



CMP
United Business Media

NEWS: SINEAD O'CONNOR unveils her first album in two years following a deal with new label R&M Records
News 3



NEWS: Denmark's THE RAVEONNETTES are among the buzz acts with their debut UK show at In The City Talent
Talent 4



FEATURE: Irish talent such as Gemma Hayes is scoring mainstream UK success in addition to DVD releases at home
Feature 9



COLLECTION SOCIETIES REPORT INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC 20 SEPTEMBER 2002 £3.80

music week

Industry cleared as OFT drops inquiry

by Robert Ashton

The UK music industry is left facing an estimated £1m-plus bill after the Office of Fair Trading last week dropped its investigation into anti-competitive behaviour.

The expected financial cost to the business comes despite the OFT saying it will do nothing more than "continue to monitor" the situation, following an 18-month probe triggered by a complaint that the majors had "taken concerted action" to limit parallel imports into the UK. This, the complaint suggested, had been done to keep prices artificially high.

The findings of the Wholesale Supply Of Compact Discs report have drawn everything from anger – one senior executive blasts the report as a "huge waste of time that has

amounted to nothing" – to raised eyebrows from the industry.

BPI director General Andrew Yeates says, "The BPI is pleased that the outcome of the latest detailed investigation by the OFT will result in no action being taken against the industry."

"However, it is disappointing that the music business has once again been the subject of a time-consuming, costly and ultimately unproductive investigation. We can only hope that the regulatory authorities will now allow British record companies to concentrate on producing great British music for our own and the international market."

A Universal spokesman says, "We are pleased with the outcome of the investigation. Given the considerable time and expense involved



Yeates: outcome is pleasing

in these investigations, we are also happy that it is behind us."

Similarly, an EMI spokesman says, "EMI is pleased that the OFT has decided to close its investigation and we remain totally confident that we have not engaged in any unlawful activities."

In a 33-page document released

last Wednesday, the OFT listed nine key findings following the allegation, first received in December 2000, that the five majors were attempting to stop parallel imports of CDs from other European countries.

These key findings included:

■ evidence of past agreements with retailers not to import;

■ evidence that, in the past, importing retailers were "punished" by the withdrawal of marketing and promotion support;

■ evidence that the majors used "mechanisms" to monitor parallel imports; and

■ evidence of "periodic contact" between label executives and public speeches which it said could be "a means of signalling commercial strategies to rivals".

But it also appeared to rule out

any direct collusion, adding that the majors did not adopt consistent strategies, and said there was no evidence the practices were continuing.

As a result, it concluded that it would continue to monitor the music market and if such agreements (vertical agreements discouraging parallel imports) come to light, the OFT may use its powers under the Competition Act 1998 (CA98).

An OFT spokesman says if anti-competitive behaviour is discovered it is able to levy a fine of up to 10% of the UK turnover of a company for up to three years.

The OFT spokesman also dismissed criticism from the music industry that it is a "soft target" for consumer groups and should now be left alone after undergoing its fourth investigation in the past decade.

Universal UK chairman/CEO Lucian Grainge has hailed last Tuesday's *Panasonic Mercury Music Prize* success by Ms Dynamite (pictured) as the beginning of an international career for the artist. "I am optimistic about the US and the rest of the world," says Grainge. "I have also been in various international meetings with my European counterparts and the reaction has been extraordinary. She will receive a lot of attention from Universal as a music organisation worldwide." The single *Dyna-mite* is currently climbing at round around Europe while in France, where the company is working first single *It Takes More*. Ms Dynamite's profile is set to soar following a string of key TV shows and a front cover of music magazine *Les Inrockuptibles*. See story, p3.



Collection societies' funds dip

Falling record sales have prompted the global income grossed by the world's leading collection societies to fall for the first time in at least five years.

According to exclusive data collected for the first Music Week Collection Societies Report, the total revenue collected by the 59 global societies which supplied data to the survey fell 2.3% in 2001 to \$6.39bn. Although performance income climbed 2.5%

to \$3.27bn, this was offset by a hefty 11.13% slump in mechanical collections to \$1.98bn. The decline in total collections is the first time that collection society revenues have fallen year-on-year since at least 1997.

Japan's Jasrac was the largest collection society in 2001 with gross collections of \$866.1m, followed by Germany's Gema (\$725.6m) and the UK's MCPS-PRS Alliance (\$708.9m).

● See Collection Societies Report

Harlow takes reins in V2 changes

V2 Music is gearing up for another senior management change, with the arrival of former EMI executive Tony Harlow to take over the reins from Stephen Navia.

Harlow, previously EMI's senior global marketing vice president, is taking on the role of worldwide chief executive. He will lead the group of six general managers which were put in place at the end of last year to run the group.

Harlow says, "I hope I will be able to play a significant part in building upon a platform that is already developing in a more than positive direction."

Harlow joined EMI in 1989, rising to become marketing director for EMI UK in 1994. After three years, he was promoted to managing director for EMI Australia, reporting directly to Charlie Dimont and Ken Berry and working with local artists including The Avalanches. He temporarily took on the senior EMI



Navia: leaving to join DCMS vice president role in DCMS

Navin, the former BMG operations vice president brought in by Richard Branson to fill the gap created by the December 2001 departure of chief executive Jeremy Pearce, is leaving to take over the role of music industry advisor next month at the Department of Culture Media and Sport (DCMS). Sara John, who has acted as the link between the music business and Government for the past five years and was instrumental in creating the Music Industry Forum, was the previous incumbent.

Woolworths poaches Virgin's Batchelor

Woolworths has turned to Virgin Retail's long-serving Jim Batchelor to head its entertainment operation.

Batchelor, who has been with the specialist music retailer four months short of 10 years, is set to assume the title of head of the strategic unit for entertainment towards the end of the year. The role has been vacant since July, when Alan Young became Warner UK's commercial director.

The Virgin Musicstore and V Shop head of music says it is a big decision to leave Virgin after nearly a decade, but that he could not turn down the chance of running an entertainment operation for around

800 stores.

"It's different, but ultimately it may not be so different a challenge as Virgin as it's still selling entertainment product," he says. "It's an exciting job for me personally and, at this stage of my career, these opportunities don't come along very often."

His new job comes 10 years after Batchelor briefly served as store manager at Woolworths in West Wickham, Kent, having previously worked at BHS and River Island.

He joined Virgin's Marble Arch branch in January 1993, progressing to regional manager before joining the buying department at the

retail chain's head office five years ago.

Woolworths, along with other general chains, has seen its music sales squeezed by the supermarkets in the past two years, although the parent Woolworths Group earlier this month reported a 26% growth in its entertainment business for the six months to August 3. "There's a job to do, but I'm going in there with an open mind," says Batchelor.

Virgin's commercial director Steve Kincaid says plans are being made by Batchelor's successor. In the short term he will be taking a more hands-on approach with the music team, he adds.

newsfile

FLAX IS PROMOTED TO NEWLY-CREATED POST AT EMI MUSIC PUBLISHING
EMI Music Publishing CEO Martin Barlow has promoted his executive vice president Bob Flax to the newly-created role of US company president. The new appointment comes 10 years after Flax, who is based in New York, joined the company, having previously been senior partner at the law firm Grubins Indy-Schroeder Goldstein and Flax.

IFPI UNVEILS COPY-PROTECTION SYMBOL

The IFPI unveiled its copy-protection symbol last Tuesday as part of an optional scheme for record companies to flag up on the fact that anti-copying technology has been used on a CD. The symbol, being rolled out worldwide by the organisation, will feature on CDs or artwork or as a sticker and may be accompanied by additional information about the particular technology being used.

BBC3 WINS GREEN LIGHT FROM GOVERNMENT

The Government finally gave the launch of YouTube TV channel BBC3 last week. Culture secretary Tessa Jowell, who earlier this year had blocked the channel aimed at 25- to 34-year-olds fearing it would compete directly with commercial rivals, said BBC3 will be subject to a review in two years and that 80% of the output should be specially commissioned for the channel.

BRITISH AT MIDEM SHOWCASE TO BENEFIT LAST YEAR'S ORGANISERS
The British At Midem group, comprising the BPI and British Music Rights, plus PPL are again teaming up with Metropolis Music and NME to organise this morning's January's British At Midem showcase. The showcase, taking place during the Cannes conference's Monday evening on January 20, will comprise an earlier acoustic set followed by stage performances in the Hotel Martinez.

BNI LAUNCHES ONLINE REGISTRATION SYSTEM

BNI is launching an online registration system for songwriters, composers and publishers. Users of the online works registration will have their musical works automatically added to the FastTrack global database, which identifies new works when they are performed in France, Germany, Italy, Spain, Austria and Belgium.

SUNDAY TIMES DISTRIBUTES 1.7M EVIS COSTELLO SAMPLERS

The Sunday Times yesterday (Sunday) covered 1.7 million of an Elvis Costello (pictured) CD featuring three previously-unissued tracks from his new album *When I Was Cruel* collector's Edition. The CD was released today (Monday) by Mercury Records.

CHANNEL 4 UNVEILS 0 AWARDS DETAILS

Channel 4 is set to screen a one-hour highlights programme of this year's 0 Awards from 11.30pm on October 22. The 19th annual event will be staged the day before the 0 Awards Gallery, with awards nominations due to be announced on October 14.

WARNER/CHAPPELL'S LEH TORPHE DIES

Warner/Chappell's long-serving Len Thorpe died last Monday aged 75. Thorpe joined Chappell in 1943 and, apart from three years in the army, remained with the company until his retirement in 1989 and then continued as a consultant for Warner/Chappell. He was a director of Warner/Chappell, chairman of MRS and vice-chair of MCPS, while he served on the PRS members' fund committee from 1987 up until his death, including being chairman for the past four years.

m w playlist

ALICE MARTINEAU - If I Fall (Epic) Radio will owe this debut offering from this talented singer songwriter. The haunting vocal promises big things. *King Food* (single, October 21)

HEADGEAR - Where This Good Life Goes (Diamond Head Recordings) Quality material by Irishman Dara Dukes makes the first release from Sean Rowley, Vicky Savage and Dara Mangan's new label (single, October 7)

SANTANA FEAT. MICHELLE BRANCH - Game Of Love (Arista) The lead-off track from his Shaman album, this is sure to be another collaborative smash from Carlos Santana (single, October 28)

ROBBIE WILLIAMS - Feel (label tbc) Promotional opportunities are piling up for this first single from Escapology, including the MTV Europe Music Awards (single, December, from album, November 18)

TEMPLE OF SOUND - First Edition (Wagram) The very excellent first album on the previously featured Wagram label - a fabulous mixture of beats and world

DJ JAZZY JEFF - Rock Wit You (feat. Eno) (BBE/Rapster) Smooth, soulful outing from jazzy Jeff featuring vocals from Eric Robertson. Check out the Freddie Fox rap on the flip (single, October 15)

PILOTE: King Food (Certificate 18) Third album of top quality electronics from this underrated London label (XL) debut

ANDY VOTEL: All Ten Fingers (Twisted Nerve/OK) Newt album of intricate and highly individual vocals. Guest appearances from Elbow's Guy Garvey and Can vocalist Malcolm Mooney result in across-the-board appeal (album, November 14)

AWA MANNING - Behind Schedule (Can I Get A Witness) (Columbia, Sweden) This new Swedish R&B singer is developing a much fuller sound. A future star, no doubt

VARIOUS - Studio One Scorchers (Soul Jazz) Soul Jazz comes good with the fifth in a sterling series from the Studio One vaults (album, September 30)

EdiMA calls for pan-European licencing deal, or risk losing online music services altogether

Online music services have warned that the sector will not survive if the music industry does not help create a simpler clearer licencing structure across Europe.

Music websites organisation EdiMA - the European Digital Media Association - is calling on the music industry to help provide the content and regulatory framework to make music available, legitimately, online.

Speaking at a seminar staged in Brussels by EdiMA last Wednesday, EdiMA president Simon Bazalgette - CEO at Music Choice - said investment in the sector has been hindered by the fact that there is no

clear music licencing framework.

The current licencing structure means that online services have to strike licences in each of the European markets in which they operate, says Bazalgette. Adriano Marconetto of Vitamine, an EdiMA board member, added that if pan-European licences are not available, consumers will continue to resort to the easier means of buying music online.

Bazalgette applauds the move by the MCPS-PRS Alliance to offer a licence, but says there is a long way to go in terms of its "economics". The licence remains the subject of a stand-off between the publisher-

led MCPS-PRS Alliance and the recording community. It is understood that the record companies offered to the rate offered - 8% of consumer revenues in the first year, rising to 12% - compared to the existing mechanical rates of 8.5% of dealer price.

It is also understood that record companies are objecting to a rule which demands that the royalty be paid directly to MCPS-PRS by the site managing the online payment. Mechanical rates are currently paid by the labels, after all income is gathered.

● Of The Record, p35.

PPL unpaid-royalty drive resists industry's windfall

by Paul Williams

Performers previously unregistered with PPL are about to share in a £2m-plus backroyalties windfall, after an extensive drive to track them down. The organisation's CEO, November & performer services director Clive Bishop announced the forthcoming pay-out at its AGM at London's British Library last Wednesday following the launch earlier this year of its "Artists & Royalties" campaign to distribute the unpaid cash.

As part of the campaign, PPL set up a website (www.performersmoney.ppl.co.uk), allowing musicians and singers to track through a database to see if they were among those still owed royalties collected from broadcasts and other uses of tracks on which they featured.

In addition, at the AGM, PPL's director of strategy and business development, Dominic McConliffe highlighted efforts by the organisation to try to fill in gaps it had in its data on who played on around 1,300 key tracks dating back to the Sixties and Seventies. Specially-commissioned panels comprising musicians, producers, engineers and other relevant parties were put together to undertake the task which resulted in a 90% success rate in finding the infor-



Looking forward (left): Brown, Nevkila named leader.

In his own AGM speech, PPL chairman/CEO Fran Nevkila underlined the organisation's efforts to improve its relationship with the artist community since his arrival two years ago. He said that, only a few months into his new job, he had decided to approach all performers' organisations to meet collectively with PPL on a regular basis to discuss common issues.

All the cynics and prophets of gloom and doom told me that my efforts would fail," he recalled. "Well, well, well, here we are 18 months later and we are still going strong. Having collectively chosen to call ourselves the PPL/Performers Forum, together we have resolved many worthwhile things and we are increasingly looking forward to much more interesting and ambitious achievements."

He said he believed it was "entirely possible" to reshape PPL into a "fundamentally different organisation, which truly represents record companies and their performers alike in a new climate of trust, faith, confidence and true co-operation".

Earlier, the AGM's keynote speaker, Commercial Radio Companies Association chief executive Paul Brown, warned PPL members that its revenue from commercial stations for the year to September 30 would be slightly down on the previous year. However, he added the sector's share of the UK's total advertising cake was growing, rising from 6.5% of total display advertising in quarter one 2001 to 6.7% during the same period this year.

Brown also argued that an easing of UK radio ownership rules would encourage owners to increase the variety of stations on air. "Diversity of listening choice flows from both content regulation and the easing of ownership rules, so that a greater number of stations in each area can be owned by a single owner," he said. "This allows the 'risk' to be owned and nurtured by those with greater resource and prevents the coming together in the centre of taste of services that started out as clearly different."

Wireless data contradicts Rajar's radio stats

The popularity of the UK's music radio stations has been thrown into question by new trial research suggesting Rajar has over-estimated their audience figures.

Test studies commissioned by The Wireless Group in two geographical areas in the UK and using a new methodology of recording listening patterns, suggest music stations are winning smaller audiences than is officially reported. Speech stations, on the other hand, are performing better than Rajar suggests.

"The dominance of speech stations over music stations is pretty much depicted here," says The Wireless Group's chairman and chief executive Kelvin MacKenzie. "It shows 13 test stations went up and 15 went down and, of the 13 that went up, eight were speech."

The research, which follows criticism by MacKenzie that Rajar's

TUNING IN OR DROPPING OUT

Slough area	Bolton area
1 (1) Capital FM	1 (1) Radio Two
2 (2) Radio Four	2 (2) Key 103
3 (42) Five Live	3 (7) Radio Four
4 (3) Radio Two	4 (3) Radio One
5 (4) Magic	5 (4) News FM

The above shows stations with the highest weekly reach according to The Wireless Group-backed research by their Rajar partners in brackets.

A new method of recording audiences by getting respondents to fill in diaries is unreliable, using a system first tested in Switzerland in which participants wear a special wrist watch that automatically records their listening habits. More than 670 adults in both the Bolton and Slough areas took part in the tests, carried out by media research group GfK which owns the Radiocontrol system

which was used. In general, speech stations performed better than within Rajar and music stations performed worse, with the biggest casualties including Classic FM and Capital Gold. Only two music stations - Empaw-mad and Radio Three - improved their reach compared to Rajar in both areas.

Rajar managing director Jane O'Hara says Rajar has a "solid" diary system for recording listening habits. She adds, "It [is] not perfect, but neither is meter technology".

"On behalf of the industry, we're carrying out our own tests on two electronic systems and have been doing so since January," she adds.

O'Hara believes it will take a "number years" before electronic monitoring replaces the diary system, with the cost of the equipment being the biggest obstacle.

Andrew and Travis lead tributes

to McAndrew and Lester team

by Paul Williams

Craig David hailed his management team Ian McAndrew and Colin Lester as the best managers in the world, as they were honoured at last week's MMF Roll of Honour.

Their other multi-platinum charges Travis also offered up their own personal tributes from the London Hilton stage last Wednesday, before the pair were presented with the event's Peter Grant Award for long-term management achievement.

"I'm so proud of you, Ian and Colin – it's been a long time coming," David told them before performing an acoustic version of his chart-topping *Fill Me In*. "I've always thought you were the best managers in the world. From day one you've believed in me."

Travis frontman Fran Healy, whose band also performed but without still-recovering drummer Neil



Lester (l) and McAndrew: MMF gong

Primos, said McAndrew and Lester had treated them "like you're our family".

"You've looked after us, took us under your wing, fed us, given us advice from what to wear, our hair, love advice," he added. "We love you so much."

Terry Blaney, who has managed Kylie Minogue for the past decade and a half, followed his most successful year yet with the UK-signed

Australian by receiving the manager of the year prize. "I want to thank Kylie, a remarkable artist," he said. "Without her I wouldn't be here today. It's been 15 years, which is very rare in the business, and I'm very proud of that."

In the organisation's 10th anniversary year, both the MMF's own James Fisher and awards host Paul Gambaccini found themselves in the spotlight, as they were inducted into the roll of honour. Noel Edmonds, who was given his first BBC job by Fisher, made the presentation to the MMF general secretary who said he was "just touched that people had gone to so much effort." "This is the first time I've ever been honoured in this way. I consider myself very lucky," said Fisher, who also received a video tribute from Sir Elton John.

The industry's premier insurers Willie Robertson and Bob Taylor, who have worked with acts including Pink Floyd, Queen and the Rolling Stones, were also inducted into the roll of honour. "These guys have covered probably about everything," said Leo Sayer, presenting their award. "They've covered the event – if the roof fell in we're probably covered."

The premiere of the year award, which went to *Spare* Mac, was given in honour of Sir Elton's celebrated producer Gus Dugdon following his tragic death in a car crash in July with wife Sheila. Host Gambaccini noted of Dugdon's many achievements, "It sets an example to our winner, who has worked with many artists as Gus did and realises that of a career involves a wide range of work."

Sinead O'Connor's (pictured) first album since 2000's Atlantic-issued *Faith And Courage* is being released on October 7, following a deal between the singer's Irish label and a new label founded by the former managing directors of the Chrysalis-backed Papillon Records, R&M Records, founded by Roy Edridge and Mike Andrews, has licensed *Sinead Nua* from Irish independent Hummingbird Records and, according to joint managing director Andrews, will be targeting a mix of "exiled Irish, Sinead's fanbase and lovers of great singers singing great songs." He says producer Adrian Sherwood worked his magic on the songs after O'Connor had finished working on them. He adds, "They have been 'Sherwoodised', to make them contemporary. They are not jigs and reels, but beautiful songs." Further interest in the former Chrysalis Records and Warner artist will be prompted by a forthcoming BBC/RTÉ documentary on the singer.



Raids deal dual blow to CD counterfeiters

The music industry has won two more skirmishes in its war against CD pirates, after music industry investigators orchestrated two raids on suspected counterfeiters.

Police officers from Strathclyde aided by investigators raided a factory unit on Glasgow's Somerville industrial estate a week ago, uncovering a counterfeit factory as well as 10,000 counterfeit video cassettes and more than 50,000 illegal music CDs. The raid followed an initiative by the BPI.

A house in Sunderland was also raided last week by Northumbria police and Trading Standards officers following an investigation by the MPCS anti-piracy unit into alleged CD counterfeiting activities.

