

FOR EVERYONE IN THE BUSINESS OF MUSIC 26 JANUARY 2002 £3.60



**mw**  
**music week**



THE WORLDS BIGGEST SELLING ARTIST IN 2001

CONGRATULATIONS

enya

15 million records sold in 2001

60 million career album sales

Grammy Winner 2001

Golden Globe Nominee 2002

World Music Awards Winner 2001

World Music Awards Nominee 2002

The Voice of The Lord Of The Rings

enya ....the voice of the world



wea

An AOL Time Warner Company



**NEWS: Not without its traditional splash of controversy, THE BRITS nominations for 2002 are unveiled**

News 3



**ANALYSIS: It's Polydor's year as the 2001 MARKET SHARES show a company in total domination**

2001 market shares 8



**NEWS: UK rockers A are posed for the big breakthrough with their third album on London Records**

A&R Focus 10

**FOCUS ON PRS - STARTS p31**

**FOR EVERYONE IN THE BUSINESS OF MUSIC 26 JANUARY 2002 £3.60**

# musicweek

## Wadsworth moves up as Conroy exits Virgin

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

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

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

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

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

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



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



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

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

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

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

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

to get to know everyone at Virgin and



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

## Berman's Mercury reign set to end in Universal overhaul

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

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

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

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

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

A Universal spokeswoman declines to comment on the moves.

## OD2 to join MSN in subscription offer

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

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

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

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

## Heneghan steps up as Mute's first MD

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

Heneghan, the former president of Plas UK, has enjoyed a long relationship with Miller and Mute; Plas is the record label's licensee in several European territories, while sister company Vital distributes the label in the UK. He will join the indie on February 4.

Miller started Mute in 1978 on the back of his first - and only single release as an artist - Warm Leatherette/T.V.O.D. - under the pseudonym The Normal. However, the label quickly expanded through signings such as Depeche Mode and Nick Cave and more recently has earned massive worldwide exposure with Moby.



Heneghan: making Mute history

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

## London to play host to new French talent

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

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

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

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

● French Talent focus, p11-15

## ATTENTION DEALERS:

→ GET YOUR HED KANDI & JAZZ FM FROM 3MV

with immediate effect, UK music retailers can ←  
order hed kandi and jazz fm back catalogue and  
new releases from 3mv / TEN distribution



hed  
kandi



jazz fm



stereosushi

THE ACID LOUNGE



new! new! new!  
hed kandi  
stereosushi

The  
Late  
Lounge

A late night selection of sophisticated club

Featuring: Gary N, Eric S, Olivier, Griefing, Fun Lane! Oshawa,  
Pete Spinning, Alberto, Euro-Drinks, Moby and many more...



→ STEREO SUSHI STUSHCD1  
[incl. new 01/02/02]

→ THE LATE LOUNGE JAZZFMCD38  
[incl. new 01/02/02]

→ DISCO KANDI 5 HEDK023  
[incl. new 01/02/02]

order now from 3mv [020 7378 8866] or TEN [01296 395151]



3mv, city network house, 81-83 weston street, london se1 3rs

TEL: 020 7378 8866 | FAX: 020 7378 8855 | EMAIL: 3mv@theknowledge.com | WEBSITE: www.theknowledge.com

# Woolworths: slow Xmas, but problems are 'fixable'

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

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

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

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

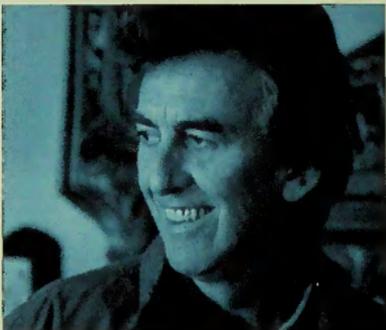
for November to December to avoid the repeat of earlier problems with overstocking.

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

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

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

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



## Taylor expands role to replace Roche at HMV

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

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

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

## RIGHTS SOCIETIES BACK JOINT PLAN

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

## JUDGMENT DATE IN LIBERTY CASE

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

## RI LURES GALAXY'S KC

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

## FOPP PREPARES FOR LONDON LAUNCH

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

## YOUNG SET TO LEAVE R2 SLOT

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

## MVP AWARD DEADLINE LOOMS

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

# Parlophone and Kylie lead EMU nominations

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

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

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

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

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

## THE CORPORATE BREAKDOWN

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

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

"We want to acknowledge success."

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

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

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

## THE BRITS 2002 NOMINATIONS IN FULL

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



Elbow (V2); Gorillaz (Parlophone); Mistaq (Belfmo/Telstar); So Solid Crew (Real Gone Music/Independent); Starsailor (Chrysalis); Turn Backus (Eumig); Zero 7 (Ultimate Dilemma/Mushroom)

(Parlophone); Dido - Thank You (Cheely/Arista); Elton John - I Want Love (Rocket/Mercury); Fatboy Slim - Weapon Of Choice (Sony); Gorillaz - Clint Eastwood (Parlophone); So Solid Crew - 21 Seconds (Real Gone Music); Robbie Williams & Kylie Minogue - Kids (Chrysalis); Robbie Williams - Supreme (Chrysalis); Travis - Sing (Independent)

(Parlophone); Nelly Furtado (DreamWorks/Polydor)  
**INTERNATIONAL GROUP**  
 Daft Punk (Virgin); Destiny's Child (Columbia); Limp Bizkit (Interscope/Polydor); REM (Warner Bros); The Strokes (Rough Trade)  
**INTERNATIONAL ALBUM**  
 The Strokes - This Is (Rough Trade); Daft Punk - Discovery (Virgin); Destiny's Child - Survivor (Columbia); Kylie Minogue - Fever (Parlophone); The Strokes - This Is (Rough Trade)  
**INTERNATIONAL NEWCOMER**  
 Anastacia (Epic); The Awakenings (London/Sony); Linkin Park (Warner Bros); Nelly Furtado (DreamWorks/Polydor); The Strokes (Rough Trade)  
**POP ACT**  
 Daft Punk (Virgin); Hear Say (Polydor); Kylie Minogue (Parlophone); S Club 7 (Polydor); Westlife (RCA)  
**OUTSTANDING CONTRIBUTION**  
 Sting

**BRITISH SINGLE**  
 Alexei - Whole Again (Innocent/Virgin); Bq; The Builder - Mambo No.5 (BPC Music); Daniel Bedingfield - Gotta Get Thru This (Real Gone Music); DJ Pied Piper - Do You Really Like It (Real Gone Music); Get Half - It's Raining Men (EMI); Gorillaz - Clint Eastwood (Parlophone); Hear Say - One And Simple (Polydor); Robbie Williams - Emery/The Road To Mandalay (Chrysalis); S Club 7 - Don't Stop Movin' (Polydor); So Solid Crew - 21 Seconds (Real Gone Music)

**BRITISH VIDEO**  
 Basement Jaxx - Whore's Your Head At (XL Recordings); Coldplay - Trouble

**INTERNATIONAL MALE SOLO ARTIST**  
 Bob Dylan (Columbia); Oz (Interscope/Polydor); Ryan Adams (Lost Highway/Mercury); Shazad (MCA/Universal); Island; West Jet (Columbia)  
**INTERNATIONAL FEMALE SOLO ARTIST**  
 Alicia Keys (J/BMG); Anastacia (Epic); Bjrk (One Little India); Kylie Minogue

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

## BRITS BLUNDER DOES US NO GOOD

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



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

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

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

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

Martin Talbot, martin@musicweek.com

## PAUL'S QUIRKS

## LET'S UNITE TO FIGHT HOME COPYING

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

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

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

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

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

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

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

Paul Quirk's column is a personal view

## MPA event to open doors to City cash

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

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

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

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

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

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

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

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

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

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

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

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

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

## Time and cats savings as PPL launches CatCo

By Robert Ashton

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

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

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

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

Users logging in to CatCo can

## PRODUCERS WIN PERFORMANCE RIGHTS

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

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

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

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



Bishop: CatCo is a 'valuable tool'

instances of incomplete data.

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

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

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

## Rock puts the mettle in Sanctuary's record profit

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

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

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



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

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

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

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

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

## Lynx hooks up with DJs to launch new fragrance

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

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

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

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

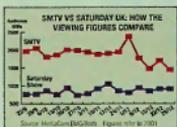
# Gap closes between SMTV and BBC's Saturday Show

by Steve Hemsley

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

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

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



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

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

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

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

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

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

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

## CHRYSALIS UPDATES LOGO

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

## BRITS VOTES COME IN SMS FORMAT

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

## THIS WEEK'S BPI AWARDS

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

## HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change on 2000
Top Of The Pops*	4,550	-9.9
Top Of The Pops II*	3,742	-13.8
CD:UK*	1,791	-21.5
SMTV	1,495	-30.1
The Saturday Show	861	n/a
Night Fever	759	-8.8
The Pepsi Chart and Dr Fox Chart Update	679	-60.2
Exclusive (Sun)	372	n/a
Exclusive (Sun)	218	n/a
The Base	153	n/a

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



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

# RED musicmaster 2002 catalogue

28TH EDITION

In two handy volumes covering available and deleted products, 'musicmaster 2002' provides you with an in-depth and complete catalogue of UK distributed music recordings.

Just published, this latest edition includes:

- Coverage of all genres of popular music including: blues, country, dance, folk, jazz, metal, pop, reggae, rock, soul and world music
- 152,000 available music recordings
- All available album titles, music videos and DVDs
- All singles released since September 2000
- 5,400 soundtrack recordings
- 22,500 compilations
- Over 900,000 tracks

Improve customer service and improve your sales

'musicmaster 2002' contains comprehensive data on each recording, including track listing, format, catalogue number, price band, label & distributor and release dates.

With 'musicmaster' at your fingertips you can answer even the most obscure customer enquiries with confidence, enabling you to sell more products.

Order products with ease

Once the sale has been confirmed, ordering the product can be achieved quickly and hassle free. 'musicmaster' provides you with the information necessary to place an order with catalogue numbers and distributor contact details - including e-mail addresses.

It's the complete catalogue and every industry professional should have one

Whether you are a store sales executive, buyer, librarian, music journalist, rights manager or record executive you can't afford to ignore the wealth of data in the new 'musicmaster catalogue 2002'

Order your 2002 Edition today

## RED Publishing Order Form

Please send me \_\_\_\_\_ copies of the RED musicmaster catalogue 2002 at £125 plus p&p UK, E4, Europe, E17, Rest of World £28

Method of Payment

I enclose a cheque for £ \_\_\_\_\_ payable to RED Publishing

Please debit my credit card (Amex, Mastercard, Amex, AXB, Switch, Solo and Access accepted)

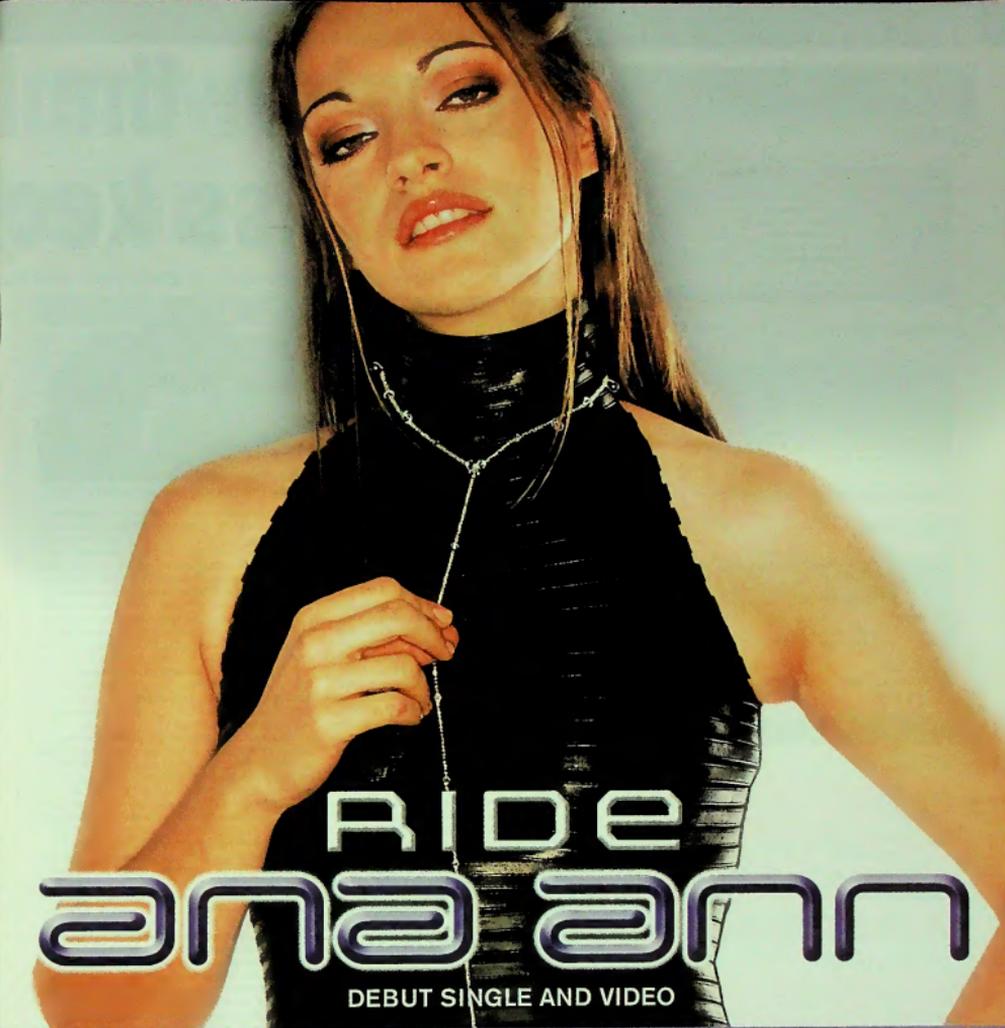
Card Number \_\_\_\_\_ Start Date/Issue No (month/year) \_\_\_\_\_  
 Expiry Date \_\_\_\_\_  
 Member since (date) (month/year) \_\_\_\_\_

Signature \_\_\_\_\_

Delivery Details

Name \_\_\_\_\_ Postcode \_\_\_\_\_  
 Address \_\_\_\_\_ Telephone \_\_\_\_\_  
 Country \_\_\_\_\_ e-mail \_\_\_\_\_ @ \_\_\_\_\_





# RIDE ana ann

DEBUT SINGLE AND VIDEO

"ANA ANN IS BRITAIN'S TEENAGE ANSWER TO ALICIA KEYS" THE BOX

STILL A TEENAGER, ANA ANN IS AN ACCOMPLISHED SINGER-KEYBOARD PLAYER, WRITER, ARRANGER AND PRODUCER  
THE LONG AWAITED CROSSOVER ARTIST OF HER GENERATION HAS FINALLY ARRIVED !

"RIDE" HAS BEEN IMMEDIATELY EMBRACED BY THE BOX, KISS AND SMASH HITS TV. MASSIVE UK CLUB REACTION IN 2002

"RIDE" IS TAKEN FROM ANA ANN'S FORTHCOMING ALBUM "COSMOPOLITANA".  
"COSMOPOLITANA" BRIDGES WITH A TOUCH OF WIZ, NOT ONLY THE GAPS BETWEEN GENERATIONS  
BUT ALSO BETWEEN DIFFERENT MUSIC STYLES

UNPRECEDENTED DEBUT SINGLE CAMPAIGN INCLUDING :

- BOX TALK • KISS TV TALK • SMASH HITS TALK • MUSIC WEEK • SMASH HITS • NATIONAL 60" x 40" FLYPOSTING CAMPAIGN
- STRATEGIC LONDON BASED AD SHELLS • SUN • NEWS OF THE WORLD • DAILY MIRROR • NME • BLUES & SOUL
- ECHOES • HEAT • ENHANCED CD SINGLE • KISS FM RADIO ADS • CHOICE FM RADIO ADS • CAPITAL RADIO ADS
- TV ADS • SKY SPORTS, NICKELODEON & MTV • FULL NATIONAL RADIO / TV / PRESS / CLUB PROMO CAMPAIGN

UK RELEASE DATE : 11<sup>TH</sup> FEBRUARY 2002 CATALOGUE NUMBER : RIDELLR100

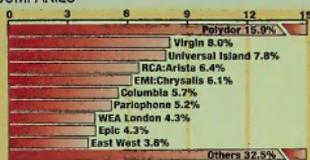
[www.uniquecorp.co.uk/anaann.htm](http://www.uniquecorp.co.uk/anaann.htm)

LL RECORDS DISTRIBUTED BY KOCH AND BMG ENTERTAINMENT  
ORDER FROM YOUR LOCAL KOCH REPRESENTATIVE OR BMG ORDER DESK 0121 543 4100

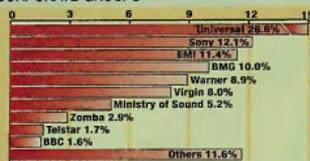
LL  
RECORDS

SINGLES: YEAR-END PERFORMANCE 2001

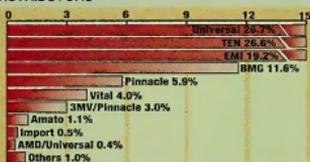
COMPANIES



CORPORATE GROUPS

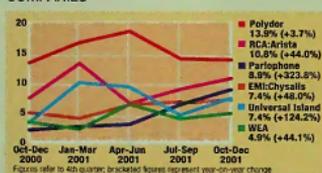


DISTRIBUTORS



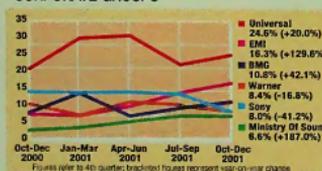
SINGLES: 12-MONTH TREND

COMPANIES



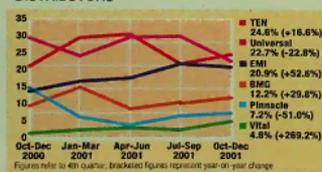
Figures refer to 4th quarter; bracketed figures represent year-on-year change

CORPORATE GROUPS



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

DISTRIBUTORS



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

# Polydor: the singles success keeper

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

## SINGLES

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

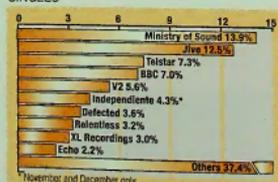
## INDIE SHARES

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

Now, some 70 more Top 40 hits later, the dance specialist has emerged as the number one independent company for singles of 2001, while also finishing top of the equivalent chart for albums. MoS captured an unbeatable 19.9% of all indie singles sales during 2001, after staking its claim in chart-topping singles by DJ Pied Piper and So Solid Crew as well as scoring big hits by acts including 110 and Jakatta.

