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musicweek

Jagger out as Ministry reviews A&R strategy

by Martin Talbot

The UK's biggest independent record company, Ministry Of Sound, has undergone a dramatic restructuring, scaling down its commitment to A&R with the loss of 11 jobs.

The most high-profile casualty is music group CEO Matt Jagger, who leaves the operation as group chairman James Palumbo launches a "strategic review" of the company's approach to A&R.

Confirming his departure, Jagger says, "Ministry of Sound is still the most creative place on the planet. I've achieved some great things there and helped put them on the map in the artist and publishing businesses. I've got some exciting opportunities ahead and it's simply time to move on to a fresh challenge."

Palumbo adds, "Matt has been an integral part of our move into A&R although, as a company focuses on its core activities, it seems now is the time for him to move on. His experience and expertise is matched by his passion for music and we both believe a fresh challenge is what's required."

The departure of Jagger is the clearest illustration of the group's shift in emphasis, although Ministry director Mark Rodol says the changes at the company should be



Jagger: "opportunities ahead"

kept in perspective. "Out of 150 staff, 11 staff have been made redundant," he says. "But this is not different from what a lot of companies have to go through. We are still very much in A&R."

A source close to Ministry adds, "There is some changing in thinking going on at Ministry, but it is not completed yet. The company will still be in repertoire, but it will be a more considered, more cautious approach." Suggestions that investment group 3i - which invested £25m in the group in August 2001 - had forced the reorganisation are rejected by one company source. "3i are a minority shareholder and they can't impose their will on James [Palumbo]," he says. "James does what he bloody well pleases."

Ironically, the move comes in the week that it was preparing to cele-

brate its biggest artist album success, with Jakatta's *Visions* due to enter the albums chart in the Top 20 yesterday (Sunday).

In 11 years, Ministry Of Sound has become the UK's biggest independent company, ranked 38th in Music Week's Independents Report 2002 on the back of a resilient club brand and a strong compilations business.

It has built its approach to A&R on the back of a series of joint-venture deals, establishing a string of labels and high-profile signings such as the \$2m, two-album deal for arthouse dance duo Fischerspooner in March.

It is understood that Ministry will not be pursuing its interests in City Rockers and Defected, although its Simply Red deal is going ahead, with an album due in the spring featuring contributions from Steve Levine, Mousse T. and Brian Rawling.

Rodol says publishing will remain part of the MoS group, but it is unclear how the changes will affect Mike Setton, who is understood to be on a contract which runs into next year. The company's international operations are unaffected by the changes. The majority of MoS's international operations are licensing arrangements, including with EMI in Australia, MCA in the US, Vele in Spain and Bonnaire in Sweden.



EMI:Chrissie is expecting radio across the board to embrace the first single from Robbie Williams' (pictured) November 28-released Escapology album, as lead-off track Feel goes to radio this Friday following a week-long teaser campaign. The company's director of media Rebecca Coates says, "Everyone who has heard it so far has been extremely receptive and thinks it will be a big radio record." The teaser campaign starting today (Monday), comprising 15- to 20-second trails produced for the company by Wise Buddha, is aimed at encouraging radio to build the pre-launch excitement through the week. The record is being issued to radio from Sam this Friday morning, via a combination of Fastrax and hand deliveries.

John takes EMI government role

EMI Group has become the first music company to appoint an official government affairs executive, hiring Sara John in the role.

John, who was formerly the music industry advisor at the Department Of Culture, Media & Sport, takes on the title of government affairs vice president, reporting to EMI Group executive vice president John Rose.

Rose says the appointment is intended to help build EMI's influence in the corridors of power. "EMI is one of Europe's most successful

creative companies and our influence on the government policies which will shape our future should be much greater than at present," he says.

John says she will be working closely with the music business's pan-industry lobbyists, as well as directly on behalf of EMI. Her role will involve liaising with senior management and raising EMI's profile among policymakers in the UK, while also co-ordinating with the company's lobbying in Brussels and Strasbourg.

Universal keeps global lead in IFPI ranking

Universal can - for the first time - officially declare itself to be the largest music group in the world, after publication of the first "company-sanctioned" figures by industry trade body IFPI.

Following years of wrangling, the IFPI, the five majors and indie members of the body agreed a methodology in June for determining the definitive market shares of the companies on a regional and global basis. Although this has been attempted before, figures have been largely based on secondary data and with no unilateral mandate from the music companies.

IFPI director of market research Keith Jopling says this is the first time all data has come directly from the major representatives and that the companies have signed off on the methodology involved for calculating the figures, so it cannot be disputed.

	GLOBAL & REGIONAL MARKET SHARES 2001					
	BMG	EMI	Sony	Universal	Warner	Indies
North America	9.2%	10.1%	14.4%	28.3%	14.3%	23.7%
Europe	8.9%	17.8%	13.3%	26.5%	11.4%	22.1%
Japan	4.3%	11.0%	17.0%	10.1%	6.3%	51.3%
World	8.2%	13.0%	14.7%	23.5%	11.6%	28.9%

Source: IFPI, The Recording Industry in Numbers 2002

On a global basis, the *Recording Industry in Numbers 2002* shows the rankings of the majors have remained the same for the past three years, with Universal at number one in 2001 with a 23.5% share, followed by Sony (14.7%), EMI (13.0%), Warner (11.6%) and BMG (8.2%). The indies had a combined worldwide share of 28.0%, the same as in 2000, but 0.5% higher than in 1999.

There was a slight jockeying for positions in the North American and European markets. Although Universal has remained at number

one in both territories over the three years, Warner and Sony and BMG and EMI have swapped positions in the US. BMG and Warner also swapped places in Europe, BMG slipping from fourth to fifth among the majors between 1999 and 2000.

Jopling says the lack of movement in rankings is not unexpected because of the "dynamic pattern" in the North American market. He says he would have been surprised if there had been unexpected shifts in the data.

EdwynCollins & OrangeJuice

A CASUAL INTRODUCTION 1981 / 2001

The first ever collection of Edwyn's solo material together with classic cuts from Orange Juice including:

- Rip It Up & A Girl Like You
- Out 28th Oct

SEVENTA

TOWER CONFIRMS DETAILS OF SALE OF JAPANESE BUSINESS

Tower Records, which in August unveiled the closure of six of its UK and Irish stores, last week announced the completion of the sale of its Japanese business to Nikko Principal Investments Japan. It also revealed it has entered into a three-year revolving line of credit of up to \$110m structured by CIT business credit and a \$20m loan over the same period from the company's consortium of banks, headed by JP Morgan Chase.

RISEINERT JAXX CLEAN UP AT MUTIZ AWARDS

XL's Basement Jaxx (pictured) scooped the lion's share of awards at dance music magazine *Mutiz's* annual dance awards held at London's Pe No Na. The South-London dance outfit were honoured with best live act, group and remix awards at the event last Wednesday night, while Wall of Sound's Rokytopsk picked up best album award for *Melody A.M.* Other winners on the night included Norman Cook, whose new summer party in Brighton, the Big Beach Boutique II, earned the public vote for best event. Virgin Records' Massive Attack were presented with an award for outstanding contribution to dance music.



ELVIS AND ROBBIE RELEASES WIN BVA DONS

EMI/Capitol's picked up an award for Marketing Initiative for Music in the British Videogram Association Awards a week ago. The prize reflected work on the Robbie Williams DVD *Live at the Albert*. Warner Home Video won an award in the special interest marketing initiative category, for the Elvis film, *That's the Way it Is*. Other winners included HMV (retail success, specialist multiple), Tesco (retail success, supermarket) and Borders (retail success, general multiple).

PRESSURE EASES FOR VIVENDI AS LENDERS EXTEND CREDIT FACILITY

Vivendi eased its financial worries last week when Vivendi Universal Entertainment received commitments from its existing lenders, JP Morgan Chase Bank and Bank of America, last Tuesday to extend its \$1.62bn credit facility from November 1 2002 to June 30 2003.

GROWTH IN WH SMITH'S UK SALES DOWN TO DVD AND MULTIMEDIA

WH Smith pointed to strong performances from multimedia and DVD for an 11% uplift in its UK retailing earnings in sales for the 12 months to August 31 2002. Total sales rose 7% to £2.0bn, but profit before tax, goodwill and exceptional items dropped 8% to £122m as it was pulled down by a "very difficult year" in its US travel business.

PPL SET TO SPONSOR SKSW 2003

PPL is sponsoring the SKSW showcase for the first time. The event takes place in Austin, Texas on March 24 next year. PPL, which is also co-sponsoring the Midem showcase in January, will be supporting the US event in tandem with the BPI and British Underground.

LUXHURST LAUNCHES PR FIRM

Former WEA London head of press Ginny Luxhurst has formed independent PR operation *Yes Please PR* with a roster including the Fleming Lips, Faith Hill and Tom Petty. Meanwhile, impressive PR's Rachel Hendry is joining the Dorling Department on November 1.

CAPITAL RADIO AND DISNEY MARRIAGE REACHES AIRWAYS

Capital Radio's alliance with Disney reached the airwaves last Thursday with the digital radio launch of Capital Disney. The station, which is targeting under-45s with music by the likes of Blazin' 3D (pictured), Bustled and Will Young, is available in the four

MRK regions as well as through the CE Digital London multiplex.

m w playlist

CRAIG DAVID - Hidden Agenda (Wildstar) This swinging, swinging soulful groove is surely the standout track from David's immense new album (from *What's Your Fava Album*, Nov 11).

NIRVANA - You Know You're Right (Geffen) The new track which features on the grunge pioneers' epicomic compilation, this excess all the more retro pleasures for what they are - a pale shadow from Nirvana album, Oct 28.

ANDY VOTEL - All Ten Fingers (Twisted Nerve/XL Recordings) In between remix projects, the Manchester production luminary, DJ and label boss has made a stunning second album, (Nov 11).

MADREDEUS - ANSEIO (Capitol) Remixed by Craig Armstrong, this Portuguese outfit has returned surrounded by haunting strings, the best.

BETH GIBBONS & RUSTIN MAN - Out of Season (Go Beat) Returning after a seemingly endless absence, Portishead's voice joins Talk Talk's Paul Webb for this glamorous, upbeat offering from their extraordinary album (from *Out of Season* album, Oct 28).

PENNY VS KATHRYN WILLIAMS - EP (Melodic/Moshi Moshi) An inspired collaboration, this blends Penny's original electronics with the lifting folk touches of Kathryn Williams (single, Dec 2).

CHRIS DIFORD - I Didn't Get Where I Am (Adventure Records) This first album release on Paul Conroy's new label is the first solo album by a main release - an excellent, contemplative and beautifully recorded album (album, Nov 4).

JANE MONHEIT - In The Sun (Columbia) A sumptuous, Ella-sounding album from this American beauty has all the attributes to do a North, albeit with classic jazz covers (album, out now).

THE ROLLING STONES - Beggars Banquet (Abkco) Watts and Wyman are fully available at last, as new SACD remasters unlock the lost bottom-end (Remastered series, Dec 2).

ELECTRIC 6 - Danger! High Voltage! (XL Recordings) Fire in the Disco ended - and just wait until you hear follow-up, Gay Bar (single, Jan 6)

New publishing venture to target 30-plus males

by Paul Williams

High-spending, 30-plus males are being targeted with the first magazine launch by a new independent publishing company run by four of *Empire's* most successful former executives.

The as-yet unnamed monthly entertainment title, which will debut on newstands in the first half of next year, will spearhead plans for three new magazine launches over the next five years by Development Hill. The company has been set up by David Heworth and Jerry Perkins, who are joined in the venture by Q's founding editor Mark Ellen and one-time *Empire* advertising director Dan Reeves.

Perkins, whose roles at *Empire* included publishing director of its music titles, says the first project is a "serious entertainment magazine" targeted at what he describes as the "E50 guy".

"It's the kind of person who goes into Borders or HMV and buys two DVDs, a CD and a book on a Friday afternoon," says the company's managing director. "It's specifically men who haven't got off the bus buying new stuff."

Initial details of the first magazine follow what Heworth - who as *Empire*



Launched: Heworth (left), Perkins editorial director was behind the launches of titles including Q, Mojo, *Empire* and *Heat* - says has been a year of he and Perkins working on two projects. "We did the magazine first we're raising money with a view to launching a number of magazines independently," he says.

Heworth believes that with "a lot of the same things" going on in magazine publishing at present, there is room for independents to do something different.

"The key publishers tend to do a few bigger titles and they don't really get into the really smaller scale, more specialist launches because it doesn't offer the rapid growth that you need to see," says Heworth, who takes the role of editorial director. "Maybe there might be operational

ties for independents to do things on a smaller scale."

Backing for the new company has come from what Heworth describes as a "number of individuals in the media industry", while the board includes finance director David Joseph and media group Archant's former chief executive Peter Strong.

Meanwhile, the ChrisLowe-owned Galaxy Network is preparing to launch its first print brand extension in the form of weekly consumer lifestyle magazine *Out There* early next month. Its creative director Steve Pease has described the launch as the most "significant since *Metro*".

The free title targets 15- to 34-year-olds and will be available via shop retailers, including HMV, throughout Galaxy's regional transmission areas from London, the West, West, Birmingham, Manchester, Yorkshire and the North East and also East and R&B fans in London.

With an initial print run of 500,000 copies, *Out There* will cover all profiles, music reviews, lifestyle features, clubs and concert listings and events over 48 colour pages in regionally-tailored editions and is to be produced by an in-house editorial team.

PRS researchers to hang with DJs in bid to improve royalty distribution

PRS researchers are bidding to mix more with the DJ community to improve the accuracy of royalty distribution.

The move comes amid ongoing concerns from the performing rights organisation that the money it collects from music used in pubs and clubs across the UK is not being accurately distributed to its members according to what is really played.

A drive is now underway to improve the playlist information it receives from DJs, with a line-up including Adam F and Graham Goddard being drafted in for a promotional event at London's A&A next Monday (Oct 28) to get the message across to the dance music community.

PRS communications director

Joanne Prowse says the organisation previously used to just rely on the likes of broadcasting data to predict what had been played in clubs, but the information recorded has improved over the past few years since it started using a team of around 200 part-time researchers. These researchers visit venues across the country to find out what is being played, but she adds there are still many gaps in the data collected.

"In many cases we're getting a very high rate of returns and very complete data. But, in particularly exceptional examples, such as DJs at festivals, because everyone is so busy, it's not always their first port of call to provide information to us and maybe don't understand why they're providing it," she says.

Led Zeppelin quash reunion speculation

Led Zeppelin fans were left disappointed last week when the three remaining group members poured out their views on the possibility that they were to reform.

A week after Sanctuary completed its multi-million pound acquisition of Led Zeppelin's management company, Bill Curbishley's Trinidad, speculation began circulating that Robert Plant, Jimmy Page, John Paul Jones and John Bonham's son Jason were contemplating their first tour since Bonham's death in 1980.

However, a statement issued by the three original band members last week said, "Reports concerning an alleged Led Zeppelin reunion are completely speculative. No discussions about any future work have taken place."

● See The Big Question, p45.

BMG is fourth major to sign Pressplay deal

The majors have moved a step closer to offering all-encompassing, online music services after BMG became the fourth of the "big five" to license its repertoire to Pressplay.

The newly-signed deal, which follows the launch of the Sony and Universal-owned service's Version 2.0, means 10s of thousands of frontline and catalogue tracks from BMG artists such as Christina Aguilera, TLC and Whitney Houston will be available online to Pressplay members to burn to CD, transfer to portable devices, stream or download. A similar deal was struck with EMI in October 2002.

"The addition of the fourth major music company is another important step forward for



Aguilera: available via Pressplay Pressplay," says president and CEO Michael Bebel, whose company is now confidently predicting that a deal will be in place with Warner Music "in a very short period".

Meanwhile, a spokesman for

Warner/EMI's Bietelama backed online service is "very close" to announcing it has music from all five major music companies, with a deal close at hand with Sony, the only missing major from its catalogue.

The news comes as Universal Music Group moved towards more favourable compensation for its artists for music downloads. A revamped download policy, which is believed to include higher royalty rates for artists on sales of digital downloads and concessions on contractual deductions, aims to make the revenue stream more "meaningful" for artists.

It is understood that similar discussions are also taking place between some of the other majors.

Transylvanian identical twin sisters Morica and Gabriella – aka The Cheeky Girls (pictured) – are expected to be the first Romanians to score a hit in the UK when Multiple Records releases their first single Cheeky Song (Touch My Bum) on December 2 in time for the Christmas party season. Despite disparaging comments about the act from judge Pete Waterman when the sisters performed on Popstars: The Rivals, Multiple's managing director Mike Hall beat off stiff competition from several labels – including Simon Cowell's 5 Records – to sign the act for an album deal and already says the buzz about them is phenomenal. "Our plugger says he has had around 400 requests from radio stations for appearances and has been sending look like since Holly Valance and our act Milky," he says. "So something is already happening out there." Hall adds the single is ideal material for the Christmas market and expects the album to appear in the summer.

Music to attend Brits show

Artist prize joins awards

by Joanna Jones

More than 1,000 tickets for next year's all-new, "as live" Brit Awards show will be made available to the public for the first time, as part of a raft of moves to improve the format of the annual spectacular.

Brits committee chairman Tony Woodworth has unveiled a string of major changes to the programme for the February 20 event at London's Earl's Court 2, including the renaming of the newcomer category to breakthrough act, dropping the best video award and the creation of a brand new urban act category.

"The urban act award aims to reflect a genre of music that in the past two to three years has come to the fore in the UK and now takes up a much larger part of the sales of music in the UK," he says.



He adds, "The video award tended to repeat the best female and male categories and we felt video awards are best given to video directors and artist awards to artists."

He says the decision to rename the newcomer category as best breakthrough act is an attempt to recognise artists who may have been in the business for a while, but have only recently achieved breakthrough sales. It follows an embarrassing about-turn by the committee last year, when Dido's nomination in the newcomer category had to be substituted for Tom McEwan when it was discovered she did not qualify for the category.

It is hoped that new arena-style seating followed by a dinner and party will also help inject more drama into the format of the event.



Anderson: offering tickets to public

The coverage of the new "as live" show will be surrounded by a total of nine hours of programming across the ITV network, including five hours on ITV2. Three peak-time Brits pre-view programmes will air on ITV1 in the run-up to the show, while a live transmission from the nominations launch party at Abbey Road on

Women Of The Year

launches new gong

The Women Of The Year Awards is launching a shortlisted prize for the first time, ahead of the November 28 event at the Intercontinental Hotel in London's Park Lane.

The shortlist for the special achievement award has been put together by a new nominations academy of executives industry-wide, and will be presented on the night.

