



**NEWS: RADIO ONE** has unveiled plans to focus on fewer, but bigger, live events this summer  
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**NEWS: Emap title KERRANG!** is celebrating as its sales overtake those of IPC's NME for the first time  
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# Music Week

## Eavis hesitates over Mean Fiddler deal

by Martin Talbot

The future management of Glastonbury Festival hangs in the balance after Michael Eavis admitted last Friday that he is hesitating over a proposed link-up with the Mean Fiddler Group.

A joint statement had announced two days earlier that the Mean Fiddler was to take on the operational management of the festival, with the group's managing director Melvin Benn becoming operations director. As part of the deal, Mean Fiddler would take on a 20% stake in the event.

But, talking to Music Week last Friday, Eavis voiced grave concerns about the deal and said it may not reach completion. He said, "We are in a state of flux - we haven't agreed it yet. The reality of the changes that they [the Mean Fiddler Music Group] are asking me to make are substantial."

Eavis indicated that the contentious issues were not related to Mean Fiddler's acquisition of a 20% stake in the festival. "I'm not worried about that," he said. "We agreed that ages ago. But I didn't expect to get such a detailed legal situation that ties my hands."

Mean Fiddler Music Group managing director Melvin Benn insists that the group is committed to safeguarding the character of Glastonbury. "We are very committed to not changing the way Glastonbury is and has been created," he says. "We are also committed to maintaining the charitable principles it has grown up with."

He confirms that the Mean Fiddler Music Group would look to increase its stake in Glastonbury in the future, although Eavis would remain in control. "It is certainly something that we want to look at," he says. "It is something that we will be dis-



**Eavis: 'substantial' changes** cussing, but never to the stage of being a majority shareholder."

"Michael will continue to run the festival," he adds. "That will not change."

The aim of the deal is to safeguard the future of the event, says Benn. "Glastonbury this year will be judged as a one-off, but what this is about is Michael putting in place a management structure that will take Glastonbury forward for many years to come."

Benn, who worked at Glastonbury in the late Eighties, says he and

Eavis had discussed a possible tie-up in the past, but that this only came to a head when Eavis's licence application to Mendip District Council was withdrawn last year.

"The council were looking for more significant change than Michael was offering," says Benn. "They had prepared a very comprehensive licence application, but what they hadn't done was accompany that with a change in the management structure and the way the festival was to be managed in advance and during the event."

When the application was passed through in January, it included the involvement of Benn in an operations role.

In addition to Benn's involvement, a couple of managers will also be seconded from the Mean Fiddler Music Group team in planning roles. However, Benn says that there are no plans to take over the festival. "All

of the existing roles within Glasto will be retained," he says. "The Mean Fiddler are not coming in to fulfil lots of other roles within the festival. We are very committed to having a seamless involvement."

It is understood that any deal will not affect the succession plans for Eavis, whose daughter Emily already works on the event, advising Michael on the artistic side of the festival.

Benn stresses that the Mean Fiddler Music Group will even continue to compete for artists with the Somerset-based event.

Mean Fiddler's schedule of live events will kick off this year with a Deconstruction punk show, which will be staged at London's Finsbury Park on June 3. Other events include Finsbury Park shows on June 7 (Fleash) and 8, July 5 and 6, and September 7 and 8, and the Leeds and Reading shows on August Bank Holiday weekend.

Polydor was yesterday (Sunday) poised for its longest run at the top of the singles chart since Gloria Gaynor's *I Will Survive* in 1979, as Enrique Iglesias's (pictured) Hero targeted a fourth week at number one. The single was outselling its nearest challenger, fellow Polydor release You by S Club 7, by more than two-to-one by the end of business last Thursday. Iglesias's *Escape* was also comfortably ahead of the chasing pack in the albums chart. Polydor's joint managing director David Joseph believes the "Valentine's factor" played its part in last week's continuing popularity of the single which, with the album, he says has been a key record this year for the company. "Everybody has been really focused on it for a couple of months, if not longer, and it has just continued," he says.



## BMG's Idol targets record 1.2m ship

BMG is preparing to launch the biggest non-charity ship-out of modern times this week in advance of the release of Pop Idol winner Will Young's debut single.

Some 1.2m copies of the double A-side Evergreen/Anything Is Possible are expected to be delivered to retailers in advance of next Monday's release date, dwarfing ship-outs of recent years.

BMG Entertainment chairman Hesse Bretholz says, "It is a massive ship. The logistics are working like a charm."

Not since the days of The Beatles, who scored seven "A-m-p" ship-outs, has a non-charity release hit such heights. In recent times, the



**Young: record 1.2m ship-out**  
Band Aid single approached a 2m ship-out, while Celine in The Wind 1997 also topped 2m. Copies of the Pop Idol single were being manufactured throughout last week, after pressing began within 24

hours of Young winning the Pop Idol final a week ago. Bretholz says, "We started pressing on Sunday. After the final result we had a meeting and started pressing the buttons, because there was so much to do."

Bretholz is confident that BMG's Gareth Gates single, Unchained Melody, will command similar demand when it is released on 24 March.

BMG is also planning other Pop Idol-connected releases: Darius Gargesh is expected to sign to the company this week and it is also understood that the major is putting together a big-band album featuring all of the Pop Idol finalists.

● Pop Idol showdown, p3

## TV previews boost Brits profile

The Brit Awards will hit London's Earl's Court this Wednesday having already achieved the greatest exposure yet of any event in the awards' history.

By the end of this week, ITV will have devoted 11 hours to the awards, compared with just two-and-a-half hours last year. Brits TV executive producer Lisa Anderson says, "This is the most high-profile Brits yet. ITV have been fantastic."

The event has been previewed with a total of nine hours of airtime - including three half-hour shows on ITV1, the second of which drew more than 4m viewers a weekend

ago. An average 4.2m viewers tuned into an ITV1 Saturday night show the Saturday before, with the final preview due last Saturday.

ITV was also due to devote four hours of airtime to its final preview last Saturday night, ahead of the two-hour Brit Awards 2002 show at 8pm on Thursday. It will be followed by a further half-hour ITV1 show on Saturday night.

ITV Network head of marketing Jim Heighster has also overseen the biggest marketing campaign in the awards history, centring on four different on-air trailers and a London Underground poster campaign.

## DCMS to back internet study

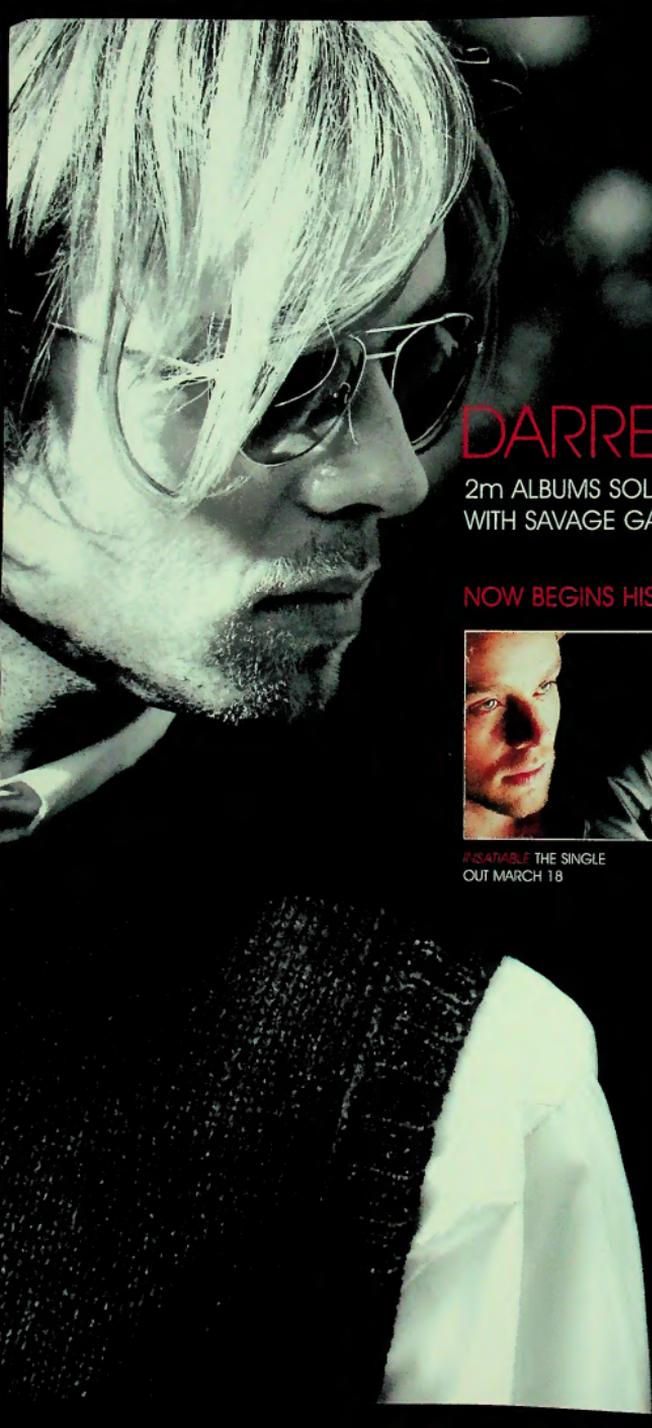
The Government's backing for the music industry is set to be further underlined, with the Department of Culture, Media and Sport (DCMS) expected to greenlight the first publicly-available, music-specific research into the Internet.

Just weeks after adding its support to the proposed UK Music Office in New York, the DCMS is drawing up terms of reference for the first wide-ranging, pan-industry investigation into consumer attitudes about the internet.

Although the research has yet to be commissioned, DCMS music advisor Sara John says music should be at the centre of the formation of Government policy about the internet

because it was the first product to be mass traded over it. However, she adds, "All that usage has yet to be turned into profit. It is not helping the bottom line and we now want a killer business model to show people how to make money."

John expects the study to be partly funded by the Government and use experts from the music business and the DCMS and other Government departments. It would also differ from previous research because it would only focus on the music industry and issues such as marketing and attitudes. It would also be carried out by the industry, rather than ISPs, which have traditionally published reports biased towards technology.



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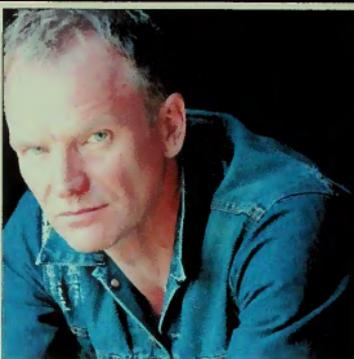
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UK-signed songwriters are playing a key part in Britain's strong Oscar nominations showing, filling four of the five slots in the best song category. Sting (pictured), who was shortlisted in 2001 for The Emperor's New Groove, is in the running again for the song 'Until' from Kate & Leopold, while Paul McCartney wins his first Oscar nomination since Live And Let Die in 1973 for the title song from Vanilla Sky. Meanwhile, there is a first Oscar shortlisting for Enya and her writing partners Nicky and Roman Ryan for May It Be from The Lord Of The Rings: The Fellowship Of The Ring. In addition, Diane Warren is shortlisted for the March 24 event with 'There You'll Be' from Pearl Harbour, giving EMI Music Publishing a trio of UK-pledged writers shortlisted. EMI Music Publishing chairman/CEO Peter Reichardt says, "I'm proud and delighted that our UK-pledged songwriters are featured." Randy Newman wins the category's other nomination for If I Didn't Have You from Monsters, Inc.



## Pop idols on slow burner as Fuller looks to build careers

by Martin Talbot

BMG and 19 are planning a "slow-down" approach to their promotional campaign for Pop Idol stars Will Young and Gareth Gates in a bid to reduce the chance of early burn-out.

The success of the show, which final attracted 13.9m viewers (39% of the audience) and 3.7m phone votes, has driven the two companies to examine their plans for the launch. Simon Fuller, founder of the 19 group of companies, says, "It's important that we do everything to build towards a long-term career for the Pop Idol. You'll see a different and deliberate approach to the promotion of the artist."

Julian Henry, who is overseeing press for Will Young and Gareth Gates, adds that the two singers are initially being held back from doing

any press to slow down the hype.

"Will is not going to be doing every TV show," he says. "In fact, we are pulling him out of circulation."

The release schedule for the two artists also reflects this approach. While both singers' debut singles will be released in the next month, further singles will not follow until later in the spring, with albums due to arrive for the Christmas market in August or September.

The focus of the remainder of BMG's marketing campaign for Young's debut single, which is released next Monday (22) following a special Pop Idol winner's show this Saturday, will be to communicate the date of release. "Everybody knows that the single is due out, but we need to reinforce awareness of the release date," says Young's product



Young; no interviews

manager Louise Hart.

BMG Entertainment director of international Dave Shack adds that there is also no rush to launch either artist intentionally, despite interest from BMG's affiliates. Initially, only South Africa and Poland will be following soon after the UK, because the UK edition of the Pop Idol series is being screened in both markets.

"We could all get very excited about the fact that I have 50 emails

## HMV boss dismisses EMI sell-up reports

HMV Media Group COO Brian McLaughlin has dismissed reports that EMI is planning to sell its 42.5% stake in the retailing group as "absolute nonsense".

However, EMI Recorded Music chairman and CEO Alan Levy is still eyeing the disposal of "non-core" assets. Sources say that this could include the group's property portfolio - worth nearly £200m - as part of its annual savings target of £65m.

Meanwhile, the EMI worldwide management restructuring continues in France and Spain. Source's Alain Artaud is given post of CEO of Capitol Records France, leading to the departure of current president Marc Lombroso. In Spain, EMI Recorded Music Argentina president Roberto Ruiz becomes president of EMI Recorded Music Spain.

## Pop idols on slow burner as Fuller looks to build careers

from affiliates saying, "When, When, When?," says Shack. "But we don't want to rush this."

Affiliates have been kept updated with developments of the show throughout its 22-week run, and have now been served with the single and the recording of the Pop Idol final. Representatives are also likely to be brought to the UK for one of the Wembley Arena shows.

Shack adds, "But we don't want to launch overseas and then find, if radio doesn't pick up, that we can't deliver the artist. We'd much rather wait and do it properly."

Meanwhile, international rights to the show format are being sold by FremantleMedia, with a US deal due to be inked in the next week. Other European markets are also showing interest.

## newsfile

### UNIVERSAL MUSIC REVENUE DOWN

Huge sales of albums by Shaggy and Enrique Iglesias could not offset the depression in the worldwide music market, which was blamed for a 1% decline in Universal Music Group's revenues last year. Although UMG says it has increased its global market share - selling one out of every five albums sold worldwide last year - the poor performances of the Latin American and US markets saw it deliver 69.5m (£3.9m) for the year ending December 31 2001.

### OLDHAM ASSETS FREEZE OVERTURNED

Former Rolling Stones manager Andrew Long Oldham, who is planning to appeal his failed court case against Sanctuary and Charly earlier this month over ownership of the immediate catalogue, had the freezing order placed on his assets overturned last Monday. Sanctuary and Charly, which are claiming around £475,000 in costs, were granted interim orders of £110,000 and £80,000 respectively.

### BBC ANNOUNCES NETWORK X TEAM

The BBC's digital radio station, the black music station Network X, has unveiled its management team. The station, due to go live in mid-summer with a mix of hip hop, garage and R&B, is appointing Radio One producer Wilber Wilberforce as programmes editor and Tareeq Steale as managing editor.

### GATFIELD TAKES BPI ROLE

Universal Island managing director Nick Gatfield has joined the BPI council as a co-opted member, succeeding WEA London's John Redd, who was previously elevated to full council member status to replace Paul Conroy.

### STEERING COMMITTEE SETS DATE

The first meeting of the steering committee established by the Department of Culture, Media and Sport to consider the industry-wide proposal of the so-called UK Music Office in New York, has been fixed for February 26.

## R1 to focus on larger summer live events

Radio One is sharpening its focus in the increasingly crowded live radio events calendar by lining up fewer, but bigger, self-organised events this summer.

The BBC station has reduced the number of its One Big Sunday events from seven in 2001 to four this year. It is a strategy which live music and events executive producer Jason Carter says is designed to secure a better quality artist lineup and more profile for each event. At the same time, Radio One is increasing its commitment to live music events, including more coverage of overseas events.

"What's important to Radio One is that we deliver across all the specialist genres which our live activity allows us to," says Carter. "Clearly what we've been doing is increasing the importance of the Radio One-owned events which intersperse all these genres, including covering hip hop, R&B and alternative."

The One Big Sunday events figure prominently in Radio One's newly-unveiled live summer timetable.



Whiley; on stage with Jamiroq

which faces increasing competition this year from events being staged by rival radio groups, such as Capital and Emp. The result is a greater number of events, often chasing the same cluster of acts.

Alongside the One Big Sunday dates, the station is hosting three big dance events across the summer. It will also be broadcasting from seven of the key UK festivals, including Glastonbury, T In The Park and Ozfest, where it is increasing its coverage this year to reflect the growing popularity of rock.

It will also cover overseas events such as Sonar in Barcelona and The Berlin Love Parade.

## Telstar nurtures roster with Poptones link-up

Telstar has underlined its commitment to developing a well-rounded artist roster by entering into a joint venture with Poptones under which it will provide financial, marketing and administrative support for Alan McGee's label.

The deal brings one of the UK industry's most experienced A&R men to the Independent group and also extends its expertise into guitar-based music. During the past two years, Telstar's success has been generated by urban, pop and dance acts such as Craig David, Mis-Teeq, BB&Mak and Phink & Small.

New bands picked up by the Creation Records founder will be signed to the joint venture. Meanwhile, Telstar will also start to share in profits from buzz Swedish band The Hives at "a certain stage", according to Telstar Music Group managing director Jeremy Marsh. To date, the Hives have sold 200,000 copies of their album Your New Favourite Band.

Poptones' existing deals with service providers, including distributor Pinnacle, will continue for the life of those agreements.

## UNSIGNED BAND NO STRINGS ATTACHED, SEEKS COMPANY FOR LONG-TERM RELATIONSHIP

Three piece power pop band Aubrey Lemmon looking for recording and publishing deal.

The title track of Aubrey Lemmon's latest CD, 'What In The World', reached the top 20 of this year's Song For Europe competition.

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## POP IDOL: THE FIGURES SAY IT ALL

Any industry cynicism about the whys and wherefores of the Pop Idol contest ought to be dismissed by one simple figure – 1.2m.

It is so easy to be cynical about Pop Idol, its "create-a-star" methods, the enormous tabloid hype and so on. But, however you view it, a 1.2m single ship-out is extraordinary. Only the freakish likes of Elton John's Candle In The Wind 1997 and the Band Aid single can compete in modern times.

And, of course, the launch of Will Young is freakish in itself. Which is why it is so gratifying to hear how determined both BMG and 19 Management are to slow the phenomenon down.

Last weekend's result, with Will pipping Gareth to victory, is arguably the best that BMG and 19 would have hoped for. With his clean-cut, boy band good looks, Gareth was always going to be a star. The same could not necessarily be said for Will – despite his undeniable talent – but he too has been propelled to superstar status by victory. The task now is to pull back the reins. And it is a vitally important job.

We have all seen the rapid burn-out that can face TV's pop creations. In recent months, Hear'Say, in particular, have shown just how difficult it is to control a rollercoaster propelled by such intense public and media interest.

But where Polydor and Safe Management were pioneers, BMG and 19 have the benefit of watching and learning from the experiences of others. And everyone – in retail and the music business – should be hoping that the 1.2m single outflow through, not just into retail sales in the coming weeks, but into the creation of a long career.

As one of those cynics highlighted to me this week, 1.2m deliveries now is fantastic. But it is what Will Young – as well as Gareth, Darius, Rik, Rosie and the rest of them – deliver in a year or two's time which matters.

That is how Pop Idol should, ultimately, be judged.

