

STYLE TRIBES MUSIC

PRESENTER 10 00 21 00 - 10 00 39 00

THE BRITISH MUSIC INDUSTRY IS A MAJOR SUCCESS STORY, MORE IMPORTANT THAN THE COUNTRY'S STEEL AND PETRO-CHEMICAL BUSINESSES. IT EMPLOYS OVER 130,000 FULL TIME STAFF, HAS AN ANNUAL TURNOVER IN EXCESS OF FOUR BILLION POUNDS AND HAS MAINTAINED IT'S INFLUENTIAL STATUS ON THE WORLD STAGE FOR OVER FORTY YEARS.

MUSIC

TONY WADSWORTH 10 00 46 00 - 10 00 52 00

I THINK MUSIC IS ONE OF THOSE AREAS OF BRITISH INDUSTRY WHICH WE DO INCREDIBLY WELL..

LLOYD BROWN 10 00 52 10 - 10 01 02 00

YOU HAVE ALL THESE MUSICAL CULTURES, WHICH IS IN THIS GREAT MELTING POT, AND IT'S FOREVER EVOLVING INTO SOMETHING ELSE.

MUSIC

PETE WATERMAN 10 01 11 00 - 10 01 18 00

WHAT WE'VE ACHIEVED AS AN INDUSTRY IS PHENOMENAL. WE'VE PROTECTED BRITISH TALENT – WE'RE STILL WORLD LEADERS.

MUSIC

DAMIEN HARRIS 10 01 24 05 - 10 01 41 00

WHERE WE DIFFER FROM AMERICA IS THAT YOU CAN BE AS WEIRD OR STRANGE AS YOU WANT AND THAT YOU'RE GONNA GET SOMEONE WHO WILL LISTEN TO IT – EVEN IF IT'S ONLY FIVE HUNDRED PEOPLE, BUT YOU'RE GOING TO GET THEM LISTENING TO YOU. RATHER THAN THINKING – WELL IF I WANT TO CRACK AMERICA, I'VE GOT TO MAKE BLAND TURGID ROCK MUSIC.

MUSIC

TONY WADSWORTH 10 01 53 00 - 10 02 04 00

IT'S ONE OF THOSE INDUSTRIES WHERE WE ARE RIGHT THERE AT THE TOP AS FAR AS – AS FAR AS THE WORLD IS CONCERNED, BRITISH MUSIC IS LOOKED UPON WITH MASSIVE RESPECT.

MUSIC

PRESENTER 10 02 08 00 - 10 02 21 10

UK RECORD COMPANIES ARE SPLIT INTO TWO DISTINCTIVE AND SEPARATE CAMPS. THE SMALLER INDEPENDENT RECORD LABELS AND THE MAJORS. EMI MUSIC IS OVER A HUNDRED YEARS OLD AND IS BRITAIN'S BIGGEST AND MOST SUCCESSFUL RECORD COMPANY.

TONY WADSWORTH 10 02 23 00 - 10 03 16 00

THE FACT THAT THE COMPANY EMI, WITH IT'S CHECKERED HISTORY HAS – HAS BEEN RESPONSIBLE OVER THE YEARS FOR – IF YOU LIKE – THE FIRST BRITISH ROCK AND ROLL RECORD WHICH WAS CLIFF RICHARD IN THE FIFTIES, FOR SIGNING THE BEATLES IN THE SIXTIES, IN THE SEVENTIES. SIGNING THE SEX PISTOLS EVEN THOUGH THEY WERE UNFORTUNATELY REASONS WHY THEY THEN RAN AWAY FROM IT. IN THE EIGHTIES, BEING AT THE FOREFRONT OF THE WHOLE DURAN DURAN, NEW ROMANTIC PHASE AND, YOU KNOW, I HAVEN'T EVEN MENTIONED THE SIXTIES AND SEVENTIES PINK FLOYD SORT OF STUFF. I THINK THAT THE COMPANY HAS BEEN REALLY AT THE FOREFRONT IN EVERY DECADE. AND THEN THROUGH THE NINETIES THERE WAS THIS BRIT POP EXPLOSION WHICH WE WERE RIGHT AT THE FOREFRONT WITH WITH BLUR. WITH BANDS LIKE RADIOHEAD AND SUPERGRASS.

MUSIC

TONY WADSWORTH 10 03 35 00 - 10 03 40 00

WE VERY MUCH LEAVE THE ARTISTS TO EVOLVE IN THE WAY THAT THEY'RE GONNA EVOLVE.

MUSIC

TONY WADSWORTH 10 03 46 00 - 10 03 56 00

THE ROBBIE WILLIAMS EXAMPLE WAS AN INSTANCE WHEREBY, WITHOUT SUBSTANTIAL RESOURCES IT WOULD BE VERY HARD TO IMAGINE IT HAPPENING IN THE WAY THAT IT HAS DONE.

MUSIC

TONY WADSWORTH 10 04 02 00 - 10 04 13 00

SUPPORTING WHAT HE WAS DOING TO THE LEVEL THAT HAD TO BE DONE, AND ESSENTIALLY A YEAR AND A HALF OF BUILDING ROBBIE INTO WHAT HE EVENTUALLY BECAME.

MUSIC

TONY WADSWORTH 10 04 34 00 - 10 04 51 10

WE WERE ABLE TO BUY HIM TIME AND THEN HE BECAME, NOT JUST ROBBIE WILLIAMS, THE CHEEKY CHAPPIE, HE BECAME ROBBIE WILLIAMS, THE IMMENSELY SUCCESSFUL SONGWRITER AND NOW THE IMMENSELY SUCCESSFUL SELLER OF RECORDS AROUND THE WORLD.

MUSIC

TONY WADSWORTH 10 05 00 10 - 10 05 13 00

THAT MAY NOT – THAT MAY NEVER HAVE HAPPENED, HAD HE BEEN SIGNED TO A COMPANY THAT EITHER HADN'T GOT THAT MAD BELIEF AND WAS WILLING TO BACK UP THAT MAD BELIEF WITH – WITH THE MONEY.

MUSIC

TONY WADSWORTH 10 05 20 20 - 10 05 29 00

WE TRY AND ACTUALLY BE THE BEST IN WHATEVER WE DO, YEAH – OUR AMBITION IS TO BE – IS TO BE THE BEST MUSIC COMPANY IN THE WORLD AND I THINK THAT'S A GREAT THING TO ASPIRE TO.

MUSIC

JAY KAY 10 05 36 00 - 10 05 53 00

HELLO I'M JAY AND THAT'S MY NOISY DOG IN THE BACKGROUND – LUCA F**K OFF – GO ON OUT, BUGGER OFF, OUT – OPEN THE DOOR – OUT – HI I'M JAY FROM JAMIROQUAI. YEAH – YOU MAY KNOW US YOU MAY NOT KNOW US – BUT HERE WE ARE.

MUSIC

JAY KAY 10 06 04 10 - 10 06 24 00

I FIND THESE DAYS – I FIND THE BRITISH MUSIC INDUSTRY HAS BECOME DISAPPOINTING. IF YOU LOOK AT THE DIFFERENCE BETWEEN, YOU KNOW, THE QUALITY OF MUSIC AND ARTISTS AND LIVE SHOW THAT YOU SAW AT THE END OF THE SIXTIES AND LATE SEVENTIES – THROUGH THE SEVENTIES – AND THEN YOU LOOK AT IT NOW, YOU KNOW, BACKING TAPES AND MIMING

MUSIC

STEVE SUTHERLAND 10 06 32 00 - 10 07 06 00

UP UNTIL ABOUT THE MIDDLE OF 1990'S I'D SAY WE WERE STILL PROBABLY THE BEST IN THE WORLD AT CREATING NEW FORMS OF MUSIC. RIGHT NOW WE'RE PROBABLY NOT AS GREAT AS WE HAVE BEEN AND IT WOULD BE VERY HARD TO SAY WHETHER THAT'S JUST PART OF A CYCLICAL THING THAT HAPPENS WHERE YOU GET A KIND OF A SCENE COME UP THROUGH AND THEN – AND THEN SORT OF DISSOLVE AND WAIT FOR THE NEXT ONE TO COME. OR WHETHER IT REALLY IS A CHANGE IN THE WHOLE CLIMATE OF THE WAY MUSIC IS PERCEIVED.

MUSIC

JAY KAY 10 07 14 00 - 10 07 57 00

I JUST THINK WE'VE CREATED A MUSICAL CLIMATE WHERE AT SUPER STARDOM THERE'S STINGS AND ELTON JOHNS – IT'S BUILT IN FIVE MINUTES NOW. AND YOU KNOW THIS – WHAT IS THIS BOY BAND THING – YOU KNOW – I MEAN, HOW – HOW CAN YOU POSSIBLY JUST KEEP PUTTING ONE AFTER THE OTHER AFTER THE OTHER AFTER THE OTHER AFTER THE OTHER. HOW LONG CAN IT GO – I MEAN – YOU KNOW – HOW LONG CAN IT GO ON, IT'S JUST – IT'S STRANGE. YOU KNOW YOU SEE TEN DIFFERENT ARTISTS ALL DOING THE SAME – IF YOU CAN YOU CALL THEM ARTISTS, BUT ALL DOING THE SAME THING. BUT SOMEBODY SIGNED THEM, YOU KNOW, SOMEBODY SIGNED THEM, SOMEBODY'S TAKEN THAT ON BOARD, SOMEBODY SAYS – YOU KNOW WE'LL MAKE THAT – AND THEY'RE PREPARED TO SIT THERE AND SAY THAT THIS BAND – NOT THEM SO MUCH – BUT THE RECORD COMPANY – THIS BAND OR THIS BAND – AND THEY ALL SOUND EXACTLY THE SAME.