Talks go on at Capital about Tarrant's future

Capital FM says nothing has been concluded over Chris Tarrant's future with the station's breakfast show, despite his public statement that he has made up his mind to quit in November.

Tarrant said in a newspaper interview that executives at the station were desperately trying to persuade him to stay. "There's been 12th hour attempts by Capital to negotiate some sort of completely revised contract and I'm groaning 'I've made up my mind now'," he said.

His clearest declaration yet that he will leave comes as veteran presenter Les Ross prepares to vacate the breakfast slot at sister Capital FM station BRMB on September 30. The triple Sony winner, who has hosted breakfast programmes in Birmingham for 26 years, will be succeeded by the station's current weekday morning host Elliott Webb.

A Capital statement says neither Tarrant nor the group have made any secret of the fact the DJ is considering leaving the breakfast show. But it does say it is still talking to him about options and – whatever happens – he is contracted to Capital until the end of 2003.

Dynamite CD explodes at retail following Mercury Prize victory

Ms Dynamite's album *A Little Deeper* appears to be moving faster out of stores than any other winner in the 11-year history of the Mercury Music Prize.

The album, which was already occupying a Top 20 place, experienced a 66.4% lift in its total sales for the week the day after claiming victory at London's Grosvenor House Hotel.

HMV rock and pop manager Rob Campkin says they have seen daily sales of the album double from a relatively high base following the win. "What makes this increase particularly impressive is that it comes on top of a relatively high level of sales to begin with," says Campkin.

With the show due to be screened by BBC2 just after midnight last Friday/Saturday, HMV stores were expecting an even higher sales pickup over the weekend for the album whose total over-the-counter UK sales were around 105,000 units before the win. Her victory continues a



Ms Dynamite: 'seminal, gifted'

remarkable run in the prize for Universal/PolyGram which has supplied seven of the competition's 11 winners to date.

"We have a seminal, gifted artist in Ms Dynamite who is interesting enough to appeal to a broad audience," says Universal UK chairman and CEO Lucian Grange. "She is a heritage artist and represents the kind of artist the company wants to be involved with. She is in the sweet spot and is getting the kind of attention she deserves."

Polydor's joint managing director

David Joseph says, "Myself and Colin (Barrow) are absolutely delighted for Nomi (Dynamite) and her team at Polydor. She is an exceptional and natural talent and this is just the beginning for her."

The chair of the judges at the Panasonic-sponsored event, Simon Fith, describes Ms Dynamite as "an exciting talent" and *A Little Deeper* as "an astonishingly assured debut album". "Sharp observations of urban British life and mischievous use of urban global sounds, an original new voice which the Mercury judges are delighted to celebrate," he says.

A year after PJ Harvey's victory was initially widely ignored by the press as the September 11 terrorist attacks monopolised the news, this year's event has enjoyed some of the most comprehensive coverage yet. Following extensive stories of Ms Dynamite's win the day after the Grosvenor House ceremony, newspapers turned entire pages over to features on the 21-year-old winner.

mw comment

AN INQUIRY THAT COST A FORTUNE



Another year, another government investigation into the music industry.

This time, there is less of a sense of relief – more a sense of outrage. The OFT office announcement which accompanied the report was shocking enough – you would never have thought that the industry had been exonerated – but its full report was a wishy-washy apology of a document.

Quite simply, the report says that the industry didn't collude to do anything. Perhaps.

It alludes vaguely towards some "sporadic direct contact" between company staff which may, or may not, be evidence of some concerted strategy.

It even implies, in a rather ludicrous manner, that even "public speeches by senior 'management' may have been a sneaky means of signalling commercial strategies. Does this mean that *The Sun's* TV marketing of its 20p price offer is evidence that it is colluding with *The Mirror*? Of course not.

In its findings, the OFT even highlights the quite remarkable evidence that record companies attempted to "reduce the incentive to import" by offering retailers better discounts, among other things. But, surely this would be in the public interest, which is, after all, what the OFT is supposed to be there to protect?

The report's key focus is on the refusal of record companies to support the marketing and promotion activities of retailers' co-op campaigns. If they were then going to source the product from overseas – usually, their overseas affiliates.

To be honest, I don't see why any company MD should spend his marketing budget supporting any retailer's support of another company's products. And this, simply, is all that executives such as John Kennedy, Richard Griffiths and others insisted back in the September 2002, that Universal and BMG UK would not support a retailer's attempts to sell records sourced from Universal Germany, or France, or Holland, or Spain.

This is not a strategy designed specifically to prevent imports. It is a sensible move to ensure that their own marketing resources were directed to boost their own income and profits, not someone else's. That is what marketing is all about. You speculate, you accumulate – for yourself. That's business.

So, what is the outcome of all this? Hundreds of thousands of pounds, hours and hours of time, and far too much energy has been wasted on yet another spurious, trumped-up charge.

For the fourth time in three decades, the music industry has been found in clean health.

It should be somehow to celebrate. Same reason, celebration is not the first impulse which springs to mind. *Mark Talbot*

mark@musweek.com

ITC verdict

"The band I enjoyed the most was The Darkness. They are totally off-it rock'n'roll that is completely unfashionable. They are so different they could be the next Psychotic Sirens."
Stephen Budd, Stephen Budd Management

"I think there would be more emphasis on quality rather than quantity at ITC, as it is difficult to see all 54 bands properly. That said, I thought The Raveonettes and Colour Of Fire were good, and of course The Darkness, who are always great to watch."
Claire Andros, A&R scout, Chrysalis Music

"I think the bands are let down by the venues they have to play in, but I thought The Raveonettes, Mass and August 81 were worth a look, but I suppose ITC is more of a luxury than a necessity for my job."

Hugo Turquet, A&R manager, The Echo Label

"I've always liked the Raveonettes, so it was good to see them. But ITC was a lot quieter in places this year. It was definitely missing a bit of a buzz. It needs to move or get a bit of adrenaline. Everyone I spoke to felt the same."
Christian Ulf-Hansen, PR & Management

"Helen Bouding, a singer-songwriter from London, played a terrific set on Sunday night at The King's Arms, as did former Bellatrix singer Eliza Newman on Monday. In the City is still one of the best UK-based events for music and it continues to thrive. Like many recent conferences, attendance seemed a bit down, but this gave people a chance to remain focused with regard to business. It is important to be good to see a continued emphasis on breaking acts in the UK and internationally and to focus on how to better our failures."

Tracey Fox, creative manager, Warner Chappell

"Of course, there were bands that should be left playing places like this for the rest of their lives, but all in all I was impressed. Highlights included The Vow, who were one of the most original bands I saw musically. If the A&R people thought the bands weren't up to scratch, then they weren't at the same gigs as me."
Mel Brown, director, Impressive PR

THIS WEEK'S BPI AWARDS

Albums: Paul Weller — *Illumination* (Gold)
Atomic Kitten — *Feel So Good* (Gold)
Queens Of The Stone Age — *Songs For The Deaf* (Gold)
Souly — *Souly* (silver)
Various — *Get Ur Freak On* (silver)

Sources: BPI. Table shows certified new awards in the seven days to Friday September 19, 2002



Buzz Danish band The Raveonettes are in the final stages of negotiating a significant record deal with Columbia US. The group last week played their first UK shows, including a gig at In The City, which offered much of the UK industry their first glimpse of the band. "It was a real eye-gig-like playing in someone's frontroom," says manager Scott Cohen. The Raveonettes have been invited — along with The Darkness, Embryo and Saint Rose — to play at a best of ITC gig this Wednesday at London's Water Rats. The band will then begin work on their debut album for Columbia, with Richard Gottsher set to produce the sessions in Copenhagen. At the same time, their debut EP *Whit It On* will be released internationally. The EP has only been released locally in Denmark to date through Independent Cruncy Frog.

ITC re-evaluation begins after no-shows dampen 2002 event

by James Roberts
Organisers of In The City are re-evaluating the focus of the annual conference following a 20% drop in delegates attending the event, which concluded last Tuesday at Salford's Lowry Hotel. Around 900 people registered for this year's four-day event, according to the organisers.

Along with low attendance, the conference also suffered from a dearth of senior music industry figures, with many advertised panelists failing to turn up. "It lacked electricity," says one senior music industry manager who attended the event. "Its lack of focus was disappointing and the format is getting tired."

However, ITC co-director Tony Wilson remains positive about the event, despite the criticisms. "Admittedly a lot of old people from the industry stayed in London, but there were a lot of young people this year which was one of the most excit-



Cohen: 'Industry needs an enemy' thing things," he says.

ITC coordinator Mark Hart adds, "We came to ITC late in the day and it is hard to get CEOs and senior people at short notice." Hart is currently evaluating responses to this year's event. "We will listen to people who came this year, and those who didn't come this year but have in the past, and make it into a must-go event," he says.

Despite the general lack of players, the keynote interview with Island Def Jam Music Group president/CEO Lyor Cohen was well received by del-

egates and went some way to filling the gap left by others.

In an-ranging interview conducted by Wilson and staged in the impressive surroundings of the Daniel Libeskind-designed Imperial War Museum North, Cohen had strong words on the state of the business.

"A lot of people complaining about the business are a bunch of incapable record people that are looking for excuses to continue and preserve their gigs and so will do anything to deflect the attention from their lack of focus and lack of a creative environment," he said. "I feel this industry needs a high-powered enzyme and needs a complete retooling. Maybe, if it gets even worse, we will have it."

Cohen, who started his career promoting contracts in Los Angeles before being hired by Russell Simmons and becoming Run DMC's tour manager in 1982, hinted that he is keen to take on broader responsi-

bility within the Universal Music Group — or even outside it.

"I'm prepared for the first time to leave Def Jam. I thought that I could never do that," he said in response to a question from *Music Week*. "I can't tell you the answer to where I'm going to go and what I'm going to do. I'm prepared for something."

The Island Def Jam chairman also mused the arrival of the suits. "The corporations have come in and have not been able to understand creative weirdo players/makers, people who actually put things on the board. I say to myself, where are all the characters."

"Where are the corporations that understand that maybe this guy who is out until four in the morning, maybe there's a reason why he's not in at eight the next day," he said. "These corporations are hiring people who are reflections of themselves. All the people who have helped me to be rich and successful are weird."

Simply Red return for eighth album with new team in place

Many hours can be spent at In The City panels theorising about the future of the music business. And one of this year's hottest topics of debate was future industry business models, made all the more high-profile thanks to Robbie Williams' current negotiations.

But one band's management team have put their money where their mouths are and are putting into practice what many have predicted as a future business model. After a long career with Warner Music, which has seen them sell in excess of 60m albums, Simply Red will release their eighth studio album through a groundbreaking structure, tapping into some of the best music industry expertise across the board along the way.

Simply Red's management company Silentsway have hired a series of consultants, many of whom worked with the band during previous roles at Warner Music, to oversee the release of a new album in March



Hucknall: 300% royalties increase

2003. "I am overwhelmed by the calibre and integrity of the people who have come out to play," says Silentsway chairman Andy Dodd, who has worked with Mick Hucknall since the band formed, and a co-founder of In The City, where last week he revealed the new plans. "The deal is a fundamental wind-change in the industry, as it puts the interest of the artist foremost."

Silentsway's Ian Grenfell, who joined the company in 1999 from Simply Red's former label East West where he was general manager, says

the decision to form the new network was not due to frustration with the band's former major label. "The fact Simply Red have sold so many albums through the years shows the label was doing things right, it is just a better deal for the artist."

Grenfell predicts that the new structure will allow the band to earn 300-400% increase in royalty, while also retaining control of their copyright, something alien to a standard major label contract.

Among Simply Red's new team is marketing consultant Tony McGuiness (former WEA marketing director), press company MDC (run by former WEA managing director Maura Ballias and press director Barbara Charene) and strategic business affairs consultant David Perez. In addition, sponsorship company Allies is looking at new opportunities in branding the website and tour, as well as the album itself. Such experience certainly does not come cheap, but Grenfell is hopeful

that the long-term benefit will be in their favour. "We have put ourselves on the line to set up this deal," he says. The alliance formed will be known as simplyred.com.

Ministry of Sound is also on board to handle the physical distribution of the new album. "For an artist like this with a fanbase and financial muscle, it makes sense to do this kind of deal," says the company's Music Group CEO Matt Jagger. "They didn't want to hook up with a major and us getting involved means we can provide more than a distributor in terms of marketing, but still having flexibility."

Such ad hoc project teams are expected to become more commonplace as established artists look to gain control of their business activities. "The only reason to sign to a major is for the advance," says Grenfell, who admits such opportunities will initially be available to those, such as George Michael, who can pick and choose their destiny.

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US chartfile

PATRIOTISM MARKS
SEPTEMBER 11

US record sales continued to be sluggish last week, with the September 11 anniversary and the absence of high-profile new releases making record buying a fairly low priority for many consumers, with a resulting downturn of 14.3% among the Top 200 albums and a slightly less severe 9.4% drop across the overall albums market.

Patriotic songs filled the airwaves, affecting singles and albums sales charts alike. On the best-selling single list, Whitney Houston's Star Spangled Banner bounces 12.2 while Lee Greenwood's God Bless America jumps 31.4. On the albums chart, the only albums to increase sales week-on-week were country stars Toby Keith's Unleashed (home of the Taliban thumping Courtesy Of The Red, White & Blue) and Alan Jackson's Drive, which includes the 9/11 anthem Where Were You When The World Stopped Turning. Keith's album surges 11.5, while Jackson's album surges 57.16. The only new entries to the Top 20 are a brace of multimedia albums by gospel veterans Bill & Gloria Gaither, Led Freedom Ring and God Bless America. Even with hefty \$6.95 price tags, they are the biggest albums of the Gaithers' career, debuting at 15 and 19 respectively with sales of 39,000 and 36,000.

The Dixie Chicks extend their rule at the top of the albums chart to three weeks, even though their Home album suffers a 4.1% dip week-on-week. The 214,000 copies it sold put it well clear of the chasing trio of Avril Lavigne (pictured), Eminem and Nelly, who could barely be separated, with Lavigne selling 21 more than Eminem, and Eminem selling 2,152 more than Nelly. For Lavigne - even though her album suffers a 16% dip week-on-week - that means Let Go climbs to a new high of number two on its 15th week in the chart. Although it outsold Eminem and Nelly in the week, its total sales of 1.71m are still well short of Nellyville (3.28m), and The Eminem Show, which is by some distance the year's biggest seller, with 5.71m copies sold in 17 weeks.

Leading the Brit pack, Coldplay spend a third week in the Top 10 with A Rush Of Blood To The Head. It sold more than 57,000 copies last week, to bring its total sales to 272,000. Meanwhile, Daniel Bedingfield slips 48-72 with Gotta Get Thru This. It has been the single of the same name moves 11-10 on the Hot 100.

Nelly remains at the top of the singles chart for the 14th week on the standstill, followed by Hot In Herre followed by a further seven with Dilemma - while there are also new entries, including U2's Electrical Storm at number 77.

Alan Jones

Universal Music upbeat
as Q4 priorities unveiled

by Joanna Jones
Universal Music International has placed Daniel Bedingfield, Darius Danesh, Mark Knopfler and U2 among its top UK priorities for what it bills as its best fourth quarter lineup yet.

Overseas plans for the four acts were unveiled at UMI's annual marketing conference in London last Tuesday, just five days after Danesh played a live set for delegates. It heralded what will be a first assault, on continental Europe for the Pop Idol finalist, with Colourblind due to go to radio there in the new year with a view to commercial release in late February or early March.

Meanwhile, Polydor's Daniel Bedingfield is set for an international push this autumn, as the company gears up for the international release of his debut album Gotta Get Thru This on Oct. 14. Bedingfield's James Dean single is being rolled out internationally from late September through mid-October, while his Gotta Get Thru This single continues to climb the upper reaches of the Billboard 100 in the US, this week reaching the Top 10.

Showcases in Germany, the Netherlands and at Universal's



Bedingfield International push Swedish sales conference for Bedingfield are due to be followed by a further promotional visit to France in the first week of October and a guest appearance on US TV show Sabina The Teenage Witch.

"The showcases are the key and the lynchpin," says UMI International marketing senior vice president Bernadette Coyle. "Daniel's forthcoming UK single if you're Not The One on November 28 is set to blow the album wide open here as the lead-up to Christmas - he is brilliant and we are going to break him."

While Universal Island's Sugababes continue as a UMI European priority, the company is also preparing to push the button internationally on new UK guitar-pop trio Busted in January next year.

Campaigns for greatest hits packages from U2 and Björk were also detailed at the conference, with U2's

Best Of 1990-2000, due for a November 4 release, being accompanied by a DVD (December 2) and a 45-minute TV special of their Slane Castle concert. The "big volume" release for Universal going into Christmas follows 13m sales of the band's first greatest hits package.

Björk's Greatest Hits will be given an international roll-out from October 28, backed up by live concert footage, a documentary and TV advertising. It will be followed by a six-CD box set featuring rare and unreleased material (November 4), a Greatest Hits DVD (November 28) and a DVD of her Royal Opera House concert (December 2).

While UMI marketing and A&R senior vice president Max Hole said it had not been a stellar first half by Universal's standards, he flagged its quarter four release schedule, including forthcoming titles from Bon Jovi, Mariah Carey, Shaggy and Shania Twain, as "almost unprecedented in my years in the music business".

"We have to go out and make history," Hole told delegates. "The target is to achieve 30% chart share and market share in every country - some of you may reach 40%."

See sales conferences, p8



Williams: set to showcase single

MTV Europe secures
Robbie performance

MTV Europe has leapt ahead of Robbie Williams' still unguessed new record deal by securing his appearance at its awards ceremony this autumn.

The star will showcase Feel, the first single from his forthcoming album Escapology, at the MTV Europe Music Awards which are being held at Barcelona's 10,000-capacity Palau Sant Jordi on November 24.

Williams' live performance there will come a week before the planned release of the album and further extends his relationship with the event, at which he has previously been best performer, presenter, nominee and winner. At last year's event he scooped the best male award.

The awards, sponsored this year by D&G, Vodafone, Fort Locker and American Express, will be broadcast on Channel 4 and RTL 2 in the second part of a two-year deal with both channels. Nominations, presenters and the hosts of the awards will be unveiled at press conferences in London and Barcelona on October 3.

Gera joins call for lower
tax on sound recordings

The European arm of the Global Entertainment Retail Association (Gera) is throwing its weight behind the music industry's call to lower VAT on sound recordings through its own campaign.

Working with the European Music Office, Gesac, IFPI and Impola, Gera's campaign comes in the lead up to the planned revision of the sixth VAT directive by the European Commission in the next few months.

The directive lists all the products and services to which EU member states are allowed to apply reduced rates and a revision could lead to an extension to the list.

VAT on music is currently based at a minimum of 15%.

Gera Europe argues that the same rules should be applied to sound recordings as to other cultural products and lowering VAT on music would stimulate sales.



Mark Knopfler (pictured) is preparing to "aggressively promote" his new solo album The Ragpicker's Dream in overseas markets between now and Christmas, following the 3m-selling success of previous solo outing Sailing To Philadelphia. The Mercury-issued set is due for a September 30 release with an initial ship of 600,000 copies, 570,000 of those in continental Europe, while lead-off single Why Aye Man - the theme tune to BBC TV's AFI Wiedersehen Pet - is already building a leg. "A promotional tour started a week ago in France and will continue with multiple visits to major European markets including two visits to Spain and Italy before Christmas," says Mercury's international marketing director Stan Thomas. She believes that, while Knopfler has achieved "legendary status" through his career with Dire Straits, synchronization deals for TV commercials in the pipeline will help build awareness for his music with a younger demographic. Knopfler embarks on a live tour starting in Europe from March through July.

ICMP backs Biem over UMI's royalty cartel claims

The International Confederation of Music Publishers (ICMP/CIEM) is backing Biem in its row with Universal Music International over mechanical royalty rates.

Its chairman Paul Peer has described as "inappropriate" the stance being taken by Universal, which claims Europe rights organisation Biem is acting as a cartel in its negotiations with record companies over the standard rate of payment of songwriting royalties on record sales.

"The constant decline of the rates of the mechanical right royalty during the past 10 years is a serious threat to the livelihood of those that contribute to the creation of music and bear the investment in musical



Vervord: seeking fair deal

creation." Peer said in a statement. "At a time when copyright is so heavily encroached upon by largely unauthorised and illicit uses of copyrighted materials over the Internet and when great effort is being put into responding to the market's need for simple licensing struc-

tures, UMI's attempt to pressure the creators on whom they rely is inappropriate."

The organisation's backing came as Biem itself issued details of its formal response to the UMI complaint, arguing that it is not the EC's role to lower the royalty rate and any move to act as a price regulator could be a "major threat to creation and cultural diversity in Europe".

