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Chart leaks prompt midweeks rethink

by Martin Talbot

Plans to restrict the availability of midweek sales data are due to be unveiled this week in a bid to clamp down on early leaks of sales chart positions in the press and other media.

The BPI and the UK Official Charts Company are due to announce in the next few days plans to reduce access to 'Sales Flashes' singles data.

BPI director general Andrew Yeates says the association has polled record company members to ask for their thoughts on the current availability of the data and that an announcement will be made early this week.

It is understood that one proposal under consideration is to withdraw the service of midweek

singles data on Tuesdays and Wednesdays. This would mean that the first midweek singles sales data would become available on Thursdays, covering Sunday until the end of Wednesday. It is understood that a one-month trial is being proposed.

The decision to pull the business was made at a BPI Council meeting earlier this month and follows a series of data leaks. One of the most high profile saw The Sun's Bizarre column on Wednesday, November 21 last year (see break-out report that while Robbie Williams had sold 73,600 copies of *Swing When You Win* in its first day on sale, Mick Jagger's Goddess In The Doorway had shifted just 954 copies.

Yeates dismissed suggestions

ROBBIE... 73,600
JAGGER... 954

(From also CD outside by THE 1975)

and he keeps the

that a formal decision has already been taken and that a trial period was ready to start this week.

Midweek chart data has only been widely available since the mid-Nineties.

Designed as a tool for record companies' promotions and marketing departments, the midweek 'Sales Flashes' were introduced by Gallup when the research company

took over compilation of the charts in the early Eighties. The data was initially sold to record companies on a title-by-title basis, encompassing sales figures and an indication of rough chart position. Record companies were also only allowed access to details of their own releases.

In the past five years - and accelerated by the availability of the data on the Official UK Charts Company's password-protected online service - the details and distribution of the data have been increasingly streamlined, so that a full chart is available from Tuesday onwards.

Yeates says, "These figures are intended as a business tool and not for the completely different purpose of announcing them to the

outside world. We have a very exciting chart which is published at the end of the week. But, before we do anything, we need to look at the practical implications and that is what we are currently trying to do."

He stresses that there are no plans to make any changes to provision of midweek albums data, which is also available to record companies from Tuesdays.

One record company source supports the move to restrict the data. "The papers are always so fully informed that everybody knows what the sales chart positions are going to be so early in the week," he says. "We should not be reading in *The Sun* or *The Star* or the *News Of The World* what the chart is going to be."

Sting & The Police's Very Best Of was challenging for a Top 10 position in the albums chart yesterday (Sunday), boosted by renewed TV advertising and *Sting's* (pictured) performance as winner of the *Brits* outstanding contribution award. Replaced by *Polybor* last week, the 18-track album, which was originally released in 1997, is updated to include tracks from *Sting's* *Brand New Day* album. Other early retail winners from the *Brits* included BMG act *Dido's* *No Angel*, which was aiming for a Top Five return, and *Epic's* *Anastacia* whose *Freak Of Nature* album was rising rapidly up the chart - partly boosted by the success the previous weekend of an *Anastacia* soundtrack on *Stars In Their Eyes*. *HMV*, *Virgin* and *Asda* were among retailers predicting sales uplifts for *Kylie Minogue's* *Parlourroom* album *Fever*. *Asda's* buying manager *Becky Oram* says, "Gorillaz" album still has a long way to go before crossing over into the mainstream for us - it is a shame they did not win any awards."

● *Brits* coverage, p4-5, Dooley



Young joins Queen's Jubilee gig

Pop idol winner *Will Young* is set to perform at one of two concerts being staged to celebrate the Queen's Golden Jubilee this year.

Young, whose double-sided single *Anything's Possible/ Evergreen* is released by *BMG* today (Monday) after shipping 1.2m units last week, will take the stage for the pop concert on June 3 among a prestigious line-up that will be headlined by *Paul McCartney* and

take place in the grounds of *Buckingham Palace*. A classical concert with *Dame Kiri Te Kanawa* leading the bill will be held on the preceding Saturday (June 3).

The details of the two concerts are due to be unveiled at a press conference tomorrow (Tuesday) at *Buckingham Palace*. The conference, delayed from two weeks ago because of *Princess Margaret's* death, will announce how the public can acquire tickets for the events.

Eavis inks Mean Fiddler deal

After a "weekend of hesitation" *Glastonbury's* *Michael Eavis* and the *Mean Fiddler Music Group* finally thrashed out their proposed joint venture deal last Wednesday, in a move which will secure the future of the festival for the next five years.

The link-up, originally announced two weeks ago, had looked shaky two days later as *Eavis* had second thoughts about relinquishing some control of the festival, which he has run for the past 32 years. He says, "I suppose I was fundamentally letting go of part of the festival. I had some difficulty letting go. There were some misunderstandings, but it's all been resolved now."

Mean Fiddler founder and CEO *Vince Power*, his managing director *Melvin Benn* and *Eavis* finally ironed out the remaining hurdles last Wednesday in a deal which will give the promoter and venue group an initial 20% stake in net profits (also after all charities have also been paid), ris-



Power: ironing out deal
 to a maximum 40% after five years.

"No money will be exchanged in the deal, but *Mean Fiddler* will provide 'behind-the-scenes' support on the management infrastructure of the event and areas such as security and ticketing systems. "I need help," adds *Eavis*. "I'm getting on a bit."

Both sides also stressed that *Mean Fiddler* would not seek to change the character of *Glastonbury*, *Benn* says. "Mean Fiddler will make no spiritual changes to the event."

Dann quits Emap role to go it alone

Emap's prince of pop *Trevor Dann* is adding another paragraph to his CV by leaving the group to create his own production outfit and help in the running of a record label.

However, the managing director of pop at *Emap Performance* will not be relinquishing all his ties with the company and will continue to executive produce TV programmes run by the division such as *Smash Hits* *Pop Winners Party* and the *Kerrang!* and *Q Awards*.

Dann, who joined *Emap* from the *BBC* in 2000, says he has recently been offered a number of projects which he has been unable to pursue because of his commitments to *Emap*. The lure of helping in the



Dann: joining label venture

flotation of an existing record company venture and pitching TV ideas within his own production company simply became too great, he says.

Dann also expects to make a return to broadcasting and writing. "Someone came to me and said

"help with the float", he says of the record label, which he declines to name. "That's something I've never done before. I also wanted to write again and I've got lots of ideas to develop my own TV programmes."

Meanwhile, *Stephen Palmer* will take responsibility for *Smash Hits* magazine in addition to his existing responsibility for new product development and his role as managing director of the new weekly music and celebrity magazine *Monkey* launching this spring. *Emap Performance* managing director *Dave Henderson* is adding responsibility for *Mixmag* to his brand portfolio of *Q*, *Mojo* and *Kerrang!*

CLIENTS REPRESENTED INCLUDE

Alicia Keys

Alice Cooper

Avalanches

Beach Boys

Black Sabbath

Bjork

The Chemical Brothers

Dream Theater

Harley-Davidson

Incubus

Enrique Iglesias

Jamiroquai

Kid Rock

Madonna

Bob Marley

Massive Attack

Ozzy Osbourne

Pop Idols

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Britney Spears

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As set to leave V Shop as Virgin merges retail Qs

by Paul Williams

V Shop managing director Chris Ash is set to leave the chain as part of plans to merge its entire head office functions with those of Virgin Megastores.

Andy Randall, currently managing director of the Megastores, will also take on Ash's responsibilities in what will comprise a programme of consolidation which began last autumn when central support operations were combined.

Virgin Entertainment Group CEO Simon Wright says the latest changes, which will bring the two chains' marketing and operations teams together, mark the beginning of a second phase in V Shop's development.

"In the inventory stage, Chris led

the business brilliantly and now we need to run V Shop operationally as tightly as we can," he says. "V Shop is at the lower end of the market, unfortunately. Chart sales are at the lower end, so we have to operate as efficiently as we can."

No date has yet been set for the departure of Ash, who joined the business in April 2000 as Our Price managing director before part of the chain was transformed into the then newly-created V Shop brand. The remaining Our Price stores were either closed or sold off in a deal with Australian retailer Braintree last autumn.

Under the new structure, which will complete the transfer of V Shop head office staff from Ealing to the Megastores' west London base at Brook Green, Megastores opera-



Ash: 'led the business brilliantly'

tions director John Hinde also takes on the same role at V Shop. However, no final decision has been made with regard to V Shop's current operations director Graham Jackson, who the company says is "reviewing a number of options going forwards".

There will be redundancies among V Shop's 30-strong head of feet team, although Wright says this will be kept to "an absolute minimum".

The CEO suggests that aligning the two businesses' head office functions will make things simpler for the record industry in dealing with the brands, as there will now only be one point of contact. "In some ways, by running things separately we understated the role we have in music retailing at the moment," he says. "In our UK retailing operation with 200 stores we're a major force."

Going forwards, Wright says there will be a further overhaul of the V Shop format which was launched last year across 40 stores. This included giving DVD more prominence and space in-store to reflect the format's rapidly growing sales. "I see a lot of potential [in V Shop]," says Wright. "There's a lot more potential in that business than we realised."

newsfile

SONY RENEWS INDEPENDENT DEAL
Independents and Sony Music have renewed their international licensing deal after weeks of negotiations. Independent's Andy MacDonald says Sony has been a "great partner" - it first signed the partnership when the label started in 1997 - and "understands" what his label needs.

MUSICIANS' UNION ALLOW ELECTION
Members of the Musicians' Union have given the union a mandate to press forward with the election of a new general secretary after voting in a new rule change which allows the process to be conducted under Trade Union rules. The MU executive committee says branch nominations will be held during May, a ballot conducted between July 8-20, with an appointment expected in the autumn.

ENTRANTS FLOOD RADIO AWARDS
A record number of entries have been received for this year's Radio Academy-organised Sony Radio Awards. The winners of the Groverson House Song on May 2. In a change this year, a launch is taking place at the Commonwealth Club on March 18 to announce the nominations in all 28 categories.

CAMPUS BUYS CHANNELLY'S SBN
Campus Media, a new company, is to acquire the entire share capital of national student radio network SBN from Channelly Plc. Campus says it intends to seek admission to AIM and is looking to raise £2.5m through a share placing.

MUSIC CHOICE OFFERS PPL LICENCE
Digital audio broadcast-station Music Choice has been granted a licence by PPL. Music Choice says the agreement makes it the first multi-channel digital audio broadcaster which PPL has licensed to copy sound recordings for broadcast in the UK on digital TV platforms. PPL has also agreed a reciprocal broadcast and public performance rights agreement with the Canadian Audio Visual Licensing Agency, to represent Canadian independent record companies in the UK.

SANCTUARY PURCHASES WESTSIDE
Sanctuary Studios, part of the Sanctuary Music to media group, has acquired one of London's most historic studios, Westside. The refurbished facility was purchased from legendary producers Clive Langer and Alan Winstanley, who have recorded Elvis Costello at the Strangers to Erics Costello at the recording complex.

TIP SHEET IN FORMAT CHANGE
The Tip Sheet is to scale down its operations, reducing the size of its print version and abandoning its weekly CD. Editor Joe Taylor has left, with Kevin Dawson taking over. The Tip Sheet's message board continues.

HONOURAUS JOINS WIPO
The World Intellectual Property Organisation's Phonograms and Performances Treaty (WPPT) was ratified by Honduras last week with the treaty set to come into force on May 20. WPPT is the first global copyright framework for the digital era and strengthens the industry's protection against online piracy.

musicweek.com

Wildstar's Craig David (pictured) has become the first UK male solo artist to make his **Hot 100 Top 10** breakthrough in more than four years, with 7 Days this week climbing 12.10 on the **Billboard** chart. The track's new peak comes as David heads towards the end of his first US tour and his album **Born To Do It's** overseas-counter sales will approach the mark. David will attend this Wednesday's Grammy Awards in Los Angeles, where **Fill Me In** is shortlisted for best male pop vocal performance. Wildstar's **Intentional CD** Graham Williams describes 7 Days' climb into the Top 10 as a "landmark" for David. "Craig has worked bloody hard and people need to recognise that," he says. Atlantic Records, which handles David's releases in the US, was also responsible for the last such UK male solo breakthrough Stateside, achieved in 1997 by Mark Morrison with **Return Of The Mack**.



MPs create group to focus on music

The music industry is to receive increased focus within the House of Commons with the creation of a new All-Party Friends of Music group.

The group is being headed by Pete Wishart, a former member of both Big Country and Runrig, who is now the Scottish National Party's MP for North Tyneside. The group is to launch with an inaugural meeting on March 6 and a formal launch on March 30, at which industry organisations including AIM, Aural, BPI, the MU, MPA and PPL are expected to be represented.

BPI director General Andrew Yeates, who will address the first meeting, says, "If there are Members of Parliament who are interested in music, it is a good way of helping them understand our business," he says. "If we can do this, it will help us when it comes to issues such as copyright, e-commerce and the US office."

A former Friends of Music group was established in the late Eighties, led by former backbench MPs who have since taken on more senior roles in Government, including Defence Secretary Geoff Hoon.

One-stop royalty shop goes online after MCPS-PRS deal

A groundbreaking licensing deal forged by UK collection societies MCPS and PRS and organisations including the European Digital Music Association (EDMA) is to establish a one-stop shop for online royalty collection.

Under the agreement, online music companies will be able to clear both mechanical and performing rights for most types of online exploitation with a single royalty payment.

MCPS-PRS Alliance chief executive John Hutchinson says the deal is the culmination of a year's consultation with the organisations' members and online music companies.

Hutchinson says, "With this deal we have really tried to listen to the needs of everyone involved. It's simple, all-encompassing and convenient and covers webcasting, downloads and streaming, embracing all composer and publisher rights."

Previously, digital rights management was dealt with on a complex and piecemeal basis. The licensing deal will be available to online music providers in the UK for one year at a rate of 8% of gross revenue.



Hutchinson: listened to online needs

EDMA president Adriano Marconetto, whose Vitaminic company was among the first to sign up, says, "This acknowledges the needs of digital media companies to have a simple licence which enables them to do business and generate revenues for the whole industry and therefore authors and publishers."

Digital music distributor 022's CEO Charles Grimdale says the agreement marks a milestone for online exploitation of music in the UK and, in turn, the rest of Europe.

Grimdale says, "It's a critical development because, up until now, people have had to operate legally or not at all."

Peer to peer subscription service Wipit has also had a licence approved in principle.

DVD sales increase as fans take to extras

The addition of extras such as exclusive live material and alternative camera angles helped music DVDs take an increased share in the £2bn video home entertainment market last year.

According to new figures from the British Video Association (BVA), DVD music titles contributed 3.6% of the 41m DVD units sold in 2001.

BVA director general Lorraine Garry says that music fans have taken to DVD because it provides a lot "more opportunities to watch music with the possibility of different camera angles, additional footage and the screening of lyrics". However, she adds that there is still more scope for music companies to explore the format.

EMI eyes its labels in drive for savings

EMI is expected to look for more savings from labels if it cannot push through the sale of its manufacturing business as part of its plan to create annual savings of £65m.

Reports last week, unconfirmed by EMI, suggest that the group had failed to attract acceptable offers for its manufacturing business which EMI had calculated could contribute £10m of annual cost savings. City analysts now expect Levy to continue his search for other bidders, but are also for more "aggressive additional" savings. In addition, the £25m is also targeted from within the labels, if he cannot strike a manufacturing deal.

It is understood that Levy is keen to push these through before the end of the group's financial year, on March 31, so that any exceptional items relating to them can be included in that year's balance sheet.

Under the savings plan, revealed before Levy's arrival, a further £20m annual cost savings is calculated to come from the disposal of distribution. Levy will unveil his full strategic overhaul to the investment community on March 20.

GREAT BRITS – BUT TIME FOR RETHINK

Forget the TV audience decline, the Brits this year was a triumph. It was, arguably, the most complete, musically diverse show yet – but it may also have changed the moment when we need to take stock. The Brits' strengths have become its weaknesses. It is fantastic for our business. It usually stimulates sales for two or three of the key acts, it brings music onto prime-time TV screens and raises a huge amount of money for the Brits Trust charity. This year the TV show was as smooth as silk. It was hard to pinpoint a poor performance and it was largely controversy-free.

Frank Skinner aside, the Brits has become an efficient machine. It may have been a little flat on the night, but it was a TV show for the industry to be proud of. However it is, perhaps, not the show to gossip in the pub about. And therein lies the rub.

As excellent as it was, the show was very predictable. There were no surprises among the awards, no real live on the night and no controversy. And, when you delay its broadcast by a day, unveiling all the winners in the morning's papers, you possibly need a little furrow to draw in the viewers. You need a "must see" factor. The Brits didn't have that this year. Perhaps it is time for a radical rethink. The best time to reassess is, of course, from a position of strength, and the Brits undoubtedly has that. Surely, it is time to consider again the viability of screening the show live, or at least on the same night with a delay. We also have to ask whether staging the show in front of 4,800 dinner guests is the best approach. Handing out Barbas over dinner is one thing, but the music business thrives on the buzz created by an excited live crowd. If executives in suits can't provide that for the biggest night of the UK industry's year, maybe someone else – an arena full of kids, perhaps – should get the chance.

Martin Talbot, martin@musicweek.com



Brits highlight public's taste despite lack of surprise

BRIT AWARDS 2002: THE WINNERS

Best British female solo artist: Dido (Cheeky/Anisa); **Best British male solo artist:** Robbie Williams (EMI/Chrysalis); **Best British group:** Travis (Independent); **Best British album:** Dido's *No Angel* (Cheeky/Anisa); **Best British newcomer:** Blue (Innocent); **Best pop act:** Westlife (RCA/Arista); **Best British dance act:** Basement Jaxx (XL); **Best British single:** S Club 7's *Don't Stop Movin'* (Polydor); **Best British video:** *So Solid Crew's 21 Seconds* (Rerelless); **Best international female solo artist:** Kylie Minogue (Parlophone); **Best international male solo artist:** Shaggy (MCA/Universal); **Best international group:** Destiny's Child (Columbia); **Best international new album:** *Kylie Minogue's Fever* (Parlophone); **Best international new artist:** The Strokes (Rough Trade); **Outstanding contribution:** Sting (A&M/Polydor)



but her very first Brit awards after 14 years of hits, winning international female and the inaugural best international album prize for *Fever*.

"We've had a fantastic night," says Parlophone managing director Keith Wozencroft. "I'm over the moon Kylie has won a couple of Brits for the first time. She deserves it."

The Aussie's wins made up half of EMI Recorded Music's unbeatable haul of four on the night, having last year jointly headed the corporate haul with Universal. EMI-Chrysalis's Robbie Williams's best British male

win was his third in the category in four years, while BMG's Gavin Virgin's *THEACET* label a first Brits win by taking the Radio One voted best British newcomer prize. However, Parlophone's Gorillaz 'became this year's Craig David with six nominations but no awards.

Westlife added to BMG's two Dido awards by taking the pop prize, voted through *The Sun's* Bizarre and BT Cellnet text messages, for a second successive year. BMG music division president Ged Donohy says, "We are absolutely delighted with the Brit

Brits team probes source of press leak

The organisers behind the Brits are launching an investigation into how the list of winners was once again leaked early to the press.

A near-perfect set of "predictions" appeared inside *The Sun* four days before last Wednesday's ceremony and was flagged up with a front-page story headed "Robbie King Of The Brits" and revealing Robbie Williams' latest Brits win. Last year Craig David's no wins out of six nominations was also leaked.

While six-times-nominated Gorillaz (pictured) were overlooked on the night of the Brits, the stunning high-tech set from Parlophone's animated band threatened to steal the show from under the noses of their human rivals. Based on an original concept by Jamie Hewlett's Zombic company in collaboration with Damon Albarn, the cartoon artwork was handed over to computer graphics outfit Pete Candeland's Passion Pictures team – creators of all four Gorillaz promos – to "flesh out" the characters in 3D as part of a 10-week project. A virtual Brits stage was built by Passion as access to the venue was restricted until the week before the event, while 6mm high-resolution screens were brought in from Germany. Steve Hayes, head of promotions at EMI who helped oversee the Gorillaz staging – reported to have cost £200,000 – says, "The Gorillaz" set was not cheap, but the biggest costs with a project like this are the research and development."

Although Gorillaz are currently developing a feature film, Hayes adds that the elaborate staging was a one-off for the Brits and the band is likely to continue to perform live behind screens for future gigs. "Nobody knew what to expect with the Brits performance, so it was fresh and exciting – I don't think you could do that again," he says.

Brits committee chairman Tony Wadsworth says the organisers suspect the source of the leak and are planning to look into how it happened and what could be done to prevent a repeat. "Ideally we want the winners to be a surprise on the night, but for logistical reasons a minimum number of people need to know the winners beforehand," he says. "We need to look at if that number can be lessened."

Despite the leak, Wadsworth says that he is pleased overall with

the way his second Brits as chairman turned out. "The mix of artists was designed to reflect the year in music in this country and was a unique opportunity to be able to represent some of these artists at peak time on TV," he says.

He adds that he has yet to decide whether to carry on as chairman for the 2003 event. "It's such an enormous thing to put on and takes a hell of a lot of time out of your schedule, so it's something you have to think about," he says.



TILLY

POP: TIME TO STOP THE WHINGEING

Don't you get fed up with the whingeing of older superfans such as Elton John and Sting? Elton chose not to perform at last week's Brit Awards but instead to spend the evening on Newsnight criticising the music industry for exploiting the kind of young singers discovered via shows such as Pop Idol. I share some of his concern about the long-term prospects for Hear/Say, Will and so on, but, while Pop Idol may be something of a phenomenon in terms of TV viewing/voting figures, let us remember that the manipulation of star-struck kids is nothing new. There have been others catapulted to fame via TV who have tragically been unable to cope, such as Lena Zavaroni. At least Kym of Hear/Say had the guts to remove herself from a potentially self-destructive situation. Before Elton criticises "pop" he should recall that one of his first big hits was the wonderful, but pure pop, Crocodile Rock. The advent of shows such as Pop Idol and Popstars has at least generated a much-needed shot in the arm for the industry in an otherwise lacklustre period. I hope Will and Gareth sell millions because they will at least get the public into record stores.

As for the Brit Awards highlights – for me the duets stole the show. Jay Kay and Anastacia were excellent, matched only by All G and Shaggy's performance of a track which is surely set to be a monster hit. There was one duet which let the side down – let's just say they were presenting not performing and hopefully won't be invited to do the same next year. That apart, the performances on The Brits have become so professional and visually stunning we have now come to expect nothing less than a treat for all senses. If the bits in between could be as polished we'd be almost on a par with the US extravaganzas.

I can't go without a mention too for Kylie – at last! She received two long-deserved awards at the Brits, just rewards for her adopted home. Good on ya, Kylie! The only sad note was the lack of top dogs at the after-show party – they obviously don't like mixing with the ordinary people at the grassroots of the industry, so went tripping off to their own private soirées.

Tilly Rutherford's column is a personal view

diverries winners

Awards Dido and Westlife received. I'm thrilled for them and this is exactly what a fantastic job the whole company have done in helping our artists take home these awards. This marks the beginning of what will be the biggest year in BMG UK's history."

Polydor's S Club 7, who lost out in the pop category, were compensated by winning the best British single prize for Don't Stop Movin', voted for by commercial radio listeners.

Alongside S Club 7, Universal collected honours for best international male with Universal Island's Shaggy, while Columbia's Destiny's Child proved Sony's only win of the night for international group.

The indie sector had a hugely rewarding time with four prizes, two involving Independent. Travis were proclaimed best British band for a second time, while So Solid Crew, whose first album They Don't Know appears on *Remless/Independent*, won the Smash Hits-voted best British video category. The Strokes were named best international newcomer on the back of their chart-topping Rough Trade album *Is This It*, while Basement Jaxx stepped XL to reclaim the best British dance act prize which the label won in 1997 and 1998 with the Prodigy.