STEVE SUTHERLAND 10 07 57 10 - 10 08 19 00

IT'S GREAT FOR RECORD COMPANIES BECAUSE THEY CONTROL THE WHOLE DAMN THING – THEIR INVESTMENT IN IT IS VERY VERY LOW, THEY OWN IT ALL, THEY PROBABLY OWN THE SONGS, THEY OWN THE ARTISTS – SUCH AS THEY ARE, WHO HAVE NO LONGEVITY AND CAN BE DITCHED TOMORROW AND REPLACED AND THEY CAN CLONE THEM AS WESTLIFE WERE CLONED OFF BOYZONE. THEY JUST CLONE THEM AND CLONE THEM AND CLONE THEM.

MUSIC

PRESENTER 10 08 27 10 - 10 08 37 00

ALTHOUGH DISMISSED BY HIS CRITICS AS A PRODUCER OF FORMULA POP MUSIC, PETE WATERMAN IS ARGUABLY ONE OF THE MOST PASSIONATE AND SUCCESSFUL INDEPENDENT RECORD PRODUCERS EVER TO COME OUT OF THE UK

MUSIC

PETE WATERMAN 10 08 39 00 - 10 08 54 00

THE OBJECTIVE IS TO HAVE HITS. THE MORE GOLD RECORDS ON THE WALL, THE MORE TIMES THAT TELLS ME PERSONALLY THAT I ENTERTAIN THE PUBLIC, AND THAT'S ALL I WANT TO DO. AND IF PEOPLE DON'T LIKE WHAT I DO, THAT'S FINE BY ME. I'M NOT MAKING EXCUSES FOR IT – I'M MAKING HITS.

MUSIC

PETE WATERMAN 10 09 04 10 - 10 10 01 00

DOING MY JOB YOU GOT TO HAVE MORE PASSION THAN OASIS HAVE GOT. CAUSE OASIS CAN TRADE ON THEIR NAME, I CAN'T TRADE ON MY NAME, I'VE GOT TO WRITE ANOTHER GREAT SONG THAT KIDS WILL GO OUT AND BUY A MILLION OF. NOW IF YOU'RE A GROUP – AND I HAPPEN TO LIKE OASIS, SO I'M NOT PICKING ON THEM – I'M JUST SAYING THAT IF YOU'VE GOT AN ETHOS WHERE JOURNALISTS ALL GO – THIS IS GREAT – THEY'VE DONE HALF THE JOB FOR YOU. YOU KNOW, THEY'VE DONE HALF THE JOB FOR YOU. YOU CAN GO – YEAH MAN, COOL – SMOKE A JOINT AND PRETEND YOU'RE COOL AND EVERYBODY GOES – HE'S REALLY COOL – HE'S GOT SHINY PANTS ON. BUT, YOU KNOW, I'M UNCOOL, SO THEY GO – IT'S ANOTHER PIECE OF DROSS, BEFORE YOU'VE EVEN STARTED. SO YOU – TO GET OVER THAT – YOU HAVE TO BE TOTALLY COMMITTED AND PASSIONATE ABOUT IT. BECAUSE IF YOU'RE NOT, THEN WHAT YOU END UP WITH IS INSIPID POP RECORDS, AND YOU KNOW, MY CRITICS MAY THINK I MAKE INSIPID POP RECORDS, BUT HAVING SOLD FIVE HUNDRED MILLION OF THEM I CAN ASSURE THEM, THEY AIN'T INSIPID POP RECORDS, CAUSE IF THEY WERE, I WOULDN'T BE AS RICH AS I AM TODAY.

MUSIC

PETE WATERMAN 10 10 15 00 - 10 10 40 10

I THINK WHAT POP MUSIC IS ABOUT – IT'S ABOUT WONDERFUL RECORDS LIKE “WHAT'S GOING ON” AND DEEP AND MEANINGFUL WITH SOCIAL COMMENT, AND IT'S ALSO ABOUT “BABY LOVE” WHICH IS FRIPPERY AND TOTAL CANDY FLOSS FOR PEOPLE THAT WANT TOTAL CANDY FLOSS. WE DON'T ALL WANT, WHEN WE'RE CERTAIN AGES, TO KNOW ABOUT THE PROBLEMS OF THE WORLD. WE ALL KNOW THE PROBLEMS OF THE WORLD, SOMETIMES WE NEED A LITTLE LIGHT RELIEF.

MUSIC

PRESENTER 10 10 46 00 - 10 11 00 00

INDEPENDENT RECORD LABELS ARE OFTEN SET UP BY A SMALL GROUP OF LIKE MINDED PEOPLE WITH THE INTENTION OF CREATING A PARTICULAR TYPE OF MUSIC. SUBVERSIVE AND MAVERICK, IT'S FRONT RUNNERS HAVE OFTEN BEEN RESPONSIBLE FOR THE CUTTING EDGE SOUNDS THAT BRITAIN HAS BECOME WORLD FAMOUS FOR.

MUSIC

JOHN PEEL 10 11 02 00 - 10 11 24 00

THOSE INDEPENDENT LABELS ARE KIND OF MORALLY SUPERIOR DESPITE THE FACT THERE'S AN EQUAL – IN FACT IN A WAY PROBABLY MORE DISHONEST AND DISREPUTABLE PEOPLE HAVE BEEN INVOLVED WITH INDEPENDENT LABELS THAN HAVE BEEN INVOLVED WITH MAJOR LABELS. BUT I STILL FEEL THAT KIND OF SPIRITUALLY IT'S A – IT PROVIDES ME WITH MORE INTEREST AND EXCITEMENT AND I JUST FEEL THAT, YOU KNOW, IT'S SOME WAY MORALLY SUPERIOR.

MUSIC

SHABS 10 11 36 00

HI I'M SHABS FROM OUTCAST.

MUSIC

SHABS 10 11 47 00 - 10 11 57 00

OUTCAST RECORDS STARTED FIVE YEARS AGO. THE AIM WAS TO REALLY KIND OF HAVE A NEW SOUND OF ASIAN MUSIC, SOMETHING THAT WE FELT – WELL THIS IS OURS, CULTURALLY IT KIND OF BELONGS TO US.

MUSIC

SHABS 10 12 08 00 - 10 12 15 00

THE AIM OF WHAT WE'RE TRYING TO DO WITH OUTCAST – THE NAME, AND THE WHOLE PRINCIPLE, PHILOSOPHY – IS TO PROMOTE NEW BRITISH ASIAN CULTURE.

MUSIC

1 ADF 10 12 29 00 - 10 12 46 10

ASIAN DUB FOUNDATION STARTED OUT IN 93 AT A PLACE CALLED COMMUNITY MUSIC WHERE I WAS A TUTOR. THIS PARTICULAR WORKSHOP WAS WITH YOUNG ASIAN YOUTH AND WITH ASIAN YOUTH AND THAT'S HOW I MET DIDAWS A-MAN (???) WHO'S NOW OUR RAPPER.

MUSIC

SHABS 10 12 58 00 - 10 13 45 10

I THINK IT'S GREAT TO HAVE BANDS LIKE ADF AND FUNDAMENTAL IN THE SPECTRUM AS IT WERE, BECAUSE THEY ATTACK IT FROM A DIFFERENT ASPECT. THEY ARE – YOU KNOW – THEY ARE AGGRESSIVE, THEY ARE POLITICAL, THEY ARE LOOKING AT THINGS IN SOCIETY WHICH IS GREAT. I DON'T THINK THAT'S WHAT OUTCAST IS ABOUT. WE ARE ULTIMATELY TRYING, HOWEVER, TO LOOK AT OUR ROLE IN SOCIETY. YOU KNOW IT ISN'T SOME SORT OF BLAND, PATHETIC, KIND OF WE'RE ALL RIGHT, MEEK PROTEST, YOU KNOW, AND NO-ONE – I CERTAINLY DO NOT BELIEVE IN PASSIVE RESISTANCE, YOU KNOW, IT'S NOT LET'S JUST ALL SIT AROUND AND IT'LL BE ALRIGHT BECAUSE FATHER WILL MAKE IT ALRIGHT. BUT THERE'S A WAY OF GOING ABOUT IT, THERE'S A WAY OF ATTACKING IT. BANDS LIKE FUNDAMENTAL AND ADF ATTACK IT IN A DIFFERENT WAY. THEY'RE HEAD ON, WE'LL MAYBE TAKE A DIFFERENT ROUTE. BUT IT'S STILL THE SAME KIND OF POTENT – LOOK WE'RE HERE, LISTEN TO US, WE WANT TO BE HEARD.

ADF 10 13 46 00 - 10 13 56 00

MUSIC “THIS ONE’S FOR A FRIEND OF OURS WHO’S IN PRISON – HE’S BEEN THERE FOR TWELVE YEARS – ALL HE WAS DOING WAS DEFENDING HIMSELF IN A RACIAL ATTACK – THIS SONG IS CALLED FREE SATPAL RAM

MUSIC

2 ADF 10 14 08 00 - 10 14 14 06

THERE IS AN ACTIVIST TRADITION IN THE BAND, YOU KNOW, WE'VE ALL BEEN INVOLVED IN VARIOUS THINGS, VARIOUS CAMPAIGNS.

MUSIC

2 ADF 10 14 19 00 - 10 14 32 00

AND ALSO THERE'S AN ANGER AND FRUSTRATION AT BEING IGNORED FOR SO LONG AND NOT GETTING THE SAME KIND OF BREAKS, YOU KNOW, SELLING OUT GIGS IN LONDON AND STILL BEING – AT ONE STAGE WE WERE PROBABLY THE COUNTRY'S BIGGEST UNSIGNED GROUP.

MUSIC

2 ADF 10 14 39 00 - 10 14 50 00

ALSO THE GENERAL CONSERVATISM THAT INFECTS BRITISH SOCIETY AND THE BRITISH MUSIC SCENE, GENERALLY THE WAY THINGS ARE MARKETED AND SEGREGATED REFLECTS THE WAY THAT PEOPLE ARE MARKETED AND SEGREGATED.