Biem believes any attempt to lower the rate should be done by a territory-by-territory basis through local courts and tribunals.

Biem's president Coes Vervord believes collective bargaining and licensing is the only way for creators to strike a fair deal with major recording companies controlled by

multi-national conglomerates.

"The record industry already gets generous concessions for packaging and discounts," says Vervord. "Record company deals with retailers are by their nature business secrets. A royalty based on such non-transparent factors would make it impossible for authors' societies to effectively audit the record companies."

A UMI spokesman says, "These are serious issues involving abusive practices instigated by a monopolistic organisation which is being exposed by Biem's inaccurate and emotive statement. We are confident that the issues will receive a thorough and fair hearing from the EC and we look forward to that in due course."

See Collection Societies Report.



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 Reed Exhibitions

Can big titles do strong debuts

Friday, September 13: Landmark Hotel, London

The chosen date for the Warner 2002 sales presentation might be a bit of an unlucky, but the corporation ignored suspicions in its excitement for the event, the first the company has put on for many years.

"It's our opportunity to show we value our retail relationships," announced Warner UK commercial director Alan Young in his opening speech, which he used as an opportunity to reflect on recent changes to the sales structure, which saw all activities outsourced to SMV.

"We believe our relationship with retail is very strong. This has been given a greater focus by using SMV's specialist skills in this area," said Young.

It is no secret that Warner was hoping for a handful of megastar albums - a best of REM and new Madonna studio album to name but two - to strengthen its autumn line-up. That these have not yet materialised has shifted focus to the newer crop of acts.

"2001 was a year of superstar greatest hits packages," said WEA London marketing director Adam Hollywood, introducing his label's autumn roster. "This year is about concentrating on the best of our British and Australian talent, and the cream of artists from the US."

A name-check for Australian-signed artists is not all too common in major label sales conferences, but, for WEA London, two of its autumn projects are from former soap stars from the region - the first, Holly Valance, kicked off a series of performances at the event with a rendition of current single Down Boy. The single will be followed by Valance's debut album



Valance: debut album in October

Footprints on October 14, promoted further by a third single Cocktails & Parties in November. Also boosting the company's Antipodean head count is Danni Minogue, who followed Valance onstage with a performance of comeback single Put The Needle On It, which is due for release on October 28.

Hollywood also unveiled details of the War Child album, which has been developed with NME. All of the profits from the album - which features tracks by Feeder, Oasis and Stereophonics, among others - will go to the charity.

Despite the non-appearance of her album, the biggest exclusive of the day still came courtesy of London-based Madonna, whose Bond film soundtrack single Die Another Day received a full playback to the assembled retailers. Produced by Mirwais, the single will be released on October 28, with its first radio play on October 7. That

WARNER'S KEY AUTUMN TITLES

SEPTEMBER 23: The Polyphonic Spree - The Beginning Stages Of... (679 Recordings).
 SEPTEMBER 30: Aqualing - Aqualing (B Unique); Disturbed - Believe (WEA); O'Jays - Neutro - 2 Stepz Ahead (East West); October 14: Holly Valance - Footprints (London); LeAnn Rimes - Twisted Angel (Curb); Nickel Creek - This Side (WEA).
 OCTOBER 21: Tracy Chapman - Let It Rain (East West).
 OCTOBER 28: David Gray - New Day At Midnight (East West); Faith Hill - Cry (WEA); NOVEMBER 4: Eric Clapton - One More Car, One More Rider (WEA).
 NOVEMBER 11: Phil Collins - The (East West); Various - Harry Potter Chamber Of Secrets OST (East West).
 NOVEMBER 18: Shy FX & T Power - The (London); Various - Die Another Day OST (WEA); H & Claire - the (WEA).
 NOVEMBER 25: Blazin' Squad - In The Beginning (East West); Various - Loud Of The Rings II OST (WEA).

delayed new Madonna studio album is now expected in March, preceded by one further single.

Always straight with the facts, WEA London managing director Julie Reid appealed for retail support for new signing The Polyphonic Spree, who release an album through 679 Recordings this week.

Current WEA London albums set for significant re-promotion in the autumn include The Streets' Mercury Music Prize-nominated Original Pirate Material and the Red Hot Chili Peppers' By The Way, which will have a new single Zephyr Song lifted from it on October 21.

Meanwhile, sister label East West's marketing director Richard Hinkley introduced what he described as "the most diverse and exciting schedule around". Indeed, any label with album releases from Blazin' Squad - who performed two tracks on the day, albeit without their 10th member who was at home with flu - and Phil Collins side-by-side in its autumn line-up is certainly diverse. And new albums from Dixie & Neutro, Kathryn Williams and Tracy Chapman all add to the range.

But David Gray's A New Day At Midnight, the follow-up to White Lady (which has sold 2.5m copies in the UK and is a worldwide hit), is by far the label's biggest autumn priority. Interestingly, no single will precede the release on October 28. Instead, the single The Other Side will follow the album in December.

Ending the presentation was Mario Warner's Warner Strategic Marketing division, which took time to reflect on its successes over the past 12 months, with a montage of TV-marketed campaigns. While his division is currently planning new instalments of brands including its Hits compilation, a new album from Jools Holland & Friends highlighted the WSM's growing role of handling artist titles.

In fact, Holland was on hand with his band to close the presentation with four tracks and to thank attendees in person for the support which has seen the first instalment of Jools Holland & Friends go platinum. And, if the reaction to the performance is anything to go by, it won't be long before the follow-up clocks up similar sales.

Lewis and Young heralds major roll-outs

Wednesday, September 18: Mermaid Theatre, London

A celebratory mood pervaded the auditorium of the Mermaid Theatre at a BMG UK's sales conference, as the company powered into the fourth quarter of what can only be described as a record-breaking year.

The highest week-on sales of a single of all time with Will Young: the youngest male artist to reach number one with Gareth Gates: the Pop Idol pair racking up over 4m records before releasing an album; Westlife scoring their 10th UK number one - these were just some of the triumphant facts and figures scrolling across the screens.

Spitting the focus of the conference for the first time this year, the company decided to concentrate on "the records that will make a difference" leading up to Christmas, choosing to showcase new and developing acts in a second conference early next year. The scene was set by the massive Elvis: 30 No.1 Hits album campaign, which is about to kick off the pre-Christmas schedule, boasting an unprecedented £1.6m marketing budget.

A medley from the King culminated in the company's latter reveal to be sales director Brian Rose, in a white catsuit) bursting from behind the screens and taking to the podium, while even chairman and CEO Hessa Breitholz curled his lip and declared: "TOB - let's take care of business."

Later, Arista's Antonio "LA" Reid picked up the tempo, outlining a stellar release schedule including follow-up singles from Avril Lavigne and new sets from Whitney Houston, Tom Braxton and another collaborative set from Santana, led by the single Game Of Love with Michelle Branch.



Key performance (l-r): Gates, Young

Gareth Gates and Will Young provided the only other live performances of the day, each showcasing two songs from forthcoming solo albums and duet The Long & Winding Road, which is set for release today (Monday, September 23).

The campaign for the Young album is triggered by a massive launch on October 6 broadcast live to 100 IR stations and followed by the Children In Need single Don't Let Me Down on November 18.

Gates' Suspicious Minds single is set to get a lift with the release of the Lilo & Stitch movie - in which features - on October 4, while a £200,000 TV marketing spend, new website and "album saturation" were pledged in the run-up to his yet-to-be-titled album release.

Meanwhile, S Records' prodigal son Simon Cowell took the opportunity of his return to the UK to underline his commitment to A&R and the company

BMG'S KEY TITLES

SEPTEMBER 23: Elva - 30 No.1 Hits (RCA/Victor).
 OCTOBER 7: Will Young - From Now On (S).
 OCTOBER 21: Foo Fighters - One By One (RCA).
 OCTOBER 22: Carlos Santana - Shaman (Arista).
 OCTOBER 28: Christina Aguilera - Stripped (RCA).
 NOVEMBER (the) Sarah Whitmore - Living Proof (RCA).
 Tom Braxton - More Than A Woman (Arista).
 NOVEMBER 11: Westlife - Unbreakable Greatest Hits (S Records).
 TLC - 3D (LaFace/Arista).
 NOVEMBER 18: Westlife - Unbreakable Greatest Hits DVD (S).
 NOVEMBER 25: Whitney Houston - Just Whitney (Arista).
 NOVEMBER 25: Rod Stewart - The Great American Songbook (J Records).

despite seemingly stepping with his transatlantic TV career with a second American Idol series and UK Pop Idol show in 2003.

Cowell, presented with a disc for 60m albums sold worldwide, outlined his belief that America's American Idol can breathe new life into the singles market Stateside, after shipping 750,000 copies of series winner Kelly Clarkson's single, and said he would continue to seek TV opportunities.

A world exclusive of Westlife's Unbreakable single was shown, before the band were presented with discs marking out 25m albums sold worldwide.

Hessa Breitholz says the huge target of 10m albums by Christmas and 26 weeks of the year at number one is "absolutely doable" and sought to reassure staff that Bertelsmann's new ownership would allow BMG UK a greater focus on the music.

"The signs are very encouraging that the genre system of pop, R&B and rock/alternative seems to work and others are looking to follow suit," says Breitholz.

The pop and R&B marketing division's revised target to take Pink's Misunderstood album above the 1.5m sales mark was earlier voiced with absolute confidence.

Breitholz said later, "It really feels like there is nothing we can't do at the moment. For the next three months we are banking on a fantastic release schedule."

While both Breitholz and Doherty conceded after the conference that it is difficult to point to significant sales from domestic rock acts on the roster, the pair underlined their commitment to the genre going forward.

"BMG has this image of being pure pop, but that is not true," says Doherty, who cited new albums from Electric Blue Parade, Koshene and The Cooper Temple Clause next year as evidence.

"While there are not massive sales to point towards, I believe any one of those acts could sell a million," he adds.

Head of rock and alternative division Richard Connell opened his line-up by admitting his job title was rather like "the tooth fairy", but argued the roster was one of the "best kept secrets in the UK business".

Foo Fighters' One By One album, supported by a 10-date tour in November and Channel 4 special, and the continuing campaign for Death In Vegas' S-spig Rising will anchor the division's offering going into Christmas.

Delegates also received a tantalising glimpse of another US diva - Christina Aguilera's new video for upcoming single Dirty.

IRISH BAND'S WEALTH OF TALENT DEVELOPS DIY APPROACH

While many Irish acts use the UK as a launchpad to success, there is a growing trend to bypass the British majors in favour of a DIY roll-out – but nothing can change the Irish nation's position as one of the world's most prolific generators of musical talent. Adam Woods reports

There are various ways you could attempt to explain the disproportionate commercial and critical weight of Irish music over the past four decades.

Bob Geldof has suggested that Irish pop music is the country's next great cultural vehicle after the poetry of Yeats and Behan, the prose of Joyce and the plays of Wilde and Bernard Shaw. Dublin's sole pop overgill, Louis Walsh believes the Irish just sing the best, although he is not sure why that should logically be the case.

In the meantime, while it would be an overstatement to say that the UK's domestic rosters would currently be threadbare without Irish talent, it would not be a huge one. Over the course of the autumn, U2, Ash and Westlife all summarise their careers to date with best of collections and the latter two acts will attempt to emulate the US success of the former with sustained assaults on the North American market. In October, 1172 release their second album – and their first through Epic, on licence from Dublin indie Lakota – having scored 400,000 sales of their eponymous debut.

Source's Gemma Hayes has vied for the Mercury Music Prize in the first year of Irish eligibility and, as a relative unknown, has been one of the key beneficiaries of the publicity surrounding the award. Belfast DJ David Holmes, meanwhile, is no longer answering calls from Hollywood since his work on *Out of Sight* and Ocean's Eleven set a new standard for hip, modern film scores and now everyone wants him to do the same thing on auto-pilot.

Back in the pop market, Westlife's fellow Louis Walsh protégé, Polyrider's Samantha Mumba, is now taking the US as her lead market and she currently resides at number seven in MTV's Total Request Live chart with I'm Right here, the first single from her forthcoming second album.

This diverse array of critical/commercial offerings represents the latest in a long line of globally-admired Irish talent of which few



1172's second album set to lift the band's profile to next level

need reminding. Some 40 years since the advent of Them and the Chieftains, 30 years after the emergence of Thin Lizzy, 25 years on from the arrival of the Boomtown Rats, U2, the Undertones and Stiff Little Fingers, 20 years since the first coming of the Pogues and more than a decade on from My Bloody Valentine's *Loveless*, if you were to suggest that the British industry draws more talent from across the Irish Sea than from any UK region with an equivalent population, you would be unlikely to find too many arguments.

But, in spite of the fact that Irish artists generated 2,313 of worldwide CD sales in 2001 – even as the Republic's 3.7m



Gemma Hayes: set to benefit from recent Mercury nomination

inhabitants accounted for just 0.07% of the world's population – the abiding belief among the Irish industry is that an unacceptable amount of the island's musical talent is going to waste. Artists such as U2, The Corrs, The Cranberries and Enya, not to mention the Revolver phenomenon, may have been among the biggest acts of the Nineties, but the belief is that the success of such platinum acts is too easily allowed to overshadow the talents which were disregarded or misappropriated by a UK music industry

which represents the Irish mainstream's main gateway to the world.

There is something about the hothouse atmosphere of London that can be very good

if you surf the wave effectively, but if you don't, it can smash your dreams and expectations rather viciously," says Niall Stokes, editor and founder of seminal Irish music paper *Hot Press*, which this year celebrates its 25th anniversary.

The recognisements of London-based A&R to flickers of Irish talent is legendary. As Lakota founder Orion Brooks puts it, "as soon as someone starts talking about a band, you have a parade of A&Rs coming over". But there is more than a little evidence to suggest that Irish artists are tiring of the vagaries of the British A&R machine. The DIY domestic success, first of Virgin and EMI reject and honorary Irishman David Gray, former ZTT hopefuls the Frames and, most recently, ex-Jumpers singer Damien Rice, has shown Irish musicians that they can make their own luck. Platinum sales in Ireland – 15,000 sales – may not pay off your > p11

'The Irish are better singers [than the British]. There is so much talent and it just takes someone to groom them' – Louis Walsh, pop svengali

DUBLIN MUSIC SCENE POWERED BY INDIE DIY ETHIC

Nowhere in the world, is the musical "DIY" ethic more apparent than in Dublin. While the five major record labels do have offices in Ireland, for many artists it is more appropriate to go out on a limb, either by producing, recording, releasing or distributing their own material.

Once upon a time, an artist had to relinquish a certain amount of creative control to a larger force to gain both national and international exposure. Nowadays, Irish musicians show that it is possible to have the best of both worlds, in terms of creative autonomy and commercial success.

Today, there is a strong, and very exciting, DIY ethic central to the Dublin scene in particular that binds various industrious musicians together. Damien Rice, while managed by the same management company as David Gray, is a perfect example. Having already experienced life with Sony Ireland as part of Juniper, he has now released his own (platinum-selling) album, *O*, on Damien Rice Music. He manages his own website, www.damienrice.com, and prefers to administer his own publishing. As a result of heavy touring and backing from local radio and press, his debut album went into the Irish albums chart at number 8 and has gone platinum.

The Redneck Manifesto, NPB, The Jimmy Cake and The Frames are just some of the artists who release their records on their own labels. Dublin band Turn, having parted company with Infectious Records in the UK, have also reverted to releasing their own material themselves. As is often the case,



Turn support is lent by either RMG Distribution or Vital Distribution. Many musicians have dry jobs as radio DJs, music journalists, promoters or producers.

In the wake of such success, the logical progression for an artist such as Damien Rice would be to work in connection with a major label or publisher and have access to bigger budgets for marketing, videos etc. It would seem that many of these artists have no such aspirations.

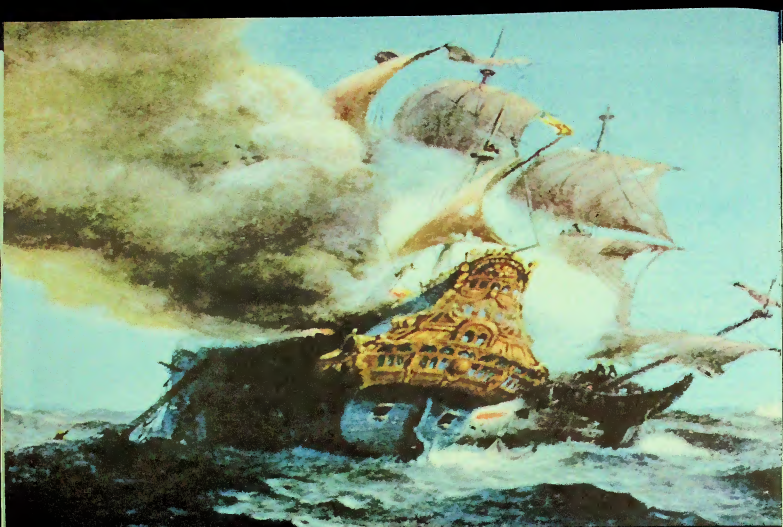
Furthermore, the new players in this scene are men and women who operate outside the confines of the major label structure and are known for their dedication and enthusiasm for the local music scene. Among them are Leagues O'Toolie, owner of the small Volta Sounds label, No Disco presenter

and organiser of the Wunky live events at the Guinness Storehouse; Robert Stephenson, owner of the Independent Treasure Island records, and organiser of the Blast all-ages music events. Furthermore, it appears that various pirate radio stations (Phantom FM), fanzines and online music magazines (www.cisus.com) and online forums (www.thumped.com) are outgrowing the mainstream media not only in terms of cultural influence, but in some cases in terms of audience ratings.

This ethic stems from a variety of factors. Essentially it is a scene that was created out of necessity; some bands have decided not to wait on labels to decide whether or not they will sign them. Others are highly suspect of how their music and image will be treated by a major label, and have opted to operate on their own terms.

Some simply don't have aspirations to become world-renowned artists, merely they want to get their music to a smaller but more dedicated audience. Historically speaking, the majority of Irish artists have felt overlooked by the major music industry, despite the presence of offices in Ireland for Universal, Sony, EMI, BMG and Warner Music.

That is not to say that bands are entirely averse to working with UK or major labels – I think that just now, if you don't find the right label or publisher, the option to work independently is more viable. Ireland has, however, always been a creative hot-bed and Irish artists pride themselves on their organic, fan-based and non-corporate approach to releasing their own music.



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mortgage like a UK, US or German hit would, but they do demonstrate the music's appeal.

"The Irish market isn't that different [to the UK], but people there are very receptive and it is a good launchpad," says Bernadette Barrett, manager of Damien Rice, whose self-released debut solo album, *O*, recently went platinum in Ireland and has since shipped a further 10,000 in the UK without any marketing.

Another Dublin act attempting to craft a new career is former Epic UK signing Mundy who, along with close friend Paddy Casey, was first spotted busking in the mid-Nineties. The album *Jelly Legs* followed in 1996 and then, in what might have been a career-making stroke of good fortune, *You I Bestow* was featured on the soundtrack to Baz Luhrmann's 1997 film *Romeo & Juliet*. But, where *The Cardigans' Lovelock* broke the band internationally from that platform, Epic's demands to capitalise on the same opportunity came to nothing in Mundy's case, in spite of support slots for Neil Young, Alanis Morissette, David Gray and others. His second album, *24 Star Hotel*, has gone gold in his home country since its release in April on Camcor, and his appetite for success has recovered from the disappointments of his time with Sony.

"He is not content with Ireland alone," says Ciara Gaylor, Mundy's manager, who also operates as a consultant to V2 in Ireland. "He has been to a lot of countries and he sees what is there for the taking. But we are going to keep plugging away here in Ireland and then we will probably look to do the independent route."

Niall Stokes says, "Having grown up with U2 and seen what Irish bands can achieve on the international stage, there is a very strong sense here that we can go on producing acts



Damen Rice: self-released Irish album

that really matter in world terms.

"There is currently a really healthy feel about what is going on in Ireland. For a long time, people were stuck on this idea that you had to get signed by a major to validate your music and in the last three to five years that has changed completely."

'My attitude is that I know the majors are in disarray and it is a great time for independent labels who know what they are doing' —

Robert Stevenson, Treasure Island Records

Distributors such as Vital and Rizic Music Group Ireland — newly renamed RMG Chart Entertainment to avoid any confusion with the UK RitZ group, with which it no longer has any ties — have been both architects and

beneficiaries of the independent boom. "RMG has seized the day very effectively, because there is a real need for a distributor which serves the market and they are picking up labels that are important," says Niall Stokes. The distributor, under managing director Peter



Holmes: in demand following Ocean's Eleven success

Kenny, presided over the success of David Gray's *White Ladder* on RTÉ and handles the distribution of key labels including Edel, Curb, ZTT, Rykodisc and Jeepster, among others.

