

FOR EVERYONE IN THE BUSINESS OF MUSIC

9 MARCH 2002 £3.60



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**music week**

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★  
LAUNDRY  
SERVICE

Introducing a brand new global superstar

A full-page photograph of Shakira. She has long, wavy blonde hair and is looking directly at the camera with a neutral expression. She is wearing a white lace halter-neck crop top and black leather pants with a wide, white, patterned belt. Her hands are on her hips.

## Shakira Laundry Service 11th March 2002

Her dazzling debut album.  
Thirteen tracks including the global  
smash hit single 'Whenever, Wherever'.

#1 Box for 5 weeks.  
#1 Kiss TV for 3 weeks.  
#1 Smash Hits TV for 2 weeks.  
A listed at MTV and VH1.

Laundry Service, the album,  
has already been a top ten album in:  
Austria, Argentina, Belgium, Canada,  
Colombia, Denmark, Greece, Germany,  
Finland, Holland, Mexico, Norway,  
Spain, Switzerland, Sweden, Turkey,  
USA, Venezuela.

Laundry Service global sales now in  
excess of 4.2 million copies.

- Laundry Service UK album launch activity:
- National TV advertising on launch.
  - Heavyweight 96 sheet campaign in London and key regions.
  - Windows and Instore displays in all key accounts.
  - Press advertising in key pop and national press.
  - Extensive internet promotions with key online partners.

[www.shakira.com](http://www.shakira.com)  
[www.sonymusic.co.uk](http://www.sonymusic.co.uk)



**CMP**  
United Business Media

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FOR EVERYONE IN THE BUSINESS OF MUSIC

9 MARCH 2002 £3.60

# music week

## Will powers industry

by Paul Williams

BMG is targeting 2m-plus sales and a place in the all-time top three after a record-breaking first week of sales for Pop Idol winner Will Young's debut single.

Anything Is Possible/Evergreen was expected to have passed 1m sales over the weekend, to cap an astonishing opening week for the single. After reaching 800,000 sales in just four days, it was selling at an even faster rate than Band Aid's Do They Know It's Christmas? managed on release in 1984.

BMG is now expecting the single - which has shipped 1.2m units - to eventually sell between 2.0 and 2.2m copies, securing its place among the top 10 of all time (see table).

19 Management's Simon Fuller, who last week flew to the US to tie up a US Pop Idol deal with Fox TV, says, "Since I came up with the idea for

Pop Idol, there has always been a very special feeling around it. From the very beginning, privately I have expected amazing results. Not only have we found a remarkable new talent in Will Young, but with our first single - Anything Is Possible/Evergreen we have now broken all kinds of sales records."

BMG chairman Hasse Breitholtz is staggered by sales. "I did not have expectations that it would sell in the numbers we are seeing right now and I am privileged because I am part of making history," he says. "I would never have dreamed of being involved in anything this massive."

BMG music division president Ged Doehry adds: "The numbers are so huge it is surreal. But the Gareth record will be of equal stature and many will be surprised how big it is."

He stresses that BMG is determined to make sure that the records

### THE ALL-TIME TOP 10

1. Band Aid - The Edw. Elton John 4.85m
2. Do They Know... Band Aid 3.05m
3. Bohemian Rhapsody Queen 2.13m
4. Mull O' Kintyre Wings 2.05m
5. Rivers Of Babylon Boney M 1.99m
6. You're The One That I Want Newton/John/Travolta 1.98m
7. Relax F411 1.97m
8. She Loves You The Beatles 1.89m
9. Unchained Melody R&J 1.84m
10. Mary's Boy Child Boney M 1.79m

do not become a distraction, with other key projects such as Natalie Imbruglia, Pink, Alicia Keys and Westlife still very much alive.

As with the Hear/Say single last year, Young's double-sided hit has instantly provided a much-needed boost to the singles market which, until last week, was 23.7% down year-on-year in over-the-counter sales. The sheer scale of the single meant that it was last week's outstanding performer of the Top 200 combined.

EUK commercial director Richard Izard calculates that the Monday sales of his key customer Woodworths were even more than the previous week's number one, World Of Our Own by fellow BMG act Westlife, managed across the whole of the High Street in its entire first week.

Izard says he is not surprised by the success of Anything Is Possible/Evergreen, which shipped 1.2m units on pre-release and sold around 500,000 through EUK alone last week. "The feeling is the programme so captured the imagination of people," he says. "With Hear/Say, the punters didn't have any vote in it and that's the big difference. Because of that, people feel they have had an involvement in the decision."

The single broke records last week, having sold 385,483 units across the counter in its first day, the single passed the 550,000

mark last Tuesday to beat Hear/Say's previous record-breaking first week total for a debut release with Pure & Simple. In doing so, it also became the year's biggest seller so far.

By Thursday it had overtaken Band Aid's first-week sales of around 750,000, placing it comfortably on course to beat the 11 days the charity single took to reach seven figures. However, it could not match the pace of the UK's all-time biggest seller Celine Dion in the Wild 1997, which sold 658,000 on day one following a Saturday release and then 1,547,000 during its first full week.

Breitholtz says there are so many good elements to the project - the music, the artist and the way his company has worked with 19 Management. "It is such a great thing for retail - so many people going into shops and buying records," he says.

◆ Final sales details, p14

### Retail support helps keep stock in stores

Key retailers unveiled their own early sales figures for Will Young's debut single.

The major's sales director Brian Rose, who praised retailers for their support in making the record such a success, won the agreement of two key chains to share their first set of Epos data last Monday morning.

The data crucially allowed Rise to instantly assess the level of demand. "Once we knew, by 11 o'clock (on Monday), that people were selling 10,000 copies an hour we knew we had the confidence to press production for more units," he says. "We were able to place orders by lunchtime on Monday rather than five o'clock, which is the norm. We were totally on top of this."

Discretion in the UK and Sonopress in Germany were working flat out to meet the demand of another 400,000 retail orders last Monday, with an extra 200,000 the following day, to take its overall split to 1.8m units.

Rose says the plan meant that there were "no problems whatsoever" in fulfilling need for stock. "[In-store] availability has been high, with Woodworth's availability on Tuesday and Wednesday still at 97%," he says.

The promo for Will Young's Evergreen (pictured) was due to be premiered

between Eden and Hollycocks on Channel 4 last Friday, launching another stage of an already record-breaking campaign. The same clip went to The Box at 8pm that night before being screened on The Saturday Show the following day. CD-UK then followed up with the promo for Anything Is Possible and a recording of Evergreen from Pop Idol. Meanwhile, Young was yesterday (Sunday) due to appear on IRL's The Pepsi Chart show to introduce the first single of Gareth Gates' Unchained Melody prior to its delivery to radio from this (Monday) morning.



### Gates single reprises Will songs

Gareth Gates' debut single Unchained Melody will also feature his own versions of Anything Is Possible and Evergreen, the two A-sides of Will Young's record-breaking single.

Gates' versions will feature different production, says a BMG source, who adds, "Public demand is forcing us to release Gareth's version of the songs on his single."

The leading contender for Young's second single is a cover of The

Doors' Light My Fire, which he performed in the final stages of the competition. "When it comes to the first album, it has got to be broad enough to make the most of Will's vocals," says a spokesman for 19 Management.

As the two acts go forward, 19's Simon Fuller is expected to adopt a more dominant role in the musical development of Young, while BMG A&R consultant Simon Cowell will work more closely with Gates.

### Public frenzy for Pop Idol single

Retailers across the UK had to cast their minds back to the aftermath of Princess Diana's death four-and-a-half years ago to remember such a similar demand for a single.

At HMV in Reading, the chain's nearest branch to Will Young's home town of Hungerford, manager Martin Jezzard says he was inundated all day with people in the store, although most of the extra shoppers were only there for the purpose of buying the single.

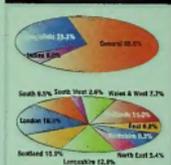
"The local radio station were going crazy about the single all over the weekend and all on Monday, which drove a lot of extra people in," he says. "What was staggering to me was the level of business on day two."

At Tower in Birmingham, duty manager Kerry Moylan adds, "We've had all types, from little kids to 40-year-old males claiming to be buying it for their daughters or girlfriends."

John Robb, store manager of Virgin Megastores' Falkirk branch, sums it all up as "a phenomenon". "The TV programme was bigger than anyone would have expected and, given up to 6m people voted for Will, if only one in five who voted by the single it's a million-seller," he says.

However, Lomette Smith of Leeds indie Jubo Records, whose store has been in business for 43 years, has been taking a more measured

### WHERE WILL SELL

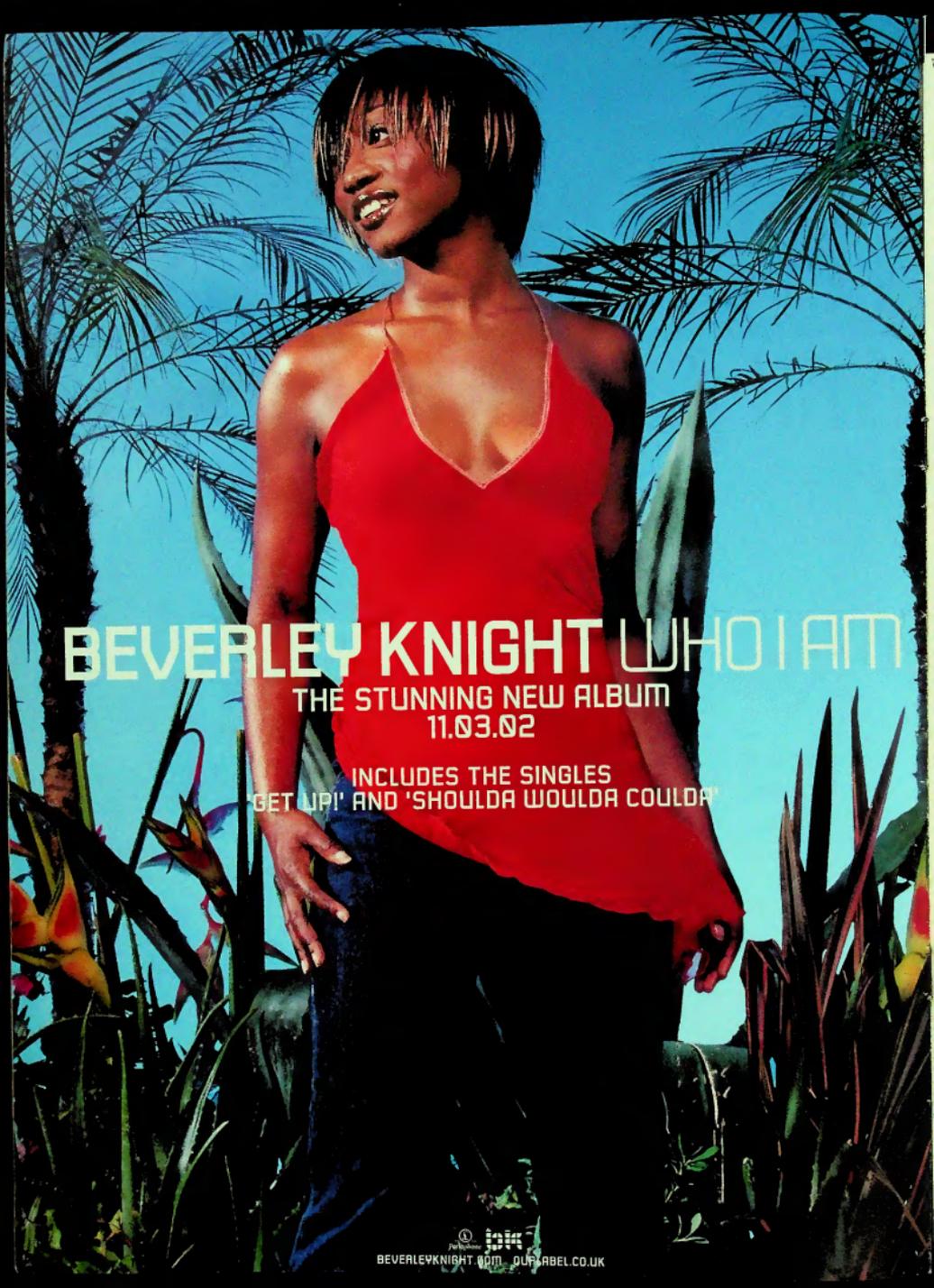


Source: The Official UK Charts Company

Non-specialist chains benefited most from the massive success of Will Young last week. General retailers - encompassing supermarkets and non-specialists such as Woodworths and WH Smith - were accounting for 65.6% of sales up to the end of Thursday, compared with the 39.6% average share of singles sales in 2001.

Regionally, London accounted for most of the sales - almost one in five - with the Midlands accounting for the next biggest slice of sales.

response to interest in the single and Young's own long-term chances of success. "He's probably last a bit longer than Hear/Say but with all these sorts of acts, you're never sure if they'll last the pace," she says.



# BEVERLEY KNIGHT WHO I AM

THE STUNNING NEW ALBUM  
11.03.02

INCLUDES THE SINGLES  
'GET UP!' AND 'SHOULDA WOULD' 'COULDA'



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Epic's Columbian phenomenon Shakira (pictured) was yesterday (Sunday) poised to take the number two spot behind her single Whenever, Wherever in a week when the singles chart has been eclipsed by the Pop Idol factor. The single, which was set to record one of the biggest one-week sales of any single this year, is the lead-off track from the Latin star's first English-language album – the 4.2m-selling *Laundry Service*. The track has already topped charts in 33 countries around the world. Epic's marketing director Angelo Somerside believes the release of *Laundry Service* next Monday will cement Shakira's status as a "global pop idol". "When we first started working with Shakira, she was a proven hit as a Spanish-language artist, but when she first came in for promotion in January we realised she has the whole superstar package," says Somerside.



## White quits Billboard to take Universal role

Adam White is leaving *Billboard* after 12 years to become communications vice president for Universal Music International.

White, who takes on the role from April 2, will oversee all of UMI's communications and media relations outside North America, reporting to UMI chairman and CEO Jürgen Larsen. He succeeds Lisa Bond who left last Thursday.

Larsen says, "I am convinced that Adam will be able to play a major role in formulating and executing the strategies necessary for transforming our company to fit into our future business environment."

White has worked for 30 years in the music business, in London and New York, most recently as international editor-in-chief of *Billboard* based in London.

## newsfile

**WINDIE SET TO LEAVE EMI**  
Chris Windie, EMI Recorded Music's senior marketing vice president, is to leave the company. Windie, who joined EMI in 1992 as vice president of international marketing for EMI's continental European business, was responsible for the international marketing of artists – including Robbie Williams and Rachael – from Capitol Records (formerly EMI Records) in the UK, continental Europe and the rest of the world, as well as artists on Capitol Records in the US.

**LIBERTY PREPARE FOR RELAUNCH**  
V2's Liberty will unveil their new name this afternoon (Monday) after their failed court battle against another band called Liberty forced them into a change. Liberty Bell and Liberty Gang are understood to have been two choices under consideration, as the band prepares to release just a Little on May 23 and their debut album, whose name may also be changed from To Those Who Wait to Thinking It Over, on May 27.

**HEWLETT BACKS MUSIC INDUSTRY**  
Trade and industry secretary Patricia Hewlett spoke of her support for the music industry and other UK creative industries at a trade and industry dinner last Wednesday at Mansion House. In the speech, attended by BPI director general Andrew Weston, she said the creative industries were "sometimes wrongly treated as ephemeral" but, in a week featuring the Brits and Baftas, it was important to remember their significance to the UK economy.

**COURT JAILS CD BOOTLEGER**  
A London court jailed a Lithuanian man for six months last Thursday for importing pirate CDs with a market value of more than £100,000 into the UK from Eastern Europe. Tomas Maslulis pleaded guilty to trademark offences at Snaresbrook Crown Court after bringing in 40,000 CDs from the Ukraine, including The Beatles' 1 and Spice Girls' Forever.

# Musical Youth lodge £2m claim over 19-year royalties wrangle

by Robert Ashton

Eighties chart-toppers Musical Youth are preparing to lodge a multi-million-pound claim against Universal Island, insisting that they have been under-paid royalties for the past two decades.

The showdown follows 18 months of negotiations between Universal Island – which took control of the Birmingham band's catalogue from their label MCA – and self-styled royalty investigator David Morgan of David Morgan Management.

Morgan was approached to represent the band by their surviving members, whose 1982 UK number one and US Top 10 hit *Pass The Dutchie* has featured on a string of best-selling compilation albums, including *The Wedding Singer* movie soundtrack.

Morgan claims that royalties dating back to 1983 – the last time they say they received royalties – could add up to as much as £2m, including the use of *Pass The Dutchie* on compilations around the world, the band's other albums and tracks including the Donna Summer collaboration *Unconditional Love*. Morgan estimates that, from the *Wedding Singer* soundtrack alone, Musical Youth should be entitled to around £300,000.

However, Morgan concedes he has not been able to get his hands on accurate accounting, but he says no recent in-depth audit of the group's royalties has been undertaken.

Morgan says he has managed to secure three payments totalling £208,000 from Universal Island, but



Musical Youth: talks with label

finally broke off negotiations with the label last Thursday after he says it made what he describes as a "derisory" settlement offer. He then instructed his solicitors, Angel & Co, to notify Universal Island.

A letter addressed to director of legal and business affairs Claire Sugree says, "...our clients are left

with no other alternative other than to resort to litigation, and such proceedings, of course, will include a claim for damages, including in the circumstances penal damages, payment of the very significant under-accounting, interest thereon and costs."

Universal Island refused to be drawn into a discussion of the case. A spokesman would only say, "We're in negotiations with [Morgan]."

Time has not been kind to members of Musical Youth. Patrick White died at 24 in 1993 and his brother Junior is now in a secure hospital. Lead singer Dennis Seaton, who, along with brothers Kelvin and Michael Grant, comprised the remaining band, says, "I am totally disgusted with Universal's handling of the whole situation."

## Livingstone opens talks on creative sector plan

London Mayor Ken Livingstone is offering to help the music business – and other creative industries – in a bid to turn the capital into the creative centre of the world.

Livingstone is launching a consultation with the creative industries, offering assistance to build the creative economy in London.

His move follows the publication last year by the Greater London Authority of an economic development plan which highlighted the sector as a key growth area in London.

Livingstone says, "Creative industries are at the heart of the capital and one of the most significant and rapidly-growing sources of economic growth in London. Its future health and growth is of huge importance, contributing 400,000 jobs to London."

Blenctra Productions' Nanette Rigg, who has been hired to consult with the music industry and establish what is needed, says this is not a "one-off". "The Mayor wants us to consult and engage with the music industry in order to put London at the heart of the global creative industries," she says.

## Hockman departs Edel as publishing sell-off goes on

Edel's publishing dream has ended, with the departure of the division's architect and the sale of three of its key publishing companies.

David Hockman, who joined the group in 1999 to build its publishing ambitions, left last Thursday as Edel sold the UK-based Glissando Music and Dizzy Heights and the Danish outfit Megastone to Warner Music Group.

Left with a shrinking portfolio – Edel now has just 12 small publishing ventures – and a boss committed to selling the rest of its publishing portfolio, Edel Publishing's CEO had little to keep him at the group. "We never had time to build the building," says Hockman. "It's a shame because we were putting a good team in place."

An Edel spokesman says there will be more sales of publishing assets, which include the Desmond Child joint venture Deston Songs and the group continues the radical restructuring it put in place last year to return it to the core business. It



Hockman: architect of division

has already shed stakes in Eagle Rock, Play It Again Sam, Red Distribution and Viva TV.

A sale of the publishing division had been mooted as early as last summer and at one point Hockman was considering a management buyout.

One byproduct of this whirlwind sale of publishing and other companies is that Edel now says it has raised enough money to wipe out its crippling £152m (£93.3m) debts. However, the spokesman says some £32m (£19.6m) of liabilities are still contained within some of the 500 odd companies in which Edel has a stake.

# 16th

Scandinavian Music Special

We investigate a wave of talent roaring out of northern Europe

For more information call Matthew Tyrell on:

020 7571 4398

## TIME TO CELEBRATE — AND REFOCUS

Current, extraordinary, frightening, scary, amazing — these are just some of the words used to describe last week's Will Young phenomenon.

All of the parties involved in the project deserve congratulations for their part in a phenomenon. And BMG, in particular, deserves great credit for remaining firm on the issue of price.

If ever there was a single which didn't need to be discounted, this was it. More than 1m consumers happily paid £3.99 for two Will Young tracks — clearly, if people like the music, they'll pay for it.

Epic's Shakira single — and the level of sales achieved, also at £3.99 — also suggests that, contrary to the anecdotal messages from some stores, the general retail market was boosted by the additional passing traffic.

But the sales that mattered last week were those gathered by Will Young, if only because his record set new standards by which artist launches will be judged in the future. And, in turning over our front page this week, we pay due attention to that — we make no apologies for it. However, even BMG's Ged Doherty indicates that Will is not the be-all-and-end-all for BMG, or the industry. He openly acknowledges that it is all the more vital that he and his senior management team keep BMG grounded and focussed when the company finds itself at the heart of such a whirlwind. As he says, there is as much satisfaction to be gained from building airplay interest in Electric Soft Parade or Natalie Imbruglia, as in breaking Will Young. And this is a crucial point. Will Young is an undoubted talent who is fantastic news for the industry; and whose future could — and should — be very bright. But, just as BMG must continue to focus on the entire landscape, it is to be hoped that the industry at large keeps its eye on the ball — and on the tough task of developing exciting, innovative talent with quality and longevity.

Martin Talbot, martin@musicweek.com

## PAUL'S QUIRKS

## WHERE THERE'S A WILL, THERE'S A WAY

Music retailers will have been delighted with the fantastic sales of Pop Idol Will Young's single last week. It was the fastest-selling debut single on record and attracted customers from nearly every sector of the market.