Rough Trade founder Geoff Travis acclaimed the UK for being the first to recognise The Strokes (pictured), after the New York band's triumphant Brits performance and best international newcomer award. "It was a great event for us and for the Strokes it was a mind-blowing experience," he says. "They have never been involved in anything like that in their lives. The enormity of it all didn't really hit them until the night itself. It's also a nice thing that the British honoured the Strokes first, in the same way that artists like Jimi Hendrix started here first." Travis says that the performance will bring the band to a section of the public who may not have been familiar with them before the show. "People are going to see them for the first time," he says. "Hopefully it will be a little like when the Rolling Stones appeared on the Ed Sullivan show."

Wadsworth upbeat over TV audience

Brits chairman Tony Wadsworth remains upbeat about this year's Brits TV viewing figures, despite the fact that its provided 7.5m audience was down by nearly 3m on 2001's total.

The Thursday night ITV1 programme grabbed an average audience share of 32% across its two hours, dropping slightly on last year but far less steeply than other event programmes such as the British Comedy Awards and the National TV Awards. Last year, an average of 8.4m viewers watched the show.

"Our share is only down by 1%, which is very steady given the current state of the television market," says Wadsworth.

The show was pitted against BBC 1's *DIY SOS* programme and *Winter Olympics* coverage on BBC2, featuring the British gold medal victory in the women's curling final.

Brits TV executive producer Lisa Anderson says,

KYLIE TOPS INDUSTRY POLL ON BRITS' LIVE PERFORMANCES

THE PERFORMANCE WINNERS

Coriellaz - Clint Eastwood (4:00 mins; 20% of votes)
Kylie Minogue - Can't Get You Out Of My Head (3:55; 23%)
Jamiroquai/Anastacia - Bad Girls (4:05; 10%)
So Solid Crew - 21 Seconds/Ride Wit Us (2:40; 4%)
Dido - Thank You (4:10; 8%)
Mis-Teeq - One Night Stand/B With Me (3:40; 1%)
The Strokes - Last Nite/Foel So Right (3:25; 22%)
Shaggy & Aja O - It Wasn't Me/ Me Jules (3:30; 1%)
Sting - If You Love Somebody Set Your Free/Every Breath You Take/Every Little Thing She Does Is Magic/Roxanne (12:30; 12%)
Table shows minutes of TV time broadcast, and percentage of votes received in *Music Week* poll of industry executives.

The Strokes and Kylie Minogue were acclaimed by the industry as the most popular performers on Brits night.

A *Music Week* poll of industry executives saw Minogue's performance of Can't Get You Out Of My Head - newly sampling New Order's Blue Monday - receive 23% of votes, marginally ahead of the Strokes' Last Nite/Foel So Right with 22%. The Coriellaz show-opening performance of Clint Eastwood gathered a strong 20% of the votes, with Sting gathering 12% in fourth place.

Across the business, the general verdict labelled the Brits 2002 an unusually "flat" show on the night - but one which was turned around, via editing, into a tight and impressive TV show last Thursday. BPI director general Andrew



Kylie Minogue: show-stopping performance of hit single

Yeates says the organisation was delighted with the show, which featured 44 minutes and 30 seconds of live performance. "When you think of the logistics of a show like this, it went very smoothly," he says. "Of course, you live and learn every year and the show has become so huge now. The fact that we got such a vast range of people to turn up on the night is great for our industry."

Rough Trade's Geoff Travis echoed many others in voicing displeasure with Frank Skinner's performance on the night as host. "I don't really understand his style of humour," he says. "I just didn't think it worked. Jonathan Ross would have been better, or Ant & Dec."

After kicking off with Coriellaz' rousing version of Clint Eastwood, featuring regular live rappers Phil

and Life, the show maintained its high time with Kylie Minogue, who entered the stage in spectacular fashion via a huge silver CD player.

The first low-key performance came from Dido, who provided a reflective moment which echoed Goldplay's performance at last year's awards. But the stripped-down moment of the night was provided by The Strokes, who ripped through Last Nite to the enthusiastic acclaim of the live audience.

Universal secured arguably the biggest coup of the night, securing the most TV airtime with the sets by Sting and Shaggy & Aja O being the two longest on-air performances of the night. At five minutes and 12-and-a-half minutes respectively, the performances gave Universal 39% of the total on-air performance time.

Kylie and Dido lauded by press

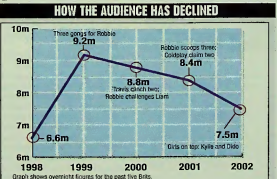
Kylie Minogue and Dido were crowned queens of the Brits by the UK's national press as the first Brits this year overtook even its 2001 blanket coverage of the annual music event.

LD Publicity's Bernard Doherty, whose company has handled publicity for the event over the past decade, notes that - including Scotland's *Daily Record* - seven national papers devoted part of their front pages to the Brits the morning after the Earl's Court ceremony.

"There was only *The Guardian* and *The Independent* that didn't put it on the front, but the one thing that was up on last year was that both *The Express* and *The Mail* went 'big', he says. "And the difference this year was that, because we're now in a position of being so huge, in the build-up we had two front-page splashes in the *Sun* while papers are now saving space for us. All the hacks are told 'There's going to be three pages, you fill it.'"

This year's print coverage was largely positive, although some papers - notably the broadsheets - were less enthusiastic. *The Guardian* highlighted the 'distinct lack of atmosphere' on the night. *The Times* suggested the event this year was "all about sober containment of potential rock'n'roll riot," while the *Independent* questioned why people in the music industry were "the worst audience for listening to music".

Further extensive Brits coverage rolled on in the days after the ceremony, including a magazine devoted to the event, which was due to be given away with yesterday's *Sunday Mirror*.



Anderson says, "I was very pleased with the 32% audience share we won and to reach 45% of 16- to 34-year-olds was pretty impressive. We started with 31% at 8pm with Coriellaz and built and built for the

whole first half hour." The programme hit a peak audience of 8.7m and 37% of audience share at around 8.30pm, coinciding with Kylie Minogue's show-stopping performance.

"The performers were fantastic: Coriellaz were a great opener, The Strokes were fantastic and so was Sting. The only let down, if there was a let down, was it was lighted by the compers. For Fox and *Flashwood*, we now have Skinner and Ball" db Records founder Dave Bates

"It's become an homage to *Flitwood* and *Fox*" Co-host Frank Skinner

"I always enjoy the Brits, but it is the first one that didn't hold my attention in the way it should have done and I suspect a lot of people felt that way" Virgin Entertainment Group CEO Simon Wright

"It was an extremely well-produced show with a very good coverage of what happened musically in 2001 and that is what the Brits should always be about. I don't think anyone can question Kylie, Dido, Destiny's Child and Robbie were the big successes of the year" BMG's international A&R and marketing vice-president Nick Stewart

"Craig David couldn't do it. What makes you think you could do it? Robbie Williams taunting Pop Idol victor Will Young after winning his third best British male prize

"My feelings about award ceremonies are enjoy it on the night, don't believe the hype. You've still got to sell the records" BMG's Simon Cowell who saw his signing's Westlife win best pop act and presented an award himself

"Dido's performance was absolutely spectacular. I loved The Strokes and I thought the Coriellaz set was breathtaking - it was really unusual and gave us an edge. I also loved the tension when Sol Campbell looked like he was going to deck Frank Skinner" Brits TV executive producer Lisa Anderson

"I thought Jamiroquai and Anastacia were the highlight, but I've always liked that song. It was an enjoyable evening, solid if a little unspectacular" Richard Park, founder of The Richard Park Company

"I've had a very long career in music and I've given any wisdom at all that can be easily encapsulated in five simple words: music is its own reward." Outstanding contribution recipient Sting

"It was a really impressive event. Anybody who complains couldn't do any better"

Artist manager Jonathan Shalit

"I always have a problem with the Brits because it makes a great TV show, but as a live event it's awful. They've got to rethink it" Concert promoter Harvey Goldsmith

"It was very good, but I wish the event had more audience interaction" Trevor Dann

newsfile

CAPITAL RADIO BUYS BIG AM LICENCES
The Wireless Group's Big AM analogue and digital licences, which cover Greater Manchester, have been sold to Capital Radio for £250,000 and will be rebranded Capital Gold. Big AM broadcasts to 2.3m adults and will join the Capital Gold Network already broadcasting to London, Birmingham, Kent, Sussex, Hampshire and South Wales.

NO TIME TO LEAVE UNIVERSAL

Universal Music International corporate communications vice president Lisa Bond is leaving the group later this week. A spokesman for the group says that no details are yet available on Bond's replacement.

NO DECISION ON BOND'S SUCCESSOR

The BBC says no contracts have yet been signed for Jimmy Young's successor, despite reports that a deal that had been finalised by Newsnight presenter Jeremy Vine to take over the Radio Two weekday show. Young is contracted to the Lanchtime programme until the end of the year when he will move to a weekend slot.

BT SIGNS CLASSIC FM SPONSORSHIP

BT Openworld has signed a sponsorship deal with Classic FM, to promote BT's classical online music subscription service across its radio, magazine and internet platforms. The deal is centred on Classic FM's Lanchtime Requests show, which attracts more than 2m listeners a week.

LABELS THROW BANDS AT NUS ENTS

The National Union of Students has been offered more than 100 bands by labels keen to raise the profile of their acts at the NUS Ents Convention in April. Acts already confirmed for the 10th annual event from April 12 include Red Hot, The Crescent and US band Four Star Marj. DJs set to attend will include J Majik, All B and Cut La Roc. The convention, which attracts around 500 delegates as well as keynote speakers and exhibitors, has secured sponsorship from brands including Orange and HMV.

MARK BOND MOVES TO SONY

Mark Bond has moved over from V2 to Sony Music Europe to take up the newly-created role of marketing vice president for European repertoire. Bond spent three-and-a-half years at V2 as licensed repertoire general manager, working on artists including Tom Jones and Motley.

PERFECTO AND APPLE JOIN FORCES

Independent label Perfecto has linked up with Apple's iPod music player to promote The Mass's album To Get Down. This is due out on March 4. Music marketing company Topfeapple has loaded multimedia content onto the iPods, which can be viewed when the machine is connected to a computer. Topfeapple has also produced 12 exclusive iPods branded with The Tom's logo for promotions.

UNICUT

IPC magazine Uncut's ABC figure for July to December 2001 should have risen 3,189 and not as stated last week. This represents a 37.6% increase on the year.

THIS WEEK'S BPI AWARDS

Enrique Iglesias' Escape album goes platinum, while the following albums also receive gold: George Strait's Wasted, Brandy's Full Moon, Elbow's Sleep At The Back and The Best Club Anthems 2002 and Love Album Classics compilations.

Dion in Parky and Hello! boost for Epic LP rollout

By Steve Hemsley

Epic Records has secured two high-profile promotional coups as part of its extensive UK campaign for Celine Dion's A New Day Has Come album, which is released on March 25.

The label has confirmed an interview and performance on the Parkinson show next month, which will be advertised nationally in a co-op agreement with the BBC, while a CD cover-mount will appear on more than 500,000 copies of a March edition of Hello! magazine.

The artist has been allocated one day of UK promotion on March 21, when she will record the Parkinson show for broadcast two days later. A jointly-funded nationwide 96-sheet poster campaign advertising her appearance breaks on March 15. The CD sampler will be included in Hello! the following week – a week before release – and will include a competition in association with British Airways, offering readers the chance to win tickets to see Dion in Las Vegas in 2003 when she begins her three-



Dion: campaign for new album

year stint at Caesars Palace. This is her first studio album for two years and the first studio album since 1997's Let's Talk About Love, which sold around 28m copies worldwide.

A Top Of The Pops recording is also scheduled for March 21, while Epic plans a heavyweight TV advertising strategy supported by a £100,000 budget in the first week alone.

"This is possibly the biggest album campaign for us in 2002 and the Parkinson appearance is key because interviews where fans see [Dion] talk openly are rare," says Epic marketing director Angie Somerside. "The Hello! deal also hits at the heart of their core audience."

Retail support includes co-op adver-

tising on TV and in OK! magazine with Woolworths, a promotion on Tesco.com and a Mother's Day offer pre-order the album.

Around 50 retail buyers and their partners have been invited to an album launch this Thursday, as TV presenter Dale Winton will ask couples 20 questions about Celine Dion. The winning pair will earn business class tickets for a trip to see her perform in Las Vegas.

Radio Two remains the key station to reach traditional Celine Dion fans and Epic is hoping the network's support for the single A New Day Has Come – which is released on March 11 – will accelerate. It received six spot plays before being added to the station's B list.

Radio Two executive producer of music Colin Martin says, "We cannot guarantee massive support every time. Record companies are more focused on what we want these days, which means competition for places on the playlist is fierce."

Emap programming team beefed up for digital radio launches

Emap Performance is set to strengthen its programming team in preparation for the launch of its digital radio channels this year.

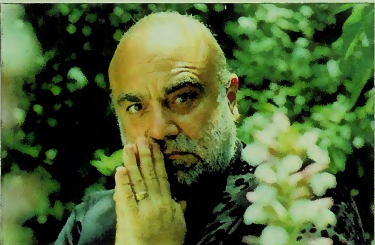
Smash Hits Radio will be the first to air at the beginning of April with others, including Q Radio, planned to launch in the coming months.

Andy Roberts has been promoted from programme director at Kiss to head of programming for Emap Radio to oversee the playlists for all the stations.

"Smash Hits sits nicely under Kiss as a station aimed at a younger audience," says Roberts. "It will be pure pop and artist-driven, with the slogan 'All the hits, all the time'."

Roberts' role at Kiss is taken partly by Christian Smith, who joins from Chrisyral's Galaxy Network as music co-ordinator while Emap is advertising for a new programme director.

In a further move, managing director for dance Mark Story is being promoted to head of radio following the addition of the Big City network of stations to his management brief.



Following the success of a joint tour and album project last year for Nana Mouskouri, Universal Classics and publisher The Flying Music Company have joined forces to promote veteran Greek artist Demis Roussos (pictured). Flying Music has organised a national, 25-date UK tour from April 4, while Universal Classics releases Forever And Ever: The Definitive Collection on March 4, supported by a six-figure TV advertising campaign. Known in the Seventies as The Phenomenon, Roussos returns to the UK summer that fans will remember him for guest slots on Top Of The Pops 2, GMTV, Channel 5's Gloria Hunniford afternoon show and on Radio Two during the Steve Wright and Ed Stewart programmes. Mark Wilkinson, head of classics at Universal Classics, says the campaign is deliberately timed around Mother's Day and Easter and has been devised to reach an older audience who rarely venture into a record shop. "There are obvious opportunities around the gift market, but we hope the TV marketing activity will encourage older consumers who have Demis Roussos material on LP to purchase the CD," says Wilkinson.

Big players unite for global viral marketing campaigns

Young marketing company Cake Group has joined forces with US-based Electric Artists to form a pan-European viral marketing business for music and film clients.

Warner Music and Virgin Records are the first record companies to use the services of Electric Cakes, with current live campaigns running for A, Black Rebel Motorcycle Club, Chemical Brothers, Manu Chao, Alanis Morissette and Vex Red. The two parties had been discussing how they could work together since Midem 2001. Electric Artists already operates in Japan, as well as the US, and it was keen to establish a foothold in Europe.

Electric Cakes monitors key unofficial artist fan sites and message boards on the internet and builds relationships with those operating them by supplying exclusive news content and prizes for competitions as part of a broader online and offline marketing strategy.



A: campaign run by Electric Cake

"Some labels think viral marketing is purely about gathering data and then sending email messages when a new release is due, but for it to work effectively you need creative content and to have an ongoing communication with fans online," says Cake CEO Mike Mathieson.

Virgin Records product manager Glenn Crouch says Electric Cake has complemented the work of the company's in-house new media team. "Vex Red's fanbase is very web-friendly and there are many unofficial sites that need to be serviced," he says. "This is all about ensuring there is always interaction between the label and the fans."

Niche music radio stations score high in Roar survey

Music radio is second only to TV at retaining the loyalty of the influential 15- to 24-year-old demographic, according to new research published by five media groups.

The latest Roar panel-based survey – which was commissioned by Guardian Newspapers, Clear Channel, Emap Advertising, Carlton Screen Advertising and media buying agency OMD – reveals that regional radio and specialist stations such as Xfm and Galaxy generally have a high percentage of committed listeners.

According to the study, between 65% and 95% of respondents said they were hardcore consumers of their favourite radio station, only slightly lower on average than TV channels. The figure for magazines and newspapers was around the 50% mark, falling as low as 30%.

The study also revealed that 19% of those questioned view radio as the medium they prefer for escapism,

ahead of magazines, the cinema, newspapers and the internet, and second only to TV (51%).

"Radio remains an important companion for young people who identify with a station by the music it plays," says OMD media research manager Markie Nilsson. "The survey confirmed that the partnership between music and radio remains strong."

The Roar results follow the most recent official radio audience figures published by Rajar last month, which confirmed that average weekly listening hours in the first quarter of 2001 grew by 4.5% year-on-year. In the same period, average weekly television hours per head fell by 4.2%, according to Barb.

"Radio companies advertising general audience viewers will still prefer to use TV to reach the mass market because many radio audiences are very niche," says Nilsson.

Chrysalis builds overseas position with European publishing network

by Paul Williams

Chrysalis Music is billing itself as a genuine alternative to the major publishers across Europe, after completing a network of operations in every key territory.

The UK independent last week unveiled new publishing ventures in Italy and the Netherlands, which will run alongside its existing companies in the UK, France, Germany, Spain and Scandinavia where, in just a year, it has risen from 70th to seventh place on the region's market share league table.

According to CEO Jeremy Lascelles, the newly-formed network places Chrysalis in a unique position among independent publishers. "We are the only independent with companies across Europe, as well as in the UK and US," he says. "What we set ourselves up as is a genuine alternative to the majors, offering a pan-



Lascelles: 'genuine alternative' European publishing arrangement."

In the Netherlands, the company has launched Chrysalis Music Benelux as a joint venture with Dutch-based independent media group Stangthoff's music publishing arm. It is headed by former Warner/Chappell Holland's A&R creative manager Lucas Van Slegtenhorst as general manager.

Lascelles says he was attracted to Stangthoff—which becomes a partner in Chrysalis's French company as part of the deal—because it has a similar

structure and similar strengths to Chrysalis. "They have media interests not only in music publishing and a record company, but TV and radio companies as well. We found we were extraordinarily similar in many ways and clearly had a similar outlook to our businesses," he says.

Within Italy, the UK company has entered a strategic alliance with local company Café Concerto—set up in 1996 by musician, composer and producer Federico Monti Arduni—to run Chrysalis Music Italy, which remains wholly-owned by Chrysalis. "We felt they were very capable and experienced partners for us to realise our ambitions in Italy," he says.

Lascelles believes the network will enable the company to attract established songwriters, as anyone Chrysalis now handles will no longer have to have their work sub-published in parts of Europe.

"We wouldn't have signed Rod Taylor if we didn't have this operation," he says. "Before he signed, we had three quarters of the set-up in place and told him that our plans would have a presence in Italy and Benelux in the beginning of 2002."

"It was important for him, he didn't want to sign with a major or sign with an independent only to find his work sub-published by a major."

The CEO also suggests the pan-European set-up will increase opportunities for songwriters to have success across territories. Already, he says, a number of successes have occurred with the different companies working together, including between Chrysalis Scandinavia and Spain. Here, six Scandinavian songwriters ended up figuring on Spanish Popstars winner Natalia's album, which sits at number five in Spain this week.

Russell Watson (pictured) has been rewarded for his first promo trip down under, with debut album *The Voice* cracking the Top 20 there after just one week on sale. The Decca-issued release's arrival at 19 on the ARIA chart makes Australia the latest overseas territory to fall in love with Watson, who has also had chart success in North America and last week enjoyed a second week at the top of New Zealand's countdown with second album *Encore*. "It's a big achievement," says Decca head of International marketing Mark Johnstone. "With his personality and background, Russell is designed for the Australian market." Ahead of his Aussie promo trip earlier this month, Watson spent a week in New Zealand which included his playing a concert to be broadcast by the PBS network in the US this autumn. Its screening there will coincide with the US release of *Encore*, while around October he is set to return to Australasia for a series of live dates. Plans to take the singer into France and Germany in late spring are now under discussion.



UK TOP 20 AIRPLAY HITS IN EUROPE

UK	EU	Artist/Track (Label)
1	1	In Your Eyes Kylie Minogue (Parlophone)
2	2	World Of Our Own Westlife (RCA)
3	3	Can't Get You Out of My Head Kylie Minogue (Parlophone)
4	4	Sensational Single Ladies: Michelle Williams & Nicole Kidman (Chrysalis)
5	5	Freekies George Michael (Polydor)
6	7	Wrong Impression Natalie Imbruglia (RCA)
7	5	What's Love Got to Do With Us (DJ-Lovers)
8	6	First Lighthouse Family (Walt Disney/Disney)
9	9	You Are Atomic Kincaid (Innocent/Virgin)
10	10	Murder On The Dancefloor Sophie Ellis-Bextor (Polydon)
11	10	Love Fantasy Jamiroquai (Sony/S2)
12	11	If You Come Back Blue Innocent/Virgin
13	13	Calling Get Halfwell (EMI)
14	10	Hurtin' Out On The Dancefloor Sophie Ellis-Bextor (Polydon)
15	10	Who Do You Love Now? It's Not David Mullen (BMG)
16	14	Gotta Get Thru This Natalie Imbruglia (RCA)
17	15	Caught In The Middle AJ (Columbia)
18	re	You Got Me Something Jamiroquai (S2)
19	re	Should've Wrote About Bentley Knight Parlophone
20	re	Hindrings And Clagdas Stereophonics (V2)

Chart shows the 20 most played tracks on the Euro Hit 100 chart of 100 stations in Music Central.

GAVIN US URBAN TOP 20

UK	GAVIN	Artist/Track (Label)
1	7	Opps, On My Mind (The Good Mind/EastWest/EEG)
2	3	What About Us Brandy (A&M)
3	2	Nothing In This World Real World (MCA)
4	4	Lights, Camera, Action (The Cheeky/Universal)
5	1	2 Always In The Time Race (Murder Inc./Def Jam/Intigriti)
6	8	The Whole World Around (L'Arc'EnCiel/Arista)
7	9	Am I Feeney Jennifer Lopez (Epic)
8	12	I Love You Faith Evans (Sire/Royalty)
9	4	Butterflies Michael Jackson (Epic)
10	6	Bounce Back (Bounce Me) Across The Next Musical Lives
11	14	You Don't Have To Call (Beverly Hills)
12	11	Don't You Forget It (Green Lanes)
13	18	Anything Is Possible (Dive M/ Warner Bros.)
14	13	No More Drama Mary J Blige (MCA)
15	15	More Than A Woman Ashli Barty (Background/VEG)
16	12	Take Away Myself Elliott (The Good Mind/EastWest/EEG)
17	16	You Got It Bad Luther (Arista)
18	15	A Woman's World Alicia Keys (J Records)
19	re	Welcome To Home Jennifer Dotson (De La/ Columbia/CRG)
20	17	Young'n' B (Delco/Epic)

Chart shows the 20 most popular hits on US Urban Hit 100. Released 20/02/02. Source: Gavin/Mediascope

GAVIN

TOP UK AND US-SIGNED SALES CHART PERFORMERS ABOARD

Country	Artist/Track (Label)	Sales (UK)	Sales (US)
AUSTRALIA	single: Murdoc, Sophie Ellis Bextor (Polydon)	3	re
	album: A Real One (Polydon) (Sony/S2)	1	1
CANADA	single: My Secret... George Strait (Polygram)	1	1
	album: Come On Up (Decca/BMG) (Poly/S2)	re	re
FRANCE	single: Drama Fame (Arista/Intigriti) (Epic)	6	6
	album: In My Arms (Decca/Warner)	6	6
GERMANY	single: My 8th Wives (EMI) (London)	6	6
	album: Sing (Whoo... Robbie Williams) (Zynga) (S2)	5	5
ITALY	single: Something... Williams/Vivian (Zynga) (S2)	6	6
	album: Sing (Whoo... Robbie Williams) (Zynga) (S2)	6	6
NETHERLANDS	single: What's Love Got To Do With Us (DJ-Lovers)	6	6
	album: Sing (Whoo... Robbie Williams) (Zynga) (S2)	3	3
SPAIN	album: Love's Lovers (Decca/BMG) (Arista)	4	4
	album: New Kylie Minogue (Parlophone)	37	34
	album: Love's Lovers (Decca/BMG) (Arista)	10	10
	album: Love's Lovers (Decca/BMG) (Arista)	10	10

Sources: ASCAP, SoundScan, Nielsen, Music Week, Top 100, Official Charts Company, Music & SoundScan

AMERICAN CHARTWATCH

by ALAN JONES

Although there is only one new entry to the Top 100 of the *Billboard* albums chart this week (Chris Isaak's *Always Got Tonight* at number 24), the wider wind-down is finally over with record buyers returning to more than 19.4% last week. All but 12 of the Top 100 albums registered week-on-week gains and, for the first time this year, the top seven albums sold more than 100,000 copies. Returning to pole position and registering its fourth week at number one, country star Alan Jackson's *Drive* beat the market average with a 23% increase in sales to 184,000.

