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musicweek

Griffiths leads Firm into Europe

by Ajax Scott
US management giant The Firm is looking to revolutionise the European music business following the appointment of former BMG Europe chief Richard Griffiths to lead its international expansion.

Griffiths, who was fired by the major last year, will take up the post of president of international operations, launching a London office next month. His first recruit is former BMG colleague Harry Magde, with up to 15 other people initially likely to be recruited for the international base.

While The Firm's US operations will give European artists it signs up immediate access to the US, the development of in-house marketing, promotion, licensing and merchandising expertise within the London office is set to provide them with added impetus at home. The Firm's sheer size has also enabled it to

develop huge leverage with the media.

Griffiths says he is already looking at other management and related companies as potential partners or acquisition targets to develop the company into a full service operation. In addition to hiring international marketing specialists, he says the company is considering buying an established UK promoters company, Magde, who previously served as BMG VP of strategic development for Europe, will play a key role in developing the company's artist roster, as well as expanding its other non-music properties.

Following rapid expansion in the US - last year group revenue grew by 60% to \$40m, while its artists and brands generated more than \$1.5bn (£1.1bn) globally - the company's music management division alone handles acts including the UK's current singles and albums number one



Griffiths: looking for link-ups artist Enrique Iglesias, Korn, Linkin Park, Limp Bizkit, Backstreet Boys and Mary J Blige.

The company, which first rose to prominence handling Korn, has also moved into licensing and merchandising, sports, film and TV production, as well as launching its own label and publishing operations, whose development Griffiths will oversee. Company chairman Jeff Kwatinetz first met Griffiths when Korn were signed to Epic and Griffiths was president of the US label.

Griffiths - who is understood to have reached a contractual settlement in principle with BMG - says, "Of all the opportunities I was looking at, none of the corporate things were of any interest - I had spent the past four years restructuring and downsizing and I had got drawn away from what I wanted to do. When Jeff started talking to me in October, it was very appealing - there has never been a management company like this outside the US and no-one even this big in the US. If we take that critical mass of artists from that one, everyone has to give up their me."

"We're very aggressive about making sure we position our artists as global brands, not just in the recorded arena and touring, but in all areas," says Kwatinetz. "In the record business, people are realising that record companies only care about selling records, therefore they don't care about long-term careers."

UK indies examine options in US case

UK independents were threatening to take their case to the Department of Trade and Industry last week. The move came after a Californian court gave the go-ahead last Friday for a bankruptcy auction of their stock held by US Distribution North America (DNA).

A court hearing last Wednesday gave DNA - which filed for Chapter 11 bankruptcy protection in November - permission to sell off around 9.2m CD, DVD and VHS units, worth \$90m, supported by various majors and independents around the world. The stock includes product from up to 30 UK companies such as New Millennium, Blood & Fire, React and Revolver.

Revolver's Paul Birch blames the government's department for failing to inform UK companies about new US stock legislation and they now face the prospect of having to pay up to \$2.50 (£1.80) per CD to get units returned.

Fresh from presenting the final of Pop Idol last weekend, **Art and Doc** (pictured) are themselves set to rekindle their former chart glories. The duo are understood to be recording a candidate to be the official Football Association-approved England World Cup 2004 anthem for this summer. Although precise details have yet to be confirmed, it is understood that the track is likely to be an updated version of a well-known football anthem. "We're looking to provide a song around which all England fans can unite to support our effort in Korea and Japan," says an FA spokesperson. The 1998 official anthem, (*How Does It Feel To Be On Top Of The World* by England United, was released by London Records.



BMG pulls out all the stops for Pop Idol winner's debut single

BMG UK is today (Monday) gearing up for what is potentially the biggest ship-out in the company's history for a single, following the culmination of Pop Idol last weekend.

The company last week pressed 2,000 promotional copies of both Gareth Gates' and William Young's versions of the double A-sided single, in preparation for the outcome of the show last Saturday night. "We are expecting this to be our biggest ever ship-out," says BMG's media vice president Nigel Sweeney.

The first radio play of the winning version was due yesterday (Sunday) on Dr Fox's networked Pepsi chart show at 4pm, ahead of full servicing today (Monday). The single's first track, *Anything Is Possible*, was written by **Cathy Dennis** and Chris Braide and produced by Dennis and Oscar Paul. The second track, *Evergreen*, a version of which is included on Westlife's current album *World Of Our Own*, was written and produced by A-Side productions, the Swedish team formed from the ashes of *Chelton*.

Up until the weekend's final, BMG's marketing team has been preparing two versions of the single, which is due out on February 25.

"We are at artwork stages with two records and will press the button when we know which one we'll be going with," says BMG's



Gates and Will: double-sided promo

head of pop and R&B marketing Louise Hart. The situation echoes the creation of alternative artwork for the "Vote Gareth" and "Vote Will" promotional buses, which toured London last week, says Hart.

The race is also on to produce the video to accompany the release. The winning contestant was yesterday (Sunday) due to fly to Cuba for the shoot by Gregg Masauk, who has previously directed videos for Take That and Emma Bunton. "All being well, the video will be delivered the week of release of the single," says Hart.

Meanwhile, Pop Idol finalist **Blk Water** has recorded a number of tracks for his debut album with Chris Porter, Elliott Kennedy, Gary Barlow and **Steve Mac**. "We'll be pitching it from the Rosan market right through to the Russell Watson market," says EMI Liberty special projects manager Mike McNally. Waller's album will also include a version of George Michael's *I Can't Make You Love Me*, which he performed on the show.

EMI becomes Capitol in global move

EMI Records is looking in the sign painters to Brook Green following Alain Levy's decision to rename the company Capitol.

The music milestone was announced by the chairman and CEO last week, in the latest of a series of sweeping changes to the group, which will now see EMI Records in either territory in the world being renamed Capitol Records.

The moves mean that Capitol and Virgin now become the two dominant labels in every global market. The EMI name will be retained as the corporate brand, with EMI Recorded Music and EMI Music Publishing and their parent company EMI Group plc retaining their original names.

THE EMI YEARS

- 1931 Gramophone Company merges with Columbia
- Graphophone to form Electric and Musical Industries (EMI)
- 1955 EMI acquires Capitol Records in Los Angeles
- 1957 EMI Records UK launched
- 1952 Acquisition of the Virgin Music Group, including record labels and publishing catalogues
- 1996 EMI Group formed after demerger of Thorn industries

Label imprints under the new Capitol and Virgin labels, such as Parlophone, Positiva, Hut Records and Innocent, will remain unchanged by the move. There are

also no plans to rename EMI/Chrysalis or EMI Classics.

Levy says, "Capitol, which has a long and rich musical legacy, and Virgin will be established as the two global brands for our creative activities that represent different identities with their own style and rich histories of creativity and great music."

In tandem with the new moniker, the company's management structure throughout the world is being radically changed to mirror the recently-unveiled UK blueprint under which EMI Recorded Music UK and Ireland chairman and CEO Tony Woodsworth has taken full control of both EMI and Virgin.

● See p3

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A new Moby (pictured) studio album was among the new projects unveiled as Mute Records hosted a sales presentation last Friday. Titled 18, the album will arrive in May as a follow-up to the 1999 10m-selling Play. It will be preceded by a single, We Are All Made Of Stars, in April. "In addition to the record being called 18 because there are 18 songs on it, there are other more obscure reasons for it being called 18," says the artist. Other projects showcased at the event included Electronic 01, an album compiled by the Rough Trade Shops staff, and forthcoming album releases from Luke Slater, Looper and Barry Adamson. A secret gig in the West End by Jon Spencer Blues Explosion followed the event.



Reid takes dual role after Conroy's BPI exit

WEA London managing director John Reid has stepped up to become a full member of the BPI council, following last month's departure of Paul Conroy.

Reid, who was previously a co-opted member without voting rights, was elevated at last Wednesday's council meeting as a temporary measure ahead of the BPI AGM on July 3. BPI director general Andrew Yates says this revives the balance of six major and indie representatives, although there is the option of reducing this to five apiece at the AGM.

Yates adds that the council is now looking to appoint another co-opted major member. Meanwhile, on the PR committee, Reid takes over as chairman from Conroy, who was forced to quit his BPI roles after losing his Virgin Records post.

newsfile

MACCA TO HEADLINE JUBILEE GIG
Sir Paul McCartney and Dame Kiri Te Kanawa are set to be confirmed at a press conference tomorrow (Tuesday) as the headline acts for the respective pop and classical Golden Jubilee concerts. Details will also be revealed at the Buckingham Palace briefing on how tickets will be allocated to the public, while BBC1 will premiere a trailer promoting the two concerts.

SANITY PREPARES TO LAUNCH
Australian music retailer Sanity plans to roll out the first of its rebranded Our Price stores in March, after acquiring the 77-store chain from Virgin Records last year. The first wave of Sanity's rebranding and expansion programme – they will be opened five at a time – in the UK focuses on existing Our Price railway station stores in London as well as two High Street outlets. Our Price shops at Clarendon, Watlington and Paddington stations and at Hampstead and Wolverhampton will all undergo complete refits under the Sanity brand.

STORY MUSIC RADIO BILL
The platform for the Radio Academy's Music Radio 2002 conference is taking shape, with Emap Performance Network's director of dance Mark Story and EMI chairman Eric Forster scheduled to deliver keynote speeches. Former Music Week publishing director Steve Redmond and The Mirror editor Pieter Morgan have been confirmed to deliver the songs addresses on April 18 at London's Shaw Theatre. Meanwhile, voting continues for the Music Radio Top 100 Powerlist via www.radioacademy.org/musicradio as the most influential figures in music radio.

DOORS CLOSE AT STRAIGHT TV
Manchester-based independent production company Straight TV has placed itself in voluntary liquidation, less than a month before its fifth birthday. It says the action was brought on as a result of a long-running and costly High Court battle between the TV company and former shareholder and director Nigel Martin-Smith as well as the default of two of its key creditors, including United Media's dance club channel Repertoire which folded last year.

GABRIELLE SCORES PE AWARD
Fifteen albums achieved IFPI Platinum Europe Awards status during January, including nine from solo female artists. Gabrielle's Polydor-issued greatest hits album Dreams Can Come True won its first award, while two albums by EMI/Chrysalis's Robbie Williams were each recognised. European sales: RCA-Arista's Dido made it to 5m with No Angel.

SANITARY RECRUITS ASHER
Veteran producer Peter Asher, who has worked with acts including Cher and James Taylor, has joined Sanctuary Records Group in the company's US artist services division. Asher, who reports to Sanctuary Group CEO for North America, says he will be working out of the company's LA office in a senior manager role.

musicweek.com

EMI rejigs global structure as further profit warning issued

by Robert Ashton

EMI is undertaking a global overhaul of its management structure by putting in place a single executive to run all of its music operations in each territory.

The move, which mirrors the elevation of Tony Wadsworth last month to run both EMI and Virgin in the UK, began across Europe at the end of last week when Virgin Records Germany president Udo Lange assumed the additional responsibility of EMI Electrola. He will now head a company renamed Capitol Records Germany.

Lange's elevation results in the departure of Heinz Canibol, president of EMI in Germany/Switzerland/Austria regional division.

It is expected that EMI is to follow the same structure in other markets



Levy: making cost savings

across Europe and worldwide.

At the same time EMI Recorded Music chairman and CEO Alan Levy has taken a step towards achieving the £65m annual savings which the group has targeted and also increase efficiencies across the group by merging its back office operations in each country into a "shared services department", including sales, finance, IT, human resources and catalogue explo-

itation. These functions will report to the country chief independently of the labels. Catalogue exploitation will be renamed EMI Marketing.

Levy adds that the new structure is designed to create "greater effectiveness" and an increase in market share. He adds, "This change in structure clarifies the roles of our creative record labels and focuses them on the key activities that will make a difference in signing, developing and marketing great talent."

The introduction of the new structure came at the end of a week in which the major announced its second profits warning in less than five months.

EMI Group warned last Tuesday that it expects adjusted pre-tax profits for the full year to the end of March 2002 to be in the order of £150m.

Only last September the group had already lowered its sights by around 20% and was predicting profits in the range £160m to £207m.

The announcement coincided with the resignation of a new two-person financial team.

EMI Music Publishing chief financial officer Roger Faxon takes a place on the main board as chief financial officer for EMI Group. Stuart Ellis, who has been chief financial officer and a director of the Really Useful Group for the past two years, will join as chief financial officer of EMI Recorded Music.

Meanwhile, Tony Gates – who has held the dual role of group finance director and executive vice president and chief financial officer of EMI Recorded Music for the past two years – is to leave the company.

MTV Hits set to provide 24-hour interactive TV

MTV today (Monday) launches what it is billing as the UK's first picture-based interactive TV service for its MTV Hits channel.

The 24-hour interactive service will incorporate TV microsites to promote album launches, exclusive artist competitions and the opportunity for viewers to key albums. It will also allow those watching to customise their "TV environment" with speech bubbles, logos, "virtual stickers" and artist-related material.

The launch follows MTV's first foray into interactive TV around last November's MTV Europe Music Awards, which became the channel's most-watched programme to date. "Interactive TV drives ratings," says MTV/VH1 Networks UK & Ireland's senior vice president and managing director Michael Bakker. "We've already proven that with last year's MTV Europe Music Awards service."

Initially, MTV Hits Interactive will only be available in the UK on the Sky digital platform, with a potential 2.4m audience, but will be extended to other platforms.

Albums hit record levels while singles take a dip

Record levels of album sales during 2001 have been counterbalanced by a disappointing performance in the singles market.

Single shipments during last year dropped 7.2% to 62.5m units, with the sector's contribution to all music sales falling below 10% for the first time. Newly-issued BPI figures show that just £109.3m worth of singles were shipped in 2001, compared to £140.1m during the peak year of 1997.

Virgin Megastores head of music Jim Batchelor says the industry should be concerned about what is happening to singles sales and attributes part of the drop to the narrowing price gap between singles and chart albums.

"Singles are also going to complications a lot quicker and, although downloads and MP3s have probably less hammer sales here than other countries, they are still contributing to the demise of the single," he says.

Despite the decline, the BPI's research and information director



Batchelor: singles under threat

Chris Green notes, "We've been shaky but it's important to remember they're still close to the levels of 10 to 15 years ago, rather than falling off the edge of a cliff."

Album sales rose 4.4% year on year to 225.9m units in 2001 as the value of shipments increased by 7.0% to £1.1bn. The increase was almost wholly attributable to CD albums, with cassettes shrinking by 63.2% in value during the year to be worth just £15.0m. Meanwhile, greatest hits albums played their biggest part in the market yet, making up 23.5% of the Top 100 biggest sellers.

EMI leads shortlist for MW PR Award

EMI campaigns carried three nominations for the final 10 for the Music Week PR Award, with mentions for the Kylie Minogue, Robbie Williams and Gorillaz projects.

The strongest individual performance was achieved by Polydor in-house PR Sundry Steerwheeler, who earned 20 mentions with campaigns for Hear/Say and Sophie Ellis Bextor. Final judging took place last week to reduce the shortlist to a final top five. The winners will be announced on the evening of the Music Week Awards on March 7 at London's Grosvenor House Hotel.

The full shortlist of 10 was: Jakob Blackman (Coalition PR) for The Streets; Julia Bland (SPR) for Starsailor's Love Is Here; Louise Butterfly/Regine Moylett (RMP) for Gorillaz; Murray Chalmers (Paraphone) for Kylie Minogue; Lina Hames (EMI-Chrysalis) for Robbie Williams; Sue Harris (Replay) for The Tweenies; Caroline McAteer (Oxunda Organisation) for Usher's 8701; Sundra Sreerivasan (Polydor) for Hear/Say and Sophie Ellis Bextor; and Dave Woolf (Dave Woolf Ltd) for Jamarquai's A Funk Odyssey.

CAPITOL BRINGS CACHET TO EMI

The first reaction, when news of the EMI "renaming" came through last week, was the shock, the horror at the possibility that Britain's most famous music industry brand would disappear forever.

At the moment, it seems, that will not happen. Tony Wadsworth continues to run EMI Recorded Music in the UK and Alain Levy will be gatekeeper of the name worldwide, to name but two.

But, if for one will find it odd walking into the offices of Capital Records – or "Capitol EMI", as the switchboard operators were calling it on Thursday.

In many ways, however, there is a sense to the move. Standing for "Electric & Musical Industries", EMI has never quite tripped off the tongue or held the same cachet as Capitol, Parlophone, Blue Note or Chrysalis.

There is a precedent very recently, too, when the Unifram merger saw the funky, prestigious Universal studio name overcome the meaningless, slightly clumsy PolyGram moniker.

And, in these ever more brand-conscious times, the name stands for a lot.

When Richard Griffith returned to the music business, it was always going to be big news. The fact that he is now at the helm of a management company, and a management company with seemingly unparalleled ambition, is even more significant.

The firm is no ordinary management company; its roster alone tells you that. The fact that it is coming into the UK with the ambition to develop its own in-house promotions and marketing skills, to run alongside its existing A&R expertise, suggest that it may even be able to challenge the might of its clients' record companies.

That is good news for artists. Some might suggest that it is worrying news for record companies. But the only labels who have anything to fear from any management operation attempting to offer a full-service package are the bad ones.

Martin Talbot, martin@musicweek.com

PAUL'S QUIRKS

RETAILERS NEED CLEARER SCHEDULES

While the executives in the music business are yet again playing musical chairs, retailers are slowly coming to terms with the fact that for many of them the future is also going to change dramatically. The combination of cutbacks and the amalgamation of sales forces has left many stores relying heavily on tele-sales and e-mail for information about new released product. It only takes an odd mistake, an engaged phone line or someone off sick for a major or minor release to be missed. The consequences are often inoperable, but missing just one major release date could have an adverse effect on the reputation of any High Street retailer.

While some indie retailers still see some excellent sales reports from their major suppliers, the calling patterns vary with some visiting weekly or fortnightly, while others call monthly or, in some cases, just when they feel like it.

Ideally, most retailers would like to see a singles and albums schedule for each company covering the next three months instead of dropping fed, sometimes on a week-by-week basis. Obviously, the schedule would update, but at least it would be a reference point that could be used regularly for buyers, sales staff, music fans and customers alike. If this could be augmented with upfront music as it becomes available, retailers might begin to accept their new position in the marketplace – somewhat behind supermarkets, chain stores and local radio stations, but marginally above the entertainment secretary at a small university.

At one time, many of us had to wait for the January sales to try to find a reasonably-priced bargain at the local music store, but these days it seems that the longer we wait the better it gets – especially if you don't mind buying online.

A quick scan of the my "favourite" suppliers showed that all the albums nominated for a Brit Award can be purchased online for around £6.99 including VAT.

That price is at least £3 cheaper than the normal UK trade price of most of the albums on offer and proves once again what a crazy industry we are in.

Paul Quirk's column is a personal view

Capital recruits Blixill as group inks Disney link-up



by Robert Ashton
Former Top Of The Pops producer Ric Blixill is linking up with his former BBC colleague Jeff Smith to help shape the music strategy of 95.8 Capital FM.

Blixill, who has more recently created the format of Ian Wright's Friday Night's All Wright chat show and series produced SM-TV and CDUK for ITV, becomes deputy programme controller for the London station. He will report directly to programme controller Smith, helping in the day-to-day running, production and management of Capital FM programming.

Smith, whose path crossed with Blixill at the BBC when they were both producers at Radio One in the early Nineties and later when Blixill produced TOTP, says he will use Blixill to "supplement" his efforts in extending the Capital brand and adding market share in London.

"I need an extra pair of hands while I concentrate on strategy," he says. "We want to do new things in London and we will be an extra pair of ears, coming up with new ideas for talent and looking for new talent."

Blixill, who began his career on the Chris Tarrant breakfast show in the Eighties, adds, "I have grown



Smith: extending Capital brand

up listening to Capital. I'm really looking forward to coming back at such an exciting time for Capital and broadcasting as a whole."

Meanwhile, Capital Radio is rebranding its seven-month-old Cube digital radio platform, renaming it Capital Disney after signing a joint venture deal with the giant US entertainment group to create a kids' radio station. The link-up, which will see the music industry's new outlet for net-radio, garage, hip hop and the boy bands beloved by the 10- to 16-year-old target audience, is marking its first licence bid in the East Midlands. Cube already airs on the MRR multiplex in the east, north, north west, Severn Estuary and

West Midlands.

Chief executive David Mansfield says the move is significant because Disney gives Capital an immediately recognisable teenage brand that the group has been working on developing for several years. Capital has already unsuccessfully applied for two Radio Authority licences with its Fun Radio format and Mansfield says it would take longer launching Cube as a teenage brand from scratch without Disney.

Mansfield, who describes the content of Capital Disney as similar to "Saturday morning kids' TV" with lots of interactivity, also expects the tie-up to produce many cross-promotions.

The possibilities for branding are extensive, he says, raising the prospect of a Capital Disney digital radio station. "We are aiming to cover the spectrum of Capital from eight to 50-year-olds and this is a Disney opportunity for us because Disney is a great banner," he says.

Mansfield also hopes the link-up will add momentum to digital radio take-up in the UK, which is currently being promoted by a major cross-radio advertising campaign featuring John Peel.

Loog Oldham's funds frozen by High Court

Andrew Loog Oldham had a £125,000 freezing order placed on his UK assets last Thursday, after failing in a legal battle over recording rights by stars such as Rod Stewart.

Justice Pumfrey ruled in London's High Court that the onetime Rolling Stones manager is not entitled to the rights to early recordings by Stewart, Jimmy Page, Eric Clapton and other big-name acts who recorded on the Immediate Records label he founded.

Oldham, who is to appeal the decision, had claimed that a US company he is now involved with owned the rights to the recordings. However, Charly Acquisitions Ltd, Charly Trademarks Ltd and Sanctuary Copyrights Limited challenged this.

Oldham says, "I look forward to the matter being sorted out on appeal as I continue to clear my universe."

Tony Morris, partner at Marriott Harrison, says the judgment "totally vindicates" Sanctuaries' right to exploit the catalogue.

Brits eye Pop Idol-style TV vote after success of preview show

The Brits could go down the Pop Idol route by allowing viewers of its ITV1 preview programmes to vote via telephone.

More than 4m people tuned into the first of three ITV1 preview shows a week ago, providing the event with the ideal vehicle in future years to conduct at least some of the voting for the public-selected categories of best British single, video, newcomer and pop act.

"This gives us an excellent platform to build on," says Brits TV executive producer Lisa Anderson. "What we're looking at next time is to increase the interactivity between the viewers and the show and add some of the voting in next year."

The first of the three preview shows, which are going out in the

early Saturday evening slot before Pop Idol, attracted a peak of 4.6m pre-viewers with an average of 2m tuning in across the half hour. That represented a 24% share of the watching audience and 31% of all 16- to 34-year-olds, a sector ITV1 is actively trying to reach. The second show, which is due to go out last Saturday, was being fronted by S Club 7, while Cat Deleely fronts the final episode this coming weekend.

Organisers have now finalised the performance line-up for the main Brits event, taking place at London's Earl's Court on February 20 and screened by ITV1 the following night. It will feature Dido, Gorillaz, Jay Kay with Anastacia, Kylie Minogue, Shaggy with All 4, So Solid Crew and The Strokes.

Music Zone boosts Yorkshire presence with new stores

Music Zone is bidding to further establish itself as the UK's biggest independent retailer this year, opening 15 more stores to create a 41-strong chain by the end of 2002.

Founder and owner Russ Granger estimates that Music Zone, which saw trading up 31% in the final quarter to 2001, will be a £60m turnover operation by the end of this year. Granger says he plans further openings to make 55 stores by the end of 2002.

This year's first burst of six new stores includes outlets in Birmingham and Huddersfield in March, Leeds and Middlesbrough in April, and Carlisle and Darlington in the summer.



Granger: focusing on low prices

The Birmingham store, in Martinus Place in the city centre, will be Music Zone's southernmost and biggest store, covering 900 sq m. The previous biggest store was the 600 sq m outlet in St Helens.

The launches will coincide with a relaunch of the chain's website as a trading site and a new 200-page, 24-page, in-store newspaper, *The Zone*, which will be available in all Music Zone outlets from early March.

Granger says that the chain will continue to trade on the back of its aggressive pricing, which pitches most top-line releases at £9.99. "We get our CDs at the best price we possibly can and I don't care where they come from," says Granger. "We have nothing to hide as far as this is concerned." He adds he is looking at stores in other Midlands locations, including Wolverhampton.

HMV to support new music with monthly collection

HMV is launching a monthly compilation CD showcasing tracks from new and emerging international talent.

The *Playlist* CD series, set to debut in HMV's 140-plus UK and Irish outlets and online (hmv.co.uk) on February 25, is being billed as "the next generation of talent," by the retailer's head of marketing Richard Orr.

"We have launched *Playlist* to give our customers the chance to explore what we consider to be the very best of new music," he says. "Every *Playlist* will feature a new collection of tracks, building to what we believe will be an essential series of CDs chronicling the rise of the next generation of music talent."