Unfortunately, most of them only seemed to buy the one item — but hopefully one they start listening to music at home again; they may well return to add to their collection. With a guaranteed minimum audience of nearly 10m voters, the spin off from Pop Idol cannot be ignored and those doubters who were cynical about the whole project may well have to change their views as more of the contenders hit the Top 10. You may not like it, and many do not, but if a new act sells more than 4m singles in one week then it has to be good for the industry.

Being in mind the success of the Will Young hit, it was doubly disappointing to find it being racked by a couple of supermarkets which do not normally stock CD singles. Not only that, but both Tesco and Sainsbury's also broke the release date agreement by selling the single on Saturday February 23. Added to the early sales by certain Woolworths stores, who sold the single as soon as it was delivered, there is obviously cause for concern among music retailers who must wonder just what can be done to stop this blatant disregard of release dates.

In my opinion the answer is simple — publicly name the guilty parties and suspend all early deliveries to those stores until the managers and staff responsible have been replaced or adequately trained. If this means that THE cannot deliver new releases to certain Sainsbury's stores and EUK has to hold back new releases from offending Tesco and Woolworths stores until the day of release, then so be it. No more threats, no more promises, no more apologies and no more early sales. I have every confidence that BMG will take a hard line with every offender in the case of the Will Young single, because if it does not, it will face exactly the same situation with its next major single from Pop Idol, Gareth Gates.

Paul Quirk's column is a personal view

## Miskin joins the Ministry in move to expand interests

Ministry of Sound has recruited search engine and portal Excite UK managing director Rebecca Miskin to its media division, as part of ambitious plans to expand its radio, print and online interests.

Miskin, who before Excite spent nine years in various roles at IPC Media and Reed Elsevier, joins the company on March 11 in the newly-created position of general CEO. Her arrival is part of a move by MoS vice chairman David Campbell to step up efforts to drive forward Ministry's media operation.

Campbell, who was previously chief executive of Virgin Radio, says: "My arrival around nine months ago and her arrival says



Miskin: media experience

"We've got two people with quite a lot of experience in media — the company is very serious about building that part of the business."

On the radio side, Ministry's UK interests are at present restricted to three digital licences, but the company is hoping to win its first analogue licence through a bid for the East Midlands FM regional

licence. This is expected to be determined by the Radio Authority during the summer. Campbell says its Play 106.6 station application, playing urban, dance, alternative and credible dance for 15- to 23-year-olds, reflects other bids it may submit for future advertised licences, while it is also looking to acquire existing stations.

"It's quite interesting what someone like John Mias of Guardian Media Group has done in the radio arena — an older group and I'd arena like to think we might have the opportunity to do the same thing for a younger audience," he says. "We have the skills, knowledge and ability to do that."

## Capital in partnership bid to support artists

by Paul Williams

Capital Radio is offering the hand of partnership to record companies with the promise of increasing support for their artists in exchange for helping to boost its audiences.

The group launched a plea to labels for more regular meetings, to improve up-front communication of forthcoming release and promotional plans, so allowing its stations to maximise on-air support. In return, Capital will share its own research with the record industry.

In a briefing last Thursday to key industry players, Capital chief executive David Mansfield underlined the importance of the two sides to each other.

"What we're about, I think, is to help sell more music," he says. "That's what we'd like to do and what we'd like you to do is help us get a bigger audience."

"My overall message is we see this as part of a partnership. We want to change the relationship we have with the music industry. Not that it's bad, but we want to move it on."

Capital's group programming and content director Keith Pringle acknowledges that, while the group was good at putting overnight ideas



Mansfield: talk of partnership

on air, it was not so strong at long-term planning. "What we sometimes find is a tour will be announced or an album released and we'll be kicking ourselves asking, 'Why aren't we doing anything about that?'"

"We want to get together with every record company on a quarterly basis, sit down in a room and brainstorm to do some forward planning," he says. "We do a really good job together, but how can we make it better?"

Among the promotional opportunities which are planned are a new Capital FM event in London around September or October, with details to be announced by programme controller Jeff Smith shortly.

The Capital Gold network is also pressing for record industry back-

ing as it increases its on-air support for new music. "We're recognised as a Fifiles and Sixties music station, but Capital Gold has changed a lot over the past few years," says programme director Andy Turner. "We're playing a wide variety of music stretching from Elvis in 1956 right up to current music and playing more new music on the station."

Turner reveals that he is looking to stage a Capital Gold Legends Live event this year while Century's head of music Mike Walsh says his brand was working on two acoustic events a year featuring five or six artists and to be staged in May or June and then December. Xfm programme controller Andy Phillips notes the London-based station had featured 166 unsigned acts on air in the past year.

Meanwhile, David Mansfield predicts yet further growth for variety of music anticipated Communications Bill finally goes through. "That will allow a lot of consolidation which we hope will allow us to take the next step forward, so we hope when we talk in a year or so's time we'll be a little larger than we are today," he says.

## RIAA figures confirm US shipment decline

The RIAA has blamed a 10.3% fall on US shipments last year on a combination of a slow economy, September 11, online piracy and CD-burning.

Figures announced last week show shipments dropped from 1.06B units in 2000 to 968.5M in 2001, while the value of all music product shipped declined by 4.1%.

"When 23% of surveyed music consumers say they are not buying more music because they are copying their music for free, we cannot ignore the impact on the market," says RIAA president and CEO Hilary Rosen.

The news comes as UK and French market figures for the same period bucked the global trend, with both territories reporting increases in volume and value. The Japanese market reported a 15% decrease in volume and a 5% fall in value. And "double-digit" losses for the German market are expected when the BPI releases its year-end figures in mid-March.

## BBC plans Queen quickie to commemorate jubilee parties

The Queen's Concerts are to be the subject of a rapid turnaround DVD and video release in the summer.

However, the chances of an official live album of the event are slim, according to rights owner the BBC, because of potential problems clearing rights for the individual acts.

Executive manager television for BBC Music, Hazel Wright says it is aiming to tunnel around the DVD/VHS within a month of the show, for release through the BBC's licensee Opto Arts.

Those who attend the 12,000-capacity Prom At The Palace and Party At The Palace shows on June 1 and 3 respectively will be given a hamper including a champagne picnic and a voucher which will give money off the DVD/VHS release.

International sales of the broadcast rights to the show are continuing apace, according to Wright.

## THE QUEEN'S LINE-UPS

Photo: James S. Simpson  
 Doves; BBC's Andrew Orchestra; Mistal  
 "xx xx" Rattmann; Dame Kiri Te Kanawa; Thomas Allen; Roberto Alagna; Angela Gheorghiu.  
 Party: James 3 Atomic Kittens; Eric Clapton; Phil Collins; Aretha Franklin; Brian Johnson; Tom Jones; Paul McCartney; S Club 7; Brian Wilson; Will Young.

Deals for the concert are the classical concert with ABC in Australia, ZDF in US, CBC in Canada, PBS in Germany and NHK in Japan, while the pop show is sold to ABC in Australia and NHK in Japan.

Deals for the pop concert are yet to be finalised for some markets, as the BBC is keen to maximise licence fees for the show once the final line-up is announced, with all revenue going to the Jubilee charity.

## Live music conference to look at global issues

The disastrous effects of September 11 and the foot-and-mouth crisis on the live sector have helped shape the introspective theme which has been adopted by this year's new-look 14th International Live Music Conference.

With so many outside influences affecting the industry in recent months, ILMC founder and Primary Talent managing director Martin Hopewell says the event will take an "inward look" at what shape the business is in and what might happen to it in the next five years.

"In the past we have looked at the artist, the audience and issues such as safety, but the terrorist attacks, foot and mouth and the introduction of the Euro raise a lot of new issues for the business," says Hopewell. "There has been a big impact on the world stage."

Hopewell has also redesigned this year's conference schedule – it runs from this Friday to Sunday – to give the event a more streamlined look and also make room on the agenda for the central theme and related topics. Carl Leighton-Pope, founder of artist agency The Leighton-Pope Organisation, will open the event with a review of 2001. Breakout meetings will now exclusively take place on Saturday, including an examination of emerging markets.

An ILMC committee, charged at last year's ILMC conference with investigating crowd safety issues and how they can be solved following the tragedy at the Roskilde Festival, will also present its report, Safety in Numbers. ● Live Focus, p26

# BBC seeks 'pirate' flavour with urban station launch

by Joanne Jones

The BBC's new digital black music station – to be called 1Xtra – is vowing to champion new UK talent when it launches on-air in July.

The station, which aims to offer the cutting-edge musical cachet of pirate radio with the high production values of the BBC, will target a 16- to 24-year-old audience, describing its listeners simply as "fans of black music". It will focus strongly on hip hop and R&B as well as UK garage, ragga and drum & bass.

"1Xtra's playlists are likely to feature more ragga than reggae and more UK garage than US garage," says programmes editor Wilber Williberforce, keeping the youth audience firmly in mind.

DJs Ronnie Harel, DJ Escalbah, DJ Semtex and Femme Fatale have been signed by the station, while a series of eight taster programmes for 1Xtra will air on Radio One on Monday (2am to 4am) and Wednesday nights (12 mid-night to 2am) from next Monday to April 4. While Williberforce stresses 1Xtra will push UK talent by encouraging people to send demos, contribute as DJs and champion new music, he says playlists will not be rigid.

"The audience wants fresh new innovative music presented with knowledge," he says. "US music plays a phenomenal role in terms of R&B, as does Jamaica with reggae. I am not going down the road of quotas, but we will do our utmost to



Wilberforce: backing UK Talent

make sure we have as much UK material as possible and the playlists will reflect that."

Williberforce says 1Xtra's direction will not clash with Radio One's increasingly urban slant. "We are carrying on where Radio One can't continue – they also have a commitment to cover other things, not just to fans of black music," he says. "Next year guitar bands may be the biggest

## BBC WORLDWIDE SIGNS KOCH DEAL

BBC Worldwide and US Independent Koch Entertainment are entering into a long-term agreement to distribute and market the BBC's growing portfolio of children's music properties in the US and Canada.

Koch will market existing BBC Children's records, such as Bob The Builder, and also develop music from other key BBC teen and youth series.

"Koch is a great partner for us to develop our dynamic BBC Children's

thing, but we will still have that core audience."

A month-long promotion and recruitment drive around the UK for the new station revealed young black music fans were increasingly frustrated by the unreliability of pirate radio.

"The kids we have been talking to around the country have been giving us the ammunition we need – they have been saying there should be a national black music station," he says. "They like pirate radio, but there is no reliability or consistency."

While schedules are yet to be finalised, a documentary strand and discussion slot will feature five days a week, covering music topics and social issues. Live club broadcasts are also in the pipeline, while a dedicated team will provide 24-hour news tailored to 1Xtra's audience.

records business" in the US and Canadian markets," says BBC Worldwide chief executive Rupert Gavin. "This relationship will allow us to build on the great success we have enjoyed to date with our children's properties around the globe."

The move follows the BBC's link-up last year with Universal Music International in the rest of the world. Meanwhile, UMI last week acquired Koch's European operations. The deal excludes the US.

## newsfile

### CLEAR CHANNEL REVIEWS STRATEGY

Clear Channel Entertainment says it is considering plans to merge its music and theatre UK advertising strategies and is now calling on agencies to tender for the business. The company says it is looking at ways of improving synergy between its music and theatre divisions to raise awareness of its activities.

### NET POWERS MU RECRUITMENT

The Musicians' Union has claimed its highest number of applications for membership last year via the organisation's online form. Some 657 new members applied to the 31,000-strong union in 2001, up 183% on the 450 website applications in 2000 and just 190 in 1999.

### PEERMUSIC LINKS WITH MUSIC HOUSE

The publisher Peermusic and promotions company Music House (Media Services) have teamed up to establish a joint venture operation, MHM Publishing. Peermusic's managing director Nigel Elderton believes his company's "strength and global reach" and Music House's "management and promotional expertise" will provide "exciting opportunities" for the new operation.

### EMI GREECE PROMOTES MATIAS

EMI Recorded Music Continental Europe chairman and CEO Emmanuel de Buretel is continuing his wide-sweeping European management restructuring with the appointment of former Capitol Records Greece (previously Mino-EMI) chairman Makis Matias as president of EMI Recorded Music Greece. Meanwhile, de Buretel is streamlining the reporting structure of EMI's operations in the Czech Republic, Hungary, Poland and Turkey.

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**UNIVERSAL SECURES AMERICAN DEAL**  
Universal Music has secured a marketing and distribution deal with American Recordings. The label, which is responsible for acts such as The Black Crowes, Slayer, Johnny Cash and Danzig, returns to Universal after being marketed and distributed by BMG and Sony for the past six years.

**O'LEARY TO HOST NEW MUSIC SHOW**  
Euros Television, the makers of BBC TV's *CALLUK*, are working with BBC Choice for the first time to produce a new music show called *Recovered*. The half-hour programme, which is to be presented by Dermot O'Leary, will run for 10 weeks from early May and has been guaranteed a repeat on BBC1. Each show will feature three acts who will perform a current track and a cover version of their choice and be interviewed by O'Leary.

**BBC'S FINISIC GOES LIVE**  
The first national music station launched by the BBC in more than 50 years goes on air on Monday (11). The rock and pop station 6Music can be accessed via digital radio, digital satellite television and the Internet. Content will include vintage BBC sessions recorded over the past 40 years and re-runs of music documentaries.

**LINE-UP UNVEILED FOR GALAXY EVENT**  
Chrislaya Radio has announced the line-up for its first Galaxy stations' New Music Month during March. Events are planned at venues in Birmingham, Bristol, Newcastle, York, Manchester, Cardiff, Middlesbrough and Sheffield. They will include performances by Red, Rihanna, Tom Masi and Phil Barnes, Smoke/Seven, Felon, Weekend Players and Baz. The gigs take place on Monday 16th and March 27 and will be promoted on-air. Some 10,000 flyers will be distributed locally for promotion.

**NEW-LOOK MUZIK HITS NEWS-STANDS**  
The first revamped issue of *MUZIK* (giggle) dance magazine *MUZIK* goes on sale next week. The April edition will see a debut for the new issue's logo, which IPC has spent four months researching, as well as additional features. The reviews and gigs sections have also been revamped. The new issue will include a Groove Armada M1 cover-mount CD and will be supported by an extensive retail marketing campaign.

**GORILLAZ GAME FIRES UP PLAYJAM**  
Sky Digital's interactive *PlayJam* Channel is reporting around 10,000 plays a day. *PlayJam* TV arcade game launched on the station on February 22. Parlophone says the game *Zombie Kong* is the highest profile partnership to date for the channel, which is also broadcasting animated shorts featuring the band, marking the first time *PlayJam* has screened video footage.

**THIS WEEK'S BPI AWARDS**  
BPI  
Will Young's *Evergreen* (Anything Is Possible) sings  
receives a three-times platinum award in its first week of release. Meanwhile, Alina Romo's *Under the Sun* (Sweet album) goes gold, as does the *Shalika* (Disco.com) — Spring Term compilation. Albums receiving a silver going this week include A's *Black Album* and Fake Show *On Progress* by The Lostprophets.



—More than four years after the release of the *Cornershop* (pictured) album when I Was Born For The 7th Time, Willja Records is planning a two-pronged promotional attack for the follow-up, *Handcream For A Generation*, which is out on April 1. Offline marketing focuses on high-profile national press and poster advertising, which is devised to drive core and new fans to the *Cornershop* website, which has been reactivated as part of an online campaign assembled by Way To Blue. The website includes a live mix of one of the album tracks, *Spectral Mornings*, featuring Noel Gallagher, while another track, *Motion The 11*, will be available as a free download in the week before the album is released. The first single, *Lessons Learned From Rocky I To Rocky III*, is *Lessons Learned From Rocky I To Rocky III*, is available on Radio One, Radio Two, BBC London Live and Xfm, while reviews of the album have appeared in *The Daily Telegraph* and *Time Out* as well as the specialist music press. A key element of the retail campaign is the inclusion of tracks from the album on a sampler sent by Vital Distribution to its Chain With No Name network of independent stores. It is being advertised in *Uncut* and *Rocksound*, with the ads encouraging readers to visit the named retailers and ask for the sampler to be played.

Virgin's Bailey wins second Radio Award

Virgin Records' Jason Bailey has been named music pluggger of the year in the second British Radio Awards, voted for by readers of the radio industry magazine *Xtreme*.

He beat Sony Music's Bob Hermon and EMI-Chrysalis's Jonathan Payne to the honour, in recognition of his promotional work during 2003, with Innocent/Virgin acts Atomic Kitten and Blue, who were voted best new artist ahead of Dido and Neily Futura. Kylie Minogue's *Can't Get Out of My Head* (Parlophone) took the track of the year prize, edging out *Stereophonics'* *Hava A Nice Day* and Roger Sanchez's *Another Chance*.

Radio Two scooped station of the year, while Jonathan Ross was top presenter. *Kiss 100's* Andy Roberts was named best programmer, beating *Heart 106.2's* Francis Currie and *95.6 Capital FM's* Jeff Smith.

Lucrative ringtone market sets precedent for future of mobile

by Steve Hemsley  
The UK market for music ringtones is expected to top £52m in 2002 and will drive the use of the mobile phone as a marketing tool over the coming years.

The claim was made at a Music And Mobile seminar last week organised by the Mobile Marketing Association (MMA) and attended by around 50 leading players from the music and new media industries, including representatives from BMG, HMV, Vitaminic, marketing agency Aerodent and Finnish ringtone specialist Ioboo.

Kobus has 70m ringtone customers in 40 countries and licences music from a number of record companies including BMG, EMI and Telstar, as well as music brands such as the BBC's *Top Of The Pops*. The company's head of product and business development, Antonio Varas



Mobile market: worth £52m

says mobile industry estimates suggest that UK revenue from ringtones will reach at least \$75m (£53m) this year, before rising significantly. The growth will be fuelled by new technology which will enable handsets to play polyphonic ringtones rather than purely monophonic ringtones. This will improve the quality of the music and eventually allow full music delivery.

"Mobile marketing is a key way to reach the young because more than 40% of seven- to 16-year-olds have changed their ringtones at least once,

25% do so every month and 3% daily," he says. "They are not worried about paying between £1.50 and £4.50 for a music ringtone. He expects the UK to follow the example of Japan, where the three largest telecom companies have 11m subscribers who buy three ringtones a month on average, creating a market worth \$330m (£230m).

In the UK, TV and movie themes are the most popular ringtones, accounting for 27% of those purchased, followed by chart tracks (24%), classical (18%) and old pop and rock (17%). One of the growth areas for 2002 is expected to be Bollywood music.

The MMA acknowledges that the subject of digital rights has still to be clarified. There remains concern, as mobile technology developers, users will forward ringtones they have paid for to their friends for free, while full music delivery will mean a

ringtone is effectively broadcasting a track to anyone who can hear the phone ringing.

Digital music distributor Vitaminic UK, which bought Peoplesound.com last year, has signed a new online licensing agreement with MOPS and PRS to create a single royalty percentage for all kinds of digital distribution, from streaming to downloading. Peoplesound.com business development director Simon Miller says the mobile phone offers new opportunities to market music, but labels must be prepared to make content available.

"Vitaminic will launch a music dedication service in the UK this year. Consumers are sent a text message telling them to dial a number to hear a special dedication from a friend and a chosen track. The service was tested in the Netherlands and Portugal for Valentine's Day.

BBC woos Warner Bros with US version Top Of The Pops

Long-mooted plans for a US *Top Of The Pops* have taken a significant step forward with work now underway on a pilot of the show.

Executive producer Chris Cowey is overseeing the recording of a one-hour version of the programme for the US market, in a bid to convince Warner Bros TV executives to sign up the long-running BBC show.

Work on the pilot, which will not be publicly transmitted, started at BBC TV Centre last week with the main part of the recording being undertaken tomorrow (Tuesday). It is being fronted by two previously-untired US presenters, who were uncovered by Cowey during a series of auditions in Los Angeles. Acts expected to feature include Angie Stone and Sum 41.

Mirroring the UK original, the show will be based around the US singles chart, with Cowey adding, "I'm very



Cowey: overseeing US TOTIP pilot

keen to keep the winning formula of the UK programme and not tinker around with it too much, because it's been going a long time and is still a popular show." Although adopting a cautious approach, Cowey is confident of winning over Warner and hopes to see the programme going on the air there this autumn. Around 90 countries already take a version of the show. "The British version of *Top Of The Pops* is now going out on BBC America on cable and that's generated a lot of interest over there, which is a precursor to the US having its own series," he says.

iTouch effect pushes revitalised Worldpop onto offensive footing

Worldpop has signalled its intention to go on the offensive this year after being rescued from administration by mobile service provider iTouch at the end of 2001.

The company is focusing purely on interactive marketing going forward and is recruiting a head of music sales to grow its client base, which includes BMG, East West, Epic, PolyGram, Telstar, Universal TV and V2.

In December, iTouch paid less than £500,000 names on the one-time chart monitor's database as its route to the UK's youth market.

Worldpop managing director Geoff Smith says the business will become a significant player in the new media marketing sector by developing and implementing e-mail, mobile and web-based promotional campaigns. He says the company has worked on more than 30 pro-



Smith: 'artists and labels trust us

jects in the past three months. "The Worldpop brand was damaged last year, but editorially we still own the music, and artists and the labels trust us," says Smith. Worldpop will relaunch its website in the second quarter. It has also introduced e-teams, a concept under which between 200 and 300 young fans of a band will be recruited to help with grass-roots marketing on behalf of a label.



# Polydor duo cover all the management bases

**R**ight across the board, the most effective partnerships have always harnessed contrasting, but complementary strengths. And, in appointing Colin Barlow and David Joseph as joint managing directors of Polydor last month, Universal chairman Lucian Grainge put his most successful record company in the hands of two executives. Barlow gives his partner the credit for articulating it best: "I like the way David describes it - 'You make them and I'll break them'."

