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US office to fly British music flag

by Robert Ashton

The music industry – encompassing indie, majors, publishers and managers – has embraced a landmark move by the Government to help fund the establishment of an office to support British music in the US.

The initiative represents the most visible government contribution yet to the UK music industry, after more than a decade of lobbying.

It has already drawn enthusiastic backing from industry associations, including the BPI, AIM, Music Managers Forum and the MPA.

The decision to launch the office was outlined last Wednesday, at the first Music Industry Forum meeting since Tessa Jowell took over the culture brief at the Department of Culture, Media and Sport (DCMS).

Under-secretary of State and minister for tourism, film and broadcasting, Dr Kim Howells, Jowell and various leading music industry executives including BPI chairman Rob Dickins, EMI Recorded Music's Tony Wadsworth and AIM's chief executive Alison Wenham were briefed last Wednesday about a report funded by the British Council and BPI. Jowell describes the move as "a good idea".

The as-yet unpublished report, UKMO – which stands for UK Music Office – is co-authored by Songlines publisher Doug D'Arcy and researcher Paul Brindley. It includes in-depth interviews with leading industry players and investigates issues such as the office's purpose, funding, location and staffing.



Jowell: backs UK music office

D'Arcy says the 50-page report has investigated the themes behind British music in the US since 1965 and demonstrates the decline in British music's influence, which had only 0.2% of the US's biggest-selling albums in 1999 compared with 28% in 1984.

"It covers the period since The Beatles; we've looked at the ebb

UKMO: THE PROPOSALS

- should be based in New York
 - should be funded for three years before becoming self-financing
 - should have a staff of three
 - should be headed by a high-profile veteran of the US industry
 - services to include hot-dressing, radio and promo mailings
- and flow of (market) share in America and the factors that influence it," he says. "Basically we concluded that there is a skills and knowledge gap between people supplying music and the US marketplace, and an office will bridge that gap."

The initiative is also unique because it involves a partnership

between the music industry and Government, which is likely to help foot part of the initial cost of the office. The British Council, DCMS, Trade Partners UK and the Foreign and Commonwealth Office are part of a consortium which backed the launch of a British Film Office in Los Angeles in 1998 and these bodies are expected to lend financial support to the music office, which Wenham believes will cost around £260,000 to run each year and could be ready to open by early 2003.

"This represents a real sea-change of attitude by the Government," she says. "While they have wanted good relations with the music industry that didn't become tanglie sole, but this is."

The Chemical Brothers' (pictured) fourth album *Come With Us* was last week proving to be the biggest new album attraction of the year to date, with sales expected to reach 50,000 by the close of business and giving the electronic duo their third number one album. The Virgin Records release was launched with promotional events in Barcelona and Paris, along with a campaign building an exposure of current single *Star Guitar*. "It is the first time we have launched a Chemical Brothers album with a TV campaign, which reflects their status as an act following the success of *Surrender*," says Virgin UK marketing director Mark Torr. The Chemical Brothers' last album debuted at number one in July 1999, with first week sales of 70,000, going to sell 500,000 units in the UK since release.



Bowen set to take COO role at BMG

Tim Bowen is set to be appointed as chief operating officer for BMG Europe this week.

Bowen, who left Universal Music International in August after seven years, is expected to be based in London, reporting to president Thomas Stein.

A BMG source says Bowen will take some of the operational responsibilities from Stein, who will continue to split his time between London and Munich. "Ever since he took on his role, Thomas was planning to create a position like this, but it takes time to find the right man for the job," she says.

Bowen was introduced to many of his new colleagues at a BMG management conference in Miami two weeks ago, and is understood to be starting the new role in the next fortnight.

A former managing director of Columbia Records in the UK, Bowen was executive vice president at UMI when he left, but originally joined MCA Universal at the time of its International expansion. After the merger between PolyGram and Universal, he became executive vice president responsible for legal, business affairs, internet activities and Eastern Europe.

Munns takes reins at EMI in America as Cooper and Newton depart Virgin

Two Britons out, and one in: David Munns was handed control of EMI Recorded Music in America on Friday, as Ray Cooper and Ashley Newton left Virgin Records after four years.

Munns, the vice president of EMI Recorded Music, takes on the new role of chairman and CEO EMI Recorded Music North America, with all eight of EMI Recorded Music's North American presidents reporting to him.

In a parallel move, producer Matt Serletic has been named chairman and CEO of Virgin Records America. Reporting to him will be former EMI Recorded Music North America deputy president Roy Lott, who becomes president and COO of



Munns: taking control in US

Virgin Records America. Lott and Serletic replace co-presidents Newton and Cooper, just two months after the pair signed new contracts with the company and three months after Ken Berry left. It is understood Levy and Munns will also find a new role in the group for EMI executive VP Charlie Diront,

who was briefly installed as Virgin Records COO. Virgin Records will also move from its Beverly Hills HQ to New York later this year, although Capitol Records will remain in Los Angeles under president Andy Slater. Cooper was unavailable for comment, but he and Newton are now understood to have only signed short-term extensions to their contracts in November.

One company source says the move comes as "no surprise" given that EMI Group chairman Eric Nicolai has publicly blamed EMI's failure in North America on the British managers running the territory. "I think that was the clearest indication that Ray and Ashley were not long for the world," adds the insider.

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Afro Celt Sound System (pictured) are targeting their second award win within a month at February 27's Grammy Awards, after they scooped the listeners' prize at Radio Three's inaugural World Music Awards last Monday. The Real World act won out ahead of La Bottine Souriante, Manu Chao and Orchestra Baobab to collect the award at London's Ocean venue, where the Palm Pictures-issued Missing You by Baaba Maal won the critics' award. Afro Celt Sound System now face a challenge from acts including Ravi Shankar for the best world music album for Volume 3: Further In Time at the 44th Grammy Awards, which is being held at Los Angeles' Staples Centre. The album, which includes the Triple A chart-topping Peter Gabriel collaboration When You're Falling, has already sold around 120,000 units in the US alone.



The Queen's Jubilee concerts set to raise UK music's profile

by Martin Talbot

British music is to receive a massive global promotional push under BBC plans to sell rights to two Golden Jubilee concerts to major markets worldwide.

Some 12,000 music fans are expected to flock to the classical and pop spectacles, which are being staged separately in Buckingham Palace grounds on Saturday June 3 and Bank Holiday Monday June 3 respectively.

The first full details of the two events, dubbed The Queen's Concerts, are set to be unveiled next Tuesday, although it is understood that Eric Clapton, Phil Collins and Paul McCartney have been approached to headline the pop show. Contingent reports, Eton John, The Rolling Stones and

Robbie Williams are not expected to take part.

The rights to the concerts are being sold internationally by BBC Worldwide Music's Hazel Wright and overseas interest in the shows is already high, according to the pop concert's executive producer Lorna Dickinson.

"We are confident that the shows will go out right across the commonwealth and in major markets including Japan, Germany and America," she says. "This is going to be a massive showcase of British music."

Bill Morris, the BBC's project director for live events who runs the corporation's annual Music Live event, is overseeing the two shows.

Sir George Martin and Phil Ramone have been hired as creative consultants, with Michael Kamen as



McCartney: approached to headline

musical director. Music industry designer Mark Fisher - who has worked with the likes of U2, the Rolling Stones and Peter Gabriel in the past - will design the stage.

Dickinson says the pop show will act as a massive showcase for all that is great about British music over the past 50 years of the Queen's

New network to give indies global support

Indie labels will effectively be able to graft an international division onto their operations next year when the Association of Independent Music and its sister trade bodies around the world launch a new global database providing information on almost every territory.

The Worldwide Independent Network is described as a "virtual global infrastructure", whose architecture, logo and software is currently under construction by Alm, the Australian Association of Independent Music Labels (AIM) and the Canadian Independent Record Production Association (CIRPA).

The network is designed to provide any independent record company worldwide with in-depth market knowledge on everything from distribution to dealer prices.

"Elizabeth I had sailors she sent round the world and Elizabeth II has her rock stars," says Dickinson. The pop show will bring a climax to an entire day of BBC Music Live events across the country, which will also be broadcast on the BBC. Dickinson says the show will not follow a Live Aid-style format, and that the acts will not perform full sets. "There will be a lot of collaborations, with artists performing with other performers."

Buckingham Palace will next week reveal how members of the public can win tickets to the show, which will be allocated using a lottery-type system. Dickinson says, "This is the Queen's idea. She wants to host a party and invite the whole country, but obviously not everyone will be able to be there."

news file

EMI KEEPS MARKET SHARE TOP SPOT
EMI Music Publishing has held onto its annual market share crown, after almost matching its two nearest rivals' combined totals for 2001. The major took 28.4% of the market over the year, compared to 15.9% for Universal and 12.7% for Warner/Chappell. In the singles market, EMI claims a 37.7% share compared with 15.1% for Universal and 8.9% for Warner/Chappell. The albums battle was far closer, with EMI's 20.7% beating 16.7% for Universal and 15.9% for Warner/Chappell. Full details next week.

UK EUROVISION FINALISTS DROVELED
The four finalists for the UK's Eurovision entry were chosen by Radio Two listeners last Friday. They comprise Come Back performed by Pop Idol contestant Jessica Garlick, DJ Romeo performed by Tricia Penrose, I Give In by Surf N Turf and Never In A Million Years by Zee. The contestants will perform the entries on BBC One's A Song For Europe programme on March 3 ahead of a public phone vote to decide the overall winner.

MILLWARD BROWN INKS CHART DEAL
Millward Brown is making a six-figure investment in new hardware after winning a four-year extension to its chart contract with The Official Charts Company. Millward Brown was unopposed for the new contract, which begins on July 1 this year.

DVD DRIVES VW SMITH SUCCESS
Strong DVD sales helped to lift VW Smith's entertainment sales by 13% in the 20 weeks to January 19 this year. Like-to-like UK High Street sales across the group rose 7% over the same period, although it was knocked by a 20% downturn in its US airport and hotel stores.

O'HARA TAKES CAPITAL FM ROLE
Atlantic 252's former managing director John O'Hara has been appointed regional programming director for the Capital FM network, with responsibility for the group's FM stations outside London.

Gates and Lambert win Pias after Edel buyout

Pias founders and joint chairman Kenny Gates and Michel Lambert regained control of the company they founded 19 years ago, late last Friday afternoon.

Gates and Lambert finalised their management buyout to take control, together with the group's financial director Phil Saussus, thus severing a connection with Edel after two-and-a-half years. The three owners will take responsibility for future funding. Details of the deal, which has been the subject of negotiations since August, are not being revealed. Edel acquired 74.9% of the Pias Group in July 1999.

Kenny Gates says, "After such lengthy negotiations I'm relieved that we can now go forward with our long-term plans for Pias. Although the prevailing economic climate in Europe doesn't justify an immediate expansion strategy, we are still committed to our goal of creating the premier trans-national network for independent labels. Pias is still the best alternative to the majors."

The UK arm of Pias Recordings is run by John Oyer, who was promoted to general manager last month.

Michael and Dion singles to receive big radio drive

New singles by George Michael and Celine Dion are being launched to radio this week, setting a motion which are expected to be the two biggest campaigns of the spring.

Polydor is starting its most intensive radio pilot yet to launch the first brand new George Michael single in more than three years.

The record company's sales force will be in position across the UK to hand deliver the up tempo single Freeek to 22 key stations for an 8.10am premier airing, as around 200 stations prepare to receive the track digitally at the same via the Fastrax system.

A day later, the new Celine Dion single A New Day Has Come will go to radio nationwide. It will be released commercially by Epic on March 11, two weeks ahead of the album of the same name.

Michael's rhythmised single is his first released through Polydor, as part of a single-only deal. Whether its parent album is released through Polydor will depend on the performance of Freeek. The single



Michael: single 'return to form'

will be commercially released on March 18.

Polydor's head of radio promotions Neil Hughes says, "Freeek is the most contemporary and boundary-pushing record he's made and, if anything, it's possibly scored a couple of stations that you would normally assume would be core stations for George Michael. But what this record is going to do is not just hit the farbase but appeal to a much younger audience as well."

Capital FM's programme director Jeff Smith believes the Michael track is a "return to form". "He's a smart operator," he says. "He understands the business perfectly and, like Madonna, picks up on new influences."

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IT IS THE GOVERNMENT'S DUTY

The UK industry has never been short of confidence, and understandably so. As a supplier of musical talent, the British remain without parallel in the global market.

Brides continuing to launch plenty of new talent for the world over for the past four or five years – from Ronan and Robbie to Craig David and Dido – the UK is still the most consistently vibrant music market. France is cool, and American acts sell, but no other market manages to combine both with such style.

Why, then, should the UK music industry need an office in New York to champion British music? The answer is simple – things can change quickly. There is a thin line between confidence and arrogance. And no one can afford to rest on their laurels these days.

It is easy to take the global status of British music for granted. As many of us are aware, international success is far from assured when so many other nations are learning to develop their local talent.

Of course, performance of British acts in the US is not what it once was. And it isn't going to get any easier.

Any entrepreneur – or football manager – will tell you that the key to continued success is to invest from a position of strength. And that is all the more reason to embrace the decision by the government – via the DCMS – to pay us back for all those Brits Invited, gratis CDs and free tickets.

What is vital is that we understand quite clearly, that any support is no hand-out. It is their duty to support and protect successful industries like ours.

On a similar note, the Queen's Concerts offer a similar promotional boost for our business, in providing a shop window for British music over the past half century. It will also offer a welcome boost in the High Street at a time when the World Cup and the summer snooze-factor will already have knocked business. Well done, your Majesty.

Martin Talbot, martin@musicweek.com

TILLY

AGEISM WILL ONLY HURT THE INDUSTRY

Well, the UK record industry now seems to have an ageing policy. Few of us know how the corporate mind works, but the loss of guys like Howard Berman and Paul Conroy from their positions of power and influence begs some serious questions. It has always supported young executives rising through the ranks, but here in the UK we are now losing real experience; people who can spot a good song and shape the careers of new up-and-coming acts.

The corporations are trying to ensure that the industry is only for young people, even though the past few years of success on the world stage appears to dismiss this theory. In the UK, we are bringing down the average age group of executives, while in the US the pension brigade of Clive Davis and Doug Morris are enjoying enormous success in the twilight of their careers.

On our own Saturday night big TV slot, "Pop Idol" Messrs Cowell, Fox and Waterman are all in their 40s and 50s but the nation, not to mention young contestants, hang on their every word because they have had proven experience and success. Despite the cynicism of many in the business towards out-and-out pop, these talented kids still want to work with the likes of Waterman, etc.

Let's not forget that Radio Two, the nation's most popular station, is reported to be in negotiations with the ageing Chris Tarrant. If that comes off, they can expect another upsurge in listeners thanks to a talent with age and experience.

As always, the Brits nominations merited many poor inches. Apart from the shameful debacle over poot Dido's withdrawal from the Best Newcomers Category due to ineligibility, the fact that Gorillaz were nominated for six awards has captured the press's imagination. The success that Damon Albarn and Jamie Hewlett's virtual band is staggering and will lead inevitably to a rash of other virtual bands hoping to jump on the bandwagon, though the cost of animation could prove a stumbling block. While I acknowledge that Gorillaz have a wide-ranging appeal, I still hope next year's awards contain more real stars than computer-animated graphics.

Tilly Rutherford's column is a personal view.

V2 to appeal against

Court's Liberty ruling

V2 is hoping to protest its investment in Liberty and prevent further copyright "name change" cases by appealing against last month's High Court ruling that the five-piece should pick another moniker.

However, to avoid drifting into limbo while a row and potentially long-drawn-out court action is prepared, the V2 act will abide by the terms of the court's decision and choose a new name within the six-week time period. This will allow their third single and debut album, currently called To Those Who Wait, to be released in April as originally planned.

Liberty's manager Gary Wilson, of Hyperactive Music Management, suggests the judgement could have serious repercussions. He says, "The judgement opens the floodgates to massive claims against every major label by any band who have done a few pub gigs and had some promising couple of times on the radio, even if this was nearly a decade ago."

£8m lost as pirates move online

Internet-related music piracy is exploding as pirates switch their operations from factories to their homes, according to data from both the BPI and MPCC anti-piracy units.

Net-based piracy uncovered by the MPCC has more than doubled in the past year. The organisation's anti-piracy unit says 60% of its raids in 2001 involved counterfeit CDs sold or advertised via the Internet, compared to just 25% in 2000. It estimates the industry lost £8m in turnover during the year, based just on the potential value of product seized in MPCC raids. BPI interim figures for 2001 also reveal around 40% of the 450 raids it carried out were internet-related.

The MPCC's anti-piracy unit's head Nick Kouonopias says, "What we have seen in the past year is a change from physical product being stored in warehouses and industrial units and being sold at record fairs. We are now seeing people using CDR hardware in their bedrooms

and garages. People can now do this on their own and that is now the norm rather than the exception to the rule."

Kouonopias says the music industry has so far underestimated the importance of a landmark judgement by the Court of Appeal, which last year rejected an appeal by counterfeiter John Vincent Gieson of Stechford, Birmingham, against a two-and-a-half-year prison sentence.

The Copyright and Trade Marks (Offences and Enforcement) Bill, which has just received a third reading in the House of Commons, aims to raise the maximum penalty for counterfeiters to up to 10 years.

BPI anti-piracy unit head David Martin says, "It is our estimation that on every CD in Britain someone is copying CDs for friends and family or commercially. Many now have lists of titles rather than running the risk of stock-piling product."

