent Music). Charles Schilling charms both clubland and the world of funk with this sublime mix of melodic funk, soul and jazz. He composes soundtracks for Karl Lagerfeld's catwalk shows and plays special parties for Calvin Klein, Louis Vuitton and Armani. **Police Funk**, on March 18, is from his album *It's About*. **Writers:** Schilling/Finkenstein. **Publisher:** PST (Sacein).

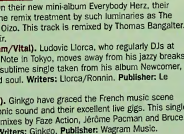
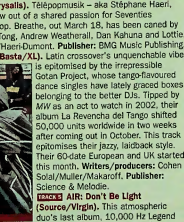
TRACK 3 TÉLEPOPUSIK: Breathe (EMI/Chrysalis). Télépopmusik – aka Stéphane Haeri, Christophe Hietter and Fabrice Dumont – grew out of a shared passion for Seventies electronic music including Gilles Peterson, Pete Tong, Andrew Weatherall, Dan Kahuna and Lottie. Expect shows in March. **Writers:** McLuskey/Haeri-Dumont. **Publisher:** BMG Music Publishing.

TRACK 4 GOTAN PROJECT: Santa Maria (Ya Basta/XL). Latin crossover's unquenchable vice is epitomised by the irrepressible Gotan Project, whose tango-favoured dance singles have lately graced boxes belonging to the better DJs. Tipped by *MW* as an act to watch in 2002, their album *La Revanche del Tango* shifted 50,000 units worldwide in two weeks after coming out in October. This track epitomises their jazz, laidback style.

TRACK 5 AIR: Don't Be Light (Source/Virgin). This atmospheric duo's best album, *10,000 Hz Legend* sold more than 500,000 units worldwide. On their new mini-album *Everybody Herz*, their trademark disco-meets-Prozak sound gets the remix treatment by such luminaries as The Neptunes, Adrian Sherwood, Modjo and Mr Oizo. This track is remixed by Thomas Bangalter. **Writers:** Duncker/Godin. **Publisher:** Revolver.

TRACK 6 LLORCA: My Precious Thing (Focom/Vital). Ludovic Llorca, who regularly DJs at famed clubs like the Park and the Blue Note in Tokyo, moves away from his jazzy beats sound into more sensual territory with this sublime single taken from his album *Newcomer*, a superb blend of electronic music, jazz and soul. **Writers:** Llorca/Ronin. **Publisher:** La Racket Publishing.

TRACK 7 GINKGO: Strawberry Split (Wagram). Ginkgo has graced the French music scene since the mid-Nineties with their cool electronic sound and their excellent live gigs. This single is out on March 18 and boasts some top remixes by Faze Action, Jérôme Pacman and Bruce. A new album is scheduled for the autumn. **Writers:** Ginkgo. **Publisher:** Wagram Music.



TRACK 8 SAÏAN SUPA CREW: A Demi Nu (Source). This funky crew are widely considered to be the best live hip-hop band France has yet produced. The international version of their eagerly-awaited new album *X Raisons*, due for release in Spring, is being reworked with new tracks and will feature some big-name US and UK hip-hop acts, yet to be finalised. **Writers:** Saïan Supa Crew. **Publisher:** BMG Publishing.

TRACK 9 TTC: Coffeshop (Big Dada (UK)). Tido Berner, Teki Latex and Culsiner are TTC – they are on the way to becoming one of France's premier hip-hop outfits with their typically wonderful way of presenting tunes. Their single (*Je N'Arrive Pas À Danser* arrives in March and their album *Coc'N'est Pas Un Disque* follows in April). **Writers:** Miranda/Lambert/Docuque. **Publisher:** Copyright Control.

TRACK 10 FEMI KUTI: 97 (Barclay/Wrasse). This track is taken from Nigerian legend Femi Kuti's new album *FIGHT TO WIN*. The album features his distinctive sax sound plus sparkling guest appearances by Money Mark, Mos Def and Common. The single *Do Your Best* is out March 11 and he appears at London's Ocean on March 9. **Writer:** Kuti. **Publisher:** FKO Music.

TRACK 11 SOUAD MASSI: Tant Pis Mour Tu (Too Bad For Me) (Universal/Wrasse). Algerian singer Souad Massi, dubbed "the Arabic Tracy Chapman" for her fusion of Arab vocals and North African sounds mingled with folk, jazz and rock, plays London's Borderline venue in March. Her album *Raoui* has garnered rave reviews and she will be in London on January 28 and 29 for promotion. **Writers:** Yahya/Massi. **Publisher:** Sony ATV Music.

TRACK 12 DOUDOU CISSOKO: Alaboue (db Records (UK)). Cissoko made a splash last autumn with a series of London gigs and an appearance on *Late With Jools Holland* to promote her debut album *Dimba*, which includes this track. Plans for a follow-up album for this Senegalese kora player/vocalist are underway and a release is expected in the spring. **Writer:** Dou dou Cissoko. **Publisher:** Unravel Gears.

TRACK 13 TOM & JOYCE: Un Regard Un Sourire (Yellow). The first 12-inch from the duo's *Bossa Tres Jazz* album – an eclectic mix of bossa nova and Seventies jazz – is out this month with club mixes from Masters At Work. Meanwhile, Tom & Joyce have been busy remaking acts such as Rae & Christian and Silent Post. **Writers:** Naimy/Hzc. **Publisher:** Yellow.

TRACK 14 HENRI SALVADOR (WITH LISA EKDAHL): All I Really Want Is Love (Source/Blue Note). Henri Salvador's glittering career has spanned nearly seven decades, with millions of albums sold and awards including album of the year and man of the year at last year's Les Victoires – France's equivalent of the The Brits. His latest album *Chambre Avee* has sold 1.1m worldwide. The international version is out on February 12. **Writer:** Poe. **Publisher:** BMG Music Publishing.

TRACK 15 FRANÇOIS BREUT: Si Tu Disais (Virgin/Bella Union). François Breut will captivate audiences when she opens for Yann Tiersen (Amelie OST) at London's Royal Festival Hall on February 5. She is also playing at Brighton, Glasgow, Edinburgh and Cambridge on her UK tour. Her latest album *Vingt & Trente Mille* Miles was released in February 2001. **Writers:** Ane/Chatagner/Toorop/Bondu. **Publisher:** Droits Reserve/BMG Music Publishing.





Pos	Week	Title	Artist (Producer) Publisher (Writer)	Label	C/W	D/Cass	(Distributor)	7/12
1	NEW	MY SWEET LOLO	Seamless Hantson (Hantson/Spector) Hantson/EMI (Hantson)	Parlophone	CDR	6571	EMI	48
2	NEW	GET THE PARTY STARTED	LeFina/Arista 742818/13202/421913274 (BMG)	Capitol	CD	58832	BMG	38
3	NEW	AM TO PM	Don Saut 58832/2589334 (UJ)	Capitol	CD	58832	BMG	38
4	3	ADDICTED TO BASS	Christina Milani (Bioshock)/Warner (Universal) (Karlsson/Weber/Wasserman) (P)	Warner	CD	58832	BMG	38
5	1	MORE THAN A WOMAN	Barbara Tucker (Benson/Johnson) (Johnson)	Capitol	CD	58832	BMG	38
6	3	GOTTA GET THRU THIS	Alysha Limbani (EMI/Warner-Chappell) (Molloy/Grant)	Capitol	CD	58832	BMG	38
7	5	THE WHISTLE SONG (LOW MY WHISTLE BITCH)	Allyson Love (Hill) (212) (BBC) (Singer/Levine) (Hill)	Capitol	CD	58832	BMG	38
8	NEW	STAR GUITAR	Virgin ChemsD 144-(E)	Virgin	CD	58832	BMG	38
9	NEW	THE LAND OF MAKE BELIEVE	Blondie Brothers (The Chemical Brothers) (Universal) (Rowlands/Snowden) (CHEMIST 14)	Virgin	CD	58832	BMG	38
10	4	BAD INTENTIONS	Interperso/Polydor 4317252/291273934 (UJ)	Capitol	CD	58832	BMG	38
11	7	MURDER ON THE DANCEFLOOR	Polysty 5104842/5104844 (UJ)	Capitol	CD	58832	BMG	38
12	6	IT'S LOVE (TRIPPING)	Evo/UK/Pop/Interscope (Cap/EMI) (SMM/CAPI) (12) (UJ)	Capitol	CD	58832	BMG	38
13	10	HANDS AND GLADRAGS	VVR 5017932/VVR 5017933 (CAPI)	Capitol	CD	58832	BMG	38
14	9	DRIFTING AWAY	WR Records VCRD 101-(E)	Capitol	CD	58832	BMG	38
15	8	HATERS	Relentless/SBMG/Interscope (Cap/EMI) (SMM/CAPI) (12) (UJ)	Capitol	CD	58832	BMG	38
16	NEW	THE DARK IS RISING	VVR 5017932/VVR 5017933 (CAPI)	Capitol	CD	58832	BMG	38
17	18	WHAT IF	White Lizard (EMI) (TDK/EMI) (10)	Capitol	CD	58832	BMG	38
18	15	LATELY	Wid Card/Capitol 510322/5103234 (UJ)	Capitol	CD	58832	BMG	38
19	NEW	DIDDY	Puff Daddy/Arista 7421918/1522/421913274 (BMG)	Capitol	CD	58832	BMG	38
20	14	WILL	Nile/Rare 7421918/421913274 (BMG)	Capitol	CD	58832	BMG	38
21	22	SOMETHIN' STUPID	Cher/Dave/EMI 5127/7CDS 5132 (E)	Capitol	CD	58832	BMG	38
22	NEW	WANNABE GANGSTER/LEROY	Whitout (Whitout/Jinnah) (EMI) (Brown)	Capitol	CD	58832	BMG	38
23	21	GIRLS GIRLS GIRLS	Roc-A-Fella/Dun 58892/58906 (UJ)	Capitol	CD	58832	BMG	38
24	NEW	THIS TRAIN DON'T STOP THERE ANYMORE	Jackie McLean/SBMG/Interscope (Cap/EMI) (SMM/CAPI) (12) (UJ)	Capitol	CD	58832	BMG	38
25	19	RESURRECTION	Perfecto PERF 300DS/PERF 300MS (CAPI)	Capitol	CD	58832	BMG	38
26	NEW	BE FREE	Sade/Rhythm (SRL) (SRL/EMI) (12) (UJ)	Capitol	CD	58832	BMG	38
27	20	COUNTRY ROADS	EMI/Ubiquity CDHB 07/17CHB 001 (E)	Capitol	CD	58832	BMG	38
28	17	RUNNIN'	Blue & Black REDD 07/17NEO 002 (UJ)	Capitol	CD	58832	BMG	38
29	16	DROWNING	Joe 92/SONO/252526 (UJ)	Capitol	CD	58832	BMG	38
30	NEW	IT'S NOT THE END OF THE WORLD?	Emi 6721752-(TEN)	Capitol	CD	58832	BMG	38
31	28	ON THE RADIO (REMEMBER THE DAYS)	Donnell/Black/EMI 58892/58906 (UJ)	Capitol	CD	58832	BMG	38
32	34	WHO DO YOU LOVE NOW (STRINGER)	Ric D'Onofrio (RCA) (RCA) (12) (UJ)	Capitol	CD	58832	BMG	38
33	33	CRYING AT THE DISCOTECQUE	Arista 7421918/421913274 (BMG)	Capitol	CD	58832	BMG	38
34	22	LOVE AND AFFECTION	Manly/Tesco 90-(UJ)	Capitol	CD	58832	BMG	38
35	25	HAVE YOU EVER	Melody 57502/57505 (UJ)	Capitol	CD	58832	BMG	38
36	21	JUST A DAY EP	Edco ECHC 17/CSMC 121 (P)	Capitol	CD	58832	BMG	38
37	27	IN TO DEEP	Mercury 58892/58906 (UJ)	Capitol	CD	58832	BMG	38

As used by Top Of The Pops and Radio One

Focus on Home Entertainment DVD/Video - Issue dated February 9, 2002

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For more information please contact Scott Green on 020 7579 4451 or scott@musicweek.com - Final copy deadline: Wednesday January 30

26 JANUARY 2002

CHART COMMENTARY

by ALAN JONES



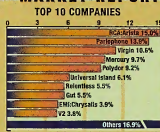
The number one single of 1971, My Sweet Lord by George Harrison, made its chart debut at number seven 31 years ago this week, and scuttled to the top of the chart the following week. It returns to number one this week, with Harrison replacing the similarly deceased Aaliyah's More Than A Woman. Harrison is the 10th artist in all to achieve a posthumous number one. The list we ran last week unfortunately missed a couple. The full roll of honour: Buddy

Holly (1959, It Doesn't Matter Anymore), Eddie Cochran (1960, Three Steps To Heaven), Jim Reeves (1966, Distant Drums), Jimi Hendrix (1970, Woodoo Chile), Elvis Presley (1977, Way Down), John Lennon (1980, Just Like Starting Over and 1981, Imagine) and Woman, Jackie Wilson (1986, Root Petrie) Freddie Mercury (1993, Living On My Own) and Aaliyah. My Sweet Lord set a 200,000 first time around and a further 66,500 last week.

As widely predicted, the UK has its first ever consecutive number one's by dead recording artists, with George Harrison's My Sweet Lord assuming pole position, while last week's champion Aaliyah slides to number five with her posthumous chart-topper More Than A Woman. My Sweet Lord is only the second recording to top the chart on two entirely separate occasions, emulating Queen's Bohemian Rhapsody, a Christmas number one in both 1975 and 1991.

After topping the chart in partnership with Christina Aguilera, Lil' Kim and Mya on Lady Marmalade last June, Pink is prevented from making a repeat visit to the summit by My Sweet Lord but is still to be commended for selling more than 60,000 units of Get The Party Started last week to debut at number two. The first single from her upcoming album Misundstood, it extends her run of solo Top 10 hits to four, the others being There You Go (number six), Most Girls (number five) and You Make Me Sick (number nine).

MARKET REPORT



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

SALES UPDATE
VERSUS LAST WEEK: +24.8%
YEAR TO DATE VERSUS LAST YEAR: -22.4%

PERCENTAGE OF UK ACTS IN THE CHART
UK: 64.0% US: 28.0% Other: 8.0%

Meanwhile, another new female talent who bridges the R&B/pop divide is 19-year-old Christina Milian. Previously heard on Ja

Rule's number 26 hit Between Me And You last February, Milian showed her songwriting skill by co-authoring Jennifer Lopez's number

three hit Play. She matches that this week with her solo chart debut AM To PM, another song she helped to write herself, and a number 27 hit in her native US last October. The UK's number one song 20 years ago this-week in the original Bucks Fizz version, The Land Of Make Believe returns to the Top 10 this week in a new version by Allstars.

Debating at number nine, it is their biggest hit yet - their previous two hits, Best Friends and Things That Go Bump In The Night, reached numbers 20 and 12 last year.

Scotland concurs with the rest of the UK for the first time this year, with George Harrison's My Sweet Lord top seller north of the border. A fortnight ago, the biggest hit in Scotland was Country Roads by Hermes House Band, while last week saw DJ Alligator Project taking the honours.

Finally, there is a 77th Top 75 hit and a 539th Top 40 hit but no increase on his haul of 26 Top 10 hits for Elton John, who debuts at number 24 with This Train.