The CD will retail for £2.99 although customers will receive a free copy if they buy any of the albums featured on the CD as well as selected titles from the HMV Recommends section in the stores.

The first of the 12-track CDs includes tracks from the likes of *Apoptosis*, *The Hives*, *Radiate*, *Virgin's Haven* and *Blanco Y Negro's Muli Music Society*.

Independent label Palm Pictures has persuaded airline Virgin Atlantic to promote its DVD/CD project *A Giant Leap*. The 12-chapter film and album featuring music, spoken word and images from different cultures around the world is being screened on Virgin Atlantic's V People documentary channel on all in-bound flights until May. The deal was negotiated with Arcadia Productions, the airline's in-flight entertainment division. "The label approached us with the CD, but it was the visual element that swung it," says Lydia Romero, Arcadia's acquisitions and purchasing manager. "Much of our programming is more youth-orientated than many airlines and we are always keen to use cutting-edge content." Palm Pictures has also joined forces with Greenpeace and STA Travel to organise an eight-date 1. Giant Leap tour of universities, beginning in Warwick on February 19, when the artists behind the project, Jamie Catto and Duncan Bridgeman, will present the DVD and will answer questions.

Dance and rock lead East Mids radio bids

by Steve Hemsley
Dance and rock stations dominate the list of applications for the sought-after East Midlands LFR FM licence serving more than 1.5m people in Leicester, Nottingham and Derby.

The 15 bids submitted by last Tuesday's deadline is below industry expectations, but is still the second highest number received by the Radio Authority for a regional licence. Only the total of 16 that competed for the South and South West Yorkshire licence last year beats the figure.

Six applicants promise a mixture of dance and rock, five are offering a pure dance or rock playlist and four are suggesting alternative formats targeting children, the over-40s and country music fans. The RA will make its decision in June.

Among those bidding to broadcast a combination of dance and rock music are 106.6 Jump FM, the partnership between Clive Dickens' Absolute Radio and club brand Cream, and Ministry of Sound Radio's Play 106.6.

"The biggest audience in this area is currently listening to Radio One, which does not play only dance so it

E MIDLANDS FM APPLICANTS

Station	target audience
Capital Disney	pre- and young teens
Fire	dance and rock/chart
Galaxy 106.6	dance
Julie 106.6	dance
106.6 Jump FM	dance and rock
K Radio	dance and rock
Liquid FM	dance and rock
Play 106.6	dance and rock/chart
Rushie FM	country music
Saga 106.6FM	over-50s easy listening
Smooth FM	over-40s easy listening
Sonic FM	dance
The Storm	pure rock
Vibe	dance
The Wall	dance and rock

is relevant that two of the biggest club brands, Cream and Ministry, have accepted that the winning station should play alternative rock as well," says Dickens.

Emap Performance's bid, K Radio, is also promising a blend of dance and rock. The group has recruited Leicester City FC chairman John Elsom and former Olympic ice skater Jayne Torvill to front its local promotional campaign.

Chrysalis Radio remains convinced

the region needs a pure dance station and hopes to extend its Galaxy Radio network, while Eastern Counties Radio and GWR are confident their dance-only Vibe FM format will succeed.

"We have carried out research in all regions of the UK to discover which formats work best and Vibe's RSL broadcasts in Leicester and Nottingham were well received," says GWR corporate development executive Matt Deegan. "Studies for this specific application again revealed that dance is the most popular format in the East Midlands and we discovered that rock fans do not want to listen to disco."

The Guardian Media Group is targeting Radio Two's growing audience with Smooth FM, which GWR claims will be the UK's first commercial-free LFR station by attracting funding solely through programme sponsorship.

"Commercial radio remains popular, reaching 32m people a week, but we need bold initiatives to build audiences and attract listeners from stations such as Radio Two, which is LFR's biggest threat," says GWR Radio's chief executive John Myers.

TELSTAR PUTS £10K BEHIND BEST OF Telstar is spending £15,000 on the launch campaign for *The Very Best Of All Woman*, to boost sales around Mother's Day and Easter. The company's latest attempt to take advantage of key events in the annual calendar for gift purchases will receive peak time TV advertising on Channel Four, Channel Five and the ITV regions in Anglia and Meridian. The album is released on February 25.

AVON CALLS ON KITTENS Cosmetics company Avon has chosen innocent/Virgin act Atomic Kittens to front the promotional campaign for its new youth brand Color Trend. The 12-month deal was brokered by marketing and communications agency Sludge and positions the girls as the face of Color Trend, which is supported by an extensive print and web campaign and tour sponsorship.

GALAXY TO PARTNER PRINCE'S TRUST Chrysalis Radio's Galaxy network will partner The Prince's Trust in a summer concert at Leicester's Gatehead Stadium on June 29. Acts for the Out There event at the 38,000-capacity venue will be announced in the coming weeks. Promotion and coverage of the concert will be broadcast to Galaxy's 2.5m listeners across the country. Chrysalis Radio chairman Chris Wright instigated the first Prince's Trust concert 20 years ago.

MEAN FIDDLER APPOINTS GRANT The Mean Fiddler Music Group has appointed Libby Grant as sponsorship officer. She is responsible for managing the company's biggest sponsorship relationship with Bass Brewers and for finding new online, venue and festival sponsors. She reports to sponsorship manager Richard Moore.

STUDENTS MAKE WAVES DOWN UNDER Youth and student marketing company Making Waves Communications has expanded out of the UK for the first time by opening an office in Australia. Managing director Matt Williams says the move was necessary as many of the company's UK clients, such as HMV and Ministry of Sound, operate in the country and need local marketing solutions.

VIRGIN MOBILE TO SPONSOR THE FLY Virgin Mobile has signed a six-month deal with *The Fly* magazine to sponsor its 32-page gig guide. *The Fly* has a circulation of almost 105,000 and is more than 50% of its readers attend a gig at least once a month. Virgin Mobile says the deal is part of its grassroots music marketing strategy.

54ERO EXPANDS TEXT SERVICE European mobile content provider 54ero is adding forums to the TxtChat messaging service for clubs and the dance industry which it launched at the end of last year. In March, the company will introduce chat forums for genres such as hard house, garage, hip hop and drum & bass. The £100,000 service hardware can accommodate up to 1m messages a day.

THIS WEEK'S BPI AWARDS Albums passing two-thirds platinum include Corbin's self-titled debut and Nelly Furtado's *Whoa Nelly*. Ash's *Free All Angels* achieves platinum status while Alan Ant Farm's *Anthology* and Enrique Iglesias' *Escape* both receive a gold award.



Tesco brings music in-store following A1 sales success

Tesco is extending its entertainment offer and introducing in-store artist Pk's within its largest stores.

The chain's music sales increased by 24% in 2001, while this year the number of futures selling music will double as its branded top 50 albums chart is extended to 75 titles during quarter two. It further plans to introduce a top 100 countdown before Christmas as its 40-strong network of Extra outlets.

The supermarket will also host more than a dozen artist Pk's this year, following the success of its first event at the Peterborough Extra store at the end of January, featuring Columbia act A1.

Tesco had previously refused requests from labels to allow signings or performances in its shops, but senior marketing boss Alan Hart was persuaded to experiment with A1 by Sony's national accounts team.

More than 5,000 people attended the signing session, which enabled



A1: 1,000 singles in an hour

Tesco to sell more than 1,000 copies of the Caught In The Middle in two hours.

"The Extra branches provide a safe environment for these events and we are interested in any act that appeals to the 14m customers who shop in Tesco every week," says Hunt.

Tesco has sold music since 1996 and the latest announcements follow more than six months after the chain's meeting with around 300 music industry executives in London last summer.

More marketing urged as DVD market boom boosts Christmas

Labels are being urged to put increased marketing budget behind music DVDs following a strong Christmas for the format.

Charts published by the Official UK Charts Company show that in December alone sales were up 222% year on year, although music still accounts for only around 5% of all DVDs sold.

Abbey Road Interactive worked on more than 100 music DVDs last year and created seven of the top 20, including the number one title Robbie Williams Live At The Albert (Chrysalis) which has sold almost 80,000 units to date.

ARI creative director Samantha Harvey says labels must put more promotional support behind the format if it is to fulfil its potential.

"The main reason why labels have not put extensive marketing spend behind DVD titles is because they are worried the format might take away sales from the CD album," she



Harvey. DVD potential says, "Labels should be promoting their DVD releases on the back of their marketing for albums."

Chrysalis has boasted the top music DVD for two years running – the 2000 top seller was Robbie Williams' Rock DJ – and marketing director John Leahy says record companies are still researching how consumers and retailers are responding to the format.

"We are pursuing projects on DVD and looking at all the possibilities, such as using more live or compilation footage," he says. "We carry out ad-hoc studies to see which acts and genres DVD works best."

chartfile

Virgin's Canadian pop starts with singles giveaway

● The Chemical Brothers are set to return to Japan at the end of the month, as their album *Come With Us* debuts at number 10 there on the all-comers chart and similarly tops the international countdown. By contrast their last album, 1999's *Surrender*, only managed a peak of six on the international survey. The Virgin Records album is also performing strongly in other territories, debuting at one in Australia and New Zealand, three in Italy and four in France.

● Robbie Williams overtook himself on the Australian singles chart as his Nicole Kidman duet *Something's Stupid* slipped to 40, while *Better Man* slips 6-11. On the albums rundown, the EMI-Chrysalis artist is one of three UK-signed acts among the top four biggest sellers, holding at four while *The Chemical Brothers* debut at one (see above) and *Sony S2's Jaminal* slip to two with a Funky Odyssey.

● Rod Stewart's Warner sign-off *The Story So Far: The Very Best Of* is the fastest-moving release on the Australian albums chart where, in its second week listed, it vaults 42-20.

● Four years after *Turn It North* American radio stations' playlists, the first signs are emerging of another big radio hit for Atlantic's Imbruglia across the Atlantic. The RCA/Arista artist's *Wrong Impression* was the highest new entry at 38 last week on the Canadian radio chart, while it was also working its way up *Billboard's* adult Top 40 survey.

● RCA/Arista's Westlife are responsible for a three-pronged attack on Europe's airplay countdowns at present with *Uporn Girl*, *Queen Of My Heart* and *World Of Our Own* all winning airplay across the continent. In the French market, *Uporn Girl* moves 24-28 after 22 weeks as *Queen Of My Heart* debuts at 22 on Portugal's radio countdown. Meanwhile, the title track from the group's latest album moves 37-24 on the German airplay chart and debuts at 21 in Norway.

● Steps are getting one last throw of the international chart dice down after following their success with *Chain Reaction* debuting at 41 on the Australian singles countdown. The arrival of the live release comes as the chart's writers, The Bee Gees, lose their Top 10 status on the albums chart with their Polydor double set *Their Greatest Hits - The Best Of* sliding a place to 11.

● Only Kylie Minogue's megahit *Can't Get You Out Of My Head* starts in the way of a controversy. Portuguese singer Carlos Tavares' tracks *Charm* climb this week. The single Gabriel claims to be on their album *What Sound* rises a notch to 23.

● There is always a place for the UK's long-overlooked chart artist in Norway. *Stine* by Terje Tylver already positioned at three and *Slide* at 12, the territory's albums chart now welcomes a double prospect from the Eighties songstress. *Wanita* by Tikaram, last in the UK albums Top 20 back in early 1991 with *Everybody's Angel*. The Best Of bows in at number 18.

by Paul Williams
Virgin Records has linked up with one of Canada's leading cinema chains for a CD promotion to drive sales of both Atomic Kitten and Blue.

The record company is preparing to issue a total of 25,000 free CD singles of the Kittens' *Whole Again* and Blue's *All Rise* to movie goers during March in a tie-up with Famous Players, which in turn will give the two acts profile on its 826 screens across 188 theatres.

Virgin international marketing manager Helen Gilliat says the promotion is a great way of raising the profile of two Innocent signed acts, who are both starting to make tentative steps in breaking Canada. *Whole Again* last week leapt 70-35 on the national airplay chart, while *All Rise* has been winning TV support on *Music Matic*. "For us it's a great campaign," she says. "It's the first time we've done it



Blue: dual Atomic Kitten campaign

and if it works we might court artists in the same way." The campaign, deliberately chosen for March when children are on school holiday for part of the month, will offer cinema-goers the choice of either the Atomic Kitten or Blue single every time they buy popcorn and a drink. It will run alongside a competition offering the prize of a concert trip to see either Atomic Kitten or Blue in the UK or mainland Europe, as well as advertising for the two groups on

screen and in the chain's magazine. Despite offering copies of the bands' two biggest international hits to date for free, Gilliat is convinced the freebies will not harm sales of their respective debut albums when they are both released in Canada on February 26. "Because there's no singles market in Canada, it's felt going away singles doesn't damage album sales," she says. "Kids like to buy albums and this will help to generate artist awareness."

The decision by Virgin to concentrate on the Canadian market at this stage comes after original plans to try to push the groups in the US were disrupted by the terrorist attacks of September 11. "Everything was put on ice," recalls Innocent managing director Hugh Goldsmith. "The Kittens, Blue and myself were out in New York and that was going to be the start of the US offensive. In the

wake of September 11, we decided to just wait until everything settled down a bit."

The uncertainty of the Virgin set-up in the US is also understood to have delayed a push for the two acts, with Canada now providing a possible launch pad for the neighbouring market. "Canada could herald the start of a US plot for Atomic Kitten," says Goldsmith, who suggests the group's debut US album could be a hybrid of their first two international albums and appear later this year.

The US story for Blue is likely to come later, as efforts are currently being concentrated on Australasia, Europe and South East Asia, where their album *All Rise* is already going in a handful of territories. They're playing a showcase at London's Café de Paris on February 27 for international media, record company executives and competition winners.

Ultimate Dilemma (Zero 7) (pictured) are preparing to return to the US for a 15-date tour in April, as their debut album *Simple Things* locks itself into *Billboard's* Heatseekers chart for breaking acts. The Mercury-shortlisted album, which is issued through Palm Pictures across the Atlantic, has moved 37-22-20-24 in its past five weeks on the chart, with around 70,000 copies already shipped. Zero 7 also planned tour there follows a debut US visit last November, when the album was given a soft release to coincide with live dates in New York, Los Angeles and San Francisco. Key college radio station KCRW in LA has thrown its weight behind the track. Destiny, while Mushroom Records group head of A&R Max Lousada says the key West Coast modern rock stations K-Rock and Star are also coming on board. "That sound predominantly on the West Coast is quite popular," he says. Lousada adds that offers are coming in from movie and advertising companies in the US about using the band's music.



UK TOP 20 AIRPLAY HITS IN EUROPE	
1	UK 1 Kylie Minogue (PolyGram)
2	2 Can't Get You Out of My Head (Virgin)
3	2 Something's Stupid Robbie Williams & Nicole Kidman (Crypsis)
3	3 In Your Eyes Kylie Minogue (Parlophone)
4	4 What I Did for Love (EMI)
5	10 Works of Our Own Westlife (RCA/Arista)
6	5 Free Lovehouse Family (Vivid Cant/Polydor)
7	7 Who Do You Love How 7 Live feat Daniel Minogue (Virgin)
8	9 You Are Atomic Kitten (Innocent/Universal)
9	6 Calling Gae Hallowell (EMI)
10	11 How You Remind Me Nickelback (Roadrunner/DMG)
11	13 Caught in the Middle AS Columbus
12	12 Murder on the Beach Sophie Ellis-Bextor (Polydor)
13	9 Gotta Get This On the Dancefloor (Real Gone)
14	14 Don't Leave This Sun to Shine Gabrielle (Island)
15	15 Hummer Dido (Cherry/Arista)
16	8 Sing Tendy (Independence)
17	19 You One Me Something Jamiroquai (S2)
18	17 How You Ever So Close 7 (Polydor)
19	18 Hushabye Andy C (Virgin)
20	20 Star Guitar The Chemical Brothers (Virgin)

Chart shows the 20 most added UK-signed acts to European charts in the 100 days of 2002. Includes UK singles and albums. Source: GfK Mediadata

GAVIN US ALTERNATIVE TOP 20	
1	11 Runy Purdie Of Madd (Interscope)
2	2 In The End Linkin Park (Warner Bros)
3	5 Missing My Time Dellek (Viper)
4	4 Youth of the Nation P.O.D. (Reprise)
6	6 Last Night the Shins (RCA)
6	6 Crawling In The Dark Kobalt (Island/DMG)
7	3 I Wish You Were Here Incubus (Epic)
8	10 The Middle Jimmy Eat World (Dwan/Interscope)
9	9 Daffy You The Offspring (Columbia/CGC)
10	10 How You Remind Me Nickelback (Roadrunner/DMG)
11	15 For You Stayed (Elektra/ECG)
12	14 You Bad Nickelback (Roadrunner/DMG)
13	13 Chop Sud System of a Down (Columbia/CGC)
14	15 Alive P.O.D. (Atlantic)
15	7 My Sacrifice Creed (Windup)
16	8 The One You Fights (Columbia/CGC)
17	17 Rise Like You Incubus (Epic)
18	18 Lateralus Tool (Volcano)
19	17 The Way You Lie Aesha (Arista)
20	20 Moves Like an Eagle (Dwan/Interscope)

Chart shows the 20 most popular US acts in the US Alternative charts in the 100 days of 2002. Source: GfK Mediadata

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD		
Country	Artist/Album (Label)	Chart Weeks
AUSTRALIA	1 Something's Stupid Robbie Williams & Nicole Kidman (Crypsis)	10
	2 album Come With Us Chemical Brothers (Virgin)	1
CANADA	1 single My Sweet... George Harrison (Parlophone)	27
	2 album A Day Without... Ernie (WEA/Norfolk)	8
FRANCE	1 single Can't Get You Out of My Head (Virgin)	7
	2 album Come With Us Chemical Brothers (Virgin)	4
GERMANY	1 single May It Be Ernie (WEA/Norfolk)	5
ITALY	1 album Sing Tendy... Robbie Williams (Crypsis)	4
	1 single Sincerely... Whitney Houston (Crypsis)	2
	2 album Come With Us Chemical Brothers (Virgin)	3
NETHERLANDS	1 single What I Did for Love (EMI)	5
	1 album Sing Tendy... Robbie Williams (Crypsis)	2
SPAIN	1 single Star Guitar Chemical Brothers (Virgin)	2
	1 album Come With Us Chemical Brothers (Virgin)	1
US	1 single 7 Days Daniel Webster (Widstar)	13
	1 album A Day Without... Ernie (WEA/Norfolk)	18

Source: MusicScan/Scanlogix. UK chart weeks: 100. US chart weeks: 100. Includes UK singles and albums. Source: GfK Mediadata

AMERICAN CHARTWATCH

by ALAN JONES

US album sales flattened again last week, with sales of the Top 200 at 4.03m for the third week in a row. The top nine albums are all non-movers, but seven of them register a decline in sales week on week, with the other two making negligible gains. For the third week in a row, country star Alan Jackson's *Drive* leads the way from Creed's *Weathered* - and in each of those weeks they have been the only albums to top the 100,000 mark. *Weathered* sold 108,500 last week, while *Drive* sold 188,000 - the fifth lowest tally for a number one album in the last year. The only change in the Top 10 is the resurgence of *My Big Big* by the former number two album *No More Drama*. The original release was replaced last week by a new version which includes remakes and bonus tracks. It triggered sales of 61,500 - more than double the record's tally the previous week and good enough for a 28-10 leap for the set which is home to two current Top 10 singles. It is the busiest week of the year for debuts, with 10 new arrivals taking their places in the chart. The Slate Property soundtrack, featuring *Beanie Sigel* and various hip hop acts, takes highest new entry honours at number 14, a notch ahead of Barbra Streisand's *Essential Barbra*. Meanwhile, the

band's UK newcomers are The Chemical Brothers (pictured), whose *Come With Us* set debuts at number 32 after selling 30,000 copies. That exactly matches the debut/peak sales by their last album, 1999's *Surrender*, though it required a higher sales (42,000) to do so.

After *Impoverish* for seven weeks in a row, *Craig David's* *Born To Do It* set itself stumbles slightly, with a 34-38 dip. Its sales are off just 1,446 from the previous week at 27,550, a fact which may be explained by the retail debut of his 7 Days single, which sold 3,400 copies last week to enter the sales chart at number 11. On the composer Hot 100, which adds sales and airplay, that is enough to boost the single 14-13, matching the peak scored by David's debut hit *Me In It*. It is the top UK-sourced hit, although *Kylie Minogue's* *Can't Get You Out Of My Head* is closing fast, with a 33-20 leap.

It got hit by *Usher* is the number one single for the sixth time, but *Ja Rule* has two chances of dethroning him, jumping 10-4 with *Jennifer Lopez's* *On Time*. The latter disc, of course, introduces the honours to *Ashanti Douglas*, a 20-year-old from Glen Cove in New York, who also features on two of this week's six new entries, including the highest, *What's Love? Billed as Fat Joe featuring Ashanti*, it debuts at number 68, while Ashanti's own solo debut *Foolish* follows 10 places lower.

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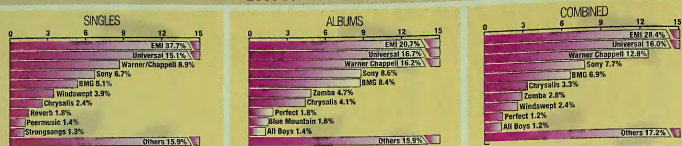
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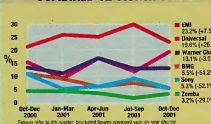


Source: Compiled by MIV from Millward Brown data

TOP 10 SINGLES FOR 2001

Title/Artist	Publisher	Dispute
1 IT WASN'T ME Shaggy	Strongsongs	33.34%/Universal
2 PURE AND SIMPLE Hear'Say	Universal	33.33%/Sony
3 CAN'T GET YOU OUT... Kylie Minogue	EMI	50%/Universal
4 WHO'S AGAIN Atomic Kitten	EMI	33.33%/Universal
5 HEY BABY DJ Daz	Wind swept	33.33%
6 UPTOWN GIRL O'Jays	EMI	100%
7 STOP MOVIN' S Club 7	BMG	50%/Universal
8 ANGEL Shaggy	EMI	50%/Wind swept
9 TENAGE DIRTBAO Wheatst	EMI	100%
10 BECAUSE I GOT HIGH Afroman	Universal	100%

COMBINED 12-MONTH TREND



WRITERS OF 2001'S TOP SINGLES

Writer/Artist	Publisher
1 BURRELL/DUCENT/PIZZONIA/THOMPSON Shaggy	dispute
2 HAWES/KITLEY/CLARKSON/HAWES Hear'Say	Strongsongs
3 DENNIS/DAVIS Kyle Minogue	Universal/Sony
4 KESSAN/KUCZYNSKI/PALEY/GODFREY Atomic Kitten	EMI/Universal/Wind swept
5 CHANNE/COBB DJ Daz	EMI
6 JDEL Westlife	BMG/Universal
7 ELLIS/SOLOMON'S CLUB 7 S Club 7	BMG/Universal
8 BURRELL/DUCENT/STAFF/PZZONIA/KELLY/MILLER/CURTIS/TAYLOR Shaggy	EMI/Wind swept
9 BROWN Wheatst	EMI
10 FOREMAN Afroman	Universal

EMI FIGHTS OFF UNIVERSAL SUGGESTION

Even after a late rally by Universal, EMI kept hold of the UK publishing crown thanks to singles sales, writes Paul Williams

Universal Music rallied to its best performance in more than two years at the end of 2001 - but it was still too little, too late to catch EMI.

Paul Conolly's Universal produced a market share of 19.6% across singles and albums during the year's closing period, its highest score since quarter three 1999 when it last finished ahead of EMI. Yet, despite succumbing to its own lowest total in a year, EMI's Charing Cross team still emerged triumphant for the quarter, so securing its victory for the entire year.

Universal, which in quarter three had been 14.7 percentage points behind EMI on albums, managed to close the gap on its arch rival to just 0.9 points in this sector during the following period, after taking the dominant share on some of the Christmas market's biggest titles. It laid claim to 37.8% of Gabrielle's *Dreams Can Come True* best of the seventh biggest-seller of the year, 44.7% of Lighthouse Family's *World Of Our Own* (16th), 35.4% of Blue's *All Rise* (20th) and 39.6% of Sunshine by S Club 7 (21st).

Universal's success in the quarter followed previous album triumphs such as the Bridget Jones's diary soundtrack (number five of 2001) and *Stereophonics' Just Enough Education To Perform* (sixth), but a varied albums performance during quarters one to three cost it dear when the totals were added up. It had a similar story with singles, where its 19.3 score in quarter four was its best performance of the year but where only nine months earlier it had slipped to just a 9.3% share.

However, Universal can be satisfied with its rapid progress during the most important quarter. Peter Reichardt can reflect on yet another stunning year for his own company. Its overall combined score of 28.4% across the entire year gave it a staggering 12.5 percentage points lead over the runner-up, compared to merely 0.7 points in 2000 and 0.9 points the year before that. The reason for its stunning performance this time can be summarised in just one word: singles.