Martin Talbot, martin@musicweek.com

## WEBBO

## DRAWING A LINE ON SINGLES PRICES

It's never nothing new under the sun, is there? Especially when it comes to a competitive advantage. As I reported a while ago, the rest of the world followed us with low-balling singles prices (which we have pretty much left behind, but the US, for one, hasn't) and now other industries are following our lead. Magazines have vastly inflated their circulation figures by including tens of thousands of copies sold for a promotional penny in conjunction with newspapers. The equivalent of the charts committee for magazine circulation has now outlawed this practice, setting a minimum standard of 20% of cover price for sales to qualify for circulation figures. That is something we've never been able to achieve (owing to the reluctance of retailers to give us selling price information), so good luck to them if they can pull that one off.

Retailers have dabbled with own label record releases for some time, with varying degrees of success. Budget classical ranges and catalogue compilations are hardly contentious and simple to organise by the record company concerned, with the addition of a logo to a sleeve or a specially-designed range.

HMV's step into CD business with their Playlist new artist compilation is also a bold move and one to be welcomed, as is anything that gives exposure to new acts. But, I wonder if they are finding the manufacturing process and dealing with the vagaries of the likes of the MCPS as easy as they thought it would be? For instance, talking as the manager of acts with songs that could conceivably end up on this compilation, is the copyright going to be paid as if it were a freebie (i.e. flat rate fee) or £2.99 retail (percentage of dealer price and therefore more money for the publisher/artist).

As HMV are proposing to sell some and give some away (without knowing how many of each in advance), it is a bit of a conundrum. But it is a good idea, so let's hope any difficulty in producing a new edition regularly doesn't weigh too heavily on them.

Jon Webster's column is a personal view

## UK indies face costs to recover US stock

Around 30 UK companies caught up in the liquidation of Valley Media and Distribution North America (VMA) now face having to pay \$4 per CD to ensure the return of their consignment stock held by the US company.

An auction of bought stock raised approximately \$31m (£2.1m) – some one-third of the \$92m book value – earlier this month. Now companies which also shipped stock on consignment will have to wait until February 26, when a court hearing will decide whether their CDs will be returned or if that stock will also be auctioned off by the US receivers.

Revolver's Paul Birch says the blow is like being hit by a "double whammy", because if another company buys his stock they could flood the market. He criticises the DTI for not warning UK companies about new US stock legislation, and has asked the BPI and Aem to put pressure on the government department to help.

## Kerrang! overtakes pop titles as chart banger

by Paul Williams

Kerrang! has ridden the wave of rock's resurgence to overtake the NME for the first time in its 21-year history, according to new ABC circulation figures.

The Empac title's sales shot up 63.5% year-on-year to an average 76,841 in the figures for July to December 2001, while the NME's sales stabilised at 70,456. The triumph – announced last Thursday – contrasted sharply with that of *Live & Kicking*, which BBC Magazines says is now replacing with a new title, after its circulation plummeted along with a string of other pop titles.

"It's a massive achievement," says Kerrang! editor Paul Rees. "We know we had done well, but we didn't know how well." He believes a magazine redesign and the expansion of the Kerrang! brand – to include a website and a TV channel – has particularly helped strengthen the magazine's position.

Uncut's ABC showing also reflected the shifting balance of power from pop to rock, with its circulation rising by 19.1% on the year to 63,361, leaving it just 7,095 sales behind sister PCF Media title *NME*. However, the long-established *nme* can take some comfort from the fact that it has at least reversed its continuing decline, with an ABC figure rising by 0.6% on the year.

## MPA looks to regional events after sell-out finance seminar

The Music Publishers Association is examining the possibility of staging a regional version of its Access To Finance seminar, following the success last week of the London-based event.

More than 350 delegates attended last Tuesday's sell-out seminar, which examined issues surrounding the sources of funding for music industry projects.

MPA chief executive Sarah Faulder says, "Given the number of attendees and the hugely positive feedback on the day, the MPA is currently considering how best to meet the apparent demand for this type of event elsewhere in the country." It is understood that Manchester is a key contender to host a future event.

The seminar featured one session on accessing start-up finance

for new businesses and another on sourcing development funds. Organiser Paul Brindley says, "What I thought was very promising was the number of people who felt quite optimistic and said that now is as good a time as any. In recent years, for accessing funding."

The session on start-up finance emphasised the importance of preparing a strong business plan, with a number of panellists highlighted a change in the law following the introduction at the end of last year of the Financial Services Act. Under the act, a business plan must be assessed by an approved FSA institution unless investment is sought from a "high net worth individual" – who has earned £100,000 in the past two years and has £250,000 in liquid assets – or a proscribed potential financier.

## WINNERS AND LOSERS

by George

	July 02	Aug 02	Year-on-year change
Q	200,636	204,014	-1.7
Mjjo	99,837	84,010	+25.4
Kerrang!	76,841	47,004	+63.6
NME	70,456	70,003	+0.6
Uncut	63,361	53,149	+19.1
Nail Hammer	40,060	37,069	+8.1
Classic Rock	31,794	32,981	-3.2
Top 30 For	249,423	266,122	-6.6
Smash Hits	200,212	221,623	-9.7
TV Hits	151,292	201,856	-25.1
Live & Kicking	67,784	116,255	-41.7
Mixmag	300,277	106,111	-5.9
Ministry	83,006	90,235	-8.0
Muzik	40,550	43,748	-7.9

Source: ABC

MPA's digital managing director Mike Soutar says, "Under the keen eye of editor Ben Knowles, the title is developing in leaps and bounds with each issue and NME is well placed to take advantage of this emerging new market over the coming year."

Alongside Kerrang!, Empac enjoyed an excellent performance with *Mjjo*, which added around 13,000 sales to its circulation over the year and took its average sales up to 96,837. Sister title *Q* declined by 1.7%, but remains above the 200,000 mark.

For the first time, *Q* also leads off the Empac title *Smash Hits*, which dropped by 9.7% on the year to 200,212. Its decline, however, was slower than those of the other lead-

ing pop magazines, with the BBC's *Live & Kicking* down 41.7% and *Top 30 For* down 19.6%, while *TV Hits* dropped by 25.1%.

Empac Performance chief executive Tim Schoonmaker notes, "In the ten market, everybody is clearly suffering and I think the launch of *Monkey*, which is our pop weekly coming out in the spring, shows we've been thinking about the pop market for a while."

BBC Magazines is also preparing for the launch of a new title to succeed *Live & Kicking*, which is now going the way of *Live & Kicking* Saturday morning programme. The BBC senior youth titles publishing director Lindsay Fox says *It's Hot*, whose first issue will hit stands on April 16, will aim at a slightly younger market than the early-Teens *Live & Kicking* title and will feature music alongside TV, film and sport.

"What we found is that kids are coming into music much earlier than ever before," she says. "You see five-year-old boys and kids aged eight walking around with *Smash Hits* T-shirts. The whole thing has moved down the age range, but nobody is catering for them."

The three key dance titles recorded declining circulations, with *Ministry* down 8.0% (40,235), *Muzik* dropping 7.9% (40,550) and *Mixmag* losing 5.5% (102,277).

## Industry mourns Dickins, the man behind the charts



Dickins: co-founder of singles chart sales chart, which was topped by Al Martin's Here In My Heart. It was one of Dickins' responsibilities to gather data for the weekly chart, which involved him collecting sales from selected record shops.

During the early Sixties, Dickins

put together the annual NME Poll Winners Concert which one year featured The Beatles and The Rolling Stones on the same bill at Wembley Arena. The following decade he set up the annual NME awards to cover industry figures such as record producers and recording engineers whose achievements had previously gone unrecognised. He left the NME after 30 years in 1982.

Bob Dickins, the current BPI chairman, says being Percy's son was a "great calling card" for him when he himself entered the industry. "It was the most wonderful thing, everybody seemed to love him," he says.

## New label as Wrasse finds partner in bar

Independent label Wrasse Records has formed a joint venture with designer bar brand PoNaNa, via a series of albums and PAs. The first compilation, *Door To The Souk*, is out on March 4 and will be backed by launch parties at each of PoNaNa's 69 bars, which attract more than 100,000 people a week.

The partners have formed a new label called PoNaNa Music to support Wrasse Records' artists, particularly those from Africa, via a series of albums and PAs. The first compilation, *Door To The Souk*, is out on March 4 and will be backed by launch parties at each of PoNaNa's 69 bars, which attract more than 100,000 people a week. A second compilation will be released in June and the first artist album is set for later this year. The launch of PoNaNa Music will be featured in *Tatler*, the *Sunday Times* Style magazine, *FHM*, *Q* and *Muzik*.



MTV International and Jive Records have teamed up with Zomba Films and Summit Entertainment in a multimedia partnership to support the promotional campaign for Britney Spears' (pictured) debut movie *Crossroads*. MTV will broadcast more than 100 hours of related programming, including exclusive on-air and online content and competitions to meet the artist during her promotional tour which visits Asia, Australia, Europe, Canada, Latin America and Russia during the next four months. MTV International websites will also feature customized Britney areas in local languages, including clips from *Crossroads*, while visitors can download a full-length audio remix of I'm A Slave 4 U and watch a video stream of I'm Not A Girl, Not Yet A Woman. Clips and photos from the MTV coverage will also be made available online. Zomba International Record Group managing director Stuart Watson says the MTV consumer is the target demographic for *Crossroads* and that the successful promotion with the film in the US has prompted the decision to expand the marketing link to other territories.

## newsfile

### BMG UNVEILS SEARCH ENGINE

BMG Music Publishing has unveiled a worldwide online search engine to give film and advertising companies easy access to its global catalogue. MusicSearch allows visitors to search, select, listen and request a licence from BMG titles across more than 35 territories. Clients looking for suitable pop music can search 12 categories and 22 musical styles, while 16 categories and almost 200 styles are available to production companies. A quick search option allows users to find titles by artist, title or songwriter.

**DAKENFELD TRACK TO FRONT CAPITAL**  
95.8 Capital FM has spent six months creating its 2002 advertising campaign, which features Paul Oakenfold's *Starry Eye Surprise* as soundtrack. The TV ad, which breaks tomorrow (Tuesday), is the first collaboration between Capital and its new ad agency Delaney Lund Knox Warren. It was produced by Numerus 5. The animation company behind *The Superheroes* and *Super Furry Animals* promotes last year. The 40-second ad is in the style of a pop video and is designed to encourage loyal listeners to return to the station.

### SANCHEZ LANDED WITH PIONEER PLUS

Wise Suddah has signed a multi-territory sponsorship deal with Pioneer Pro DJ for Roger Sanchez's Europe-wide weekly radio show *Release Yourself*. The programme is broadcast in 12 territories and the year-long sponsorship deal will include Pioneer Pro DJ's and one radio promotion each quarter. Under the deal, Sanchez will endorse a piece of Pro DJ equipment every 20 minutes.

### IPC UNVEILS NME ORIGINALS DETAILS

IPC Ignite! has unveiled more details of the so-called magazine of the NME Originals, which are being published to mark the title's 50th birthday this year. A Beatles special goes on sale on February 27 and will be followed by the solo artist magazine featuring the punk era, Britpop, The Rolling Stones and U2.

### CHRISLAD RADIO REDESIGNS WEBSITE

Chrislad Radio has redesigned the websites for its seven stations to make them more interactive. Staff at each station can now provide immediate news and entertainment content and run listener polls on the stations' playlists. Chrislad will run CD offers and ticket competitions to encourage repeat visits.

### FOLK AWARDS UNVEILED

The Chieftains, Fairport Convention and Ralph McTell all received lifetime achievement awards at last Monday's Radio Two Folk Awards held at London's Marriott Hotel. Among the other winners, Martin Carthy was named folk singer of the year, Martin Simpson's *The Bramble Briar* best album, Cherish The Ladies best group and Rory McLeod best live act.

### DONE AND DUSTED PROMOTES WILSON

Broadcast, media and marketing company Done And Dusted has made two appointments to its brand marketing division with Gary Wilson now head of events and Joanna Campbell director of client services. Wilson was previous head of event production at Euro RSCG while Joanna Campbell was associate director at the same company.

### THIS WEEK'S PINK AWARDS

Linkin Park's Hybrid  
FOUR  
Genre goes three-times platinum while Pink's *Get The Party Started* single receives a Silver Single.

# Supermarkets gear winners as music spending goes up

by Steve Hemsley

Aggressive marketing by the High Street's key music retailers, allied to the strong autumn schedules, encouraged UK consumers to spend more on music in 2001.

Market research company Taylor Nelson Sofres' latest AudioVisual Trak, which studies music-buying habits among 10,000 12 to 74-year-olds, reveals that in the 52 weeks to January 13 the total amount spent on CD albums was almost £1.9bn, up from £1.8bn in the corresponding period of 2000. The figures represent sales across the counter, rather than deliveries to the retail trade, which are reflected in the official BPI-researched data (see p8).

The good news for the industry is that 48.3% of all respondents surveyed by TNS bought at least one CD album in the past year, a jump from 46.2%, while the average spend per buyer has increased from



HMV: consumers spending more

£85.22 to £86.37.

Music fans visiting specialists such as HMV, Virgin Megastores and MFC are spending an average £71.63 (£71.53) a year, while shoppers visiting mixed multiples such as Woolworths and WH Smith are now paying out £39.58 (£38.38).

The supermarkets are witnessing the largest growth, with typical spend up 11.5% from £32.21 to £35.93 as price promotions and co-op advertis-

ing attract the more prolific album buyers who had previously regarded the grocers as unrefashionable.

The 25- to 44-year-old demographic, in particular, is becoming more comfortable purchasing music while shopping for food. In the latest survey, 49.7% of all music spend in the supermarkets came from this demographic, up from 47.2%. The results tally with Tesco figures unveiled earlier this month, showing that its music sales had increased by 31% in 2001 and that the number of fixtures selling music will double throughout its 40-strong network of larger Extra outlets during 2002.

On-going price promotions such as Virgin Megastores' latest two-for-£22 campaign, which began last Wednesday, are putting pressure on the music specialists' margins.

Overall the average price of a single CD album fell from £10.37 to £10.18 over the year, with the specialists

seeing a dip from £10.79 to £10.65 at a time when the grocers managed to raise their average album price from £10.01 to £10.06.

Of those respondents who do buy music, the typical number of albums purchased each year has risen from 7.8 to 8.0. The specialist's customers are buying 6.4 (6.2 last year) while this figure is 3.3 (3.0) for the supermarket shopper. Internet retailers have experienced a rise, too, from 4.4 units to 4.7 units.

"The supermarkets are succeeding in attracting the heavy music buyers in a way they were unable to a few years ago," says TNS market analyst Michael Terlowksi. "Yet the specialists are still able to persuade people to buy new releases at premium prices and are boosting their own sales through creative marketing and promotions. This means they are still perceived as offering excellent choice and value for money."

## TOTP2 landmark 250th show heralds twice weekly format

BBC2 is rescheduling *TOTP2* in a month designed to coincide with the show's ratings in the run-up to a special 250th edition in April.

From February 26, *TOTP2* will switch from a 45-minute show on a Tuesday to two 25-minute programmes on Tuesdays and Wednesday evenings. A decision has yet to be made on whether there will still be a Saturday repeat.

*TOTP2* has been one of the network's biggest successes in recent years, drawing audiences of between 3.5m and 4m. Executive producer Mark Hagan says the new slot will allow additional artist specials and enable the show to reach more of its core target audience.

*TOTP2* works so well because it is a family show, but we have traditionally seen a boost in our ratings in the last 15 minutes as people get in from work," he says. The February 26 programme will feature revamped graphics, to bring



Nick Lowe: *TOTP2* special show

the show in line with *TOTP1*'s fresh visuals which were unveiled in the New Year. This edition will also include an exclusive screening of the video for Eva Cassidy's single *Pease Por Pot Ready*, which is released today (Monday), as *TOTP2* continues its strong support for the artist.

The 250th show will be marked across April 2 and 3 and feature a Top 20 of viewers' *TOTP* performances. Voting will begin in March via post, the Radio Times and a new *TOTP2* website which will go live at the end of next month.

## Sony Jazz gets on the good foot with CTI relaunch strategy

Sony Jazz relaunches Seventies jazz, soul and funk label CTI Records today (Monday) with a promotional campaign designed to crossover into the mainstream dance market.

The launch is spearheaded by a double CD compilation called *CTI - The Masters Series*, compiled by master funk DJ Peter Young. There are also 15 new reissues and five repackaged reissues containing rare material from artists including George Benson, Kenny Burrell and Hubert Laws.

Sony Jazz product manager Sharon Kelly says the two-month marketing and publicity campaign will target mainly jazz and dance media, with editorial and advertising already confirmed in *The Guardian*, *Bloes & Soul*, *Straight No Chaser*, *Ebices* and *Maxim*.

"Our priorities are similar to those put in place for the Ken Burns Jazz Series last year, although the CTI strategy is broader because we are



Laws: rare material reissued

convinced these releases will appeal to a wider and younger dance and soul audience," she says.

Key to the retail campaign will be the 50-strong network of Sony Jazz Centres. These specialist indies agree to stock all the label's products as part of a silver, gold or platinum stockist scheme, in return for discounts and media coverage.

"We are always on the look out for more shops to take part," says Kelly. "We name them in our advertising and include details, such as a map, on our website to drive customers into stores that have committed to the campaign."



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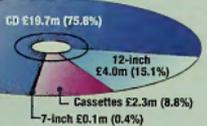
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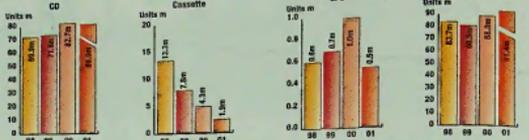
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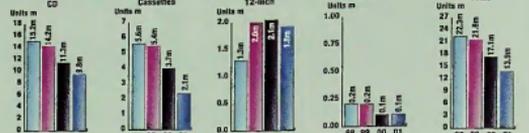


Pie charts show value of fourth quarter trade deliveries. Bar charts show unit sales of formats during the fourth quarters of the past four years. Source: BPI

## 2001 ALBUM SHIPMENTS



## 2001 SINGLE SHIPMENTS



# CD album shipments power music industry to a record-breaking year

As the party balloons are inflated for the chart's 50th birthday celebrations this November, the industry has a moment to reflect on just how drastically the landscape has changed in half a century. When it comes to recorded music formats, however, 2002 is in many ways marroting that very first chart year.

Back in 1952 when the present Queen succeeded her father to the throne, one format completely dominated music sales: the 78rpm, 10-inch single. Although both the 33 and 45 formats were around, another half a decade would pass before the seven-inch single gained the upper hand, while the vinyl LP would not start dictating the pace until the late-Sixties to the likes of cassette shared its platform.

Come the present year, as the Queen marks her Golden Jubilee, the industry finds itself back again with just one format responsible for the vast majority of its music sales. CD albums contributed nearly 90% of the value of all shipments to the trade in 2001, a dominant position that will only increase in the coming months and years as cassette album sales further diminish, singles in every guise plummet and with no obvious new format on the horizon.

Unlike the throwaway cassette and the hardy portable vinyl LP and single, it seems the CD has become all things to all men. "The CD now fits all criteria," says the BPI's research and information director Chris Green. "You can play it in your Walkman, when you're at home, in a PC or in a car."

CD's superior quality and versatility have sounded the death knell of the cassette which, a little over a decade ago, led the charge of album sales and was worth around £256m annually to the industry. By the end of 2001 that figure had dwindled to £15.0m, or 1.3% of total album shipments, with the possibility that if its 63.2% year-on-year decline in value continues, LP shipments will overtake it by the end of the year. That hardly should seem a surprise, however, that the 12-inch album is in robust health either, reversing an increase the previous year to drop in value by 10.2% in 2001 to £7.8m, its units decline was even sharper, down 17.3% in units to 2.6m.