The most impressive move on the chart comes from Enrique Iglesias, whose former number two album *Enrique* catapults 21.10 with a 67% increase in sales week-on-week. The album, which surpassed the 2m sales mark last week, is responding to the success of the single of the same name, which jumps 70.47 to the Hot 100.

Another good performance comes from Charlotte Church. The Welsh singer, who celebrated her 16th birthday last week, reaped the rewards of a couple of TV appearances, which saw her latest album *Enchantment* enjoy a 69% spike to return to the chart at number 148. It sold more than 11,000

copies last week, to take its overall sales to 728,000.

Stevie Nicks' progress with *Love Is Here* also takes this week. After recording 154,129 to register its highest position to date last week, the record slips out of the Top 200 this week, but remains at 111 on the Heatseekers chart. It sold just under 8,000 copies last week, falling 26% over the previous frame. The *Chemical Brothers'* *Come With Us* also slipped slightly, moving 32-66-96 in the last fortnight. It suffered 17% shrinkage last week.



Chambers gets in on the act, debuting at number 104 with her album *Barricades & Brickwalls*.

Meanwhile, Craig David's 7 Days has broken into the Top 10 of the Hot 100 on its 15th appearance in the chart. It moves 12-11 on this week, with airplay and sales both increasing considerably. This, in turn, drives sales of his debut album *Born To Do It*. Although some distance shy of its number 11 peak, the album moves 39-38 with sales up 20% last week to more than 36,000, taking the record's cumulative total to more than 970,000.

● George Michael's *Freeek!* follows its promising first week on Europe's airplay charts with a series of rapid moves in its second week, peaking at number one, progressing 26-4 in Denmark, 45-19 in Norway and 46-13 in Finland while vaulting to seven in Italy. However, in the UK, Michael's *Netherlands* the *Polydor* single is already in decline as it drops 42-27.

● Sophie Ellis Bextor is looking a strong bet to return to the top of the Australian singles chart she led with *Spiller's* *Groovejet If This Ain't Love!* in 2000, as *Murder On The Dancefloor* this week claims highest new entry honours. The *Polydor*-issued single bows in at number three, although its parent album *Read My Lips!* progress is halted as it dips a place to 10.

● Daniel Bedingfield claims one of the highest new entry slots on the Australian singles countdown, as the *Real Gone!* single *Gotta Get Thru This* starts its chart life at number 18. Meanwhile, in the Netherlands the single *Clumsy* 56-46 in its fourth week on the chart.

● BMG's UK-signed Aussie Natalie Imbruglia returns at 33 down under with *Wrong Impression*, which last week continued its climb up the Canadian airplay chart with a one-place move to 26. Ahead of its commercial release, the singer is set to continue to work its way up Europe's radio charts, including climbing to 24 in Austria, 16 in Finland, 30 in France and 12 in Switzerland.

● EMI Liberty's Kate Winslet moves ever closer to chart-topping status on both Australia and the Netherlands with airplay charts with three-place climbs to sit at number two on both surveys. On the Dutch sales chart, Winslet's *Encore* is at number 19, although drops a place this week to six.

● Sony S2's Jamiroquai hold their place at the top of the Australian albums chart with the double-platinum *A Funk Odyssey* as the album's second single *Love Fantasy* attempts to match its predecessor. Little 5's huge airplay popularity across Europe. In Switzerland, the latest single moves up to 25 while climbing 18-13 in Belgium.

● Atomic Kitten strengthen their position as the highest-ranked UK-signed act on the French singles chart with *Eternal Flame* moving 6-5, as *Fellow Innocent/Virgin* act *Blue Inevitable* 24-22 with *All Rise*. In Canada, *Eternal Flame's* predecessor *Whole Again* makes further progress up the airplay chart, progressing 32-27 ahead of the album *Right Here's* release there on February 26.

● BMG's Westlife have one of the fastest-moving tracks on the Danish charts, peaking at 12 on the *World Of Our Own* climbing 15-7, as it enters the Dutch record countdown at 33 to give the band two tracks in the Top 50. The other *Queen Of My Heart* drops 38-40, while on the albums chart *World Of Our Own* slips another six notches to sit at 77. It is expected to be out of the singles in Sweden, moving 10-6.

Unsigned acts take DIY route to nurture profile

RECORDS SIGNS STEWART

Rod Stewart has been signed by Clive Davis following the end of his 26-year association with Warner Music. Davis' J Records will release Stewart's first album through the deal in October.

DANCESTAR HEADS TO MIAMI

The Dancestar Awards will host their first US event in March to coincide with Miami's Winter Music Conference. Taking place on March 24, the awards will be held at the city's Jackie Gleason Theatre and will feature 16 award categories along with live performances. "It will be a valuable vehicle for US dance music and an important showcase for European talent in the US," says Dancestar's Andy Ruffell. Meanwhile, former *Muzik* editor Ben Turner has been appointed as creative director for the event. "This event will provide a window to the world of what is really happening in US dance culture. There is a wealth of talent across DJs, artists and promoters and it's about time the rest of the world knew about it," says Turner.

COOK RETURNS FOR NORWICH

Fatboy Slim is confirmed to headline another free party on Brighton Beach in July 2002. The exact date in July is yet to be confirmed, but the relevant permission has been granted and more details will be announced in the coming weeks. Last year's event attracted 3,000 revellers. Southern Field Records will this week release the Fatboy Slim Live On Brighton Beach album taken from last summer's event.

VINTAGE ROWLAND TRACK GETS RELEASE

A previously unreleased Dexy's Midnight Runners track, entitled Kevin Rowland's 13th Time, will be added to a new version of the act's classic Don't Stand Me Down album which is set to be released through EMI on April 15. The album will also feature three rare videos.

MINISTRY CONFIRMS RAPSTER DEAL

Ministry of Sound Records has signed artist Princess Superstar for the UK, Eire, GSA and Scandinavia in a licensing deal with German company Rapster Records. The timing of the deal means the single 'Bad Babysitter' and the album Princess Superstar is still to be released by Rapster, which has spent the past two months implementing an extensive press and radio promotional campaign. The single has secured a top five chart position on the Box and a place on the Radio One Blast. MoS will release up to three more singles from the album over the next six months.

CAVE EP GETS MAIL ORDER RELEASE

Nick Cave is to release a five-track mail order-only EP entitled Love Letters. It features the album version of the title track plus four live Westside Session tracks — Fifteen Feet Of Pure White Snow, And No More Shall We Part, God is in the House and We Came Along This Road. The EP will only be available in the UK exclusively via Mute Bank website.

NEW PLATINUM

Sugababes — *Freak U Out* (Universal Island) Wing for the title of chekiest comeback of the year (single, April 29); Firefly — *Walk Away* (unsigned) London (single) showing promise far beyond their years (demo); A — *H&I Serious* (London) All killer, no filler (album, March 4); Rye — *My Life* (Inferno) (unsigned) The hottest R&B pop trio in town (demo); X-Press 2 — *Feat. David Byrne — Lazy* (Skint) Talking House vocals to potential pop crossover

by James Roberts

A number of acts currently attracting major A&R interest are choosing to release material independently in a bid to develop profile ahead of signing long-term deals. The trend comes at a time when labels are increasingly looking to sign acts that have begun to grow themselves.

Norwegian rock act Span, who emerged as one of the key acts at last year's In The City unsigned, are set to release a single in late March to sustain their profile, while they continue to negotiate their long-term record label home.

"It's about creating the first chapter of the story ourselves," says Span's manager James Sandrom, who says the release has already secured specialist Radio One plays, an Xfm session and interest from the press. "I don't think we would have got those opportunities without having the focus of a single release," he says.

Elsewhere, Muse's management company Tafo Media will independently release material from two of its new acts — Vega 4 and Serefin — in April. "The way we want to set it up is more about artist development rather than actually rushing a record out," says company co-director Saffa Jaffery. "It's more to get the band's awareness up, rather than trying to have a chart record."

While Vega 4 are already signed to Capitol for the US, Jaffery says he is in no rush to ink UK deals. "At some stage, we will license both bands when we find the right partners, but for the moment we are confi-



Vega 4: no rush to ink UK deal

dent of building it the way we are." Vega 4 are currently touring Germany with Nickelback and will play four UK dates with the band in March.

Such moves to establish acts independently — especially those in the indie/alternative genres — almost certainly adds bargaining power to the act when negotiating with record companies. The focus may not be on units sold, but the releases serve as the building blocks of future record sales.

"We have time to develop an artist at grass roots and the release date is the last thing on our minds," says Jaffery. "It's more about the coverage we can generate. They are great bands and, in the current major label climate, it's about giving them time to grow."



BBC turns from Bob to Bill & Ben

BBC Worldwide is expanding its record operations with the appointment of Alex Reay as acquisition and development executive.

The division aims to increase the number of music spin-offs from its TV properties, after the success of releases from The Tweenies and Bob The Builder, who scored 2000's biggest-selling single for Can We Fix It?

Among Reay's first projects for the division is an album to tie in with the 2002 version of Bill & Ben The Flowerpot Men. "The programme has been re-made and is in a similar format to Bob The Builder," says Reay, who was previously a consultant for Ediel Music Publishing. "We're just making the record at the moment and expect to release it in the summer. It's predominantly aimed at the two- to five-year-old market, but has the potential to crossover. We can see it happening in the same way that Can We Fix It? was getting played in all the Ritzy clubs around the country."

Reay says that the project will use a range of top writer-producers, another area



Stanford Amp: album in progress

which BBC Worldwide is looking to get involved with. "We're talking to a couple of majors at the moment about creating our own production house, which is one of the things I've been brought in to develop," says Reay. "There is also scope to develop the publishing side of the business."

Other forthcoming projects for BBC Worldwide include a new album from the Tweenies and Stanford Amp, who are currently featured as the "house" band on BBC1's The Saturday Show. "Beyond that, the opportunities are there to be taken," says Reay.

Source prepares for 'a good year' with crop of new signings

Source Records is gearing up for the summer after making its first wave of signings this year.

The label has signed the Audio Bullies, a promising dance production duo who are currently working on their first single for the label. "One of my artists asked to be remixed by them," says Source managing director Philippe Ascoli, who signed the act. "From their demos, I decided to sign the band. It is the first great response to the French dance scene; without being a rip-off, it has the same elegance. It is groundbreaking, but also very commercial."

Meanwhile, Source urban sub-label Wordplay has signed breakout/garage act Blowfield. The act's first single, Lucie Rolla, will feature guest vocals from Starla John, who is known for his appearance as the ragga MC on Basement Jaxx's Jump & Shout single. "They are talented producers and will spearhead the expansion of the label's musical horizons," says head of Wordplay David Law. "Blowfield is Wordplay's first non hip hop signing and is part of an aggressive wave of signings for us in general."

Loubi is also preparing for the release of the first English language album from French act Salon Supa Crew, which is set to feature a number of guest collaborators including Ms Dynamite and Roots Manuva. Wordplay is also this week expected to confirm a further two signings to the label.

"I think it will be a good year for Source," says Ascoli. "We have learned a lot in the past couple of years and now we are ready to explode."

Former EMI-Chrysalis artist Rico has recorded a string of tracks with Tricky to be issued on an independently-released EP.

Mixed Up Faces will be the lead song from the three-track EP, which was recorded in January. "The two of them worked very well together, it was a very creative time," says Rico manager Gordon Biggins, who has set up a new label called Manufactured to handle the release, which is expected in late April. Meanwhile, another act managed by Biggins are also attracting major interest. Manchester trio Liv-Ut recently signed a publishing deal with EMI Music and are expected to shortly confirm a record contract.

Battery studios seeks tenants

London's Battery Studios is looking for a new occupier following parent company Zomba's decision to exit from the day-to-day running of the studio complex as a business. "The studio will be available for a single tenant or to individual tenants for each of its three main studios on a long-term basis. It is understood that Zomba is reluctant to sell the studios completely in order to recoup the costs of a recent refurbishment."

"Battery's UK facility has a great track record," says Battery Studios' UK commercial director Chris Roberts. "Many hits have been produced in each of the three main rooms — including artists as diverse as Bryan Adams, Stereophonics, Robbie Williams, Kelly and Craig David. Some of the rooms have an existing client base that could be retained by a new tenant."

CLASSICAL news

LEBRECHT JOINS EVENING STANDARD

Norman Lebrecht, long-time critic and occasional scourge of the classical record industry, has been appointed assistant editor of the *Evening Standard*, London's daily newspaper. The journalist and author has been charged by the paper's new editor, Veronica Wastley, to boost the paper's arts coverage and upgrade its quality of criticism.

Fiona Maddocks, former editor of *BBC Music Magazine* and classical reviewer for the *Observer*, will join the *Evening Standard* as arts editor, replacing Annabel Freyberg. It is expected that classical music and opera, both live and recorded, will receive greater priority and more space than ever before, helped by increased pagination and the appointment of what Lebrecht describes as a top-line arts team.

"The *Standard* will be the only UK newspaper with an assistant editor (arts) in charge of cultural affairs," says Lebrecht. "This is not a token appointment but a signal that, in a generally down-dumbing market, this newspaper is taking the arts to heart."

Those who read Lebrecht's weekly columns in the *Daily Telegraph* will be able to follow his outspoken attacks on everything from the Royal Opera House to Russell Watson in the *Standard* and on its website from March 20. "I shall be leaving the *Telegraph* amicably and with immense regret," he says. "The challenge, however, is one that I cannot resist."

EMI BUILDS GHEORGHIU'S PROFILE

As part of its declared commitment to core classical repertoire, EMI Classics is drawing together several threads in its ongoing marketing and promotion campaign for Angela Gheorghiu (pictured above). The Romanian soprano's Covent Garden recital, recorded live last June, was released on CD



Classic FM's record of the week.

Artwork and promotion for Angela Gheorghiu Live, which follows the style successfully adopted for her last release *Casto Diva*, underlines the singer's status as the ultimate prima donna of her day and rests on her growing UK profile. Public recognition is likely to increase further when BBC Four airs Angela's *Romanian Journey*, a documentary about her musical roots, as part of its launch schedule.

According to Jeff Coventry, marketing manager at EMI Classics, interest in Gheorghiu and her tenor husband Roberto Alagna is strong within the UK market. "They are genuinely of the moment, appearing together in May at Covent Garden in a production of Puccini's *La Rondine* and also starring in Benoit Jacquot's movie production of *Tosca*," he says.

The operatic couple are set to appear in a new production of Gounod's *Romeo et Juliette* for Channel 4, provisionally scheduled for transmission this summer, which will air around the time of the late July release on EMI Classics of Verdi's *Il Trovatore*. "The soundtrack album for *Tosca* did extremely well for an opera set in the UK, selling more than 3,000 copies in just over two months," says Coventry. "We expect that will reach 5,000 when the film opens in London on May 10 at the Chelsea, Barbican and Renou cinemas."

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and DVD on February 25, backed by advertising in the specialist classical press, a national retail poster campaign and air-time as

ALBUM of the week



R STRAUSS: *Orchestral Songs; Four Last Songs; Isokoski; Berlin Radio 50/Janowski (Online ODE 982-2)*. This is one of those rare discs that gets better and better with repeated listening. Soile Isokoski is beyond doubt a supreme Straussian, technically on top of the composer's demanding vocal lines and subtly responsive to the expressive



shadings of his chosen poets. Her account of the *Four Last Songs*, never self-indulgent, gets to the melancholy heart of these pieces with artless simplicity. The eloquence of the music making is enhanced here, and in 11 other orchestral songs by Berlin Radio 50 and Marek Janowski, forging a partnership that captures the magic of Befreit and produces heart-melting performances of *Die heiligen drei Könige*, *Wiengetiedl*, *Morgen* and, above all, *Die heiligen drei Könige*.

REVIEWS

for records released up to 11 March 2002

WILLIAM WALTON — THE CENTENARY EDITION: *Beethoven's Feast, Coronation Music, Henry V Suite, Symphonies; Concertos, Hindemith Variations, etc.* Terfel, Little, Cohen, Newbauer; Boumoumouth 50/Litton (Decca 470 508-2 (4CD)). Andrew Litton's music directorship of the Bournemouth Symphony Orchestra delivered a string of very fine recordings in the late Eighties and early Nineties, including a series of the major orchestral and choral works of Sir William Walton. Among the highlights, reissued here at mid-price, are the First Symphony, Tanshin Little's interpretation of the Violin Concerto and Beethoven's *Fest*.

ORFF: *Carmina Burana, Hong, Olsen, Patharco; Atlanta 50 and Chorus/Rumicolas (Telarc CD-90575)*. Scottish conductor Donald Runnicles, music director of San Francisco

Opera, made his reputation in Germany as a Wagner interpreter. His new version of Orff's ever-popular choral work has much in its favour, not least in the lustiness of the tavern music and the careful pacing of each movement. This release is advertised in the specialist classical press.

VALENTIN SILVESTROV — LEGGIERO, PESANTE: *Sonata for cello and piano; String Quartet No.1; Postludium 1, 2 & 3; Hymne 2001*. Lechner, Avenhaus, Fordham, Silvestrov; Rosamunde Quartet (ECM New Series 1776 461 898-2). The contemplative bleakness of the 65-year-old Ukrainian composer Valentin Silvestrov's *Sonata for cello and piano* makes a lasting impression on this ECM New Series anthology; likewise, the haunting combination of Maica Deubner's singing and piano trio underlines the expressive nature of Silvestrov's writing in *Postludium No.1, "DSDH"*. Best of all is the *String Quartet (1974)*, performed with total commitment by the Rosamunde Quartet.

New Releases from EMI Classics



As featured on last night's South Bank Show

Released today



Recorded live at her phenomenal recital last June.

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See Kings College Choir live at St John's Smith Square on 22 March

Released 18 March



www.emiclassics.com

SINGLE of the week

NATALIE IMBRUGLIA: Wrong Impression (RCA 74321928352). Co-written by Imbruglia and Gary Clark, with production by Ian Stanley,

this is the song that should awake interest in White Lies Island, Imbruglia's under-rated second album, which was released at the end of 2001. While the album's first single *That Day* was a brave move to showcase Imbruglia's musical credentials, the Radio One B-listed *Wrong Impression* is a more uplifting experience reminiscent of The Sundays at her best. ———— 0



SINGLE reviews



SHAGGY & ALI G: Me Julie (Universal Island CID793). As one might expect from a comedy record, the weight of this track is carried by Shaggy with Sacha Baron Cohen interjecting with juvenile innuendo as Ali G. As a song it has little artistic value, but it is amusing and, thanks to a Clipping at Radio One, it looks sure to be a big hit. ———— 0

ALICIA KEYS: A Woman's Worth (J Records 74321 9134882). The second single from the platinum-selling *Songs In A Minor* is an intimate R&B cut which is not as immediate as her number three debut *Fallin'*. However, it is another soulful performance and is B-listed at Radio One.

CELINE DION: A New Day Has Come (Epic 6725032). Sony's Canadian superstar unveils the title track from her first studio album since 1997's 28m-selling *Let's Talk About Love*. Dion is one of the most successful artists of all time and, despite just scraping on to the Radio Two playlist, there is no reason why her massive mainstream appeal should desert her now.

ASCENSION: For A Lifetime (Xtravaganza XTRAV200DS). This vocal trance tune, penned by Simmonds & Jones (Space Brothers, Chakra), is typically catchy and boasts strong mixes from Ocean Lab, Alex Gold and Lustral.

MICK JAGGER: Visions Of Paradise (Virgin VUSCD240). The seasoned Stones singer collaborates with Matchbox 20's Rob Thomas and Kyle Cook on this, the second single from his latest solo album, *Godness In The Doornay*. Jagger's vocals are as strong as ever, although the track lacks any real bite. An upbeat, breezy affair, it is receiving strong backing from Radio Two.

NELLY: Number 1 (Virgin/Priority PTYCD146). The St Louis hip-hop star lends his services to this single, which is lifted from the soundtrack of the movie *Training Day*. This is Nelly's first outing since the Top Three smash *Batter Up* and features a stabbing guitar lick and a snapping beat.

JEWEL: Standing Still (Atlantic 7567-85164-20). This is the acclaimed singer-songwriter's first single from her fourth album, *This Way*. It is a forthright acoustic gem which may have too sharp a country twang to gain favour with the UK public.

ADAM F FEAT LIL' MO: Where's My... (Capitol CDMS 598). Rising star Lil' Mo



RECORDED MASSIVE ATTACK FEAT. MOS DEF: I Against I (Melanolic/Virgin). Taken from the soundtrack to the movie *Blade 2*, this limited-edition single lines up to the enticing billing. Massive Attack — in their first outing as a duo — drop filthy electro beats and horns/shaw effects while Mos Def delivers seamless rapping. It is available as a download-only release via www.massiveattack.com, but the odd 12-inch single in dance stores.

takes the vocal duties on this, the follow-up to Adam F's collaboration with MOP on *Stand Clear*. It is more easily digestible than its predecessor and, with a Clipping at Radio One, should gain Adam F increased favour with a mainstream audience.

RECORDED WEST: Mindcirous (Distinctive Breaks DISMTC008). This is the stand-out track from the Bristol dance duo's album *Intensity* and looks set to win them the acclaim they deserve. Featuring haunting vocals from Tricia Lee Kalshail over a gentle piano line and breakbeat, it is their most chart-friendly release since the 1997 hit *The Gift*.

THE 455: Waiting For My Heart To Break (Mercury 5898932). This Texan foursome specialise in addictive, chunky riffs and tight, misty basslines and their second single is a case in point. It should be a hit with radio and secure a chart position.

COMMONWEALTH: Anthem (Blacklist/Edel 013640-5/0). Commonwealth are the only UK act currently in Tim Westwood's rap chart and it is clear why from this offering. With their UK roots in full view and refreshingly free of gangsta posturing, they

make no attempt to sound like they are from the Bronx via Peckham.

WARREN G: Lookin' At You (Universal MCSTD040275/015747-2). The G-Funk regulator returns with this real West Coast, body-shaking groove. Featuring the dusky, sensual vocals of Toi and production by Dr Dre, this out demands radio airplay from the hip-hop-hungry Radio One.

SUM 41: Motivation (Mercury 58989452). Cl-listed at Radio One, this is the third single from Sum 41's multi-platinum album, *All Killer No Filler*, and sees the Canadian act wheel out a riff close to The Clash's version of *I Fought The Law*. Their punk by numbers is sure to continue drawing interest.

EASYWORLD: Try Not To Think (Jive 9253372). Despite similarities to JJ72, this power-pop trio have managed to convert post-adolescent angst into a breezy, energetic brand of guitar pop. This is the first single taken from their forthcoming album, *This Is Where I Stand*.