MUSIC

PRESENTER 10 14 56 00 - 10 15 04 10

FOR INDEPENDENTS WHO HAVE SMALLER MARKETING BUDGETS AND OFTEN PRODUCE LESS COMMERCIAL MUSIC THAN THE MAJORS, BRINGING AN ARTIST TO THE PUBLIC'S ATTENTION CAN BE AN UPHILL STRUGGLE.

MUSIC

MARK JONES 10 15 09 00 - 10 15 32 00

THE MAJORITY OF THE MUSIC INDUSTRY MIGHT BE CELEBRATING THAT LAST YEAR AND THE YEAR BEFORE WAS THE BEST YEAR IN MUSIC, BUT AS AN INDEPENDENT LABEL I WOULD TOTALLY DISAGREE AND FEEL THAT NINETY FIVE OR EVEN HIGHER PERCENTAGE OF MUSIC THAT'S PLAYED ON RADIO, IS GEARED TOWARDS POP. SO OF COURSE THE MAJORS ARE GOING TO BE HAPPY. BUT PEOPLE LIKE US, INDEPENDENTS, GET LESS AND LESS COVERAGE EVERY SINGLE YEAR.

PETE WATERMAN 10 15 32 10 - 10 15 53 00

I'M FED UP HEARING IT'S TOUGH FOR THE INDEPENDENTS. YES IT'S TOUGH FOR THE INDEPENDENTS, BUT WHY IS IT TOUGH FOR THE INDEPENDENTS. YOU KNOW, IF YOU'RE NOT SELLING RECORDS, THERE'S ONLY ONE PERSON'S FAULT – AND THAT'S YOURS. CAN'T BLAME THE MAJOR COMPANIES BECAUSE NOBODY WILL STOCK YOUR RECORDS, AND YOU'VE GOT THE FLAMING SNOTGRASSES ON YOUR LABEL. I MEAN, THAT'S JUST THE WAY THE MARKET GOES.

MARK JONES 10 15 53 10 - 10 16 30 00

MOST MAJOR RECORD COMPANIES SPEND ABOUT A MILLION POUNDS ON A POP BAND BEFORE THEY'VE EVEN RELEASED THEIR FIRST SINGLE. THAT'S NOT UNREASONABLE TO THINK THAT – THE AMOUNT THAT THEY GET SIGNED FOR, THE AMOUNT THEY SPEND ON VIDEOS AND LAUNCHES AND WHATEVER ELSE THEY DO TO MAKE THAT ACT SUCCESSFUL. IF RECORD COMPANIES ARE SPENDING A MILLION POUNDS ON ACTUALLY TRYING TO BREAK A BAND, THEN IT'S GUARANTEED ALMOST THAT IT'S GOING TO HAPPEN BECAUSE THEY HAVE FRIENDS IN HIGH PLACES WITHIN RADIO AND TV THAT CAN ALMOST GUARANTEE THAT THEIR LATEST YOUNG THINGS WILL GET SOME SORT OF EXPOSURE. WHERE WE – WE JUST DON'T HAVE THAT LUXURY REALLY.

MUSIC

LLOYD BROWN 10 16 54 00 - 10 16 58 00

I FIRST CAME ACROSS JAMELIA WHEN SHE WAS ABOUT FIFTEEN AND A HALF.

JAMELIA 10 16 58 10 - 10 17 11 00

I WAS LIKE MESSING ABOUT ON MY KAREOKE MACHINE AND LIKE I RECORDED A TAPE – AS I DID LIKE EVERY WEEKEND, I SWEAR, IT ALWAYS DID – AND MY COUSIN, MY COUSIN TOOK ONE AND BROUGHT IT TO THE RECORD COMPANY – PARLOPHONE.

JAY KAY 10 17 11 10 - 10 17 19 10

IF YOU GO SENDING IN A TAPE, YOU KNOW, TOUCH AND GO – YOU KNOW WHAT THESE PEOPLE ARE – I’VE SEEN THEM, I’VE SEEN THEM – I’VE SAT IN THE OFFICE WITH THEM, WATCHED THEM GO

JAMELIA 10 17 20 00 - 10 17 24 10

TO MY SURPRISE THEY LIKE CALLED ME THE NEXT DAY AND SAID, YOU KNOW, CAN WE HAVE A MEETING – AND I WAS LIKE – WHAT?

LLOYD BROWN 10 17 57 10 - 10 17 49 00

I SAID TO HER – SO YOU WANT TO BE A SINGER – AND SHE SAID – YEAH. AND I SAID – WELL WOULD YOU DO AN ACCAPELLE FOR ME, JUST SING WITHOUT A MIC AND JAMELIA BEING JAMELIA JUST SAID – WELL, FINE – AND JUST SANG A TRACK. I THINK IT WAS AN SWV TRACK AND I JUST – I KNEW FROM THERE THAT SHE WAS GOING TO BE SOMETHING SPECIAL.

MUSIC

KEITH WOZENCROFT 10 17 57 10 - 10 18 04 10

AS SHE NEVER HAD A BAND, SHE NEEDED TO OBVIOUSLY LEARN ABOUT PROGRAMMING, TO LEARN STUDIO TECHNIQUES AND EVERYTHING SO THE DEVELOPMENT PERIOD IS VERY MUCH ABOUT THAT.

JAMELIA 10 18 05 00 - 10 18 40 00

I GUESS IN MY DEVELOPMENT DEAL I – YOU KNOW I DID IT FOR EIGHTEEN MONTHS AND I WROTE LOTS OF, YOU KNOW, LOADS OF SONGS WITH DIFFERENT PEOPLE. AND, YOU KNOW, SOME OF THEM DIDN’T WORK, SOME OF THEM DID WORK BUT THAT WAS THE PURPOSE OF THE DEVELOPMENT DEAL TO FIND OUT WHICH PEOPLE I DID LIKE AND, YOU KNOW, WHICH PEOPLE I GOT ON WITH, WHICH PEOPLE I WORKED WELL WITH AND, YOU KNOW, I THINK IT’S A REALLY GOOD THING BECAUSE, YOU KNOW, OBVIOUSLY NOW THAT I’VE SIGNED MY PROPER DEAL IT’S LIKE WE KNOW – YOU KNOW – WE KNOW WHICH PEOPLE TO WORK WITH, WE KNOW WHERE TO GO, YOU KNOW WHAT I MEAN. AND SO – I THINK THAT’S WHY I’VE GOT A QUALITY ALBUM. I THINK

LLOYD BROWN 10 18 41 00 - 10 18 56 00

AFTER YOU’VE CREATED SINGLES, ALBUMS, SONGS THEN IT, YOU KNOW, IT MOVES ALONG THE CONVEYOR BELT. THEN MARKETING GETS INVOLVED AS TO, YOU KNOW, HOW WE’RE GOING TO SELL THIS PRODUCT.

CLARE O’BRIEN 10 18 56 11

PRESS, PROMO

LLOYD BROWN 10 18 57 16

STYLING

CLARE O'BRIEN 10 18 58 16

RETAIL

LLOYD BROWN 10 18 59 13

PACKAGING

CLARE O'BRIEN 10 19 00 10

MANAGEMENT

LLOYD BROWN 10 19 01 08

PHOTOGRAPHY

CLARE O'BRIEN 10 19 02 09

THE VISION, THE WEB SITE

LLOYD BROWN 10 19 03 21 - 10 19 09 16

WHERE WE'RE GOING TO SHOOT THE VIDEO, HOW'S IT GOING TO LOOK, WHAT'S THE IMAGERY LIKE, WHAT WE TRYING TO – WHAT'S THE STORY.

CLARE O'BRIEN 10 19 09 23 - 10 19 52 10

REALLY WHEN YOU'RE SETTING UP EITHER A BAND OR A SOLO ARTIST, YOU REALLY TRY AND GET AN IDENTITY THAT IS SYNONYMOUS WITH THAT ARTIST. SO YOU REALLY LOOK TO USE A – A LOGO OR A TYPEFACE OR SOMETHING THAT WILL IDENTIFY THEM.

JAY KAY 10 19 25 00 - 10 19 52 10

I WANTED TO HAVE SOMETHING THAT PEOPLE WOULD REMEMBER. I WANTED TO HAVE A LOGO, I WANTED TO – I WANTED PEOPLE TO RECOGNISE INSTANTLY THE, THE NAME AND WHAT IT WAS ABOUT, YOU KNOW, AND KNOW IT WAS SOMETHING TO DO WITH ME. AND I CONCENTRATED HARD ON THAT AND I THINK THAT – IN A SENSE I MEAN HOW MANY PEOPLE DO YOU KNOW THAT GO TO A RECORD COMPANY AND GO IN HERE'S THE, YOU KNOW, THIS IS MY BUFFALO MAN I'VE DRAWN AND THIS IS THE WAY I WANT MY WRITING TO GO AND THIS IS WHAT I'M GOING TO WEAR AND – NOT REALLY.

CLARE O'BRIEN 10 19 53 00 - 10 19 07 00

WE WERE LUCKY IN SO FAR AS JAMELIA HAD PUT TOGETHER A SCRAPBOOK OF IMAGERY THAT SHE WAS INTO, YOU KNOW, ARTISTS SHE ADMIRERD LIKE MARY J.

BLIGE AND LAUREN HILL. MAKE UP SHE LIKED, HAIRSTYLES SHE LIKED, RIGHT DOWN TO THE BASIC THINGS.