EMI is usually there or thereabouts when it comes to the albums market share, even if it did have to take a back seat to Warner/Chappell during quarters one and two. However, on singles there is no-one to touch it at present. Such is the extent of its domination that, during its year-long run in quarter four, it still managed to claim a market share of 28.5%. This helped it to halve its quarter four's biggest single, the Kyle Minogue hit *Can't Get You Out Of My Head*. The final quarter showing contributed to a score across the whole of the year of 37.7% more than the other four majors' scores added together. Its lead here over the rest of the market was 22.6 points, compared to a rather less impressive 4.0 points on albums.



Shaggy's publishing was the subject of an ongoing dispute, while Kylie helped boost EMI's share



CONSISTENCY LEADS TO CHRYSALIS'S SUCCESS

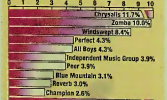
Chrysalis was neither the biggest indie publisher for singles or albums during 2001, but its consistency across both markets guaranteed it the overall title for the first time in three years.

The company captured 11.7% of the indie market for 2001, to sit above 1999 and 2000's victor Zomba, which was at least partially compensated by finishing as the year's top independent albums publisher. Here Zomba took 15.8% of the market, powered by control of the vast majority of Linkin Park's *Hybrid Theory* (17th of the year) and Limp Bizkit's *Chocolate Starfish And The Hot Dog Flavored Water* (26th).

For the second year running, David Gray's *White Ladder*, in which it handles all but one track, was Chrysalis' most popular album as it finished as the fourth biggest-seller of the year. This helped the publisher to 13.8% of the indie albums market to rank it second, with third place going to Perfect which took 6.1% largely on the back of Gabrielle's *Dreams Come True* retrospective.

Wind swept emerged as top indie singles publisher with 14.5% of the market after

FIRST HALF COMBINED INDEPENDENT SHARES



Source: Compiled by Music Week from CMI data taking shares of two of the year's 10 biggest-selling hits. It claimed 30% of the Atomic Kitten hit *Whole Again* (fourth of the year) while shared control of Shaggy's *Angel* (eighth of 2001) with EMI. Chrysalis finished second with 9.0%, as third spot went to Reverb whose 6.7% came on the back of an excellent fourth quarter when it outclassed both BMG and Sony in the singles market. The label owed its success to Daniel Bedingfield, whose self-penned *Got That Thru* This topped the chart for a fortnight in December. PW

The extent to which EMI dominates the singles market is not fully settled yet, however. The biggest-selling single of the year, *It Wasn't Me* performed by Shaggy featuring Rikrok, contributes nothing to the figures because of an ongoing dispute over control. The two companies fighting it out are EMI's closest challengers Universal and Warner/Chappell, whose scores could both rise once a settlement is reached. Whatever the verdict, it will leave EMI substantially ahead.

EMI, along with BMG, has seen its albums market share boosted substantially over the past four years thanks to Robbie Williams, but that was apparently halted in 2001 by the artist's decision to record a covers album. Instead the main gainer this time was Warner/Chappell, which claimed 46.7% publishing control of *Swing When You're Winning* thanks to its inclusion of standards penned by the Blues of Clio Forte. It also helped to lift the company to a 16.2% share of the albums market across 2001. However, its biggest success of the year was Dido's *No Angel*, in which it had 63.8% control. That and other album successes made up for a less dynamic performance on singles where it took 8.9% for the year. Its combined score of 12.8% placed it third for the year, the same as 2000 but with a reduced score (15.5%).

Fourth-placed Sony/ATV, without the full sales weight of *The Beatles' 1* behind it this time, also experienced an reduced score for the year compared to 2000 with its 7.7% fairly even balance between singles and albums. A closer look at the figures quarter by quarter reveals a company that consistently blew hot and then cold. This is most true on singles where in quarter three it took 9.1% of the market only to claim just 2.2% the following quarter, thus putting it behind the likes of indie such as Wind swept and IMG. BMG in fifth place could have done with its now traditional half share in a Robbie Williams album to lift its own showing. It suffered the steepest fall of any of the majors on its year-end totals, slipping from fourth spot in 2000 to fifth in 2001 as its share decreased from 11.0% to 6.9%. The company's biggest slide was on singles, going from 11.7% in 2000 to 5.3% for last year and slipping behind Reverb and Chrysalis in the final quarter of 2001.

Given the size of its lead during quarters one to three, EMI's victory for the whole of 2001 was about as predictable as a reference to Simon Cowell's high beltline in an episode of *Pop Idol*.

But Universal's storming return at the end of the year suggests the market share battles during 2002 might not be just one-sided affairs as they were over the previous 12 months. EMI's Peter Reichardt is likely to have other ideas, however.

Faversham to head fir as WEA London reshapes A&R

news file

SONIC APPOINTS NEW HEAD OF A&R

Jo Hillier has joined Sonic Records as head of A&R, replacing Seb Chew who has left the label for Polygram. Hillier was previously at Wall of Sound working on acts including Ryckopp, as well as running the We Love You imprint. "It has a great vision and feeling for quality music and has developed its own style. It is rare to find someone with such much talent," says Sonic managing director Philippe Assoli.

COWELL JOINES RIVE DROITE AS MD

Rive Droite Music has appointed Harry Cowell as managing director of the UK, responsible for A&R and Dreamhouse Studios. The publisher has also signed songwriter/producer Ben "Jammin" Robbins and songwriters Bea Eden and Simon Steinhilber.

MUS-TEE FINISH ALL Q MOVIE TRACK

Mus-Tee have recorded a cover of Montell Jordan's This Is How We Do It for the forthcoming G film soundtrack. Other acts contributing to the project include So Solid Crew, NWA, Missy Elliott and Oxide & Neutrin. The soundtrack will be released on March 18 through Working Title/Universal.

WHITE LABEL EUPHORIA

Tracks from Push, James Holden and Tit Featuring Maria Nayler are among those being gathered for the latest in the Euphoria series. The mix album, compiled by John 00 Fleming, uses only white labels, promos and test pressings.

LOVE HEADS FOR SXSW

Courtney Love is to take a break from writing new material to appear at SXSW in Austin, Texas, which runs from March 13-17. Others appearing include keynote speaker Robbie Robertson, Hilary Rosen of the RIAA, Miles Copeland of Ark21 Records and author Peter Guralnick.

RAIN BAND LAND DEAL

Universal Island has signed The Rain Band, the Manchester-based act managed by Charlatans manager Steve Harrison. The act are expected to shortly begin work on their debut album, with their first single due through the label in June.

MORILLO EXPANDS LABELS

DJ and producer Erik Morillo has started a new label called Na Na. The label is the brainchild of Who Da Funk, aka Alex Aïcea & Jorge "DJ Lace" Jaramillo, who remixed Par-One's hit I'm So Crazy. The first three releases through Subusa will include Who Da Funk Productions and a Harry "Choo Choo" Romero remix.

PO NA NA MOVES INTO ALBUM MARKET

Following the success of albums from Momo's and China White's, club chain Po Na Na is the latest venue to venture into the compilations market with its first album, due for release in March. Sounds From The Souk features tracks loosely tied in with the establishment's Moroccan theme, including offerings by Mana Chao, Femi Kuti and Buena Vista Social Club's Cachalot.

MV PLAYLIST

A1 - Make It Good (Columbia)

Sensory's new label could be one of the songs of the year (single, tbc); Vex Red - Start With A Strong And Persistent Desire (I Am/Virgin) Shaping up to be a classic (album, March 4); Purple Juice - Messy (E-manipated) A garage rock carving their own agenda (single, April 15); Katie Williams - Look But You Can't Touch (Epic) A name to watch coming to a radio near you soon (future single, tbc).



New A&R team of (+): Brown, Faversham, Allen and Tong

soundtrack to 24 Hour Party People, the film based around Anthony Wilson's Factory Records. The lead track in the film, titled Here To Stay, is a collaboration between New Order and The Chemical Brothers which will be issued as a single on March 25 ahead of the album on April 2.

Meanwhile, WEA London is also preparing to launch its first pop project of the year in April with the debut release from new signing Holly Valance.

The singer - who plays Felicity Scully in Australian soap Neighbours - has recorded several tracks with Wise Budziah writer/producers Bill Padley and Jim Godfrey, who wrote and produced Atomic Kitten's number one Whole Again.

by James Roberts

WEA London has restructured its A&R department in a bid to increase its strength in the dance and urban genres.

The move sees Phil Faversham promoted to head of dance imprint firr while Paul Brown joins from Virgin Records, where he signed a number of tracks to the company's VC Recordings dance imprint. Brown joins as A&R manager.

Both Pete Tong and Steve Allen will continue in their respective A&R-director and senior A&R director (Eternal) roles.

"I am delighted with the new-look A&R team and am looking forward to the success that they will undoubtedly bring to WEA London," says the company's managing director John Reid.

Brown says, "After an enjoyable and successful time at Virgin, I felt the opportunity to work with the team at WEA London would be a great challenge."

Tong, who is understood to have signed a new long-term contract with the company, says, "John Reid is putting a great new young team together and we have some very impressive records coming out this year. I believe we can continue to have hits and develop serious long-term talent. Phil Faversham has done a great job in the past two years, rekindling firr's urban roots, and Paul Brown will prove a formidable A&R man. We're very pleased he's joined us."

Pete Tong's current projects at WEA London include former All Saint Melanie Blatt's forthcoming solo album and the



Custom: poised for international launch

Artist Direct expands with launch of UK arm

US media company Artist Direct is expanding its record label operations internationally with the launch today (Monday) of a UK division. Artist Direct Records, which is a joint venture between Artist Direct Inc and Interscope co-founder Ted Field, will be licensed to BMG for the world outside of North America.

The first artist to be launched through the company will be Custom, the act formerly signed to Virgin Records America and which became notorious after leaving the company. They reportedly had compiled a song based around answering messages left by former Virgin Music Group vice-chairman Nancy Berry. Other acts already signed to Artist Direct Records include California rock act Mad At Gray's and Blood Brothers, who are working with Korn, Limp Bizkit and Vex Red producer Ross Robinson.

"Initially, A&R will come from the US, but there will be scope to sign UK acts," says the label's VP International Rob Marcus, who hints the new UK operation. "There will also be experimental marketing," he says.

Custom's album, Fast, will be released in the UK this summer following his US launch next month.

EMI Music has signed UK rockers Hundred Reasons to a long-term publishing deal. "They are young, dynamic and have an incredible and exciting future ahead of them," says EMI Music.

Publishing's senior A&R manager Declan Morrell. The act, who are also signed to Columbia Records, recently completed work on their debut album with producer Dave Sanborn (System Of A Down, Soulawx, Marilyn Manson) for release on May 20. The band are hoping to build on the Top 40 success of their last single EP Three with If I Could, which is slated at Radio One and will be released on March 4. Pictured (l-r) are: (standing) Tank, Morrell, EMI Music VP A&R Mike Smith, Andy Bews; (seated) Colin Dorn, Andy Gilmore, Larry Hibbitt and Paul Townsend.



LABEL

Since striking one of last year's most interesting label deals, Riverman Records has kept a deliberately low profile. However, behind the scenes work of the team - a joint venture between Ministry of Sound, Sanctuary Records, 3MV and Riverman Management - is to step into the public eye over the coming months as the label's debut album projects come to fruition.

Initially a low-key side project of Pazebo and Roy Music's management company Riverman, the first fruits of the joint venture were a handful of singles from rock acts The Bardot and Throat. "Both acts got single of the week in Kerrang!, which attracted a lot of attention," says Riverman Records label manager Peter Fleming. The label has been created by the business partners to satisfy their desire to widen their respective horizons.

Sanctuary head of UK marketing Giles Green says, "A joint venture with Ministry of Sound is obviously very attractive for us, as we can tap into a different set of expertise."

It is also a perfect fit for the MoS business



Alpinestars: 'Intelligent dance pop'

model, Ministry of Sound CEO Matt Jagger says, "It is the first of what we hope is a wave of our artist development programme, which will mainly fall within our broad electronic, dance and alternative genres. We provide logistic support and help with marketing and A&R on a project-by-project basis. For example, we focus on Alpinestars and Sanctuary would help on Bar/ot and Throat, as that's their area of expertise," he says.

It is clear that each company offers unique inputs into the mix. "We are well placed to exploit product across Europe, and the US and the rest of the world," says Sanctuary's Green.

The current priority in Riverman's roster is Alpinestars, the Manchester duo whose first album was released through Faith And Hope. White Noise, their second album, will be released in May following a single, Snow Patrol.

"Alpinestars are very much part of the post-Big Beat electronic movement," says MoS's Jagger. "It's a terrible phrase, but it's intelligent dance pop, the sort of which was so prevalent in the Eighties. They are a band who can write music for the dancefloor, but you would also want to listen to them in your bedroom."

"Alpinestars is the first release with history, but we intend to take it to a new level. It's getting the full weight of the MoS and Sanctuary muscle behind it," adds Sanctuary's Green.

The Riverman joint venture could well be seen as a blueprint for future deals and an effective way for independent companies to combine their respective expertise.

Green is straightforward in his description of the arrangement. "In this instance, it made sense because the parties involved are the perfect complement to each other. It's a snug fit," he says.

SINGLE of the week

SHAKIRA: Whenever, Wherever (Epic 67242624). Shakira's long-awaited UK debut is a highly infectious, exotic pop creation which bears all the hallmarks of an international smash hit — and Sony is pulling out all the stops to ensure it is exactly that. The track is taken from her first English-language album, *Laundry Service*, which was straight in at three in the US chart last November and will be released in the UK next month.



...and you will know us by the name of DEAD: Source Tags And Codes (Intercept 069 493 236-2). This, the third album from the noisy Texan four-piece, repeats much the same formula that has turned a number of heads in indie-rock circles in recent years, especially at their anarchic gigs. The muscular guitar riffs and coarse vocals on these 11 tracks are austere, serious and unrelenting, all of which is good news for their core fanbase.

SINGLE reviews

RECORDED: THE WHITE STRIPES: Fell In Love With A Girl (XL Recordings XLS142CD). Perhaps more than Hotel Yorba, this track highlights the stripped-down sonic potency that sets the critics reeling last year. Without doubt it is one of the standout tracks from White Blood Cells, the Detroit sibling duo's universally-acclaimed third album. It is Blisted at Radio One.

RECORDED: BEVERLY KNIGHT: SOULDA, WOLDA, COULDA (Parlophone CD8570). One of the UK's premier soul/R&B artists releases the second single from her second album *Be An Am*, which is due for an early March release. The back-to-backs pop/R&B track is Blisted at Radio One, and a second Top 20 single in succession looks highly probable.

BUBBA SPARKX: Lovely (Intercept/Polydor PDAD0078). Timbaland's rap prodigy flaunts his Southern drawl for the second time. Once again, Bubba's earthy, humorous flow is allied effectively by the Big T's impeccable production skills. Having won a place on the Radio One Blast, the follow-up to *Lily* should chart comfortably.

RECORDED: LASGO: Something (Positiva CDTV10169). Originally hailing from Belgium's A&S Records (home to Ian Van Dahl), this track has already achieved mainland European success. The excellent WOSP mix has landed club credibility, while the track's radio support includes an A-listing at Radio One.

TRISA SPLENDOR: Pollen Fever (Chrysalis CDCHS 5134). Portkraw's finest specialise in songs swathed in sentiment and strong on melody and this release promises much for the album, due for release in May this year.

ANGIE STONE: Brotha (Arista 74321 90989 2). On this reworked track from her excellent album *Mahogany Soul*, Stone shows us just why she is one of the finest exponents of soul music around. Alicia Keys and Eve collaborate on this slick take on the classy original version.

LIGHTHOUSE FAMILY: Run (Wildcard 5705702). This second single from the Family's album *Whisper Gets You Through The Day* is sure to build on the success of *Free*. The package includes mixes by Dusted, Angel Sumo and Ernest St Laurent.

HERNER: The Hammer Brain (Top Pure PURE125CD5). The inescapable kings of indie drop a five-track EP which is intended to

draw a line under their recent analogue explorations and point forward to a bright future. Herner are often berated by critics, but have provided evidence that there is an enduring market for their cleverly-constructed vignettes.

THE BEES: You Got To Leave EP (We Love You AMOUR12). This EP is intended as a taster, containing four tracks not available on The Bees' forthcoming debut album. It displays a full gamut of the band's oeuvre, from ramshackle rock to horn-flecked dub and brassy soul.

NEW FLESH: Sick N Move (Big Dada V0031). This latest release contains examples of the lyrical diversity, ragga-fueled bass and crisp, funky beats that won great acclaim for New Flesh's recent album. Understanding. It is a prime example of the unique giant that UK acts give to hi-hop.

RECORDED: MINIMALISTIX: Close Cover (DATA D4242CD5). With a full house of dance names already supporting this quality trance tune, crossover success is firmly on the cards. A Blisting at Radio One will also help it on its way.

GORILLAZ: Tomorrow Comes Today (Parlophone CD8573). Capitalising on their multiple Brit nominations, the virtual quartet re-release the single they launched their career with in 2000. Their simplest and darkest track to date, the Radio One Blisted *Tomorrow Comes Today*'s languid beats and world-weary vocals have a scuzzy charm. Coupled with the inevitable Brit's exposure, it should catapult the group's album back to the top.

FEAT MORE FIRE CREW: Oh (Go Beat GOBCD48). Platinum 45 recruit the considerable street rhyming talents of garage-collective More Fire Crew

on this track. Featuring more rubecky patter than you can shake a stick at and a massive bassline, its raw energy has captured the attention of Pete Tong. Steve Tarnagor and Lukh & Luk. A Blisting at Radio One could help it reach the Top 20.

ELECTRIC SOFT PARADE: Silent To The Dark II (db Records db008UK). ESP are one of the new bands to emerge in 2002: following favourable press reviews for their debut album, this track has been added to Radio One's C-list and was Mark & Lard's single of the week. ESP will be a band to watch this year.

RECORDED: JAMIROQUAI: Love Foolosophy (52 6723254). The third single from the A Funk Odyssey album, is trademark Jamiroquai with retro effects in abundance.

RECORDED: NICKELBACK: How You Remind Me (Roadrunner 22203329).

Having gained the largest listening audience for a rock record ever in the US, Nickelback are the latest in a long line of acts to find favour with the seemingly ever-growing UK rock audience. The latest of TV appearances (including a *Top Of The Pops* performance) and Blisting at Radio One will almost certainly lead to a Top 10 single for the Canadian rockers.

ALBUM of the week

...AND YOU WILL KNOW US BY THE NAME OF DEAD: Source Tags And Codes (Intercept 069 493 236-2).



This, the third album from the noisy Texan four-piece, repeats much the same formula that has turned a number of heads in indie-rock circles in recent years, especially at their anarchic gigs. The muscular guitar riffs and coarse vocals on these 11 tracks are austere, serious and unrelenting, all of which is good news for their core fanbase.

23. the multi-platinum-selling Brandy releases her third album to date, and her first in four years. The lead track from the album. What About U?, is currently A-listed at Radio One. Produced by Rodney Jerkins, it sets the features the vocals of Michael Jackson, as well as other collaborators from Keith Crouch (Boy II Man, Toni Braxton) and Warren Campbell (Ariana Stone, Siseou).

FOG: Fog (Ninja Tune ZENC62). Minnesota Andrew Broder straps melodic lo-fi yams onto a turntablel backdrop on his self-titled debut. Occasionally over-indulgent, but often a brilliantly interesting fusion of hip hop and threadbare post-rock, this album has a refreshingly original sound missing from many of his peers.

RECORDED: SMOKE 2 SENE: Been There, Done That (Curb CUBC077). This London-based female trio are off to a strong start with their debut release, securing a Blisting at Radio One. Written and produced by one and-comeing UK team Ruff Raff, this is one pop act to keep an eye on this year.

MINITEMAN: Give You All The Blame (Ignition IGNSCD24). Only two singles in and the Mounting campaign is starting to roll, as radio, touring (supporting Mum Astoria show) and word of mouth raise the band's profile. None of this would have happened without this decent guitar-based track following a similarly fresh debut.

FATBOY SLIM: Live On Brighton Beach (Southern Fried ECR26CD). Soundtracking Norman Cook's massive beach party in his hometown last summer, this mix CD thumps its way through 17 tracks of crowd-pleasing house and techno. With favourites from Underworld, Basement Jaxx and Cook himself blended with typical panache, it should have an appeal beyond nostalgic fans.

SHAZZ: In The Light (Epic 6724106). Fresh dance pioneer Shazz has never enjoyed the same profile as peers such as Ludovic Navarre (St Germain) or Bob Sinclar. This album could help to correct that, with jazzy vibes mixing with MAW-style house, vocals and live strings. Fans of US labels such as Naked Music, Hinterland

ALBUM reviews

RECORDED: AIM: Hinterland (Grand Central GCCD112). Andy Turner comes up trumps with the follow-up to his acclaimed debut *Cold* (Naked Music, Hinterland Master Music).

JEWEL: This Way (Atlantic 7567-83519-2). This fourth album from the singer-songwriter is also a first in that it comprises all self-penned material. Released last year in the US, the album debuted at nine on the US album chart, adding to Jewel's previous album sales of 23m worldwide. The first single, *Standing Still*, will follow in March.

ASHLEY SLATER: Biglongue (Patsy PPA). This is a long overdue debut album by Slater, who is still probably best known as the singer with Norman Cook's *Breakpoint* project. On this album, the faux Sly Stoneisms of the past have been left for a smoother, soulful sound.

RECORDED: BRANDY: Full Moon (Atlantic 7567 931102). Although she is still only

the abundantly-talented Cornelius renixed the likes of Brian, Sting and The Avalanches, who have all fallen for his dizzying eclectic sound. Point is a more cohesive affair than his previous work, but still displays a knack for melody and hooks, resulting in a head-spinning mix of pop and experimentation.

JOEY RAMONE: Don't Worry About Me (Sanctuary SANCD108). This posthumous solo album release is pretty much what one would expect. In particular, his coverings of The Stooges' 1969 and Louis Armstrong's *What A Wonderful World* are a joy.

Here now 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, Phil Brooke, James Roberts, James Salmson, Nick Tesco and Simon Ward.

RECORDED: CLINIC: Walking With Thee (Domino WING100).

This is a second album of gloriously wonky rock from Clinic, who have been enjoying a higher profile of late due to support slots with Radiohead and their track *The Second Line*, which has been used as bedding for a Levi's TV advert. *Walking With Thee* is more consistent than their debut long-player, *Internal Wargler*, but still displays their trademark streaks of experimentation and originality.





While he was Prince Regent in the 1780s, George IV left an indelible mark on Brighton, commissioning its spectacular Royal Pavilion and pouring money into architectural and cultural projects in the area. Some believe, however, that his influence on the town's history goes further. This underachieving royal misfit loved parties, music, sex and drugs too much to concentrate on the business of responsible government. He showed promise in a number of areas, but always stopped short of achieving his potential.

Ten years ago, striking comparisons could have been made between the dissolute prince and much of Brighton's music scene. Despite occasional flashes of brilliance, the city's long heritage as a haven for musicians, artists and other creative types had failed to translate into anything resembling a healthy music industry.

Now, Norman Cook maintains his status as a successful recording artist and top-flight DJ and the new album from local band The Electric Soft Parade, *Holes In The Wall*, is causing massive excitement across the music press. Many of Brighton's record labels, especially those in the electronic field, are making unprecedented progress with their promotion of local acts, and the city's club scene is booming.

It only takes a brief look at these facts, and the city's rocketing house prices, to conclude that this sunny seaside resort has never been hotter. Closer inspection reveals that, for a city of its size, Brighton has an impressively disproportionate pool of musical talent and the potential to produce even greater successes.

With so much in its favour, some wonder why Brighton's success seems to have come about so suddenly – or, to put it less charitably, why Brighton has taken so long to get its act together.

"For a long time, there wasn't what you would call a musical food chain," says Phil Nelson, who manages The Levellers and Mercury artists The 45s, as well as running one of the area's most prolific recording studios, the Mokey. "People didn't deal with each other effectively or help each other out."

The lack of networking effective

BRIGHTON: NEW TALENT ROCKS THE SEASIDE

Always a south coast haven of Bohemia, Brighton is now a hotbed of new dance and rock talent and has attracted a legion of record labels, A&R scouts and other musical entrepreneurs. Chris Elwell-Sutton has a closer look to establish what Brighton has that everywhere else hasn't



Brighton: finally winning status as a musical force to be reckoned with, after years in the laid-back 'Brighton Bubble'

organisation was arguably rooted in a lack of heavyweight music industry figures or a strong musical infrastructure. Steve Farris, who has worked in publishing for EMI and Sony and whose signings include Belle & Sebastian, now spends much of his time talent-spotting in Brighton. "Things have changed so much," he says. "When I first went to Brighton, there weren't really any decent studios, no labels, no managers, no publishers, distribution people."

Now, there's so much going on, I'm really excited every time I come here."