BBC's 6 Music launch to bridge R1/R2 divide

by Joanna Jones

The BBC's new digital radio network 6 Music is set to plunder the corporation's extensive music catalogue as it prepares to launch on-air on March 11.

The station, previously known under the working title Network Y, is also planning to make interactively a key part of the offering to its target 30+ to 44-year-old audience, and it aims to bridge the gap between Radio One and Two listeners.

Album tracks, archive features and live sessions will all figure in the output with two classic sessions played per hour across the day and an album of the day featured in its entirety across the schedule.

"The 6 Music playlist can be summed up in three words: credible, influential and with longevity," says programming editor John Sugar. "A typical playlist is more likely to include Eels or Elbow than Atomic Kitten, but we are not elitist – we are more Parklife than Westlife."

The talent lineup reflects the more radical changes introduced by Radio 2 controller Jim Murr in his station's schedule over the past few years, with a number of 6 Music's



Sugar: more Parklife than Westlife! presenters having also hosted Radio Two programmes. Phil Jupitus fronts the breakfast show and one-time GLR presenter Gideon Coe and mornings, while BBC Radio veterans Liz Kershaw and Janice Long respectively fill afternoon and late evening slots.

Long's Dream Ticket in the 10pm-midnight slot will encourage listeners to vote via the internet for their dream gig lineup to be plucked from the archive and aired the following evening. Tom Robinson's 7pm-10pm segment, meanwhile, is to revive former Radio One mainstay Round Table once a week.

White estimates have revealed a

potential audience for the network of 500,000 listeners. Sugar acknowledges it will take time for listeners to make the switch, but he believes three-pronged access to the network via internet, satellite TV and digital radio will boost the industry and win round the industry.

"We are beginning the process of engaging with the music industry," he says. "We need to convince them that 6 Music will be a valuable tool of the future. Digital may take three to four years for people to switch over, but the returns for the initial investment will be unparalleled and the transition from a small listenership to a significant one will be quite swift."

Weekend presenters include Stuart Maconie, Sean Hughes, Suggs, Brinsley Ford, Craig Charles and Bruce Dickinson, whose Rock and Freak Zone shows run from 9pm to midnight on Saturday and Sunday.

"Anybody within the music industry who sees a network which is both national and internet-friendly – and one that is not aimed at children, but the music fan – will realise we are the best-kept secret in the industry," adds Sugar.

UK indies fight for stock from bankrupt US distributor

Up to 30 UK independent record companies are hoping to finally reclaim their fate this week over millions of pounds of their stock tied up in the bankruptcy proceedings of US indie distributor Valley Media.

In a delayed California court hearing set for this Wednesday, the companies will oppose a motion by Valley Media's creditors to sell consignment stock, which was to have been distributed by its Distribution North America (DNA) division, to reduce its debt. Meanwhile, UK indies have raised concerns over an advert placed by Valley Media in *Billboard* last week for a bankruptcy auction on February 8. It is unclear whether the stock being auctioned includes the consignment stock



Birch: "We want our stock returned" being discussed at the hearing.

Valley Media filed for Chapter 11 bankruptcy protection in November of last year after the collapse of manager talks with Alliance Entertainment Corp. The index fear their titles will be snapped up at rock-bottom prices and thus flood the US market with devalued product.

Revolver Records managing director Paul Birch says, "We don't want

unsecured creditors selling our stock to reduce their debt burden. We want to see our stock returned to us. Every cheap sale will displace a genuine sale."

The independents' fight has been complicated by US legislation which stipulates that, in addition to the record company's contract with the distributor, they must sign a SIO UCC1 form which secures consignment stock. Many of the companies concerned say they were unaware of this legislation.

Valley has offered the independents the opportunity to buy back their own titles for 25 cents in the dollar, a compromise that some companies feel they may be forced to take.

Shazam trials mobile service within industry

A mobile phone service which aims to identify the artist and title of music in any location is to begin industry trials this month.

The technology was developed by Shazam Entertainment, which has built former Capital Radio and IPC Ignite! marketing director Vijay Solanki to oversee the launch and liaise with record companies to create a database of tracks.

The service enables consumers in an environment where music is dominant to call Shazam, play a sample of the music down the telephone line and receive a text message reply giving details of the track they are listening to for a cost of around 30p.

Starting early this month, around 200 industry executives are being invited to "play around with the system" free of charge for three weeks. The external trial, which follows a six-week internal trial to iron out bugs in the system, will lead to a live launch in the summer.

"We want all labels to be involved because if a consumer searches for a track that is not on the database, it is one potential single or album sale lost," says Solanki. "We want record companies to treat us like a radio station."

Music ads save TV with Christmas spends up 9%

by Steve Hemsley

A flood of greatest hits albums and cheaper airtime convinced labels to spend a record sum on TV ads in the first three months of 2001.

The £24.5m spent between October and December was up 9% on the £23.7m paid out in 2000 and represents more than 42% of the total industry sales budget for the year.

The strategy of using the small screen to reach a mass audience at Christmas again paid dividends, as over-the-counter album sales in the last two weeks of the year jumped by 8% year-on-year.

"Within the advertising and media industries, record companies are recognised as playing an important part in saving the TV companies this Christmas," says Martin Cowie, director of media buying company MediaCom EMG, which supplies the figures to *MV*. "Analysts were predicting a 25% drop in overall TV ad spend in December, but in the end this was only 12% partly because the music industry spent so much."

The number of albums advertised during the period rose by 30% from 354 to 460, a total buoyed by a large number of best-ofs, while labels gained more for their money because

TOP 10 TV ADVERTISED ALBUMS FOR OCT-DEC 2001

Artist	Album title	Total spend	Spend start date
1 Gabrielle: Dreams... Greatest Hits		£80,000	November 12
2 Russell Watson: Encore		£64,000	October 26
3 Steps: Gold The Greatest Hits		£70,000	October 14
4 Bee Gees: Greatest Hits		£73,000	November 5
5 Various: Now! 50		£70,000	November 19
6 Various: The Classical Album		£60,000	November 12
7 Various: The Classic Chart Album		£50,000	November 5
8 Various: The Opera Album...		£56,000	October 29
9 The Beautiful South: Solid Bronze		£50,000	November 3
10 Various: The Best All Gutter...		£67,000	October 29

Source: MediaCom (EMG)

adult TV airtime costs were 6% lower than the year before.

The average investment per album was down 15% from £90,000 to £75,000, due to the increase in small spends on the new generation of music digital TV channels such as Emap's Q TV and Kerrang! TV, where the size of budgets tends to mirror those for press campaigns.

The largest TV budget was for *Go Beat*/Polydor artist Gabrielle's *Dreams Can Come True: Greatest Hits*, worth almost £90,000 with ads booked around high-profile TV shows such as *Coronation Street*, *Heartbeat* and *Cold Feet*, as well as on Channel 4, Channel 5 and various satellite stations.

"With any greatest hits package, you have to remind people of the career the artist has had and you need a visual medium to show how an act has developed over time," says Polydor marketing manager Duncan Scott. "We carried out extensive market research to see if there was a demand for this album and this was a cost-effective campaign."

EMI/Chrysalis' number one album, Robbie Williams' *Swing When You Winning*, was backed by a relatively low TV spend of around £375,000, as the company made heavy use of outdoor advertising.

The second highest TV spend was for Decca-joined Russell Watson with an £840,000 budget for *Encore*.

MURNS AND CAVE JOIN POLYDOR
Polydor Associated Labels marketing director Elyse Taylor has strengthened her team with the addition of Eagle Records marketing manager Joe Murns and RCA product manager Wendy Cave as product managers. Murns has been assigned a roster including Allen Ant Farm, Jimmy Eat World and Puddle of Mudd, while Cave will work on acts including City High.

CUBE PITCHES FOR MORE TOP SHOWS
Cube Music, which provides an in-store audio visual programme for the Top Show chain worldwide, is pitching for seven national and international retail contracts after its parent The Cube Group secured a six-figure licence deal with City Invest. The company will also release a multi-art CD/DVD compilation distributed by EMI later this year and is developing an interactive music TV channel.

THE PLANETS LAUNCH DEBUT ALBUM
The promotional activity for Mike Batt's latest project, classical act The Planets, intensified last week before the release of their debut album *Classical Graffiti* by EMI Classics on February 18. The act began a national 21-date tour supporting *Blue Purple* and have secured promotional slots on GMTV and regional commercial programmes. On March 2, they will perform on BBC's *The Generation Game* prior to the release on March 4 of the single *Rodrigo*, which is mixed by *Work In Progress* for Pete Waterman Productions.

R2 FOLK AWARDS TO HONOUR GREATS
The Radio Two Folk Awards on February 11 will feature lifetime achievement honours for the Chieftains and Fairport Convention. The awards are voted by agents, promoters, journalists and label executives, while the event at London's Marquee Hotel will feature live performances by the Chieftains, Martin Carthy, Ralph McTell, Martin Simpson and Kate Rusby, who leads the nominations list with five. Radio Two will broadcast the show on February 13 at 8pm.

ABC ONLINE SEeks TO RAISE PROFILE
ABC Electronic, the online division of the Audit Bureau of Circulations, is encouraging record companies to have their label and artist websites surveyed. It says potential advertisers and sponsors are demanding more accurate data on page impressions and visitor numbers in such a complex and competitive online market. As a result, ABC has recruited two additional marketing staff to raise its profile in the entertainment sector.

THIS WEEK'S BPI AWARDS
The Now That's What I Call Music 50 compilation goes six times platinum while another compilation, the *Clubbers' Guide To 2002*, receives a gold award. Another album going gold in its first week of release is *The Chemical Brothers' Come With Us*. The following albums receive silver gongs: BRMC's self-titled debut and the *Love So Strong* and *The Best Club Anthems 2002* compilations.

HOW TV SHOWS' RATINGS COMPARE

Programme	this week (000s)	% change
Top Of The Pops*	4,772	-22.2
CO-UK*	1,772	-23.6
SMTV*	1,465	-32.0
The Saturday Show	923	n/a
Night Fever	823	-18.0
Top Gear (sat)	421	n/a

*non-rated totals. Source: MediaCom EMG (Barb data) for w/c December 24 2001.

AI1 (pictured) as yet-untitled album is not due for release until June, but Columbia Records is already building a marketing database using the band's new website (www.ai1-online.com) and a desktop application called the AI1 Digital Gallery. Fans who download the gallery - which was devised by Columbia's eMedia manager Simon Hankin with design company Toffeepace - can access rare photos and video clips which will be added to each week throughout the year-long campaign. The aim is to encourage fans to revisit the site and drive them to purchase the album and the four additional singles due for release in 2002. Each single will include video clips that can be installed in the gallery, while the album will incorporate a video mixer, so users can mix their own promo video from their gallery content. The label will run a competition to find the best video edit which will be included on the final AI1 single released this year. "This is about ensuring the online campaign and the tour planned for the end of the year is integrated with the offline promotion," says Hankin. "It will help expand the 30,000-strong AI1 database."



Sony exploits Telegraph offer to drive Cash sales forwards

Sony Music Strategic Marketing is joining forces with *The Daily Telegraph* and Virgin Megastores to celebrate Johnny Cash's 70th birthday later this month.

Columbia releases the 40-track double album *Man In Black: The Very Best Of* on February 25 and will back it with a TV and press marketing strategy targeting affluent males aged 40-49.

The key element of the campaign will be an editorial feature and daily advertising in *The Telegraph* during the week of release. This activity will build up to the Saturday edition, which will include vouchers which readers can redeem for one of 20,000 six-track samplers and a £2 discount on the album at Virgin Megastores.

"There is a debate over the utility of samplers with newspapers," says Sony Music catalogue marketing manager Darren Henderson. "The difference here is that we are driving people into



Cash: 70th birthday stores to make a purchase." Virgin Megastores' music marketing manager Vicki Davis says voucher promotions with *The Telegraph* have worked well for the chain in the past.

"This activity gets people into our stores and we can benefit from prominent racking of new product and catalogue for the artist involved," she says. "These campaigns also attract a different type of customer."

Homelands strikes IPC Ignite! deal to create 2002 Muzik festival tie-in

IPC Ignite!'s Muzik has fought off the challenge of Emap's *Mixmag* to be the official dance magazine partner for this year's Homelands festival. Promoter Mean Fiddler Music Group held discussions with both magazines before signing the one-year deal with IPC, which will promote the event editorially and commercially across a number of its titles, including *NME* and *Loaded*, as part of the contract deal.

"We worked with Muzik at the first-ever dance event at Matterley Ball in 1998 and they have continued to give us enormous support," says Mean Fiddler promoter Sarah Greene. "Like Homelands, Muzik has a heritage of diversity across the dance genre which appeals to clubbers who are interested in live music as well as DJ culture."

Muzik marketing manager Damien Posterno says he has yet to finalise the marketing for Homelands, but confirmed the magazine will host the Muzik Live Arena and brand the off-



Muzik strong Homelands presence
cl information point, while free copies of Muzik will be distributed. "We badly wanted this deal because this festival reflects what the magazine is all about, which is providing the easiest entry point for people who want to get more out of dance music," he says.

chartfile

Kylie in US now no. 1 as record radio embrace single

● Innocent/Virgin's Atomic Kitten were basking themselves in interviews and live performances across Canadian TV and radio last week to capitalise on the growing radio popularity there of Whole Again. The band, whose TV Pas last week included CTV's Canada AM and Open Mike, claimed one of the album chart's biggest moves with their European smash improving 94-70. A tour of Germany, where Whole Again reached number one last year, begins on March 17 at Munich's Coliseum.

● EMI's Canadian operation had plenty to smile about last week as five UK-signees managed to improve their standing in the Top 100 of the albums chart. Kylie Minogue (see opposite) led the way with a 23-20 move through Cover, as Sparrow's Love Is Here entered w/75, The Beatles' 1 rose 78-76, Robbie Williams' Swing When You're Winning moved 63-77 and Cowboy's Parachutes grew 95-88.

● Polly's Sophie Ellis-Bextor is gaining popularity in Scandinavia, with Murder On The Dancefloor the highest new entry at four on the Norwegian album chart and climbing 5-4 on the equivalent Danish survey. In Norway, it is one of three UK-signee artists in the triple top five, with Columbia's All Holding at two and Caught In The Middle and the EMI/Chrysalis-issued Robbie Williams and Nicole Kidman duet Something's Stupid moving 4-3.

● George Harrison's My Sweet Lord, the biggest-selling single worldwide in 1970, is following its return to the top of the chart in the UK with chart re-appearances elsewhere. A week ago, the Apple/Parlophone single re-entered the Italian singles chart at seven and moved 27-1 on the Canadian chart. In the US, Harrison's albums continue to make their mark on the Billboard catalogue chart, with All Things Must Pass the greatest sales gainer at six and The Best of George at 3-13.

● Jive's Groove Armada have experienced a revival in fortunes down under for their album Goodbye Country (Hello Hell). The album, already completing a seven-date tour of Australia and New Zealand. The group, who were due to end the tour last weekend with performances at Melbourne Forum and at the City's Vibe On A Summer Day Festival, move 28-11.

● WEA London's Enya is experiencing her second chart-topping single in Germany within a matter of just three months, as My Love follows Only Time by peaking at number one. At the same time, A Day Without Rain moves 7-5 on the albums chart.

● Danni Minogue's Who Do You Love Me? collaboration with Riva is building into an airplay hit of some substance. In Germany, the WEA London release is the highest new entry on the radio countdown at 33 and sits two places below Kylie's still-progressing In Your Eyes. The Riva track moves 16-12 on the Belgian airplay chart and 30-29 on the Dutch radio countdown.

by Paul Williams
Kylie Minogue is launching into her first full-scale US promo tour as an EMI artist, as she returns to the market's Top 40 for the first time in 12 years.

With Can't Get You Out Of My Head weekling 50-33 in the Hot 100 this week, the Parlophone signing is due to perform on Jay Leno this evening (Monday) ahead of a high-profile appearance next week on MTV. She is also undertaking a series of interviews for US radio, whose enthusiastic support for the track was so rapid that it managed to break into the Billboard Hot 100 ahead of being officially serviced to stations.

EMI International's director for UK repertoire Kevin Brown says the aim of the two-week trip is to convert what is "unambiguously good to be a huge radio hit" into a clearer focus on Minogue herself.



Minogue: In the Billboard Top 40
"We're doing a number of cover shots for some of the top and cool high-profile magazines, such as *Rain*, to position her in the same way she is in the UK," he says.
Minogue's current uplift in fortunes in the US ends a barren spell of nearly 13 years since her last US hit 37. Her only No. 1 record, which peaked at 37, was I Should Be So Lucky. After this, she parted with her original US

record company, Geffen, and worked her way through a series of other labels but without further success.

"The experience of Kylie in the US has not been good, but this time round we've got this phenomenal record here," says Brown.

While Brown suggests there remains a "recognition factor" Stateside for Minogue, her long absence from the chart leaves Capitol with the task of reintroducing her to the US public. This started with *Spinning Around*, which became an American club hit last year despite the fact that her parent album *Light Years* was not released in the US.

The initial interest in Minogue this time has been generated at radio, with some influential stations responding early to Can't Get You Out Of My Head's phenomenal success across Europe. By last week the track - which currently has no commercial

release date scheduled - was reaching a US radio audience of 39m. In Canada, it rose 8-4 last week on the airplay chart while Fever improved 23-20 on the albums chart.

"A few stations picked up on the track themselves, either buying it on import or contacting Capitol's radio department to get a copy," says Brown. "That's how the initial spark came out."