MUSIC

JAMELIA 10 20 10 00 - 10 20 23 00

THE SCRAPBOOK WAS BASICALLY WHAT I'D LIKE ME TO BE ABOUT, WHAT JAMELIA IS, WHAT KIND OF, YOU KNOW, WHERE I'M HEADING, YOU KNOW WHAT I MEAN. I JUST THOUGHT I HAD TO INCLUDE EVERYTHING SO THAT EVERYONE IS, YOU KNOW, REALLY CLEAR ON WHAT, YOU KNOW, WHAT I'D LIKE TO DO.

CLARE O'BRIEN 10 20 23 10 - 10 20 31 00

WITH JAMELIA WE'VE A SORT OF A SCRIPT LOGO THAT'S – THAT LOOKS LIKE IT'S HANDWRITTEN AND THAT APPEARS ON ABSOLUTELY EVERYTHING AND THAT BRANDS HER PRODUCTS.

LLOYD BROWN 10 20 32 00 - 10 20 50 00

WE HAVE AN ARTIST HERE – IT'S NOT SOMETHING THAT'S BEEN MANUFACTURED. JAMELIA HAS BEEN TWO AND A HALF, THREE YEARS IN THE MAKING. IT'S NOT SOMETHING WE JUST PUT TOGETHER. HOPEFULLY JAMELIA'S CAREER WILL BE LONG AND FRUITFUL AND IN THE WORLD IN WHICH WE LIVE IN A LOT OF CAREERS ARE NOT LIKE THAT.

MUSIC

PRESENTER 10 20 53 00 - 10 21 07 10

THE DO-IT-YOURSELF OR DIY MUSIC SCENE IS SO FAR REMOVED FROM THE BRITISH MUSIC INDUSTRY THAT IT IS ALMOST A SEPARATE ENTITY. FOR THE MUSICIANS INVOLVED IN DIY MAKING MUSIC IS WHAT MATTERS AND MAKING IT ON YOUR OWN TERMS IS WHAT MATTERS THE MOST.

MUSIC

GARY KABINBOY (OVERLAPPING SPEECH) 10 21 18 00 - 10 21 30 00

FOR A LARGE RECORD COMPANY TO COME ALONG TO SIGN US – FIRST OF ALL

ANNA KABINBOY

HAVE THEY HEARD US ?

GARY KABINBOY

I DON'T THINK IT WOULD HAPPEN BECAUSE I DON'T KNOW HOW THEY COULD MARKET OUR MUSIC TO MAKE ENOUGH MONEY.

MUSIC

ANNA KABINBOY 10 21 35 00 -

BUT YOU KNOW – GREAT – IT WOULD BE AWESOME TO MAKE MONEY TO PLAY MUSIC BUT TO DO THAT THROUGH A COMPANY – THROUGH ANY KIND OF MAJOR YOU'RE NO LONGER DOING IT FOR YOURSELF ANY MORE, YOU'RE DOING IT FOR THIS MACHINE THAT'S PAYING YOU TO DO IT.

RICKY KABINBOY 10 21 48 00 - 10 21 55 00

I THINK IT'S MUCH BETTER TO DO SOMETHING FOR THE – JUST FOR THE LOVE OF DOING IT. YOU KNOW, AND THAT'S OUR DRIVE.

MUSIC

GARY KABINBOY 10 22 05 00 - 10 22 17 00

KABINBOY STARTED ABOUT MAYBE THREE YEARS AGO– WE WERE JUST OUT AT A GIG SEEING SOME OTHER BANDS AND WE GOT TALKING AND DECIDED LET'S START A BAND AND WE WERE THE THREE THAT WERE THERE, SO WE WERE THE THREE THAT STARTED THE BAND.

MUSIC

GARY KABINBOY 10 22 20 00 - 10 22 29 00

THE SCENE THAT WE PLAY IN IS LIKE THIS LITTLE DIY PUNK OR HARD CORE SCENE OR WHATEVER. AND BASICALLY IT'S JUST A BIG MASSIVE WORLDWIDE NETWORK OF FRIENDS.

MUSIC

GARY KABINBOY 10 22 33 00 - 10 22 53 00

IT'S NOT – IT'S NOT ABOUT CONTRACTS AND THINGS LIKE THAT, IT'S ABOUT – IT'S ABOUT DOING IT WITH YOUR FRIENDS AND TRUST AND FAITH IN YOU FRIENDS THAT ARE HELPING YOU OUT. THAT'S MORE IMPORTANT THAN A CONTRACT THAT SAYS – YOU OWE US THREE MORE ALBUMS BEFORE YOU CAN DO ANY OTHER MUSIC, YOU KNOW. LIKE GETTING TIED UP TO SOME MESS LIKE THAT WOULD JUST BE HORRIFIC.

JAY KAY 10 22 54 00 - 10 23 38 00

AT THE END OF THE DAY, YOU WANT TO DO MUSIC, SO IF SOMEBODY OFFERS – SAYS TO YOU – WE WANT YOU FOR EIGHT ALBUMS, YOU SIT THERE AND GO – EIGHT ALBUMS, I CAN DO EIGHT ALBUMS. I MEAN, THAT'S WHAT YOU DO. IF YOU ASKED A BRICKLAYER TO LAY A BRICK WALL, HE LAYS A BRICK WALL. IF YOU SAID, WELL I

WANT A BRICK WALL A HUNDRED MILES LONG – YOU DO ONE A HUNDRED MILES LONG, IT’S THE SAME THING.

SURELY THE POINT OF GOING TO A MAJOR RECORD COMPANY IS TO, YOU KNOW, TO HAVE ACCESS TO THE MONEY THEY HAVE FOR A STRING SECTIONS AND HORN SECTIONS AND NOT ONE DAY IN THE STUDIO BUT FIVE DAYS IN THE STUDIO WORKING SOMETHING OUT. AND – AND ALSO THE HUGE GREAT, YOU KNOW, MARKETING VEHICLE THAT GOES WITH IT.

MUSIC

GARY KABINBOY 10 23 47 10 - 10 23 55 10

PEOPLE ARE DOING IT BECAUSE THEY WANT TO AND BECAUSE THEY’RE GOOD PEOPLE, NOT BECAUSE THEY THINK THEY CAN MAKE THEIR FORTUNE FROM IT OR BE FAMOUS OR ANYTHING LIKE THAT.

MUSIC

ANNA KABINBOY 10 24 01 00 -

BANDS PLAYING MUSIC I GUESS IS ONE BIG CATEGORY BUT DIY AND THE INDUSTRY AND TOTALLY DIFFERENT WITHIN THE BANDS PLAYING MUSIC CATEGORY. IT’S A ...

RICKY KABINBOY 10 24 11 00 -

I THINK OF INDUSTRY, MANAGERS, PROMOTERS, HAVING EVERYTHING DONE FOR THEM – A PRODUCT

ANNA KABINBOY 10 24 17 10

A PRODUCT AS OPPOSED TO MUSIC, THAT’S NOT WHAT – THAT’S NOT WHAT THIS IS

GARY KABINBOY 10 24 20 10 - 10 24 53 19

I THINK THE ONLY DIFFERENCE IS THAT, THAT WHAT THE DIY COMMUNITY IS BUILT UP ON IS COMPLETELY THE OPPOSITE END OF THE SPECTRUM TO WHAT LIKE THE MAJOR RECORD COMPANIES ARE ALL ABOUT. MAJOR RECORD COMPANIES, THEY MIGHT AS WELL BE – BE SELLING ANY PRODUCT, IT DOESN’T MATTER WHAT IT IS – WHETHER IT’S, WHETHER IT’S MUSIC OR WHATEVER ELSE IT HAPPENS TO BE. ULTIMATELY THEY WANT TO MAKE MONEY BUT MUSIC’S JUST THEIR VEHICLE FOR GETTING THERE. BUT WITH THE DIY COMMUNITY IT’S LIKE – MONEY’S NOT THE ULTIMATE GOAL.

STEVE SUTHERLAND 10 24 54 00 - 10 25 10 00

THE MUSIC INDUSTRY MAKES MUSIC AS A PRODUCT – THAT’S OBVIOUS – IT’S THE MUSIC INDUSTRY AS A PRODUCT TO SELL TO PEOPLE TO – TO LIKE IT’S – IT COULD BE – PEOPLE ALWAYS SAY THIS – IT COULD BE BAKED BEANS IT’S TRUE. IT COULD BE BAKED BEANS, IT COULD BE CLOTHES, IT’S JUST A PRODUCT TO MAKE MONEY.

TONY WADSWORTH 10 2 10 09 - 10 25 38 00

YOU'VE GOT TO CROSS THAT BRIDGE OR MAKE THAT LINK BETWEEN ART AND COMMERCE BECAUSE THAT'S WHAT OUR BUSINESS IS ALL ABOUT, IT IS TURNING ARTISTIC ENDEAVORS OF VARYING DEGREES OF MERIT INTO COMMERCE, INTO BUSINESS. I THINK THE CLASH SAID – TURNING REBELLION INTO MONEY AND I THINK THAT'S WHAT, YOU KNOW, MY MAIN SORT OF ROLE IS.

MUSIC

PRESENTER 10 25 40 20 - 10 25 51 10

SUCCESS IN ALL IT'S MANY FORMS COMES TO SOME THROUGH PLANNING AND HARD WORK. TO OTHERS BY ACCIDENT OR BY THE FACT THAT THE RECORD BUYING PUBLIC PICKS UP ON THEIR SPIRIT AND IDENTIFIES WITH IT.

MUSIC

JOHN PEEL 10 25 53 11 - 10 26 04 00

THERE IS SOMETHING THAT IS A KIND OF SPIRIT OR THERE'S AN ENERGY THERE, SO PERHAPS IT IS A KIND OF BOLSHIENESS, I DON'T KNOW – YOU'D HAVE TO TALK TO A SOCIOLOGIST AND I'M CERTAINLY NOT ONE OF THOSE.

MUSIC

DAMIEN HARRIS 10 26 07 00 - 10 26 12 00

MY NAME IS DAMIEN HARRIS AND I RUN SKINT RECORDS IN BRIGHTON.