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

## SINGLES



November and December only  
biggest-selling compilation while its successor ranked 22nd overall.

Another of its releases, The Annual 2002, stood as

# bandwagon of albums on rolling

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

## ALBUMS

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

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

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

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

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

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

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

Gaining a strong foothold in the albums market was



Gabrielle: the fifth biggest-selling album of the year

certainly tough in 2001, with nine of the Top 10 companies in 2000 retaining their status among the elite the following year. In fact, the only company to fight its way into the 10 came about via some corporate shuffling as RCA/Arista slotted into fifth place with 5.0%. Echoing the singles market (see left), the company would have ranked higher had BMG's new structure counted from earlier in the year.

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

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

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

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

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

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

Paul Williams

company's biggest success of the year being the Steps retrospective Gold. It was the sixth most-popular artist album of the year and helped give to 9.3% of the indie market, while Telstar's 7.3% was largely attributed to Craig David and Mis-Teej's debut album.

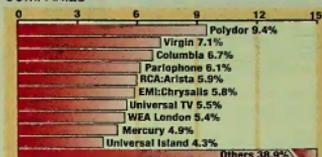
On singles, Jive took 12.5% of the independent market for second place with third-placed Telstar on 7.3%. Other indie successes of the year included *Mo'Nix* Street's *Eva Cassidy* album *Songbird*, which topped the chart after a lengthy run, and V2's *Stereophonics*, who ended the year with their most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

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

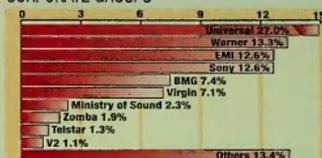
Paul Williams

## ALBUMS: YEAR-END PERFORMANCE 2001

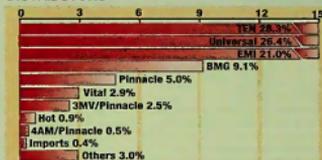
### COMPANIES



### CORPORATE GROUPS

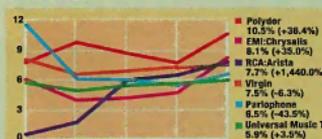


### DISTRIBUTORS



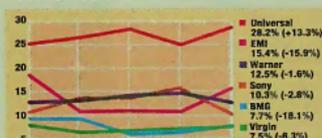
## ALBUMS: 12-MONTH TREND

### COMPANIES



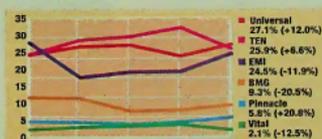
Figures refer to 4th quarter; bracketed figures represent year-on-year change

### CORPORATE GROUPS



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

### DISTRIBUTORS



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

## ALBUMS



\* November and December only

eighth of the year on compilations.

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

MUSIC WEEK JANUARY 26 2002

## newsfile

## STARBUCKS REMIX NEXT BLUE SINGLE

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

## SCOTTISH RADIO GIVES TIPPY CHART BOOST

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

## MOBY PENS WRITER OLYMPICS TUNE

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

## MUSIC WEEK PLUSTRILLIAM ULRAMCHER — ON THE RUN

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

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

by James Roberts

The state of the pop market is firmly back in the spotlight following reports of troubles within Hear'Say last week, including suggestions that Lynn Marsh had quit the group. At the time of going to press, a spokesperson for Hear'Say's label Polygram confirmed that the group were in talks, and "were going to think things over at the weekend".

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

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

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

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

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



Hear'Say: future beginning to look uncertain

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

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

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

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



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

## New Epic imprint to tap into the UK urban scene

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

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

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

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

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

## A &amp; R FOCUS 'A'

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

by James Roberts

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

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

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

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

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

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



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

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

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

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

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

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

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

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

With A's light now shining brighter than ever, Perry can perhaps, for the first time, afford to reflect on the story so far. "I remember having a meeting the day before we got signed where I threw a bit of a rock tantrum where I said that almost every rock band has broken on their third album and we don't want it any other way. "Maybe my pronouncement will turn out to be correct and I can say I told you so," he says. "We took our time."

# FRANCE'S NEW FLAVOURS SERIAL WORLDWIDE HITS

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

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

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

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

At home, things look bright as well: 2001 music sales figures show France to be the European country which has most successfully surfer the local music troughs of the past 12 months. Local trade body SNEP's figures for the full year will be released by the IFPI-affiliated organisation at Midem in Cannes this week. And they show that, despite the post-September 11 trauma and slump in the economy, the local record industry has managed to boost its yearly turnover by 10.8% to €1.247m, while also increasing unit sales by a healthy 7.4% to rack up 165.7m over the same period. What is more, with album sales spearheading this growth (+8%, 122.9m units), French music companies also managed to revive a singles market which had experienced a dramatic slump no less than two years ago, with 2001 sales rising by 3.1%, or 37.5m units sold.

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

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



Tahiti 80: success for Atmosphériques

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

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

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

president/managing director Stephan Bourdoiseau, a board member of local and international indie bodies Upfi and Impala, is confident about the opportunities for French indie labels in the near future in spite of the majors' stranglehold.

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

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

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

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

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

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

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

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

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

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

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

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

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

**In terms of sales'**  
– Hervé Rony, SNEP

Open your mind  
to the possibilities  
of content delivery.

the **process** the **people** the **potential**

media manufacturing | media delivery | media storage



Co-sponsored by TapeDisc Business and IRMA. Produced by PBI Media

**24-26 June, 2002**  
**The RAI Centre**  
**Amsterdam, The Netherlands**

inquire now:  
**[www.m3replitech.com](http://www.m3replitech.com)**

phone +914-328-9157 or 800-800-5474



Every week

- The fastest and most accurate charts service in the world
- Breaking news on every aspect of the music business
- The UK's most comprehensive guide to forthcoming products
- In-depth analysis on the issues shaping your industry's future

For everyone in the business of music

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

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

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

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

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

CH TALENT YVES ROU YLD STAGE

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

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

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



YANN TIERSEN (Virgin)

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

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

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

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

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

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

TÉLÉPOP MUSIK (EMI)



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

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

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

GOTAN PROJECT (Ya Bastal!)

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



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

Open your  
to the possi  
of content d

the **process** the **people** the **potential**  
media manufacturing | media delivery | media storage



Co-sponsored by *TapeDisc Business* and IRMA. Produced by PBI Media

24-26 June, 2002  
The RAI Centre  
Amsterdam, The Netherlands

inquire now:  
[www.m3replitech.com](http://www.m3replitech.com)

phone +914-328-9157 or 800-800-5474

## music week

The UK's **Number One** music industry journal

Every week, **Music Week** offers the fastest and most accurate charts service in the world. As well as breaking the news first, Music Week provides comprehensive coverage of every aspect of the music business. The UK's most comprehensive guide to forthcoming product – **Music Week** is the most valuable guide to the records that are making a noise. Nowhere else will you find in-depth analysis of the latest news and issues shaping your industry's future.



**FREE** to all subscribers

**The Music Week Directory 2002** – regarded as the bible for who is who in the UK music business, this comprehensive guide can be found on the desk of almost every music industry professional.

**Make sure you get yours**  
– subscribe today to Music Week

## ALIZÉE (Polydor)



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

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

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

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

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

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

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

# FRENCH TALENT MOVES OUT WORLD STAGE

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

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

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



## YANN TIERSEN (Virgin)

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

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

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

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

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

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

## TÉLÉPOP MUSIK (EMI)



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

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

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

## GOTAN PROJECT (Ya Bastal)

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



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

## MUSIC WEEK DIRECTORY

music week

who's who in the  
UK  
who's who in the UK  
who's who in the UK

2002  
DIRECTORY

**The  
essential guide**  
to who's who in the UK music industry

Contact

Cathy Martin on Tel: +44 (0)20 7579 4267/4123

Fax: +44 (0)20 7579 4712

Email: [camartin@cmpinformation.com](mailto:camartin@cmpinformation.com)

[www.musicweek.com](http://www.musicweek.com)

ENJOY THE DIVERSITY OF THE  
F COMMUNICATIONS LABEL.  
12 ARTISTS TO (re)DISCOVER:

Ilorca, alexkid, laurent garnier,  
the youngsters, jori hulkkonen,  
aqua bassino, mr oizo, elegia,  
frederic galliano, a reminiscent drive,  
megasoft office and readymade FC.



12 albums at a special price of €9.99  
across the UK throughout February  
PLUS a special limited edition FComUK  
sampler available for £2.99 while stocks last



communications

ELECTRONIC WITH NO LIMIT  
[www.fc.com.fr](http://www.fc.com.fr)



# Universal Music France

*Tous les talents du Monde*

Souad Massi, Modjo, Noir Désir, One-t,  
Alizée, Alessandro Safina, Mylène Farmer,  
Nana Mouskouri, Pure Orchestra, Bustafunk,  
David Charvet, Dax Riders... *and many more*

# A NEW WAVE OF FRENCH TALENT

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

## A New Wave Of French Talent

by Marie Agnes Beau, director, French Music Bureau

### ELECTRONIC:

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

### HIP HOP:

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

### GLOBAL FUSION:

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

### POP/CHANSON:

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

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

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

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

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

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

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

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

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

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

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

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

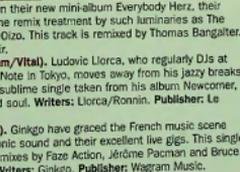
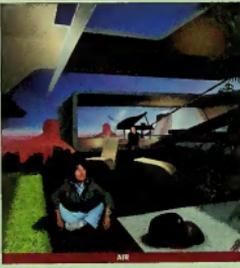
**TRACK 4 GOTAN PROJECT: Santa Maria (La Bastax/LX).** Latin crossover's unquenchable vice is epitomised by the irrepressible Gotan Project, whose tango-favoured dance singles have lately graced boxes belonging to the better DJs. Tipped by *MW* as an act to watch in 2002, their album *La Revuecha del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

Their 60-date European and UK started this month. **Writers/producers:** Cohen Solal/Muller/Makoroff. **Publisher:** Science & Musique.

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

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

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



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

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

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

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

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

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

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

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





26 JANUARY 2002

### CHART COMMENTARY

by ALAN JONES



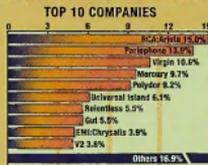
The number one single of 1971, My Sweet Lord by George Harrison, made its chart debut at number seven 31 years ago this week, and scuttled to the top of the chart the following week. It returns to number one this week, with Harrison replacing the similarly deceased Aaliyah's More Than A Woman. Harrison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

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

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

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

### MARKET REPORT



Figures show Top 10 companies by CD first sales in the Top 75, and corporate groups shown by first sales in the Top 10.

### SALES UPDATE

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

### PERCENTAGE OF UK ACTS IN THE CHART

UK: 64.0% US: 28.0% Other: 8.0%

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

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

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

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

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

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

### INDEPENDENT SINGLES

This Last	Title	Artist	Label (last issue)
1	ADDICTED TO BASS	Puretone	Quanta CD015 (5P)
2	THE DARK IS RISING	Mercury Rev	V2 VVR 501713 (3M/P)
3	HANDRAGS AND GLADRAGS	Stereophonics	V2 VVR 501752 (3M/P)
4	RUNNING	Mark Pritchard presents Bassity	Black & Blue NEDCO 073 (V)
5	RESURRECTION	PPK	Parlophone PERF 32035 (3M/P)
6	DROWNING	Backstreet Boys	Jive 9233062 (P)
7	JUST A DAY EP	Feeder	Echo ESCCX 123 (P)
8	WHYPLASH	JFK	Y2K Y2K02020 (V)
9	ERECTION (TAKE IT TO THE TOP)	Curtina feat. BK & Madam Friction	Neptune NKC 025 (ADD)
10	WONDERLAND	Psychadelic Wobblers	Echo ESCCX120 (P)
11	WORDS ARE NOT ENOUGH KNOW HIM SO WELL	Steps	Jive 9201452 (P)
12	BODY ROCK	Shimon & Andy C	Ram RAMM 3403 (SRD)
13	HOW WONDERFUL YOU ARE	Gordon Haskell	Flying Saucer TOBDS004 (V)
14	SNAPPED IT	Krust	Full Cycle FCY 034 (V)
15	BACK TO EARTH	Yves Deshayet	Bboxee (3M/V)
16	NETOX	Fatboy Slim	Shon! FAT 18 (3M/P)
17	WHERE'S YOUR HEAD AT	Brassroot Jaxx	XL Recordings XLS 1400 (V)
18	THERE'S A STAR	Ash	Inflection INC112 CD5 (3M/P)
19	TILL TEARS DO US PART	Heavenly Cry	Tidy Tux TUD 150CD (ADD)
20	NASTY	AC Durrall feat. Megamam & Romeo	Pure Silk PSV030 (P)

All charts © The Official UK Charts Company 2001



This Last	Title	Artist	Label
1	MY SWEET LORD	George Harrison	Parlophone
2	GET THE PARTY STARTED	Pink	LaFace/Atlantic
3	AM TO PM	Christina Milian	Get/Atlantic
4	ADDICTED TO BASS	Puretone	Quanta
5	MORE THAN A WOMAN	Aaliyah	Bad Boy/Atlantic
6	GOTTA GET THRU THIS	Special Interest/Red	Reliefwest
7	THE WHISTLE SONG	DJ Alligator Project	AATV
8	STAR GUITAR	The Chemical Brothers	Virgin
9	THE LAND OF MAKE BELIEVE	Allstars	Island/Universal
10	BAD INTENTIONS	Dee	Interscope/Polygram
11	WORKS ON THE SANGREZOR	Social 8	Blower
12	HANDRAGS AND GLADRAGS	Stereophonics	V2
13	IT'S LOVE (EP)	Collins Jay & Brown	AM/PM/Sony
14	LATELY	So-northa	Polydor
15	SOMEYTH'N STUPID	Willow Wilson & Nicole Kidman	Cherry
16	WELL	Ray J	Mercury/Blue
17	WHO DO YOU LOVE	Ray J	Capitol
18	ON THE RADIO	Sade	Parlophone
19	DROPPING AWAY	Lance	VC
20	IF YOU COME BACK	Blue	Interscope
21	ALICE	Alca	Label
22	HAVE YOU EVER	Club 7	Polygram
23	WHAT IF I Can't Believe	Can't Believe	Capitol
24	RESURRECTION	PPK	Parlophone
25	MATTERS	John Lee Hooker	Parlophone
26	CANT GET YOU...	Kurtis	Parlophone
27	RUNNING	Mark Pritchard	Black & Blue
28	IM REAL	Jennifer Lopez	Roc-A-Fella
29	DROWNING	Backstreet Boys	Jive
30	IN YOUR EYES	Kyle Mingo	Parlophone
31	GIRLS GIRLS GIRLS	Ray J	Mercury/Blue
32	WANNABE GANGSTAS/REBEL	Whisper	Columbia
33	DIDDY	Diddy feat. The Features	Bad Boy/Atlantic
34	EMOTION	Destiny's Child	Columbia
35	HEY BABY	Noel	Interscope/Polygram
36	BE FREE	Lee Thomas	Sirius/Bluebird
37	THE DARK IS RISING	Mercury Rev	Mercury
38	CATCH	Kushnik	Mercury/Blue
39	RAPTURE	10	Decca/Mercury/Bluebird
40	CAUGHT IN THE MIDDLE	Alca	Columbia

© The Official UK Charts Company 2001/Music Central



One of the most luxurious and sophisticated hotels in Dublin, the Morrison is in the heart of the city, overlooking the River Liffey.