"It is very hard for Irish artists to get international attention, despite the size of some of the successful acts," says Robert Stevenson, managing director of Treasure Island Records, the management agency and label behind buzz act The Revs. Stevenson's response has been to take the music to

the world. The label is in the final stages of securing major distribution in Europe, Asia and Japan, having hooked up with MGM for Australia, which represents Treasure Island's other A&R pool.

"My attitude towards the whole thing is that

I know the majors are in disarray and it is a great time for independent labels who know what they are doing," says Stevenson, who has spent 20 years working with developing talent in Ireland and was among the first to spot the potential of the Saw Doctors in the Eighties.

Needless to say, if the UK majors do not have the resources to develop the full gamut of Irish talent for the world market, the Irish majors are still more restricted. But suggestions by some that the Dublin offices of the majors are nothing more than marketing departments for incoming product only tell part of the story. Warner Ireland, for example, A&Rs critically-acclaimed Dublin-based singer-songwriter David Kittrick directly, even though his first album, *Small Moments*, and second, *The Big Romance*, were put out in the UK respectively by Geoff Travis's Rough Trade and Blanco Y Negro labels.

"It was a very deliberate move [to keep Kittrick signed in Ireland]," says Warner Ireland A&R manager Janet Kingston. "He wanted that and we wanted that." But the fact that his career is coordinated from home soil does not denote any lack of international ambition, says Kingston. Far from it, in fact, "I think he has the capacity to go all the way, he really has," she says. "It is working out how we

'Having seen what Irish bands can achieve on the international stage, there is a strong sense here that we can go on producing acts that really matter in world terms' —

Niall Stokes, Hot Press editor

always thought it would — a slow build." Sony has built the careers of such seminal traditional artists as Frances Black, Brian Kennedy, Luka Bloom over the past decade or more under the stewardship of John Sheehan, who has developed a reputation as a major with a keen eye for domestic talent. Current priorities include country-influenced County Wicklow prospect Lun Plurle and the U2-meets-Radiohead Dublin five-piece Melaton.

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Iva Cassidy - Live



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Mundy - 24 Star Hotel



David Gray - White Ladder



The Kings of Leon

Forthcoming Key Releases



David Gray - A New Day at Midnight



Sheela O'Connor - Sean Nás Nua



Daniel O'Donnell - Yesterday's Memories



Kieran Goss - Out of My Head / Best of



Picturehouse - Madness Sadness Gladness

album in the 40-year career of Irish traditional music's greatest exponents, the Chelaitans, having supported some of the giants of the field over the years, from Clannad to Aslan, as well as the ubiquitous Westlife.

Wille Kavanagh, as managing director of EMI Ireland, oversees the market's leading major A&R operation. "We are easily the most active in terms of local acts in the market place," he says. "We are the only company with a full-time A&R. Nobody else comes close."

Indeed, EMI has included the greatest hits by local legend Planity – who gave Ireland both Christy Moore and Paul Brady – among a schedule of locally-produced titles which should see it score between 10 and 15 platinum albums in the final quarter. "If we don't, it will have been horrendous for local repertoire," he says.

Indeed, EMI recently contributed the holly-tipped Relish to EMI-Chrysalis' schedules, and go into the studio this week to begin deming their next album for launch in the spring.

But then the passion, soul and wide-screen scope of Irish rock music has had little influence on Ireland's biggest commercial triumph of recent years, either. As unpopular as it is among music fans of a serious-minded disposition, Louis Walsh's management stable is unique in its position as a Dublin-based company which has consistently exploited mainstream Irish pop talent at an international level. When approached to talk about the Irish industry for this piece, he initially responded that there wasn't one.

Walsh struck pop gold in the mid-Nineties with Boyzone, whose career album sales totalled more than 12m. That act was followed closely by Westlife, who picked up the platinum baton like a lighter, better-disciplined Boyzone. Just as the older band took what took what now appears to be a permanent sabbatical.

Walsh's work with those acts, plus Samantha Mumba, her 13-year-old brother Onyx (whose debut single, most likely a

cover of Sinead's 1995 hit I Wish, will appear next year), RTE's Irish Popstars winners Six and ex-Virgin act Believe – who have now signed with East West, Walsh reveals – more or less single-handedly accounts for the Irish pop boom of recent years. The wonder, then, is that the entrepreneurial Walsh has not had to defend his niche more aggressively.

"I'm not surprised about that, really," he says. "Because I think I'm working with fantastic people in the UK. [Popstar joint managing director] Colin Barlow is my secret weapon. He and [Universal UK chairman] Lucian Grainge are why I am successful – it's not for any other reason."

The talent pool with which he shares his good fortune, he evaluates in an equally matter-of-fact way. "I think the Irish are better singers [than the British], for some reason," he says. "The standard was better on the Irish version of Pop Idol. They have got a much better work ethic and they have got the Irish charm thing going for them. There is so much talent and it just takes someone to groom them and get them ready for it. I ought to start up a school," he suggests, rather winningly.

The Raves provocatively recorded a song called Louis Walsh (Says Rock 'n' Roll Is Dead) as an early B-side, but the abiding impression is of a domestic industry which is reluctant to criticise initiative in any form. It is the same kind of attitude, according to Niall Stokes, which unites the artistic communities of Ireland's two nations.

"I think it is a very interesting thing that reflects the sense of community that exists," says Niall Stokes. "The truth is, in music there is an absence of the kind of sectarianism which blights so much of our north-south relations. We have done the Hot Press Awards in Belfast several times and it is a kind of a focal point for that sense of community, and it is really what gives that event its special relevance."

"There really is a sense in which people see music as an area of common interest." ■

IRISH ACTS SET TO MA

BOA MORTE

Four years into their career and two years since they began recording debut album *Soon It Will Come Time To Face The World Outside*, this Cork City four-piece finally got the record out in July through Glasgow's Shoeshine Records. The (mainly domestic) press interest has yielded

comparisons with artists such as Will Oldham, Snog and Kings Of Convenience. **In a nutshell:** "enriching melancholia, deeply reflective yet never devoid of hope" – *Hot Press*

Further info: www.boamorte.com



JACK L

The onetime Jack Lukeman recently completed a run of his Little Universe show at the Edinburgh Festival, generating enough attention for a follow-up review of his Dublin Olympia gig in *The Times* two weeks ago. A showman in the vocal tradition of Jacques Brel, Jack L has developed a large cult following in Ireland on the strength of his two solo albums, *Metropolis Blue* and *Universe*, on Dara Records.

In a nutshell: "Nick Cave without the morbid bits, Scott Walker minus the slyness, Jarvis Cocker with a sexier Irish accent" – *own website bio*

Further info: www.jacklukeman.com



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IUAN PARLE

Parle was offered her first recording contract at the age of 13 by a Nashville scout, but her parents turned it down on her behalf. Now a Sony Ireland priority on her second single, she cites Faith Hill and Trisha Yearwood as big influences. An album is slated for spring 2003. In the meantime, Parle is writing with collaborators in the US.

In a nutshell: "Ireland's answer to Leann Rimes" - 2fm website
Further info: www.iuanparle.ie



RUBYHORSE

Signed to Island Records in the US and managed by Bob Dylan's manager Jeff Kramer, Cork's Rubyhorse are not so much an Irish band these days as a surrogate American one, having based themselves in Boston and pitched themselves directly at the American market. Remarkably, debut album *Rise* features a song, *Punchdrunk*, which boasts a guitar solo specially recorded by the late George Harrison, who received an unsolicited demo and liked the track.

In a nutshell: "five men with music and its baptismal power ingrained in their essences" - label biography
Further info: www.islandrecords.com/rubyhorse



TURN

Formerly signed to Infectious, the sharp-dressed Kells/Dublin trio released their debut album, *Antisocial*, through that label in 2000. Now they go through their own Nurture label and have added mini-album *In Position* and EP *Another Year Over/Summer Song* to their catalogue this year. Turn have supported Teenage Fanclub, Soul Asylum and, less appropriately, Ice T's metal project *Body Count*.

In a nutshell: "the best damn live band in this part of the world, by some distance" - Hot Press
Further info: http://homepage.eircom.net/~turnsite

THE REYS

Hot Press magazine's best newcomers for 2002 have been making waves on home territory since long before last year's SASW appearance. The three-piece have scored a gold album - the live recording, *Sonic Tonic* - and two Top 10 singles in Ireland on Treasure Island. A UK push will come next year, following their current assault on the Australian market. They narrowly failed in their attempt to play in every county in Ireland in two days and Louis Walsh has reportedly said they are nice lads who have no future.

In a nutshell: "a hybrid between The Police, The Who and Semicolon, with the live performance and look reminiscent of The Who meeting Blink 182" - Treasure Island Records

Further info: www.thereys.com and www.treasureisland.ie



WOODSTAR

The *Time To Bleed* EP, released in April on Parlophone's Regal label, met with extremely healthy reviews in the *NME*, *The Independent* and *Hot Press*, and will shortly be followed by an untitled follow-up in October, produced by Stephen Street.

In a nutshell: "reminiscent of what might happen if Mercury Rev were to get together with Sparklehorse and a barber shop quartet, with Robert Wyatt on vocals" - *NME*

Further info: www.woodstar.ie



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ALL THE CHARTS EXPOSURE

28 SEPTEMBER 2002

RADIO ONE

UK R&B RADIO 1

	Artist	Title	Weeks on Chart	Peak	Genre
1	Tina Turner	1	22	31	Rock
2	12 CLEAN UP MY MESS	2	27	29	R&B
3	GOT TO HAVE YOUR LOVE	3	25	29	R&B
4	LITTLE BY LITTLE	4	29	29	R&B
5	17 COMPLICATED	5	28	28	R&B
6	4 JUST LIKE A PILL	6	27	28	R&B
7	5 ROUND ROUND	7	28	28	R&B
8	22 NY-NM-THEE	8	26	28	R&B
9	1 ADICTIVE	9	26	28	R&B
10	8 JUST WHAT YOU ARE	10	25	28	R&B
11	11 UNDERNATH IT ALL	11	26	28	R&B
12	31 MY VISION	12	23	28	R&B
13	19 STARRY EYED SURPRISE	13	22	28	R&B
14	14 GRACE	14	22	28	R&B
15	13 COME BACK AROUND	15	22	28	R&B
16	16 GANSTA LUV	16	22	28	R&B
17	10 NOTHIN'	17	22	28	R&B
18	2 TWO MONTHS OFF	18	22	28	R&B
19	15 DILEMMA	19	22	28	R&B
20	20 NY FLU	20	22	28	R&B
21	26 DAYS GO BY	21	22	28	R&B
22	22 DOWN BOY	22	22	28	R&B
23	17 IN MY PLACE	23	22	28	R&B
24	25 ALL MY LIFE	24	22	28	R&B
25	5 FANTASY	25	22	28	R&B
26	23 TRV	26	22	28	R&B
27	28 SOMEDAY	27	22	28	R&B
28	13 THE THEME	28	22	28	R&B
29	22 FODDISH	29	22	28	R&B
30	4 AT NIGHT	30	22	28	R&B
31	30 FEEL IT BOY	31	22	28	R&B

ILR

UK R&B ILR

	Artist	Title	Weeks on Chart	Peak	Genre
1	1 ROUND ROUND	1	28	28	R&B
2	2 THE TIDE IS HIGH	2	28	28	R&B
3	3 GOT TO HAVE YOUR LOVE	3	28	28	R&B
4	4 IN MY PLACE	4	28	28	R&B
5	5 JUST LIKE A PILL	5	28	28	R&B
6	6 WHEN I LOST YOU	6	28	28	R&B
7	7 I LOVE IT WHEN WE DO	7	28	28	R&B
8	8 FANTASY	8	28	28	R&B
9	9 DY-NA-MITE	9	28	28	R&B
10	10 STARRY EYED SURPRISE	10	28	28	R&B
11	11 LOVE TO SEE YOU CRY	11	28	28	R&B
12	12 COLOURBLIND	12	28	28	R&B
13	13 COMPLICATED	13	28	28	R&B
14	14 DILEMMA	14	28	28	R&B
15	15 MY VISION	15	28	28	R&B
16	16 FODDISH	16	28	28	R&B
17	17 ALONE JUST	17	28	28	R&B
18	18 JUST WHAT YOU ARE	18	28	28	R&B
19	19 A THOUSAND MILES	19	28	28	R&B
20	20 LITTLE BY LITTLE	20	28	28	R&B
21	21 GRACE	21	28	28	R&B
22	22 LIKE A PRAYER	22	28	28	R&B
23	23 REMEMBER YOU WILL GO	23	28	28	R&B
24	24 LOVE TO SEE YOU CRY	24	28	28	R&B
25	25 ONE LOVE	25	28	28	R&B
26	26 WHAT TO DO SCHOOL	26	28	28	R&B
27	27 JAMES DEAN I WANKA KNOW	27	28	28	R&B
28	28 CLEAN UP MY MESS	28	28	28	R&B
29	29 LIVIN' IT UP	29	28	28	R&B
30	30 I'M GONNA BE ALRIGHT	30	28	28	R&B

TOP 10 GROWERS

Pos.	Artist	Title	Weeks on Chart	Peak	Genre
1	1 ONE LOVE BLUE	1	10	10	R&B
2	2 DILEMMA	2	10	10	R&B
3	3 MY VISION	3	10	10	R&B
4	4 JUST LIKE A PILL	4	10	10	R&B
5	5 WHEN LOVE YOU SARCH	5	10	10	R&B
6	6 UNDERNATH IT ALL	6	10	10	R&B
7	7 WHAT TO GO TO SCHOOL	7	10	10	R&B
8	8 I'M NOT HERE	8	10	10	R&B
9	9 ADRENALINE	9	10	10	R&B
10	10 COMPLICATED	10	10	10	R&B

TOP 10 MOST ADDED

Pos.	Artist	Title	Weeks on Chart	Peak	Genre
1	1 SHE HATES ME	1	19	19	R&B
2	2 UNDERNATH IT ALL	2	11	11	R&B
3	3 HELP ME ROCK	3	11	11	R&B
4	4 ONE LOVE BLUE	4	11	11	R&B
5	5 CHECK THE MEANING	5	11	11	R&B
6	6 THE ZEPHYRUS	6	11	11	R&B
7	7 DILEMMA	7	11	11	R&B
8	8 MY VISION	8	11	11	R&B
9	9 PUT THE NEEDLES ON IT	9	11	11	R&B
10	10 ADRENALINE	10	11	11	R&B

TOP 10 PRE-RELEASE

Pos.	Artist	Title	Weeks on Chart	Peak	Genre
1	1 COMPLICATED	1	62	62	R&B
2	2 MY VISION	2	57	57	R&B
3	3 LITTLE BY LITTLE	3	46	46	R&B
4	4 DILEMMA	4	40	40	R&B
5	5 UNDERNATH IT ALL	5	38	38	R&B
6	6 ONE LOVE BLUE	6	27	27	R&B
7	7 GANSTA LUV	7	26	26	R&B
8	8 YOU WERE RIGHT	8	26	26	R&B
9	9 DAYS GO BY	9	26	26	R&B
10	10 DOWN BOY	10	26	26	R&B

© Music Control UK. This record has total number of plays on Radio One from 00:00 to 05:00 on Sep 24 2002 and 05:00 to 23:00 on Sep 25 2002.

© Music Control UK. This record has total number of plays on 100 independent local stations from 00:00 to 05:00 on Sep 24 2002 and 05:00 to 23:00 on Sep 25 2002.

© Music Control UK. Chart shows tracks having greatest increase in plays.

MTV

1 CLEAN UP MY MESS
2 JUST LIKE A PILL
3 ROUND ROUND
4 A THOUSAND MILES
5 STARRY EYED SURPRISE
6 BY THE WAY
7 GOT TO HAVE YOUR LOVE
8 LIKE A PRAYER
9 SHE HATES ME
10 IN MY PLACE

THE BOX

1 DILEMMA
2 THE KETCHUP
3 WHAT TO GO TO SCHOOL
4 ONE LOVE
5 NEW DRIVEN
6 COMPLICATED
7 CLEAN UP MY MESS
8 THE TIDE IS HIGH
9 JUST LIKE A PILL

VH1

1 LITTLE BY LITTLE
2 UNDERNATH IT ALL
3 ROUND ROUND
4 IN MY PLACE
5 LOVE TO SEE YOU CRY
6 THE TIDE IS HIGH
7 I LOVE IT WHEN WE DO
8 A THOUSAND MILES
9 EVERYDAY
10 DOWN BOY

CD UK

1 CLEAN UP MY MESS
2 JUST LIKE A PILL
3 ROUND ROUND
4 A THOUSAND MILES
5 STARRY EYED SURPRISE
6 BY THE WAY
7 GOT TO HAVE YOUR LOVE
8 LIKE A PRAYER
9 SHE HATES ME
10 IN MY PLACE

RADIO ONE PLAYLISTS

A-LIST: In My Place
B-LIST: Forever N-Trance
C-LIST: The Tide Is High
D-LIST: Clean Up My Mess

CAPITAL RADIO

1 CLEAN UP MY MESS
2 JUST LIKE A PILL
3 ROUND ROUND
4 A THOUSAND MILES
5 STARRY EYED SURPRISE
6 BY THE WAY
7 GOT TO HAVE YOUR LOVE
8 LIKE A PRAYER
9 SHE HATES ME
10 IN MY PLACE

T4 SUNDAY

1 CLEAN UP MY MESS
2 JUST LIKE A PILL
3 ROUND ROUND
4 A THOUSAND MILES
5 STARRY EYED SURPRISE
6 BY THE WAY
7 GOT TO HAVE YOUR LOVE
8 LIKE A PRAYER
9 SHE HATES ME
10 IN MY PLACE

RADIO TWO PLAYLISTS

A-LIST: Everyone Says
B-LIST: Round Round
C-LIST: The Tide Is High
D-LIST: Clean Up My Mess

VIRGIN RADIO

1 CLEAN UP MY MESS
2 JUST LIKE A PILL
3 ROUND ROUND
4 A THOUSAND MILES
5 STARRY EYED SURPRISE
6 BY THE WAY
7 GOT TO HAVE YOUR LOVE
8 LIKE A PRAYER
9 SHE HATES ME
10 IN MY PLACE



SINGLES COMMENTARY

by ALAN JONES



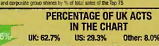
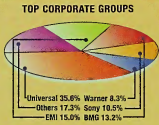
SINGLES FACTFILE
Started and Don't Let Me Get Me. Get The Party Started reached number two in January and was her highest-charting solo single hitherto. Its first-week sales topped 60,000, while **Just Like A Pill** sold slightly less than 49,000 copies last week. The **Missandoodoo** album has increased its sales week-on-week nine times in a row and sold more than 35,000 copies last week to climb 5-4, equalling the peak it achieved in February.

A week ago there were six new entries to the Top 10, equalling the year's high. This week, there are seven, equalling the all-time record. A surfeit of newcomers usually triggers massively increased sales and this week's bumper crop of debuts expands the market nearly 20% week-on-week to nearly 709,000. But it is a measure of how singles have declined in recent times that this tally is 44.4% down on the 1,251,500 sales which occurred the last time there were seven new entries, on 15 July 2000. On the bright side, two of the Top 10 entries are by promising new British acts - **Busted** and **Aqualung**.

Busted have been widely compared to **Blink 182** and are a teenage trio comprising 12-year-old Matt from Kingston, 13-year-old Southern boy James and 17-year-old Charlie from Ipswich. Their debut single **What I Go To School For** - a tribute to Matt's former science tutor - sold more than 34,000 copies to debut at number three, despite only limited radio support (it climbs 56-34 on the airplay chart this week).



Their self-titled album is out today. Radio has been even less kind to **Aqualung** - essentially singer/songwriter Matt Hales, who



was previously with Ruth and the 45s - but the excellent single **Strange And Beautiful (I Put A Spell On You)** has had weeks of exposure as

the soundtrack to the current **Widowmaker** VW Beetle advert. It debuts at number seven, with 21,000 sales.

Veteran rockers **Bon Jovi** attain a top five placing for the first time in their career with **Everyday**. The first single from their upcoming album **Bornes**, it debuts at number five with nearly 30,000 sales. Although **Bornes** is not out until next month, fans of the group can hear it in its entirety online as many times as they like if they purchase it from Amazon, which is streamlining it to buyers - a novel way of securing sales.

Shooting for his third consecutive number one, **Enrique Iglesias** this week, debuting instead of number four with **Cleanin' Out My Closet**. That is good enough to give him his eighth straight Top 10 hit. Like his last single, **Without Me** (number one in June), it is taken from his current album the **Enimem Show**, which has already gone double-platinum and is the year's second biggest selling album, trailing only Enrique Iglesias's **Escape**.