MUSIC

DAMIEN HARRIS 10 26 17 00 - 10 26 39 00

I JOINED LOADED RECORDS WHICH WAS A INDEPENDENT HOUSE LABEL. AROUND THE SUMMER OF 94 – I JUST SAID WELL CAN I START A LABEL DOING ANYTHING THAT ISN'T HOUSE. THEY SAID – ALL RIGHT – WELL THEY WERE GOING TO SACK ME FOR BEING RUBBISH ACTUALLY BUT THEN LUCKILY THEY GAVE ME MY OWN LABEL INSTEAD.

STEVE SUTHERLAND 10 26 40 10 - 10 27 06 00

WELL SKINT ARE AN EXAMPLE OF WHAT BRITAIN DOES VERY VERY WELL. THEY'RE A RECORD COMPANY THAT ACTUALLY EVOLVED OUT OF A BUNCH OF PEOPLE WHO WERE FANS AND MATES AND I BELIEVE THAT DAMIEN WHO RUNS SKINT WAS WORKING IN A RECORD SHOP IN BRIGHTON AND BUMPED INTO NORMAN COOK WHO WAS AN EX POP STAR AND VARIOUS OTHER BANDS WHO WANTED – WAS TRYING TO

CREATE MUSIC IN A DIFFERENT WAY – DANCE MUSIC. WHO BECOME – BECAME WORLD FAMOUS NOW AS FAT BOY SLIM.

MUSIC

DAMIEN HARRIS 10 27 24 10 - 10 27 55 10

OUR FIRST RELEASE WAS FAT BOY SLIM, SANTA CRUISE, AND I JUST REMEMBER WE SOLD EIGHT HUNDRED, YOU KNOW, AFTER TWO MONTHS AND I WAS REALLY DEPRESSED. SO IT'S JUST BEEN A VERY, YOU KNOW, A GRADUAL SORT OF PROGRESSION AND, YOU KNOW, THERE'S CERTAIN SORT OF KEY MOMENTS IN OUR HISTORY IN TERMS OF SALES. AND, YOU KNOW, FROM EIGHT HUNDRED TO NOW I THINK – I THINK NORMAN'S ALBUM SOLD – I THINK IT'S COMING UP TO FIVE MILLION, YOU KNOW AROUND THE WORLD.

MUSIC

DAMIEN HARRIS 10 28 05 00 - 10 28 33 00

WHEN YOU'VE GOT MONEY, OR YOU THINK, YOU KNOW, THERE'S MONEY THERE, IT'S SO EASY TO GET SUCKED IN TO TRYING FOR A HIT, OR – RIGHT WE'VE GOT TO MAKE A VIDEO OR, YOU KNOW, AND ALL OF SUDDEN YOU'RE MAKING, YOU'RE SPENDING A LUDICROUS SUM OF MONEY ON PUTTING OUT A RECORD THAT BEFORE YOU JUST PUT OUT, YOU KNOW, YOU JUST PUT OUT AND LET IT SORT OF DO IT'S, DO IT'S JOB. SO I MEAN THAT, THAT DID THROW US FOR A WHILE.

STEVE SUTHERLAND 10 28 33 10 - 10 28 52 10

AS A COTTAGE INDUSTRY IT JUST GREW AND GREW AND GREW AND THEY MAINTAINED CONTROL AND THEY MAINTAINED A PERSONALITY OF THE MUSIC BECAUSE IT WAS BEING DONE WITH A GREAT DEAL OF LOVE AND AFFECTION BY PERSONALITIES AND SO THEY END UP WITH A BRAND WHICH GREW OUT OF THE FACT THAT IT SIMPLY WAS REALLY BLOODY GOOD.

DAMIEN HARRIS 10 28 53 00 - 10 29 22 00

IN TERMS OF SORT OF BRANDING OUR ARTISTS WE TEND TO LET IT HAPPEN BY ACCIDENT REALLY AND IT KIND OF HAS BECAUSE I MEAN OBVIOUSLY FATBOY SLIM HAS, HAS BECOME THIS, THIS BRAND. BUT I MEAN, YOU KNOW, WE'RE NOT GOOD AT THAT, WE'RE NOT GOOD AT THINKING – RIGHT IF WE DO, YOU KNOW, HAVING MARKETING STRATEGIES AND THINGS LIKE THAT. WE JUST, YOU KNOW, WE JUST PUT THE RECORDS OUT AND, YOU KNOW, PUT OUT RECORDS THAT WE LOVE.

MUSIC

PRESENTER 10 29 28 10 - 1- 29 44 00

BRITPOP WAS A LIVELY MUSICAL STYLE WHICH EMERGED IN THE MID NINETIES AS A REACTION AGAINST THE AMERICAN GRUNGE MOVEMENT. FRIVOLOUS AND VERY ENGLISH IN OUTLOOK IT WAS QUICKLY PICKED UP BY MARKETING, PRESS AND FANS

ALIKE AND ALTHOUGH CONTROVERSIAL AND SHORT LIVED IT BECAME A NATIONAL OBSESSION.

MUSIC

2 ADF 10 29 47 10 - 10 30 09 00

THE BRITPOP THING WAS VERY MUCH – WAS VERY NATIONALISTIC AT HEART, YOU KNOW, EVEN IF SOME OF THE PEOPLE DIDN'T INTEND IT THAT WAY – YOU KNOW PEOPLE INTERPRETED IT THAT WAY. WEIRDLY ABROAD I REMEMBER WHEN WE WENT TO THAT – REMEMBER WHEN WE WENT TO THAT – WE WENT TO DO A SHOW IN AMSTERDAM AND THEY HAD UNION JACKS UP EVERYWHERE – UNION JACKS AND IT WAS LIKE GOING TO A NATIONAL FRONT RALLY OR SOMETHING. WE ASKED THEM TO TAKE IT DOWN, YOU KNOW, IT'S LIKE THIS KIND OF

1 ADF 10 30 10 00

..... TAKE THOSE DOWN WE ARE NOT THE SMITHS.

... YEAH ...

1 ADF 10 30 13 00 - 10 30 47 11

WE WERE AT THE HEIGHT OF BRITPOP AND EVERYTHING WE DID WAS THE TOTAL – WAS THE ANTITHESIS OF THAT – THE COLOUR OF OUR SKINS, THE FACT THAT WE WERE TALKING ABOUT THINGS AND BRITPOP TALKS ABOUT NOTHING – OR INTROVERSION AND STUFF – AND WE'RE TALKING ABOUT OUR EXPERIENCE IN SOCIETY OR WHATEVER. MUSICALLY WE'RE LOOKING FORWARD, WE MAKE USE OF CURRENT TECHNOLOGY AS WELL AS – AS WELL AS GUITARS AND BASSES, WHEREAS BRITPOP AND STUFF WAS LOOKING BACK THE OTHER WAY TO A MYTHICAL SIXTIES

2 ADF 10 30 48 00 -

.... VERY CONSERVATIVE AND NOSTALGIC MUSIC FORM – WHICH IS A – YOU KNOW – ANATHEMA TO ADF.

MUSIC

STEVE SUTHERLAND 10 31 01 10 - 10 31 32 00

BRITPOP WAS - AT THE TIME ONE OF THE MOST FANTASTICALLY EXCITING THINGS THAT I'VE EVER BEEN INVOLVED IN BECAUSE IT WAS, YOU KNOW, YOU CAME FROM A LANDSCAPE THAT WAS BEING DICTATED BY AMERICAN MUSIC THAT WAS FAIRLY DEPRESSING. AND IT WAS JUST GREAT FOR SOMEBODY TO KIND OF IDENTIFY THAT THERE WAS A CERTAIN GREAT THING ABOUT BEING HOME GROWN, I GUESS. AND YOU KNOW, BLUR'S PARKLIFE WAS A GREAT – IT JUST FELT GREAT – IT WAS ABOUT US, IT MADE SENSE, WE RECOGNISED IT.

MUSIC

SHABS 10 31 51 00 - 10 31 58 10

WELL I THINK BRITPOP WAS WHAT IT WAS TO – IT MEANT SO MUCH TO A LOT OF PEOPLE. TO ME AND TO A LOT OF PEOPLE ON THE LABEL – DIDN'T GIVE A TOSS.

MUSIC

STEVE SUTHERLAND 10 32 02 00 - 10 32 17 19

FOR PEOPLE WORKING ON THE MUSIC PRESS IT WAS A GREAT RELIEF BECAUSE WE WERE JUST FED UP WITH PEOPLE WITH LONG HAIR STARING AT THEIR SHOES, PLAYING THEIR GUITARS OUT OF TUNE, NOT WANTING TO BE SUCCESSFUL AT ALL. AND WE WANTED SOME POP STARS TO WRITE ABOUT AND TO – AND TO ENJOY – AND TO GO OUT DRINKING WITH AND WE GOT THEM.

MUSIC

JOHN PEEL 10 32 24 00 - 10 32 52 00

WELL I NEVER REALLY GOT INTO BRITPOP – EITHER THE MUSIC OR THE MARKETING CONCEPT. BECAUSE FIRST OF ALL MUSICALLY IT WAS ALL STUFF THAT I'D HEARD BEFORE, REALLY, BY AND LARGE DONE RATHER BETTER PREVIOUSLY TOO. WHICH IS NOT SOMETHING THAT I NORMALLY SAY – I'M NOT A NOSTALGIST – IF THERE IS SUCH A – SUCH A WORD EXISTS. BUT WHAT WAS DESCRIBED AS BRITPOP WAS SO MANIFESTLY ENG-POP – WELL THAT'S NOT AS ATTRACTIVE A WORD OR AS EASY – EASILY MARKETABLE.