Top's decline has been intensified with fewer best-selling titles being sold on the

## BIGGEST SELLING ALBUMS - 2001

Rank	Artist	Units
1	NO ANGEL Dub	1,805,165
2	SWING WHEN YOU'RE WINNING Robbie Williams	1,491,752
3	NOW THAT'S WHAT I CALL MUSIC 50 Various	1,214,067
4	WHITE LADDER Live Through This	1,058,688
5	BRIDGET JONES'S DIARY Various	961,874
6	JUST ENOUGH LOVE TO PERFORM Compilations	948,291
7	OSCAR CAT AND THE GREATEST HITS Various	945,823
8	GOLD - THE GREATEST HITS Steps	934,215
9	THE INVISIBLE BAND Travie	933,009
10	SOUNDWIRE Easy Company	872,880

Source: The Official UK Charts Company 2001

## BIGGEST SELLING SINGLES - 2001

Rank	Artist	Units
1	IT WASN'T ME Shaggy feat Rikrok	1,151,130
2	PURE AND SIMPLE Hear'Say	1,079,841
3	CANT GET YOU OUT OF MY HEAD Kylie Minogue	988,834
4	WHOLE AGAIN Atomic Kitten	934,598
5	HEY BARRY D! Oz	747,172
6	UPTOWN GIRL Westlife	745,383
7	DON'T STOP MOVIN' S Club 7	704,234
8	ANGEL Shaggy feat Rayon	585,521
9	TEENAGE BRITBANG! The Roots	551,925
10	BECAUSE OF YOU Right Aidman	487,238

Source: The Official UK Charts Company 2001



format, while Green notes that it is even losing its grip on the compilations market which has helped to flag up its sales over the last few years. Still, at least the popularity of the cassette is not declining quite as rapidly as MiniDisc, whose shipments were worth just £0.5m in 2001, down 76.9% on the year as its units declined by 75.9% to 0.1m. For every 2,156 CDs shipped last year, just one MiniDisc made its way to the trade.

With sharp declines for cassette, LP and MiniDisc, it was left to the CD album to single-handedly power the UK music industry to yet another record-breaking year in 2001. It did so in some style, with 8.4% more units

shipped to the trade than in 2000 as value rose 10.2% on the year to break the £1bn mark for the first time. Its performance was even more impressive in the year's closing period when it ensured that, having failed to prevent a slight dip in overall music sales during quarter three, the industry would round off 2001 on a high. Only France, with a reported 10.8% value rise in sales during the year, had the strength to match the UK performance among the globe's other major music markets, which all saw their business shrink. The good news for the business here was also extended to the biggest-selling titles: the seven most popular artist albums of the year were led by UK acts with Dido, Robbie Williams and David Gray leading the way.

But, against that domination at the very top, US acts upped their share by around one-third year-on-year of the Top 100 biggest artists albums, while greatest hits were responsible for a record 23.5% of that chart's sales. Just four years ago, their sales made up only 10.4% of the year's Top 100 with the rise prompting some concern about the shortage of new UK acts emerging. "You can only repackage greatest hits records so often," says Virgin Megastores head of music Jim Batchelor. "What's important is this year we see album sales coming from new British bands. There's an awful lot of volume coming from the States and new acts are making up a massive part of the chart. But if you look at virtually all the R&B and nu-metal, they're American artists."

Although new UK acts breaking through are few and far between, EMI's trading controller Phil Fernan is encouraged by the number of new artists that have sold strongly over the past 18-plus months such as Alicia Keys and, currently, Nickelback. "It's always nice to see new British acts coming through, but a sale is a sale," he says.

The excellent performance of the CD album ensured deliveries to the trade were worth £.3m more in 2001 than 2000, with figures across the year standing at £1.232bn, more than made up for the disappointing performance of the singles market which, despite showing signs of a revival earlier in the year, dropped to its lowest level in value in seven years. It was

worth £109.3m over the year, down 9.6% on 2000, while its 59.5m units shipped was the lowest total since 1993. In the 27 years the BPI has been logging trade deliveries, only six years produced a lower total and there is now the chance that, unless 2002's current drop is halted, this year's performance could be the worst on record.

There are few bright spots to emerge from the singles market with the seven-inch dropping 15.7% year on year in value, the cassette down 28.6% and CDs 8.8%. At least the 12-inch market's value was flat compared to 2000 while units actually produced a rise, albeit by only 0.2% to 8.5m units.

Even with such declines, the UK's singles sales are still the highest per capita in the world and compare extremely favourably, for example, to the US which appears to have virtually given up on the market. Releasing a commercial single there is the exception rather than the norm, as record companies chase album sales instead.

Economically, a policy of radio-only singles in some instances in the UK may make sense, although Virgin Megastores' Batchelor is nervous about airplay here gaining the upper hand. "The problem is there are certain bands and certain types of music that do not get much radio play and singles give them a profile," he says. "The singles market is important. It complements radio and gets people listening to music, but we have to find other ways of marketing them, such as shouting about those with DVD elements."

The good news for the singles market is that history is likely to repeat itself at the end of this month, with Pop Idol winner Will Young's debut single expected to at least match the record-breaking sales of Hear'Say's Run Around. The former is expected to sustain such a lift or whether, as in 2001, it will just provide a temporary ray of sunshine.

But singles will not be alone under the spotlight during 2002. The UK industry is this year having to compete with another record-breaking year in 2001, uncertainty in the economy and its ability to successfully market which, while the market can sustain push through new homegrown acts to platinum status and beyond, its sales defied world trends last time, so who would bet against it happening again this year? **Paul Williams**

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## newsfile

## WILLIAMS LOSSES PLAGIARISM ROW

A long-running plagiarism dispute with Robbie Williams was settled last week, as Williams was ordered to pay 25% of income from his track *Jesus In A Camper Van*, resulting in a £50,000 bill. Williams had previously been found to have "substantially" copied a track by Logic, *Wormholes II*, which was based on *Art The Way* by folk artist Woody Guthrie. The track will also have to be removed from the album *I've Been Expecting You*, which has sold more than 2.5m units in the UK.

## INTEREST GROUWS IN RIZE

Major interest is growing in teenage male trio Rize, who are being developed by Inferno Records. It is understood that the act are likely to strike a licensing deal similar to that which saw Inferno's Mis-Teec licensed to Telstar.

## CHRYSALIS MUSIC SIGNS TICIC

Chrysalis Music has signed The Cooper Temple Clause. The deal is the first of the publisher's managing director Alison Donald who joined the company from Warner Chappell last November. "I'm enormously pleased that my first signing is a band with such obvious talent and potential as The Cooper Temple Clause," says Donald. "I look forward to working with them in the years ahead." The Cooper Temple Clause's debut album *See This Through & Leave* is expected to make its chart debut this week.

## BOOTLES TIPPED FOR INCENTIVE RELEASE

Incentive Music is looking to legitimately release a bootleg currently being championed by Radio One's Jo Whalley. The track is based around samples of Q-Tip's *Breathe And Stop* and Michael Jackson's *Don't Stop Until You Get Enough*.

## Leonard in labels hunt with broader A&amp;R role

by Martin Talbot

Parlophone director of A&R Miles Leonard is being promoted to take on extra responsibilities in a new role as the company's head of associated labels.

In the new role, Leonard — who also retains his title as Parlophone A&R director — will be charged with strengthening and developing the company's involvement in new areas of music. This will centre around the sourcing of new talent sources to sit alongside Parlophone's existing imprints.

"Parlophone is expanding and I want to make sure we move into new areas of music," says Parlophone managing director Keith Wozencroft. "It is key that we look to bring in strong specialist skills, while also keeping control and focus. We are looking to pick up external labels that have these skills and that are strong setups in their own right."

Wozencroft does not rule out acquisition or partnership with existing labels, similar to the Junior Boys Own deal which was struck last year.

But he adds, "What tends to happen is that you get a label which develops its own identity and record labels go in and try to buy into that. I feel that we can do that ourselves, finding talented individuals and setting up a label with them."

Parlophone — and Leonard — already has a strong track record in helping to create new imprints from scratch, he says, most notable examples including *Deedee and Regal*.

Leonard, who joined Parlophone in 1996, has played a key part in the A&R development of a string of acts, ranging from *Goldspun*, *Radiohead* and *Gorillaz*, to *Kylie* and *Jamie*.



A&R changes: (l-r) Wozencroft, Leonard

Before joining Parlophone, Leonard worked for Roadrunner and Virgin, where he was involved in signing *The Verve*.

Leonard adds that the responsibility for bringing new labels into Parlophone fits comfortably with his continuing A&R responsibilities. "The two go hand-in-hand," he says. "There are more ways of broadening into new genres than just signing artists directly. Label deals are few and far between, but there is a great benefit to buying in to the culture of a label."

Leonard says he has always been keen to attract new labels, and came close to signing a deal with Skint before it tied itself to Sony Music five years ago.

The Junior Boys Own deal, which was struck this year, he says, an album from new signing *Futureshock* will arrive in the summer, followed by another from *King Unique* — now renamed *Dirty* — later in the year.

Parlophone is also establishing a low-key new imprint with Damon Albarn, in partnership with the west London record shop *Honest Jon's*, focussing on new projects and catalogue albums.



X-Press 2: UK trio set for R1's Miami party

## R1 hits the beach as Brits head for Miami

Miami's Winter Music Conference is set for an increased UK presence this year as the event, held next month, grows in influence.

Radio One will be hosting its first event there this year in the form of its own beach party, which will launch the conference on March 22. Pete Tong will also broadcast his *Essential Selection* show live at the city's Nikki Beach.

"The WMC is a great opportunity for Radio One to get a sneak preview of the biggest and best tunes for 2002 and bring them to our audience," says the station's executive producer of dance music, Matt Priest. "The rest of our dance output will be broadcasting from a Miami radio station, keeping the listeners up-to-date with the stories from the conference." Skint's X-Press 2 are among the UK acts being lined up to play at the Radio One event.

Among the many labels hoping to maximise exposure for their forthcoming releases is *Xtravaganza*, whose founder *Alex Gold* has spent much of the past year on the US DJ circuit. "We're always looking for new tracks to sign, but WMC is mainly an opportunity to promo some of our new tracks," he says. *Gold* is a bi-monthly resident at Miami's *Space club*.

Other key UK companies hosting promotional events include *Hope Recordings* — whose night will feature *Timo Maas* with *Kelis* — *Bedrock*, *V2 Records* and *Serious*, whose roster of *Judge Jules*, *Tiesto* and *John 0 Fleming* will all perform.

## A &amp; R FOCUS VEX RED

## Introducing Aldershot's all-American heroes

by James Roberts

When the man credited with starting the entire nu-metal genre signs an unknown UK act and declares them to be the future of music, it's time to take notice. Enter *Ross Robinson*, the legendary producer who oversaw *Silkknot*, *Korn* and *Limp Bizkit's* first steps on the rock ladder.

"I hope for it to be a huge nail in the coffin of everything that sucks," says *Robinson* of his latest proteges, UK act *Vex Red*. "I love the cross between the sensitivity of the British approach to music and the American influences. I'm excited for them."

Heavy they may be, but *Vex Red* are no metal clones. Taking their cues from *The Cure* — *Ross's* all-time favourite act — the band brew up their own genre, influenced as much by *Squarepusher's* *Metallica*.

*Ross's* involvement has clearly given *Vex Red's* British sound the power to shine on a worldwide stage. "They are pretty much an American-style band, without being American," he says.

As *Cinderella* tales go, the *Vex Red* story is a fairytale come true. Just two years ago, the *Aldershot* five-piece were juggling budget day jobs with the usual unsigned band chores. "We had sent out demos to record companies and I even stood outside *Radio One* once handing it to DJs and no-one gave a shit," says singer/guitarist *Terry Abbott*. "But we're not bitter about it, it's just that the way things go."

Now came a series of events that would turn the *Vex Red* world on its head. "We replied to an ad that was in *Kerrang!* following an interview *Ross* had done," says *Abbott*. Months after sending off their demo — and forgetting about it quite awkwardly — guitarist *Ant Forbes* got a call from *Robinson*,



Vex Red (l-r): Keith Lambert, Terry Abbott, Ant Forbes, Ben Calvert, Nick Gouling

who offered to come to the UK to produce a single with them. The results of that session, at *Cornwall's* *Savanna* studio, was *Vex Red's* debut single *Itch*, released through *Robinson's* *Virgin Records* America-affiliated imprint *I Am* last year. The band had clearly found their first big fan.

"When *Ross* first saw *Korn*, they didn't have *Jonathan Davies* as the frontman. When he first saw us, he said that he felt like that time, but we already had the vocalist, which was nice," says *Abbott*. It wasn't long before *Robinson* had relocated *Vex Red* to *Los Angeles* to begin three months of recording for their debut album.

"I thought it would be good, but it turned out to be beyond that," says *Robinson*. "It

kindness, gratitude and love was all a heart-felt experience and the record reflects that." The *Itch* tracks that form *Start With A Strong* and *Persistent Desire* offer an intense glimpse into the *Vex Red* world, music for the mind first and for the mooshpit second. The album's sound will also dictate the campaign, which will see the band relocate to the US for the rest of 2002, taking the slow-burn approach with extensive touring.

"It can't be done through the press like it's easier to do in the UK," says *Robinson*. "It's an important place for them to be."

The band are also realising the prospect of chore? "I'll be there with my four best friends playing the music we love," says *Abbott*.

The UK release of *Start With A Strong* and *Persistent Desire* through *Virgin* next month will also see *Ross* sever the ties between the major and his imprint *I Am Recordings*. "My contract with *Virgin* is over, but I still have my ties with *Vex Red*," he says.

Although *Vex Red* remain with *Virgin*, the future for some of *Robinson's* other acts is less clear. "I'm not sure what's happening with *Amen*. I don't know if they're gonna pull a *Mariah Carey* on him," he muses. Whatever the outcome, *Ross* can rest assured with *Vex Red* he is already some way to achieving his goal of creating the nu-metal scene he unknowingly created. "It always grew up listening to thoughtful music and *Vex Red* are an extension of that," he says.



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# LABELS REMAIN KEEN TO WEAR ART ON THEIR SLEEVES

Post-vinyl, many expected the record sleeve to lose its lustre, but landmark releases by bands such as Primal Scream and Spiritualized and new developments and innovations in packaging have helped keep design standards high. *Design Week's* Hannah Booth reports

Today, album sleeves inhabit a vastly different world to the pre-Nineties heyday of vinyl art. Gone are the days when an LP was relied on to sell an artist; CDs are now just one element of sexy multi-platform marketing campaigns which also incorporate videos, magazines, websites and posters.

It would be easy, therefore, for sleeve designers to become complacent. But they are fighting back with ever more groundbreaking work.

"People still cherish beautifully-designed sleeves," says intro creative director Adrian Shaughnessy. While he concedes that album covers don't have to work as hard as they did, he believes designers see that as a

challenge to do even better work. "In the Sixties and Seventies, sleeves were your main point of contact with a band. Unless your favourite group played in your town, you had little opportunity to see them, so the album had to make a real statement."

"That time may have long since passed, but sleeves can still inspire and excite. Intro demonstrated with Primal Scream's Extremator album, on Creation, that you can still whip up a storm with a good cover.

It was the consultancy which conceived the idea of dropping the vowels from the band's name and the album title, which became Prml Scrm Xtrmrtr. The work scooped a British Design and Art Direction (D&AD)

pencil and, for months, whenever the NME ran stories on the group, it dropped the vowels from its headlines. Today, students even write theses on the subject, Shaughnessy says.

Young designers are experimenting with even more outlandish methods. For his work on Heterland, the forthcoming album by Grand Central act Aim, Studio Undercover designer Nick Fry set aside his Mac in favour of glue, chalk, cardboard and his collection of Turkish stamps.

But some still argue that a sleeve's ability to invoke passion was lost with the demise of vinyl as a mainstream format. "Vinyl sleeves have a beautiful tactile quality," says

Studio founder Tom Hingston, who has created covers for Robbie Williams and Massive Attack, among others. "Plastic CD covers do not need to possess that quality. But it does mean that designers have simply been forced to produce even better work for the smaller format."

Shaughnessy says the debate among designers about CD versus LP is "old hat". "There is a generation of graphic designers who have learned to deal with the smaller canvas," he says. "If you are any good as a designer, you should be able to deal with both CD and 12-inch formats. Just don't try and use the same design for both."

Mark Richardson, creative director > p14

## Craig Armstrong: contrasting an artistic installation with nature

Album: As If To Nothing

Released: April 8 2002

Single: Wake Up In New York

(featuring Evan Dando)

Released: March 18 (10e)

Label: Melankolic (Virgin)

Designer: Mat Cook, art director, Intro

Photography: Rick Guest

Mat Cook: "Craig Armstrong is a composer who has collaborated with Madonna and Massive Attack, among others, and he has written soundtracks for Romeo + Juliet and Moulin Rouge. As if For Nothing is his second solo album, and follows The Space Between Us.

"I'd describe it as epic, 'coffee-table' music: quite abstract and large-scale, with whooshing strings and lots of Morse code-like repetitive bleeps and noises. You hear a lot of his work on car commercials. He saw a Depeche Mode

compilation album I'd designed, called DM8698, and really liked its expansive, moody landscapes. He wanted something similar for his new album.

"To reflect Armstrong's musical style — digital music meets sweeping classical sounds — I decided to create an installation that contrasted nature with artificial elements.

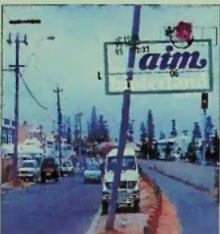
"I shot a video on black and white 16mm film, featuring 6ft-tall fluorescent neon tubes set in a lake. They had to be thoroughly waterproofed beforehand.

"It was shot in California's Yosemite National Park — our budget could stretch to California, the lakes were quite shallow and it wasn't too cold in December. On film, the park appears like an abstract moonscape as the lake had a white shore. For the single, we went to the desert near Las Vegas and shot the tubes against a red sunset. The

harsh desert gave it a very poetic atmosphere.

"[Armstrong] had a lot of creative input into both the album and single sleeves, which was great, and he really likes what we have done. Artomatic created a groovy promo with embossed packaging. The CDs are standard packaging format, however. It's rare we create non-standard albums as the labels don't sell enough copies to make it worthwhile."





**Aim:** cut and paste approach with glue

**p13 >>** at record label Independent, whose artists include Travis, So Solid Crew and Paul Weller, certainly disagrees. "Designers are able to be more creative on vinyl as it is a bigger sleeve. CD covers have to be more basic to convey the information in a smaller space," he says.

But it is not just the smaller format that has altered the way sleeves are designed. Designers have to be aware of a CD's complementary role in the marketing mix, says Yacht. Associates creative director Richard Bull, who works with The Divine Comedy, Bernard Butler and Reef, and steers clear of any pretension regarding sleeve art.

"There is too much emphasis on the record cover itself," he says. "It is really the punctuation to the whole story and should be adaptable to any format thrown at it." He believes that the purpose of sleeve designers is to create a cohesive campaign of singles, albums, posters, advertising and merchandise. Often, he suggests, "underselling" an album with minimalist sleeves is a good way of grabbing people's attention in a store.

One thing on which designers are inclined to agree is that they are often given greater freedom when working for independent



**Spiritualized:** bas-relief sculpture

labels. Ed Templeton founded graphic design group Red Design with Harnish Makgill in Brighton in 1996, and has since created the artwork for all of Fatboy Slim's albums on Skint Records. "We balance projects with major labels and smaller companies," he says. "Work with smaller labels often informs

our bigger commercial projects — it is where we test out our madder ideas." While groups such as Capitol, which swept the board at last year's CANS, are renowned for their high creative values, sleeve design work for big labels is often held by designers to be less rewarding. Creative work, including the sleeve, will often adhere to a pre-determined "look" for the artist. "Your work doesn't react to the music," says Templeton. "It is easy, lucrative, bread-and-butter stuff."