Why did a city with so much going for it musically have such an ineffective music industry? According to Radio One's Annie Nightingale, who has lived there for most of her life, the answer is simple. "Laziness, really. It's such a pleasant place to be that

it can make you dream your life away. You had to be determined to break out of the Brighton scene. It's a bit naughty."

Farris agrees. "There was always talent in Brighton, but the musicians seemed to be lazy. We called it the Brighton Bubble."

Part of Brighton's unique appeal is the fact that it is a place where young people's fantasies are allowed to become realities. In the Sixties, when suburban teenagers would experiment with parkas or Brylcreem and dream of living an authentic Mod or rocker lifestyle, their counterparts in Brighton were driving real scooters, running with huge gangs and having large-scale fights on the seafront.

Similarly, in more recent times, while many school or university leavers entertain the idea of a Bohemian existence, playing music, perhaps a bit of DJ'ing, these notions are usually relegated to the realm of hobbies and fantasies after a year or so. In favour of a "real" job. In Brighton, however, living the dream is by no means out of the question. Annie Nightingale recalls: "I knew a guy who did his degree at Sussex University, and ended up being a deckchair attendant for years because there were hardly any jobs around, but he loved the life here. He just couldn't leave."

Skint boss Damian Harris helps pin down the city's appeal to young people. "Somehow, you've always been able to get away with things here that you wouldn't in

other places. You could have fuck-all money, but you'd always have just enough to party."

This atmosphere is regarded by many as the secret of the creative hotbed that the city has become, but also as the root of its underachievement. "Brighton's always attracted creative people," says Phil Nelson. "But where it used to attract people who were happy to deal a few drugs and sit by the sea, people are now seeing so much creativity going on, and so much real progress being made, that it's spurring on even more of it."

Brighton is certainly attracting an increasing number of music professionals, as Annie Nightingale has noticed: "I meet so many more people now who are based there, with labels, publishing companies, websites. It's really blowing up."

In terms of guitar-based music, a host of local artists are beginning to break through, without leaving Brighton.

Electrolane, the all-female group who confusingly but accurately dub their music "instrumental electronic rock", released a well-received album on their own label, Let's Rock!, which is distributed by 3MV. Hard rock Brighton oddballs British Sea Power (Rough Trade), are developing a strong reputation for their use of stuffed animals on stage. More importantly, their latest EP, *Remember Me*, has received heavy praise from the critics. Eighties Matchbox B-Line Disaster, a Brighton group signed to Virgin's Radiate records imprint, had their single, *Celebrate Your Mother*, tipped by the

"People who knew me around Brighton knew how lazy I was and thought, 'if he can do it, so can anyone'" — Damian Harris, Skint Records

"I wasn't learning anything new in London. I felt that Brighton was a much more creative environment, much less dog-eat-dog with less red tape" — Seven Webster, TPM



Electric Soft Parade:



80s Matchbox B-Line Disaster: NME tip



British Sea Power: hard-rocking mavericks

Local labels band together

Brighton's music scene is unusual in that it does not revolve around a certain clique of bands or artists, or even around a specific genre of music, but around its record labels. Here, label-based club nights, label-branded radio shows, and other high-profile local involvement have become the norm. In a sense, Brighton's labels have become its stars.

The possibility of minor fame is by no means the only attraction for industry movers and shakers considering relocation to Brighton, as is increasingly being pointed out. "On average, 25% of my music industry contacts in London have expressed an interest in moving to boxes of Tru Thoughts Records. The speed of transport to London, communications advances, lower overheads and a growing number of music business professionals in Brighton are making it an ever more viable area from which to run a record company — without even considering the sea air.

For Skint's Damian Harris (pictured below), running a label from Brighton is much more convenient than it might sound, and is getting easier all the time. "Technological advances mean that we can run most of the day-to-day business online," he says. "I really don't feel like I'm missing out by being outside central London. If I need to go there, I can be there in less than an hour on the train."

Brighton's attractions are undeniable. But will its labels be able to retain their distinctive atmosphere of friendly co-operation if the scene continues to expand?

A look at Brighton's most active and prolific imprints would suggest that dance music, hip-hop, breakbeat and other electronic genres are the major musical forces in town. This is

certainly not the case in terms of artists; guitar-based music from Brighton is making significant progress thanks to the efforts of bands such as Electriclane, the Electric Soft Parade and '90s Matchbox B-Line Disaster. However, there seems to be a lack of Brighton labels set up to deal with rock and indie music, and, by contrast, a solidly entrenched network of dance labels who seem to share a unique sense of togetherness.

The website of Tru Thoughts says it all. Among their selection of web links, the site recommends the URLs of fellow Brighton labels, despite having no financial ties to each other. Although some of Brighton's labels are developing from semi-professional status to being truly profitable businesses, it seems that most have retained the positive elements of a small-town mentality.

"There isn't one person or style that runs things in Brighton," says Luis. He feels that Brighton's small size and the fact that there are no major labels in the city stops the independent companies from feeling intimidated by each other. "I often get help from or swap advice with labels such as Skint, Catskills and Puma Strut," he says. Seven

Webster's preferences are similar. "People genuinely want to help each other here. It's very noticeable and quite strange at first."

Like many of Brighton's dance labels, the roots of Tru Thoughts are in the club scene. After leaving university in Brighton, Luis stayed on and promoted clubs before starting a label which after three years has a roster of 11 artists, including Bomba, whose sougye breakbeat



debut album clocked up 9,000 domestic sales with little promotion. The album is distributed internationally by Ninja Tune and is being well received in the US. Luis also releases hip-hop through a new imprint, Zebra Traffic. Tru Thoughts still run club nights, with DJs including the Scratch Pervers and Mr Scruff.

The Catskills label, the title of whose compilation, *Straight Out The Cat Litter*, deserves a mention in itself, is founded on a similarly positive outlook. "All the promoters, labels and record shops are based within virtually a square mile of each other, and we're all mates," says Jonny Reggae, who started the label in 1994 after five years of club promotion and running the Riddim record shop, where, unsurprisingly, reggae was his main product sold.

According to Mr Reggae, the most important musical forces in Brighton are "beer, weed and summer." "Most of the so-called majors in Brighton are people like us," he adds. "We love music, taking it easy and getting drunk, and now suddenly we're running serious companies with a not-so-serious attitude."

This carefree attitude has worked well for Catskills so far, as their success with Pepe Deluxe (pictured above), Sonorous Star and Zero Theory testifies. But will it

work forever? Already, other Brighton labels such as Organic Recordings, the chillout label Seven Webster runs alongside Chris Coco, are following Skint's lead in making a deal with Sony.

For specialised Brighton labels, such as Puma Strut, whose main output consists of funky, underground hip-hop, continued independence seems inevitable. The same would probably be valid for Hertz Records, Blajejuice or Hertz Recordings, whose downtempo compilation, *The Stable*, was highly acclaimed last summer.

However, when Brighton's scene becomes more crowded and starts to feel the effects of the majors' presence, it seems distinctly possible that Brighton's music industry will become more crowded and, possibly, more corporate.

Whatever the future holds for Brighton's record companies, there seems to be a consensus among them that the opportunities here are still huge. "People talk about it as 'Camden-by-Sea' or 'The Next Manchester,'" says Phil Nelson. "But whatever cliché you want to throw at it, there's definitely more good music coming out of Brighton than there ever has been."

DIRECTORY

- Bluejuice: web: www.fadotogrey.com
- Catskills: web: www.catskillsrecords.com
- Hertz Recordings: web: www.hertzrecordings.com
- Hot Records: web: www.tt.net/hot
- Marine Parade Records: web: www.marinaparade.co.uk
- Organic Recordings: web: www.organicrecordings.com
- Puma Strut: web: www.pumastrut.com
- Skint Records: web: www.skint.net
- Tru Thoughts: web: www.truthoughts.com
- Zebra Traffic: web: www.truthoughts.co.uk/zebratrafic



►► MVE, and have built a good fanbase beyond the city's boundaries.

Many of these bands, as well as the Electric Soft Parade, came through a system set up by Phil Nelson and his colleagues at the Metway Studio. "We'd bought the place in '94 as a place for the Lovelovers to rehearse

and record," he says. "But later, as well as hiring it out, we decided to use it to put something back into the Brighton music scene."

In the early months of 2000, the Metway began giving away a day's free studio time every week to an emerging band. "It was like a mini-Peel Session," recalls Nelson.

As well as giving local talent the chance to hone their skills in a 24-track studio, bands were encouraged to gain live experience when concert promoter Lisa Lout began involved in the project, organising a monthly gig to showcase the groups who took part. Some 300 to 400 people would turn up to each of these shows at the Concordo 2. The best sessions would also be played on a show on Surf FM, 'Totally Wired.' "While we would never try to claim credit for the talent of the bands who came through the Metway or the fact that there's a scene, I think we've helped the scene to progress," says Nelson.

This community spirit and lack of overt competitiveness is a theme that runs throughout the Brighton industry. Even in the fiercely dynamic dance scene, the laid-back goodwill between Brighton's labels, DJs and artists is remarkable. This has been a major factor in the decision of some dance industry players to relocate to Brighton. A good example of this is Seven Webster. His 7PM publishing and management company controls a catalogue of 4,000 productions and releases. Webster, who managed Saaha, and releases, Webster, and is currently responsible for Brighton's rising chill-out star Chris Coco and popular progressive house spinner Danny Howells.

Webster moved his company from London to Brighton 18 months ago. Along with Chris Coco, he also runs a new Sony imprint, Organic Recordings. "I wasn't learning anything new in London," says Webster. "CreativeA&R has taken over from CreativeA&R, and I felt Brighton was a much more creative environment: much less

dog-eat-dog and with less red tape. I've been able to pull around me a great team of writers and musicians, not by getting in touch with people's PRs and managers, but by having conversations in the pub."

Hot Records, an extension of the Australian label of the same name, has also done very well in Brighton, mainly with its releases by the posthumously-signed Eva Cassidy, whose album, *Songbird*, topped the album charts in early 2001. They have also kept up a steady stream of new reggae, jazz and indie/field electronic releases.

Despite the admittedly impressive developments in pop and guitar-based music, there can be no doubt that in Brighton, dance music rules the roost. And the jewel in the crown of Brighton's dance scene is still Skint Records. The story of Skint's success is well known, but the respect Skint commands in Brighton is not just because of the number of records they have sold. The influence of the label, which released its first record in 1995, goes beyond the massive success of Fatboy Slim and the fact that Skint spearheaded the Big Beat phenomenon.

Skint is regarded in Brighton as the catalyst for the explosion of a new, dynamic dance scene, partly because of the way they put Brighton on the musical map, but more importantly because of the encouragement their home-grown success gave to other labels and artists. "People who knew me around Brighton knew I was 'I was,'" says Skint boss Damian Harris, "and thought, 'if he can do it, so can anyone.'"

This account of Skint's influence is more modest than it is convincing, if the ►►14



Electriclane: breaking through with album on own label, Let's Rock!

X-PRESS 2

LAZY

FEATURING

DAVID

BYRNE

I'M LAZY WHEN I'M LOVING / I'M LAZY WHEN I PLAY / I'M
LAZY WITH MY GIRLFRIEND, A THOUSAND TIMES A DAY / I'M
LAZY WHEN I'M SPEAKIN' / I'M LAZY WHEN I WALK / I'M LAZY
WHEN I'M DANCIN' / I'M LAZY WHEN I TALK

OPEN UP MY MOUTH / AIR COMES RUSHIN' OUT / NOTHIN'
DOIN' NADA NEVER HOW YOU LIKE ME NOW / WOULDN'T IT
BE MAD, WOULDN'T IT BE FINE / LAZY LUCKY LADY DANCIN'
LOVIN' ALL THE TIME

I'M WICKED AND I'M LAZY / DON'T YOU WANT TO SAVE ME?

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Radio stations go local after rebranding

Very few commercial radio stations are actually based in Brighton, but several stations outside its boundaries can be heard there, including Breeze, Mercury, and Sovereign. Southern FM has the largest share of Brighton's radio listeners. The area, which has a population of around 300,000, has unusually high concentrations of teenage listeners and those over 60.

The station with the largest share in Brighton is Southern FM, which recorded a 39% reach and 18.9% share in the most recent Rajar analysis. Vijay Solanki, marketing director of Shazam Entertainment and former Capital Radio and IPC Ignite marketing director, says, "Southern FM is positioned as an Adult Contemporary station but it's frankly CHR — Contemporary Hit Radio. Its programming approach is modelled on that of Capital FM — high rotation pop hits."

Another of Brighton's most popular stations is Juice FM, previously known as Surf 107.7FM and which currently claims a 12% share of Brighton's listeners. Despite lagging behind Southern FM, it is arguably the most important to Brighton's music business, especially when one bears in mind that Brighton has the highest density of clubs in the UK, with 30 in a 1.5-mile radius.

The station, which started in 1993, was bought and rebranded as Juice FM in August 2001 by Forever Broadcasting, who own another Juice FM (Liverpool), Tower FM (Bolton), Wolf FM (Wolverhampton) and Chesterfield's contemporary music/classic hits station,

Peak. The company is currently awaiting the results of three further licence applications.

Head of music David Harber has a delicate task ahead. "While supporting the local music scene, the station has to become a bit more commercially accessible," he says. For Harber, the problem with Surf was clear: "Surf couldn't stay successful with the kind of format it had. A lot of records on Tru Thoughts, for

instance, are excellent and very popular in Brighton, but playing them at 7.30am is not going to result in a successful breakfast show. It's not cheesy. There's no S Club 7, no Steps. At the weekend you'll hear Britney, but only her more credible stuff."

Harber's strategy achieved impressive results at Fire FM, the station he ran in Bournemouth.

After completing a similar rebranding exercise, Harber took the Bournemouth station from 12% to 22%. Furthermore, the new management's attempts to bring local promoters and labels on side have clearly gone extremely well. Skint boss Damian Harris remarks: "Juice is finding its feet at the moment, but the signs so far are good. They're trying to make it more Brighton-based."

Weekend evenings on Juice will soon be almost completely give over to the most credible and popular local DJs and labels. At the expense of a jazz show and a syndicated mix show by Boy George,

new shows involving Skint, Loaded, Catskills and Tru Thoughts are being planned. The station is also in negotiations with The Boutique for a new headline show.

Solanki points out that there are still big opportunities in Brighton in the fields of dance and electronic music. "Now is a good time to apply for RSLs [temporary licences] as this market has not been fully tapped," he says. "It wouldn't surprise me either if more pirate stations were to spring up."

Harber believes confident that he can take advantage of this gap to achieve similar results to those he brought about in Bournemouth, but there are challenges.

"We know we're doing really well with Brighton's students, but Rajar doesn't survey students. So even if we had 100% penetration into that market, we'd never be able to get that data."

The other problem in marketing a commercial station in Brighton is the sophistication of the listeners. "It's very difficult getting people interested in the shows, even if they like the music," says Harber. "Everyone's aware of marketing messages. Outside London, this is probably the most media-savvy place in the country."

DIRECTORY

● Juice 107.7 FM; tel: 01273 386 107; e-mail: info@juice107.co.uk; head of music: David Harber; Forever Broadcasting
● Southern FM 102.4-103.5; tel: 01273 430 111; e-mail: info@southernradio.co.uk; web: www.southernfm.com; programming director: Tony Aldridge; Capital Radio plc



Freeland: running Marine Parade imprint

p12 > rest of Brighton's industry is to be believed.

"The Skint guys are role models for the scene in Brighton. They showed that you can do good stuff with decent music without running off to London. And they're damn decent fellas, too, always up for helping out," says Jonny Reggae of Catskills, one of the labels that has flourished in Skint's wake with artists such as Pepe Deluxe.

Other areas of Brighton's dance scene are also in good shape. Adam Freeland's Marine Parade Records has made a great impact on the wider dance scene since it began in 1998. Local hip-hop DJ Krafty Kuts has had his track, Ill Type Sound, licensed by Finger Lickin' Records for Coca-Cola's TV break bumper advertising during Premiership matches.

One of Brighton's most successful electronic musical exports is Amon Tobin, the highest-selling artist on the London-based Ninja Tune label. Tobin's jazz-tinged drum & bass has gained him a large US following and has led to his music being used in Coca-Cola and BMW's TV advertising.

Another major factor in the explosion of Brighton's dance scene is the Big Beat Boutique, now known as The Boutique. Closely aligned with Skint Records from the start, this club night, which began in April

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Retailers thrive on city's diverse scene



Zap Club: leading role in Brighton club scene

1996, provided a focus for a new, revitalised, Brighton dance scene, as well as a useful showcase for Fabio Sim and the label's other artists. The club's atmosphere and music policy was designed to reflect a culture that young people in Brighton could easily relate to. "We wanted to put on parties that were known for their hedonism as well as the eclecticism of the music," says Boutique promoter Gareth Hansome.

With Hansome's help, Skint also ran successful London club residencies at The End and Fabric. Despite its small size and resources when compared with major players such as Gaterasher or Cream, the Boutique brand gained enough recognition for them to hold large parties in New York and other US cities, headlined by Fabio Sim, as well as running numerous tents at dance and rock festivals over the past three years.

Even those outside the dance world agree that last summer's Channel 4 event on Brighton's beach seemed to consolidate the popularity and achievements of Brighton's scene overall. The event, proposed by Channel 4 to promote their cricket coverage, attracted a crowd of 40,000 for a beach party headlined by Fabio Sim. A similar event planned for this year looks set to be the king on the cake for the Brighton music industry's best year ever.

In a city where, in the words of many a resident, "everyone's a DJ", record shopping is a serious business. The shops that specialise in vinyl and dance music are certainly part of the most dynamic area of Brighton's retail sector, but are also taking larger risks.

The fast-moving world of dance can be unforgiving and record shops who fail to keep up or fall out of favour frequently go bust, the most recent example being the highly-respected Black Grass outlet. As well as a large number of specialist dance and vinyl stores, Brighton has a thriving market for second-hand records, whether they be classics, rarities and deletions, or simply low-cost music that has passed its full-price sell-by date.

Brighton's oldest and best-established record shop is Rounder. Phil Barton, the owner for the last two years, explains the policy there. "Anything remotely cutting-edge, we will try to stock. We put a lot of effort into that." The shop stocks an amazingly broad array of underground music, including punk, metal, dub, reggae, electronica, hip-hop, electro, drum & bass, funk and soul. "We also have a good selection of rare and deleted vinyl which we bring out gradually," says Barton.

Like Brighton's other top retail outlets, Rounder has its share of customers who are major DJs. "But I don't want to name-check them," says Barton. "They come in here because they can be anonymous and get on with the job of



finding records."

Other key Brighton record shops include hard house and trance specialists, Kilk Kilk Whirly Beep Beep, who have an unrivalled reputation in their field, and a well-organised website through which they sell much of their stock. Covert is the DJs'

preferred destination for underground house and breakbeat. For slightly more mainstream house vinyl with a good collection of disco-tinged music, Urban is a popular choice and also offers a good selection of new and second-hand garage, rare groove, funk and jazz.

Borderline Records sells classics – re-issued jazz, soul, psychodelia and soundtracks, mixed with modern electronica, post-rock and indie. Other highly-regarded vinyl shopping spots include Dance 2, Bang and Edgeworld, which sells lo-fi, mellow country, rock, electronica and ska-punk.

For Barton, the main change that the city's retail market has undergone in the past two years is in the variety of customers' tastes. "People here no longer feel the need to identify themselves with one style of music. A kid

will come in and buy a breakfast record on vinyl, then come back the next day and get a Black Rebel Motorcycle Club single."

DIRECTORY

- Across the Tracks, 110 Gloucester Road, tel: 01273 677 906
- Bang, 17 Bond Street, tel: 01273 207 136
- Borderline, 41 Gardner Street, tel: 01273 818 611
- Borders, Churchill Square, tel: 01273 731 122
- Covert, 39a Sydney Street, tel: 01273 624 774
- Dance 2, 129 Western Road, tel: 01273 329 459
- Edgeworld, First Floor, 6 Kensington Gardens, tel: 01273 628 262
- HMV, 61-62 Western Road 01273 747 221
- Kilk Kilk Whirly Beep Beep, 91 Trafalgar St, tel: 01273 571 605
- Music Matdown, 10 Sydney Street, tel: 01273 608 806
- MVC, 8 Air Street, tel: 01273 727 414
- The Record Album, 8 Terminus Road, tel: 01273 323 853
- Rounder, 19 Brighton Square, tel: 01273 325 440
- Urban Records, 24 Gardner Street, tel: 01273 620 567
- Virgin Megastore, M505, Churchill Square, tel: 01273 737 712



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FULL FRONTAL RECORDINGS

Full Frontal Recordings may be babes of the Brighton music scene, but are certainly not infants. Having impacted the town majory with their regular club night Orions Gate over the last year and a half, they have brought a new angle to dance music. Keeping it forward thinking, experimental and credible. Only originally different artists and djs get to play at this night. Fascinated by the potential expansive avenues technology has taken music, its artists, club nights and dj's are encouraged to be themselves and nobody else. Their mixed crowd of party goers are no different, very much individuals in their own right. Believing that love is the law and it brings harm to none. With the expression of music that can bring on all moods, Full Frontal is the celebration of all things free. All things possible. The label was set up by Tara Rez aka ReCepTIV, singer-songwriter/dj. London will soon get a taste of what's been going on by the sea, as they launch their first London OG on the Friday 5th April. More info on BIN 711771

TOP 75



16 FEBRUARY 2002

The Last Week	Title Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7/12
1	HERO On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope/Polydor 457682/497684 (U)	71/2
2	HEY BABY New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope/Polydor 457682/497684 (U)	71/2
3	GET THE PARTY STARTED New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Anista 74291382/43221913/374 (BMG)	71/2
4	ADDICTED TO BASS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Dominic CDUGS 67/CAGUS 6 (IPI)	71/2
5	MOVIES New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	DreamWorks/Polydor 450862/450864 (U)	71/2
6	ALWAYS ON TIME New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Def Jam 58853/58853A (U)	71/2
7	CAUGHT IN THE MIDDLE New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Columbia 672222/672222A (IEM)	71/2
8	SO LOVELY New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Ruin RULIN 26/CS/RULIN 25/MS (UMV/Int)	71/2
9	OVERPROTECTED New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope 457682/497684 (U)	71/2
10	TRUE LOVE NEVER DIES New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	All Around The World CXLG/BE 249/... (AMG)	71/2
11	AM TO PM New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Def Jam 58853/58853A (U)	71/2
12	I THINK I LOVE YOU New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Curb/Label CUBC 076/CUBC 076 (IEM)	71/2
13	GOTTA GET THRU THIS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Relativity/Dub 12/CD/RELEVANT 21/MS (UMV/Int)	71/2
14	THE WHISTLE SONG (NOW MY WHISTLE BITCH) New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	AMI CD/BE/IN/MS/CD/BE/IN (IEM)	71/2
15	MY SWEET LOLO New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Parlophone CDN 657/11 (E)	71/2
16	MURDER ON THE DANCEFLOOR New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Polydor 57069/57069A (U)	71/2
17	CRAZY RAP New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Universal/Interscope 457682/497684 (U)	71/2
18	MORE THAN A WOMAN New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Background WUSD 220/WUSD 230 (IEM)	71/2
19	ASLEEP IN THE BACK/COMING SECOND New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	VP 9979/9979A (UMV/Int)	71/2
20	IT'S LOVE (TRIPPIN') New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	BMG/Interscope 457682/497684 (U)	71/2
21	HANDBAGS AND GLADRAGS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	VP 9979/9979A (UMV/Int)	71/2
22	DANCE FOR ME New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	MCA/Interscope 457682/497684 (U)	71/2
23	WHAT IF New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Liberty CDKATE 001/TKATE 001 (E)	71/2
24	BAD INTENTIONS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope/Polydor 457682/497684 (U)	71/2
25	THE LAND OF MAKE BELIEVE New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope/Polydor 457682/497684 (U)	71/2
26	POD New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Atlantic AT 0119C/AT 0119C (IEM)	71/2
27	THE DRILL New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Nutra/Arista 74291382/43221913/374 (BMG)	71/2
28	WILL I New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Nutra/Arista 74291382/43221913/374 (BMG)	71/2
29	LET'S STAY HOME TONIGHT New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope/Polydor 457682/497684 (U)	71/2
30	LATELY New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Wild Card/Polydor 457682/497684 (U)	71/2
31	SOMEWHAT STUPID New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Chrysalis CDCHS 8132/CDCHS 8132 (E)	71/2
32	RESURRECTION New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Perfecto PERF 32CDS/PERF 32CASS (UMV/Int)	71/2
33	STAR GUTS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Chrysalis CDCHS 8132/CDCHS 8132 (E)	71/2
34	FILM MAKER/BEEEN TRAINING DOGS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Morning MORNIN 15/... (IEM)	71/2
35	BRING IT ON TO MY CHRYSLER New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Wildcat CD/MS/CD/MS (IEM)	71/2
36	THE MIDDLE New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	DreamWorks/Polydor 450862/450864 (U)	71/2
37	HAVE YOU EVER New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Polydor 570530/570530A (U)	71/2