A contemporary Irish hotel with 94 comfortable bedrooms, to suit the modern traveller. The Morrison is the essence of what is exciting about Dublin today.

The Morrison, a must when visiting Dublin

MORRISON ORMOND QUAY, DUBLIN, IRELAND.

TEL: +353 1 887 2400 FAX: +353 1 887 2499

E-MAIL: info@morrisonhotel.ie WEB: www.morrisonhotel.ie

MORRISON

TOP 75

26 JANUARY 2002

Pos	Weeks	Title	Artist	Label/CD	(Distributor)	Certs/Any/MD																				
1	4	JUST EDUCATION TO PERFORM	10	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75	
1	4	JUST EDUCATION TO PERFORM	10	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75	
2	3	SWING WHEN YOU'RE WINNING	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75
3	2	HARRY'S BAR	8	11	14	17	20	23	26	29	32	35	38	41	44	47	50	53	56	59	62	65	68	71	74	77
4	12	READ MY LIPS	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73
5	66	NO ANGEL	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76
6	10	WHOA NELLY	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
7	11	ALL KILLER NO FILLER	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
8	3	SMALL WORLD BIG BAND	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72
9	8	FEAK OF NATURE	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
10	19	SONGS IN A MINOR	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73
11	8	SUNSHINE	2	5	8	11	14	17	20	23	26	29	32	35	38	41	44	47	50	53	56	59	62	65	68	71
12	14	LOVE IS HERE	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73
13	4	HYBRID THEORY	2	5	8	11	14	17	20	23	26	29	32	35	38	41	44	47	50	53	56	59	62	65	68	71
14	6	DREAMS CAN COME TRUE - GREATEST HITS	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
15	4	LORD OF THE RINGS (OST)	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
16	31	PAIN IS LOVE	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
17	10	WORLD OF OUR OWN	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72
18	20	FEVER	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72
19	17	WHITE LADDER	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
20	12	ALL RISE	2	5	8	11	14	17	20	23	26	29	32	35	38	41	44	47	50	53	56	59	62	65	68	71
21	6	SATELLITE	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
22	6	AALIYAH	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
23	21	IS THIS IT	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
24	7	THEY DON'T KNOW	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70
25	22	MY WAY - THE BEST OF	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72

NEW Highest new entry NC Highest climber S Sales increase ▲ Sales increase 10% or more

TOP COMPILATIONS

Pos	Weeks	Title	Artist	Label/CD	(Distributor)	Certs/Any/MD																														
1	1	CLUBBERS GUIDE TO 2002	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
2	3	NOW THAT'S WHAT I CALL MUSIC 51	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75	78	81	84	87	90	93	96	99	102
3	NEW	SO SOLID CURE - F*CK IT	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
4	3	JUNGLE MASSIVE	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
5	NEW	GODSKITCHEN JOURNEYS	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
6	4	THE LICK - TREVOR NELSON	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
7	1	THE BEST AIR GUITAR ALBUM IN THE WORLD... EVER!	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
8	RE	DIRTY DANCING (OST)	3	6	9	12	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63	66	69	72	75	78	81	84	87	90	93	96	99	102
9	14	SMASH HITS 2002	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100

10	6	CAPITAL GOLD LEGENDS II	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
11	12	LOVIN' IT 2	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
12	6	THE ANNUAL 2002	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
13	5	KISS HITLIST 2002	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
14	3	TWICE AS NICE - ESSENTIAL GROOVES	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
15	10	PURE CHILLOUT	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
16	19	CLASSICAL CHILLOUT	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
17	13	KERRANG 2 - THE ALBUM	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
18	RE	I LOVE 2 PARTY	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
19	16	COLD FEET (OST)	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
20	RE	BROTHER WHERE ART THOU (OST)	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88				

26 JANUARY 2002

# CHART COMMENTARY

by ALAN JONES



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

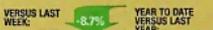
placing to date this week. Its full chart record, since release last October (at 17-26-30-47-65-80-96-99-85-68-61-48-31-16, and it has sold more than 120,000 units, compared with the 15,000 sales and number 176 peak of his 1999 debut set *Venni Vetti Vecci*, and the 40,000 sales and number 138 peak of the 2000 release *Ru 3.36*. *Always On Time* is the second single from *Pain Is Love*, following *Livin' It Up*, which reached number 27 last November.

It is another poor week for artist albums, whose downward sales spiral continues. Although the rate of decline is slowest with the market shrinking only 9% last week, the losers outrank the winners on the Top 75 by a margin of 58 to 17. One album which continues to rise to the challenge is *Stereophonics' Just Enough Education To Perform*, which registered a week-on-week bump of 11%, selling nearly 45,000 units last week – more than the total of both the runner-up (*Robbie Williams' Swing When You're Winning* with 21,600 sales) and the number three album (*Gordon Haskell's Harry's Bar* with 20,500 sales) added together. It should, however, be noted that even though it is genuinely hot, especially after the addition of *Handbags & Gladrags* to its track listing just before Christmas, *Just Enough Education To Perform* is selling at silly prices, with many high street retailers offering it for £3.99, or even £7.99, even though it still has a notional clear price of £9.15 plus VAT.

## MARKET REPORT



### SALES UPDATE

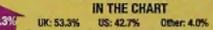


Nelly Furtado's *Whoa!* Nelly album surges 18-6 to occupy its highest position for 16 weeks. The album was wallowing at number

### TOP CORPORATE GROUPS



### PERCENTAGE OF UK ACTS IN THE CHART



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

the singles chart last week, reaching number 18, it has been getting massive airplay support, hence the album's recovery. Sum 41's *All Killer No Filler* enters the Top 10 for the first time, jumping 11.7 this week even though its sales decrease slightly. It has already been on the Top 75 for 25 weeks, and has sold more than 340,000 units. Its latest lead single coincides with the unexpected 52.3% rebound of their latest single *In Too Deep* on the airplay chart.

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

# COMPILATIONS

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

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

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

## MARKET REPORT



### SALES UPDATE



1 GOTTA GET THRU THIS  
2 MY SWEET LOID  
3 I'D ANSWER TO BASS  
4 GET THE PARTY STARTED  
5 MORE THAN A WOMAN  
6 MURDER ON THE DANCEFLOOR  
7 THE WHISTLE SONG (HOW MY WHISTLE BITCH)  
8 BAD INTENTIONS  
9 SOMETHIN' STUPID  
10 HANDBAGS AND GLADRAGS  
11 IT'S LOVE (TRIPPIN')  
12 AM TO PM  
13 LATELY  
14 WILL I  
15 WHAT IF  
16 CROWNING  
17 HATERS  
18 RESURRECTION  
19 COUNTRY ROADS  
20 DRIFTING AWAY

### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 75.1%  
Compilations: 24.9%

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VWR 105282 (DMPV)
2	3	YOUR NEW FAVOURITE BAND	Hives	Poplains MC50562 (D)
3	2	IS THIS IT	The Strakes	Rough Trade STRAFED2 030 (V)
4	6	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDC0R216 (DMPV)
5	4	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
6	15	BRITNEY	Britney Spears	Jive J225232 (D)
7	5	ROOTY	Bramet Jaxx	XL Recordings XLCD 143 (V)
8	12	GOODYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper S220492 (D)
9	7	THE FAKE SOUND OF PROGRESS	Avantages	Visible Noise TORMENT022 (V)
10	8	SINCE I LEFT YOU	Songbird	XL Recordings XLCD 138 (V)
11	11	SONGIBIRD	Eva Cassidy	Blix Street/Int 019045 (MOT)
12	18	ALL IS DREAM	Mercury Rev	V2 VWR 1017528 (DMPV)
13	16	ECHO PARK	Feeder	Epic ECHD034 (P)
14	14	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 802D (DMPV)
15	13	GREATEST HITS - CHAPTER ONE	Backstreet Boys	Jive J22672 (D)
16	9	FREE ALL ANGELS	Ash	Infectious INFECT1060 (DMPV)
17	16	SHOWBIZ	Muse	Mushroom MUSH 802D (DMPV)
18	17	GOLD - THE GREATEST HITS	Stays	Jive J201412 (P)
19	17	BEAUTIFUL GARBAGE	Garbage	Mushroom MUSH 9502D (DMPV)
20	20	BETTER DAYS	Jive	Jive J02ETEMP (P)

© The Official UK Charts Company 2001

# THE YEAR SO FAR... TOP 20 SINGLES

UK	IR	Artist	Label
1	1	GOTTA GET THRU THIS	DANIEL BENOIGNO
2	3	MY SWEET LOID	GEORGE HARRISON
3	1	I'D ANSWER TO BASS	PURITONE
4	4	GET THE PARTY STARTED	PINK
5	5	MORE THAN A WOMAN	AALIYAH
6	6	MURDER ON THE DANCEFLOOR	SOPHIE ELLIS BECKON
7	7	THE WHISTLE SONG (HOW MY WHISTLE BITCH)	CJ AUGATOR PROJECT
8	8	BAD INTENTIONS	DR DRE FEAT. KNOX-TURNALL
9	9	SOMETHIN' STUPID	ROBBIE WILLIAMS/NICOLE KIDMAN
10	10	HANDBAGS AND GLADRAGS	Stereophonics
11	11	IT'S LOVE (TRIPPIN')	GOLDTRAK P15 ANDREA BROWN
12	12	AM TO PM	CHRISTINA MILLAN
13	13	LATELY	SAMANTHA MUIRBA
14	14	WILL I	HAN WAN DANIEL
15	15	WHAT IF	KATE WINKLE
16	16	CROWNING	BACKSTREET BOYS
17	17	HATERS	SO SOLID CREW P15 MR SHABZ
18	18	RESURRECTION	PPK
19	19	COUNTRY ROADS	HERMES HOUSE BAND
20	20	DRIFTING AWAY	LANGE FT SKYE

© The Official UK Charts Company 2001.

26  
jan  
2002

# Singles



## 1 MY SWEET LORD

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



- 11 MURDER ON THE DANCERLOOR Sophie Ellis-Bextor Polydor
- 12 IT'S LOVE (TRIPPIN') Goldmix presents Andrea Brown EMI/101/PM/Sonus
- 13 HANDBAGS AND GLDRAGS Stereophonics V2
- 14 DRIFTING AWAY Lange feat. Skye VC Recordings
- 15 HATERS So Solid Crew presents Mr. Shabz Relentless/Independente
- 16 THE DARK IS RISING Mercury Rev V2
- 17 WHAT IF Kate Winslet Liberty
- 18 LATELY Samantha Mumba Wild Card/Polydor
- 19 DIPPY P Diddy feat. The Neptunes Poly/DaDa/Up/Arista

# THE OFFICIAL CHARTS

100%  
music week



BBC RADIO 1  
9-10 PM



YOU CAN NEVER HAVE TOO MUCH OF A GOOD THING

Over 10,000 news stories, 5,000 reviews,  
1,000 interviews...

oh, and more than 1.7m unique users each month.



100%  
POP  
MUSIC

WHAT'S YOUR SOUND?

26  
jan  
2002

# albums



## 1 JUST ENOUGH EDUCATION TO PERFORM

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



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

musictravel



10

YEARS ON

[www.musictravel.co.uk](http://www.musictravel.co.uk)

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

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

Music Travel, Studio 1, Cloisters House, 8 Battersea Park Road, London, SW8 4BG

Tel: +44 (0)20 7627 2200

Fax: +44 (0)20 7627 2221

the trafalgar®

  
The Langham Hilton

# Congratulations on your 10th Birthday!

To all our friends at Music Travel,  
from The Langham Hilton and the trafalgar



the trafalgar  
"Modern luxuries and contemporary interior,  
London's latest landmark."



The Langham Hilton  
"Ornately designed,  
lavishly furnished and perfectly situated."



MISSION CONTROL WOULD LIKE TO CONGRATULATE GUY AND FRAN AND ALL THE STAFF AT MUSIC TRAVEL ON THEIR 10th ANNIVERSARY AND WISH THEM CONTINUED SUCCESS IN THE FUTURE.

[WWW.MISSIONCONTROL.NET](http://WWW.MISSIONCONTROL.NET)

50 CITY BUSINESS CENTRE, LOWER ROAD,  
LONDON, SE16 2XB, UNITED KINGDOM

TEL: 020 7252 3001

FAX: 020 7252 2225

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

*"Big Up"  
to all at  
Music Travel*

*From all at  
J Management  
&  
Gabrielle*





The Music Travel team

# musictravel

## ...keeping the music industry on the move

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

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

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

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

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

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

Starting with around 60 clients and a turnover of £1.8m at the end of the first two years of trading, Music Travel has steadfastly acquired around 150 account holders and more than £6m of business annually. Telstar, Mushroom Records, Wise Buddha, Chemical Brothers, Manic Street Preachers and the Spice Girls are just some of the companies and acts who use their service, while Chris Blackwell's Palm Pictures and Derek Birkett's One Little Indian have been with them since day one.

### TRAVELLERS' TALES

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



TENON GODFREY ALLAN

## Congratulations!

Here's to the next 10 years  
From all the directors and staff at  
**Tenon Godfrey Allan**

TENON GODFREY ALLAN  
66 CHILTERN STREET, LONDON, ENGLAND, W1U 4JT  
TELEPHONE (44) 020 7535 1400  
FACSIMILE (44) 020 7535 1401  
e-mail: westend@tenongroup.com  
web: www.tenongroup.com

Tenon Godfrey Allan is a division of Tenon Group PLC



## CONGRATULATIONS!!!!!!

For 10 fantastic years to everyone at  
MUSIC TRAVEL from your friends at  
ACCOR HOTELS

- accommodation suppliers to the music industry -



We wish you many more years of success.

For more information on any of Accor's 3900 hotels in 90 countries including city centre, resort & conference locations, please contact  
Lindy Gooft, Entertainment Sales Manager, on 020 8237 7675 or  
GOOTT\_Lindy@accor-hotels.com

## ADVERTISING PROMOTION

### TRAVELLERS' TALES

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



At play in Milan

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

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



Another quiet night with Music Travel



Dona Jean-Baptiste

MUSIC WEEK JANUARY 26 2002



Guy Lindsay-Watson

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

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

after-party with his presence.

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

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



Rudyolph



Fran Green

GREAT CITIES  
CENTRES HAVENS  
DISCOVERIES OF  
LIFE WITH STYLE  
AND A SMILE

LAUGH  
RELAX  
ENJOY

The good things in life  
needn't cost the earth.

Malmaison

HOTELS BARS BRASSERIES

Book online at [malmaison.com](http://malmaison.com)

EDINBURGH 0131 468 5000	GLASGOW 0141 572 1000	NEWCASTLE 0191 245 5000
MANCHESTER 0161 278 1000	LEEDS 0113 398 1000	

COMING SOON TO BIRMINGHAM AND LONDON TOMORROW THE WORLD

## TRAVELLERS' TALES

**No room at the inn for Manic Street Preachers**

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

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



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

**GLASGOW:** The Malmalson

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

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

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



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

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



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

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

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

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

Although the majority of Music Travel’s clients are account



Kellie Jones



Linda Demideh

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

to pick the right accommodation for the right client.

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

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

## Sabre musictravel

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

Music Travel uses the world leading Sabre® computer reservations system, proving that our technology, people and customers combine to make Sabre the partner of choice.

Music Travel offers your travel itinerary online even before you finish the phone call, using Sabre® Virtually There™

Access [www.virtuallythere.com](http://www.virtuallythere.com) and enter your travel reservation code (6 digit alpha) and surname, or just wait for the email from your travel arranger, it’s simple! Just click straight through to your itinerary, which has accurate up to the minute information on all your travel plans.

This handy travel tool enables you to access travel information 24/7 by either printing your itinerary, downloading it to your Palm Pilot™ / Handspring™ or via your WAP phone.

You can even get a reminder of your trip and be notified of gate or terminal changes via a text message to your mobile phone.

Virtually There has a wealth of destination information, weather, restaurant guides and flight tracking capabilities. For these and other valuable travel tools, take a look at [www.virtuallythere.com](http://www.virtuallythere.com)

Sabre  
virtually  
there

Music Travel and Sabre – working together to provide you with superior service.

## Marshall Arts Ltd.

would like to congratulate  
Guy and his team at

## musictravel ★

on their 10th Anniversary.



We wish you all the best  
for the future.

Marshall Arts Ltd.