INDEPENDENT SINGLES

This Week	Title	Artist	Label (Distribution)
1	1	GOT TO HAVE YOUR LOVE	Liberty X V2 VVR202098 (MMP)
2	2	NESSAJA	Scottor Sheffield Tunes/Epic UK 01421635TU (V)
3	3	STARRY EYED SURPRISE	Okanakof Perfecto PERF02305X (MMP)
4	4	7 CITIES	Star Stone Last Language LOS7181CD (V)
5	5	GIMME THE LIGHT	Sean Paul VP VP024000 (MMP)
6	6	FARELY	Imra Music For Nations CD00KUT199 (P)
7	7	HEY WITH ME	Coloursound Music For Nations R03EYR26CD (V)
8	8	MONDOLICUTE	SoK Cell Cooking Vinyl FR00123X (P)
9	9	TWO MONTHS OFF	Underworld JBO JBO 020098 (MMP)
10	10	GET LOOSE	The D4 Infectious INFECT117025X (MMP)
11	11	DON'T MESS WITH MY MAN	Nvea feat. Brian & Brandon Casey Jive J0528492 (P)
12	12	THE HELICOPTER TUNE	Deep Blue Moving Shadow SHAD00158CD (SRD)
13	13	FROM THE FIRE	Fields Of The Nephilim Jungle JUNG002CD (SRD)
14	14	GIRL ALL THE BAD DAYS WANT	Bowling For Soup Music For Nations CD00KUT194 (P)
15	15	MUSIC IS THE DRUG OF YOURS	Lee Hisslam Tidy Two TIDY170018CD (ADD)
16	16	SKEEST MAR IN JAMAICA	Mint Royale Fat & Hope FHO023X (MMP)
17	17	SANTA MARIA	Otan Project XL XLS14202 (V)
18	18	DO YOU REMEMBER HOUSE	Blaze feat. Palmer Brown Slip'stides SLIP025151 (SRD)
19	19	SUGAR HIGH	King Unique Junior BR040 (ADD)
20	20	THE LOGICAL SONG	Scottor Sheffield Tunes/Epic UK 013295 TU (V)

All charts © The Official UK Charts Company 2002

PEPSI Chart

This Week	Title	Artist	Label	This Week	Title	Artist	Label
1	1	JUST LIKE A PILL	Pink	21	21	CLOURBLIND	Darius Mercury
2	2	WHAT IS THE HIGH (GET THE FEELING)	Alanis Kimer Present	22	22	A THOUSAND MILES	Vanessa Carlton A&M/Polygram
3	3	THE TOE I GO TO SCHOOL FOR	Busted	23	23	ADDICTIVE	Tom Hanks feat. Robin Allen alt.internat/Polygram
4	4	CLEANIN' OUT MY CLOSET	Enrique Iglesias	24	24	LIKE A PRAYER	Marina & The Diamonds
5	5	EVERYBODY	Wendy	25	25	POSITIVE VIBES	Epic
6	6	DO YOU HAVE YOUR LIGHT	Enrique X V2	26	26	LOVE TO SEE YOU CRY	Enrique Iglesias
7	7	STRANGE AND BEAUTIFUL	Aqualung	27	27	JUST THE WAY YOU ARE	Enrique Iglesias
8	8	NESSAJA	Scottor	28	28	CROSSROADS	Shirley Bassey East West
9	9	FEEL IT BOY	Brownie Mind James	29	29	UNDERNATHI MY DREAMS	Shakira Epic
10	10	BEH (PART 2) 'DON'T KNOW WHY'	Enrique X Enimem	30	30	FOREVER IN FUTURE	All About The World
11	11	ROUND ROUND	Agustine	31	31	EVERYONE SAYS 'HI'	Clay Aiken Columbia
12	12	WHEN I LOVE YOU	Avril Lavigne	32	32	WACK ON WATER	Milano Pacific
13	13	GRACE	Savoyanna	33	33	ALONE	Usher Pacific
14	14	PAPA DON'T PREACH	Kid Rock	34	34	WHAT YOU GOT	5
15	15	I LOVE IT WHEN WE D	Howie King	35	35	ROMEO DUNN	Rainforest
16	16	FANTASY	Pink	36	36	HOT IN HERRE	Universal Island
17	17	STARRY EYED SURPRISE	Okanakof	37	37	JAMES SEAN (I WANNA KNOW)	East West/Polygram
18	18	SHE HATES ME	Public 30	38	38	LOVE AT FIRST SIGHT	Alanis Kimer Polygram
19	19	IN MY PLACE	Collette	39	39	WHEREVER YOU WILL GO	Collette RCA
20	20	DY-NA-MITE	Enrique	40	40	I NEED A GIRL (PART ONE)	Enrique X Enimem

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Shazam TAG CHART

This Week	Title	Artist	Label
1	1	3 COMPLICATED	Avril Lavigne
2	2	TAKE ME WITH YOU	Comicos
3	3	LITTLE BY LITTLE	Oasis
4	4	MY VISION	Janet Jackson feat. Seal
5	5	TRY	Timbaland
6	6	DOWN 4 U	Ini Kamoze
7	7	DOWN BY	Holly Valance
8	8	SOMEWAY	The Strickes
9	9	SANGSTA LOVIN'	Eye Heat
10	10	UNDERHEATH IT ALL	No Doubt

Shazam is a revolutionary new service that allows users to identify and tag music virtually anywhere. When users hear music in a bar, on the radio or in the car, Shazam can tell them the artist and title via any mobile phone. Try the Shazam service now: Call 2580

1. Play music 2. Dial 2580 and follow instructions. 3. Point mobile towards sound source to identify the music. 4. Wait 30 seconds (Shazam ends the call automatically after 30 seconds) and receive a text with name of track and artist.

Send pre-release CDs to Shazam Promo Dept, 4th Floor, 136 Regent St, London W1B 5SX
 Further info: E-mail music@shazamteam.com

The Shazam service works on pre-authorized music and currently does not operate with digital music. Shazam works with the 4 main streaming services: iTunes, Google Play, Amazon, and Spotify. Our users can also use Shazam on their mobile phones. Shazam is available on all major mobile phone networks. Shazam is available on all major mobile phone networks. Shazam is available on all major mobile phone networks.

28 SEPTEMBER 2002

Pos	Prev	Title Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	NEW	JUST LIKE A PILL (Pink) (Pink) EMI (Pink) (Shades)	Arista 7432135052/7432135054 (BMG)	
2	1	THE TIDE IS HIGH (GET THE FEELING) Alison Krauss (Pink) (Pink) Universal (Shades) (E)	Interscope 652602763504 (E)	
3	NEW	WHAT I GO TO SCHOOL FOR Beverly Sisko (Pink) (Pink) Universal (Shades) (E)	Universal M5C8304025/UNMC524294 (U)	
4	NEW	CLEANN! UP MY CLOSET Enrique Iglesias (Pink) (Pink) Interscope/Polydor 4739942/873944 (U)	Interscope/Polydor 4739942/873944 (U)	
5	NEW	EVERY DAY Lionel Richie (Pink) (Pink) Warner-Chappell (Universal) (Universal)	Warner-Chappell 652602763504 (E)	
6	2	GOT TO HAVE YOUR LOVE Lobby Littlejohn (Pink) (Pink) EMI Screen Gems (Universal) (Wilson) (Chesley) (Red) (Quetz)	V2 VMS050509/VMS050505 (BMG/V)	
7	NEW	STRANGE AND BEAUTIFUL Sheddan (Pink) (Pink) B Unique (Universal) (Wilson) (Chesley) (Red) (Quetz)	B Unique BUN032025/BUN032025 (E)	
8	NEW	MESSAJA Scottie (Pink) (Pink) Shellfish (Towers) Ltd (UK) (MCA) (Shades) (E)	UK MCA (Shades) (E) 4739942 (U)	
9	NEW	FEEL IT BOY Beverly Sisko (Pink) (Pink) Interscope/Polydor 4739942/873944 (U)	Interscope/Polydor 4739942/873944 (U)	
10	NEW	MY GIRL (I DON'T KNOW WHY) Katie Couric (Pink) (Pink) Universal (Shades) (E)	Universal M5C8304025/UNMC524294 (U)	
11	2	PAPA DON'T PREACH Kelly Osbourne (Pink) (Pink) Warner-Chappell (E) (E)	Warner-Chappell 652602763504 (E)	
12	1	WHEN I LOST YOU Grach (Pink) (Pink) RCA 7423196302/7423196304 (BMG)	RCA 7423196302/7423196304 (BMG)	
13	NEW	GRACH Grach (Pink) (Pink) Parlophone (CDS) (E)	Parlophone CDR56662 (E)	
14	NEW	SHE HATES ME PJ Dave (Pink) (Pink) Gaffney/Polydor 4739942/873944 (U)	Gaffney/Polydor 4739942/873944 (U)	
15	6	ROUND ROUND Felicity (Pink) (Pink) Island/UKI-Island (CDS) (E)	Island/UKI-Island CDR03680 (E)	
16	NEW	POSITIVE Sade (Pink) (Pink) Mercury (E)	Mercury 652602763504 (E)	
17	4	ADDICTIVE Lindsay Lohan (Pink) (Pink) Interscope/Polydor 4739942/873944 (U)	Interscope/Polydor 4739942/873944 (U)	
18	5	I LOVE IT WHEN WE DO Roxanne (Pink) (Pink) Polydor 652602763504 (E)	Polydor 652602763504 (E)	
19	1	FANTASY Akon (Pink) (Pink) Rap-A-Lot (E)	Rap-A-Lot 652602763504 (E)	
20	NEW	EVERYONE SAYS "HI" David Bowie (Pink) (Pink) Columbia 652602763504 (E)	Columbia 652602763504 (E)	
21	3	WALK ON WATER Mika (Pink) (Pink) Universal (Shades) (E)	Universal M5C8304025/UNMC524294 (U)	
22	1	DI-NAMITE! Mystikal (Pink) (Pink) Epic 652602763504 (E)	Epic 652602763504 (E)	
23	1	A THOUSAND MILES Vanessa Carlton (Pink) (Pink) A&M/Mercury 652602763504 (E)	A&M/Mercury 652602763504 (E)	
24	2	CROSSROADS The Roots (Pink) (Pink) East West SQ40001CD1/SQ40001C (E)	East West SQ40001CD1/SQ40001C (E)	
25	4	COLOURBLIND Beverly Sisko (Pink) (Pink) Interscope/Polydor 4739942/873944 (U)	Interscope/Polydor 4739942/873944 (U)	
26	1	UNDERNEATH YOUR CLOTHES Shayne (Pink) (Pink) Interscope/Polydor 4739942/873944 (U)	Interscope/Polydor 4739942/873944 (U)	
27	1	NOTHING The Notorious B.I.G. (Pink) (Pink) Def Jam 652602763504 (E)	Def Jam 652602763504 (E)	
28	1	STARRY EYE SURPRISE Oakland (Pink) (Pink) EMI (Shades) (E)	EMI (Shades) (E) 4739942 (U)	
29	1	FOREVER L'Arc'en Ciel (Pink) (Pink) All Around The World CK08E 257 (E)	All Around The World CK08E 257 (E)	
30	1	LIKE A PRAYER Mariah Carey (Pink) (Pink) Sire/Warner-Chappell 652602763504 (E)	Sire/Warner-Chappell 652602763504 (E)	
31	NEW	PRAYER Prayer (Pink) (Pink) Reprise WS9134U (E)	Reprise WS9134U (E)	
32	20	WHAT YOU GOT The Roots (Pink) (Pink) East West SQ40001CD1/SQ40001C (E)	East West SQ40001CD1/SQ40001C (E)	
33	2	ROMEO DUNN The Roots (Pink) (Pink) Definitive JAG028282/DEFINITIVE (E)	Definitive JAG028282/DEFINITIVE (E)	
34	1	FEELS LIKE GOING HOME The Roots (Pink) (Pink) Definitive JAG028282/DEFINITIVE (E)	Definitive JAG028282/DEFINITIVE (E)	
35	1	I NEED A GIRL (PART ONE) The Roots (Pink) (Pink) Definitive JAG028282/DEFINITIVE (E)	Definitive JAG028282/DEFINITIVE (E)	
36	1	EVERYONE GOES UP (STUPID MISTAKE) The Roots (Pink) (Pink) Definitive JAG028282/DEFINITIVE (E)	Definitive JAG028282/DEFINITIVE (E)	
37	NEW	NUCLEAR Ryan Adams (Pink) (Pink) Bad Agency 652602763504 (E)	Bad Agency 652602763504 (E)	

As used by Top Of The Pops and Radio One

19 October, 2002

Take a look at the changes in the UK's distribution sector. For further details, contact Judith Rivers on 020 775 4191

ALBUMS COMMENTARY

by ALAN JONES



The Independent label is five years old and has already had a brace of number one albums from its top act Travis. It registers its third this week thanks to old timer Paul Weller, whose illumination debuts in pole position a fortnight after he landed his biggest hit in six years with the introductory single It's Written In The Stars, which reached number seven.

Illumination sold more than 54,000 last week, about 5,000 more than Coldplay's A Rush Of Blood To The Head, which remains at number two and approximately 8,000 more than Atomic Kitten's Feels So Good, which jumps 1-3.

Ms Dynamite's Mercury Music Prize and the subsequent publicity it garnered helped her debut album A Little Deeper to jump 16-10, achieving the highest placing of its 15-week chart career. The album, which debuted and peaked at number 14 in June, sold nearly 17,000 last week to bring its career total to nearly 120,000. It was flagging a little before its win, but a 13.3% dip in sales on Tuesday was followed by a 73.5% jump on Wednesday.

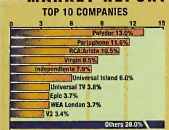
COMPILATIONS

Smash! Hits: Let's Party continues to break records for the brand, enjoying a third week at number one and a comparatively slim dip of 13% in sales week-on-week, to take its 20-day sales tally to 156,000.

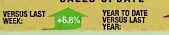
This is enough to make the album - which features the tracks of Gareth Gates, S Club Juniors, Blue and Britney Spears - the 13th biggest seller of the year to date. It is already breathing down the neck of its predecessor, Smash! Hits: Summer 2002, which has sold just 4,000 copies more despite being released 13 weeks before its upstart successor.

The 45,500 copies Smash! Hits: Let's Party sold last week is more than its two nearest challengers combined, with third-placed Dance Nation Anthems chipping in nearly 20,000 sales and Westwood: Volume 3

MARKET REPORT



SALES UPDATE



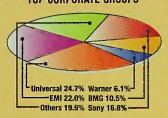
and Saturday's sales were an impressive 99.2% up week-on-week. Veteran singer songwriters Chris Rea and

ALBUMS FACTFILE

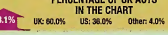
Surprisingly, Paul Weller has had few number one albums. With the Jam, his only trip to the top came in 1982 with This Gift. He subsequently chaired the Style Council to the summit just once too, with Our Favourite Shop in 1985. And eight solo albums also brought one number one, thanks to 1995's Stanley Road. Weller could be forgiven for thinking his days as a number one act were over - but this week he returns to

pole position with his latest solo effort Illumination, claiming the prize after selling more than 54,000 copies. That is about 8,500 fewer than Stanley Road when it topped the chart, but improves on the 40,000 copies The Days Of Speed live set sold when debuting at number three last autumn and also tops the ante from the 48,000 opening made by his last studio album, Heliocentric, when it debuted at number two in 1999.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



Chris De Burgh have both had number one albums in careers spanning more than 20 years and both delivered new albums last

week. Rea's album - a delta blues labour of love - debuts at number 14 on the new indie label Jazzes Blue, representing a major improvement on both the number 26 posting of his final East West studio album, 2000's King Of The Beach, and last November's Very Best Of Chris Rea, which got no higher than number 69. De Burgh's Timing is Everything debuts at number 41, compared to the number 19 peak of his 2001 best of, The Ultimate Collection, and the number 23 peak of his last all new set, 1999's Quiet Revolution. Rea's album sold more than 15,000 last week. De Burgh's fewer than 5,000.

Some 25 years after his death, Marc Bolan was the subject of several radio sessions and a TOTP2 tribute last week, helping to generate more than 14,000 sales for the T Rex compilation The Essential Collection, which debuts at number 28. It is the 22nd Bolan/T Rex album to chart, and the most successful since the Ultimate Collection reached number four in 1991.

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (previous)
1	TIME CHANGES EVERYTHING	John Squire	North Country NCC02049 (V)
2	A HUNDRED DAYS OFF	Underworld	Blue JBO1202102 (DMP)
3	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzes Blue JBL10001X (DMP)
4	INTERALCAITIC SONIC 7'S	Ash	Infectious INFEC2020B (DMP)
5	IMAGINE	Eva Cassidy	Bliss Street/Hot G216075 (HOT)
6	THINKING IT OVER	Liberty X	V2 VVR107392 (DMP)
7	SONGBIRD	Eva Cassidy	Bliss Street/Hot G216045 (HOT)
8	TRUISER JAZZ	Raycop	Ninja Tune TSN2065 (V)
9	MELODY AM	Mr. Scroff	Wall of Sound WALL10207 (V)
10	PUSH THE BEAT FOR THIS JAM - THE SINGLES	Scanner	Shaffiqah Tawaf/Hot UK 0132751 (V)
11	BUNKA	Ostertolff	Perfecto PERFALB020 (DMP)
12	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCO 151 (V)
13	PLAY	Moby	Mute COSTUM02 (V)
14	18	Moby	Mute COSTUM172 (V)
15	DRINK ENOUGH TO DANCE	Alman Foyat	Music For Nations JUV418132 (V)
16	HOMETIME	Hives	Sanctuary SAN40128 (P)
17	YOUR NEW FAVOURITE BAND	Hives	Parlophone P430260 (DMP)
18	JUST ENOUGH EDUCATION TO PERFORM	StenoPhonics	V2 VVR110350 (DMP)
19	THE HOUR OF BEWILDEREAST	Beady Eye	XL Recordings TNL0133 (V)
20	IS THIS IT	The Strokes	Rough Trade RTA40200 (DMP)

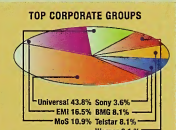
MARKET REPORT



SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES



THE YEAR SO FAR... TOP 20 SINGLES

UK	IRL	Anything is Possible/Evergreen	Will Young
1	1	UNCHAINED MELODY	GARTH GATES
2	2	HERO	ENRIQUE IGLESIAS
3	3	A LITTLE LESS CONVERSATION	ELVIS VS JXL
4	4	ANYONE OF US (STUPID MISTAKE)	GARTH GATES
5	5	WHENEVER WHEREVER	SHAKIRA
6	7	JUST A LITTLE	LIBERTY X
7	8	WITHOUT ME	EXCHANGEM
8	9	IF TOMORROW NEVER COMES	RONAN KEATING
9	10	HOW YOU REMIND ME	NICKELBACK
10	11	KISS KISS	HOLLY VALANCE
11	12	THE LOGICAL SONG	SCOOTER
12	13	LIGHT MY FIRE	WILL YOUNG
13	14	THE JULIE	JULI GARRICK SHAGDY
14	15	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN
15	16	CLOURBLIND	PINK
16	17	GET THE PARTY STARTED	CARUSO
17	18	ONE STEP CLOSER	S CLUB JUNIORS
18	19	SOMETHING	LASGO
19	20	NOT IN HERRE	NOT IN HERRE
20			UNIVERSAL

OFFICIAL CHARTS 28/09/2002

music week

SINGLES

1 JUST LIKE A PILL

Prick

Arista

- 2 THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten Innocent
- 3 WHAT I GO TO SCHOOL FOR Bustled Universal
- 4 CLEANIN' OUT MY CLOSET Enimem Interscope/Polydor
- 5 EVERYDAY Bon Jovi Mercury
- 6 GOT TO HAVE YOUR LOVE Liberty X V2
- 7 STRANGE AND BEAUTIFUL Aqualing 9 Unique
- 8 NESSAJA Scooter Sheffield/Tunes/Fidel UK
- 9 FEEL IT BOY Beanie Man feat. Janet Virgin
- 10 DEAR GIRLZ I'D DON'T KNOW WHO! O'Jays & Heutro feat. Korden East West



- 11 PAPA DON'T PREACH Kelly Osbourne Epic
- 12 WHEN I LOST YOU Sarah Whitmore RCA
- 13 GRACE Supergress Parlophone
- 14 SHE HATES ME Puddle Of Mudd Geffen/Polydor
- 15 ROUND ROUND Sugababes Island/Universal
- 16 POSITIVITY Suede Epic
- 17 ADDICTIVE Trudi Hurts feat. Rakim Interscope/Polydor
- 18 I LOVE IT WHEN WE DO Ronan Keating Polydor
- 19 FANTASY Appleton Polydor
- 20 EVERYONE SAYS "Hi" David Bowie Columbia



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Music week

Music Week invites you to take part in a five-a-side football competition. Teams from across the music industry will be battling to win the Music Week Cup. The tournament kicks off on Sunday October 20th and promises to be a great day out.