Its US popularity is also being driven by TV, with MTV and MTV2 both playlisting its eye-catching promo. And next week Minogue will be appearing on the main MTV channel's Total Request Live programme. Interviews are also being conducted on the trip with the likes of *CON, Entertainment Weekly, Time Out New York* and *USA Today*.

Minogue, whose *Fever* album is issued in the US on February 26, will return to the States later this year.



UK four-piece Sealfood (pictured) are preparing to launch a campaign across the Atlantic after striking a three-album deal for North America and Canada with Nettwerk, the US indie who initially broke Coldplay in the US. The band's debut album *Surviving The Quake* was released in the US through Big Wheel Recreation, while their second album *When Do We Start Fighting* is released there on March 26. Following live starts with Jimmy Eat World and Ash at the beginning of this year, Sealfood embark on a month-long US tour with Ashband Confessional starting on March 25, to coincide with the album release. Back on home turf, the band's new single *Western Bette* has been scheduled for a March 18 release through Infectious. Nettwerk's head of promotion Tom Gates says, "Word of mouth for bands like Sealfood is rabid in the US and we plan to fuel that fire continuously. Young indie bands are scoring 75,000 to 100,000 copies with no radio right now and I want Sealfood to be part of this scene."

UK TOP 20 AIRPLAY HITS IN EUROPE

UK W/L	Title/Artist (UK company)
1	Can't Get You Out Of My Head - Kylie Minogue (Parlophone)
2	Something's Stupid/Robbie Williams & Nicole Kidman (Chrysalis)
3	In Your Eyes - Kylie Minogue (Parlophone)
4	What If I Stay - Faith Hill (A&M)
5	Free Lighthouse Fantasy (Wig Card/Polydor)
6	Who Do You Love Now? - Riva And Danni Minogue (Jive)
7	Colling Seed Rainfall (EMI)
10	Gotto Get This - The Dusted Bedfellows (Real Gone)
10	Words Of Our Own - Westlife (RCA/A&M)
11	If You Come Back Whole - Innocent/Virgin
12	Murder On The Dancefloor - Sophie Ellis-Bextor (Polydor)
13	Caught In The Middle - All (Globe)
14	Don't Need The Sun To Shine - Sealfood (Go Beat/Polydor)
15	Hunter - Dido (Cheerline/Virgin)
16	Perfect Bliss - Beethoven's Angels
17	Here You Go - Enya & Glen T. (Polydor)
18	Handbags And Gladrags - Stereophonics (V2)
19	You Give Me Something - Jemini/Jonny (S2)
20	Star Guitar - The Chemical Brothers (Virgin)

Chart shows the 20 best weekly UK airplay tracks on the basis of 100 stations in 100 cities © Music Week

GAVIN US URBAN TOP 20

UK W/L	Title/Artist (UK company)
1	Always On Time In The Jungle - Murder Inc./Def Jam/DMG
2	Butterfly - Michael Jackson (A&M)
3	Bounce Back - Bun B/Mye Ag/Def Jam/Mystical (J&R)
4	Lights, Camera, Action - World MC Cheeks (Jive/RCA)
7	Nothing In This World - Mike World (MCA)
8	It's My Turn - The Roots (A&M)
7	My Girl - R. Kelly (A&M)
8	The Black World Outkast (LaFace/Arista)
9	What About Us - Brandy (Atlantic)
10	Who Tigger? - Mike B (Atlantic)
11	Take Away Miskey - Elliott (Gold Mind/EastWest/EEG)
12	Roll Out (In My Business) - Ludacris (Distrosound/The Price/DMG)
13	Who Tigger? - Mike B (Atlantic)
14	All In My Family - Jay-Z (Roc-A-Fella)
15	Don't You Forget It - Green Day (Reprise)
16	Rock The Boat - J. Lo (Arista/World Circuit)
17	Love You Fallin' Over - Busta Rhymes (A&M)
18	Young's Fabolous - (Elektra/EEG)
19	Go - No. 9 (Jive)
20	Oops... On My Way There - The Roots (Gold Mind/EastWest/EEG)

Chart shows the 20 most popular titles in US cities by week ending 30 January 2003
Source: Gavin/Chartwise

TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABOARD

Country	Title/Artist (UK company)	Start UK sales
AUSTRALIA	My Sweet - Enya (WEA London)	6
AUSTRALIA	Funk Odyssey - Robbie Williams (Chrysalis)	6
CANADA	My Sweet - Enya (WEA London)	1
CANADA	Who Do You Love Now? - Riva And Danni Minogue (Jive)	27
CANADA	My Sweet - Enya (WEA London)	7
FRANCE	Can't Get - Kylie Minogue (Parlophone)	6
FRANCE	Who Do You Love Now? - Riva And Danni Minogue (Jive)	41
GERMANY	My Love - R. Kelly (A&M)	1
GERMANY	Who Do You Love Now? - Riva And Danni Minogue (Jive)	1
GERMANY	Can't Get - Kylie Minogue (Parlophone)	3
ITALY	Something's Stupid - Robbie Williams (Chrysalis)	2
ITALY	Who Do You Love Now? - Riva And Danni Minogue (Jive)	8
METROPOLIS	Who Do You Love Now? - Riva And Danni Minogue (Jive)	3
METROPOLIS	My Love - R. Kelly (A&M)	3
METROPOLIS	Can't Get - Kylie Minogue (Parlophone)	3
SPAIN	Who Do You Love Now? - Riva And Danni Minogue (Jive)	4
SPAIN	My Sweet - Enya (WEA London)	25
US	Single 7 Days - Craig David (MCA)	14
US	Album A Day Without Rain - Enya (WEA London)	11

Source: Music & Soundscan/Top 400 Artist/Single Top 100/Album Top 100
Initial: 100,000 copies in 100 cities

AMERICAN CHARTWATCH

by ALAN JONES

Country superstar Alan Jackson remains parked at the top of the US albums chart with *Drive*, which survived a typical second week dip of 46% to take the prize again. It sold 230,000 last week, easily beating *Creed's* *Weathered*, which stays at number two having sold a further 149,000 copies. These were the only two albums to sell more than 100,000 copies in a week when the chart demonstrated enormous stability, with 11 of the Top 15 albums static and the other eight moving just one place. Saleswise, there was little change too, with the Top 200 albums selling a grand total of 4,107,608 copies - 782 more than the week before.

The two highest new entries are both by Nine Inch Nails. The industrial rock act's concert recording *All That Could Have Been* is now available as both a single and two-disc set. The double has the edge, debuting at number 26 after selling 33,000 copies, while the single disc version debuts at number 37 with 28,000 sales. Added together, they would have given the band a number 12 debut.

One of the albums in the top tier to slip a notch is Enya's *A Day Without Rain*. That is significant in that it means the album, which slips 10-11, is

out of the Top 10 for the first time since October. It started its 18-week run in the Top 10 after the single *Only Time* gained a new resonance and massive airplay following the events of September 11. *A Day Without Rain* sold 62,000 copies last week, to take its cumulative total to 5,553,000.



It is another excellent week for Craig David, (pictured), whose *Born To Do It* album continues to climb. This week its sales were up more than 15% last week to nearly 29,000 and it draws ever closer to its millionth sale, with some 877,000 buyers to date. Its revival, of course, is due to the growing exposure of the second single, 7 Days, which jumps from 11 to 1. It is just one notch behind the peak position of its predecessor, *Fill Me In*. The latter track earned its lofty perch with a combination of sales and airplay, but there is no commercial release for 7 Days, which got where it is on airplay alone. Two fast movers in the Hot 100 with British connections: *LeAnn Rimes* first time around but is a belated hit, exploding 43-30-19 in the past two weeks. Meanwhile, UK-signed Kylie Minogue's *Can't Get You Out Of My Head* has progressed 64-50-33 in the same time frame (see story above).



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META

R2 is jewel in crown as BBC stations widen lead over commercial rivals

Speared by yet another surge in listeners for Radio Two and record figures for two of its other national stations, the BBC has widened the audience gap yet further over the commercial sector in the latest Rajar survey.

Radios Two, Four and Five Live all posted new highs for both audiences reach and share in the fourth quarter 2001 study, as the BBC grabbed a record 53.4% share of the entire radio audience. This compares with 51.6% during the previous quarter and represents a jump of almost two percentage points on the same period in 2000. Meanwhile, its five national networks extended their weekly reach to 28.5m, more than 2.2m higher than during the same period the previous year.

Radio Two was yet again the BBC's star performer, continuing to solidify its position as the UK's most popular station with a 15.2% share, representing an increase of 0.5% on the previous quarter and 1.6% year-on-year to give it a total of 1.6m new listeners over 12 months. Its weekday breakfast host Terry Wogan continued his command of the national breakfast audience to retain a record 1.1m listeners a week, while Jonathan Ross's Saturday morning slot pulled in more than 250,000 extra listeners during quarter four 2001 compared with quarter three, bringing his weekly audience to 3.4m. This was yet another network record.

The BBC's celebrations were dampened somewhat by the continuing decline in Radio One's audience share. The latest survey shows the network's share dropped to 9.1% from 9.4% in the previous Rajar study and suffered a decline of about one percentage point from the same period the previous year, representing a loss in reach of more than 400,000 listeners a week on the previous quarter.

The aftermath of the events of September 11 are acknowledged as a reason for increases in audience for the BBC's and commercial radio's speech services. Jerry Abramsky, the BBC's director of radio and music, comments, "Radio Two continues to score best record performances of all our speech networks, and our local stations, demonstrates that in troubled times people turn to the BBC."

There were some definite bright spots for commercial radio. Although its overall reach for the last survey period was down slightly to about 32m weekly listeners from the previous quarter, there was a year-on-year growth of around 1m new listeners.

Listening at national commercial stations grew slightly to 11.3m weekly listeners quarter on quarter, with a year-on-year gain of more than half a million listeners.

The Rajar figures show that 66% of the adult population tune in to commercial radio every week. More importantly for the sector, there was a year-on-year increase of 81% of weekly listening to commercial radio by 15- to 24-year-olds, according to the data.

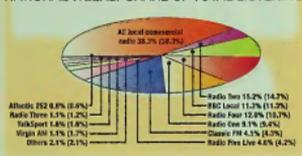
"The results confirm commercial radio's consistent growth in the younger age groups," suggests Commercial Radio Companies Association's chief executive Paul Bowen.

For national station Classic FM, there is extra icing on its 10th birthday cake as it chalked up its highest-ever audience figures with a weekly reach of 6.7m listeners. The GWR-owned station continues to grow its weekly audience, reaching 1.3m listeners under 25 during quarter four.

Classic FM also made big gains in London, the most competitive UK market. For the first time, Classic FM outperformed Emissor's Kiss 100 and Radio One in the capital. Classic FM managing director Roger Lewis says his

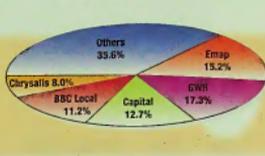
RADIO 2001: FOURTH QUARTER PERFORMANCE

NATIONAL WEEKLY SHARE OF TOTAL LISTENING



Percentages represent share of total national audience. Figures in brackets are for 1Q 2000.

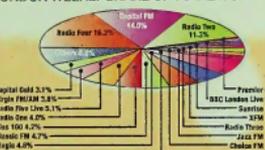
NATIONAL GROUP SHARE



NATIONAL WEEKLY AUDIENCE REACH



LONDON WEEKLY SHARE OF TOTAL LISTENING



Percentages represent share of total London audience. Source: Rajar

SOUTH LONDON NEWCOMER TOPS GAINERS' LEAGUE

The UK station to turn out the greatest audience increase during quarter four 2001 was relative newcomer Fusion 107.3. In South London, which saw its audience grow 150.0% to 10,000 listeners from the last survey.

Classic Gold Breeze 1521 struck a blow for AIR and the gold format by boosting its audience to 5,000 weekly listeners, an increase of 66.6%.

Another South London station, Millennium 106.8 FM, is close to the 20,000 listener milestone after increasing its audience by 58.3%. Mercury FM continues to build numbers in a small market with a 45.8% hike to 35,000 listeners. Asian broadcaster Sunrise Radio increased a 45.7% jump in reach to 325,000 weekly listeners.

The events following the September 11 terrorist attacks in the US contributed to ITN News Direct pulling in an audience of 575,000, an increased reach of 38.2% on the previous quarter.

BBC local radio also enjoyed audience rises during the last Rajar survey. BBC Radio Jersey's audience improved 8.6% to 71,000 weekly listeners, translating to a weekly total of 55% of the island.

BBC Radio Humberside grew its audience to 251,000 as it pulled in 7.2% more listeners than it did during the previous ratings sweep. BBC



TOP 10 GAINERS OF FOURTH QUARTER 2001

Top five performing BBC stations	Reach	% inc
BBC RADIO JERSEY	71,000	8.6
BBC RADIO HUMBERSIDE	251,000	7.2
BBC RADIO DEVON	260,000	5.6
BBC RADIO LEEDS	325,000	5.2
BBC RADIO DERBY	199,000	4.1

Top five performing LR stations	Reach	% inc
FUSION 107.3 FM	10,000	150.0
CLASSIC GOLD BREEZE 1521	5,000	66.0
MILLENNIUM 106.8 FM	19,000	58.3
MERCURY FM (HERTS)	35,000	45.8
SUNRISE RADIO	325,000	45.7

Source: BBC

Source: CRA

Radio Devon goes from strength to strength. It commanded an audience of 260,000 listeners resulting in a 5.6% rise.

BBC Radio Leeds has an 8.7% market share, partly as a result of its 5.2% audience increase to 325,000 weekly listeners. BBC Radio Derby rounds out the public broadcaster's top five gainers by posting a 4.1% increase during quarter four 2001, resulting in a weekly audience just shy of 200,000 listeners.

station's growth in younger demographics was key to its advances in London.

"Classical music is becoming a dominant player in a mass market. Music lovers are now more eclectic and sophisticated than ever before," he says. "Classical music is sampled quite a bit on chill-out tracks. As a result, people seek the source of these samples."

However, for the other music-driven national commercial station, Virgin Radio, the audience slide continues. The station felt the effects of breakfast show presenter Chris Evans' departure late last year as its share dipped to 1.1% during quarter four of last year from 1.7% the previous quarter and 1.4% the previous year. The Scottish Media-operated service saw its weekly reach slide to 2.4m during September to December last year, from about 2.8m the previous quarter and a year-on-year deficit of nearly 200,000 listeners. Evans' successor Steve Penk quit the station last week after being replaced at breakfast by

Daryl Denham.

A look at the major groups' performances show Chrysalis Radio Group gaining ground on its competitors in the key markets. It increased its overall share of listening to 8.0% from 7.6% in the previous Rajar survey and 7.4% during quarter two 2001. Smaller independent groups chipped away at the major players' total market share during quarter four. Capital's overall share dropped to 12.7% from 13.5% the previous quarter, while GWR's slice of the market pie shrank to 17.5% from 18% during the same period.

Five of its seven stations turned in record numbers for quarter four. Its Galaxy Network of five stations across England grew in audience share from 7.2% in the three last year to 7.6% in the following survey.

"We are reaping the rewards of more focused programming strategies," says Chrysalis' chief executive Phil Riley. "We have pretty much put in place new programme

directors across the board over the past 18 months and have also benefited from the proliferation of dance and R&B in the charts. It has taken a while, but now the (Galaxy) stations are delivering."

Meanwhile, Rajar carried out research on the attitudes of radio listeners towards their use of the internet. The study, conducted over the past two years with 30,000 participants, is the largest survey of internet use undertaken in the UK, according to Rajar.

The figures reveal that around 37% of the respondents visited a station's website during the final quarter of 2001, compared with 12.1% during the same quarter in 2000 and 8.3% in the first quarter of the same year.

"The figures suggest that local LR stations' web gurus have some rethinking to do, as the results indicate that web listeners tune in more to national stations or non-UK broadcasters than they do local services.

Mike McCrever

newsfile

THE CORAL WORK WITH BROUDE

The Coral have started work on their debut album at Great Unford Manor studios. The Liverpool act, who recently signed to Sony Music through a deal with their label Deltasonic, are being produced by former Lightning Seeds mainman Ian Broude. Meanwhile, the act released a limited single, Skeleton Key EP, through Deltasonic in late March. A further single through Sony will precede the album, which is due in June.

COALITION TAKE ON THE STREETS

Coalition Management has added The Streets, aka 22-year-old Niko Skilmer, to its roster of clients. The Streets' debut album, *Original Pirate Material*, will be released in March 2002. Coalition Management's roster also includes *Wendie*, *Embrace* and *The Music*.

NERD RE-RECORD ALBUM

US R&B nerd NERD have recorded a new version of their current album in Search Of. The new recording features the same tracklisting as the original, with all tracks being performed by a live band instead of the samples. The first release from the re-recorded album, which is to be released in March, will be *Rock Star*.

NW PLUJLIST

Both Orton & Ryan Adams — *Concrete Skies* (Heavenly) The debut of the year, already? (single, tbc); *Massive Attack & Mos Def — I Against I* (MelanKolk) Mensing (Wynonly single, March 11); *Blue — Fly By II* (Innocent Star/Cratic rank up the pace with this new mix (single, March 25); *David Holmes — Come Get It I Got It* (13Amp) Old and new stitched together as only Holmes can (album, March 25).

WoS targets new signings under Sony sub-pub deal

by James Roberts

Sony/ATV Music Publishing has struck an all encompassing sub-publishing deal with Wall Of Sound Music, the publishing arm of indie label Wall Of Sound.