D-INFLUENCE: Show Me Love (Dome CD00ME159). This laidback R&B track features the velvety tones of long-time vocalist, Sarah Anne Webb. The slamming original mix from their consistent UK production team is also accompanied by a dancehall remix from Curtis Lynch Jr.



— WE HAVE MOVED



WU-TANG CLAN: Uzi (Pinky Ring) (Loud 67248762). The Wu made an emphatic return late last year with the typically inventive Iron Flag album. This irresistible first single, featuring a razor sharp brass hook, will attempt to build on the crossover success of the hip-hop collective's last big hit, Grav Pit.

BUFFSEEDS: Barricade (Fantastic Plastic FF030). This promising indie-pop outfit unleash the follow-up to the limited-edition Casino, which secured strong

backing from Radio One. This melodic track, produced by Ian Caple (LJZ) and Michael Brauer (Coldplay), whets the appetite for their album, due out later this year.

HEATHER NOVA: Virus Of The Mind (V2 WR5018893). This is an uplifting and radio-friendly slice of US pop taken from Nova's recent album South. C-listed at Radio Two, it is packaged with three new tracks, all penned by Nova. The singers/writer plays London's Astoria next month.

FELON: Get Out (Serious SERR032CD2). This East London diva takes her stage name from a recent prison stretch for attempted robbery. This gleaming garage debut boasts

TELEPOPOMUSIK: Genetic World (Chrysalis 5376152). Licensed from French independent Catalogue, Télépopmusik's intoxicating-but-accessible blend of minimal house, hip hop and beatfoolery appears tailor-made for a major-label release. The trio's music has been embraced by both the style press and Radio One and is occasionally thrilling and fresh-sounding.

rich vocals and a belting bassline. It is B-listed at Radio One.

TILLMANN UHRMACHER: On The Run (Direction XPDC1410). Thanks to a hammering from Radio One's Judge Jules and Dave Pearce, this German act could well score a UK Top 20 hit with this innocuous vocoded trance anthem. The track is C-listed at Radio One and has moved up to five in *MW*'s Club Chart.

ORIS JAY PRESENTS DELSENA: Trippin' (Gusto CDGUS3). Sheffield-based Oris Jay is currently being hailed as one of the UK's most exciting up-and-coming garage producers. On this house workout, Delsena lends her vocals to provide an euphoric, funk-inflected chorus. The Agent Sumo radio edit recently topped *MW*'s Club Chart.

ALBUM reviews

SHAKIRA: Laundry Service (Epic 4987202). Having sold 8m copies of her previous album, Epic's Columbian priority prepares to release her first in the English language. The album does underplay the exotic flavour of her single. Whenever, Wherever, however.

ALBUM of the week

BEVERLY KNIGHT: Who Am I (Parlophone Rhythm Series 5360320). With the exhilarating, ragga-infused



Get Opt Knight launched herself further into the mainstream. Shoulda Woulda Coulda, her current single, is currently on the Radio One A-list and is heading straight for the Top 10. This is the diva's third album to date and is an accomplished collection of rich R&B which demonstrates that UK black music is stronger than ever.

ROLAND GIFT: Roland Gift (Island 112767-2). This debut solo album from the former Fine Young Cannibal is very much a pop affair. Packed with potential hits, namely Tell Me You Want Me Back, Looking For A Friend and the first single It's Only Money, it features Gift in fine voice — particularly on the progressive soul smoocher Wish You Were Here — and is a surprisingly good album in the wake of a decade of inactivity.



DESTINY'S CHILD: This Is The Remix (Columbia 5076272/1). This remix album from the Texan R&B trio features mixes of tracks from their first three albums courtesy of some of the finest US producers, including The Neptunes and Timbaland. Missy Elliott, Wyclef and Jermaine Dupri also make cameo appearances.

SANDOZ: Sandoz In Dub: Chant To Jah (Soul Jazz SJRCD59). After inspiring audiences for over 20 years with his solo material and as leader of Cabaret Voltaire, Richard H Kirk now tries his hand at fusing

electronica with Jamaican dub and succeeds. Rather than relying on overused samples, Kirk fuses a reggae backbone into his icy digital music and conjures up an exciting new slant on the genre.

BIFY CYRO: Blackened Sky (Beggars Banquet BBQCDD25). This is the debut album from the Scottish three-piece and comprises aggressive guitars with tender pickings and vocals to match. Influenced by the uncommercial style and attitude of the US rock underground, Bify Cyro hold artistic integrity above shifting units.

VARI0US: Subliminal Sessions 2 (Subliminal SUBUSCD3). Subliminal stalwart Harry 'Choo Choo' Romero has mixed this double CD of funky filtered house. Tracks from Junior Jack, Part 1-One and Green Velvet are blended effortlessly in Romero's typically energetic style.

Hear new releases

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

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



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Selectadisc, London
Selectadisc, Nottingham
3 Beat, Liverpool
Vinyl Addiction, London

Best Distributor
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Best National Promotions Team

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Universal Island

Best Regional Promotions Team

Anglo
Polydor
Sony
Universal Island
Virgin

PR Award

Jakub Blackman of Coalition PR
for The Strokes
Louise Butterfly & Regine Moylett
of RMP for Gorillaz
Murray Chalmers of Parlophone
for Kylie
Iona Hames of EMI:Chrysalis
for Robbie Williams
Caroline McAteer of The Outside
Organisation for Usher

Best Marketing Campaign (Music Release)

Nigel Adams of Infectious
for Ash
Gareth Currie of Parlophone
for Gorillaz
Nikki Fabel & Elyse Taylor
of East West for David Gray
Paul Fletcher of EMI:Chrysalis
for Pink Floyd
Morgan Nelson of BMG
for Dido

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TOP 75

2 MARCH 2002

The	Last	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	NEW	WORLD OF OUR OWN	Washin' (Mick) Rakozona Universal (Mick/Heller)	SIRCA 7432191804/7432191804 (BMG)	
2	1	HERO	Interpolac/Polydor (IND 97671/IND 02671) (U)		
3	NEW	MY YOUR EYES	Interpolac/Polydor (IND 97671/IND 02671) (U)		
4	NEW	THE WORLD'S GREATEST	Parlophone CDRS 53647CA 6549 (E)		
5	NEW	B WITH ME	Infornat/Teletar CDSTAS 3264/CASTAS 3264 (BMG)		
6	2	YOU	Polydor 575825/575814 (U)		
7	3	POINT OF VIEW	Illicitious/ICE CDILL 0007/0012 (E) (TEN)		
8	5	GET THE PARTY STARTED	Arista 74321913382/74321913374 (BMG)		
9	NEW	NOTHING	London LOND 463V (U)		
10	10	WHAT ABOUT US?	Adnatic AT 125CDAT 0125C (TEN)		
11	NEW	BAD BABYSITTER	Parlophone CDRS 53647CA 6549 (E)		
12	NEW	HANDS CLEAN	Maverick/Warner Bros W 374CD/1W 374C (TEN)		
13	4	ADDICTED TO BASS	Debut CDGUS 6AC4GUS 6 (PI)		
14	10	ALWAYS ON TIME	Def Jam/Mercy 589425/589484 (U)		
15	10	MO...LOUITA	World Circuit 575955/575994 (U)		
16	7	HEY BABY	Interpolac/Polydor 4767892/476564 (U)		
17	4	A MIND OF IT'S OWN	Virgin VSCDT 1824VSC 1824 (E)		
18	2	OVERPROTECTED	Jive 325307/325307A (PI)		
19	16	AM TO PM	Def Soul 589332/589332 (U)		
20	13	MOVIES	DreamWorks/Polydor 45494/45494 (U)		
21	11	CAUGHT IN THE MIDDLE	Columbia 67222/67222 (TEN)		
22	14	TO GET DOWN	Perfecto PERF 30235/PERF 30MCS (MNV/PI)		
23	18	I THINK I LOVE YOU	Curb/London CUBC 079/CUB2 076 (TEN)		
24	17	TRUE LOVE NEVER DIES	All Around The World KGLDGBE 248V (AM/DU)		
25	11	MURDER ON THE DANCEFLOOR	Capitol London CUBC 079/CUB2 076 (TEN)		
26	2	CONTROL	Getten/Polydor 476822/476788 (U)		
27	22	GOTTA GET THRU THIS	Parlophone CDRS 53647CA 6549 (E)		
28	15	SO LOVELY	Ruffin/Rain 25025/RIJUN 25025 (MNV/TEN)		
29	NEW	THRILL ME	VC Recordings VCR 102V (E)		
30	20	BUT TO LOVE YOU	Curb/London CUBC 079/CUB2 076 (TEN)		
31	NEW	BE ANGLED	Nulle/Arista 74321918992V (BMG)		
32	6	MORE THAN A WOMAN	Background VUSDD 2300/VUSDD 2300 (E)		
33	7	CRAZY RAP	Universal/Int'l Music CDSTO 40273/MSC 40273 (U)		
34	17	THE WHISTLE SONG (BLOW MY WHISTLE BIRTH)	Atlantic CDATL 0026/0026 (E)		
35	13	HANDS AND GLADGAS	12 VPR 5017752/VPR 5017753 (MNV/PI)		
36	47	CAN'T GET YOU OUT OF MY HEAD	Palatine CDPS 8562/DR 8562 (E)		
37	2	HATE TO SAY I TOLD YOU SO	Burning Heart BHR 1059V (E)		

The	Last	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	7	BAD INTENTIONS	Interpolac/Polydor 4877832/4872834 (U)		
39	2	WORST COMES TO WORST	Capitol CDCA 834V (E)		
40	4	IT'S LOVE (TRIPPIN')	Evolve/AMPS/Serious CDAMP 152/AMC 152 (U)		
41	NEW	TIM LEAVIN'	Parlophone CDRS 53647CA 6549 (E)		
42	NEW	BREATHING	Chrysalis CDCHS313X (E)		
43	6	MY SWEET LOLO	Perthophone CDN 657V (E)		
44	5	SOMETHING STUPID	Chrysalis CDCHS 5132/7CHS 5132 (E)		
45	NEW	CAN'T SMILE	Virgin VUSDD 230V (E)		
46	2	RIDE	Liberty RIDER/100RIDER 100MC (U)		
47	13	WHAT IF	Liberty CDKATE 001/TKATE 001 (E)		
48	NEW	YOU LOVE	Master/Beggars Banquet MIT 8820V (U)		
49	NEW	SHE'S ON FIRE	Columbia 67228/67228A (TEN)		
50	4	DANCE FOR ME	MCA/Int'l-Sound MCSND 40374/MCSND 4074 (U)		
51	NEW	GOD'S CHILD	Defected DEF 45CS0V (MNV/PI)		
52	6	THE LAND OF MAKE BELIEVE	Universal/Int'l Music CDSTO 40273/MSC 40273 (U)		
53	11	WILL I	Nulle/Arista 7432190340/7432190344 (BMG)		
54	NEW	COVER UP	DEF International DEF 300V (U)		
55	NEW	BABY PANT	Tommy Boy TBCO 2359V (PI)		
56	4	ALIVE	Atlantic AT 118CDAT 0118C (TEN)		
57	2	DO ALL OVER AGAIN	Spaceman/Arma OPM 027V (BMG)		
58	23	WHISPERS	Parlophone CDRS 53647CA 6549 (E)		
59	NEW	GARAGE	Road Race CORPSE 011V (BMG/DU)		
60	13	RESURRECTION	Perfecto PERF 30235/PERF 30MCS (MNV/PI)		
61	4	HAVE YOU EVER	Polydor 5705202/5705204 (U)		
62	18	BECAUSE I GOT HIGH	Universal/Int'l Music CDSTO 40266/MSC 40266 (U)		
63	4	THE DRILL	Nulle/Arista 7432191822/7432191824 (BMG)		
64	11	LATELY	Wild Card/Polydor 575252/575252A (U)		
65	NEW	WALKING WITH THEE	Dominio RUG 194CD (U)		
66	NEW	WHAT DOES IT FEEL LIKE?	City Rockers ROCKERS 83V (U)		
67	14	WHO DO YOU LOVE NOW (STRINGER)	Defected DEF 45CS0V (MNV/PI)		
68	NEW	NEAR TO ME	Parlophone CDRS 53647CA 6549 (E)		
69	10	COUNTRY ROADS	Liberty CDHBB 011/7CHB 011 (E)		
70	6	STAR GUITAR	Virgin CHESMD 14V (E)		
71	3	LOVE SHOULD BE A CRIME	12 VPR 5017752/VPR 5017753 (MNV/PI)		
72	NEW	RUDD	Fantastic Plastic FPS 029V (U)		
73	5	HOW YOU REMIND ME	Roadrunner 220323/0230 (U)		
74	8	ASLEEP IN THE BACK/COMING SECOND	Virus 183320V (MNV/PI)		
75	3	HATERS	Relentless/Independent RELENT 220V/RELENT 220V (MNV/PI)		

As used by TOP OF THE POPS and Radio One

Compilations - Issue date: March 9, 2002 (published on Monday, March 6)
 Compilations had their best ever Christmas last year - we evaluate this year's
 Final copy date: February 28, 2002
 Contact Matthew Tyrrell at Music Week for details - 020 7579 4398

14 MUSIC WEEK 2 MARCH 2002

2 MARCH 2002

CHART COMMENTARY

by ALAN JONES

Westlife have now made the best start to a chart career of any act. Beating the Spice Girls' start of nine number ones from 10 singles, they extend their remarkable record to 10 number ones from 11 releases this week with **World Of Our Own**. It brings the Irish group's tally of 21st Century number ones to six – seven if we include I Have A Dream/Seasons In The Sun, whose four week stay at number one in the spanned 1999 and 2000. World Of Our Own is the third of their number ones to be penned by Steve Mac and Wayne Hector, who also wrote 1999's **Flying Without Wings** and **Swear It Again**. They also have the distinction of being the writers of **What Makes A Man** – the only single by Westlife to fail to reach number one. Mac has penned no other number ones, but Hector was also co-author of Peter Andre's 1996 chart-topper **Fava**.

Westlife's chart-topping debut ends **Enrique Iglesias's** four week run at the top with **Hero**, but the Spaniard's single sold a further 60,000 copies last week, enough to



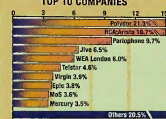
Topping the chart for the 10th time, Westlife nevertheless suffer the lowest first week sale of their career with **World Of Our Own**. The Steve Mac and Wayne Hector song sold just over 75,000 copies last week, far short of their highest week one tally of 292,000 with **Uptown Girl** last year and even 10% behind their previous lowest first week tally, the 83,000 registered by **Food Again** in 2000. Westlife are only the second group in chart history to have 10

SINGLE FACTFILE

number ones, the first being **The Beatles**, and they have done so in a little under three years – a whole year faster than the **Fab Four**, although the **Singles** had a shorter shelf-life than the **Beatles's**, and sold fewer copies. Even so, **World Of Our Own** raises Westlife's singles career sales tally to more than 3.6m. It will be their sixth number one to survive for just one week – it is certain to be topped by **Xi You Young's** cover of their album track **Evergreen** next week.

MARKET REPORT

TOP 10 COMPANIES



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

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: -4.1%

YEAR TO DATE VERSUS LAST YEAR: -24.7%

PERCENTAGE OF UK ACTS IN THE CHART

UK: 60.2% US: 32.0% Other: 8.0%

rob: **Kylie Minogue's** 10th number two of her career. Minogue's 21st Top 10 hit in 'Your Eyes has to settle for a number three debut

instead after selling 52,000 copies. Curiously enough, despite her haul of number twos and half a dozen number ones, Minogue has

never previously had a number three.

Mis-Tee register their fourth Top 10 hit from as many releases with **B With Me**, which debuts at number five. It follows **Who** (number eight), **All I Want** (number two) and **One Night Stand** (number five). All four singles are from their debut album **Lickin' On Both Sides**, which jumps 42-26 this week.

A have been around a long time and ride the rock boom this week to register their biggest hit by far. The Yorkshire/Suffolk band – who will forever have the first entry in British Hit Singles – failed to make the **Top 75** with their first two singles, and saw the next six peak between 47 and 74, with the most recent, **I Love Lake Tahoe**, peaking at number 59. They beat that in spectacular style this week, debuting at number nine with **Nothing**. R. Kelly registers his ninth Top 10 hit with the **World's Greatest**, a tribute to Muhammad Ali, which features in the biopic **Ali**. The boxer has previously inspired Top 10 hits by Johnny Wakelin (two of them) and Whitney Houston.

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist
1	NEW	THE WORLD'S GREATEST	R Kelly
2	NEW	BAD BABYSITTER	Princess Superstar
3	2	ADDICTED TO BASS	Parlophone
4	1	TO GET DOWN	Trin Michaels
5	3	OVERPROTECTED	Brinsley Schwarz
6	NEW	I'M LEAVIN'	Outsidaz feat. Rah Digga & Melanie Blatt
7	4	HATE TO SAY I TOLD YOU SO	Hives
8	5	HANDBAGS AND GLADRAGS	Strophophonics
9	NEW	IDU LOU	Six By Seven
10	NEW	BABY PHAT	De La Soul
11	NEW	GARAGE	Compacted Cru feat. MC Neat
12	NEW	WHAT DOES IT FEEL LIKE?	Felix De Houzeart
13	NEW	WALKING WITH THEE	Clinic
14	NEW	NEAR TO ME	Teenage Fanclub & Jaid Far
15	8	RESURRECTION	PPK
16	6	BOUNCIN' BACK	Myzical
17	NEW	EVERLASTING LIFE	Jon Carter
18	7	ASLEEP IN THE FEAR/COMING SECOND	Elbow
19	NEW	HOLD IT DOWN	Two Bad Mice
20	9	NEW DAWN	Prophets Of Sound

This Week	Last Week	Title	Artist	Label (Distributor)
1	NEW	WORLD OF OUR OWN	Westlife	Parlophone
2	1	HERO	Enrique Iglesias	Parlophone
3	NEW	IN YOUR EYES	Kylie Minogue	Parlophone
4	NEW	THE WORLD'S GREATEST	R Kelly	Parlophone
5	NEW	B WITH ME	Mis-Tee	Parlophone
6	1	YOU S O	David	Parlophone
7	1	POINT OF VIEW	Mc Neat	Parlophone
8	1	GET THE PARTY STARTED	Pink	Parlophone
9	NEW	NOTHING	A	Parlophone
10	1	WHAT ABOUT US	Brandy	Parlophone
11	1	HEY BABY	Ms. Kelly	Parlophone
12	1	HANDS CLEAN	Alana Matulis	Parlophone
13	1	ADDICTED TO BASS	Parlophone	
14	1	ALWAYS ON TIME	Ally Jay & Douglas	Parlophone
15	1	CAUGHT IN THE MIDDLE	AI	Parlophone
16	1	GOTTA GET THIS	David	Parlophone
17	1	AM TO PM	David	Parlophone
18	1	BAD BABYSITTER	Princess Superstar	Parlophone
19	1	NUMBER ON THE DANCEFLOOR	Spina 101	Parlophone
20	1	MORE THAN A WOMAN	Ally Jay	Parlophone

All charts © The Official UK Charts Company 2002

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This Week	Last Week	Title	Artist	Label
1	NEW	WORLD OF OUR OWN	Westlife	Parlophone
2	1	HERO	Enrique Iglesias	Parlophone
3	NEW	IN YOUR EYES	Kylie Minogue	Parlophone
4	NEW	THE WORLD'S GREATEST	R Kelly	Parlophone
5	NEW	B WITH ME	Mis-Tee	Parlophone
6	1	YOU S O	David	Parlophone
7	1	POINT OF VIEW	Mc Neat	Parlophone
8	1	GET THE PARTY STARTED	Pink	Parlophone
9	NEW	NOTHING	A	Parlophone
10	1	WHAT ABOUT US	Brandy	Parlophone
11	1	HEY BABY	Ms. Kelly	Parlophone
12	1	HANDS CLEAN	Alana Matulis	Parlophone
13	1	ADDICTED TO BASS	Parlophone	
14	1	ALWAYS ON TIME	Ally Jay & Douglas	Parlophone
15	1	CAUGHT IN THE MIDDLE	AI	Parlophone
16	1	GOTTA GET THIS	David	Parlophone
17	1	AM TO PM	David	Parlophone
18	1	BAD BABYSITTER	Princess Superstar	Parlophone
19	1	NUMBER ON THE DANCEFLOOR	Spina 101	Parlophone
20	1	MORE THAN A WOMAN	Ally Jay	Parlophone

PROMO

Promos of the month. Airplay news, MTV & The Box's charts, Video listings, Production company contacts, Playlist adds, Latest video news, Interviews, Post production, The Eyeball, USA reports, Hot new directors, Future releases.