The tournament will be played in a league format with the top two teams from each group progressing into the cup competition and the bottom two teams going into the plate competition, giving everyone a chance to show off their silky skills.

On Sunday 20th October

At: Goals Wembley 5-a-side Centre, Alport Lane, Wembley, Middlesex.

Cost: £225 + VAT per team of 5 - 10 players

How to apply: To register a team please contact Steve on 01327 356137 or email steve@loastevents.com

ALBUMS

1 ILLUMINATION

Paul Weller

Independence

- 2 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 3 FEELS SO GOOD Atomic Kitten Innocent
- 4 MISSUNDAZTODD Prick Arista
- 5 NELLYVILLE Nelly Universal
- 6 IMAGINE Eva Cassidy Blix Street/Hot
- 7 ESCAPE Enrique Iglesias Interscope/Polydor
- 8 THE ENIMEM SHOW Enimem Interscope/Polydor
- 9 HEATHEN CHEMISTRY Oasis Big Brother
- 10 A LITTLE DEEPER Ms Dynamite Polydor



- 11 INTERGALACTIC SONIC 7'S Ash Intedious
- 12 COME AWAY WITH ME Norah Jones Parlophone
- 13 ANGELS WITH DIRTY FACES Sugababes Island/Universal
- 14 DANCING DOWN THE STONEY ROAD Chris Real Jazzee Blue
- 15 BY THE WAY feat. Hot Chili Peppers Warner Bros
- 16 A HUNDRED DAYS OFF Underworld JBO
- 17 TIME CHANGES EVERYTHING John Squire North Country
- 18 THE ESSENTIAL COLLECTION Marc Bann & T Rex Universal TV
- 19 SCORPIO RISING Death In Vegas Concrete/BMG
- 20 STARS - THE BEST OF 1992-2002 The Cranberries Universal TV



KIDS **COOL CUTS CHART**
 as ranked on the pop chart with sales of 100 or more in any 10 days

Rank	Artist	Label
1	30 MARCH LOVE TO LIVE	Thems Bangerz & DJ Ploren
2	1 DESTINATION TWO	Releasing Banzan Middle (DJ Ploren)
3	6 FEEL THE LOVE	Da Silva featuring Victoria
4	IF I RISE	Releasing (DJ Ploren)
5	THE DREAMER	Releasing (DJ Ploren)
6	MEMORIES BACK	Releasing (DJ Ploren)
7	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
8	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
9	THE WAVE	Releasing (DJ Ploren)
10	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
11	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
12	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
13	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
14	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
15	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
16	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
17	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
18	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
19	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)
20	MY HOUSE PHIL KIRAN	Releasing (DJ Ploren)

16 **COOL CUTS CHART** (Continued from p. 28)
 17 **COOL CUTS CHART** (Continued from p. 28)
 18 **COOL CUTS CHART** (Continued from p. 28)
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TOP 10 BREAKERS
 1 **OUT OF THE CITY** (SHANGHAI) SUPPACITY SLICKERS (MOSES) 2 Heads
 2 **DO YOUR THING** (MAM) BEZELMENT Jaxx
 3 **GANT HOLE LOVE** (MAM) MULET'S GROOVE (RESTLESS SOUL) Earth Wind & Fire
 4 **LIFE GOES ON** (ALGOL) (MAM) 'S H' MOVES) LeAnn Rimes
 5 **THE WAY DANCE** Inspiration
 6 **KILLING ME** Origin
 7 **ASSEMBLE** (MOTOWN) (MAM) (SUSAN) (MAM) Las Ketchup
 8 **THE DAY AFTER TOMORROW** (MAM) (MAM) Fanch
 9 **GENERATION IN** Mico Anadi
 10 **SHAKE YOUR BODY** Muminians
 © Music Week

CHART COMMENTARY
 by ALAN JONES

Big in his native France, Ernest Saint Laurent's temporary funk groove in the Sky makes an autumnal case for the top of the Urthon Chart this week – but not without a major tussle with the Pralae Cats, whose Shined On Me trails by a mere 2%. Saint Laurent's secret weapon – a typically superb retro reskyling by Joey Negro.

Looking ahead to next week's number one, it's past Jantroquel, who have come up with a succession of dynamic fillerers from their latest chart-topping album *A Funk Odyssey*. A year down the line from its release, the set surrenders its fifth – and final? – club hit in the form of *Feel So Good*, which storms into the chart at number nine in mixes by Kree Deed. In addition to issuing some of the best promos musically, Jantroquel certainly issue some of the best dressed – like the other 12* excerpts from the album, *Feel So Good* comes in a pleasing coloured metallic foil sleeve inspired by Motown Charabusters Volume 3.

No fewer than 13 new entries are strewn around the Top 30 in the Commercial Pop chart, but it is a climber that takes the number one position, namely **S Club Juniors'** third single *New Direction*, which advances 7.4, but only narrowly squeezes out last week's number one, *Take My Breath Away* by **Soda Club**. Amid all the new entries, there is also a couple of big climbers, most notably **Las Ketchup's** inevitable monster *Asereje*, which resurges 27.7* after being serviced in new mixes, and is top in charts submitted by several DJs in cheerier venues.

The Urthon Chart continues gently on its way, with just three new entries trickling into the Top 30, of which the highest is Nelly's long-awaited *Dilemma*. The follow-up to *In Her Heir*, it also features Kelly Rowland & Destiny's Child, and hits at number 36. Meanwhile, his interspace *Abominable Eve* continues her run at the top of the charts to four weeks with *Coriaria Lower*. As for the heart-toppers the chart for the week, it's *Feel So Good* at number one, *Feel So Good* at number two, *Feel So Good* at number three, *Feel So Good* at number four, *Feel So Good* at number five, *Feel So Good* at number six, *Feel So Good* at number seven, *Feel So Good* at number eight, *Feel So Good* at number nine, *Feel So Good* at number 10, *Feel So Good* at number 11, *Feel So Good* at number 12, *Feel So Good* at number 13, *Feel So Good* at number 14, *Feel So Good* at number 15, *Feel So Good* at number 16, *Feel So Good* at number 17, *Feel So Good* at number 18, *Feel So Good* at number 19, *Feel So Good* at number 20, *Feel So Good* at number 21, *Feel So Good* at number 22, *Feel So Good* at number 23, *Feel So Good* at number 24, *Feel So Good* at number 25, *Feel So Good* at number 26, *Feel So Good* at number 27, *Feel So Good* at number 28, *Feel So Good* at number 29, *Feel So Good* at number 30.

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- 10 **21** WALK ON WATER Milk Inc Postiva
- 17 **22** DY-NA-MI-TEE Mis Dynamite Polychr
- 18 **23** A THOUSAND MILES Vanessa Carlton A&M/Mercury
- 12 **24** CROSSROADS Blazin' Squad East West
- 14 **25** COLOURBLIND Darius Mercury
- 19 **26** UNDERNEATH YOUR CLOTHES Shakira Epic
- 11 **27** NOTHING NOBE Def. Jam
- 16 **28** STARRY EYED SURPRISE Oakenfold Perfetto
- 13 **29** ROBERN N.Y. Trance All Around The World
- 15 **30** LIKE A PRAYER Mad House Serious/Mercury



- 31 PRAYER Disturbed Reprise
- 20 **32** WHAT YOU GOT Ahs S
- 21 **33** ROMEO DUNN Home Releasess
- 24 **34** HAVE FUN GO MAD Tweenies BBC Music
- 29 **35** I NEED A GIRL/PART ONE P Daddy feat. Usher & Loon Ruff Records/Isola
- 26 **36** ANYONE OF US (STUPID MISTAKE) Gareth Gates S
- 37 NUCLEAR Ryan Adams Lost Highway
- 38 FALTER Hundred Reasons Columbia
- 23 **39** TOO BAD Nickelback Roadrunner
- 26 **40** LOVE TO SEE YOU SWI Enrique Iglesias Interscope/Polydor

KEY UPCOMING RELEASES

- DARIUS tbc (Mercury) Nov 4
- CRAIG DAVID tbc (Widestart) Oct 28
- MADONNA Die Another Day (Warner) Oct 28
- S CLUB Alive (Polydor) Nov 11
- SHAGGY Her Sexy Lady (MCA) Oct 21
- BRITNEY SPEARS I Love Rock n Roll (Jive) Nov 4
- JUSTIN TIMBERLAKE Like a Love You (Jive) Oct 21
- U2 Electrical Storm (Universal Island) Oct 21
- WESTLIFE tbc (S) Oct 28
- WILL YOUNG & GABRIEL GATES The Long & Winding Road (S) Sept 23

COMPILATIONS

- 1 **SMASH HITS - LET'S PARTY** 8 **11** THE VERY BEST OF SMOOTH JAZZ
EastWest/Universal
- 2 **WESTWOOD 3** 8 **12** 1974 HITMAK 2002
Def Jam
- 3 **DANCE NATION ANTHEMS** 20 **13** THE ULTIMATE BRICK FLICK SOUNDTRACK
Warner Of Sound
- 4 **WHITE AM GUITAR GENTLY WEEPS** 9 **14** GET UR BREAK ON
Universal TV
- 5 **EDMY DUNAS - THE ALBUM COLLECTION** 12 **15** HITS 53
Blaze TV/Blaze
- 6 **KERRANG! - THE ALBUM** 10 **16** THE ANNUAL 1974 2002
Sony TV/Universal TV
- 7 **THE VERY BEST OF FURER 80s - THE SUMMER** 11 **17** KISS HITLIST SUMMER 2002
Telcel TV/Blaze
- 8 **NOW THAT'S WHAT I CALL MUSIC! 12** 18 **LOUNGEW**
Eagle/Int'l Homebased TV
- 9 **THE ALBUM 4** 18 **19** JUDGE JESS PRESENTS THEM AND TESTED
Virgin/Viral
- 7 **10** SONGS TO MAKE YOU FEEL GOOD 16 **20** THE FAN FIRE CHILLOUT ALBUM
Blaze TV/Blaze

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- 19 **21** GREATEST HITS II & III Queen Participate
- 14 **22** LAUNDRY SERVICE Shakira Epic
- 27 **23** LET GO Avril Lavigne Arista
- 21 **24** PUSH THE BEAT FOR THIS JAM - THE SINGLES SCORE Special Two Disc UK V2
- 18 **25** THINKING IT OVER Liberty X
- 13 **26** THE CHICAGO STORY - COMPLETE GREATEST Chicago Rhino
- 15 **27** SILVER SIDE UP Nickelback Roadrunner
- 25 **28** COME CLEAN Puddle Of Mud Interscope/Polydor
- 20 **29** GREATEST HITS Rick Astley BMG
- 23 **30** BE NOT NOBODY Vanessa Carlton A&M/Mercury



- 48 **31** DESTINATION Roman Keating Polychr
- 24 **32** SONGS FOR THE DEAF Queens Of The Stone Age Interscope/Polydor
- 17 **33** THE MUSIC The Music Hud/Virgin
- 22 **34** HOMETIME Alison Moyet Sanctuary
- 38 **35** ORIGINAL PRATE MATERIAL The Streets Locked On/19 Records
- 32 **36** SONGBIRD Eric Cassidy Blax Street/Int'l
- 31 **37** ASHANTI Ashanti Mercury
- 37 **38** MELODY AM Roy/Kopp Wall Of Sound
- 26 **39** THE RISING Bruce Springsteen Columbia
- 44 **40** TEMERIOUS D Temerious D Epic

KEY UPCOMING RELEASES

- GABRIEL GATES tbc (S) Nov 11
- CRAIG DAVID tbc (Widestart) Oct 28
- DAVID GRAY A New Day At Midnight (HT/Trst West) Oct 28
- ELVIS PRESLEY Elvis: 30 #1 Hits (Arista) Sept 23
- THE ROLLING STONES 40 Licks (Virgin) Sept 30
- SHAGGY tbc (MCA/Universal) Nov 4
- U2 The Best Of 1990-2000 (Island/Un/Island) Nov 4
- WESTLIFE Greatest Hits tbc (S) Nov 11
- WILL YOUNG From Now On (S) Oct 7
- ROBBIE WILLIAMS Escapology Nov 18

CLASSICAL news

by Andrew Stewart

BOSTRIDGE RECORDS COWARD SONGS

In a musical departure from his familiar diet of Schubert and Schumann Lieder, the tenor Ian Bostridge (pictured) has recorded a disc of Noel Coward songs due for release by EMI Classics on October 14.

The Noël Coward Songbook was launched at a lavish party earlier this month in the ballroom of Glandegs Hotel in London.

Bostridge's performance, which, as on the disc, was accompanied by Jeffrey Tate, was rapturously received by a large gathering of journalists and retail buyers.

"I am personally delighted with the recording, but more than that was Ian's incredible performance at the showcase," says Barry McCann, managing director of EMI Classics UK. "He has an uncanny knack of getting inside a song, I am confident this will outsell his previous big success, The English Songbook."

Bostridge adds, "We need to be reminded that, in Coward, we have not only a formidable playwright and screenwriter, but also the English equivalent of Irving Berlin or Cole Porter."

The 13-track album is divided into songs from the Twenties and Thirties and includes some of Coward's most popular numbers, including Mad Dogs And Englishmen and Dance Little Lady. Soprano Sophie Daneman joins Bostridge on several of the tracks.

Classical Brit Award-winner Bostridge is an exclusive EMI artist. His recent discs have included Janáček's The Diary Of One Who Disappeared and a critically-acclaimed recording of Britten's opera The Turn Of The Screw.



NETREBKO SIGNS DG CONTRACT

The young Russian soprano Anna Netrebko, who delighted Covent Garden audiences earlier this month as Servilia in Mozart's La clemenza di Tito, has signed an exclusive contract with Deutsche Grammophon.

Netrebko was born in 1971 in Krasnodar in southern Russian and received her vocal training at the St Petersburg Conservatory.

In 1993 she joined the Kirov Opera and made her debut with the company in 1994 as Susanna in Le nozze di Figaro. She has since appeared at many of Europe's major opera houses and extensively in the US. Netrebko's career is being carefully guided by her vocal coach, the legendary Italian soprano Renata Scotto.

"When I first heard Anna Netrebko, I was immediately taken by her warm and pure voice," says DG president Christopher Roberts. "Her vibrant personality captivates you from the stage or across a room. This is a young artist who has the potential to become one of the leading sopranos in today's international opera world. We are happy to welcome Anna to DG's family of acclaimed voices."

On signing the contract, Netrebko says, "I'm never happier than on stage — it's a privilege for me to share those moments and experiences with so many more music lovers." Her first disc for the veteran yellow label, to be recorded in 2003, will contain scenes and arias associated with young operatic heroines such as Gilda in Rigoletto.

Andrew Stewart can be contacted by e-mail at: AndrewStewart12@compuserve.com

ALBUM of the week



MACMILLAN: Raising Sparks. Rigby, York; Nash Ensemble/Brabbins (Black Box BMM1067).

Box label takes its title from James MacMillan's powerful 1997 setting for mezzo-soprano and ensemble of a poem by Michael Symmons Roberts exploring the themes of creation and redemption. MacMillan's 1985 Piano Sonata follows the traditional model, with short opening and closing movements framing a substantial central movement. Three miniatures round off the disc. MacMillan composed each work for friends, including the poignant For Ian, written in memory of a family friend, and Birthday Present, a dark take on Happy Birthday. A South Bank Show portrait of MacMillan is set for publication in October.

REVIEWS

For records released up to 30 September 2002

MEXICANA 3 **MISSA MEXICANA: The Harp Consort/Lawrence-King (Harmonia Mundi HMU907293).** This highly original release juxtaposes one of Mexican composer Juan Gutiérrez de Padilla's settings of the mass with the Latin American and African folk dances that inspired it. The result is an absorbing and occasionally riotous insight into the music of the mid-17th-century Hispanic Baroque from Andrew Lawrence-King and His Harp Consort. A concert and signing in London's Queen Elizabeth Hall launched the disc, which was given a warm reception by Radio Three's Record Review. The campaign is set to continue with ads in the major classical music magazines.

AS TIME GOES BY: Lakatos (Deutsche Grammophon 474 562-2). Demón Hungarian gypsy fiddler Roby Lakatos and his virtuoso ensemble turn to music composed for the cinema for their latest release, As Time Goes By. This DG disc features

arrangements by Lakatos and pianist Kálmán Cséki of 17 movie themes including music from Casablanca, The Godfather, Fiddler On The Roof, Choclat, Once Upon A Time In America and The Third Man. As on previous recordings, the group moves effortlessly from jazz to gypsy, classical to contemporary. Lakatos' UK profile has been raised recently with appearances ranging from Prom In The Park to Ronnie Scott's, while the new disc is receiving airplay on Classic FM.

SONGS OF ANGELS: Songs by Gaultier de Coigny. New London Consort/Pickett (Decca 460 794-2). The eight pieces featured on this new disc are Philip Pickett's own realisations of music contained in Gaultier de Coigny's Miracles de Notre-Dame, a lengthy collection of verses recounting the many miracles associated with the Virgin Mary. The work, which is believed to have been written between 1214 and 1233, was popular throughout the Middle Ages. Pickett and his New London Consort produce the joyous performances that have become their trademark.

nana mouskouri

ODE TO JOY

CID 063 392-2

NANA MOUSKOURI

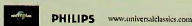
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 - 5th October BBC Radio 5 — Weekend News Show
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SINGLE of the week

BIG BROWZ: Nu Flow (Epic 6730282).

The debut single for Epic from this

Britnon-based crew offers

yet more proof that the UK can produce credible urban pop of its own. Based around a waltz-style beat, this neatly introduces each of the Brovaz's six members and sets them up for even bigger things during the months ahead. With support from Radio One (A-listing) and Capital, and Outkast-inspired video picking up plays, this is set to propel them straight into the Top 10.



ALBUM of the week

WILL YOUNG: From Now On (S

74321969592). BMG wisely held back

on the release of the Pop Idol winner's album to avoid over-exposure, and it looks like the move may pay off. From Now On includes both Will's singles, alongside The Long And Winding Road and a further 11 songs from Cathy Dennis, Burt Bacharach, Richard Stannard and Julia Gallagher among others. It is a surefire number one — at least until the release of a certain Mr Gates' album.



SINGLE reviews



RICHARD ASHCROFT: *Check The Meaning (Hut HUTCD161)*. This taster from Ashcroft's October 21-released album *Human Condition* revisits the lush, string-

drenched sound of Urban Hymns with great results. Check The Meaning sounds a little at odds with today's rock upstarts, but fans of his stirring ballads will love it. It is currently B-listed at Radio One and C-listed at Radio Two.

JOLLY MUSIC: *Talco Uno (Illustrations/Epic IL0080C)*. The Italian cut'n'paste duo look to build previous single Radio Jolly's clubland success with Talco Uno. The original version's radio-friendly sound will mainstream support, while mixes from Prefuse 73, Tiefschwarz and Rob Mello look set to reach the clubs.

LL COOL J: *Luv U Better (Def Jam 0638722)*. This first single from LL's new album 10 was produced by The Neptunes and has been a firm favourite on the urban scene and with DJs such as Trevor Nelson and Tim Westwood. Once again offsetting the rap veteran's lyrics with a sung vocal hook, this is a welcome return.

RENO: *Costa (It's A Beautiful Day) (Pepper 9230622)*. Liverpool's Reno serve up a lush slice of loving narco-pop on their debut single. Echoes of the Beach Boys and Bent abound on the single, which is backed by mixes from Garage Armada and Basement Jaxx's Simon Ratcliffe.

NORAH JONES: *Come Away With Me (Parlophone CDCL835)*. The title track of Jones's phenomenal debut album showcases a rich mature sound and a subtlety of vocal phrasing that belies her 23 years. Core support from Radio 2 shows no signs of abating with the track B-listed by the station. With two UK gigs lined up for October, Jones is set to creep even further into the common consciousness.

THE VINES: *Outathaway (Heavenly HVN120CDS)*. The third single from The Vines' debut album *Highly Evolved* is Australian music of a different kind. Outathaway is dynamic punk-pop of screaming quality with a scorching guitar solo. A new addition to Radio One's C-list, this single should get UK in the mood for the band's tour in October.

CABARET VOLTAIRE: *Nag Nag Nag (Novamute CDNOM103)*. The Sheffield pioneers climb aboard the electroclash bandwagon with this reissue of their 1979 punk-funk classic. Feedback-stepped and

bristling with energy, the song sounds as uncompromising as ever, while new mixes from Krufen and Tiga & Zynthner will attract a younger audience.