Although the deal includes a number of works from the publisher's catalogue, it was struck with a view for future material and is effectively a new joint venture.

"It's great that the new music that we have produced over the last couple of years has inspired someone to set up a solid publishing arm," says Wall Of Sound managing director Mark Jones. "I'm very excited at the prospect of finding some new music."

The deal was struck by Sony/ATV's managing director Charlie Pinder, who says, "I have always liked what Mark does and have been interested in doing something with him for ages. I think Mark will come up with some excellent stuff in the next few years."

"It fits in nicely with our sync strategies, which is becoming an increasingly important part of our business. Wall Of Sound and Mark Jones have, over the past seven years, consistently signed exciting, diverse and successful new talent. In addition, their relationships worldwide with key advertising agencies and film companies is something that we hope to enhance," adds Pinder, whose colleague Steve Sasse originally signed Wall Of Sound's Propellerheads to Chrysalis Music during his spell at the company.

"The Wall Of Sound publishing deal comes in the midst of Wall Of Sound records' ongoing label discussions with a number of majors and leading independents.

"[This] has no effect on our ongoing label negotiations, but it is interesting to be



Joint venture (l-r): Pinder, Jones and Sasse

involved with a company like Sony at this kind of level," says Jones. The company's first signings through the publishing venture are expected to be announced in the coming weeks. "Although it doesn't cover anyone at the moment, there are new artists that I am in negotiations with," says Jones.

"It doesn't necessarily follow suit that we will sign acts just because they are signed to Wall Of Sound for records, although I guess we'll have a head start if we wanted to. It's a blank palette at the moment and that's what's exciting about it."

Meanwhile, Wall Of Sound is to launch a new bi-monthly night at London's Fabric. The club will feature the label's Propellerheads as resident DJs. In addition, the label is to start a new underground house night at Brixton's Dogstar club with residents West London Deep and Trainer Boy, both of which record under Wall Of Sound's NuCAMP imprint.



FO Allstars: commercial deals in place

Unsigned track scores tie-ins for World Cup

A currently unsigned track is leading the battle to become one of the key songs to tie in with the World Cup this summer. *Football Is Life* by FO Allstars has been chosen by *The Mirror* as its world cup anthem and is set to benefit from a number of high profile commercial tie-ins, including being the sole track licensed for the David Beckham Soccer computer game for PS2, Microsoft Xbox & Gamecube.

The project has been co-ordinated by Mark Barker of Air Traffic Control Publishing, who says, "The demo of this was the reason we started the company." Barker, a former Zomba and Chrysalis A&R executive, set up Air Traffic Control 18 months ago by signing the writers behind FO Allstars — Robert Davies (a former international A&R person for BMG) and Richard Foster. *Football Is Life* has been produced by Wayne Wilkins, who has previously worked with The Cors, Hear/Say and No Doubt.

"What is unusual are the cross-promotions we have in place that have not been exploited before by a publisher," says Barker. "It fits in with our aim to find new ways of exploiting and promoting copyrights. As part of the deal we have the right to use David Beckham's in-game image for all promotional, video and record sleeve uses around the single."

Barker adds that Campaign magazine is also planning a focus on the track.

A&R FOCUS TIMO MAAS

Timo bangs music to Maases with debut LP

by James Roberts

As a DJ, Timo Maas ranks alongside the world's most in-demand decision-makers, door-opening as a remixer for Madonna, Paezbo and Fatboy Slim, the German's works are among the hottest of the past few years. Now it's time for Maas to face his latest — and possibly biggest — challenge to date, with the leap from DJ to bona fide performer with his first artist album.

The development of Maas' debut album *Loud*, due for release in March, has been as much a challenge of logistics as it has of creativity.

"I'm always travelling with DJing work, which I don't want to stop," admits Maas, whose artist career got off to a

strong start last year with the underground hits *Der Schieber* and *Ubiq*. "My production partner Martin Buttrich is always in the studio back in Germany and when we meet for a couple of days we write and then he works it out, which means our material is constantly being worked on. Doing it that way means there are no holes in either the DJing or production schedules."

The results of Maas and Buttrich's unique way of working can currently be heard on *Loud*'s introductory single *To Get Down*, which is held at Radio One. While many DJs feel this need to re-appear in the big names when venturing into artist projects, Maas looked closer to home for a vocal collaborator for the track. "We'd listen to around 200 demos trying to get the sound we wanted for the vocals," he says. "Then we bumped into this guy Fritz on the stairs at Time Tools, got talking and invited him into the studio. He came up with

the lyrics in about five minutes."

That said, *Loud* does include cameos from Kelis and Freely Quaye, although the second single is likely to be *Stiffer*, which features the largely unknown MC Chickabo.

For Mushroom Records, which will release *Loud* through its Perfecto imprint, it is certainly one of its key releases for this year. "Having originally signed Timo as a one-off deal, we took the approach of artist development that we would use in other genres," says Mushroom's managing director Korda Marshall. "As soon as we started working with him we realised his talent and it became evident that he had more ideas than the average DJ."

"There is a whole generation of music that has come out of the dance world — Prodigy, Leftfield, The Chemical Brothers — but there didn't seem to be a second wave of those albums selling acts," says Marshall. "A key element of the campaign — which features striking imagery locations more traditional with rock music," says Maas. "With the variety of music on the album, I think it will reach a wider audience than the one that sees me DJ."

Beyond that, Maas is keen to continue on the path that he is about to walk with *Loud*. "We already have enough ideas to work on the next album in the next couple of years," he says.

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Maas: writes material with partner Martin Buttrich in between his hectic DJ schedule

07.03.02

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CLASSICAL NEWS

by Andrew Stewart

HOLLAND SLAMS CLASSICAL PURISTS

Critical backlash to Russell Watson's chart-topping success rarely troubles Bill Holland, divisional director of Universal Classics & Jazz, who accepts that the Salford-born tenor's vocal shortcomings are open to attack from purist commentators. However, an article by Geoff Brown published in *The Times* on January 29 has drawn a sharp response from the record company executive (pictured).



According to Brown, acts such as Watson and Charlotte Church "waste resources that would be better deployed elsewhere, imaginatively developing tastes, and nurturing artists with genuine talent, not the noisy appearance of talent". He goes on to suggest three albums by genuine core classical artists as a remedy to Watson's output, pointing to recent releases from Renée Fleming, Magdalena Kozená and Anne Sofie von Otter as examples of the real singing thing.

"What irritates me is that the examples of 'worthwhile' projects that he cites are all on Universal Classics labels," says Holland. "We market the artists he holds up as shining examples of core classical performers, but he also talks about Watson's marketers budgeting the public into submission."

Holland adds that the recent restructuring of Universal Classics & Jazz was designed to reach the broadest possible audience with crossover titles, while strengthening the position of core classical and jazz releases. "Big successes with Russell Watson and other artists have given us more money to plough back into marketing and promotion,"

he says. "It has also given us more leverage with the retail trade and the media. Interest in Russell has opened so many doors for us to raise the profile of core artists."

RCA VICTOR RESTRUCTURES TEAM

Rock-and-branch structural changes have been made by the RCA Victor Group, the BMG unit responsible for the company's adult music labels Winham Hill, Private Music, RCA Red Seal, RCA Victor, Bluebird and DHM. The almost entirely new management team includes the London-based post of vice president of international marketing, filled by seasoned BMG marketer Richard Dinnaige. David Weyner, executive vice president, general manager of the label group, points out that the restructured management team is set to "play an integral role in the direction of the RCA Victor Group on a worldwide scale".

According to Richard Dinnaige, whose previous roles within the company have included director of BMG Classics and director of European marketing for BMG Entertainment, the label group will concentrate on producing and promoting world-class acts in a wide variety of adult genres, jazz, blues, world music, film soundtracks, theatrical cast recordings and classical music among them. "The focus of the label group will be on the 30-plus consumer," he says. "It's not about genres per se, but about marketing music and artists most effectively to the older demographic."

Dinnaige reports to the New York-based Job Hart, senior vice president of worldwide marketing. "The focus of the group on reaching a clear demographic adds strength to what we are about," says Dinnaige. "We feel it is important to have a small but top quality roster of artists in each genre. The experience of working one kind of artist in one genre can benefit artists in other genres."

Andrew Stewart can be contacted by e-mail at AndrewStewart@compuserve.com

ALBUM
of the week

MUSSORGSKY: Pictures At An Exhibition; BACH-BUSONI: Toccata, Adagio And Fugue In C; GLINKA-BALAKIREV: The Lark. Kissin (RCA Red Seal 09026 63884-2). Not a bar goes by

in this latest release from super-talented Russian pianist Evgeny Kissin (pictured) without the application of the player's vivid and profound artistic imagination. The disc opens with an awe-inspiring reading of Busoni's transcription of Bach's majestic C major Toccata And Fugue and includes the rarely heard Glinka-Balakirev The Lark. Best of all is Kissin's account of Pictures At An Exhibition, the equal of great recordings of the work by Ashkenazy, Richter and Platner. This album is a key release for the recently-restructured RCA Victor Group, and is backed in the UK by advertising in the specialist classical press and PoS material.



REVIEWS

For records released up to February 18, 2002



MOZART - THE HAYDN QUARTETS. Hagen Quartet (Deutsche Grammophon 471 024-2 [3CD]). Mozart dedicated his six Opus 10 string quartets to Joseph Haydn,

a reflection of the composer's admiration for his older contemporary. The notes to this Deutsche Grammophon release point out that Mozart received the equivalent of £13,500 (around £9,500 from the publishers of these works, matching his fame and considerable earning power in the mid-1780s). The Hagen Quartet's eloquent playing reveals the many subtleties of expression and nuance that made the Haydn Quartets such a bankable commodity during Mozart's lifetime.

BUXTEHUDE: Sonata a due Op.1. Kraemer, Quintana, Roberts, Börner (Harmonia Mundi HMC 901746). The greatest North German baroque composer Dietrich Buxtehude served as organist at St Mary's Church, Lübeck, from 1668 until his

death in 1707. His seven Sonatas for violin, gamba and continuo, published in 1694, blend formal counterpoint with improvisatory passages to create a flamboyant musical mixture. The virtuosity and occasional wildness of these works is highlighted in this Harmonia Mundi release by Manfred Kraemer, Juan Manuel Quintana and their excellent collaborators.

THE SONGS OF ROBERT SCHUMANN 6: Including the Spanisches Liebeslied Op.74 and Spanisches Liebeslied Op.138. McGreevy, Dourfuss, Thompson, Loges/Johnson, Hough (Hyperion CDJ333106). Adrian Thompson may not enjoy the profile of such younger

tenor colleagues as Ian Bostridge or John Mark Ainsley, but as an all-round vocal artist he takes some beating. His contributions to the latest instalment in Graham Johnson's Hyperion Schumann survey are rich in poetic insights. Promoted as Hyperion's February record of the month, this disc is supported by advertising in the specialist classical press.

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RETAIL FOCUS: HILLSBOROUGH

by Karen Faux

Ever since Sheffield suburb Hillsborough gained a tram link, indie store owner Chris Johnson has had to combat the potentially disastrous perception that there is no longer any parking in the vicinity of the high street. Johnson and other local store owners have long been campaigning for the borough council to advertise the fact that there are, in fact, several nearby car-parks.

"It was hoped that the tram link would bring more people into Hillsborough but it has achieved the opposite by taking them out to other shopping centres such as Meadowhall and Crystal Peaks," says Johnson. "Fortunately there are enough music buyers in the immediate area to keep us going, but other small businesses have gone to the wall."

Two years ago Johnson decided to focus on his most profitable outlets and trimmed his four-shop chain down to two. The lease on his store in Crystal Peaks is about to be renewed and, although Johnson would ideally like bigger premises there, the risk of investing is too great right now.



Hillsborough: focusing on local customers

"When I started with the Hillsborough store nine years ago it was very much a DJ shop," he says. "For the first year I didn't see anyone under 25 but steadily all that business has dropped off. I'm now selling to anyone from the age of 20 to 70 and it is the older customers who have more disposable income."

Budget product does particularly well at

ALBUM DEALS HELP BREAK NEW ACTS

Chris Johnson praises the fact that new acts are being launched with albums competitively priced at £9.99. "Vital helped to do the business for Turin Brakes and The Strokes by putting their albums out at £9.99," he says. "EMI were similarly effective with Ed Harcourt and we're now seeing Warners breaking Mill Historical Society at the same price." He is less positive about record companies repackaging new albums with extra tracks. "It confuses the consumer and makes ordering a nightmare," he says.

Crystal Peaks, and Johnson reports good business from a Prism Leisure campaign offering Dean Martin, Frank Sinatra and Patsy Cline on a four-for-£10 deal. Meanwhile, a mid-price campaign reducing product to £5.99 has scored for Bob Dylan, Van Morrison, AC/DC, The Corrs, David Gray and Stevie Wonder in both stores.

In Hillsborough, reggae and soul have been eclipsed by hip hop, while the rock section now stocks more than 1,000 titles, with best-sellers including POD, Linkin Park, Blink 182 and Green Day.

"Rock has been out of it for a while so I'm glad to be selling it again," says Johnson. "We mainly stock the commercial end, but I am trying to expand the range by bringing in underground releases and imports, and letting people know we've got the range that is worth making the trip to this side of town for."

An advantage of Hillsborough Records' location is that there is little in the way of specialist competition and the presence of a nearby Woolworths tends to work to its advantage. "We find that a lot of people get directed to us for releases that Woolworths doesn't stock," says Johnson. "As we always try to match it on prices, we end up getting a lot of business."

Hillsborough Records: 35-37 Middlewood Road, Hillsborough, Sheffield S6 4GW, tel: 0114 233 3449, e-mail: chris@hillsboroughrecords.co.uk

IN-STORE NEXT WEEK (from 11/2/02)



Windows — Ana Ann, A1; **In-store** — Kylie Minogue, Distorted Peoples, Ana Ann, Electric Soft Parade, Gary Moore, General Selection, Echo & The Bunnymen, Blaze, The Company Of Snakes, Wheatus, The Planetes, EssenChill, The Cooper Temple Clause, DJ Hyper, Fila Brazzilia, Pink, Chemical Brothers, Bad Religion, Stacey Kent, Vaughan Williams, Walton, Classical Chill, Classical Heat, selected CDs for £4.99, 10 tapes for £5, three videos for £9.99; **Press ads** — Kylie Minogue, Distorted Peoples, The Planetes, EssenChill, The Cooper Temple Clause



Single — Brandy; **Windows** — Campaign; **In-store** — DB Boulevard, Hives, Timo Maas, O'Town, Puddle Of Mudd; **TV and radio ads** — Elbow; **Press ads** — Victoria Beckham, DB Boulevard, Dilated Peoples.



Windows — two CDs for £15 or three for £20, Jurassic Park 3, Fast & The Furious, X-Box; **In-store** — Valentine's Day campaign, Jo Rule; **Listening posts** — Ben Christopher, Lambchop, Ratpack



Selecta listening posts — Bad Religion, The Hives, Concrete Blonde, Shifty Disco, Fila Brazzilia; **FM Anniversaries** — Radio 1; **Recommended retailers** — Maggie Bell, Bruce Cockburn, Colkarbourstones, Fairport Convention, Concrete Blonde, Pete Dinklage; **Mixmag recommended retailers** — Sarah McLachlan, Delerium, Triple A, Psychedelic Walltons



Windows — Ana Ann, Brandy, Staind, Boy George, Creed, The Mad Capsule Markets, System Of A Down; **In-store** — Ana Ann, Brandy, Staind, Kittie, Jill Scott, Dilated Peoples, Manu Chao, Creed, The Mad Capsule Markets, System Of A Down, Blaze, Classical Chill, Classical Heat, The Cooper Temple Clause, Arabica, Faze Action,

Retrol, DJ Kicks, Creed (single), When Love Speaks, Black Rebel Motorcycle Club; **Press ads** — Creed, The Mad Capsule Markets, System Of A Down, Blaze, Classical Chill, Classical Heat, The Cooper Temple Clause, Arabica, Faze Action, Retrol, DJ Kicks; **Outdoor posters** — two DVDs for £20



Windows — Valentine's Day promotion; **In-store** — The Cooper Temple Clause, Retrol, DJ Kicks, Hives, Pink, OPM, Bush, Staind, Richard Hawley; **Press ads** — Alien Ant Farm, Jimmy Eat World, The Cooper Temple Clause, No Doubt, R&B Love Songs, Valentine's Day promotion



Single — The Hives; **Windows** — Brandy, Victoria Beckham, DB Boulevard, Fila Brazzilia; **In-store** — Staind, Puddle Of Mudd, Leann Rimes, Ana Ann



Singles — 5 Club 7, DB Boulevard, Brandy, Victoria Beckham, Leann Rimes, Puddle Of Mudd, O'Town; **Albums** — No Doubt, Kiss Smooth Grooves, Brits 2002, School Disco, Oceans 11



In-store — three CDs for £18, two for £10, Best Of 2001, final reductions, Love albums; **Listening posts** — Brits 2002



In-store display boards — Neil Halstead, New Fresh, St Thomas, In The Beginning There Was Rhythm, Viktor Duplax, Haven, Notwist, Naphonic

WHS Smith In-store — Mary J Blige, Best Club Anthems 2002, Best Club Mix, Enrique Iglesias, Chemical Brothers

WOOLWORTHS In-store — Ministry Of Sound Kharma Collection 2, The Love Album, Electro Breakdance, All Woman, Best Of Shaggy, AI Green, R&B Loveseongs, Dean Martin, Neil Diamond

ON THE SHELF

MARTIN JARVIS,
owner, Martins Records & Tapes,
Ashby-de-la-Zouch, Leicestershire



"This week's business is beginning to show some signs of life, with a strong turnout all on Monday for the Chemical Brothers' new album. Singles were also brisk, led by Cooper Temple Clause and Mary J Blige. Albums such as Black Rebel Motor Cycle Club and Puddle Of Mudd have been ticking over since before Christmas and the Mercury Rev single succeeded in breathing new life into the album."