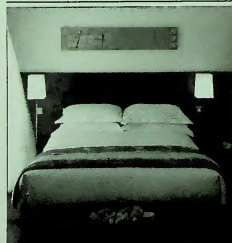
INDEPENDENT SINGLES

This Week	Title	Artist	Label (last week)
1	ADDICTED TO BASS	Puretone	Quanta CD015 (S)
2	THE DARK IS RISING	Mercury Rev	V2 VVR 501713 (MMP)
3	HANDRAGS AND GLADRAGS	Stereofonics	V2 VVR 501752 (MMP)
4	RUNNING	Mark Pritchett presents Bassray	Black & Blue NEDCO 073 (V)
5	RESURRECTION	PPK	Parlophone PERF 3203S (MMP)
6	DROWNING	Backstreet Boys	Jive 9233062 (P)
7	JUST A DAY EP	Feeder	Echo ESCCX 123 (P)
8	WHYPLASH	JFK	V2V V2V0212Z (V)
9	ERECTION (TAKE IT TO THE TOP)	Curtina feat. BK & Madam Friction	Neptune NARC 025 (ADD)
10	WONDERLAND	Psychadelic Wobblers	Echo ESCCX120 (P)
11	WORDS ARE NOT ENOUGH KNOW HIM SO WELL	Steps	Jive 9201452 (P)
12	BODY ROCK	Shimon & Andy C	Ram RAMM 3403 (SRD)
13	HOW WONDERFUL YOU ARE	Gordon Haskell	Flying Saucer TOBDS004 (V)
14	SNAPPED IT	Krust	Full Cycle FCY 034 (V)
15	BACK TO EARTH	Yves Desyater	Bossini (MMP/V)
16	NETOX	Fatboy Slim	Shon! FAT 18 (MMP)
17	WHERE'S YOUR HEAD AT	Brassmat Jaxx	XL Recordings XLS 140C (V)
18	THERE'S A STAR	Ash	Inflection INF112 CD5 (MMP/V)
19	TILL TEARS DO US PART	Heavenly Cry	Tidy Tux TUD 150CD (ADD)
20	NASTY	AC Durrall feat. Megamam & Romeo	Pure Silk PSV030 (P)

All charts © The Official UK Charts Company 2001



This Week	Title	Artist	Label
1	MY SWEET LORD	George Harrison	Parlophone
2	GET THE PARTY STARTED	Pink	LaFace/Atlantic
3	AM TO PM	Christina Milian	Get/Atlantic
4	ADDICTED TO BASS	Puretone	Quanta
5	MORE THAN A WOMAN	Aaliyah	Bad Boy/Atlantic
6	GOTTA GET THRU THIS	Special Interest/Red	Real Gone Music
7	THE WHISTLE SONG	DJ Alligator Project	AATV
8	STAR GUITAR	The Chemical Brothers	Virgin
9	THE LAND OF MAKE BELIEVE	Allstars	Island/Universal
10	BAD INTENTIONS	Dee	Interscope/Polydor
11	WORKS ON THE SANGREZOR	Scottie Lee	Proton
12	HANDRAGS AND GLADRAGS	Stereofonics	V2
13	IT'S LOVE (EPH)!	Collins Jay & Brown	AM/PM/Sony
14	LATELY	Soeur Machine	Polydor
15	SOMETHING STUPID	Willow Wilson & Nicole Kidman	Shonini
16	WELL	Ray J	Mercury/Blue
17	WHO DO YOU LOVE	Real Gone Music	Real Gone Music
18	ON THE RADIO...	Sally Parker	EastWest/Polydor
19	DROPPING AWAY	Lance	VC Records
20	IF YOU COME BACK	Blue	Interscope
21	ALL ABOUT YOU	Alcazar	LaFace
22	HAVE YOU EVER	Chap 7	Polydor
23	WHAT IF I Saw Him?	Chap 7	Capitol
24	RESURRECTION	PPK	Parlophone
25	MATTERS	Real Gone Music/Island	Island
26	CANT GET YOU...	Kurtis McGee	Polyphone
27	RUNNING	Mark Pritchett/BB	Black & Blue
28	IM REAL	Jennifer Lopez	Roc-A-Fella
29	DROWNING	Backstreet Boys	Jive
30	IN YOUR EYES	Kyle Mingo	Parlophone
31	GIRLS GIRLS GIRLS	Real Gone Music/Island	Island
32	WANNABE GANGSTAS/REBEL	Whisper	Columbia
33	DIDDY	Diddy feat. The Features	Bad Boy/Atlantic
34	EMOTION	Destiny's Child	Columbia
35	HEY BABY	Noelie	Interscope/Polydor
36	BE FREE	Lee Thomas	Sirius/Bluebird
37	THE DARK IS RISING	Mercury Rev	Mercury
38	CATCH	Kushnik	Mercury/Bluebird
39	RAPTURE	10	Derech/Atlantic
40	CAUGHT IN THE MIDDLE	Alcazar	Columbia



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MORRISON

TOP 75

26 JANUARY 2002

Pos	Weeks	Title	Artist	Label/CD	(Distributor)	Certs/Any/MD
1	4	JUST EDUCATION TO PERFORM	12	12	12	12
2	3	SWING WHEN YOU'RE WINNING	6	6	6	6
3	2	HARRY'S BAR	East West 0927439182 (TBN)	East West 0927439182 (TBN)	East West 0927439182 (TBN)	East West 0927439182 (TBN)
4	12	READ MY LIPS	4	4	4	4
5	66	NO ANGEL	7	7	7	7
6	10	WHOA NELLY	1	1	1	1
7	11	ALL KILLER NO FILLER	4	4	4	4
8	3	SMALL WORLD BIG BAND	WGM 027420362 (TBN)	WGM 027420362 (TBN)	WGM 027420362 (TBN)	WGM 027420362 (TBN)
9	8	FEAK OF NATURE	1	1	1	1
10	19	SONGS IN A MINOR	1	1	1	1
11	8	SUNSHINE	1	1	1	1
12	14	LOVE IS HERE	3	3	3	3
13	4	HYBRID THEORY	2	2	2	2
14	6	DREAMS CAN COME TRUE - GREATEST HITS	1	1	1	1
15	4	LORD OF THE RINGS (OST)	1	1	1	1
16	31	PAIN IS LOVE	1	1	1	1
17	10	WORLD OF OUR OWN	3	3	3	3
18	20	FEVER	1	1	1	1
19	17	WHITE LADDER	1	1	1	1
20	12	ALL RISE	2	2	2	2
21	6	SATELLITE	1	1	1	1
22	6	AALIYAH	1	1	1	1
23	21	IS THIS IT	1	1	1	1
24	3	THEY DON'T KNOW	1	1	1	1
25	22	MY WAY - THE BEST OF	3	3	3	3
26	14	GOLD - THE GREATEST HITS	1	1	1	1
27	32	THE INVISIBLE BAND	3	3	3	3
28	10	THE STORY SO FAR - THE VERY BEST OF	1	1	1	1
29	10	THE BEST OF BRITNEY	1	1	1	1
30	43	BRITNEY	1	1	1	1
31	48	YOUR NEW FAVOURITE BAND	0	0	0	0
32	4	YOUNG LUST - THE ANTHOLOGY	1	1	1	1
33	21	ENCORE	2	2	2	2
34	11	ECHOES - THE BEST OF	2	2	2	2
35	21	THE TOY	0	0	0	0
36	29	COME ON OVER	10	10	10	10
37	28	URBAN HYMNS	10	10	10	10
38	24	A FLUNK	1	1	1	1
39	25	LIGHT YEARS	1	1	1	1
40	30	GHVZ	1	1	1	1
41	14	RAY OF LIGHT	1	1	1	1
42	10	SONGS FROM THE WEST COAST	1	1	1	1
43	11	THE BEST OF	1	1	1	1
44	12	GREAT HITS - CHAPTER ONE	1	1	1	1
45	2	SILVER SIDE UP	1	1	1	1
46	20	SOLID BRONZE - GREAT HITS	1	1	1	1
47	45	JLO	1	1	1	1
48	13	SURVIVOR	3	3	3	3
49	NEW	BLACK REBEL MOTORCYCLE CLUB	1	1	1	1
50	2	WEATHERED	0	0	0	0
51	2	GREATEST HITS	5	5	5	5
52	19	WHATEVER GETS YOU THROUGH THE DAY	1	1	1	1
53	20	NO MORE DRAMA	1	1	1	1
54	22	BREAK THE CYCLE	1	1	1	1
55	10	THE COMMITMENTS (OST)	3	3	3	3
56	11	SONGBIRD	1	1	1	1
57	24	SIMPLE THINGS	1	1	1	1
58	52	LICKIN' ON BOTH SIDES	1	1	1	1
59	28	901	1	1	1	1
60	RE	THEN AND NOW	1	1	1	1
61	47	GREATEST HITS	1	1	1	1
62	RE	GORILLAZ	1	1	1	1
63	15	DAYS OF SPEED	1	1	1	1
64	RE	ANTHONY	1	1	1	1
65	28	FREE ALL ANGELS	1	1	1	1
66	11	ALL THIS TIME	1	1	1	1
67	0	WHITE BLOOD CELLS	1	1	1	1
68	NEW	SCAPE	1	1	1	1
69	17	COLLECTION	1	1	1	1
70	63	NORTHERN STAR	1	1	1	1
71	27	GREATEST HITS	1	1	1	1
72	10	INTERNATIONAL SUPERHERITS	1	1	1	1
73	27	ROOTY	1	1	1	1
74	RE	THE BEST OF 1969/1971	1	1	1	1
75	2	GOLD	1	1	1	1

TOP COMPILATIONS

ARTISTS A-Z

1 CLUBBERS GUIDE TO 2002
Ministry Of Sound MISC0207 (1) (DMN/TEN)

2 NOW THAT'S WHAT I CALL MUSIC 50
DMV/Virgin/Universal CDW055/TCN00956 (1) (DMN/TEN)

3 SO SOLID CREW - F*CK IT
Baltimore/RED/COCA (1) (DMN/TEN)

4 JUNGLE MASSIVE
WSM WSM0009 (1) (TEN)

5 GODSKITCHEN JOURNEYS
InCredible 505252 (1) (TEN)

6 THE LICK - TREVOR NELSON
Universal TV 9855042 (1) (1)

7 THE BEST AIR GUITAR ALBUM IN THE WORLD... EVER!
EM/Virgin/Universal VTDCC016 (1) (1)

8 DIRTY DANCING (OST) *5
RCA B0 86428 B0 86428 (1) (1)

9 SMASH HITS 2002
EM/Virgin/Universal VTDCC0208 (1) (1)

10 CAPITAL GOLD LEGENDS II
Virgin/EMI VTDCC0188 (1) (1)

11 LOVIN' IT 2
InCredible/Inspired INSPCD15 (1) (DMN/TEN)

12 THE ANNUAL 2002
Ministry Of Sound ANDC011 (1) (DMN/TEN)

13 KISS HITLIST 2002
EM/Virgin/Universal 584182 (1) (1)

14 TWICE AS NICE - ESSENTIAL GROOVES
WSM/CDC059 (1) (TEN)

15 PURE CHILLOUT
Virgin/EMI VTDCC0209 (1) (1)

16 CLASSICAL CHILLOUT *
Virgin/EMI VTDCC001 (1) (1)

17 KERRANG 2 - THE ALBUM
WSM/Universal TV 9876320 (1) (1)

18 I LOVE 2 PARTY
Ministry Of Sound VTDCC016 (1) (1)

19 COLD FEET (OST)
Universal TV 989132 (1) (1)

20 BROTHER WHERE ART THOU (OST)
Mercury VXD082 (1) (1)

Artist	Album	Label	Weeks
ALICE	1	1	1
ALICE	2	2	2
ALICE	3	3	3
ALICE	4	4	4
ALICE	5	5	5
ALICE	6	6	6
ALICE	7	7	7
ALICE	8	8	8
ALICE	9	9	9
ALICE	10	10	10
ALICE	11	11	11
ALICE	12	12	12
ALICE	13	13	13
ALICE	14	14	14
ALICE	15	15	15
ALICE	16	16	16
ALICE	17	17	17
ALICE	18	18	18
ALICE	19	19	19
ALICE	20	20	20
ALICE	21	21	21
ALICE	22	22	22
ALICE	23	23	23
ALICE	24	24	24
ALICE	25	25	25
ALICE	26	26	26
ALICE	27	27	27
ALICE	28	28	28
ALICE	29	29	29
ALICE	30	30	30
ALICE	31	31	31
ALICE	32	32	32
ALICE	33	33	33
ALICE	34	34	34
ALICE	35	35	35
ALICE	36	36	36
ALICE	37	37	37
ALICE	38	38	38
ALICE	39	39	39
ALICE	40	40	40
ALICE	41	41	41
ALICE	42	42	42
ALICE	43	43	43
ALICE	44	44	44
ALICE	45	45	45
ALICE	46	46	46
ALICE	47	47	47
ALICE	48	48	48
ALICE	49	49	49
ALICE	50	50	50

26 JANUARY 2002

CHART COMMENTARY

by ALAN JONES



ALBUMS FACTFILE

With a number one posting on *MW's* Urban Chart and rapidly-expanding radio support (it climbs 45 this week) for his new single *Always On Time*, which is out today (January 21), it is no surprise to find that *Ja Rule's Pain Is Love* album has been making impressive progress recently. The album was released 14 weeks ago, and its initial smooth, uninterrupted downward decline has been followed by a similarly smooth recovery and occupies its highest chart

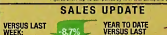
placing to date this week. Its full chart record, since release last October is: 17-26-30-47-65-80-86-99-85-68-61-48-31-16, and it has sold more than 120,000 units, compared with the 15,000 sales and number 176 peak of his 1999 debut set *Venni Vetti Vecci*, and the 40,000 sales and number 138 peak of the 2000 release *Rule 3.36*. *Always On Time* is the second single from *Pain Is Love*, following *Livin' It Up*, which reached number 27 last November.

It is another poor week for artist albums, whose downward sales spiral continues. Although the rate of decline is slowest, with the market shrinking only 9% last week, the losers outrank the winners on the Top 75 by a margin of 58 to 17. One album which continues to rise to the challenge is *Stereophonics' Just Enough Education To Perform*, which registered a week-on-week bump of 11%, selling nearly 45,000 units last week – more than the total of both the runner-up (*Robbie Williams' Swing When You're Winning* with 21,600 sales) and the number three album (*Gordon Haskell's Harry's Bar* with 20,500 sales) added together. It should, however, be noted that even though it is genuinely hot, especially after the addition of *Handbags & Gladrags* to its track listing just before Christmas, *Just Enough Education To Perform* is selling at silly prices, with many high street retailers offering it for £39.99 or even £7.99, even though it still has a notional clear price of £9.15 plus VAT.

MARKET REPORT

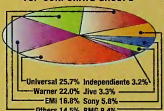


SALES UPDATE

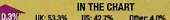


Nelly Furtado's *Whoa!* Nelly album surges 18-6 to occupy its highest position for 16 weeks. The album was wallowing at number

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



74 six weeks ago, and its rise since then shows the worth of releasing...On The Radio. Even though it made a fairly small impact

the singles chart last week, reaching number 18, it has been getting massive airplay support, hence the album's recovery. Sum 41's *All Killer No Filler* enters the Top 10 for the first time, jumping 11.7 this week even though its sales decrease slightly. It has already been on the Top 75 for 25 weeks, and has sold more than 340,000 units. Its latest lead single coincides with the unexpected 52-39 rebound of their latest single *In Too Deep* on the airplay chart.

Airplay for *Any's* otherwise unavailable *Way To Be* and continued cinematic success help *The Lord Of The Rings* soundtrack album to reach another new peak. It climbs 25-15 this week, and has improved its position six weeks in a row. *Aaliyah's* self-titled third album also has its best yet week. Following *More Than A Woman's* singles success, it surges 65-22 to beat the number 25 peak it attained last July and the number 23 peak of 1994's *Aly & Azina's Not Athin' But A Number* which gave *Aaliyah* her previous best chart placing.

COMPILATIONS

After opening its listings with an impressive first-week sale of nearly 37,000 units, *Clubber's Guide To 2002* continues at the top of the chart and manages an 11% increase in sales to nearly 41,000 even though the compilation market overall shrinks by 6%. Its fourth loss in a row. The 2002 *Clubber's Guide* is impressively ahead of its 2001 equivalent, which opened exactly a year earlier with first-week sales of just under 27,000, followed by a 23% decline to less than 21,000 on its second week. After a fortnight in the shops, *Clubber's Guide To 2002* has sold more than 77,500 units and is a stunning 63% ahead of the pace set by *Clubber's Guide To 2001*. Among the 40 tracks helping it to this impressive tally are *Resurrection* by PPK and *Dripping Away* by Lange featuring Skye. After selling 300,000 units of their own

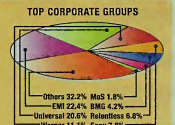
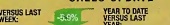
album *They Don't Know* in the last nine weeks, *So Solid Crew* now provide the week's highest new entry to the compilation chart with *F**k It*, "the official *So Solid Crew* mix compilation", which includes all their previously released singles plus some new recordings, mixed in with other tracks. The result is a number three debut with first-week sales of nearly 13,000.

The soundtrack to *Dirty Dancing* stages one of its periodic surges, jumping 25-6 on the compilation chart this week, most of them at discounted prices. Although it does not quite match the number six position it held last April, it is the second highest spot occupied by the 1987 album in the past decade. It has been a consistent seller over the years, and has already sold more than 170,000 units since the new century began at five over two years ago.