Major labels often have their own in-house design teams. "It pays a big label like Sony to have its own design resource, particularly for smaller projects," says Richardson. Regardless of the size of the label, however, the best work is done in collaboration with the artist, says Tom Hingston. "We get approached by artists as well as record labels," he says. "That way, you benefit from a closer working relationship without the middle man."

digitally enhance the photography at all. When we had finished, we sat down with the band, the record company and the management and went through the contact prints to agree which ones would be used.

"The shot used for the album stood out straight away — it was one of the better ones and had a slightly different look to the others. It was shot from the outside looking into the studio through the barn door. It was inspired by an old Pink Floyd cover [Ummagumma, pictured, see inset] I had, which had the composition in reverse.

"The only objection the label had was they wanted the titles to be bigger. They always do. We compromised. We weren't allowed to change the typography and identity for the band, which we inherited. I didn't agree with the decision, but it was out of our hands. The booklet is an extension of the cover imagery — without song lyrics, which can interfere with the photography."

However, a close relationship can fail if the designer is at creative odds with the artist and there is no mediator. Understandably, not all record companies allow their artists such close contact with the designer.

Ultimately, says Richardson, he is not scared to give a designer a free rein, as the final creative decision rests with him. And he holds the purse strings, too. Budgets have not fallen, but it is easier now to negotiate with designers than it was, he adds. "There are fewer good projects around, so a hot project has inherent value," he says. "But we aren't setting out to screw designers." For understandable reasons, the typical budget for an independent label design project is significantly smaller than the majors can provide. In some cases, Templeton says, the fee for indie work is "next to nothing." While there are poorly-paid, yet highly creative pieces of work which designers are inclined to covet, many design professionals are generally dissatisfied with their place in the promotional budget hierarchy.

"Budgets are restrictive," says Hingston. "Record labels will spend half as much on a sleeve as they will on a video, yet the sleeve is around for longer — it doesn't make sense."

Predictably, record companies see the situation a little differently. Fees have levelled off since the high water mark of the late-Eighties and early-Nineties, but a good sleeve design project will still leave little change from £30,000 or £40,000, says Richardson.

Elaborate packaging has been known to multiply production costs by as much as four times, according to Henry Lovell, managing director of packaging specialist Modo. For this reason, specialist packaging rapidly becomes an unaffordable luxury when recession bites. "Major labels don't like to spend any more on packaging than they absolutely have to," says Lovell.

Many designers outsource packaging to specialists such as Artonomic, Pozzoli or Modo. Certainly, innovative packaging can

pay dividends and get an album talked about. Farrow followed up its well-publicised pill-style packaging for Spiritualized's 1997 album, Ladies And Gentlemen We Are Floating In Space, with a bas-relief sculpture in the shape of a woman's head for last year's follow-up, Let It Come Down.

According to Pozzoli's Luigi Pozzoli, who has created promotional packaging for Radiohead, Madonna, Pink Floyd and others, the best jobs are those where the packaging company and designer can work hand-in-hand in conceiving the work. "Sometimes it's only the record company, sometimes the designer and sometimes a bit of both. With Pink Floyd, it was a bit of both, but with Madonna, 90% of the job was with the designer. We have a very good relationship with Queen's designer Richard Wray, with Storm Thorgerson — who did all the Pink Floyd and Led Zepplin sleeves — as well as some Cranberries ones, and with Madonna's designer Kevin Reagan. We love to work with them, and they love to work with us because they can ask for all the work stuff they wouldn't otherwise get." Nonetheless, it is often the case that major labels with established artists do not feel the need to experiment with packaging, says Templeton. "Creative packaging tends to be the preserve of promotional CDs and independent labels," he says.

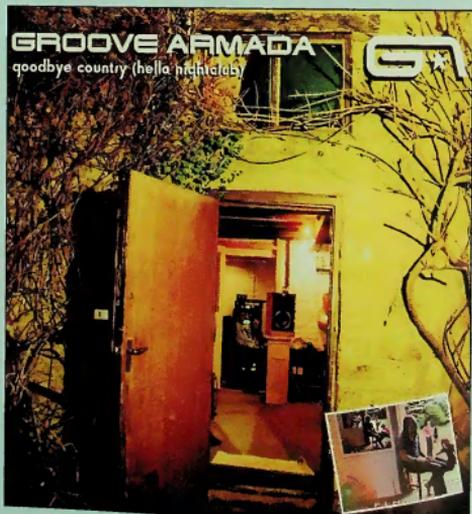
Accordingly, one of the most memorable pieces of the past few months has been 1985-2001, ex-Babybird mainman Stephen Jones's three-CD mini-package of instrumental music. "He commissioned it as a promotional thing to send out to people in the film industry," says Julian Bayes of design company Vivid Communications. "We did 50 at first and then it was redone for a commercial release."

Packaging is, however, just ephemeral wrapping, says Shaughnessy. "Most packaging gets slung, but sleeves — vinyl and CD — stick around. We are spoiled because we work on projects where the music has longevity. I've met people who collect our covers for the Blood and Fire label. Now, that's rewarding."

**"We balance the majors and indies. Work with the smaller labels informs our bigger commercial projects — it is where we test our madder ideas"**  
Ed Templeton, Red Design

## Groove Armada: earthy images to suggest a musical departure

**Album:** Goodybye Country (Hello Nightclub)  
**Released:** September 2001  
**Singles:** Superstylin' (August 2001), My Friend (October 2001)  
**Label:** Jive  
**Designer:** Brian Cannon, creative director, Microdot  
**Photographer:** Martyn Goodacre  
Brian Cannon: "Groove Armada wanted a complete visual departure from their previous work, to reflect their change in musical direction from digital to more acoustic music. The album was recorded at a residential studio in Warwickshire, which is housed in a 17th-century farmhouse, and this was the inspiration for the cover. We shot five or six sessions in and around the studio and at different outdoor locations in Warwickshire.



# LOOKALIKES PROMOTE BACKS PULP SINGLE

Pulp enlist the "celebrity A-list" for their hilarious new video, which pokes fun at TV talent contests in the style of Band Aid. David Knight previews two other videos which will stand out from the crowd



Pulp: "ropey" lookalikes and dead icons appear among the still-living in *Bad Cover Version*

## Pulp: Bad Cover Version

The last video Jarvis Cocker directed for Pulp was in 1993 for *Lipgloss*, when his band were a perennially up-and-coming art school indie outfit and the term Britpop had yet to be coined. He considered that experience so stressful that it has taken nearly nine years to make his next one (again in collaboration with art school chum Martin Wallace). But it's quite a comeback.

*Bad Cover Version* has less to do with what has happened to Pulp in those nine years as with two distinct pop phenomena. And, although Pulp have made plenty of classy videos between *Lipgloss* and this one, this is probably the funniest.

Cocker's first reference is *Band Aid*, particularly the documentary-cum-video shot on the day of recording of the mother of all charity records. Do They Know It's Christmas; the second is the very contemporary business of celebrity lookalikes, from tribute bands to Stars in Their Eyes – and a near-relation to the anyone-can-make-it philosophy of Pop Stars and Pop Idol.

As Cocker points out, the title of the record lent itself very clearly to the idea. "It seemed appropriate," he says. "A cover version of a person, rather than a cover version of a song."

*Band Aid* is the perfect vehicle for it – we get a similarly impressive (and frankly superior) array of stars: Robbie, Kylie, Bono, George, Mick, Elton, Maccia, Missy, Meat Loaf, and many more.

But ultimately, it turns out to be a cover version of the song as well. Logic and artistic integrity demanded that once in the studio, the "cover versions", rather than Jarvis himself, should sing the song. "The thing about a video is to be kindle interest in a song, even if it's not the song," says Cocker. "Let's face it, it's happened before."

Well, not that much. Jarvis refers to groundbreaking videos such as Daft Punk's *Da Funk* for its almost incidental use of the track it sought to promote, but this is possi-

Full versions of these reviews can be found in the February issue of *Promo* magazine. For subscription information, call Cathy Martin on 020 7579 4123

**PROMO**

ble even more radical.

But it comes as little surprise that, while plenty of bands are taking the non-profit option in their videos, Pulp should do so with a bit more wit and inventiveness than most. Of course, Cocker has always been highly involved in the band's videos. "I've always had a certain amount of input, more on some than others," he confirms.

A couple of years ago he made a Channel 4 documentary series with Wallace on *Outsider Art*. It's taken a little longer to make a video – Pulp had to finish their long-delayed album, *We Love Life*, for a start. But the experience of *Lipgloss* has apparently cast a long shadow.

"It was such a nightmare that I made myself ill," he reveals. "I vowed against making any more for the band. But, once we decided this was the next single, I came up with this and decided to go without a director." As a fairly inexperienced director himself, he admits to being anxious about various aspects of the shoot. In practice, Wallace handles the positioning of the cameras, but, as Cocker says, "I've never been able to work with a proper team behind me before – that made me kind of nervous. And it obviously stood or fell on whether or not you had good enough people."

The quality of the lookalikes is variable, but that is part of the charm. Cocker was anxious about judging the mixture of impressive recreation of the "Band Aid documentary style and full-on comedy".

"Obviously we watched *Band Aid* – it was the starting point in terms of the look, which is in fact quite bland and crudely put together," he comments. "We wanted it to be just as blank, so it was quite a funny thing talking to a DP [director of photography] and asking him to make it look shit. Some of the dopplegangers, such as "Paul McCartney", are uncanny, some less so, and increasingly matters degenerate into comedy – with ropey lookalikes and dead icons such as Kurt Cobain turning up among the still-living. There is also a brief glimpse of Jarvis – played by his cover version – before the man himself makes a cameo, as Queen guitarist Brian May. "Well, I went to a fancy-dress party as Brian a few years ago," he says. "So I had the costume."

**PRODUCTION:** Black Dog; **directors:** Jarvis Cocker & Martin Wallace; **producer:** Lucy Sherwood  
**COMMISSIONER:** Liz Kessler at Universal/Island

## Mis-Teeg: Be With Me

Jake Nava experienced disappointment with his big budget Victoria Beckham video for Not Such An Ordinary Girl last year: all the sophisticated effects work ultimately could not do much for a pretty ordinary song.

If that experience was to make him re-evaluate his approach, it was only to put more trust in his instincts about the music he loves – and about an act he feels has great potential – even when the financial and scheduling conditions are not so favourable. That is what has happened with Nava's first collaboration with garage girl-group Mis-Teeg. Turned around in a matter of days, the upshot is a pulsating, visually arresting piece of work.

Essentially a performance video, Nava has overhauled his familiar style to create an intriguing look: rather daringly, he has gone for back projection, to create an obviously artificial but impossibly glamorous, velvet Caribbean setting. The approach is ideally suited to a track which is not only UK garage, but also has a distinctly rootsy Calypso flavour with street energy.

On top of that, Nava has upheld the ante on the glamour level of the girls, and particularly the stunning Alicia who combines temptress looks with tishish ragga toasting. All in all, it's the sort of package which could get a band noticed all over the place – even, dare we say it, in America.

"It was important to get them out of matching red PVC outfits," says Nava. "They listened to my ideas for wardrobe, and Alicia was the most receptive." He was determined to impress his own vision on the girls in the face of various obstacles – not the least of which was a restricted schedule – and his involvement was jeopardised more than once. For instance, the original brief contained an idea for a narrative, which the director took to pieces.

After that, the job was threatened by the decision to change the track, although in the end it was to the Calypso mix. Ultimately it gave Nava just a week to turn the job around. "This time, it was crazy to do it," he says. "But it would have been crazier to turn it down."

**PRODUCTION:** Battlemusic; **director:** Jake Nava; **producer:** John Moule  
**COMMISSIONER:** Robin Dean at Wildstar



Mis-Teeg: the sort of package to get noticed everywhere – even in the US



Elbow: band take to operating puppets

## Elbow: Asleep At The Back

Sam Brown's video for Elbow represents a radical departure for both director and band. For a start, Elbow have reversed a trend followed by virtually every guitar-wielding combo these days, including themselves previously, by appearing in it. As for Brown, *Asleep At The Back* marks a notable move from his high-contrast performance-based work towards creating a fanciful, distinctively visual universe. It is certainly his first foray into working with puppets.

"When I heard they didn't want a performance, I wanted to do something daft," says Brown. His idea was to have the band members' heads grafted onto wooden puppets to tell a story about fear of insects – with the action taking place in a cupboard.

The video expounds the tale of the Elbow lead singer – or rather his overtired head on a crude puppet body – being stung by a giant wasp. We then follow the subsequent ordeal of the terrified half-man/half-puppet who returns to spray the wasp into oblivion to the delight of his mates.

This was the basic story Brown presented to the band – with a scene in a public toilet added. "But you are not allowed to show anyone anything on MTV – not even puppets," Brown explains. "Whatever, the design of the various puppets and the setting, together with the silent movie title cards and flicker, conspire to give the clip an air of Victoriana, like a more playful (and colourful) version of a Brothers Quay film. This creepiness partly came from experience, as it was made over Christmas, with Brown and art director Marco Puig building the sets almost single-handedly.

"We were in his studio trying to figure it out when we both looked at this ancient cupboard he was about to chuck out," says Brown. Puig then built the backgrounds in this ready-made puppet theatre, and they commissioned a Punch and Judy puppet-maker in Norfolk to make the puppets.

On the shoot day, Brown was not fussed who operated the puppets. "To be honest I didn't mind if the movements looked pretty crap," he says. And the band were pleased that their involvement was limited. "By which time they had been drinking for hours and were pretty hammered," reveals Brown, "and Frankly that helped a lot."

**PRODUCTION:** Flynn; **director:** Sam Brown; **producer:** Will Oakley  
**COMMISSIONER:** Wendi Batt at V2



23 FEBRUARY 2002

## CHART COMMENTARY

by ALAN JONES



**SINGLE FACTFILE**

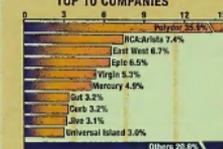
Four number ones, four number twos and a number three – that is the enviable record of success achieved by S Club 7 on their first nine singles. It is an opening salvo of top three hits bettered only by the Spice Girls among all UK acts, and by Westlife from overseas. S Club 7's latest hit You debts at number two this week but does so with first week sales of just 45,500. That is less than half as many as it would have needed to sell to dethrone

Enrique Iglesias' Hero, and fewer than the first week sales of all but one of S Club 7's eight previous hits, beating only the 39,000 opening week posted by Natural, their number three hit from September 2000. Their seven other hits have had opening weeks ranging from a high of 190,000 to a low of 84,000. You is the second hit from S Club 7's third album Sunshine, which reverses five weeks of decline by jumping 23-13 this week.

The 73rd new number one of the 21st century, Enrique Iglesias' Hero is now in a three-way tie as the longest reigning, enjoying an untroubled fourth week in pole position to emulate the previous achievements of Atomic Kitten's Whole Again and Kylie Minogue's Can't Get You Out Of My Head. Hero total nearly 99,000 copies last week, a total which exceeds the combined sales of S Club 7's You and DB Boulevard's Point Of View, which debut at two and three respectively. Sales of Hero jumped 20% last week, a development which coincides with an overall 34% jump in singles sales week-on-week, which can be attributed to school holidays, Valentine's Day and the release of a significant number of hot new singles. While Iglesias' record company Polydor will doubtless be pleased he has managed to last so long at number one with Hero, so far selling more than 380,000 singles, it has been a bit of a mixed blessing, depriving the label of number ones with No Doubt's Hey

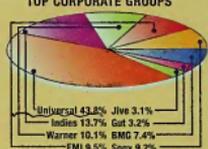
## MARKET REPORT

## TOP 10 COMPANIES



Figures show last 10 compared by % of 2001 sales of the Top 75, and corporate group shares by % of total sales of the Top 75

## TOP CORPORATE GROUPS



## SALES UP

VERSUS LAST WEEK: +33.9% YEAR TO DATE VERSUS LAST YEAR: +20.3%

Baby last week as well as with S Club 7's You this week. Another big new hit for Polydor is French

## PERCENTAGE OF UK ACTS IN THE CHART

UK: 50.7% US: 40.0% Other: 8.3%

teenager Ailee's Moi...Lolita, which debuts this week at number one. It is the first Kazch language hit since Sasha's Encore Une Foi,

which debuted at number two five years ago next week – and the first with a full vocal since Celine Dion's Tu M'Aimes Encore in 1995.

All of the former Spice Girls saw their last single peak at a lower position than the one before but Victoria Beckham bucks the trend by debuting at number six this week with A Mind Of Its Own – the exact same position she reached with her single Not Such An Innocent Girl last September. First week sales of 'Mind' were below 24,000 however, while 'Girl' peaked with 50% more.

Depeche Mode's latest 'single' was ruled ineligible for the chart as it includes four tracks, only two of which are mixes of the main track, Goodnight Lovers. It debuts atop the budget album chart but would only have managed a number 37 debut on the singles chart, which would have made it their smallest hit to date apart from the introductory Dreaming Of Me and the 1988 import Little 15.

## INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (dom/str)
1	NEW	TO GET DOWN	Tino Maas	Perfecto PERF 300DS (DMV/P)
2	1	ADDICTED TO BASS	Puretone	Gusto GCGUS 4 (P)
3	2	OVERPROTECTED	Britnay Spears	Jive J52307Z (P)
4	NEW	HATE TO SAY I TOLD YOU SO	Waves	Burning Heart BHW1009 (P)
5	4	HANDS ARE AND GLADRAGS	Stereophonics	V2 VVR15075Z (DMV/P)
6	NEW	BOUNCE BACK	Mychal	Jive J52372Z (P)
7	3	ASLEP IN THE BACK/COMING SECOND	Elbow	V2 VVR50193Z (DMV/P)
8	7	RESURRECTION	PPK	Perfecto PERF 300DS (DMV/P)
9	NEW	NEW DAWN	Prophets Of Sound	Ink INKNE10C (P)
10	5	LET'S STAY HOME TONIGHT	Joe	Jive J52322Z (P)
11	6	FILM MAKER/BEN TRAINING DOGS	The Cooper Temple Clause	Morning MORNING 16 (DMV/P)
12	10	WHAT YA GOT 4 ME	Sigum	Top Tone TTY103Z (ADD)
13	NEW	NEXT LEVEL	RLS	Machine Parade MPA 2 (SR)
14	11	CHERRY LIPS (GO BABY GO!)	Garbage	Mushroom MUSH 900DS (DMV/P)
15	8	ANGEL	Sarah McLachlan	Network N145Z (P)
16	9	SAY SOMETHING	Heaven	Radiote 80TX 4 (V)
17	12	HOW WONDERFUL YOU ARE	Gordon Hazzell	Flying Sparks TDRCS05A (V)
18	13	ARMS OF LOREN	Evoke	Indemo INDEMO 001 (SMV/V)
19	8	SQUARES	The Beta Band	Rebel REG 810C (V)
20	NEW	SOMETHING	Largo	Top Tone TTY133C (V)

All charts © The Official UK Charts Company 2002

## PEPSI Chart

This Week	Last Week	Title	Artist	Label
1	1	HERO	Enrique Iglesias	Interscope/Polydor
2	2	YOU'RE THE ONE	Praval	Interscope/Polydor
3	NEW	POINT OF VIEW	DB Boulevard	Mercury/Cap
4	NEW	WHAT ABOUT US?	bands	Atlantic/Cap West
5	5	GET THE PARTY STARTED	Pink	Lafayette/Jive
6	NEW	A MIND OF ITS OWN	Victoria Beckham	Virgin
7	1	REY BABY	Enrique Iglesias	Interscope/Polydor
8	6	ADDICTED TO BASS	Puretone	Gusto
9	NEW	MOI...LOLITA	Enrique Iglesias	Polydor
10	NEW	ON TIME	Robi Thakur	Del Jam/Mercury
11	NEW	CAUGHT IN THE MIDDLE	AT	Columbia
12	NEW	AM TO PM	Osiana Milan	Del Jam/Mercury
13	NEW	MORDER ON THE SANGELOR	Super Dn-Bros	Polydor
14	NEW	HANDS ARE AND GLADRAGS	Stereophonics	V2
15	NEW	OVERPROTECTED	Britnay Spears	Jive
16	NEW	GOTTA GET THIS	David Bedingfield	Relativity/DAB
17	NEW	IN YOUR EYES	Viva Mendes	Polygram
18	NEW	MORE THAN A WOMAN	Enrique Iglesias	Interscope/Jive
19	NEW	SO LONEY	Jahari	Rain
20	NEW	TO GET DOWN	Tino Maas	Perfecto
21	NEW	TRUE LOVE NEVER DIES	Peg & Felicia K. Linnane	ADMV
22	NEW	MOVES	Enrique Iglesias	DreamWorks/Polydor
23	NEW	CONTROL	Puffy D'Or	Gulfstream
24	NEW	WORLD OF OUR OWN	Wendy	ACA
25	NEW	BUT I DO LOVE YOU	Lenny Kravitz	Capitol/Cap
26	NEW	I THINK I LOVE YOU	Enrique Iglesias	Capitol/Cap
27	NEW	DANCE FOR ME	Mary J Blige	MCA/Decca
28	NEW	FALLIN' IN LOVE	Enrique Iglesias	Jive
29	NEW	LOVE FOREVERLOSHY	Jamiroquai	SI
30	NEW	WHENEVER WHEREVER	Cherish	Epic
31	NEW	HANDS CLEAN	Enrique Iglesias	Maverick/Warner Bros
32	NEW	HOW YOU REMIND ME	Robi Thakur	Revelation
33	NEW	SOMETHING STUPID	Enrique Iglesias & Kelly Rowland	Decca
34	NEW	MY SWEET LIPS	Enrique Iglesias	Polygram
35	NEW	EVERGREEN	Enrique Iglesias	SIRCA
36	NEW	IT'S LOVE (TRIPPIN')	Enrique Iglesias & Alisha & Boney A	MCA/Decca
37	NEW	WHO DO YOU LOVE...	Enrique Iglesias	Enrique
38	NEW	FAMILY AFFAIR	Mary J Blige	MCA/Decca
39	NEW	SHOULD WE GO TOGETHER	Enrique Iglesias	Parade/Decca
40	NEW	IF YOU COME BACK	Enrique	Interscope

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23 FEBRUARY 2002

## CHART COMMENTARY

by ALAN JONES

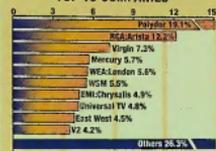
Although there is only one new entry to the Top 75 this week – **The Cooper Temple Clause's** See This Through And Leave – artist album sales jumped by 15.5% last week to reach their highest level (2,754m) of the year. It is a clear illustration of the extent to which record companies have geared promotional activity around Valentine's Day this year, with the gain easily outstripping the 8% it gave to the artist albums market last year. Gains were seen throughout the chart – the only albums in the Top 40 to suffer week-on-week declines were **The Chemical Brothers' Come With Us** and **Britney Spears' Britney** – although the biggest winners were primarily a) major contemporary artists and b) heritage artists with compilations tailored to Valentine's Day.

In percentage terms, the biggest improvements week-on-week were by Billy Joel's *The Ultimate Collection* (177.42 with a 458% jump), *Legacy – The Greatest Hits Of Boyz II Men* (10.2, 154%), *Dean Martin's Love*



## MARKET REPORT

## TOP 10 COMPANIES



Figures show the 10 companies by % of total sales, and average gross share by % of total sales

## SALES UPDATE



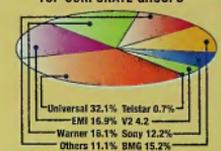
Songs (37.24, 1.16%) and L.O.V.E.: The Essential AI Green (32.18, 103%), although clearly driven by TV advertising, the **Boyz II**

The Cooper Temple Clause are one of the most talked about new bands of the year. Having excited comparisons with acts as diverse as the Verve and Pink Floyd, and descriptions from "skippy boy indie rockers" to "young men with the unwieldy name and topiary haircuts", their critically-acclaimed first album **See This Through And Leave** managed to sell nearly 12,500 copies last week to earn a number 27 debut. Praised in *NME* as a "defiant, often thrilling monstrosity", it

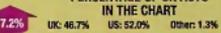
## ALBUMS FACTFILE

comes hot on the heels of their debut Top 40 single a fortnight ago with *Film Maker/Been Training Dogs*, (two cuts off the album) and was helped by the band's participation in an eight-date tour of record shops last week to sign copies of, and play songs from, the album. Although the Reading band's tour did not take them to Scotland that is where the album sold best compared to the market overall.

## TOP CORPORATE GROUPS



## PERCENTAGE OF UK ACTS IN THE CHART



Men and AI Green moves were particularly impressive. **Boyz II Men** achieve their highest ever album chart position five years after their

last hit single, while Green equals his best ever chart placing, achieved 27 years ago by a previous Greatest Hits set. The biggest increase in unit sales was enjoyed by *Enrique Iglesias' Escape* album, which experienced a 49.5% hike, from 38,500 to 57,250. In his second week atop the albums chart, Iglesias has now sold 151,000 copies of *Escape* in 2001, making it the year's third biggest seller. His single *Hero* is, by some distance, the number one single of the year with 351,000 sales, 179,000 ahead of *Pink's Get The Party Started*.

A 70% increase in sales week-on-week returns *Westlife's World Of Our Own* album to the Top 10 for the first time in seven weeks. With the title track out as a single today, the album has improved from 24 a fortnight ago to number seven, although it has also been helped by the fact the album has been selling for as little as £6.99 – an unexpected price point for an album by so big an act, especially so early in its life.

## COMPILATIONS

With Valentine's Day gift buying high on the agenda, sales of compilations rocketed by 33% last week to reach more than 788,000, comfortably their highest level in chart history, were no fewer than three love song compilations, whose presence at the top of the chart underlines the reason for the surge. Coming out on top, *WSM's Love So Strong* sold nearly 46,500, while *Virgin/EMI's The Love Album Classics* sold more than 40,000, and *Universal Music TV's Love* found nearly 38,000 takers. The sales of *Love So Strong*, though excellent, compare poorly with the best-ever 86,000 Italy with which the winner *Spy/PolyGram* title *Love Songs* won the Valentine's Day race in 1999. That seems to be a result of the fact that more companies are promoting records as Valentine's Day gifts than ever before, thus sharing sales among

more discs. Compared to overall sales in the comparative week in 1999, album sales were 23.7% higher last week.

*Love So Strong's* winning formula included a shiny metallic sleeve and a collection of 40 romantic tunes, among them *Kool & The Gang's Cherish* and *How Wonderful You Are* by Gordon Haskell.

The week's highest new entry is *New Pepsi Chart 2002*, the latest in the successful *Virgin/EMI* series. It sold nearly 28,000 copies last week to debut at number four, a disappointing opening compared to its 2001 equivalent *The New Pepsi Chart Album*, which came out a week later but managed to sell nearly 47,000 copies in its first week to debut at number two. The most recent album in the series, *Pepsi Chart 2002* spent a fortnight at number one last September, and logged first week sales of more than 51,500.

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (dist./total)
1	1	YOUR NEW FAVOURITE BAND	Popolans	MCS95C2 (P)
2	2	JUST ENOUGH EDUCATION TO PERFORM	The Cooper Temple Clause	V2 VVR 101568 (SM/WP)
3	NEW	SEE THIS THROUGH AND LEAVE	The Cooper Temple Clause	Morning Mornings (SM/WV)
4	7	LOVE - THE ESSENTIAL	AI Green	Hi ALTY 2002 (U)
5	5	IS THIS IT	The Strokes	Reagan Trade RTA260C (SM)
6	4	SIMPLE THINGS	Zen-7	Ultimate Delirium UDR0015 (SM/WP)
7	3	BETWEEN THE SENSES	Heaven	Reflexion RTD21 (V)
8	NEW	GOODNIGHT LOVERS	Dopatcha Mode	Mus. CD08NG3 (P)
9	NEW	BRITNEY	Britney Spears	Jive 522252 (P)
10	12	GREATEST HITS - CHAPTER ONE	Backstreet Boys	Jive 522672 (P)
11	10	THE FAKE SOUND OF PROGRESS	Loopholers	Visible Noise TORMENT05C (P)
12	8	BETTER DAYS	Joe	Jive 520182 (SM/WP)
13	NEW	ASLEEP IN THE BACK	Elbow	V2 VVR 101562 (SM/WP)
14	9	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
15	13	SONGBIRD	Eva Cassidy	Big Street/The (2)1005 (INT)
16	NEW	THE OPTIMIST	Turb Bickets	Source SOUR CD02 (P)
17	16	BOOBY	Basement Jaxx	XL Recordings XLCD 143 (V)
18	14	GOOBYE COUNTRY (HELLO NIGHTGOWN)	Groove Armada	Pepco 523482 (P)
19	13	MELDY AM	Royksopp	Wall Of Sound WALLCD022 (V)
20	NEW	BEAUTIFUL GARBAGE	Garbage	Mushroom MUSH 95C0X (SM/WP)

MUSIC WEEK 23 FEBRUARY 2002

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## MARKET REPORT

## TOP 10 COMPANIES

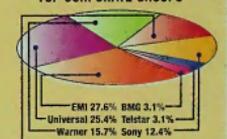


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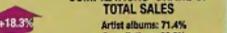


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## TOP CORPORATE GROUPS



## SALES UPDATE



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## THE YEAR SO FAR...

## TOP 20 ALBUMS

Wk	LP	Title	Artist	Label
1	1	JUST ENOUGH EDUCATION TO PERFORM	STEREPHONCS	V2
2	2	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	CHRYSALIS
3	NEW	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE/POLYDOR
4	3	READ MY LIPS	SOPHIE ELLEKAS	POYDOR
5	4	NO ANGEL	SOPHIE ELLEKAS	POYDOR
6	NEW	PAIN IS LOVE	JAZZ RULLÉ	ARISTA
7	7	DREAMS CAN COME TRUE - GREATEST HITS	GABRIELE	DEF JAM
8	6	HARRY'S BAR	GORDON HASKELL	GO BEAT/POLYDOR
9	5	SUNSHINE	S CLUB 7	EAST WEST
10	8	SMALL WORLD BR OWN	JOLIS HOLLAND	WIND
11	14	WORLD OF OUR OWN	WESTLIFE	RCA
12	9	FREAK OF THE MOMENT	ANASTACIA	EPIC
13	NEW	COME WITH US	CHEMICAL BROTHERS	VIRGIN
14	18	FEVER	KYLE MINOGUE	PARLOPHONE
15	11	SUNGERS IN A MINOR	ALCAZ KEYS	ALCAZ
16	10	ALL KILLS NO FILLER	SUMAT	J
17	20	THE LORD OF THE RINGS - OST	HOWARD SHORE	MERCURY
18	13	HYBRID THEORY	LININ PARK	REPRISE
19	16	WHITE LADDER	BLAKE DAVY	WARNER BROS
20	12	ALL RISE	DAVID	EAST WEST
				INNOCENT

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23  
feb  
2002

# THE OFFICIAL CHARTS singles

100%  
music week



BBC RADIO 1  
97-99fm



23  
feb  
2002

# THE OFFICIAL CHARTS albums



**1 HERO**  
Enrique Iglesias

- 2 YOU S Club 7 Interscope/Polydor
- 3 POINT OF VIEW DB Boulevard Polydor
- 4 WHAT ABOUT US? Brandy Illustrious/Epic
- 5 GET THE PARTY STARTED Pink Atlantic
- 6 A MIND OF ITS OWN Victoria Beckham Arista
- 7 HEY BABY No Doubt Virgin
- 8 ADDICTED TO BASS Puretone Interscope/Polydor
- 9 MOI...LOLITA Alizee Gusto
- 10 ALWAYS ON TIME Ja Rule feat. Ashanti Def Jam/Mercury Polydor



- 7 **11 CAUGHT IN THE MIDDLE** AI Columbia
- 9 **12 OVERPROTECTED** Britney Spears Jive
- 5 **13 MOVIES** Alien Ant Farm DreamWorks/Polydor
- 4 **14 TO GET DOWN** Timo Maas Perfecto
- 8 **15 CONTROL** Puddle Of Mudd Geffen/Polydor
- 11 **16 AM TO PM** Christina Milian Def Soul/Mercury
- 10 **17 TRUE LOVE NEVER DIES** Flip & Fill feat. Kelly Lorena A&T
- 12 **18 I THINK I LOVE YOU** Kaci Curb/London
- 6 **19 SO LOWKEY** Davina Rain



**1 ESCAPE**  
Enrique Iglesias

- 10 **2 LEGACY - THE GREATEST HITS COLLECTION** Boyz II Men Universal TV Interscope/Polydor
- 2 **3 JUST ENOUGH EDUCATION TO PERFORM** Stereophonics V2
- 6 **4 SWING WHEN YOU'RE WINNING** Robbie Williams/Chrysalis
- 3 **5 PAIN IS LOVE** Ja Rule Def Jam
- 9 **6 A FINE ROMANCE - THE LOVE SONGS OF** Frank Sinatra RCA Reprise
- 15 **7 WORLD OF OUR OWN** Westlife
- 14 **8 FEVER** Kylie Minogue Parlophone
- 11 **9 NO ANGEL** Dido Cheeky/Arista
- 8 **10 SILVER SIDE UP** Nickelback Roadrunner



- 5 **11 MISSUNDAZTODD** Pink Arista
- 17 **12 DREAMS CAN COME TRUE - GREATEST HITS** Gabrielle/Go Beat/Polydor
- 16 **13 READ MY LIPS** Sophie Ellis-Bextor Polydor
- 13 **14 NO MORE DRAMA** Mary J Blige MCA/Uni-Island
- 19 **15 HARRY'S BAR** Gordon Haskell
- 7 **16 YOUR NEW FAVOURITE BAND** Hives Popones
- 4 **17 COME WITH US** The Chemical Brothers Virgin
- 22 **18 LOVE - THE ESSENTIAL** Al Green Hi
- 23 **19 SUNKISLITS** S-Girls 7 Polydor

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**19** BUT I DO LOVE YOU LeAnn Rimes



**20** MURDER ON THE DANCEFLOOR Sophie Ellis-Bextor

**21** GOTTA GET THRU THIS Daniel Bedingfield

**22** HATE TO SAY I TOLD YOU SO Hives

**23** RIDE Ana Ann

**24** THE WHISTLE SONG (BLOW MY WHISTLE BITCH) DJ Aligator Project

**25** MORE THAN A WOMAN Aaliyah

**26** CROZE RAP Attoman

**27** HANDBAGS AND GLADRAGS Stereophonics

**28** WORST COMES TO WORST Dilated Peoples

**29** MY SWEET LORD George Harrison

**30** DO IT ALL OVER AGAIN Spiritualized

**31** WHAT IF Kara Winstlet

**32** WHISPERS Ian Brown

**33** IT'S LOVE (TRIPPIE) Goldtrixpis Andrea Brown

**34** SOMETHIN' STUPID Robbie Williams/Nicole Kidman

**35** BAD INTENTIONS Dr Dre feat. Knoce-Turn'Al Interscope/Polydor

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

**37** LOVE SHOULD BE A CRIME O-Town

**38** THE LAND OF MAKE BELIEVE Allstars

**39** ALIVE POD

**40**



**20** MR LOVER LOVER - THE BEST OF PART 1 Shaggy



**21** SMALL WORLD BIG BAND Jools Holland

**22** LOVE, WHITNEY Whitney Houston

**23** AALIYAH Aaliyah

**24** LOVE SONGS Dean Martin

**25** LORD OF THE RINGS (OST) Shore

**26** WHITE LADDER David Gray

**27** SEE THIS THROUGH AND LEAVE The Cooper Temple Clause

**28** FREAK OF NATURE Anastacia

**29** A FUNK ODYSSEY Jamiroquai

**30** MY WAY - THE BEST OF Frank Sinatra

**31** SONGS IN A MINOR Alicia Keys

**32** LOVE IS HERE Starsailor

**33** WHOA NELLY Nelly Furtado

**34** ALL KILLER NO FILLER Sum 41

**35** THEIR GREATEST HITS - THE RECORD Bee Gees

**36** ANTHOLOGY Alien Ant Farm

**37** GREATEST HITS - CHAPTER ONE Backstreet Boys

**38** BRITNEY Britney Spears

**39** HYBRID THEORY Linkin Park

**40** ALL RISE Blue



# compilations

- 1** LOVE SO STRONG 5 **11** ADDICTED TO BASS  
WSM Ministry Of Sound
- 2** THE LOVE ALBUM CLASSICS 12 KISS SMOOTH GROOVES 2002  
Vegor/EMI Universal TV
- 3** LOVE 10 **13** CLASSICAL CHILLOUT 2  
Universal TV Vegor/EMI
- 4** NEW PEPSI CHART 2002 14 **14** MOTOWN GOLD  
Vegor/EMI Universal TV
- 5** ELECTRO BREAKDANCE 8 **15** CLUBBERS GUIDE TO 2002  
Teletar TV/EMI Ministry Of Sound
- 6** CLUB MIX 2002 12 **16** CLUBBED UP!  
Universal TV WSM
- 7** SCHOOL DISCO.COM - SPRING TERM 13 **17** NOW THAT'S WHAT I CALL MUSIC! 50  
Columbia EMI/Vegor/Universal
- 8** THE KARMA COLLECTION 18 BRIT AWARDS 2002 - ALBUM OF THE YEAR  
Ministry Of Sound Columbia
- 9** R88 LOVESONGS 16 **19** RELOADED 4  
Columbia Universal TV
- 10** BEST CLUB ANTHEMS 2002 15 **20** JUNGLE MASSIVE  
Vegor/EMI WSM



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**31** HYBRID THEORY Linkin Park

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CLASSICAL ARTIST

This	Last	Title	Artist	Label	(Distributor)
1	1	ENCORE	Russell Watson	Decca 470092 (U)	VirginEMI VTDCD49 (E)
2	2	THE VOICE	Russell Watson	Decca 462752 (U)	Crinson CRM0335 (EUK)
3	3	RENÉE FLEMING	Renée Fleming	Decca 467098 (U)	Classic FM CFM0304 (BMG)
4	4	WALTON: CHORAL MUSIC	Choir Of St John's/Bobinson	Naxos 855670 (S)	Decca 472182 (U)
5	5	REINGOLD: THE SEA HAVENS	London Symphony Orchestra/Hevin	Deutsche Grammophon 47378 (E)	VirginEMI VTDCD41 (E)
6	6	ROMANTIC CALLAS - THE BEST OF	María Callas	EMI Classics CDCM32112 (E)	EMI Gold 518422 (E)
7	7	THE GOLD COLLECTION	Sir Harry Secombe	Philips 462962 (U)	Decca 465920 (U)
8	8	SACRED ARIAS	Andrea Bocelli	Philips 467892 (U)	Crinson MID0068 (EUK)
9	9	NIGHT SONGS	Renee Fleming	Decca 467892 (U)	Crinson MID0068 (EUK)
10	9	CD COLLECTION	Lizy Garrett	Silver Treasury SIVW0439 (U)	Crinson MID0068 (EUK)
11	14	CALL OF THE CRAMPIONS	John Williams	Sony Classical S00581 (TEN)	BBC Music WMF0686 (P)
12	11	FUNZ! CELLO CONCERTO	L Hugh Downs/NSO/Giffiths	Naxos 855676 (S)	BBC Music WMF0686 (P)
13	11	ELGAR: ENIGMA VARIATIONS/POMP AND CIRCUMSTANCES	Ormandy/Philade	Sony Classical S028324 (S)	BBC Music WMF0686 (P)
14	12	SPAIN: GUITAR MUSIC	John Williams	Sony Classical CD0843 (U)	Crinson MID0068 (EUK)
15	13	FIELD/PIANO CONCERTOS NOS 8 & 9	Fritz/Northern Sinfonia/Hastam	Naxos 856422 (S)	VirginEMI VTDCD 268 (E)
16	17	SANT-SAENS: CARNIVAL OF ANIMALS	John Williams	Naxos 856493 (S)	Crinson CRM0340 (EUK)
17	15	WAITAKING: STRANGERS/POKESONGS	Schiff	Decca 464826 (U)	Castle Music MBS0251 (P)
18	16	ELGAR: DEUS: VIOLIN CONCERTOS	Albert Sammons	Naxos Historical H11091 (S)	HMV HM057556 (E)
19	16	VERDI	Andrea Bocelli	Philips 466002 (U)	Hyperion HY225 (S)
20	17	BARBER: VIOLIN CONCERTO	Bowtell/RSNO/Aloop	Naxos 855044 (S)	