"No metal and indie rock is quite strong around here and we are now expanding into the underground side of it. The market for 12-inch dance is also growing and I have started to source product from more specialist suppliers such as Amato and Prime. However, we won't be concentrating on these areas to the exclusion of others. We can't afford not to satisfy a broad range of customers, whether they're after James Last or Limp Bizkit. A lot of people are asking for new albums from Alanis Morissette and Foo Fighters,

and singles from Shakira, Alien Ant Farm, DB Boulevard, Jakkita and No Doubt. Mercury Rev and Bad Religion albums have benefited from being featured on our Selecta listening posts and this week we have window displays for Haven and the Chemical Brothers."

"At this time of the year, when there aren't many new releases around, we aim to shift all the stock that has been hanging around. Immediately after Christmas, I ran a clearance sale with CDs priced at £7.99 or three for £21, which encouraged people to buy bulk."

"My only gripe with record companies is with Warner. Since disbanding its teleshops department it seems to have abandoned all attempts to keep dealers informed about new releases. We have to check on the TEN website each week to see if there is anything we need. SMO and EMI on the other hand supply us with promotional CD samplers which are really useful when it comes to building pre-awareness."



"This year has kicked off on a high note for SMV, with the Stereophonics album being returned to the top of the chart and Clubbers' Guide 2002 hanging on to the top spot in the compiliations chart for four weeks. We've also enjoyed a string of top 40 singles including E'Voke, Garbage, ATFC, Mr Sabaz and Mercury Rev."

"Many of my stores are predicting crossover success for forthcoming singles from Josh Rouse, with a CD by Cyndi Lauper cover — and Timo Maas, who has a strong album out in April to follow his single, to Get Down. Stocks of the Cooper Temple Clause single flew out of the car last week and promoters for the album are already healthy. Interest is building in other new guitar acts, including Minuteman and local Bolton band Kinless, and expectations are also high for the new Americana album from Josh Rouse, on Rykodisc."

"Sint Records have some exciting new

ON THE ROAD

ANDY CROSSLEY,
3MV rep for the North West and
North Yorkshire

releases lined up, with the much-anticipated album from dance trio X-press-2 and personal favourite, Lo Fidelity Allstars, whose new album, Don't Be Afraid Of Love, is set to play."

"This week we have also been selling in some quality compilations. Zero 7 are the next to appear in the highly-regarded Another Late Night series, while Simply Rockers 2 plunders more reggae classics from the Trojan vaults. Savaia's Timo Maas In-store — for David Holmes' mix album on his new 13 Amp Ministry Of Sound imprint."

"On a moral music chilloot tip, the 1 Giant Leap project is causing quite a stir with fascinating artist collaborations spanning Babas Novak to Robbie Williams. With new releases and high-profile tours from Alexander O'Neal, Simple Minds and Zakk Wilde, there is plenty to offer every account in forthcoming weeks and plenty to keep us busy."

SINGLE of the week

WESTLIFE: World Of Our Own (RCA 74321 918802). This title track from the



unstoppable Irish quintet's third album is a rare uptempo outing which is reminiscent of Ronan Keating's *Love Is A Rollercoaster*. Panned by Steve Mac and Wayne Hector, it is A-listed at Radio Two and C-listed at Radio One. The boys' massive fanbase alone will ensure huge first-week sales are generated.



double A-side with Lovely Head, but was postponed after September 11.
KELLIE ALLIE: Kids One Little Indian 318TP7CD. Instantly recognizable as former Sade's singer, Allie has been in LA recording her solo debut with Rick Nowells (Madonna, Dido). Her alluring vocals sparkle here over a rock backing.
TRAVIS: She's On Fire (Columbia 6727812). This is more MOR from the US band whose gold-certified album peaked at number eight in the UK. Their debut single reached the Top 10 and, if anything, this jangly guitar track is an improvement on its predecessor. The band are currently touring and the single is C-listed at Radio Two.
JUNIOR JACK: Thrill Me (VC Recordings VJCRD102). Sounding like the best track Daft Punk never wrote, this insanely catchy house track with wispish synth line and disco bassline looks set for big things. With eight weeks in *MAV's* Club Chart under its belt, it deserves to bring Italian-bom Vo Lucente his first taste of chart success.

SINGLE reviews



RECOMMEND KYLIE MINOQUE: In Your Eyes (Parlophone CDR6569). Following the colossal 'Can't Get You Out Of My Head', the diminutive first lady of pop sends forth another lashing of disco-faring pop. This is a highly enticing follow-up that is dripping with sex appeal. Currently A-listed at Radio One, it is heading for a Top 10 placing.

PRINCESS SUPERSTAR: Bad Babysitter (Rapster RRO07CDM). Princess Superstar has been compared to Eminem and is slowly building a cult status in the process. This cheeky rap is B-listed at Radio One, and its naughty lyrics and catchy hooks should attract plenty more attention.

VEX RED: Can't Smile (Virgin VUSCD237). Vex Red are influenced by classic rock and technology, which makes for a fine sonic feast. This, their second single, shows they have that undefinable something extra that makes them stand out. They embark on a UK tour in March.

RECOMMEND MIS-TEQ: B With Me (Telstar/Inferno CDSTA53243). A-listed by Radio One, this is the fourth single to be taken from the trio's debut album *Lickin On Both Sides*. The track has been radically revamped with hooks-a-plenty added, including distinctive steel drums.

R KELLY: The World's Greatest (Jive 9253242). Kelly releases an epic ode to Muhammad Ali complete with a throng of gospel backing singers. This uplifting homage is featured on the soundtrack to the Will Smith-starring film. The box office draw of Ali and Smith, plus a B-listing at Radio One, should ensure a Top 10 hit.

SIX BY SEVEN: I.O.U. Love (Mantra MNT6CD). Six By Seven depart slightly from their classic indie formula on this track, which features Hammond organ and a fute effect. Frontman Chris Olley sings with passion, but it still sounds rather average.

RECOMMEND SAHARA HOTNIGHTS: On Top Of Your World (RCA 74321 918737). These four girls from Sweden, who have already made it big at home, unleash their boisterous punk/pop with this catchy yet punchy track. It will only be released as a limited-edition seven-inch, but expect to hear more from this Swedish export.

GOLDFRAPP: Pilots (On A Star RCDMUT267). This band's eclectic, elegant breed of lounge music is captured perfectly on this single, taken from their gold-selling debut album. It was originally set for release last autumn as part of a



RECOMMEND ALANIS MORISSETTE: Hands Clean (WEA PR02967). The mother earth of rock has 40m sales and seven Grammys to her name.



With its catchy chorus and healthy levels of media interest, including a recent appearance on CD-UK, Morissette should charge her way into the Top 10.
DE LA SOUL: AOL: Bionix (Tommy Boy TBCD2339). These hip-hop visionaries release the first single from AOL: Bionix, the second instalment of the Art Official Intelligence trilogy. The out features Dr Dre protégé Devin the Dude and Elizabeth Bingham, who provides the saucy chorus.

CLINIC: Walking With This (Domino RUG134). This is a timely return for Clinic who have been making steady progress due to support slots with Radiohead. Their sound is fuzzy rock bolstered by throbbing organs and yelping vocals, which should compete well in the post-Strokes market.

TELEPOPOMUSIK: Breathe (Chrysalis CDDH553). Previously signed to dance label Catalogue and featured on last week's MW CD, this is a lovingly-constructed slice of Gallic house. Featuring a fluid bassline and sultry vocals from Angela McCluskey, it has earned a Radio One C-listing.

FELIX DA HOUSECAT: What Does It Feel Like? (City Rockers ROCKERS008). The third single from the slow-burning album *Kitzend And Thee Giltz*, *What Does It Feel Like?* is a great example of Felix's new wave-influenced electro pop. Bolstered by a Rikydoo remix, it looks set to earn the Chicago DJ further downward success.

RECOMMEND A: Nothing (London LONCD463). This powerful track marks the return of an improved A who really mean business. Electronic dynamics are added to their customary heavy guitar riffs, a formula that worked well for Linkin Park. Exposure so far has been good with a Radio One B-listing, while plays on Xfm, Kerrang! TV, MTV and a snippet on CD-UK will encourage fans to check them out live in February and March.

ALBUM of the week

BOARDS OF CANADA: Geogaddi (Warp WARPCD101). This much-anticipated



new album from the enigmatic Scottish duo revisits the misty, ambient netherworld its predecessor *Music Has The Right To Children* occupied. Some of the production's fragile nuances have been discovered in favour of a beefier, more formulaic sound, but all in all the band that revitalised UK electronica have delivered a worthy follow-up to one of Warp's best-loved albums.



ALBUM reviews



RECOMMEND LO FIDELITY ALLSTARS: Don't Be Afraid Of Love (Skint BRASSIC22CD). This much-awaited follow-up to the Allstars' trailblazing debut *How To Operate* With A Blown Mind is packed with sweaty anthems and twisted come-down lullabies. The choice of cameo appearances from Jamie Lidell, Greg Dulli and Bootsy Collins speak volumes about the album's widescreen genre-spanning approach, which only rarely falls wide of the mark.

RECOMMEND TANYA DONELLY: Marked (4AD CAD 2201CD). This textured set is the long-awaited follow-up to Donelly's solo debut of 1997. The vocals are varied, but always seductive and the rich instrumental setting is constantly shifting. This talented singer-songwriter has clearly made good use of the past five years.

SADE: Lovers Live (Epic 5061252-B). This debut live album from the smooth

operator was recorded last year on the *Lovers Rock Tour*, her first in seven years, and features tracks spanning her lengthy career. The resurgent Sade looks set to back up her Grammy and Brit nominations with a slow-burning album success.

LAMBCHOP: Lambchop Is A Woman (City Slang 201902). This is a welcome return for the ramshackle collective whose elegant new album sees Kurt Wagner's heartfelt songs being wrapped delicately in subtle piano and wisp atmospherics.

AIR: Everybody Hertz (Virgin CDV2956). The band that reinvented a national music culture hand over their master tapes to the great and good for reinterpretation. With producers such as Adrian Sherwood (with Junior Delgado), The Neptunes and The Hacker on remix duties, this is a worthwhile package.

Hear new releases

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

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

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9 FEBRUARY 2002

CHART COMMENTARY

by ALAN JONES



At the age of 31, Mary J Blige is one of the chart's most experienced and consistent R&B stars. Making her chart debut in 1992 with *Real Love*, she has accumulated 21 Top 40 hits, the latest of which is *Dance For Me*, a collaboration with rapper Common which earns highest debut honours this week, entering the chart at number 13. It is the second single from Blige's current album *No More Drama*, following *Family*

Affair, which peaked at number eight last September. *Family Affair* was not her highest charting hit but it was her most enduring, spending eight weeks in the Top 20 and racking up sales of 189,000. Its slow burning success has helped *No More Drama* to spend 22 of the 23 weeks since it was released in the Top 75, with *Dance For Me* giving it another boost. It climbs 57-53 this week, and has so far sold 185,000 copies.

Its appeal barely eroded, *Enrique Iglesias'* *Hero* sold a further 39,000 copies last week and thus enjoys an extremely comfortable second week at number one. In a week when there were no mass appeal new releases, the chart took on a very old-fashioned look, with nine climbers and four non-movers in the Top 40, which embraced just six new entries. Overall singles sales slumped by 18%. The highest new entry, at number 13, is *Dance For Me* by Mary J Blige featuring Common. The last time there was no new entry to the Top 10, outside of the difficult Christmas/New Year period when new releases are rare, was on May 30 1998, when the highest debut came from the Smashing Pumpkins' *Ava Adore*, at number 11. The last time the highest new entry was lower than it is this week was on January 6 1995, when Madonna's *On Father* was the top newcomer at number 15.

A couple of developing acts who take advantage of a very quiet week to enjoy their

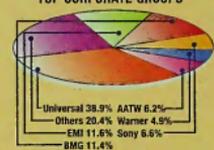
MARKET REPORT

TOP 10 COMPANIES

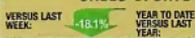


Figures show the 10 companies by % of sales of the Top 10, and percentage groupings in the remainder of the Top 75

TOP CORPORATE GROUPS

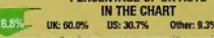


SALES UPDATE



biggest chart hits to date are the Mull Historical Society and Cooper Temple Clause. The former act, who, as their name

PERCENTAGE OF UK ACTS IN THE CHART



suggests are from the Mull area of Scotland, have released three previous singles, improving their profile every time. They

debuted with *Barcode Bypass* (No. 108, Nov. 2000) and then released *I Tried* (No. 77, Mar 2001) and *Animal Carribous* (No. 53, July 2001). Their new single *Watching Xanadu* has been heavily supported by Radio Two, and makes its debut this week at number 35. Meanwhile, Reading-based Cooper Temple Clause, who reached number 41 with *Let's Kill Music* last September, debut at number 20 with their double *Aside, Film Maker/Been Training Dogs*.

Once the home to *Jive Bunny*, Music Factory Records now concentrates its attentions on its hard house offshoot *Tidy Trax*. *Tidy Trax* has released upwards of 60 singles, and has had 19 Top 75 hits without ever making the Top 40 - until now. It breaks its duck with this week at number 35, halving its original 1998 peak of 70. *Tidy Trax's* previous highest charting single: *Hyperlogic's Only Me*, number 48 - in 1998.

INDEPENDENT SINGLES

This	Last	Title	Artist	Label/Independent
1	2	ADDICTED TO BASS	Purinton	Gusto CDGUS 6 (P)
2	1	OVERPROTECTED	Britney Spears	Jive J95362 (P)
3	NEW	FILM MAKER/BEN TRAINING DOGS	The Cooper Temple Clause	Morning MORNING 16 (DMV/P)
4	5	HANDBAGS AND GLADRAGS	Stereophonics	V2 VVB 507752 (DMV/P)
5	NEW	WHAT YA GOT 4 ME	Signum	Tidy Trax TIDY 183C0 (ADD)
6	4	SAY SOMETHING	Haven	Radline R07X 4 (V)
7	NEW	NEVER KNEW LOVE	Stella Browne	Perfecto PERF 26C05 (DMV/P)
8	3	CHEERY LIPS (GO BABY GO!)	FFK	Mashroom MUSH 9C035 (DMV/P)
9	8	RESURRECTION	Sienna	Perfecto PERF 3C005 (DMV/P)
10	6	ASMS OF LOREN	Evkie	Inferno COFRN 001 (DMV/P)
11	7	ANGEL	Sarah McLachlan	Network NWK 331462 (P)
12	NEW	I	Penny Pablo	Jive J953052 (P)
13	8	THE DARK IS RISING	Mercury Rev	V2 VVB 501873 (DMV/P)
14	NEW	FLASH	BK & Nick Sentance	Nuklear NUKR 03R1 (ADD)
15	NEW	HOUSE OF GOD	Chib Tzitz 103825 (DMV/P)	
16	11	RUNNIN'	Mark Fischhoff presents Basazy	Black & Blue INE020 072 (V)
17	NEW	SLIPPING FASTER	Lo Fidelity Altimers	Skint SKINT 74C0 (DMV/P)
18	10	PRIVATE EYE	Alkaline Trio	B Unique/Vagrant BUN 013C0X (V)
19	12	DROWNING	Backstreet Boys	Jive J953062 (P)
20	NEW	GENERATOR	Parker & Cind	Benzel BONG 01 (DMV/P)

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This	Last	Title	Artist	Label	This	Last	Title	Artist	Label
21	1	HERO	Enrique Iglesias	Interscope/Phonogram	21	NEW	BRING IT ON TO MY LOVE	Mr. Hood	Whear
22	3	GET THE PARTY STARTED	Pink	LaFace/Warner	22	NEW	I Can't Hold On	Van Halen	BMG
23	4	CAUGHT IN THE MIDDLE AT	Cher	Capricorn	23	NEW	FALLIN' INTO YOU	Michelle Williams	BMG
24	4	OVERPROTECTED	Britney Spears	Jive	24	NEW	POINT OF VIEW	Deborah Allen	Warner/BMG
25	5	ADDICTED TO BASS	Purinton	Gusto	25	NEW	KEY-BAD	Ice Cube	Interscope/Phonogram
26	5	ALWAYS ON TIME	Ja Rule feat. Ashanti	Def Jam/Universal	26	NEW	BAD INTENTIONS	Dr. Dre	Interscope/Phonogram
27	7	TRUE LOVE NEVER DIES	Big & P. feat. K. Lenny	K-Love/A&T	27	NEW	WHAT IF	Kate Winslet	BMG Liberty
28	8	MY SWEET LORD	Deanna Harman	Parlophone	28	NEW	SOMETHIN' STUPID	Kate Winslet & Nicole Kidman	Capricorn
29	9	AM TO PM	Christina Milian	Def Jam/Universal	29	NEW	THE GRILL	Dr. Dre	Interscope/Phonogram
30	10	I THINK I LOVE YOU	Koolhaas	Capricorn	30	NEW	THE LAND OF MAKE BELIEVE	Alvin Ailes	Virgin
31	11	GOTTA GET THRU THIS	David Bedingfield	Redwood/DMB	31	NEW	STRANGLER	The Chemical Brothers	Virgin
32	12	MURDER ON THE DANCERLOOR	Sophisticated Bunch	Phonogram	32	NEW	IF YOU COME BACK	Blue	Island
33	13	MORE THAN A WOMAN	Ashley	Backlog/Warner	33	NEW	FILM MAKER...	Cooper Temple Clause	Morning
34	14	HANDBAGS AND GLADRAGS	Stereophonics	V2	34	NEW	RESURRECTION	FFK	Perfecto
35	15	DANCE FOR ME	Mary J Blige	MCA/Universal	35	NEW	WORD OF OUR OWN VOICES	MC4	MCA
36	16	IT'S LOVE	Destiny feat. Brandy	JAM PAC/Universal/Phonogram	36	NEW	HANDS CLEAN	Cherise Modette	Maverick/Warner/BMG
37	17	LATELY	Sarahmutha	Phonogram	37	NEW	ON THE RADIO...	Kelly Rowland	Drone/Warner/BMG
38	18	THE WHISTLE SOUND...	Aligator Project	A&T/W	38	NEW	SAY SOMETHING	Blue	Telstar
39	19	CRAP RAZ	Athens	Universal/Island	39	NEW	CHEERY LIPS (GO BABY GO!)	Garage	Mashroom
40	20	IN YOUR EYES	Little Mix	Parlophone	40	NEW	WHO DO YOU LOVE...	Mr. Hood	Whear