1 ADF 10 32 52 10 - 10 33 11 10

WE HAD – YOU KNOW – SEVEN, EIGHT LABELS COME TO SEE US AND EVERY ONE WAS SCARED, ALL RIGHT, BECAUSE AS, AS BOBBY GILLESPIE PUT IT, QUITE RIGHTLY I THINK, WE WEREN'T FOUR WHITE BOYS WITH GUITARS, ALL RIGHT. NO-ONE WAS PREPARED TO, YOU KNOW, TRY AND DO SOMETHING DIFFERENT.

MUSIC

STEVE SUTHERLAND 10 33 16 00 - 10 33 25 10

IT WAS LIMITED, IT WAS TOO RETROSPECTIVELY BASED, IT WAS SHORT LIVED, BUT IS WAS FUN.

MUSIC

STEVE SUTHERLAND 10 33 31 00 - 10 33 49 00

BUT THINGS HAVE MOVED ON NOW AND I THINK, YOU KNOW, BRITPOP IN IT'S OWN WAY HAS RUN IT'S COURSE AND ASIAN DUB FOUNDATION IS STILL THERE AND WE, VERY RECENTLY AT NME PUT ASIAN DUB FOUNDATION ON THE COVER OF NME BECAUSE WE FELT THAT THEY WERE DUE THEIR COVER.

2 ADF 10 33 49 10 - 10 34 27 00

THE INDIE PRESS HAS LATCHED ON TO US I THINK BECAUSE THERE IS SOMETHING IN US THAT THEY CAN UNDERSTAND, I.E. QUITE SIMPLY, THERE'S LIVE BASS AND LIVE GUITAR AND IT LOOKS LIKE A BAND, SIMPLE AS THAT YOU KNOW. AND SO – AND WHAT WE BRING TO THE LIVE BAND FORMAT IS SOMETHING THAT MOST OF THE GROUPS THAT THEY WRITE ABOUT DON'T.

MUSIC

PRESENTER 10 34 16 00 - 10 34 27 00

THE KABINBOY HAVE BEEN INVITED TO PLAY A GIG BY THE DUBLIN DIY SCENE, THE HOPE COLLECTIVE. BY ARRANGING SOUND EQUIPMENT AND EVEN A FREE MEAL, COSTS ARE KEPT TO A MINIMUM AND ALL THEY HAVE TO DO IS GET THEMSELVES THERE.

MUSIC

ANNA KABINBOY 10 34 29 20 - 10 34 49 00

WE'VE BEEN WAITING TO PLAY DUBLIN FOR QUITE A WHILE – ALL SUMMER WE'VE BEEN PLANNING TO PLANNING TO PLAY DUBLIN – AND IT'S GOING TO BE – YEAH – IT'S GOING TO BE OUR FIRST GIG BACK IN DUBLIN AND – AND WE HAVE A GOOD KIND OF SISTER GIG COLLECTIVE DOWN THERE. THERE'S A GOOD NETWORK OF KIDS, THERE'S A LOT OF SUPPORT AND – AND IT'S GOING TO BE A LOT OF FUN. THIS IS JUST THE FIRST TIME WE'VE GOT IT TOGETHER TO ACTUALLY GET DOWN THERE AND PLAY THERE.

MUSIC

GARY KABINBOY 10 34 54 00 - 10 35 09 10

WE LET THEM KNOW WHAT GEAR WE CAN BRING AND WHAT GEAR WE NEED BROUGHT ALONG AND THEY'LL BRING – THEY BRING – THEY'LL GET IN TOUCH WITH THEIR FRIENDS AND ASK THEM WHAT THEY CAN BORROW AND STUFF, BRING IT ALONG – WE GET THERE AND HOPEFULLY EVERYBODY ROCKS.

MUSIC

PRESENTER 10 35 38 00 - 10 35 49 00

JAMELIA'S RECORD LABEL HAVE ORGANISED A SHOWCASE AT THE MAYFAIR CLUB IN LONDON. HAVING GONE TO ALL THE EXPENSE OF ARRANGING THE NIGHT, IT'S STILL ANYONE'S GUESS AS TO WHETHER THE FICKLE MUSIC PRESS WILL LIKE WHAT THEY HEAR AND SEE.

MUSIC

LLOYD BROWN 10 35 56 10 - 10 36 08 00

THE SHOWCASE IS FOR THE PRESS, ALL THE JOURNALISTS, TV AND RADIO. FOR PEOPLE THAT MAY HAVE HEARD THE RECORD BUT DON'T KNOW HOW SHE MAY LOOK.

MUSIC

CLARE O'BRIEN 10 36 16 00 - 10 36 35 00

THE SHOWCASE TONIGHT HAS TAKEN PROBABLY ABOUT A MONTH AND A HALF TO SET UP – RIGHT FROM THE WORD GO – I MEAN THAT – THAT'S FROM SOURCING A VENUE, MAKING SURE THERE WERE THE DANCERS AVAILABLE, THE CHOREOGRAPHER, THE FLOWERS, THE CATERING, THE INVITES. IT REALLY IS QUITE INCREDIBLE WHEN YOU SORT OF LIST EXACTLY WHAT HAS TO BE DONE.

MUSIC

JAMELIA 10 36 45 10 - 10 37 13 00

IT'S SHOWN A LOT OF PEOPLE WHAT I'M ABOUT BECAUSE, YOU KNOW, A LOT OF PEOPLE THEY CAN READ ABOUT ME, THEY CAN, YOU KNOW, THEY CAN SEE MY VIDEOS BUT THEY CAN'T REALLY. IF YOU – IF YOU SEE SOMEBODY LIVE IT'S A DIFFERENT THING, YOU KNOW WHAT I MEAN, YOU MIGHT SEE SOMEONE ON THE TV, YOU MIGHT LISTEN TO THEIR CD, YOU MIGHT, YOU KNOW, YOU MIGHT HEAR THEM ON THE RADIO BUT YOU DON'T REALLY – YOU CAN'T REALLY SEE WHAT THAT PERSON'S ABOUT. I JUST – I JUST WANT TO PROVE TO THEM, YOU KNOW, I CAN DO IT, YOU KNOW WHAT I MEAN, I CAN DO IT. YOU KNOW, I THINK, IT'S LIKE GETTING PEOPLE TO BELIEVE IN YOU.

MUSIC

GARY KABINBOY 10 37 41 00 -

THE AUDIENCE IS AS IMPORTANT AS THE BAND. I DON'T GET THAT IMPRESSION IN OTHER PARTS OF THE MUSIC INDUSTRY.

RICKY KABINBOY 10 37 48 00 -

WELL I MEAN ULTIMATELY A RECORD COMPANY WOULD VIEW THE AUDIENCE AS LIKE A – PEOPLE SELL RECORDS TO ...

ANNA KABINBOY 10 37 55 00 -

... A MARKET

RICKY KABINBOY 10 37 56 00 -

... YOU KNOW, THEY'D SIGN A BAND AND THEY WANT TO SELL THAT BAND.

GARY KABINBOY 10 38 03 00 -

TONIGHT'S GIG WENT PRETTY WELL SO WE'RE PRETTY HAPPY WITH IT – HAVEN'T PLAYED HERE FOR A WHILE SO – IT'S GOOD.

ANNA KABINBOY 10 38 07 23 -

.... TONIGHT WAS A FUN SHOW WITHOUT A DOUBT

RICKY KABINBOY 10 38 10 18 -

.... WELL I THOUGHT IT WAS OKAY – I COULDN'T REALLY HEAR MUCH – YOU KNOW – I COULDN'T HEAR GARY'S GUITAR THAT MUCH BUT – I THOUGHT IT WAS OKAY – I DIDN'T BREAK ANY STICKS.

AUDIENCE 10 38 26 00 -

..... WELL DONE DARLING

TONY WADSWORTH 10 38 28 10 - 10 38 53 10

.... I THINK IT WENT REALLY WELL, I THINK WHAT IT REALLY GOT ACROSS WAS THAT SHE'S NOT JUST SOMEONE THAT CAN MAKE A GREAT RECORD OR MAKE A GREAT VIDEO BUT ACTUALLY SHE CAN JUST GET THAT ACROSS LIVE AS WELL. AS A LIVE PERFORMER SHE JUST FINDS IT – SHE JUST FINDS IT VERY VERY EASY TO COMMUNICATE TO AN AUDIENCE AND I THINK THAT THE REACTION AS YOU HEARD WAS TREMENDOUS FROM THE MEDIA. AND IT'S – IT'S THE MOST DIFFICULT AUDIENCE IN THE WORLD TO PLAY TO – A MEDIA AUDIENCE.

AJAX SCOTT 10 38 54 00 - 10 39 16 04

MY NAME'S AJAX SCOTT, I'M EDITOR OF MUSIC WEEK, AND I SAW – WE SAW SOMETHING REALLY QUITE EXCITING. WE REALLY NEED TO HAVE SOME NEW TALENT BREAKING THROUGH AND HERE WE SEE AN ARTIST WHO'S RIGHT AT THE BEGINNING OF HER CAREER. SHE'S GOT A GOOD VOICE, YOU KNOW, A LOT OF PRESENCE, REALLY GOOD DANCE MOVES, AND SOME GOOD MATERIAL – REALLY TAKING UK R&B AND TAKING IT IN A NEW DIRECTION AND COMING UP WITH SOMETHING THAT, YOU KNOW, IS FRESH FOR THE YEAR 2000.

LLOYD BROWN 10 39 17 00 - 10 39 25 10

SHE'S GOING TO BE A GREAT PERFORMER, IT'S EARLY DAYS YET BUT SHE IS – MY LITTLE BABY AND I LOVE HER. SHE'S AMAZING AND THAT'S ALL I CAN SAY.