MARKET REPORT



SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 75.1%
Compilations: 24.9%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VWR 105282 (DMPV)
2	3	YOUR NEW FAVOURITE BAND	Hives	Poplains MC50562 (D)
3	2	IS THIS IT	The Strakes	Rough Trade STRAFED2 030 (V)
4	6	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDC0R2016 (DMPV)
5	4	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
6	15	BRITNEY	Britney Spears	Jive J225252 (D)
7	5	ROOTY	Bramet Jaxx	XL Recordings XLCD 143 (V)
8	12	GOODYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper J220492 (D)
9	7	THE FAKE SOUND OF PROGRESS	Avantages	Visible Noise TORMENT022 (V)
10	8	SINCE I LEFT YOU	Longtraphs	XL Recordings XLCD 138 (V)
11	11	SONGBIRD	Eva Cassidy	Blix Street/Int 019045 (MOT)
12	18	ALL IS DREAM	Mercury Rev	V2 VWR 1017528 (DMPV)
13	16	ECHO PARK	Feeder	Epic ECHD034 (P)
14	14	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 802D (DMPV)
15	13	GREATEST HITS - CHAPTER ONE	Backstreet Boys	Jive J22672 (D)
16	9	FREE ALL ANGELS	Ash	Infectious INFECT1060 (DMPV)
17	16	SHOWBIZ	Muse	Mushroom MUSH 802D (DMPV)
18	17	GOLD - THE GREATEST HITS	Stays	Jive J201412 (D)
19	17	BEAUTIFUL GARBAGE	Garbage	Mushroom MUSH 950X2 (DMPV)
20	20	BETTER DAYS	Jive	Jive J02ETEMP (P)

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MUSIC WEEK 26 JANUARY 2002

THE YEAR SO FAR... TOP 20 SINGLES

TRK	UK	SINGLE	ARTIST	RELEASER
1	1	GOTTA GET THRU THIS	DANIEL BLEDINGHO	RELENTLESS
2	3	MY SWEET LOID	GEORGE HARRISON	PARLOPHONE
3	2	ADDED TO BASS	PURITONE	GUSTO
4	4	GET THE PARTY STARTED	PINK	LAFACE
5	5	MORE THAN A WOMAN	AALIYAH	VERGIN
6	6	MURDER ON THE DANCEFLOOR	SOPHIE ELIS BEXTON	PRODIGER
7	7	THE WHISTLE SONG (HOW MY WHISTLE BITCH)	CJ AUGATOR PROJECT	ALL AROUND THE WORLD
8	8	BAD INTENTIONS	DR DRE FEAT. KNOX-TURNAL	INTERSCOPE
9	9	SOMETHIN' STUPID	ROBBIE WILLIAMS/NICOLE KIDMAN	CHRYSALIS
10	10	HANDBAGS AND GLADRAGS	STEREOPHONICS	V2
11	11	IT'S LOVE (TRIPPIN')	GOLDTRAK P15 ANDREA BROWN	AM FM
12	12	AM TO PM	SO SOLID CREW P15 MR SHABZ	DEF CONUL
13	13	LATELY	SAMANTHA MUMBA	WILD CARD
14	14	WILL I	HAN WAN DANIEL	NILGATE
15	15	WHAT IF	KATE WINKLE	LIBERTY
16	16	CROWNING	BACKSTREET BOYS	JIVE
17	17	HATERS	SO SOLID CREW P15 MR SHABZ	RELENTLESS/INDEPENDIENTE
18	18	RESURRECTION	PPK	PERFECTO
19	19	COUNTRY ROADS	HERMES HOUSE BAND	LIBERTY
20	20	DRIFFING AWAY	LANGE FE SKYE	VC RECORDINGS

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26
jan
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Singles



- 1 MY SWEET LORD**
George Harrison Parlophone
- 2 GET THE PARTY STARTED** Pink LaFace/Arista
- 3 AM TO PM** Christina Milian Def Soul
- 4 ADDICTED TO BASS** Puretone
- 5 MORE THAN A WOMAN** Aaliyah Blackground
- 6 GOTTA GET THRU THIS** Dantiel Beadlingfield Relentless/Dnd
- 7 THE WHISTLE SONG (BLOW MY WHISTLE BITCH)** DJ Aligator Project All Around The World
- 8 STAR GUITAR** The Chemical Brothers Virgin
- 9 THE LAND OF MAKE BELIEVE** Allstars Island/Up-Island
- 10 BAD INTENTIONS** Dr Dre feat. Knoc-Turn'Al Interscope/Polydor



- 7 11 MURDER ON THE DANCERLOOR** Sophie Ellis-Bextor Polydor
- 6 12 IT'S LOVE (TRIPPIN')** Goldmix presents Andrea Brown EMI/Janet/Parlophone
- 10 13 HANDBAGS AND GLDRAGS** Stereophonics V2
- 9 14 DRIFTING AWAY** Lange feat. Skye VC Recordings
- 8 15 HATERS So Solid Crew presents Mr. Shabz Relentless/Independent**
- 16 16 THE DARK IS RISING** Mercury Rev V2
- 16 17 WHAT IF** Kate Winslet Liberty
- 15 18 LATELY** Samantha Mumba Wild Card/Polydor
- 11 19 DIPPY** P. Diddy feat. The Neptunes P. Diddy/Def Jam

26
jan
2002

THE OFFICIAL CHARTS

music week



- 1 JUST ENOUGH EDUCATION TO PERFORM**
Stereophonics V2
- 2 SWING WHEN YOU'RE WINNING** Robbie Williams/Chrysalis
- 3 HARRY'S BAR** Gordon Haskell East West
- 4 READ MY LIPS** Sophie Ellis-Bextor Polydor
- 5 NO ANGEL** Dido Cheesky/Arista
- 18 6 WHOA NELLY** Nelly Furtado DreamWorks/Polydor
- 11 7 ALL KILLER NO FILLER** Sum 41 Mercury
- 9 8 SMALL WORLD** BIG BAND Jools Holland WSM
- 8 9 FREAK OF NATURE** Anastacia Epic
- 10 10 SONGS IN A MINOR** Alicia Keys J



- 7 11 SUNSHINE'S Club 7 Polydor**
- 13 12 LOVE IS HERE** Starsailor Chrysalis
- 14 13 HYBRID THEORY** Linkin Park Warner Bros
- 6 14 DREAMS CAN COME TRUE - GREATEST HITS** Gabriella Go Beat/Polydor
- 25 15 LORD OF THE RINGS (OST)** Shore Reprise
- 31 16 PAIN IS LOVE** Ja Rule Def Jam
- 15 17 WORLD OF OUR OWN** Westlife RCA
- 20 18 FEVER** Kylie Minogue Parlophone
- 17 19 WHITE LADDER** David Gray J&R East West



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musictravel



10

YEARS ON

www.musictravel.co.uk

Fran and Guy want to thank those people who have been of outstanding help over the years

Mike Hinc, Hilary Winstone, Cathy and John Brice, Guy Moot, Ray Cooper, Andy Proudfoot, Evon Bailey, Brinsley, Tony and Drummie, P E, De La Soul, Cliff Whyte, Richard Jones, Grifter, G.C, Chaz and Shirley Banks, Mansi, Julian Hickman, Trevor Long, Sil Wilcox, Tilly Rutherford, Seymour Stein, Andy Paley, Derek Birkeitt, Scott Rodger, Bjork, The Pixies, Pete Holden, Heather Mike Paul and Shovel, Suzette Newman and team, Korda Marshall, Pat Carr, Karen Christie, Julian Hedley, Jeremy Marsh, Pete Hadfield, Keith Blackhurst, Terry Blamey, Kylie, David and Jeremy Joseph, John Fairs & The Prodigy, Colin Davie, Gunnar Lagerman, Martin Hall, Lizzie Gould, Caffy St Luce, Steve Redmond, Ajax Scott, Matthew Tyrell, Rob Hallett, Paul Morrison, Colin Lester, Tracey Jay, Anthony Wilson and Yvette Livesey, Barrie Marshall and team, Gordon Charlton, Kle Boutis, John Arnison, Janelady, Tania Davies, The Wire Sean and James, Steve Harrison and the Charlatans, Melanie C, Gabrielle and many others
sorry we can't include you all

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*Congrats to de GUY
dat keeps de music
travelling man!*

*"Big Up"
to all at
Music Travel*

*From all at
J Management
&
Gabrielle*





The Music Travel team

musictravel

...keeping the music industry on the move

Stuck at the airport with no hotel? You should have rung Music Travel. Vincent Jackson profiles the company as it celebrates its 10th birthday

Picture the scenario: it's two months before the annual Miami Winter Music Conference. Your company is taking 20 staff to the resort. You've barely had time to recover from the excesses of Christmas and there are a million and one things to be sorted. How many meetings can you cram into the hectic schedule? Which parties will you be able to blag your way into? Will you survive four days of hangovers and live to tell the tale? Then it hits you – there's the small matter of arranging the travel. Will you be able to squeeze yourself onto a flight along with the rest of the UK music industry? Can you find a hotel that's within striking distance of the activity? And, most importantly, how the hell are you going to do it on your allocated budget?

For many, the answer during the past 10 years has been Music Travel. Whether for a Robbie Williams webcast in Cologne, a Manic Street Preachers tour of Cuba or a Radio One summer jaunt to Ibiza, this small Battersea-based company has steadily made a name for itself as one of the leading specialist travel agencies catering for the needs of the music and entertainment industry.

Music Travel was set up in 1992 by managing director Guy Lindsay-Watson and operations director Fran Green out of offices in the West End shared with a firm which also part-owned the company. Three years earlier, Lindsay-Watson had set up Sounds Travel, which looked after the interests of Neneh Cherry, Inner City, Public Enemy and Sidney Youngblood, among others.

Unfortunately, the Gulf War in 1991 and the recession that followed meant Sounds Travel was absorbed into its parent company. Their new, more corporate approach did not sit easily with Lindsay-Watson and he decided that there was still a gap in the music market for a travel agency that focused on the interests of independent labels and their acts – hence the birth of Music Travel. For the next few years, they flitted from office to office – so much so that one of the airlines they dealt with nicknamed them "Caravan Travel" – until they eventually found their present home in 1995.

"Our philosophy has always been that we're not really after the big clients," says Lindsay-Watson, who spent his early days in the travel industry working with The Smiths and Simply Red. "They're big enough to have enough clout direct with airlines and hotels. We're totally non-corporate and we say what we think, it can get us into a lot of trouble sometimes, but why should we attempt to be more accountant- or lawyer-orientated when that's not our style? And anyway, our clients just aren't like that."

Starting with around 60 clients and a turnover of £1.8m at the end of the first two years of trading, Music Travel has steadfastly acquired around 160 account holders and more than £6m of business annually. Telstar, Mushroom Records, Wise Buddha, Chemical Brothers, Manic Street Preachers and the Spice Girls are just some of the companies and acts who use their service, while Chris Blackwell's Palm Pictures and Derek Birkett's One Little Indian have been with them since day one.

TRAVELLERS' TALES

M People on the baggage carousel
Guy - "We landed in Dublin with M People one evening and were waiting for our baggage. The group's percussionist, Shovel, decided it would be fun to get on the baggage carousel and disappear into the customs area where the baggage handlers were and come out the other end. It worked a treat and got a massive round of applause from everyone at the airport. Lucky it was in Dublin – he would have been arrested if he did that at Heathrow."



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From all the directors and staff at
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ADVERTISING PROMOTION

TRAVELLERS' TALES

*The Charlatans
take the piss*
Fran – "One of the
band members
needed to go to
the toilet on the
way to his hotel
room and had
forgotten his key.
While security
went downstairs
to get it for him, he
decided he
couldn't hold his
bladder any longer
and went to
relieve himself on
the outside fire
exit. But by
opening the fire
door, unbeknown
to him, he'd set off
the alarm. The
duty manager
was on his way up
the stairs and
ended up getting
pissed on."



At play in Milan

► "We get a lot of business via word-of-mouth," says Lindsay-Watson. "Very often somebody leaves a major label that we've worked with, or another client moves to a new company, rings us up and says, 'You looked after me when I was there, can you look after me now I'm here', and it spreads that way."

Nine dedicated, fun-loving staff make up the Music Travel team (including Lindsay-Watson and Green). Operations manager Robert Rudolph has been with them for four years and supervises the day-to-day activities of the booking team, Dona Jean-Baptiste, Kellie Jones and Joanne White.



Another quiet night with Music Travel



Dona Jean-Baptiste

MUSIC WEEK JANUARY 26 2002



Guy Lindsay-Watson

Events manager Sara Manzano heads the new events and e-commerce division, handling special events and music conventions as well as developing the company website, while the accounts department is overseen by Linda Demideh and assisted by Med Brereton.

All of them are actively encouraged to get to know their clients. Joanne White, for example, looks after drug-dealer-turned-writer Howard Marks, and is a regular at his speaking engagements; Lindsay-Watson recently went over to Dublin for one of Gabrielle's gigs, and was careful to grace The Morrison

after-party with his presence.

Such a personal touch is central to Music Travel's entire operation, meaning it can research and obtain facilities that are tailor-made for its clients, across all classes of travel, hotels and resorts. Although it is used to handling group bookings of 80-plus people – as it did for the recent Robbie Williams webcast in Cologne for clients Done & Dustie – no job is considered too small for the company to bother with.

"We try to be very open in the way we deal with clients," says Lindsay-Watson. "Where possible we become friends >



Rudyolph



Fran Green

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COMING SOON TO BIRMINGHAM AND LONDON TOMORROW THE WORLD

TRAVELLERS' TALES

No room at the inn
for Manic Street
Preachers

Fran – "We booked
the Manics' crew
into a hotel in a
small town in
Finland. They
turned up one
morning a couple
of hours early only
to find the hotel
was closed. There
were no staff and
there was a huge
chain over the

DUBLIN: The Clarence
Guy – "The Morrison is
just so cool and laid
back, with the greatest
concrete in town,
Darragh, who can get
you anything you want.
Lobos in the basement
is not a bar, not a night
club and not a
restaurant. Just a
fantastic combo of the
three. Gabrielle had her
end-of-tour party here
recently. We also
love the
Clarence
(pictured),



which belongs to Bono
and The Edge from U2.
We used it when we did
the travel for David and
Victoria Beckham's
wedding. We looked
after their families and
all the Man United
players – it was such a
laugh. It's quite
reserved but classically
fashionable."

GLASGOW: The
Malmalson

Guy – "This is still
our favourite. The
whole Malmalson
group markets itself
towards the

entertainment industry.
They also have hotels
in Leeds, Manchester,
Newcastle and
Edinburgh, with one in
London on its way.

Fran has
been
known
to be
behind
the bar in
Glasgow at 3am
serving the drinks, but
history does not relate
who was paying. There
is stiff competition in
Glasgow now from
the Art House and
Langs."



LONDON: The Hilton
Trafalgar, the St
Martin's Lane and the
Sanderson

Guy – "London is all
about locations, but we
are delighted at the
emergence of a decent
choice of trendy
boutique hotels. The
Trafalgar is Hilton's
first move into this
market – it has lovely
comfy beds, a great



vibe, and its Rockwell
Bar is now home to
some chilled DJ sets on
Wednesdays. The
Schragers hotels need
no introduction – we
love both St Martin's
Lane and the
Sanderson (pictured)
and go there regularly
for cocktails and
dinner, as long as
someone else is
paying."

PARIS: La Fausbourg
Guy – "Super five-star
but with affordable
entertainment rates.
Björk stayed here with

► with them. If they seek a more
arms-length approach than that's
fine. But often they want to bring us
more into their thinking and planning
processes, and really get to know us
and us get to know them. That
naturally breeds a much better
relationship."

So do they ever get the chance to
enjoy the benefits of the rock'n'roll
lifestyle. "Of course," chuckles
Lindsay-Watson. "When Fran was
handing the Spice Girls tour, she
would disappear at the drop of a hat. If the Spices were playing
Milan on a Friday night, she'd be out of here by one o'clock. In the
good old M People days, we used to go anywhere, anytime. We
just didn't care, because we were having such a laugh."

Although the majority of Music Travel's clients are account



Kellie Jones



Linda Demideh

holders, the company is always
willing to accommodate individuals in
media or entertainment, or those
fellow members of Aim (Association
of Independent Music) who do not
travel regularly – so long as they
meet the requirements of a standard
credit search or bank enquiry. Clients
are kept up-to-date with new hotels
or special airline offers by automatic
e-mail newsletters, and the company
also makes a point of visiting new
hotels personally to ensure it is able

to pick the right accommodation for the right client.

Music Travel has recently set up an online booking and
quotation service on its website (www.musictravel.co.uk) which it
insists will further help existing and prospective clients alike.

"By creating a website, we are hoping that people who are

Sabre musictravel

Sabre would like to take this opportunity to congratulate
Music Travel on their ten-year anniversary and are proud to
have played a part in their success story.

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vations system, proving that our technology, people and
customers combine to make Sabre the partner of choice.

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would like to congratulate
Guy and his team at

musictravel ★

on their 10th Anniversary.



We wish you all the best
for the future.

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WORLD TOUR DESTINATION

her band and family members in the summer. It is wonderfully located, has great facilities and is perfect for the entertainment industry – even if you make a bit of a mess of a room, they don't get too upset. They are part of Accor, which has a range of hotels in every price range."

STOCKHOLM: The Nordic

Fran – "A hotel where you buy your room by small, medium, large

or extra large, and obviously they get more expensive the bigger the room gets. We think this is just a fantastic concept. We put a lot of business in there."

BARCELONA: The Hotel Arts Barcelona

Fran – "The only place to stay in Barca. Everything in your room is controlled by a button beside your bed, even the curtains.

Each room has Bang & Olufsen TVs



and CD players. Very good level of service too...if you can afford it."

BARBADOS: The Villanova

Fran – "This is an old plantation house converted into a hotel. It's so cute, and totally out of the way, it's got everything you need, including freshwater swimming pool and two choices for dining. If you want to avoid the rest of the industry but still be in Barbados, try this out."