MARK RAE: *Lavish (Grand Central GC163CD)*. Lavish is indeed a lush affair which features the sultry vocal stylings of Veba and chunky low-slung production which will satisfy Rae & Christian's many fans. The debut single album *Rae Road* should be weighing down coffee tables everywhere. **ADD N TO (X):** *Take Me To Your Leader (Mute CDNMT278)*. ANT(X) continue to drag their quirky brand of electronica into a more accessible area with this track. Vintage synth buzz around the strolling, squeaky beat, while distorted, vocoded vocals disguise the fact this track is pretty lean on melody. It is taken from the band's upcoming album, *Load Like Nature*.

LEMON JELLY: *Space Walk (XL FRLX1560C)*. The Jelly resurface with this deliciously idiosyncratic taster from their forthcoming album *Lost Horizons*. Housed in trademark lush packaging, *Space Walk* indicates the duo have lost none of their creative nous demonstrated on their down tempo benchmark album *lomonjelly*. This will be embraced by fans and casual listeners alike.

ASHTON LANE: *Yesterday's Too Late (Chrysalis CDCH55144)*. Ashton Lane concentrate on a traditional MOR-pop sound that fuses the harmonies of Train Brakes to the pop sensibilities of Allisa's A.T. The Glaswegian quintet could achieve crossover success with the help of major support. **THE CORALS:** *Dreaming Of You (Deltasonic DELTCO08)*. Mercury contenders The Coral continue their meteoric rise with *Dreaming Of You*, a jaunty, hokey number with powerful determined vocals. The band are touring through October, when they should gain many converts to their demented ways. *Dreaming Of You* should see the band exploding into the Top 10 for the first time.

LUKE SLATER: *I Can Complete You (Mute CDNMT278)*. The follow-up to Stars And

Heroes is a reworked version of a stand-out track on Slater's sixth album *Alright On Top*. While the main edit is of the electro-pop ilk, the single also takes on a beefier guitar courtesy of a Jon Carter remix.

SASH! *Garbahr (Positiva CDTV180)*. The German pop-trancers return on a new label, but with their musical formula largely intact. Adding a Japanese flavour to their frothy musical cocktail, Garbahr could tap in to the market's current taste for cheesy dance, but perhaps flick singles-buyers have moved on in the 1.8 months since Sash!'s last release.

THE HIVES: *Die, All Right/Supply And Demand (Poplones/Telstar MC50785CD)*. Sweden's finest prove their plenty more to come after their previous two hit singles with this double-header from their platinum album *Your New Favourite Band*. The lead track is two minutes and 47 seconds of perfectly formed

Stooges-style rock, while *Supply And Demand* fuses with spiky energy. **NADA SURF:** *The Way You Wear Your Head (Heavenly HVN123CD)*. Lined from the US rockers' fourth album *Let Go*, this slice of punk-pop highlights their increasingly mature sound. Layers of guitar and a melodic chorus build to a radio-friendly release that could well win over UK buyers.

ALBUM reviews



JURASIC 5: *Power In Numbers (Interscope/Polydor 4934372)*. On their second album, the West Coast six-piece largely continue in the mould set on their self-titled EP and debut album *Quality Control*, while at times hinting at a trading new

avenues. High Fidelity has, by its standards at least, a contemporary edge, while Hey Hey has a touch of De La Soul about it and Thin Line features labiate and self-confessed J5 fan Nelly Furtado.

SAINT ETIENNE: *Finisterre (Mantra MTC1033)*. The trio's quest for perfect pop has been going on for over 10 years now, and Finisterre shows the band in sparkling form. The album is a curious mix of mellow songs and sporadic interludes, adding occasional subtle electro touches as a nod to current affairs. But the band, as ever, exist in their own perfect world.

TERRANOVA: *Hitchhiking Non-Stop With*

No Particular Destination (1K71K126CD). Any album that features legendary singer Ariane from The Silts has to have class stamped all over it, and this album does. A challenging and interesting album, it works on many levels and each one is a joy. Standouts include *Equal Rights* and the Shuggie Otis cover *Out of My Head*, but the whole album is marvellous.

LIGHTNING HEAD: *Studio Don (Beat Seven/Sonar Kollektiv SCD0004)*. The former Rockers Hi-Fi member strides out in reinvigorated form as Lightning Head. Samba, roots, calypso and funk are stitched to a Jamaican blueprint, resulting in a suitably craggy yet assured collection of backroom beauties reminiscent of the nuggets Studio One unleashed in the Seventies.

LHB: No Transmission (Telstar TCD 3234). This is a solid album of big beat action from the Kylie-endorsed duo LHB. It features a contribution from Inogen Heap and is competent throughout, but may lack the individuality to gain massive exposure.



RADIO 4: Gotham (City Slang 202022). City Slang marks its move to Virgin with this invigorating collection from New York upstarts Radio 4.

Although unashamedly retro in its early Eighties dance-rock stylings, the sharp songs and nifty production from the DFA ensure this is no lazy exercise in retro cool.

THE ADVENT: *Sketches For Life (Tresor 56195SD)*. Ciso Ferreira's first offering for Tresor offers 38 minutes of sledgehammer techno interspersed with left percussive touches and the occasional electron work. Hard techno's popularity may be on the wane, but fans of Ferreira's relentless style will love this album.

WILLIAM HUT: *Road Star Doolittle (Rec No R10046)*. The frontman from Norwegian band Poor Rich Ones spreads his solo wings with an excellent album. Scandinavian melancholy runs through the project, which gives it a classic feel and should appeal to all those who love shimmering Americana. This is a beautiful and satisfying album that bears repeated listening.

VARIOUS: *Danny Krivit — Expansions (NRK NRKM011)*. The pioneering Body & Soul DJ mixes this superb double CD of deep, soulful and jazzy house. Latin blends with house classics from MK and 808 State, while tracks from Octave One and Block 16 add a contemporary edge to proceedings.

This week's reviewers: Dugald Baird, David Barrington, Vanessa Bastian, Phil Brooke, Joanne Jones, Owen Lawrence, Ajax Scott, Nick Tesco and Simon Ward.



DISCARDER: **FOO FIGHTERS:** *All My Life (Roswell/RCA 74321 966742)*. New Foo Fighters material has been delayed after Dave Grohl joined Queens Of The Stone Age on drumming duties. Now Grohl returns to the band as the Foes gear up for their fourth album, *One By One*. Anticipation of which has resulted in a sold-out Wembley Arena show in November. This exhilarating slab of full-throttle all-rock, A-listed at Radio One, leaves you wanting more.



DISCARDER: **THE DATSUNS:** *The Datsuns (V2 VVR1020962)*. New Zealand rockers, soul brothers to The D4, prove there has to be something in the water down there. At times they evoke the legendary MC5, but they always have that glorious early US punk sound which they have made their own. Standouts include *Harmonic Generator* and the opener *Sittin' Pretty*, but the whole album is a breath of fresh air, with the songs short, sharp and to the point.

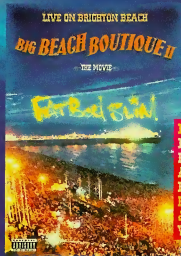
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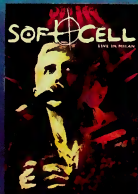


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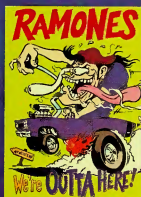
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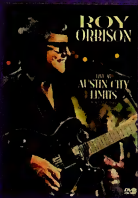


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DVD: EREDV281
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TASTE FOR NOSTALGIA FRES UP AUTUMN RELEASES

Music DVD's core demographic want nostalgia and nifty gadgetry in equal measure, a fact which is giving new impetus to vinyl-era catalogue, such as Bowie, Elvis, Queen, Eric Clapton, Tom Jones and UB40, writes Adam Woods

The success of recent DVD releases from heritage acts such as Elvis Presley, Abba, Roger Waters and Yes demonstrates a growing demand for vinyl-era catalogue in the shiny new format.

The 10-year-old Freddie Mercury Tribute Concert became an unlikely best-seller for EMI in May and, in the process of shifting around 20,000 units, it demonstrated the marriage of an early-middle-aged market's parallel urges for nostalgia and superior gadgetry. It also gave the cue for EMI to begin exploring its catalogue in earnest.

On October 7, the company releases a two-disc collection of Queen promos, under the appropriately open-ended title of Greatest Video Hits I. The tracklisting roughly shades the band's Greatest Hits Volume 1, which was itself narrowly held off number one in the albums chart earlier this year, after being bundled up with Volume II. A second CD collects four documentaries relating to the making of the Bohemian Rhapsody video, featuring archive interview footage of Freddie Mercury as well as new interviews with Brian May and Roger Taylor, as well as half-a-dozen bonus tracks. The first bona fide Queen DVD is unlikely to win over a horde of younger fans, but it is not hard to picture it under a lot of Christmas trees.

"We know that the core audience for music DVD is the 35- to 40-year-old man, and that is the Eric Clapton and Queen fan," says Warner Music Video general manager Simon Heller. Accordingly, Warner will release an Eric Clapton live DVD in October as a complement to a parallel CD release on Warner Music. In fact, tidies for autumn: Warner's autumn schedule, which also offers Tom Jones Live At Cardiff Castle and a 10th anniversary collection of performances from Later With Jools Holland, featuring 30 of the show's most memorable musical moments.

Likewise, EMI is planning a



Queen: Greatest Video Hits I. It due out on October 7

comprehensive David Bowie DVD to arrive on November 4 (see below). The tracklisting has yet to be finalised but, according to DVD product manager Stefan Demetriou, the DVD — also entitled Best Of Bowie — will be "the definitive collection of promos and TV performances and hidden Easter eggs".

Also on the EMI schedules are UB40: The Collection, featuring all the band's promos and a 21st anniversary documentary, Divine Madness, released to coincide with the forthcoming Madness West End stage show and pulling together 28 videos from the band's heyday; and an account of David Gilmour's one-night stand at the Royal Festival Hall during Robert Wyatt's Meltown festival last year.

Independent DVD company Classic Pictures has made much of the classic rock genre, with releases from Alexis Korner, Jack

Bruce, JJ Cale, Russel Russell and Rick Wakeman among its recent catalogue.

"I think classic rock artists are a really important part of the industry, simply because it is catalogue stuff," says marketing manager Ben Williams. "It will always sell though, it is not like a quick fix. We have a lot of faith in it as a genre."

One forthcoming Classic Pictures release features an Ozzy-less Black Sabbath in 1980, helmed by Ronnie James Dio and on a bill with the Blue Oyster Cult in the US. "It is a cult thing, but there is nothing wrong with that," says Williams. "The fans who were there in the Seventies haven't gone away. They are still there and they will still go out and buy new material. DVD makes artists current again. Maybe they are not getting the major deals with their CDs like they used to, but they can still release interesting new product."

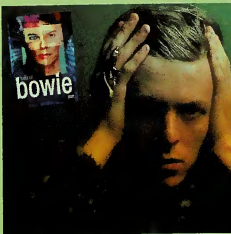
Bowie best of timed to capture Mercury boost

The veteran shape-shifter's trained profile on the back of his Mercury Music Prize nomination, makes EMI's imminent launch of its David Bowie retrospective one of this autumn's most timely new titles.

Best Of Bowie, the new David Bowie DVD, is due for UK release on November 11, accompanying a Bowie best of CD to be released on November 4. Featuring more than 50 tracks of old and new material, the double DVD set includes Bowie's first Top Of The Pops appearance, as well as new recordings and previously unseen footage.

As part of the production process, producers Abbey Road Interactive teamed up with post-production film house AMC to restore reels of old material to DVD quality.

For the Bowie project, video content was obtained from digitised, one inch tapes and VHS. While AMC handled the video restoration, audio for the DVD set was restored and remastered by Abbey Road. "Abbey Road Interactive supervised the video restoration very closely to ensure that



all the benefits of the restoration process would work well with the final encoded video on the DVD," says Sarah Layshly-Melamed, producer with Abbey Road Interactive.

The nature of the DVD format, and the expectations of users, means that a comprehensive restoration programme is essential. "Since the most common

reasons for buying DVD is quality of picture and audio, it is essential that items from the back catalogue are not simply reproduced as they are dug from the depths of the archive," says Layshly-Melamed. "Often there is a great deal of restoration and re-mastering work to be done. This must always be carried out with sensitivity to the original."

The restoration process involves digitising old material and viewing it on a frame-by-frame basis. Impurities are removed, a cutting and pasting process.

"A four-minute track can take hours," says Reid. "The Jean Genie track took a day to restore," while the whole project took about a week-and-a-half.

Besides cleaning up the sound and images, the restoration process also allows record companies to make the most of the disc's capacity. "Impurities take up space on a disc," says Alex Reid, business development with AMC. "When they are removed, it creates more space for quality material for the consumer."

COMMENT MUSIC DVD: RACK THEM HIGH, WATCH THEM SELL



Have to admit that I'm not an "early adopter" when it comes to new gadgets and will always wait for something to come right down in price before I buy the product.

However, about three years ago, I stumbled across a DVD presentation in a well-known department store and was impressed by the picture quality and the extra features on the disc, so I purchased a player. The first few music DVDs I bought weren't that impressive, but things soon improved, and titles such as U2's Elevation 2001. Live From Boston proved what a great format DVD is for music, when done properly.

Music video's peak performance on VHS was 4% of the total video market and year-to-date DVD is running at just under that — it deserves to be bigger.

There is no doubt in my mind that music DVD should be racked alongside music and not be lost within film sections in-store. When I made a reference at the Universal sales conference to the poor visibility given to music DVD within music sections, I'm glad to say that one major retailer told me "yes". Further discussion on this subject will be warmly welcomed.

Packaging music DVD in jewel cases has been a suggestion (personally I think this will confuse the public). Should music DVD be bought by the music buyers at head office and not film and special interest buyers? Whatever the answers, there is a huge opportunity here to grow a music format in an overall declining market.

We also need help from our friends in the media; things are improving but reviews in specialist music titles are very patchy at the moment, appearing one month and gone the next, despite some great titles being released.

Admittedly, record companies need to put out quality product, but good music DVDs are expensive things to put together. Shooting concerts, making documentary sections, creating hidden features, filming multi-camera angles, licensing in third-party footage and authoring are all very costly and that's before you've even got to marketing. We can't make great music DVDs if we're not getting the support to grow the format.

Too many music DVDs are being released that are selling only a few thousand copies when they have the potential to sell far more. Recent research we've conducted shows that this is simply because the core music DVD buyer (25- to 35-year-olds) simply can't find their favourite bands on DVD.

I'm confident that a solution can be found and the more we can sell, the more record companies can invest in making music DVD the worthy of the format.

Mark Crossingham is managing director of Universal Music UK, Consumer and Media Division

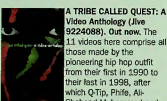
FORTHCOMING DVD RELEASES

Autumn sees a massive amount of new DVD titles freshly shrinkwrapped for the shop's shelves. Neil Armstrong sorts the good from the not so good



RECOMMEND **BLACK SABBATH: The Black Sabbath Story** (Sanctuary SDE3003/SDE3004). **Out now.** There is a wealth of material for fans to get their filled incisors into on this two-volume release. Slightly Hammer Horror-esque animated menus provide the interface on Volume 1: 1970-1978, with archive footage of the band in action, an interview with Sabbath's first manager Jim Simpson and the amusing reminiscences of Geezer Butler and Tony Iommi fagged up. The sound and visual quality of some of the archive footage (a mix of concert material, TV

appearances and videos) is poor but worth watching for the 1973 "conceptual video" for Sabbath Bloody Sabbath, which hilariously features Bill Ward attempting to drink a pint with menace. Volume 2: 1979-1990 covers the turbulent post-Ozzy years and includes promo video footage (not always the entire video) and interviews with former band members. Ian Gillan's Stonehenge anecdote provides evidence that This Is Spinal Tap was but a pale reflection of real life with a heavy metal combo.



A TRIBE CALLED QUEST: A Video Anthology (Live 9224088). **Out now.** The 11 videos here comprise all those made by the pioneering hip hop outfit from their first in 1990 to their last in 1996, after which Q-Tip, Phife, Ali Shaheed Muhammad and Jarobi went their separate ways. Tracks with which casual listeners will be acquainted are

Check The Rhime, Bonita Applebum and, obviously, Can I Kick It? ATOQ are lauded as one of the more influential bands in this genre, but, however innovative the music may have been, the visuals are nothing special. It offers a disappointing running time of 45 minutes and no extras.

THUNDER: Live (Eagle Vision EREDV001). **Out now.** This exuberant performance was recorded live at the Shepherd's Bush Empire in London and Wolverhampton's Wulffan Hall over four nights in November 1997 consists

of 16 songs. Some of the tracks on the album of the same name don't make it onto the DVD, but the latter does include three numbers - Lazy Sunday Afternoon, Stand Up and the Jokey Intro New York, New York - which are not on the CD. It looks and sounds sharp, but there are no extras apart from a very basic, non-interactive discography.



DISTURBED: M.O.L. (Warner 759335482). **Out now.** Disturbed are the direct descendants of artists such as Black Sabbath and, indeed, first came to widespread attention after playing Ozzfest 2000. This DVD release contains live concert footage from their 2001 tour, previously unreleased expanded versions of the videos for Down With The Sickness, Voices and Stupify, interviews with band members and behind the scenes material. The sound on the gig footage is good and the picture, excellent. The running time of 150 minutes compares favourably with some of the month's other releases.

YES: Live In Philadelphia (Sanctuary SDE3005). **Out now.** With a six-track set list including Starship Trooper and I've Seen All Good People, this 50-minute disc features the classic Anderson, Howe, Squire, Wakeman, White line-up playing in 1979. According to the blurb, it captures a show that "at the time was a state-of-the-art" production. Maybe so, but it sounds as though it was recorded by

someone standing in the crowd occasionally waiting a mic in the general direction of the stage. However, if the idea of a guitar/key-board "duel" launches your spaceship, then this is for you.



CORROSION OF CONFORMITY: Live Volume - The Movie (Sanctuary SDE3025). **Out now.** This features some 80 minutes and 15 numbers of the Southern rockers' gig at Harpo's Concert Theatre in Detroit in 2001. The drummer sports a Sabbath T-shirt - you get the picture. The sound is a little muddy and the picture is on the dark side. The songs are occasionally interspersed with interview footage and the extras consist of a two-minute stills gallery of indifferent shots and five minutes of interviews. This is also one of the first DVDs with an intro consisting of ads for other products by the artists.

KEITH JARRETT: Standards & Standards II (Eagle Vision EREDV277/EREDV278). **Out now.** These are two discs containing Jarrett's interpretations of classics such as I Wish I Knew, God Bless The Child, Georgia On My Mind and When I Fall In Love. Recorded at concerts in Tokyo in 1985 and 1986 respectively, both sound and picture quality are first class. Jarrett is playing with his long-time collaborators, bassist Gary Peacock and drummer Jack DeJohnette. Each disc includes a three-question quiz, completion of which

DVD
COLLECTION

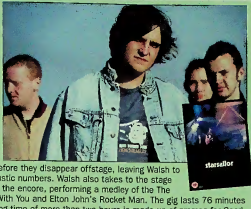
The changing colour of music

DVD RELEASE DATES: MINISTRY OF SOUND DVD ANNUAL 2003 - 4TH NOVEMBER TOM JONES LIVE AT CARDIFF CASTLE - 4TH NOVEMBER NEW ORDER LIVE IN FINSBURY PARK - 11TH NOVEMBER JOOLS KOLLAND - 10 YEARS LATER - 18TH NOVEMBER THE BEST OF THE COXES - 18TH NOVEMBER DAVID CASSIDY LIVE IN CONCERT - 18TH NOVEMBER SINATRA - THE DVD COLLECTION (10 x DVD BOX SET) - 28TH OCTOBER

Music to own on DVD this Autumn

RECOMMEND STARSAILOR:

Love Is Here – Live (EMI 4929439). **Out now.** The bulk of this DVD consists of a show at London's Forum in November at which the Cheryle quartet run through their platinum-selling debut album *Love Is Here*. It is a competent performance built around the ever-sighty-four frontman James Walsh. Indeed, the band are only a few songs into the concert before they disappear offstage, leaving Walsh to perform a couple of acoustic numbers. Walsh also takes to the stage alone for the first part of the encore, performing a medley of the The Cyndisettes' *Born To Be With You* and Elton John's *Rocket Man*. The gig lasts 76 minutes and the rest of the running time of more than two hours is made up of promos for *Good Souls*, *Alcoholic*, *Lullaby* and *Poor Misguided Fool* and brief documentaries on the recording of the album, the recording of *Born Again* and touring. A 30-minute version of the Forum gig as featured on the DVD is being shown on Channel 4 on September 4. (This review was based on a video, the DVD being unavailable at the time of going to press.)



allows you to unlock a "bonus" track. The DVDs are a delight to the ear and, given that Jarrett's relationship with his piano stool resembles that of a naked man with a bed of stinging nettles, never less than visually engaging. They last for 110 and 100 minutes respectively.