Leader House, 6 Erskine Road, London, NW3 3AJ  
Tel: +44 (0) 20 7586 3831 Fax: +44 (0) 20 7586 1422  
E-mail: [info@marshall-arts.co.uk](mailto:info@marshall-arts.co.uk) Web: [www.marshall-arts.co.uk](http://www.marshall-arts.co.uk)  
International Concert Promoter, Agency and Artists Management

## WORLD TOUR DESTINATION

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

**STOCKHOLM: The Nordic**

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

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

**BARCELONA: The Hotel Arts Barcelona**

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

Each room has Bang & Olufsen TVs



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

**BARBADOS: The Villanova**

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

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

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



German and get up at 6am."

**NEW YORK: The Soho Grand**

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



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

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



Sara Manzano



Fran Green &amp; Jo White

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

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

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

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

## Happy 10th Anniversary

to  
Guy, Fran and all at Music Travel.

Always a pleasure, never a pain!

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

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

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

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

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



Thank you musictravel \* from all at Palm Pictures

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

## musictravel ★

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

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

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

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

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



### our music week

CMP Information, United Business Media, Seventh Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.



Printed by Stephens & George Magazines, Merthyr Tydfil

Editor-in-chief: Ajax Scott; Executive editor: Martin Tabor; Special Projects Editor: Adam Woods; Group production editor: Duncan Roberts; Senior sub-editor/designer: Fiona Robertson; Group sales director: Julian Clark; Head of B2B/sponsorship: Judith Rivers; Head of music sales: Matthew Tyrrell; Senior sales executive: Scott Green; Account manager music: Gavin Saffer; Sales executive: Nick Woodward; Group publishing director: Mark O'Donoghue

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

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

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

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

Here's to another 10 years of the same.

Bjork, One Little Indian and Quest Mgt



One Little Indian Records

PUTTING THE  
'RAVE' IN TRAVEL  
FOR  
**10**  
GLORIOUS YEARS

KLP EURO RSCG  
ENTERTAINMENT



14 **20** WILL I Ian Van Dahl

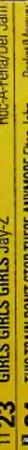


Nubly/Arista

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



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



10 **24** THIS TEAM DON'T STOP THERE ANYMORE Eton John



19 **25** RESURRECTION PPK



18 **26** BE FREE Live Element



20 **27** COUNTRY ROADS Hermes House Band



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



17 **29** DROWNING Backstreet Boys



16 **30** IT'S NOT THE END OF THE WORLD? Super Furry Animals



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



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



28 **33** CRYING AT THE DISCOTEQUE Alcazar



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



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



21 **36** JUST A DAY EP Feeder



27 **37** IN TOO DEEP Sum 41



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



29 **39** CATCH Koshien



12 **20** ALL RISE Blue



Innocent

16 **21** SATELLITE POD



Atlantic

85 **22** AALIYAH Aaliyah



Blackground

26 **23** IS THIS IT The Strokes



Rough Trade

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



Relentless/Independiente

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



Reprise

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



Ebu/Jive

32 **27** THE INVISIBLE BAND Travis



Independiente

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



Warner Bros

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



Polydor

43 **30** BRITNEY Britney Spears



Jive

48 **31** YOUR NEW FAVOURITE BAND Hives



Poptones

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



Universal TV

24 **33** ENCORE Russell Watson



Decca

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



EMI

29 **36** COME ON OVER Shania Twain



Elektra

34 **37** URBAN HYMNS The Verve



Mercury

42 **38** A FUNK ODYSSEY Jamiroquai



SZ

37 **39** LIGHT YEARS Kylie Minogue



Parlophone

36 **40** GHV2 Madonna



Maverick/Warner Bros

# compilations

- 1 **CLUBBERS GUIDE TO 2002** Ministry Of Sound  
IN/Casablanca/Inspired
- 2 **NOW THAT'S WHAT I CALL MUSIC! 50** Ministry Of Sound
- 3 **SO SOLID CREW - FLICK IT** Reckless  
EMI/Virgin/Universal
- 4 **JUNGLE MASSIVE** WSM
- 5 **GOOSKITCHEN JOURNEYS** Virgin/EMI
- 6 **THE LICK - TREVOR NELSON** Universal TV
- 7 **THE BEST AND WORST ALBUM IN THE WORLD 2001** EMI/Virgin/Universal
- 8 **DIRTY DANCING (OST)** RCA
- 9 **SMASH HITS 2002** EMI/Virgin/Universal
- 10 **CAPITAL GOLD LEGENDS II** Virgin/EMI
- 11 **LOVIN' IT 2** IN/Casablanca/Inspired
- 12 **THE ANNUAL 2002** Ministry Of Sound
- 13 **KISS HITLIST 2002** EMI/Virgin/Universal
- 14 **TWICE AS NICE - ESSENTIAL GROOVES** WSM
- 15 **PURE CHILLOUT** Virgin/EMI
- 16 **CLASSICAL CHILLOUT** Virgin/EMI
- 17 **KERRANG! 2 - THE ALBUM** WSM/Universal TV
- 18 **I LOVE 2 PARTY** Virgin/EMI
- 19 **COLD FEET (OST)** Universal TV
- 20 **G BROTHER WHERE ART THOU** Mercury

GLOBAL ONLINE PREMIERE  
NATALIE IMBRUGLIA  
'WRONG IMPRESSION' VIDEO  
WWW.DOTMUSIC.COM

© The Official UK Charts Company 2001. Produced in co-operation with the BPI and BMD, based on a sample of more than 4,000 record outlets

### CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	ENCORE	Russell Watson	Decca 470300 (UK)
2	2	THE VOICE	Various	Decca 04622512 (UK)
3	3	ROMANTIC CALLAS — THE BEST OF	Maria Callas	Nonesuch 7559527112 (IE)
4	7	THE ENTERTAINER — THE VERY BEST OF	Scott Joplin	Ememich 103994462 (UK)
5	4	THE GOLD COLLECTION	Sir Harry Scobie	Philips 866795 (UK)
6	8	KIRK	Danny Kaye & Kenneth	EMI Classics 002582712 (IE)
7	5	GIFT COLLECTION	Lesley Garrett	Solo Tuesday SIND03061 (UK)
8	10	ORATORIAN CONCERTOS NOS 5 & 6	Frið/Norðern Sinfonia/Hsalmar	Philips 8564221 (IS)
9	11	SACRED ARIAS	Andrea Bocelli	Philips 4629002 (UK)
10	10	GLUCK/ITALIAN ARIAS	Cecilia Bartoli	Decca 0472482 (UK)
11	16	FINZI, CELLO CONCERTO	Hugh Dombosy/NS/Griffiths	Naxos 85576 (US)
12	8	I WILL WAIT FOR YOU	Lesley Garrett	BBC/Decca Conifer 74005512642 (UK)
13	9	ETERNAL ELEGIES	John Barry	Decca 046735 (UK)
14	15	BARBER: VIOLIN CONCERTO	Naxos/BUSNO/Altop	Naxos 852604 (US)
15	12	VAUGHAN WILLIAMS/SPHANTASY QUINTE	Maggiori Quartet/Jackson	Naxos 852600 (US)
16	10	MOZART/Gluck/MUSIK/SILVECKER/ARIAS	Margalena Koza	Deutsche Grammophon 4713342 (UK)
17	13	POPULAR MUSIC FROM TV FILM & OPERA	EMI Classics 002587662 (IE)	
18	20	VERDI	Phyllis 4646002 (UK)	
19	10	WANDERING STRANGER/TOLKSONGS	Decca 0468992 (UK)	
20	4	THE BEST OF	María Lanza	Capdeni 742170947 (BMG)

© The Official UK Charts Company 2001

### JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	THE LOOK OF LOVE	Diana Krall	Verve 540942 (UK)
2	3	TOURIST	St Germain	Blue Note 520012 (IE)
3	2	ONE OF BLUE	Miles Davis	Columbia UK 64935 (TEN)
4	5	THE NATURAL BLUES ALBUM	Various	Universal UK 526080 (UK)
5	4	BLUE FOR YOU — THE VERY BEST OF	Nina Simone	Global Television SIND00 (BMG)
6	16	IN THE MOOD — THE VERY BEST OF	Olene Miller	Crimson CRM037 (EUK)
7	7	WHEN I LOOK IN YOUR EYES	Diana Krall	Verve 550042 (UK)
8	6	PLAYIN' WITH MY FRIENDS	Tony Bennett	Columbia 561752 (TEN)
9	5	THE BEST OF JOHN LEE HOOKER	John Lee Hooker	Music Club MCG020 (DMS)
10	8	SWING	Various	Decca 046942 (UK)

© The Official UK Charts Company 2001

### R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	GET THE PARTY STARTED	Christina Mila	LaFace/Arista 7421913362 (BMG)
2	2	AM TO PU	Ashtyn	Dol Soul 589322 (UK)
3	5	MORE THAN A WOMAN	Blackground/Just 2 U	Blackground/Just 2 U
4	3	GOTTA GET THRU THIS	Daveed Brody/Def	Relentless/RELENT 2702 (JMW/TEN)
5	2	BAD INTENTIONS	Dr. Dre feat. Koc-Turk'Al	Arista/Polystar 497382 (UK)
6	4	DIDDY	P Diddy feat. The Neptunes	Puff Daddy/Arista 7421911862 (BMG)
7	4	GIRLS GIRLS GIRLS	Jay-Z	Roc-A-Fella/Dol 589602 (UK)
8	5	LATELY	Santambra Mamba	WJ4/Cat/Polydor 576022 (UK)
9	7	I'M REAL	Jennifer Lopez	Mercury/Def 576032 (TEN)
10	6	SON OF A GUN (I BETCHA THINK THIS SONG...)	Janez Jackson feat. Candy Simon	Virgin VUS00A 232 (IE)
11	10	BECAUSE I GOT HIGH	Aronan	Universal/UK-Island MCSTD 4026 (UK)
12	8	IF YOU COME BACK	Blubb	Innocent SIND 32 (IE)
13	11	UGLY	Bubba Sparox	Interscope/Polydor 4976542 (UK)
14	12	FAMILY AFFAIR	Mary J Blige	MCA/UK-Island MCSTD 4029 (UK)
15	13	EMOTION	Destiny's Child	Columbia 571413 (TEN)
16	14	WHAT YOU DO DO	Dr. Dre & Bubba	Interscope/Polydor 4967367 (UK)
17	10	RING RING (TINA DIA HEY)	Tommy Boy 18965 (UK)	
18	14	NEVER TOO FAR/DO IT STUP FUNKIN' 4	Marsh Cary feat. Mystikal	Virgin VUS 22 (IE)
19	22	YOU ROCK MY WORLD	Michael Jackson	EPIC 672092 (TEN)
20	19	IF YOU GIVE ME SOMETHING	Jamiroquai	S2 672007 (TEN)
21	25	GET UR FREAK ON	Missy Elliott	East West/Elektra E 72662 (UK)
22	18	HIT EM UP STYLE (IOPPS)	Big Country	Arista 7421918162 (BMG)
23	21	LUVIN' IT UP	Juvenile feat. Case	Def Jam 588912 (UK)
24	19	CRY	Michael Jackson	EPIC 672122 (TEN)
25	15	WHO WE BE	DMX	Def Jam 588912 (UK)
26	23	COLD AS ICE	MOP	EPIC 671192 (TEN)
27	17	GOT YOU	Pharoshe Monch	Priority PNY CD 145 (IE)
28	25	DREW! I KNOW HOW IT WOULD FEEL TO BE FREE!	Lighthouse Family	Wild Cat/Polydor 507812 (UK)
29	20	LWDYK&T/TROUBLE	Oppress HX	Columbia 6721162 (TEN)
30	24	WHAT'S GOING ON	Antes Against AIDS Worldwide	Columbia 6721162 (TEN)

© The Official UK Charts Company 2001. Compiled from data from a panel of independents and specialist multiples.

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ROBBIE WILLIAMS: Live At The Albert	Various	Chrysalis 402583 (UK)
2	2	STEPS: Gold — The Greatest Hits	Various	Just 622545 (UK)
3	3	WESTLIFE: Where Dreams Come True	RCA 742185933 (UK)	
4	4	S CLUB 7: 5 Club Party — Live	Polydor 565373 (UK)	
5	5	U2: Rattle and Hum	Warner Music/Van 150712323 (UK)	
6	6	KYLE MINOGUE: Live In Sydney	Island UK-Island 5185423 (UK)	
7	7	CLIFF BRIDGES: Cliff Richard	Video Collection VCD95 (UK)	
8	10	MADONNA: Drowned World Tour 2001	Warner Music Video 7559356 (UK)	
9	15	ORIGINAL CAST RECORDING: Cats	Universal Video 954431 (UK)	
10	8	RUSSELL HORTON: The Voice — Live	Universal Video 954431 (UK)	
11	11	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 076783 (UK)	

### CLASSICAL SOUNDTRACKS & COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT	Various	Virgin/EMI VTDC048 (IE)
2	2	CLASSICS 2002	Various	Decca 4721002 (IE)
3	3	THE OPERA ALBUM 2002	Various	Virgin/EMI VTDC041 (IE)
4	4	TIME TO RELAX	Various	Classic FM CMC0234 (BMG)
5	10	THE ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 7559551322 (BMG)
6	15	RELAXING CLASSICS	Various	Crimson MDD008 (EUK)
7	6	CLASSICAL COLLECTION	Various	Octet OCT000 (IEUK)
8	5	THE ULTIMATE MOVIE ALBUM	Various	Decca 587212 (UK)
9	8	RELAXING CLASSICS	Various	EMI Gold 5746072 (IE)
10	7	UTOPIA — CHILLED CLASSICS	Various	Philips 4752462 (UK)
11	12	CLASSIC HITS 2	Various	Emo 28420762 (TEN)
12	9	SINGS OF PRAISE — YOUR FAVOURITE HYMNS	Various	BBC Music VMEF0002 (UK)
13	13	200 POPULAR CLASSICS	Various	Police PEXDC040X (UK)
14	11	PAVARTO/TDOMINGO/CARRERAS	Various	Empireo EMTB326 (DISC)
15	14	THE VERY BEST OF DESERT ISLAND DISCS	Various	BBC Music VMEF0672 (UK)
16	16	THE NATIONAL TRUST — MUSIC COLLECTION	Various	BMG 7421979462 (BMG)
17	17	CLASSIC CHILLOUT COLLECTION	Various	HMV HMV025952 (IE)
18	18	THE ONLY OPERA ALBUM YOU'LL EVER NEED	Various	RCA Victor 7559551322 (BMG)
19	18	CLASSICAL BRITS	Various	Sony Classical STVCD11 (TEN)
20	20	THE SOUND OF CLASSIC FM	Various	Classic FM CMC033 (BMG)

© The Official UK Charts Company 2001

### ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	SATELLITE	POD	Atlantic 756704752 (TEN)
2	2	HYBRID TRUST	Linkin Park	Warner Bros 596476752 (IE)
3	8	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin 02815707 (IE)
4	5	WINDUP SINGLES	Various	Roadrunner 1204962 (UK)
5	5	YOUNG LUST — THE ANTHOLOGY	Aerosmith	Universal UK 485192 (IE)
6	4	WEATHERED	Creed	EPIC 5049752 (TEN)
7	10	COME CLEAN	Puddle Of Nothing	Interscope/Polydor 4830472 (UK)
8	6	BREAK THE CYCLE	Slaid	East West 755609642 (TEN)
9	7	MORNING VIEW	Incubus	EPIC 504975 (TEN)
10	11	THE ALBUM	Various	WGSN/Universal UK 587362 (UK)

© The Official UK Charts Company 2001

### DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	STAR GUTAR	The Chemical Brothers	Virgin CHEM5T 14 (IE)
2	2	IT'S LOVE (TRIPPIN')	Goldy/3x Andrea Brown	Eveke/AMP/Ministry 12AMP 152 (UK)
3	3	ADDICTED TO BASS	Puretone	Gusto 12056 (SIP)
4	4	DRIFTING AWAY	Lampo feat. Slaye	WC Recordings VCR74 101 (IE)
5	5	BE FREE	Live Element	Strictly Rhythms SRIUK121 (SMW/TEN)
6	6	WHIP LASH	JFK	Y2K Y2002 (UK)
7	7	RETOX	Fat Boy Slim	Skint FAT18 (DMW/P)
8	8	SNAPPED IT	Krust	Fall Cycle FCY 034 (UK)
9	4	IT'S YOURS	Jon Cutler feat. E-Man	Direction 6720536 (TEN)
10	5	RUNNING	Black & Blue NE012073 (UK)	
11	7	LOVE AND AFFECTION	Mr Pink presents The Program	Manifesto FE3 9 (UK)
12	11	THE WINDLE BONG (BLOW MY WHISTLE BITCH)	Psychicadelic Whaffam	Echo Echo P120 (UK)
13	12	BACK TO EARTH	Yves Deruyter	Bonah! BKN02A100 (DMW/P)
14	9	DREAM UNIVERSE	DJ Gerry	Xtremagang XTRAV3212 (DMW/TEN)
15	16	CATCH	Keshone	Moksha/Arista 7421913173 (BMG)
16	10	ERECTION (TAKE IT TO THE WHISTLE)	Conita feat. BK & Madam Friction	Nakuz/NKFA 0362 (JABO)
17	10	BODY ROCK	Shinon & Andy C	Ram RAMM 34 (SDD)
18	12	WINDLE BONG (BLOW MY WHISTLE BITCH)	DJ Agister Project	All Around The World 025 (DMW/TEN)
19	13	I DON'T WANNA LOSE MY WAY	Dramaticar	Positive 12TV 15 (IE)
20	15	HATERS	So Solid Crew/ps/M:Debs	Relentless/Independent/RELENT225 (DMW/TEN)