Those shortlisted for the award are: Sarah Adams (The Partnership); Justine Bell (Innocent); Carole Burton-Falbrother (Virgin); Lema Clark (Radio One); Catherine Davies (Sany); Charlotte Hickson (19 Management); Patricia McCaville (EMI); Dawn Shadforth (Video Direct); Natalie Wade (UMS); Vanessa Woodson (Polydor).

Voting will be via e-mail to vote@womenoftheyearawards.co.uk.

Monday, January 13, will broadcast on ITV2. This is in addition to a two-hour evening prime-time slot on the night of the awards, with the show also scheduled to broadcast just minutes after the 5pm show at Earl's Court 2 ends.

Brits TV executive producer Lisa Anderson says the committee is aiming to raise more than £1m for the sales this year for the "charities charities." "We are currently working out the best way to make tickets available to the public – whether that is through sales or not has yet to be decided," she adds.

ITV controller of entertainment Claudia Rosenzcrantz, who described the Brit Awards as the "jewel in ITV's crown", says the network hopes to gain the average audience figure of 6m to 7m.

Ex-policeman guilty in CD counterfeiting case

The music industry's piracy busters scored a pair of significant coups last week, including the first conviction of a high-ranking former policeman on counterfeiting charges.

Former detective superintendent of West Yorkshire police discipline and complaints unit John Stewart was found guilty at Leeds Crown Court last Monday of producing and selling thousands of illegal CDs.

Brit's director of anti-piracy David Martin says Stewart is the first ex-policeman to be prosecuted for CD fraud, although several lower-ranking officers have been disciplined for more minor offences.

The trial, which lasted four weeks, had heard that Stewart had manufactured the CDs at his home in Alnerton Bywater and then sold them at car boot sales in the Leeds area. At earlier hearings, Stewart's son Karl and an accomplice, Gurdarp Samby, had both pleaded guilty to conspiracy charges for illegal counterfeiting activity.

Meanwhile, MPSPS prompted a raid on a Wigan house by tracing standards officers last Tuesday after surveillance of illegal CD copying taking place on the premises.

C4 recruits Cox to front 'grown up' music show

Radio One DJ Sara Cox is returning to Channel 4's late Friday-night schedule to host a brand new music series with 4Music's Colin Murray.

Cox, who previously occupied the slot as a co-host of The Grille Show, will front the provisionally-titled Born Sloppy, which will feature one guest and three live acts playing every week.

"It's a music show for people not up their own arses about it," says Susan Maxwell, on maternity cover for music commissioning editor Jo Wallace who returns to work this week. "In the past, music shows have been worthy but we want to step away from that. We might be a bit anarchic, but we won't have the hood up."

McAlmont & Butler and Primal Screen were among the acts featured in the pilot for the 45-minute show, which Maxwell says is representative of its music policy. "It's grown-up music and it's quite eclectic. Every genre will be covered," she adds.

Maxwell will sign the programme, which will begin its run at 11pm on December 6, is already winning a



Cox: lined up to host Born Sloppy

favourable response from the record industry. "We had a meeting with most of the pluggers a few weeks ago and they're really excited about it because this is a great outlet for music that doesn't fit in with Top Of The Pops and CD:UK," she says.

Meanwhile, it is understood TV production company bTV, newly formed by Trevor Dann and former StarTV man Tony Gregory, is putting together a pilot for Channel 5 of a half-hour weekly TV version of Erno's Smash Hits chart. If commissioned, it would launch in January, when eight EMI radio stations begin to air the countdown instead of the Network Chart.

An hour-long Smash Hits chart Christmas special is already lined up for the TV channel.

MU aims for stability with latest election

The Musicians' Union hopes to put behind two years of unrest behind it with voting getting underway last Friday for a new general secretary – the post, that has remained vacant since the controversial removal of Derek Kay in early 2001.

However, it may be a case of "meet the new boss, same as the old boss", because Kay is one of four nominees for the post – the others are John Smith, Bob Weir and Chris Hodgkins – and is claiming wide support among the union's 31,000 membership.

The ballot, which coincides with voting on all districts on the executive committee, apart from the South West, closes on November 8.

According to Michael Miller, interim assistant general secretary (admin), the four candidates are having their election addresses sent with voting papers.

Kay is likely to make uncomfortable reading for the MU, which has been wracked by financial worries and criticised for running roughshod over trade union practices. In his 500-word address, Kay, who held the office for only a few weeks, says "The union needs reform and quickly."

mw comment

MINISTRY: LOOKING TO THE LONG TERM



What to make to correct its problems, is the reshaping of Ministry Of Sound this week?

On the face of it, Ministry does not look in great shape. The club business is going through a traumatic period and dance compilations are not, title-by-title, selling the volumes that they were two or three years ago.

The group's awareness that this decline was on its way is one of the reasons why it began investing in A&R a couple of years ago, in the first place. Frankly, nothing has changed – if anything, the market has become even tougher.

The area which Ministry is most directly addressing, as it attempts to correct its problems, is the high-risk, high-investment area of talent development. What is crucial is that it is making changes for the right reasons.

Ministry's records division has been built on the back of rapid gratification, the compilations business. But the fact that artist development must always be a waiting game. It is to be hoped that Ministry, and Palumbo, has not slipped back into the old ways.

Palumbo would emphasize that Ministry remains on track with some of its investments. He would point to the fact that it is set to pass 1m overseas compilation sales this year for the first time, and that it has scored the biggest artist album success in its history this week through Jaxxata.

And that is good news, of course. The big question right now is the support of the company's 140 staff, is whether it is good enough.

How MoS copes from here on is crucial. As the fastest-growing UK independent of the past decade, it had become an inspiration for any new start-up. It is in everybody's interests that it keeps the dream alive for all aspirational new entrepreneurs.

While the UK's biggest indie re-examines its business model, Britain's biggest major is looking to parliament.

The appointment of Sara John as EMI's first government relations executive, should, perhaps, be no real surprise. Over the past year, EMI has tried to join indie's organisation Impala and has stepped aside while the rest of the majors have moved to support UMI's complaint to the European Commission over publishers' association BEM. In various ways, EMI has been pushing a different government agenda.

It is right that EMI should want to be heard by government. EMI is an iconic British corporation like BP, British Airways and Marks & Spencer, and it can bend the government's ear in ways that an abstract, representative industry association will never be able to.

But, hopefully, by adding another voice to the many which appeal for the ears of government, it does it, somehow, muddy the message.

Martin Talbot
martin@musicweek.com

newsfile

PELL DEPARTS FROM EMI-CHRYSALIS
Alan Pell has left as director of A&R at EMI-Chrysalis. It is understood that Pell left on Friday, just under nine months after taking on the role last February. It is understood that Pell is not being replaced — New Capitol Music UK president Keith Wozencroft will play a more hands-on role within the A&R department.

CONROY TO SPEAK AT MUSICWORKS
Adventure Records managing director Paul Conroy has been confirmed as the keynote speaker at 10am on the opening day of the MusicWorks convention in Glasgow which kicks off on Thursday (www.musicworksuk.com).

TIPPI IN STUDIO FOR NEW ALBUM
Tiggi in Studio for Tippu is currently recording her debut album after scoring an independent hit single with It's a Phrase, which was released on her own Tip Toi label via the Records label. The single entered the indie chart at 16 and the Scottish Chart at 20. Her album is due for release early next year.

XSX DEADLINE DRAWS NEAR
The deadline is approaching for applications to perform at South By South West in Austin, Texas, from March 12 to 16 next year. Applications for the 16-year-old event will be accepted until November 8. Email xsx@xsx.com for details.

OASIS TOP Q NOMINATIONS LIST
Oasis topped the nominations for the Q Awards 2002, which were due to be announced on Monday (October 21). Oasis were nominated for best act in the world, best single and best live act.

THIS WEEK'S BPI AWARDS
Albums: Will Young (from Now On [platinum]) Holly Valance (Faststarts [gold]) Various New Women — Autumn Collection (gold) Various New Dance 2003 (gold) Various 1 Love (Silver) Aquilera Strange & Beautiful (Silver) Peter Dinklage (Silver)
Greatest Hits: Will Young & Gareth Gates The Long And Winding Road/Suspicious Minds

Source: BPI. Take show alert new awards on the seven days to Friday October 18, 2002

new generation deals broaden revenues for artists and artists

By Alex Scott

When EMI started its contract renegotiations with Robbie Williams in mid-2000, it can have had little idea that it would end up striking a deal that would give it access to a share of the superstar's non-music earnings.

Throughout the talks, the impetus has come from Williams' managers at IE Music, but the net effect has been to place both label and artist at the heart of one of the hottest debates of the year: the creation of joint ventures involving more than just traditional recording rights.

Quite how groundbreaking the deal is remains hard to gauge, since precise details remain closely guarded: some observers suggest that the estimated £1.0m-20m EMI has paid to take a 26% stake in Robbie's holding company is a relatively small part of an overall deal that is heavily dependent on him breaking the UK. But even if it has been struck, some observers are speculating that more radical deals will follow.

Broader deals involving multiple revenue streams have been a hot topic of conversation and speculation on both sides of the Atlantic since the start of the year. "I have seen two major label business models, one in the US and one in the UK, in the past six months," says one top international business affairs player. "It's still in the embryonic stages, but you get the impression that the impulse isn't coming from any artistic sources, rather it's about the economic pressures on the majors."

Currently, at least one UK major is sounding out lawyers to see if it can suggest a fresh approach to its business model. And, only last Friday, law firm Lee & Thompson held an informal workshop addressing precisely this subject: crystallising its thinking and explore some new scenarios.

One reason why talk of joint ventures has become all the fashion is the high-profile publicity pressure on majors at most record companies, especially the majors, due to the familiar itary of soaring A&R and marketing costs, higher artist royalty rates, lower retail prices, declining



from Maiden: multi-faceted relationship with Sanctuary

HOW A NEW MODEL CONTRACT MIGHT WORK

Working out how new contracts could work is a potentially thorny issue. The starting point would be to create a new joint venture partnership. Depending on the circumstances, the sort of activities that could be entered into this arrangement would include recording, songwriting, merchandise, live performance, audio visual (video and DVD) and websites. All copyrights entered into the venture would be jointly-owned — in the case of the Robbie Williams deal, it is on a 25:75 basis, with Williams the majority shareholder. Robert Horsfall, a partner at Lee & Thompson, suggests that, under such a deal, the label would have to guarantee funding to the joint venture in the form of a guaranteed "salary" to the artist. In another break with current practice, he suggests that management costs would have to be shared.

"The parties should commit to each other for, say, five years, but with the label, possibly, having an escape clause if the project did not get off the ground," he adds. "That five-year term would, most typically, cover two or three album releases."

There are alternative approaches. Another lawyer suggests a scenario in which a label could strike a split deal: one part would offer a standard advance against recording rights with the advance based on recording costs only; the other would cover "brand management", whereby the label would develop and exploit the artist in new areas with a guaranteed marketing investment in exchange for a cut of ancillary revenues.

"Rules are to be broken and it's incumbent on all of us to break the rules to make situations fairer," says David Glick, a partner at Mishcon de Reya, which has also been exploring such concepts. Underpinning any such deals is the notion that royalties should be both fair and transparent and not subject to official reductions. Moreover these royalties should be reported on a "real time" basis.

"Historically, the labels have always justified their deals by talking about risk and low margins, but the joint venture/partnership model would allow them to earn from different income streams and therefore reap the benefits from their investment," says Horsfall.

In return, an artist would be a party to a sophisticated business structure in which different talents/resources are pooled for the common good, but he is not signing his life away. If the relationship works, he can move on and forge a new phase of his career with a new business partner."

CD sales, piracy and the like. While shouldering all the initial risk in investing over larger sums in new artist signings, label executives complain that the best they can do is earn back the declining record sales slice of the overall income generated by the handful that go on to be successful.

"Records will be the loss leader in a bigger business," says Martin Dodd, the Zomba European A&R VP, who has worked extensively with TV production giant Endemol as well as with artists such as Britney Spears. "The pure sale of pre-recorded product is as low as a third of some leading artists' income, especially among established artists," says Sanctuary Group CEO Andy Taylor. "CD sales have been declining, but the total music market is growing. If you're working across all areas, then you're protected against the temporary dips in some areas."

While labels are scratching their heads to find ways to shore up their bottom line, a number of key creative executives have been looking at how they do business, and how they can maximise the value of their direct access to musical talent. The striking example in the UK has been Simon Fuller's 19 Group, which has expanded from music management into creating TV concepts which have, in turn,

Sanctuary's Taylor. "Artist management, booking tours, releasing product, doing the DVD, the TV sales around that, even books."

There have been many suggestions how new deals could work (see below), but while it may make sense on paper, there are a number of immediate issues that make it harder to structure such deals:

- Forecasting revenue is only possible for established artists who have a proven track record in selling not only records but concert tickets and T-shirts. Meanwhile, most big names are already locked into existing relationships with merchandisers and agents.

- The model will work differently in various genres since certain types of artists will have stronger earnings potential from certain revenue streams, particularly under the present model with merchandisers and R&B stars.

- The majors are poorly-positioned to add value in areas such as touring and merchandising since they lack expertise. Indeed, despite the vogue for investing in merchandisers in the nineties, Max & Sony exited the sector by selling Winterland and Sony Signatures respectively by the end of the decade.

- There may be legal restraints on tapping into multiple revenue streams, particularly under the precedents set by the Stone Roses v Zomba court case, although Lee & Thompson's Robert Horsfall says that such a business model should get sanctioned by the courts as providing the best of both worlds — not the emphasis on no fairness.

Despite the difficulties of developing a new approach, a growing number of people say it can work, so long as both sides bring something to the party.

"If labels are going to want part of the artist's profit participation in, say, T-shirt sales, then they must give more of a profit participation on CDs and publishing — it can't be a one-way street," says Richard Griffiths of management giant The Firm. "Track the danger of the way this argument is being argued. But if you throw in things like proper accounting, then we would be prepared to put our side of things on the table."

Zomba's Dodd says one solution may be not simply to look at sharing in broader revenue streams, but to devise new partnerships for breaking artists that sidestep the short-term tyranny of radio playlists. In particular, he suggests that partnerships between labels and radio broadcasters could play a key role in the development of artists over a longer period.

"Falling ad revenues have placed the broadcasters in the same [financial] situation as record labels. It's a kind of loss-leading situation and nothing like having a shop window and nothing like the TV model," he says. Broadcasters could play a key role in the development of artists over a longer period.

"At a time when people across the business are searching to find any upside, explore more open talk of multiple revenue streams, joint ventures and the like in the months to come."

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Big indie titles battle chilly climate

Radical restructuring among the majors may have grabbed most of the headlines, but the landscape this year has hardly kept constant for the UK's independents either.

Back in May Mute, one of the last surviving of the original indie giants, was acquired by EMI in a £42m deal, while the sector's two biggest distributors have both found their futures in the spotlight. Vital quit its role as a physical distributor back in the spring, as arch-rival Pinnacle is now forced to play a waiting game as parent company Zomba continues its multi-billion-dollar buyout talks with Bertelsmann.

Like the industry as a whole, the indies find themselves in the first quarter, having to fight against an increasingly-tough business environment in which singles sales have fallen and album sales have only recently moved back into growth over 2001.

For his own company, V2's general manager David Steele can point to a number of highlights during the year, not least having the first half's biggest-selling album with Stereophonics' *Just Enough Education To Perform* and scoring a first number one single with Liberty X's *Just A Little*. But, when trading conditions are as difficult as they are at present, labels have to be ruthless.

"It's difficult because sales are low and they're a lot lower than previous years so even when you're doing well with, say, a Top 20 album sales are not that great," he says. "There's no time for relaxing and you have to make sure you're not overspending in all sorts of areas. With independent companies you always have to look at your bottom line and not market share."

Tom Jones' V2 debut *Mr Jones*, out on November 4, will provide the indie with its key autumn release as it also continues to



Craig David: aiming for 10m worldwide sales

promote the gold-selling Liberty X album *Thinking It Over*. The group's *Just A Little* chart topper currently gives V2 the biggest-selling indie single of the year, although Blackout-based All Around The World claims the sector's most entries in the year's Top 100 to date with four releases.

Teletar Records managing director Jeremy Marsh agrees the "climate is chilly" at present, but remains optimistic. "We've got all the problems with piracy and all the nonsense going on around the heavy consolidation, but we've got some wonderful new artist albums like Coldplay, Robbie, Craig plus all the hits albums," he says.

The Craig David album *Slicker Than Your Average*, out on November 11, comfortably stands as the indie sector's most bankable release of the fourth quarter, with Marsh projecting an ultimate worldwide sale of 10m units. Teletar also has new studio sets cued up from BBWak, Robson Green, Mia-teeq and Virny Jones.

Among the distributors, Vital director Peter Thompson believes his company's decision to outsource physical distribution to IHE and become a sales and marketing-only business has made it much more focused. "We

THE INDIE SECTOR'S KEY AUTUMN TITLES

OCTOBER 21: Feeder - *Comfort In Sound (Echo)*; Lemon Jelly - *Lost Horizons (XL)*; Libertines - *Up The Bracket (Rough Trade)*; Roni Size - *Touching Down (Full Circle)*.
NOVEMBER 4: Bady Drawn Boy - *Have You Fed The Fish (Twisted Nerve/XL)*; Björk - *Greatest Hits (One Little Indian)*; Groove Armada - *Love Box (Pepper/Jive)*; Tom Jones - *Mr Jones (V2)*; Stone Roses - *The Very Best Of (Silvertone)*; Justin Timberlake - *Justified (Jive)*; *The Annual 2002 (MOS)*.
NOVEMBER 11: Craig David - *Slicker Than Your Average (Wildstar)*; Romeo - *Sold Love (Relentless)*; Winnie Jones - *Respect (TZ)*; *Chillout Sessions (MOS)*.
NOVEMBER 18: BBWak - *Into Your Head (Teletar)*; Kyle Minogue - *Greatest Hits (Ebu/Jive)*.
NOVEMBER 25: Robson Green - *Moment In Time (TZ)*; Steps - *The Last Dance (Ebu/Jive)*.
DECEMBER 2: Fabric (John Peel) (Fabric).

haven't got distribution to fall back on so we now stand by the quality and service of our sales and marketing," he says.

Given the obvious uncertainty surrounding Pinnacle at present, Thompson is enjoying the luxury that for once his own company is on some kind of stable footing. "We normally always seem to have something going on, whether it's merging with RTM, the Ebu buy-out, giving up physical distribution, but for the first time in ages we're not doing anything else so we can concentrate on the job in hand," he says.