"Lucian's idea is that we are two very focused people who are specialists in their areas, who get on very well and don't step on each other's toes," he says.

Joseph expands on the theme. "Colin will look after everything covered by A&R, which includes signing acts, recording the records and getting involved with any international acts which might need a bit of UK A&R." he says. "All the other responsibilities for press, promotion, marketing, sales and so on will be looked after by me."

"In a nutshell, Colin has to concern himself with what is the fuel of any record company - the records and the repertoire. And I get the dream gig, which is not having to worry about the music, which is a luxury I don't think any other managing director has. I just worry about the setup and scheduling."

Barlow's primary aim is to broaden Polydor's genre base. He explains, "The outside perspective of Polydor is as a pop label and we want to broaden that out. The way to do that is to bring people in who are real specialists. What I am trying to do is a bit like Interscope: creating an A&R department that is diverse and that has specialists in different areas of music. The idea is for us to have satellite imprints that can create different streams of music."

The work on this has been ongoing since late last year. In addition to the appointment of



Joseph (l) and Barlow: bringing complementary strengths to leading new-look Polydor team

Seb Chew as A&R manager and the promotion of Jade Richardson to A&R manager - both covering urban music - Simon Gavin continues to focus on dance-pop, while Barlow has also taken on two pop A&R scouts. In addition, Vanessa Woodson has been promoted to A&R label manager.

Barlow says he is also looking to set up a rock imprint within Polydor, details of which will be unveiled in the coming weeks. And, while Barlow has been constructing a team to make the music, Joseph's priority has been to finalise the team which will break them.

"We are fielding a full squad," says Joseph. "Because we had known about the changes for some time, we had time to get the people in the best positions. We picked the people that we wanted to get and they are in the company now."

Ahead of their own promotions Elyse Taylor was hired from East West and is now working

across both sides as general manager of marketing, while Peter Loraine was promoted to head the company's UK marketing. In turn, Oria Lee is now head of artist development, situated halfway between marketing and A&R and working closely with Seb Chew.

"The importance of having every department firing on all cylinders is underlined by the string of high-profile launches in 2002, when Polydor will launch between six and eight acts, in addition to new albums from Sheryl Crow, Sting, Eminem and Jimmy Eat World - and the current George Michael (Freaky) project.

"This year, certainly in all my time working in this business, we have the best roster I have ever seen," says Barlow. "The potential of our new acts is enormous. We can break some really serious acts this year and we have some really excellent follow-up albums too."

From the 19 Management stable come singer/songwriter Amy Sturt and S Club

## KEMP AND EVANS BOOST A&R TEAM

Polydor has hired former Spandau Ballet mainman Gary Kemp as a consultant, to further reinforce the company's A&R operation.

The experienced songwriter and musician has been recruited to oversee a string of projects for the company. In addition to Kemp, the label is set to recruit another consultant in a similar A&R role, although details cannot yet be confirmed.

Kemp is working with Dublin rock band Red Lemon as his first project, says Polydor's new joint managing director Colin Barlow. Barlow says, "He is great and is really enjoying working with them. Because of his experience, he can go into the studio and play the guitar and help them with their songs." Barlow adds, "It is great to have two such talented people working with the team. They enjoy giving their experience and talking to people. And that can only help our acts and in grounding some of our newer people."

Juniors, while Polydor's Louis Walsh connection will bring Omerio Mumba, the brother of Samantha, to the label. Gt Beat will also bring "classy R&B" to the Realists, and the Murlyn Music deal will result in releases from Melody Brown, Ruby Amanfu and Red Lemon. In addition, another unnamed act - known internally as Pearce & Levine - is being prepared for launch later this spring.

But it is Ms Dynamite who has prompted most excitement for the spring, in advance of her launch in late April with the highly anticipated single 'I Takes More. She was also last week being presented in the US to Interscope, which has scored gold successes with both S Club 7 and Samantha Mumba.

Barlow is certainly bullish. "Ms Dynamite is going to be our flagship artist this year," he says. "She is definitely an artist who I can see at the Brits next year."

Confidence indeed.

Martin Talbot

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## PETER EDGE

## THE EDGE MIDAS TOUCH CREATES A GENERATION OF FEMALE SUPERSTARS

by James Roberts

British-born A&R man Peter Edge needs no introduction of how far he has progressed in the 10 years since he left the UK to work in the US music industry, last week's 44th Grammy Awards provided it in spades.

Edge's 1998 signing Alicia Keys swept the board, picking up song of the year, best new artist, best R&B album, best R&B song and best female R&B vocal performance.

The Keys success, coming so soon after his work on the Dido project, underlines Edge's current status as one of the most successful British A&R men working in the global industry. Certainly, he is possibly the most successful British A&R working abroad right now.

And the Alicia Keys success is not exactly an overnight breakthrough for Edge, who first came across the singer seven years ago, in 1985, while working for Warner Bros in New York in the role which had brought him to the US three years earlier. "Alicia had that thing you don't see very often – a total package," he recalls of their first meeting.

Edge set about helping the artist, who was just 14 years old, put together her first material with a view to signing her to Arista, the label he was set to join a few months later. "Unfortunately, the demos were so good she got a publishing deal immediately, which turned into a huge record deal with Columbia within a matter of two months. It was kind of frustrating because I was between labels and missed out," says Edge.

However, Keys' deal with Columbia lasted only two years, in which time she released no material. "They put her with lots of top producers trying to make a state-of-the-art R&B record, which is not really what she is all about," says Edge.

With Columbia not happy with the results they were hearing, and Keys not happy with the direction she was being pushed in, a mutual parting of ways was inevitable. Edge was finally able to sign Keys to Arista in 1998, and started out working on her debut album *Songs In A Minor*.

Three songs originating from the demos they had worked on together back in 1995 would make it onto the album, which was finally released in early 2001 – only after transferring again, with Edge, to Clive Davis's new J Records imprint. The record has gone on to sell 7m copies worldwide to date. "Her musicality and ability to be her own person is her strength – it struck a



Cutting-Edge (l-r): J Records' Alicia Keys, Edge, forthcoming project Lamya

## PETER EDGE CV

1963 Born in Nuneaton, England  
1981,1983 BA Communications, Coventry University, D1 on Merca Sound radio.  
1984 Music producer on Channel 4's Switch. Secured consultancy with Chrysalis working along side Simon Fuller.  
1985 Launched Cooltempo and scored hits with Eric B and Rakim, Doug E Fresh and Mo'Nique Love.  
1990 Launched Eternal label at Warner Music UK, with Ultra Nite among his signings.

1992 Joined Warner Bros Records in New York. Signed Monica Love in US. Signed Me'Shell Niggro/Gelso to Maverick. Worked with Chaka Khan on Grammy-winning *Woman I Am* album.  
1995 Joined Arista Records A&R department. Angie Stone became first signing. In 1997, signed Faithless and subsequently Dido.  
2000 Became VP A&R for BMG's J Records. Alicia Keys is first project. Forthcoming projects include Lamya.

chord with the public," says Edge.

An equally impressive rags-to-riches story is the well-documented Dido saga, which Edge became a part of in 1997 when he signed the singer as a solo artist (for the US and various territories outside of the UK), having signed her Faithless mothership the previous year.

"She is an amazing songwriter, but the production is very interesting. I think that's the essence of what makes her unique," says Edge, who admits he is among the majority of Dido's behind-the-scenes team who are still committed to terms with her success, which has resulted in 12m sales of her debut album. "To some extent it was an act of God – never in our wildest dreams could we have predicted how huge *No Angel* would become," he says.

Edge's artists seem to appreciate his approach to A&R. "He's a proper music man who will sit in the studio for hours being very playful about everything, which is what I think an A&R person should be doing," says Dido. "No one seems to know who he is, which is weird seeing that he signed me, Alicia Keys and Angie Stone," she adds.

Perhaps it is no coincidence that Edge's current roster – Alicia Keys, Dido, Angie Stone and newcomer Lamya – are solo female performers. "Historically, I like artists like Aretha Franklin and Chaka Khan. For me they lit up

the world," he says. "They are emotional and powerful, which is what music's about."

"These artists give out a lot, they have something to say. A lot of people put female singers with writers and that's fine. What I like to do is to help them create that the space to say something musically and lyrically."

He may now be counting his artist's album sales in their millions, but this has not always been the case. Edge's learning curve has been long and steady, dating back to when he was immersed in the emerging hip hop scene of the mid-Eighties, while he established the Cooltempo label.

"It can be frustrating when you have a genius that can't sell records," says Edge of some of his early urban signings. "The early part of my career was about the coolest, hippest underground music. I still like that kind of music, but have realised it's about finding something that will sell to the mainstream which is also cool. It sounds banal, but it's much more fun having hits than not."

Working as number two to Clive Davis is a privileged position, he says. "I've learned a lot about song structure from Clive. He really pushes people and doesn't take no for an answer – that's one of the secrets of his success."

Davis, however, is just one in a long line of mentors with which Edge has worked. "The whole Warner Brothers ethos was inspiring, working around Mo'Nique, Lenny Waronker and Benny Medina. They had a very laissez faire approach – which is very different from Clive – and more about letting artists do their thing. Clive is much more hit driven," he says.

It was the Warner Bros team that realised Edge's vision to be able to work in the US while retaining his UK ties. "They decided – and I agreed – that it would be good to get involved in a worldwide A&R kind of situation, which is how I ended up working for Warner Brothers," he says.

"Despite them, I probably owe former Chrysalis managing director Doug D'Arcy the most because he got me started and has been a mentor throughout my career."

Being able to tap into both the US and UK markets offers Edge a perspective that is a rare quality in A&R executives. "We have a lot in common as a business, but the culture of the two countries is so different," he says. "You have to learn a whole new set of rules. In my case it was about dedicating time to slow the seeds of what I'm reaping now."

Edge's worldwide viewpoint also allows him to see why so few UK artists are raking up the big numbers internationally. "British A&R is a trickling," he says. "Obviously you need to have hits and market share in your own territory, but everybody knows that to make serious inroads you need to look towards the world market. In the US, it's all or nothing. It's about generating enough interest in an artist to be able to drop the album without commercial singles."

Such global vision is evident in Edge's current development project Lamya, an artist of Iraqi Arab origin, who has lived in both London and New York. "She has a five-octave voice and brings Eastern world elements to pop. And by pop I mean in a B2B, Madonna or Kate Bush way, not a Shakira way," Edge explains.

Beyond Lamya's imminent launch, Edge has – perhaps surprisingly – very few long-term plans. "That's what I'm trying to figure out, but the bottom line will always be to stay creative," he says.

"To me, the US is home like England is home. I have a situation I like right now where I can work across two territories, which gives me the inside track on both places. I don't ever see myself not being involved in either country."

## Mid &amp; Low Price

we spot the best forthcoming releases in the catalogue section

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# VARIOUS ALBUMS FOCUS ON CHILLOUT AS MARKET GROWS

Compilations have always been popular with casual music buyers but now, with large numbers of co-branded titles mining every imaginable generic seam, their market share is booming as supermarkets drive sales. Adam Webb reports

If there is one domestic industry issue which, over the years, has been more thoroughly debated than the pernicious intervention of supermarkets in the music retailing sector, it is the effect of compilation sales on artist product. Now, with compilation sales rallying, thanks in large part to the efforts of the supermarket chains, the two phenomena are inextricably linked, and the role of the compilation in the modern music industry is perhaps more critical than ever.

As last week's BPI figures highlighted, compilation sales underwent a 14% increase in 2001. The compilations market share (that is, multi-artist compilations and multi-artist original soundtracks) now stands at 25.7%. And, says the BPI, this increase is almost wholly attributable to supermarket sales, whose share of the market leapt from 16.4% to 22.6%. In all other sectors, sales were down.

**'It's frightening to see how many compilations kids are buying. It's great from a business point of view, but it's not a good sign for the music industry' — Alain Levy, EMI**

So what should we read into this? Should we be celebrating the success of an essential marketing tool, a vital cash cow for the whole industry? Or should we be commiserating? Are compilations saturating the market, hindering artist development and pushing music into a no-risk middle of the road? Are they, in effect, too successful for their own good?

In many ways, the Top 50 compilations chart last year suggested that little changed in 2001. EMI/Virgin/Universal's Now series dominates, holding three of the top four spots, including Now! 50 at number one with sales of 1.21m units. Other high-volume, TV-advertised pop compilations are also well represented, with The Pepsi Chart 2002 (at number 17) and I Love 2 Party (20) the closest of ten other contenders. Bridget Jones's Diary (Mercury) at number

two was the best-selling soundtrack, buoyed by hits from Geri Halliwell and Gabrielle and an exclusive track from Robbie Williams.

But the phenomenon of the year was the ubiquitous chillout album. Led by The Classic Chillout Album (Columbia) and The Chillout Session (MOS), these compilations were everywhere and being bought by a mass audience. The Chillout Session was MOS's biggest seller, an undoubted indicator of the demise of dance compilations in the Top 50 (there are only seven, compared to 18 in 2000).

This demise is actually obscured by the BPI figures, which categorise chillout as a sub-group of dance, accounting for 27% of the genre's total. While this might be an accurate definition for The Chillout Session or Chilled Ibiza (WSM), the definition of "chillout" certainly varies. Indeed, the best-selling dance compilation is Sony's The Classic Chillout Album — a collection including the likes of Ennio Morricone, Michael Nyman and Clannad.

The ambiguity which surrounds the precise definition of "chillout" is probably key to the success of the tag. "Chilled albums reach a wider audience than dance comps just because the word 'chilled' now encompasses anything the record company claims is 'chilled' — jazz, classical, babbling brooks," says Neo Records Richard Smith. "Record buyers can buy a comp that has Louis Armstrong on as well as Zero 7." The success of the Café Del Mar series, and other similar imprints, has made the ambient electronica of Ibiza a staple of the mainstream dance scene. The association of chillout with dance music has stuck ever since. Therefore, an album packaged as a dance compilation, but with a track list incorporating anything loosely termed as relaxing, has potential to reach several



Compilations: Ministry, Bridget and Now! albums all rang tills

markets in one hit. In short, a collection of classical music can inherit the kudos of the dance scene by presentation alone. As asserted by Jeremy Paterson, label manager at Trust The DJ, "Chillout is not a style of music, it's more of a convenient label. You could put the same tracks on an album and call it Club Hits and you'd sell just as many." This theory is compounded by a quick study of the most successful artists of recent years. The likes of Moby, David Gray and Dido all fit comfortably into the chillout bracket. All have connections with the club scene — Moby as an artist, Gray through his collaborative

connections with Orbital and Dido through Faithless — yet all are more likely to be played in a bar or lounge. Combine that with the crossover popularity of Portishead, Air, Groove Armada and Zero 7, plus the appropriation of their sound by the advertising industry, and you have a ready-made demand to which the market is responding. A few years back we were told that "staying in is the new going out", but many chillout buyers never went out in the first place.

This was a central precept for Sony's director of concept marketing, Kit Buckler, when compiling The Classic Chillout Album. "There is a market for relaxing music for people who have never been to a club," he says. The combination of dance music hits on CD1 with familiar film scores and ambient pieces on CD2 was designed to attract as large a market as possible, he says. This formula has been repeated on The Classic Chillout Album 2, with a third volume already planned for 2002.

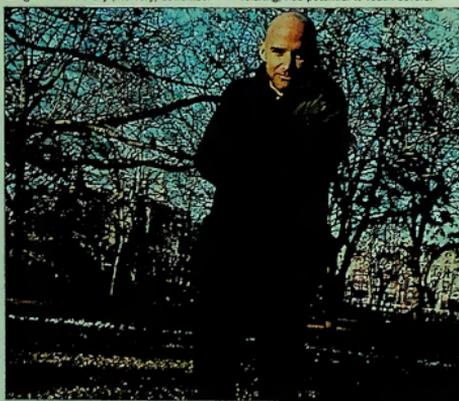
So, it looks like chillout will remain a dominant force this year. In addition to The Classic Chillout blueprint, there will also be

variations on the theme. MOS's The Karma Collection and Virgin's forthcoming Geisha Lounge are following the success of Claude Challe's Buddha Bar series, while Virgin is releasing Gregorian and Celtic chillout collections along with Cream En El Mar: Punta Del Este. "The label 'chillout' will become phenomenally unfashionable," says Jeremy Paterson. "So, yes, something will take its place, but it will be another label, not a new genre of music. In two years, it might be called 'downbeat'. It's more about rebranding."

Key events in 2002 will be the World Cup and the Golden Jubilee (also the 25th anniversary of the Sex Pistols). And, in turn, among the other genres poised to show strongly this year will be revivalist compilations. Following the success of MOS's Back To The Old Skool (two volumes and over 500,000 units sold) and Telstar's Old Skool Europa, this will be particularly true of dance and hip-hop. According to Ministry's UK managing director Lohan Presencer, commenting in a recent Guardian interview, this is the first step to repackaging dance history. "People saw rave music as quite half until recently, and now enough time has passed for it to become kitsch and for people to reminisce about it. We could [however] conceivably have an album that reminisces about 1999."

That's good news for dance labels, but what of Alain Levy's comments to the effect, that the compilation market is becoming detrimental to the artist market. The chief of EMI Recorded Music certainly has concerns. Interviewed last November for US industry website htsdaily.com, Levy emphasised the need for > p14

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Moby: 10 tracks among the top 50 compilations of 2001

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## Branded titles bring fresh concepts to market

When the first School Disco.com collection was released by (N)credible/Sony last year, the club was very much a London phenomenon, represented by a weekly night at Po Na Na and another at the Hanover Grand. Consequently, marketing was concentrated on the capital, with all TV advertising focused at a regional level. When the concept proved to be a success, boosted by the Friends Remixed nostalgia boom and TV series such as *I Love The 80s*, it was decided to market the second collection nationally. This has benefited both brand and record company — School Disco.com: The Spring Term is currently Number One on the compilation charts, while the club now opens weekly in London and Dublin and monthly in Manchester.

But, aside from five Ministry of Sound releases, the club-branded compilation was the most conspicuous absentee from the top-sellers of 2001. Probably attributable to the downturn in dance compilations, this is a reversal of the situation in 2000 — when there were eighteen dance collections in the bestselling 50 — with the likes of Gatschaser and Cream proving particularly successful.

However, the use of branding continues to diversify. Aside from capitalising on the current taste for nostalgia, this has taken many forms. Firstly, there are the majors such as Virgin, which has licensed the rights to the Cream name, then there are smaller-scale deals such as Manifesto's affiliation with Café Del Mar or Tommy Boy UK's deal with Ibiza superclub Pacha. Bars have been getting in on the act lately too: Wrasse Records' has announced a tie-in with Po Na Na to produce contemporary world music compilations and, over the



past two years, London restaurant Momo has released its own Arabeque compilations through Gut Records and React. The owners of London's China White inaugurated their new Aura Bar last year with the Horizontal Bar Culture compilation, sourced and licensed through Black Music.

Ministry of Sound famously went by a different route and started its own label off the back of the club's success. Alternatively, there are the labels such as Skint and Heavenly which have longstanding links or ownership of The Boutique and The Social respectively.

All these collections have an aspirational dimension. As the press release to Bar Culture: The Essential Pre-Club Mix (Virgin) asked back in 1999, "What do you listen to before you go clubbing? Bar Culture catches that vibe perfectly with a selection of classic cuts that could be on any cool jukebox in any

city in any country in the world. And probably already are in Hoxton."

For smaller labels, branding can be an extremely potent tool to carve a niche in the overcrowded compilation market. Azuli Records' Simon Marks comments, "We have to target our marketing very carefully, and very specifically to who we want to buy our records." Azuli have achieved this in the chillout market with their successful Another Late Night series — collections of downtempo music compiled by a different leading DJ each time. The most recent example, compiled by Zoro 7, entered the dance album chart at Number Three, above several major label compilation competitors.

Neo Records is creating its own brand with the release of its Retro series. Named after the club in Yarn, Cleveland, the tracks have been selected by Paul Taylor, a DJ of 25 years' experience. According to Neo A&R Richard Smith, this will set the collection apart from other dance revival compilations on the market. "These tracks have not just been cobbed together without thought — they represent the tracks that people love

dancing to week in and week out. Retro has the added ingredient of something people can visit and experience. There will be a UK tour in the next few months and during the summer there will be a tent at Homelands and a weekly night in Ibiza."

Other labels specialise in documenting influential areas of dance music history. We can now recreate the music of Larry Levan's Paradise Garage, David Mancuso's Loft and Donna Letta's Row in our own front room, courtesy of the West End, Nuphonic and Heavenly labels respectively.

For Quanton Scott's Retro Records, whose latest release is *The Official Adventures of Grandmaster Flash*, this brings an extra dimension that goes beyond the common definition of branding. "We see the Strip compilations as serving several purposes," says Scott. "Apart from the music itself, the people who made the music always have great stories from the time of the recordings, so if the consumer wants to learn more we include as many credits and as much background info as possible. The albums and associated club tours also help the compilers and help present them in an entirely unedited way."



"With Grandmaster Flash, it is about giving him full dues for his pioneering turntable techniques and block party DJ sets that spawned hip hop culture. With Krvit [on the Grass Roots series], we were aiming to showcase the 'classics' DJ sessions that have become so legendary in New York clubland."

**p12** long-term vision and creating worldwide stars. This, he contends, is being undermined by compilations. "The industry loves them, but it's frightening to see how many of them kids are buying," he says. "It's great from a business point of view, but it's not a good sign for the music industry."