JAMELIA 10 39 26 10 - 10 39 49 00

I DON'T REALLY THINK IT'S THE SIZE OF THE LABEL – I MEAN, YOU KNOW, I'M VERY GRATEFUL FOR WHAT EMI HAS DONE FOR ME – BUT I THINK – I THINK IT ALL BOILS DOWN TO HOW MUCH FAITH THE LABEL HAS GOT IN YOU. EVERYONE – YOU KNOW – EVERYONE'S REALLY NICE, EVERYONE, YOU KNOW, I FEEL LIKE I'VE BEEN TAKEN CARE OF, YOU KNOW WHAT I MEAN – I FEEL SAFE AND STUFF LIKE THAT. AND – I DON'T FEEL LIKE ANYTHING BAD'S GONNA HAPPEN TO ME AT ALL, YOU KNOW, I'M VERY HAPPY.

MUSIC

PRESENTER 10 39 59 10 - 10 40 11 10

FOR THE SUCCESSFUL INDEPENDENT, THE FINANCIAL REWARDS CAN BE HUGE, BUT GLOBAL SALES AND DISTRIBUTION OF ALBUMS IS SOMETIMES MORE THAN THEIR SMALL INFRASTRUCTURE CAN MANAGE. IT IS AT THIS POINT THAT THE MAJORS OFTEN TRY AND STRIKE A DEAL.

DAMIEN HARRIS 10 40 12 10 - 10 40 37 00

AFTER A WHILE – ABOUT, I THINK, TWO YEARS AFTER WE HAD STARTED, WE SUDDENLY FOUND OURSELVES IN THIS POSITION. WE HAD FOUR BANDS THAT WERE HOT AND SOUGHT AFTER AND THERE WAS THIS SORT OF A&R SCRUM. AND THAT WAS THE FIRST TIME THAT WE HAD TO SORT OF GET INVOLVED IN – WITH MAJORS – AND THEY CAME AND STARTED TALKING TO US. AND – AND THEY WERE A FUNNY OLD THING.

TONY WADSWORTH 10 40 37 10 - 10 41 22 04

THE WAY THAT IT TENDS TO EVOLVE IS THAT YOU WILL HAVE MAJOR COMPANIES AND THERE'S A BUNCH OF INDEPENDENT RECORD COMPANIES WILL START TO COME THROUGH IN DIFFERENT ERAS, IN DIFFERENT – REPRESENTING DIFFERENT MUSICAL STYLES. AND THEY'LL DO VERY VERY WELL. AND THEN THERE WILL COME A POINT WHERE THEY WILL BECOME PART OF THE MAJOR MUSIC COMPANIES – FOR WHATEVER REASON. AND THEN – A WHOLE NEW BUNCH OF INDEPENDENTS WILL COME THROUGH, BECAUSE THEY ALWAYS DO. AND THAT'S WHAT MAKES IT A THRIVING RECORD BUSINESS. I THINK – I THINK A THRIVING INDEPENDENT SCENE MAKES A THRIVING MUSIC SCENE WITHIN THE COUNTRY, WHICH MAKES A THRIVING MUSIC BUSINESS. WHICH IS WHAT WE'RE ALL INTERESTED IN.

DAMIEN HARRIS 10 41 22 15 - 10 41 44 00

WE WANTED TO KEEP OUR – YOU KNOW – KEEP EVERYONE. WE WANTED TO HAVE OUR OWN – YOU KNOW THE MUSCLE THAT YOU NEED BUT SORT OF STILL REMAIN, YOU KNOW, AND TRY AND KEEP OUR INTEGRITY AND TRY AND KEEP WHAT WE DID AND EVERYTHING. YEAH, SO WHAT WE DID – IN THE END WE DID A DEAL WITH SONY.

KEITH WOZENCROFT 10 41 44 10 - 10 42 24 10

I THINK THE DISADVANTAGE OF ANY BUSINESS ACTUALLY – FULL STOP – IS THE UNPREDICTABILITY OF IT. YOU CAN BE – YOU KNOW – YOU’RE IN BUSINESS SO YOU CAN BE BOUGHT OUT, YOU CAN BE MERGED, YOU CAN HAVE FINANCIAL PROBLEMS THAT YOU MIGHT NOT BE AWARE OF AND THAT HAPPENS ALL THE TIME. YOU KNOW RECENTLY WE SAW SEEGRAMS (??) BUY OUT POLYGRAM – YOU’VE SEEN THE AOL WARNERS MERGER – YOU’RE IN BUSINESS. AND THOSE THINGS REMIND YOU THAT YOU ARE IN BUSINESS BECAUSE I DO SIT AROUND SOMETIMES JUST THINKING – I’M IN MUSIC AND NOTHING WILL GET IN THE WAY OF THESE GRAND PLANS THAT YOU HAVE. BUT THAT’S LIFE, YOU KNOW, IT’S LIKE – YOU KNOW – A METEORITE COULD FALL FROM THE SKY, YOU KNOW, AND I THINK YOU JUST HAVE TO ACCEPT THAT.

2 ADF 10 42 25 00 - 10 43 04 00

WELL THE CONCENTRATION OF THE MUSIC INDUSTRY TO EVER AND EVER LARGER UNITS OF TWO, THREE, FOUR MAJOR CORPORATIONS IS QUITE CLEARLY UNHEALTHY, IT WAS UNHEALTHY BEFORE, THE MORE – THE MORE IT HAPPENS, THE MORE UNHEALTHY IT BECOMES. I MEAN IT JUST MAKES A NONSENSE OF THINGS, YOU KNOW. ALL OF A SUDDEN A GROUP OF PEOPLE ARE PROMOTING A RECORD AND THEN THEY FIND OUT THEY’RE GOING TO LOSE THEIR JOBS IN ABOUT A WEEK’S TIME – YOU KNOW, IT’S, IT’S, IT’S PATHETIC, IT’S – IT’S PURELY ABOUT STOCKS AND SHARES, IT’S ALL ABOUT MAKING MONEY OUT OF MONEY. IT’S LIKE IN THE SYSTEM THAT WE LIVE UNDER, IT’S POSSIBLE TO MAKE MONEY OUT OF DESTROYING THINGS.

MUSIC

JAY KAY 10 43 14 10 - 10 43 22 10

I THINK THE OTHER THING IS – I THINK FOR THE INDUSTRY I FEEL THAT THEY’RE GETTING WORRIED BECAUSE OF THE INTERNET.

TONY WADSWORTH 10 43 23 00 - 10 44 10 00

THE NEXT FEW YEARS ARE – ARE A REAL CHALLENGE, BECAUSE THE VERY DEFINITION OF WHAT A MUSIC COMPANY OR A RECORD COMPANY IS OR ISN’T IS BEING CHALLENGED. AND THE MOST SIMPLISTIC AND BLAND EXPRESSION OF THAT IS WHEN YOU READ IN – IN VARIOUS PAPERS AND MAGAZINES THAT THE MUSIC INDUSTRY IS DEAD BECAUSE WE’RE ALL GOING TO GET OUR MUSIC THROUGH COMPUTERS. WHICH IS LIKE SAYING THE MUSIC INDUSTRY IS DEAD BECAUSE WE’RE ALL GOING TO GET OUR MUSIC ON SILVER CDS. ALL IT IS IS A METHOD OF DELIVERY AND THE EXCITING THING IS IS THAT IT’S A MUCH MORE EFFICIENT METHOD OF DELIVERY – FASTER METHOD OF DELIVERY, POTENTIALLY MORE ALL EMBRACING WAY OF DELIVERING MUSIC THAN THERE HAS EVER BEEN BEFORE.

MUSIC

MARK JONES 10 44 25 10 - 10 45 05 00

THE INTERNET HAS BEEN A BIG PART OF OUR COMPANY REALLY AND EVEN THOUGH WE ARE A SMALL COMPANY IT IS QUITE STRANGE THAT ON THE TECHNOLOGY FRONT WE FEEL THAT WE'RE WAY AHEAD REALLY OF MOST OTHER COMPANIES. WE RECEIVE THREE HUNDRED AND SEVENTY THOUSAND PAGE VISITS A WEEK TO OUR INTERNET SITE – IT'S BECOME A VERY VERY USEFUL MEDIUM WITH EVENTS LIKE THE BRIT AWARDS. WHAT HAPPENED HERE WAS THAT IT FELT LIKE THE UNDERGROUND HAD FINALLY TAKEN OVER THE MAINSTREAM – IT WAS THE FIRST TIME I'VE EVER SEEN IT HAPPEN AND I DIDN'T REALISE WHAT A POWERFUL FORCE THE INTERNET COULD BE AND PROVED TO BE.

STEVE SUTHERLAND 10 45 05 20 - 10 45 18 00

THE BRITS IS SET UP BY THE BRITISH MUSIC INDUSTRY AS THEIR SHOWCASE, THEIR WINDOW TO THE WORLD OF THEIR – IT'S THEIR GRAMMY'S – IT'S THE BIG THING, THAT YOU MARKET YOUR ARTISTS AND YOUR KNOW HOW AND YOUR KNOWLEDGE TO THE REST OF THE WORLD.

MUSIC

MARK JONES 10 45 19 10 - 10 45 31 00

IT'S PREDOMINANTLY A POP EVENT – BUT BELLE AND SEBASTIAN WERE NOMINATED FOR BEST NEWCOMER AWARD AT THE BRIT AWARDS. TO EVERYBODY'S SURPRISE, BELLE AND SEBASTIAN WON THE AWARD.

LIVE 10 45 31 10 -

.... LADIES AND GENTLEMEN THE WINNER IS – BELLE AND SEBASTIAN

MUSIC

STEVE SUTHERLAND 10 45 40 00 - 10 46 05 00

THE OFFICIAL BRITISH MUSIC INDUSTRY HAD ABSOLUTELY NO IDEA HOW THE INTERNET WORKED AND A BUNCH OF PEOPLE WHO DID UNDERSTAND IT, YOUNG PEOPLE WHO UNDERSTOOD HOW COMMUNITIES WORK JUST WENT IN THERE AND PULLED A FAST ONE. AND THEY GOT THEIR PEOPLE TO VOTE AND THEY WON FAIR AND SQUARE AND IT EMBARRASSED THE BRITISH MUSIC INDUSTRY – IN PUBLIC.