MIAMI: The Delano
Guy – "The choice of hotels in Miami is embarrassingly rich.

Everyone likes to pose at this hotel, which is part of the Schragger group. Rates vary by season from \$205 to \$2,000 a night. It's got a great pool and pool bar and you can get the pool boy to reserve your sunlounger so you don't have to be



German and get up at 6am."

NEW YORK: The Soho Grand

Guy – "We had to pick this one for its proximity to Soho and all its fantastic boutiques. If you ask when checking in, they will deliver a goldfish in a bowl to your room. Classy and we love it."



looking for last-minute deals – a special hotel or airfare – can also look for all the product we've got for the major music conventions and send us an e-mail enquiry or fill in a booking request form. We want to make people realise that we don't charge them if they don't book anything. There's no harm in asking the question. Of course, ideally we'd like to make some money out of it, but there's nothing to stop them using us as the first stop. We've put in links to the low-fare, direct-sale airlines such as Buzz, Ryan Air or EasyJet who don't actually pay us any money for booking."

Besides the impact of e-mail technology, which has increased efficiency infinitely, the emergence of a whole heap of low-cost air carriers – which travel agents do not earn any money from – has



Sara Manzano



Fran Green & Jo White

had a huge effect on the travel industry since the birth of Music Travel a decade ago by suffocating profit margins. Predictably, the events of September 11 have also hampered travel, although Lindsay Watson insists that Music Travel has not been hit as hard as some companies.

"Everybody is sitting on their haunches, people are trading down," he says. "This year's Midem was a classic example. Last year, you could have sold any Martinez or Carlton-type hotel at any price, but this year it was totally different. Everyone was looking for £80-£90 hotels rather than the poshest places.

"We only lost a couple of bands that were going on the road after the terrorist attacks. We're lucky that we don't handle a

front gates. They called us on the mobile, not angry, but laughing their heads off. It was sometime near Christmas and the hotel had no other guests and wasn't planning to open until the afternoon. The crew were so amused by it, they taped the scene on their camcorder."

Happy 10th Anniversary

to
Guy, Fran and all at Music Travel.

Always a pleasure, never a pain!

Thanks for overseeing all our travel needs
from touring to holidays.

The only headaches you give
us are after an evening out with you!

Love from us all at 45 Management, and of course
Melanie C and Emma Bunton

music : "Music for me is proof of the
existence of God."
Kurt Vonnegut

travel : "The journey of a thousand miles
begins with the first step."
Lao Tzu



Thank you musictravel * from all at Palm Pictures

Guy – “A lot of artists can be very fussy. Some people have allergies to duck feathers and can't have them in their pillows. Some people don't like the colours of carpets, some need humidifiers, some need dehumidifiers. Some people complain that their beds aren't big enough. Girls tend to be fussier than boys.”

musictravel ★

► lot of bands coming in from the US, but an agent friend of mine lost £35,000 of hotel commission because of some major bands pulling out of tours, including Janet Jackson.

New reporting systems have been put into place by the accounts team at Music Travel. These allow customers to see where their money has gone and, more significantly, see where the company has made them savings.

Although they obviously enjoy their job, a major bug-bear of Guy and Fran is the misconception that travel agents of their modest size are making a mint from every deal they strike.

“If you flog a CD, you can divide it into a pie chart to see who is going to get what percentage,” says Lindsay-Watson. “Life is no longer like that in travel. It used to be that you made 10% on whatever you sold. That has all changed with commission drops from all the airlines and the market's much tighter. If we can achieve 7% on gross overall we're doing very well. To keep the company going on 7% when in the old days it was 10% is far more difficult than people expect.”

“I would say to anyone looking for a career now in the travel business that they'd have to be lunatics. But having said that there's a lot of fun still to be had and as long as there's fun in it, we'll carry on doing it. The day it stops being fun is the day that we'll convert the office into an ice-cream parlour.” ★



our music week

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*Na, na, na-na, na...
my room's bigger
than your room!*

Fran – “A lot of artists can get fussy over the size of their rooms. The Spice Girls were tricky, as it was difficult to find five suites for them in the same hotel that were the same size. So we had to devise a pecking order and it came down to the ones that screamed the loudest, i.e. Geri, then Mel B and then Emma, who wanted to be next to Mel B. Victoria and Mel C, we never heard a peep out of.”

Guy, we have 15 Greenlandic choir girls in economy, another 10 crew in economy – no sorry, that's 8 in economy and two in premium – if we can get a deal on premium we'll put the band in there, if not put them in economy – we need one, no two upper class – Derek and Sue are bringing the kids the day after, no sorry that's two days after – oh sorry one of the choir

girls needs to go home, can you get her to Nassuaq so that's 11, no here goes another one, 13 choir in economy – so that's Tokyo, LA, London – oh you're not gonna believe this, Alan's wife's about to drop so he needs to go home right away – sorry mate, change of plan London, LA, Tokyo – don't forget the 51 in the orchestra following next day. Oh and one last thing, got any deals on freight?

Here's to another 10 years of the same.

Bjork, One Little Indian and Quest Mgt



One Little Indian Records

PUTTING THE
'RAVE' IN TRAVEL
FOR
10
GLORIOUS YEARS

KLP EURO RSCG
ENTERTAINMENT



14 **20** WILL I Ian Van Dahl



Nubly/Arista

12 **21** SOMETHIN' STUPID Robbie Williams/Nicole Kidman



Crysalis

18 **22** WANNABE GANGSTER/LEROY Wheatus



Columbia

11 **23** GIRLS GIRLS GIRLS Jay-Z



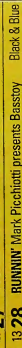
Roc-A-Fella/Darf Jam

18 **24** THIS TEAM DON'T STOP THERE ANYMORE Eton John



Roc-A-Mercury

19 **25** RESURRECTION PPK



Parfetto

18 **26** BE FREE Live Element



Strictly Rhythm

20 **27** COUNTRY ROADS Hermes House Band



EMI/Uberty

13 **28** RUNNIN' Mark Picchiotti presents Basstoy



Black & Blue

17 **29** DROWNING Backstreet Boys



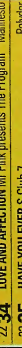
Jive

18 **30** IT'S NOT THE END OF THE WORLD? Super Furry Animals



Epic

18 **31** ...ON THE RADIO (REMEMBER THE DAYS) Nelly Furtado



DearNotes/Polydor

24 **32** WHO DO YOU LOVE NOW (STRONGER) Riva feat. Danni Minogue



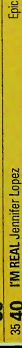
ffrr

28 **33** CRYING AT THE DISCOTEQUE Alcazar



Arista

22 **34** LOVE AND AFFECTION Mr Pink presents The Program



Manitob

23 **35** HAVE YOU EVER S Club 7



Polydor

21 **36** JUST A DAY EP Feeder



Echo

27 **37** IN TOO DEEP Sum 41



Mercury

32 **38** CAN'T GET YOU OUT OF MY HEAD Kylie Minogue



Parlophone

29 **39** CATCH Koshien

Moksha/Arista

35 **40** I'M REAL Jennifer Lopez

Epic

compilations

- 1 **CLUBBERS GUIDE TO 2002** Ministry Of Sound
IN/Casablanca/Inspired
- 2 **NOW THAT'S WHAT I CALL MUSIC! 50** Ministry Of Sound
EMI/Virgin/Universal
- 3 **50 SOLID CREW - FLICK IT** Reckless
EMI/Virgin/Universal
- 4 **JUNGLE MASSIVE** WSM
- 5 **GOODSITCHEN JOURNEYS** Virgin/EMI
- 6 **THE LICK - TREVOR NELSON** Universal TV
- 7 **THE BEST AND WORST ALBUM IN THE WORLD... EVER** EMI/Virgin/Universal
- 8 **DIRTY DANCING (OST)** RCA
- 9 **SMASH HITS 2002** EMI/Virgin/Universal
- 10 **CAPITAL GOLD LEGENDS II** Virgin/EMI
- 11 **LOVIN' IT 2** IN/Casablanca/Inspired
- 12 **THE ANNUAL 2002** Ministry Of Sound
- 13 **KISS HITLIST 2002** EMI/Virgin/Universal
- 14 **TWICE AS NICE - ESSENTIAL GROOVES** WSM
- 15 **PURE CHILLOUT** Virgin/EMI
- 16 **CLASSICAL CHILLOUT** Virgin/EMI
- 17 **KERRANG! 2 - THE ALBUM** WSM/Universal TV
- 18 **I LOVE 2 PARTY** Virgin/EMI
- 19 **COLD FEET (OST)** Universal TV
- 20 **6 BROTHER WHERE ART THOU** Mercury

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12 **20** ALL RISE Blue



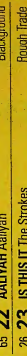
Innocent

16 **21** SATELLITE POD



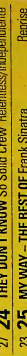
Atlantic

85 **22** AALIYAH Aaliyah



Blackground

26 **23** IS THIS IT The Strokes



Rough Trade

27 **24** THEY DON'T KNOW So Solid Crew



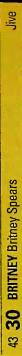
Relentless/Independiente

23 **25** MY WAY - THE BEST OF Frank Sinatra



Reprise

19 **26** GOLD - THE GREATEST HITS Steps



Ebu/Jive

32 **27** THE INVISIBLE BAND Travis



Independiente

22 **28** THE STORY SO FAR - THE VERY BEST OF Rod Stewart



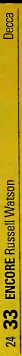
Warner Bros

28 **29** THEIR GREATEST HITS - THE RECORD Bee Gees



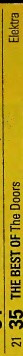
Polydor

43 **30** BRITNEY Britney Spears



Jive

48 **31** YOUR NEW FAVOURITE BAND Hives



Poptones

44 **32** YOUNG LUST - THE ANTHOLOGY Aerosmith



Universal TV

24 **33** ENCORE Russell Watson



Decca

30 **34** ECHOES - THE BEST OF Pink Floyd



EMI

21 **35** THE BEST OF The Doors



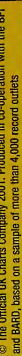
Elektra

29 **36** COME ON OVER Shania Twain



Mercury

34 **37** URBAN HYMNS The Verve



Hut/Virgin

42 **38** A FUNK ODYSSEY Jamiroquai



SZ

37 **39** LIGHT YEARS Kylie Minogue

Parlophone

36 **40** GHV2 Madonna

Maverick/Warner Bros

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CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	ENCORE	Russell Watson	Decca 470200 (UK)
2	2	THE VOICE	Various	Decca 04622512 (UK)
3	3	ROMANTIC CALLAS — THE BEST OF	Maria Callas	Nonesuch 7559572112 (IE)
4	7	THE ENTERTAINER — THE VERY BEST OF	Scott Joplin	Nonesuch 7559574462 (UK)
5	4	THE GOLD COLLECTION	Sir Harry Scobie	Philips 8667099 (UK)
6	8	KIRK	Danny Kaye & Kenneth	EMI Classics 0025822172 (IE)
7	5	GIFT COLLECTION	Lesley Garrett	Solo Tuesday 51904369 (UK)
8	10	SACRED PRIMO CONCERTOS NOS 5 & 6	Fritzy/Norbert Sifanah/Haslam	Nones 8562421 (US)
9	11	HIGHLIGHT ARIAS	Andrea Bocelli	Philips 4629062 (UK)
10	10	GLUCK/ITALIAN ARIAS	Cecilia Bartoli	Decca 0467282 (UK)
11	16	FINZI: CELLO CONCERTO	Hugh Dombosy/NS/Griffiths	Nones 85576 (US)
12	8	I WILL WAIT FOR YOU	Lesley Garrett	BBC/Decca 74005512642 (UK)
13	9	ETERNAL ELEGIES	John Barry	Decca 0461253 (UK)
14	15	BARBER: VIOLIN CONCERTO	Norzo/Busnel/Altop	Nones 855904 (US)
15	12	VAUGHAN WILLIAMS/PHANTASY QUINET	Magyori Quartet/Jackson	Nones 855200 (UK)
16	10	MOZART/Gluck/MUSIK/SILVECKER/ARIAS	Margalena Koza	Deutsche Grammophon 4713342 (UK)
17	13	POPULAR MUSIC FROM TV FILM & OPERA	EMI Classics 005557662 (IE)	
18	20	VENCI	Andrea Bocelli	Philips 4646002 (UK)
19	19	WANDERING STRANGER/TOKUSONGS	Snoff	Decca 0468992 (UK)
20	4	THE BEST OF	Mario Lanza	Capden 742170942 (UK)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	THE LOOK OF LOVE	Diana Krall	Verve 540942 (UK)
2	3	TOURIST	St Germain	Blue Note 520012 (IE)
3	2	THE NATURAL BLUES ALBUM	Miles Davis	Columbia UK 64935 (TEN)
4	5	BLUE FOR YOU — THE VERY BEST OF	Various	Universal UK 526082 (UK)
5	4	IN THE MOOD — THE VERY BEST OF	Nina Simone	Global Television 18000 M (BMG)
6	6	WHEN I LOOK IN YOUR EYES	Olwyn Miller	Crimson CRM037 (UK)
7	7	PLAYIN' WITH MY FRIENDS	Diana Krall	Verve 550042 (UK)
8	5	THE BEST OF JOHN LE HOOKER	Tony Bennett	Columbia 561752 (TEN)
9	8	SWING	John Lee Hooker	Music Club MCG020 (US)
10	9	SWING	Various	Decca 0469482 (UK)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	GET THE PARTY STARTED	Pink	LaFace/Arista 7421913362 (BMG)
2	2	AM TO PUR	Christina Mila	Def Soul 59832 (UK)
3	3	MORE THAN A WOMAN	Ashtyn	Blackground/World 720 (UK)
4	4	GOTTA GET THRU THIS	Dave Brudford/Def	Relentless/RELENT 2702 (JMV/TEN)
5	2	RAD INTENTIONS	Dr Dre feat. Koc-Turk'Al	Dr Dre/Interscope 497382 (UK)
6	5	DIDDY	P Diddy feat. The Neptunes/ Puff Daddy/Arista 7421911862 (BMG)	
7	4	GIRLS GIRLS GIRLS	Jay-Z	Roc-A-Fella/Def 589602 (UK)
8	5	LATELY	Santemba Mamba	WJ4/Cat/Polydor 570522 (UK)
9	7	I'M REAL	Jennifer Lopez	Mercury/Def 570532 (TEN)
10	6	SON OF A GUN (I BETCHA THINK THIS SONG...)	Janez Jackson feat. Candy Simon	Virgin V5500A 232 (IE)
11	10	BECAUSE I GOT HIGH	Aronan	Universal/UK-Island MCSTD 4026 (UK)
12	8	IF YOU COME BACK	Blubb	Innocent SINC0 32 (IE)
13	11	UGLY	Bubba Sparox	Interscope/Polydor 4976542 (UK)
14	12	FAMILY AFFAIR	Mary J Blige	MCA/UK-Island MCSTD 4029 (UK)
15	13	EMOTION	Destiny's Child	Columbia 571413 (TEN)
16	14	WHAT YOU DO DO	Destiny's Child	Interscope/Polydor 4967367 (UK)
17	10	RING RING (TINA DIA HEY)	Chingy	Tommy Boy 18766 (UK)
18	14	NEVER TOO FAR/ON'T STOP FUNKIN' 4	Marsh Coney feat. Myzkal	Virgin V557 2A (IE)
19	22	YOU ROCK MY WORLD	Michael Jackson	EMI 672092 (TEN)
20	19	IF YOU GIVE ME SOMETHING	Jamiroquai	S2 672002 (TEN)
21	25	GET UR FREAK ON	Missy Elliott	East West/Elektra E 72662 (UK)
22	18	HIT EM UP STYLE (LOOPS)	Big Country	Arista 7421918162 (BMG)
23	21	LUVIN' IT UP	JuJu feat. Case	Def Jam 588912 (UK)
24	19	CRY	Michael Jackson	EMI 672122 (TEN)
25	15	WHO WE BE	DMX	Def Jam 588912 (UK)
26	23	COLD AS ICE	MOP	EMI 671712 (TEN)
27	17	GOT YOU	Pharisee Monch	Priority PNY CD 145 (IE)
28	25	DREK! I KNOW HOW IT WOULD FEEL TO BE FREE!	Lightheouse Family	Wild Cat/Polydor 507812 (UK)
29	20	LWYDRA/4/TROUBLE	Oppress Hiv	Columbia 6271462 (TEN)
30	24	WHAT'S GOING ON	Antes Against AIDS Worldwide	Columbia 627142 (TEN)

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MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ROBBIE WILLIAMS: Live At The Albert	Robbie Williams	Capitol 402583 (UK)
2	2	STEPS: Gold — The Greatest Hits	Steps	Joe 62245 (UK)
3	3	WESTUSE: Where Dreams Come True	RCA 742185933 (UK)	
4	4	S CLUB 7: S Club Party — Live	Polydor 565373 (UK)	
5	5	U2: Rattle and Hum — Live In Boston	Warner Music/Island 150712323 (UK)	
6	6	KYLE MINOGUE: Live In Sydney	Island/UK-Island 5183423 (UK)	
7	7	CLIFF BRIDGES: Cliff Richard	Video Collection 02625 (UK)	
8	10	MADONNA: Drowned World Tour 2001	Warner Music/Video 7593582 (UK)	
9	15	ORIGINAL CAST RECORDING: Cats	Universal Video 954431 (UK)	
10	8	RUSSELL HORTON: The Voice — Live	Universal Video 954431 (UK)	
11	11	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 076783 (UK)	

CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT	Various	Virgin/EMI VTD0048 (IE)
2	2	CLASSICS 2002	Various	Decca 4721002 (IE)
3	3	THE OPERA ALBUM 2002	Various	Virgin/EMI VTD0341 (UK)
4	4	TIME TO RELAX	Various	Classic FM CMC0234 (BMG)
5	10	THE ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 7559553322 (BMG)
6	15	RELAXING CLASSICS	Various	Crimson M000086 (UK)
7	6	CLASSICAL COLLECTION	Various	Octet OCT0008 (EUK)
8	5	THE ULTIMATE MOVIE ALBUM	Various	Decca 587212 (UK)
9	8	RELAXING CLASSICS	Various	EMI Gold 5746022 (IE)
10	7	UTOPIA — CHILLED CLASSICS	Various	Philips 4752462 (UK)
11	12	CLASSIC HITS 2	Various	Decca 587212 (UK)
12	9	SINGS OF PRAISE — YOUR FAVOURITE HYMNS	Various	BBC Music VMEF0002 (UK)
13	13	200 POPULAR CLASSICS	Various	Philo PEXDC004X (UK)
14	11	PAVARTO/TDOMINGO/CARRERAS	Various	Empire EMTB326 (DISC)
15	14	THE VERY BEST OF DESERT ISLAND DISCS	Various	BBC Music VMEF00672 (UK)
16	16	THE NATIONAL TRUST — MUSIC COLLECTION	Various	BMG 7421979462 (BMG)
17	17	CLASSIC CHILLOUT COLLECTION	Various	HMV HMV025952 (IE)
18	18	THE ONLY OPERA ALBUM YOU'LL EVER NEED	Various	RCA Victor 7559553322 (BMG)
19	18	CLASSICAL BRITS	Various	Sony Classical STV0011 (TEN)
20	20	THE SOUND OF CLASSIC FM	Various	Classic FM CMC0234 (BMG)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SATELLITE	POD	Atlantic 756704742 (TEN)
2	2	HYBRID TRUST	Linkin Park	Warner Bros 596476742 (IE)
3	8	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin 03187007 (IE)
4	5	WINDUP SIBIR	Wendell	Roadrunner 1204962 (UK)
5	5	YOUNG LUST — THE ANTHOLOGY	Aerostar	Universal UK 481192 (UK)
6	4	WEATHERED	Creed	Epico 5049792 (TEN)
7	10	COME CLEAN	Puddle Of Nothing	Interscope/Polydor 4830472 (UK)
8	6	BREAK THE CYCLE	Suined	East West 755060962 (UK)
9	7	MORNING VIEW	Incubus	Epico 5049792 (TEN)
10	11	THE ALBUM	Various	WGSN/Universal UK 587302 (UK)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	STAR GUTAR	The Chemical Brothers	Virgin CHEM5T 14 (IE)
2	2	IT'S LOVE (TRIPPIN')	Goldy/Pyx/Andrea Brown	Evelo/AMP/Ministry 12AMP 152 (UK)
3	3	ADDICTED TO BASS	Puretone	Gusto 12056 S (P)
4	4	DRIFTING AWAY	Lampo feat. Slaye	WC Recordings VCR74 101 (IE)
5	5	BE FREE	Live Element	Strictly Rhythms SRUK121 (SMV/TEN)
6	6	WHIP LASH	JFK	Y2K Y2002 (UK)
7	7	RETOX	Fat Boy Slim	Skint FAT18 (DMV/P)
8	8	SNAPPED IT	Krust	Fall Cycle FCY 034 (UK)
9	4	IT'S YOURS	Jon Carter feat. E-Man	Director's 6720536 (TEN)
10	9	RUNNING	Black & Blue NE012073 (UK)	
11	7	LOVE AND AFFECTION	Mr Pink presents The Program	Manifesto FE8 9 (UK)
12	10	WINDUP SIBIR	Psychicadelic Whattam	Echo ECH 7132 (UK)
13	12	BACK TO EARTH	Yves Deruyter	Bonafide BKN02A109 (DMV/V)
14	9	DREAM UNIVERSE	DJ Gerry	Xtremagang XTRAV3212 (DMV/TEN)
15	16	CATCH	Keshone	Moksha/Arista 7421913173 (BMG)
16	10	ERECTOR (TAKE IT TO THE WHISTLE)	Contra feat. BK & Madam Friction	Nakazur/NUKA 0362 (JARD)
17	10	BODY ROCK	Shinon & Andy C	Ram RAMM 34 (SDD)
18	11	THE WINDUP SONG (BLOW MY HYPNOTIC BITCH)	DJ Agagor Project	All Around The World 0251 (JMV/TEN)
19	13	I DON'T WANNA LOSE MY WAY	Dramacrazer	Positive 12TV 15 (IE)
20	15	HATERS	So Solid Crew/Pyx/Def	Relentless/Independent/RELENT225 (SMV/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	CLUBBERS GUIDE TO 2002	Various	Ministry Of Sound/MCA 005022 (DMV/TEN)
2	1	WINTER BREAKS	Various	WGSN/AMP/Ministry 12AMP 152 (UK)
3	3	GODSOTHECHER JOURNEYS	Various	Uncredible — 5553292 (TEN)
4	4	SOLID CREAM — FUCK IT	Various	Relentless — RELOM040 (DMV/TEN)
5	5	SMILE DROPPINGS	Zero 7	Ultimate Definitive UDR01916/UDRC016 (DMV/P)
6	4	THE EP	DJ Faj	Locked On — LOCKED0380 (UK)
7	6	PURE GARAGE PRESENTS BASS BEATS & BEATS	Various	WGSN — WGSMD009 (TEN)
8	8	I LOVE OUR SOUL	Bob Sinclair	Defected DCFCT04X (DMV/TEN)
9	9	I DON'T WANNA KNOW U COS UR FAMOUS	Outfit & Neutro	East West 02100097 (TEN)
10	10	DISCOVERY	Duff Punk	Virgin YX 2294 (UK)

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MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	DANIEL O'DONNELL: The Daniel O'Donnell Show	Daniel O'Donnell	Rosette R025061 (UK)
2	2	BREXIT SPEAKERS: Britney	Britney Spears	Joe 62245 (UK)
3	3	VARIOUS: New 2001 — The DVD	Various	RCA 742185933 (UK)
4	4	LE ZEPPELIN: Song Remains The Same	Le Zep	Priority PNY CD 145 (IE)
5	5	HEAR SAY: Hear Say Live	Hear Say	Warner Music/Island 150712323 (UK)
6	6	VARIOUS: Death Row	Various	Video Collection 02625 (UK)
7	7	SNOP: Drop, Drop, Drop	SNOP	Warner Music/Video 7593582 (UK)
8	8	U2: Rattle and Hum	U2	Universal Video 954431 (UK)
9	9	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
10	10	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
11	11	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
12	12	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
13	13	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
14	14	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
15	15	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
16	16	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
17	17	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
18	18	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
19	19	VARIOUS: The DVD	Various	Universal Video 076783 (UK)
20	20	VARIOUS: The DVD	Various	Universal Video 076783 (UK)

26 JANUARY 2002

COOL CUTS CHART

as featured on Top Gear's Saturday night show on KISS 100 and Energy Big City Network

Pos	Track	Artist
1	IN THE BEGINNING Roger Goodie	Tsunami/Dubief/Outlander
2	ON THE RUN Tillamann	Ultimate/duch
3	MINDCROSS Way Out West	Distinctive
4	IF YOU FALL AFINEM	Avicii
5	LITTERBALL T'S Kihuna	City Rockers
6	YOUNG HEARTS KINGS Of Tomorrow	Defected
7	LOVE COME DOWN Double Take feat. MC Kic	W10
8	IN YOUR EYES KYLE	Parish/Phena
9	WHAT DOES IT FEEL LIKE FINE LIKE FA HOUSEMAN City Rockers	(Rhythm/skip) provide a deep electronic remix for this top album track
10	YOU WONDER BEVER & Tamara	Mob
11	GREATEST DUBS ANIME	Leaves
12	CHANGE FOR ME Eran	Z Records
13	BREATHE The Popcorn	EMI
14	INTO THE BLUE SHAN Escroffe	Dyster
15	I'LL TAKE YOU THERE MAMA'S Pride	Rhythm
16	GET OUT FELON	Serious
17	SOUL TAKER Hill Stacy	Anydice
18	MERENGUE Samuel L Session	SL5
19	SORE C&R & Ito	Sonidos
20	MOUTH 2 & Diz	Classix

Complete details on these and other new releases from the charts are available on our website www.bbc.co.uk/1/hi/entertainment/1811111.stm

URBAN TOP 20

1	ALWAYS ON TIME Ja Rule (feat. Ashanti) Douglas	Def Jam
2	LET'S STAY HOME TONIGHT Joe	Joe
3	DANCE FOR ME Mary J Blige	MCA
4	YOU GETS NO LOVE Faith Cazaux	Puff Daddy/Arista
5	WE THOUGHT I'VE GOT THE REAL K. Kelly	Atlantic
6	MORE THAN A WOMAN Aaliyah	Blackground
7	I TURN'T I WANT YOU GOT IT BAD DON'T KNOW I'BE	Lafca/Kriza
8	BOMBING BACK BURNIN' WE ADMIRE THE WALL Mystikal	Jive
9	BROTHER Angie Stone	JRCA
10	GET THE PARTY STARTED Pink	LaFace/Arista
11	I Palyo Pablo	Jive
12	MY GIRL, MY GIRL Warren Stacey	Def Soul
13	GO UP SELF A. Jaxx	Columbia
14	WOOF Prophet James	Motown
15	DIDDY'YON TOP P Diddy	Bad Boy
16	I'M HOT Erick Sermon feat. Marvin Gaye	JRCA
17	BRING IT ON TO MY LOVE De Nada	Wildstar
18	BACK INTENTIONS Dr. Dre, Ice Cube	Interscope/Pfizer
19	ODPS (OH MY) Tweet	Gold Mind/Elektra
20	KNOCK KNO-Turn't w/ Dr Dre & Missy Elliott	Elektra

CLUB CHART TOP 40

Pos	Track	Artist
1	POINT OF VIEW DB Boulevard	Label
2	GET DOWN (ROCK THING) Time Maas	Illustrious
3	HEY LITTLE GIRL, Mathias Ware feat. Rob Taylor	Perfecto
4	IT'S GONNA BE... JA LVELY D&J Braxxos & Fisher	Manifesto
5	LEVEE SO LOVELY Jakarta	Bedrock/Credence
6	EVER SO LOVELY Jakarta	S2
7	GET OUT FELON	Ruffin
8	NEW DAWN Prophets Of Sound	Serious
9	INTO THE SUN Weekend Players	Ink
10	HEY Stretch & Vern	Multiply
11	RED ALIEN Red Alien feat. Afrika Islam	RZ Recordings
12	BRING IT ON TO MY LOVE De Nada	Nebula
13	BLACKWATER Ocean One feat. Ann Saunderson	Wildstar
14	EARTH (LIVE FOREVER)/TRANQUIL SEA Spacey & Vaughan	Concept/430 Music
15	THRILL ME Junior Jack	Phenix Platinum
16	SOMETHING Lasgo	PIAS
17	WHAT YA GOT A ME? Signum	Positiva
18	FOR A LIFETIME Ascension	Tidy Tava
19	SEX SELLS Benefit	Xtravaganza
20	FREE LIVE Clement	Prayer Rhythm
21	HARDEST Pedro Del Mar	Strictly
22	FLASH BK & Nick Santoro	Nuklear
23	BE ANGELED JAM & Spoon feat. Rea	NuLife/Arista
24	SLEEP TALK ATFC feat. Lisa Millet	Defected
25	IT'S LOVE (TRIPPI) Gofdirix presents Andrea Brown	Serious/AM/PM
26	THE DOLL DRILL Dirt Devils	NuLife/Arista
27	NEVER KNEW LOVE Stella Browne	Perfecto
28	WHEN I FALL IN LOVE Blaze feat. Sybil	Kickin
29	AM TO PM Christina Millan	Def Soul/Def Jam UK
30	TIME AFTER TIME Distant Soundz	W10/Intensive
31	SAVE OUR SOUL Bob Sinclair	Defected
32	SHE DRIVES ME CRAZY Roland Gilt	MCA
33	MELODY OF CONSOLATION Fifth Entry	Start Stop
34	GOOD TIME Peran Van Dijk	Spinning
35	THE SAGA Transcenders	Hoop/Choons
36	GET THE PARTY STARTED Pink	LaFace/Arista
37	DANCE FOR ME Mary J Blige	MCA
38	RUNKIN' Mark Piccolotti presents Bastasy feat. Dana	Black & Blue/Neo
39	YOU S Club 7	Polydor
40	TEMPORAL Darren Christian	Duty Free

CLUB CHART BREAKERS

1	THE GHETTO RHYTHM Masters feat. Joe Watson	Black & Blue/Neo
2	BILLIE JEAN Bushwicka	white label
3	WHEN YOU'RE GOOD Soraya Vivian	ActivX
4	COMING UP ROSES Skiny	Chucky/Arista
5	SALSA MUSICA Dirty Trinx	white label
6	MOM...LOLLITA Ailzede	Polydor
7	MY GIRL, MY GIRL Warren Stacey	Def Soul
8	FUNKYTOWN Taka	white label
9	BEEHIVE... DONE THAT Smoke 2 Seven	Cartel/London
10	THE LAND OF MAKE BELIEVE Allstars	Island

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including releases) to receive the club charts in full by e-mail: email@www.bbc.co.uk

CHART COMMENTARY

by ALAN JONES

Although there are signs that things are picking up, the club promotion industry still seems a little sluggish, with 38% fewer new entries to our three charts combined than the five year average for this week. The Club Chart - usually very volatile - does have a new number one, but the usual big leap is missing as DB Boulevard's Point Of View moves just 2-1. The Italian production provides the first Club Chart number one for former Positiva Kingpin Kevin Robinson's new illustrious label, (Fragma, who followed him across from Positiva had a number four Club Chart hit with Say That You're Here in November) For good measure, Point Of View moves 3-1 on the Pop Chart, which the Fragma single did too. Simultaneously topping the two charts is a rare feat, last achieved by Tall Paul vs INXS's Precious Heart six months ago. Based on French group Phoenix's *Highway*, Point Of View is already on Radio One's *A-list* ahead of its February 11 release and seems destined for major OCC chart success too... Aside from DB Boulevard, there are a further four records common to both the Club Chart and Pop Chart. Top 10s - a rare convergence. The others are: Time Maas's To Get Down, Jakarta's Ever So Lonely, Mathias Ware's Hey Little Girl and Felon & Joe. The latter track - a hot garage cut based on a sample from Luther Vandross's She's A Super Lady - jumps 14-7 on the Club Chart and 13-6 on the Pop Chart. It is the debut single of one Simone Locker who, for reasons best known to herself, is happier to adopt a name which acknowledges her recent imprisonment for attempted armed robbery... Ja Rule and Ashanti Douglas continue atop the Urban Chart with Always On Time, though their lead over Joe's Let's Stay Home Tonight and Mary J Blige's Dance For Me has all but disappeared, with all three records commanding lofty positions in most returning DJs' charts. Meanwhile, a former number one urban hit featuring Ja Rule - Jennifer Lopez's Ain't It Funny - is bubbling under the Top 20 at number 25, as DJ's rush to purchase the dynamite new US mix of the track.

POP TOP 20

1	POINT OF VIEW DB Boulevard	Illustrious
2	YOU S Club 7	Polydor
3	CARROT IN THE MIDDLE AT	Columbia
4	GET DOWN (ROCK THING) Time Maas	Perfecto
5	OVERPROTECTED/M A SLAVE A U-Baby Sippers Jaxx	Arista
6	GET OUT FELON	Serious
7	EVER SO LOVELY Jakarta	Ruffin
8	THE LAND OF MAKE BELIEVE Allstars	Island
9	HEY LITTLE GIRL, Mathias Ware feat. Rob Taylor/Marifele	Arista
10	MOM...LOLLITA Ailzede	Polydor
11	TO GET DOWN (ROCK THING) Time Maas	W10/Intensive
12	TIME AFTER TIME Distant Soundz	ActivX
13	SOMETHING Lasgo	Positiva
14	IT'S GONNA BE... JA LVELY D&J Braxxos & Fisher	Braxxos/Credence
15	INTO THE SUN Weekend Players	Multiply
16	DANCE FOR ME Mary J Blige	MCA
17	LEVEE SO LOVELY Jakarta	S2
18	HARDEST Pedro Del Mar	Pugger
19	AM TO PM Christina Millan	Def Soul/Def Jam UK
20	IT'S LOVE (TRIPPI) Gofdirix presents Andrea Brown	Serious/AM/PM

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CLASSICAL NEWS

by Andrew Stewart

LSO LIVE AIMS FOR GRAMMY SUCCESS

If the fares are in its favour, the LSO Live label's four-disc set of Berlioz's grand opera Les Troyens stands to gain



Grammy awards for best classical record, best opera recording and best classical record producer. The artistic strengths and budget price tag of the LSO recordings have attracted worldwide sales thought to be well above the 30,000 mark since it release last summer.