"I don't know if the business has ever been about hit singles and hit albums — it's about breaking acts and establishing acts," he argues. "I think we have to be in both markets [immediate success and the building long-term artists]. But, based on the current economies of most record labels, the philosophy has increasingly

become, 'We don't care what you sell as long as you sell. We don't care where it comes from, as long as you achieve your quarterly results'."

Comparing 2001's most successful artist albums with the content of the year's Top 50 compilations, it seems that there is little evidence that heavy exposure on compilation albums is detrimental to an artist's career. Robbie Williams, for instance, has 16 tracks licensed across those 50 collections. That means nearly one in three of the 50 best-selling compilations will include a Robbie Williams track — not bad for an artist who sold 1.49m units of *Swing When You're Winning* in 41 days. They have hardly hindered the likes of Hylite Minogue (14 tracks in the Top 50 and 0.95m album sales), Stereophonics (10 tracks in the top 50 and 1.16m album sales) or Gabrielle (seven tracks in the Top 50 and 1.35m album sales) either.

Indeed, you could argue that compilations have perpetuated the phenomenon of *Diez* No Angel, the best-selling artist album of 2001 — 1.92m units, and still going strong. Not only was she first featured on the 1998 soundtrack to *Sliding Doors*, but, also, the tracks licensed from No Angel appear on a wide cross-section of the compilation market, from Now! 49 to The Chillout Session 2. This appeal to both pop and dance markets is central to her success.

And what about Moby, who licensed every track on his Play album to advertising companies and has 10 tracks among the Top 50 Compilations of 2001, even though he did not release a record last year? It

would be surprising if his forthcoming LP doesn't flourish.

For dance labels, the compilation market is absolutely vital to future success. "Vinyl buying is a disease. In a way, and a lot of people haven't contracted the disease," says Simon Marks, labels manager at Azuli Records. "Their way into the dance market is to buy a compilation and save themselves having to buy 40 singles on vinyl. The labels don't make much anymore on 12-inch sales, so licensing tracks to dance compilations is what keeps them going, and gives them

money to invest in new artists and new projects." These positive factors are far removed from the causes of the 1.4% increase. As the IPI report states: "This gain is likely to have been a result of ongoing competitive pricing of double CDs [which many

TV-advertised compilations are] at £12.99 in supermarket chains." While the supermarkets' share of the market increased by 6.2%, specialist multiples (-2.5%), general multiples (-2.8%), and independents (-0.9%) all saw their decrease.

This may give the impression that compilations are little more than shopping basket fodder, but, in practice, supermarkets lack the in-store expertise to sell anything but the highest profile CDs. Additionally, the 14% increase in overall sales sounds an awful lot, but the market share of compilations in 2000 (24%) was the lowest since 1993. The 2001 market share of 25.7%, while an obvious increase on the previous year, was the second-lowest. Therefore, until the supermarkets' position in the market has settled, it will be another few years before the true implications of their "competitive pricing" will be known.



Williams: albums sold well in 2001 while 16 of his tracks appeared on compilations

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9 MARCH 2002

### CHART COMMENTARY

by ALAN JONES



Powering to a breathtaking first week sale of 1,108,269 last week, Will Young's Anything Is Possible/Evergreen provided a massive boost for the overall singles market, which, even without Young, amounted to 909,128 sales, a 20% hike over the previous week. With him, it turned in a stunning 16.7% improvement. Demand for the single was even throughout the UK, with the record achieving its best results (9% above its national average) in the North East and its worst result (11% below the rest of the UK) in Northern Ireland. It was number one in every region by a massive margin, and sold 209,000 copies in London alone. It sold 402,000 in Scotland and 33,000 in Northern Ireland. Overall, it outsold the number two single by a margin of more than 10 to one.

The four highest new entries this week are all by debut acts and the top seven singles are all by acts of different nationalities. Shakira is the first artist from Colombia ever to have a UK hit, debuting at two with

### MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75, and compare group shares by % of total sales of the Top 75.

### SINGLE FACTFILE

Will Young - The State: Anything Is Possible/Evergreen sold 1,108,269 copies last week - 179 on Sunday, 403,027 on Monday, 172,749 on Tuesday, 125,354 on Wednesday, 109,377 on Thursday, 105,832 on Friday and 191,951 on Saturday. It took a massive 68.7% of sales on Monday, a more modest but still staggering 44.7% of sales on Saturday. In the week as a whole, it accounted for 54.93% of all singles sold. It is only the

second time ever a single has sold more than all other singles combined; Elton John's Candle In The Wind 97/Something About The Way You Look Tonight claimed a 57.45% share of the singles market on its second week on release in 1997. The 75th million seller in the UK, it currently stands at number 58 on the all-time list. It will have to beat the 1.81m sales of Frankie Goes To Hollywood's Relax to be the biggest selling debut hit ever.

### SALES UPDATE

VERSUS LAST WEEK: +168.7%  
YEAR TO DATE VERSUS LAST YEAR: +12.5%

### PERCENTAGE OF UK ACTS IN THE CHART

UK: 60.0% US: 22.7% Other: 17.3%

Whenever Wherever, which sold more than 1,000,000 copies - enough for it to have been number one in every other week this year.

DeJano's La So, and Canadian's Nickelback also have new entries in the top five, while Westlife's World Of Our Own sides 1-6. It is

the seventh of the Irish group's 10 number ones to spend one week on top, and their second heaviest fall from pole position, beaten by the 1-8 drop of 2000's Fool Again.

Beverly Knight had her first hit seven years ago but none of her previous eight chart singles managed to reach the Top 10 - something she finally manages to do this week, with Shoulda Wrotea Coulda.

Time After Time is a hit for the third decade in a row. A number three hit on its co-author Cyndi Lauper in 1984, it reached 73 in 1993 for Hyperstate, and 35 in 1998 for R&B group Changing Faces. It debuts at 20 this week for garage act Distant Sounds, and has also been recorded by the likes of Midge Ure, Eva Cassidy, Faith Hill and Matchbox 20.

Jamiroquai register their 20th Top 40 hit, debuting at number 14 with Love Foolosophy. The third single from their number one album A Funk Odyssey, follows the number five success of Little L and You Give Me Something, which reached 16.

### INDEPENDENT SINGLES

This List	Title	Artist	Label (days/weeks)
1	THE WORLD'S GREATEST	R Kelly	Jive 9252042 (P)
2	FELL IN LOVE WITH A GIRL	White Stripes	XL Records/RSLS 142032 (P)
3	ADDICTED TO BASS	Princess Superstar	Gusto CD005 6 (P)
4	BAD BABYSITTER	Princess Superstar	Republic/1K7 RR 047000 (V)
5	TO GET DOWN	Time Mass	Perfecto PERF 3003 (MV/P)
6	OVERPROTECTED	Bribery Spears	Jive 9253102 (P)
7	HANDBAGS AND GLADRAGS	Stereophonics	V2 VVR 5017752 (3MV/P)
8	HATE TO SAY I TOLD YOU SO	Hives	Burning Heart BRH1159 (P)
9	SPACEHOPPER/TONIGHT	Bad Company	Rain Rain 31 (SR)
10	MY HOUSE IS YOUR HOUSE	Maestro	Y2K YK 00520 (P)
11	CANY'TOP IT	Lea Futu	Nikkiez NIKK306 (ADD)
12	HYMNOTISED	Outcast feat. Rah Digga & Melanie Blatt	Ruffline RLCDM 03 (V)
13	HARDER	Oscar G & Styke	Hood Choons HOOJ 115R (V)
14	REBUREAU	PPK	Pepper 320552 (MV/P)
15	MELODICA	Leama	Perfecto PERF 32055 (P)
16	SATISFIED	Miguel Migs	Religious PLAT300 (P)
17	GAVE YOU ALL THE BLAME	Minivan	NRK Sound Division NRSK1 (V)
18	HEADSTRONG	Ti feat. Marla Neylor	Ignition INCS20 24 (MV/P)
19	HERE COMES THE PAIN	Lee Haslam	Baroque BAR009 00 (P)
20			Tidy Traz TIDY196T (ADD)

This List	Title/Artist	Label	This Act
1	AM TO PM	Drivara Music	Def Jam/Warner
2	HANDBAGS AND GLADRAGS	Stereophonics	V2
3	BAD BABYSITTER	Princess Superstar	Republic
4	WHEELER DILL - Sophia Dill Brent	Positiva	Positiva
5	GET THIS THING	Time After Time	Time After Time
6	TIME AFTER TIME	Time After Time	Time After Time
7	TRUE LOVE NEVER DIES	Pop & Roll feat. E4/Orion	A&M
8	MORE THAN A WOMAN	Adyah	Boyz n the Bay
9	NOTHING	Ten	Capitol
10	A KIND OF IT'S OWN	Victoria Beckham	Virgin
11	FLY BY	Imogen	Imogen
12	OVERPROTECTED	Bribery Spears	Jive
13	RUN	Lighthouse Family	Wild Cat/Polydor
14	MOLLUETTA	Alice	Polydor
15	TO GET DOWN	Time Mass	Perfecto
16	FREEZE	George Michael	Parlophone
17	WRONG IMPRESSION	Nikkiez/Imogen	ICA
18	CAN'T GET YOU OUT	Alice/Miguel	Parlophone
19	MOVIES	Alan Rickman	Decca/Islands/Polydor
20	FLOWERS IN THE WINDOW	Wendy	Independent



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9 MARCH 2002

### CHART COMMENTARY

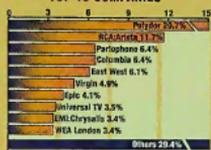
by ALAN JONES



With massively increased traffic in record outlets thanks to Will Young's debut single, and the combined influence of recent Brits, Brats and Grammy's all having an effect, artist album sales increased by 11% last week. The effect was most pronounced in the Top 20, where Blue's All Rise rose 75%, while Sting & The Police added 59% and Kylie Minogue put on 57%. The only album in the Top 20 not to increase its sales was Ja Rule's Pain Is Love which is punished for a 4% dip with a 10-15 decline. The Very Best of Sting & The Police is number one for the second straight week, with sales of more than 59,000, some 18,000 ahead of both Dido's No Angel, and Kylie Minogue's Fever. The top three debuts are all by female solo artists, with veteran Barbra Streisand's The Essential entering at number four, while Brandy's Full Moon debuts at number nine and Jewel's This Way enters at number 34. Brandy's album is dealt with elsewhere on this page but we should also

### MARKET REPORT

#### TOP 10 COMPANIES



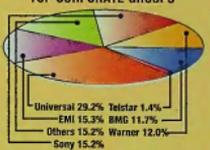
Figures show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 10 artist albums.

#### SALES UPDATE

VERSUS LAST WEEK: +10.9%

YEAR TO DATE VERSUS LAST YEAR: +4.9%

#### TOP CORPORATE GROUPS



#### PERCENTAGE OF UK ACTS IN THE CHART

UK: 58.0% US: 22.0% Other: 12.0%

congratulate Streisand, whose album sold more than 99,000 copies in the week. Streisand has never been this high in the

**ALBUMS FACTFILE**  
A fortnight after registering her first ever top five solo single with What About Us, Brandy makes her first foray into the Top 10 of the album chart, debuting at number nine with her third set Full Moon, which sold just shy of 25,000 copies last week. Packed with songs written and produced by hitmaker Rodney Jerkins and also home to Brandy in The Air Tonight duet with brother Ray J, the album far exceeds the success of her last set, Never S-A-Y Never, which reached number

19, and her self-titled 1994 debut, which never got higher than 119. Despite its failure to chart high, that 1994 album has sold more than 60,000 copies to date, while Never S-A-Y Never has been a strong catalogue seller and has racked up sales of more than 260,000. After recently announcing her marriage and pregnancy, Brandy could also be expecting a number one US album - Full Moon - when it debuts next week.

full 50 places lower in 2000. Although number 34 is a fairly modest position, it is better than the peaks of either of Jewel's debut set Pieces Of You (number 82 in 1996) or the follow-up Spirit, which got to number 54 in 1995, and comes ahead of the release of This Way's first single, Standing Still, which is available next week. Johnny Cash celebrates becoming a septuagenarian by earning a number 39 debut for his latest hits set Man In Black - The Very Best Of Johnny Cash, a career-spanning set, on which the earliest tracks date back to 1955. With TV advertising, a TOTP2 feature and a Radio Two documentary, it sold more than 6,000 copies last week to earn his second chart appearance in 24 years. The other, came in 1994, when the similarly-titled Man In Black - Definitive Collection climbed as high as number 15. That album went on to sell more than 60,000 copies and was a 23 track single disc, while the new one has 40 songs on two discs.

### COMPILATIONS

The compilations market seems to have benefited from much the same sort of impulse buying that also lifts the artist album market, as infrequent record shoppers descended in hordes evidently to purchase the Will Young single, and ended up buying more than they expected. Whatever the reason, sales of compilations climbed 10% in a week when there were no releases. One of the albums to show the greatest increase was School Disco.com - Spring Term, which upped its sales by 15% to more than 22,000 to earn a second week at top of the class. Meanwhile, 'love' albums, which suffered a big decline after Valentine's Day, showed their descents considerably - Love So Strong even increased its sales week-on-week even though it slipped 14-15 - and can be expected to react next week

as the record industry attempts to exploit them again, this time as Mother's Day gifts. Meanwhile, the album most aggressively marketed as a Mother's Day present, The Very Best Of All Woman, is this week's highest debut, entering at number three with more than 17,000 buyers. It is a BMG/Telstar collaboration which carries on the tradition of the now defunct Dino/Quality Television series which peaked in 1996 when All Woman 2 reached number two. Owing to a production error, last week's Compilations market shares for corporate groups were incorrect. The correct shares are: EMI 20.4%, Sony 20.2%, MoS 14.3%, Universal 12.4%, BMG 9.1%, Telstar 9.1%, Warner 9.1% and Others 6.4%.

### MARKET REPORT

#### TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 20, and corporate group shares by % of total sales of the Top 20.

#### SALES UPDATE

VERSUS LAST WEEK: +10.1%

YEAR TO DATE VERSUS LAST YEAR: +10.9%

#### TOP CORPORATE GROUPS



#### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 79.9%  
Compilations: 24.1%

### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	4	IS THIS IT	The Strokes	Rough Trade RTRODECO 030 (V)
2	1	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101588 (SMV/P)
3	2	YOUR NEW FAVOURITE BAND	Hives	Parlophone M509552 (V)
4	NEW	WINTERLAND	Alan	Global Central GCO 110 (V)
5	11	ROOTY	Banquet Jack	XL Recordings XLC 143 (V)
6	3	GEOGADDI	Boards Of Canada	Warp WAPRCD 101 (V)
7	6	SIMPLE THINGS	Zero 7	Ultimate Dilennas ULD0016 (SMV/P)
8	10	WHITE BLOOD CELLS	White Stripes	XL Recordings XLC 151 (V)
9	8	THE FAKE SOUND OF PROGRESS	Lotusporch	Visible Noise TORMENT0552 (V)
10	9	BRITNEY	Britney Spears	Jive 822532 (P)
11	7	SEE THIS THROUGH AND LEAVE	The Copper Temple Cleeze	Mening MGN9119 (SMV/P)
12	5	IS A WOMAN	Leinbohop	City Street 20502 (V)
13	12	BETTER DATES	Joe	Jive J0ETEMP1 (P)
14	NEW	SONGBIRD	Eve Cassidy	Blix Street/Met M21045 (HOT)
15	15	BETWEEN THE SENSES	Haven	Radiate RTCC 1 (V)
16	18	GOODBYE COMPANY (HELLO NIGHTCLUB)	Groove Armada	Pepper 923482 (P)
17	17	THE OPTIMIST	Turnt Brakes	Sources SORU C0023 (V)
18	NEW	POINT	Cornelius	Manador MLE332 (V)
19	16	ASLEEP IN THE BACK	Elbow	V2 VVR 101582 (SMV/P)
20	NEW	WALKING WITH THEE	Clint	Dominic WGCC0130 (V)

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MUSIC WEEK 9 MARCH 2002

### THE YEAR SO FAR... TOP 20 SINGLES

UK	CD	Title	Artist	S/CA
1	1	ANYTHING IS POSSIBLE/EVERGREEN	WILL YOUNG	S/CA
2	1	HERO	ENRIGLIO IGLESIAS	INTERSCOPE/POLYDOR
3	2	GET THE PARTY STARTED	FINN	LAFACREISTA
4	4	ADDICTED TO BASS	PURITONE	GUSTO
5	3	MY SWEET LOLO	GEORGE HARRISON	PARLOPHONE
6	5	GOTTA GET THRU THIS	DANIEL BEEINGFIELD	REINLESSLESS
7	6	CAUGHT IN THE MIDDLE	A1	COLUMBIA
8	NEW	WORLD OF OUR OWN	WESTLIFE	S/CA
9	5	ARE TO PM	CHRISTINA MILLAN	DEF SOUL
10	12	ALWAYS ON THE LINE	JAN RULIE FT ASHANTI	DEF JAM
11	7	MORE THAN A WOMAN	AALIYAH	VIRGIN
12	NEW	WHENEVER WHEREVER	SHAKIRA	EPIC
13	8	MURDER ON THE DANFLOORD	SOPHIE ELLIS BEXTOR	POLYDOR
14	11	OVERPROTECTED	BRIENY SPEARS	S/CA
15	19	THE WHISTLE STOP ON MY WHISTLE BITCH	DJ ALEXATOR PROJECT	ALL AROUND THE WORLD
16	10	YOU	S CLUB 17	POLYDOR
17	14	TRUE LOVE NEVER DIES	RUP & FILL FEAT KELLY LEBRENA	ALL AROUND THE WORLD
18	NEW	POINT OF VIEW	BO DUBLEVAAR	ILLUSTRIOUS
19	NEW	IN YOUR EYES	KYLIE MINOGUE	PARLOPHONE
20	16	HANDS AND GLADIATORS	STERICOPHICS	V2

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9  
mar  
2002

# THE OFFICIAL CHARTS

music week

TOP  
POPS

BBC RADIO 1

97-99 FM



THE OFFICIAL  
UK CHARTS  
COMPANY



- 1 **EVERGREEN/ANYTHING IS POSSIBLE**  
Will Young
- 2 **WHENEVER WHEREVER** Shakira
- 3 **HERO** Enrique Iglesias
- 4 **SOMETHING LASGO** Positiva
- 5 **HOW YOU REMIND ME** Nickelback
- 6 **WORLD OF OUR OWN** Westlife
- 7 **IN YOUR EYES** Kylie Minogue
- 8 **THE WORLD'S GREATEST R** Kelly
- 9 **YOU S Club 7**
- 10 **SHOULDA WOULDNA COULDA** Beverley Knight



- 11 **WITH ME** Mis-Teeq
- 12 **POINT OF VIEW** DB Boulevard
- 13 **GET THE PARTY STARTED** Pink
- 14 **LOVE FOOLSOLOGY** Jamiroquai
- 15 **ADDICTED TO BASS** Purlstone
- 16 **WHAT ABOUT US?** Brandy
- 17 **BAD BABYSITTER** Princess Superstar
- 18 **ALWAYS ON TIME** Ja Rule feat. Ashanti
- 19 **NOTHING A**

9  
mar  
2002

# THE OFFICIAL CHARTS

music week

TOP  
POPS

BBC RADIO 1

97-99 FM



THE OFFICIAL  
UK CHARTS  
COMPANY



- 1 **THE VERY BEST OF**  
Sinead O'Connor
- 2 **NO ANGEL** Dido
- 3 **FEVER** Kylie Minogue
- 4 **THE ESSENTIAL** Barbara Streisand
- 5 **ESCAPE** Enrique Iglesias
- 6 **SILVER SIDE UP** Nickelback
- 7 **LEGACY - THE GREATEST HITS COLLECTION** Boy II Men
- 8 **WORLD OF OUR OWN** Westlife
- 9 **FULL MOON** Brandy
- 10 **JUST ENOUGH EDUCATION TO PERFORM** Stereophonics



- 11 **A FUNK ODYSSEY** Jamiroquai
- 12 **FREAK OF NATURE** Anastacia
- 13 **SUNSHINE S Club 7**
- 14 **SWING WHEN YOU'RE WINNING** Robbie Williams
- 15 **PAIN IS LOVE** Ja Rule
- 16 **ALL RISE** Blue
- 17 **SONGS IN A MINOR** Alicia Keys
- 18 **IS THIS IT** The Strokes
- 19 **WHITE LADDER** David Gray



- 20 **INNOCENT**
- 21 **INNOCENT**
- 22 **INNOCENT**
- 23 **INNOCENT**
- 24 **INNOCENT**
- 25 **INNOCENT**
- 26 **INNOCENT**
- 27 **INNOCENT**
- 28 **INNOCENT**
- 29 **INNOCENT**
- 30 **INNOCENT**



- 31 **INNOCENT**
- 32 **INNOCENT**
- 33 **INNOCENT**
- 34 **INNOCENT**
- 35 **INNOCENT**
- 36 **INNOCENT**
- 37 **INNOCENT**
- 38 **INNOCENT**
- 39 **INNOCENT**
- 40 **INNOCENT**
- 41 **INNOCENT**