MUSIC

STEVE SUTHERLAND 10 46 12 10 - 10 46 24 20

I LOVE THAT STORY THAT THEY'D ACTUALLY TOLD STEPS THEY WOULD WIN SO THAT STEPS WOULD TURN UP – ONLY TO FIND AT THE VERY LAST MINUTE THAT

SOMETHING VERY ODD WAS GOING ON. THEY HAD NO KEN ABOUT IT – THEY HAD NO UNDERSTANDING ABOUT IT.

PETE WATERMAN 10 46 25 10 - 10 46 46 00

NOW I HAVE TO SAY – I’LL DECLARE AN INTEREST HERE STRAIGHT AWAY – I DIDN’T CARE A SHIT – BECAUSE I KNEW WE WOULDN’T WIN IT. RIGHT – NOW THEY’D BEEN TOLD ON THE THURSDAY NIGHT, THEY’D WON IT. SO THEY GO OFF TO GET THIS AWARD AND I’VE SAID – YOU AIN’T GOING TO WIN THIS – I’M TELLING YOU – BY THE TIME IT COMES TO THE TELEVISION SHOW, YOU WON’T WIN THE AWARD. RIGHT. SURE ENOUGH THEY DIDN’T WIN THE AWARD – I KNEW THEY WOULDN’T WIN THE AWARD.

MARK JONES 10 46 46 10 - 10 47 17 00

WHAT WE DID WAS WE – PRIOR TO THE BRIT AWARDS WE LOOKED INTO EVERYBODY ELSE’S WEBSITE FOR ALL THE OTHER BANDS THAT HAD BEEN NOMINATED. A LOT OF THEIR COMPANIES HADN’T ACTUALLY BOTHERED TO EVEN MENTION THE FACT THAT THEY WERE NOMINATED FOR A BRIT AWARD OR HADN’T UPDATED THEIR SITE. WHEREAS WE DID ALMOST HAVE FLASHING NEON ON OUR HOME PAGE SAYING WHATEVER YOU DO, VOTE FOR BELLE AND SEBASTIAN – UPSET ALL THE MAJOR RECORD COMPANIES, THIS IS YOUR CHANCE TO TAKE OVER. BUT OF COURSE YOU CAN’T ACTUALLY MAKE PEOPLE DO SOMETHING THAT THEY DON’T WANT TO DO – SO – WHICH – SO THEY OBVIOUSLY DID AND THE REST IS HISTORY.

STEVE SUTHERLAND 10 47 18 10 - 10 47 30 10

THAT WAS THE FIRST TIME THAT THE BRITISH PUBLIC UNDERSTOOD THAT THE BRITISH RECORD INDUSTRY HAD NO IDEA WHAT WAS GOING ON. WHEN THIS BAND THEY’D NEVER HEARD OF – BELLE AND SEBASTIAN – STOOD UP AND PICKED UP THAT AWARD – IT WAS FANTASTIC.

MUSIC

SHABS 10 47 41 00 - 10 48 14 00

THE MUSIC INDUSTRY’S AT THE FOREFRONT OF WHAT’S GOING ON THE INTERNET. MAJOR’S ARE POWERFUL, THEY OWN THE COPYRIGHT AND THEY’RE WAKING UP TO THE FACT THAT THIS IS GOING TO EITHER GOING TO MAKE OR BREAK THEM. FOR AN INDIE ON THE OTHER SIDE EVEN MORE CRUCIAL TO BE HARNESSING THAT TECHNOLOGY, BECAUSE IF YOU’RE STANDING THERE WITH CONSUMERS DEALING DIRECT AND THEY WANT YOU TO BE DIGITALLY READY, YOU’VE GOT TO BE READY. IT’S ABOUT THAT ONE CONSUMER, IT’S ABOUT THE ONE GUY WHO WANTS TO BUY FIVE CDS IN NEW ZEALAND, OR IT’S DOWNLOADING MUSIC FROM WHEREVER – IF YOU DON’T HAVE HIM, YOU MAKE NO MONEY. EVEN A MAJOR’S THINKING ABOUT HIM, BUT HOW IMPORTANT IT IS TO AN INDIE IS PARAMOUNT.

MUSIC

STEVE SUTHERLAND 10 48 21 00 - 10 48 42 00

THE WEB AND WHAT CAN BE DONE ON THERE – IT DOES GIVE PEOPLE THE OPPORTUNITY JUST TO MAKE THEIR OWN MUSIC AND PUT IT OUT THERE FOR ANYONE TO FIND IF THEY WANT TO AND IT DOESN'T REALLY COST VERY MUCH. SO IT'S A KIND OF BACK TO PEOPLE JUST STANDING AROUND MAKING MUSIC FOR THE SAKE OF IT – JUST BECAUSE THEY WANT TO. AND IT BECOMES A HOBBY NOT A BUSINESS. AND I THINK – I THINK AT THE MOMENT WE'RE IN A REALLY GOOD PLACE FOR THAT.

MUSIC

2 ADF 10 48 46 10 -

THE INTERNET DOES PROVIDE AN UNCHARTED SORT OF ARENA -

1 ADF 10 48 50 13 - 10 48 58 18

IT GIVES ACCESS TO THE LAST REMAINING AREA THAT MUSICIANS DON'T HAVE ACCESS TO WHICH IS DISTRIBUTION.

MUSIC

SHABS 10 49 02 00 - 10 49 10 18

IT'S AN EXCITING TIME – BUT FOR THE INTERNET. BUT GENERALLY AS THE INDUSTRY GETS MORE CONCENTRATED, THING IS YOU'VE JUST GOT TO SURVIVE.

MUSIC

2 ADF 10 49 21 03 -

THE FIRST RECORD I EVER BOUGHT WAS THE THEME MUSIC TO JOE NINETY WHICH WAS A KIND OF SECRET AGENT PUPPET SHOW.

JAMELIA 10 49 30 12 -

THE FIRST RECORD I BOUGHT WAS CALLED “DO THE BARTMAN” BY BART SIMPSON..... I'M SORRY.

1 ADF 10 49 39 12

THE FIRST RECORD I BOUGHT WAS THE THEME TO THE 1972 COMMONWEALTH GAMES. THE B SIDE WAS WICKED – REALLY DUBBY

JAY KAY 10 49 47 21 -

THE FIRST RECORD I BOUGHT WAS THE WHO BY NUMBERS.

MUSIC

GREEN INC COMPANY LOGO

Style Tribes – Music

TIME CODE	MUSIC TITLE	COMPOSER/ARRANGER	PUBLISHER	PERFORMER	RECORD LABEL	VIDEO LABEL AND No	ORIGIN CLASS	USE	DURATION
09 59 54	Title Music	Jonathan Gunton	BDH	Jonathan Gunton				F	25"
10 00 20	Soul Surfin'	Norman Cook	Universal Music	Fatboy Slim	Skint			B	01'56"
10 03 16	Pumping up your stereo	Coombes/Quinn/Goffey	EMI	Supergrass	EMI			F	23"
10 03 40	Millenium	Chambers/Williams/Barry/Brichurse	BMG/EMI Virgin/EMI United	Robbie Williams	Chrysalis			F	1'00"
10 04 51	Angels	Chmabers/Williams	EMI Virgin/BMG	Robbie Williams	Chrysalis			F	33"
10 05 29	Virtual Insanity	Kay/Smith/Zender/McKenzie/Buchanan/Katz	Sony	Jamiroquai	EMI			F	01'54"
10 08 08	Deeper Shade of Blue	Topham/Twigg	Zomba	Steps	Zomba			F	2'12"
10 10 40	Letting Go	Sawhney/Grey	Zomba	Nitin Sawhney	Zomba			F	1'32"
10 12 15	Black & White	Das/Taylor/Pardits/Zaman/Savale	MCA	Asian Dub Foundation	MCA			F	1'32"
10 13 57	Free Satpal Ram	Das/Taylor/Pardits/Zaman/Savale	MCA	Asian Dub Foundation	MCA			F	49"
10 14 50	Little Hide	Lightbody/McClelland/Queenn	Sony	Snow patrol				F	48"
10 16 18	Money	Davis/Emmanuel/De Bourg/Yarde	Warner Chappell	Jamelia	EMI			F	4'42" 1'56" 1'00"
10 21 06	Untitled	The Kabinboy	Unpublished	The Kabinboy				F	1'55" 15" 10" 30" 12"

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10 25 35	Praise You	Cook/Yarborough	Polygram/MA AT Music Inc	Fatboy Slim	Skint			F	3'02"
10 29 22	Alright	Goffey/Coombes/ Quinn	EMI	Supergrass	EMI			F	46"
10 30 51	Parklife	Albarn	MCA	Blur	EMI			F	2'43"
10 39 49	The Devil in Sports Casual	Harris	Sony	The Midfield General	Sony			B	3'34"
10 44 10	Lazy Line Painter Jane	Murdock/David/ Campbell/Coburn/ Martin/Geddes/ Jackson/Queen	Sony ATV	Belle & Sebastian	Sony			B	14"
10 45 58	After the Love has Gone	Twigg/Topham/ Ellington	All Boys Music 100%	Steps	Zomba			F	46"
10 47 20	Bentley's Gonna Sort you out	March/Stokes/ Muller	Chelsea Music Pub	Bentley Rhythm Ace	Universal Ireland Music Ltd			B	2'35"
ORIGIN CLASS X=Commissioned P=Live Performance V=Video T=Soundtrack C=Commercial L=Library		USE B=Background F=Featured S=Signature							