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THE OFFICIAL UK ALBUMS CHART



TOP 75



#	Week	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl/MD
1	12	THE VERY BEST OF... Sneyd/The Police (Sneyd/Pelham/Davies/The Police)	2	A&M 540422 (F) 540423A	+/+
2	7	NO ANGEL ★ 7	6	Chess/Kaya 7428122742 (RMG) 7428122744 (U)	+/+
3	1	ESCAPE ★	Interscope/Polygram 4301822 (U) Interscope 4301822 (F)	+/+	
4	2	FEVER ★ 3	2	2 Parlophone 533940 (U) Klyn Mingele (Stansfeld/Caughley/Dunne/Gordon/Hughes/Walton)	+/+
5	3	LEGACY - THE GREATEST HITS COLLECTION Beyoncé (Beats) (Mars/Buscby/Boyd/Masters/Jamali/Venables)	+/+		
6	4	JUST ENOUGH EDUCATION TO PERFORM... ★ 1	V2/Virgin 10268 (DMP) Strophophones (Blas & Bach) VVR 101304/VVR 110204/VVR 110304	+/+	
7	10	SILVER SIDE UP ○	Roadrunner 1204842 (U) Nickelback (Parashar/Nickelback)	+/+	
8	13	SUNSHINE ★ 2	1	Polydor 539492 (U) D&G (F) (Lopez/Sheron/Dunne/Faulstich/Bornberg/Boyd and Beare/Sargent 504)	+/+
9	7	WORLD OF OUR OWN ★ 3	3	BMG 7423793302 (RMG) Windsor Mackay/Sacks/Sayers/Henriches/Carroll/Walton	+/+
10	5	PAIN IS LOVE... Ja Rule (Rivers/Roby/Fire)	+/+		
11	23	A FUNK ODYSSEY ★	1	Capitol 550602 (TEN) Simon Jones (Lay/Kay/The Pope)	+/+
12	4	JAMMING WHEN YOU'RE WINNING ★ 6	4	4 Chrysalis 5382 (E) Robbie Williams (Chambers/Povest)	+/+
13	14	BROKE OF NATURE ★	2	Epic 54572 (TEN) Anastacia (Wolke/Jones/Ramirez/Ortiz/Waters)	+/+
14	17	READ MY LIPS ★	Polydor 591742 (U) Soulie (De Boer/Winwood/Nelson/Conrad/Walton/Marshall/Gibson/Singh)	+/+	
15	8	YOUR NEW FAVOURITE BAND... Hives (Hives/Garnerfield)	+/+		
16	25	NO MORE DRAMA... Mary J. Blige (Blige/Thomas/Travis)	+/+		
17	4	MISSUNDERSTOOD... Pink (Elliott/Albi) (Azzurri/Clay/Fielder/Sams/Suzuki)	+/+		
18	28	IS THIS IT... The Streets (Rogham/Sprock)	+/+		
19	31	SONGS IN A MINOR ★	1	1 BMG 1300120022 (BMG) Alicia Keys (Dupari/Brooklyn/Brooklyn/Keys)	+/+
20	13	BLUE STRIP ★ 2	5	Innocent COSIN (E) Bliss (Seargent/Ruffini/Stern/Workes/Parker/Guyton) SIMMC (F)	+/+
21	NEW	GO GO GO... Beady Eye (Echyl/Sanderson)	+/+		
22	12	DREAMS CAN COME TRUE - GREATEST HITS ★ 1	1	1 BMG/Bethesda 58914 (U) Celine Dion (Storrier/Bocheffous/Farman/Dollar/Venables) 58933 (F) (U)	+/+
23	17	COME WITH US... The Chemical Brothers (The Chemical Brothers)	+/+		
24	46	THE INVISIBLE BAND ★ 3	3	1 Independent 150M 252D (TEN) Travis (Eidhardt) 150M 25M/150M 25L/150M 25M/20	+/+
25	14	SMALL WORLD BIG BAND... Jonas Johansson (Johansson/Westlund)	+/+		
26	15	LICKIN' ON BOTH SIDES ★	Inferno/Telestar 102 2212 (RMG) Mae-Thing (Telestar)	+/+	
27	12	IS LOVE HERE ★	Chrysalis 536350 (U) 536350 (F)	+/+	
28	16	WHITE LADDER ★ 7	2	2 (E) East West 87303624 (TEN) David Gray (Gibson/Robson/Robson/Dix/Venables) 873037254 (U)	+/+
29	3	LORD OF THE RINGS (OST) Sherr (Pridmore/Brown)	+/+		
30	43	GORILLAZ ★ 3	1	1 Parlophone 532320 (E) Cartlidge (Cohen/The Automator/Spritzak/Girling/Goffe) -05311381-	+/+
31	29	HYBRID THEORY ★ 3	2	2 Warner Bros 53047554 (TEN) Linton Park (Gilmour) 530477554 (U)	+/+
32	6	A FINE ROMANCE - THE LOVE SONGS OF... Frank Sinatra (Sinatra)	+/+		
33	10	MY WAY - THE BEST OF... Frank Sinatra (Sinatra)	+/+		
34	14	AALIYAH... Aaliyah (Timbaland/Pature/Sexto/Beal/DaRock/Larkin)	+/+		
35	29	ANTHOLOGY... Alan Jay Lerner (Lerner/Gardner)	+/+		
36	13	WHOA NELLER... Alicy Forno (Forno/West/Patterson/Travis)	+/+		
37	20	ALL KILLER NO FILLER ★	Mercury 549802 (U) Bum 1 (U)	+/+	
38	NEW	ISA A WOMAN Lambchop (Wagner/Wagner)	+/+		
39	1	COME CLEAN... Puddle of Mudd (Puddle/Duff/Puddle)	+/+		
40	18	BRITNEY... Britney Spears (Marble/Baker/Jackson/The Neptunes/MX/Production)	+/+		
41	30	HER LOVER LOVER - THE BEST PART OF 1 Shaggy (Pizzarello/Lingston/Lewis/Lumley/Robb/Marshall/Kelly)	+/+		
42	16	THEY DON'T KNOW ★ Sade (Sade/Sheron/Dunne/Faulstich/Bornberg/Boyd and Beare/Sargent 504)	+/+		
43	3	ROCK STEADY ○ Nicky Forte (Forte/James/Hogan/Sheron/Dunne/Faulstich/Bornberg/Boyd and Beare/Sargent 504)	+/+		
44	5	HARRY'S BAR... Gordon Haskett (Haskett)	+/+		
45	25	SIMPLE THINGS... Ultimate Dilemma (LORCO/DIB)	+/+		
46	NEW	CLASSICAL GRAFFITI... EMU/Dramatic COS57162 (E) Flames (Blas)	+/+		
47	18	LOVE - THE ESSENTIAL... Al Green (Mitchell/Green/Baker/Scherer)	+/+		
48	27	SEE THIS THROUGH AND LEAVE... The Cooper Temple Clause (Cooper/Temple)	+/+		
49	RE	ALL THIS TIME... Singer (Singer)	+/+		
50	17	GREATEST HITS - CHAPTER ONE... Backstreet Boys (Marty/Lundin/Anna/Pol/Watney/Venables)	+/+		
51	NEW	LOVERS LIVE... Epic 501252 (TEN) 501258 (F)	+/+		

52	15	THEY'RE GREATERT HITS... THE RECORD ★ 1	1	1 Polygram 584334 (U) Bee Gees (Bees/Gees/Spedding/Holmes/Coleman/Marling/Venables)	584334 (U)
53	52	WEATHERED... Creed (Karnung)	+/+		
54	RE	TOXICITY... System D (Down (Rubin/Maizanis))	+/+		
55	NEW	EXPANSION TEAM... Dilated Peoples (Venables)	+/+		
56	12	LOVE, WHITNEY... Whitney Houston (Parks/Felton/Tal/Winkler/Venables/Warner)	+/+		
57	65	GOLD - THE GREATEST HITS ★ 4	4	4 (E) Epic 10014272 (BMG) Steps (Topham/Swigg/Watersman/Frampton/Venables)	+/+
58	NEW	THE FAKE SOUND OF PROGRESS... Vivian Nile (TORMENT/BECC/DT) Leontopetra 1181	+/+		
59	42	SONGS FROM THE WEST COAST ★	1	1 V2/Rock/Mercy 584302 (U) Eton John (Lyon/John)	+/+
60	3	ASLEEP IN THE BACK... Columbus 501358 (TEN) VVR 101301-1	+/+		
61	42	THE ULTIMATE COLLECTION ★	1	1 Columbia 509774 (TEN) Eli & John (Jezek/Singer/John/Peter/Rogers/Lewis/John)	509774 (TEN)
62	30	410 ★	2	2 Epic 506552 (TEN) Yung Lokos (Venables)	506554 (U)
63	13	YOUNG LUST... THE ANTHOLOGY... Amen/Dun (Farlan/Templeton/Dun/John/Parsons/Marshall/Kelly)	+/+		
64	3	LOVE SONGS... Dean Martin (O'Connell/Sweeney/Senned/Venables)	+/+		
65	RE	NOT THAT KIND ★ 2	3	3 Epic 491412 (TEN) Anastacia (Wolke/Jones/Ramirez/Ortiz/Waters)	491424 (U)
66	11	BLACK REBEL MOTORCYCLE CLUB ○ Black Rebel Motorcycle Club (Black Rebel Motorcycle Club)	+/+		
67	NEW	EVERYBODY HEARTZ... Virgin 020 2556 (E) 020 2556 (F)	+/+		
68	RE	ROOTY... Blastbeat (James (Blastbeat)/John)	+/+		
69	12	JAGGED LITTLE FILLS ★ 3	7	7 Warner/Bureau 30063910 (TEN) Alicia Morrison (Morrison/Dunne/Faulstich/Bornberg/Boyd and Beare/Sargent 504)	30063910 (TEN)
70	RE	WHITE BLOOD CELLS... White Stripes (White)	+/+		
71	59	MUSIC ★ 4	4	4 Mosaic/Warner Bros 53547412 (TEN) Madonna (Madonna/Bruno/Brann/Schwarzenberg/Schwarzenberg)	53547412 (TEN)
72	18	BLED AMERICAN... Jimmy Eat World (Trombino)	+/+		
73	18	ECHOES - THE BEST OF ★ 2	2	2 EMI 536112 (U) Pek Rydg (Rydg/Svein/Carlsson/Watner/Flyk/Flyg/Emil)	-536112-
74	49	THE VERY BEST OF... The Pogues (Connel/John/Jayton/Dunne/Venables)	+/+		
75	49	BETWEEN THE SENSES... Haven (Marr)	+/+		

NEW Highest new entry, HC Highest charted, Sales increase, Sales increase 50% or more

TOP COMPILATIONS

#	Week	Title	Artist (Producer)	Label/CD/Cass/Ann/MD (Distributor)
1	7	SCHOOL DISCO.COM - SPRING TIME Columbia 500297 (F) (TEN)	+/+	
2	4	NEW PEPSI CHART 2002 Virgin/EMI VTCDD346 (F) (F)	+/+	
3	NEW	PURE GROOVE... Telstar TV5BMG TVTCCD238 (F) (BMG)	+/+	
4	NEW	ACOUSTIC... Echo2/E2 Music ECV21 (DMP/FF)	+/+	
5	NEW	CLASSY HITS 2002... WC/Ebble/Inspired INSPD017 (DMP/FF)	+/+	
6	NEW	WHITE LABEL EUPHORIA - JOHN O FLEMING... Telstar TV5BMG TVTCCD415 (F) (BMG)	+/+	
7	18	BRIT AWARDS 2002 - ALBUM OF THE YEAR ○ Columbia STVCD134 (F) (TEN)	+/+	
8	11	ADDICTED TO BASS... Ministry Of Sound MOSCD36 (F) (DMP/TEN)	+/+	
9	8	THE KARMA COLLECTION... Ministry Of Sound MOSCD30 (F) (DMP/TEN)	+/+	
10	12	KISS SMOOTH GROOVES 2002... Universal TV 8M4524 (F) (U)	+/+	
11	5	ELECTRO REACTANCE... Telstar TV5BMG TVTCCD240 (F) (BMG)	+/+	
12	4	CLUB MIX 2002... Universal TV 859525 (F) (F)	+/+	
13	4	BEST CLUB ANTHEMS 2002 ○ Virgin/EMI VTCDD240 (F) (F)	+/+	
14	4	LOVE SO STRONG... WSM/CD5/WSM/CD5 (F) (F)	+/+	
15	NEW	OCEAN'S ELEVEN... Warner Bros 8382811254 (F) (TEN)	+/+	
16	13	CLASSICAL CHILLOUT 2... Virgin/EMI VTCDD240 (F) (F)	+/+	
17	17	NOW THAT'S WHAT I CALL MUSIC... ★ 6 EMI/Warner Bros EMVTCDD240 (F) (F)	+/+	
18	3	THE LOVE ALBUM CLASSICS... Virgin/EMI VTCDD240 (F) (F)	+/+	
19	3	R&B LOVESONGS... Columbia STVCD135 (F) (TEN)	+/+	
20	13	CLUBB'D UP!... WSM WSMCD026 (F) (TEN)	+/+	

ARTISTS A-Z

Artist	Album	Week	Chart Position
ADAM S	ADAM S	1	1
ADRENALIN	ADRENALIN	3	3
AGNES	AGNES	7	7
AJAY-J	AJAY-J	2	2
ALEXANDRIA	ALEXANDRIA	10	10
ALICE IN CHAINS	ALICE IN CHAINS	10	10
ALICE IN CHAINS	ALICE IN CHAINS	10	10
ALICE IN CHAINS	ALICE IN CHAINS	10	10
ALICE IN CHAINS	ALICE IN CHAINS	10	10
ALICE IN CHAINS	ALICE IN CHAINS	10	10
ALICE IN CHAINS	ALICE IN CHAINS	10	10
ALICE IN CHAINS	ALICE IN CHAINS	10	10

2 MARCH 2002

CHART COMMENTARY

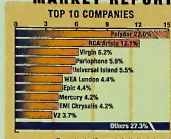
by ALAN JONES



The most obvious beneficiary of the publicity reaped by Brits nominees, The Very Best Of Sting And The Police sold upwards of 37,000 copies last week to take the number one slot. The album updates a five-year-old release which sold more than 540,000 copies but never ventured higher than number 11 in the chart. Exactly how much some other Brits-associated albums gained from the event is hard to judge, as the previous week's sales were inflated by Valentine's Day. Dido and Kylie Minogue – two awards apiece – obviously benefited, with Dido's *No Angel* advancing 7.2 and Minogue's *Fever* rising 8.4, with gains of 54% and 22% respectively. The actual effect was probably greater than that, since they achieved these increases in an artist album market which contracted 15% overall.

Jamiroqai's *Jay Kay and Anastacia* – who duetted on *Bad Girls* – were rewarded by record buyers, with Jamiroqai's *A Funk Odyssey* leaping 29.1 to a 38% increase in sales, and Anastacia jumping 28.13 with *Frank*

MARKET REPORT



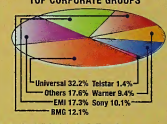
Of Nature and 116.65 with *Not That Kind*, although gains of 29% and 43% respectively were also helped by their many media

ALBUMS FACTFILE

Bringing to an end fellow Polydor artist Enrique Iglesias' two-week stay atop the album chart, Sting enters in pole position with *The Very Best Of Sting And The Police*. A rehashed version of an identically-titled 1997 compilation, it substitutes *Brand New Day*, *Desert Rose* and *So Lonely* for *Let Your Soul Be Your Pilot*, *Russians* and *Roxanne* '97 but retains the other 15 tracks, a fact which allow the two editions to be combined for chart purposes and therefore to be

technically a re-entry rather than a debut. The album was well outside the Top 20 on early sales flashes and made remarkable progress through the week, being kicked-started (obviously) by Sting's televised appearance on *The Brits*, where he won an award for Outstanding Contribution To British Music, with heavy TV advertising further aiding its progress. It is Sting's eighth number one album, joining the few he had fronted on the *Police* and two solo efforts.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

UK: 48.3% US: 48.0% Other: 2.7%

appearances and by a mimic winning *Stars in Their Eyes*.

In pure percentage terms, the biggest

winners of the Brits were also the biggest losers. Gotlibz failed to pick up any of the six awards for which they were nominated but their 3D spectacular helped their self-titled debut album to put on 107% and improve 63.90 as a result. Meanwhile, The Strokes' energetic performance and award as Best International Group helped its *Is This It* to vault 44.18 with a 68% gain in sales.

Congratulations are due to Nickelback whose *Silver Side Up* won no awards but which reaches a new high, climbing 10.7, while *Boards of Canada's* *Geogaddi* becomes the second highest charting album in the 12-year history of *Warp* by entering at 21. It is beaten only by the Aphex Twin's 1994 set *Selected Ambient Works Volume II*, which reached 11, and improves on Aphex Twin's most recent album *Drukqs*, which reached 22 last November. Geogaddi is the first Boards of Canada album to reach the Top 75 and was album of the week last week in the Sunday Times.

COMPILATIONS

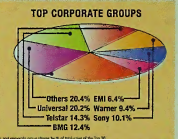
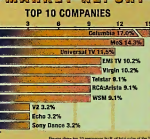
Started in 1999 by Bobby Sanchez as a backlash against trendy clubs where only cutting edge music is considered worthy of exposure, School Disco has since sold out venues such as Legends, the Hanover Grand and the London Arena and has spread its arms to embrace Dublin and Ibiza. It has helped to make terry again many forgotten musical moments of the past and, as such, has spun off a couple of compilations.

The first – *School Disco.Com* – was released last October by Sony's Columbia label and was a modest success, reaching number nine on the compilation chart, and selling more than 70,000 copies despite – or perhaps because of – a track listing which included *The One And Only* by Chesney Hawkes and *The Final Countdown* by Europe. The second album – *School Disco.Com*:

Sprung Term – has proved even more successful and vaults 7.1 this week, as the "love" albums which dominated last week suffer huge post-Valentine's Day dips (*Love So Strong* slumps 1-14, *The Love Album Classics* slides 2-18 and *Love Lungs* 3-21). *School Disco.Com: Sprung Term* sold more than 19,000 copies last week to take pole position, beating by a few hundred the sales of the *New Pepsi Chart 2002* album, which most expected to reach number one. *School Disco.Com: Sprung Term*'s 4 tracks include *Hot Butter's* *Poppom* and *Break My Stride* by Matthew Wilder.

Brit Awards 2002 – The Album Of The Year improves 18.7 but, with the event now history, it has probably peaked and is therefore unlikely to match the achievements of the 2001, 2000 and 1999 albums, all of which reached number three.

MARKET REPORT



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 78.8%

Compilations: 24.2%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101508 (DMP/V)
2	1	YOUR NEW FAVOURITE BAND	Hives	Popzone MCS6500 (P)
3	NEW	GEOGADDI	Boards of Canada	Warp WARPED 101 (V)
4	5	IS THIS IT	The Strokes	Rough Trade RTAHEAD CD3 (V)
5	NEW	IS A WOMAN	Lamb Chop	City Slew 20100 (V)
6	6	SIMPLE THINGS	Zer7	Ultimate Dilemma UDFR030 (V)
7	3	SEE THIS THROUGH AND LEAVE	The Cooper Temple Clause	Morning MORNIN919 (DMP/V)
8	11	THE FAKE SOUND OF PROGRESS	Lothropets	Visible Noise TORMENTR05 (V)
9	9	BRITNEY	Britney Spears	Jive 92252 (P)
10	14	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCD 151 (V)
11	17	ROOBY	Besament Jinx	XL Recordings XLCD 143 (V)
12	12	BETTER DAYS	Jon	Jive J012EMPI (V)
13	NEW	DONT BE AFRAB OF LOVE	La Fidelity Allstars	Skin BRASSIC020 (DMP)
14	NEW	BEAUTYLEEP	Tony Donnelly	4AD CAD2200 (V)
15	7	BETWEEN THE SENSES	Helen	Radline RTD10 (V)
16	13	ASLEEP IN THE BACK	Elbow	V2 VVR 101582 (DMP/V)
17	16	THE OPTIMIST	Turin Brakes	Source Sound SC003 (V)
18	18	GOODOBYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pygmy 3C30482 (P)
19	NEW	DONT WORRY ABOUT ME	Joey Ramone	Sanctuary SANC100 (P)
20	10	GREATEST HITS – CHAPTER ONE	Backstreet Boys	Jive 922872 (V)

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MUSIC WEEK 2 MARCH 2002

THE YEAR SO FAR... TOP 20 COMPILATIONS

TW	UK	Album	Artist	Label
1	1	CLUBBERS GUIDE TO CALL MUSIC '50	VARIOUS ARTISTS	MINISTRY OF SOUND
2	2	NOW THAT'S WHAT I WANT 2002	VARIOUS ARTISTS	EMMIVIRGINUMTV
3	NEW	LOW SO STRONG	VARIOUS ARTISTS	WGM
4	10	CLUB MIX 2002	VARIOUS ARTISTS	UMTY
5	16	BEST CLUB ANTHEMS 2002	VARIOUS ARTISTS	VIRGINEMI
6	3	JUNGLE MASSIVE	VARIOUS ARTISTS	WGM
7	NEW	LOVE	VARIOUS ARTISTS	UMTY
8	4	BEST AIR GUITAR ALBUM IN THE WORLD EVER	VARIOUS ARTISTS	EMMIVIRGINUMTV
9	NEW	THE LOVE ALBUM CLASSICS	VARIOUS ARTISTS	VIRGINEMI
10	NEW	ELECTRO BREAKDANCE	VARIOUS ARTISTS	EMMIVIRGINUMTV
11	NEW	THE KARMA COLLECTION	VARIOUS ARTISTS	MINISTRY OF SOUND
12	NEW	ADDICTED TO BASS	VARIOUS ARTISTS	MINISTRY OF SOUND
13	7	SMASH HITS 2002	VARIOUS ARTISTS	EMMIVIRGINUMTV
14	5	CAPITAL GOLD LEGENDS II	VARIOUS ARTISTS	VIRGINUMTY
15	NEW	MOTOWN GOLD	VARIOUS ARTISTS	VIRGINUMTY
16	19	PURE CHILL-OUT	VARIOUS ARTISTS	VIRGINEMI
17	NEW	NEW PEPSI CHART 2002	VARIOUS ARTISTS	VIRGINEMI
18	5	THE LICK – PRESENTED BY TREVOR NELSON 2	VARIOUS ARTISTS	OPF
19	NEW	SCHOOL DISCO.COM – SPRING TERM	VARIOUS ARTISTS	DISCO
20	8	KISS HITLIST 2002	VARIOUS ARTISTS	EMMIVIRGINUMTV

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2
mar
2002

THE OFFICIAL CHARTS

WW
music week

singles



1 WORLD OF OUR OWN

- | | Westlife | SRCA |
|---|------------------------------|--------------------|
| 1 | HERO Enrique Iglesias | Interscope/Polydor |
| 2 | IN YOUR EYES Kylie Minogue | Parlophone |
| 3 | THE WORLD'S GREATEST R Kelly | Jive |
| 4 | B WITH ME Mis+Tea | Interno/Telstar |
| 5 | YOU S Club 7 | Polydor |
| 6 | POINT OF VIEW DB Boulevard | Illustrrious/Epic |
| 7 | GET THE PARTY STARTED Pink | Arista |
| 8 | NOTHING A | London |
| 9 | WHAT ABOUT US? Brandy | Atlantic |



- | | | |
|----|--------------------------------------|----------------------|
| 11 | BAD BABYSITTER Princess Superstar | Reprise/UK |
| 12 | HANDS CLEAN Alanis Morissette | Maverick/Warner Bros |
| 13 | ADDICTED TO BASS Puretone | Gusto |
| 14 | ALWAYS ON TIME Ja Rule feat. Ashanti | Def Jam/Mercury |
| 15 | MOL...LOLITA Alizee | Polydor |
| 16 | HEY BABY No Doubt | Interscope/Polydor |
| 17 | A MIND OF IT'S OWN Victoria Beckham | Virgin |
| 18 | OVERPROTECTED Britney Spears | Jive |
| 19 | AM TO PM Christina Milian | Def Soul |

1 THE VERY BEST OF

- | | Sting/The Police | A&M/Mercury |
|----|---|--------------------|
| 1 | THE VERY BEST OF Sting/The Police | A&M/Mercury |
| 2 | ANGEL Dido | Chesky/Arista |
| 3 | ESCAPE Enrique Iglesias | Interscope/Polydor |
| 4 | FEVER Kylie Minogue | Parlophone |
| 5 | LEGACY - THE GREATEST HITS COLLECTION Boyz II Men | Island/Uni-Island |
| 6 | JUST ENOUGH EDUCATION TO PERFORM Stereophonics | V2 |
| 7 | SILVER SIDE UP Nickleback | Roadrunner |
| 8 | SUNSHINE S Club 7 | Polydor |
| 9 | WORLD OF OUR OWN Westlife | RCA |
| 10 | PAIN IS LOVE Ja Rule | Def Jam |



- | | | |
|----|---|----------------|
| 11 | A FUNK ODYSSEY Jamiroquai | S2 |
| 12 | SWING WHEN YOU'RE WINNING Robbie Williams | Chrysalis |
| 13 | FREAK OF NATURE Anastacia | Epic |
| 14 | READ MY LIPS Sophie Ellis-Bextor | Polydor |
| 15 | YOUR NEW FAVOURITE BAND Hives | Popstones |
| 16 | NO MORE DRAMA Mary J Blige | MCA/Uni-Island |
| 17 | MISSUNDAZTOOD Pink | Arista |
| 18 | IS THIS IT The Strokes | Rough Trade |
| 19 | SONGS IN A MINDOR Alicia Keys | J |

GIVE YOUR ARTISTS THE RIGHT EXPOSURE

~1.7 MILLION MUSIC FANS EACH MONTH



DreamWorks/Polydor



- 11 21 **CAUGHT IN THE MIDDLE** A1 Columbia
 14 22 **TO GET DOWN** Timo Maas Perfetto
 18 23 **I THINK I LOVE YOU** Kaci Curby/London
 17 24 **TRUE LOVE NEVER DIES** Flip & Fill feat. Kelly Rowland A&T
 17 25 **MURDER ON THE DANCEFLOOR** Sophie Ellis-Bextor Polydor
 21 26 **MURDER ON THE DANCEFLOOR** Sophie Ellis-Bextor Polydor
 15 26 **CONTROL: Puddle Of Mudd** Geffen/Polydor
 22 27 **GOTTA GET THRU THIS** Daniel Bedingfield Relentless/DnA
 19 28 **SO LONELY** Jakatta Rulin
 20 30 **BUT I DO LOVE YOU** LeAnn Rimes VC Recordings
 20 30 **THRILL ME** Junior Jack VC Recordings
 20 30 **BUT I DO LOVE YOU** LeAnn Rimes Curby/London