© The Official UK Charts Company 2001

### DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	CLUBBERS GUIDE TO 2002	Various	Ministry Of Sound/MO50202 (DMW/TEN)
2	1	JUNGLE WARRIORS	Various	WGSN WPS020 (DMW/TEN)
3	3	GODSATCHER JOURNEYS	Various	Uncredible — 5553252 (TEN)
4	10	SOLID CREW — F*CK IT	Various	Relentless — RELODM02 (DMW/TEN)
5	5	SMILE DREAMS	Zero 7	Ultimate Domino UDR01916/UDRC016 (DMW/P)
6	4	THE EP	DJ Fae	Locked On — LOCKED0380 (UK)
7	6	PURE GARAGE PRESENTS BASS BEATS & BEATS	Various	WGSN — WGSMD009 (TEN)
8	8	I LOVE OUR SOUL	Bob Sinclair	Defected DCT02 (BMG, UK)
9	9	I DON'T WANNA KNOW U COS UR FAMOUS	Outfit & Neutro	East West 02X01097 (TEN)
10	10	DISCOVERY	Duff Punk	Virgin VX 2204 (UK)

© The Official UK Charts Company 2001

### MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ROBBIE WILLIAMS: Live At The Albert	Various	Chrysalis 402583 (UK)
2	2	STEPS: Gold — The Greatest Hits	Various	Just 622545 (UK)
3	3	WESTLIFE: Where Dreams Come True	RCA 742185933 (UK)	
4	4	S CLUB 7: 5 Club Party — Live	Polydor 565373 (UK)	
5	5	U2: Rattle and Hum	Warner Music/Van 150712323 (UK)	
6	6	KYLE MINOGUE: Live In Sydney	Island UK-Island 5185423 (UK)	
7	7	CLIFF BRIDGES: Cliff Richard	Video Collection VCD95 (UK)	
8	10	MADONNA: Drowned World Tour 2001	Warner Music Video 7559356 (UK)	
9	15	ORIGINAL CAST RECORDING: Cats	Universal Video 954431 (UK)	
10	8	RUSSELL HORTON: The Voice — Live	Universal Video 954431 (UK)	
11	11	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 076783 (UK)	
12	12	DAVID O'DONNELL: The David O'Donnell Show	Various	Rosette R025061 (UK)
13	13	BREXIT: Operation Baffery	Various	Just 622765 (UK)
14	14	VARIOUS: New 2001 — The DVD	Various	Uncredible — 5553252 (TEN)
15	9	LE ZEPPELIN: Song Remains The Same	Various	Relentless — RELODM02 (DMW/TEN)
16	13	HEAR SEAY: Hear Seay Live	Various	Ultimate Domino UDR01916/UDRC016 (DMW/P)
17	15	VARIOUS: Death Row	Various	Locked On — LOCKED0380 (UK)
18	16	SNOP: Doggy Snoppy	Various	WGSN — WGSMD009 (TEN)
19	20	BRUCE SPRINGSTEEN: Live In NYC	Various	Defected DCT02 (BMG, UK)
20	18	U2: Rattle and Hum	Various	East West 02X01097 (TEN)

© The Official UK Charts Company 2001

26 JANUARY 2002

### COOL CUTS CHART

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

Pos	Track	Artist
1	IN THE BEGINNING Roger Goodie	Tsunami/Dubief/Outlander
2	ON THE RUN Tillamann Ultramachoe	Direction
3	MINDCROSS Way Out West	Distinctive
4	IF YOU FALL EA Finem	Avicii
5	LITTELLER! T'S Kihuna	City Rockers
6	YOUNG HEARTS KINGS Of Tomorrow	Defected
7	LOVE COME DOWN Double Take feat. MC Kic	W10
8	IN YOUR EYES KYLE	Parishade
9	WHAT DOES IT FEEL LIKE FINE LIKE FA Housecat City Rockers	(Rhythm) Spaz
10	YOU WONDER Better & Tamara	Mob
11	GREATEST DUBS Annie	Loved
12	CHANGE FOR ME Eran	Z Records
13	BREATHE The Popcorn	EMI
14	INTO THE BLUE SHAN Escroffe	Dyster
15	I'LL TAKE YOU THERE MAMA's Party	Rhythm
16	GET OUT Felon	Serious
17	SOUL TAKER Hill Stacy	Anydice
18	MERENGUE Samuel L Session	SL5
19	SORE C&R & Ito	Sonofos
20	MOUTH 2 & Diz	Classix

Complete list of tracks on the Cool Cuts Chart can be found on the website [www.danceuk.com](http://www.danceuk.com). For more information on the charts, visit [www.danceuk.com](http://www.danceuk.com). For more information on the charts, visit [www.danceuk.com](http://www.danceuk.com).

### URBAN TOP 20

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

### CLUB CHART TOP 40

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

### CLUB CHART BREAKERS

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

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including labels) to receive the club charts in full by e-mail: [info@djradio.com](mailto:info@djradio.com). For more information on the charts, visit [www.danceuk.com](http://www.danceuk.com).

### CHART COMMENTARY

by ALAN JONES

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

### POP TOP 20

1	POINT OF VIEW DB Boulevard	Illustrious
2	YOU S Club 7	Polydor
3	CARROT IN THE MIDDLE AT	Columbia
4	GET DOWN (ROCK THING) Time Maas	Perfecto
5	OVERPROTECTED/M A SLAVE U A Braxxos Spazey	5
6	GET OUT Felon	Serious
7	EVER SO LONELY Jakarta	Ruffin
8	THE LAND OF MAKE BELIEVE Allstars	Island
9	HEY LITTLE GIRL, Mathias Ware feat. Rob Taylor/Marileto	1016 2 Music
10	MOM...LOLLITA Ailzede	Polydor
11	TO GET DOWN (ROCK THING) Time Maas	W10/Intensive
12	TIME AFTER TIME Distant Soundz	ActivX
13	SOMETHING Lasgo	Positiva
14	IT'S GONNA BE... JA LVELY D&J Braxxos & Fisher	Braxxos/Credence
15	INTO THE SUN Weekend Players	Multiply
16	DANCE FOR ME Mary J Blige	MCA
17	WORLD FOOLISHOP! Jamiroquai	S2
18	HARDEST Pedro Del Mar	Pugger
19	AM TO PM Christina Millan	Def Soul/Def Jam UK
20	IT'S LOVE (TRIPPI!) Gofdirix presents Andrea Brown	Serious/AM/PM

# remote control

The marketing and label management service for independent companies

Have complete Remote Control on your releases in the UK by having your own office on an 'as you need it basis' to oversee that special project or run your office from overseas under your control

See PAT CARR at Midem at the AIM stand 03.24, 05.23 or consult the remote control in your hotel room, you never know...

Remote Control 267 Upper Richmond Road, Putney SW15 6SP office +44 20 8795 0793 mobile +44 7785 301 30 [patgatemotcontrol@demco.uk](mailto:patgatemotcontrol@demco.uk) [www.remotcontrol.demco.co.uk](http://www.remotcontrol.demco.co.uk)

## CHART COMMENTARY

by ALAN JONES

Topping the airplay chart for the third week in a row, and the fourth week in total, Daniel Bedingfield's *Gotta Get Thru This* is now living on borrowed time, with its lead at the top down from 10m to 3m, and a trio of female solo stars now at its heels.

Pink leads the chase, improving 3-2 with *Get The Party Started*, which achieves a 16.5% increase in support and ought to get enough extra impetus from its number two debut on the sales chart to advance to the top of the airplay list next week. Despite this, *Nelly Furtado* is still very much in the chase, searching for her third straight number one airplay hit with *...On The Radio* (Remember The Days). Although its tally of 1,242 plays is the lowest in the top 10, and, indeed lower than *5 Club*'s *'Have You Ever*, which is down in 33rd place. On the Radio has massive support from the BBC's own turbines, Radio One (24 plays, 12th most-played) and Radio Two (fifth

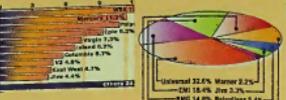
## AIRPLAY FACTSHEET

● As their new hit says, it's **Not The End Of The World**. Even so, the **Super Furys Animals** must be more than a little disappointed to debut at number 30 on the sales chart this week, with their 15th **Top 40** hit also proving to be their least successful since the very first **God Show Me Magic** reached number 33 in 1996. It is

the first record by the Welsh band to do better on radio than at retail, having reached number 30 on the airplay chart last week, thanks mostly to the uncompromising support of Radio Two. It slips to number 35 this week but should get a boost in time for next week's chart from Top 40 show plays.

## AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES TOP CORPORATE GROUPS



Figures show Top 10 companies by % of UK audience of the Top 20 radio and corporate groups shown by % of UK audience of the Top 10

place, 18 plays). When these two wound on a record to such an extent, it almost always subsequently achieves massively increased IR support.

Making a bigger move than either Pink or Nelly Furtado, *Aaliyah's* *More Than A Woman* expands 15-4, after achieving a 50% expansion in audience. Radio One upped support from 20 to 26 plays last week but the bulk of its gains came from IR stations, where it moved from being the 21st most-aired out to the fifth.

*Spiritualized's* upcoming single *Do It All Over Again* only logged 41 spins last week – but that is enough for it to debut at number 54 on the airplay chart (thanks to a very unusual double which saw it being recorded on Ken Bruce's *Radio Two* show, accolades which earned it five prime-time spins from each last week. Radio Two

accounted for 11 of its plays altogether (Janice Long also played it every day Monday to Friday, with Richard Allison airing it on Saturday), but aside from Mark & Lard, no-one played it on Radio One. Of the other 25 airings, Cool FM played the track 11 times, while XFM spun it six times.

Intersec Records tops both the Radio One and Radio Two most-played lists – with *Intersec* for the first time. While Radio One goes with the more abrasive *Dr Dre* hit *Bad Intentions* – which actually shares the honours there with *So Solid* *Current Presents Mr Shabz's* *Charmers* on 31 plays – it is the more genteel *Intersec's* *Henry* which takes the Radio Two prize with 23 spins. Founded in 1990 as a joint venture between Jimmy Iovine, Tod Field and Tom Warner, Intersec is now a Universal imprint marketed by Polydor. It is home to seven of the 100 most-played records on UK radio last year (a

company record), and looks like having another good year with its current prominence.

While former number one sales hit *Something Stupid* by Robbie Williams & Nicole Kidman takes the biggest dip from the Top 10 of any Williams single to date – slumping 4-27 – the current number one, My Sweet Lord by George Harrison, continues its gentle climb on the sales charts. Improving 25-23, it is still heavily reliant on Radio Two, whose 20 plays last week provided 54% of its total audience of 33.82m but it is extremely rare for any song of its vintage to attain widespread support on IR, so it is not surprising its airplay position does not match its sales success. That said, some stations are supporting it quite heavily, with 16 spins from Virgin FM and – more unexpectedly – 24 spins from Capital FM. Of course, if Music Control's panel also included good radio stations, My Sweet Lord would rank significantly higher than it does at present.

## MTV

Rank	Title	Artist	Label
1	GET THE PARTY STARTED	Pink	La Face/Island
2	ADRIANO TO BESS	Puente	Gusto
3	MORE THAN A WOMAN	Aaliyah	Blackground
4	GOTTA GET THRU THIS	Daniel Bedingfield	De La
5	AM TO ME	Mischa	De La
6	ON THE RADIO	Nelly Furtado	Brain/Warner/Parade
7	ALIVE	Pink	East West
8	FALLIN'	Alicia Keys	J
9	STAR GUITAR	The Chemical Brothers	Virgin
10	MOVIES ARE ART	Form	Decca/Warner/Parade

Most played videos on MTV UK/Media Research Ltd v/r/e 20/1/02. Source: MTV UK

## THE BOX

Rank	Title	Artist	Label
1	HERO	Enrique Iglesias	Polydor
2	WORLD OF OUR OWN	Winters	RCA
3	MILK	Alizee	Polydor
4	IN YOUR EYES	Nelly Furtado	Parade/Island
5	GET THE PARTY STARTED	Pink	La Face/Island
6	WHENEVER	Whitney Houston	Capitol
7	YOU YU CLUB?	7	Polydor
8	CRASH RAP	Atifans	Universal/UK-Island
9	OVERPROTECTED	Britney Spears	Avive
10	MURDER ON...	Sophie Ellis-Bextor	Parade/Island

Most played videos on the Box, v/r/e 20/1/02. Source: The Box

## VH1

Rank	Title	Artist	Label
1	IN YOUR EYES	Nelly Furtado	Parade/Island
2	HERO	Enrique Iglesias	Polydor
3	MEG ON FIRE	Tina Turner	Columbia
4	LOVE	Philly Dillinger	Sony
5	THE GREAT ESCAPE	Blackstreet	Mercury
6	HANDS AND GLADNESS	Shaggy	Capitol
7	SOMETHING STUPID	Robbie Williams & Nicole Kidman	Capitol
8	LULLABY	Stardust	EMI
9	HANDS CLEAN	Alicia Keys	Maverick
10	ON THE RADIO	Nelly Furtado	Brain/Warner/Parade

Most played videos on VH1, v/r/e 20/1/02. Source: VH1

## STUDENT CHART

Rank	Title	Artist	Label
1	STAR GUITAR	The Chemical Brothers	Virgin
2	THE DARK IS RISING	Mercury Rev	V2
3	SAY SOMETHING	Heavy	Badtaste
4	LOVE BURNS	Black Rebel Motorcycle Club	Virgin
5	ASLEEP IN THE BACK	Linkin Park	V2
6	TIGER & STAR	Interpol	Interscope
7	CATCH	Kashmir	Mohavee/Island
8	FILM MAKER	The Colour Tapes	Capitol
9	HEY BABY	No Doubt	Interscope/Polygram
10	GIRLS GIRLS GIRLS	De La	Fefe-De La/De La/Interscope/Polygram

UK student chart for v/r/e 27/1/02. Compiled by Student Broadcast Network, based on UK student radio chart returns.

## CD UK

Overprotected: Britney Spears; Love Should Be A Crime: O'Jays; Get The Party Started: Pink; Alive: P.O.D.

Music: Love: Phyllis Diller; America: Quilley; Fall In: 11/1/2002

## THE PEPSI CHART

Performances: Hey Baby! No Doubt; Get The Party Started: Pink; Caught In The Middle: A1; Hero: Enrique Iglesias; Videos: In Your Eyes: Nelly Furtado; My Sweet Lord: George Harrison; Package: 5 Club 7; Final: 11/1/2002

## TOTP

My Sweet Lord: George Harrison; Get The Party Started: Pink; AM To FM: Christina Milian; The Land Of Make Believe: Altitars; It's Not The End Of The World: Super Furys Animals; This Train Don't Stop: These Are Things: Elton John; Final: 11/1/2002

## POPWORLD

Intendations: Kaci; Hero: Enrique Iglesias; Popworld: 11/1/2002; Videos: Love Should Be A Crime: O'Jays; Performances: I Think I Love You: Kaci; Final: 11/1/2002

## T4 SUNDAY

Performances: A Mind Of Its Own: Victoria Beckham; The Mind: Jimmy Eat World; Final: 11/1/2002

## RADIO ONE PLAYLISTS

**A-LIST** Gotta Get Thru This: Daniel Bedingfield; Bad Intentions: Dr Ice; Know-Now: ...On The Radio (Remember The Days): Nelly Furtado; It's Love (Toby): Goldfrapp; Presents: Andrea Bocelli; Give Give Give: Jay-Z; Dance For Me: My D.J.; Star Guitar: The Chemical Brothers; The Drift: DJ Devlin; Always On Time: In Your Eyes: Nelly Furtado; AM To FM: Christina Milian; Alive: P.O.D.; Get The Party Started: Pink; Haters So Solid: Core presents M: Shaz; Leahy: Whitney; More Than A Woman: Aaliyah; Movies Are Art: Form; Point Of View: De La; Hey Baby! No Doubt; Get The Party Started: Pink; What's Your Brandy: Eve; So Lowly: Janice; In Your Eyes: Nelly Furtado.