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THE OFFICIAL CHARTS

music week

albums

TOP
POPS

THE OFFICIAL
UK CHARTS
COMPANY

BBC RADIO 1

97.9FM



1 HERO
Enrique Iglesias

- Interscope/Polydor
- GET THE PARTY STARTED Pink Arista
 - CAUGHT IN THE MIDDLE A1 Columbia
 - OVERPROTECTED Brimley Spears Jive
 - ADDICTED TO BASS Puretone Gusto
 - ALLWAYS ON TIME Ja Rule feat. Ashanti Def Jam/Mercury
 - TRUE LOVE NEVER DIES Flip & Fill feat. Kelly Loreanna AATW
 - MY SWEET LORD George Harrison Parlophone
 - AM TO PM Christina Milian Def Soul
 - I THINK I LOVE YOU Kaci Curb/London



- GOTTA GET THRU THIS Daniel Bedingfield Relentless/DND
- THE WHISTLE SONG... DJ Alligator Project AATW
- DANCE FOR ME Mary J Blige feat. Common InCAs/Uni-Island
- MORE THAN A WOMAN Aaliyah Blackground
- CRAZY RAP Afroman Universal/Uni-Island
- MURDER ON THE DANCEFLOOR Sophie Ellis-Bextor Polydor
- IT'S LOVE (TRIPPIN') Goldbricks, Andrea Brown, Evolve/AM/PM/Sonins
- HANDBAGS AND GLADRAGS Stereophonics V2
- THE LAND OF MAKE BELIEVE Altstars Island/Uni-Island

9
feb
2002

1 COME WITH US
The Chemical Brothers

- ESCAPE Enrique Iglesias Interscope/Polydor
- JUST ENOUGH EDUCATION TO PERFORM Stereophonics V2
- MISSUNDAZTOOD Pink Arista
- PAIN IS LOVE Ja Rule Def Jam
- READ MY LIPS Sophie Ellis-Bextor Polydor
- SWING WHEN YOU'RE WINNING Robbie Williams Chrysalis
- NO ANGEL Dido Cheeky/Arista
- AALIYAH Aaliyah Blackground
- YOUR NEW FAVOURITE BAND Hives Popstones



- LORD OF THE RINGS (OST) Shore Reprise
- SMALL WORLD BIG BAND Jools Holland WSM
- ALL KILLER NO FILLER Sum 41 Mercury
- A FINE ROMANCE - THE LOVE SONGS OF FRANK SINATRA Reprise
- SILVER SIDE UP Nickelback Roadrunner
- FEVER Kylie Minogue Parlophone
- SONGS IN A MINOR Alicia Keys J
- FREAK OF NATURE Anastacia Epic
- ESTREY Brinley Spears Jive

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CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	1	ENCORE	Russell Watson	Decca 470002 (U)
2	2	THE VOICE	Russell Watson	Decca 04672512 (U)
3	3	ROMANTIC CALLAS - THE BEST OF	Maria Callas	EMI Classics CD057112 (E)
4	5	THE GOLD COLLECTION	Sir Harry Secombe	Philips 9851092 (U)
5	NEW	NIGHT SONGS	Rene Fleming	Decca 0670972 (U)
6	NEW	GIFT COLLECTION	Lindsay Cowell	Silver Treasury SWL00081 (NO)
7	4	THE ENTERTAINER - THE VERY BEST OF	Scott Joplin	Nonesuch 725019498 (TEN)
8	7	FELDMANN CONCERTOS NOS 5 & 6	Fritz/Northern Sinfonia/Hazam	Naxos 854221 (S)
9	8	SACRED ARIAS	Andrea Bocelli	Naxos 8540002 (U)
10	8	KIRI	Dame Kiri Te Kanawa	EMI Classics CD0572912 (E)
11	11	BARBER VIOLIN CONCERTO	Bowen/RNSO/Altop	Nonesuch 859044 (S)
12	17	ELGAR: THE VARIATIONS...	Garrard/Philips	Sony Classical SIK25024 (E)
13	16	GLUCK: ITALIAN ARIAS	Cecilia Bartoli	Decca 047492 (U)
14	18	SPANISH GUITAR MUSIC	John Williams	Sony Classical CD42647 (U)
15	13	FINZI CELL CONCERTO	Hugh/Dorchester/NO/Giffiths	Naxos 855726 (S)
16	NEW	SAIN'T-SAENS'S LYMPHON 3	Biggs/Entomem/MA/Osramdy	Sony Classical CD03958 (TEN)
17	NEW	VAUGHAN WILLIAMS	Margitt/Guarnet/Jackson	Nonesuch 855300 (S)
18	NEW	TCHAIKOVSKY'S SWAN LAKE	London SO/Thomas	Sony Classical S0280735 (U)
19	NEW	WAFARING STRANGERS/FOLKSONGS	Schall	Decca 448892 (U)
20	12	MOZART: GLUCK/ANYSLER/DECCA/ARIAS	Magdalena Kozena	Deutsche Grammophon 471324 (U)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILL OUT	Various	Virgin/EMI VTDCC048 (E)
2	2	CLASSICAL 2002	Various	Decca 4721982 (U)
3	3	TIME TO RELAX	Various	Classique FM CMC054 (BMG)
4	NEW	MOVIE ADRIAG	Various	Decca 46652 (U)
5	4	THE OPERA ALBUM 2002	Various	Virgin/EMI VTDCC047 (E)
6	5	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Centric Classics 756591322 (BMG)
7	6	RELAXING CLASSICS	Various	EMI Gold 574872 (E)
8	6	RELAXING CLASSICS	Various	Cinamon MDD00098 (EUK)
9	7	THE CLASSICAL COLLECTION	Various	Decca 067312 (U)
10	9	THE ULTIMATE MOVIE ALBUM	Various	BBC Music WME/F0082 (P)
11	12	SOUNDS OF PRAGUE - FOUR FAVORITE HYMNS	Various	Polo PECC0026 (P)
12	14	THE VERY BEST OF BRITISH ISLAND BIGS	Various	Philips 470642 (U)
13	10	UTOPIA - CHILLED CLASSICS	Various	Eraso 39442002 (TEN)
14	11	CLASSIC HITS 2	Various	BMG 7442107482 (BMG)
15	15	THE NATIONAL TRUST - MUSIC COLLECTION	Various	Polo PECC0026 (P)
16	13	200 POPULAR CLASSICS	Various	Castle Music MSC05017 (P)
17	18	100 POPULAR CLASSICS	Various	Empire EMTX020 (DMS)
18	16	PAVARTI/CHOO/LOO/CARRERAS	Various	HMV HMV0275692 (U)
19	17	CLASSIC CHILLING COLLECTION	Various	HMV HMV0273712 (U)
20	NEW	THE CLASSIC MILLENNIUM COLLECTION	Various	

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	1	TOURIST	St Germain	Blue Note 526212 (E)
2	NEW	JAZZ FM PRESENTS THE LATE LOUNGE	Various	Jazz FM JAZZFM038 (BMG/TEN)
3	2	THE LOOK OF LOVE	Diana Krall	Verve 54969 (U)
4	3	KIND OF BLUE	Miles Davis	Columbia CK 6405 (TEN)
5	NEW	IN LOVE AGAIN	Stracy Kent	Canhead - (P/NO)
6	NEW	SMOOTH JAZZ	Various	Blackburn - (EA/MP)
7	NEW	UBERJAM	John Scofield Band	Verve - (U)
8	NEW	REFLECTIONS	Nina Simone	Planet Media & Ent. (TSD)
9	4	IN THE MOOD - THE VERY BEST OF	Glen Miller	Classical CRIM007 (EUK)
10	5	THE NATURAL BLUES ALBUM	Various	Universal UV 529032 (U)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	2	SILVER SLIP	Nickelback	Roadrunner 1204982 (U)
2	1	BLACK REBEL MOTORCYCLE CLUB	Black Rebel Motorcycle Club	Virgin 046537 (E)
3	3	TRIED FREEDY	Warner Bros 53821752 (TEN)	
4	3	SATELLITE	POD	Adrenic 756783452 (BMG)
5	5	COME CLEAN	Puddle of Mudd	Interscope/Polydor 483074 (U)
6	8	ENEMA OF THE STATE	Blink 182	MCA/Universal MCO 11950 (U)
7	9	MORNING VIEW	Incubus	Epic 5046612 (TEN)
8	7	WATERING	Cardi	Epic 5047670 (TEN)
9	10	ADRICT TO THE CYCLE	East River 75593842 (TEN)	
10	NEW	THE FAKE SOUND OF PROGRESS	Lastprophets	Visible Noise TORMENT050 (U)

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R&B SINGLES

This	Last	Title	Artist	Label (Distributor)
1	1	GET THE PARTY STARTED	Pink	LaFace/Arista 742191382 (BMG)
2	2	ALWAYS ON TIME	JuJu feat. Ashanti	Def-Jam/Motown 589042 (U)
3	3	AM TO PM	Christina Milian	Del/Sony 588332 (U)
4	NEW	DANCE FOR ME	Mary J Blige feat. Common	MCA/Universal Island M5C30 4024 (U)
5	4	MORE THAN A WOMAN	Ashlyb	Blackground VYST 230 (E)
6	5	GOTTA GET THRU THIS	Daniel Bedingfield	Relentless RELENT 2700 (AMV/TEN)
7	6	CRAZY RAP	Universal/Universal MCO 40273 (U)	
8	7	BAD INTENTIONS	Dr Dre & The K Roc-Tan/Al	Interscope/Polydor 497302 (U)
9	NEW	BRING IT ON TO YOU LOVE	De Nada	Wildstar COWLD 36 (BMG)
10	8	GOT UR SELF A	Nas	Columbia 672822 (TEN)
11	11	LATELY	Santashia Mumba	Wild Card/Polydor 510523 (U)
12	10	GIRLS GIRLS GIRLS	Jay-Z	Roc-A-Fella/Def-Jam 589062 (U)
13	9	DIDDY	P Diddy feat. The Neptunes	Puff Daddy/Arista 742191162 (BMG)
14	12	FE REAL	Jennifer Lopez	Epic 670822 (TEN)
15	13	SON OF A GUN (FINCHA THINKS THIS SONG IS...)	Jamie-Jackson feat. Carly Simon	Virgin VUSC04 222 (E)
16	15	FAMILY AFFAIR	Mary J Blige	MCA/Universal Island M5C30 4025 (U)
17	17	BECAUSE I GOT HIGH	Altman	Universal/Universal MCO20 40266 (U)
18	14	UGLY	Bubba Sparox	Interscope/Polydor 497362 (U)
19	18	IF YOU COME BACK	Blue	Intocant SINC0 32 (E)
20	19	EMOTION	Destiny's Child	Columbia 672112 (TEN)
21	19	WHAT WOULD YOU DO	City High	Interscope/Polydor 108 3767 (U)
22	24	BREAK YA NECK	Busta Rhymes	J (Imper)
23	26	GOT YOU	Pharrell D Monch	Priority PTYC0 145 (E)
24	20	YOU GIVE ME SOMETHING	Jamiroquai	SZ 627002 (TEN)
25	28	GET UR PEAK ON	East West/Elektra E 70960 (U)	
26	29	UNUSUSKNOW HOW IT WOULD FEEL TO BE FREE	Lighthouse Family	Wild Card/Polydor 510523 (U)
27	31	COLD AS ICE	MC/PS	Epic 671982 (TEN)
28	27	YOU ROCK MY WORLD	Michael Jackson	Warner Brothers W56AC23 (TEN)
29	35	JUST IN CASE	Johari	Decca 458892 (U)
30	23	WHO WE BE	DMX	Decca 458892 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label (Distributor)
1	NEW	SLEEP TALK	ATFC feat. Lisa Millett	Defected/OBF 43R (BMG)
2	1	THE DRILL	Dave Davis	NoLife/Arista 742191382 (BMG)
3	NEW	WHAT YA GOT 4 ME	Signum	Tidy Trax TIDY 1673 (ADD)
4	4	STAR GUITAR	The Chemical Brothers	Virgin SVMT 14 (E)
5	NEW	TURN IT UP	Angel Moraes	Renaissance Rec. REV014 (AMV/TEN)
6	NEW	HOUSE OF GOD	Dhs	Cla Tools 01325004 (U)
7	6	IT'S LOVE (TRIPPIN')	Goldmix feat. Andrea Brown	AM-PM/Sonance/Essex 12AMPM 152 (U)
8	NEW	NEVER KNEW LOVE	Stella Brown	Perfecta PERF 267 (AMV)
9	3	STAINES OF LIFE	Planck 15	Multiply TMLTY 82X (BMG)
10	NEW	FLASH	DK & Bill Serenice	Niketos NIKETA 001 (ADD)
11	9	TRIED FREEDY	Fly & Fill feat. Kelly Lorenna	A&W 153066 (EA) (AMV/D)
12	5	ANGEL	Sarah McLachlan	Network 33147 (U)
13	8	DON'T STOP	Breath	White Label BREAT101 (ESD)
14	NEW	SLEEPING FASTER	Lo Fidelly Altstars	Skint SKINT075 (AMV)
15	7	ARMS OF LOREN	Evoke	Infected 1001 (AMV/U)
16	NEW	WORLDWANDER	Psychadelic Waltzes	Echo 6535 (TEN)
17	10	ADRICT TO THE BASS	Parsons	Virgin 12026 (U)
18	11	DRIFTING AWAY	Lange feat. Skye	VC Recordings VCRTX 101 (E)
19	12	BE FREE	Live Element	Strictly Rhythmic SRUKT 11 (BMV/TEN)
20	14	SNAPPED IT	Krust	Full Cycle FCY 034 (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label (Distributor)
1	NEW	COME WITH US	The Chemical Brothers	Virgin XDUSTLP 5XDU052 (U)
2	NEW	BEDROCK BAKES - DJ HYPER	Various	Bedrock - PEACD6152 (U)
3	NEW	BEST CLUB ANTHEMS 2002	Various	Virgin/EMI - (E)
4	NEW	CLUB MIX 2002	Various	Universal UV - (U)
5	NEW	02-1 - JET SKI RIDERS EDITION	Various	Moving Shadow - JASHAD00022 (SR0)
6	NEW	SIMPLE THINGS	Zera 7	Ultimate Dilemma UNLP016/GSD0016 (DMV/P)
7	3	CLUBBERS GUIDE TO 2002	Various	Ministry Of Sound - M030001 (DMV/TEN)
8	3	JUNGLE MASSIVE	Various	W5M - W5MCD0 060 (TEN)
9	1	GATECRASHER EXPERIENCE	Various	Gatecrasher Music - GATECD0 013 (DMV/TEN)
10	6	CLUBBED 2002 - MIXED BY JUDGE JULES	Various	Universal UV - 584552 (U)

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MUSIC VIDEO

This	Last	Title	Label (Distributor)
1	1	LINCOLN PARK: Get Party At The Parkhouse Festival	Warner Music Video 755938593
2	2	ROBBIE WILLIAMS: Live At The Albert	Chrysalis 456383
3	3	STEPS: Gold - The Greatest Hits	Live 3031415
4	4	S CLUB 3:5 Club Party - Live	Polygram 5030703
5	NEW	BEZ: BEZ Live By Request	Direct Image 012339010V
6	5	WESTLIFE: Where Dreams Come True	RCA 7421165293
7	6	U2: Elevation 2001 - Live In Boston	Island/Universal 585430
8	7	KYLE MINOUE: Live In Sydney	Warner Music Video 502745330
9	11	BRITNEY SPEARS: Britney	Live 3027765
10	8	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 0181821
11	9	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 0237863

20

12	8	SHANNA TWAIN: The Platinum Collection	Universal Video 018083
13	17	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 0181823
14	14	MADONNA: Drowned World Tour 2001	Warner Music Video 755938563
15	15	RUSSELL WATSON: The Jesus - Live	Universal Video 584473
16	NEW	SNIP: SNIP: Doggy Style	Rooster Films REV 103
17	20	VARIOUS: Now 2001 - The DVD	EMI/Virgin/Universal
18	19	DANIEL O'DONNELL: The Daniel O'Donnell Show	Rooster Films 015081
19	18	LEZ ZEPPELIN: Song Remains The Same	Warner Brothers 5011338
20	13	CLIP: RICHARD: CLIP Richard	Video Collection V03875