The Last Week	Title Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7/12
38	COUNTRY ROADS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	EMI/Barry CDH/8 00/TC/48 001 (E)	71/2
39	HATERS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	RELENT 22C/RELENT 22C/MS (UMV/Int)	71/2
40	GARBAGE LIPS (GO BABY GO) New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Mushroom MUSH 98CDS/... (MUSH)	71/2
41	DRIFTING AWAY New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	VC Records VORD 101/... (VC)	71/2
42	SQUARES New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Regal REG 89C/2A/... (REG)	71/2
43	GIRLS GIRLS GIRLS New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Roc-A-Fella/Def Jam 58853/58853A (U)	71/2
44	CAN'T GET YOU OUT OF MY HEAD New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Parlophone CDMS 660/CDMS 660 (E)	71/2
45	WHO DO YOU LOVE NOW (STRINGER) New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Def Jam 58853/58853A (U)	71/2
46	SAY SOMETHING New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Radiate RDTX 4/... (RDT)	71/2
47	BLACKWATER New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Concept 430 West CD/MS 20V (AM/Int)	71/2
48	WHAT YA GOT 4 ME New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Tidy Tux TIDY 163C/... (TIDY)	71/2
49	COLD LIGHT OF DAY New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Def Jam 58853/58853A (U)	71/2
50	WORDS ARE NOT ENOUGH/KNOW HIM SO WELL New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope 457682/497684 (U)	71/2
51	QUEEN OF MY HEART New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	RCA 7421189/427432189/134 (BMG)	71/2
52	SLEEP TALK New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Defected DEDT 43CDS/... (DEF)	71/2
53	I WON'T LET YOU DOWN New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Decca/Def Jam CDGAS 12/CDCASTAS 12 (E)	71/2
54	HEY BABY New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	EMI 892462/CD 12101 (E)	71/2
55	IF YOU COME BACK New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Innocent SM/MS 23/MS 32 (E)	71/2
56	EVERYBODY New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Polydor 570530/570530A (U)	71/2
57	WISH YOU WERE HERE New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Epic 672252/52 (E)	71/2
58	GOT UR SELF A New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Columbia 572822/... (IEM)	71/2
59	I'M REAL New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope 457682/497684 (U)	71/2
60	EMOTION New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Columbia 6721126/672112A (IEM)	71/2
61	ANGEL New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Beggars Beggars 883 339C/... (BEG)	71/2
62	REBORN I GOT HIGH New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Universal/Interscope 457682/497684 (U)	71/2
63	DROWNING New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope 457682/497684 (U)	71/2
64	ARMS OF LOREN New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Interscope 457682/497684 (U)	71/2
65	WATCHING XANADU New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Blanco Y Negro NEG 136C/21/... (BEN)	71/2
66	WANNABE GANGLSTER/LOVER New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Columbia 6721126/672112A (IEM)	71/2
67	NEVER KNEW LOVE New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Perfecto PERF 26CDS/... (UMV/Int)	71/2
68	IN TOO DEEP New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Mercury 563032/563032A (U)	71/2
69	SON OF A GUN/I BETCHA THINK THIS SONG IS... New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Virgin VUS/MS 23/MS 32 (E)	71/2
70	CRYING AT THE DISCOTEQUE New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Arista 74291382/43221913/374 (BMG)	71/2
71	DIDDY New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Puff Daddy/Arista 74291382/43221913/374 (BMG)	71/2
72	RUNNIN' New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Black & Blue NECD 072/NECD 072 (IEM)	71/2
73	THIS TRAIN DON'T STOP HERE ANYMORE New! On Cruise (Sv) & Robbie'n' Doubt Universal (Shelton/Krass/Durston/Pice)	Rockwell/RCA 6721126/672112A (IEM)	71/2

As used by Top Of The Pops and Radio One

TITLES A-Z

Title	Artist	Label	CD/Cass	(Distributor)	7/12
A	ABBA	Capitol	CD	Capitol	71/2
B	ABBA	Capitol	CD	Capitol	71/2
C	ABBA	Capitol	CD	Capitol	71/2
D	ABBA	Capitol	CD	Capitol	71/2
E	ABBA	Capitol	CD	Capitol	71/2
F	ABBA	Capitol	CD	Capitol	71/2
G	ABBA	Capitol	CD	Capitol	71/2
H	ABBA	Capitol	CD	Capitol	71/2
I	ABBA	Capitol	CD	Capitol	71/2
J	ABBA	Capitol	CD	Capitol	71/2
K	ABBA	Capitol	CD	Capitol	71/2
L	ABBA	Capitol	CD	Capitol	71/2
M	ABBA	Capitol	CD	Capitol	71/2
N	ABBA	Capitol	CD	Capitol	71/2
O	ABBA	Capitol	CD	Capitol	71/2
P	ABBA	Capitol	CD	Capitol	71/2
Q	ABBA	Capitol	CD	Capitol	71/2
R	ABBA	Capitol	CD	Capitol	71/2
S	ABBA	Capitol	CD	Capitol	71/2
T	ABBA	Capitol	CD	Capitol	71/2
U	ABBA	Capitol	CD	Capitol	71/2
V	ABBA	Capitol	CD	Capitol	71/2
W	ABBA	Capitol	CD	Capitol	71/2
X	ABBA	Capitol	CD	Capitol	71/2
Y	ABBA	Capitol	CD	Capitol	71/2
Z	ABBA	Capitol	CD	Capitol	71/2

Issue dated: February 23, 2002 (published on Monday, February 18)

We look at the most exciting developments in the world of Pop, with a focus on the huge potential for the new Pop Stars and Idols

Final copy date: February 14, 2002

Contact the Music Week Sales Team for details - 020 7579 4399

Pop, Pop, Pop Music



16 FEBRUARY 2002

CHART COMMENTARY

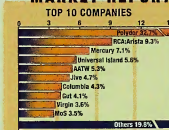
by ALAN JONES



Enrique Iglesias becomes the first artist from continental Europe to register three weeks at number one since Eiffel 65 in 1999, with Hero romping to another extremely comfortable victory after selling some 52,000 copies last week. That brings its sales to date to a 2002 best of 284,000, some 112,000 more than Pink's Get The Party Started, which remains at number two for the year with sales of 172,000, having spent four weeks in a row in the top three.

Movies was the first single from Alien Ant Farm's Anthology album last June but with almost no support from radio it sold very poorly and peaked at 53. Since then, of course, the band has become much better known thanks to their number three remake of Michael Jackson's Smooth Criminal, and the release of Movies, helped this time by much improved airplay support – particularly Radio One where it has been aired 105 times in the last three weeks, more than any other record – fares much better second time

MARKET REPORT



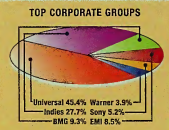
Figures show top 10 companies by % of total sales of the Top 75, and separate group listed by % of total sales of the Top 75



SINGLE FACTFILE

Most observers were in no doubt that the group of that name would secure their second number one with Hey Baby but it failed to materialise, with Enrique Iglesias proving more popular than his Interscope labelmates. Hey Baby sold a mildly disappointing 32,000 copies, and debuts at number two, a week before the fifth anniversary of No Doubt's biggest hit, Don't Speak, which stormed to number one in 1997 with first week sales of more than 179,000. It was a

massive hit, selling more in each of its first nine weeks on the chart than Hey Baby sold last week. Despite its failure to reach number one, Hey Baby is a much bigger hit than No Doubt's last single, Simple Kind of Life, which peaked at number 69 in September 2000, even though the group's leader singer Gwen Stefani followed last week's four-partnering Eve on Let Me Blow Ya Mind just six weeks earlier.



following up the hit but does so this week with So Lonely, which debuts at number six. It is a remake of Monsoon's 1982 number 12 hit Ever So Lonely, which was itself influenced by the George Harrison composition Withnail & I Without You.

It is another very quiet week on the singles chart, with just five new entries to the Top 40, none of them blockbusters. As a result, sales retreat a further 15% to 268,000, the 660th lowest level of the year. For the second week in a row, that allows an unusually high number of climbers, with 10 in the Top 75 this week to add to the 15 from a week ago.

As a member of boy band 911, Lee Brennan registered 13 Top 40 hits in many replicas, with 10 Top 10 hits in a row. The band sold more than 1.4m copies before breaking up in 2000. The 26-year-old Brennan's debut solo single Turn It Around sold fewer than 200 copies after being released last week, however, and falls just short of the published chart at 76.

around, entering the chart this week at number six after selling nearly 18,000 copies. Jakarta provided Dave Lee with the most

successful of his many recording identities when American Dream reached number three a year ago next week. Lee has taken his Pepsi

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	ADDICTED TO BASS	Puretone	Geste CDG58 (P)
2	2	OVERPROTECTED	Brixley Sparks	Jive SC53072 (P)
3	NEW	ASLEEP IN THE BACK/COMING SECOND	Elbow	V2 VV9516103 (IMM/P)
4	4	HANDBAGS AND CLADRAGS	Stereophonics	V2 VV951752 (IMM/P)
5	NEW	LET'S STAY HOME TONIGHT	Jive	Jive SC53222 (P)
6	3	FILM MAKER/BEEN TRAINING DOGS	The Cooper Temple Clause	Morning MORNING 16 (IMM/VI)
7	9	RESURRECTION	PPK	Perfecto PERF 30CDS (IMM/VI)
8	NEW	SQUARES	The Beta Band	Regal REG 690C (V)
9	6	SAY SOMETHING	Heaven	Radiate RDTX 4 (V)
10	5	WHAT YA GOT 4 ME	Signum	Tidy Trax TIDY 163CD (ADD)
11	8	CHEERY LIPS (GO BOY GO!)	Garbage	Musroom MUSM 90CDS (IMM/VI)
12	11	ANGEL	Sarah McLachlan	Network N37482 (P)
13	10	ARMS OF LOREN	Evela	Inferno CDFERM 30 (IMM/VI)
14	NEW	57	Billy Cyrus	Beggans Beganet 880 29ACD (V)
15	7	NEVER KNEW LOVE	Stella Browne	Perfecto PERF 26CDS (IMM/VI)
16	13	THE DARK IS RISING	Mercury Rev	V2 VV9518173 (ADD)
17	14	FLASH	BK & Nick Serenisse	Nudezuz NUZK 0361 (ADD)
18	NEW	THE BIRDS	Question Mark	Tidy Trax TIDY1667 (ADD)
19	NEW	BABY YOU'RE MY LIGHT	Richard Hawley	Siamata SETCD 196 (V)
20	12	I	Percy Pablo	Jive SC53282 (P)

All charts © The Official UK Charts Company 2002



This	Last	Title	Artist	Label
1	1	57A ARIA	57A ARIA	57A ARIA
2	1	HEAD ENGINE OPERATES	Head Engine Operates	Head Engine Operates
3	2	HEY BABY (feat. Dru) (feat. Dru)	Enrique Iglesias	Interscope/Polygram
4	4	GET THE PARTY STARTED (P)	Pink	LaFace/Interscope
5	4	ADDICTED TO BASS	Puretone	Garage
6	NEW	MOVIES	Alien Ant Farm	Duanes/Warner/Bros
7	8	ALWAYS ON TIME (feat. Kelly Rowland)	Destiny Fave	Atlantic
8	NEW	SO LONELY	Lee Brennan	Atlantic
9	5	OVERPROTECTED	Brixley Sparks	Jive
10	1	TRUE LOVE NEVER DIES (feat. Kelly Rowland)	Destiny Fave	JAY-Z
11	11	AM TO PM	Drumma Major	Out Jam/Mercury
12	11	GOTTA GET THIS THRU (feat. Busta Rhymes)	Destiny Fave	Atlantic
13	11	WARRIOR ON THE GANGESEER	Enrique Iglesias	Interscope/Polygram
14	11	MORE THAN A WOMAN AGAIN	Brandy	Brandy/Interscope
15	11	HANDBAGS AND CLADRAGS	Stereophonics	VS
16	11	IN YOUR EYES	Sylvia Mungay	Puretone
17	11	DANCE FOR ME	Mary J. Blige	MCA/Island
18	11	IT'S LOVE	Enrique Iglesias	Interscope/Polygram
19	11	I THINK I LOVE YOU	Enrique Iglesias	Interscope/Polygram
20	11	MY SWEET LORD	George Harrison	Puretone
21	NEW	POINT OF VIEW	Lee Brennan	Atlantic
22	NEW	THE WHISTLE SOUND	Lee Brennan	Atlantic
23	NEW	WILL I SEE YOU DANCE	Lee Brennan	Atlantic
24	NEW	FALLIN' (feat. Kelly Rowland)	Destiny Fave	Atlantic
25	NEW	CRAZZ RAP	Lee Brennan	Atlantic
26	NEW	WORLD OF OUR OWN	Lee Brennan	Atlantic
27	NEW	LATELY	Lee Brennan	Atlantic
28	NEW	ASLEEP IN THE BACK/COMING SECOND	Elbow	Jive
29	NEW	LOVE PHILOSOPHY	Lee Brennan	Atlantic
30	NEW	IF YOU COME BACK	Lee Brennan	Atlantic
31	NEW	SOMETHING STUPID	Lee Brennan	Atlantic
32	NEW	MANOS CLEAN	Lee Brennan	Atlantic
33	NEW	WHO DO YOU LOVE	Lee Brennan	Atlantic
34	NEW	RESURRECTION	Lee Brennan	Atlantic
35	NEW	BAD INTENTIONS	Lee Brennan	Atlantic
36	NEW	FAMILY AFFAIR	Lee Brennan	Atlantic
37	NEW	HOW YOU REMIND ME	Lee Brennan	Atlantic
38	NEW	WHAT IF	Lee Brennan	Atlantic
39	NEW	CATCH	Lee Brennan	Atlantic
40	NEW	HAVE YOU EVER	Lee Brennan	Atlantic

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16 FEBRUARY 2002

CHART COMMENTARY

by ALAN JONES



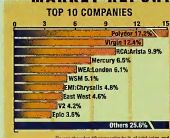
ALBUMS FACTFILE

Enrique Iglesias becomes only the second artist from mainland Europe to have simultaneous number ones on the singles and albums charts this week, as he enjoys his third week atop the singles chart with Hero while moving 2-1 with his album Escape. The set advances to pole position on the album chart this week despite a 5% downturn in sales. Iglesias is the eighth artist from mainland Europe to top the album

chart, following in the footsteps of Abba, Star Sound, Luciano Pavarotti, the Three Tenors, Enigma, 2 Unlimited and Ace Of Base. Of these acts, only the first - Abba - have managed to have a number one single and album at the same time but they managed to do so on no fewer than four occasions. In addition, they managed to top the two charts simultaneously for 13 weeks in total.

As a rule, The Hives and Nickelback consolidate their recent progress this week, all registering major improvements in sales in a market which decreases 4% overall. Ja Rule's Pain Is Love set climbs 5-3, after selling nearly 25,000 copies last week, a 22% hike on the previous frame. Meanwhile, increased airplay and continued discounting of The Hives' Your New Favourite Band album help it to register a further 17% increase to register a 10-7 jump. But the star performers are Canadian group Nickelback, whose Silver Side Up joins them in the Top 10 for the first time this week. Improving its chart position for the 10th week in a row, the album is benefiting from the great popularity of upcoming single How You Remind Me. The track is getting major support from radio and TV ahead of UK release, and even climbs 186-83 on the singles chart as an import. The album is the main focus of attention, however, and has moved 154-140-135-115-102-80-64-45-30-15-8. Released last

MARKET REPORT

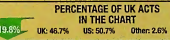
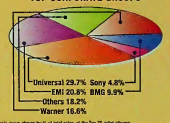


Figures show top 10 companies by % of total sales, and corporate groups shown by % of total sales, of the Top 10 artist albums



September, it has sold more than 80,000 copies so far, including nearly 15,000 last week - a 39% jump.

TOP CORPORATE GROUPS



Boy II Men enjoy their first Top 10 album in nearly a decade this week, with Legacy - The Greatest Hits Collection making a belated

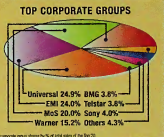
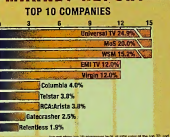
debut at number 10, after being targeted at the Valentine's Day market. The album was released in November, and had sold just 10,000 copies before the TV campaign kicked in last week. It sold a further 14,000 copies last week alone, and returns the group to the Top 10 for the first time since their 1992 debut. CooleyHighHarmony reached number seven in the wake of their only number one single The End Of The Road in 1992. Legacy is far from being the only album being heavily promoted on TV as a Valentine's Day gift - the same reason helps the more obviously titled A Fine Romance - The Love Songs Of Frank Sinatra (1-4-9), Love - The Essential Al Green (new at number 32), Whitney Houston's Love Whitney (new at number 33) and Dean Martin's Love Songs (new at number 37) as well as Gordon Haskell's Harry's Bar (23-19). Houston's album was also released last November and sold only 2,500 copies before last week, when it quadrupled that tally, thanks to telly.

COMPILATIONS

While artist album sales slipped 4% last week, compilations registered a very healthy 12% increase to reach their highest level of the year. More than 600,000 were sold, thanks to a rash of new releases which saw seven new entries to the top 12. Despite this, the number one position went to the already charting Club Mix 2002, which topped The Best Club Anthems 2002 set by dint of registering a smaller decrease in support, slipping 12% to 25,000 sales while its rival lost 26% of its power, selling 22,000 copies. Club Mix 2002 is the third album in the Universal Music TV series to reach number one, following Club Mix 97 Volume 2 and Club Mix Ibiza 2000. Last year's release, Club Mix 2001, reached number three and never sold more than 22,000 copies in a

week, although it eventually sold 107,000 copies. Club Mix 2002 includes hit Rapture by 10, and 40 more, in a 2 mix, 2CD set. With Valentine's Day not until Thursday, expect a further upsurge in sales of love song compilations. Already on the move and well placed to jump forward next week are Love So Strong (4-3), Love (10-6), The Love Album Classics (new at number 11), When Love Speaks, a collection of 53 adaptations of Shakespeare sonnets, of which few have musical backing, includes accounts of Why Is My Verse So Barren, read by Diana Ring, Live With Me And Be My Love (Annie Lennox), and The Quality Of Mercy Is Not Strained (Des'ree). The album debuts at 24 with 3,500 sales.

MARKET REPORT



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 73.8%
Compilations: 26.1%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	YOUR NEW FAVOURITE BAND	Hives	Popstone MCS065 (P)
2	1	JUST ENOUGH EDUCATION TO PERFORM	Steeptophones	V2 VV2 101568 (SMV/P)
3	NEW	BETWEEN THE SENSES	Haven	Radiata RDTCD 1 (V)
4	3	3 SIMPLE THINGS	Zane Z	Ultimate Dilemma UDC003 (SMV/P)
5	5	IS THIS IT	Britney Spears	Rough Trade RTBTR062 139 (V)
6	4	LOVE - THE ESSENTIAL	Al Green	Jive J222502 (P)
7	11	BETTER DAYS	Joe	Hi ALTJ 2002 (U)
8	9	WHITE BLOOD CELLS	White Stripes	Jive JOE1EMP1 (P)
9	10	THE FAKE SOUND OF PROGRESS	Losrhythms	XL Recordings XLCD 151 (V)
10	6	SHOWBIZ	Muse	Visible Noise TORMENT095CD (V)
11	8	GREATEST HITS - CHAPTER ONE	Backstreet Boys	Mushroom MUSH SACD (SMV/P)
12	16	SUNGBIRD	East Country	Jive J22262 (P)
13	12	GOODBYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Blix Street/Net G20495 (HOT)
14	7	VERTIGO	Groove Armada	Pepper 923042 (P)
15	3	ROOY	Groove Armada	Pepper 923032 (P)
16	NEW	JUMP LEADS	Fla Braxley	XL Recordings XLCD 143 (V)
17	NEW	HALFWAY BETWEEN THE GUTTER AND THE STARS	Fizza Boyz	Twenty Three TT010 (SMV/P)
18	7	MELODY AM	RoyKopp	Skani BRASSIC 20CD (SMV/P)
19	NEW	PRESENT TENSE EP	DoZinc	Wail Of Sound WVAL0207 (V)
20	NEW	PRESENT TENSE EP	DoZinc	Trust Playaz TPRI1202B (1510)

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MUSIC WEEK 16 FEBRUARY 2002

THE YEAR SO FAR... TOP 20 SINGLES

UK	Artist	Label	Weeks in chart
1	ENRIQUE IGLESIAS	INTERSCOPE/POLYDOR	11
2	HERO	LAFARCA/ARISTA	10
3	GET THE PARTY STARTED	PINK	10
4	MY SWEET LOVE	GEORGE HARRISON	10
5	ADMITTED TO BASS	PURITONE	10
6	GOTTA GET THRU THIS	DANIEL BEEINGFIELD	10
7	CAUGHT IN THE MIDDLE	A1	10
8	MORE THAN A WOMAN	AALIYAH	10
9	MURDER ON THE DANCEFLOOR	SOPHIE ELLIS-BEXTOR	10
10	AM TO PM	CHRISTINA MILLAN	10
11	THE WHISTLE SONG...	CJ AUGATOR PROJECT	10
12	OVERPROTECTED	BRITNEY SPEARS	10
13	ALWAYS ON TIME	JARULE FEAT. ASHANTI	10
14	IT'S LOVE (TRIPPIN')	GOLDTRIP PETS ANDRISA BROWN	10
15	TRUE LOVE NEVER DIES	F.U.P. FEAT. KELLY CLARKSON	10
16	BAD INTENTIONS	OR ONE FEAT. KNOX-TURNER	10
17	HANDGRAS AND GLADGRAS	STEREOPHONICS	10
18	SOMETHIN' STUPID	ROBBIE WILLIAMS/SINGLED KIDMAN	10
19	WHAT IF	KATE WINSLET	10
20	LATELY	SAMANTHA MUMBA	10
21	I THINK I LOVE YOU	GAD	10

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16
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THE OFFICIAL CHARTS

16W
music week

singles



BBC RADIO 1
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THE OFFICIAL
UK CHARTS
COMPANY



- | | | |
|---|---|--------------------|
| 1 | HERO
Enrique Iglesias | Interscope/Polydor |
| 2 | HEY BABY No Doubt | Interscope/Polydor |
| 3 | GET THE PARTY STARTED Pink | Arista |
| 4 | ADDICTED TO BASS Puretone | Gusto |
| 5 | MOWIES Alien Ant Farm | DreamWorks/Polydor |
| 6 | ALWAYS ON TIME Ja Rule feat. Ashanti | Def Jam/Mercury |
| 3 | 7 CAUGHT IN THE MIDDLE A1 | Columbia |
| 8 | SO LONELY Jakatta | Ruffin |
| 9 | OVERPROTECTED Britney Spears | Jive |
| 7 | 10 TRUE LOVE NEVER DIES Flip & Fill feat. Kelly Lorenna | AATW |



- | | | |
|----|--|----------------------|
| 9 | 11 AM TO PM Christina Milian | Def Soul |
| 10 | 12 I THINK I LOVE YOU Kaci | Curb/London |
| 11 | 13 GOTTA GET THRU THIS Daniel Bedingfield | Relentless/Orb |
| 12 | 14 THE WHISTLE SONG (BLOW MY WHISTLE BITCH) DJ Jazzyfist Project | AATW |
| 8 | 15 MY SWEET LORD George Harrison | Parlophone |
| 16 | 17 MURDER ON THE DANCEFLOOR Sophie Ellis-Bextor | Polydor |
| 15 | 16 CRAZY RAP Afroman | Universal/Uni-Island |
| 14 | 18 MORE THAN A WOMAN Aaliyah | Blackground |
| 13 | 19 ASLEEP IN THE BACKCOMING SECOND Elbow | V2 |

16
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albums



- | | | |
|----|--|--------------------|
| 2 | 1 ESCAPE
Enrique Iglesias | Interscope/Polydor |
| 3 | 2 JUST ENOUGH EDUCATION TO PERFORM Stereophonics | V2 |
| 5 | 3 PAIN IS LOVE Ja Rule | Def Jam |
| 1 | 4 COME WITH US The Chemical Brothers | Virgin |
| 4 | 5 MISSUNDAZTOOD Pink | Arista |
| 7 | 6 SWING WHEN YOU'RE WINNING Robbie Williams | Chrysalis |
| 10 | 7 YOUR NEW FAVOURITE BAND Hives | Poplumes |
| 15 | 8 SILVER SIDE UP Nickelback | Roadrunner |
| 14 | 9 A FINE ROMANCE - THE LOVE SONGS OF Frank Sinatra | Reprise |
| 11 | 10 LEGACY - THE GREATEST HITS COLLECTION Boyz II Men | Universal |