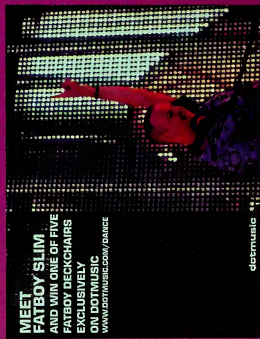


- 31 **BE ANGLELED** Jam & Spoon feat. Rea NuLife/Arista
 26 32 **MORE THAN A WOMAN** Aaliyah Blackground
 27 33 **CRAZY RAP** Afroman Universal/Uni-Island
 25 34 **THE WHISTLE SONG (BLOW MY WHISTLE BITCH)** DJ Aligator Project A&T
 28 35 **HANDBAGS AND GLADRAGS** Stereophonics Blackground
 47 36 **CAN'T GET YOU OUT OF MY HEAD** Kylie Minogue Parlophone
 23 37 **HATE TO SAY I TOLD YOU SO** Hives Burning Heart
 36 38 **BAD INTENTIONS** Dr. Dre feat. Kroc-Tum'Al Interscope/Polydor
 29 39 **WORST COMES TO WORST** Dilated Peoples Capitol
 34 40 **IT'S LOVE (TRIPPING)** Goldbricks pit Andrea Brown EMI/AMPM/Serious



- 1 **SCHOOL OF FISH** - **SPRING TERM** 5 11 **ELECTRO BREAKDANCE** Telstar TV/UMG Columbia
 4 **NEW PEPSI CHART 2002** 6 12 **CLUB MIX 2002** Universal TV
 2 **PURE GROOVE** 10 13 **BEST CLUB ANTHEMS 2002** Virgin/EMI
 3 **ACUSTIC** 1 14 **LOVE SO STRONG** WSM
 4 **CLUB HITS 2002** 15 **OCEAN'S ELEVEN (OST)** Warner Bros
 5 **WHITE LABEL EPHEMERA - JOHN O'LEWINS** 13 16 **CLASSICAL CHILLOUT 2** Virgin/EMI
 6 **BRIT AWARDS 2002 - ALBUM OF THE YEAR** 17 17 **NOW THAT'S WHAT I CALL MUSIC! 50** EMI/Virgin/Universal
 7 **ADDICTED TO BASS** 2 18 **THE LOVE ALBUM CLASSICS** Virgin/EMI
 8 **THE KARMA COLLECTION** 9 19 **R&B LOVESONGS** Columbia
 9 **KISS SMOOTH GROOVES 2002** 16 20 **CLUBBED UP!** WSM
 10

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- 21 **GEOGADDI** Boards of Canada Warp
 12 22 **DREAMS CAN COME TRUE - GREATEST HITS** Gabrielle Go Beat/Polydor
 17 23 **COME WITH US** The Chemical Brothers Virgin
 46 24 **THE INVISIBLE BAND** Travis Independent
 21 25 **SMALL WORLD** Big Band-Jools Holland WSM
 45 26 **LICKIN' ON BOTH SIDES** Mis-Teeq Inferno/Relstar
 32 27 **LOVE IS HERE** Star sailor Chrysalis
 26 28 **WHITE LADDER** David Gray IHT/East West
 25 29 **LORD OF THE RINGS (OST)** Shore Reprise
 63 30 **GORILLAZ** Gorillaz Parlophone



- 39 31 **HYBRID THEORY** Linin Park Warner Bros
 6 32 **A FINE ROMANCE - THE LOVE SONGS OF FRANK SINATRA** Reprise
 30 33 **MY WAY - THE BEST OF FRANK SINATRA** Reprise
 23 34 **AALIYAH** Aaliyah Blackground
 36 35 **ANTHOLOGY** Alien Ant Farm DreamWorks/Polydor
 33 36 **WHOA NELLY NELLY** Furtado DreamWorks/Polydor
 34 37 **ALL KILLER NO FILLER** Sum 41 Mercury
 38 **IS A WOMAN** Lambchop City Slang
 41 39 **COME CLEAN** Puddle Of Mudd Interscope/Polydor
 38 40 **BRITNEY** Britney Spears Jive



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23 FEBRUARY 2002

COOL CUTS CHART

as featured on Top Gear Saturday night show on BBC 1 and Easy 96 City Network

1	4 MY PEOPLE	Mislay Elliot feat. Eve	Elektra
2	3 AT NIGHT	Shakedown	Naive/Delcourt
3	1	WHY AGAIN	Sims
4	4	HUNGRY	Kasheem
5	3	PUNK FERRY	Corstien
6	6	EMPIRE OF DREAMS	Future Breeze
7	9	COME ON (IT'S ONLY LOVE)	Leve Inc
8	10	BELIEVE	Soldiers Of Twilight
9	1	THE LIGHT P.I.M.P.	Future Groove
10	1	DON'T UNDERSTAND IT	Ultra Nate
11	1	THE LOVE I HAVE FOR YOU	Dina Vas
12	16	INFECTED	Bartinez
13	1	COULD DO THAT	Szizak
14	18	YOU ARE SOMEBODY	Eric's feat. Martha Jean
15	1	ONE STEP TOO FAR	Faithless feat. Dido
16	1	BREAKING UP THE GIRL	Garbage
17	1	GOOD TIME	Feran
18	1	NOT MIND IF I DO	Bushy
19	1	BELIEVE	Nathan Williams feat. Shirley Wilson
20	1	LOST LOVE	Rinocerose

CLUB CHART TOP 40

1	3	ON THE RUN	Tillman Uhrmacher	Direction
2	4	SPEED (CAN YOU FEEL IT)	Azido Da Bass feat. Roland Clark	Club Tolls/Edel
3	2	THE LOVE I HAVE FOR YOU	Dina Vas	Go Inferno
4	3	MESSAGE IN A BOTTLE	2 Factory	Bel Air
5	2	JIM ME BROTHER	Airo Angel	Tommy Boy Silver Label
6	4	MIND CIRCUS	Way Out West	Distinctive
7	1	CLOSE COVER	Minimalistix	Data
8	2	FALLING	Liquid State feat. Marcella Woods	Perfecto
9	2	TREMBLE	Mare Et Claude	Positiva
10	2	BEAUTIFUL	Matt Darryl feat. Marcella Woods	Incentive
11	2	EVERYBODY'S A ROCKSTAR	Tall Paul	Duty Free
12	1	SWEET DREAMS	CAA	Eternal
13	2	IMAGINATION	Kooki	Virgin
14	3	IN YOUR EYES	Kylie Minogue	Parlophone
15	1	SONIC EMPIRE	Mentals Of Mayday	Deviant
16	1	EMPIRE OF DREAMS	Future Breeze	Data
17	8	TRIPPLI'	Oris Jay presents Datsena	Gusto
18	4	SMILE	Cassius Henry	Blacklist/Edel
19	4	SMILE TO SHINE	BAZ	One Little Indian
20	4	SHOULD GUAZDA WOULDZA	Beverley Knight	Parlophone Rhythm Series
21	10	POULSA	Maura Piccolo	BXR UK
22	1	BADAGY BEACH	Ben Onono	Badagy Beach
23	1	LOVE	FOOLOSOPHY Jamiroquai	S2
24	2	SOMETHING	Lasgo	Positiva
25	2	FOLLOW DA LEADER	2002 Nigel & Marvin	Reinless
26	1	COME ON (IT'S ONLY LOVE)	Leve Inc	NuLife
27	23	THRILL ME	Junior Jack	VC Recordings
28	21	INTO THE SUN	Weekend Players	Multiply
29	3	CAN'T WAIT	Ladies First	Polydor
30	1	TURN	Usher	Arista
31	4	THAT'S THE KIND OF MAN I AM	Helt	Wild Card/Polydor
32	1	DAY IN YOUR LIFE	Anastacia	Epic
33	2	I BEGIN	Galleon	Epic
34	7	GET OUT	Felice	Serious
35	1	MY GIRL, MY GIRL	Warren Stacy	Def Soul
36	7	FROM HERE TO ETERNITY	Natalie Browne	Almighty
37	6	VIEW OF VIEW	OB Boulevard	Milustrous
38	1	INNOCENT CHILD	The Untamed	General Overseas Music

CLUB CHART BREAKERS

1	WHADD WE LIKE	Round Sound	Coltempo
2	LAZY X-Press 2		Skin
3	IN MY EYES	Milk Inc	All Around The World
4	AIN'T IT FUNNY	Jennifer Lopez feat. Ja Rule	Columbia
5	THE UNDERGROUND SOUNDS OF HOLLAND	Various	Perfecto
6	STONEFACE	Stoneface	white label
7	INSATIABLE	Darren Hayes	Columbia
8	RURN' UP	H-Two	Renaissance
9	BEHIND AND ROUND	Jonell & Method Man	Def Jam
10	SATURDAY (OOOH! OOOH!)	Ludacris	Def Jam

Breakers are the 10 records under the top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes), Urban, Pop and Cool Cuts charts can be obtained from www.dtmusic.com. To receive the club charts in full by fax contact Emma Pierre-Joseph on tel: (020) 7579 4170

CHART COMMENTARY

by ALAN JONES

Continental acts still hold sway at the top of the Club Chart, with Belgium's Minimalistix coding pole position to Germany's Tillman Uhrmacher. However, the margin of Uhrmacher's victory over fellow German Azido Da Bass (aka Ingo Martens) is a mere 0.25% and the chart was morally – if not actually – a tied week, Uhrmacher scoring 788 points and Azido Da Bass 786. These two were more than 20% ahead of the chasing pack, with Uhrmacher's single topping more individual DJ charts but Azido Da Bass's track getting wider support. Azido Da Bass has had a number one before – with the classic remix of Doom's Night – and his guest vocalist Roland Clark has been to number one too, having provided the voice of Armand Van Helden's Flowers, as well as fronting club hits by Urban Soul and Fatboy Slim... Nineteen years after it was a major hit, *Eurythmics' Sweet Dreams (Are Made Of This)* is back in fashion. Actually, it never completely went out of fashion, having been used on many bootlegs over the years, including one by Tack which was popular last summer, and which has now gone legit, signed to Warner Music's Eternal imprint under the name C&A. It got such an excellent reception that it is the highest new entry to the Club Chart this week, at number 12. *Sweet Dreams (Are Made Of This)* is also used in the new mix of 'You Get No Love, the upcoming introductory single from Faith Evans' Faithfully album. You Get No Love was top of the Urban Chart for much of December and January in its original mix and scoots 7-1 this week as DJs get behind the new mix... For all the third week in a row, records mixed by Almighty hold all of the top three slots on the Pop Chart. Moving up a notch to number one is new 52 signings Helt with *The Kind Of Man I Am*. It is comfortably ahead of Natalie Browne's *From Here To Eternity* which, ironically, is actually a release on the Almighty label, in which respect it is their biggest hit for some time. A less obvious candidate for an Almighty mix is Usher, but his huge R&B hit *U Turn* has indeed been tweaked for pop clubs by Almighty and provides the highest new entry of the week on the Pop Chart at number three.

POP TOP 20

1	2	THAT'S THE KIND OF MAN I AM	Helt	S2
2	2	FROM HERE TO ETERNITY	Natalie Browne	Almighty
3	1	TURN	Usher	Lafayette/Arista
4	5	(THIS IS A) SONG FOR THE LONELY	Chr	WEA
5	7	ON THE RUN	Tillman Uhrmacher	Direction
6	1	FALLING	Liquid State feat. Marcella Woods	Perfecto
7	1	ONE DAY IN YOUR LIFE	Anastacia	Epic
8	13	FOLLOW DA LEADER	2002 Nigel & Marvin	Reinless
9	5	SUGAR FOR THE SOUL	The Balsamo Project	Columbia
10	7	VIEW OF VIEW	OB Boulevard	Milustrous
11	2	TREMBLE	Mare Et Claude	Positiva
12	1	SWEET DREAMS	CAA	Eternal
13	8	CLOSE COVER	Minimalistix	Data
14	5	SEXUAL GUARANTEE	Kisczar	Arista
15	1	IMAGINATION	Kooki	Virgin
16	4	SO, I BEGIN	Galleon	Epic
17	2	MIND CIRCUS	Way Out West	Distinctive
18	3	IN MY EYES	Kylie Minogue	Parlophone
19	4	TRIPPLI'	Oris Jay presents Datsena	Gusto
20	1	IN MY EYES	Milk Inc	All Around The World

Genre watch: Dance

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Issue dated: March 23, 2002.

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ALL THE CHARTS EXPOSURE

2 MARCH 2002

CHART COMMENTARY

by ALAN JONES

Kylie Minogue's Fever album fails to spawn a second number one hit at retail with In Your Eyes, but the track remains atop the airplay chart for a second week — though with a much reduced majority. Minogue's last single, Can't Get You Out Of My Head, was radio's favourite for nine weeks in a row, but in your eyes faces a tougher task. The record it dethroned, Pink's Get The Party Started, shows no sign of fading away, while in your eyes' spinners are a more setback, with its audience down by more than half a million, even though it added an extra 150 plays last week. This apparent dichotomy is due to Radio One, where in your eyes slides 2-7 on the most played list, as support clips from 31 plays to 28, resulting in a loss of more than 3m listeners — more than all the extra plays on smaller stations can make up. Despite this, Minogue should still be in situ next week.

AIRPLAY FACTSHEET

Shaggy was the number three airplay artist of 2001, but his Julie collaboration with All G is off to a slow start, ranking 106 on its second week on the airwaves. Radio One, which played It Wasn't Me and Angel almost continuously, is not overly-impressed and has not playlisted the song as yet — G's rude visit to Sarah Cox's breakfast show last week will

not have helped, of course. Virgin FM can't get enough of the Dandy Warhols. The group's Bohemian Like You spent a month atop the station's most-played list and was still aired 23 times last week. That is enough for it to rank number three on the list, not least because number two, with 25 spins, is the now Dandy Warhols single Get Off.

AT A GLANCE WEEKLY MARKET SHARES



Pop lid winner Will Young consolidates his remarkable start, with Evergreen climbing 27-16 and Anything Is Possible up 54-50. He is the first new artist to have both sides of a single in the Top 50 in the same year in which Music Centre 1993 began compiling our Airplay Charts. Only a few established artists (All Saints, Robbie Williams and the likes) have managed it hitherto. If Music Centre were to combine the two tracks, the single would rise 13-7 on the list. Although Anything Is Possible goes top billing on advertising for the disc, Evergreen is by far radio's favourite, and added 506 extra plays last week, while Anything Is Possible improved by just 21. Young's double whammy continues to offer a stark contrast to Pop lid rival Ricki LaVoie's I Will Always Love You, which remains shy of the Top 200, with few supporters.

Bevelly Knight's Shoukaouda Woulda

unexpectedly dipped 11-15 last week when it looked likely to become the first Top 10 airplay hit of her career. It was just a blip, however, and the record surges 45-17 this week, with handsome increases all round, including, crucially, at Radio One (20 plays) and Radio Two (18). It's the only record to be among the 20 most-played tracks on both of the 500 powerhouses, ranking fourth on Radio Two and 15th on Radio One.

George Michael also looked to be in trouble last week, when Freekick managed only a one place climb, but it improves 30-23 this week and would do even better for the fact that it resides in a strong part of the chart. It improves its audience from 28.24m to 34m and its plays from 644 to 910, and is still ahead of any other record scheduled for release in three weeks (March 16), though that's partly because it was serviced earlier.

Two other singles out that week make spectacular progress however — Blue's Fly By (154-25) and One Day In Your Life by Anastacia (172-48).

Three weeks after being serviced and Celine Dion's A New Day Has Come is still not in the Top 50. It is getting close, moving 84-52 this week and, although its total plays (123, or less than two per station) remain a cause for concern, Radio Two at least is now behind it, airing it nine times last week.

Laying the ghost of a major hit is tougher, and we cannot help noting that while Splitter's recent single Cry Baby never managed to get near the Top 50 of the airplay chart — and now dips out of the Top 200 — its introductory hit Groovetop (If This Ain't Love) spent 30 weeks in the top tier, and has been in the Top 200 for a year and a half. It improves 128-76 this week.

MTV

Rank	Title Artist	Label
1	IN YOUR EYES Kylie Minogue	Parlophone
2	HV BARE No Doubt	Interscope/Polydor
3	MOVE THEN A WOMAN Anya Back	Blackground
4	WHENEVER, WHEREVER Shaggy	Epic
5	POINT OF VIEW B'Ned	Real Gone Music
6	MOVIES ALIAS Ann Fenn	DreamWorks/Polydor
7	GET THE PARTY STARTED Pink	La Face/Atlantic
8	WORLD OF OUR OWN Westlife	RCA
9	SHOUDA... Bevelly Knight	Parlophone/Rhine/Sony
10	LOVE LOVESOPHIE Jamiroquai	52

Most played videos on MTV UK/Media Research Ltd w/e 24/2/02. Source: MTV UK

THE BOX

Rank	Title Artist	Label
1	WHENEVER, WHEREVER Shaggy	Epic
2	JULIE Shaggy & All G	Island/Warland
3	WORLD OF OUR OWN Westlife	WEA
4	HERO Enrique Iglesias	RCA
5	HERO Enrique Iglesias	Polydor
6	SAIL THESE SAM OCEANS 3D Real Feet...	
7	INSTANTLY Dornen Hayes	Columbia
8	THE WORLD'S GREATEST R Kelly	Jive
9	AIN'T IT FUNKY (REMIX) Jennifer Lopez	Epic
10	BAD BABYSITTER Superstar Jaxx	Capitol

Most played videos on The Box, w/e 24/2/02. Source: The Box

VH1

Rank	Title Artist	Label
1	HERO Enrique Iglesias	Polydor
2	IN YOUR EYES Kylie Minogue	Parlophone
3	WHENEVER, WHEREVER Shaggy	Real Gone Music
4	LOVE LOVESOPHIE Jamiroquai	52
5	HERO Bad Guy	Interscope/Polydor
6	WHENEVER, WHEREVER Shaggy	Epic
7	WORLD OF OUR OWN Westlife	Columbia
8	SMOKE ON THE FIRE Tati	S&W
9	HUNTS LIKE A MAN Alicia Keys	Polydor
10	ROUNDS Clean All Stars	Neveille

Most played videos on VH1 w/e 24/2/02. Source: VH1

STUDENT CHART

Rank	Title Artist	Label
1	HATE TO SAY I TOLD YOU SO Riva	Postpones
2	HV BARE No Doubt	Interscope/Polydor
3	TOASTERS COMEB Today's Hustle	Parlophone
4	WORST COMEB Today's Hustle	Parlophone
5	MOVIES ALIAS Ann Fenn	DreamWorks/Polydor
6	STAR GUITAR The Chemical Brothers	Voxig
7	GET OFF Dandy Warhols	Capitol/Warphone
8	NOTHING A	London
9	FELL IN LOVE WITH A GIRL White Stripes	XL
10	THE MIDDLE Jimmy Eat World	DreamWorks/Polydor

UK student chart for w/e 23/2/02. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CD UK Performances: One Day In Your Life: Anastacia; Fly By: Blue; Nothing A: Fall In Love With A Girl: The White Stripes; I Will Take And Hollywood Will Listen: Rukie; Showers: In Your Eyes: Kylie Minogue; World Of Our Own: Westlife.
Final lineup 24/2/2002

THE PEPSI CHART Performances: Wrong Impression: Natalie Imbruglia; Love Lovesophie: Jamiroquai; Lovely Bubbie Sparox; Whenever, Wherever: Shaggy; World Of Our Own: Westlife.
Play by Blue
Final lineup: 24/2/2002

TOTP In Your Eyes: Kylie Minogue; B With Me: The Streets; Nothing A: Hands Clean: Ann Fenn; Monster: Bad Babysitter.
Process: Superstar.
Final lineup: 1/3/2002

POP WORLD Performances: Outside: The Lumineers; Love In Your Eyes: Kylie Minogue; The Lonely One: Leave It Up To Me: Aaron.
Performances: Wrong Impression: Natalie Imbruglia; Performances: Fun Ladies: Girls: Inna; Fun Digga & Melvin Belli; Evergreen: Will Young.
Final lineup: 24/2/2002

T4 SUNDAY Performances: Lowly: Buzza; Love Lovesophie: Jamiroquai.
Final lineup: 24/2/2002

RADIO ONE PLAYLISTS

A-LIST Always On Time: Ja Rule feat. Ashard Douglas; Get The Party Started: Pink; Move Then A Woman: Anya; Point Of View: B'Ned; Baby No Doubt feat. Bounty Killer; What Ain't It Brandy; In Your Eyes: Kylie Minogue; Nothing A: Love Lovesophie; Something Lingo: Aaliyah; Flow: Jennifer Lopez; Close Close: Minnie Driver; B With Me: The Streets; Shoukaouda Woulda: Bevelly Knight; Lovely Bubbie Sparox; Tainted Love: Marlyn Manson; Freekick: George Michael; One Day In Your Life: Anastacia; Powers In The Window: Toni.

B-LIST The World's Greatest R: Kelly; How You Remember Me: Ricki LaVoie; Bad Babysitter: Superstar; Carmel City: Tommy Conroy; Today: Gorka; Brotha Rage: Stone Island; Alicia Keys & Eve; Get Off: The Dandy Warhols; Where We Live: Round Sound presents One Stone & AC Malik; Been There Done That: Smoke 2 Seven; Fall In Love With A Girl: The White Stripes.

A-LIST World Of Our Own: Westlife; Shoukaouda Woulda: Bevelly Knight; Run Lighthouse Family; Bug On The Seal: Seave; Becomes: Wrong Impression: Natalie Imbruglia; *One Day In Your Life: Anastacia; *Home And End: P'nty Shows; *Flowers In The Window: Toni; Anything Is Possible; Evergreen: Will Young.

B-LIST The World's Greatest R: Kelly; It's Only When You're Sleeping: Gigi; A New Day Has Come: Ceeline Dion; Vision Of Paradise: Moby; Jagger: Haze: Enrique Iglesias; A Mist Of It's Own Victoria Beckham; Do It All Over Again: Spinnaker; Mel...Lalisa: Alicia; Whenever: Whenever: Shaggy.

Get Out: Foloz; I Houd Hundred Reasons: A Woman's Worth: Alicia Keys; To Get Down: Timbaland; Where's My Adam? feat. Lil' Mo; Wrong Impression: Natalie Imbruglia; Shaka Jay Body: Shy FX & T-Power feat. DC: Poor Misguided Fool: Starling; On The Run: Tiwanza; Untouchable: Evergreen: Will Young.

C-LIST Hero: Enrique Iglesias; U So Dub? 7; Silent 2: The Dark In The Eyes; Soli Paradi; Break In The Bad: Buzza; Rhythms: World Of Our Own: Westlife; Shut Shot: George; Progress: 2002: Maura Pinto; The Fake Sound Of Progress: Los Protophos; *Silent Sky: Baby: Dream Boy; *4 My People (Remix): Jaxx; Missy Elliott; *The Whole World: Busta Rhymes; *Kiss: Alicia Keys; Shaggy & All G; *Whenever: Wherever: Shaggy; *Madness: Sun 4: *Teledisc System Of A Down; *Distraction: Zero 7

It's playlist for week 2/3/2002. * Denotes additions.

RADIO TWO PLAYLISTS

A-LIST World Of Our Own: Westlife; Shoukaouda Woulda: Bevelly Knight; Run Lighthouse Family; Bug On The Seal: Seave; Becomes: Wrong Impression: Natalie Imbruglia; *One Day In Your Life: Anastacia; *Home And End: P'nty Shows; *Flowers In The Window: Toni; Anything Is Possible; Evergreen: Will Young.

C-LIST In Your Eyes: Kylie Minogue; Hands Clean: Ann Fenn; Monstrous: Love Lovesophie; Jamiroquai; Shut To The Back & The Doctor: Soli Paradi; Get Off: The Dandy Warhols; Ure Of The Mine: Hoaxer: No; U So Dub? 7; But I Do: Love: The Lecons; Riva; She's On Fire: Toni; Cover Up: 1840; Fly By; *Poor Misguided Fool: Starling; *Comeback: Candy Danger; *Dancer; *Center Of A Secret Side; *A Woman's World: Alicia Keys.

It's playlist for week 2/3/2002. * Denotes additions.