**C-LIST** The Dark Is Rising: Mercury Rev; Film Maker: The Colour Tapes; Clones: Hate To Say I Told You So: The Hecks; Close Over: Minimalism; Who Remied Me: Nickleback; Bad Babysitter: Princess Superstar; Brother: Angie Stone; Alicia Keys & Eve: A Mind Of Its Own: Victoria Beckham; Love: Phyllis Diller; 'Shouta Wouda Couda: Beverly Knight; 'Leavy: Bubba Sparox; 'Far You Stand: ...

## RADIO TWO PLAYLISTS

**A-LIST** It's Not The End Of The World: Super Furys Animals; Hero: Enrique Iglesias; My Sweet Lord: George Harrison; A Mind Of Its Own: Victoria Beckham; Caught In The Middle: A1; 'Do It All Over Again: Spiritualized; Watching: Xanadu; Null: Historical Society.

**C-LIST** Baby: Your My Light: Richelle; Monday: May (album); Oliver: Darius; What A Wonderful World: Joy Runners; Lately: Saraoma; Muzika; Chinywa; You: Kimbrough; Black Is The Colour: Cara Dillon; Love, Whitney (album); Whitney: On The Radio: Nelly Furtado; Harry's Bar: (album); Goodnight: Handbags And Arsenic; 'Milk: Lullita; Love: Depeche Mode; 'Milk: Lullita; Love: Depeche Mode.

## B-LIST

The Dark Is Rising: Mercury Rev; Love: Phyllis Diller; The World Cuckoo: Ring; Back To Back: Relentless; Missa: Topi; This Train Don't Stop: These Are Things; 'You 5 Club 7; 'I Love You Everyday: Eric Burdon; 'But I Do: Love: Alicia Keys; 'Cover Up: UB40.

## B2 PLAYLISTS

12 playlists for week beginning 15/1/2002. \* Denotes additions.

## MTV UK

Playlist Additions: Whenever, Whenever: Scavie; Hands Clean: Altitars; Muzika: Watching; Xanadu: Null; Historical Society; Who Remied Me: Nickleback; Control: Paula Abdul; No 5 Club 7: Hate To Say I Told You So: The Hecks; World Of Our Own: Westlife; Pop single of the week: Caught In The Middle: A1.

## CAPITAL RADIO

Additional: My Sweet Lord: George Harrison; The World's Greatest Hit: Kelly; Shouta Wouda Couda: Beverly Knight; You 5 Club 7; Whenever, Wherever: Shaz; Been There Done That: Smoke 2 Seven.

## VIRGIN RADIO

Additional: Everyone; Michelle Branch; Watching; Xanadu; Null; Historical Society; She's On Fire: Train.

## GALAXY

Additional: Be Addicted; Jam & Spoon; Love; Phyllis Diller; Quilley; America; Always On Time: In Your Eyes; Ashanti: D'Neen.

## XFM

Additional: 3rd Shot: Gomez; Can't Help Loving You: Helen; Ring: King Kong; From Departure: Laura; Westlife; Abbie: Dave; You All The Blame: Mischa; For Honey: C&C: Alesha; No 5 Club 7; Sunday: Lastmonkeys; Beautiful: Thespoon; And They Obey: Kinetics; Landon: Goldspice; Try Not To Think: Envy; Let's Get Love: Deena; What's New For Fat: Deena; Giving In: Azzido; You Got To Love: The Boss.



CLASSICAL NEWS

by Andrew Stewart

LSO LIVE AIMS FOR GRAMMY SUCCESS

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



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

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

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

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

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

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

DECCA PROMOTES MARKETING STAFF

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

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

Andrew Stewart can be contacted by e-mail at: [AndrewStewart11@compuserve.com](mailto:AndrewStewart11@compuserve.com)

ALBUM of the week

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



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



REVIEWS

For records released up to February 4, 2002



MOTIS D'AMOUR: Songs and other works by Chamade, Von Otter, Forsberg etc (Deutsche Grammophon 471.333.2). Almost all of Cécile Chaminade's 400

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

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

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



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

New York, New York

LEONARD BERNSTEIN ON BROADWAY

CLASSICAL



A sensational 2 cd collection of Bernstein's greatest Broadway hits from *West Side Story*, *Candide*, *On the Town* and more.

Featuring performances from José Carreras, Russell Watson, Kiri te Kanawa, Michael Ball, Thomas Hampson, Sarah Vaughan, Oscar Peterson and many more.

ALSO AVAILABLE ON DVD



LEONARD BERNSTEIN conducts *West Side Story* The making of the recording



Deutsche Grammophon UK, 22 St Peter's Square, W6 6DW [www.universaldiscs.com](http://www.universaldiscs.com)

AVAILABLE ON CD 18TH FEBRUARY 2002

**SINGLE**  
of the week

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



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



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

**SINGLE** reviews

**RECOMMEND** **ELBOW: Asleep in the Back** (Virgin) **Coming Second (V2 VRS054703P)**. Having finally made their name in 2001 with the Mercury-nominated *Asleep in the Back*, Elbow return with this excellent double-header. The lead track (B-listed at Radio One) is an enchanting acoustic lament. Coming *Second* grows steadily building towards a stunning finale. It confirms the band's ability to conjure more challenging sonic shapes. — **G**

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

**JAKATA: Ever So Lonely** (Rulin RLIN25). Shella Chandry supplies the vocals on this dance update of Monsoon's 1982 hit by Dave Lee. Following very much the same template as his massive hit *American Dream* and A-listed at Radio One, it could well score similar success.

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

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

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

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

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

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

**W.A.P. FEAT. EMMIE: I Won't Let You Down** (Decode/Telstar DSTAR3211). Following her Top Five hit with the *Roxy Music* cover *More Than This*, Emmie returns with this slice of uplifting vocal trance. With all the usual massive synth riffs in place, this is bound to go down a storm in the nation's poppier clubs. — **G**

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

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

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

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

**ALBUM** reviews

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

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

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



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

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

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

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

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

**Hear new releases**

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

**MUSICIANS**  
BENEVOLENT FUND

## listening to musicians — responding to their needs

For people in the music business there is always help at hand from the Musicians Benevolent Fund

- Help with stress and health problems
- Help and advice with financial problems
- Help that's given in strict confidence
- Help given to outstanding young musicians

If you or someone you know needs our help, please contact:

Musicians Benevolent Fund  
16 Ogile Street  
London W1W 6GA

Telephone: 020 7636 4481  
Facsimile: 020 7637 4307  
email: [info@mbf.org.uk](mailto:info@mbf.org.uk)  
website: [www.mbf.org.uk](http://www.mbf.org.uk)



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



RETAIL FOCUS: **SWORFISH**

by Karen Faux

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

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

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



Sworfish: backing new formats alongside vinyl

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

## NEW ALBUMS BOOST SALES

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

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

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

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

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

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

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

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



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



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



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



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



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



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



**Selecta listing posts** — Concrete Blonde, Bad Religion, Shifty Disco Sampler, Fifty Anniversary, The Jesus Mozjo recommended retailers — Maggie Bell, Bruce Cockburn, Fairport Convention, Coltharbourstries, Concrete Blonde, Pete Dinkens; **Mixmag recommended retailers** — Sarah McLaughlin, Deterium, Triple A, Psychedelic Walktons



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

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



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



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



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



**In-store** — De Nada, Chemical Brothers, Robbie Williams, Smash Hits, Now! 50, Classical Chout 2, Stereophones, Heartbeat Moments, Steps, Liberty, Bob Marley, Madonna, Blue, Hiss 51

## ON THE SHELF

COLIN TAYLOR,  
owner, Quantum Records,  
Walton, Liverpool



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

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

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

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

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

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



## ON THE ROAD

MARIELLA REINA-SHAW,  
Vital rep for  
the South East

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

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

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

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

Another new release for February is A Quiet Riot, a PIAS compilation which is a double CD featuring 34 tracks. Including acts such as Badly Drawn Boy, Sigur Ros and Lemon Jelly, it's a lo-fi album with loads of melody. We're delighted that Basement Jaxx, The Avanchises, Aphex Twin, Turin Brakes and The Strokes have been nominated for Brit Awards. They've all had critically-acclaimed albums that are still selling well.

I feel it's really important that I visit my accounts as often as possible. There is a lot to talk about and I'm looking forward to working the product we've got coming out over the next few months."



IBRS/CCRI NUMBER:  
PHQ-D/6519/SE

NE PAS AFFRANCHIR

NO STAMP REQUIRED

by Karen Fi  
'Solid'  
Birmingham  
its CMI  
largely unaf  
cfs and th  
become the  
and White:  
above every  
on a roll, c  
about how I  
Swordfish  
records disj  
low thin st  
form the ba  
concerned  
Caddick, "N  
that includ  
sections fo  
Alongside  
established  
promote ne  
market. Wh  
has lost its  
prospects f

## RESPONSE PAYEE GRANDE-BRETAGNE

Kirsten Pistor  
Music Group.  
CMP Information Ltd  
Ludgate House  
245 Blackfriars Road  
London  
GREAT BRITAIN  
SE1 9YA

Andy  
RECORD

Rev. Garb  
Michael Jz  
Pink Floyd

Ross, De La Cour, George Harrison, Eric Clapton, George  
Callas, Angela Gheorghiu, January sale, 10 tapes for £5  
offer, three videos for £9.99 offer; Press ads - Ed Harcourt,  
Mercury Rev, Garbage

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

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

**FLORIAN** In-store display boards - Neil Halstead, New  
Flesh, St Thomas, In The Beginning There  
Was Rhythm, Viktor Duplax, Haven, Notwist,  
Nuphonic

**MVC** from £9.99 for cardholders, Angel, Creed,  
Now! 50, Anastasia; Listening posts - Elbow,  
Mick Jagger, 4 Hero

**PINNACLE NETWORK** Selecta listening posts - Concrete  
Blonde, Bad Religion, Shifty Disco  
Sampler Fifth Anniversary, The Hives;  
Mojo recommended retailers - Maggie  
Bell, Bruce Cockburn, Fairport  
Convention, Coltharbourstories, Concrete Blonde, Pete  
D'Angelo, Deterium, Triple A, Psychedelic Waltons

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

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

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

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

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



## ON THE SHELF

COLIN TAYLOR,  
owner, Quantum Records,  
Waltton, Liverpool

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

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

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

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

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

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



## ON THE ROAD

MARIELLA REINA-SHAW,  
Vital rep for  
the South East

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

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

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

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

Another new release for February is **A Quiet Riot**, a **PIAS** compilation which is a double CD featuring 34 tracks. Including acts such as **Badly Drawn Boy**, **Sigur Ros** and **Lemon Jelly**, it's a lo-fi album with loads of melody. We're delighted that **Basement Jaxx**, **The Avalanches**, **Aphex Twin**, **Turk Brakes** and **The Strokes** have been nominated for **Brit Awards**. They've all had critically-acclaimed albums that are still selling well.

I feel it's really important that I visit my accounts as often as possible. There is a lot to talk about and I'm looking forward to working the product we've got coming out over the next few months."

POP

THE FAIR FOR  
POP MUSIC AND  
ENTERTAINMENT

komm.

Meet us at Midem  
stand R33.02

Earlier is cheaper:  
registration until  
April 8, 2002 € 150.- (+VAT)

Book a booth by May 6, 2002

Musik Komm. GmbH  
Kaiser-Wilhelm-Ring 20  
D-50672 Köln

phone ++49-(0)221-91655-0  
fax ++49-(0)221-91655-110  
popkomm@musikkomm.de  
Popkomm: Get yourself connected!

popkomm.de



## GLOBAL AIRPLAY TRACKING SERVICE

### **THE MUSIC INDUSTRY STANDARD**

- *IFPI recognised*
- *Official industry charts in 18 countries*
- *BDS partner in Europe*
- *Independent electronic fingerprint recognition*
- *Tracking over 700 radio and TV services*
- *Actual plays not playlists*
- *User-friendly reports*



music control



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



Madonna: no traditional PR opportunities

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

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

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

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

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

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

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

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

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

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

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



Michael Jackson: no interviews  
MUSIC WEEK JANUARY 26 2002

**intermedia**  
REGIONAL PROMOTIONS

---

**AIRPLAY CHART #2.**  
**SALES CHART #2.**

---

**REGIONAL RADIO  
IS STILL IN "RAPTURE"  
WITH IIO.**

---

**LUCK?**

---

**Tel: 020 7266 7702**  
**E-MAIL: regional@gut-intermedia.com**

## Campaign of the quarter

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

THERE IS ONLY ONE NAME FOR CUTTING EDGE NATIONWIDE PROMOTION AND EXPOSURE OF URBAN MUSIC AMONG THE GRASSROOTS AND AT RADIO AND CLUB.



# 4

## YEARS AND COUNTING...

WE HAVE HELPED MANY LABELS ACHIEVE MAINSTREAM SUCCESS FOR THEIR R&B AND HIP HOP RELEASES OVER THE YEARS, WHICH HAVE INCLUDED THE FOLLOWING:

POLYDOR, EMI, COOLTEMPO, PARLOPHONE, WEA-LONDON, WARNER BROS, DOME, TELSTAR, WILDSTAR, JIVE, OYSTER, MUSHROOM, MERCURY, DEF SOUL & UNIVERSAL-ISLAND.

TO ADD YOUR COMPANY AND ARTIST TO THE HIT LIST CONTACT SHAUN 'STUCKEE' WILLOUGHBY AND THE TEAM ON 020 8932 7706.

## Doherty:TomkinsPR

Specialise in Regional Radio & TV  
Full UK Promotion Tours

### Manchester Office:

Terrie Doherty  
Tel: 0161 200 6060  
Fax: 0161 200 6061  
Email: terriedoherty@zoo.co.uk

### London Office:

Susie Tomkins  
Tel: 020 8540 8166  
Fax: 020 8540 6056  
Email: susietomkins@zoo.co.uk

Book early to avoid disappointment!

## PR GenreWatch – Pre-teens

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

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

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

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

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

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

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

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

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

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

Of course, not all music marketed to a teen or pre-teen audience involves fictional characters. *S Club 7* have emerged from a very successful 2001 at the forefront of teen pop. As victors of Record Of The Year in December with Don't Stop Movin', 2001 ended an era for the group, cementing their crossover to broader coverage and press interest. More recent material has seen the group promoted with a wider appeal. However, early press and promotion was aimed primarily at their younger audience, through teen publications such as *Smash Hits*, *TV Hits* and *Top Of The Pops* magazine. "Initially, our aim was to saturate the core teen market by achieving impactful rather than blanket coverage," says Charlotte Hickson, director of Henry's House. "It has always been our aim for people of all ages to discover *S Club 7* for themselves, but in the last quarter especially, the stakes were raised to a slightly older audience through teen press, girl's market and tabloid press."

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

intermedia  
REGIONAL PROMOTIONSAIRPLAY CHART #8.  
SALES CHART #1.DANIEL BEDINGFIELD IS  
STILL "GETTING THRU"  
TO REGIONAL RADIO.

COINCIDENCE?

Tel: 020 7266 7702

E-MAIL: regional@gut-intermedia.com

intermedia  
REGIONAL PROMOTIONSAIRPLAY CHART #10.  
SALES CHART #5.MIS-TEEQ ARE MORE THAN  
A "ONE NUMBER STAND"  
FOR REGIONAL RADIO.

CHANCE?

Tel: 020 7266 7702

E-MAIL: regional@gut-intermedia.com



## Niche campaign of the quarter

**ANDREW WK**  
**N**ME liked him so much they put him on two front covers in the same issue. The *Guardian* set aside an entire page to damn him three weeks before his debut album was even due to be released. Yet, despite the massive media interest in Mercury's star signing, Andrew WK has made a limited impact upon the British record-buying public to date. Considering I Get Wet's modest performance so far — with a peak chart position of 71 on release in early November and sales of around 6,000 units — the fact that Mercury's PR campaign managed to generate so much publicity in the first place is impressive to say the least.

Louise Mayne, senior press officer at Mercury, rejects any suggestion that the campaign was based on hype. "It was a very organic and natural campaign," she says. "I focused on staff writers at the NME and they liked it. It was quite easy because a lot of them knew about him already through the EPs he released on Bulb Records."

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



artist was said to be a part of the New York underground scene and was still signed to small independent US label Bulb Records. Bulb was responsible for the lucky release of two Andrew WK EPs in the first half of 2001.

"The first EP [titled 'Own Juice'] was played loads in the office," says Needham.

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

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

Such an approach on behalf of clients is good news for the crowded independent PR market, which remained as competitive as ever in the last months of 2001. The race to secure the hottest new acts before their competitors have a chance to do so is driving many PRs to get on board with acts earlier and earlier.

It is an idea that has worked for PR company Impressive, which boasts Muse among its roster. A number of acts — including Cooper Temple Clause, Kennedy Soundtrack and Buffsfeeds — were picked up by the company before signing record deals.