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label	(Distributor)
1	1	CLASSICAL CHILLOUT	Various	VirginEMI VTDCD49 (E)	Crinson CRM0335 (EUK)
2	10	CLASSICAL AMBIENCE	Various	Decca 472182 (U)	Classic FM CFM0304 (BMG)
3	3	TIME TO RELAX	Various	Decca 472182 (U)	Crinson CRM0335 (EUK)
4	2	CLASSICS 2002	Various	Decca 472182 (U)	VirginEMI VTDCD41 (E)
5	4	THE OPERA ALBUM 2002	Various	Decca 472182 (U)	EMI Gold 518422 (E)
6	6	RELAXING CLASSICS	Various	Decca 465920 (U)	Decca 465920 (U)
7	5	MOVIE ADAGIOS	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
8	9	RELAXING CLASSICS	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
9	7	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
10	11	10 YEARS OF PRAISE - YOUR FAVORITE HYMNS	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
11	12	THE VERY BEST OF DESERT ISLAND DISCS	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
12	13	FAVORITE HYMNS	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
13	14	THE NATIONAL TRUST - MUSIC COLLECTION	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
14	8	THE CLASSICAL COLLECTION	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
15	16	THE ULTIMATE MOVIE ALBUM	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
16	17	BEST CLASSICAL ALBUM OF THE MILLENNIUM... EVER	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
17	10	SONGS OF PRAISE - HYMNS FROM HOLY LAND	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
18	15	100 POPULAR CLASSICS	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
19	18	CLASSIC CHILLOUT COLLECTION	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)
20	17	THE ESSENTIAL HYPERION - VOL 2	Various	Crinson MID0068 (EUK)	Crinson MID0068 (EUK)

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JAZZ & BLUES

This	Last	Title	Artist	Label	(Distributor)
1	3	THE LOOK OF LOVE	Diana Krall	Nones 563942 (U)	VirginEMI VTDCD49 (E)
2	4	JAZZ FM PRESENTS THE LATE LOUNGE	Various	Jazz FM JAZZFM018 (U)	Crinson CRM0335 (EUK)
3	2	THE BEST OF THE BLUES	St Germain	Virgin CD07296 (E)	Crinson CRM0335 (EUK)
4	2	TURIST	St Germain	Blue Note 52012 (E)	Crinson CRM0335 (EUK)
5	5	KIND OF BLUE	Columbia CK 6405 (TEN)	Crinson CRM0335 (EUK)	Crinson CRM0335 (EUK)
6	9	IN LOVE AGAIN	Candice COO7078 (PROP)	Crinson CRM0335 (EUK)	Crinson CRM0335 (EUK)
7	8	REFLECTIONS	Nina Simone	Planet Media & Ent PML1102 (TBD)	Crinson CRM0335 (EUK)
8	10	SMOOTH JAZZ	Various	Beechwood JAZZ2004 (HM01P)	Crinson CRM0335 (EUK)
9	7	LIVE AT MONTREUX 1982 & 1983	Steve Ray Vaughan	Epic 501512 (E)	Crinson CRM0335 (EUK)
10	6	CLASSIC COLLECTION	Frank Sinatra	Planet Media & Ent PML1940 (TBD)	Crinson CRM0335 (EUK)

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ROCK

This	Last	Title	Artist	Label	(Distributor)
1	1	COME CLEAN	Nickelback	Reinforced 1200452 (U)	Crinson CRM0335 (EUK)
2	3	COME UP	Puddle Of Mudd	Interscope/Polygram 450074 (U)	Crinson CRM0335 (EUK)
3	4	HYBRID THEORY	Linkin Park	Warner Bros 53627752 (TEN)	Crinson CRM0335 (EUK)
4	2	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin CD00142 (E)	Crinson CRM0335 (EUK)
5	10	TOXICITY	System Of A Down	Columbia 501556 (TEN)	Crinson CRM0335 (EUK)
6	10	THE FINE SOUND OF PROGRESS	Losophists	Visible Music TORM0215 (E)	Crinson CRM0335 (EUK)
7	7	WEATHERED	Drowning Pool	Epic 504012 (E)	Crinson CRM0335 (EUK)
8	5	SUNNER	POD	Atlantic 75673452 (TEN)	Crinson CRM0335 (EUK)
9	6	SATELLITE	POD	Atlantic 75673452 (TEN)	Crinson CRM0335 (EUK)
10	9	BREAK THE CYCLE	Staind	East West 75562642 (TEN)	Crinson CRM0335 (EUK)

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R&B SINGLES

This	Last	Title	Artist	Label	Cat No. (Distributor)
1	1	WHAT ABOUT US?	Brandy	Atlantic A1 01520 (TEN)	Perfecto PERF301 (MNV/P)
2	1	GET THE PARTY STARTED	Jay-Z	LaFace/Atlantic 7423191302 (BMG)	Interscope 121812 (U)
3	2	ALWAYS ON TIME	Finé feat. Ashanti	Def Jam/Universal 589942 (U)	Illustrative 121812 (U)
4	10	WORST CAMES TO WORST	Defected/Peoples	Capitol CDCL 834 (E)	Marine Parade MPA0121 (SRO)
5	3	AM TO PM	Christina Milian	Def Soul 589832 (U)	Soma SOMA116 (U)
6	5	MORE THAN A WOMAN	Aishah	Blackground WJSD 230 (E)	Rainia RAIN1251 (MNTV)
7	4	GOTTA GET THRU THIS	Danielle Bradfield	Relentless/RELENT 2102 (MNTV)	Defected DEFCT 487 (SRO)
8	6	CRAZY RAP	Afroman	Universal/Island MCSTD 40273 (U)	Tidy Ties T101 16372 (ADD)
9	9	BAD INTENTIONS	Dr Dre feat. Knoc-Turn'Al	Interscope/Polygram 497832 (U)	Half-A-Rosa KAZ151 (SRO)
10	10	BOUNCIN' BACK	Mystikal	Jive 952472 (PP)	AM PM/Soulz/Epic 122AMP 152 (U)
11	7	DANCE FOR ME	May J. Biggs feat. Common	MCA/Universal MCSTD 40274 (U)	Ashanti AZN1150 (SRO)
12	8	LET'S STAY HOME TONIGHT	Joe	Jive 952322 (PP)	Virgin CHEMIST 14 (E)
13	10	LATELY	Samantha Mumba	Wild Cat/Polygram 519522 (U)	Fluential FLENT026 (MNTV)
14	11	GIRLS GIRLS GIRLS	Jay-Z	Relax A-Filla/Def Jam 589942 (U)	Reinforced RFT1181 (SRO)
15	10	GOT UR SELF A	NAS	Columbia 672032 (TEN)	Crinson CRM0335 (EUK)
16	12	BRING IT ON TO MY LOVE	Da Nada	Wildcat CDW019 30 (BMG)	Crinson CRM0335 (EUK)
17	14	DIDDY	P Diddy feat. The Neptunes	Puff Daddy/Warner 7432191162 (BMG)	Crinson CRM0335 (EUK)
18	15	I'M REAL	Ronnie Lopez	Epic 501512 (E)	Crinson CRM0335 (EUK)
19	16	FAMILY AFFAIR	Mary J Blige	MCA/Universal MCSTD 40287 (U)	Crinson CRM0335 (EUK)
20	17	UGLY	Bubba Sparox	Interscope/Polygram 497842 (U)	White Label 871 (E)
21	20	IF YOU COME BACK	Blue	Innocent SINC0 32 (E)	Crinson CRM0335 (EUK)
22	19	BECAUSE I GOT HIGH	Alfredson	Universal/Island MCSTD 40286 (U)	Crinson CRM0335 (EUK)
23	21	EMOTION	Destiny's Child	Columbia 672112 (TEN)	Crinson CRM0335 (EUK)
24	23	BREAK YA NECK	Busca Rhymes	Jive 952319 (PP)	Crinson CRM0335 (EUK)
25	22	WHAT WOULD YOU DO	Cherish Flore	Interscope/Polygram 497837 (U)	Crinson CRM0335 (EUK)
26	20	HON OF A LIFIN' BETWA THINK THIS SONG IS...	Jared Jackson feat. Dely Simon	Virgin VUSCD022 (E)	Crinson CRM0335 (EUK)
27	18	SOLO AS I DOWN	Rae & Chazlon feat. The Congos	147 K116P (TEN)	Crinson CRM0335 (EUK)
28	25	YOU GIVE ME SOMETHING	Jamiroquai	S2 670202 (TEN)	Crinson CRM0335 (EUK)
29	28	DON'T NEED THE SUN TO SHINE	Gabrielri	Go Beat/Polygram GCO 47 (U)	Crinson CRM0335 (EUK)
30	24	GOT YOU	Pharoshe Morth	Priority PTYCD 145 (E)	Crinson CRM0335 (EUK)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat No. (Distributor)
1	1	GET DOWN	Tim Maas	Perfecto PERF301 (MNV/P)	Crinson CRM0335 (EUK)
2	2	NEW DAWN	Profeta Of Sound	Interscope 121812 (U)	Crinson CRM0335 (EUK)
3	3	COME UP	CD Boulevard	Illustrative 121812 (U)	Crinson CRM0335 (EUK)
4	4	NEXT LEVEL	LLS	Marine Parade MPA0121 (SRO)	Crinson CRM0335 (EUK)
5	5	PASSAGE OF TIME	H-Foundation	Soma SOMA116 (U)	Crinson CRM0335 (EUK)
6	1	SO LOVELY	Jakatta	Rainia RAIN1251 (MNTV)	Crinson CRM0335 (EUK)
7	4	SLEEP TALK	ATFC feat. Lisa Millett	Defected DEFCT 487 (SRO)	Crinson CRM0335 (EUK)
8	5	WHAT YA GOT 4 ME	Sigman	Tidy Ties T101 16372 (ADD)	Crinson CRM0335 (EUK)
9	6	IT'S LOVELY	Dixi Devils	Half-A-Rosa KAZ151 (SRO)	Crinson CRM0335 (EUK)
10	7	IT'S LOVE (TRIPPIN')	Goldfish vs Andrea Brown	AM PM/Soulz/Epic 122AMP 152 (U)	Crinson CRM0335 (EUK)
11	11	IF YOU FALL	Adrian	Ashanti AZN1150 (SRO)	Crinson CRM0335 (EUK)
12	6	STAR GUITAR	The Chemical Brothers	Virgin CHEMIST 14 (E)	Crinson CRM0335 (EUK)
13	2	AFRIKA	Ceballos & DJ Chus	Fluential FLENT026 (MNTV)	Crinson CRM0335 (EUK)
14	10	NINE BY NINE	A Haro	Reinforced RFT1181 (SRO)	Crinson CRM0335 (EUK)
15	2	BLACKWATER	Osqui One feat. Ann Saunders	Crinson CRM0335 (EUK)	Crinson CRM0335 (EUK)
16	10	ILLICIT GARDENS	Artist Unknown	White Label 871 (E)	Crinson CRM0335 (EUK)
17	10	SO THINX UGLI SEEN COME	Dr Marlyx/DJ Faith/Ecom/Polaris	Movement MOV01902 (SRO)	Crinson CRM0335 (EUK)
18	10	THE MIGHTY SHARI	Graysun Shari feat. Soharis	USR USR03 (MNTV)	Crinson CRM0335 (EUK)
19	13	DON'T STOP	Breath	White Label BREAT001 (ADD)	Crinson CRM0335 (EUK)
20	20	VOICES	Bedrock	Bedrock PEAL91535 (ESD)	Crinson CRM0335 (EUK)

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat No. (Distributor)
1	2	COME WITH US	The Chemical Brothers	Virgin XDUSTLP 50X0203 X5 (E)	Crinson CRM0335 (EUK)
2	1	PRESENT TENSE EP	DJ Zinc	True Player TRP12026 (MNTV)	Crinson CRM0335 (EUK)
3	3	ADDICTED TO BASS	Various	Ministry Of Sound -IM05C36 (MNTV)	Crinson CRM0335 (EUK)
4	4	CLUBBERS GUIDE TO 2002	Various	Ministry Of Sound -IM05C37 (MNTV)	Crinson CRM0335 (EUK)
5	5	THE BARBER: THE COME - WIKISION TACTICS	Various	Renegade Hardware -RH06 (SRO)	Crinson CRM0335 (EUK)
6	10	SINGLES THROUGH TIME	Various	Ultimate Dilemma UDMR PPH040020 (SRO)	Crinson CRM0335 (EUK)
7	4	REB CLUB ANTHEMS 2002	Various	VirginEMI -VTDCD001 (U)	Crinson CRM0335 (EUK)
8	3	CLUB MIX 2002	Various	Universal TV -5059582 (U)	Crinson CRM0335 (EUK)
9	5	ELECTRO BREAKDANCE	Various	Telstar TV/BMG -TTVCD0340 (MNTV)	Crinson CRM0335 (EUK)
10	6	GATECRASHER EXPERIENCE	Various	Gatecrasher Music -GATECD2 (BMG/P)	Crinson CRM0335 (EUK)

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This	Last	Title	Artist	Label	Cat No. (Distributor)
1	1	ROBBIE WILLIAMS: Live At The Albert	Robbie Williams	Chryslis 432653	SWV Columbia 56392
2	2	VARIOUS: Brits 2002	Various	SMV Columbia	Brushfire Fire 017173
3	3	S CLUB P.S. Club Party - Live	Polygram 50384 (U)	Mercury 019503	Jive 927785
4	4	LININ PARK: Live From At The Parkade Festival	Warner Music Video 75923564	Direct Video 020310634V	Universal Video 020310
5	6	STEPS: Gold - The Greatest Hits	Jive 501445	Warner Music Video 75923563	Warner Music Video 75923564
6	5	BEE GEES: Live By Request	Direct Video 020310634V	Mercury 019503	Mercury 019503
7	3	RED HOT CHILI PEPPERS: On The Map	Warner Music Video 75923563	Mercury 019503	Mercury 019503
8	8	WESTLIFE: Wisen Women Come Home	RCA 142019253	Mercury 019503	Mercury 019503
9	7	GARIBOLDI: Wisen Women Come Home - Greatest Hits	Polygram 523632	Mercury 019503	Mercury 019503
10	9	UD: Elevator 2001 - Live In Boston	Island/UK-Island 505543	Mercury 019503	Mercury 019503
11	9	KYLIE MINOGUE: Live In Sydney	Warner Music Video 02745253	Mercury 019503	Mercury 019503

MUSIC VIDEO

This	Last	Title	Artist	Label	Cat No. (Distributor)
1	1	JOE SATRIANI: Live In San Francisco	Joe Satriani	SWV Columbia 56392	Crinson CRM0335 (EUK)
2	2	NOOP SPOGS: Doggyfied	Noop Spogs	Brushfire Fire 017173	Crinson CRM0335 (EUK)
3	3	BIRNEY SPEARS: Birney	Birney Spears	Jive 927785	Crinson CRM0335 (EUK)
4	4	TEXAS: Texas Pans	Texas Pans	Mercury 019503	Crinson CRM0335 (EUK)
5	5	THE ROCK: Live At The Royal Albert Hall	The Rock	Mercury 019503	Crinson CRM0335 (EUK)
6	6	SON JUV: The Cuckoo Tour	Son Juv		







# SINGLE of the week

**JENNIFER LOPEZ FEAT. JA RULE & CADILLAC TALK: Ain't It Funny (Epic 672492624).** This first single from Lopez's forthcoming album has already



been A-listed by Radio One. Although not an obvious single in its original form, Ja Rule's contribution adds a certain zest to the flava and, as a result, the Latin superstar comfortably sustains her lead on the competition.



**CREED: My Sacrifice (Wind Up 67231672).** The US rock giants launch their assault on the UK with this first release from their album *Weathers*. It's Eddie Vedder-like vocals add richness to complement thick but cultured guitar. Heavy, but effortlessly tenderful, this track is set at just the right tone.

**ADEMA: Giving In (RCA 74321920252)** This is an explosive debut from Bakersfield's answer to Link Park. Taken from the US band's debut album, this anthemic, angst-ridden nu-metal track cannot be easily ignored. Adema are to tour the UK in April after joining Link Park and Cypress Hill on the Project Revolution tour.

**STEVIE BALSAMO: Sugar For The Soul (Columbia 6718552).** Fresh from signing in stage productions such as Les Miserables and Jesus Christ Superstar, this floppy-haired boy from the Welsh valleys has been writing, collaborating and working on his eponymous titled debut album, from which *Sugar For The Soul* is the first single.

**SHAUN ESCOFFERY: Into The Blue (Oyster Music OYCS05 7)** The debut single from this hotly-tipped UK soul-singer is certainly competent and promising. A range of carefully-chosen remixers such as Todd Terry and the ever-reliable A-Real keep the momentum going.

**LOSTPROPHETS: The Fake Sound Of Progress (Visible Noise TORN001CD).** The UK's Lostprophets have quickly built up a following since they emerged with their debut album last year and, more recently, they were reportedly the standout band at this year's *NME* Carling shows at London's Astoria. CD1 includes a cover of Duran Duran's *View To A Kill*.

**RECORDED: HUNDRED REASONS: If I Could (Columbia 6724407).** This straightforward track confirms once again the band's firm grasp of the rock basics. Setting off with a quipping riff, it then adheres rigidly to the triumphant/loof blueprint. With a Blasting at Radio One, this well-oiled rock machine should build on the Top 40 success of their last single EP *Three*.

**GOMEZ: Shot Shot (Hut HUTCDP149).** Gomez bounce back after a two-year hiatus with this upbeat sax-infused track, which precedes their third studio album. In our *Gum*. To promote the new material, the band embark on their most extensive tour of the UK and Ireland to date, from April 5 to 29. The track has been added to MTV and Xfm playlists and is C-listed at Radio One.

**CAPITOL K: Pillow (XL XLS 1386D).** **RECORDED: SYSTEM OF A DOWN: Toxicity (Columbia XPDC01416).** The Los Angeles metal merchants follow their successful single *Chop Suey* with this track, also taken from the album of the same name, which combines truncated musical guitar riffs with their distinctive doom-laden vocals to good effect. It has been added to the Xfm and MTV 2 playlists, while the band tour the UK at the end of March including three dates at London's Britton Academy.

# SINGLE reviews

**RECORDED: BUSTA RHYMES: Break Ya Neck (J Records 74321923332).** This is yet another scintillating rap performance from the hip-hop maestro. Taken from the impressive Genesis album, this track fuses menacing underlines with Busta's phenomenal flow. A Clipping at Radio One should help it reach the Top 20.

**ATHLETE: The Athlete EP (Regal RE072).** Following a minor A&P scrum at the tail end of last year, Athlete finally unleash their debut single on the respected imprint Regal. The boys strum through left-of-centre pop songs on this excellent EP, which indicates future potential for the quartet.