Chat Jenkins, marketing manager for LSO Live, is convinced that the latest addition to the label will also do good business. Sir Colin Davis's (pictured) recording of Elgar's First Symphony with the London Symphony Orchestra, captured during concert performances last October at the Barbican Centre, forms the first in a three-disc series devoted to the composer's symphonies. The inclusion of the recently-completed Third Symphony means that the LSO Live cycle of the works is the first to be recorded together.

"One of the reasons for the success of Les Troyens is that it was part of a series of five Berlioz recordings," says Jenkins. "The Elgar will also be a complete series, which we'll release in February, April and June."

Other planned LSO Live releases include Dvorak's Seventh Symphony, Bruckner's Sixth and Ninth symphonies, and Holst's

Planets conducted by Davis, and Mahler's Fourth Symphony with André Previn and Felicity Lott. "We're also recording some of the LSO's chamber concerts, beginning with a disc of English string music," says Jenkins.

The success of LSO Live in the UK, Japan and US has prompted the label to look for distributors in other key territories. "Everything we do at the LSO is about increasing access to music, which is why we set a budget price for LSO Live," says Jenkins. "We have a very busy diary of meetings at Midem and will next month will be launching in all the major territories we don't cover at present, such as Germany and France. We wanted to build our catalogue before expanding the territories, even though we were able to launch our distribution in the UK with Harmonia Mundi UK on the strength of three titles. By the end of 2002 we'll have 20 titles."

DECCA PROMOTES MARKETING STAFF

Costa Pilavachi, president of Decca Music Group, has announced two promotions in the company's international marketing department. Marc Johnston, director, international marketing, becomes vice-president international marketing, while Paul Moseley is promoted from his post as senior director of marketing and artist development to take on the duties of vice-president of marketing and artist development.

These promotions follow the December transfer of Liam Toner, former vice-president of international marketing and artist development from Decca to oversee Universal Classics catalogue activities as vice-president of catalogue marketing. Johnston and Moseley will report direct to Pilavachi.

Andrew Stewart can be contacted by e-mail at: AndrewStewart11@compuserve.com

ALBUM of the week

HAYDN: String Quartets Nos. 4, 5 'The Lark' and 6. The Lindsays (ASV CD DCA 1084). The Lindsay string quartet's performances on disc of Haydn's chamber music have set benchmark standards over the years, and have been recognised by a clutch of record prizes, superlative reviews and healthy sales figures



conclude their second account of the composer's Op.64 quartets with performances of great character and charm. Some collectors may prefer the group's earlier live recordings, but these new studio-based readings hold clear attractions, especially when it comes to the overall balance and projection of internal details. Prominent advertising in the specialist classical press supports this release.



REVIEWS

For records released up to February 4, 2002



MOTS D'AMOUR: Songs and other works by Chamade, Von Otter, Forsberg etc (Deutsche Grammophon 471.331.2). Almost all of Cécile Chaminade's 400

compositions were published in Paris during her lifetime (1857-1944). In the late 1890s she often performed in England and became a guest of Queen Victoria and other cognoscenti. Her popularity declined sharply following her death. This recording of 31 songs and instrumental pieces reflects pianist Bengt Forsberg's long-held passion for Chaminade's music, which is clearly shared by Anne Sofie von Otter in her beguiling and witty interpretations of the composer's songs.

PETRUCCI: Harmonices musices oedecaton. Including works by Anon, Agricola, Josquin, Obrecht, Van Ghizeghem, Fretwork (Harmonia Mundi HMU 907291). In May 1498 Ottaviano di Petrucci received a privilege from the Republic of Venice granting him a 25-year monopoly on the printing and

publishing of polyphonic music. Three years later he issued his first volume of 96 pieces, the Harmonices musices oedecaton, and soon added two similar collections to his catalogue. Fretwork's performance of works chosen and arranged for publication by Petrucci is exemplary, reviving a rich repertoire by Franco-Flemish musicians such as Josquin, Obrecht and Van Ghizeghem.



SCHUMANN: Lieder. Gritton, Loges, Astl (Hyperion CDA67249). Following her composer husband's early death in 1856, Clara Schumann and managed to support her family from her earnings as a concert pianist and teacher. Her compositions, including the songs recorded on this winning Hyperion anthology, predate Robert Schumann's death. The emotional range and tenderness of her finest Lieder leave a strong impression, helped here by eloquent singing from Susan Gritton and Stephan Loges and ideally sensitive accompaniments from Eugene Astl. Hyperion's marketing for this release includes advertising in Gramophone and BBC Music Magazine.

New York, New York

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CLASSICAL

NEW YORK, NEW YORK

LEONARD BERNSTEIN ON BROADWAY

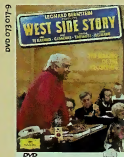


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Deutsche Grammophon UK, 22 St Peter's Square, W6 6DW www.universaldiscs.com

SINGLE of the week

NO DOUBT FEAT. BOUNTY KILLER: Hey Baby (Interscope/Polydor DOUBT3). No Doubt's first single in 16 months



finds the quartet in excellent form. Producers Sly & Robbie have put a funk-fuelled ragga shimmy into Gwen Stefani's edgy, resulting in an unexpectedly fresh precursor to their forthcoming album *Rocksteady*. A-listed at Radio One and last week's highest climber in the airplay Top 50, this looks set to become the band's second number one single.



RECOMMEND **THE SOUNDTRACK OF OUR LIVES: Behind The Music** (WEA 8573-86715-2). In 1998 this Swedish rock outfit released their debut album, *Welcome to the Infrant*. Freebase, to critical acclaim. This, the band's third album to date, could bring them back to prominence. Debuting at number three in Sweden, this is an impressively versatile, diversely-influenced album that shows this under-recognised band in top form. **C**

SINGLE reviews



RECOMMEND **ELBOW: Asleep in the Back** (Virgin) **Coming Second (V2 VRS045703P)**. Having finally made their name in 2001 with the Mercury-nominated *Asleep in the Back*, Elbow return with this excellent double-header. The lead track (B-listed at Radio One) is an enchanting acoustic lament. Coming *Second* grows steadily building towards a stunning finale. It confirms the band's ability to conjure more challenging sonic shapes. **C**

THE BETA BAND: Squares (Regal RG698CD). Squares finally receives a deserved release after its similarity to I Monster's *Daydream in Blue* resulted in a swift change of scheduling last year. This great single is bursting with the Betas' eccentricities and with airplay support it should reach the Top 40. **C**

JAKATA: Ever So Lonely (Rulin RULN25). Shells Chandry supplies the vocals on this dance update of Monsoon's 1982 hit by Dave Lee. Following very much the same template as his massive hit *American Dream* and A-listed at Radio One, it could well score similar success. **C**

BEN CHRISTOPHERS: Leaving My Sorrow Behind (V2 VRS017343). Taken from Christopher's second album *Spoonface*, this demonstrates why this singer-songwriter has been embraced so enthusiastically by the musical press. Fantastic vocals sit atop a coherent, driving melody. **C**

HALO: Cold Light of Day (Sony S2 xpd2616). The debut single from Bristol-based Halo comes from the Muse school of rock, but with the screech factor turned down a couple of notches, and gives hope of new alternative talent ready to cross over from the indie underground. **C**

JIM O'ROURKE: Therefore I Am (Domino WIGCD104). This is the first track taken from Jim O'Rourke's insignificant — voted album of the month in February's issue of *Uncut*. It is elegant, eclectic pop/rock that, despite its obvious charms, will probably fail to make the jump into the mainstream. **C**

AIM FEAT. DIAMOND D: The Omen (Grand Central GC152). The first single from Aim's second album *Hinterland* pairs one of the UK's finest hip-hop producers with one of the UK's most outstanding MCs: Diamond D, of DITC fame. The single is made all the better by the remix, plus two instrumentals. **C**

BOOGALOO STU: Rocksteady (Lucky Pierre PIER10). This self-produced track comes courtesy of Boogaloo Stu, the wig-

wearing king of the kitsch underground, whose headquaters is *Soho's* post-punk club Shinky Shonky. Both Jo Whalley and Xfm have played the track, obviously attracted by its appeal. How long this remains on an indie label remains to be seen. **C**

W.I.P. FEAT. EMMIE: I Won't Let You Down (Decode/Telstar DSTAR211). Following her Top Five hit with the *Roxy Music* cover *More Than This*, Emmie returns with this slice of uplifting vocal trance. With all the usual massive synth riffs in place, this is bound to go down a storm in the nation's poppier clubs. **C**

STARCEASE: Bitter Little Pill (Hope CD5029). The Bristol breakbeat-house duo change tack with this indie-flavoured track. Vocals from former spiritualised member Sean Cook lend an almost Depeche Mode feel to a track that could bring them the wider recognition they deserve. **C**

RICHARD HAWLEY: Baby You're My Light (Sentana SETCD096). This simple sentimental song from former Pulp and Longpigs member Richard Hawley has been gathering plaudits and ampie radio play including a single of the week slot on Mark & Lard's *Radio One* show. Taken from the recent *Late Night Final* album, the single is supported by a tour in February. **C**

STAINED FOR YOU (East West W2821CD). Stained's third single is heavier than the previous two and comes to life with a great chorus. C-listed at Radio One, it is set to coincide with the band's first full headline UK tour in late January and early February. **C**

BELLES IN MONICA: Y'all Under Surveillance (New Dawn DAWNCD0003). Glaswegian crew Belles in Monica's no-frills hip-hop style is complemented by mixes from homegrown artists Runaways and Nappa on this precursor to their *May-Release* album *Resistance is Futile*. **C**

ALBUM reviews

RECOMMEND **FU MANCHU: California Crossing** (Manhattan 0927-43693-2). This Californian quartet are barely recognisable from their 1994 debut album *No One Rides For Free*, with vocalist/guitarist Scott Hill the only surviving member from the original line-up. Produced by Matt Hyde (*Sum 41*), it is as jagged and spiky as one might expect. **C**

THE ELECTRIC SOFT PARADE: Holes in the Wall (Dr Records d9002cdlp). This teenage band certainly have a knack for creating a good old guitar pop tune, as their last single *There's A Silence* showed. That

track is included on this album, along with upcoming single *Silent*. To The Dark (not bad) and 10 other softcore guitar tracks. **C**



RECOMMEND **HAVEN: Between the Senses** (Virgin RTDCD1). These adopted Mancunians have been featured as one of NME's Top 10 UK guitar bands to watch.

Their debut set of 12 self-penned songs, produced by Johnny Marr, certainly lives up to this accolade: the well-constructed songs bristle with understated class. **C**

LOL HAMMOND: All This is Bliss (Big Chill Recordings fact07). The Big Chill stalwart outshines the 'chillout' tag with this varied collection of laidback grooves. The first half of the album focuses on emotional songs, while the second is darker, before finishing on an uplifting note. Guest vocalists include Sally Rodgers of A Man Called Adam, Lorraine McIntosh of Deacon Blue and Nina Walsh of Slab. **C**

SHAGGY: Mr Lover Lover — The Best of Part 1 (Virgin VCTD429). After a hugely successful comeback to mainstream pop,

this album charts the journey through his early years, with material dating back to 1993 debut album *Pure Pleasure*. It is well timed to capitalise on the reggae star's unflagging popularity and the success of his double-platinum album *Hot Shot*. **C**

FILA BRAZILLIA: Jump Leads (23 Records Y010). The downtempo Hull act's eighth album proves to be their most fully realised effort yet. *Jump Leads* includes a variety of styles including the Rokytopp-esque *Bumblebeeh* and the soulful recent single *Saili The Beans*. **C**

VARIOUS: A Quiet Riot (PIAS QUIETCD001). Riding on the back of the recent chitlout album trend, *A Quiet Riot* presents 34 downbeat tracks from a diverse selection of guitar and downtempo artists including I Am Kloot, The Beta Band, The Bees, Lemon Jely and Sigur Rós. **C**

Hear new releases

Audio clips from the releases marked with this icon can be heard on dotmusic at: www.dotmusic.com/reviews

This week's reviewers: Dugald Baird, David Barrington, Claire Bond, Owen Lawrence, James Roberts, Phil Brooke, James Salmon, Nick Tesco and Simon Ward.

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RECOMMEND **ALIEN ANT FARM: Aliens** (DreamWorks 4508492). Re-released on the back of their *Smooth Criminal* success, AAF should score a hit with this excellent single this time round. It is already on Radio One's A-list and the band will promote the track with three UK dates in Glasgow, Manchester and London from January 31 to February 2. **C**

RETAIL FOCUS: SWORFISH

by Karen Faux

"Solid" rather than "epic" is how Birmingham indie Sworfish describes its Christmas business — it says it was largely unaffected by the emphasis on best-ofs and the fact that Starsailor failed to become the next Travis. Sales of the Strokes and White Stripes were head and shoulders above everything else and, with no metal still in a roll, owner Mike Caddick is optimistic about how business will shape up this year.

Sworfish currently has thousands of vinyl records displayed along the central aisle of its long thin store and the format continues to form the backbone of sales. "As far as we've concerned vinyl never went away," says Caddick. "We have a huge mixture of product that includes new releases and thriving sections for classic rock and jazz."

Alongside this commitment to an established format, Sworfish is quick to promote new ones where it feels there is a market. While Caddick believes that MiniDisc has lost its chance as a pre-recorded medium, prospects for DVD-Audio are looking brighter.



Sworfish: backing new formats alongside vinyl

"It's very early days but we have been selling Warner's DVD-Audio titles including The Doors, Stone Temple Pilots and Fleetwood Mac, which has been particularly successful," he says. "To get the maximum benefit from the format, people need to invest in the designated players and this is bound to happen slowly."

NEW ALBUMS BOOST SALES

Slimmer interest in forthcoming albums from the Chemical Brothers, Superglass and Tom Waits promise to translate into substantial sales for Sworfish, while the Black Rebel Motor Cycle Club album is one of the store's fastest movers this week. "This was the big album that we thought would be held back for immediately after Christmas but despite its December debut, it has sold well in January anyway," says Mike Caddick.

Caddick has also noticed a significant rise in sales of DVD singles, whose price has come down to around £2.50 to £3.50. "The first one that came out from Björk early last year was a bit of putting at £7.99, but since then Limp Bizkit, Super Furry Animals and Chemical Brothers all had sold well at the lower price," he says. "We also did good

business with the Ash double CD and DVD package just before Christmas.

Sworfish's music video offer has been superseded by DVD-Video as there is now the range to support it and Caddick believes that customers no longer want pre-recorded VHS. The success of The Super Furry Animals album on CD and DVD points to future potential. "Fans bought both formats and it will be interesting to see how many people pick up on that lead this year," says Caddick.

Mid-price campaigns featuring Warner and Virgin product are currently combating the inevitable slowdown in new releases and the launch of a new clothing store opposite is helping to bring more customers through the door.

"There are no plans to change the store in any way as we seem to be doing well just as we are," says Caddick. "The post-Christmas lull promises to be short-lived as there are some very strong albums on the horizon."