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

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



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

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

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

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

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

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

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

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

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

## Haskell &amp; Radio Two — a winning combination

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

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

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

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

"We plugged it the same way we usually



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

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

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

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

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

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

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

QUITE GREAT  
 PUBLICITY & MARKETING

NO BULLS\*\*T. JUST RESULTS  
 Call Pete, Louise, Dave, Anita, NIG or Sam

FROM PROJECT MANAGEMENT TO FULL LABEL ADVICE  
 Call Tony Lewis at Quite Great Solutions

Tel: 01223 880111, Fax: 01223 882277, e-mail: info@quitegreat.co.uk or visit www.quitegreat.co.uk

# Track of the quarter

## KYLIE MINOGUE: CAN'T GET YOU OUT OF MY HEAD (PARLOPHONE)

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

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

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

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

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

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

"Television coverage as a whole was

widespread from cduk to MTV."

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

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

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



## TOP 25 AIRPLAY HITS FOR Q4 2001

Track/Artist (label)	Plays	Audience '000	Net/Reg Promoter
1 Can't Get You Out Of My Head Kylie Minogue (Parlophone)	30532	100,0216	Parlophone/Parlophone
2 Raplease by (Mado/Data/Ministry Of Sound)	23442	876530	RPPR/Intermedia
3 Family Affair Mary J Blige (MCA/Universal)	23250	638611	Universal Island/Universal Island
4 Bohemia Like You The Dap-Kingz (Parlophone/Capitol)	18993	756336	Parlophone/Parlophone
5 Gotta Get Thru This Daniel Bedingfield (Relentless/DK)	17909	690345	Anglo Plugging/Intermedia
6 One Night Stand Mia Farrow (Telstar)	17789	664085	Single Minded/Intermedia
7 What Would You Do City High (InterScope/Polydor)	16931	636062	Polydor/Polydor
8 Startlight Superman Lovers (Independiente)	16746	626393	Size 9/Size 9
9 Fallin' Alicia Keys (J)	17150	592298	BMG/BMG
10 Don't Need The Sun To Shine - Jubilee (Go Beat/Polydor)	17053	576957	Anglo Plugging/Anglo Plugging
11 Somethin' Good Boyz II Men & New Edition (Capitol)	13186	547670	EMI-Chrysalis/EMI-Chrysalis
12 If You Come Back Blue (Innovative)	19111	538326	Anglo Plugging/Virgin
13 Murder On The Dancefloor Sophie Ellis Bextor (Polydor)	15619	560301	Polydor/Polydor
14 Emotion Destiny's Child (Columbia)	17805	527822	Columbia/Columbia
15 I'm Real Jennifer Lopez (Epic)	14816	513608	Epic/Epic
16 Who Do You Love Now... Riva Feat. Dazni Monique (Jfr)	14361	506159	The Partners/JP/The Partnership
17 Have You Ever S Club 7 (Polydor)	13840	471022	Polydor/Polydor
18 Hit 'Em Up Style (Dope1) Blu Cantrell (Arista)	13393	410619	BMG/BMG
19 Flawless The Ones (Postiva)	12844	400237	EMI/EMI
20 ...Free Lighthouse Family (Wild Card/Polydor)	11438	387560	Polydor/Polydor
21 If It Ain't Broke Don't Fix It - Gwen Stefani (Interscope/Hybrid)	11434	353923	Polydor/Polydor
22 Handbags And Gladrags Stereophonics (V2)	8238	350388	V2/V2
23 Resurrection PPK (Perfecto)	6477	349977	Single Minded/Hart Media
24 You Rock My World Michael Jackson (Epic)	11896	348411	Epic/Epic
25 Follow Me Uncle Kracker (Lava/Atlantic)	13905	345160	East West/East West

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

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

Source: Music Control/MTV

Mhz

# C HART SUCCESS!

- FEEDER
- SO SOLID CREW
- PPK
- PERFECTO LABEL
- KLACI
- BETA BAND
- FABRIC SERIES
- MOLOKO
- COSMIC ROUGH RIDERS
- MINISTRY OF SOUND LABEL
- US3
- RED SAID FRED
- SHED 7
- F.COM LABEL
- ANGELIC
- ROBERT MILES
- DEACON BLUE
- SPEK
- ALFIE
- THE KENNEDY SOUNDTRACK

**HART MEDIA**  
REGIONAL RADIO & TV PROMOTIONS  
SPECIALIST & STUDENT RADIO

Please contact Jo Hart or Zoë Bestow  
The Primrose Hill Business Centre, 110 Gloucester Avenue, London NW1 8JA  
Tel. 020 7209 3760 Fax. 020 7209 3761 Email. info@hartmedia.co.uk

RECOMMENDED CATALOGUE  
NEW RELEASES

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

**LUTHER VANDROSS: The Essential Luther Vandross (Capitol 5050252)**  
This is the first compilation to chart the highlights of Luther's career from a UK perspective, and thus includes both Vandross and Change Hits (Searching and the Glow of Love) as well as most of the big hits in his own name. My only grudge is the inclusion of two versions of some tracks (Ain't No Stoppin' Us Now, for instance) at the expense of some of Vandross' smaller but not less enjoyable hits—songs such as Come Back, Babe. We Won't Talk to Me and Every Year, Every Christmas.

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

**VARIOUS: The Concert For Bangla Desh (Epic 4688352) in 1971**  
George Harrison helped to raise money for Bangla Desh refugees by not only signing over royalties from his single Bangla Desh but also by organizing a star-studded concert in New York's Madison Square Garden. It raised millions for the cause, primarily because of this album, which featured eight songs by Harrison plus contributions from Bob Dylan, Billy Preston, Leon Russell and Ravi Shankar. The album is due to be remastered and re-packaged later this year but has been available in its 1991 two-CD form to satisfy the interest shown in it since Harrison's recent death. Alan Jones

ALBUMS

- FRONTLINE RELEASES**
- 103 **ABEYASINCE IN APRIL** Sanctuary CD DMC02 285 95.99
  - 104 **ACID BURNING** SP CD Grove Atlantic CD W00202 95.99
  - 105 **BOSSA NOVA** PolyGram CD P000 285 95.50
  - 106 **AFK** Head Beat Records/Orion Music CD 06781 280 97.99
  - 107 **AMPLIFIED** A&M Music/World Circuit/Warner Bros. CD 6813 285 99.99
  - 108 **AMERICAN** PolyGram CD P000 285 95.50
  - 109 **AMERICA** Atlantic CD A000 285 95.99
  - 110 **AMERICAN** Atlantic CD A000 285 95.99
  - 111 **AMERICA** Atlantic CD A000 285 95.99
  - 112 **AMERICA** Atlantic CD A000 285 95.99
  - 113 **AMERICA** Atlantic CD A000 285 95.99
  - 114 **AMERICA** Atlantic CD A000 285 95.99
  - 115 **AMERICA** Atlantic CD A000 285 95.99
  - 116 **AMERICA** Atlantic CD A000 285 95.99
  - 117 **AMERICA** Atlantic CD A000 285 95.99
  - 118 **AMERICA** Atlantic CD A000 285 95.99
  - 119 **AMERICA** Atlantic CD A000 285 95.99
  - 120 **AMERICA** Atlantic CD A000 285 95.99

RELEASES THIS WEEK: 249 ● YEAR TO DATE: 866

- 121 **AMERICA** Atlantic CD A000 285 95.99
- 122 **AMERICA** Atlantic CD A000 285 95.99
- 123 **AMERICA** Atlantic CD A000 285 95.99
- 124 **AMERICA** Atlantic CD A000 285 95.99
- 125 **AMERICA** Atlantic CD A000 285 95.99
- 126 **AMERICA** Atlantic CD A000 285 95.99
- 127 **AMERICA** Atlantic CD A000 285 95.99
- 128 **AMERICA** Atlantic CD A000 285 95.99
- 129 **AMERICA** Atlantic CD A000 285 95.99
- 130 **AMERICA** Atlantic CD A000 285 95.99
- 131 **AMERICA** Atlantic CD A000 285 95.99
- 132 **AMERICA** Atlantic CD A000 285 95.99
- 133 **AMERICA** Atlantic CD A000 285 95.99
- 134 **AMERICA** Atlantic CD A000 285 95.99
- 135 **AMERICA** Atlantic CD A000 285 95.99
- 136 **AMERICA** Atlantic CD A000 285 95.99
- 137 **AMERICA** Atlantic CD A000 285 95.99
- 138 **AMERICA** Atlantic CD A000 285 95.99
- 139 **AMERICA** Atlantic CD A000 285 95.99
- 140 **AMERICA** Atlantic CD A000 285 95.99
- 141 **AMERICA** Atlantic CD A000 285 95.99
- 142 **AMERICA** Atlantic CD A000 285 95.99
- 143 **AMERICA** Atlantic CD A000 285 95.99
- 144 **AMERICA** Atlantic CD A000 285 95.99
- 145 **AMERICA** Atlantic CD A000 285 95.99
- 146 **AMERICA** Atlantic CD A000 285 95.99
- 147 **AMERICA** Atlantic CD A000 285 95.99
- 148 **AMERICA** Atlantic CD A000 285 95.99
- 149 **AMERICA** Atlantic CD A000 285 95.99
- 150 **AMERICA** Atlantic CD A000 285 95.99
- 151 **AMERICA** Atlantic CD A000 285 95.99
- 152 **AMERICA** Atlantic CD A000 285 95.99
- 153 **AMERICA** Atlantic CD A000 285 95.99
- 154 **AMERICA** Atlantic CD A000 285 95.99
- 155 **AMERICA** Atlantic CD A000 285 95.99
- 156 **AMERICA** Atlantic CD A000 285 95.99
- 157 **AMERICA** Atlantic CD A000 285 95.99
- 158 **AMERICA** Atlantic CD A000 285 95.99
- 159 **AMERICA** Atlantic CD A000 285 95.99
- 160 **AMERICA** Atlantic CD A000 285 95.99
- 161 **AMERICA** Atlantic CD A000 285 95.99
- 162 **AMERICA** Atlantic CD A000 285 95.99
- 163 **AMERICA** Atlantic CD A000 285 95.99
- 164 **AMERICA** Atlantic CD A000 285 95.99
- 165 **AMERICA** Atlantic CD A000 285 95.99
- 166 **AMERICA** Atlantic CD A000 285 95.99
- 167 **AMERICA** Atlantic CD A000 285 95.99
- 168 **AMERICA** Atlantic CD A000 285 95.99
- 169 **AMERICA** Atlantic CD A000 285 95.99
- 170 **AMERICA** Atlantic CD A000 285 95.99
- 171 **AMERICA** Atlantic CD A000 285 95.99
- 172 **AMERICA** Atlantic CD A000 285 95.99
- 173 **AMERICA** Atlantic CD A000 285 95.99
- 174 **AMERICA** Atlantic CD A000 285 95.99
- 175 **AMERICA** Atlantic CD A000 285 95.99
- 176 **AMERICA** Atlantic CD A000 285 95.99
- 177 **AMERICA** Atlantic CD A000 285 95.99
- 178 **AMERICA** Atlantic CD A000 285 95.99
- 179 **AMERICA** Atlantic CD A000 285 95.99
- 180 **AMERICA** Atlantic CD A000 285 95.99
- 181 **AMERICA** Atlantic CD A000 285 95.99
- 182 **AMERICA** Atlantic CD A000 285 95.99
- 183 **AMERICA** Atlantic CD A000 285 95.99
- 184 **AMERICA** Atlantic CD A000 285 95.99
- 185 **AMERICA** Atlantic CD A000 285 95.99
- 186 **AMERICA** Atlantic CD A000 285 95.99
- 187 **AMERICA** Atlantic CD A000 285 95.99
- 188 **AMERICA** Atlantic CD A000 285 95.99
- 189 **AMERICA** Atlantic CD A000 285 95.99
- 190 **AMERICA** Atlantic CD A000 285 95.99
- 191 **AMERICA** Atlantic CD A000 285 95.99
- 192 **AMERICA** Atlantic CD A000 285 95.99
- 193 **AMERICA** Atlantic CD A000 285 95.99
- 194 **AMERICA** Atlantic CD A000 285 95.99
- 195 **AMERICA** Atlantic CD A000 285 95.99
- 196 **AMERICA** Atlantic CD A000 285 95.99
- 197 **AMERICA** Atlantic CD A000 285 95.99
- 198 **AMERICA** Atlantic CD A000 285 95.99
- 199 **AMERICA** Atlantic CD A000 285 95.99
- 200 **AMERICA** Atlantic CD A000 285 95.99

CATALOGUE & REISSUES

- 1 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 2 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 3 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 4 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 5 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 6 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 7 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 8 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 9 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 10 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 11 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 12 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 13 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 14 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 15 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 16 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 17 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 18 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 19 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)
- 20 **ALICE IN CHAIN: ALICE IN CHAIN** (Geffen 457 285 95.99)

DISTRIBUTORS

<p>101 <b>ABC</b> 1000 Broadway, New York, NY 10018 102 <b>ABR</b> 1000 Broadway, New York, NY 10018 103 <b>ACE</b> 1000 Broadway, New York, NY 10018 104 <b>ACT</b> 1000 Broadway, New York, NY 10018 105 <b>ADD</b> 1000 Broadway, New York, NY 10018 106 <b>ADG</b> 1000 Broadway, New York, NY 10018 107 <b>ADP</b> 1000 Broadway, New York, NY 10018 108 <b>ADW</b> 1000 Broadway, New York, NY 10018 109 <b>ADY</b> 1000 Broadway, New York, NY 10018 110 <b>ADZ</b> 1000 Broadway, New York, NY 10018</p>	<p>111 <b>ADV</b> 1000 Broadway, New York, NY 10018 112 <b>AEV</b> 1000 Broadway, New York, NY 10018 113 <b>AEX</b> 1000 Broadway, New York, NY 10018 114 <b>AFA</b> 1000 Broadway, New York, NY 10018 115 <b>AFI</b> 1000 Broadway, New York, NY 10018 116 <b>AFM</b> 1000 Broadway, New York, NY 10018 117 <b>AFN</b> 1000 Broadway, New York, NY 10018 118 <b>AFS</b> 1000 Broadway, New York, NY 10018 119 <b>AFD</b> 1000 Broadway, New York, NY 10018 120 <b>AFE</b> 1000 Broadway, New York, NY 10018</p>	<p>121 <b>AFG</b> 1000 Broadway, New York, NY 10018 122 <b>AFH</b> 1000 Broadway, New York, NY 10018 123 <b>AFI</b> 1000 Broadway, New York, NY 10018 124 <b>AFJ</b> 1000 Broadway, New York, NY 10018 125 <b>AFK</b> 1000 Broadway, New York, NY 10018 126 <b>AFM</b> 1000 Broadway, New York, NY 10018 127 <b>AFN</b> 1000 Broadway, New York, NY 10018 128 <b>AFS</b> 1000 Broadway, New York, NY 10018 129 <b>AFD</b> 1000 Broadway, New York, NY 10018 130 <b>AFE</b> 1000 Broadway, New York, NY 10018</p>	<p>131 <b>AFG</b> 1000 Broadway, New York, NY 10018 132 <b>AFH</b> 1000 Broadway, New York, NY 10018 133 <b>AFI</b> 1000 Broadway, New York, NY 10018 134 <b>AFJ</b> 1000 Broadway, New York, NY 10018 135 <b>AFK</b> 1000 Broadway, New York, NY 10018 136 <b>AFM</b> 1000 Broadway, New York, NY 10018 137 <b>AFN</b> 1000 Broadway, New York, NY 10018 138 <b>AFS</b> 1000 Broadway, New York, NY 10018 139 <b>AFD</b> 1000 Broadway, New York, NY 10018 140 <b>AFE</b> 1000 Broadway, New York, NY 10018</p>	<p>141 <b>AFG</b> 1000 Broadway, New York, NY 10018 142 <b>AFH</b> 1000 Broadway, New York, NY 10018 143 <b>AFI</b> 1000 Broadway, New York, NY 10018 144 <b>AFJ</b> 1000 Broadway, New York, NY 10018 145 <b>AFK</b> 1000 Broadway, New York, NY 10018 146 <b>AFM</b> 1000 Broadway, New York, NY 10018 147 <b>AFN</b> 1000 Broadway, New York, NY 10018 148 <b>AFS</b> 1000 Broadway, New York, NY 10018 149 <b>AFD</b> 1000 Broadway, New York, NY 10018 150 <b>AFE</b> 1000 Broadway, New York, NY 10018</p>	<p>151 <b>AFG</b> 1000 Broadway, New York, NY 10018 152 <b>AFH</b> 1000 Broadway, New York, NY 10018 153 <b>AFI</b> 1000 Broadway, New York, NY 10018 154 <b>AFJ</b> 1000 Broadway, New York, NY 10018 155 <b>AFK</b> 1000 Broadway, New York, NY 10018 156 <b>AFM</b> 1000 Broadway, New York, NY 10018 157 <b>AFN</b> 1000 Broadway, New York, NY 10018 158 <b>AFS</b> 1000 Broadway, New York, NY 10018 159 <b>AFD</b> 1000 Broadway, New York, NY 10018 160 <b>AFE</b> 1000 Broadway, New York, NY 10018</p>
--	--	--	--	--	--





## Contracts and Royalties Manager

Competitive Salary

Area: Enfield, Middlesex

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

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

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

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

Closing date: Monday 28th January 2002



ROSE  
MUSIC

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

Rose Music - Changing the sound of music industry recruitment!