- | | | |
|----|---|-----------------|
| 8 | 11 NO ANGEL Dido | Cheeky/Arista |
| 9 | 12 AALIYAH Aaliyah | Blackground |
| 53 | 13 NO MORE DRAMA Mary J Blige | MCA/Uni-Island |
| 16 | 14 FEVER Kylie Minogue | Parlophone |
| 24 | 15 WORLD OF OUR OWN Westlife | RCA |
| 6 | 16 READ MY LIPS Sophie Ellis-Bextor | Polydor |
| 26 | 17 DREAMS CAN COME TRUE - GREATEST HITS Gabrielle | Go Beat/Polydor |
| 11 | 18 LORD OF THE RINGS (OST) Shore | Reprise |
| 23 | 19 HARRY'S BAR Gordon Lightfoot | East West |

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12 **20** **SMALL WORLD BIG BAND** Joels Holland WSM



17 **21** **MR LOVER LOVER - THE BEST OF PART 1** Shaggy Virgin

17 **22** **SONGS IN A MINOR** Alicia Keys J

17 **23** **SUNSHINE S Club 7** Polydor

18 **24** **FREAK OF NATURE** Anastacia Epic

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

17 **26** **BETWEEN THE SENSES** Haven Radiate

27 **27** **WHITE LADDER** David Gray iT/East West

20 **28** **WHOOA NELLY** Nelly Furtado DreamWorks/Polydor

19 **29** **BRITNEY** Britney Spears Jive

13 **30** **ALL KILLER NO FILLER** Sum 41 Mercury

21 **31** **HYBRID THEORY** Linkin Park Warner Bros

17 **32** **LOVE - THE ESSENTIAL** Al Green HI

17 **33** **LOVE, WHITNEY** Whitney Houston Anisia

30 **34** **A FUNK ODYSSEY** Jamiroquai S2

17 **35** **HOLES IN THE WALL** Electric Soft Parade DB

28 **36** **LOVE IS HERE** Starsailor Chrysalis

17 **37** **LOVE SONGS** Dean Martin Capital

33 **38** **ALL RISE** Blue Innocent

29 **39** **BLACK REBEL MOTORCYCLE CLUB** Rebel Motorcycle Club Virgin

43 **40** **ANTHOLOGY** Alien Ant Farm DreamWorks/Polydor



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compilations

1 **1** **CLUB MIX 2002** Universal TV

11 **11** **R&B LOVESONGS** Columbia

17 **12** **BEST CLUB ANTHEMS 2002** Virgin/BMI

17 **12** **CLUBBED UP!** WSM

4 **3** **LOVE SO STRONG** WSM

6 **13** **NOW THAT'S WHAT I CALL MUSIC!** 50 EMI/Virgin/Universal

17 **14** **MOTOWN GOLD** Universal TV

8 **15** **JUNGLE MASSIVE** WSM

6 **16** **RELOADED 4** Universal TV

5 **17** **GATECRASHER EXPERIENCE** Gatecrasher Music

11 **18** **THE BEST AND GREATEST ALBUMS IN THE WORLD... EVER!** EMI/Virgin/Universal

9 **19** **SO SOLID CREW - FUCK IT** Rebellious

13 **20** **PURE CHILLOUT** Virgin/BMI

17 **21** **CLASSICAL CHILLOUT 2** Virgin/BMI

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17 **20** **ASLEEP IN THE BACK/COMING SECOND** Elbow



18 **21** **HANDBAGS AND GLADRAGS** Stereophonics Liberty

13 **22** **DANCE FOR ME** Mary J Blige feat. Common MCA/Uni-Island

25 **23** **WHAT IF** Kate Winslet Liberty

22 **24** **BAD INTENTIONS** Dr Dre feat. Knoc-Turn'Al Interscope/Polydor

19 **25** **THE LAND OF MAKE BELIEVE** Allstars Island/Uni-Island

23 **26** **ALIVE** POD Atlantic

21 **27** **THE DRILL** Dirt Devils Nullifee/Anista

29 **28** **WILL I** Ian Van Dahl Nullifee/Anista

17 **29** **LET'S STAY HOME TONIGHT** Joe Jive

28 **30** **LATELY** Samantha Mumba Wild Card/Polydor

31 **31** **SOMETHIN' STUPID** Robbie Williams/Nicole Kidman Chrysalis

32 **32** **RESURRECTION** PPK Perfect10

27 **33** **STAR GUITAR** The Chemical Brothers Virgin

20 **34** **FILM MAKER/BEEB TRAINING DOGS** The Cooper Temple Clause Manning

24 **35** **BRING IT ON TO MY LOVE** De Nada Wildstar

26 **36** **THE MIDDLE** Jimmy Eat World DreamWorks/Polydor

45 **37** **HAVE YOU EVER S Club 7** Polydor

39 **38** **COUNTRY ROADS** Hermes House Band EMI/Liberty

34 **39** **HATERS** So Solid Crew presents Mr Sheab Rebellious/Independence

30 **40** **CHERRY LIPS (GO BABY GO!)** Garbage Mushroom





CHART COMMENTARY

by ALAN JONES

Although she failed to take the sales crown, Pink spends a third week atop the airplay chart with *Get The Party Started*. The singer's fourth hit single registered a best yet tally of 2,477 spins last week but dips nearly 3m from its previous audience, a loss entirely due to a downturn in support at Radio One, which cut back from 30 plays to 25 last week. Pink's previously impressive 18m lead over second-placed *Kyle Minogue* has been pared back to a meagre 1m, and there seems little doubt that the admirable anti-popist will take over next week.

The most eagerly awaited new songs to be serviced to radio this far in 2002, the new singles from **George Michael** and **Celine Dion** were duly delivered last week. Michael's *Freddie* single made a fast start, and registered 338 spins and a big enough audience (24.5m) to debut at 31 on the

AIRPLAY FACTSHEET

● **Caught In The Middle** is A1's 10th single, and their most successful ever in airplay terms. Although its audience is off a tad from its peak of 67.53m, it continues to improve its plays tally, reaching 1,898 this week, an increase of 49 week-on-week. The record remains number three for the third week in a row.

● **Highest climber** and most-added last week, **5 Club 7's You takes an unexpected tumble**, dropping 23.35m listeners from its Radio One, which cooled on the record last week to give it a net loss of 7m in its audience, even though it upped its overall tally of plays considerably from 675 to 906. Expect it to rebound next week.

airplay chart. Its biggest supporters were Galaxy 104 (24 plays), Southern FM (22), Fox FM and Galaxy 105/106 (21 apiece) and Capital (20). On the latter station, traditionally Michael's biggest supporters, the record was given a thumbs-up by listeners, topping the request line on its second day. Radio One aired the song 40 times and Radio Two played it just once. Meanwhile, Dion's *A New Day Has Come* - her first single since 2000's *The First Time Ever I Saw Your Face* - received a much cooler reception, amassing just 25 plays from eight stations. The biggest contribution to that tally came from Dream 100, where it was aired 10 times. Radio 2 and Capital FM chipped in with four apiece but the record's total audience of 6.2m was enough only for 131st position on the chart.

However the highest debut on the Top 50

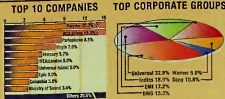
of the airplay chart comes from Colombian Shakira. The latest Latin star to take on the English-speaking market, her *Whenever*, wherever powers 67m with an impressive 894 spins, with the 40 given by Capital FM providing the biggest share of the record's 26m audience. Meanwhile, French youngster Aïsha's *Moi Louie* is directly behind. Michael's *Freddie*, jumping 61-32, although amassing a modest 191 plays last week. Its main impetus is provided by Radio Two, whose 20 plays provide more than 21m of the record's 22.77m audience.

Radio Two also provides 20 plays and well over half a 40m audience that lift **Victoria Beckham's** *A Mind Of Its Own* 20-17 this week. While that might sound like a modest position for Beckham, it beats the number 25 peak her debut solo single *Not Such An Innocent Girl* reached last September.

Beverley Knight has yet to land a Top 10 hit on either the sales or airplay chart but stands a chance of achieving both with *Shouta Wanda Couida*. Commercially released next Monday (18th), the track rockets 43-11 on the airplay chart this week, a move powered by 18 plays apiece on Radio One, Radio Two and Capital FM - these three between them providing 77.25% of the record's total audience of 46.77m.

DB Boulevard's *Point Of View* soars to the top of Radio One's most-played list with 35 spins last week, five more than any other disc. Despite this boost, it slips 5-6 on the overall airplay chart. Appearances can be deceptive, as *Point Of View* registered an increase of 170 plays and nearly 1m listeners last week and only falls because of a powerful surge in support for *No Doubt's Hey Baby*, which jumps over it.

AT A GLANCE WEEKLY MARKET SHARES



MTV

Rank	Title Artist	Label
1	HEY BABY No Doubt	Interscope/Polygram
2	MORE THAN A WORD Michael	Atlantic
3	MOMIES AREN'T AM Friends	DreamWorks/Polygram
4	JUST AS I AM Britney Spears	Jive
5	IN YOUR EYES Kyle Minogue	Parlophone
6	GET THE PARTY STARTED Pink	La Face/Arista
7	WHENEVER, WHEREVER Shakira	Epic
8	ADDICTED TO LOVE George Michael	Goswami
9	STAR GUITAR The Chemical Brothers	Virgin
10	POINT OF VIEW DB Boulevard	Illustrations

Most played videos on MTV UK/Music Research Ltd w/e 10/2/02. Source: MTV UK

THE BOX

Rank	Title Artist	Label
1	WHENEVER, WHEREVER Shakira	Epic
2	HERO Inez Castero	Polygram
3	TAKING LOVE MARTIN Morgan	WEA
4	WORLD OF OUR OWN Westlife	BCA
5	OVERPROTECTED Baby Steps	Jive
6	BAD BABYSTEP Princess Superstar	Republic
7	CRAZY RAP Mr. Brainz	Universal/Island
8	YOU S Club 7	XL
9	MO LOUITA Aisha	Polygram
10	I THINK I LOVE YOU Kaci	Carlin/London

Most played videos on The Box, w/e 10/2/02. Source: The Box

WH1

Rank	Title Artist	Label
1	WHENEVER, WHEREVER Shakira	Epic
2	LOVE FOLDSYOUR Jinnapoo	XL
3	IN YOUR EYES Kyle Minogue	Parlophone
4	SHES ON FIRE Tina Turner	Columbia
5	RUN LIGHTHOUSE Family	Polygram
6	WHY YOU REMIND ME Nickleback	Roadrunner
7	HANDS CLEAN Ariana Menendez	Mosley
8	WHENEVER, WHEREVER Shakira	Epic
9	HEY BABY No Doubt	Interscope/Polygram
10	HANDGANGS AND SLADRAGS Stereophonics	XL

Most played videos on WH1 w/e 10/2/02. Source: WH1

STUDENT CHART

Rank	Title Artist	Label
1	HATE TO SAY I TOLD YOU SO Hives	Poplains
2	STAR GUITAR The Chemical Brothers	Virgin
3	MOMIES AREN'T AM Friends	DreamWorks/Polygram
4	HEY BABY No Doubt	Interscope/Polygram
5	SAY SOMETHING HUMAN Radiant	XL
6	WORST COMES TO WORST Iced Earth/Parlophone	Capitol
7	THE MIDDLE Jimmy Eat World/Decca/Polygram	Capitol
8	FELL IN LOVE WITH A GIRL White Stripes	XL
9	FILM MAKER The Cooper Temple Clause	Morning
10	HOW YOU REMIND ME Nickleback	Roadrunner

UK student chart for w/e 17/2/02. Compiled by Student Broadcast Network, based on UK student radio chart returns.

cd:uk CD UK

Performances: *World Of Our Own*
Wesley: *Wrong Impression*

Notable Inclusions: *Don't Let Me Get Me Pissed*, *Poor Misguided Fool*, *Scarface*, *Mind Of His Own*, *Victoria Beckham*; *Here Enigmas* playlist.

THE PEPSI CHART

Performances: *World Comes To Worst*

Deleted Performances: *What About Us*, *Brandy*, *Point Of View*, *DB Boulevard*, *Whispers In Brown*; *Enigmas* playlist.

Videos: *Woman's Worth*, *Alicia Keys*, *Parlophone*; *Westlife*.

Final lineup 10/2/2002

TOP POPPERS

Here Enigmas playlist; *Hey Baby No Doubt*; *Solo Lonely*; *Julianne*; *Morley*; *Alan*; *Am*; *Frank*; *Looney*; *In The Back*; *Always On Time*; *3m*; *Roll*; *Hot*; *Ashley*; *Addicted To Love*; *Purpose*; *Purpose*.

Final lineup 15/2/2002

POPWORLD

Interviews: *Mr. Brainz*, *Bubba Sparxxx*

Videos: *Number One*; *Central Punkie*; *OK*; *Wendy*; *Number One*; *Crab*; *Julianne*; *Janis*; *Singer*; *To Get Over*; *Time*; *Mean*; *What About Us*; *Brandy*.

Performances: *B With Me*; *Mr. Brainz*.

Final lineup 10/2/2001

14 SUNDAY

Performances: *Central Punkie*; *OK*; *Wendy*; *Number One*; *Crab*; *Julianne*; *Janis*; *Singer*; *To Get Over*; *Time*; *Mean*; *What About Us*; *Brandy*.

Moves: *Hot*; *To Say I Told You So*; *The Hot Chick*.

Final lineup 10/2/2002

RADIO ONE PLAYLISTS

Observed 1 week

A-LIST *Real Intentions* Dr. Dre feat. Snoop/Durham; *Always On Time* Ja Rule feat. Ashford & Simpson; *AM To PM* Christina Milam; *Get The Party Started* Pink; *More Than A Woman* Aaliyah; *Moves* Alan & Frank; *Point Of View* DB Boulevard; *Hey Baby No Doubt*; *Scarface*; *Wendy*; *What About Us* Brandy; *Ever So Lonely* Janette; *In Your Eyes* Kyle Minogue; *Worst Comes To Worst* Iced Earth; *Nothing At*; *To Get Down* Tinto Mass; *Love Foldsyour* Jinnapoo; *Something To Say* Alan & Frank; *Roll*; *Hot*; *Cheese* Cover Members; *B With Me* Mr. Brainz.

B-LIST *Addicted To Love* Purpose; *Caught In The Middle* A1; *The World's Greatest Hit* Holly; *Asleep In The Back* Ebone; *Fun Ladies* Outkast feat. Ruff Ryck; *Michelle* Shani; *Coastal Punks* Of Music; *Hot To Say I Told You So* The Hives; *Shouta Wanda Couida* Beverley Knight; *How You Remind Me* Nickleback; *Bad Babystep* Princess Superstar; *Far*; *You Stupid*.

RADIO TWO PLAYLISTS

Observed 2 weeks

A-LIST *Here Enigmas* playlist; *A Mind Of Its Own* Victoria Beckham; *Do It All Over Again* Spillanwood; *World Of Our Own* Wesley; *Real*; *Louisa*; *Alice*; *Shouta Wanda Couida* Beverley Knight; *Ruff Lighthouse* Family; *Sugar* For The Love Steve Balthasar.

B-LIST *You S Club*; *7*; *See You Everyday* *Don't Blow*; *But I Do* Lou Lou; *Levin* Remy; *She's On Fire* *Blair*; *The World's Greatest Hit* Kelly; *Caught In The Middle* A1; *Cover Up* UB40; *It's Only Money* Round Gt.

C-LIST *Chicago* *Mill* *Ironhorse*; *Goodnight Ladies* *Shannon* *Wicks*; *Plates* *Conroy*; *In Your Eyes* *Kyle*; *Coming Along*; *7*; *The Great Divide*

MTV UK

Playlist Additions: *Nothing At*, *Shouta Wanda Couida*, *Beverley Knight*, *Break Up*, *Neck On Fire*, *Rhymes*, *Shut Out*, *Conroy*.

Pup singles of the week: *A Mind Of Its Own*, *Victoria Beckham*.

CAPITAL RADIO

Additions: *no additions*

VIRGIN RADIO

Additions: *Ashp*, *Stilet*; *In The Back* Ebone; *Stilet*; *The Dark Electric*; *Go*; *Theresa*; *Hot To Say I Told You So*; *The Hives*; *Poor Misguided Fool*; *Scarface*.

GALAXY

Additions: *Shouta Wanda Couida*, *Wesley*, *Knights*, *Beverley Knight*.

Freezed: *George Michael*; *Get Off*; *Falcio*; *Thrill Me*; *Junior*; *Jack*; *Pulsar*; *2002*; *Maura*; *Procto*; *Ben*; *There*; *Don't*; *That*; *Smoke*; *2*; *Seven*; *On*; *The*; *Ran*; *17*; *When*; *Urmacher*.

Xfm

Additions: *Planet Of The Phutrin* *Let's Get By*; *Fetty*; *Slim*; *Highly* *Indevated*; *The Vines*; *Nobody*; *Lull*; *Man* *Standing*; *Polen*; *Fear*; *Two*; *Sponsor*; *To*; *Well* *With* *Good*; *Entwined*; *Ally*; *Vaporizer*; *Lucky*; *How*; *The*; *Sold*; *Jan*; *Spanner*; *Boss*; *Explosion*; *God*; *Get*; *One*; *Bad*; *Horstler*; *Agnes*; *Selleck* *The*; *Fax*; *Bodies*; *Drowning* *Po*.

THE OFFICIAL UK AIRPLAY CHARTS

TOP 50

16 FEBRUARY 2002

The **Top 50** Airplay Chart is based on the amount of radio airplay received by each track over a 10-week period.

music control

	Artist	Title	Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change
1	Pink	GET THE PARTY STARTED	LaFace/Arista	2477	+1	84.30	-3		
2	Kylie Minogue	IN YOUR EYES	Parlophone	2406	+23	82.93	+19		
3	A1	CAUGHT IN THE MIDDLE	Columbia	1859	+3	66.43	-2		
4	Enrique Iglesias	HERO	Interscope/Polydor	2309	+15	64.51	+5		
5	No Doubt	HEY BABY	Interscope/Polydor	1711	+19	64.34	+15		
6	DB Boulevard	POINT OF VIEW	Illustrious/Epic	1666	+11	61.83	+1		
7	Westlife	WORLD OF OUR OWN	RCA	1579	+30	61.00	+38		
8	Christina Milian	AM TO PM	Def Jam/Mercury	1843	+16	61.91	-2		
9	Aaliyah	MORE THAN A WORD	Blackground	1711	+1	52.74	+5		
10	Daniel Bedingfield	GOTTA GET THRU THIS	Relentless/D&D	1600	-7	49.77	-17		

BIGGEST INCREASE IN AUDIENCE

HIGHEST TOP 50 CLIMBER

Rank	Artist	Title	Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change
11	Beverly Knight	SHOULD A WOULD A COULDA	Parlophone/Rhythm Series	675	+55	65.77	+146		
12	Jay-R feat. Ashanti Douglas	ALWAYS ON TIME	Def Jam/Mercury	701	+3	42.75	-1		
13	Jakatta	SO LONELY	Rulin	1242	+19	42.60	+20		
14	Sophie Ellis-Bextor	MURDER ON THE DANCEFLOOR	Polydor	1026	-18	42.13	-14		
15	Puretone	ADDICTED TO BASS	Gusto	1125	-17	40.70	-9		
16	Steeplechase	HANDBAGS AND GLADRAGS	V2	1875	-9	40.22	-14		
17	Victoria Beckham	A MIND OF IT'S OWN	Virgin	971	+47	40.10	+18		
18	Alicia Keys	FALLIN'	J	1325	-2	39.26	-23		
19	Mary J Blige	DANCE FOR ME	MCA/Uni-Island	1229	-9	37.09	-44		
20	Jamiroquai	LOVE FOOLSOLOGY	S2	1282	+43	37.10	+48		
21	Mis-Teeq	B WITH ME	Inferno/Telstar	706	-2	33.82	+25		
22	Brandy	WHAT ABOUT US?	Atlantic/East West	788	-9	31.96	-9		
23	Lighthouse Family	RUN	Wild Card/Polydor	270	+57	31.32	+28		
24	Nickelback	WHO YOU REMIND ME	Roadrunner	811	+82	31.25	+41		
25	Riva feat. Darné Minogue	WHO DO YOU LOVE NOW (STRINGER)	ffrr	831	-16	30.03	-13		
26	Goldfrapp feat. A Brown	IT'S LOVE (TRIPPING)	Eve/MCA/AM/Parlophone	759	-36	28.75	-81		
27	Alien Ant Farm	MOVIES	DreamWorks/Polydor	346	+12	28.44	-18		
28	Alanis Morissette	HANDS CLEAN	Maverick/Warner Bros	1342	+17	27.10	+20		
29	Brinyx Spears	OVERPROTECTED	Jive	1294	-21	26.73	-44		

BIGGEST INCREASE IN PLAYS

Rank	Artist	Title	Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change
30	Shakira	WHENEVER WHEREVER	Epic	894	+102	26.02	+95		

MOST ADDED		Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change	
31	George Michael	FREEK!	Polydor	338	n/c	24.54	n/c		
32	Alteeze	MOL LOLITA	Atlantic	191	+23	22.77	+60		
33	Mary J Blige	FAMILY AFFAIR	MCA/Uni-Island	783	n/c	22.20	+19		
34	Supermen Lovers	STARLIGHT	Independiente	568	+2	22.61	-6		
35	S Club 7	CATCH	Polydor	906	+34	22.54	-32		
36	Koshien	TO GET DOWN	Moksha/Arista	911	+2	22.94	+1		
37	Time Mias	WILL I	Perfecto	478	+47	21.91	+22		
38	Ian Van Dahl	HIT 'EM UP STYLE (OOPI)	NuLife/Arista	986	-1	21.85	-2		
39	Dr. Dre feat. Knoc-turn'al	STAR GUITAR	Arista	827	+1	21.44	+1		
40	The Chemical Brothers	SOMETHING	Virgin	410	-22	21.37	-23		
41	Lasgo	DO IT ALL OVER AGAIN	Positiva	415	+17	21.85	+136		
42	Spiritualized	BAD INTENTIONS	Spaceman/Arista	130	-21	21.01	+17		
43	Dr. Dre feat. Knoc-turn'al	MY SWEET LOUD	Interscope/Polydor	208	-6	20.95	+4		
44	George Harrison	ON THE RADIO (REMEMBER THE DAYS)	Parlophone	527	-15	20.39	+12		
45	Nelly Furtado	HEY BABY	DreamWorks/Polydor	805	-32	19.64	-18		
46	Blue	WHENEVER, WHEREVER, WHATEVER	Blue	836	-9	19.50	-9		
47	PPK	RESURRECTION	Perfecto	501	-13	19.35	+25		
48	Minimalistix	LATELY	Data/Ministry Of Sound	302	+7	18.32	+59		
49	Samantha Mumba	HATE TO SAY I TOLD YOU SO	Polydor	975	+40	17.69	+61		
50	The Hives	WHENEVER, WHEREVER, WHATEVER	Burning Heart	100	+30	17.64	+75		

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RADIO ONE

Rank	Artist	Title	Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change
1	Pink	GET THE PARTY STARTED	LaFace/Arista	2477	+1	84.30	-3		
2	Kylie Minogue	IN YOUR EYES	Parlophone	2406	+23	82.93	+19		
3	A1	CAUGHT IN THE MIDDLE	Columbia	1859	+3	66.43	-2		
4	Enrique Iglesias	HERO	Interscope/Polydor	2309	+15	64.51	+5		
5	No Doubt	HEY BABY	Interscope/Polydor	1711	+19	64.34	+15		
6	DB Boulevard	POINT OF VIEW	Illustrious/Epic	1666	+11	61.83	+1		
7	Westlife	WORLD OF OUR OWN	RCA	1579	+30	61.00	+38		
8	Christina Milian	AM TO PM	Def Jam/Mercury	1843	+16	61.91	-2		
9	Aaliyah	MORE THAN A WORD	Blackground	1711	+1	52.74	+5		
10	Daniel Bedingfield	GOTTA GET THRU THIS	Relentless/D&D	1600	-7	49.77	-17		