Sworfish: 14 Temple Street, Birmingham B2 5BG, tel: 0121 6334855

IN-STORE NEXT WEEK (from 28/1/02)



Windows — A1, The Roots; **In-store** — Wheatus, A1, George Harrison, Ed Harcourt, Pink, Chemical Brothers, Feeder, Bad Religion, Stacey Kent, Fairport Convention, Mercury Rex, Garbage, Blackheads, Simply Red, John Field, Michael Jackson, David Mead, Vaughan Williams, Starsailor, Pink Floyd, Cypress Hill, Damage, Paul McCartney, Diana Ross, De La Soul, Lesley Garrett, Kiri Te Kanawa, Maria Callas, Angela Gheorghiu, January sale, 10 tapes for £5 offer, three videos for £9.99 offer; **Press ads** — Ed Harcourt, Mercury Rex, Garbage;



Single — Mary J Blige; **Windows** — Enrique Iglesias; **In-store** — De Nada, Jimmy Eat World, Cooper Temple Clause, Mull Historical Society; **TV and radio ads** — Best Club Anthems; **Press ads** — Joe, Enrique Iglesias, Kid Rock, Pink



Album — Robbie Williams; **Windows** — CDs from £9.99 for cardholders, Angel, Creed, Now! 50, Anastasia; **Listening posts** — Elbow, Mick Jagger, 4 Hero

Faze Action, Retro, Viktor Duplax, Field, Chemical Brothers, Sam Moore; **Press ads** — Arabica, Faze Action, Retro, Viktor Duplax, Field, Mad Capsule Markets, Creed, System Of A Down, Blaze; **Outdoor posters** — two DVDs for £20



Windows — five CDs for £30, A1, Afron, Haven, Mary J Blige; **Press ads** — Black Rebel Motor Cycle Club, Cooper Temple Clause, Dirt Devils, Enrique Iglesias



In-store — Chemical Brothers, Kinks, The Love Album, Best Club Anthems 2002, Mary J Blige, De Nada



Selecta listing posts — Concrete Blonde, Bad Religion, Shifty Disco Sampler, Anniversary, The Jesus Mozjo recommended retailers — Maggie Bell, Bruce Cockburn, Fairport Convention, Coltrane/Jarvis, Concrete Blonde, Pete Dinklage; **Mixmag recommended retailers** — Sarah McLaughlin, Deterium, Triple A, Psychedelic Walkons



Single — De Nada; **Windows** — Jimmy Eat World, Pety, Pety Pablo, Joe, Cooper Temple Clause; **In-store** — Mull Historical Society



In-store — three cds for £18, two for £10, Best of 2001 Basement Jaxx, Goldfrapp, White Stripes, Strokes, Turin Brakes, Avanchises; **Listening posts** — Lord of the Rings, Jools Holland, Gordon Haskell, Best Of The Rat Pack



Windows — Chemical Brothers, Avancement, White Stripes, Basement Jaxx, Arabica, Faze Action, Retro, Viktor Duplax, two DVDs for £20; **In-store** — Arabica.



Single — De Nada; **Windows** — Jimmy Eat World, Pety Pablo, Joe, Cooper Temple Clause; **In-store** — Mull Historical Society



In-store display boards — Neil Halstead, New Flesh, St Thomas, In The Beginning, New Was Rhythm, Viktor Duplax, Haven, Nowtist, Nuphonic

ON THE SHELF

COLIN TAYLOR,
owner, Quantum Records,
Walton, Liverpool



"I used to be a soul DJ many years ago and it's good to see vinyl still doing a roaring trade in our shop. It provides us with a constant market although we have to work hard to keep one step ahead with new releases. This task falls to our dance buyer Justin, who is also a DJ, and the shop is quite a gathering place for dance enthusiasts.

We have two floors, with CDs, mainstream product and singles upstairs. Our dance department is in the basement and this is always busy. We feed off the fact that there is a brilliant club scene in Liverpool and, as the city is being rebuilt from the docks outwards, there's loads going on.

The fastest-moving dance releases in-store this week have included DB Boulevard's Point Of View, Kings Of Tomorrow's Young Hearts, Love And Affection's The Programme and FNP No.4, a

white label. Upstairs we've been shifting lots of Stereophonics albums and the George Harrison single.

We got in early with our website and in the past six years it has become an increasingly important part of what we do. It has been through various changes and we are very attuned to the fact that we have to go to people, rather than relying on them coming to us. The website was extremely busy in the run-up to Christmas and we are always trying to improve on it. I don't think physical stores are going to be here forever and it is important for the future.

Having said that, we would like to relocate our store nearer to the city centre and are currently looking for bigger and better premises. Our biggest problem here at the moment is lack of space, but finding the right site in the right location is no easy matter and we are expecting it to take some time."



ON THE ROAD

MARIELLA REINA-SHAW,
Vital rep for
the South East

"Today is quite an intensive day as my call includes Brighton where there is a very strong alternative scene and a concentration of big indie stores. I've spent a lot of time with these accounts dealing with stock and POS, and filling them in on what's coming up. Most of them are upbeat about business and they are looking forward to some big albums from Vital over the coming weeks.

In February these include new releases from Haven, Limp Bizkit and Boards Of Canada. Haven are being tipped for big things in the press and we're exporting Limp Bizkit and Aim to live up to the success of their previous albums. Boards Of Canada have a big underground following which should translate into solid sales.

This week I've also been selling in Neil Halstead's album, Sleeping On Roads on 4AD, which is a great solo debut. Meanwhile, The Strokes, White Stripes and Röyksopp

are still selling well. We did fantastic business with White Stripes and The Strokes over Christmas and I had to keep huge stocks in the car to cope with demand. We also provided a very fast turnaround on the product from our warehouse.

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PINNACLE NETWORK
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D'Angelo, Deterium, Triple A, Psychedelic Waltons

TOWER
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Avalanches, White Stripes,
Basement Jaxx, Arabica, Faze
Action, Retro, Viktor Duplax, two
DVDs for £20; In-store - Arabica,

V SHOP Motorcycle Club, Cooper Temple
Clause, Dirt Devils, Enrique
Iglesias

WHSmith Singles - Mary J Blige, De
Nada; Albums - Best Club
Anthems 2002, Best Club
Mix; In-store - Enrique Iglesias, Chemical Brothers

WOOLWORTHS In-store - De Nada,
Chemical Brothers,
Robbie Williams, Smash Hits, Now! 50, Classical Chillout 2,
Stereophonics, Heartbeat Moments, Steps, Liberty, Bob
Marley, Madonna, Blue, Hits 51



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music control



Robbie Williams: Sunday Times interview was the jewel in the crown of the album campaign



Madonna: no traditional PR opportunities

HOW THE PRs HAD TO DIG DEEP FOR INSPIRATION WITH NO-SHOW ARTISTS

Many PRs had a tricky time in the final quarter as high-profile names laid low. But the press got behind a few mavericks, says James Roberts

It is never easy to whip the nation's press into a frenzy over a new release if the artist you are promoting refuses to give interviews. It was such a situation that faced a number of PRs in the last quarter of 2001, as high-profile releases for the likes of Madonna and Michael Jackson were launched into the busy pre-Christmas market without traditional PR opportunities.

If Epic's Jackson campaign was an example of having to make something out of nothing, the campaign for the biggest-selling album of the last quarter - Robbie Williams' *Swing When You're Winning* - was a case of making something out of not very much. Williams only gave one interview during the album campaign, meaning that a whole host of wider opportunities had to be seized in order to maximise awareness of the release.

"I made use of other key players involved in the project to give a feel for what the project was about and to portray Rob's passion for the album," says Iona Hames, head of press at EMI-Chrysalis. "Carefully selected editorial pieces ran over a four-

week period with an intensive Robbie week in the seven days before the album release."

The coverage kicked off with a Q magazine work-in-progress feature with producer Guy Chambers and went on to include a *Financial Times* Creative Business interview with Chambers, a *Maj* interview with former Sinatra pianist Bill Miller who worked on the project, an *Independent On Sunday* feature with Miller and a feature in the *News of the World's* Sunday magazine on "the people behind the man". The more conventional exposure also included an artwork reveal and track-by-track run-down in *The Sun*, plus a *Heat* magazine cover picturing Robbie with Nicole Kidman, using exclusive shots plucked from the Something Stupid video. The sole piece of genuine Robbie intervention came in the form of an interview with the *Sunday Times*.

"As Robbie wasn't available for any interviews other than one for the *Sunday Times* colour supplement, this was the jewel in the crown of the campaign," says Hames. "The interview was done in LA during the recording of the album, and there was also an exclusive photo session by Hamish

Brown. The *Sunday Times* also promoted the exclusive interview itself across affiliated titles."

As always, the power of the tabloids should never be underestimated. One artist

to benefit from extensive support from the sector was East West's Gordon Haskell, who was heavily tipped to be the Christmas number one single. Jerry Stanley-Clarke, head of showbiz at Aylesworth-Fleming >



Michael Jackson: no interviews
MUSIC WEEK JANUARY 26 2002

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AIRPLAY CHART #2.
SALES CHART #2.

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Campaign of the quarter

No new act attracted greater press attention in the second half of 2001 than mob-handed, south London-based UK garage collective So Solid Crew. What began as an underground musical phenomenon rapidly became a cause celebre among right-thinking music journalists across specialist and mainstream press eager to expose the new sound of angry, disenfranchised urban London.

But, by the time the 20-strong group took the number one spot by force in August with second single 21 Seconds, their embryonic fame was already sliding over into infamy. In May, Neutrinoo had been shot in the leg in mysterious circumstances outside a nightclub; then, no sooner than 21 Seconds had put the group on the map, Skat D was convicted of breaking the jaw of a 15-year-old fan who had rejected his advances earlier in the year. The group's leader Megaman had previously spent four months on remand, prior to being acquitted of attempted murder.

The apparent reluctance of So Solid's members to speak out against violence damned them in the eyes of the national press, while crowd violence at the group's Astoria gig in October was set against their debut album's alleged glorification of the gang lifestyle. When their attempts to tour on the back of the record were met with resistance among local authorities

► PR, admits that the campaign for Haskell's single was turned around in record time. "We were only brought in two weeks before the *Sunday Times* story ran," she says, referring to a front page signing story (Business section) that reported Haskell had signed a £2.8m deal with East West. "It all dropped down



across Britain, the talk was of a modern-day Sex Pistols, whose reputation inspired such fear that public appearances were all but impossible.

But whereas the Sex Pistols, trailblazers in high-profile misadventure, might have been genuinely surprised to find themselves the object of such ire, So Solid clearly saw it coming. Certainly, they did not take long to appreciate their position, as no fewer than three PR agencies and press offices grappled at various times with the task of limiting genuine damage and maximising the press attention generated by such widespread approbation.

The Outside Organisation was appointed to manage So Solid's tabloid profile in the

from there into all the other papers and hasn't stopped since," says Stanley-Clarke, who credits *The Sun* and *Daily Star* as particularly big Haskell supporters. "As in the case of Eva Cassidy, the tabloids love to feel they have ownership of success if they have championed something," she adds.

summer, before the group's singles deal with Relentless gave way to their *Independents/Relentless* album contract. Relentless initially handled broadsheet coverage and music press in-house, but were replaced by the Darling Department in October after the *Independents* deal was struck.

Outside's role was to respond to the many literal and figurative charges being levelled at the group and to attempt to project a positive message through the firestorm of accusatory press, which reached fever pitch after the Astoria shootings.

"I was at the Astoria when the incident happened and we just made sure that we

Radio Two is a confirmed fan (see breakout, p34), and the tabloid support for Gordon Haskell looks set to continue in the coming months, and is something the artist is not averse to playing along with. "He is a bit of loose cannon and is always getting up to nonsense," says Stanley-Clarke. "He was recently arrested — while

told So Solid's side of it," says accountant executive Nina Santiago. "We had our press release ready for the next day and, when the phone calls started, we knew exactly how to respond: that the violence was caused by people from the outside and So Solid weren't to blame. "We have definitely never had to court coverage," she adds. "But I think trying to get positive stories is always really hard in situations like this, because that is the way of news."

Handling broadsheets and music press, Darling Department faced a similar challenge in keeping journalists on the subject of the music itself. "It was certainly a problem at the end of the year, with gigs being pulled all over the place," says Darling partner Dan Stevens. "We had to try and reel it in a bit. A lot of the coverage has been think-pieces by journalists, because we didn't actually give that many interviews."

Outside and Darling concur that 2002 offers far more opportunities for the band to shine in a positive context, with three Brits nominations and a host of music and potential film projects on the horizon.

"So far, their image has been constructed for them by the press," says Santiago. "They have always kept it real where they came from, but what they are really about is positivity and the fact that you don't necessarily have to come from a stage school background to make it."

wearing his gorilla suit — because when a police officer asked him who he was, he replied 'insane'."

Haskell also represents a growing PR business trend of record companies using different publicists for different aspects of the campaigns. In Haskell's case, the "serious" PR, handling mainstream ►

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PR GenreWatch – Pre-teens

The fourth quarter and the ever-important lead up to Christmas traditionally entice a whole new genre of novelty tracks and campaigns aimed at the pre-teen market. 2000 saw Bob The Builder's Can We Fix It? emerge as one of the biggest sellers of the year, which he followed in 2001 with a further single – a cover of Lou Bega's Mambo No. 5 – and a debut album.

Last year gave the world two further sets of BBC creations in the form of the Tweenies and the Lamps. With characters aimed at the pre-school audience, they have filled a niche within the market and widened their appeal. Both have supplemented their television careers with excursions into the chart during the past 12 months.

Songs drawn from children's television have been invading the charts ever since the invention of pocket money and the dawn of pester power – whichever came first. Clearly, it pays never to underestimate the appeal of television spin-off music. But, at the same time, the kind of PR required to launch an act to a pre-teen audience needs to be every bit as sophisticated as that which propels the grown-up competition.

"There was a large appeal for Bob The Builder [pictured] that allowed his music to cross over," says Sue Harris, head of independent PR company Republic Media, which handled press for both Bob The Builder and The Tweenies. "The use of Neil Morrisey certainly broadened that appeal. Coverage with these acts is never easy, especially as the majority of their supporters are not even able to read. They both have a strong fanbase and huge audiences who love to watch them, so there is a specific core audience and it is always wise to respect that. Our job is to target the older audience as well: the older brothers and sisters, the parents and the grandparents. What we always have to remember is that the concept remains hugely successful and credible commercially."

The team secured major features in national press with *The Guardian*, *The Guardian Guide* and the *Daily Mirror*. Many other newspapers provided added coverage in recognising their bid for the Christmas number one. Specialist dance publication *Ministry* also featured the character in a Q&A session. "Journalists knew that the Tweenies would give honest and frank answers just as a child would," says Harris. "They would not break out of that character. Often those journalists with young children who recognised the Tweenies themselves felt comfortable featuring and interviewing them."

The Tweenies remained a strong competitor for the Christmas number one position, finally clinching the number nine spot on the festive chart with I Believe In

Christmas. Impressively, for such a seasonally-specific song, the track still inhabited the Top 75 in mid-January, a fact which underlines the strength of the Tweenies brand.

Pete Bassett, managing director of Quite Great! Publicity, handled press for the Lamps and their Light Up The World For Christmas. He says that a balance between accessing the pre-teen core audience and the adult parental influence is essential.

"The creator allowed us a human interest angle directed at adults, while the character themselves maintained the interest of the three- to seven-year-old key market," says Bassett. Real life stories featured in *TV Times* and the *News Of The World*, focusing on the creator Dave Bonner – a policeman who wrote the stories to entertain his children while he recovered from a violent attack.

These stories in the national press were supplemented by press targeting the youth audience directly such as *Live & Kicking* and *Shout*. Unlike the Tweenies, this press campaign was in its infancy in the last quarter of 2001 and remains at the early stages of developing the characters' exposure. "It was interesting because we were using a Christmas single as a launchpad for further promotional activities, looking towards establishing the act in preparation for this year and even Christmas 2002," says Bassett.

Of course, not all music marketed to a teen or pre-teen audience involves fictional characters. *S Club 7* have emerged from a very successful 2001 at the forefront of teen pop. As victors of Record Of The Year in December with Don't Stop Movin', 2001 ended an era for the group, cementing their crossover to broader coverage and press interest. More recent material has seen the group promoted with a wider appeal. However, early press and promotion was aimed primarily at their younger audience, through teen publications such as *Smash Hits*, *TV Hits* and *Top Of The Pops* magazine.

"Initially, our aim was to saturate the core teen market by achieving impactful rather than blanket coverage," says Charlotte Hickson, director of Henry's House. "It has always been our aim for people of all ages to discover *S Club 7* for themselves, but in the last quarter especially, the stakes were raised to a slightly older audience through teen press, girl's market and tabloid press."

Certainly as members of the band have become recognised and featured in more specialist press, the audience has expanded to accommodate the developing sex appeal of the group. With the female members particularly appearing in specific male-orientated press, promotion has expanded far beyond the early beginnings of a teen-focused campaign. Claire Bond

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REGIONAL PROMOTIONSAIRPLAY CHART #8.
SALES CHART #1.DANIEL BEDINGFIELD IS
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SALES CHART #5.MIS-TEEQ ARE MORE THAN
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Niche campaign of the quarter

ANDREW WK

NME liked him so much they put him on two front covers in the same issue. The *Guardian* set aside an entire page to damn him three weeks before his debut album was even due to be released. Yet, despite the massive media interest in Mercury's star signing, Andrew WK has made a limited impact upon the British record-buying public to date. Considering I Get Wet's modest performance so far — with a peak chart position of 71 on release in early November and sales of around 6,000 units — the fact that Mercury's PR campaign managed to generate so much publicity in the first place is impressive to say the least. Louise Mayne, senior press officer at Mercury, rejects any suggestion that the campaign was based on hype. "It was a very organic and natural campaign," she says. "I focused on staff writers at the NME and they liked it. It was quite easy because a lot of them knew about him already through the EPs he released on Bulb Records."

Indeed, NME features editor Alex Needham points out that an article on Andrew WK appeared in the magazine as early as April 2001. At this stage, the



artist was said to be a part of the New York underground scene and was still signed to small independent US label Bulb Records. Bulb was responsible for the lucky release of two Andrew WK EPs in the first half of 2001. "The first EP [titled 'Own Juice'] was played loads in the office," says Needham.

► album and single reviews, is dealt with by East West's in-house PR Matthew Rankin while the tabloid sector is dealt with externally.