MTV UK Playlist Additions: Fly By: Blue; Tainted Love: Marlyn Manson; Wrong Impression: Natalie Imbruglia; Pop singles of the week: Whenever: Wherever.
Sharia

CAPITAL RADIO Playlist Additions: Fly By: Blue; Tainted Love: Marlyn Manson; Wrong Impression: Natalie Imbruglia; Pop singles of the week: Whenever: Wherever.
Sharia

VIRGIN RADIO Playlist Additions: Movies; Alien Ann Fenn; My Sacrifices: Crved.
Sharia

GALAXY Playlist Additions: no adds.
Sharia

Xfm Playlist Additions: Distraction: Zero 7; Tainted Love: Marlyn Manson; Operation: Riva; Madness: Sun 4: Anthem: Commonwealth; I Am Back: Sparox; R4; Guarded By Monsters: Crisco; Concertina: The Mars Volta; The Day In Your Getting.
Sharia

2 MARCH 2002



music control

Weeks on chart

Peak Pos. / Weeks on chart

Radio 1

Radio 1

Pos	Title	Artist	Label	Weeks on chart	Peak Pos.	Radio 1	
1	IN YOUR EYES	Kylie Minogue	Parlophone	26/17	+6	86/91	-1
2	GET THE PARTY STARTED	Pink	LaFace/Arista	22/12	-1	83/29	+1
3	HEY BABY	No Doubt	Interscope/Polydor	19/45	-1	70/06	+1
4	POINT OF VIEW	DB Boulevard	Illustrious/Epic	21/13	+14	66/06	+8
5	WORLD OF OUR OWN	Westlife	RCA	19/69	+14	62/23	+3
6	HERO	Enrique Iglesias	Interscope/Polydor	21/35	+1	61/40	-10
7	SHOULD WOULD COULDA	Beverly Knight	Parlophone/Rhythm Series	14/07	+57	57/23	+37
8	LOVE FOOLOSOPHY	Jamiroquai	S2	16/21	+12	51/31	+17
9	ALWAYS ON TIME	Ja Rule feat. Ashanti Douglas	Def Jam/Mercury	7/49	+3	50/55	+4
10	ADDICTED TO BASS	Puretone	Guste	12/49	+2	48/55	+4
11	MORE THAN A WOMAN	Aaliyah	Blackground/Virgin	14/67	-2	44/32	-10
12	A MIND OF ITS OWN	Victoria Beckham	Virgin	10/99	n/c	44/32	+10
13	AM TO PM	Christina Milian	Def Jam/Mercury	14/18	-3	42/76	-16
14	B WITH ME	Mis-Teq	Inferno/Vertstar	6/74	+33	42/20	+16
15	GOTTA GET THRU THIS	Daniel Bedingfield	Realtimeless/UMG	13/74	-1	41/56	-4
16	EVERGREEN	Will Young	S/PiCA	14/27	+55	40/67	+40
17	WHENEVER WHEREVER	Shakira	Epic	15/79	+27	39/46	+14

HIGHEST CLIMBER							
18	WRONG IMPRESSION	Natalie Imbruglia	RCA	11/15	+23	39/02	+44
19	RUN	Lighthouse Family	Wild Card/Polydor	7/15	+46	37/44	+19
20	CAUGHT IN THE MIDDLE	At	Columbia	16/24	-5	36/45	-38
21	HANDBAGS AND GLADRAGS	Stearnsophics	V2	16/24	-10	36/24	-26
22	WHAT ABOUT US?	Brandy	Atlantic/East West	9/05	+1	35/25	-3
23	FREELI	George Michael	Polydor	9/10	+41	34/20	+20
24	SO LOVELY	S Club 7	Polydor	11/82	+11	33/58	+17
25	SO LOVELY	Jakata	Rufin	10/07	-20	33/58	-40
26	GET TO GET DOWN	Tom Misaas	Perfecto	5/51	-10	31/66	+3
27	HOW YOU REMIND ME	Nickelback	Roadrunner	10/29	+3	31/46	+9
28	MOVIES	Alan Ant Farm	DreamWorks/Polydor	4/07	-2	31/42	+4
29	SUGAR FOR THE SOUL	Steve Balsamo	Columbia	7/27	+74	30/37	+13
30	FLOWERS IN THE WINDOW	Travis	Independiente	32/150	+30	30/76	+164
31	SOMETHING	Lasgo	Positiva	7/34	+21	29/22	-6

MOST TOP 50 ADDED							
32	MOLLOTTA	Alizee	Polydor	3/96	+76	28/83	+30
33	MURDER ON THE DANCEFLOOR	Sophia Ellis-Bextor	Polydor	13/74	-14	28/41	-30
34	HANDS CLEAN	Atanis Morissette	Maverick/Warner Bros	12/70	-2	26/13	-7

BIGGEST INCREASE IN PLAYS							
BIGGEST INCREASE IN AUDIENCE							
35	FLY BY	Blue	Innocent	7/54	+427	24/93	+382
36	CLOSE COVER	Minimilistic	Data/Ministry of Sound	4/50	+26	24/41	+1
37	FALLIN'	Aliza Keys	J	8/88	-40	24/04	-21
38	DO IT ALL OVER AGAIN	Spiritualized	Spaceman/Arista	11/11	-21	20/34	+3
39	FAMILY AFFAIR	Mary J Blige	MCA/Uni-Island	7/14	-12	20/13	-13
40	THE WORLD'S GREATEST	R. Kelly	Live	5/42	+37	19/57	+82
41	DANCE FOR ME	Mary J Blige	MCA/Uni-Island	5/42	+9	19/53	-19
42	GET OFF	The Dandy Warhols	Parlophone/capitol	369	+15	19/42	-7
43	STARLIGHT	Supermen Lovers	Independiente	5/24	+13	19/17	-17
44	CATCH	Koshen	Moksha/Arista	7/26	-8	18/33	-3
45	AIN'T IT FUNNY REMIX	Jennifer Lopez feat. Ja Rule & Casidiah Tai	Epic	28/7	+45	18/57	+17
46	TRUE LOVE NEVER DIES	Fat & Fill feat. Kelly Lorenna	All Around The World	6/67	+7	17/54	-8
47	NOTHING	A	London	9/7	+24	17/26	+27
48	ONE DAY IN YOUR LIFE	Anastacia	Epic	368	+114	16/89	+752
49	LOVELY	Bubba Spennax	Interscope/SyRCA	12/7	+23	16/64	+40
50	ANYTHING IS POSSIBLE	Will Young	S/PiCA	34/6	+6	16/53	+16

TOP 10 GROWERS						
1	FLY BY Blue (Innocent)	754	811			
2	SHOULD WOULD COULDA Beverly Knight (Parlophone/Rhythm Series)	14/7	50			
3	EVERGREEN Will Young (S/RCA)	14/27	50			
4	WHENEVER WHEREVER Shakira (Epic)	15/78	52			
5	FREEELI George Michael (Polydor)	12/7	50			
6	POINT OF VIEW DB Boulevard (Illustrious/Epic)	21/13	205			
7	SUGAR FOR THE SOUL Steve Balsamo (Columbia)	1869	244			
8	WORLD OF OUR OWN Westlife (RCA)	751	236			
9	RUN Lighthouse Family (Wild Card/Polydor)	1869	244			
10	B WITH ME Mis-Teq (Inferno/Vertstar)	6/74	218			

MUSIC WEEK 2 MARCH 2002

RADIO ONE						
1	HEY BABY	No Doubt (Interscope/Polydor)	25/43	32		
2	MOVIES	Alan Ant Farm (DreamWorks/Polydor)	25/43	31		
3	ADVANS ON THE B	Alan Ant Farm (DreamWorks/Polydor)	25/43	30		
4	POINT OF VIEW	DB Boulevard (Illustrious/Epic)	24/65	30		
5	GET THE PARTY STARTED	Pink (LaFace/Arista)	23/42	29		
6	B WITH ME	Mis-Teq (Inferno/Vertstar)	23/42	29		
7	IN YOUR EYES	Kylie Minogue (Parlophone)	21/37	28		
8	LOVE FOOLOSOPHY	Jamiroquai (S2)	19/40	26		
9	TO GET DOWN	Tom Misaas (Perfecto)	16/33	26		
10	NOTHING A	(London)	16/33	26		
11	AM TO PM	Christina Milian (Def Jam/Mercury)	15/49	23		
12	LOVE YOU	Stella Gunn (Interscope/Polydor)	14/58	17		
13	ADDICTED TO BASS	Puretone (S2)	13/64	19		
14	CLOSE COVER	Minimilistic (Data/Ministry of Sound)	13/64	22		
15	SO LOVELY	Jakata (Rufin)	10/62	19		
16	WHAT ABOUT US?	Brandy (Atlantic/East West)	12/99	22		
17	SHOULD WOULD COULDA	Beverly Knight (Parlophone)	12/29	14		
18	WORST COMES	Chantal Peoples (Parlophone)	13/89	25		
19	TO SOMETHING	Lasgo (Positiva)	12/89	25		
20	SAD INTERIORS	Dr. October (RCA)	14/72	18		
21	MORE THAN...	Aaliyah (Blackground/Virgin)	12/17	18		
22	ANTI FUNKY	Janet Loper (J&J & Co. Ltd)	11/18	18		
23	FREELI	George Michael (Polydor)	12/74	13		
24	GET OFF	The Dandy Warhols (Parlophone/Capitol)	11/27	11		
25	WHADDA WE LIKED	Round Sound (Cooltempo)	11/27	17		
26	TOMORROW COMES	Geoffard (Parlophone)	11/28	16		
27	BAD BABYSITTER	Princess Superstar (Egmont)	11/14	16		
28	FLOWERS IN THE...	Travis (Independiente)	13/60	5		
29	TAINED LOVE	Naiyana Manian (Maverick/Warner Bros)	5/80	13		
30	OH!	Platinum 40's (Mercury)	6/85	13		

© Music Control UK. Chart compiled by total amount of plays on Radio One from 06:00 on Sun 17 Feb 2002 until 04:00 on Sun 24 Feb 2002.

ILLR						
1	IN YOUR EYES	Kylie Minogue (Parlophone)	46/1	2264/31		
2	GET THE PARTY STARTED	Pink (LaFace/Arista)	5/295	2245/245		
3	POINT OF VIEW	DB Boulevard (Illustrious/Epic)	4/143	1975/178		
4	HERO	Enrique Iglesias (Interscope/Polydor)	33/30	1524/192		
5	WORLD OF OUR OWN	Westlife (RCA)	23/45	1586/1828		
6	HEY BABY	No Doubt (Interscope/Polydor)	4/204	1703/1696		
7	HANDBAGS AND GLADRAGS	Stearnsophics (V2)	3/445	1741/1573		
8	CAUGHT IN THE MIDDLE	At (Columbia)	3/603	1637/1750		
9	LOVE FOOLOSOPHY	Jamiroquai (S2)	22/450	1835/1531		
10	WHENEVER WHEREVER	Shakira (Epic)	2/844	1123/1458		
11	EVERGREEN	Will Young (S/RCA)	3/274	913/1412		
12	MORE THAN A WOMAN	Aaliyah (Blackground/Virgin)	3/626	1357/1363		
13	MURDER ON...	Sophia Ellis-Bextor (Polydor)	2/659	1350/1339		
14	AM TO PM	Christina Milian (Def Jam/Mercury)	2/1214	1340/1319		
15	GOTTA GET...	Daniel Bedingfield (Parlophone/Capitol)	3/258	1298/1302		
16	SHOULD WOULD COULDA	Beverly Knight (Parlophone)	2/917	107/1219		
17	HANDS CLEAN	Atanis Morissette (Maverick/Warner Bros)	2/124	1214/1201		
18	ADDICTED TO BASS	Puretone (S2)	21/212	1116/1167		
19	YOU S Club 7	(Polydor)	18/103	959/1064		
20	WRONG IMPRESSION	Natalie Imbruglia (RCA)	13/170	851/1051		
21	A MIND OF ITS OWN	Victoria Beckham (Virgin)	14/630	1018/1019		
22	SO LOVELY	Jakata (Rufin)	17/91	1117/931		
23	HOW YOU REMIND ME	Nickelback (Roadrunner)	2/984	894/905		
24	FREELI	George Michael (Polydor)	21/54	630/893		
25	FALLIN'	Aliza Keys (J)	18/60	1183/859		
26	DANCE FOR ME	Mary J Blige (MCA/Uni-Island)	19/220	891/831		
27	WHAT ABOUT US?	Brandy (Atlantic/East West)	21/234	766/761		
28	B WITH ME	Mis-Teq (Inferno/Vertstar)	20/72	745/745		
29	ADVANS ON THE B	Alan Ant Farm (DreamWorks/Polydor)	24/625	654/728		
30	CATCH	Chantal Peoples (Parlophone)	12/172	776/720		

© Music Control UK. Chart compiled by total amount of plays on all mainstream radio stations from 06:00 on Sun 17 Feb 2002 until 04:00 on Sun 24 Feb 2002.

TOP 10 PRE-RELEASE						
1	SHOULD WOULD COULDA	Beverly Knight (Parlophone/Rhythm Series)	57/23			
2	LOVE FOOLOSOPHY	Jamiroquai (S2)	40/16			
3	EVERGREEN	Will Young (S/RCA)	35/45			
4	WHENEVER WHEREVER	Shakira (Epic)	39/46			
5	WRONG IMPRESSION	Natalie Imbruglia (RCA)	39/62			
6	RUN Lighthouse Family (Wild Card/Polydor)	34/61				
7	FREELI	George Michael (Polydor)	34/61			
8	SUGAR FOR THE SOUL	Steve Balsamo (Columbia)	36/57			
9	FLOWERS IN THE WINDOW	Travis (Independiente)	36/76			
10	SOMETHING	Lasgo (Positiva)	39/22			

MUSIC WEEK 2 MARCH 2002



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ROCK TITLES SURGE IN ABCs AS POP MAGS TAKE A TUMBLE

Kerrang!'s spectacular gains in the July-December 2001 ABC figures highlight not only the current strength of the rock scene, but also the success of magazine owner Emap's cross-media strategy. Meanwhile, as the pop titles reel from an across-the-board dip in sales, NME is setting its sights at a TV tie-in after arresting the decline in its circulation. Adam Woods reports

The tale of rock's commercial resurgence is an increasingly well-known one in industry circles but, judging by the strong performance of the rock press in the new July to December 2001 ABC figures, consumer interest in the saga is only growing.

In fact, the stellar showing of *Kerrang!*, which registered a 63.5% gain, surprises only by its sheer scale. After all, the Emap title has been quietly registering significant circulation increases for years. Meanwhile, both *Metal Hammer* and *Rock Sound* also took a bigger share, with increases of 8.4% and 38.2% respectively. Nonetheless, to say *Kerrang!* has outperformed the market is to put it mildly.

In spite of the ubiquitous Pop Idol, the pop press took a tumble in the second half of 2001, with only *Smash Hits* managing to confine its year-on-year losses to less than 10% of sales. Worst hit was *Live & Kicking*, which lost 41.7% of readers following the demise of its sister television programme in the autumn and was last week publicly axed by BBC Magazines. The publisher has transferred editor Peter Hart and most of his staff to *It's Hot*, a more general pre-teen lifestyle title scheduled for launch on April 16.

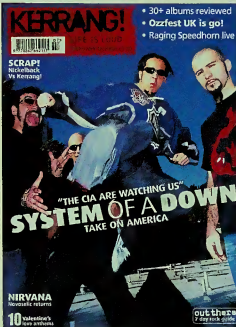
Elsewhere, the dance triumvirate of *Mixmag*, *Minty* and *Munk* posted moderate losses of 5.5%, 8% and 7.9% respectively, having been among the stars of last year's January line-up. Nonetheless, *Mixmag* kept its chin above the 100,000 mark, in spite of difficult times across the dance market in general. However, after the closures of *Select*, *Melody Maker*, *Kingsize* and *Live & Kicking*, it is the rock and pop press which is under the spotlight, and in particular the diverging strategies of IPC and Emap. The former is widely said to be retreating from its media-neutral brand extension plans under the

"In any given month, there are 3m people accessing the Kerrang! brand"
— Paul Rees, *Kerrang!*

ownership of AOL-Time Warner, while the latter is certainly reaping the benefits of a strategy which embraces television and, to a lesser extent, online activity.

While both companies have been attempting to cross their print brands over into television and online publishing in recent years, it is IPC's NME.com which has taken the online laurels. Meanwhile Emap properties such as *Kerrang!*, *Q* and *Smash Hits* have successfully made the transition onto digital TV screens, giving them market penetration far beyond the circulation reach of the magazines themselves. It is this exposure which *Kerrang!* editor Paul Rees believes is largely responsible for his magazine's growth spurt.

"Twelve months ago, *Kerrang!* was just a magazine," says Rees. "Now it is a television station, a website and a weekly club night, and our awards were televised for the first time last year. In any given month, there are 3m people accessing the *Kerrang!* brand." It is clearly too simplistic to suggest that *Kerrang!* has swollen its figures purely by taking on part of the younger section of NME's readership over the past couple of years. Nor can its growth be owed entirely to the booming numetal scene. As Rees says, "I don't believe for one second that it is all down to that. We did a lot of work driving the market in the



Rock resurgent: *Kerrang!*, *Metal Hammer* and *Rock Sound* all made big gains in the ABCs

preceding year or two years, and a lot of the bands we wrote about first time round have gone on to have a lot of success. It is not just US numetal either — we have given covers to bands across the full range of our coverage."

It is unfortunate for IPC that the surging fortunes of *Kerrang!* have obscured the troubled NME's success in arresting its decline to coincide with its 50th birthday celebrations. The magazine has lost almost 50,000 readers since 1996, but the new figures see circulation plateau after year-on-year declines of 16.1% and 8% for the July-December periods of 1999 and 2000. The question is whether the title can now add significant growth in a crowded market. NME publisher Neil Robinson, who took on the mantle in December from outgoing IPC veteran Robert Tam, believes it can.



Pop titles hit hard: *Live & Kicking* and *Top Of The Pops* both took a battering



"We kind of expected to be overshadowed by *Kerrang!* this time around, and it was fair enough," says Robinson. "From our point of view, all our targets are being achieved or over-achieved. We are not looking for big incremental growth. As long as the magazine grows by 1%, 2% or 3% every six months, which is what it is doing, that is a very stable place for us to be."

Robinson adds that there are still plans for an NME television presence, but concedes that the internet and the radio sector are the areas where the publication has found most success. In August last year, IPC (igital) signed a deal with Virgin Radio owner SMG to produce, coprogramme and broadcast the 24-hour, music-only NME Radio channel online and through London's Switchdigital multiplex. "TV is definitely still on the agenda for the

NME," says Robinson. "We have seen the success of Emap's portfolio and, obviously, MTV does very well in its own way. NME will be on TV at some point in the future."

Just as *Kerrang!*, *Metal Hammer* and *Rock Sound* have grown their markets in an age range slightly lower than that of the typical NME reader, so *Mjoi*, *Uncut* and *Classic Rock* have given the growth of the more mature reading audience in recent years. *Mjoi* has an average circulation of almost 97,000 as it releases its 100th issue, having grown by 15.3% in the second half of last year. *Uncut* registered its eighth successive ABC increase this time around to take it to an average of 73,186 sales; and *Classic Rock* predicts

"NME will be on TV at some point in the future"
— Neil Robinson, NME

significant growth for the current period, having righted production problems which contributed much to a 3.2% decline.

"When we launched five years ago, *Mjoi* was on its own in that older monthly music market, selling 50,000 or 60,000," says *Uncut* publishing manager Richard Coles. "Between *Mjoi* and *Uncut*, we are now selling nearly 170,000 a month, so clearly we have brought new readers into the market and widened it out."

For his part, *Classic Rock* editor Mick Wall applauds the great strides made by the youth-oriented rock press. "It's great for us because it is breeding a whole new generation of rock fans, and that can only benefit us in the long term," he says.

Wall says *Classic Rock* will be pushing hard over the coming year to build on its ABC figure of 31,794. The next few months will bring its biggest marketing spend to date and its first cover-mounted CD since the beginning of last year. "We lost 4,000 to 5,000 sales immediately we took it off, which I felt we had to do because the quality wasn't good enough. Now we have a really good one lined up, and I would be absolutely amazed if we are not doing over 40,000 this time next year."

In the younger market, *Pop Publishing's* *Rock Sound* has set itself the same goal. It currently trails *Metal Hammer* by a little under 9,000 sales with an ABC of 31,200, but publisher Patrick Napier hopes tour sponsorship and an increased spend will narrow the gap. "We are only a small company, but as the magazine has grown we have made money and we are ploughing that money back in," he says. "We just need to make sure we keep on top of the music as it develops — Alien Ant Farm, Boy Hits Car and *Revolution* were all bands that were first featured in *Rock Sound*."

The strength of the music's fanbase is enough to ensure that the bottom never truly falls out of the rock sector, but the failure of Emap's *Kingsize*, which folded after only three issues with sales reportedly languishing around the 100,000 mark, demonstrates that there are no guarantees.

It is also worth noting that, while it was *Kerrang!* and NME which made the headlines as the ABCs were announced, it is the diminished pop sector which continues to command the largest collective share of readers. Is rock truly bringing pop to its knees? Not yet, but it is snipping at its heels. ■

DIGITAL RADIO FINALLY GAINS A FOOHOLD

After a period of uncertainty, with broadcasters and hardware manufacturers unwilling to commit to digital radio, the format is finally coming to life with a roll-out of new licences and increasingly affordable new hardware designed for the mass market. Mike McGeever reports.



Digital One's Quentin Howard (l) and DRDB's Mike Spencer: promoting sales of digital radios

The announcement early this month of the plans for the BBC's digital 6 Music station offered a shot in the arm for a maligned sector which has suffered for its meagre penetration and lack of original content.

It has been the classic chicken and egg scenario for the roll-out of digital radio, or Digital Audio Broadcasting (DAB), over the past few years. Broadcasters hedged on investing millions of pounds in developing new radio services, programming and hardware until they were confident major electrical goods manufacturers would eventually produce digital radio receivers in significant volumes.

Meanwhile, it seemed manufacturers and the retail sector would not totally commit to the new technology until they were confident the broadcasters would supply viable programming and promote the new services.

Now, after several false dawns, DAB has finally gained a foothold as a new medium with the proliferation of both commercial and BBC digital stations and the consistent roll-out of new licences by the Radio Authority. There also

appears to be real commitment from receiver manufacturers to mass-produce DAB radios at prices the consumer can afford. Even the consumer press and daily newspapers have recently afforded positive coverage to DAB after years of apologetics.

There are currently more than 200 radio stations broadcasting digitally in the UK, with more to come. By the end of the year, the average UK listener will be able to choose from about 28 radio stations, including 10 national commercial services, 11 national BBC stations and a selection of local and regional stations.

Many of the new or proposed DAB services offer schedules which include a host of music genres ranging from urban, country, R&B, classic rock, alternative and ethnic, alongside the existing analogue services on the digital platform.

For example, the BBC is set to launch national DAB service 6 Music on March 11, targeting the 30-44 year old audience with material from its archives, contemporary

music and other BBC genres. Later this year it will launch another network targeting the UK's black youth.

Similarly, GWR-backed Digital One, the only national commercial multiplex operator, has classic rock channel Planet Rock and teen/preteen service Core in its stable. As with some of the local and regional multiplexes, services are provided by other radio groups such as Capital.

Currently, the BBC's DAB services cover around 65% of the UK population and expect an increase to 90% within two years. Commercial radio's digital services' reach is fast approaching 95%.

For the time being, commercial radio and the BBC are working in harmony to promote the medium and accelerate its momentum and awareness to the public. This is being achieved through platforms such as the Digital Radio Development Bureau (DRDB), established late last year. The body is a joint venture between the BBC, Digital One, Score Digital, Emap Digital Radio, CE Digital, MXR

and Now Digital. The firm working relationship between the two traditional rivals is expected to continue until DAB is well established.