ILR

Rank	Artist	Title	Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change
1	Pink	GET THE PARTY STARTED	LaFace/Arista	2477	+1	84.30	-3		
2	Kylie Minogue	IN YOUR EYES	Parlophone	2406	+23	82.93	+19		
3	Enrique Iglesias	HERO	Interscope/Polydor	2309	+15	64.51	+5		
4	Steeplechase	HANDBAGS AND GLADRAGS	V2	1875	-9	40.22	-14		
5	Caught In The Middle	Caught In The Middle	A1	1859	+3	66.43	-2		
6	Murder On The Dancefloor	Murder On The Dancefloor	Sophie Ellis-Bextor	1026	-18	42.13	-14		
7	Who Do You Remind Me	Who Do You Remind Me	Nickelback	811	+82	31.25	+41		
8	Point Of View	Point Of View	DB Boulevard	1666	+11	61.83	+1		
9	More Than A Word	More Than A Word	Aaliyah	1711	+1	52.74	+5		
10	Hey Baby	Hey Baby	No Doubt	1711	+19	64.34	+15		
11	Gotta Get Thru This	Gotta Get Thru This	Daniel Bedingfield	1600	-7	49.77	-17		
12	World Of Our Own	World Of Our Own	Westlife	1579	+30	61.00	+38		
13	Hands Clean	Hands Clean	Alanis Morissette	1342	+17	27.10	+20		
14	Fallin'	Fallin'	Alicia Keys	1325	-2	39.26	-23		
15	Love Foolsoology	Love Foolsoology	Jamiroquai	1282	+43	37.10	+48		
16	Overprotected	Overprotected	Brinyx Spears	1294	-21	26.73	-44		
17	So Lonely	So Lonely	Jakatta	1242	+19	42.60	+20		
18	Dance For Me	Dance For Me	Mary J Blige	1229	-9	37.09	-44		
19	Added To Bass	Added To Bass	Puretone	1125	-17	40.70	-9		
20	Lately	Lately	Samantha Mumba	975	+40	17.69	+61		
21	Will I	Will I	Ian Van Dahl	986	-1	21.85	-2		
22	Hit 'Em Up Style	Hit 'Em Up Style	Dr. Dre	827	+1	21.44	+1		
23	Star Guitar	Star Guitar	The Chemical Brothers	410	-22	21.37	-23		
24	Something	Something	Lasgo	415	+17	21.85	+136		
25	Do It All Over Again	Do It All Over Again	Spiritualized	130	-21	21.01	+17		
26	Bad Intentions	Bad Intentions	George Harrison	527	-15	20.39	+12		
27	Hey Baby	Hey Baby	Nelly Furtado	805	-32	19.64	-18		
28	Whenever, Wherever, Whatever	Whenever, Wherever, Whatever	Blue	836	-9	19.50	-9		
29	Resurrection	Resurrection	PPK	501	-13	19.35	+25		
30	Lately	Lately	Minimalistix	302	+7	18.32	+59		
31	Hate To Say I Told You So	Hate To Say I Told You So	Samantha Mumba	975	+40	17.69	+61		
32	Whenever, Wherever, Whatever	Whenever, Wherever, Whatever	The Hives	100	+30	17.64	+75		

TOP 10 GROWERS

Rank	Artist	Title	Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change
1	Kylie Minogue	IN YOUR EYES	Parlophone	2406	+23	82.93	+19		
2	Shakira	WHENEVER, WHEREVER, WHATEVER	Epic	894	+102	26.02	+95		
3	Jamiroquai	LOVE FOOLSOLOGY	S2	1282	+43	37.10	+48		
4	Westlife	WORLD OF OUR OWN	RCA	1579	+30	61.00	+38		
5	Roadrunner	WHO YOU REMIND ME	Nickelback	811	+82	31.25	+41		
6	George Michael	FREEK!	Polydor	338	n/c	24.54	n/c		
7	Alteeze	MOL LOLITA	Atlantic	191	+23	22.77	+60		
8	Natalie Imbruglia	WRONG IMPRESSION	RCA	723	+25	27.50	+25		
9	No Doubt	HEY BABY	Interscope/Polydor	1711	+19	64.34	+15		
10	Enrique Iglesias	HERO	Interscope/Polydor	2309	+15	64.51	+5		

TOP 10 MOST ADDED

Rank	Artist	Title	Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change
1	George Michael	FREEK!	Polydor	338	n/c	24.54	n/c		
2	Al G	SHILLY SHILLY	Universal/Island	20					
3	Lighthouse Family	RUN	Wild Card/Polydor	270	+57	31.32	+28		
4	Beverly Knight	SHOULD A WOULD A COULDA	Parlophone/Rhythm Series	675	+55	65.77	+146		
5	Sexual Guarantee	SEXUAL GUARANTEE	Alicia Keys	1325	-2	39.26	-23		
6	Who Do You Remind Me	WHO YOU REMIND ME	Nickelback	811	+82	31.25	+41		
7	Victoria Beckham	A MIND OF IT'S OWN	Virgin	971	+47	40.10	+18		
8	Mis-Teeq	B WITH ME	Inferno/Telstar	706	-2	33.82	+25		
9	Who Do You Remind Me	WHO YOU REMIND ME	Nickelback	811	+82	31.25	+41		
10	Lorraine	I DO LOVE YOU	LeAmc	19					

TOP 10 PRE-RELEASE

Rank	Artist	Title	Label	Weeks on Chart	Peak Position	This Week	Points	Score	Change
1	Kylie Minogue	IN YOUR EYES	Parlophone	2406	+23	82.93	+19		
2	DB Boulevard	POINT OF VIEW	Illustrious/Epic	1666	+11	61.83	+1		
3	Westlife	WORLD OF OUR OWN	RCA	1579	+30	61.00	+38		
4	Beverly Knight	SHOULD A WOULD A COULDA	Parlophone/Rhythm Series	675	+55	65.77	+146		
5	Victoria Beckham	A MIND OF IT'S OWN	Virgin	971	+47	40.10	+18		
6	Jamiroquai	LOVE FOOLSOLOGY	S2	1282	+43	37.10	+48		
7	Mis-Teeq	B WITH ME	Inferno/Telstar	706	-2	3			

CLASSICAL NEWS

by Andrew Stewart

NIMBUS FOUNDERS REGAIN CONTROL

The founding directors of Nimbus Records — which fell into voluntary liquidation on October 22 last year — have acquired the label's assets, including master recordings, finished goods, contracts and its trademark. The deal has paved the way for a new company to manage and sell the Nimbus catalogue either to the retail trade or direct to the public from its warehouse near Monmouth.

Wystone Estate Ltd, established in January, has gained the rights to trade as Nimbus Records and aims to develop an effective model for selling and distributing Nimbus discs. Monies owed to and by the defunct Nimbus Records Ltd will continue to be handled by an insolvency practitioner, allowing the new company to focus on marketing such successful lines as the Prima Voce series of historical vocal recordings, the Nimbus world music catalogue and the label's award-winning chamber music discs.

"The absolute intention is to get it right this time," says Frances Baskerville, administrator of Wystone Estate Ltd. "I think it's fair to say that the old company did lose its way, but we're coming full circle to where Nimbus was when it first released recordings and things were very simple. We want to supply people with what they require on good, basic terms." She adds that the Wystone company will only distribute Nimbus titles, with priority given to new pressings of strong sellers and the issue of several unreleased titles.

"Stock languishing in a warehouse is no good to anybody," adds Baskerville. "Having the master tapes means that we have the option to licence them out or press again. Our strategy has not been planned in detail yet, but we intend to make best use of the Nimbus catalogue."

FOSTER AND MUELLER LAUNCH AVANTE

Seasoned classical industry partners Simon Foster and Mélanie Mueller have announced the launch of a new label based on what they describe as a new business model which "embraces artist ownership".

Avante is set to roll out in March with eight eclectic classical titles, ranging from an album of music from 15th-century Spain to a three-disc set of Handel's opera *Tamerlano*. The initial launch also includes an attractive two-fer deal, offering Mahler's Sixth Symphony from the San Francisco Symphony and Michael Tilson Thomas on the orchestra's own label, SFS Media.

Avante's business proposition connects with the growing trend among core classical artists to retain ownership of their recordings. The company intends to provide umbrella coverage for various performing organisations and individual artists, handling marketing and PR and overseeing worldwide distribution without taking away artists' ownership rights.

"We're being very picky in our choice of artists," explains Simon Foster. "I came at this to create a new label with many fine artists and an applying the disciplines I learned during more than 25 years with the majors. We're offering this model as a genuine alternative to the traditional one, and hope that other excellent artists will choose to join us and enjoy the advantages of owning their recordings."

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ALBUM of the week

WALTON: The Twelve, Coronation Te Deum, Missa Brevis, Magnificat & Nunc Dimittis, Set me as a seal upon thy heart, etc. Choir of St John's College, Cambridge/Robinson (Naxos 8.555793). The last Naxos release from St John's secured a well-deserved Gramophone Award nomination. If anything, its successor is an even finer disc, marked by absolute commitment from the Cambridge choristers, Christopher Robinson's (pictured) inspired direction and thrilling sound. Engineer Tony Faulkner captures the visceral choral energy produced in Walton's *Coronation Te Deum* and *Jubilate*. Naxos expects to reach at least 10,000 sales, helped by the disc's selection as *Gramophone Editor's Choice* for March and a prominent marketing campaign in the specialist classical press.

REVIEWS

For records released up to February 25, 2002

BISHOP: Music For Shakespeare Productions At Covent Garden, 1816-1821. Musicians of the Globe/Pickett (Decca 470 381.2). Sir Henry Rowley Bishop abandoned an early career as a jockey in favour of music, earning lasting fame as the composer of *Horns*, *Swet Home*. In the early 1800s, Bishop wrote for the London stage and was musical director at the Theatre Royal, Covent Garden from 1810 until 1824. This album of pieces composed and arranged by Bishop for four Shakespeare plays, reissued at mid-price as part of Decca's British Music Collection, offers a strong flavour of the almost operatic additions made to the Bard's work before the days of theatrical authenticity. Philip Pickett's *Musicians of The Globe* are on fine form, with outstanding work from Susan Gritton in Adriana's arias from *A Comedy of Errors*. **JOSQUIN DES PREZ: Missa Faisant regret; Motetti de Passion...** B (excerpts). The Clerks' Group/Wickham (ASV CD 55U 302).

Edward Wickham and The Clerks' Group launched their survey of the known works of Josquin Des Prez (c.1455-1521) last summer, attracting rave reviews in the specialist and national press. The *Sunday Times* summarised the appeal of Josquin's exquisite music thus: "Sacred it may be, but it is also highly sensual, as The Clerks' Group's fine singing — poised, clear and shapely in its phrasing — attests". Poise and clarity remain as hallmarks of this latest release, which includes a breathtakingly intense performance of the Mass 'Faisant regret'.



STEPHEN WARBECK: Charlotte Gray (Sony Classical SK 89929). Australian director Gillian Armstrong's film of Sebastian Faulks' novel Charlotte Gray opens in the UK on February 22, complete with a suitably atmospheric OST from Oscar-winning Shakespeare in Love composer Stephen Warbeck. Reviews for the movie's post-Christmas release in the US were generally lukewarm, although word is that Charlotte Gray's blend of psychodrama and wartime romance will appeal to the UK box office.

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Susan Graham / City of Birmingham Symphony Orchestra / Yves Abel

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After Mozart
Gidon Kremer / Kremerata Baltica
Featuring works by Wolfgang Amadeus Mozart and his father, Leopold, as well as by three contemporary Eastern European composers who were influenced by him: Alexander Rastvorov, Valentin Silvestrov and Alfred Schnittke.

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PRESSING PLANTS OVERCOME DROUGHT IN VINYL CAPACITY

Despite last summer's shortfall in capacity at vinyl pressing plants – which caused many clients to move over to foreign manufacturers to beat the queues – sales of the format are continuing to rise, Hayes has reopened and the future looks healthy. Adam Woods and James Salmon report.

Vinyl had acquired a reputation as the anti-gravity format long before manufacturing closures last year created a potentially disastrous supply shortfall. With last spring's vinyl drought in mind, fans of the format might reasonably have expected the BPI trade delivery figures for 2001 to tell a sad story. In fact, where vinyl's one-time nemesis – the audio cassette album – was prepared to roll over and allow itself to be carted directly to the format graveyard after losing 59.5% of its sales and more than 63% of its market value in one punishing year, and MiniDisc decisively proved itself to be the digital white elephant mass had always predicted with the loss of more than three-quarters of its sales, 12-inch singles sold more than those two formats combined.

What is more, as the nation's antiquated presses begged for mercy and manufacturers regrettably turned valuable business away for lack of pressing capacity, 12-inch sales actually grew by 0.2% in 2001. While this figure does not compare to the growth of the previous two years – the value of 12-inch sales stood at £12.2m in 1998, compared to £18m in both 2000 and 2001 – it demonstrates just how difficult it is to rock the vinyl boat these days.

"Certainly, I'm busier than I have ever been," says Walter Coelho, one of London's foremost vinyl authorities, boasting 10 years' experience as a cutting engineer at Fulham's Masterpiece mastering studio. "It shouldn't be the case – there should be a slow demise – but it doesn't seem to be happening. Five years ago, I was a bit 'MP3s, oo-er, how long is it going to be before vinyl disappears?' But in those days, you could buy the lathes I have got for £15,000 if you sniffed around, and those kind of lathes are swapping hands now for

40-odd grand. So, fingers crossed, I have still got another 10 years at it. And when I say 10 years, I mean, who knows? What's going to come along to replace that hands-on feel?"

When the vinyl supply difficulties first arose last year, the key contributing factor to vinyl shortfall was widely held to have been the closure in February of EMI's pressing plant in Hayes, which was by far the nation's biggest vinyl manufacturer with a capacity of 10m to 12m units a year. The presses and the lease on part of the EMI site were bought up by a new venture called PortalSpace, which already owned the former First Sound & Vision Orkney pressing plant and planned to get the Hayes presses rolling again in September. The plant finally reopened last week, and PortalSpace director Mark Waszka says there has been a predictable rush of orders.

"We are taking it slowly to start with, so we can guarantee we produce the right quality at the right time, but we have got a lot of choice as far as clients are concerned," he says. "We have been amazed at the demand, which is basically because of the reputation of the Hayes plant. We have got all the old staff back, and I can't tell you how pleased we are with the way things are going. The site feels rejuvenated and the energy from the staff is phenomenal."

Elsewhere, the vast vinyl waiting lists which accumulated last year have been whittled down, as plants have streamlined their working processes and expanded their operations as far as possible. And, with last month's Midem and next month's Winter Music Conference setting the dance industry cogs whirring again, manufacturers are once again able to accommodate ad hoc orders with mutually agreeable lead times. "I was concerned about the length of lead times last spring, because capacity > p28



PortalSpace: "The site feels rejuvenated and the energy is phenomenal"



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Vinyl: BPI figures point to a robust market
MUSIC WEEK 16 FEBRUARY 2002

dance smashes drive 12-inch vinyl sales

If the single is dying, then nowhere is it dying quite as fast as on seven-inch vinyl. According to the BPI's trade delivery statistics for 2001, the total market for 45s is worth £400,000. Consider, too, that Official Chart Company data suggest that the best-selling seven-inch single of the year, Sometimes by Ash (pictured), sold just more than 800 units, and it is clear that seven-inch singles are being kept alive almost exclusively as a labour of love. Not that there is anything wrong with that — except for the fact that Mushroom is just about the only record label which reliably releases its singles in the seven-inch format.

The company is responsible for three of the Top 20 seven-inch singles of last year, with Wichita's Brave Captain, Source's Turin Brakes, Parlophone's Paul McCartney, A&M's Therapy and Mx Wax's Quimmum Project also knocking off a few copies for old times' sake.

LPs, which lost 10.2% of their value and a total of 17.3% of unit sales last year compared with 2000, still generate respectable figures: Travis's *The Invisible Band* on Independent sold almost 28,000 units on vinyl, while Virgin's Daft Punk and XL's Basement Jaxx also picked up album sales among vinyl junkies.

However, 12-inch singles remain the only vinyl format where taking part alone does not virtually guarantee a position in the vinyl-only chart. Rai Da Silva's *Touch Me on Arista* was the biggest-selling disc of the year, officially recording sales of more than 20,000, followed closely by Roger Sanchez's *Another Chance*, Jakatta's *American Dream*, Ian Van Dahl's *Castles in The Sky* and Daniel Bedingfield's *Gotta Get Thru This* — all big hits on both CD and vinyl.



TOP 10 7-INCH SINGLES 2001

- This Artist (Order)
1. Sometimes (4th) Ash (Infectious)
 2. Candy Ash (Infectious)
 3. The Hardware EP Cooper Temple Clause (Morning)
 4. Better Living Through Reckless... Bravecaptain (Wichita Recordings)
 5. UK No. 1 Singles Collection Elvis Presley (Castle Music)
 6. The International EP Collection Elvis Presley (Castle Music)
 7. The State Of Things EP Turin Brakes (Source)
 8. Modern Classics — The Greatest Hits Paul Weller (Island)
 9. The Deadlights Deadlights (Elektra)
 10. Sun Singles Elvis Presley (Castle Music)

Source: The Official UK Charts Company

The continuing relevance of vinyl in dance circles has prompted even mainstream retailers to re-evaluate its importance. Virgin's flagship store in London's Oxford Street, for example, has given over a significant section of its ground floor to 12-inches since its refit, and the chain has made a conscious attempt across the board to tap into what is quite a buoyant market.

TOP 20 12-INCH SINGLES 2001

- This Artist (Label)
1. Touch Me Rai Da Silva feat. Cassandra (Arista)
 2. Another Chance Roger Sanchez (Defected)
 3. American Dream Jakatta (Ruin/MoS)
 4. Castles in The Sky Ian Van Dahl (Nulle)
 5. Gotta Get Thru This Daniel Bedingfield (Relentless)
 6. Resurrection PPK (Perfecto)
 7. Played A Live (The Bongo Song) Safri Duo (AM:PM/Serious)
 8. Rapture 10 (Made/Data/MoS)
 9. Meet Her At The Love Parade 2001 Da Hool (Manifesto)
 10. Saloud Nugget (If U Wanna) M&S presents Gix Next Door (firr)
 11. We Come 1 Faithless (Cheeky)
 12. 21 Seconds So Solid Crew (Relentless)
 13. Fire Wire Cosmic Gate (Data/MoS)
 14. Starlight Supermen Lovers/Mani Hoffman (Independent)
 15. Flawless The Ones (Positiva)
 16. Do You Really Like It DJ Piped Piper (Relentless/MoS)
 17. I Wanna Be U Chocolate Puma (Dream)
 18. Spaced Invader Hôiras feat. Slarta John (Defected)
 19. Camels Santos (Incentive)
 20. Right On Silicone Soul (VC Recordings)

Source: The Official UK Charts Company

"As vinyl has increased its share of the market, so it has become a bigger part of our overall mix," says Richard Bridge, Virgin Megastores trading manager for dance and singles. "We have actively been increasing our emphasis on vinyl over the past few months. We are keen to exploit the market, although, given the manufacturing difficulties with vinyl, it is quite hard to get hold of new catalogue.

TOP 20 12-INCH ALBUMS 2001

- This Artist (Label)
1. The Invisible Band Travis (Independent)
 2. Discovery Daft Punk (Virgin)
 3. On No (Sentimental Things) So Solid Crew (Relentless)
 4. Rooty Basement Jaxx (XL Recordings)
 5. Loving You Marc Et Claude (Positiva)
 6. What's It Gonna Be Nesha (Relentless)
 7. Nicole's Groove Phase One (Relentless)
 8. Pure Garage IV Various (WSM)
 9. Rap Diva/Only Wanna Know U Cos Ure Oxide & Neutrino (East West)
 10. The Energy Astrotrash (Defected)
 11. Since I Left You Avianches (XL Recordings)
 12. Beautiful Strange Bedrock (Bedrock)
 13. Another Chance Roger Sanchez (Defected)
 14. Infinity CJ Stone (Incentive)
 15. Is This It The Strakes (Rough Trade)
 16. Columbia EP Paul Van Dyk (Deviart)
 17. Greatest Hits 2 Pac (Jive)
 18. Selected Ambient Works 85-92 Aphex Twin (Apoel)
 19. Ram Raiders Vol. 3 Various (Ram)
 20. 2001 Dr Dre (Interscope)

Source: The Official UK Charts Company

Our strength tends to be getting in the right stock of new releases."

The independent sector also reports that business has been good, in spite of manufacturing hiccups. Tom Wilson, shop manager at Mr Bongo in London's Soho, reports strong sales of UK hip-hop and Independent US material, with bestsellers shifting 200-300 units in a matter of a few days.



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p27> as so tight and we were turning away new sales enquiries in order to keep our existing clients happy," says Tribal Manufacturing director Alison Wilson, which brokers 2m to 2.5m vinyl units a year. "In September, we made new arrangements with the pressing plants but we couldn't get them off the ground until the end of the crisis. Now we have put them into action and we are taking on new sales enquiries."

Those pressing plants which have been able to acquire new equipment have done so. North London-based ASL added an additional 12-inch press last year and is currently running 24 hours a day and six days a week. Six months ago, general

manager Mel Gale reported the biggest backlog of vinyl orders the company had seen in the past 15 years, with more than 500,000 units awaiting production at one stage, compared with the firm's accustomed scenario of 85%-95% of capacity. A freeze on customer acquisition was put in place and the company resolved to boost capacity to cope with the changing times.

"Last year the backlog of work was running into weeks rather than days," says ASL general manager Mel Gale. "Now it is back, more or less, to standard turnaround, which is one week for re-orders and two weeks for new orders. Last year we had a lot of enquiries that we couldn't take > p30



ASL: "Back to standard turnaround"

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The manufacturing process: pressing plants are older but wiser a year on from the supply crisis

► p28 on so the bulk of the custom came from our normal clients. The bottom line is, if we can take a customer on and they are happy then we go ahead. If we are full-up then we don't take on the enquiry."

London- and Harrogate-based PR Records has also increased its capacity in recent months, having brought machines over from the US and Bulgaria.

As a result, the company is now in a position to court new clients, having faced a backlog of 400,000 units at one stage last year. Today, capacity is relatively fluid.

"You adjust your turnaround according to your books," says managing director Dave Bulmer. "There's no point working flat out for seven days to work on the backlog if you are left with no work to do at the end. However, we are looking for clients at the moment because we've acquired a bigger capacity. We bought another machine that should be ready to move on stream in the next week or so. We are also implementing a programme of refurbishing our machines in the north."

Interestingly, now that the dust has

'Because of the capacity problems in the UK, a lot of people were forced to go abroad, whereas previously they wouldn't have done'

— Malcolm Pearce, Damont Audio

settled, some manufacturers are now putting last year's crisis down to a combination of factors, rather than attributing the problems solely to the Hayes situation.

"We were assuming at the beginning of last year that it was EMI's closure which caused it all but, at the same time, it did get seriously busy and the two things compounded each other," says Damont Audio commercial director Malcolm Pearce. "I was talking to printers, who shouldn't be affected by the EMI situation at all, and they were saying the same thing — that they had had an enormous run on demand and could barely handle all the work they were getting."

Damont is now operating at the same rate as it was a year ago, running its presses full-time five days a week, with an extra day at weekends in the event of exceptional demand. Pearce believes that last year's dramatic difficulties are unlikely to be repeated this year, not least because clients have had the opportunity to educate themselves about alternative supply routes on the Continent.

"Because of the capacity problems in the UK, a lot of people were forced to go abroad, whereas previously they wouldn't have done," he says. "They have found avenues they didn't know about before, even though in most cases they would prefer to stay in the UK."

But in spite of the apparent resilience of vinyl sales suggested by the BPI figures, there are still those who believe last year's vinyl crisis has done much to deter casual vinyl clients from continuing with the format.

"People are definitely giving up on vinyl," says Ben Willis of Curved Pressings, a new north London-based plant which is still

working up to its full eight-press capacity, having launched with three in August and recently moved up to five. "A lot of small labels are either closing down or moving into CDs because it takes too long for records to be pressed. But we aren't worried at all. There is one-third more vinyl work going around than there is capacity to make it."

At the same time, there is a school of thought which suggests that the perceived value of CDs has been irrevocably diminished by price wars and online and offline piracy, leaving vinyl in its strongest comparative position for years in terms of both credibility and profitability.

'More factories are opening all the time and Midem showed that vinyl was on the up. Vinyl is definitely a format that is coming back with a vengeance'

— Dave Bulmer, PR Records

"More factories are opening all the time and Midem showed that vinyl was on the up," says Bulmer of PR Records. "Vinyl is definitely a format that is coming back with a vengeance. The CD market is knackered. Look at the prices in Taiwan — they are offering 12 cents for a CD. These people are crucifying the industry. How can anyone make any money on CDs? Vinyl is the area that's going to grow — we just need to see more retailers stocking it."

In some cases, there is evidence that mainstream retailers with sufficient space are doing just that (see breakout). Certainly, even if there is a limit to the amount of vinyl which can physically be pressed, there appears to be little restraint to the potential level of consumer demand.

"There's a lot of people doing a really bad job of pressing vinyl, you know, and a lot more springing up," says Coelho. "It takes ages to get test pressings turned around these days and a lot of people are getting really poor-quality records, but people still don't give a damn, they just want vinyl."



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RECOMMENDED
CATALOGUE
NEW RELEASES

ROY OBISION: I'm Still In Love With You (Spectrum 8384332), The Love Album (Virgin CDV2958). Roy Obision was one of the most successful singer-songwriters to emerge in the 1960s — but both of these albums come from a later phase of his glittering career which ended only when he died of a heart attack in 1988. I'm Still In Love With You is a straightforward reissue of the big CD of 1976 Mercury album. More country than rock, it contains some excellent — albeit lesser-known — songs, including a couple of soaring ballads. Meanwhile, the Valentine's inspired Virgin album is also of the highest calibre, despite including reminders of earlier genres like The Lonely and In Dreams.