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MUSIC WEEK 9 FEBRUARY 2002

9 FEBRUARY 2002

COOL CUTS CHART

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

Rank	Artist	Track	Genre
1	MUSIC MAKES ME HAPPY	Tony Or Zax	Disco/Italo
2	GOING BACK TO MY ROOTS	Linda Clifford	Old School
3	EVERYBODY'S HAVING FUN	Chris Bangs and Tony D	Old School
4	RECORDING	Basement Jaxx	XL
5	SUNGLASSES AT NIGHT	Tiga & Zyntherius	City Rockers
6	NOTHING TO PROVE	Roger Sanchez feat. Sharlene Spineti	Delected
7	SPEED (CAN YOU FEEL IT)	Ashton Da Boss feat. Roland Clark	Edel
8	FALLING Liquid State		Perfecto
9	PULSAR 2002	Mauro Picotto	BXR
10	SUPERNATURAL	Finley feat Uroloa Rocker	Silly W'zilde
11	TELL ME Mendo	feat. Christie K	Audio Recordings
12	PSYCHO BITCH	EP Snekas Ju	Delected
13	WEED IT Peter Bilge		Harlem
14	DO NOT KILL APE	Medicine	Regal
15	PHUCK PHENOMENA BM		white label
16	MELODICA	Leama	Platipus
17	YOU'RE THE ONE KAM		white label
18	YESS	Christian Smith & John Selway	Underwater
19	BUR BOY DEEP TROUBLE	Phillavia & Zimbaro	Distracted

URBAN TOP 20

Rank	Artist	Track	Genre	
1	1	DANCE FOR ME	Mary J Blige	MCA
2	2	LET'S START HOME	TONGHT JOE	Jive
3	3	ALWAYS ON TIME	Ja Rule feat. Ashanti Douglas	Def Jam
4	4	WHAT ABOUT US	Brandy	A&M
5	5	WE THUGGIN'	Fat Joe feat. R. Kelly	A&M
6	6	TURF!	I WANT YOU TO GET IT BADA DONT KNOW UBER	Lafayette
7	7	CARAMEL	City High	Interscope/Polydor
8	8	LOVELY	Bebe Sparrax	Balt
9	9	SHOULD I GO	WOLDA Beverly Knight	Parlophone/Rhythm Series
10	10	YOU GETS NO LOVE	Faith Evans	Puff Daddy/Arista
11	11	LOOKIN' AT YOU	Warren G feat. Toi	Universal
12	12	WITH ME	Milo-Fecs	Interna/Telstar
13	13	SHOW ME LOVE	MANNA KNOW YOU D-Wax	Domino
14	14	GOT UR SELF A	RAM	Columbia
15	15	BOUNCE BACK	(BUMPIN' ME AGAINST THE WALL)	Mystical Jax
16	16	MORE THAN A WOMAN	Aaliyah	Blackground
17	17	BROTHER	Angie Stone	JRCA
18	18	HIGGA	Jay-Z	Roc-A-Fella
19	19	WOMAN'S WORTH	Alida Keys	JRCA
20	20	BAD INTENTIONS	Dr Dre feat. Klee-Tartar	Interscope/Polydor

CLUB CHART TOP 40

Rank	Artist	Track	Genre	
1	1	LOVE FOOLDOOSOPHY	Jamiroquai	S2
2	2	INTO THE SUN	Weekend Flyers	VC Recordings
3	3	THILL ME	Junior Jack	VC Recordings
4	4	WHAT YA GOT 4 ME?	Signum	Trity Trax
5	5	SOMETHING	Largo	Positiva
6	6	GET OUT	Felao	Serious
7	7	TRIPPIN'	Oris Jay presents Delena	Gusto
8	8	POINT OF VIEW	DB Boulevard	Illustrious
9	9	SEX SELLS	Benefit	Edel
10	10	TO GET DOWN	(ROCK THING)	Timo Maas
11	11	RUN	Lighthouse Family	Perfecto
12	12	SEXUAL	GUARANTEE Alcazar	Wild Card/Polydor
13	13	MIND CIRCUS	Way Out West	Distinctive
14	14	PULSAR	Mauro Picotto	BXR UK
15	15	IT'S GONNA BE	(A LOVELY DAY)	Brancaccio & Aisher Bedrock/Credence
16	16	SMILE TO SHINE	Baz	One Little Indian
17	17	HARDER!	Pedro Del Mar	Pepper
18	18	SO LOVELY	Jakarta	Rollin
19	19	HEVY LITL	Mathias Ware feat. Rob Taylor	Manifesto
20	20	CAN HEAVEN WAIT	Luther Vandross	JRCA
21	21	BRICK CASSIN	Henry	Blacklist/Edel
22	22	SLEEP TALK	AFC feat. Lisa Millitt	Delected
23	23	SHOULD I GO	WOLDA Beverly Knight	Parlophone/Rhythm Series
24	24	NEW DAWN	Prophets Of Sound	Inkn
25	25	GOOD TIME	Peran Van Dijk	Spinn
26	26	THAT'S THE KIND OF MAN I AM	IHEI	S2
27	27	BLACKWATER	Octave One feat. Ann Saunderson	Concept/430 Music
28	28	INTO THE BLUE	Shaun Escoffrey	Oyster Music
29	29	BRING IT ON	TO MY LOVE	De Nada
30	30	FOR A LIFETIME	Ascension	Kickin
31	31	WHEN I FALL IN LOVE	Blaze feat. Sybil	FTL
32	32	OH PLANN	45 feat. More Fire	Strictly Rhythm
33	33	BE FREE	LE Love Element	NotLife/Arista
34	34	BE ANGE	Lime & Spoon feat. Rea	Platipus
35	35	MELODICA	Leama	Platipus
36	36	SUPERNATURAL	Grit Britt presents Finley feat. Ursula Rocker	Silly W'zilde
37	37	BEN THERE, DONE THAT	Smoke 2 Seven	Carth/London
38	38	SO, I BEGIN	Gallion	Epic
39	39	THE DRILL	Dirt Devils	NotLife/Arista

CLUB CHART BREAKERS

Rank	Artist	Track	Genre
1	(THIS IS A) SONG	FOR THE LONELY Cher	WEA
2	CAN'T TAKE MY EYES OFF YOU	IRS vs John Paul Young	white label
3	FUNKYTOWN	Taka Boom	white label
4	BOOGIE NIGHTS	Heatwave feat. Keith Wilder	Nemo Dat
5	CAME HERE FOR	3 Skaz	Columbia
6	SUGAR FOR THE SOUL	The Balsamo Project	Def Soul
7	MY GIRL	MY GIRL Warren Stacey	Delected
8	GOD'S CHILD	Big Bang Theory	Relentless
9	FOLLOW DA LEADER	2002 Nigel & Marvin	Interscope/Polydor
10	LOVELY	Bebe Sparrax	Interscope/Polydor

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ impressions. The Club Chart Top 40 (including mixes).
Urban, Pop and Cool Cuts charts can be obtained from www.djnet.com.
To receive the club charts by fax contact Emma Preece-Joseph on tel: (0203) 7539 4170

CHART COMMENTARY

by ALAN JONES

Despite a small decrease in popularity from a week ago, Jamiroquai's Love Foolosophy retains pole position on the Club Chart, enjoying a 6% margin over the runner-up, Into The Sun by Weekend Flyers. After the Christmas slowdown, the club promotion industry is normally back in full swing by early February and it is an indication of how quiet things are at the moment that Love Foolosophy is the first record to spend more time at week number one in this first part of the year for six years... Alcazar's debut hit, Crying At The Discotheque castigated 15-1 on the Pop

Chart last October and their follow-up Sexual Guarantee goes one better this week, with a decisive 16-1 move earning the Swedish group the chart title, narrowly fending off the challenge of Largo's Something and Cher's (This Is) A Song For The Lonely. The populist appeal of the Chic-sampling Crying At The Discotheque prevented it from rising any higher than number 32 on the Club Chart, but Sexual Guarantee has been better received, and improves 30.13 this week... Mary J Blige's Dance For Me, Joe's Let's Stay Home Tonight and Ja Rule's Always On Time continue to hold the top three places on the Urban Chart, with the latter record in particular impressing with its longevity. This is its 10th straight week in the chart - all of them in the top five. The top trio are likely to be broken up next week however, as there are high-flying new entries for Brandy's What About Us (number four), Bubba Sparox's Lovely (number eight) and Beverley Knight's Should Wouda Coulda (number nine).

Sparox's debut single Ugly was one of the biggest urban hits of last year, finishing third in the annual chart behind Joe's Stutter and Sunshine Anderson's Heard It All Before, but it would have passed both if the chart year had been just one week longer. However Sparox's single starts lower than Brandy, it is scoring the highest percentage of top five positions of any record in the chart, suggesting that at all it needs is a little more coverage. Blige will take some beating however, with Dance For Me still growing in popularity and achieving almost total coverage among DJs returning listings for the Urban Chart.

POP TOP 20

Rank	Artist	Track	Genre	
1	1	SEXUAL GUARANTEE	Alcazar	Arista
2	2	SOMETHING	Largo	Positiva
3	3	(THIS IS) A SONG FOR THE LONELY	Cher	WEA
4	4	SEX SELLS	Benefit	Edel
5	5	BEN THERE, DONE THAT	Smoke 2 Seven	Carth/London
6	6	POINT OF VIEW	DB Boulevard	Illustrious
7	7	GET OUT	Felao	Serious
8	8	INTO THE SUN	Weekend Flyers	Multiply
9	9	HARDER!	Pedro Del Mar	Pepper
10	10	SUGAR FOR THE SOUL	The Balsamo Project	Columbia
11	11	TRIPPIN'	Oris Jay presents Delena	Gusto
12	12	FOUNTS	Way Out West	Distinctive
13	13	TRIPPIN'	Oris Jay presents Delena	Gusto
14	14	WHEN YOU'RE GONE	Saraya Vivian	ActivX
15	15	OVERPROTECTED!	M A SLAVE 4 U	Bilney Spears
16	16	SO, I BEGIN	Gallion	Epic
17	17	LOVE FOOLDOOSOPHY	Jamiroquai	S2
18	18	MOLI...	Louisa Allizee	Polydor
19	19	THILL ME	Junior Jack	VC
20	20	TO GET DOWN	(ROCK THING)	Timo Maas



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Since the Digital Versatile Disc (DVD) format was first launched into the UK market in 1998, it has been nothing less than a phenomenon in the entertainment sector. Despite being driven almost entirely by the film industry, the format's hardware penetration has handed the music industry an enormous opportunity. Not only has DVD given the record business a digital video format to sit alongside CD, but it has also provided the hardware base for the potential mainstream roll-out of DVD Audio – touted by many as the natural successor to the compact disc.

In fact, DVD-Video has proved so popular with consumers that the new format is now growing the size of the video market as a whole – VHS included. Sales figures compiled by the British Video Association in January 2002 show that total video software sales rose by 18% during 2001. A record 122.4m videos were sold at retail in Britain during 2001, with DVD-Video contributing more than 30% of those sales.

Within the music sector, DVD's specific appeal now sees the format taking a particularly large share of the video market. The highest-selling video releases of 2001 overall were, unsurprisingly, film titles – Shrek and Bridget Jones's Diary topped the year-end charts, selling 2.75m and 1.8m respectively. But while no single music DVD title has yet sold in excess of 100,000 units in the UK – Robbie Williams' Live At The Albert Hall is currently the highest-selling music DVD of all time, with sales in excess of 70,000 – music releases are selling a significantly larger percentage of units on DVD than in the film sector. While the DVD formats of Shrek and Bridget Jones's Diary respectively accounted for 23% and 29% of their total video sales, leading music releases in 2001 drew a significantly larger share of their sales from DVD. Video releases from U2 and Madonna, for example, achieved 64% and 54% of their total sales on DVD.

"Music DVD is really promising to rejuvenate the music video publishing business," says Screen Digest analyst Simon Miller. "As the video market has matured, different programming applications have emerged and the inherent characteristics of VHS mean that it just isn't a very good carrier for watching music programming."

British Video Association general manager Lavinia Carey agrees that the technical characteristics of DVD make it a format which should appeal strongly to music fans. "The surround sound possibilities make DVD a very interesting new way to experience music," she says. "Even if you don't have a 5.1 system, I have noticed that DVD music offers a discernible improvement in sound quality over standard CD."

Adrian Tankard, music DVD reviewer for Paragon Publishing title DVD Review, believes that music DVDs have only just begun to explore their full potential. "Music publishers

DVD OPENS UP A WHOLE NEW WORLD TO MUSIC BUYERS

The opportunities and sound quality offered by DVD make it the natural successor to CD, says David Balfour



Oasis' Familiar To Millions* one of the first music DVD releases to take full advantage of the format

have to date tended mostly to use DVDs as promotional tools rather than producing special stand-alone items in the way that film makers do," he says.

"The music companies are now beginning to realise how the format can also work for them, however," he adds, citing the release in 2001 of the live Oasis DVD Familiar To Millions as a major step forward for the music DVD sector. "This was arguably the first music release which took full advantage of the DVD format, using multiple angles, chapter selection and

hall. The use of multi-angle camera work also means that consumers can look at the show from their preferred angles, which is especially attractive for teen consumers," he adds.

Miller notes that another significant recent step forward in the popularity of music DVD has recently been achieved thanks to the active involvement of artists in the production process. "In 2001, Orbital's The Altogether and the Super Furry Animals' Rings Around The World were both landmark releases," he says. "In both cases the band created a DVD

launched. DVD was seen as a luxury item for the home cinema enthusiast, though hardware costs have plummeted over the past two years. DVD players can now be found at retail for £99 and the falling cost means they are now seen as a mass-market item (see p25).

With the growing popularity of the DVD format, both music companies and retailers are placing ever more emphasis on music DVD. Estimates suggest that the number of music DVDs launched in 2002 is set to double the equivalent total for 2001. With such a

"We are fighting for music DVDs to be racked with music, not film. Music DVD does have to be seen as a genre in its own right if it is to fulfill its potential" – Jo Cavanagh, Universal

number of titles commonly associated with film DVD," he says. "Since the release of the Oasis DVD, we've seen an ever-growing number of live releases from artists such as Travis, U2 and Robbie Williams where the DVD title has aimed to make maximum use of what the format has to offer."

Simon Miller believes that DVDs of live concerts will continue to play an important role in driving the DVD market. "Live concerts have proved to be a killer application for DVD," he says. "With the possibilities for surround sound and 5.1, the better live DVD releases are effectively putting the viewer in the concert

partner to their albums. Before that, DVD titles were pretty much the same as VHS titles – greatest hits compilations and live concerts. With these two releases, the groups have looked to produce videos of the whole album and the quality of the end result has made it an eye-catching and appealing item."

One of the factors aiding the explosion in popularity of the DVD format is the rapidly increasing penetration of DVD players into UK homes. Hardware sales reached 667,000 in December alone, bringing total players sold to 2m in 2001, and the installed base to 3m DVD players (12% penetration). When it was first

number of new releases set to hit the market this year, retailers are also dedicating more and more space in-store for DVD.

"Consumers did not have a great appetite for VHS music titles," says HMV product manager video and DVD Ian Dawson, "but the technological differences with DVD, not least of which is the ability to move between tracks easily, make it a much steeper consumer music product than VHS." Dawson adds that, as the number of music DVD releases grows, the format is finding its own place in-store. "Where possible, music DVD has its own distinct section in-store which is separate from film

DVD players – from specialist to mass-market items

When they first launched onto the UK market, DVD players were primarily seen as an expensive, luxury item for the dedicated home cinema enthusiast. The first wave of DVD players were dominated by the big established brands such as Toshiba, a company which had a major stake in the development of the DVD format, and Sony, which continues to be the leading manufacturer of DVD players.

The nature of the DVD hardware market has changed considerably within the past 12 months however, spurred on by the widespread introduction of £99 DVD players. The availability of cheaper hardware has changed the image of DVD from that of a specialist to a mass-market home entertainment item. Once only available in specialist electronics retailers, DVD players can now be found in an ever-growing variety of retail outlets including supermarkets and record stores.

Despite the falling cost of DVD players however, Sony continues to retain its position as the brand leader in DVD

hardware, with its most popular models retailing at around £150-£200. While the established brands still currently retain their dominance of the market, budget DVD players have quickly increased in popularity to take an estimated 40% share of the UK DVD hardware market. With the majority of these budget players being mass-produced in Asia and then tagged with Western logos, companies have been able to offer them at retail for the lowest possible price. These cheap DVD players may not have challenged the dominance of brands such as Samsung and Sharp, which lie above the budget market yet which do not have the name recognition of Sony, are predicted to fare least well.

The more expensive end of the market remains healthy, however, with retailers such as Richer Sounds and Dixons maintaining an in-store presence for the better quality machines. One further appeal of the cheapest players, which is increasingly being used as a powerful



PS2: boosting sales of DVD hardware marketing tool for the sales of budget players, is that the majority of £99 models are sold with an in-built ability to play DVDs produced in all six of the world DVD regions. While all DVD players technically have the capacity to play multi-region DVDs, the more expensive players usually require some modification to achieve all region compatibility. The DVD hardware market is also being significantly boosted by sales of Sony's PlayStation 2 console, which is able to

play DVDs. While early research suggests that the younger demographic which generally buys PS2 is not making the purchase as a result of the console's DVD compatibility, the growth of PS2 is nevertheless adding to the market penetration of DVD players.