Among this autumn's brand new albums it will be handling is the new Bady Drawn Boy studio set *Have You Fed The Fish* (Twisted Nerve/XL), as well as albums from Lemon Jelly (XL) and Sigur Rós (Fat Cat). The first half of next year also promises to be busy, with new albums from Nick Cave, Goldfrapp and Turin Brakes, while the Prodigy's long-delayed follow-up to 1997's *The Fat Of The Land* has finally made it onto a release schedule and is expected around March or April.

Pinnacle managing director Tony Powell is also fully focused on maximising sales during the year's closing quarter, despite what is

going on above him. "What will happen will come on us and then we will deal with it. I don't come to work thinking, 'Oh God, what's going to happen?'. For us it's business as usual," he says.

Powell can point to his own Origination operation having "reached all expected targets" during a year in which he believes that, even within the independent sector, the gap between the "haves and have-nots" is growing ever wider. "Small to medium-sized labels are finding it tougher getting racking space," he says. "The grassroots of our business need support and need help."

Among the key titles Pinnacle will be looking for maximum racking space this autumn will be the first solo album from Jive-signed Justin Timberlake, plus new albums from Feeder (Echo) and Groove Armada (Pepper/Jive). There will also be a first Björk best of (One Little Indian) plus a Stone Roses retrospective (Silvertone).

It will also be handling the new Tom Jones album with 3mv, whose other key titles include a further brace of titles from Ministry of Sound, which finished the top independent albums company for the first two quarters of the year. Paul Williams

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BEST SCHEDULE TO DATE PUTS MUSIC DVD IN FRAME FOR XMAS

With the growing DVD market helping to prop up the record companies' profits, this month sees a host of DVD releases — many brimming with all-important extras to entice consumers. Adam Woods previews what looks set to be the music DVD market's best sales year yet

The market for music video was never a guaranteed one and it is a mark of DVD-Video's success that DVD-A is now being proposed by many as the next big audio format on the strength of its big brother's hardware penetration.

But what is going to keep DVD-Video growing this Christmas is a consistently strong release schedule, and the quality of product on offer this year easily puts last year in the shade. In their autumn sales presentations, EMI and Universal both specifically identified DVD growth as one of their key priorities, and the other three majors have clearly made similar commitments.

If music DVD has had a problem in the past, it has been a meagre marketing budget and, consequently, an unfortunate habit of sneaking onto the market when nobody was looking. But this autumn sees a whole raft of DVD releases carefully timed to coincide with some of the biggest Christmas CD releases. Universal's second collection of U2 promos, *The Best Of 1990-2000*, hits the shelves on December 2, a month after the November 4 release of its CD equivalent.

BMG Music Video unteaches Westlife's *Unbreakable - The Greatest Hits* on DVD and VHS on November 18, one week after the release of its CD counterpart. EMI's *Best Of Bowie* does likewise, the DVD appearing on November 11 to a market softened by the previous week's audio version. And Sony's



U2: DVD retrospective to hit shelves one month after CD

epic 30-track DVD complement to the Manics' *Forever Delayed* best of defies its title to hit the streets on the same day as the CD — October 28.

Recent DVD releases for Queen's *Greatest Video Hits Volume 1* (Parlophone), Fatboy Slim's *Live On Brighton Beach* (Eagle Vision), Madness' *Divine Madness* (EMI), *The Best Of The Proclaimers* (EMI) all *The Complete Jam* (Universal) underline the fact that no self-respecting CD collection comes out these



Manics: best of DVD launched on October 28, the same date as CD equivalent

days without its very own DVD-Video.

Of the remaining releases, a significant proportion, including Suede's *Lost In The World* (Sony), Saint Etienne's *Smash The System* (Sony), Tom Jones *Live At Cardiff* (Warner) and Soft Cell *Live In Milan* (Eagle Vision) time their release to coincide with new material from the artist. Indeed one, Palm Pictures' singular 1 *Giant Leap*, which has been repeatedly delayed due to the sheer quantity of data involved, is the full audio-

visual reflection of an original audio work.

It is this cohesion between CD and DVD-Video releases which will grow the market to the next level. If, as the British Video Association predicts, 25% of UK households will contain a DVD player of some kind by the end of this year, the clear incentive for the increasingly active major and independent DVD departments is to make it impossible for the remaining 75% to do without for much longer.

FORTHCOMING RELEASES

New music DVD releases are filling up the racks in time for Christmas. Neil Armstrong identifies which ones are worth a place in your stocking



QUEEN: Greatest Video Hits 1 (Parlophone 4929449). Out now. This first bona fide Queen DVD is a double disc package featuring 22 promos including an disc-one Killer Queen, Don't Stop Me Now and We Are The Champions. An optional commentary by

Brian May and Roger Taylor will also appeal to fans, while disc two features six rare videos, such as *Keep Yourself Alive* and *Live*, and documentaries on *Bohemian Rhapsody* — the recording and mixing of the track and the making of the video — as well as a hidden alternative version of the video. This is, perhaps, not one for the impulse buyer but a must-have for Queen fans, whose demographic happily mirrors the profile of the typical DVD owner (30-year-old-plus males).

MADNESS: Divine Madness (EMI 4901619). Out now. Madness had 21 consecutive chart hits, which is pretty good going by anyone's standards. The videos for all of them are here, along with seven numbers which were not such big sellers. It also features an optional commentary by Mike Benson, Carl Smyth and Chris Foreman, which is funny and well worth a listen. A quiz and a gallery round off the extras. The publicity drive for the new Madness musical *Our House*, which opens on October 28, is certain to boost sales.

GIANT LEAP: 1 Giant Leap (Palm Pictures PALMD3043). Out now. One of the first music DVDs to go into production is now one of the most recent to come out, over three years after Jamie Catto and Duncan Briggman started gathering footage. Their travels brought them into contact with musicians, thinkers, gurus and oddballs from around the world, and it is all here — in the interviews, the visuals and the music — in its sprawling, whimsical finished form. Brian Eno, Babu Maal, Kurt Vonnegut, Asha Bhosle, Michael Stipe and dozens of others stop up in the course of this unique piece of work, which is simultaneously hugely self-indulgent and definitely deserving of respect.



SOFT CELL: Live In Milan (Eagle Vision ERD0272). Out now. After an 18-year break, Dave Ball and Marc Almond were reunited for a sell-out European tour. This performance was recorded earlier this year in front of a rapt audience at the Rolling Stone in Milan.

Almond, who has clearly done some sort of Faustian deal with Lucifer, actually looks younger than he used to and is clearly having a whale of a time. All the favourites are here — *Torch*, *Badstuffer*, *Tainted Love*, *Say Hello Wave Goodbye*. A fascinating interview with Ball and Almond describes the life and times of Soft Cell, with Almond



WESTLIFE: Unbreakable - The Greatest Hits (BMG 74321943623). November 18. Love them or hate them, they know what they are here for and, it would seem, how long they can pull it off. Whether the whole thing comes to a flashy, lucrative conclusion or moves into a second series based in the US remains to be seen, but here are all their videos and some unseen documentary footage in the meantime. Anybody who does not know what they're getting clearly has not been paying attention. The extras comprise in-the-studio material, an interview with the boys and Simon Cowell, and an

interactive game which tests fans' knowledge of the band in return for bonus footage. *Unbreakable* is also released as a boxed set with Westlife's other three DVDs — *Westlife Story*, *Coast To Coast* and *Where Dreams Come True*.



describing the duo's sound as "Kraftwerk meets Judy Garland".

PAVEMENT: Slow Century (Domino D0MDV001). Out now. This double-disc set brings together 279 minutes of material from these defunct US indie icons. It features all 13 videos with commentary from band and director, a 60-minute documentary film, incorporating footage from 1989 to 2000, and two typically shambolic concerts shot in 1999 at Seattle and Manchester. There is footage of the band making the videos, TV appearances and so on. The sound quality on the gigs is either abominable or trenchantly lo-fi, according to which camp you are in. Pavement's debut CD *Slanted And Enchanted* is being re-released at the same time.

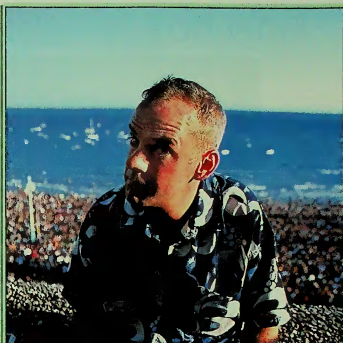
THE PROCLAIMERS: The Best Of 1987-2002 (EMI 4929209). Out now. Image-wise, The Proclaimers are to resolutely staying the same what David Bowie is to reinvention and there is nothing wrong with that. This 15-track DVD contains Craig and Charlie Reid's promos and some of their TV appearances. The Proclaimers are one of those love 'em or hate 'em acts, but Homer has sung I'm Gonna Be (500 Miles) on The Simpsons and there can surely be no higher accolade. The newer material here - There's A Touch, Ghost Of Love - is just as infernally catchy as the old stuff. The extras comprise a discography, lyrics for all the tracks included here and, rather pointlessly, the TV ad for the best of CD released earlier this year. This DVD is expected to do particularly well in Leith.

MICHAEL BALL: The Musicals And More (BMG 460249). Out now. Michael Ball is currently starring in the smash hit *Chitty Chitty Bang Bang* - The Musical at the London Palladium, but the 23 songs here were

recorded at Glasgow's Royal Concert Hall during his 1996 tour. They include numbers from Les Miserables onwards, including the hit Love Changes Everything, interview footage intersperses some of the numbers, along with rehearsal performances of People, Grass, Losing My Mind and My Funny Valentine.

NICKELBACK: Live At Home (Roadrunner 6109669). October 28. Shot mostly at a concert in Edmonton in January, this offering from Canada's finest features all their hits and a new song, Mistake. How You Remind Me and Too Bad can be watched from different camera angles. Sound and picture are sharp as a tack. The usual interviews, behind-the-scenes footage, promos are included, along with a "making of" documentary about the Too Bad video. All in all, this is a nicely put together package. The band's first UK arena tour kicks off on November 23 in Brighton and Never Again, a third single from the album *Silver Side Up*, is to be released on November 25.

DRUMAPARTY: MANIC STREET PREACHERS: Forever Delayed (Sony 2017769). October 28. In a music market which is generally fairly sparing with its favours, careful to keep the fans gasping for more, there is a refreshingly generous attitude to many music DVDs as the format makes its best pitch for a long-term foothold. This one includes the promos for every one of the Manics' 27 singles, totalling 30 in all - there are Heavenly and Columbia promos for You Love Us, and Faster/Revol and So Why So Sad/Found That Soul were double-A sides with two videos apiece. On top of that, you've got a 12-track remix album bearing the fingerprints of David Holmes, Massive Attack, Chemical Brothers, Jon Carter and others, a video to run behind it, a photo gallery and a discography. Phew! ▶p11



FATBOY SLIM: Live On Brighton Beach (Eagle Vision EREDV279). Out now. There was a challenge facing the team behind this product: a man in a bad shirt playing his favourite records is not intrinsically visually interesting. However, it does help if you have reams of footage from a load of cameras, a crowd of 250,000 wildly enthusiastic fans and you do a very slick editing job. Eagle Vision has made a good fist of capturing some of the excitement, atmosphere and sheer mayhem of Norman Cook's now infamous gig on Brighton beach in July. There are 90 minutes of dance music from the likes of Basement Jaxx and Underworld and, surprisingly, All Saints. The obligatory optional audio commentary is on offer, while the extras also include an interview with the personable Mr Slim, in which he outlines his intriguing scheme of playing the great beaches of the world, and hidden footage of his World Cup trip to Japan.



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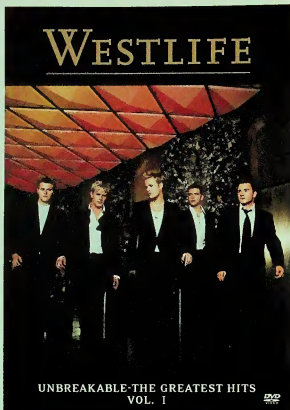
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RECORDED **GORILLAZ: Phase One: Celebrity Take Down** (Parlophone 4901310), November 18. As you might expect from the award-winning animated artists, this is a feature-packed offering which absolutely makes the most of the format. Indeed, it feels more like a video game than a music DVD. You explore the Gorillaz' Kong Studios, discovering on the way the videos for Tomorrow Comes Today, Clint Eastwood, 19-2000 and Rock The House. Each of the promos can be viewed in three versions – storyboard with basic audio track, animatic with some added effects and then the finished article. The wealth of other material includes the Gorillaz' "live" performance at the Brits and Charts Of Darkness, a tongue-in-cheek, behind-the-scenes documentary presented by Channel 4's Krishnan Guru-Murthy, which mercilessly flogs to death the hey-these-guys-don't-really-exist gag.



fans really want – for example, Starman from Top Of The Pops and Five Years from The Old Grey Whistle Test, both from 1972, and Young Americans from the Dick Cavett Show from 1974. It has all been digitally-restored, appears pristine and sounds crystal clear. There are also the promos for Ashes To Ashes, Fashion and Let's Dance, among many others. The second disc features 20 numbers, from 1986's Absolute Beginners to 1999's Survive.

SHAKIRA: MTV Unplugged (Sony 2015929), November 11. This was recorded in New York in 1999, before the release of Shakira's English-language debut album Laundry Service. Consequently, there are no current hits such as Whenever, Wherever or Underneath Your Clothes – in fact no English numbers at all. This is a performance of some of the trilingual Colombian's huge Spanish hits. At last, a chance to make use of the subtitles option. Shakira has one hell of a voice and a commanding stage presence, both of which are showcased to maximum effect here. The bonus features – a timeline, discography, photo gallery – are disappointing but the "making-of" documentary is good.

LIB40: The Collection (DEP DVDDEP1), October 28. The Brummie stalwarts have been better days commercially and it is perhaps strange now to think that they were once one of the UK's biggest bands. Nonetheless, their name still carries weight, as last year's 21st birthday concert and this year's open-air appearances demonstrated. This set makes their case for posterity, with 26 videos from the past 22 years and a behind-the-scenes documentary from their 21st at the NEC, featuring appearances from Chrissie Hynde, Robert Palmer, Sly & Robbie and others.

SUPERJOINT RITUAL: Live In Dallas, Tx 2002 (Sanctuary SVE3028), November 4. Superjoint Ritual is Pantera frontman Phil Anselmo's spin-off hardcore metal project. This is an 11-song set recorded earlier this year in Texas. The tracks are interspersed with interviews and behind the scenes

footage. Band member Jimmy Bower suggests Superjoint Ritual are not unlike "a violent sounding car wreck" and he is dead right.

RONNIE WOOD: Far East Man (SPV 55474437), November 4. On this DVD, the Rolling Stones' new boy goes on a solo outing, aided and abetted by Slash of Guns N' Roses and Andrea Cruz. Although recorded at the Shepherd's Bush Empire at the end of last year, the whole thing rather has the air of an extended jamming session round Ronnie's place on a Sunday afternoon after a very good lunch. One cannot help but think that the Stones' fans that might have provided an audience for this will instead be spending their money on Forty Licks.

TOM JONES: Live At Cardiff Castle (Warner 0927482842), November 4. This DVD includes 27 numbers from Jones the Voice recorded over three sell-out nights in Cardiff last year. All the old favourites are here – Delilah, Green, Green Grass, It's Not Unusual – as well as the new hits such as Kiss and Sex Bomb. He still sounds pretty good and

those who thought Tom's core constituency was knicker-tipping ladies of a certain age might be surprised by the fans on display here – young and old, male and female. A fascinating interview shows Jones managing to give the impression of being an ordinary bloke from Wales who just happens to have one of the most famous voices in the world. And you can be sure that when Tom talks about "being on a bit of a pub crawl", he does not mean a couple of vodka tonics in the Met Bar.

RECORDED **DAVID BOWIE: Best Of Bowie** (EMI 4901039), November 11. Bowie has never exactly been unpopular, but he is currently riding on a new high in the wake of his Mercury-nomination and return-to-form Heathen album. This 47-track collection is released one week after the album of the same name. It features video, TV appearances and live performances. Disc one contains all the vintage stuff that the



VARIOUS: 10 Years Later With Jools Holland (Warner 0927482542), November 18. There are 30 tracks here, reflecting some of the best performances for BBC2's flagship music show in the last decade, including are The Verve, David Gray, Pulp, The Hives, Massive Attack, Oasis, PJ Harvey, Robbie Williams, Coldplay, Orbital, Moby, REM and Radiohead – something for everybody in other words and this will undoubtedly be causing ladders in a lot of Christmas stockings this year. On offer is a behind-the-scenes documentary and interviews with Spork, Mary J Blige, Moby, Morrissey, Jarvis Cocker, Michael Stipe and Robbie Williams.

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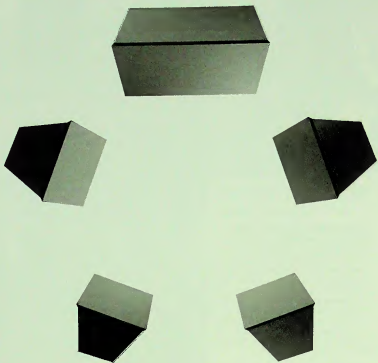
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The Rolling Stones: mainstream SACD reissue campaign



Groove Armada: releasing one of their SACD/CD hybrids



Bjork: Vespertine DVD-Audio album

SACD & DVD-A: THE HI-FI ALTERNATIVES TO THE CD

Two new formats, super audio CD and DVD-Audio, both of which incorporate 5.1 surround sound, are set to battle it out for dominance in the next few years, with the winner expected to supersede the compact disc. Adam Woods reports

Perhaps it is because they have been poorly represented throughout the CD era with their tiny mid-Eighties remasters, but The Rolling Stones have seized upon the next generation of formats with almost indecent haste. The band's 22 Abbey albums and compilations, released today (Monday), are the first major reissues campaign for a single act to employ the new super audio CD (SACD) format.

Comprising a single disc playable as both a high-quality SACD recording and a standard CD, the Abbey remasters are also the first fruits since Universal's declaration of its intention to find a replacement for the CD format within the next few years. Raging CD piracy has demonstrated the fatal flaw in the 20-year-old format.

SACD, devised by Sony and Philips to offer high-bandwidth stereo or multi-channel sound light years ahead of compact disc quality, is positioning itself as the secure physical format which will save the music industry's bacon. With the vast majority of releases readable by

CD players and, in all their 5.1 glory, by an ever larger selection of dedicated SACD players, the purportedly unshakable SACD is targeting the audio market head-on.