MICHAEL BOLTON: Columbia (Colongs 9063372). Although critically reviled, Michael Bolton was phenomenally successful, particularly in the first half of the Nineties, when he had no fewer than five Top Five albums in as many years. His powerhouse vocals are not to everyone's tastes but — like his female counterpart Céline Dion — he can project soaring emotions via his vocal gymnastics. This mid-price entrant includes more than 12 of the power ballads that were his trademark, including How Am I Supposed to Live Without You and That's What Love Is All About.

WESTLIFE: Coast To Coast (RCA 74321808314). The Irish boy band's 2000 release is their top album thus far with a staggering 1.6m sales in the UK, and that is a total which will likely be increased somewhat by its reduction to the mid-price rack at a time when the track of the follow-up *Our Own*, is about to hit the shops. It contains a quartet of number ones and more than a dozen other tracks.

ERNE K-HOE: A Real Mother-Law For Ya (Westside WESA515). K-Hoe's real surname was Kador, and his only UK hit was Mother-Law, which explains his stage name and this album's title. Kudos to Westside for asking a whole album of the underappreciated K-Hoe, who recorded extensively with the legendary New Orleans producer Allen Toussaint between 1959 and 1963. Twenty-nine of the tracks may date together, featuring K-Hoe's gasp-inducing vocals, make up this excellent album. Alan Jones

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RETAIL FOCUS: VIRGIN MEGASTORE

by Karen Faux

While the installation of a Virgin Space department, new lighting, new flooring, escalators and wooden staircases have transformed the environment of the Newcastle Megastore, the biggest change of all has been to its culture. One of the underlying aims of the £1.2m overhaul was to create a renewed buzz back to music and so far, in this, it seems to have succeeded.

Taking two months to physically complete, the retail inevitably presented a challenge to staff who had to keep the Megastore trading during the busy summer period. Customer Focus Manager Wayne Dickson says, "The business suffered while all the work was going on but we couldn't have afforded to close for that time. We're delighted with the final result — it has lifted the store 200%."

A key feature of the revamp is the Internet café area, Virgin Space, which also forms part of Megastores in Oxford Street, Oxford, Leeds and Birmingham. This 41-terminal area also offers hot drinks and snacks to encourage internet surfers to settle in.



Virgin Newcastle's Space department: introductory offer.

"We're running an introductory offer of £1 an hour and, so far, it has been full every day," says Dickson. "It attracts all sorts of people of all ages, including those on holiday and want to e-mail home, school kids working on projects and music fans checking out new products." A Virgin Space manager and three staff are

KEY ALBUMS DRAW IN BUYERS

Although Virgin Newcastle says it missed out on some pre-Christmas business during the refit, sales are now up to anticipated levels with albums led by The Chemical Brothers, The Hive, Aaliyah and Stereophonics. Singles business has been brisk on the back of Enrique Iglesias, Pink, A1, Britney Spears and P!nkette. Meanwhile, its NME Awards campaign, offering albums from White Stripes, Alkaline Trio, RoxySack and Lost Prophets at two for £22 or five for £50, is proving strong right across the chain.

responsible for overseeing this department and, although it is an integrated part of the Megastore, its logistics are somewhat different to the sales floors. "Virgin Space is a serviced environment and is therefore relatively easy to oversee," says Dickson. "There are a lot more tasks involved in selling and

merchandising elsewhere in the store and we have ensured that we have the right number of staff to cover this and give customers the personal attention they need."

Focus has been tightened on the music by making the whole of the basement carpeted, while the ground floor is dedicated to chart and campaign product. According to Dickson these two main areas have very different atmospheres. "The ground floor is very fast-moving and is geared to the often-brisk people who want to come in and buy as quickly as possible," he says. "Downstairs the aim is to expose new music and encourage people to browse through our extensive catalogue and specialist areas."

Presenting live music is also a key ingredient of the Megastore experience and recently it has hosted P!nk from Lowell, Edo, Feeder and local bands. "It's all part of the culture change," says Dickson. "We want to see people getting back into the music and enjoying themselves."

Virgin Newcastle, Monument Mall, 15-21 Northumberland Street, Newcastle, Tyne & Wear, NE1 7AE, tel: 0191 230 9589

IN-STORE NEXT WEEK (from 18/2/02)



Windows — Ana Ann, A1, In-store — Songbirds, Ana Ann, Sade, Kylie Minogue, Dilated Peoples, Intomnia Vol 2, Electric Soft Parade, Gary Moore, General Selection, Echo & The Bunnymen, Blaze, The Company Of Snakes, The Planets, EssenChill, The Cooper Temple Clause, DJ Hyper, Hya Brazilia, Pink, Chemical Brothers, Classical Chill, Classical Heat, selected CDs for £4.99, 10 cassettes for £5, video sale with three for £9.99; **Press ads** — Telepopmusik, Kylie Minogue, Dilated Peoples, The Planets, EssenChill, The Cooper Temple Clause, DJ Hyper, Hya Brazilia



Singles — Westlife, Kylie Minogue, R Kelly, Mis-Teeq, Alanis Morissette, Alanis Morissette; **Albums** — The Police, Club Hits 2002, Pure Groove, Air, White Label Euphoria



Windows — three CDs for £18; **In-store** — three CDs for £18 and two for £10, Brits 2002, Rough Guide To World Music, DVDs at £9.99, Extreme Asia; **Listening posts** — Ocean's Eleven, 1 Giant Leap, Lamb Chop, Rat Pack Live



In-store display boards — Neil Halstead, Nu Fresh, St Thomas, In The Beginning...There Was Rhythm, Viktor Duplak, Haven, Notwest, Nuptonic



In-store — Campaign, Hives, Timo Mass, Crown, Puddle Of Mudd; **TV and radio ads** — Elbow; **Press ads** — Victoria Beckham, DB Boulevard, Dilated Peoples



Windows — two CDs for £15 or three for £20, Jurassic Park 3, Fast & The Furious, X-Box; **In-store** — Valentine's Day campaign, In Rule; — Ben Christophers, Lamb Chop, Rat Pack Live



Album — John Paul Jones; **Select listening posts** — Echo & Bunnymen, Wireless Nation, Joey Ramone, The Mad Capsule Markets; **System Of A Down** — Buddy Miles, ELP, Fugu, Monica Queen, Be Good Tanyas, Bongolian



Windows — Ana Ann, Brandy, Staind, Boy George, Creed, The Mad Capsule Markets, System Of A Down; **In-store** — Ana Ann, Brandy, Staind, Kittie, Jill Scott, Dilated Peoples, Manu Chao, Creed, The Mad Capsule Markets, System Of A Down, Blaze, Classical Chill, Classical Heat, The Cooper Temple Clause, Arabica, Face Action, Retro, DJ Kicks, Creed, When Love Speaks, Black Rebel Motorcycle Club; **Press ads** — Creed, The Mad Capsule Markets, System Of A

Down, Blaze, Classical Chill, Classical Heat, The Cooper Temple Clause, Arabica, Face Action, Retro, DJ Kicks; **Outdoor posters** — two DVDs for £20



Windows — NME Awards campaign, Kylie Minogue, Mis-Teeq, Princess Superstar, R Kelly, Westlife; **In-store** — Lamb Chop, A1, 1 Giant Leap, Boards of Canada; **Press ads** — Ali, Bubba Sparox, Lamb Chop, Sade, NME Awards campaign



Single — Princess Superstar; **Albums** — Kylie Minogue, Mis-Teeq, Alanis Morissette, R Kelly; **In-store** — Westlife

WHSmith Singles — Kylie Minogue, Westlife, Mis-Teeq, R Kelly, Alanis Morissette, Princess Superstar; **Albums** — No Doubt, Sting & The Police, Club Hits 2002; **In-store** — Sade, Enrique Iglesias

WOOLWORTHS Singles — Westlife, Kylie Minogue; **Album** — Pure Groove; **In-store** — Westlife, Kylie Minogue, Pure Groove, Bog Club Hits 2002, White Label Euphoria, Nickelback, R Kelly, Ash, Brits 2002 with free sampler on nominated albums; **Press** — Ash, Nickelback, R Kelly, Pure Groove, Kylie Minogue

ON THE SHELF

KEVIN MCNAMARA,
manager, Andys Records,
Oldham



"The public around here still like us because they recently voted for us to win Galaxy 100 Radio's Lifestyle Award 2001. The year before we were the runners-up, but this time round we managed to beat out the competition from Virgin and HMV in the Manchester area. This store was also named store of the year by Andys, with myself as manager of the year. You could say we're on a roll."

The customer range is broad and we sell a lot of metal and rock, as we're situated right next to a sixth form college. Classical and easy listening are also strong and we're currently promoting the fact that we're offering chart CDs for £11.99, and doubles for £14.99.

This week Kylie Minogue's 'In Your Eyes' has been flying out, along with Pink's Get The Party Started. P.O.D.'s Stereofite and chillout compilations, **Rat Pack Live** is our album of the month and we have linked in

single-artist albums which are also selling well.

"We've got a new sale starting next week with product at £1.99 and we're just about to rack out a selection of live albums in preparation for Valentine's Day."

In our classical department, we're boosting sales of our Naxos range with a three-for-£12 deal and it's also good to see more people buying jazz product from us. People know we maintain a good range and tend to buy three or four titles at once.

I have worked here since 1993 and been the manager for the last three years. I like the atmosphere and the fact that I can listen to music all day.

Playing music in-store is very influential for customers, but you have to make sure you get the mood right. If it's busy, I wouldn't dream of putting a classical record on. It's also never a good idea to play loud music first thing in the morning."



ON THE ROAD

ANDY SAUNDERS,
SRD rep for
the Midlands

"It's good to see indie shops in my area thriving and quite a few new ones have opened recently. Fopp has expanded with new stores in Cambridge and Nottingham, while specialists such as Hard To Find and Music First in Birmingham are doing the business."

SRD is delighted to have finally acquired the V Records label, which is the most prominent label on the drum & bass scene. We've got some big releases coming from them later this year and I'm really looking forward to working them. Meanwhile, Andy C's Ram label is still shifting lots of product for us and other labels such as Moving Shadow and Hospital are doing well with their budget mix CDs.

Goldie's Metalheadz label continues to be strong and Good Lookin' Records' forthcoming **Blu Mar Ten** album, titled **Producer 3**, will be another solid seller. Pre-sales are stacking up for a new budget

sampler from indie label Constellation, called **Music Until Now 1997-2001**, priced at £5.

Rock band **New Model Army** are making a comeback with an album, **Lost Songs**, which is also doing well on pre-sales. **Miss Black America** are a local band from Cambridge and have been picking up strong reviews in the national press. This bodies well for their forthcoming single, **Infinite Chinese Box**.

On a breakout tip, Adam Freeland's indie label **Marine Parade** releases **Use Next Live** on Monday, which we reckon should prove to be the label's biggest single to date. On the electronic scene, a big buzz is going around the international **Dejay Gigolos** label and its popularity gradually seems to be filtering up from London and Brighton. Next week we release **Crossover's** **Fantasmio**, while other electronic labels such as **Tresor** and **Troynone** have some exciting releases coming in the next few weeks."

APPOINTMENTS

Rates: **Appointments: £35.00** per single column centimetre (minimum 4cm x 2 col)

Box Numbers: **£20.00** extra

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To place an advertisement please contact

Daisy Dorras, Music Week - Classified Dept.

United Business Media, Ludgate House, 1st Floor,

245 Blackfriars Road, London SE1 9UR

Tel: 020 7579 4150 Fax: 020 7579 4712

All Box Number Replies To Address Above



Windsong International

WINDSONG INTERNATIONAL -

The UK's leading International Entertainment One Stop

Team Leader

A vacancy has arisen within our International Export Sales department. The ideal candidate must already have prior experience within the export market and must possess proven leadership and team building qualities. Strong negotiational skills and the ability to multi-task, combined with a wide and varied music knowledge is essential for this demanding but rewarding role. Good organisational skills, enthusiasm and a sound knowledge of Microsoft Office 2000 is a must.

Import Albums Buyer

We're looking for someone to occupy a central role in a busy buying team dealing with suppliers across the globe, and handling all aspects of stock management. You must be able to demonstrate a successful buying background within the music industry, have a good working knowledge of a broad range of contemporary musical genres, and you will need to be self motivated, creative and an effective negotiator.

Tele-Sales

We require an outgoing, hardworking, organised individual to complete our Tele-sales team. The ideal candidate should have sales experience, preferably within a music related company. You will be in contact with a wide range of customers on a daily basis, working with all types of music including Rock, Pop, R&B and Dance.

Competitive salaries offered. To apply for any of the above positions please apply in writing, including your CV to:

*Roma Muccio, Personnel Manager, Electron House, Cray Avenue,
St Mary Cray, Orpington, Kent BR5 3RJ
or E-mail on: roma.muccio@windsong.co.uk*

Director of Press Music Division

BMG Entertainment is one of the UK's leading record companies by creating, developing and delivering the best music in the business. Our impressive artist roster ranges from Dido to Westlife and Pink to The Cooper Temple Clause.

We have a new vacancy for a Director of Press to work across all BMG labels with responsibility for aligning strategic press campaigns to our artist strategies. Working at a senior level, you'll rise to the challenge of inspiring our team of Press Officers to create imaginative and effective campaigns to be envied by the industry!

If you are the special person we're looking for you'll have all of the following:

- At least 6 years' Press Officer experience in the entertainment, media or leisure industry (preferably music) some of which has been at management level.
- An address book bursting with contacts across the music/lifestyle/broadsheet/tabloid press and new media (preferably at Editor level).
- A creative mind full of innovative ideas just waiting to be implemented on a varied music roster.
- A broad-based knowledge and interest in the music scene.

To apply please complete an application form available from www.click2music.co.uk or via email at human_resources@bmg.co.uk; and send to: Human Resources Department, BMG Entertainment, Bedford House, 69-79 Fulham High Street, London SW6 3JW.

Closing date for applications: 22nd February 2002.

BMG

BMG is an equal opportunities employer

Audio Label Manager

DELTA MUSIC

Delta Music is a leading producer of Audio, Video and DVD product. Based in Orpington we have an exciting position in our Audio division for Label Manager. Responsible for Product Selection, Promotion, Marketing plus the management of Licensor and Distributed Label relationships. The role requires extensive catalogue knowledge of a wide variety of products plus the experience and initiative to develop the Delta catalogue with campaigns and initiatives.

Export Sales.

An experienced Sales professional is required to manage the export department. Familiar with international trading plus the ability to manage an ever increasing Account base we require an articulate, strong communicator, a team player who is assertive and confident.

The ideal candidate should have:

- Management experience within the music industry
- Extensive and detailed catalogue knowledge over a wide range of products
- Excellent PC Skills
- Experience and understanding of both the traditional and non-traditional markets
- A commercial acumen and ability to work under pressure, with confidence
- Strong communication and presentation skills, and the ability to work as a team player, in an assertive manner

If the above sounds interesting and you have the relevant experience, then please send your CV to:

Pauline Dyer, Delta Music plc,
222 Cray Avenue, Orpington, Kent, BR5 3PZ
Tel: 01689 888888 Fax: 01689 888894
Email: pdyer@deltamusic.co.uk

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Licensing Executive

West London

The Business Affairs Music team...

...handles negotiation and conclusion of licensing deals for both in-house compilations as well as third party deals with record labels for our successful *Bob The Builder*, *Teenies* and other releases.

Work on licensing and exploitation of live recordings...

...of wide ranging artists' performances ranging from early Peel Sessions during the seventies to current Radio 1 sessions.

Minimum two years' commercial music experience...

...coupled with proven knowledge of licensing essential. Possess good knowledge of wide ranging music, able to deal with record companies and artists at all levels using excellent negotiation skills, and the initiative and resilience to perform under pressure.

Ref. 54032/MS

Please apply online at bbcworldwide.com/jobs where you can find full details of the vacancy. Applications to be received no later than 22 February. If you do not have access to the Internet please telephone 020 8433 2898.

music books
made
available
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group of companies

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Label Manager

Pro-active and highly motivated person to develop and expand our indie record label taking it to the next level. Must have excellent contacts within the music business and have experience of licensing.

cent

Event Co-ordinator

Multi-level skilled co-ordinator who can negotiate with artists, sponsors and suppliers for company specialising in high profile outdoor music events and music related events of 3000 to 50,000+.

cent

Accounts Manager

Financial wizard wanted to do the day to day accounts and have the experience to develop business plans for our diverse and ever expanding group.

cent

Media/PR Executive

We are seeking an experienced Media/Public Relations Executive to handle our fast expanding and diverse business interests. Candidates must have a strong understanding of the music business with experience and contacts in this business.

Send CV with covering letter stating your interest in the position and your current salary package to:

Glynis Sigrist
Human Resources, CENT Group,
PO Box 2642, Wells BA5 2WX
or email to glynis@centmusic.biz
T. 020 7371 8806



PRODUCT MANAGER

Zomba Records Ltd, part of the world's largest independent music group, is seeking an exceptional Product Manager to implement and manage all aspects of the release process on its varied and existing artist roster.

This new position requires an in-depth knowledge of music and a minimum of 2 years' relevant experience.

Please send your CV and covering letter to:

Emma Harvey, Personnel Manager,
Zomba House,
165-167 High Road, Willesden, London,
NW10 2SG

Platipus A+R Manager

Platipus are looking for a highly motivated, experienced and hard working A+R Manager. They will report directly to the MD and their responsibilities will include searching for and signing new tracks and artists, licensing in and out, contractual work, artist liaison and certain administrative duties for both Platipus and subsidiary label, Gekko.

Record company experience and a broad knowledge of the Trance and Progressive scenes essential.

Please send CV's to:

Platipus Personnel Department Ref: AR,
Unit GM, Cooper House,
2 Michael Rd., London SW6 2AD
or to paul@platipus.com

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LABEL MANAGER Multi-disciplined role overseeing all operations at critically acclaimed dance label.	£NEG
PRODUCT MANAGER Proactive, ambitious and driven. Successful indie/rock roster.	c25K
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HEAD PR/MARKETING Entrepreneurial marketer with enviable dance contacts to develop brands.	c£25K
ARTIST - PART TIME PA To organise both business and personal life of hugely successful recording artist.	20K pro rata
PRESS ASSISTANT Young, funny and energetic PR to promote club lifestyle.	18K
ROYALTIES! ROYALTIES! ROYALTIES! Must have industry experience, publishing to majors	£18-30K

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For more information contact Rob Taylor
01203 267676 or rob@rose-music.co.uk
409 High Road, Torquay, Devon, TQ1 3AP
www.rose-music.co.uk

IGNITE MARKETING

New marketing company, specialising in Internet & E-marketing and specifically targeting the music & film industries seeks:

MARKETING PROMOTIONS & RESEARCH MANAGER

The successful candidate will be a dynamic and energetic person, educated to degree level in a creative subject. They must have a full understanding and working knowledge of the Internet with a strong interest in current music and film. Must be fully computer literate (database, spreadsheets etc), capable of being creative in brainstorming and ideas generation and a thorough researcher.

Duties will include preparing a full research database of music and film industry contacts and potential clients as well as research and develop contacts with music and film websites. Carry out various promotional duties for clients such as link exchanging, database management, promotional emailing, online PR and assisting with campaign planning.

STARTING SALARY: £12,000 PA

Please apply in writing with CV to:
Ignite Marketing Ltd, Aspect House,
16 Wilmer Place, London N16 0LQ or email
paul@spacemusic.co.uk

Assistant Royalties Manager

Major record company. At least 2 yrs royalties & 6 mths people management exp. req'd. Fantastic opportunity to step up in Royalties!

£20k

Copyright & Royalties Data Entry

Great opportunity to work for a major record company. Min. 6 mths-lyr data entry exp. Speed, accuracy and ability to work to tight deadlines a must!

£16k

APPOINTMENTS

Global entertainment group

MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT

- record company structure • international publishing
- marketing • royalties • promotional • advertising
- recording agreements • ADR • distribution • sales • performance

RECORD LABEL MANAGEMENT PROGRAMME

- setting up & running business • signing artists
- marketing & promotion • legal agreements • exporting
- royalties • licensing • financial & business planning

DANCE MUSIC BUSINESS PROGRAMME

- setting up & running a dance club • dance production
- club promotions • sampling & copyright clearance
- licensing agreements • DJ management • dance ADR

020 (020) 7583 7900

Leading London dance store requires intelligent, energetic young person, must be computer literate (no one finger typists please). Knowledge of house, garage and underground (but no DJ's thanks). Someone local, who wants a permanent position. Salary negotiable.

All CV's to Box 112 at Music Week

When replying to a Music Week Box No. Please send your details to Box No XXX, Music Week Ludgate House, 1st Floor, 245 Blackfriars Road, London SE1 9LR.

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- Weekly campaigns & special offers
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Travis Fray Healy (1) kept his dungarees up with a belt borrowed from the audience, Ryan Adams (2) spoils the plot of the next season of *Friends* – Joey and Rachel, who'd have thought? – and Starsailor's James Walsh came over all shy and turned his back to the crowd during a duet with Adams, all at a benefit in

the name of War Child, which was held at the London Astoria last Monday. The gig was just the second of this year's NME Carling Awards shows, which stretch across 10 gigs at the Astoria and one at the Scala, concluding this Thursday with the unlikely (and sold out) Valentine's Day pairing of the Pet Shop Boys and A.R.E. Weapons. A 12th show, headlined by The Doves, will duly follow in, er, April, when the band finally emerge from the studio.

Remember where you heard it: Jamie Theakston has yet to confirm his attendance, but the after-show Brits party this year will apparently look something akin to "an 18th-century brothel". Chandeliers and red drapes are all part of the look on February 20 at London's Earl's Court, along with 40 cherry trees and a casino room. There will also be the chance to feast your eyes



Forget Pop Idol. Dooley now introduces you to Matinee Idol, none other than the BPI's very own director General Andrew Yeates (pictured, second right) and a leading light of the Bros Theatre Company. Yeates is currently trending the boards as Cornelius Hackl in a production of *Hello Dolly* at Richmond Theatre, but has been one of the star turns of the amateur theatrical company for years. In a distinguished parallel career on the stage, he has generated rave reviews for a whole wealth of performances, including *Gerald in Me & My Girl*, *Pierce in Half A Sixpence* and *Noah in Oliver*. Next week: Simon Cowell – my secret life as a bingo caller.

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If you have any comments or queries arising from this issue of *music week*, please contact Alex Scott at: e-mail – ajsc@musicweek.com fax +44 (0)20 8339 7000; or write to – Music Week Feedback, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

on a Mercedes, the first prize in a Brits School 10th anniversary raffle. Tickets costing £1 each go on sale at the party...He's been working closely with the Queen of the Brits, Lisa Anderson, for years. Come tomorrow (Tuesday), LD Publicity's Bernard Doherty will be moving in official royal circles as he oversees the press conference at **Buck House** for the two Golden Jubilee concerts...What a start Polydor's two new joint managing directors **Colin Barlow** and **David Joseph** are having. A 23%+ singles market share last week and a number one album and single this week from **Enrique Iglesias** – surely one of the toughest launches of the year so far...Workaholic **Ray Cooper** was struggling to come to terms at the start of last week with his new life as a **music industry job-seeker**. "For the first time in 28 years, I've not had to go into work on a Monday morning, except when I've been skiving or ill," he reflected...Look for Emap's head of dance, **Mark Story**, to be taking on a **bigger radio role** in the group shortly. Emap Performance CEO **Tim Schoonmaker** hinted at the change when he introduced Story as the group's "head of all radio" during a presentation at London's Attica last Thursday...It was as if the **Russell Club** had just spilled its gigs last week in Soho, as the **Hulme Mighty** made their way to catch the London screening of the Madchester music story **24 Hour Party People**.

Caught sniggering at the back of the Curzon cinema, as the snide Mondays did their stuff on-screen, was the former manager/handler to **Happy Mondays**, Nathan McGough. He was particularly pleased the actor playing him was **better looking** than anyone else in the film and raised his biggest chuckle when the onscreen Ryder boys started pleading for his celluloid self when the drugs ran out – again. **Roger Ames** will do himself a favour by missing the film. His portrayal by Keith Allen isn't the most flattering...PPL's Jill Drew was doing her impression of Chris Tarrant last Thursday, giving out cheques on Channel 4's *The Big Breakfast* to three musicians as part of an ongoing campaign to track down unpaid performers. Those in the money were one-time Teenage Fanclub man Brendan O'Hare (£494.16), Coldcut's Matt Black (£4,464.30) and Duncan McKay (£859.70), who has played trumpet for the likes of Primal Scream...As well as juggling design work for the **MW Awards**, Peacock moved over the weekend and can now be found at 34 Percy Street, London W1 and on telephone 020 7580 8868...



Lulu (pictured, left) is hanging about in all sorts of places these days to find potential partners for her forthcoming duets album. Not content with having won over the likes of Elton John, Paul McCartney, Sting and Westlife to the Mercury Records project, the chanteuse wandered along to London's Intercontinental Hotel to check out the talent at the **EUK Six Nations Rugby Championship Dinner for Nordoff-Robbins Music Therapy**. Dooley is looking forward to seeing whether Lulu's effort with EUK commercial director Richard Zard (right) has made it onto the final cut when the duets album is released around the end of May.

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