DVD manufacturers are now also beginning to market the fact that all players have the ability to play audio CDs, at a level of sound quality which is superior to many standard CD players. The industry increasingly hopes that people who might previously be looking to buy new CD players will increasingly choose DVD as a preferable yet compatible alternative.

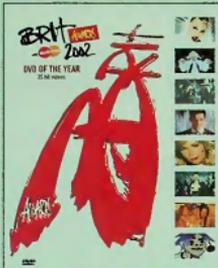
A more recent development in the hardware market is the introduction of recordable DVD players. Spearheaded by Philips and Panasonic, these players currently retail around the £1,000 mark and are very much in their infancy, although they will undoubtedly have an increasing impact on the market in the future.

Music DVD: the spring highlights

RED HOT CHILI PEPPERS – Off The Map (Warner Vision). Release date: February 4. With footage compiled during the group's 2001 world tour, *Off The Map* features live performances of the Red Hot Chili Peppers' perennial favourites including tracks taken both from the group's current album *Californication*, as well as featuring the most popular tracks from the group's previous album releases. The DVD also features backstage and pre-show footage, in addition to five bonus live tracks.

ECHO AND THE BUNNYMEN – Live In Liverpool (Cooking Vinyl). Release date: February 4. This DVD accompanies the release of the veteran group's album of the same title on February 4. Featuring 17 tracks from the whole of the band's career, the DVD is the group's first commercial live release and was recorded during two special dates at the Liverpool Institute Of Performing Arts in August 2001. Featuring backstage footage, as well as promotional videos for *It's All Right and Make Me Shine*, the release focuses on providing a quality presentation of the group's live abilities and will appeal primarily to established fans of the group.

BRIT AWARDS 2002 – DVD Of The Year (Sony). Release date: February 11. Released just prior to the annual Brit Awards show on February 20, the Brits 2002 DVD features a total of 25 videos from this year's list of nominated artists. With a line-up of UK and international acts including Kylie, So Solid Crew, Destiny's Child and Dido, this DVD is testing the waters of the largely undeveloped DVD compilations market. Placing more emphasis on a wide variety of content than any particularly interactive features, the disc is pinning its appeal on superior sound and picture quality, as well as giving



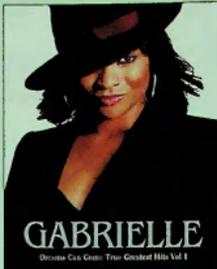
Brit Awards 2002: features 25 videos

Instant chapter access to the songs and a weblink to the official Brit Awards 2002 website.

GABRIELLE – Dreams Can Come True – Greatest Hits Vol. 1 – DVD (Universal).

Release date: February 11. Accompanying Gabrielle's greatest hits compilation of the same name, this DVD collects the videos behind the singles. The DVD offers all the greatest hits videos presented in order of release, including 10 Top 10 hits such as *Dreams*, *If You Ever* (featuring East 17), *Rise*, *Give Me A Little More Time*, *Out Of Reach* and *Don't Need The Sun To Shine (To Make Me Smile)*. Relatively light on interactive features, the compilation does feature exclusive interview footage with Gabrielle.

PORTISHEAD – PHYC – Roseland New York Live (Universal Music). Release date: April 8. Recorded together with the New York Philharmonic Orchestra at the group's



Gabrielle: exclusive interview footage

highly-acclaimed *Roseland* show in 1997, this DVD is the first live commercial compilation of Portishead's material and features tracks from throughout their career. Comprising 16 live tracks including favourites such as *Only You*, *Cowboys and Strangers*, the DVD has a number of bonus features including four promotional video clips and three short films, as well as a bonus acoustic track.

Forthcoming music DVD titles:

Release date – February 25

O-TOWN – Live From New York (BMG)

INCUBUS – Volume 2 (Sony Music)

Release date – February 25

ALISON MOYET – The Essential DVD (Sony Music)

TRAIN – Midnight Moon (Sony Music)

WESTLIFE – World Of Our Own DVD Single (BMG)

Release date – 25 March

EMBRACE – Fireworks, singles 1997.



Portishead: bonus acoustic track

2002 (Virgin)

BLUE – A Year In The Life Of (Virgin)

Major forthcoming releases with no

fixed release date:

BMG: **DEATH IN VEGAS** (April),

EURYTHMICS, ANNIE LENNOX,

M PEOPLE (June)

EMI: **ROBBIE WILLIAMS – Somebody**

Someday (Q2/3), STARSAILOR,

GORILLAZ, QUEEN, SPANDAU BALLET (Q3)

Sony: **JOE SATRIANI, AZIZIBI, ROGER**

WALTERS, MUDVAYNE (March)

Universal: **THE CARPENTERS – Gold**

(VHS only), NINE INCH NAILS – Live, All

That Could Have Been (March)

Warner Vision: **THE CULT – Live In London**

(April/May), ROXY MUSIC – Live At The

Hammermith Apollo (April, title tbc),

SIMPLY RED – Greatest Hits (April),

JAMES – Live In Manchester (May).

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DVDs and racked in a similar way to audio CDs," he says.

Universal DVD and video marketing manager Jo Cavanagh agrees that achieving a dedicated in-store presence for music DVDs is of paramount importance if music companies are to make best use of the new format. "We've definitely noticed that where music DVD titles are being mixed in with film there will be a tendency for them to get lost," she says. "We are fighting for music DVDs to be racked with music, not film. Music DVD does have to be seen as a genre in its own right if it is to fulfill its potential."

Record companies themselves are also beginning to realise the importance of treating music DVD as a stand-alone format and most majors now have staff dedicated to overseeing video and DVD releases. "Our focus for music DVD has definitely stepped up a gear," says EMI's Demetriou. "The marketing of DVD is increasingly becoming a core element of the overall marketing plan for an artist."

While music companies are now beginning to fully explore the possibilities of the DVD format, the market is as yet far from being fully explored or developed. The character of the DVD releases varies widely. Special DVD albums such as those released by the Super Furry Animals and Orbital currently account for a small portion of the market, while the increasingly important live DVDs also represent just one sector of the market.

Dawson believes that, while new artists

and I feel certain that fans will react warmly to catalogue DVD titles as they become available," he adds.

Catalogue releases are certainly an area of the market which is far from fully developed, believes Demetriou. "It's one of our prime objectives to use DVD to enrich not just our current artists but to better exploit our catalogue," he says.

"One of the advantages of using the DVD format as a means to exploit our catalogue is that it is able to deliver a variety of features that will never have previously been available to fans of an artist. DVD is also not just a vehicle for superstar artists," he adds. "Any artist with an established fanbase could benefit significantly from the release of DVDs."

Cavanagh agrees that DVD releases of catalogue material offer a large potential market for the format, although she adds that record companies need to be careful to sustain the quality of such releases if they are going to maintain consumer confidence in the format. "Catalogue titles will become a significant part of the DVD market, although we have to look hard at what we release," she says. "Consumers expect more from DVD than VHS and what we're trying to do is to produce something different and special when we're looking at exploiting our catalogue titles."

While executives seem to be unanimous in the opinion that DVD releases need to offer consumers something more than VHS, companies are also aware of the need to find



Travis: exploiting format with live footage

"For the whole music DVD album concept to work, you have to gather all of your video assets while making the record, so it does mean that the amount of investment and involvement required from the band is significant. The DVD album is a concept which is certainly more suitable for some artists than it is for others," he adds.

Manufacturer Sonopress, along with Strongroom Studios and its DVD production arm The Pavement, will be running an event in late February to attempt to persuade the music industry that DVD and 5.1 are both cost-effective and increasingly essential.

"We will have seminars from the artist perspective, the label perspective and retail perspective, to show people that it is really not that expensive," says Sonopress audio sales manager Anthony Daly. "In some cases you can break even at about 3,000 units."

A further challenge for the music industry

definitely need to think hard about where and how we advertise these releases."

Cavanagh adds that the print media in particular has yet to fully embrace the music DVD format. "It is a problem getting exposure through the press for DVD music releases," she says. "Many of the music magazines don't seem to have a consistent policy for DVD releases, they'll have a reviews page one month but not the next. It makes it hard to bring these releases to people's attention."

While achieving significant levels of media exposure for DVD releases is currently a problem for music companies, the industry is nevertheless pressing ahead with plans to explore new areas of the DVD market. February 2002 will see the release of a Brits 2002 DVD – a release which will test the potential of an as-yet largely unexplored mainstream compilations market.

The number of DVD singles released in 2002 is also set to grow. One of the major benefits of the DVD single format, of which about 40 titles have been released to date, is that sales can be included in the official UK singles chart. With chart rules dictating that DVD singles must retail at a comparable price to CD singles, the DVD single looks set to become an attractive promotional tool.

Ian Dawson believes that the DVD market will grow to become a valuable asset for the music industry, generating additional sales for artists. "One of the greatest benefits of the growing DVD market is that DVD purchases are mostly additional to CD purchases," he says. "In the majority of cases, the DVD title offers a quite distinct set of content from the mainstream CD release and fans of an artist increasingly want to own both titles."

DVD is certainly set to further grow its profile in 2002 and Demetriou is confident the music industry can benefit from the boom.

"Music companies can undoubtedly benefit greatly from DVD, provided we keep a dedicated focus on an industry and talk with retailers and media to ensure the maximum levels of exposure for our DVD releases."

'Labels' catalogues are as yet a long way from being fully exploited on DVD and I feel certain that fans will react warmly to catalogue DVD titles as they become available' – Ian Dawson, HMV

releases account for the majority of new titles, this is set to change as labels begin to look at making full use of their assets. "We are at a transitional stage with music DVD," he says. "Currently most of the new titles which are hitting the market are new releases from current groups. Labels' catalogues are as yet a long way from being fully exploited on DVD

a healthy balance between investment and return. "When approaching DVD production, there needs to be a balance between being creative and yet still getting a return on your investment," says Miller, who notes that the creation of entire DVD albums is potentially costly and also requires a significant amount of forward planning.

as it attempts to exploit the growing DVD market is that the means of promoting and marketing releases are still largely unexplored, says Cavanagh. "We've undertaken market research together with Warner Vision and one problem which we've found is that often people do not know that these music releases are even on the market," she says. "We

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Diary of a DVD project: The Clash's Westway To The World...

With the release of their *Westway To The World* documentary in 1999, The Clash gave what appeared to be the last word on their seven-year reign as arguably the pre-eminent rock & roll band of their time. Until the DVD release hit the shelves for Christmas 2001, that is. The updated version — put together for Sony Music Video by Shoreditch production house the Pavement, with the involvement of Clash bassist Paul Simonon — would feature Don Letts' director's cut of the *Westway To The World* film and the Clash on Broadway documentary of the group's 1982 New York residency at Bonds Casino, as well as exclusive interview footage, a slide show, discography and audio tracks. Here, producer Mike Downs presents his diary of the project's road to completion.

Day 1 Pre-production meeting

This is the first step in the DVD production process — a chance for the project team to meet with the client and the key people involved. Directors Kristen O'Sullivan and Andy Evans are present, along with myself, author Sebastian Hegemister, creative director Lloyd Shaerer and client Fiona Ball. It is a brainstorm session from which the design "look and feel" and disc specification follow.

Initial design concepts are discussed with Jules Balme, who was the designer responsible for the Clash's album artwork. We discuss various concepts, including incorporating the five-pointed star as a navigation device, with paint splashes to bring on the options. The Clash's classic stenciling could also be used to bring menu text onto the screen by filming or animating. Jules delivers his part of the presentation wearing an original pair of trousers worn in the late Seventies. The potential layout of the disc, navigation and menu options are also discussed. It is also agreed that the disc should have a simple link to the website — www.westwaytotheworld.com

Day 2 Asset evaluation and bit budgeting

Master video assets arrive on Digital Betacam tape (digi beta). These are carefully logged in and all specifications noted, including aspect ratios and quality control reports. Tyrone, Pavement's video compressionist, assesses the quality of the master assets and conducts tests to evaluate the compression rates necessary to obtain the optimum picture quality for the project, based upon all the other content that will feature on the disc. This process is called "bit budgeting". The bit budget also takes into account the compression rates of the audio formats that will appear on the disc. A decision is taken to use Dolby Digital Stereo instead of uncompressed PCM audio, to allow a higher

Day 3 Final design approval

Final designs are now complete and a low resolution MPEG4 version is sent on CDR to Paul and Fiona for final approval before authoring can start. The subtitles arrive today as zip files from the EOL, in English, French and Spanish. These are imported into the appropriate to the authoring system — in this case Sonic/Daikon Scanmaster — and thoroughly tested for appearance and timings.

Day 4 Authoring

The day starts with Sebastian and I going through the project specification, functionality and flowchart. We make sure all areas are covered from the moment the DVD is inserted into a player — known as first play — all the way to the copyrights and user inhibitors.

One of the first things to do is to loop elements of the tracks chosen before to the appropriate menu screen. It is key that the audio re-encodes the design and sits nicely with it.

After authoring is complete, the author then spends a day completing a checklist to make sure that the project is robust and will be suitable for testing.

Day 5 Testing

The first build is ready to test. Vik, our QC co-ordinator, has already prepared functionality guides describing how Sony prefers its discs to work and the specific functionality and navigation of The Clash project. Each compressed audio and video stream is carefully watched in quality control and any potential errors or anomalies noted on a bug report. Every menu, link and user operation is checked until no stone is left unturned to ensure a 100% correct and navigable disc.

Day 6 Bug report review

Sebastian, Vik and I sit down and go through any issues found on the bug report. There are 19 bugs. Many of the issues are down to the software used to emulate the disc from the hard drive on a computer, as at this point no physical disc exists. The computer is only acting to emulate the final DVD. With this in mind, we agree to burn a DVD-R which will offer only limited features, as the full project is an 8Gb (DVD-9) and it is only possible to fit 4.7Gb on a DVD-R. The DVD-R will also be used for compatibility testing on several "low spec" brands of DVD player, PS2, and DVD-Rom. Further testing will be required later in the production when physically manufactured discs are available.

Day 7 Regression testing

After the author has made any changes necessary to satisfy the QC, the project is re-completed ready for regression testing. This involves checking the bug fixes and testing

data rate for the video (6.8 Mbps). It would be a waste of bits to allocate PCM on documentary and interview footage.

Day 4 Encoding

The video and audio assets are compressed to MPEG2 files, ready to be used in the DVD project. Compression is a highly-skilled process which aims to achieve the best picture quality from the material supplied and the calculated data rate. Each frame of video is equally important and needs to be carefully reviewed. Minor tape stretching and artefacts were found on the master. However, this was judged to be acceptable, taking into account the source material.

Day 5 Design look and feel

Jules produced a number of stencils, as agreed, and we scanned them in to add background texture to the menus. Producer, creative director and designer get together to review these and discuss how the menu design will develop. Initial storyboards are drawn up by the Pavement designer and agreed. Three look-and-feel sets are sent to the client for comments, along with a description of how the moving elements will work.

Client decides on the most suitable artwork and agrees a time to come in and review the designs animated on a TV screen. The Clash's Paul Simonon agrees to come in to add his artistic direction.

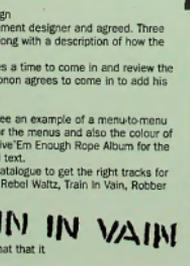
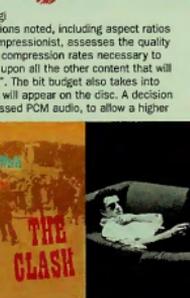
Day 6 Presenting the moving designs

Paul and Fiona are in to view the moving menus and see an example of a menu-to-menu transition. Paul decides on the background pictures for the menus and also the colour of the menu options. Decide to use the background from Give 'Em Enough Rope album for the Main Menu and "Western" style font instead of stenciled text.

Paul and I sit and sift through the whole of the back catalogue to get the right tracks for the menu audio. We agree on Tommy Gun, Radio Clash, Rebel Waltz, Train in Vain, Robber Dub & Mustapha Dance. Paul also agrees to pick a track from each album for the discography.

Fiona, Paul and myself also take this opportunity to go over the functionality and make sure that that it will work effectively.

THE CLASH



for any knock-on effects.

The project is given the all clear and is ready for Fiona and Luke from Sony to come in and perform their own emulation.

Day 5 Client emulation

Fiona and Luke come to the Pavement to make sure they are happy with the project. This is often the first time that the client will be able to see and navigate through the disc. It's also not too late at this stage to make small changes. Fiona picks up on an inappropriately spelt subtitle, which is easily corrected in authoring.

Day 6 Final compile

Once the final approval has been given, Sebastian makes the final compile with Macrovision copy protection and region coding. The final disc image is analysed by Interra Super software to ensure that it adheres to the DVD specification.

Day 7 Intra analysis

The Intra report is analysed and no errors are found that would affect playback. After this approval, the disc image is written to a DLT (Digital Linear Tape) and copied back to the disc image on the computer and sent to Sony DADC in Austria for manufacturing.



Day 8 Check disc testing

The check discs arrive back. All video and audio streams are given a full run through and the disc is put through rigorous functionality and compatibility testing on various DVD players including PS2s and PC players.

Day 9 Final approval

The check disc is given a clean bill of health by Vik and the final report is sent through to the client. This is the signal for the client to initiate mass replication of the disc.

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For further information please contact: smorgan@cmpinformation.com or write to Sarah Morgan, HR Manager, CMP Information Ltd, 1st Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR, telephone 020 7579 4450.

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