RECOMMEND LUCIANO PAVAROTTI: The Event (Sanctuary

SDE3021). **Out now.** This is a collection of arias and Neapolitan songs recorded at a concert given in Milan in 1990 in honour of the Italian football team.

Pavarotti performed in front of 10,000, singing works by Mozart, Verdi, Puccini and Rossini, among others. The final piece of a 20-strong set list is the opera-haters' favourite *Nessun Dorma*.

The sound is reasonably rich, but the light show certainly leaves a lot to be desired. Classical concerts presented in a traditional setting are not the most visually exciting of events and, of course, there's no reason why they should be, but that does present a problem for those producing DVDs. There are no extras with this disc.

RECOMMEND SAINT ETIENNE: *Smash The System* (Sony

201649). **Out now.** This retrospective arrives 12 years after the indie pop outfit first struck on the scene. Saint Etienne's first single, a sans-Sarah Cracknell cover of Neil Young's *Only Love Can Break Your Heart*, was released in 1990. Their latest, *Action*, is out on August 26, before their new album *Finistere*, which is due for release on September 30. This 14-track DVD video collection covers their career up to the *Bad Photographer* and includes *Nothing Can Stop*

**RECOMMEND** ATOMIC

KITTEN: Right Now – Live (Eagle Vision EREDV270). **September 30.** The success of Atomic Kitten is testament to the purchasing power of the pre-pubescent pound. And this DVD is certain to be at the top of the wish list of many a teenager. It is not bad, with a concert filmed at Belfast's Waterfront during this year's sell-out tour, the promo

videos for *It's OK!* and *The Tide Is High* and a 50-minute behind-the-scenes documentary (longer than the video) about the tour. The gig features all the numbers from *Right Now*, as well as *It's OK!* – from the new album *Feels So Good – Dancing In The Street* and *Kids In America*. Total running time is 130 minutes.

Us and Hobart Paving. The videos can be watched with the addition of a wry commentary from the band. The other extras are a discography featuring 11 audio tracks, including *Join Our Club*, and a gallery of arty black and white photos of the group.

BUSH: 1994/1999 (SPV55174167). **Out**

now. Fans will enjoy this collection of 10 videos, plus the whole of Bush's performance at Woodstock '99. The extras are a couple of brief pieces on the making of the video for *The Chemicals Between Us* and the band's thoughts on *The Science Of Things*. There is also a longer feature consisting of extracts from the documentary *Aleys And Motorways*. For non-converts, the chief interest lies in scrutinising the behind-the-scenes footage in the bonus material to try to decode the dynamic between the recently departed Nigel Pulsford and his co-founder Gavin Rossdale.

RECOMMEND DAVID GILMOUR: *David Gilmour In Concert* (EMI 4929859). **September 23.** In June

2001 and January of this year, David Gilmour played the Royal Festival Hall. The *Daily Telegraph* excitedly credited the Pink Floyd guitarist with inventing a whole new genre, "chamber rock", and the gigs almost immediately assumed semi-legendary status. Those of us who were not there now have the chance to see why. Backed by a semi-acoustic ensemble and Sam Brown's excellent gospel choir, Gilmour dusts off some old favourites – *Shine On You Crazy Diamond*, *Wish You Were Here*, *Comfortably Numb* – but also springs a few surprises with numbers made famous by Richard Thompson, Syd Barrett and Bizet. For once the critical acclaim was justified. There really are some terrific shows over the spine moments. It's soulful, uplifting and often downright moving. In short, a triumph and a real pick. The bonus features include ▶p28

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THE JAM: The Complete Jam (Universal 0651329), October 7. This double-disc DVD features 16 promo videos and a host of the band's live TV appearances. These include The Marc Bolan Show, where they are introduced by a leopard-skin cat-suited Bolan, So It Goes, with a Topsy-turfered Tony Wilson, The Old Grey Whistle Test, Revolver, Something Else and their last TV appearance on the Tube. The DVD also features the rarely seen Check Out The Jam, a seven-minute film about the band's visit to Newcastle City Hall during their 1980 Sound Affects Tour. A 15-minute documentary, Story Of The Jam, gives an overview of the band's career, although the majority of the material can be found elsewhere on the DVD. This is a must for fans of the Working Trio or indeed anyone interested in the New Wave of the late Seventies and early Eighties. Great stuff.

home movie footage of the choir rehearsing Le Cross Etienne Encore chez Gilmour and, for guitar dweebs, sit solos framing Gilmour's fingering in close-up.

DEEP PURPLE: Concerto for Group and Orchestra (EMI 4929413), September 23. "It happened in London. It happened in the Royal Albert Hall," intones the plummy BBC-style presenter with barely-disguised incredulity at the start of this film. And "it" led to "scenes of unrestrained enthusiasm" he tells us, with evident distaste. In September 1969, the Royal Philharmonic Orchestra and Deep Purple gave a performance of Jon Lord's Concerto for Group and Orchestra, conducted by Sir Malcolm Arnold – and the concert is presented here. The audience is made up in equal parts of out-and-out hippies – some of whom may even have been on drugs – and earnest young fogies who came along to see what this "pop" business was all about.

The music itself is bombastic, pompous and jolly good fun.

THE BEACH BOYS: Nashville Sounds (Sanctuary SV83016), September 30. On the 1996 album Stars and Stripes: Vol 1, some of the group's "biggest names" (that is how the blurb for this disc describes them) sang Beach Boys numbers backed by the Boys themselves. It was not particularly well-received by the critics and Volume 2 never appeared. This is a documentary on the making of Stars and Stripes. It includes studio footage and some live concert material. And, while the featured artists include Willie Nelson and Tammy Wynette, you are unlikely to have heard of all of the country "legends" here. However, that is not to say it is bad and it is certainly an essential buy for Beach Boys fans. There is a five-and-a-half minute introduction and optional track-by-track review by music journalist and author Sylvie Simmons and

two tracks (Sail On Sailor with Rodney Crowell and in My Room with Tammy Wynette) which did not make it on to the album.



GIL SCOTT-HERON: Tales of Gil (Sanctuary SV83017), September 30. The revolution will not be televised, but Gil Scott-Heron's 1990 gig at London's Town And Country Club will be available on DVD. There are six tracks here, including Johannesburg and The Bottle. Journalist and broadcaster Kevin Le Gendre introduces the concert and characterises Scott-Heron as belonging to "the antinostalgia of protest singing". For some reason, Le Gendre spends most of his time talking up the far-reaching influence of Scott-Heron's best-known song, which is conspicuous by its absence from this gig. There is also an optional commentary explaining what each song is about, in case you can't work it out for yourself.

FRANK SINATRA: Sinatra & Friends; Concert For The Americas; Sinatra: The First 40 Years (Warner 8573-87072-2; 8573-84058-2; 8573-84048-2), September 30. No messing around with menus on these discs. It is straight into the show. Sinatra & Friends is a 1977 performance and the friends on this occasion include Tony Bennett, Natalie Cole, John Denver and, of course, Dino. Concert For The Americas was recorded at an outdoor venue in the Dominican Republic in 1982. Sinatra: The First 40 Years is a "tribute evening", recorded in 1979 and at which acquaintances and "friends" queue up to reminisce, tell anecdotes and sing songs. It is schmaltzy and frequently cringeworthy. With grim inevitability, Frank eventually takes to the stage and gives us a few numbers.

Although long past his best when these shows were recorded, he was still more than capable of holding a tune and it is astonishing to think that he was dropped by MCA in 1952 because he was considered to be finished.

THE BEAUTIFUL SOUTH: Munch – Our Hits (Universal 0630989), September 30. This features all the videos from the band, plus an appearance on Later With Jools Holland on which they played The Rover and an outing on The Base on which they perform The Root of All Evil. The videos can be played with a frank and amusing commentary by Paul Heaton, David Rothery and Sean Welch. At one of the most amusing moments, one of them observes, "It's difficult to be in a pop band without being a total twat" during some particularly bizarre dance moves.

SUEDE: Lost In TV (Sony NUDES560DDV), September 30. To mark the release of the new Suede single and album, this is a reissue of a collection of all the band's videos, from 'The Downers' through to the present day. This can be watched with an "on the couch" feature, which comprises the band sitting on a sofa providing sometimes horrified commentary. The DVD also includes an exclusive new track, titled Simon.

BEASTIE BOYS: Video Anthology (EMI 4928939), October 7. The 18 videos here (no Fight For Your Right) can be played sequentially, with or without band and director commentaries. Alternatively, if played individually, many offer different camera angles and mixes giving rise to more viewing and listening permutations than it is, truth be told, possible to calculate. Quite how much this adds to the enjoyment is open to debate. Remixes and alternative versions are available as audio tracks and there is also some basic video production info, storyboards, photographs and single and album covers. For hardcore enthusiasts only.

Coming Soon

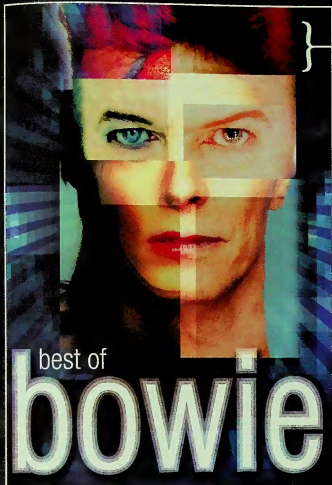


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» » [Released November 11th]

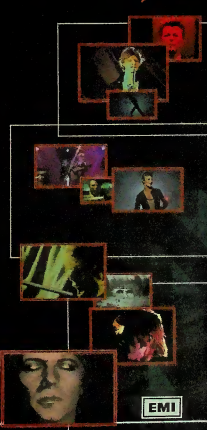
Also available from November 4th 'Best of Bowie' double CD

[DVD 1]



- 01 — Oh! You Pretty Things (from Old Grey Whistle Test) — 01
- 02 — Queen Bitch (from Old Grey Whistle Test) — 02
- 03 — Five Years (from Old Grey Whistle Test) — 03
- 04 — Starman (from Top Of The Pops) — 04
- 05 — John, I'm Only Dancing — 05
- 06 — The Jean Genie — 06
- 07 — Space Oddity — 07
- 08 — Drive-In Saturday (from Russell Harty Plus Pop) — 08
- 09 — Life On Mars? — 09
- 10 — Ziggy Stardust (from The Motion Picture) — 10
- 11 — Rebel Rebel (from TopPop) — 11
- 12 — Young Americans (from The Dick Cavett Show) — 12
- 13 — Be My Wife — 13
- 14 — "Heroes" — 14
- 15 — Boys Keep Swinging — 15
- 16 — D.J. — 16
- 17 — Look Back In Anger — 17
- 18 — Ashes To Ashes — 18
- 19 — Fashion — 19
- 20 — Wild Is The Wind — 20
- 21 — Let's Dance — 21
- 22 — China Girl — 22
- 23 — Modern Love — 23
- 24 — Cat People (Putting Out Fire) (from Screen Monthly Test) — 24
- 25 — Blue Jean — 25
- 26 — Loving The Alien — 26
- 27 — Dancing In The Street (w/ Mick Jagger) — 27

[DVD 2]



- 01 — Absolute Beginners
- 02 — Underground
- 03 — As The World Falls Down
- 04 — Day-In Day-Out
- 05 — Time Will Crawl
- 06 — Never Let Me Down
- 07 — Fame '90
- 08 — Jump They Say
- 09 — Black Tie White Noise
- 10 — Miracle Goodnight
- 11 — Buddha Of Suburbia
- 12 — The Heart's Filthy Lesson
- 13 — Strangers When We Meet
- 14 — Hallo Spaceboy
- 15 — Little Wonder
- 16 — Dead Man Walking
- 17 — Seven Years In Tibet
- 18 — I'm Afraid Of Americans
- 19 — Thursday's Child
- 20 — Survive

(Running time approx 4 hours 12 minutes.)



DISTRIBUTORS

Table of distributors and their contact information, including A+D, ABC-USA, A&M, and others.

FRONTLINE RELEASES

Table of new releases with columns for artist, album title, genre, and distributor.

Main table of new releases with columns for artist, album title, genre, and distributor.

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OFF THE RECORD

COPYRIGHTS IN AN ONLINE ENVIRONMENT



The MPCS-PRS Alliance welcomes the International copyright community to London this week for the 2002 Ciscac World Congress. The "business of creativity" theme highlights the business interface that creator representatives provide between rights holders and those wishing to exploit their music — especially in an online environment. Since 1996, MPCS and PRS have been developing online licensing models — culminating this year in the unique one-stop licence that clears both mechanical and performing rights for online uses.

Copyright is not dead. Far from it. Copyright is the one remaining constant, in a myriad of online business models, its future — and that of legitimate online services — will be secured by those organisations who recognise its importance and who have developed new strategies for its exploitation. Since 1996, MPCS and PRS have been developing online licensing models — culminating this year in the unique one-stop licence that clears both mechanical and performing rights for online uses. In developing this licence, we listened to online content providers and, rather than blocking access to our copyrights, adapted our existing licensing concepts to suit their needs.

We have worked hard to reach international consensus on the key issues of global licensing with our sister societies, music users and technology companies and have developed a standard approach that identifies the music service provider as the most appropriate party to license in any given supply chain. All of the major UK music service providers that have approached us have now been approved for licensing — demonstrating both the accessibility and breadth of scope of our new licence.

Our online licence remains available. That, we feel, represents a real commitment from the composer/publisher community to the development of the legitimate use of music online. It is also the kind of commitment needed to demonstrate to any doubters that the licensing of copyrights is workable and clear in an online environment.

John Hutchinson is chief executive of the MPCS-PRS Alliance, which is hosting this week's Ciscac World Congress in London

● Off The Record is a personal view

THE BIG QUESTION

DOES THE UK NEED A MUSIC BIZ CONVENTION?



Lucian Grainge, chairman and CEO Universal Music UK
"The reality is that if people enjoy it and get something out of it, then it serves a purpose. People vote with their feet."

Gavin Robertson, managing director of musicline
"The UK definitely needs something. We need to have somewhere that provides a common purpose and time when we can talk and identify issues. That doesn't happen at Midsam and it needs to happen in the UK. Just to have the focus is vital."

Paul Conroy, founder, Adventure Records
"I was always a big fan of the original Music Week dealer tours when I was at Siff. Something like that is always a bad thing in bringing people together and bonding them. Midsam is something special and is a publishing event really. I'm sure events like this in the City are good for certain people. But a lot of panels just don't get to any real conclusion."

Frances Lowe, Director General of British Music Rights
"Yes — the UK does need a conference to provide a platform for the industry to debate current issues, raising everyone's understanding of changes in the industry. This year's in the City was good, though attendance seemed low. So many of the current issues are global, perhaps it could have a more international theme."

Philip Inghelbrecht, director of business development at Shazam
"I think it's a good thing. For me personally, it's a good opportunity to meet up with everyone and swap notes. It can also be a good way to forget about the industry for a while."

Paul Jones, A&R/assistant manager, Sanctuary Artist Management
"I believe so. It was the first time I attended ITC and it's a good place to meet people in the industry and bounce around ideas. I got to meet a lot of A&R people, although I think a lot of what really goes on happens after 11 o'clock."

Sarah Faulder, chief executive Music Publishers' Association
"It is potentially very useful as a place to debate the big issues facing the industry. The fact that people have continued to attend for this long suggests we do need something of this sort, but it needs to be much better organised. I am disappointed that it has not fulfilled its potential."

Attendance was down and the verdict was open as the 11th annual In The City conference took place over four days and three nights in Manchester last weekend

DIARY

Remember where you heard it: The American-style enthusiasm of the BMG sales conference was not just confined to the whooping and hollering in the auditorium or Simon Cowell intoning in his most sincere voice and what looked like a tear in his eye: "You guys should be proud to work for this company."

All it lacked, indeed, was a tinker-tape parade and a string interlocking of the Star Spangled Banner. And just when you thought you had gone in the wrong door and ended up at a Republican rally, Brian Ross (pictured) disguised as Elvis burst from behind a screen flanked by legions of blue-feathered Las Vegas showgirls...

On the same day, PPL's Frank Nevrika put in his bid for understatement of the year at his AGM do, declaring to the gathered throng, "I like to speak — and I will." But, having exhaustively clocked up nearly three-quarters of an hour at Alm's AGM in July as its guest speaker, he promised to the British Library-held event, "The good news I'm not going to speak for 43 minutes. The bad news is I can easily do it in 45..."

EMI Music's Guy Moot had double reason to celebrate last week. First he got married last weekend and then star signing MS Dynamite scooped the Mercury Music Prize. Sensibly, he was off on honeymoon, but among those celebrating in person was A&R manager Sarah Lockhart, who first brought her friend MS Daley to the publisher... Does she have something against the music industry? Having already pulled out of Midsam and the Radio Festival, Tessa Jewell has now pulled out of today's Ciscac World Congress, citing "government commitments". As usual, the minister for tourism, film and broadcasting at the DCMS, Kim Howells, is stepping in... Best wishes from Dooley to MTV Europe's talent supremo — and Mercury judge — Fleur Sarfary, who suffered whiplash in a head-on collision driving to the airport last Wednesday, on her way to the channel's special conference in Barcelona.

But what a trooper, as she managed to haul herself from her sickbed and get to the event the following day... Which fast-growing independent retailer is this week set to exchange contracts on a new site, in London's Oxford Street, slap bang in the middle of HMV and Virgin?... Nobody can accuse the MMF Roll of Honour's host Paul Gambaccini of not being succinct. "There are five winners — the rest of you are all losers," he opened last Wednesday's London Hilton event. Noel Edmunds, on hand to present James Fisher's award, was just glad to have an evening out: "Thank you for the opportunity to look at hundreds of people all thinking the same thing — 'what the hell is he doing here?'..." High Fives to ex-Mercury Records general manager Jonathan Green whose new venture Green Consulting was yesterday (Sunday) set to bag a Top 10 album with John Squire's Time Changes Everything through the North Country label which it does work for... And congratulations to Reverb's Annette Barrett and Sharp End's Ron McCreight, who were in Floyoc, in the South of France, last Saturday.....

'Copyright is the one remaining constant in a myriad of online business models'



Who says going to In The City isn't good for your health? Never ones to rest on their laurels, the folks at Alm appear to have taken it on themselves to solve the current shortage of doctors in the National Health Service. Musicline's Gavin Robertson (right) got a taste of what could be to come for the NHS when he had the misfortune of being confronted and then carefully examined at ITC last week by Dr Geff (left, aka Consolidated Independent's Paul Summers) and Dr John Cooney, alias Denton Wilde Sapte's John Benedict. And, if that were not enough, conference delegates getting stressed out were also able to sample the delights of a newly-launched health consultancy for the music industry offering an Indian head massage or neck and shoulder massage. Helen Jones, the woman behind the consultancy, Hala, numbers David Gilmore, Neil Hamon and Natalie Imbruglia among her clients.

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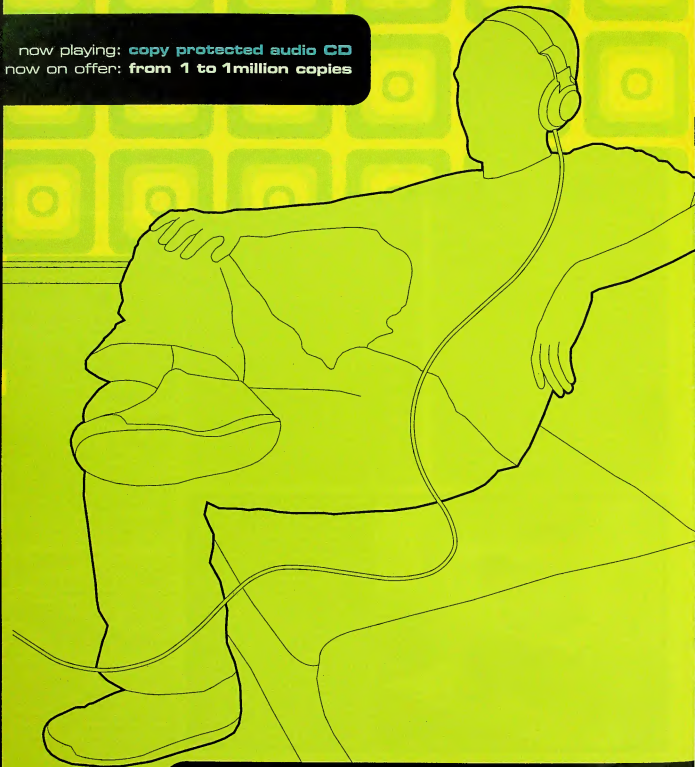
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