20 TIME AFTER TIME Distant Soundz

W10/Incarvive



21 FELL IN LOVE WITH A GIRL White Stripes

XL Recordings

22 HANDS CLEAN Alanis Morissette

Maverick/Warner Bros

23 MOD...LOLITA Alizee

Polydor

24 LOVELY BUBBIE Sparxxx

Intarscope

25 HEY BABY No Doubt

Intarscope/Polydor

26 OVERPROTECTED Brimley Spears

Jive

27 A MIND OF IT'S OWN Victoria Beckham

Virgin

28 CAUGHT IN THE MIDDLE A1

Columbia

29 AM TO PM Christina Willian

Def Soul

30 RUN LIGHTHOUSE FAMILY

Wild Card/Polydor

31 MOVIES Alien Ant Farm

DreamWorks/Polydor

32 TRUE LOVE NEVER DIES Flo & Fil feat. Kelly Rowland

A&amp;T/W

33 TOMORROW COMES TODAY Gorillaz

Parlophone

34 TO GET DOWN Timo Maas

Perfected

35 I THINK I LOVE YOU Kaci

Curb/London

36 MURDER ON THE DANCEFLOOR Sophie Ellis-Bextor

Polydor

37 BROTHA PART II Angie Stone feat. Alicia Keys/Eve

J

38 CAN'T GET OUT OF MY HEAD Kylie Minogue

Parlophone

39 GOTTA GET THRU THIS Daniel Bedingfield

Relentless/Dhd

40 CONTROL Puddle Of Mudd

Geffen/Polydor

# compilations

- 1 SCHOOL DISCO.COM - SPRING TERM Columbia  
 11 OLD SKOOL JUNGLE Relentless  
 2 NEW PEPSI CHART 2002 Virgin/EMI  
 8 ADDICTED TO BASS Ministry Of Sound  
 10 13 MISS SMOOTH GROOVES 2002 Universal TV  
 3 THE VERY BEST OF ALL WOMAN Relator TV/BMG  
 14 ELECTRO BREAKDANCE Relator TV/BMG  
 4 PURE GROOVE Relator TV/BMG  
 15 LOVE SO STRONG WSM  
 5 ACOUSTIC Extra 20 Music  
 12 CLUB MIX 2002 Universal TV  
 6 CLUB HITS 2002 Incubator/Ingram  
 13 BEST CLUB ANTHEMS 2002 Virgin/EMI  
 7 BACK TO THE OLD SKOOL - HIP HOP Ministry Of Sound  
 18 RAPPERS DELIGHT Universal TV  
 9 THE KARMA COLLECTION Ministry Of Sound  
 19 FATBOY SUM - LIVE ON BRISTOLTON BEACH Southern Fried  
 6 WHITE LABEL EPISODE - JOHN OF FLEMING Relator TV/BMG  
 20 UNBELIEVABLE TOO Columbia  
 10 BROT AWARDS 2002 - ALBUM OF THE YEAR Columbia



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24 THE INVISIBLE BAND Travis

Independiente

25 YOUR NEW FAVOURITE BAND Hives

Popstones

26 LICKIN' ON BOTH SIDES Mis-Teeq

Interno/Felstar

24 NO MORE DRAMA Mary J Blige

MCA/Umh-Island

25 MISSUNDAZTOOD Pink

Arista

26 DREAMS CAN COME TRUE - GREATEST HITS Gabrielle

Go Beat/Polydor

27 LOVE IS HERE Starsailor

Chrysalis

28 SMALL WORLD BIG BAND

JoJo's Holland

29 LORD OF THE RINGS (OST) Shore

Reprise

30 GORILLAZ Gorillaz

Parlophone

33 MY WAY - THE BEST OF FRANK SINATRA

Reprise

32 HYBRID THEORY Linkin Park

Warner Bros

33 A FINE ROMANCE - THE LOVE SONGS OF FRANK SINATRA

Reprise

34 THIS WAY Jewel

Atlantic

35 WHOA NELLY Nelly Furtado

DreamWorks/Polydor

36 AALIYAH Aaliyah

Blackground

37 COME WITH US The Chemical Brothers

Virgin

38 ALL KILLER NO FILLER Sum 41

Mercury

39 MAN IN BLACK - THE VERY BEST OF JOHNNY CASH

Columbia

40 ANTHOLOGY Alien Ant Farm

DreamWorks/Polydor

# THE OFFICIAL UK CHARTS SPECIALIST

9 MARCH 2002

## CLASSICAL ARTIST

This Week	Title	Artist	Label (Distributor)
1	CLASSICAL GRAFFITI	Planet	EMI/Dramatico CDC2679182 (E)
2	ENCORE	Russell Watson	Decca 490062 (E)
3	THE VOICE	Russell Watson	Decca 490062 (E)
4	WALTON: CHORAL MUSIC	Choir Of St John's/Brobbion	Naxos 895785 (S)
5	GRIEGIAN PIECES	Rene Androsch	EMI Classics CDC257260 (E)
6	RENÉE FLEMING	Renée Fleming	Decca 490062 (E)
7	ELGAR: SYMPHONY NO 1	London Symphony Orchestra/Davis	Harmónia Musica 00071 (H)
8	THE GOLD COLLECTION	Sir Henry Jacobs	Philips 465720 (S)
9	ROMANTIC CATALAS - THE BEST OF	María Celas	EMI Classics CDC257212 (E)
10	THE GOLD COLLECTION	Luciano Pavarotti	Decca 2820402 (DHR)
11	GLAUCONIA WALTZSPHARMO CIRCUMCIRCUM	Ormandy/Philade	Sony Classical SK6263247 (1)
12	KORNGOLD: THE SEA HAWK	London Symphony Orchestra/Harley	Deutsche Grammophon 473572 (E)
13	CDY COLLECTION	Lindsay Stowell	Silver Trust 5114/5201 (K)
14	SACRED AREAS	Andrew Roach	Philips 465720 (S)
15	VERY BEST OF JANET BAKER	Dame Janet Baker	EMI Classics CDC2575062 (E)
16	FELD/PIANO CONCERTOS NOS 5 & 6	Fritz/Hornheim Sinfonia/Hiesler	Naxos 856421 (S)
17	LIVE FROM COVENT GARDEN	Richard/Robb Or/Marin	EMI Classics CDC2672462 (E)
18	SPANISH GUITAR MUSIC	John Williams	Sony Classical CDC40430 (1)
19	PUCCHINI/MESSIA DI GLORIA	Hungarian Opera Or/Marand	Naxos 885334 (S)
20	BERG/WOZZECK	Dr & Ch Rb Stockholm/Begerman	Naxos 88640077 (S)

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## CLASSICAL COMPILATIONS

This Week	Title	Artist	Label (Distributor)
1	CLASSICAL CHILLOUT 2	Various	Virgin/EMI VTDC0437 (E)
2	CLASSICAL CHILLOUT	Various	Virgin/EMI VTDC0438 (E)
3	THE OPERA ALBUM 2002	Various	Virgin/EMI VTDC0417 (E)
4	RELAXING CLASSICS	Various	EMI Gold 594272 (E)
5	TIME TO RELAX	Various	Classic FM CD1623 (H)
6	CLASSICS 2002	Various	Decca 472192 (D)
7	MOVIE ADAPTOS	Various	Decca 465602 (E)
8	CLASSICAL AMBIENCE	Various	Crimson CHMCD35 (EUK)
9	CLASSICAL CHILL	Various	Naxos 820018 (E)
10	BEST CLASSICAL ANIM (OF THE MIDDLEMURDER)	Various	Virgin/EMI VTDC0428 (E)
11	NEW YORK NEW YORK BENSTON ON BROADWAY	Various	Deutsche Grammophon 473252 (E)
12	CLASSICAL HEAT	Various	Naxos 820102 (S)
13	SINGS OF PRAISE - YOUR FAVOURITE HYMNS	Various	BBC Music WMN0692 (P)
14	THE BEST OF	Pavarotti & Domingo	Select SED572 (P)
15	FAVOURITE HYMNS	Various	Planet Music & EMI PML110 (HUK)
16	SONS OF PRAISE - HYMNS FROM HOLY LAND	Various	Crimson CHMCD340 (EUK)
17	RELAXING CLASSICS	Various	Crimson CHMCD339 (EUK)
18	THE CLASSICAL COLLECTION	Various	EMI Gold 594272 (E)
19	NATIONAL TRUST - MUSIC COLLECTION	Various	BMG 721319494 (BMG)
20	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 7506551322 (BMG)

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## JAZZ & BLUES

This Week	Title	Artist	Label (Distributor)
1	DREAMIN'	Various	Jazz FM JAZZFMCD39 (SMV/TEA)
2	THE LOOK OF LOVE	Diana Krall	Verve 548062 (U)
3	SPEAKING OF NOW	Pat Metheny	WSM 930280252 (TEN)
4	TOURIST	St Germain	Blue Note 320212 (E)
5	JAZZ FM PRESENTS THE LATE LOUNGE	Various	Jazz FM JAZZFMCD38 (SMV/TEA)
6	NOCTURNAL TOURS	Andy Sheppard	Procrastinate (TEN)
7	KIND OF BLUE	Miles Davis	Columbia CK 6435 (TEN)
8	THE BEST OF THE BLUES	Gary Moore	Virgin UKD9295 (E)
9	IN THE MOOD - THE VERY BEST OF	Glen Miller	Crimson CHMCD37 (EUK)
10	THE GREAT	Nina Simone	Music Collection MCD0312 (DISC)

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## R&B SINGLES

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	SHOULDA WOULDJA COULDA	Boyz n the City	Parlophone CDMS 8709 (E)
2	1 THE WORLD'S GREATEST	R Kelly	Jive 925542 (P)
3	WHAT ABOUT US?	Brandy	Atlantic AT 07426 (TEN)
4	ALWAYS ON THE TIME	JuJu feat. Ashanti	Def Jam/Universal 5889162 (U)
5	GET THE PARTY STARTED	Da Brat	LaFace/Arista 7422191332 (BMG)
6	BAD BASSISTERS	Princess Superstar	Rapster/TVT 807200 (V)
7	LOVELY	Bubba Sparox	Interscope 8767352 (U)
8	BROTHER PART II	Angie Stone feat. Alicia Keys/Eve	J4242192142 (BMG)
9	AM TO PM	Christina Milian	Def Soul 588532 (U)
10	GOTTA GET THRU THIS	Daniel Bedingfield	Relentless RELINT 2720 (UMG)
11	MORE THAN A WOMAN	Ayahel	Blackground VJST 230 (E)
12	WORST COMES TO WORST	Dilated Peoples	Capitol CDCL 834 (E)
13	CRAZY RAP	Alfonso	Universal/Uni-Inland MCD10 40273 (U)
14	BAD INTENTIONS	Dr Dae feat. Knoc-Turn'Al	Interscope/PolyGram 678732 (U)
15	I'M LEAVIN'	Outdaiz feat. Rah Digga & Melanie Scott	Buffalo BLDGM 33 (V)
16	DANCE FOR ME	Mary J Blige feat. Common	MCA/Uni-Inland MCD30 40274 (U)
17	OFFICIAL ADVENTURES OF GRANDMASTER FLASH	De La Soul	Sony 5251701018 (P)
18	BASY PHAT	Ana Aun	Tommy Boy TRC2 2538 (U)
19	RIDE	De La Soul	I DROPPED IT 100 (K)
20	BOUNCIN' BACK	Mykell	Jive 925272 (P)
21	LET'S STAY HOME TONIGHT	Joe	Jive 925222 (P)
22	GIRLS GIRLS GIRLS	Jay-Z	Roc-A-Fella/Def Jam 5889162 (U)
23	BREAK YA NECK	Busta Rhymes	J4242191242 (Import)
24	GOT UR SELF A	Nas	Columbia 672082 (TEN)
25	UGLY	Bubba Sparox	Interscope/PolyGram 676742 (U)
26	LATELY	Samantha Mumba	Wild Card/PolyGram 570523 (U)
27	FM REAL	Jamie Foxx	Jive 673202 (TEN)
28	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Inland MCD30 40267 (U)
29	DIDDY	P Diddy feat. The Neptunes	Puff Daddy/Arista 7422191162 (BMG)
30	IF YOU COME BACK	Blade	Interscope SING 32 (E)

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## ROCK

This Week	Title	Artist	Label (Distributor)
1	SILVER SIDE UP	Nickelback	Roadrunner 1208462 (U)
2	HYME CLEAN	Linn Kyrk	Warner Bros 83047752 (TEN)
3	COME TOGETHER	System Of A Down	Interscope/PolyGram 690742 (U)
4	THE FINE SOUND OF PROGRESS	Lacropaths	Visible Noise TORVENT0602 (V)
5	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Epico 504320 (TEN)
6	WEATHERED	Creed	Epico 504320 (TEN)
7	HOODSTANX	Hoodstank	Mercury (U)
8	SINNER	Drowning Pool	Epico 504320 (TEN)
9	THE SCENES	Colony	Parapheme 52782 (E)

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## DANCE SINGLES

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	SOMETHING	Loogo	Positive 1219 169 (E)
2	THRILL ME	Junior Jaxx	VC Recordings VCRX 102 (U)
3	SAPCHOPPER/TONIGHT	Ram Ramirez Jr	RAM R33 18 (SR)
4	TIME AFTER TIME	Distant Sounds	W10/Incentive CENT 3AT (SMV/TEA)
5	HEY LITTLE GUY	Mahalia Ware feat. Rob Taylor	Manhattan PEXX 91 (U)
6	SATISFIED	Miguel Migs	NBK Sound Division NBR08 (V)
7	THE GREATEST HIT	Arcie	Loaded! LOADED (SMV/P)
8	MY HOUSE IS YOUR HOUSE	Maxtrime	Y2K Y2K 028 (V)
9	TO GET DOWN	Time Mass	Perfecto PERFOT 3 (SMV/P)
10	MELODICA	Leana	Platinus PLATX3 (P)
11	POINT OF VIEW	DB Boulevard	Illustrations ILL102 (U)
12	RETURN OF FOREVER	High Contrast	Heatbeat HNS40 (U)
13	GABAGE	Corrupted Cre feat. MC Heat	Red Rose 12R050E 31 (AM/D)
14	LOSE CONTROL	Lem88	Bedrock BED30 (AM)
15	BE ANGELED	Jim & Spoon feat. Rea	NuLife/Arista 7422191091 (BMG)
16	HYPNOTISED	Oscar G & Stynke	Hojo Choons 1041.1158 (V)
17	DEF IN THE FAMILY	Hyper G Experience	Moving Shadow/DOR (SR)
18	GO'D CHILD	Big Bang Theory	Delafont DFT 2 (SMV/TEA)
19	CAN'T TOP IT	Lisa Pin	Nekstus NKP390 (AM)
20	HEADSTRONG	Vin Tit feat. Marie Taylor	Baroque BAR016 (U)

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## DANCE ALBUMS

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	WINTERLAND	Janet Jackson	Grand Central GCD012 (V)
2	A FUNKY DANCEY	Jamiroquai	S2 594025 (SMV/TEA)
3	GEOGADDI	Boards Of Canada	Warg WAPLP 101/WARPCD 01 (V)
4	FATBOY SLIM - LIVE ON BRIGHTON BEACH	Various	Southern Fried - FCB 260 (SMV/P)
5	COME WITH US	The Chemical Brothers	Virgin XDUSTLP 5XDUSTCDX 5 (E)
6	ANOTHER LATE NIGHT - ZERO 7	Various	Azul/Tracal ALNPLA/ALNCDRA (SMV/TEA)
7	RODITY	Basement Jaxx	XL Recordings XLIP 143X/CLD 143 (V)
8	SIMPLE THINGS	Zen 7	Ultimate ULR POP/CD/CDX 1 (SMV/P)
9	THE KARMA COLLECTION	Various	Ministry Of Sound - MJDSCD39 (SMV/TEA)
10	PURE GROOVE	Various	Telstar TVB/MG - TVD03128 (BMG)

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## MUSIC VIDEO

This Week	Title	Label/Cat. No.
1	WESTLIFE: World Of Our Own	BMG Video 7420381023
2	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 429153
3	S CLUB 7: S Club Party - Live	Polygram 582320
4	VASQUEZ: Bliss 2002	Sony Columbia
5	STEPS: Gold - The Greatest Hits	Jive 920145
6	WESTLIFE: Where Dreams Come True	RCA 7420381023
7	INCUBUS: Incubus - Vol 2	SMV Columbia 525232
8	KYLIE MINOGUE: Live In Sydney	Warner Music Video 00745823
9	LINON PARK: First Party At The Parkside Festival	Warner Music Video 7420381023
10	BE: BEER: Live By Request	Direct Video 11397064

This Week	Title	Label/Cat. No. (Distributor)
11	UR: Elevation 2001 - Live In Boston	Intand/Uni-Inland 595433
12	RED HOT CHILI PEPPERS: On The Map	Warner Music Video 203023
13	SNOWP ODD: Poppo	Newlove Films 907103
14	TEXAS: Texas Paris	Mercury 00623A
15	THE EAGLES: Hell Freezes Over	Direct Video 00520A
16	BNW Live: The Club Tour	Universal Video 153317
17	JOE SATRIAN: Live In San Francisco	SMV Columbia 525232
18	BRITNEY SPEARS: Britney	BMG 7420381023
19	THE SHABBLE PUMPKINS: 1991-2000 Greatest Hits Video Collection	Hazigang H7TVCD
20	SABRINE: Sabrina Ce Came Two - Greatest Hits	Polygram 582320

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9 MARCH 2002

## COOL CUTS CHART

as featured on *Billboard's* Saturday Night Show on *Kiss 100* and *Energy City* Network

Rank	Artist	Track	Genre
1	COME WITH US Chemical Brothers	Virgin	
2	4 MY PEOPLE Missy Elliott feat Eav	Elektra	
3	HUNGRY Kashmere	Meiksha/BMG	
4	BEAUTIFUL, Matt Darcy	Incentive	
5	NEVER FUCK REMOAHAY	Virgin	
6	TEARAGERS Nali Tress	Rise	
7	I DON'T UNDERSTAND IT Ultra Male	Strictly Rhythm	
8	THE LIGHT P.L.M.P	Future Groove	
9	TROY Sinead O'Connor	Devolution	
10	I COULD DO THAT Sizzlaz	On	
11	LETHAL INDUSTRY Tiesto	Nebraska	
12	WALK IN WATER Tinashe	Conception	
13	I AGAINST I Massive Attack & West End	Melankolic	
14	LIKE A CAT CRAW feat Veronika	BXR/Media	
15	THE GAME 158	Hojo	
16	TRANSY STATE OF MIND Puff	Interscope	
17	USE ME Wuz	Solid/V2	
18	THINGS I CAN DO THE DARKNESS Jeremy Sylvester	Azuli	
19	BADGIRY BEACH Ben Drense	Badgiry	
20	ADORE Harrison Crump	Subliminal	

## URBAN TOP 20

1	3 AIN'T IT FUNNY! Jennifer Lopez feat. Ja Rule	Columbia
2	113 YOU GETS NO LOVE Faith Evans	Puff Daddy/Arista
3	2 WHAT ABOUT US Brandy	Atlantic
4	10 9 BREAK YA NECK Busta Rhymes	JRCA
5	4 5 LOCKUP 'AT YOU Warren G feat. Tol	Universal
6	3 SKIN Ezzika Lavigne	Urbanstar
7	8 5 A WOMAN'S WORTHY Alicia Keys	JRCA
8	NEW SATURDAY (OOOH! OOOH!) Ludacris	Def Jam
9	8 5 CARAMEL City High	Interscope/Polydor
10	11 4 2 DONNA GET OVER YOU Beavis/Tom	Done
11	3 3 ROUND AND ROUND Jonell & Method Man	Def Jam
12	11 1 7 U RNU Under	LaFace/Arista
13	14 5 4 GET OUT FELON	Serious
14	7 5 9 WITH ME Missy Elliott	Inferno/Relistor
15	NEW FAITHFULLY (LP SAMPLER) Faith Evans	Def Jam
16	10 5 6 LOVELY Bubba Sparano	Interscope/Polydor
17	12 7 2 SHULDA CULDA WOLDA Beavis/Knight	Parlophone/Rhythm
18	NEW WHAT'S UR NAME GIRL? Code 5	Atlantic
19	7 10 BROTHA Azula Storm	JRCA
20	NEW WE (THOUGH) Fat Joe feat. R Kelly	Atlantic

## CLUB CHART TOP 40

Rank	Artist	Track	Genre
1	3 10 THE LOVE I HAVE FOR YOU Dina Vass	Go Beat	
2	8 3 FALLING LIQUID STATE feat. Marcella Woods	Perfecto	
3	9 3 TREMBLE Marc Et Claude	Elektra	
4	4 4 MY PEOPLE Missy 'Misdemeanor' Elliott	Positiva	
5	NEW LAZY X-Press 2	Skint	
6	11 8 EVERYBODY'S A ROCKSTAR Tali Paut	Duty Free	
7	12 2 SWEET DREAMS C&A	Eternal	
8	15 2 SONIC EMPIRE Members Of Mayday	Deviant	
9	10 3 BEAUTIFUL Matt Darcy feat. Marcella Woods	Incentive	
10	NEW ONE STEP TOO FAR Faithless feat. Dido	Cheeky/Arista	
11	1 4 ON THE RUN Tilmann Uhrmacher	Direction	
12	2 4 SPEED (CAN YOU FEEL IT?) Azula Do Bass feat. Roland Clark	Club Tutos/Eel	
13	NEW IN THE BEGINNING Rezer Goode	Double F Double R	
14	16 2 TEMPLE OF DREAMS Future Brezze	Data	
15	4 4 MESSAGE IN A BOTTLE Y feat. Inferno	Inferno	
16	2 2 BADGIRY BEACH Ben Onono	Badgiry Beach	
17	4 4 CLOSE COVER Minimalistix	Data	
18	6 5 MINO CIRCUS Wuz Out West	Distinctive	
19	5 4 JOIN ME BROTHER Afro Angel	Tommy Boy Silver Label	
20	NEW INFECTED Barthez	Positiva	
21	NEW BREAKING UP THE GIRL Garbage	Mushroom	
22	34 2 ONE DAY IN YOUR LIFE Anastacia	Free	
23	NEW THE BASS EP Fergie	Decade/Duty Free	
24	3 2 U RNU Under	Arista	
25	25 3 FOLLOW DA LEADER 2002 Nigel & Marvin	Reintless	
26	13 4 IMAGINATION Kooki	Virgin	
27	23 8 LOVE FOLOSOPHY Jamiroquai	SZ	
28	NEW INSATIABLE Darren Hayes	Columbia	
29	5 5 SMILE TO SHINE Baz	One Little India	
30	14 4 IN YOUR EYES Kylie Minogue	Parlophone	
31	6 7 TRIPPIN' Oris Jaz presents Delsena	Gusto	
32	17 5 SHOULD CULDA WOLDA Beverley Knight	Parlophone/Rhythm Stars	
33	21 2 THRILL ME Junior Jack	VC Records	
34	15 5 PULSAR Mauro Picotto	BXR UK	
35	29 3 I CAN'T WAIT Ladies First	Polydor	
36	5 5 SO, I BEGIN Gallone	Epic	
37	24 7 SOMETHING Lasgo	Positiva	
38	18 5 BROKE Cassius Henry	Blacklist/Eel	
39	NEW IN MY EYES Milk Inc	All Around The World	
40	NEW I WILL FOLLOW Uno Mas	Def Jam	