Of course, those who have already succumbed to the 5.1 surround-sound revolution led by the film industry's hugely successful DVD-Video format may have also got wind of another high quality audio format coming at the mainstream market from an entirely different direction. The consortium behind the DVD-Audio disc – which includes Warner, along with a raft of hardware

manufacturers and audio specialists – hopes to build initial market share on the strength of DVD-A's compatibility with standard DVD-Video hardware, which the BVA predicts will be present in a quarter of British

homes by Christmas.

Further to that, says Simon Heller, general manager of Warner Vision UK, the number of people opting for full surround-sound systems is climbing fast. "We believe, by the end of this year, 1.2m households will have a set-up

which consists of a DVD player and some surround-sound capability," he says.

Although DVD-A players are available in their own right and are, strictly speaking, the only hardware which allows consumers access to full-strength, high-bandwidth DVD-A sound, DVD-A's backers believe that their format will emerge triumphant owing to the number of DVD-Video players already sold. After all, the logic goes, who would buy an SACD player when they can listen to music in pretty good quality surround through the home entertainment system they already own?

The potency of the two formats owes much to the longstanding audiophile disdain for the compact disc. Since its emergence as a priority project in the mid-Nineties, Sony and Philips' SACD development teams have made a policy of wooing the ears of producers, engineers and artists. And these groups, once exposed to the sound, have not been hard to convince. DVD-A has earned only a little less respect in

'I am much more interested in DVD-A because of player penetration. The video element of DVD is what will give people something truly different' – John Trickett, 5.1 Entertainment

the audiophile community and is the format of choice of Neil Young – for years one of the fiercest critics of digital sound.

Over the past year, releases in both formats have surged, in a modest fashion, even if the catalogue available features the curiously random selections labels seem to reserve for new format campaigns. In DVD-A, releases include original producers Ken Caillat and Richard Dashut's 5.1 mix of Fleetwood Mac's Rumours, along with other jewels of Warner's Seventies Asylum, Elektra and Reprise catalogues, a handful of more recent releases from Warner artists such as Natalie Merchant and Stone Temple Pilots and a good deal of classical product from a wide range of independent labels.

In the US, Crosby, Stills, Nash & Young veteran Graham Nash put out his last solo album on DVD-A three weeks before its CD release, while in the UK Björk's Vespertine and Queen's A Night At The Opera are relatively rare examples of non-Warner

▶ p14

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The new formats: an insider's guide

HYBRID SACD

PLAYABLE ON: SACD players, CD players, PlayStation 2, Xbox, DVD-Video/SACD players.

FOR BEST RESULTS: Play on SACD player or combined DVD-Video/SACD player for SACD sound, which may include multi-channel, depending on the disc. Hybrid SACD will play on all other products listed above, but only in CD quality. If the CD layer is not encrypted, the discs can also be played on computers with DVD-Rom drives. Note that Sony releases are single layer-only at this stage – that is, they omit the CD layer – so will only play on hardware specifically intended for SACD.

RECORD COMPANIES INVOLVED: EMI, Sony, Universal, Virgin, Zomba, Chesky, Linn, Telarc, ZTT and others.

AVAILABLE RELEASES: The Rolling Stones catalogue from 1963 to 1972, Mike Oldfield's 'Tubular Bells', Groove Armada (pictured) and Kinobe (pictured) albums, plus around 500 catalogue titles in Europe, with 1,000 titles promised worldwide by Christmas. Approximately half of discs are multi-channel, although stereo SACDs are remastered from DSD and, if done properly, boast a far more faithful sound than CD.

WHERE TO BUY DISCS: Retail penetration is poor at this stage, except in The Rolling Stones and Groove Armada sections. The hybrid nature of most discs means that, where they are sold, they are generally rack alongside CDs. However, online is the place to find SACD recordings at the moment. Amazon, for instance, recently added an SACD section to its UK site.

TECHNICAL CHARACTERISTICS: Billed as a new standard for pure audio, SACD is based on new coding technology called Direct Stream Digital (DSD). The DSD platform is said by many to provide the highest sound quality currently possible. Its high bandwidth enables it to approximate the original analogue waveform, for unparalleled audio resolution. Musical content can also be accompanied by text.

FREQUENCY RESPONSE: 0-100 kHz
DYNAMIC RANGE: 120dB
FURTHER INFORMATION: www.superaudio-cd.com
www.sonyeurope.com/sacd
www.sacd.philips.com



SUPER AUDIO CD



DVD-AUDIO

PLAYABLE ON: DVD-A players, DVD-Video players, PlayStation 2, Xbox, computers with DVD-Rom drives. Not playable at all on CD or SACD players.

FOR BEST RESULTS: Audiophiles take exception to Warner's essentially truthful assertion that DVD-A plays on all DVD players. In fact, although DVD-A quality is only available on players which are specifically DVD-A compatible.

RECORD COMPANIES INVOLVED: EMI, Warner, One Little Indian, EMI Classics, Naxos, Nonesuch.

AVAILABLE RELEASES: A lot of vintage Warner releases, many of them Seventies West Coast US rock (Randy Newman's 'Little Criminals', Joni Mitchell's 'Both Sides Now', The Doobie Brothers' 'The Captain and Me, Fleetwood Mac's 'Rumours', The Eagles' 'Hotel California (pictured) et al), plus more contemporary Warner material from artists including The Corrs, REM, Alanis Morissette (pictured), Eric Clapton, Id Larr, Hootie & The Blowfish among others.

WHERE TO BUY DISCS: High Street retailers, particularly those in London, sometimes feature small stands of DVD-A discs. Otherwise, as with SACD, DVD-A is best shopped for online.

TECHNICAL CHARACTERISTICS: DVD-Audio uses the PCM coding technology developed for CD and also used in DVD-Video. It offers audio in stereo and in multi-channel surround, as well as the possibility of a limited amount of video, which can be also used to display text or graphics. DVD-Audio discs can, and generally do, compatibility with DVD-Video players.

FREQUENCY RESPONSE: 0-96kHz
DYNAMIC RANGE: 144dB
FURTHER INFORMATION: www.digitallaudioguide.com
www.warnermusic.com



pop product in the format. But on top of its Stones cup, SACD is set to achieve what DVD-A has yet to do in this country, with the release on November 4 of all-new material on the hybrid SACD/CD format, in the shape of Groove Armada's forthcoming 'Lovebox album on Zomba's Pepper label.

Zomba has also released Groove Armada's Vertigo and Goodbye Country (Hello Nightclub) and Kinobe's Verse Chorus Verse in the format, and forthcoming pop project Robyn is currently also getting the treatment. But the artist fit has to be right, according to Zomba head of A&R Scott Macdonald.

"It is not political at all," he says. "Sales at

the moment are absolutely minimal, but the people who have sat down and listened to it are blown away by it."

Meanwhile, EMI, Virgin, Sony and Universal, with frankly undeniable political motives, have contributed to the 500 catalogue titles currently available on SACD across Europe, even if Sony releases have strangely omitted

to include the CD layer which provides the all-important bridge between SACD and the billion-strong worldwide CD hardware base.

While the difference between the two formats in terms of sound quality is hard for the untrained ear to discern, the security offered by SACD is what has made the majors pick-up theirs. When UMI chairman >p16

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SUPER AUDIO CD TOP 20

Title/Artist	Label	Distributor
1 Tubular Bells Mike Oldfield	Virgin	EMI
2 Hellbabe! Muse	Mushroom	3mv Pinnacle
3 Thriller Michael Jackson	Epic	Ten
4 Goodbye Country (Hello Nightclub) Groove Armada	Pepper	Pinnacle
5 The Best Of Simple Minds	Virgin	EMI
6 In The Flesh Roger Waters	Columbia	Ten
7 All The Way - A Decade Of Songs Celine Dion	Epic	Ten
8 Tchaikovsky/1812 Overture Cincinnati Pops Or/Kunzel	Telarc	New Note/Pinnacle
9 A Decade Of Hits Celine Dion	Epic	Ten
10 Mozart/Sinfonia Concertante Midori/Ndr So/Eschenbach	Sony Classical	Ten
11 Mating Sounds Of South Peter And Test Tube Babies	Captain Oi	Plastic Head
12 Reichmanier/Piano Concerto No 3 Volodys/Berlin Po/Levine	Sony Classical	Ten
13 Kind Of Blue Miles Davis	Columbia	Ten
14 Survivor Destiny's Child	Columbia	Ten
15 Bach/Goldberg Variations Murphy Perahia	Sony Classical	Ten
16 No. 24 Mariah Carey	Columbia	Ten
17 Heartless James Taylor	Epic	Ten
18 A New Day Has Come Celine Dion	Audio-B	New Note/Pinnacle
19 Interactions Acoustic Triangle	Columbia	Ten
20 Abraxas Santana	Columbia	Ten

Source: Official Charts Company. All-time sales to week ending October 9 2002

and CEO Jorgen Larsen declared his support for "this high-quality, secure music format" in August, it is fair to assume that, for Larsen and Universal, "secure" was the operative word. In turn, Universal's public support seems likely to provide a spur for other labels who are deciding which way to go.

"Universal was clearly the big discussion, because they are so dominant in the business and the number of titles we are talking about is so big," says Paul Reynolds, who heads JQ, the strategic consultancy created to push the SACD format on behalf of Philips. "They really want to get away from CD into something which is copy-protected and, actually, they are pushing it even faster than we are now."

Unlike DVD, which may ultimately be burnable as DVD recorders hit the market, SACD cannot be played on a PC except in its

CD form and, so, with no digital output, the 5.1 data content cannot be copied. According to Sony Super Audio CD Business Centre (Europe) director David Walstra, the strength of SACD is that it uses not only encryption, as most formats do these days, but also a combination of invisible physical watermarking and electronic defence layers, each layer of which is complementary to the others.

Sony already features SACD compatibility as standard in its DVD-Video players. If SACD takes hold as its developers believe it should, the CD layer present in most of today's discs will

[Universal] really want to get away from CD into something which is copy-protected [SACD] and they are pushing it even faster than we are now' - Paul Reynolds, JQ



Tubular Bells: tops the SACD chart for Oldfield

eventually be removed, making the disc entirely secure, or so they hope.

Most of those involved in developing and exploiting the two formats take great pains to play down any hint of a serious rivalry between SACD and DVD-Audio, on the basis that the two are each approaching the market via a different route.

In studio circles, the typical line is that there is no reason why the two cannot co-exist, not least because as long as both formats are regarded as commercially viable, the burgeoning 5.1 mixing industry can only benefit.

"There isn't really a format war, because SACD and DVD-Audio are two different things," says leading SACD mixing engineer Simon Heyworth, who runs Super Audio Mastering, his own 5.1 mixing studio in Devon, which is backed by Sanctuary Studios.

"SACD is a pure audio format and DVD-A is not about music, it is about visuals," Heyworth, original co-producer of Mike



Miles Davis: classic rediscovered on SACD

Oldfield's Tubular Bells (currently the UK's best-selling SACD in a Heyworth 5.1 multichannel remix), identifies SACD's Direct Stream Digital (DSD) coding platform as the crucial difference between the two formats. "DSD enables you to create something that is a great leap forward beyond compact disc," he says. "The enjoyment of listening to music has come back for me."

Still, the temptation to talk in terms of a format war is a strong one, perhaps because the unassailable dominance of CD over the last 20 years has created the impression that music consumers will inevitably rally en masse behind a single audio format.

Certainly, given the money that has already been pumped into the development and infrastructure, if either one should fail to find a market it would represent a disaster for its backers. But Philips, for one, seems confident.

"Of course you have a lot of heartache and soul-searching when you make the decision to go with a particular format," says Reynolds. "We have to review that commitment every year and every year it is becoming an easier decision to have. Once people listen to it and use it, they really can't go back."

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DVD-AUDIO TOP 20

Title/Artist	Label	Distributor
1 Vespertine Bjork	One Little Indian	Pinnacle
2 Everything Is Everything Face To Face	Kung Fu	Pinnacle
3 Vivaldi/The Four Seasons Jurtiz/London Mozart Players	Naxos	Select
4 A Night At The Opera Queen	Parlophone	EMI
5 Remasters Fleetwood Mac	Warner Bros	Ten
6 In Blue The Corrs	Elektra	Ten
7 La Woman The Doors	Elektra	Ten
8 Hotel California Eagles	A&J	Ten
9 Holst/The Planets Rso/Lloyd-Jones	Naxos DVD	Select
10 Magnification Yes	Eagle	3mv Pinnacle
11 The Last Waltz Band	Warner Bros	Ten
12 Riding With The King BB King & Eric Clapton	Reprise	Ten
13 One Stone Temple Pilots	Atlantic	Ten
14 Tigertail Natalie Merchant	Elektra	Ten
15 Billion Dollar Babies Alice Cooper	Warner Bros	Ten
16 Orff/Carmina Burana London Philharmonic/Mehta	Warner Vision Int	Ten
17 Welcome To My Nightmare Alice Cooper	Atlantic	Ten
18 Beethoven/Symphony No 9 Berlin Staatskapelle/Barenboim	Teledec	Ten
19 Is Bach/Organ Spectacular Ton Koopman	Warner Vision Int	Ten
20 Invinible Summer kd Lang	Warner Bros	Ten

Source: Official Charts Company. All time sales to week ending October 9 2002

Others take a similar line on behalf of DVD-A. Los Angeles-based DVD-A label 5.1 Entertainment last month opened a London office, headed by former Vival co-owner Mike Chaskiwik, in advance of its first pan-European product rollout in January. The company holds the DVD-A rights to the Sanctuary Music Group catalogue for the world in addition to numerous other licences and is possibly the first independent to take the format as its core business.

"I actually have the ability to do SACD on all but about nine titles," says 5.1 Entertainment chairman and CEO John Tackett. "But I have really taken a concerted decision not to do that. I am much more interested in DVD-A, firstly because of the player penetration and secondly because I believe the market for SACD is really quite limited. I'm not sure how many people are

going to go out, get a new player and buy their entire CD collections again, just because of better sound. The video element of DVD is what will give people something truly different."

It is also what currently makes DVD truly expensive. "There are one or two DVD-Audio releases which are absolutely brilliant, but they have cost an arm and a leg to put together," says Heyworth. "And how many classic albums are there which justify spending \$50,000-100,000 to bundle up with archive footage?"

But with SACD and DVD-A work starting to roll in, leading studios are beginning to see a

'As far as music is concerned, DVD – and SACD is technically a DVD disc – will be the last physical format' – Mike Gillespie, Metropolis Group



Vespertine: Bjork hits the DVD-A number one

pay-off on the work they have put into developing their 5.1 and DSD capabilities in recent years. In many cases they have played the role of unofficial cheerleaders for both formats as labels have slowly come on board. Strongroom's Dave Pemberton has handled all the Zomba projects and is currently working on some top-secret Universal SACD material; Metropolis has carried out a full set of Peter Gabriel SACD remasters for Virgin; and Olympic recently had Doves and Coldplay in for SACD sessions in studio two, which was converted last month into a 5.1 room. The EMI-owned studio will also host a DVD-A

seminar in November in association with the DVD Forum.

Given the low volumes – no DVD-A or SACD disc has sold more than 1,000 copies in the UK to date – it is not surprising that

manufacturers have been slower to come around to multichannel audio formats. Sonopress is currently one of only two outfits in the world which are equipped to manufacture SACD, for example,



Fleetwood Mac: new life in DVD-A chart

and has manufactured around 1m units and 200 titles. "We support both formats, although we have only done about 20 DVD-A titles," says Tony Daly, Sonopress business development manager, audio. "SACD seems to be stronger in the marketplace, especially with classical releases."

"Of course, there is a perfectly credible argument to suggest that neither DVD-A or SACD will take off in the face of the world's massive file-sharing habit and that, logically, a hard disc-based file-caching system will represent the next piece of audio hardware most of us need, it is certainly true that the verve with which P2P users have been stealing poor-quality sound files for the past few years offers a significant argument against improved sound quality as a genuine anti-piracy incentive. "I personally believe that, as far as music is concerned, DVD – and SACD is technically a DVD disc – will be the last physical format," says Mike Gillespie, head of new business at Metropolis Group.

"That's a personal view, and I could be completely wrong," he stresses. "But file-sharing is not going to go away – it is going to increase."

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SINGLES COMMENTARY

by ALAN JONES



X/BU

SINGLES FACTFILE

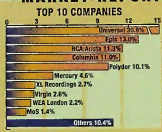
Nelly becomes the latest hip-hop star to register a number one hit, debuting in pole position with Dilemma, partnered by Kelly Rowland. The single – which has been number one on the US Hot 100 for nine weeks so far – is the 23-year-old Texan's third hit of the year, following Girtyfriend, his number two collaboration with N'Sync in April, and Hot In Herre, which reached number four the following month. Based partly on Love,

Need And Want You, a song first recorded by Patti LaBelle in 1983, it is the first single for three months to top 200,000 sales in a week, with nearly 208,000 buyers last week. Its success means that Nelly's companion Kelly Rowland has had a number one every year in the 21st Century – she topped in 2000 with Independent Women and again in 2001 with Survivor, both as a member of Destiny's Child.

Grabbing a 25.66% share of the singles market last week, the Universal release Dilemma by Nelly featuring Kelly Rowland is the first single this year from a company other than BMG to sell more than 200,000 copies in a week. BMG has done it eight times, via Elvis Presley. Will Young and Gareth Gates, most recently in July when Gates' last solo single Anyone Of Us (Stupid Mistake) opened with sales of 241,000. Excluding BMG, the last company to have a single top the 200,000 mark was EMI, with Partonrose's Kylie Minogue release Can't Get You Out Of My Head selling more than 300,000 weeks ending September 22 2001. Universal's last 200,000 plus single was Hear/Say's Pure And Simple in March 2001.

Nelly and Kelly's ally total is bad luck for Las Ketchup, who lose pole position despite a fairly slim decline of 28% over last week, while new collective Big Brovaz have to settle for a number three debut with their first single Nu Flow, despite first week sales of more

MARKET REPORT



Figures show top 10 companies by % of total sales of the Top 75 and corporate groups above by % of total sales of the Top 75

SALES UPDATE

VERSUS LAST WEEK: +20.1%
YEAR TO DATE VERSUS LAST YEAR: -15.1%

PERCENTAGE OF UK ARTISTS IN THE CHART

UK: 62.7% US: 29.3% Other: 8.0%

than 60,000. That is 8,000 more than the Blazin' Squad's Crossroads sold when debuting at number one a few weeks ago. Big Brovaz commene in South London, and comprise three Britons (the girls), two Nigerians and an American (the boys).