When digital radio launched less than three years ago, early adopters were the first to embrace digital radio receivers and made their somewhat limited mark on retail sales. It was a case of "toys for boys".

Now as the costs of research and development ease for manufacturers, the prices of in-home, in-car digital radio receivers and PC software kits have more than halved in the past year. As a result, the next wave of consumers appears to be coming on board as the kit becomes more affordable.

Imaginations Technologies Group and Digital One have developed a cost-effective chip to be integrated into a wide range of DAB receivers. Both parties, without the benefit of government grants, funded the multi-million pound development of the chip.

Hossein Yassaie, president and CEO, Imagination Technologies explains, "We both put our money where we see the results are. We realised that we couldn't sit back. We had to force it [DAB]."

Quentin Howard, chief executive, Digital One adds, "Both the Government and consumers have been calling for manufacturers to make a cheaper DAB radio. This is a huge step forward for all concerned." If this all holds true, DAB receivers will be available for under £100 by the middle of this year.

Goodmans has been the first manufacturer to embrace this new chip for integration into a variety of entertainment products that will be ready for launch by the summer. With retail prices ranging from between £99 and £200, these products will initially include: a hi-fi digital radio tuner; a micro system with CD and DAB tuner; a portable CD/DAB radio with speakers; a battery-powered portable DAB radio/CD, in-car CD/DAB tuner; and a DVD player with DAB tuner.

Roger Fern, managing director at Goodmans comments, "We are gearing up for mass market production. DAB is no longer esoteric. These will be mass-market products at mass-market prices. The key is that we have mass prices which are attractive to consumers."

Meanwhile, there are various levels of commitment from car manufacturers to eventually include in-car DAB radio as part of a standard package when buying a car. MXR Rover Group, product marketing manager Ron Brown says, "We are exploring the opportunities that exist for our customers with the next generation of in-car audio." DRDB marketing director, Mike Spencer says, "The last months of 2001 were very positive for digital radio [sales]. Now that we have people talking about DAB, it is what we keep the marketing and promotional momentum going through 2002."

Promotional activity includes a series of

Media groups in battle royal for summer live crown

The summer of 2002 is set to be the battleground for radio broadcasters, as they compete to secure high-profile acts for their live events schedules. With big stars in huge demand, lobbying of the record industry is already reaching new levels.

Commercial radio groups are rolling out live dates and promotional strategies that implement high profile cross-media partnerships within their groups. The gameplans are widely seen as a strike back against the BBC, which has mastered the art of cross-promotion across its media vehicles over the past few years.

For example, media giant Emap's pop culture division, Emap Performance, has linked its radio, publishing and TV arms to promote *Feel The Noise Live 2002*, an eight-date live event tour of cities covered by its Big City Radio Network in the north of England. A London date targeting Emap's Kiss 100 audience has also been scheduled. In total, there is a potential audience of nearly 400,000 gig-goers at the series of shows.

For the first time, the events will be

heavily cross-promoted across Emap media magazines such as *Heat*, *Smash Hits*, *More!*, *New Woman* and *FHM*, as well as *Smash Hits TV*, *The Box* and *Kiss TV*. In the past, the stations organised their live events independently.

Gareth Evans, senior project manager, Emap Performance music and events, explains, "Emap is probably the only group that can compete with the BBC [in terms of cross-promotion]. We can use our leverage to create a more level playing field and strengthen our brand."

"This year all the commercial radio groups are organising their events well in advance to give the record companies more time to plan the acts' diaries."

Evans agrees this year will see increased competition between broadcasters for acts but hopes "the needs of all groups will be met."



As Gary Farrow, Sony Music vice president of communications,

observes, "It's good to see media groups like Emap embracing new promotional genres. With Capital Radio and Radio One, whose experience in this arena is self-evident [with the Party in the Park (pictured) and Radio One Roadshows], and GWR Radio, who have recently announced their plans there is much to choose from."

Steve Tandy, managing director of plugging company Intermedia Regional Promotions, adds, "We live in a multi-media age and radio groups are realising that. Also, it is sensible the way the radio groups are planning events this year. Major groups are even working together so some acts can perform across all events."

Meanwhile, Radio One has revamped its summer events schedule to focus on fewer, but higher-profile, events this summer, focusing on specialist music, overseas gigs and genres other than pop. Capital Radio's new network is also planning its biggest live event to date with the *Out There* concert in association with the Prince's Trust on June 29 at Newcastle's Gateshead Stadium. The event will be promoted across the network's five stations and marketed off-air with print and broadcast partners to be announced shortly.

Details of Capital Radio's Party in the Park gigs across its FM network are also expected to be announced in the near future.

But, with the increasingly crowded live events scheduled by broadcasters, will the most sought after acts be made available by the labels to all who want them?

"The record industry is spoilt for choice," says Farrow. "Only the best will survive."

Galaxy
OUT THERE

four-week radio ads featuring John Peel explaining the aspects of DAB and a national print campaign.

However, with the gathering pace of digital radio and the potential to get specialist music on the air, are the record companies really winning to the concept of DAB?

"I certainly accept that digital radio is happening sooner rather than later — in fact it's happening now," says Nick Bray, head of regional promotions at BMG.

"Initially the digital platform provides outlets to target niche audiences, but in the future it will provide everything that FM provides now, and then some. With the prices [of DAB receivers] becoming more affordable, digital radio will become an integral part of the listeners' habits in about two years, not five years."

He notes that his department services digital services' music programmes as part of its overall activity and has regular dialogue with DAB outlets.

Kevin McCabe, head of radio at Parlophone, echoes Bray's comments. "We are taking digital radio extremely seriously," he says. "People will accept the platform more quickly than they did with FM years ago. It offers more scope than internet radio because you still get it through a radio receiver. There is still tradition. No one is looking to reinvent the wheel."

Parlophone's level of commitment to DAB is clear by the availability of some of its acts, such as the Pet Shop Boys, for the launch of the BBC's 6 Music, according to McCabe. He says, "It will be a huge success and help drive digital radio. It's an Aladdin's cave. People should not underestimate the potential of digital radio. People want the technology and will buy it — once it is available. But the

question with DAB, as before, is 'who is listening?'"

6 Music is certainly mindful of concerns such as these and is not prepared to let its chances of success rest entirely on DAB hardware penetration, however. For this reason, initial publicity will flag up the accessibility of the station via the internet and on digital television channel number 911.

"The market we are targeting for the launch of this is people who are interested in music, so we are going to sell the content rather than the fact that it is a new digital radio station," says 6 Music head of marketing Nick Rowe. "This is the station that the music industry has been crying out for for years, and we can deliver it because we

don't have the constraints that some of our commercial cousins have. The rumours had got about that I was going to be an archive station, and what we are keen to stress is that the content of the station is going to be very dynamic and the audience will be quite young — in the 25 to 45 range."

For too long, the main attraction of digital radio has been the quality of its sound. If the new generation of DAB stations can offer programming which is genuinely lacking on the analogue dial, the move towards the eventual switch-off can perhaps begin at last. ■

DAB links

Useful websites for DAB information:

- www.bbc.co.uk/digitalradio
- www.digitalone.co.uk
- www.digitalradio.com
- www.drdb.org
- www.radioauthority.org.uk
- www.scoredigital.co.uk (Scotland)

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It also gives you a real display of what you're listening to and programme information — from track length, in what's on next — by using it an ordinary television set that has access to electronic links you can watch DAB digital radio — you can tell from just how good a radio it really is.

For more information visit www.drdb.org

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RECOMMENDED CATALOGUE NEW RELEASES

SILVER APPLES: Silver Apples (MCA 111680Z). Combining all the tracks from Silver Apples' eponymous 1968 debut album and the 1969 follow-up Contact, this rarer offbeat collection has enough potent... A very early experimental group, Silver Apples played around with textures and motifs which largely consisted of audio... calculations and percussion. The band have attracted a growing cult following in recent years, and this release will only expand that base.

VARIOUS: CTI: The Master Collection (Sony Jazz 502287Z). This is a long overdue compilation of hits, rarities and cool cuts from Creed Taylor's legendary CTI label, which prospered in the Seventies and Eighties. It was acquired by Sony Jazz. Ahead of an extensive reissue programme, The Master Collection illustrates the strength of the label's repertoire with contributions from the likes of... Astud Gilberto and Chet Baker.

NANCY WILSON: The Essence Of Nancy (World Circuit Music (Capitol 7243345072A). With one foot firmly in the jazz camp and the other straddling between pop and MOR, Nancy Wilson is a supreme and idiosyncratic song stylist who is right up there with Ella Fitzgerald, Sarah Vaughan and her own Dinah Washington. This lavishly four CD boxed set is a celebration of the diva and includes some previously unreleased cuts, most of them concert recordings, as well as Wilson's own favourites from her repertoire - songs such as Glad To Be Unhappy, Proud To Be A Kiss and How Many Broken Wings.

GLEN CAMPBELL: Gentle On My Mind (Capitol 534520Z). Galveston (534957Z). This is the pick of half a dozen Glen Campbell releases by EMI in its new Cornerstone series of classic country albums. Gentle On My Mind, from 1967, introduced the title track which became Campbell's first major hit. Galveston features two of Campbell's long-time collaborator Jimmy Webber's best songs - Galveston and Where's The Playground Sign, Reunion, dating from 1974, brings Campbell and Webber together again, and is a superb collection of songs written by the latter. Alan Jones

FRONTLINE RELEASES

Table with 2 columns: Artist and Release Title. Includes releases by Q: Soul Train, The Roots, Lauryn Hill, and others.

Table with 2 columns: Artist and Release Title. Includes releases by NANCY WILSON, GLEN CAMPBELL, and others.

Table with 2 columns: Artist and Release Title. Includes releases by Various Artists, including THE ROOTS and others.

RELEASES THIS WEEK: 260 YEAR TO DATE: 2,119

Large table listing numerous music releases with columns for Artist, Release Title, Genre, and other details. Includes artists like The Roots, Jay-Z, and many others.

CATALOGUE & REISSUES

Table listing music releases from the catalogue and reissues, including various artists and titles.

DISTRIBUTORS

Table listing music distributors across various regions, including UK, Ireland, and others.

RETAIL FOCUS: WOOLWORTHS

by Karen Faux

In a tough retailing climate, Woolworths is looking to sharpen its entertainment branding, placing renewed emphasis on the music while remaining competitive on price. Its campaign for the Brits, which includes a nine-track giveaway sampler with any album included in the promotion, underlines this new approach, giving profile to acts that Woolworths believes will bring in the business tomorrow.

"Record companies have been very supportive of the campaign and have put forward some of their key priorities," says product manager David O'Reilly. "The scope of our advertising reflects the range of the music within the Brits promotion, and includes press ads in the *Mirror* and *Sun*, along with sponsorship of a special supplement in *Heat* magazine."

In the past six months, much scrutiny has been focused on how Woolworths displays and organises its music offers. Its charts have been split into solo artists and compilations and, in its A2 section, best-selling artists have been pulled out as headliners. It has also pared down



Woolworths: focusing on extending brand

its promotional deals, focusing only on those which have proved the most successful.

"Our best-selling deal has been the most consistent performer and we are streamlining our promotions around it," says O'Reilly. "We are currently offering this across our artist chart and a catalogue campaign is about to kick in."

NEARLY A CENTURY IN BUSINESS

Woolworths was founded in Liverpool by American Frank Winfield Woolworth in 1909 and now operates 900 outlets nationwide. Recently demerged from holding company Kingfisher, the Woolworths Group boasts a strong focus on entertainment with Incorporated businesses EUK, MVC, Video Collection International and Streets Online. Innovative promotions are a priority for 2002 and the chain reports an excellent response to its sampler. The Next Generation, which features Liberty, Gorillaz, Bellefleur and Nicu Russo.

According to O'Reilly, business has been robust so far this year. Its January sale benefited by being shortened to three weeks and dovetailed with a £6.99 offer. Valentine's Day business was 39% up on the previous year and strong campaigns are in place for Mother's Day and Easter. Value-added offers are still a

priority but O'Reilly says that it is quality, rather than quantity, that counts.

"When we do something we want it to be special," he says. "For example, the giveaway poster magazine with Westlife's album was something that fans couldn't get anywhere else, which made us a strong destination."

Sponsorship remains a vital element of Woolworths branding. Last year it renewed its deal with Smash Hits, sponsoring the whole roadshow tour as well as the Poll Winners Party at London's Docklands Arena. It has also retained its link with the Pepsi Chart Show and has stopped up profile in *Heat* magazine.

O'Reilly says that Woolworths recognises the value of strengthening its links with suppliers. "Trends such as the decline in singles business and increased competition from supermarkets means that we have to look at new ways of maintaining our market share," says O'Reilly. "Getting across what our name means in music is vital."

Woolworths: Woolworth House, 242-246 Marylebone Road, London NW1 6LL; Tel: 0207 262 1222, www.woolworths.co.uk

IN-STORE NEXT WEEK (from 4/3/02)



Windows - Ana Ann, Cinderella 2; **In-store** - Dandy Warhols, Hundred Reasons, Creed, Norah Jones, Billy Bragg, Magnum, Wu-Tang Clan, Sade, Beverly Knight, La Fidelity Alstars. **Ana Ann**, Electric Soft Parade, Gary Moore, Blaze The Company Of Five, Chemical Brothers, CDs for £4.99, 10 tapes for £5, three videos for £9.99; **Press ads** - Dandy Warhols, Simply Rocks Vol. II, Timo Maas, Lo Fidelity Alstars, Acoustic, Gorillaz, Vivaldi, Telepopmusik, Kylie Minogue, The Planets, Walton, Classical Heat, Classical Chillout

Fanclub & Jad Fair



Single - Smoke 2 Seven; **Windows** - Moulou Rouge, Alanis Morissette; **In-store** - City High, Minimalistx, Steve Balsamo, Busta Rhymes; **Press ads** - Cornershop, Gomez, Alanis Morissette, Sio Brothers



Windows - New music campaign, Metal Gear Solid, Metal campaign; **In-store** - Billy Bragg, Jewel, Alanis Morissette, Back To The Old School Hip Hop, Old Kid Young; **Press ads** - Marianne Faithfull, Mother's Day campaign, Moulin Rouge OST, New Artists campaign, Shakira



Album - Alanis Morissette: **Windows** - Moulou Rouge, Alanis Morissette, CDs at £6.99, Moulou Rouge; **In-store** - J A Rule; **Listening posts** - Jewel, Spiritualize, Johnny Cash, Fila



In-store - Gorillaz, Shakira, Beverly Knight, Alanis Morissette, Bubba Sparadox, White Stripes, Lighthouse Family, Angie Stone featuring Alicia Keys & Eve, Minimalistx, Smoke 2 Seven, Alanis Morissette, Trance Nation



Singles - Minimalistx, City High, Smoke 2 Seven, More Fire Crew, Busta Rhymes, Alcazar, Creed, Steve Balsamo, Rick Waller, Gomez, Dandy Warhols; **Albums** - Supercharged, Pure Genius, Beverly Knight, Soul Brother, Celtic Chillout, Alanis Morissette, Now Dance 2002 Vol. 2, Neil Diamond, New Woman



Album - John Paul Jones: Selecta listening posts - Echo & Bunnymen, Wireless Nation, Joy Ramone, the Hives, Actual Size; **Mojo recommended retailers** - Buddy Miles, ELP, Fugu, Monica Queen, Be Good Tanyas, Bongolian



In-store - Gorillaz, Jamiroquai, Shakira, Beverly Knight, Lighthouse Family, Bubba Sparadox, Brandy, Fatboy Slim, Alcazar, Alanis Morissette, New Woman 2002, Now Dance 2002



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 OST, Lambchop, Jewel



Windows - George Michael, Brandy; **In-store** - Creed, Hundred Reasons, Steve Balsamo, Vex Red, Cooper Temple Clause; **Outdoor posters** - buy two CDs and get one free



WOOLWORTHS **Singles** - Smoke 2 Seven, City High; **Album** - Smoke 2 Seven, City High, Pure Genius, Alanis Morissette, Now 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

ON THE SHELF

DAN RAFFERTY, partner, Jibbering Records, Moseley, Birmingham



ON THE ROAD

TONY JORDAN, Sony rep for Scotland and Yorkshire

"We set up this shop about 15 months ago because there was a market gap for a good indie store in Moseley. Myself and my two partners were looking for something to do after we graduated and wanted to get involved in the music we like. Since then it has been quite tough going, but we're using live events and our website to help build a name for the store.

We avoid chart product and specialise in world music, hip hop, jazz and blues, with 40% of our stock on vinyl. On the world front, the *Gotan Project* album, the compilation *Nigeria 70* and the new album from *Cachao*, featuring Orlando 'Cachao' Lopez, the bass player from Buena Vista Social Club, have been strong sellers. Jazz-wise we've seen a healthy uptake for *Charlie Hunter and Don Byron*.

Reggae sales are split fairly evenly between CD and vinyl and there is a huge

market for compilations, which labels like Mo Wax and Soul Jazz are tapping into. We source most of our seven-inch singles from SRD and Cargo and we're planning to link up with Jet Star in the near future.

For the past year, we've been putting on gigs all over the country and promoting the shop on the back of them. Our world music night, *Rhythm Works*, ran for four months in Birmingham and featured Badmarsh & Shri and Momo. We're currently organising a festival at a secret location in Devon, in August, and information will be going up on our website (www.jibberingrecords.com).

Sales have been slow since Christmas, but we're expecting to shift a lot of Aim's forthcoming album *Hinterland*, and *Boards Of Canada's* *Geogaddi* has been a good seller this week. Customers will soon be able to buy directly through our website and we feel that this will prove a crucial element of business."

"Post-Christmas business for my accounts has been a bit mixed and most will be happier once more frontline product starts to filter through. Both *Hundred Reasons* on Columbia, and recent *52 strings Halo* look well on their way to greater things. *Hundred Reasons* in particular seem to be heading towards a very strong response to their forthcoming single and debut album in May.

Away from the indie scene, we have an excellent new signing in the name of *Steve Balsamo*. Steve first came to the fore in Jesus Christ Superstar and we reckon his potential audience is massive. With his first single released next week we are expecting critical acclaim to be matched by a solid chart profile.

It was pleasing to see our now dance imprint *Illustrious* deliver its first top three single with *DB Boulevard's* *Point Of View*. This is the first of many top tunes in the pipeline, which will see the label grow to one of the premier dance labels in the market."

Outside our own roster, we're fortunate enough to be able to rely on a steady stream of talent from our many non-UK territories. One such artist is the Columbian pop singer *Shakira*, a new act to the scene over here despite having already achieved massive success in the Latin market. Her debut UK single is released on March 4 and we're confident of a high chart entry.

Strong new album releases from multi-million selling artists like *Celine Dion* and *Damen Hayes* from *Savage Garden*, will help boost the latter end of this quarter, and new TV-advertised compilations by *Barbra Streisand*, *Neil Diamond* and *Johnny Cash*, along with two hot remix albums from *Jennifer Lopez* and *Destiny's Child*, are being well received by retailers. On the horizon, big things are predicted for new US rocker *Pete Yorn*, and I wouldn't mind a liver for every enquiry about the *Korn* album I've fielded in the past couple of months."

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Remember where you heard it: It was more like a spaghetti western at the Brits last week with the good, the bad and the ugly all represented. There was **Kylie** – good. **Skinner** – bad. And then the ugly, but numerous, handbags-at-10-pace fights, slaggings and embarrassing japes (someone tell Sting's people that no 50-something man looks good **without his shirt**). But, serious face-off of the night probably goes to new Firm boss and former BMG head honcho **Richard Griffiths**.

He walked up to BMG global boss – and the man who fired him last spring – **Rolf Schmidt-Holz** and offered a brisk, "Hello Rolf". What did he say next? A **bag of chips** for the best suggestion... Besides the presence of Rolf, other top executive names in the audience included Capitol US's new top two **Matt Serletic**, who was causing all the Capitol girls in the room to swoon, and new recorded music vice chairman **David Munns**, who was causing all the Capitol boys in the room to worry about their jobs... And **Damon** certainly gave it his all during the **Gorillaz's** extraordinary performance – cheering from front row table A32...Dooley

wonders what the likely lads **Ant & Dec** had to talk about sat at a Sony table. There was no sight of Ian Broudie, however...Meanwhile, Ant & Dec's old mate **Simon Cowell** was reacquainting himself on stage with **Frank Skinner** following their chat show encounter a few weeks back. "I want you to boo," the co-host kindly instructed the audience before suggesting to him, "They want you in America to judge some of the Al-Qaida trials"...And if you didn't like Skinner, Dooley learns Brits organisers were originally eyeing up **Jamie Theakston** as a possible to do the honours. At least that would have guaranteed the event extra publicity and he's obviously used to taking pain. Any bids for the new Frank Skinner live video – made from the out-takes left on the cutting room floor?...There was more trouble ahead later, although Dooley has to question just how tough those **So Solid Crew** lot are.

Bryan from **Westlife** is hardly the meanest gangsta rapper on the block, but it seems the Westlife/So Solid Crew feud went further than the minor fisticuffs that became the press story of the Brits. The collective rolled up to BMG's Home House party in their stretch limo only to be turned away by security, who had been instructed not to let them anywhere near. Inside it was a much more respectable affair, with the likes of **Dido**, **The Strokes**, **Jay Kay**



With more nominations than any other corporation, EMI had plenty of reason to celebrate at last week's Brit Awards. Spotted getting on down to Kylie's spectacular Blue Monday-fused version of Can't Get You Out Of My Head were (1) **Beverly Knight**, Parlophone managing director **Keith Wozencroft** and **Beverly Knight's** co-manager and PR **Dave Woolf**. Meanwhile, perhaps the only people that didn't actually know in advance that Blue had won the best British newcomer award were **Blue** themselves, whose management and label – and **The Surr's** **Dominic Mohan** – did a sterling job of keeping it from them. Pictured (2) are Blue's manager **Daniel Glatman**, innocent managing director **Hugh Goldsmith**, Blue's **Antony Costa**, Blue's **Duncan James**, Blue's **Lee Ryan**, **StarGate's** **Mikkel S.E.**, Blue's **Simon Webbe** and **StarGate's** **Tor Erik Hermansen**. (3) They're the **Posh 'n' Becks** of UK garage – it's **Alesha** from **Mis-Teeq**



and ex-BMG artist **Kylie**. However, **Kay** later let himself down and had to be restrained by minders. Points also go to Sony, who had flown **Anastacia's** mum and sister over for the event with just five hours' notice...BMG won TV coverage on the night of the event itself. Apart from **Simon Cowell's** sterling performance on **Newsnight**, BMG's arch superpluggger **Nigel Sweeney** managed to turn ITN's Brits coverage into a **Dido diary**, complete with live announcement of her award win on **News At Ten**...And then there is the rest of the business. In keeping with the classy X-Large Christmas present it sent

to label supporters last December, **XL** laid on an equally classy do at London's Charlotte Street Hotel last Friday for key UK and international partners. With highlights including new music from the **Prodigy** – yes their album is coming out this year – a **White Stripes** home movie, and an acoustic set by **Badly Drawn Boy**, it looks like this indie will live up to its name in 2002...**Trevor Dann** tells Dooley he will need a few weeks before revealing the name of his new production company because a "domain squatter" is currently sitting on the moniker he wants and is demanding the princely sum of **\$200**

Wilco mainman **Jeff Tweedy** was in the UK last week for a jaw-dropping solo acoustic gig at the beginning of a lightning promotional tour of Europe. After being cut loose by Warner company **Reprise** last summer with the allegedly unreleasable – but actually extremely good – Yankee Hotel Foxtrot album already recorded, Tweedy and the band are now signed to **Nonesuch** which, by a twist of fate, puts its records through **WEA** London in the UK. Pictured letting corporate by-gones be by-gones backstage at London's Kabaret club are Wilco manager **Tony Margherita**, **Nonesuch** senior vice president **David Bither**, Tweedy and **WEA** London managing director **John Red**.



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