## CLUB CHART BREAKERS

1	EVERYBODY SEES IT ON MY FACE LFB	Telstar
2	GOD'S CHILD Big Bang Theory	Defected
3	BREAK 4 LOVE Peter Dinklage & Pet Shop Boys	Parlophone
4	AIN'T IT FUNNY Jennifer Lopez feat. Ja Rule	Columbia
5	WHERE (DID IT GO) Ikon	white label
6	NOTHING 2 PROVE Rogee Sanchez feat. Sharleen Spiteri	Defected
7	CHANGE FOR ME Erro	Z
8	MONSTER LIQUID	Soul Syndicate
9	SATURDAY (OOOH! OOOH!) Ludacris	Def Jam
10	CHRISTINA MILLIAN (LP SAMPLER) Christina Millian	Def Soul

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including releases), Urban, Pop and Cool Cuts charts can be obtained from [www.ditmusic.com](http://www.ditmusic.com). To receive this chart in full by fax contact Emma Pierro-Jarrett on tel: (020) 7579 4170

## CHART COMMENTARY

by ALAN JONES

**D**ina Vass's unusual but effective *The Love I Have For You* took some time to work its way to the top of the Club Chart but – unlike last week when no one record managed to dominate – Vass's single comprehensively won the battle for chart honours by a margin of more than 17%. With both Full Intention and Rollo mixes, the track has been knocking around on white labels since last year, and was number one in nearly twice as many DJ charts as any other record... It is the liveliest week of a quiet year for the Club Chart, we have the two highest new entries since we got back on track after Christmas. Slamming in at four and five respectively, with exactly the same number of points from DJs, are Missy 'Misdemeanor' Elliott's *4 My People* and X-Press 2's *Lazy*. The former did, which gets the higher debut by a dint of having three more supporters, gives Missy a rare but dramatic Club Chart hit. She is, of course, more normally seen in the upper reaches of the Urban Chart but this time around those Basement Jaxx have unleashed themselves and turned in some stonking mixes of the track, which also features Eav. Meanwhile, X-Press 2's fast track to the top five is provided by a winning combination of a sample from Alison Limerick's *Where Love Lives* and a guest vocal from Talking Heads honcho David Byrne. The result sounds vaguely redolent of vintage Talking Heads but with a contemporary spin. It is backed by mixes from Fatboy Slim and Peace Division... On the Pop Chart, it is the first week in four in which the top three do not all feature Almighty mixes but Almighty do feature the number one for the fourth straight week – *Usher*, another urban talent slumming it in the more commercial venues – as well as the number three single with Anastacia's *One Day In Your Life*. On the Urban Chart, *You Gets No Love* by Faith Evans is topped by Jennifer Lopez feat. Ja Rule's *Ain't It Funny*. Evans' slight decline (support off 6% as the record dips 1-2) is understandable, as DJs have been sent a sampler for her Faithfully album, which signals some of *You Gets No Love's* thunder and debuts at number 15.

## POP TOP 20

1	3 2 U RNU Under	LaFace/Arista
2	11 3 TREMBLE Marc Et Claude	Positiva
3	7 2 ONE DAY IN YOUR LIFE Anastacia	Epic
4	6 2 FALLING LIQUID STATE feat. Marcella Woods	Perfecto
5	12 2 SWEET DREAMS C&A	Eternal
6	8 3 FOLLOW DA LEADER 2002 Nigel & Marvin	Reintless
7	NEW INSATIABLE Darren Hayes	Columbia
8	16 5 SO, I BEGIN Gallone	Epic
9	1 5 THAT'S THE KIND OF MAN I AM Heizo	SZ
10	NEW BEAUTIFUL, Matt Darcy feat. Marcella Woods	Incentive
11	5 3 ON THE RUN Tilmann Uhrmacher	Direction
12	20 2 IN MY EYES Milk Inc	All Around The World
13	NEW INFECTED Barthez	Positiva
14	3 CLOSE COVER Minimalistix	Data
15	4 THIS IS (A) SONG FOR THE LONELY Cher	WEA
16	6 5 SEXUAL GUARANTEE Alicaraz	Arista
17	NEW TEMPLE OF DREAMS Future Brezze	Data
18	2 3 FROM HEAVEN TO ETERNITY Natalie Browns	213
19	NEW I CAN'T WAIT Ladies First	Polydor
20	NEW 4 MY PEOPLE Missy 'Misdemeanor' Elliott	Elektra

07.03.02

## MWAwards

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9 MARCH 2002

The Top 50 UK Airplay Chart is based on the following stations:

music control

Pos.	Title Artist	Label	Wk	Peak	Wks	Points	Wk	Peak	Wks	Points
1	IN YOUR EYES	Kylie Minogue	Parlophone	2871	+7	95.06	+9			
2	GET THE PARTY STARTED	Pink	LaFace/Arista	2435	+3	78.86	-6			
3	WORLD OF OUR OWN	Westlife	RCA	2154	+9	71.10	+14			
4	HEY BABY	No Doubt	Interscope/Polydor	1842	n/c	68.01	-3			
5	POINT OF VIEW	Dr Doolittle	Illustrator/Epic	2034	-4	65.31	-4			
6	SHOULD WOULD COULDA	Beverly Knight	Parlophone/Rhythm Series	1608	+4	63.29	+11			
7	EVERGREEN	Will Young	S/RCA	1800	+26	59.34	+66			
BIGGEST INCREASE IN PLAYS										
MOST ADDED										
8	FLOWERS IN THE WINDOW	Travis	Independiente	1001	+213	53.00	+92			
9	LOVE FOLOPHSY	Jamiroquai	S2	1743	+8	58.07	+13			
10	ALWAYS ON TIME	Ja Rule feat. Ashanti Douglas	Def Jam/Mercury	913	+8	52.99	+4			
11	HERO	Enrique Iglesias	Interscope/Polydor	2227	+4	51.87	-18			
12	WRONG IMPRESSION	Natalie Imbruglia	RCA	1378	+24	51.50	+32			
13	WHENEVER WHEREVER	Shakira	Epic	1801	+4	49.56	+27			
14	B WITH ME	Mis-Teeq	Inferno/Telstar	1031	+18	49.53	+17			
15	ADDED TO BASS	Puretone	Gusto	1257	n/c	46.61	+5			
16	FLY BY	Blue	Innocent	1240	+6	43.47	+75			
17	AM TO PM	Christina Milian	Def Jam/Mercury	1351	-5	42.72	n/c			
18	FREEKI!	George Michael	Polydor	1017	+12	42.69	+26			
19	SOMETHING	Largo	Positiva	1098	+48	41.03	+40			
20	HOW YOU REMIND ME	Nickelback	Roadrunner	1229	+13	40.15	+26			
21	MORE THAN A WOMAN	Aaliyah	Blackground/Virgin	1089	-35	37.76	-17			
22	WHAT ABOUT US?	Brandy	Atlantic/East West	852	-6	37.05	+5			
23	HANDS AND GLADRAGS	Stereophonics	V2	1513	-7	35.99	-11			
HIGHEST CHLIMBER										
24	ONE DAY IN YOUR LIFE	Anastacia	Epic	484	+25	33.75	+100			
25	AIN'T IT FUNNY REMIX	Jennifer Lopez feat. Ja Rule & Cadillac Tah	Epic	432	+51	32.57	+80			
26	RUN	Lighthouse Family	Wild Card/Polydor	783	+4	32.13	-17			
27	CAUGHT IN THE MIDDLE	A1	Columbia	1490	-8	31.99	-14			
28	SUGAR FOR THE SOUL	Steve Balsamo	Columbia	910	+25	29.59	+59			
29	CLOSE COVER	Minimalist	Data/Ministry Of Sound	608	+35	29.42	+21			
30	YOU	S Club 7	Polydor	1154	-2	28.26	-19			
31	GOTTA GET THRU THIS	Daniel Bedingfield	Relentless/CNO	1200	+14	28.03	-48			
32	NOTHING	Alex	London	138	+42	26.74	+55			
33	HANDS CLEAN	Alanis Morissette	Maverick/Warner Bros	1271	n/c	25.32	-3			
34	MURDER ON THE DANCEFLOOR	Sophie Ellis-Bextor	Polydor	1069	-26	25.25	-13			
35	THE WORLD'S GREATEST	R. Kelly	Jive	793	+45	24.91	+25			
36	MOVIES	Alien Ant Farm	DreamWorks/Polydor	295	-38	24.42	-29			
BIGGEST INCREASE IN AUDIENCE										
37	HOME AND DRY	Pat Sharp Boys	Parlophone	312	+120	23.83	+643			
38	ANYTHING IS POSSIBLE	Will Young	S/RCA	429	+24	23.24	+41			
39	FALLIN'	Alicia Keys	J	797	-11	21.16	-14			
40	STARLIGHT	Supern Lovas	Independiente	540	+2	21.00	+9			
41	GET OFF	The Dandy Warhols	Parlophone/Capitol	443	+20	20.19	+4			
42	A WOMAN'S WORTH	Alicia Keys	J Records	491	+79	19.32	+104			
43	TRUE LOVE NEVER DIES	Rip & Run feat. Kelly Rowland	All Around The World	686	+3	19.22	+10			
44	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island	460	-5	19.11	-6			
45	TAINED LOVE	Marilyn Manson	Maverick/Warner Bros	119	+63	18.70	+167			
46	MO'LOLITA	Alicee	Polydor	341	-16	18.28	-58			
47	LOVELY	Bubba Sparox	Interscope/Polydor	133	-3	18.10	+9			
48	HIT 'EM UP STYLE (DOPPS)	Blu Cantrell	Arista	684	+4	16.98	+9			
49	CAMEL	City High feat. Eve	Interscope/Polydor	515	+41	16.85	+78			
50	GET OUT	Felton	Serious/Universal Island	283	+155	16.16	+96			

© Music Control UK. Chart shows tracks having greatest number of spins on radio from 00:00 on Sun 24 Feb 2002 until 06:00 on Sat 2 Mar 2002.

Pos.	Title Artist	Label	Wk	Peak	Wks	Points
1	POINT OF VIEW	Kylie Minogue (Parlophone)	2871	+7	95.06	
2	GET THE PARTY...	Pink (LaFace/Arista)	2435	+3	78.86	
3	ALWAYS ON TIME	Ja Rule feat. Ashanti Douglas (Def Jam/Mercury)	913	+8	52.99	
4	NOTHING	George Michael (Polydor)	1017	+12	42.69	
5	B WITH ME	Mis-Teeq (Inferno/Telstar)	1031	+18	49.53	
6	HERO	Enrique Iglesias (Interscope/Polydor)	2227	+4	51.87	
7	EVERGREEN	Will Young (S/RCA)	1800	+26	59.34	
8	LOVE FOLOPHSY	Jamiroquai (S2)	1743	+8	58.07	
9	WHENEVER WHEREVER	Shakira (Epic)	1801	+4	49.56	
10	ADDED TO BASS	Puretone (Gusto)	1257	n/c	46.61	
11	FLY BY	Blue (Innocent)	1240	+6	43.47	
12	AM TO PM	Christina Milian (Def Jam/Mercury)	1351	-5	42.72	
13	FREEKI!	George Michael (Polydor)	1017	+12	42.69	
14	SOMETHING	Largo (Positiva)	1098	+48	41.03	
15	HOW YOU REMIND ME	Nickelback (Roadrunner)	1229	+13	40.15	
16	MORE THAN A WOMAN	Aaliyah (Blackground/Virgin)	1089	-35	37.76	
17	WHAT ABOUT US?	Brandy (Atlantic/East West)	852	-6	37.05	
18	HANDS AND GLADRAGS	Stereophonics (V2)	1513	-7	35.99	
19	ONE DAY IN YOUR LIFE	Anastacia (Epic)	484	+25	33.75	
20	AIN'T IT FUNNY REMIX	Jennifer Lopez feat. Ja Rule & Cadillac Tah (Epic)	432	+51	32.57	
21	RUN	Lighthouse Family (Wild Card/Polydor)	783	+4	32.13	
22	CAUGHT IN THE MIDDLE	A1 (Columbia)	1490	-8	31.99	
23	SUGAR FOR THE SOUL	Steve Balsamo (Columbia)	910	+25	29.59	
24	CLOSE COVER	Minimalist (Data/Ministry Of Sound)	608	+35	29.42	
25	YOU	S Club 7 (Polydor)	1154	-2	28.26	
26	GOTTA GET THRU THIS	Daniel Bedingfield (Relentless/CNO)	1200	+14	28.03	
27	NOTHING	Alex (London)	138	+42	26.74	
28	HANDS CLEAN	Alanis Morissette (Maverick/Warner Bros)	1271	n/c	25.32	
29	MURDER ON THE DANCEFLOOR	Sophie Ellis-Bextor (Polydor)	1069	-26	25.25	
30	THE WORLD'S GREATEST	R. Kelly (Jive)	793	+45	24.91	
31	MOVIES	Alien Ant Farm (DreamWorks/Polydor)	295	-38	24.42	
32	HOME AND DRY	Pat Sharp Boys (Parlophone)	312	+120	23.83	
33	ANYTHING IS POSSIBLE	Will Young (S/RCA)	429	+24	23.24	
34	FALLIN'	Alicia Keys (J)	797	-11	21.16	
35	STARLIGHT	Supern Lovas (Independiente)	540	+2	21.00	
36	GET OFF	The Dandy Warhols (Parlophone/Capitol)	443	+20	20.19	
37	A WOMAN'S WORTH	Alicia Keys (J Records)	491	+79	19.32	
38	TRUE LOVE NEVER DIES	Rip & Run feat. Kelly Rowland (All Around The World)	686	+3	19.22	
39	FAMILY AFFAIR	Mary J Blige (MCA/Uni-Island)	460	-5	19.11	
40	TAINED LOVE	Marilyn Manson (Maverick/Warner Bros)	119	+63	18.70	
41	MO'LOLITA	Alicee (Polydor)	341	-16	18.28	
42	LOVELY	Bubba Sparox (Interscope/Polydor)	133	-3	18.10	
43	HIT 'EM UP STYLE (DOPPS)	Blu Cantrell (Arista)	684	+4	16.98	
44	CAMEL	City High feat. Eve (Interscope/Polydor)	515	+41	16.85	
45	GET OUT	Felton (Serious/Universal Island)	283	+155	16.16	

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Pos.	Title Artist	Label	Wk	Peak	Wks	Points
1	FLOWERS IN THE WINDOW	Travis (Independiente)	1001	681		
2	FLY BY (Innocent)		1240	486		
3	EVERGREEN	Will Young (S/RCA)	1800	373		
4	SOMETHING	Largo (Positiva)	1098	352		
5	WRONG IMPRESSION	Natalie Imbruglia (RCA)	1378	328		
6	THE WORLD'S GREATEST	R. Kelly (Jive)	793	251		
7	WHENEVER WHEREVER	Shakira (Epic)	1801	222		
8	A WOMAN'S WORTH	Alicia Keys (J Records)	491	216		
9	SHOULD...	Beverly Knight (Parlophone/Rhythm Series)	1608	201		
10	HOW YOU REMIND ME	Nickelback (Roadrunner)	1223	200		
11	FLOWERS IN THE WINDOW	Travis (Independiente)	24			
12	BAD BABYSITTER	Princess Superstar (Ropator)	17			
13	THE WORLD'S GREATEST	R. Kelly (Jive)	9			
14	SUGAR FOR THE SOUL	Steve Balsamo (Columbia)	6			
15	SOUNDS OF EDEN	Deep Cover (Arista)	5			
16	FLY BY (Innocent)		4			
17	WHENEVER WHEREVER	Shakira (Epic)	4			
18	SOAK UP THE SUN	Sheryl Crow (A&M/Polydor)	4			
19	A WOMAN'S WORTH	Alicia Keys (J Records)	3			
20	ONE STEP TOO FAR	Fathead (Cheeky/Arista)	3			
1	FLOWERS IN THE WINDOW	Travis (Independiente)	1001	681		
2	WRONG IMPRESSION	Natalie Imbruglia (RCA)	1378	328		
3	FLY BY (Innocent)		1240	486		
4	FREEKI!	George Michael (Polydor)	1017	427		
5	ONE DAY IN YOUR LIFE	Anastacia (Epic)	484	423		
6	AIN'T IT FUNNY REMIX	Jennifer Lopez feat. Ja Rule & Cadillac Tah (Epic)	432	418		
7	SUGAR FOR THE SOUL	Steve Balsamo (Columbia)	910	393		
8	CLOSE COVER	Minimalist (Data/Ministry Of Sound)	608	392		
9	GET OFF	Dandy Warhols (Parlophone/Capitol)	443	389		
10	TAINED LOVE	Marilyn Manson (Maverick/Warner Bros)	119	389		

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Pos.	Title Artist	Label	Wk	Peak	Wks	Points
1	IN YOUR EYES	Kylie Minogue (Parlophone)	6124	2513	2687	
2	GET THE PARTY...	Pink (LaFace/Arista)	5324	2245	2317	
3	HERO	Enrique Iglesias (Interscope/Polydor)	4137	1972	2008	
4	WORLD OF OUR OWN	Westlife (RCA)	4646	1828	2005	
5	POINT OF VIEW	Kylie Minogue (Parlophone)	2851	2719	3111	
6	EVERGREEN	Will Young (S/RCA)	1807	1421	1767	
7	HEY BABY	No Doubt (Interscope/Polydor)	1625	1636	1702	
8	LOVE FOLOPHSY	Jamiroquai (S2)	1638	1551	1653	
9	WHENEVER WHEREVER	Shakira (Epic)	1674	1458	1643	
10	HANDS AND GLADRAGS	Stereophonics (V2)	1589	1299	1475	
11	HANDS AND GLADRAGS	Stereophonics (V2)	1581	1573	1465	
12	CAUGHT IN THE MIDDLE	A1 (Columbia)	1802	1570	1453	
13	WRONG IMPRESSION	Natalie Imbruglia (RCA)	2016	1501	1247	
14	AM TO PM	Christina Milian (Def Jam/Mercury)	1493	1319	1243	
15	HANDS CLEAN	Alanis Morissette (Maverick/Warner Bros)	2336	1201	1196	
16	ADDED TO BASS	Puretone (Gusto)	2592	1167	1160	
17	FLY BY	Blue (Innocent)	2826	699	1145	
18	GOTTA GET THRU THIS	Daniel Bedingfield (Relentless/CNO)	1927	1302	1137	
19	HOW YOU REMIND ME	Nickelback (Roadrunner)	2601	905	1089	
20	MURDER ON THE DANCEFLOOR	Sophie Ellis-Bextor (Polydor)	2819	1230	1059	
21	YOU 2 & I	Sheryl Crow (A&M/Polydor)	1616	1004	1050	
22	MORE THAN A WOMAN	Aaliyah (Blackground/Virgin)	2418	1063	1010	
23	SOMETHING	Largo (Positiva)	2466	704	1010	
24	FREEKI!	George Michael (Polydor)	2326	802	983	
25	FLOWERS IN THE WINDOW	Travis (Independiente)	1976	288	896	
26	B WITH ME	Mis-Teeq (Inferno/Telstar)	2472	745	895	
27	SUGAR FOR THE SOUL	Steve Balsamo (Columbia)	1770	673	846	
28	ALWAYS...	Ja Rule & Ashanti Douglas (Def Jam/Mercury)	2728	728	794</	

CLASSICAL news

by Andrew Stewart

LSO LIVE SCORES GRAMMYS COUP

Leading major and independent labels were beaten by the London Symphony Orchestra's own-brand LSO Live imprint to take best classical album at this year's Grammy Awards. The LSO's performance of Berlioz's monumental five-act opera *Les Troyens*, recorded live in December 2000, also overcame strong competition to scoop the best opera recording.

Universal Classics and Warner Classics enjoyed good Grammy returns, while Sony Classical performed well with best score soundtrack album for Tan Dun's *Crouching Tiger, Hidden Dragon OST* and best classical crossover album for Perpetual Motion, a disc of classical arrangements featuring banjo player Béla Fleck, violinist Joshua Bell, percussionist Evelyn Glennie and guitarist John Williams. Sony Classical's album of Bernstein arrangements for violin and orchestra emerged as best engineered album (classical).

Veteran composer-conductor Pierre Boulez and the Chicago Symphony Orchestra received the best orchestral performance Grammy for their all-time album on Deutsche Grammophon, with Philips Classics garnering the best chamber music performance award for its complete survey of Haydn's string quartets from the Los Angeles String Quartet. Cecilia Bartoli's critically-acclaimed Gluck album on Decca was voted best classical vocal performance. Warner's Teldec Classics received awards for best choral performance (for Nikolaus Harnoncourt's second recording of Bach's *St Matthew Passion*), best instrumental soloist(s) performance (with orchestra) (for an album of Strauss wind concertos featuring Chicago SO principal players), and best classical contemporary

composition (for Christopher Rouse's *Concert de Gaulle*). Gidon Kremer's anthology of contemporary Russian works and music by the Mozart family also struck gold for Nonesuch Records as best, small ensemble performance (with or without conductor).