INDEPENDENT SINGLES

Pos	Title	Artist	Label
1	YOU'RE RIGHT	Billy Brown Boy	Twisted Nerve/XL
2	CHILDREN OF THE NIGHT	Nakatomi	Y&Y
3	RELOAD	PPK	Perfecto
4	TONIGHT I'M GONNA LET GO	Syenna Johnson	XL
5	NESSAUA	Scout24	Sheffield Music/Edel
6	SO ROTTEN	Black Toney feat. Jahmiel	Bad Mags
7	GO TO HAVE YOUR LOVE	Liberty X	V2
8	CAP OF WAR	Energy 52	Long Long
9	HELP ME	Nick Carter	Y&Y
10	PRECIOUS LIFE	CRW presnts Varocika	BXR
11	COME BACK AROUND	Feeder	Echo
12	SHINE ON ME	Privee Cats	Play It Again Sam
13	IN YOUR HANDS	Rede Square feat. Tim Lacey	Inferno
14	SPACE WALK	Lemon Jax	XL
15	BAD FEELING	The Berings	Fantastic Plastic
16	NEVER BE ALONE	Energy 52	Sony
17	PRESSURE COOKER	G Club presents Banda Sonora	Defected
18	STARBY EYED SURPRISE	Oakenfold	Perfecto
19	GIMME THE LIGHT	Sean Paul	VPP
20	MY HEARTS	Phil Kassar	Skit

All charts © The Official UK Charts Company 2002



Pos	Title	Artist	Label
1	DILEMMA	Nelly feat. Kelly Rowland	Universal/Island
2	THE KETCHUP SONG (AS FREAK)	Ketchup	Orion
3	NO FLOW	Big Brovaz	XL
4	COMPLICATED	Ashley Martin	Polydor
5	MY VISION HERE	Seventy Six	Y&Y
6	THROUGH THE GRASS...	West Side Peaches	DJ
7	LUV U BETTER	Lu Jay	Br-J
8	NEW DIRECTION	G Club Artists	Polydor
9	YOU'RE RIGHT	Billy Brown Boy	Twisted Nerve/XL
10	THE DING, SUSPICIOUS...	Will Young & Simon Cowell	5
11	JUST LIKE A PILL	Paul	Y&Y
12	MY VISION	Jahmiel feat. Seal	Klein
13	SMALL BUT LITTLE/IS IN LOVE	Dark	Big Brother
14	THE DING	SusPICIOUS	Mand
15	ONE LOVE	Paul	Innocent
16	THE TIGER IS BUILT...	Jamie Foxx	BMG
17	GO TO HAVE YOUR LOVE	Liberty X	Y&Y
18	DOWN BOY	Holy Waves	London
19	WHEN I LOST YOU	Sean Whelan	RCA
20	ALL MY LIFE	Tom Hodge	RCA

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The music-buying public now dials Shazam on 2580 from their mobile phones to identify and 'tag' music virtually anywhere – in a bar, in stores, on the radio, in the car. Shazam then sends a text with the artist and track. There's no need to register or subscribe. Try it now – call 2580 (1 Play music, 2 Dial 2580 and follow instructions, 3 Point mobile towards LOUD music (Shazam ends the call after 30 seconds), 4 Receive a text with name of artist and track.

Shazam TAG CHART

Pos	Title	Artist	Label
1	HEAVEN	DJ Sammy and Yanou	Delia
2	WHAT'S YOUR FLAVA	Craig David	Wister
3	UNDESKRIBABLE	Westlife	BMG
4	DIE ANOTHER DAY	Madonna	BMG
5	LIKE I LOVE YOU	Justin Timberlake	Jive
6	IT'S ALL GRAY	Romeo Stiebel, Christina Milam	Real Gone
7	ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros
8	SHINY DISCO BALLS	Who Da Funk feat. Jessica Eve	Cream/Panophone
9	ONE UNKNOWN	Queens Of The Stone Age	NUCLEAR
10	RE-ADRIENE	The Calling	RCA

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ALBUMS COMMENTARY

by ALAN JONES

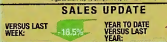


Inclement weather and an uninspiring release schedule resulted in sales of albums dipping sharply for the third straight week and the top four remaining static even though all four suffered big declines than the overall market. A 1.7% dip week-on-week brought sales gloom to most titles. None suffered more than Will Young's debut album From Now On which, although retaining the number one position with a margin of nearly 50% over runners-up The Rolling Stones, declined by 69%, selling just under 59,000 copies compared to its previous week's tally of 178,000. The only album in the Top 20 to actually increase sales week-on-week was the Red Hot Chili Peppers' By The Way which gained 11%, and climbs 14-13 as a result.

Sad irony brings Ministry Of Sound major reissues and reclassifications, and also its most successful artist album to date. Helped by TV advertising, Jakatta's Visions album (on the Rubin label) just about emulate the Top 10 placings earned by the three hit



Figures show top 10 companies by % of total sales, and compare group shares by % of total sales of the Top 20 artist albums

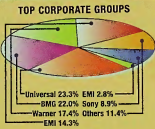


singles (American Dream, So Lonely and My Vision) but debuts at number 12 with sales of more than 17,000. This is five places higher

ALBUMS FACTFILE

Making their first appearance in the Top 10 since they topped the chart with Behind The Mask in 1990, and their first appearance in the chart of any kind since their perennial Rumours album last surfaced 27 months ago, Fleetwood Mac secure this week's highest debut honour, entering at number seven with the Very Best Of Fleetwood Mac. The album sold nearly 29,000 copies last week, and gained in strength day-by-day,

after opening with a 'sales flash' position of 12 last Tuesday. Despite not charting last year, Rumours sold more than 47,000 copies in 2001, and a further 25,000 this year. The Very Best Of Fleetwood Mac is a 21-track disc covering the group's entire career, from its blues-based early hits like Black Magic Woman, Albatross and Man Of The World to later successes of the calibre of Dreams, Go Your Own Way and Big Love.



Although Holly Valance has had one less Top 10 single than Jakatta she does manage to secure a Top 10 place, debuting at number nine with Footprints, which sold more than 23,000 copies last week. With LeAnn Rimes' Twisted Angel debuting at number 14, there are five female soloists in the Top 15, though none of them are British.

Aled Jones charted five albums in 17 months circa 1995-1998 but since then has been conspicuously absent. But Jones, now 31, is back in the spotlight as presenter of Songs Of Praise, and cements his return to celebrity by entering the chart at number 27 with Aled, his new Universal Classics & Jazz label release which includes secular favourites such as I Believe and Did You Not Hear My Lady as well as religious offerings including Oh Holy Night and Pie Jesu.

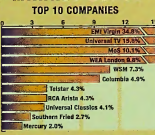
Jones is from the Welsh island of Anglesey and his album sold 16.9% of its copies in Wales last week, compared to the market average of 7.1%.

COMPILATIONS

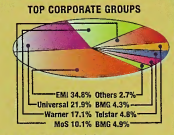
In the same way as hearing a cuckoo always used to indicate the onset of spring, the arrival in the chart of the first album daring to sell itself with a suffix indicating the following year is now an indication that Christmas is on the way. The first of what will doubtless be a rash of '2003' albums to reach the charts in the next few weeks is Now Dance 2003. And despite the fact that dance music has been through a rough time recently, and the fact that 2003 is still about 10 weeks away, it debuts not shyly but as bold as can be, racing all the way to number one, with sales of more than 34,000 bringing a life jolt to a market where the next biggest seller manages barely half that total. Featuring cuts such as Reason by Ian Van Dahl and Take Me With You by Cosmos, Now Dance 2003 is

the 14th album in the series to top the chart, returning the series to the number one slot after the number three peak scaled by Now Dance 2002 - Part 2 last March. But to properly gauge its performance it must be compared to previous autumn editions of the album, and in that respect it is underachieving. Now Dance 2002 opened a week later last year with an opening volley of 57,500 sales, while Now Dance 2001 began with 53,500 in 2000 while Now Dance 2000 attracted 44,000 buyers out of the box in 1999. Now Dance 2001 is the biggest seller in the series with more than 348,000 punters investing in a set that included hits like Bullet In The Gun by Planet Perfecto, Heart Of Asia by Watergate and Bingo Banga by Basement Jaxx. Last year's album, Now Dance 2002, sold nearly 240,000 copies.

MARKET REPORT



Figures show top 10 companies by % of total sales, and compare group shares by % of total sales of the Top 20 artist albums



Artist sales: 79.9%
Compilations: 20.1%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (Circled)	TW	W
1	THE DATUMS	The Datums	V2 VVR 102092 (MMV/P)	1	1
2	SONGBIRD	Eva Cassidy	Bliss Street/4ad G210045 (KDOT)	2	2
3	IMAGINE	Eva Cassidy	Bliss Street/4ad G210075 (KDOT)	3	3
4	DANCING DOWN THE STONEY ROAD	Chris Rea	Jazzbo Blue/JBLUC003 (MMV/P)	4	4
5	HATE	The Delgados	Mantra/Beggars Banquet MNVIC0101 (V)	5	5
6	MELODY AM	Moby	Mute/CSTLUM0202 (V)	6	6
7	ROCKEY	Rob Kemp	Wall Of Sound WALL02027 (V)	7	7
8	HALFMAN BETWEEN THE GUTTER AND THE STARS	Fuzzy Skin	Skin BRASSIC 2002 (MMV/P)	8	8
9	THINKING IT OVER	Liberty X	V2 VVR101792 (MMV/P)	9	9
10	INTERGALACTIC SONIC 7'S	Ach	Intelligence INTEL210208 (MMV/P)	10	10
11	SEAN-NOS AUA	Sinead O'Connor	B&M Entertainment RAMCO 001 (P)	11	11
12	PLAY	Moby	Mute/CSTLUM1172 (V)	12	12
13	THE HOUR OF BELLOWHEAD	Swampy	XL Recordings TNLCO1133 (V)	13	13
14	JAZZ ENOUGH EDUCATION TO INFORM	Swampy	V2 VVR 101568 (MMV/P)	14	14
15	PUSH THE BEAR FOR THIS AM - THE SINGLES	Scoter	Sheffield Tunes/Eat UK 01112510 (V)	15	15
16	YOUR NEW FAVOURITE BAND	Hives	Poplume M052650 (P)	16	16
17	WHITE BLOOD CELLS	White Stripes	XL Recordings XLCO1151 (V)	17	17
18	FINSTERRE	Saint Etienne	Mantra/Beggars Banquet MNVIC 1032 (V)	18	18
19	HOMETIME	Alison Moyet	Sanctuary SANCO1128 (P)	19	19
20	HOTEL COSTES - VOL 5	Stephane Pompidouzac	Pochest 303932 (D)	20	20

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THE YEAR SO FAR... TOP 20 ALBUMS

1	ESCAPE	EMILIO ILESIAS	INTERSCOPE/ROYALTOR
2	THE EMINEM SHOW	EMINEM	INTERSCOPE/ROYALTOR
3	SILVER SIDE UP	NICKELBACK	ROADRUNNER
4	HEATHER CHEMISTRY	DASIS	BIG BROTHER
5	MISSUNDAGOD	PINK	ARISTA
6	A RUSH OF BLOOD TO THE HEAD	COLDFPLAY	PARLOPHONE
7	FEVER	KYLE MINOGUE	PARLOPHONE
8	BY THE WAY	RED HOT CHILI PEPPERS	WARNER BROS
9	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS	V2
10	NO ANGEL	DIDD	ARISTA
11	GREATEST HITS 1 & II	QUEEN	PARLOPHONE
12	COME AWAY WITH ME	NORAH JONES	PARLOPHONE
13	ALL RISE	ELLIE	INNOCENT
14	LAUNDRY SERVICE	SHAKIRA	EPIC
15	FREAK OF NATURE	ANASTASIA	EPIC
16	READ MY LIPS	SOPHIE ELLIS-BEXTOR	POLYCOR
17	DESTINATION	ROMAN KEATING	POLYCOR
18	SONGS BY A MINOR	AUDIA KEN	J
19	THE ESSENTIAL	BARBRA STREISAND	COLUMBIA
20	NELLYVILLE	NELLY	UNIVERSAL

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OFFICIAL CHARTS 26/10/2002

music week

SINGLES

1 DILEMMA
Nelly feat. Kelly Rowland

Universal

- 2 THE KETCHUP SONG (ASSEMBLE) Las Ketchup Columbia
- 3 NU FLOW Big Brovaz Epic
- 4 COMPLICATED Avril Lavigne Arista
- 5 I'M RIGHT HERE Samantha Mumba Wild Card/Polystar
- 6 THERE BY THE GRADE OF GOD Manic Street Preachers Epic
- 7 LUV U BETTER LL Cool J Def Jam
- 8 NEW DIRECTION 5 Club Juniors Polydor
- 9 YOU WERE RIGHT Badly Drawn Boy Twisted Nerve/XL
- 10 THE LONG AND WINDING ROAD/SUSPICIOUS MINDS Wee Wee & Brian Gales S



- 6 **11 JUST LIKE A PILL** Pink Arista
- 5 **12 ALL MY LIFE** Foo Fighters RCA
- 12 **13 THE TIDE IS HIGH (GET THE FEELING)** Atomic Kitten Innocent
- 7 **14 DOWN BOY** Holly Valance London
- 8 **15 MY VISION** Jakatta feat. Seal Ruffin
- 9 **16 DOWN 4 U** Ivy Godt presents The Inc Murder Inc
- 10 **17 LITTLE BY LITTLE/SHE IS LOVE** Oasis Big Brother
- 14 **18 WHAT I GO TO SCHOOL FOR** Busta Rhymes Universal
- 15 **19 GANGSTA LOVIN'** Eve feat. Alicia Keys Interscope/Polydor
- 18 **20 LIFE GOES ON** LeAnn Rimes Curb/London



THE OFFICIAL
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7/7:30PM



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soda club featuring hannah alethea
take my breath away

tip & fill mix



ALBUMS

1 FROM NOW ON
Will Young

S

- 2 FORTY LICKS The Rolling Stones Virgin/Delcra
- 3 ELYS - 30 #1 HITS Elvis Presley RCA
- 4 COME AWAY WITH ME Meraj Jones Parlophone
- 5 NELLYVILLE Nelly Universal
- 6 MISSUNDAZTODD Pink Arista
- 7 THE VERY BEST OF Fleetwood Mac WSM
- 8 LET GO Avril Lavigne Arista
- 9 FOOTPRINTS Holly Valance London
- 10 A RUSH OF BLOOD TO THE HEAD Godfrey Parlophone



- 9 **11 HEATHEN CHEMISTRY** Oasis Big Brother
- 12 **12 VISIONS** Jakatta Ruffin
- 14 **13 BY THE WAY** Red Hot Chili Peppers Warner Bros
- 14 **14 TWISTED ANGEL** LeAnn Rimes Curb/London
- 15 **15 DEFINITIVE INXS** Mercury
- 12 **16 A LITTLE DEEPER** Ms Dynamite Polydor
- 11 **17 SONGBOOK - A LIFETIME OF MUSIC** David Gates Jive
- 13 **18 FEELS SO GOOD** Atomic Kitten Innocent
- 10 **19 THE BAGPIPERS' DREAM** Mark Knopfler Mercury
- 18 **20 I TO SKY** JJJZ Lakota



out 28th october

No 1 in the Pop Tip Chart
and top 20 on The Box

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soda club featuring hannah allethea take my breath away

flip & fill mix



KISSES COOL CUTS CHART

As featured on **Billboard** (chart eight) down on this list and **Europe** (top 10)

- 1 **THE A&S**
- 2 **AND ANOTHER DAY** Madonna
- 3 **THE BRICKYARD** The Roots
- 4 **WORK IT** Missy Elliott
- 5 **THE BEAT GOES ON** Bob Sinclar
- 6 **THE BEAT GOES ON** Bob Sinclar
- 7 **THE BEAT GOES ON** Bob Sinclar
- 8 **THE BEAT GOES ON** Bob Sinclar
- 9 **THE BEAT GOES ON** Bob Sinclar
- 10 **THE BEAT GOES ON** Bob Sinclar
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- 18 **THE BEAT GOES ON** Bob Sinclar
- 19 **THE BEAT GOES ON** Bob Sinclar
- 20 **THE BEAT GOES ON** Bob Sinclar

- 1 **PERFECTS**
- 2 **BETTERLIFE**
- 3 **BETTERLIFE**
- 4 **BETTERLIFE**
- 5 **BETTERLIFE**
- 6 **BETTERLIFE**
- 7 **BETTERLIFE**
- 8 **BETTERLIFE**
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- 10 **BETTERLIFE**
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- 12 **BETTERLIFE**
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- 15 **BETTERLIFE**
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- 17 **BETTERLIFE**
- 18 **BETTERLIFE**
- 19 **BETTERLIFE**
- 20 **BETTERLIFE**



27 weeks at no.1 on the pop tip chart this year... and counting

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CHART COMMENTARY
by ALAN JONES

Two months after label boss Paul Oakenfold topped the chart with Starry Eye Surprise, Perfetto registers its sixth number one record on the Upright Club chart. The latest chart features two new entries, DJ Shadow's 'The Mountain' and the US producer Mos Def's 'Ain't No Mountain In Heaven'. ATOPE's 2000 release on Eternal, which climbed to number 33 on the OCC sales chart, Jada's version includes Aude's own mix and a tougher visualisation by labelmates 29 Palms. The song features strings which sound like they were either sampled from or a recreation of those featured on Inner Life's 1981 version of 'Ain't No Mountain High Enough', a belief which is further reinforced by the fact that the Jada single features composing credits for Mountain writers Nick Ashford and Valerie Simpson.

Jada's success symiles Ministry Of Sound imprint Data's attempt to top the Upright and Commercial Pop charts simultaneously. The label's latest upfront hit is The Rock by Pnau, which climbs 102 this week to finish with 9% less support that I Don't Want Nobody. Meanwhile, DJ Sammy & Yanni's updating of Bryan Adams' Heaven achieves the rare accolade of a second week at the top of the Commercial Pop Chart, suggesting that resistance is futile, and the song will become a major hit when commercially released. Its nearest challenger is Baby Don't Dench by Steps, which jumps 82 on its third appearance in the chart. At the same time, the debut group's H & Claire have the week's highest new entry with their third single All Out Of Love debuting at number eight.

Nelly & Kelly Rowland complete a five-week climb to arrive at the top of the Upright Chart simultaneously with their hot single's debut at number one on the OCC sales chart. Nelly & Kelly's powerful 6-1 leap leaves former chart-toppers Erick Sermon and Missy Elliott placed second and third respectively even though their discs have more support than when they were number one. The highest about this week comes from Monica's PRT-Sampling All Eyes On Me, which reached number four for three weeks back in July and returns to that position this week after being serviced in new blackmarket mixes. The record has also been serviced in house mixes by Mavric for Upright clubs, hence its number 22 position on the Upright Chart.