**ALICE A Word In Your Ear (Twisted Nerve TN038).** Alice's first new material since last year's acclaimed album finds their sound honed into a tighter acoustic brew than previously. The quietly powerful sound of the original is beefed up by a remix from fellow Mancunians J&K&K, but it is the bewitching original that stands out.

**RECORDED: NORTHERN LITE: Treat Me Better (City Rockers ROCKERS9).** A highlight from City Rockers' Futurism compilation, *Treat Me Better* is a sleazy slab of Tautouic electro-pop of the kind that has generated reminders in the music press of late. This could make slight commercial inroads, but it is the label's reissue of Tiga & Zyntherous' *Sunglasses At Night* that will provide a breakthrough for this burgeoning musical movement.

**THE DANDY WARDLES: Get Off (Parlophone CDCL835).** The Dandys bohemian led the Top Five with the re-released *Bohemian Like You* on the back of a high-profile ad campaign. Since then, their album *Thirteen Tales From Bohemia* has gone gold. This earthy but effortlessly cool *Dogvesque* cut is B-listed at Radio One.

**WARREN STACEY: My Girl, My Girl (Def Soul/Def Jam UK SB8993-2).** Popstars finalist Stacey teams up with Brandy/Sisqo producer Warren Camembert on this slice of crisp urban pop. The sharp production and punchy vocals indicate he will have a longer shelf life than many of his peers.

**ALCAZAR: Sexual Guarantee (Arista 74321920252).** The demise of Siqo leaves a considerable gap in the discoloré dance market. This Swedish act could be the ones to fill the void with this Chic-sampling follow-up to their hit *Crying At The Discotheque*, which peaked at number 13.



# ALBUM of the week

**ALANIS MORISSETTE: Under Rug Swept (Naverick 9362479882).** The third Morissette album finds the singer back on form



after the, perhaps, disappointing *Supposed Former Infatuation Junkie* — and heralds a welcome return to confident songwriting. Self-produced and largely recorded in her native Canada, the record is filled with potential hit singles such as 21 Things I Want in A Lover, Narcissus and Flinch.



Jarvis Cocker and Billy Corgan to craft an always interesting album.

This inspired mix of crispy electronica and yearning pastoral vocals is taken from the band's *Island Raw album*. It has recently been single of the week on Jo Whalley's Radio One show, and Capitol K recently appeared as part of the *NME* Carling tour.

**CORNERSHOP: Lessons Learned From Rocky 1 To Rocky III (Wijja WJ 129).** This is a rolling return to the fray for the much-admired Cornershop, who deliver a glam stomper complete with a trademark deadpan chorus. The track features bass by original Oasis bassist Paul McGuigan and is boosted by remixes from *Midfield* General and Detroit Grand Rapids.

**KINGS OF TOMORROW: Young Hearts (Defected DFE046).** US producer Sandy Rivera follows last year's club anthem *Finally* with this rework of the Candi Staton classic. Though not as instant as its predecessor, it's attracting club plays.

# ALBUM reviews

**RECORDED: A: Hi-Fi Sevilles (London 0927 447782).** The wild cards of the UK rock deliver a stunningly complete set which brims with pop hooks alongside their trademark punk riffs. Tracks such as Starbucks tackle the hit potential of anything nu-metal has offered during the past year, albeit with a distinct style to no other act comes close to. A musical triumph and a feat of perseverance.

**RECORDED: ALEX LLOYD: Watching Angels Mend (EMI Chrysalis 5384332).** This is the second album from this singer-songwriter, whose luscious melodies and heartfelt vocals have evoked comparisons with Neil Finn. It is a highly accomplished album brimming with character.

**VARIOUS: Sounds From The Souk (Wrasse WRASS060).** This debut compilation from Po Na Na Music is a genre-spanning collection of Brazilian-, Cuban- and African-influenced laiback beats. Artists featured on this vibrant album include Kings Of Tomorrow, Jun Cutler, Jungle Brothers and Aswad.

**RECORDED: MARIANNE FAITHFULL: Kissin Time (Hut CDHU717).** Her first album since 1999's *Vagabond Ways* is a remarkable return to form. Though not as consistent as the groundbreaking *Broken English* album, she has reasserted such luminaries as Beck,

**VARIOUS: Bailing The Jack (Ocho OCH00D312).** This is a marvellously eclectic take on one of popular music's oldest forms. This album features tracks from greats such as Tom Waits and Captain Beefheart, new guys including Johnny Dowd and some leftfield contributions from the likes of Moby and a Tom Rotkrohn version of *Let My Baby Ride* by R. Burrside.

**RECORDED: SAHARA HOTNIGITS: Jennie Bomb (RCR 74321920392).** This female pop four-piece from Sweden have been together for nine years but are new to the UK scene with this, their second album. They are banking on The Hives' spotlight as they are currently supporting them live. Every song sounds good enough to be a single and, while the Go-Gos and Elastica influences abound, the Hotnights still manage to sound fresh.

**TIFFIN: Come Along (WEA 8573875622).** One of Sweden's most respected and enduring artists, Tiffin's 40-year career sees the R&B star tackle the rock genre — with fairly impressive results. Produced by Tor Johansson and written by Peter Svensson and Joakim Berg, the standout cuts are the title track — a former Top Five hit on the *fore Euro Hit 100* — and the sensual *Love Has Left Your Eye* and the post-punk 1989.

**IKARA COLT: Chat And Business (Fantastic Plastic FPCDD005).** Emerging from art school in London in 2001, Ikara Colt's uncompromising indie rock found fans in Steve Lamacz and John Peel, who offered the band sessions after hearing their first two singles. These 12 strong tracks should translate well live when the band tour in February and March.

**VARIOUS: Electric Slew (Electric Slew ES 002CD).** Impressive compilation which brings the gamut of painfully trendy tunes from the charbound electro stomp of Tiga & Zyntherous to the loecnicoid cool of Sigur Ros. This compilation is a world away from the plethora of club-tins as it is lovingly compiled and contains no excess flab.

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



**RECORDED: TIMO MAAS: Loud (Perfecto PERFALB05D).** This debut album from the German remixer/producer is a treat for any lover of electronic music. With the guitar-fueled first single *To Get Down* A-listed at Radio One and charting this week, the suspects are good for Loud. Its tasty mix of big beat, indie, downbeat and trance delivers the goods and proves there is much more to Maas than the trumpeting techno with which he built his reputation.

# TV EXPOSURE GIVES EDGE TO NEW GENERATION OF POP IDOLS

Despite getting cold feet after the post-Spice Girls A&R flurry, the phenomenal success of television programmes such as Popstars and Pop Idol has put pop firmly back on the agenda. The result is that major labels and artists old and new are planning releases in 2002 with Will, Gareth and the rest leading the way. James Roberts reports.

It doesn't take a scientist to establish that pop is back in the psyche of the nation. With the nation still talking about the Pop Idol phenomenon, it seems everyone has an opinion on the genre. Armchair A&R may not quite be the nation's favourite pastime, but it is getting close.

Shows such as Pop Idol, and its predecessor Popstars, have simply opened the doors on an A&R world that previously operated behind closed doors.

The surge of interest in pop has ensured that, despite the demise of acts such as Five and Steps and the recent problems within Hear'Say, several companies are even returning to the pop market after some years' absence. Pop groups may not be getting on very well, but that doesn't mean the market itself is not robust.

**'However good a pop act is, these days you need a suitable platform from which to launch them, and television provides it' — Tim Byrne, Byrne Blood Management**

"Pop is here to stay," says Hear'Say and former Five manager Chris Herbert. "It has had a little bit of turbulence, but I think that has probably made people think a little harder about what they are doing and maybe not so to complicate. I think the general standard will get a little bit of a shakeup as a result."

However, despite the initial success of TV-created acts such as Hear'Say, the pop market remains perhaps the hardest of all to crack. The rewards are great for the minority of acts that make it, but for the rest the barriers of entry to the market remain high.

The use of TV to launch pop acts isn't exactly new — The Monkees and David Cassidy are testament to that — but it is



Pop Idol's Will Young and Byrne Blood's AllStars: spearheading a new wave of TV-backed pop acts

becoming an increasingly crucial route to market for today's budding stars.

The development of pop projects tied to television programmes has most recently been spearheaded by Simon Fuller's 19 group of companies, home to Pop Idol, S Club 7 and a number of new concepts. It is a theme common to the development of other pop acts.

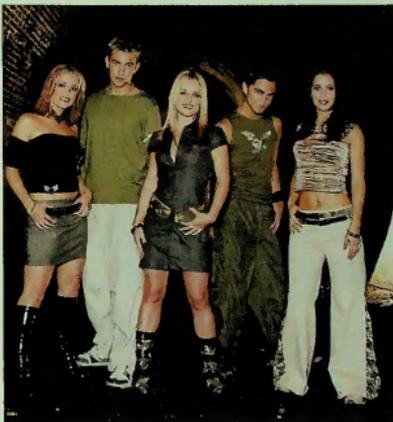
Byrne Blood Management is also a key player in the field, with a number of TV-supported acts on its roster. "However good a

pop act is, these days you need a suitable platform from which to launch them, and television provides it," says Tim Byrne. Byrne's company launched AllStars in 2001 through prime-time children's ITV show Starsheet. The five-piece group has so far scored three Top 40 hits, which Byrne intends to build on with their next single, which is written by Kylie Minogue and S Club 7 collaborator Cathy Dennis. Byrne says the act are well placed to lap up some of the fanbase left by the demise of Steps — whom he also

managed — and that a long-term commitment from their label Universal-Island will enable them to do so.

"I think the next single will surprise a lot of people," says Byrne. "AllStars is [Universal chairman] Lucian Grainge's baby and the commitment from him is driving it through."

A number of Byrne's new projects are also linked with TV ideas. Stamford Arms, who are featured as the "house" band on BBC1's The Saturday Show, are currently attracting A&R interest and have been writing and ▶p28



## Top acts make a beeline for Kennedy and Barlow's True North

Elliott Kennedy and Gary Barlow are two UK music industry figures who need little introduction. So when those names join together to form a new production venture, it invariably gets noticed. It is certainly the case with their new company True North which, despite not having a release a project to date, already has A&R people queuing around the block to use their services.

"We had stopped writing for the reason we had started in the first place — because we enjoyed it," says Elliott Kennedy of his final months with Sheffield-based production house Steelworks. A US songwriting trip organised by Sony



convinced Kennedy and Barlow, along with Tim Lever (a colleague of Kennedy's from Steelworks), to explore opportunities together. "It happened so naturally, the three of us working together," says Kennedy, who co-wrote

and produced Everything Changes for Barlow's former act. "By accident, we started talking about me and Tim joining Gary in starting a new company. It opened a few eyes and we realised we had the beginnings of a team. We pretty much started work as soon as we got back to the UK. It has been a fantastic start."

BBMak, S Club 7, Blue and Atomic

Kitten (pictured left) are a handful of the acts already lined up to work with the new team on projects for release later in 2002. "Primarily, we're working through Sony New York with Tommy Mottola and David Massey," says Kennedy, who adds that negotiations are currently under way to forge closer links with the company. "A long-term arrangement will give us access to the cream of the crop," he says.

True North is already halfway through producing Lara Fabian's (pictured right) forthcoming album, a US priority for Sony Music. While keeping one foot firmly in what they do best — producing British/European pop records — Kennedy hopes

the True North partnership will widen his horizons. "With Gary we have a huge untapped resource, and with Tim we can cover a few different musical areas as a result. It allows us to go more into serious arrangements of pop songs, which is where we're going with Lara. It feels more sophisticated than what we've done before," he says.

"Above anything else, quality control is our bible and it is what we're focusing on at the moment. When we naturally got to the end of the Steelworks thing, I was hankering to get into film work. Having tried it, it's not the same instant buzz thrill as making pop records. Ultimately, we want to cover as many areas as possible without spreading ourselves too thin."



# Padley and Godfrey bring pop wisdom to Wise Buddah

Since both come from radio backgrounds, it is little surprise that Wise Buddah writer/producers Bill Padley and Jen Godfrey's (pictured below) vision for their work is to focus on producing records that will sound great on the airwaves. "It's our strength, having worked in radio for so long," says Padley, who started working with his partner three years ago. "We think it is a unique thing to offer."

So far the list of established artists to call on the Padley and Godfrey touch includes Blue, Ronan Keating and Samantha Mumba. "Listening to our show reel, it's not obvious that all the tracks have been made by the same people. We don't really have a distinctive sound — it's more about the artists than our own sound. We work to produce something that sounds good on the radio, whether it be pop or rock," says Godfrey.



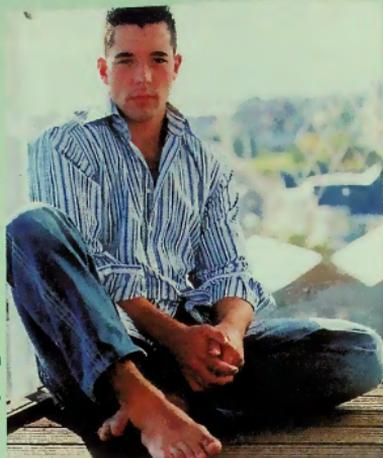
The team's most celebrated success to date was also their first, in the form of Atomic Kitten's number one Whole Again, which they co-wrote and produced. "It was a fantastic start for us," says Padley.

However, the next generation of acts are already hot on the heels of the Kittens. "We like to work with people early on in their career so we don't have to follow someone else's style and philosophy," says Padley. "Current projects include D-Mac (pictured right) — the EMI/Chrysalis-signed singer formerly signed to RCA by Simon Cowell as a member of duo Mero — and Tyler, the as-yet-unsigned Simon Fuller-managed artist who was a featured vocalist on StarGate's Wilder single last year. With five tracks already completed, Tyler is a project the team are obviously excited about. "I feel that we've come up with something new," says Padley. "It will have a sound that is instantly recognisable as being Tyler." WEA London have also called on Padley and Godfrey to produce the debut single for Australian soap starlet Holly Valance. "We were asked by the label to make it into a radio record," says Padley.

Looking further ahead, artist development is also on the cards. "We are working with Emily, an artist which we are developing ourselves," says Godfrey. "We're four tracks in but have not unleashed it on the world yet."

In the early days, the team's competition could have been regarded as the likes of Absolute, Stannard and Rowe, Steelworks and Chelron, however, most of those have now splintered off into various new guises. "I guess we're now playing in the same pitch as people like Muryln, but I think we're fulfilling a unique role," says Padley.

Since we signing a sub-publishing arrangement with Universal last year, the duo have also upped their writing profile, working with the likes of Pam Sheyne,



Rob Davis and Liz Winstanley. "Hopefully all the fruits of last year's labour should start to sky-rocket," says Godfrey.

p27) recording material with a number of leading teams, including Norway's Waterfall. The launch of former Steps members H and Claire, now a duo in their own right, will also be tied into a new programme which Byrne says "will be along the lines of the Sonny and Cher show". The duo's debut single has been written by ASCAP songwriter of the year Paul Barry and will be released in early summer following the end of current contractual negotiations.

However, not all companies are looking for media synergies in order to launch their pop acts. For Incent Records, which broke both Blue and Atomic Kitten onto the market in 2001, the focus is on matching their artists with the right writer/producers in order to create a winning song. With work on Blue's second album already underway, Atomic Kitten currently recording new material and two new development projects — one of which is a solo female and the other a duo — 2002 is already looking like another busy year for the label.

"We already have a number of songs for

Blue's second album with some other producer hook-ups still to come," says Innocent managing director Hugh Goldsmith. "The charge will definitely be led by StarGate, who will continue to play a major part in Blue's sound. It will continue where the last one left off, but it may also get tougher in parts. It will also carry two or three mid-tempo tracks to showcase the vocals."

The success of a handful of companies such as Innocent — who have always stuck firmly to their pop vision — could well have inspired the majors to re-enter the market in 2002. Many labels went cold on the genre following the glut of flop acts signed in the post-Spice Girls gold rush. Judging by the number of pop acts being launched into the market in the next six

months, confidence in the genre is well and truly back.

From a commercial point of view, pop acts are notoriously high maintenance. The costs of large entourages of stylists, make-up artists and choreographers quickly add up to become a nightmare for the label if the act is not clocking up the sales to match. EMI/Chrysalis was among the major companies which went cold on developing new pop acts following the failure of girl band Precious to crack the market. However, after some time away to reflect, the company is poised to return with a new solo singer, D-Mac, in early summer 2002. "It's young pop, but not teeny pop," says A&R director Alan Peli, who signed the artist, a former member of RCA's pop duo Mero. "It will be pitched somewhere between George Michael and Blue," he

says. D-Mac's debut single, The World She Knows, will be released in May.

Similarly, Epic is once again warming to the idea of launching a new pop act after getting burnt by the failure of big-budget acts such as Thunderbugs. Male act SSL, three brothers who are managed by their sister, former Steps member Lisa Scott-Lee, have been working with Ray Hedges on their debut single Take It Easy, which is scheduled for release in April.

Eisewhere, Polydor is home to some of 2002's hottest pop tips, with female four-piece Melody Brown leading the way. The UK act, who have an R&B-tinged pop sound, are currently working with Swedish producers Muryln on their debut album. The label is also developing an as-yet-unnamed five-piece boy band, who are being co-managed by Safe Management's Chris Herbert and Craig Logan of Roger Davis Management.

"It's quite tough, quite edgy," says Herbert. "We did Five, so that is kind of where we are coming from. Musically, they are working with Muryln writers and ▶p29

**"Pop is here to stay. It has had a little bit of turbulence, but I think that has probably made people think a little harder about what they are doing and maybe not be so complacent" —**

**Chris Herbert, manager**



SSL: brothers managed by former Steps member Lisa Scott-Lee



Blue: work in progress on follow-up to successful first album

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## Sunship takes underground garage into the charts

The success in 2001 of pop acts with an urban twist was good news for a handful of producers. While international powerhouses such as Marlyn and StarGate were at the forefront of the sound, other less well-known names also got a look in. Thanks to high-profile mixes for two Teletex acts — Mis-Teq (pictured right) and Craig David — UK producer/remixer Sunship is also enjoying growing profile and subsequent demand on the circuit.

"I got into producing in the early Nineties, while I was in the Brand New Heavies," says Ceri Evans (pictured below), who until 1992 was the keyboardist of the acid jazz act. "Sunship is essentially me, but I'm building up a little crew of people for when I get my production company up and running."

From producing Sweet Female Attitude's *Flowers* in 2000, the Sunship story has seen a steady build. "When I got into garage, the last thing on my mind was having chart hits. It just kind of



evolved and got bigger, then the tracks started getting into the charts," says Evans. Perhaps Sunship's biggest underground success was the mix of Craig David's *7 Days*, although the radical treatment of Mis-Teq's *All I Want and One Night Stand* gave the tracks the garage edge that got them noticed. However, there are few rules in the Sunship book. "Whatever appeals to me really, I've never been into doing things for the sake of it," says Evans.

When not immersed in the garage scene

producing for other acts, Sunship is hard at work on his own artist project, which is likely to surface later this year. "The danger of any kind of genre is rinse-out, or boredom, which is why I cover a wide variety of music," he says. "There are lots of other sides to what I do. The album will be a more rounded idea of what I'm all about."

"I've got some wicked collaborations on the album with people I've worked with in the past, along with a few new high-profile names."



Tyler: working on debut album

p27" just trying to find a new sound really, mixing pop, R&B and guitars. I think these things have to evolve. You look to what is happening in America with R&B and it is almost like a year ahead of us, and constantly evolving. I don't think it is enough to come out with another *Blue* or another *Westlife* — you have to look ahead for something which hasn't been done before."

Elsewhere at Universal, sister label Mercury has girl act Tommi and R&B pop male four-piece Chapman. WEA London is hoping that new signing Holly Valance bring it mainstream success. The actress-turned-singer has recorded her debut single with Wide Buddha producers Bill Padley and Jem Godfrey (see breakout).