Core classical repertoire, outstanding artists and high production values were honoured throughout, the classical categories, with Truls Mork's revelatory interpretations of Britten's three cello suites capturing the best instrumental soloist performance (without orchestra) award for Virgin Classics and EMI's Manfred Eicher named as producer of the year (classical).

WATSON HELPS LIFT CLASSICAL SHIPMENTS

Figures released by the BPI for quarter four 2001 classical tracks delivers reveal an increase in sales volume of 16% and a 20% increase by value, sufficient to boost the annual return from the classical market by 2% (units) and 6% (value).

Russell Watson's second album for Universal Classics, released in November, achieved double-platinum sales by the year's end. Meanwhile, another seven of the year's top 10 best-sellers appeared in Q4, with Virgin/EMI's Classical Chillout taking second place to Watson's *Encore*. Watson's two albums, concept albums such as *Classical Chillout* and *Classical FM's Time to Relax*, and compilations such as *Classics 2002* (Universal Classics) and *The Opera Album 2002* (Virgin/EMI) helped lift classical's market share in Q4 to 8.4% of total album volume.

The annual market share of 7% of sale volume fell by 0.2% from the level achieved in 2000. The share of classical sales accounted for by supermarkets jumped from 6.8% in 2000 to 12.0% last year, with general multiples slipping from a 30.4% market share to 24.5%.

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

ALBUM of the week

**HOLST: The Planets; The Mystic Trumpeter. Rutter, RSNO/Lloyd-Jones (Naxos 8.555776).** This release, recorded in surround sound with the Royal Scottish National Orchestra, is being prominently marketed to celebrate

Naxos's 15th anniversary in March. Five of conductor David Lloyd-Jones's (pictured) six previous British music Naxos recordings with the RSNO have won *Gramophone* editor's choice recommendations. While there is no shortage of *Planets* recordings in the catalogue, this one can stand in company with the best. The disc also benefits from the inclusion of Colin Matthews' *Pluto: The Renewer* and Holst's early score for soprano and orchestra, *The Mystic Trumpeter*.



REVIEWS

For records released up to March 18, 2002



**NIELSEN: Symphonies Nos. 1 & 6. BBC Scottish SO/Vänskå (BIS BIS-CD-1079).** Following the critical and retail success of Osmo Vänskå's cycle of Sibelius orchestral works

for BIS, the Finnish conductor turns to the symphonies of Carl Nielsen. The first release in the series, backed by a poster campaign and advertising in *Gramophone*, *BBC Music Magazine* and *International Record Review*, makes the strongest possible case for Nielsen's lyrical First Symphony. Vänskå also shapes an outstanding interpretation of the Sixth Symphony, one of the most individual of all 20th Century symphonies.

**THE TRIUMPHS OF ORIANA, 1601. Madrigals by Weelkes, Wilbye, Tomkins, Morley, East, Mundy etc. I Fagiolini/Robert Hollingworth (Chandos CHAN 0682).** The *Triumphs of Oriana*, a collection of 25 English madrigals by 23 composers compiled in 1601, was intended to flatter and praise the elderly Elizabeth I. This recording, the first to

appear since Elizabeth II's Silver Jubilee year, is promoted as a Chandos disc of the month. The singing of I Fagiolini captures the rhythmic energy and passion of these pieces.

**GRIEG: Lyle Pieces. Leif Ove Andnes (EMI Classics 5 57236 2).** This eloquently-played selection from Grieg's *Lyle Pieces* was recorded on the Norwegian composer's piano at his villa at Troldhaugen. Its release was prefaced by a South Bank Show feature on Leif Ove Andnes, part of a long-term marketing strategy that has developed a large UK fanbase for the pianist. It is backed by ads in the specialist classical press.

**RARE FRENCH WORKS FOR VIOLIN AND ORCHESTRA: Music by Faure, Saint-Saëns, Lalo, Guilmard, Cantelove, Graffius. The Ulster Orchestra/Fischer (Hyperion CDA67294).** Thanks to Philippe Graffin's bravura playing and rich accompaniments from the Ulster Orchestra and its new principal conductor Thierry Fischer, this anthology of 19th-century violin rarities delivers a spellbinding addition to the Hyperion catalogue.

THE PLANETS



The Planets would like to thank everyone involved, especially those of you in UK retail, in achieving their No.1 position in the UK Classical Artist Album Chart.

EMI DRAMATICO  
[www.thepianets.org.uk](http://www.thepianets.org.uk)

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

# SINGLE

## of the week

**BLUE:** Fly By II (Innocent SINCD33). Fresh from scooping Best Newcomer at the Brits,

the four-piece return with a track from their debut album *All Rise*. This remix by StartGate — hence the "II" — sees the boys develop their R&B cred by sampling *Rob-A-Rise*'s. The mid-song breakdown makes an attempt to be a bit different, but their fanbase will be happy that it's straight back to business as usual. A-listed at Radio One and C-listed at Radio Two, Fly By II is sure to further the Blue success story. **C**



**RECOMMEND** **SEAFOOD:** *Western Bitch* (Infectious INFEC113CD5). Currently on tour with Ash, this exciting live band

unleashes the follow-up to the impressive *Splinter*, taken from last year's second album *When Do We Start Fighting*. The indie-inflected vocals and cutting guitar drive combine to make compulsive listening. The band are heading Stateside in late March and April to tour with rising US stars Dashboard Confessional.

**CASSIUS HENRY:** *Broke* (Blacklist/Edel 013026SER). This is the first single from a promising new voice in UK R&B. The standout mix, and the one that should be pushed at radio, is the Ignorants version, which brings the song right out and up there. A fresh sound from South London.

**ANASTASIA:** *One Day In Your Life* (Epic 6724562-4). The second single from Anastasia's *Freak Of Nature* album is reminiscent of Tina Turner in the late Eighties. The UK public might need more convincing than the European market about this slice of old disco, although it has won an A-listing at Radio Two and her storming performance with Jay Kay at the Brits will have boosted her profile.

**BAZ:** *Smile To Smile* (New Little India 316P77CD1). The "undersoul" starlet's second single is a radio-friendly pop song with a soul-edged vocal performance. Baz will be hoping to improve upon the chart performance of her heavily-sampled debut, *Believers*. We're not sure about the same positive vibes as its predecessor, this track did reach number six in the *MW* Club Chart and could make it into the Top 30.

**RECOMMEND** **RIVAL SCHOOLS:** *Smile For Me* (Curry 588 965-2). Currently on a UK tour with A, Rival Schools have impressed with their

abrasive energy and command of melody. The band's debut album will be released in late March, so expect to hear more from this hotly-tipped band in 2002.

**GALLEON:** *So I Begin* (Epic XPCD2621). Filtered house beats Eighties pump rock on this catchy debut from Marisolles duo Galleon. Though effective enough, they perhaps lack the inventiveness of some of their French peers, such as Télépopmusik.

**PLUMP DJ'S:** *Big Groovy F\*\*\*er* (Finger Lickin' FR0131). This track from the Fabric residents lives up to its name, boasting all their trademark big builds, insistent breakbeats and acid squiggles. Featured on the soundtrack to the PlayStation 2 game *Wipeout Fusion*, it is currently also destroying dancefloors nationwide. **C**

**RECOMMEND** **MARILYN MANSON:** *Tainted Love* (Maverick WS79CD1). The king of goth schlock blasts his way through this cover of the Soft Cell classic, which was originally recorded by Gloria Jones. Stuttering synths and a wall of guitar combine with Manson's vocal to give the song an even glossier edge than the 1981 version. Lifted from the film *Not Another Teen Movie*, it should make a big impact thanks to an A-listing at Radio One. **C**

# SINGLE reviews



**RECOMMEND** **GEORGE MICHAEL:** *Freekick* (Polydor 5706812). This much-anticipated new single from Michael is built around an incessant

R&B rhythm track with screaming synths. The production is slick and Michael is on top form vocally, which promises great things for the forthcoming album. A-listed at Radio One, the single is enjoying blanket play on most LR stations.

**GARTH GATES:** *Unchained Melody* (BMG 74321 9308R2). As Will Young has already shown, the Pop Idols are proving to be a shot in the arm for UK retail. Expect Gates to continue the rush to record stores with this karaoke classic which is backed by Gates's versions of the two tunes which make up the Young single. **C**

**RECOMMEND** **DAREN HAYES:** *Insatiable* (Columbia 6723995/2/4). The debut solo release from the former Savage Garden vocalist does not stray far from the path of his band, and is an impressive song with a strong vocal. The formula seems to be working its magic with Capital — arguably Savage Garden's biggest supporter — and The Box is already on board.

**DIEMMA ZERO 7:** *Distractions* (Ultimate Dilemma UDRCD5046). Sto's vocals add a feisty feel to this lush, emotional soundtrack track from the downtempo duo's album *Simple Things*. Their recent Brits nomination should have raised their profile and the track is C-listed at Radio One.

**PET SHOP BOYS:** *Home And Dry* (Parlophone CDR 8572). This, the first single from the Boys' long-awaited new album (said to be in a new acoustic rock direction), is typical of the PSB sound — bubbling sequencers and moody strings. Although fairly unexciting, it is nevertheless A-listed at Radio Two. **C**

**RECOMMEND** **TRAVIS:** *Flowers In The Window* (Independent ISONS625). This third single to be taken from *The Invisible Band* is an acoustic guitar/piano-driven swayer which goes down a storm here. It's A-listed at Radio One, which should help to sustain their appeal to beyond the end of their current UK arena tour. **C**

**STARSAILOER:** *Por Miguilad Fool* (Chrysalis CDCHS 5136). The fifth single from Starsailor's startlingly good debut album is also one of their best tracks to date. This uptempo pop shuffler is B-listed at Radio One and on the C-list at Radio Two and should help to push the band's album *Love Is Here* to double platinum status. **C**



**RECOMMEND** **MARILYN MANSON:** *Tainted Love* (Maverick WS79CD1). The king of goth schlock blasts his way through this cover of the Soft Cell classic, which was originally recorded by Gloria Jones. Stuttering synths and a wall of guitar combine with Manson's vocal to give the song an even glossier edge than the 1981 version. Lifted from the film *Not Another Teen Movie*, it should make a big impact thanks to an A-listing at Radio One. **C**

# ALBUM

## of the week

**JENNIFER LOPEZ:** *J To The L-O — The Remixes* (Epic 5060242). Having

already earned the status of being the first remix album to make it to number one in the US Hot 100, expectations from UK fans are high. Contributions from Fat Jot, Ja Rule and Cadillac Tak see these gentlemen all confessing undying admiration for J to a abundant charms. However, it is clearly not designed to appeal to many of her younger fans because of the consistently bad language. **C**

# ALBUM reviews



**RECOMMEND** **BUSTA RHYMES:** *Genesis* (J Records 80819-2/009-2). Busta's records have already been stocked for some weeks on import.

His ragga-inflected flow, combined with a wealth of ingenious hooks, makes for entertaining, unpretentious hip hop. It includes the Dr Dre-produced single, *Break Ya Neck*, which is C-listed at Radio One.

**ALCAZAR:** *Casino* (RCA 74321 894602). This unashamedly raucous collection of Swedish disco dance is aimed squarely at the Steps market. While the band's second single *Sexual Guarantee* has picked up significant airplay, this debut album conspicuously lacks immediate appeal and stretches the boundaries of irony.

**GOMEZ:** *In Our Gun* (Hut CDH72). After winning the Mercury Music Prize for their debut album in 1998, the pressure has always been on Gomez to come up with something better. This, their third studio album, fails to live up to such high expectations, but is nonetheless a solid offering which includes their Radio One-playlisted single *Shot*.

**THE HERBALISER:** *Something Wicked This Way Comes* (Hijinx Tane ZENC04). This is a lush, soulful outpour from breakout guru Jake Wherry and Ollie Teaba, who enlist the help of Chris Dowling and the Easy Access Orchestra to bolster their low-slung beats. This album certainly has a showcase fest which can no doubt developed from the band's extensive touring and results in a satisfying package.

**JAY-Z:** *Chapter One — The Greatest Hits* (BMG 74321 92046-2). The Jiggs attempts to capitalise on the success of last year's album, *The Blackprint*, by unleashing the "first chapter" of his greatest hits. The collection includes all seven of his UK Top 40 smashes and features P Diddy, Mary J Blige, Ja Rule and DMX.

**RECOMMEND** **VARIOUS:** *Blade II* (Virgin CDVUSF219). This star-studded film score features unlikely but effective collaborations between artists from opposite ends of the musical spectrum. Where else would one find Cypress Hill dropping a track with Roni Size and Ice Cube joining forces with Paul Oakenfold? Also featured is the brilliantly subversive *Massive Attack/Mo'Def cut I Against I*. **C**



**A CERTAIN RATIO:** *Early Soul Jazz* (SJRCD60). Charting the career of the former Factory signings, this double CD highlights the influence of the Manchester outfit's raw funk-punk sound. Northern gloom collides with funky percussion to create a sound far more innovative than the "industrial" tag usually applied to the band. The inclusion of rare tracks and a John Peel session should make it a must-buy for fans.

**VARIOUS:** *Indahouse — Da Soundtrack* (Universal Island CID0151). The focal point of this soundtrack to All G's upcoming movie remains his collaboration with Shaggy on the single *Julie*. Alongside All's monologues, it features tracks by Adam V. So Solid Crew, NWA and Public Enemy.

**THE BEES:** *Sunshine Hit Me* (We Love You AM096). The long-awaited debut album from this lovable late Of Light collective, *Sunshine Hit Me* is a confident Bacharach-inspired sweetness. The Bees are about to embark on an extensive UK tour as part of the Sunday Best collective.

**RECOMMEND** **THE STREETS:** *Original Pirate Material* (Virgin 509992-2). Possibly the most lyrically interesting album since Eminem's *Slim Shady LP*, Birmingham's coolest

social observer puts his thoughts onto record for the first time. Although its commercial appeal may be limited, the sheer creativity on display deserves to be recognised. **C**

**VARIOUS:** *D-VAS* (Dome DOMECD30). A 15-track collection of soul ovals produced by D'Influence, could at first be dismissed as 65 minutes of late-night chirpin' music, but it has much more to offer on subsequent plays. Standout performances include Shola Amal's *Show Me Love* and Romina Johnson's *Taste of Better Love*.

**VARIOUS:** *Truq Trade Shops Electronic 01* (Mute CDSTUMM 28). This sumptuous retrospective of all things electronic celebrates 25 years of the ever-reliable *Truq Trade* shops. It is a diverse and compelling selection of new and old, rub shoulders with *Ice and Apex*. Twin competes with *Kraftwerk* for attention. **C**

# Here now releases

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

This week's reviewers: Dugald Baird, Phil Brooke, Jimmy Brown, Simon Christopher, Owen Lawrence, James Roberts, James Salmon and Nick Tesco.



**RECOMMEND** **FUTURISM** (City Rokers ROCK3CD). A double album of vital new tunes which fall under the "electroclassical" banner, including Tiga & Zynthetics' soon-to-be-huge *Sunglasses At Night* and quality contributions from *Da House* (pictured) and FC Kahuna. The sound is a riotous combination of Detroit electro and European cool and Futurism should end up being a benchmark for this burgeoning movement. **C**

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# PROMOTERS LOOK TO NEW AREAS AS WORLD EVENTS HIT REVENUES

With September 11 and foot-and-mouth restrictions putting pressure on the live business, ancillary sources of income such as merchandising, sponsorship and webcasts have come into their own. At the same time, the live business revolving around a diminishing number of big companies, while non-traditional markets are opening up overseas. Matt Pennell reports

The live sector was dramatically compromised last year, as most industries were, as the foot-and-mouth restrictions and post-September 11 climate prompted a string of cancellations. Such circumstances, allied with the ever-intense competition for the leisure pound, leave the industry relying more and more on established non-ticket revenue streams such as merchandising, catering, sponsorship and car parking, as well as trying to develop new ones such as videorecording ads and webcasts.

Merchandising is one of the most established and visible areas of additional expenditure by big goers. The sector came of age in the early Nineties, but Delux managing director Jeremy Joseph believes it is still integral today. "It's still extremely relevant," he says. "Sales have, and always will, provide a vital and essential revenue stream to artists and bands. As ticket prices and attendance figures do not necessarily cover production costs, merchandise income can be the profit centre of the tour."

As with all such revenue streams, some parties benefit more than others, and the division of the stream is the subject of some debate. "Promoters are not included in merchandising revenues, unless they receive rebates from the artist, which has nothing to do with [the] merchandise deal between Delux and the artists," says Joseph.



Standing ovation: but live music is branching out to boost revenues

Venues, on the other hand, do benefit from merchandising sales. In Europe, their typical share is 25% to 35% of gross revenues — a proportion which many merchandising specialists argue is too high. "We think that venues charge too much money for selling the product and do

nothing to help us combat bootlegging outside venues," says Joseph. "On U2's Elevation tour, Madonna's Drowned World tour and S Club 7's current UK tour, we are working very closely with trading standards officers and the police. They have successfully arrested bootleggers, which

has resulted in increased revenues within the venue. All of this work is undertaken by us, without the help of venues."

Wayne Clarke, managing director of merchandising company Blu Grape, also feels that venues could do more to protect and develop merchandising sales. "We have had concerts when bootleggers have broken into the venue," he says. "Some arenas used to patrol their perimeter. But there's only so much you can do. We are doing a Strokes show at a 2,000-capacity venue, and there'll be about 60 to 70 bootleggers outside."

Controlling sales is a crucial issue, he adds. "Another area of concern is that where we have our own vendor on the stall, the spend goes up. The spend per head is always higher when it's our own staff compared with a concessionaire. Bear in mind the prices and the stock will be the same on either stall, but this still always happens, no matter how much we try to motivate venues. Merchandising remains a very competitive business — many deals with the acts are for just one tour, and you're only as good as your last tour."

Wembley Arena is a venue which is well-placed to develop non-ticket revenues, with an exhibition hall and car park on site. Peter Tudor, marketing director for the venue, estimates that non-ticket revenues can account for 25% of the total event take. He notes that the type of revenue varies dramatically between acts. "S Club 7 > p28

## Standing on the shoulder of giants: global heavyweights expand

Until a few years ago, the structure of the UK live industry was unchanging yet fragmented. Most companies were small-scale, and the notion of big multinational corporations consolidating the industry was distant. Now several prominent UK promoters and booking agents have been absorbed by global giants, and venue chains exist from arena level (SMG & Clear Channel Entertainment Music), to concert halls (McKenzie Group) and even to the club circuit (Channelfly).

Straddling the latter two areas is Vince Power's (pictured). Mean Fiddler Group, which is behind the Carling, Fleadh and Homelands festivals as well as owning London venues such as the Astoria, the Forum and the Garage. The company's reputation as an organiser of events is such that it was recently able to safeguard the immediate future of the Glastonbury festival by taking an initial 20% share of net profits and pledging to guarantee security for the next five years.

Glastonbury's founder Michael Eavis was reported to have had misgivings about the corporatisation of a 30-year-old, family-run event before eventually signing the deal a little under two weeks ago. And just as Eavis apparently recognised the consolidation of the live industry as an inevitable sign of the times, so the live industry as a whole has increasingly come under the umbrella of a handful of muscular operators.



In a matter of years, for example, Clear Channel (CCE) has become the biggest promoter, producer and presenter of live music in the UK, acquiring promoters MCP and BCC, booking agencies Solo and ITB, a string of venues including the Sheffield Arena, the Milton Keynes Bowl and two festivals — Ozfest and Route Of Kings. CCE has plans for further expansion. Tim Parsons, director of CCE Music in the UK, says, "There is still an acquisition policy: we're looking to increase market share. In the long term, we will continue with a strategy to acquire an acceptable market share. We will especially target geographical areas where we're deficient. Currently we have 30 venues in the UK, but we're still looking to build up a critical mass."

Parsons believes that the reaction of the rest of the industry to CCE's dramatic rise has been positive. "The arrival of SFX [a venue/promotion company acquired by Clear Channel] has made everybody look at what they do and how they do it. It had been the same for 20 years until companies like ours and DEAG came along. Everybody's looking at businesses and how they operate, forming alliances that they wouldn't previously have formed. Moreover, there's always room for small companies because we're providing a market for them."

The biggest single benefit which upscale corporations are bringing to the industry is in the realm of sponsorship. "We're more

attractive to sponsors — sponsorship is immature here in comparison with Japan and the US," says Parsons. "It was minimal, but now it is significant. Even when we got approached by sponsors, we didn't know how to deal with them. Carling [which recently signed a sponsorship deal with CCE] is spending £70m a year on advertising, more than the music industry's total spend."

CCE is not the only corporate giant in the UK arena sector that is planning further growth. The very biggest corporations are focusing on chasing the leisure pound in general, with a number of them operating a diversified asset base including music and sport. This model is exemplified by SMG (Europe), which claims to be the largest operator of arena venues in Europe, with

significant expansion forecast in 2002. Its portfolio includes the Manchester Evening News Arena — recently voted International venue of the year by readers of US live magazine *Pollstar* — the Telwest Arena in Newcastle, the London Arena and the Odyssey Arena, Belfast. SMG (Europe) also operates SportCity, the Commonwealth Games site in Manchester — including the new City of Manchester

Commonwealth Stadium — and, through a joint venture, the Bridgewater Hall, Manchester's new concert hall.

Another key corporate group in the live sector is DEAG, the German promoter company. DEAG now operates across Europe and has a stake in UK concert promoter Marshalls Arts.