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TOP 10 BREAKERS

- 1 **SATELLITE/DEEP LAYERS** Herman Cubana
- 2 **IT'S ALL GRAY** Romina Beal, Christina Milian
- 3 **EMERALD** Beethoven
- 4 **FRAY** (ASS)PETER LUTSULIP & FLOQUA MCCOLLEN (MUSSES) Largo
- 5 **SO RIGHT** Jetting
- 6 **ALL OUT OF LOVE** (AL)MIGHTYKOD, DE SAC (MUSSES) H & Claire
- 7 **TYPICAL** SOUNDKISS DJ Gregory
- 8 **THE BEAT GOES ON** Bob Sinclar (MUSSES) Babia
- 9 **THE BEAT GOES ON** Bob Sinclar (MUSSES) Babia
- 10 **THE BEAT GOES ON** Bob Sinclar (MUSSES) Babia

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26 weeks at no.1 on the club chart this year... and counting

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COMPILATIONS

1 NOW DANCE 2003

Various Artists
Virgin/EMI

11 LADY SINGS THE BLUES - NIGHT & DAY
Various Artists
Virgin/EMI

2 1 LOVE
B. Thelma

12 RUBY DANCE - THE ALBUM COLLECTION
Various Artists
Mercury/Nonesuch

3 NEW WOMAN - THE ALBUM COLLECTION
Various Artists
Virgin/EMI

13 DANCE NATION ANTHEMS
Various Artists
Mercury/Nonesuch

4 WHILE MY GIRL'S GENTLY WEEPS
Various Artists
Universal TV

14 NOW THAT'S WHAT I CALL MUSIC 12
Various Artists
EMI/Virgin/Universal TV

5 SMASH HITS - LET'S PARTY
Various Artists
EMI/Virgin/Universal

15 BIG BEACH BOUTIQUE II
Various Artists
Siremer/Real

6 TWICE AS Nice PRESENTS MOBO 2002
Various Artists
Warner Bros

16 THE NEW BEST OF PINE 608 - THE SUMMER
Various Artists
Siremer/Nonesuch

7 ORIGINAL HARBORE
Various Artists
Legend

17 PURE GROOVE - THE CLASSICS
Various Artists
Siremer/Nonesuch

8 THE NEW BEST OF SMOOTH JAZZ
Various Artists
Urban Classics & Jazz

18 TRANCE CLASSICS
Various Artists
Mercury/Nonesuch

9 WESTWOOD 3
Del. Sam

19 THE ULTIMATE CHICK FLICK SOUNDTRACK
Various Artists
Nonesuch/Universal TV

10 GET THE PARTY STARTED
Various Artists
Columbia

20 KERANG! 4 - THE ALBUM
Various Artists
Siremer/Universal TV

15 21 AQUALUNG Aquilung
B. Inquire

29 22 THE CORAL The Coral
Delatonic

22 23 ANGELS WITH DIRTY FACES Sugababes
Island/Universal

16 24 IMAGINE Eva Cassidy
Epic/Siremer/Hot

19 25 THE ENIMEM SHOW Eminem
Interscope/Polydor

24 26 GREATEST HITS II & III Queen
Parlophone

21 27 ALED Aled Jones
UCI

21 28 ESCAPE Enrique Iglesias
Interscope/Polydor

36 29 ASHANTI Ashanti
Mercury

26 30 SONGBIRD Eva Cassidy
Epic/Siremer/Hot



20 31 BOUNCE Bon Jovi
Mercury

30 32 LAUNDRY SERVICE Shakira
Epic

22 33 THINKING IT OVER Liberty X
V2

35 34 ORIGINAL PIRATE MATERIAL The Streets
Island/Universal

18 35 LIFE ON OTHER PLANETS Supergrass
Parlophone

27 36 ALL RISE Blue
Innocent

17 37 THE DATSUNS The Datsuns
V2

25 38 ILLUMINATION Paul Weller
Independent/Island

40 39 SONGS FOR THE DEAF Queens Of The Stone Age
Interscope/Polydor

34 40 SILVER SIDE UP Nickelback
Roadrunner

KEY UPCOMING RELEASES

GABRIEL GATES: Slicker Than Your Average (Wildstar)
Nov 11

GABRIEL GATES: What My Heart Wants To Say (S)
Oct 28

DAVID GRAY: A New Day At Midnight (JHT/East West)
Oct 28

MAINC STREET PREACHERS: Forever Delayed (Epic)
Oct 28

NIRVANA: Nirvana (Geffen/Polydor)
Oct 28

SAINTANA: Saintana (Arista)
Oct 21

JUSTIN TIMBERLAKE: Justified (Live)
Nov 4

U2: The Best Of 1990-2000 (Island/Universal)
Nov 4

WESTLIFE: Unbreakable: Greatest Hits (S)
Nov 11

ROBBIE WILLIAMS: Escapology (EMI/Chrysalis)
Nov 18

16 21 CLEANY: OUT MY CLOSET Eminem
Interscope/Polydor

13 22 DREAMING OF YOU Corai
Delatonic

11 23 CHECK THE MEANING Richard Ashcroft
Hur/Virgin

21 24 WHEN I LOST YOU Sarah Whitmore
RCA

25 CRY Faith Hill
Warner Bros

22 26 NESSAJA Scooter
Sheffield Tunes/Epic UK

24 27 GOT TO HAVE YOUR LOVE Liberty X
V2

25 28 UNDERNATH IT ALL No Doubt
Interscope/Polydor

29 CAUGHT BY THE RIVER Doves
Heavenly

19 30 FOREVER Tricky-X
All Around The World



31 CHILDREN OF THE NIGHT Naamomi
Jive

28 32 SHE HATES ME Puddle Of Mudd
Geffen/Polydor

25 33 TRY Ian Van Dahl
Nuldris/Arista

35 34 UNDERNATH YOUR CLOTHES Shakira
Epic

29 35 ADDICTIVE Truth Hurts feat. Rakim
Interscope/Polydor

39 36 ROUND ROUND Sugababes
Island/Universal

17 37 HELP ME Nick Carter
Jive

38 TONIGHT TM GONNA LET GO Syleena Johnson
Jive

39 RELOAD PKK
Perfecto

27 40 DAVE'S GO BY Dirty Vegas
Cedrina

KEY UPCOMING RELEASES

BLUE One Love (Innocent)
Oct 21

EVA CASSIDY: Imagine (Blitz Street/Hot)
Nov 11

CRAIG DAVID: What's Your Flavor? (Wildstar)
Oct 28

GABRIEL GATES: Iba (S)
Dec 9

S CLUB JUNIORS: Puppy Love (Polydor)
Dec 2

JUSTIN TIMBERLAKE: Like a Love You (Jive)
Oct 21

U2: Electrical Storm (Island/Universal)
Oct 21

WESTLIFE: Unbreakable (S)
Nov 4

WILL YOUNG: Iba (S)
Nov 18

ROBBIE WILLIAMS: Free! (EMI/Chrysalis)
Dec 9

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STORE OF THE WEEK

MUSIC ZONE

STORE DETAILS

Music Zone in Birmingham started trading in May and claims to be the biggest independent retail store in the UK

Store size: 950 sq m
Music stocked: all genres
Area of specialisation: although it has some specific genre sections, its main area of specialisation is its "value" across music, DVDs, videos and books. It prices itself on being cheaper than the opposition

Rivals: Two HMV stores, J Salnsbury, Virgin Megastore, WH Smith, Woolworths and independents Swiftworld and Tempest
Other stores: The fast-growing chain currently has 35 stores

Music Zone Top 10:

1. **Never Say Never** Brandy (Atlantic)
2. **Age Ain't Nothing But A Number** Aishya (Jive)
3. **My Heart Darnell Jones** (Artista)
4. **Rage Against The Machine** Rage Against The Machine (Epic)
5. **Definitely Maybe** Oasis (Sony)
6. **Crave** Jeff Buckley (Columbia)
7. **Appetite For Destruction** Guns N' Roses (Geffen)
8. **I Am Not** (Columbia)
9. **Doobie Green Day** (Reprise)
10. **Ukulele Hang Suite** Maxwell (Columbia)

MATT DARNELL, STORE MANAGER

"We opened our doors in May and had a steady stream of customers from the word go, taking huge amounts of money, even though there's a Virgin Megastore straight opposite. They had a brand new refurbishment but I know the manager was worried about us opening. With the amount of money we take on an average week, we have to be taking business from somewhere. Tower Records, which I managed, has shut down, while HMV and Virgin have got to be suffering.

The store is at basement level, so as soon as you walk in you walk down. On the left-hand side is a DVD section and on the right a video section with all the titles at £1.99 or £4.99 so they're all really cheap. Straight down the centre of the store is our back catalogue section with titles at £5.99 or three for £20 and £11.99 or three for £20.

We have a small jazz section, small soundtrack section and R&B section. R&B and hip hop are absolutely massive for us. We start a campaign on Saturday and we've been sent 1,000 copies of a 2Pac album, which we'll probably sell in two or three days because we're selling them so cheap. But we're cheap, not cheap nasty.

CD-wise this week, a **Pop Will Eat Itself** best of is doing well which is probably helped by the fact that they're from around here. The **Holy Valtance** album is going great guns and we're still selling quite a bit of the **Will Young** album and expect to sell huge amounts of **Gareth Gates**. **JT12** had a slow start on Monday but they are starting to pick up now.



Music Zone: focusing on strong DVD sales

On DVD, we're selling huge amounts of **The Office** and **Ocean's 11** because we beat everyone on price. DVD really is a huge percentage of our sales.

We've had a lot of people asking about the **Foo Fighters** album and we're getting behind that. Amazingly enough, we've had people asking about the **5 Club Juniors** album for the past three or four months. Of course, at the end of this month the **David Gray** and **Manic Street Preachers** albums are released, which are going to be huge, plus the best reissue of the century, **Jeff Buckley's Grace**.

We're expecting a huge Christmas. Working at Tower Records last Christmas, which was the store's last Christmas, trading in Birmingham was average but it all comes down to price. We're £3 to £4 cheaper on average, so we're expecting people to be queuing out the door.

Address: Unit 27, Marino Place, Birmingham B4 7AA
 Tel: 0121 236 6955
 Fax: 0121 236 6955
 Web: www.musiczone.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

Richard Ashcroft Human Conditions (Hut); **Feeder** Comfort In Sound (Echo); **Foo Fighters** One By One (RCA); **Lenny Kravitz** Holy Motors (XL); **5 Club Juniors** Together (Polydor); **Santana** Shaman (Arista)

October 28

Christina Aguilera Stripped (RCA); **Gareth Gates** What My Heart Wants To Say (S); **David Gray** A New Day At Midnight (HIT); **East West**; **Fath Hill** Cry (Warner Bros); **Manic Street Preachers** Forever Delayed (Epic); **Nirvana** Nirvana (Geffen/Polydor)

November 4

Bady Day You Have You Fed The Fish? (Twisted Nerve/XL); **Blue One Love** (Innocent); **Tom Jones** Mr Jones (V2); **Shaggy** Lucky Day (MCA/Universal); **Justin Timberlake** Justified (Vibe); **U2** Best Of 1990-2000 (Island/UMI/Island)

November 11

Craig David Slicker Than Your Average (Wildstar); **Elton John** Greatest Hits 1970-2002 (Rocket/Mercury); **Romeo** Solid Love (Relentless); **TLC** 3D (LaFace/Arista); **Robbie Williams** Unbreakable - Greatest Hits (S)

November 18

Missey Elliott Under Construction (East West); **Gareth Harrison** Brainwashed (Dark Horse/Parlophone); **Pulp** Best Of (Island/UMI/Island); **Shania Twain** The (Mercury); **Robbie Williams** Escapology (EMI/Chrysalis)

November 25

Blazin' Squad In The Beginning (EastWest); **Darius Duv** In (Mercury); **Jennifer Lopez** This Was Me...Then (Epic); **Martina McCutcheon** Musically (EMI/Liberty); **5 Club Alive** (Polydor)

December 2

Charli Baltimore Thea (Mercury); **Mariah Carey** The (Def Jam); **Ladytron** Light & Magic (Infectious/Teletext); **Milky** the (Teletext); **Mica** Thee the (Teletext)

SINGLES

This week

Big Brovaz No Flow (Epic); **Blue One Love** (Innocent); **DJ Sammy**; **Yauw Heaven** (Datab); **Ross** In Between; **Justin Timberlake** Like I Love You (Vibe); **U2** Electrical Storm (Island/UMI/Island)

October 28

Craig David What's Your Flava? (Wildstar); **DI Sandy** Overdrive (Positive); **Mad House** Holiday (Serious/Mercury); **Madonna** Die Another Day (Maverick); **Romeo** feat. **Christina Milian** It's All Gray (Relentless); **Shaggy** Hey Sexy Lady (MCA/UMI/Island)

November 4

Daniell It (Elektra/No 1 (WEA)); **Missey Elliott** Work It (Nedra/EastWest); **Sophie Ellis-Bextor** Music Gets The Best Of Me (Polydor); **H & Claire** All Out Of Love (WEA); **Britney Spears** I Love Rock 'n Roll (Jive); **Westlife** Unbreakable (S)

November 11

Mariah Carey Through The Rain (Def Jam); **Eva Cassidy** Imagine (Bix Street/Hot); **Coldplay** The Scientist (Parlophone); **Jennifer Lopez** Jenni From The Block (Epic); **5 Club Alive** (Polydor); **Sugababes** Stronger (Island/UMI/Island)

November 18

Daniel Bedingfield If You're Not The One (Polydor); **Darius Rushes** (Mercury); **Lasgo** Young Love (S)

November 25

Atomic Kitten The Last Goodbye/Be With You (Innocent); **Ronan Keating** feat. **Lea** We've Got Tonight (Polydor); **Liberty X** Holding On For You (V2); **Ms Dynamite** Put Him Out To Rest (Polydor); **Rick Family** Portrait (Arista)

December 2

Aqualung Good Times Gonna Come (B-U-nique); **Ben Juvon** (Mercury); **Enrique Iglesias** feat. (Interscope/Polydor); **5 Club Juniors** Puppy Love (Polydor); **Supergroup** Seen The Light (Parlophone)

IN-STORE NEXT WEEK: FROM 28/10/02

Windows - Octans 11, Ice Age: In-Store - **Manic Street Preachers**, Paul Carrack, Joan Osborne, Kenny Ball, Richard Ashcroft, Feeder, Idlewild, Who Da Funk, Doves, Madness, Every Thing But The Girl, Blonde, Andy Caldwell, Julia Fordham, Bert Jansch, Stereolab, Dirty Vegas, Supersgrass, Cassie, Rolling Stones, Zizi The Music, Eva Cassidy, Norah Jones, Hell Is For Heroes, Beth Orton. **Press ads** - Doves, Idlewild, Nigel Kennedy, Lesley Garrett, Bernstein, Moeran, Izzy, Spanish Ukulele, Classics For Pleasure

In-store - Add N (X), Edwin Collins, Rolfie, Side, Futurism 2, Turin Brakes, Sigur Ros, Neko Case, Simian

Single - Craig David; **Press ads** - Pearl Jam, Romeo, Shaggy, McAlmont & Butler, TV ads - Toploader, Whitney Houston, Soul: Sun CD of the week - Fatboy Slim

HMV Uploader for music video artists
 Main promotion - sale; **Listening posts** - Fatboy Slim, Joan Osborne, Delgado's, Grand Drive

ASDA Singles - Craig David, Madonna, Romeo, Mad'House, Whitney Houston, Soda Club, DJ Sammy, Shaggy, Jay Wayne, Tom Jones; **Albums** - Gareth Gates, David Gray, Pepsi Chart 2003, Manic Street Preachers, Nirvana, Tony Blackburn, Sun Survivor, Stevie Wonder, Christina Aguilera, Faith Hill, Alicia Keys, Tori Amos, Celtic Choutout; **Album: In-store** - Manic Street Preachers, Feeder, Rolling Stones, Holly Valance, Gareth Gates, Leann Rimes, David Gray

MVC Selecta listening posts - Feeder, The Libertines, DJ Touche, Fred Nunn, Mojo; **Recommended retailers** - Sue Garner, David Goss, Kimberley Rose, Nice Man, Devils, New Order

BORDERS Windows - two CDs for £22, Evie, Will Young, Indie Era, Rolling Stones, Nirvana; **Listening posts** - David Gray, Manic Street Preachers, Nirvana, Gareth Gates, Rolling Stones, LeAnn Rimes, Elvis Presley, Will Young; **In-store** - two for £22, three for two and two for £10 on CDs

Sainsbury's Albums - Gareth Gates, Pepsi Chart 2003; **In-store** - Alicia Keys, Christina Aguilera, Gareth Gates, Manic, Tori Amos, Stevie Wonder, Nirvana, Pepsi Chart 2003, David Gray, Faith Hill, Pure Trance

SAINSBURY'S TOP 10

Rank	Title	Label
1	ONE BY ONE Foo Fighters	RCA
2	FROM NOW ON Will Young	WEA
3	ELVIS: 20th Anniversary Presley	RCA
4	HUMAN CONDITIONS Richard Ashcroft	Hut
5	COMFORT IN SOUND Feeder	Hut
6	HITS 54 Various	BMG/Goxy/Teletext/WSM
7	TOGETHER 5 Club Juniors	Polydor
8	NOW DANCE 2002 Various	EMI/Virgin/Universal
9	SHAMEN Santana	Arista

WH SMITH TOP 10

Rank	Title	Label
1	TOGETHER 5 Club Juniors	Polydor
2	ONE BY ONE Foo Fighters	RCA
3	WELCOME TO MIDDLEVILLE Billy Idol	RCA
4	HITS 54 Various	BMG/Goxy/Teletext/WSM
5	FROM NOW ON Will Young	S
6	COMFORT IN SOUND Feeder	Echo
7	LET GO Avril Lavigne	RCA
8	ELVIS: 20th ANNIVERSARY Presley	RCA
9	40 LICKS The Rolling Stones	Virgin/Doba
10	SHAMEN Santana	Arista

TOWER RECORDS Windows - David Gray, Madness, Lemon Jelly; **In-store** - Manic Street Preachers, McAlmont & Butler, Primal Scream, Graham Coxon

Virgin megastore Press ads - Alicia Keys, Christina Aguilera, David Gray, Faith Hill, Gareth Gates, Manic; **In-store** - Beth Orton, Christina Aguilera, David Gray, Gareth Gates, Manic, Nick Carter, Nirvana

V SHOP Press ads - Alicia Keys, Celtic Choutout, Christina Aguilera, David Gray, Faith Hill, Gareth Gates, Manic; **In-store** - Beth Orton, Christina Aguilera, David Gray, Gareth Gates, Manic, Nick Carter, Nirvana

WHSmith Singles - Madonna, Craig David, DJ Sammy, Whitney Houston, Shaggy; **Albums** - Gareth Gates, Manic, Nirvana, Christina Aguilera, David Gray

WOOLWORTHS Singles - Madonna, Craig David, DJ Sammy, Whitney Houston, Shaggy; **Albums** - Alicia Keys, Tori Amos, Stevie Wonder, Nirvana, Pepsi Chart 2003, David Gray, Faith Hill, Pure Trance

WOOLWORTHS TOP 10

Rank	Title	Label
1	TOGETHER 5 Club Juniors	Polydor
2	ONE BY ONE Foo Fighters	RCA
3	FROM NOW ON Will Young	S
4	40 LICKS The Rolling Stones	Virgin
5	ELVIS: 20th ANNIVERSARY Presley	RCA
6	COME AWAY WITH ME Norah Jones	Parlophone
7	MISUNQUATZ Pink	LaFace/RCA
8	WELLVILLE Billy Idol	Priority/Virgin
9	LET GO Avril Lavigne	RCA
10	GUR HIGGS Madness	Virgin

BMG RETAKES SINGLES TOP SPOT

The continuing strength of Pop Idol drove RCA/Arista's Q3 singles dominance, while Polydor kept the albums crown, writes Martin Talbot

The strength of its Pop Idols helped RCA/Arista rebound to the top of the singles company rankings for the second time this year in the third quarter. Evis may not have done quite enough to put it on top in quarter two, but quarter three gave a sign of what is to come as the year draws to a close. BMG Music division president Ged Doherty believes BMG can be as fine as nine albums in the Top 20 this final quarter, and he will have a pretty strong market for topping both the singles and albums chart. The stars who will front his challenge in the fourth quarter led the way in the third quarter too.