So Solid Crew (see Campaign of the quarter, p32) found themselves with almost as many PRs as they have members when Outside Organisation were hired to handle the tabloids, Darling Department to look after album reviews on top of their in-house team at Relentless.

Such an approach on behalf of clients is good news for the crowded independent PR market, which remained as competitive as ever in the last months of 2001. The race to secure the hottest new acts before their competitors have a chance to do so is driving many PRs to get on board with acts earlier and earlier. R is an idea that has worked for PR company Impressive, which boasts Muse among its roster. A number of acts — including Cooper Temple Clause, Kennedy Soundtrack and Buffseeds — were picked up by the company before signing record deals.

"To some extent, it is a similar role to that of an A&R scout," says Impressive's Mel Brown. "Interest from the press in an unsigned band is often one of the main factors that results in a band signing a record deal and can make all the difference between them actually getting a deal or not," adds Brown.

Expect further developments in this area in 2002 as the competition in the independent sector gets ever hotter. ■



"Then we made the second EP [Party Till You Puke] single of the week."

Needham says he was mildly surprised when the singer was picked up by a major, but says Andrew WK's imminent UK launch only strengthened the NME's resolve to champion the artist. "Because we had liked him for a while and had written about him in April, we wanted to get there first when the first single came out. So we flew out to America. We decided to go big on him."

Just how heavily the NME were to back Mercury's unconventional new signing was revealed in the October 20 issue. "I thought the double front cover was a good, creative idea. I just thought it was quite funny. Plus, it reflected the music — baroque and over the top."

Mayne's argument about her PR campaign appears to be justified by the dramatic knock-on effect of the NME's coverage. The rock press and the national dailies soon latched on to Andrew WK, although the reception he received was mixed, at the least.

Over the course of three weeks in *The Guardian* alone, the artist was described by Garry Mulholland as "a perfect example of all that is rotten about the music

business"; by Alexis Petridis as "loud, obnoxious and fun"; and by Caroline Sullivan as "virtually tuneless and monstrously antemic — just the antidote for troubled times".

Now, as Mercury prepares to release the second single, She's So Beautiful, the crucial next phase of the PR campaign is set in motion. Mayne contends that Andrew WK has naturally gravitated towards the mainstream and the teen press, with *Smash Hits* and *OK!* magazine set to run features. "If we had gone mainstream first, the style and rock press wouldn't have touched him and he wouldn't have been so credible," says Mayne. "Now he is crossing over into all areas."

Mercury is clearly expecting greater things of Andrew WK in 2002. Mayne contends that Andrew WK was never going to be the type of artist that would sell straight away.

The question remains whether the second phase of publicity will consolidate the exposure already generated. The performance of Andrew WK's second single, set for release next month, will help test whether WK's early acclaim was justified. *James Salmon*

Haskell & Radio Two — a winning combination

Gordon Haskell was certainly one of the surprise packages of 2001. More than 30 years since the end of his one-album career with King Crimson, the 55-year-old singer found himself second-favourite to take the Christmas number one slot with *How Wonderful You Are*. Although Robbie Williams and Nicole Kidman would eventually pip him to the post, Haskell secured a record deal with East West worth a reported £2.5m, and his new album, *Harry's Ban*, has just achieved gold status. This dramatic change in fortunes has been largely accredited to Radio Two and its early support for the single.

Les Molloy, now Haskell's TV and radio plugger, quickly detects the credit for Radio Two's interest in the track and its subsequent success. He explains that it was Ian Brown, Haskell's manager of two years and owner of the Flying Sparks record label, who set the ball rolling, after no little delay and considerable expense in recording the album.

"We both made each other poor," Brown says now. "I had to re-mortgage my house."

• The investment paid off. Deciding on a Christmas release, Brown handed the track to Johnny Walker who liked it so much he started playing it regularly on his show.

"We plugged it the same way we usually



plug things at Flying Sparks and Johnny Walker just happened to like it," says Brown.

After that milestone had been reached, the story of how Haskell (pictured) almost took the Christmas number one spot is refreshingly simple. Travelling home from work, Colin Martin, head of music at Radio Two, heard the song on Walker's show and decided to put it on the playlist. Ken Bruce immediately picked up on the track and Terry Wogan followed suit.

After the overwhelmingly favourable response from Radio Two, things could only get harder. While TOTP2 and Capital gave it airplay, the *Sunday Times* famously

branded Haskell a "pub crooner" — a badge which proved difficult to shed — and Virgin programme director Paul Jackson banned the single for being too old-fashioned.

"Gordon was due to be a guest on the Pete [Mitchell] and Geoff [Lloyd] show," says Tom Fitzgerald, account executive at Dorset-based PR agency Aylesworth-Fleming, which was tasked with handling Haskell's press. "Fifteen minutes before he was due to go on, Jackson scrapped the interview saying he was too old to be on the radio!"

An unenthusiastic critical reception was dramatically countered by an unprecedented response from Radio Two listeners. "We were inundated with e-mails from listeners wanting to know when the single was coming out," says Molloy. Such was the demand, in fact, that *How Wonderful You Are* became the most requested single in the station's history.

The whole episode seems to provide further proof that the Radio Two audience, which is the largest of any radio station in the UK, also makes up a larger part of the record-buying public than ever. Certainly, the fact that the single went to number two in the UK singles chart bears this out — and it also highlights the potential of the station to influence the agenda of the music industry. *James Salmon*

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Track of the quarter

KYLIE MINOGUE: CAN'T GET YOU OUT OF MY HEAD (PARLOPHONE)
 The end of 2001 saw a mixture of genres competing for the airplay crown, but just one track dominated the airwaves. Can't Get You Out Of My Head was the first single to be released from Kylie's latest album, *Fever*, and it attained early coverage from both television and radio alike. "Everyone wanted it, with stations such as Radio One and Capital, as well as the ILR stations, picking up on it straight away," says Parlophone director of promotions Steve Hayes.

Having rediscovered her pop roots with previous album *Light Years* - which spawned the hit singles *Spinning Around* and *On a Night Like This* - this single aimed to build on Kylie's emerging new image. "Light Years went down well and re-established Kylie, putting her back in the frame as a great artist," says Hayes. "We couldn't really have asked for a stronger track for the first single from this album."

Interest in the single first stirred in early August as the video was given its first plays on cduk and was added to MTV's

playlist. It was soon added to the C-list at Radio One while becoming the most-added track to radio, increasing its airplay by 455 plays to 657.

Always a popular television personality, the airing of the programme *An Audience With Kylie* was strategically timed, providing a great platform from which to launch the material from the new album.

"The show was the linchpin to the success of the album," says Hayes.

"Television coverage as a whole was

widespread from cduk to MTV."

Having entered the airplay chart at 59 the week before, Can't Get You Out Of My Head moved up to 25 in the last week of August with an audience increase of 97%. Week-week, the track steadily moved up the Radio One playlist and, by the second week in September, emerged as the most-played

video on both MTV and the Box, as well as number two in the airplay chart with a total of more than 2,000 plays.

By Sunday September 16, one day before release, Kylie had reached number one on the ILR chart with 2,096 plays for that week alone. Interest continued to build, with the track added to the Virgin



TOP 25 AIRPLAY HITS FOR Q4 2001

Track/Artist (label)	Plays	Audience '000	Net/Reg Promoter
1 Can't Get You Out Of My Head Kylie Minogue (Parlophone)	30532	100,0216	Parlophone/Parlophone
2 Raplease by (Mado/Data/Ministry Of Sound)	23442	876530	RPPR/Intermedia
3 Family Affair Mary J Blige (MCA/Universal)	23250	638611	Universal Island/Universal Island
4 Bohemia Like You The Dap-Kingz (Parlophone/Capitol)	18993	756336	Parlophone/Parlophone
5 Gotta Get Thru This Daniel Bedingfield (Relentless/DKO)	17909	690345	Anglo Plugging/Intermedia
6 One Night Stand Mia Farrow (Telstar)	17789	664085	Single Minded/Intermedia
7 What Would You Do City High (InterScope/Polydor)	16931	636062	Polydor/Polydor
8 Startlight Superman Lovers (Independiente)	16746	626933	Size 9/Size 9
9 Fallin' Alicia Keys (J)	17150	592298	BMG/BMG
10 Don't Need The Sun To Shine - Jubilee (Go Beat/Polydor)	17053	576957	Anglo Plugging/Anglo Plugging
11 Somethin' Bad Boosie Williams & Willie K (Ruff Ryders)	13186	547670	EMI-Chrysalis/EMI-Chrysalis
12 If You Come Back Blue (Inco) (EMI)	19111	538326	Anglo Plugging/Virgin
13 Murder On The Descender Sophie Ellis Bextor (Polydor)	15619	560301	Polydor/Polydor
14 Emotion Destiny's Child (Columbia)	17805	527822	Columbia/Columbia
15 I'm Real Jennifer Lopez (Epic)	14816	513608	Epic/Epic
16 Who Do You Love Now... Riva Feat. Dazni Monique (Jfr)	14361	506159	The Partners/JP/The Partnership
17 Have You Ever S Club 7 (Polydor)	13840	471022	Polydor/Polydor
18 Hit 'Em Up Style (Dope1) Blu Cantrell (Arista)	11393	410619	BMG/BMG
19 Flawless The Ones (Postiva)	12844	400237	EMI/EMI
20 ...Free Lighthouse Family (Wild Card/Polydor)	11438	387560	Polydor/Polydor
21 If It Ain't Broke Don't Fix It (feat. Gwen Stefani) (Interscope/Hybrid)	11434	353923	Polydor/Polydor
22 Handbags And Gladrags Stereophonics (V2)	8238	350388	V2/V2
23 Resurrection PPK (Perfecto)	6477	349977	Single Minded/Hart Media
24 You Rock My World Michael Jackson (Epic)	11896	348411	Epic/Epic
25 Follow Me Uncle Kracker (Lava/Atlantic)	13905	345160	East West/East West

leaving the Spice Girl trailing five places behind at number six.

Can't Get You Out Of My Head remained at number one for four weeks before it was knocked off by Afroman's Because I Got High. The track remains the most-played track of 2001 and continues to feature among the airplay Top 20. *Casira Bond*

Source: Music Control/MTV

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RECOMMENDED CATALOGUE
NEW RELEASES

VARIOUS: The Last Dance (Tama Motown/Spectrum 544593Z)
Universal's estimable budget imprint Spectrum has done a terrific job in exhuming many rare gems from the Motown vaults in recent years, but this is a fine gift for a wholly familiar set. Subtitled "18 Romantic Motown Classics," its raison d'être is obviously the rayplaving Valentine's Day market and includes Let's Get It On by Marvin Gaye, With You I'm Born Again by Billy Preston & Syreeta and Help Me Make It Through The Night by Gladys Knight & The Pips.

LUTHER VANDROSS: The Essential Luther Vandross (Capitol 505025Z) This is the first compilation to chart the highlights of Luther's career from a UK perspective, and thus includes both Vandross and Change Hits (Searching and the Glow of Love) as well as most of the big hits in his own name. My only grudge is the inclusion of two versions of some tracks (Ain't No Stoppin' Us Now, for instance) at the expense of some of Vandross' smaller but not less enjoyable hits—songs such as Come Back, Babe. We Won't Talk to Me and Every Year, Every Christmas.

SINATRA: FRANK SINATRA: A Fine Romance - The Love Songs of Frank Sinatra (WSM that)
Another album clearly intended for the Valentine's Day market, this impeccable collection ranks 50 of the late, great song stylist's best love songs onto a two-CD set. Sinatra's 1997 best of set My Way recently sold its millionth copy, so there is a massive market for of blue eyes—and the recent success of Ocean's 11 and Robbie Williams' Swing When You're Winning can only increase interest in Sinatra.

VARIOUS: The Concert For Bangla Desh (Epic 468835Z) In 1971, George Harrison helped to raise money for Bangla Desh refugees by not only signing over royalties from his single Bangla Desh but also by organizing a star-studded concert in New York's Madison Square Garden. It raised millions for the cause, primarily because of this album, which featured eight songs by Harrison plus contributions from Bob Dylan, Billy Preston, Leon Russell and Ravi Shankar. The album is due to be remastered and repackaged later this year but has been available in its 1991 two-CD form to satisfy the interest shown in it since Harrison's recent death. Alan Jones

ALBUMS

FRONTLINE RELEASES

- 103 **ABEYONAH** (Ariwa Records) CD **DMC02 355 99**
- 104 **ACID BURNING** (Capitol) CD **NO 00205 95**
- 105 **ADRENALIN** (Polygram) CD **6028 9 54 50**
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- 101 **ABEYONAH** (Ariwa Records) CD **DMC02 355 99**
- 102 **ACID BURNING** (Capitol) CD **NO 00205 95**
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RELEASES THIS WEEK: 249 ● YEAR TO DATE: 866

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Contracts and Royalties Manager

Competitive Salary

Area: Enfield, Middlesex

Established in 1980, Prism Leisure Corporation Plc is one of Europe's largest distributors of Special Offer and Back Catalogue Music CDs, Computer Games, Videos and DVDs, enjoying a reputation of providing well-known products at extremely competitive prices. This is complemented by the licensing and distribution of quality own label titles.

Reporting to both the Finance Director and Licensing Director the successful candidate will be a self-starter, ideally with 3-4 years experience within the Music/Video Industry in a similar role and enjoy working on their own or as part of a team. Familiarisation with Music Calc is also desirable.

Key tasks will include regular royalty reporting, preparation of contract summaries, management and administration of contracts and liaison with other rights owners, both in the UK and overseas.

Please send your CV with a covering letter stating your interest in the position and current salary package to: **Human Resources Manager, Prism Leisure Corporation Plc, 1 Dundee Way, Mollison Avenue, Enfield, Middlesex EN3 7SX**

Closing date: Monday 28th January 2002



ROSE
MUSIC

Rose Music is not quite sure how the wording of their last ad in Music Week (15/12/01) caused such offence and upset to their competitors but would like to apologise profusely for any unintended misinterpretation

Rose Music - Changing the sound of music industry recruitment!

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intermedia PR

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Please post or eMail your CV to:
Caroline Lewis - Gut Records
Byron House, 112a Shirland Road, London W9 2EQ
carolinelewis@gut-intermedia.com

Exciting opportunities in Entertainments and Events

The Union's Entertainments and Events Department has recently been completely restructured to reflect it's growing importance in the overall social/leisure offer provided for our students. In a highly competitive market, it is vital that the Union's programme of entertainments and events remain cutting edge and customer focussed. It is the intention that our already respected position in this market is significantly enhanced.

As one of the country's largest Student Unions, we are continually striving to exceed our members' expectations. The following positions will assist us in doing this.

Head of Entertainments and Events (Ref: HEE/102)

(Salary range £24,435-£30,619 with 30+ days holiday)

A special person is required who will lead a team of full time staff in the creation, development and promotion of a diverse range of events which last year brought 178,000 people through the doors of the Union to over 200 events and led to a departmental turnover of £1million.

A proven track record in the entertainments industry is essential. Through your strong managerial skills and with a high degree of self-motivation, you will have the freedom to ensure the staff team deliver a successful and exciting entertainments programme on a daily basis.

Events Manager - Clubs (Ref: EM102)

(Salary range £16,197-£18,749 with 25+ days holiday)

who will take full responsibility for the development of the Union's club nights to provide excitement, variety of programme and consistency of quality.

Special Projects Manager (Ref: SPM/102)

(Salary range £16,197-£18,749 with 25+ days holiday)

who will develop entirely new and exciting large-scale events both internally and to create significant new profit for the Union.

The above two posts would be suitable for people who have had some experience of Entertainments and Events and wish to continue their career in a larger organisation. Enthusiasm for the industry is essential as are excellent interpersonal and project management skills. Both posts demand a high level of initiative and entrepreneurial flair.

A full clean driving licence is highly desirable for all the above posts.

Closing date for applications: 8th February 2002.

For details and an application form, contact our Jobline on 0114 222 8503 quoting appropriate references.

The University of Sheffield Union of Students is committed to an Equal Opportunities Employment Policy.



the university of sheffield union of students



collins long

SOLICITOR

We are a young, ambitious, forward-looking niche entertainment practice looking to expand.

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email: info@collinslong.com

Fax: 020 8969 1694

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Career move for exceptional FMCG sales professional.

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PA based position role for exceptional legal PA.

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Jo Hauxwell at Bucks Music Group:
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Deadline for applications: 31st January.

river

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Graphic Designer. Indie. To take projects from initial discussion through to final artwork. Superb communication skills, min. 12 months relevant exp. Quark, Photoshop, Illustrator, Freehand. €22k.

Production Asst. Major. To co-ordinate all elements of production schedule from manufacture through to distribution. You should be incredibly organised and used to deadlines and a pressurised environment. €15k.

IT Trainer. Major. Outstanding communication with strong end user training or presentation exp. to manage and motivate international teams. Customer driven with proven analytical skills. Free to travel extensively. £35k+bers.

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