The return of pop is not exclusively down the majors. V2, which is preparing to release Liberty's debut album in April, is also making the comeback of Billy Crawford a UK priority following his recent success in Europe.

One artist, who is still unsigned but poised for recognition this year, is Tyler, who appeared as a guest vocalist on StarGate's artist debut single, *Wilder*, last summer. He is currently working on tracks for his debut

## Julep

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Release Date: 25th February 2002



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Release Date 4th March 2002

Catalogue number CDRPM0084

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Liberty: gearing up for debut long-player on V2

album. Being managed by Simon Fuller's 19 Management alongside Pop Idol winner Will Young is an obvious advantage.

On the face of it, the solo acts which have spanned off from Pop Idol could generate enough music to guarantee a pop monopoly of the charts in coming months. As has been widely reported, five are signed to RCA Arista, namely Will, Gareth Gates, Zoe Lister-Jones, Darius Rucker and Sarah Wright, who was knocked out before the final 10. Will Young's record is out a week today (February 25), and his career is sure to be the immediate priority. That said, Gates will also be a hot development prospect, and Whatmore has clearly been earmarked by Simon Cowell, having been plucked from the rejects pile with the offer of a deal and a 19 Management contract.

Whether Danesh and Birkett have been picked up to prevent them being signed as spooks by other record companies remains

a moot point. Certainly, no specific plans for future releases have yet been signalled. Final 10 drop-out Rik Waller stands as the sole non-BMG Pop Idol runner to date, having been picked up by EMI Liberty and armed with the Dolly Parton-penned I Will Always Love You. While Hear'Say's immensely variable chart form cautions against any predictions of long-term success for the Pop Idol projects, it is safe to say there is unlikely to be any shortage of consumer choice.

And so it is across the entire pop spectrum this year, as every major wears its pop hopes on its sleeve. Given the sheer investment being poured into the genre, a collapse in public pop confidence would be problematic to say the least. But, with 8.7m votes cast in the Pop Idol final a little more than a week ago, and the break-up of Steps and growing pains of Hear'Say heralded on the front pages of the tabloids, the death of pop is surely unthinkable.

■ Holly Valance: high hopes for Wise Buddah-produced single



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CLASSICAL *n e w s* by Andrew Stewart

**WADE JOINS NEW PANDORA OPERATION**  
Pandora Music, the recording, management and publishing company founded by composer Peter Goodall, songwriter Pete Brown and former Average White Band drummer Richard Bailey, has launched a classical, jazz and rock distribution division. The new enterprise is to be run by managing director of specialist classical label Metronome Recordings Tim Smithies and Nimbus Records general manager Carl Wade.

The Pandora team met with Smithies and Wade at Midem last month and decided to develop a distribution operation that could attract labels previously represented by businesses that failed last year, Nimbus and the Complete Record Company among them. Smithies has already brokered distribution deals for the Robert Parker Classic Years and Jazz Classics series and US classical label Delos. He explains that negotiations with other labels are at a sensitive stage of development, but should bring several strong imprints to Pandora.

"We need to reach a critical mass in terms of turnover to achieve financial viability," he says. "In order to do that, we are looking for key partners and also want to maintain variety across the market niche." Smithies adds that the Pandora arrangement will consolidate and broaden the distribution options open to many small independents in the classical sector.

Although the Apex Group and Priority Records have attracted labels once distributed by Nimbus and CRC, Smithies expects Pandora to offer a sufficiently attractive service to draw quality independents to its doors. "Without casting aspersions," he says, "I feel our experience in the classical and jazz markets is our winning card. Also, we're in a dynamic marketplace in distribution and retail stands

to benefit from increased competition among distributors."

**NAXOS SIGNS RZ CHOR GIRL**



Radio Two choirgirl of the year Emily Gray is being positioned by Naxos as the natural successor to Charlotte Church with the March 11 launch of *Passionide*, an album of

music "for solace and reflection".

The 15-year-old soprano from Harrogate (pictured) began singing in 1996, encouraged by her grandmother to take voice lessons after she performed at a family gathering. Gray's elegant voice and musicianship have since been refined in the choir of St Peter's Church, Harrogate. *Passionide* contains works by Pergolesi, Lotti, Mendelssohn, JS Bach, Ireland, SS Wesley and Peter Hurford.

According to Anthony Anderson, managing director of Select Music UK, the *Passionide* album is repertoire-led, although he admits that Emily Gray's voice and appearance may appeal to sections of the Charlotte Church market.

"We don't want to lose sight of the fact that this is an album for *Passionide* and Lent, but Emily will probably be appearing on local television and radio," he says. "We're not trying to do a Charlotte Church with this album, although I won't mind if we get the same sales as she has had."

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**ALBUM of the week**



**EUGENE ORMANDY: Works by Brahms, R Strauss, Webern, Kabalevsky, Rachmaninov, Sibelius, Philadelphia Orchestra; Bavarian Radio 50/Ormandy**

EMI Classics 5 75127 2 (2CD). This release is one of the first 15 titles in a new collaboration between EMI Classics and IMG Artists. Great Conductors of the 20th Century offers rare recordings drawn from the archives of EMI, RCA, Sony, Universal and state radio companies. Eugene Ormandy's claims to greatness are beyond dispute, not least thanks to his outstanding skills as an orchestral trainer. His recording career spanned six decades, charted here by performances made at the height of his powers in the Sixties and Seventies. Marketing for the series includes specialist classical press ads and PoS material.

**REVIEWS**

For records released up to March 4, 2002

**BACH-BUSONI: Piano Transcriptions 2. Demidenko (Hyperion CDA67324).** The charismatic playing of Nikolai Demidenko has attracted a loyal following.

This Hyperion release follows an acclaimed disc of Bach-Busoni transcriptions made by the Russian pianist in the early Nineties. Demidenko's full-bodied readings of the D major Prelude and Fugue BWV 532 and the monumental D minor Overture from BWV 1004 have the necessary tingle factor, backed by sensational recorded sound. It will be advertised in the March editions of *Gramophone*, *BBC Music Magazine* and *International Record Review*.

**WAGNER: Tannhäuser, Eaglen, Meier, Seiffert, Pape, Hampson; Staatskapelle Berlin; Barenboim (Teldec 8573-88064-2 (3CD)).** Daniel Barenboim's cycle of Wagner's mature operas runs competition with the release of a theatrically vivid interpretation of *Tannhäuser*, featuring a

strong cast of seasoned Wagnerians and excellent work from the Berlin State Opera Chorus and Staatskapelle. The set follows the 1961 version of the score, complete with Wagner's ravishing Venusesberg music, and draws inspired performances from Jane Eaglen, Waltraud Meier and Peter Seiffert.

**DONNE BAROCCHE: Music by Leonardo, B Strozzi, Da la Guerre, Invernizzi; Bizzarrie Armoniche (Opus 111 OP93041).** Female

composers of late 17th century Italy and France may have only recently made it into the history books, but their finest work was appreciated in its day by male audiences and in many cases supported by wealthy patrons. Barbara Strozzi's *Serenata 'Hic che Apollo'* and Antonia Bembo's *Lamento della Vergine* underline the strength of invention and expressive power of the nine pieces chosen for this Opus 111 anthology. Each composition is served with total commitment by soprano Roberta Invernizzi and the Bizzarrie Armoniche ensemble, revealing the sheer quality of the music here.

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RECOMMENDED CATALOGUE  
 NEW RELEASES

THE FOUR TOPS: Keepers Of The Castle: Their Best 1972-1978 (MCA/Spectrum MCAD 11647). After almost 40 years at the top of the Four Tops decamped to ABC/Dunhill Records, and this compilation revisits the highlights of their tenure there. The quality of the material they were given, largely by the team of Dennis Lambert and Brian Potter, was consistently high and resulted in a string of hits with songs such as Ain't No Woman (Like The One I Got), Are You Man Enough? and Keeper Of The Castle. Not a patch on their Motown heyday, but still better than most, and well worth the low price of admission.

ZAPP & ROGER: We can make the Dance The Anthology (Rhino/WMS 8122783442).

ROGER: The Many Facets of Roger (Rhino/WMS 8122783529). Underrated funksters Zapp were very much a family affair, with four members of the group - which released five excellent albums in the Eighties - being brothers, namely the Troutmans. The first of these albums anthologises the group's best material and also includes various side projects fronted by Roger Troutman. Roger pursued a parallel career as a solo artist, and The Many Facets Of Roger was his excellent solo debut album, which is expanded here by the inclusion of a couple of radio edits and the previously unreleased Superman.

MORRISSEY: Viva Hate (EMI CDCNTA57).

Morrissey's first album after leaving The Smiths, Viva Hate did not mark much of a departure for the lugubrious Mancunian musician, with galloping rock tunes primarily penned by producer Stephen Street providing the accompaniment to Morrissey's typically provocative lyrics. For this CD out, the album is supplemented with further bonus tracks, some of them previously unreleased. Morrissey remains a cult hero, so sales should be brisk.

JANET JACKSON: Janet Jackson (MCA/Spectrum 3944072). Jackson sets platinum these days, but this 1982 debut was poorly received. Of the eight songs on offer, now nearly reissued.

Despite the fact they were written by Rene & Angelique, Philip Ingram and other talents. Neither does Jackson manage to establish any real identity, but it is to her credit that almost all and one of her releases start 1994's Dream Street - she emerged as a major star. Alan Jones

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## head of music sales



Worldpop is serious about music. We have created an award-winning music web site and also provided email, mobile and web-based marketing services, as well as our innovative new steams concept, to top labels such as V2, Warner and Sony.

Following our recent acquisition by Tlouch plc we are planning further expansion, with the re-launch of our web site planned for the second quarter of the year and the strengthening of our mobile marketing capabilities.

### our pop idol

We need a very special individual to mastermind our future sales success.

Leading a small team, you will create and build relationships with the marketing departments of top labels, identifying opportunities and devising ingenious campaigns to promote the artists and their music. Supported by first class technical and creative teams, it will be your job to drive our business growth.

### your repertoire

You are a consummate sales professional, used to selling added-value solutions, with in-depth experience of the music industry in general and labels in particular. Your love of music is balanced by an intuition with the endless possibility new media brings to music marketing.

A natural team manager with a hands-on, can-do attitude, you are ready to propel your career to the next level with Worldpop.

Please send CV with current salary details to [simon.rosser@worldpop.com](mailto:simon.rosser@worldpop.com) or by post to Simon Rosser, Worldpop, 4th Floor, 11 York rd, London SE1 7NK. Closing date 28 February 2007. Ref SR 2304.



*The End is a fast growing and dynamic place to work. To continue our growth plans, we have vacancies for ambitious, experienced and outgoing candidates.*

### Head of PR and Marketing – £neg

To promote and market the End and AKA. This involves all Branding and Marketing activities, managing Media relationships and all Media activities. You will have excellent contacts in youth and lifestyle media and within dance & club press. You will have a working knowledge of the music industry and be able to spot new trends.

### Record Label Manager – £neg

To oversee all End Record operations. This will involve Label Management, A&R, Artist & Brand development, Press & Promotions. You will have large Indie or Major label experience and experience of working with successful artists.

For further information about the positions, please refer to our website. Alternatively email your CV with a covering letter to [claire@the-end.co.uk](mailto:claire@the-end.co.uk) by post or fax to:

Claire FitzGerald, The End, 18 West Central Street, London WC1A 1JJ  
Tel: 020 7419 9199 Fax: 020 7419 9099  
[www.the-end.co.uk](http://www.the-end.co.uk)

South London Record Company has a position for a

### LICENSING EXECUTIVE

Experience of licensing IN and OUT required. Excellent administrative, IT and organisational skills expected of successful candidate.

Please send CV and covering letter to [Info@medlarc.co.uk](mailto:Info@medlarc.co.uk)

General Manager: Entertainment Group. Challenging opportunity for commercially aware manager to review all facilities and plan and implement new effective infrastructure within European division of international company. Extensive experience within manufacturing, production, sales and e-commerce essential. Proven personnel management skills and sound understanding of accounting procedures. c£48k.



Director of Press: Music Group. Senior PR in head department within hugely successful music co. At least 8 years experience handling all aspects of the PR process, including all media genre. Superb business acumen, financially aware with senior level contacts across music genre. £50k.

Marketing Manager: Indie. Next step for senior Product Manager to oversee new label. Established contacts within the rock world and experience in breaking new bands. £35k.

Design Co-ordinator: Major. To provide marketing support and design materials for international campaigns, merchandising and advertising. Experienced in print buying, AppleMac and associated Quark, Photoshop and Illustrator. Used to pressure and deadlines. £28k+bonus.

Royalties Supervisor: Major. Flexible team player with at least 18 months publishing royalties experience to manage small team within international record co. Strong database and PC skills. £23k+bonus.

Entertainment PA: Indie. Switched on Industry PA to fully support high profile MD. Superb secretarial and organisational skills. £26k.

Music Reception. We are currently recruiting for Majors, Indies and Management companies for bright, versatile receptionists with at least 6 months relevant experience. £13-18k.

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## Sanctuary Records Group Product Manager

West London

Sanctuary Records Group consists of a number of record labels with repertoire spanning from rock and heavy metal through to classical and dance. The company's artist roster continues to expand with new albums coming both from within the Sanctuary labels and through successful joint ventures.

We are looking for an experienced Product Manager with a proven ability to creatively market and promote a variety of artist projects. Energy, enthusiasm and tenacity will be essential, as our heavy release schedule will demand consistent planning and attention to detail.

If you have at least 2 years experience in a similar role and feel that you can make an impact at Sanctuary Records Group then e-mail your CV and current salary details, quoting reference SR801 to: [jobs@sanctuarygroup.com](mailto:jobs@sanctuarygroup.com) or alternatively post your details to: Sarah Gallop, HR Administrator, Sanctuary House, 45-53 Sinclear Road, London, W14 9NS.

For all opportunities within Sanctuary Group: [www.sanctuarygroup.com](http://www.sanctuarygroup.com)

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**PRODUCTION ADMINISTRATOR** 17K  
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**ENTERTAINMENT ACCOUNTANT** c£27K  
Autonomous role for assistant group accountant for expanding music group.

**LEGAL PA** 24K  
To support legal director. Chart topping roster.

**RECEPTIONIST** 18K  
Career receptionist for cutting edge label.

**NEW MEDIA SEC** 20K  
Graduate secretary for music/lifestyle portal.

Permanent and Temporary

# in tune

**LEGAL TEAM PA** £18k  
Very busy and busy legal company representing top artists in the music industry are looking for a strong and well educated computer packages to join their team. You must have an interest in legal/business affairs & 60 mph typing and handwriting.

**PATO MD** £18k  
Small music publishing company are looking for a strong PA who is able to work either on their own or as part of a small team. Excellent MS Office skills and flexible to take on new roles are a must along with excellent communication skills.

**RECEPTION** £14k  
High profile music management company is looking for a junior receptionist who has at least 2 years experience in a music environment. You will be front of house dealing with their busy backboard and helping with occasional 1 day sales admin.

**SALES ADMIN** £18k  
The role is ideal for someone who has worked in office based music sales admin or customer services. You will be supporting three sales managers and will need excellent communication skills and good MS Office skills.

**FREELANCE PRESS OFFICER** £DAILY RATE  
You must have at least two years experience working in the national press and flexible with your working hours. You will need knowledge and contacts throughout all genres of music with examples of work on music top 40 success.

**EXPERIENCED RECEPTIONISTS ALWAYS WANTED TO WORK IN MUSIC INDUSTRY FROM 11PM TEMPSI TEMPSI WE ALWAYS HAVE LOTS OF VACANCIES! TEMPSI TEMPSI!**

If you wish to apply for any of the above positions Email your CV to: [jess@cmoves.co.uk](mailto:jess@cmoves.co.uk) OR cv@cmoves.co.uk

**Careermoves**

FOR THESE POSITIONS AND MORE CONTACT

Tel: 020 7292 2900 - Fax: 020 7434 0297

[jess@cmoves.co.uk](mailto:jess@cmoves.co.uk) [www.cmoves.co.uk](http://www.cmoves.co.uk)

Sutherland House - 5-4 Argyll Street - London W1V 1AD

### NATIONAL ACCOUNTS MANAGER

- If you're looking for a senior sales role in distribution, handling all aspects of sales at head office level with major UK retailers, wholesalers and retailers . . .
- And you're comfortable selling a wide variety of music . . .
- And you relish the idea of developing new areas of business as well as consolidating existing relationships . . .
- And you can demonstrate a successful sales background ideally within the music industry, with experience at this level an advantage . . .
- And you are self-motivated, conscientious, organised, creative and an effective negotiator . . .

. . . then send your CV, with a covering letter to:

Roma Muccio

**Windsong International**

Electron House, Cray Avenue, St Mary Cray, Oprington, Kent BR3 3RJ

or email: [roma.muccio@windsong.co.uk](mailto:roma.muccio@windsong.co.uk)

**Ocean**  
 Ocean is a dynamic and vibrant music venue in Hackney, comprising three venues with a combined capacity of 2,700, offering a variety of diverse artists and has Ocean has progressed with Radio 1, MTV, BBC 1, London Live, Radio 3 and Channel 4 amongst others.

**BARNS AND CAFÉ BAR MANAGER**

The successful candidate will have experience and a proven track record as a bar & café manager for a live music venue/concert promoter, responsible for the management of a variety of diverse artists and has the necessary skills and qualities required to lead and manage six full time staff and a team comprised of up to 100 staff, bar/caf e experience of staff rotas, cash bar operations and sales/stock control using an EPoS system is essential. Experience of corporate hospitality and bartending at all levels is also desirable.

Interested candidates should send their CV and a covering letter, clearly stating which post they are applying for, in the strictest of confidence to Neil Mackay, General Manager, Ocean, 270 Manor Street, Hackney, London E8 1HE. Please quote reference MW2002 CLOSING DATE Friday 8th March 2002. Due to anticipated response only successfully shortlisted candidates will be contacted for interview.

req ch21ny no. 1062287

**Jazz fm Records Group**

**Royalties Administrator and Book Keeper**

Jazz fm records require an experienced royalties administrator to work in the Enterprise department to run all royalty accounts for the Jazz fm and Hed Kandi record labels and to administer the related Purchase Ledger activity. Musicals experience an advantage.

Central London.

E-mail CV to recordjobs@jazzfm.com

**ARABESQUE DISTRIBUTION**

**Telesales (Albums)**

Due to the rapid success of our albums department an exciting new opportunity has arisen within Arabesque. Reporting to the Import Manager the position will involve pre-selling new releases and catalogue albums to a broad established customer base of both multiple and independent accounts.

The successful applicant is likely to be in similar roles within another importing company or working in a large music store as an album buyer. Comprehensive music knowledge is essential. Commitment, determination and a confident telephone manner are a must to succeed within this challenging role.

Applicants should ideally live within the London Postal districts.

Please send fax or email your CV with indication of current salary to:

**Scott Paterson, Import Albums, Arabesque Distribution, Network House, 29-39 Stirling Road, London W5 8DJ**  
 Tel: 020 8992 0098 Fax: 020 8992 0340  
 Email: scott@arab.co.uk

Brighten Jeffrey James

**ROYALTY AUDITOR**

An experienced, energetic and self-motivated Royalty Auditor is required to join our fast growing royalty audit department.

Two years experience of Royalty auditing and an ability to work on your own initiative is a must.

The ideal candidate should be very computer literate with a high level of skills especially in the use of Spreadsheet and Databasing tools.

If you think you fit the bill, send your CV and some information on our previous experience e-mail to:

**roger@brightenjeffreyyjames.co.uk**

English: 01753 556122 South: 01274 511000 F: +44 (0) 20 7581 7773  
 Royal: 01753 556122 North: +44 (0) 20 7481 5566  
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