There was, of course, the enduring hits of Will Young's *Light My Fire* and the quarter's biggest single, Gareth Gates' *Anyone Of Us*, not to mention Sarah Whitmore's *When I Lost You And Abs' What You Got*. There was also the little matter of its *Evils vs JXL* number one. And besides these releases the company has also broken Avril Lavigne and Pink this year, and both contributed big-selling singles in the period too, helping RCA-Arista sell more than 1.6m singles across the quarter to claim 16.4% of the entire market.

Perhaps an equally impressive performance, however, was Universal's overall showing. The group's chairman Lucian Grange has long emphasised his determination to see all three of his main companies competing with each other for market share and, in quarter three, this appears to have moved a step closer in the singles market.

In recent years, Polydor has been by far the strongest of the three companies and it remains on top this quarter, with successes by S Club Juniors, Appleton, Ms Dynamite, Ronan Keating and international acts including Eminem and Enrique Iglesias helping it to a second-placed 13.6%.

But while such a performance is strong by anyone's standards, Grange will be most gratified to see that his Mercury Steve Lillywhite/Greg Costel management director team is paying dividends. Grange's

Q3'S TOP-SELLING SINGLES

1. *Anyone Of Us* (Stupid Mistake) Gareth Gates (5)
2. *The Tide Is High* (Get The Feeling) Atomic Kitten (Innocent)
3. *Colourblind* Darius (Mercury)
4. *The Logical Song* Scooter (Sheffield Tunes/Ciel)
5. *Round Round* Sugababes (Island)
6. *Underneath Your Clothes* Shakira (Epic)
7. *A Little Less Conversation* Elvis vs JXL (RCA)
8. *Hot In Herre* Nelly (Universal)
9. *Automatic High* S Club Juniors (Polydor)
10. *Mr Gonna Be Alright* Jennifer Lopez (Epic)



share on last quarter's share, claiming 10.2% to move from 15th position in last quarter's rankings to third in this. The biggest contributor to that dramatic rise is another Pop Idol star, Darius Daresch, whose *Colourblind* hit number one in July and remained high in the chart throughout the rest of the quarter. There were, of course, other releases, by acts such as Bon Jovi and Irv Gotti, but Darius accounted for a lion's share of the 1.0m singles sold by Mercury during the period.

And to further make Grange's quarter. Universal's Island came in at fourth with 5.6%, driven by the success of Sugababes' *Round Round*, which sold more than 400,000 during the period, and Nelly's *Hot In Herre*. Grange would not doubt have much preferred a 2-2-3 at the top of the companies, but 2-3-4 will have to do for now. For one thing, it enabled the major to claim a 30.9% share. On 16.4%, BMG was some way behind.

But with BMG looking forward to new singles by Westlife, Gareth Gates, Will Young, Pink, Christina Aguilera, Whitney Houston, TLC, Santana and a number in the final quarter, the final shares of the year will be fascinating. The same will also be true for the albums

Q3'S TOP-SELLING ALBUMS

1. *Heaven* Chemistry Oasis (Big Brother)
2. *A Rush Of Blood To The Head* Coldplay (Parlophone)
3. *By The Way* Red Hot Chili Peppers (Warner Bros)
4. *Nellyville* Nelly (Universal)
5. *Missandauque* Pink (Arista)
6. *Escape* Enrique Iglesias (Interscope)
7. *The Eminem Show* Eminem (Interscope)
8. *Come With Me* Norah Jones (Parlophone)
9. *Laundry Service* Shakira (Epic)
10. *Imagine* Eva Cassidy (Blix Street/Hot)



rankings, with BMG and Universal looking likely to dominate the charts in the run-up to Christmas. But, in quarter three, Universal's traditional dominance remained unchecked. Universal has remained on top now for two years solid, and Polydor has been its strongest performer, heading the rankings this time for the fourth successive quarter. This is primarily due to the continued success of *The Eminem Show* and solid continuing performances from Ms Dynamite's Mercury-winning debut, the acclaimed *Queens Of The Stone Age* album *Songs For The Deaf* and Enrique Iglesias' *Escape*. Three other Universal companies claim places in the Top 10 - UMGV (6.5% in fourth), Mercury (4.4%, eighth) and Universal Island (4.4%, ninth) - to help Universal top the corporate group listings, with 26.1%.

If BMG is to compete, it will have to improve dramatically on quarter two. It was, in fact, the last of all the majors, in fifth with 6.9% of the market. Second, behind Universal, is Tony Wadsworth's EMI, which improves slightly on the last quarter with 20.4% of the market. Its strongest performer is Parlophone, which moves from fifth last quarter to become the second biggest company on 7.2%. One of the

key reasons is the return of Coldplay, whose *A Rush Of Blood To The Head* entered the chart at one at the end of August, was the fastest-selling album of the year to date and has now moved more than 600,000 units. There was also the smaller matter of Norah Jones' glowing *It Come With Me* (400,000 units and counting) and the Jubilee- and Will Rock you-revalued Queen three-CD box set. This hit 1, 11 & 11. The EMI Virgin compilations unit also contributed its fair share, claiming 4.7%, while Virgin was 10th with 3.9%.

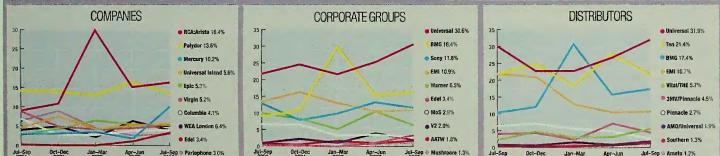
Virgin remained resilient despite its recent changes with a 14.5% share helping it claim third place in the corporate listings, mainly due to internationally-signed titles from Shakira and David Bowie as well as the UK's Oasis, who had the quarter's biggest-selling album, with *Heaven* Chemistry racking up 600,000 units.

Over at Warner, while singles performance declined from a strong result in the second quarter, it was time for its albums showing to improve. From 11.9% in the second quarter, Warner claimed 12.5% this, with WEA London demonstrating the greatest improvement, up from 4.6% in ninth to 6.5% in fifth. The reason was primarily a strong Red Hot Chili Peppers album, and the recent resurgence of catalogue titles due to retail campaigns.

For the independent sector, it was not a great quarter. It was in the singles market that the Indies saw their strongest showing. Edel had the strongest performance of any indie, improving its share by more than 100% to jump from 18 in Q2 to nine in Q3. The key contributor was Scooter, whose *Logical Song* sold 300,000 plus during the quarter.

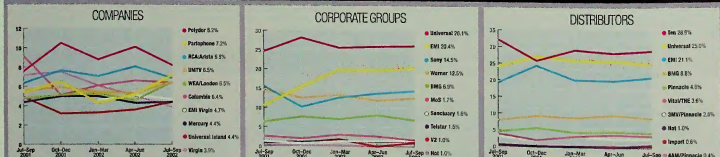
In the albums market, Telstar was the biggest winner, but even it could claim only 17th-placed company with 1.5% of all market sales, followed by Sanctuary and Ministry Of Sound, both on 1.1%. With Telstar coming with a new Craig David album, V2 and Gut Little Indian offering a Björk greatest hits, the Indies should do better in the final quarter. ■

SINGLES: THIRD QUARTER PERFORMANCE 2002



Source: The Official UK Charts Company

ALBUMS: SECOND THIRD PERFORMANCE 2002



Source: The Official UK Charts Company

SINGLE of the week

MISSY ELLIOTT: Work It (East West/Elektra 7559673442). Missy and

Timbaland deliver the goods once again on this irresistible track featuring their trademark twicky beats and steamy vocals from Missy. A-listed at Radio One, it is attracting increasing UK airplay, though its edgy sound may deter more mainstream LR stations. With her fourth album, *Under Construction*, due on November 11, the new alumina Missy looks set to work her magic on Top 10.

SINGLE reviews

RECORDED BRITNEY SPEARS: I Love Rock'n' Roll (Jive 9254202). This Spears returns with this cover of Joan Jett & The Blackhearts' classic 1982 track, which also features

on her Crossroads film. What could so easily have been a disappointing new version of the song proves a welcome opportunity to hear a rawer edge to Britney's pop range, albeit with the usual slide-thru-slick production. **MOBY:** In This World (Mute CD/UMC2E76). The third single from Moby's platinum album 18 is a close relative of many of the tracks on *Play*, exhibiting the optimism of *We Are All Made of Stars* for a bluesy vocal from Jennifer Piros. Though well produced — it has won a Blasting from Radio One — there is a strong feeling that Moby has tread the same ground before. **SLUM VILLAGE FEAT. DWEL:** Tainted (Parlophone CCL8490). From the first single from Slum Village's second album *Trinity*, the rap duo are joined by up-and-coming Detroit wordsmith Echi. Although Jay Dee has taken a back seat, producer Karriem Riggins creates a superb laidback jazzy vibe based around a funky Rhodes groove.

QUEENS OF THE STONE AGE: No One Knows (Interscope/Polydor 4978422). Already Blisted at Radio One, QOTSA return in fine form with this high-pitched yet perfectly crafted track. Nick Oliveri must have one of the best voices in rock right now, and shows you don't have to shout to make people listen.

YEAN YEAN YEANS: Machine (Wichita WEBB365CD). This New York act, who created an A&R buzz earlier this year, release their second UK EP. Possibly not as immediate as their debut offering *Bang*, it nevertheless still packs a punch. Stripped down to one guitar, one drummer and one vocalist, the Yean's last bluesy rock sound is a real treasure. Roll on the album.

ATHLETE: Beautiful (Regal CD/ATH002). Athlete return with this strong follow-up to their summer debut *You Got The Style*, with an inviting and memorable chorus at the core of its charm. Tours with Electric Soft Parade and Polyphonic Spree are planned through October and November.

PORNORAMA FEAT. LOUISE CARVER: I'd Say Yes (Illustrious IL009). Looking to entice the success of *GrooveJet*, this is a vocal reworking of the dance-floor favourite *Leliva*, which was released by Slovakian outfit Pornorama. Vocals and lyrics are

supplied by Louise Carver, and the overall result could well cross over.

SHANIA TWAIN: I'm Gonna Getcha Good (Mercury 7322702). Twain is back after three years off with a surprisingly straight-faced homage to Seventies/early-Eighties US radio rock, with a lot of Video Killed The Radio Star synth. Once again it bears the stamp of producer, co-writer and husband Robert "Mutt" Lange, and is certainly ruthlessly effective. Following the 33rd album sales she racked up for *Come On Over*, it looks set to be really, really big. **THE LIARS:** Fins To Make Us More Fishlike: (Blasf 1 First 2760174). This debut EP on Liars' new label contains two new recordings plus a reworking of *Down Men Don't Fall* in the River Just Like That, produced by Beastie Boys engineer Steve Recrut. After touring in the US with the Jon Spencer Blues Explosion and Yeah Yeah Yeahs, the band are to return to the UK in November as *Suicide's* special guests.

SOPHIE ELIS-BEXTOR: Music Gets The Best Of Me (Polydor 0659222). Co-written with Greg Alexander *New Radicals*, *Revolution* (Mercury) is listed at Radio One, this is a classic Saturday night dance-around-the-handbags kind of song. Another hit. **THE SOUND BLUNT:** Billie Jean (Incentive CEN15CDS). Eighteen years after the Michael Jackson classic first reached number one, this house rework from Canada's Sound Blunt is fast making Billie Jean a hit in the clubs again. The track topped M's Club Chart last week.

PUNK: The Rock (Data DATA38CDS). Produced by German DJ's Moguai, this club track has been played by DJs such as Judge Jules, Norman Cook and Paul Van Dyk. Dancefloor support is reflected by a Top 3 placing in *MW's* Club Chart this week.

ILL NINO: *Unreal* (Roadrunner RR0293). A metal breed, Ill Nino combines crunching guitars and staccato rhythms with a singable song on this second release from their *Revolution, Revolution* album. Despite the militant title of their debut, Ill Nino's sound and this single is more accessible than many of their re-metal comrades.

SHAKIRA: Objection (Tango) (Epic 3340522). The third single from the Colombian diva's blockbuster album *Laundry Service* sees her incorporate guitar riff on this upbeat track. Plenty of plays on the Box for the party-animated video and a forthcoming UK live date will help drive the message home.

ALBUM of the week

JUSTIN TIMBERLAKE: Justified (Jive 9254342). Timberlake's first solo

effort is being talked of, in some PR quarters, as comparable with Prince and Michael Jackson. Although the production by The Neptunes and Timbaland is excellent, particularly on *What You Got and Cry Me A River*, the album falls down on the overall theme, which remains consistent throughout. It would have benefited from a little more light and shade but, as a collection of singles, it is fine indeed.

BARRY ADAMSON: *Whispering Streets* (Mute CDMUTE 283). Idiosyncratic crooner Adamson releases the second single from his King Of Nothing Hill album. An enigmatic cut figure, his influence can be felt on many records that aspire to be "cinematic".

BADLY DRAWN BOY: *Have You Fined The Fish?* (Twisted Nerve/XL TNLX152). Badly Drawn Boy's second album of 2002 — although officially billed as the follow-up to 2000's Mercury-winning *The Hour Of Bewilderbest* — underlines Damon Gough's songwriting skills. Current single *You Were Right* (released today) is a perfect example of his single-yet-complex style of leftfield pop, which he delivers in spades here. **BJORK:** *Greatest Hits (One Little Indian TPLP395CD)*. This sumptuous collection serves as a round-up of the inspirational Icelandic singer's solo career to date. While her commercial success has been sporadic, there is no doubting her continuing ability to push the boundaries of pop.

ALBUM reviews

RECORDED U2: *The Best Of 1990-2000 (Island CD/IDU213)*. Covering their most interesting output from Achtung Baby to present-day material, this second compilation features two new songs, current single *Electrical Storm* and the amazing *Hans That Built America*, along with reworkings of *Discotheque*, *Gone, Numb* and *Staring At The Sun* by producer Mike Hedges. The second disc features B-sides and rarities, and, all in all, this is a great package which promises to be huge.

BIG BROUZA: *No Flow (Epic 5099402)*. This album follows the title track's Top Five success in this week's chart. The blend of urban styles and tight production on *No Flow* results in a dynamic collection that could find the band in the company of not only their fellow UK R&B acts, but also those from the US. **BLUE:** *One Love (Innocent CDSIN11)*. Like the band say in *One Love* "for the Mother's Pride", this album is very similar to sliced white bread — it looks good but has little flavour. Their debut album sold 1.2m, one reason why retail is so keenly anticipating this package. Although there is no doubt that it will fulfil that potential, don't expect *One Love* to break down any barriers.

TOM JONES: *Mr Jones (2 VVR1021072)*. A few years ago a collaboration between Tom Jones, Wydel Jean and Jerry Duplessis would have been branded mere folly, but after the success of the *Rekod* album it does not seem so unreasonable. There is his unmistakable baritone stands firm, though are precious few tracks with the immediacy of *Rekod's* highlights. **THE STONE ROSES:** *The Very Best Of The Stone Roses (Silvertone 9260372)*. This 15-track retrospective includes seven tracks from the band's classic self-titled debut, four from their under-rated second album, *Second Coming*, plus other singles. *Moon Zooties* could have been included, but it does come with a 24-page booklet complete with nostalgic quotes, artwork and lyrics.

GROOVE ARMADA: *Lovebox (Copper 9230662)*. Featuring barely a year after *Goodbye Country (Hello Nightclub)*, this third album from the dance duo takes a more edgy urban sound. The pair strike a rockier pose on tracks such as current single *Purple Haze* and the *Hands Of Time* (featuring Richie Herring) other tracks head for dancefloor or rap territory. Guest vocals from Neneh Cherry on the contemplative *Time* should help ensure further crossover success.

VARIOUS: *The Annual 2003 (Ministry of Sound ANCD03)*. Ministry 2K2's entry in the headlines, here is a reminder of the compilation that founded its success. Boasting 60 tracks across three CDs, it rounds up this year's big crossover hits from Scooter, Sugababes and Mad house. Certain to be massive in the pre-Christmas market after last year's gold volume, it is also released as a 15-track DVD.

VARIOUS: *Africanism (Defected Africa01CD)*. Mixed by Franco's DJ Gregory and Bob Sinclar, this double-CD set brings together African rhythms with the best house sounds from Europe and the US. Gregory's mix features his Tropical Soundslang single alongside cuts from MAW and John Dalfono, while Sinclar focuses on the African continent's singles including the massive *Tourment D'Amour*. **VARIOUS:** *Warm Callar (Warp WARP098)*. This soundtrack to Lynne Ramsay's movie stands perfectly well as a compilation in its own right. Songs from *Boards of Canada*, Aphex Twin and Broadcast are complemented by kindred spirits including Can, Lee Perry and the Velvet Underground in this absorbing album.

This week's reviewers: Gemma Allwood, Dugald Baird, David Barrington, Phil Brooke, Joanna Jones, Owen Lawrence, Nick Tesco, Simon Ward and Adam Woods.