Exemplary support and executive level recruitment services.

For further information contact Rob Sykes

[t] 0 20 76 31 47 74 [f] 0 20 76 37 77 37 [e] rsykes@rose-music.co.uk  
4th Floor, Trinity House, 27 Margaret Street, London, W1W 8RY

## RECEPTIONIST

Enthusiastic person needed for Management/Record/Publishing company.

Diverse entry level position requiring good mac and telephone skills.

Please send CV to:

Andrina Perry  
109b Regents Park Road,  
London NW1 8UR  
andrina@netwerk.com

## intermedia PR

### HEAD OF PRESS

Required to run a busy press company. Must have experience of working with successful artists and the knowledge of developing and breaking new artists. The successful candidate must be committed to generating new business. You will also be working with our current clients Gut Records, Gut Vision, Intermedia Regional, Instinctive Promotions, Gusto and 3-5-2 Records.

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

## Exciting opportunities in Entertainments and Events

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

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

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

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

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

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

### Events Manager - Clubs (Ref: EM102)

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

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

### Special Projects Manager (Ref: SPM/102)

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

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

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

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

Closing date for applications: 8th February 2002.

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

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



the university of sheffield union of students



## collins long

## SOLICITOR

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

We require a hardworking, committed, bright and enthusiastic individual, eager to build his or her own practice. It is a flexible position, dependent upon the individual's motivation and ambition.

Some experience necessary.

Please send your CV with covering letter to:

Office Manager, 4f Shirland Mews, Maida Vale,  
London W9 3DY

email: info@collinslong.com

Fax: 020 8969 1694

**MUSIC INDUSTRY TRAINING & CAREER DEVELOPMENT**

**MUSIC INDUSTRY OVERVIEW**

- record company structure • international • publishing
- management • royalty calculations • marketing, PR & promotion
- recording agreements • A&R • distribution • retail • audience

**MUSIC A&R PROGRAMME**

- talent scouting • record company A&R structure
- licensing • artist development • publishing company A&R • working with studios • A&R case study

**DANCE MUSIC BUSINESS PROGRAMME**

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

**020 8572 5666**

THE MUSIC RECRUITMENT CONSULTANTS

020 7569 9999

www.handle.co.uk

## handle

**NEW BUSINESS MGR** €38,000

Driven & creative sales professional, UK Market.

**FINANCIAL CONTROLLER** €35,000

Commercial & strategic FC ideally from music background, India.

**POP PRESS** £20-25,000

Enable contacts within dance/pop press, 2 yrs + major label exp.

**NATIONAL ACCTS MGR** €36,000 + bonus

Career move for exceptional FMCG sales professional.

**PRODUCT MANAGER** £28,000

Marketing lead for amazing dance/urban roster.

**LEGAL ASSISTANT** €23,000

PA based position role for exceptional legal PA.

**PA ENTREPRENEUR** €25,000 neg

To provide dedicated support to media marketer.

**DANCE SALES** £11,000 + bonus

Passion for hip hop & drum n' bass for exciting telesales role.

Permanent and Temporary

# in tune

Music Week Classified

Call Daisy on: 020 7579 4150

## LEADING INDEPENDENT MUSIC PUBLISHING COMPANY

Requires knowledgeable and enthusiastic Exploitation person, experienced in the areas of Film, Television and Advertising.

Candidates must also have excellent communication and interpersonal skills, imperative for this position as well as a broad knowledge of all styles of music.

Salary commensurate with experience.  
To apply please email or fax CVs to  
**Jo Hauxwell at Bucks Music Group:**  
Jhauxwell@bucksmusicgroup.co.uk  
f: 020 7229 6893

Deadline for applications: 31st January.

river

PRO AUDIO

RECORDING EQUIPMENT

Due to increasing growth River Pro Audio currently has a vacancy in:

**Sales and Despatch**

River Pro Audio has long been a respected name in music sales and pro audio equipment incorporating River Studios and CD Central. Your role will be to take sales from customers over the web, face to face, over the phone and scheduling dispatch.

0207-231-4805 / sales@riverproaudio.co.uk

Marketing Manager

Indie. Experienced, creative Manager with passion for rock/indie to oversee marketing function at casting edge label. £35k

Account Manager

Entertainment Group. Pro-active organised manager to implement partnership deals with four Brands. An ideas person with proven presentation and communication skills. £30k.

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

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

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

Facilities Manager. Major. Experienced Manager to run London based sites. Exp. of Health and Safety, risk management, building management, security and catering. Team player, technically minded with a thorough understanding of facilities management. APM qualified.

Entertainment PA. Switched on PA to assist President at exciting new entertainment co. Senior level exp. within media essential as are superb secretarial and interpersonal skills. £20k.

www.themusicmarket.co.uk

• the music market Ltd • 4 production street • London • W8B 3JA  
① +44 (0)20 7486 9192 ② +44 (0)20 7486 9192

## BUSINESS TO BUSINESS

MIDEM 2002

BELLA UNION at MIDEM

DEPARTURE LOUNGE, DEVICES, DIRTY THREE, FRANCOIS BREHET, JACK DANCERS (Meat Beat Manifesto), LIFT TO EXPERIENCE, THE GZARS, VILET, INDIANA.

Cal Simón +44 7780 597842 or Fiona +44 7710 304931

# NOVA

Looking for New Distribution in the UK?

Tel: 0044(0)+8390 3322  
Fax: 0044(0)+8390 3338  
Email: info@novadist.co.uk

Midem Stand: BPI 19.01

NEW MUSIC

### HOT TRACKS AVAILABLE! (Acquisition/licensing/song deals)

Rock'n'roll on: Meteoric beat/romantic ballads  
Pop/R'n'b: New Era jazzy/punk attitude & filmic feel  
Reggae/Rythms: 300 originals inc Pop & Dance - new concept  
Hip Hop/Hipster: Space 2002 - clever lyric  
New Man/The next 'Black Anthem'  
Contact: Gown & Gantlett Promotions  
1 Court Lawrie - Tyres Green - Penn  
Bucks HP10 8DH - UK.  
Tel/Fax: 01494 81 4587

PRODUCER

STAND OUT FROM THE CROWD

Cutting Edge Record Producer Over 250 tracks released Worldwide including Number One hit - currently available for selected recording projects. ALL STYLES of music.

For details contact:  
Katherine St. - P.O. Box 727  
Kenley Surrey - CR8 9YF - UK.  
Tel: 020 8668 0473  
E-mail: music@mathews.co.uk  
Or, Call GAG Musicgroup  
01494 81 4587

PROPERTY

The Complete Home Search & Relocation Company

Property finders. London specialists.

A confidential property acquisition service acting for potential purchasers with a demanding lifestyle.

Purchase for Personal use/Investment

Simply The Best INTERIOR DESIGN AND REQUISITIONING COMMISSIONS UNDER TAKEN

Tel: 020 8201 9001

PACKAGING

Specialist

- CD album cases (available in clear or coloured)
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterboxes CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" PCV UNLINED
- Polythene sleeves & Resizable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc

Sounds (Wholesale) Limited

Best prices given, Next day delivery (in most cases)  
Phone for samples and full stock list  
Phone: 01283 568623 Fax: 01283 568631  
Unit 2, Park Street, Burton On Trent, Staffs, DE14 3SE  
E-mail: mpolmes@aol.com Web: www.soundswholesale.co.uk

### POSTING RECORDS? LP Mailing Envelopes • Single Mailing Envelopes Postal Tubes • CD Mailers • Video Mailers

CD mailers Single and LP mailers Video mailers

Always in Stock

WILTON OF LONDON

ESTABLISHED 25 YEARS  
TEL: 020 8341 7070 FAX: 020 8341 1176  
CONTACT JENNY FOR TRADE PRICES

SERVICES

cgms  
Music industry administration and consultancy services in the UK & International

- Copyright
- Royalties
- Audit
- Business Affairs
- Trouble shooting & special investigations

Contact: Charles Garside  
Tel/Fax: 01483 562006  
charlesgarside@btconnect.co.uk

STUDIOS

LOCO STUDIOS

£475 pd

SUPERB RESIDENTIAL RECORDING  
CLIENTS INCLUDE: STEREOHEAVENS, OASIS, WERVE, OCEAN COLLECTIVE, SCENE, FEEDER, DUM DUMS, RADAR 1 etc.  
BIG SLL, STUDER 24, PROTOOLS & RADAR 2  
01633 450603

OD Hunter

Production Services/Writer

Int'l: Hip Hop/Pop/R&B

Recent productions/mentorship-writes:  
Bazzy Lister, Cling, Zentonia/Head, Meat, Frankie Ross, Kenyah, Ed-dece, Pato, Ecton, Big Brown, Rachel McFarlane, Shift Marquis, New Treys, Asheton, Galina, OverLight, SLL, Sara and Jackson, Ocean, Brooks.  
Please call or email to discuss your next production or mentorship treasure hunt productions  
020 8372 0141  
odhunter@bt-odim.com  
www.bt-odim.com

g240

ANDY WHITMORE

Producer/Writer  
Pop/R&B / Dance / Rock Specialist  
14 Top Rank in the UK Charts  
Played Keyboards on over 50 Hits

Production Credits Include:  
NORTHERN LINE, BILLIE, MICHELLE GAYLE, STERNAK, TUFF JAM, PETER ANDOR, ESTER JAMES

Call Greystone Productions  
020 8998 5529

check out the download page on  
www.greystoneprod.com

JUKE BOX SERVICES

OVER 300 JUKEBOXES IN STOCK  
020 8288 1700

15 LION ROAD, TWICKENHAM MIDDLESEX TW1 4JH  
Newmarket open

FOR SALE

RECORD SHOP CLOSING FOR SALE  
LIFT RACKS - CD/CASSETTE/LP AND STORAGE RACKS/COUNTERS - TILLS, ETC.  
FOR DETAILS RING 020 8681 3965

THE DAVIS GROUP

• CD Mastering • 12" Mastering  
• CD Duplication • Record Press  
• All types of CD/DVD Duplication  
• 4/5/6/8/9/10/12" CD/DVD  
• 1/2" Cassette  
Call ROBBIE on:  
020 8951 4264

**Rates:** Business to Business: £20.00 per single column centimetre (minimum 4cm x 1 col)

Published weekly each Monday, dated following Saturday

Copy date: Advertisements may be placed until Thursday

10 a.m. for publication Monday (space permitting).

All rates subject to standard VAT



**WE ACCEPT MOST MAJOR CREDIT CARDS**

**Cancellation Deadline:**  
Wednesday 10 a.m. before publication Monday.  
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

**MANUFACTURERS & DUPLICATION**

**CD DUPLICATION**  
NO.1 SUPPLIER TO THE MUSIC INDUSTRY  
PROFESSIONAL SERVICE WITH COMPETITIVE PRICES

2008 TELEPHONE: 020 7385 2299 [www.mediadisc.co.uk](http://www.mediadisc.co.uk)

**PROPERTY**

**Canary Islands**

- Fuerteventura •

Profitable established CD shop franchise for sale  
**£49,900**  
Please call: +34 666 955470

**DISTRIBUTORS**

# Why wait - life's too short!

## Open an account today

- Five thousand titles held
- Up to one million CDs in stock including latest releases, all at fantastic prices
- Large range of new and catalogue DVDs at competitive prices
- Twice weekly stock lists
- Weekly campaigns & special offers
- Order before 5pm for next day delivery
- Saturday AM delivery F.O.C.
- Knowledgeable and friendly staff

**Rolled Gold International Ltd**

Unit 75 Buckingham Ave Telephone 01753 691 317  
Slough Trading Estate Fax 01753 692 728  
Slough SL1 4PN Email [sales@rollegold.co.uk](mailto:sales@rollegold.co.uk)

**CDR DUPLICATION DUB CUTTING VINYL CD MASTERING**  
GOLD AND SILVER COATED BURNED AND SHIPPED £1.00 PER  
Includes on-body printed printing and labels  
1 HOUR TURNAROUND  
FOR A QUOTE CALL 0114 200 7608 0707  
www.planetprint.co.uk

**STUDIO AND HOUSE TO RENT**  
STOKE NEWINGTON, ISLINGTON  
Three bed house with self contained loft style studio in the garden.  
Great space (100sq ft) ideal for writing and pre-productions. Includes 80's analogue Trident 24 track mixer and 18 speed broadband internet.  
Studio is available on its own. Long or short term.  
Call Nick 07970 626 970

**DVD authoring CD duplication business cards**  
encoding video streaming editing  
**TC VIDEO** FREE delivery in WY  
www.tcvideo.co.uk 020 8904 6274

**TO RENT**  
Brand new, Recording Architecture designed, **PRODUCTION ROOMS** in South London studio complex.  
A/C, ADSL, Lounge, off-street parking.  
Tel: 020 7738 7777

**WANTED**

**RAT RECORDS**  
BUY CDS + VINYL SMALL TO VAST AMOUNTS  
We pay cash and collect in your convenience  
PRICES GIVEN OVER THE PHONE

Call Tom on 020 7274 3222 evenings 020 8293 1368  
[tfish@freeuk.com](mailto:tfish@freeuk.com)

**MARKET LEADERS IN PRICE, PRODUCTS & PERFORMANCE**

**RETAIL**

1000 CDs with Booklet + Inlay c.£650  
High Quality CDR copies from 99p  
Real Time Cassette Copying  
CD-R, CD-RW Mastering £10/eph  
Enhanced CDs, CD-R, CD-RW Copy Masters, Compilations, Editing

Graphic design  
15 years experience  
Colour laser or lino printing  
Large and small run specialists  
Excellent quality and presentation

**RPM** Repeat Performance Multimedia  
4 Grand Union Centre, West Row, London W1D 3AS  
Tel: 020 8960 7222  
[www.rpm-repeatperformance.co.uk](http://www.rpm-repeatperformance.co.uk)

**CASH PAID**  
We buy CD Albums & Singles LPs, 2s & 7s, White Labels Promo's, Acetates, Video's, POS Material, Artwork, Awards and Memorabilia  
Complete Collections, Overstocks, Inventories and Libraries cleared  
I call Dullin or Martin  
office: 01474 815099  
mobile: 07850 496064  
e-mail: [mw@eit.com](mailto:mw@eit.com)

**red** the new cd dvd & vinyl display + storage specialists

contact: John Findlay or Brian Wotts  
Retail Entertainment Displays Ltd  
t +44 (0) 1733 239001  
f +44 (0) 1733 239002  
e [info@reddisplays.com](mailto:info@reddisplays.com)  
w [www.reddisplays.com](http://www.reddisplays.com)

retail professional home

**CDR DUPLICATION**

**TOP PLANET**  
50 CDs - £80 / 100 CDs - £150  
Obdoby Printing - 24hr Turnaround - State Mastering £20/ep  
Turnaround CD (Burn) Colour Booklet

020 7637 9500  
Audio post-production • Editing  
Format Transfers  
Enhanced CDs

**Beatles & Pop Memorabilia WANTED!**  
Highest Prices Paid  
Contact Us For A Free Quote  
TRACKS  
No Receipts • No Cash • No Cheques • Free Quote  
TEL: 014257 289726  
FAX: 014257 313450  
e-mail: [sales@tracks.co.uk](mailto:sales@tracks.co.uk)

the music, video, dvd and games display specialist

- Slat-wall solutions
- Bespoke displays
- CD-DVD & Vinyl browsers
- Free design & planning

01480 414204 [www.internationaldisplays.co.uk](http://www.internationaldisplays.co.uk)





## Whatever music you make, we play it here.

Hits, dance, blues, rock, country, classical, love songs, jazz, world music.

Music Choice plays it all, and more. On 40 channels, across the UK, rest of Europe and the Middle East, on digital television. It's the new way to listen to music, to broadcast music, and to get your music heard.

And because we don't stop for adverts, DJs or news, Music Choice is the place people come to hear great music – and nothing else.

You can be there too. Reaching 25 million people. With one phone call.

[www.musicchoice.co.uk](http://www.musicchoice.co.uk)

**music choice**   
non-stop music

**We're at MIDEM this week**

Call Janemarie Collen to discuss programming or Dominic Trigg to discuss advertising on +44 (0) 207 014 8700 or come and find us at the AIM stand.