"We are 50% owned by DEAG, but we enjoy the right to decide whom we work with in all markets around the world," says founder Barrie Marshall. "We must always remain aware of the fact that this is still a personal business and that artists and managers have personal relationships, and perhaps a trust with a particular promoter. We continue to expand our international involvement in markets around the world on

a touring basis and are slowly continuing to build a relationship with sponsors, whom I believe will become critical to our industry."

As to the transformation of the industry from small to large scale, Marshall observes, "There are two ways to look at this — you either join the new changes and trust that you are good enough to fit in with the rationalisation plans, or you go away, re-evaluate what you can contribute and see if as an opportunity to become even more personally committed to serve the public."



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De-lux: handled merchandising on U2's Elevation tour

p26► had a low catering take – obviously not much alcohol was consumed – but the merchandising was a good stream,” he says. “Shaggy, the following night, provided not so much merchandising revenue, but good catering because the crowd had come from work on a Friday night. Car park revenue can vary a lot, it will be high for a pop act, where parents drop their kids off, and low for a nu-metal show where teenagers arrive by public transport.”

The idea is that consumers buy into all these streams, and Wembley is trying to encourage this via its corporate hospitality packages utilising the catering and banqueting facilities in its exhibition hall, Tudor says. “It’s a customer service thing. People are prepared to pay a bit more if they are given a bit more. Corporate

hospitality has the potential to be a growth area. This includes a set meal – buffet or sit-down – the programme, merchandising, and prime seats near the front. Because of the exhibition hall, we can do this for up to 1,000 people. The package varies from show to show – obviously Rod Stewart’s will be very different to WWF’s. We’ve been doing a lot of work on information services to highlight our offers – 15,000 people have signed up to our web members’ club, which lets you book the best seats early.

“The market is changing in terms of who



Blink TV: ad packages have transformed the economics of the live video

promotes, and changing in terms of brand identity. Certain bands need the right kind of catering, or the right kind of sponsorship, to be there. It’s important that a band’s sponsor doesn’t compromise a venue’s sponsorship deal.”

Of course, few revenue streams are subject to standard agreement, as circumstances vary, and deals are put into the context of market conditions. “He who

has the gold makes the rules,” says Barrie Marshall of Marshall Arts. “The artist has the power to influence all revenue streams within reason. However, I think there is a

general acceptance that everyone has to make a living, not a killing. There are industry norms for these revenue areas, but they fluctuate depending on the circumstances surrounding each building. Sponsorship is the most lucrative income straight to the bottom line because most sponsorship deals allow for at least an equal, if not greater support spend to the fee being passed onto the artist.”

Carl Leighton-Pope of the Leighton-Pope Organisation booking agency also feels that deals are driven by an artist’s stature. “Events can be sponsorship-driven,” he

says. “The income for the artist will reflect this, and big sponsors want big acts. Also, keep in mind the relationship between an act and the promoter. The bigger the act, the more demanding they become. ►p30

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Robbie Williams live: production costs subsidised by ad packages

p28) You can't take all the money, but all deals must reflect the position of the act in the marketplace."

New forms of sponsorship are also bringing money into the industry. Venue naming rights were a concept developed by Clear Channel Entertainment's (CCE) antecedent in the US, SPX. Earlier this year, CCE signed a major deal in the UK with the Bass lager brand Carling. Heralded as the biggest sponsorship deal the UK live music industry had yet seen, CCE says its three-year sponsorship package of live music and venue rights sets new precedents in cross-platform sponsorship activity in Britain's live music industry. For Carling, the deal covers a vast array of music-related consumer programmes and delivers venue-naming rights for the Carling Apollo, Manchester, and Carling Apollo, Hammersmith, and title sponsorships for major artist events and tours. Carling also takes the pouring rights in all CCE-owned theatres and managed arenas throughout the United Kingdom, and can make use of co-marketing through new media channels as well as hospitality and backstage rights at CCE events.

With either the venues or the suppliers involved in the various non-ticket revenue streams collecting this ancillary income, booking agents are on the sidelines to an extent. New revenue streams have increased their involvement, according to Paul Fitzgerald, director at Concorde International Artists. "We control video ads and webcam on all our shows," he says. "The items that are the subject of the most heated discussions are booking fees for telephone and online tickets, and concession fees at venues. If we could change the status quo, we'd get a share of

booking fees for tickets and reduce the 25% merchandise fee at UK arenas."

For Tudor, discussion and collaboration is the best way forward when it comes to shared revenues. "We're all after a slice, everyone's out to make the cake work best for them," he says. "We need to work with promoters to get the best out of it. In our case, this can be done via the National Arenas Association in its meetings with the Concert Promoters Association. These meetings don't renegotiate a slice of the cake, but look at best practice within these areas."

When video screens were first introduced to the live arena they enhanced audience satisfaction but increased production costs. Video-screen ad packages have transformed the economics of this area, however.

BlinkTV has recently provided video-screen ad packages at shows by Robbie Williams, Travis, Craig David and many UK festivals. Bill Lord, managing director of BlinkTV, believes there are significant benefits. "Blink subsidises the cost of bands taking video on tour in return for the rights to use those screens during periods of downtime," he says. "We then use the time to broadcast programming which is produced specifically for the show within each programme is a limited amount of ads. The flow of funds is as follows: we take brief from whoever is responsible for specifying equipment for a particular tour. We then source that and supply it at a subsidised rate. In return for the subsidy, we retain the ad rights, and it's our responsibility to sell the ads."

Lord says the benefit to the promoter or venue is the reduction in production costs, plus added value entertainment for the audience before the show and between

**"The artist has the power to influence all revenue streams within reason. However, I think there is a general acceptance that everyone has to make a living, not a killing"**

— Barrie Marshall, Marshall Arts

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## Rings around the world: promoters explore new territories

The world is getting smaller as the live music industry spreads its wings. Promoters are willing to bring international acts into uncharted territories, be it in the Middle East, eastern Europe or the Pacific Rim. Improvements in communications, transport, venues and the attitude of governments have made this possible, although much pre-planning is still a necessity.

Raising awareness of the issues involved in touring emerging markets is Nagl Baz of Lebanon's Buzz Productions, a panelist on an upcoming ILMC discussion on the subject. "Touring Lebanon is safe and fun," he says. "Lots of acts have been here and are content with things like the crowd reception and the food. There is a renewed interest in the Middle East as well – weirdly enough it's even bigger than after September 11. Managers and agents talk to each other and when there's a good experience they share it. Many more acts have a good experience than bad, which is why the artists are coming."

In Bar's case, this has included artists such as the Arful Dodger, Alanis Morissette, Roger Waters and Sting, who described the Baalbeck festival as the most beautiful place he had ever played.

Tim Dowdall of Hungary's Multimedia, a fellow ILMC panelist, has taken many big names such as Depeche Mode, U2, AC/DC and Tina Turner to the former Eastern Bloc. He notes that, while eastern Europe is playing catch-up with the EU, the economics will be different. "The question is how a promoter in a small, newly-emerging country, who has perhaps three or four concerts a year, can build the financials to provide the required services," he says. "That is when he has the same 15% of profit on four shows that an established promoter in, say, the Netherlands has on his 400 shows."

Robert Porket of the Czech Republic's Interkoncert believes that lower ticket prices are outweighed by other factors. "The Czech Republic is a great country and Prague is a magnificent city," he says. "Artists enjoy performing here and often return privately. Managers and agents should look at the map. Prague is to the west of Vienna and located between Berlin and Vienna. It is an easy route and can be as lucrative as other European markets. Ticket prices are cheaper, but more people attend events,



so the figures can make it as much sense as playing elsewhere."

Ivan Nestorov of SME in Bulgaria foresees a circuit extending beyond his country's borders into Romania, Greece and Turkey. He has recently promoted Orbital, Bond and Asian Dub Foundation. "Unfortunately, most tours finish in the Czech Republic or Hungary," he says. "Ticket prices in Bulgaria range from the equivalent of £2 to £12, halls and

prices are outweighed by other factors.

prices are outweighed by other factors. "The Czech Republic is a great country and Prague is a magnificent city," he says. "Artists enjoy performing here and often return privately. Managers and agents should look at the map. Prague is to the west of Vienna and located between Berlin and Vienna. It is an easy route and can be as lucrative as other European markets. Ticket prices are cheaper, but more people attend events,

stadiums are small and there isn't a great choice of PA and lights. However transport, communications and the law in Bulgaria are not obstructive to our activities. One of the positive things is the lovely Bulgarian audience – even non-famous artists are very pleasantly surprised by the fact that the audience knows all the lyrics and react rapturously."

Perhaps the region most poised for rapid expansion, simply due to population size and per capita income, is the Pacific Rim. Kingstreet, a tour services company that operates globally, has recently entered into a joint venture to introduce western acts to China. "These markets are becoming more sophisticated," says chief executive Andrew Wilkinson. "China has just joined the WTO. It is having to pay attention to piracy and artists' revenues are now starting to flow. Even the ministry of culture is encouraging us to bring artists. There is a cultural Olympiad tied in with the [Beijing 2008] Olympics – and China is going out of its way to become friendly with the West. In China, the Poly Theatre in Beijing and Shanghai Festival Theatre are great venues. Also, territories like this offer fantastic hospitality and lots of network TV coverage."

Extensive preparatory work is necessary for China, believes Wilkinson. "You will need pre-clearance of the act and their set list," he says. "You will also need to know the tax requirements of the various countries and be aware of the fact that promoters don't have experience of western methods. Scouting out accommodation is important and you should be mindful of currency restrictions, inoculation and the need for visas before the tour."

Ultimately, the rewards of cracking China and India – another vast untapped market just opening up – are immense. "There are about 1.2 billionaires in Beijing alone, and more people own Mercedes cars there than in California," says Wilkinson.

acts. Additionally, they are able to promote their own merchandise, forthcoming events and services within BlinkTV's programming.

Webcasts have been heralded as a high-tech panacea, only for venues and promoters to be disappointed at their initial impact. However, audience figures for webcasts are building steadily and promising new models for revenue collection are being developed.

"When we started in 1998, internet broadcasts were a bit of a novelty, but the music industry was leading the field," says Nick English, CEO of digital streaming specialist Virtue Broadcasting. "We had the scenario where people weren't willing to watch video, but nowadays the codecs are much better and people are getting better connections. Above all, the audio has to be good: people are prepared to watch a less-than-perfect video stream if the audio is good. At first we were getting an audience of about 50, now UK acts can get audiences in the tens of thousands for a live broadcast and hundreds of thousands for downloads."

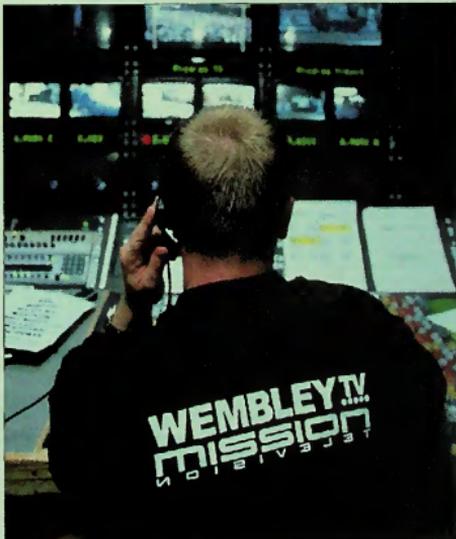
Creative use of webcasts, and a change in internet user habits, could increase revenue streams from this medium. "At the moment, the biggest revenue contributor is sponsorship," says English. "If an event is on WembleyTV, sponsors know, for instance, that there's an 18- to 24-year-old audience there. Pay-per-view is not going to be of immense value for a time – the market isn't ready yet, and there have been some big acts that haven't generated as much as was

**'The items that are the subject of the most heated discussions are booking fees for telephone and online tickets, and concession fees at venues'**

– Paul Fitzgerald, Concorde International Artists

McKenzie Group and Irish promoter MCD.

While venues, agents, promoters and all auxiliary companies providing extra revenue try to develop, and protect, their business, Marshall sounds a note of caution for the industry at large. "It would be nice to keep prices down – this is very difficult as costs go up every year for all concerned," he says. "The only time they come down is when the perceived value and attendances drop, because the fans have decided that these have just become too expensive and there are better ways to spend their hard-earned leisure money."



Wembley TV: bringing in webcast revenues





# RETAIL FOCUS: RECORD VILLAGE

by Karen Faux  
**R**ecord Village owner Dave Greaves takes most things in his stride. During the past year, he has had to contend with the area adjacent to his indie store effectively being turned into a building site and blocking all passing trade. The local area will continue to be in a state of upheaval until a new shopping centre is completed, but Greaves believes this disruption will ultimately prove worthwhile.

"Our shop is positioned about 20 yards away from where the new centre will be and it will significantly increase the amount of passing trade we get," he says. "At the moment I'm negotiating with the landlord of my premises for a complete refurbishment and we're hopeful that we will be able to create more space in-store."

Record Village is ready to embrace a new era after 25 years of successful trading. In addition to selling chart and mainstream CDs, it specialises in Seventies rock, discount stock and memorabilia. The Seventies connection is particularly strong as Greaves plays in a Jethro Tull tribute band and appears at Tull conventions in the UK and US.



Record Village: focusing on back catalogue

"Back catalogue is an extremely important area of our business and we are very strong on classic rock, metal and folk," he says. "I generally buy in bulk when record companies offer discount deals, because then I can offer the product at £5.99 to £7.99. Our customers have come to expect a combination of choice and value for money."

Chart, pop, easy listening and hip hop are

## STORE REMAPS ONLINE PRESENCE

Dave Greaves' youngest son is soon to be charged with the task of regenerating the store's website and making all of its catalogue available online. "The site was neglected over Christmas because no-one had the time to spend on it," he says. "It's tremendously time-consuming to run properly and at the moment it only gets a fraction of our stock. We want to have another attempt at getting it right because we recognise this is the only way we will get a good return."

positioned on the shop's ground floor, while its vinyl, specialist CD and secondhand product are upstairs. "The ground floor is smaller than your average shop, but we have a bigger floor area upstairs," says Greaves. "Our rent and rates are based on the downstairs area, which makes our overheads low, and this helps us to stay competitive."

In recent months, singles business has been

flagging and Greaves takes a cautious approach to ordering because he finds it hard to make a profit with the format. However, this week Neil Young has bucked the trend and Greaves describes demand as "ballistic".

"Singles haven't been selling like they used to and it's easy to become negative," he says. "Young's performance shows there is life in the format yet, and we've also done very well with Shakira and Nickelback."

While supermarkets continue to represent stiff competition on pop acts, Record Village is enjoying robust business in nu metal and indie rock. This week's bestsellers have included Hoobastank, Puddle Of Mudd and The Hives.

"We find that the old-fashioned values of range and personal service sit well with an up-to-date approach to building business and giving customers what they want," says Greaves. "We're looking forward to proving our credentials once the shopping centre brings new customers our way."

Record Village, 6 Cole Street, Scunthorpe, North Lincolnshire DN15 0QT, tel: 01724 851048, e-mail: sales@recordvillage.co.uk, www.recordvillage.co.uk

## IN-STORE NEXT WEEK (from 11/3/02)

**Andys RECORDS**  
 Windows — Atlantis, Cinderella 2; In-store — Supernaturals, Brancaccio & Aisher, Round Sounds, Télépopmusik, Beverly Knight, System Of A Down, Dandy Warhols, Hundred Reasons, Creed, Norah Jones, Vivian, Billy Bragg; Press ads — Holst, Dandy Warhols, Simply Red's Vol. 2, Timo Maas, To Fidelity Animals, Acoustic, Gorillaz, Vivaldi, Télépopmusik, Kylie Minogue, The Planets, Walton, Classical Heat, Classical Chill.

**ASDA**  
 Singles — All G & Shaggy, Jennifer Lopez, Natalie Imbruglia, Céline Dion, Warren Stacey, Mick Jagger; Albums — Alicia Keys, Shakira, Gorillaz, City High, Roland Gift, Get The Party Started

**BORDERS**  
 Windows — three CDs for £18 and two for £10, Brit Award winners, Rough Guide To World Music, DVDs at 9.99, Extreme Asia; Listening posts — Ocean's Eleven, Lambchop, Jewel

**Wax**  
 In-store display boards — Aim, Clinic, Cornelius, Vagrant Compilation, The Herbaliser, White Stripes, Ikara Colt, Teenage Fanclub & Jad Fair

**HMV**  
 Single — All G & Shaggy; Windows — X-Box; In-store — Jennifer Lopez, Warren Stacey, Lostprophets, System Of A Down, Iron Maiden; Press ads — Céline Dion, System Of A Down, Destiny's Child, N.E.R.D.

**MVC**  
 Album — Alanis Morissette; Windows — CDs at £6.99, Moulin Rouge, X-Box; In-store — Ja Rule; Listening posts — Alanis Morissette, Norah Jones, Johnny Cash

**PINAPPLE NETWORK**  
 Album — John Paul Jones; Selects listening posts — Echo & The Bunnymen, Wireless Nation, Joey Ramone, The Hives, Actual Size; Mojo recommended retailers — Buddy Miles, ELP, Fuga, Morica Queen, Be Good Tanyas, Bongolton

**TOWER RECORDS**  
 Windows — George Michael, Pop Idols, Beverly Knight, Hardplace, System of A Down, Incubus, Drowning Pool, Creed, Kittie, Cypress Hill; In-store — Beverly Knight, Yo Yo Ma, Killa Bees, Céline Dion, BMX, Mick Jagger, System Of A Down, Hardplace, Incubus, Drowning Pool.

Creed, Kittie, Cypress Hill; Outdoor posters — buy two CDs and get one free

**Virgin megastores**  
 Windows — New Music campaign, X-Box, George Michael, Metal Gear; In-store — Billy Bragg, Muzik CD, Easyrock; Press ads — City High, Cornershop, Destiny's Child, George Michael, Gomez

**V.SHOP**  
 Single — All G & Shaggy; Windows — Céline Dion, Jennifer Lopez, Natalie Imbruglia, System of A Down; In-store — Beverly Knight

**WHSmith**  
 Singles — Warren Stacey, Natalie Imbruglia, Jennifer Lopez, Céline Dion

**WOOLWORTHS**  
 In-store — chart CDs for £22, Alanis Morissette, Moby, The Roots, Snow Dance 2002, Jungle Massive, Busta Rhymes, More Fire Crew, Nickelback, Westlife, fire CD gift box with selected titles for Mother's Day; Press ads — Nickelback, Busta Rhymes, More Fire Crew, Pure Genius, Smoke 2 Seven

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## ON THE SHELF

STEVE BYFIELD, manager, Tower Records, Piccadilly, London

"**P**iccadilly is buzzing as usual and we've counteracted poor release schedules with some great in-store promotions running throughout January and February. We're looking forward to DVDs for *Moulin Rouge*, *Lord Of The Rings* and *Harry Potter*, as well as CDs from *Alanis Morissette* and *Gomez*. *George Michael's* head-to-head battle with *Gareth Gates* should prove interesting.

The past fortnight has seen great sales for *Lambchop* and *The Strokes*, while the *Ocean's Eleven* and *Monsoon Wedding* soundtracks have been star performers. The Brits had an impact on sales of *Dido* and *Kylie Minogue* and this week *Will Young* has done the business in singles. We've also seen sales growth in metal and alternative rock, led by *Nickelback*, *Dashboard Confessional*, *System Of A Down* and *White Stripes*, to name but a few.

The store has been drenched in orange and black PoS for our March multi-format

campaign, featuring a buy two get one free deal. This is being led by *Traffic* and *Carillo's Way* on DVD and features *Madonna's* *GHV2* and *Royksopp's* *Melody AM* on CD. In true Tower style we are also profiling specialist labels *Tazick* and *Dixie Frog* among others, with a Sun press campaign soon to roll.

Refined floor layouts in the basement and on the ground floor have improved the flow of customer traffic and have boosted sales of new releases, chart and campaign product. Expansion of our games and DVD departments is currently underway and we are anticipating increased sales in these areas.

When *Boy George* performed a set here to promote his new musical *Taloo*, crowds were delighted that he played on for an extra two-and-a-half hours. *Sam Moore* has also recently been in to sign copies of his album *Pretty Good Lovin'* and we're looking forward to presenting up-and-coming artist *Monc* on March 27."



## ON THE ROAD

ALAN HARWOOD, Pinnacle sales force rep for the South West

"**T**his week I've been restocking stores with the *Puretone* single *Addicted To Bass*, which is enjoying a long shelf life. *The Hives'* album *Your New Favourite Band* is continuing to sell well, especially after their *TOP* success, and they are back in the UK for three dates in May. The Swedish band's *Brixton Academy* gig is already sold out.

*Britney Spears* will have a single called *I'm Not A Girl, Not Yet A Woman*, to tie in with her forthcoming feature film *Crossroads*. I'm also getting good feedback for the *Giant Sand* covers album which features *PJ Harvey* and members of *Grandaddy*. The band have had a long and very credible career and the guest artists are all big fans. It's something a bit different.

*R Kelly* and *Jay-Z* have collaborated on an album, *Best Of Both Worlds*, which hits the racks on March 18. *Michael Bolton* is back on the same date with an album entitled *Only*

*A Woman*. *Bolton's* profile is to get a boost with his appearance in the Disney movie *Snow Dogs* and there will be a bonus Greatest Hits CD available on the initial shipment.

Both *Megadeth* and *Ministry* have new live albums in the pipeline, taken from their last respective tours, and *Tom Waits* is due to release two new albums on the *Anti* label in May.

We've also high hopes for *The Lost Prophets*, who have just picked up a Brit award for best metal act at the *NME* Awards and whose new single *The Face Sound Of Progress* is out next week.

I've also been busy this week dropping in product for our March mid-price campaign. We have 26 titles in the range that are being sold at £5.99. Releases from *Ryan Adams* and *Feeder* are headlining our promotion and we reckon it will help our stores move a lot of stock."

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