RECORDED WESTLIFE: *Unbreakable (5 Records 74321967612)*. The beige heartthrobs return to reclaim their crown from Pop Idol with this Radio Two A-listed title track from their November 15-released *Greatest Hits* package. Musically they are back in sweeping ballad territory following the disappointing showing by their self-penned upcoming single *Boys Don't Cry* and, although it is tricky to differentiate from their trademark wistful, epic singles, it is highly likely they will be returning to the number one spot for an 11th time.

RECORDED SHAGGY: *Lucky Day (MCA/Unisland 7431192)*. Now on his seventh album, Shaggy has a lot to live up to after 2000's *Hot Shot* sold more than 11m units worldwide. But this new set sounds like it can get the job done. The 14 tracks press all the right ranges/pops/R&B buttons to reach out to a diverse audience and there are some impressive A-list guests, including the legendary Barrington Levy and Chaka Khan among others.

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CLASSIC FM MARKS DECADE OF BOOSTING CLASSICAL MARKET

Despite classical conflict between purists and those backing a more open-minded approach, Classic FM has undeniably broadened the audience for the music in the 10 years since its launch, building links with the live industry and helping to break new stars, writes Adam Woods

Every area of the music business has its general debates, but in the past five or 10 years, no sector has been so riven by bitterness and reproach as the outwardly genteel classical industry. While the corporate side of the industry has embraced pop marketing techniques and personality-driven crossover repertoires, their indie competitors have repeatedly insisted that the classical canon is an asset which should be curated, not rendered accessible and packaged up for the widest possible enjoyment.

And no organisation so thoroughly embodies the new, controversial/ approachable face of the classical industry as GWR's Classic FM, which on September 7 celebrated 10 years on air. In the two months leading up to the launch, the station used bids for its test signal and some would argue that its output has not got much more challenging in the ensuing years.

The plain-talking Sir Harrison Birtwistle reportedly once described Classic FM as "musical dysentery", and among serious students, collectors and proponents of classical music, references to the station's output as "musical wallpaper" come by the yard. But Classic, with its pledge to be "modern, relevant,

In terms of connecting with an audience, we are outperforming all other elements, be that concert attendance, record sales, whatever"

— Roger Lewis, Classic FM

and accessible" never emerged to challenge the middle market; its remit was to relax it – and that is something it has done on a grand scale.

Since the arrival of managing director and programme controller Roger Lewis from his former post as president of Decca in 1998, audience levels have risen from 5.1m to 6.7m listeners a week (source: Rajar), turning Classic FM into Britain's most popular commercial radio station. But most remarkable is the fact that Classic's



Lewis: 'we are still experiencing year-on-year growth'

success, latterly at least, stands in such contrast to the sectors in which it operates.

"Classic FM has outperformed the radio market which, in terms of audiences, is in fantastic shape," says Lewis. "But what is doubly encouraging is that we have experienced a significant revenue growth as well. Even in these tough times for advertising revenue, we are still experiencing year-on-year growth at Classic. And if you put Classic FM in the context of the classical record market, the classical record business is experiencing very challenging times. In terms of connecting with an audience for classical music, we are outperforming all other elements, be that concert

attendances, record sales, whatever."

The warm embrace of 6.7m loyal listeners clearly goes some way to inuring Lewis against the cruel barbs of the classical critics. And, for a station whose programming includes the self-explanatory Smooth Classic at 7, Easier Breakfast and Chiller Cabinet, whose commercial spin-offs include a record label, a magazine, a credit card, a dating agency and, in the coming months, a television station, and whose drivetime DJ is, lest we forget, Simon Bates, credibility was always going to be hard for it to come by.

Lewis is nonetheless careful to measure his response to the classical purists who would like nothing better than to throw a nasty bit of Bartok or Berio into the heart of the nation's soothing lullaby.

"At the heart of what we do is to try and make classical music inclusive, not exclusive," he says. "It is about creating a

Decade of growth

- 1992 Launch of Classic FM**
- 1994 Launch of Classic FM record label**
Now the UK's leading classical music compilation label. Relax, Hall Of Fame 2000 and Relax More have all reached gold status. These albums reached not only the top of the classical compilation charts but also entered the pop album charts.
- 1994 Launch of Classic FM Holland and Finland**
Classic FM launches internationally via Classic FM Holland and a network of licences in Finland.
- 1995 Launch of the Classic FM magazine**
Now the UK's market leading classical music magazine read by more than 250,000 adults monthly (source: NRS)
- 1997 Launch of Classic FM South Africa**
Classic FM South Africa launches in Johannesburg on September 1 1997
- 1999 Relaunch of Classic.com**
Now achieves up to 250,000 unique users covers
- 1999 Launch of Classic FM Digital**
Classic FM is the first national broadcaster to launch digitally on the Digital One network and via digital television in the UK in November 1999
- 2000 Sony station of the year**
Classic FM is voted UK Sony station of the year 2000, the third time it is nominated in seven years.

broad-based audience for the genre. Yes, Classic FM has received the occasional brickbat, but that certainly does not come from the audience. Some of our colleagues within the classical music business have received brickbats as well, but these have all come from a small number of critics, and occasionally practitioners, who feel possibly threatened by what Classic FM and certain record labels have achieved. There is elitism in classical music. This is a protectionist stance taken by some misguided people who work within the genre. But one can expand the market for classical music in a way which has the potential to benefit everybody."

Taking care not to sound like a lottery winner living in a posh village, Lewis is clearly keen to leverage the Classic FM brand in ways which will benefit the classical community as a whole. "What we are keen to do is to continue to develop relationships with like-minded people who wish to grow the market and develop new audiences," he says.

At the heart of Lewis's evident pride in what Classic FM represents is an awareness that the station is a medium for classical music and not a source in its own right. Classic FM is involved in more than 200 live concerts each year, and Lewis cites bodies ranging from Harry Christopher's Sixteen and the Royal Liverpool Philharmonic Orchestra, to the Symphony Hall in Birmingham and the Leary in Manchester as examples of organisations which share parts of Classic FM's devoutly populist philosophy. Accordingly, the station has entered into formal, three-year associations with all of the above.

"These relationships are all about saying, 'We have this big audience, how can we work with you out at the sharp end to

From radio licence bid to tv plans

When in 1990 GWR submitted its application for the first national commercial licence in a sealed-bid auction, the group was promptly outbid by a consortium backing a format of music from West End shows. Whether showtime would have done for musical theatre soundtracks what Classic FM has done for the more melodic end of the classical repertoire is hard to say. But the winning entrant was unable to raise the funding to back up its bid and Classic FM stepped up to the plate, leaving the third finalist – a muted easy listening station – to posterity.

Founding programme controller Michael Bakki and GWR chief executive Ralph Bernard had both sensed the potential of a dedicated classical station, having each independently rolled out successful classical shows on Capital Radio and Swindon's Brunel Radio respectively.

Launching in 1992, roughly into the market occupied by the far more high-brow Radio Three, Classic aimed for 2.8m listeners in its first year, and beat its own

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targets by 1.5m. Classic was soon straddling the classical world like a Ministry Of Sound for the middle-aged, setting up its own label – through BMG – within two years of launch, international offshoots in Finland and the Netherlands that same year, and the Classic FM magazine – in association with Haymarket – in 1995.

The magazine (pictured) now has a readership of 230,000 (source: NRS), while the Classic FM website (www.classicfm.com) has hits from as many as 640,000 unique users a month.

A year-and-a-half ago, the company also lent its brand to an Introduction agency which has produced two weddings to far. Two months ago, the company was named brand of the year by the UK Marketing Society. And, at the time of going to press, plans for a Classic FM television station were in their advanced stages.



Duncombe: 22-year-old broadcast novice hosting her own show

p29» encourage our listeners to go to your concerts? Because we feel we can make a virtual circle here. Likewise, if we can encourage our listeners to go into record stores, there is a win there for everyone in the music business and the business will expand.

By building strong ties with the live industry in recent years, Classic FM has addressed doubts about its ability to turn its audience on to the grassroots classical activity which is unquestionably the lifeblood of the sector as a whole. As any classical promoter will confirm, upfront exposure of an event on Classic FM has the power to swell attendances, even if only a statistically small proportion of the station's listeners ever attends a concert or recital.

Lewis freely admits that the station's links with the live industry are stronger than those it enjoys with the record business. Furthermore, Classic FM's approval rating among the marketing-driven major labels is generally higher than it is among their independent, core repertoire-driven counterparts, who see little match between Classic's audience and their own consumer base.

"I don't think Classic FM has had a lot of impact on classical sales," says David Blake, head of sales for Select Music, which distributes labels including Naxos, BIS and ASV. "A lot of people listen to Classic FM as something in the background, but it hasn't transformed people's thinking about classical music. I'm not too highbrow about these things, but I wish they would be a little bit more adventurous sometimes."

'A lot of people listen to Classic FM as something in the background, but it hasn't transformed people's thinking about classical music'

— David Blake, Select Music

In contrast, the major record labels, which are the largest repertoire-owners, effectively stand as the guardians of classical values, have little but praise for the Classic FM approach.

"When they play a record regularly, it has a quantifiable impact on the number of copies it will sell," says Alan Taylor, general manager at Sony Classical, which has enjoyed strong support from the station on recent projects from OperaRage to violinist Joshua Bell's account of Bernstein's West Side Story.

"Over the past 18 months, they have got a new programming team in there and now they are much more imaginative and much more open to new music," says Taylor. "We are always keen to get their involvement and their opinion as early as possible. They work on the principle of: 'Is it good music?'"

Probably the biggest beneficiary of the attentions of Classic FM's audience is Universal Classics & Jazz, whose Decca artists Russell Watson and Bond and Philips act Andrea Bocelli have thrived under the Classic regime in a way they could never have hoped to do when Radio Three ruled the classical airwaves. Watson won album of the year at this year's Classical Brit Awards for Encore, as voted by Classic FM listeners.

"Classic FM are key to launching new artists," says Bill Holland, divisional director, Universal Classics & Jazz. "They are perhaps as in touch with the MOR market as the classical market – people who want easy listening. People who listen to Classic FM are just as likely to buy jazz



Russell Watson: Classical Brits album of the year 2002, as voted by Classic FM listeners

records, and we advertise jazz artists with them on occasion. Someone like Diana Krall would appeal to their audience."

The irony is that when critics mass their forces of bile and vitriol against a mass market which they believe is lapping up a dumbed-down, diluted incarnation of the classical canon, by definition they are attacking a group of people whose enjoyment of the music is particularly guileless.

"What is so exciting is that the public take everything at face value and are prepared to experiment," says Lewis. "That is what is great about Mahler Five from EMI – they are prepared to be very, very broad in their marketing of a core classical work."

"That recording's number one debut on the classical chart at the weekend – and we could get it on air in advance of its release," he says. "We need to be looking to our colleagues in the pop world, in terms of media and records, to see what techniques we can employ for the benefit of all."

The case of Mahler Five offers a particularly interesting illustration of the emotive power of Classic FM's programming decisions. The station put the work's nine-minute Adagio into its playlist and promptly attracted the scorn of critics who claim Classic's interest stems from the fact that the movement was made famous by its use in Visconti's 1971 adaptation of *Death in Venice*.

"It is a core classical work," says EMI Classics UK managing director Barry McCann. "I don't think anyone would criticise Mahler Five for being a 'dumbing-down' symphony and they have played the full nine minutes of the movement, which is not the three-minute attention span they are usually accused of. When I go to international meetings, Classic FM is the envy of many countries in the world who would love to have such a successful dedicated classical music station. It is helping in a tremendous way to get serious music to a larger audience. We are in the 21st Century and there are now plenty of people who like a little bit of orchestral music but don't particularly want to go the whole way and listen to impenetrable compositions by composers whose names they can't pronounce. As long as it is commercially viable, there should be room for all styles."

The Classic FM musical blueprint is, needless to say, a meticulously measured thing, based on a wealth of ongoing

audience research. For all the careful calibrations, however, there are certain rules of thumb.

"Our audience's expectation is defined very much by traditional measures," says Lewis. "It is a Western tradition that exists in the concert hall or the opera house. From our point of view, if somebody has used a symphony orchestra for a great film score, that is great because it is using traditional instruments. What is more challenging is if somebody is using a drumset."

In September, Classic FM elected to tackle that particular sacred cow, launching Chiller Cabinet, a late-night weekend show building a bridge between contemporary dance artists such as William Orbit, Moby and Boards of Canada, genre-defying modern composers such as Rhydys Sakamoto and Yann Tiersen and the more laidback end of the classical spectrum.

"On Chiller Cabinet we are playing very close-to-the-edge, crossover music, for want of a better term," says Lewis. "It is all about trying to think where the audience are at. A relationship is based on trust and confidence. If they trust you, they will have the confidence to stay with a certain musical sound and experiment with it."

"I think when musicians have drawn their inspiration from classical music, there have been some remarkable occasions when something wonderful has been created, but it isn't

'Over the past 18 months, they have got a new programming team in there and now they are much more imaginative and much more open to new music'

— Alan Taylor, Sony Classical

crossover.

"Jan Garbarek with the Hilliard Ensemble would be one of the great examples of people from different worlds coming together and creating a new world," Vanessa Mae or Russell Watson or Andrea Bocelli – people are far too quick to dismiss people like that because what they do is to introduce people to the repertoire, to the tunes."

"As for the old guard, Classic FM stands no more chance of capturing the highbrow end of the market than Will Young has of getting his album into the hands of drum & bass fans. "I just like the way they regard classical music as something which would be an enjoyable listening experience," says Alan Taylor. "I'm certainly not going to criticise the intellectualisation of classical music, but that can be carried too far on occasion."

But not when Classic FM has anything to do with it. From his well-publicised decision to give a show to 22-year-old music student Lisa Duncombe, a photogenic broadcast novice, to his glee at Classic FM's equally well-publicised schools survey, which found that two-thirds of pupils could not name a single classical composer, Lewis levels in not just blowing the cobwebs of classical prejudices, but writing slogans in the dust which has gathered on them.



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RADIO PLAYS VITAL ROLE IN VOW TO CROSSOVER TO MAINSTREAM

Stations such as Classic FM will play a central role if buyers of crossover releases are to move on to more mainstream classical, writes Andrew Stewart

Over the past decade, sales of classical music on disc have clearly benefited from the presence and influence of Classic FM and the aggressive marketing strategies pursued by the major labels for crossover acts. There is clearly a bond between the station and the success of artists such as Russell Watson, Bond, Charlotte Church and Vanessa Mae. But a rising proportion of the classical radio station's 6.7m listeners is also buying in to the markets for mainstream classical recordings and live classical performances. Critics of Roger Lewis and his network have been wrong-footed in recent times by Classic's partnership deals with respected organisations such as Salford's The Lowry, the Royal Liverpool Philharmonic and The Sinfonia. Meanwhile, the station's own-brand record releases have become mainstays of the classical charts. Education projects and schemes directly targeting young listeners have added to the sense that Classic FM is investing in its future while encouraging the wider growth of interest in classical music.

The division between audiences for high-profile crossover releases and core classical albums appears this year to have been more sharply defined than ever. The divergence of boundaries between crossover and mainstream acts was clearly highlighted and almost certainly overstated in the awards attached to the Classical Brit Awards in May and the Gramophone Awards in September.

While tabloid readers were addressed by Russell Watson's headline act at the Classical Brits, complete with female exotic dancers, Gramophone Awards host Simon Calow mocked the rise of acts such as Watson and the OperaBabes. Both extremes backfired, with Watson's loyal audience reacting negatively to his upstaging performance of Jerusalem and industry members berating Gramophone for



OperaBabes: leading Sony Classical's autumn line-up

underlining the ingrained image of snobbery associated with classical music.

Retail figures for the year covering Q1 to Q3 confirm a trend that has become an established pattern since the major labels began throwing their corporate weight behind crossover acts in the late Nineties. The year's final quarter always stood as a potential make-or-break period for sales profits, although the present focus on the lucrative autumn and Christmas crossover market has substantially raised the Q4 stakes.

Classical trade deliveries fell sharply during the year's first half, with the volume of shipments effectively dropping by 12%

despite the release of several top-selling titles. Preliminary figures for Q3 suggest that summer trading was poor, although slightly offset in September with the appearance of a bright new catalogue line from Warner Classics and crossover titles elsewhere from Anuna and Izzy. "In order for the classical market to record anything better than zero growth in 2002 as a whole," observes the BPI's August Market Information Bulletin, "sales value will need to rise by more than 10% in the second half of 2002."

The classical majors and occasional classical producers such as Classic FM have a powerful arsenal of heavyweight crossover and core titles for launch in Q4. Classic FM hopes to capture a share of the fruitful market exposed by the Q2 release of Pure Classical Chilliout, the best-selling classical title of the year's second quarter from Ministry of Sound. Smooth Classics For Tough Days, released on October 21, offers Classic's three-disc take on the current vogue for classical moods. Six of the Top 20 best-selling classical titles in the year's first half offered the promise of chillout or relaxed moods.

Despite Classic's new title and the evidence of past performance, the classical chiller genre does not feature prominently in

the autumn release schedules. The classical majors obviously prefer to keep faith with – and invest serious marketing spend in – tried and tested acts. New albums from Bond, Russell Watson, Andrea Bocelli, Plácido Domingo and Nana Mouskouri are set to drive Universal Classics' Q4 presence in the classical charts, while EMI Classics is looking to a mix of high-profile core and crossover titles to do good business. Channel 4 television advertising for Simon Rattle's Mahler Five, his debut disc as music director of the Berlin Philharmonic, highlighted the extent of EMI's long-term investment in the conductor's career and also boosted the station's chart position.

Sony Classical's assault on the Q4 market is led by a new OperaBabes album, supported by an album of songs from Antonio Carlos Jobim and a crossover disc from Greek tenor Mario Frangoulis. At Warner Classics, teenage violin soloist Chloë Hanslip should do good retail business with a disc of Bruch's familiar First Violin Concerto coupled with the composer's unfairly neglected Third Violin Concerto and the Sarasate showpiece she performed at this year's Classical Brits. The company also celebrates the completion of David Barenboim's cycle of Wagner's mature operas with the release of The Flying Dutchman and appearance of diverse core products from Pergolesi's Marian Vespers to the world premiere recording of Michael Nyman's four-act opera Facing Goya.

In the push to generate tabloid column inches for popular crossover acts, it is possible that the classical majors have effectively narrowed the range of artists and repertoire suitable for mass-market promotion. One widely-perceived conundrum stems from the fact that classical coverage in the Sun or Mirror helps raise awareness but rarely translates into six-figure album sales. For example, the high level of popular media exposure and big marketing spend enjoyed in Q2 by Mike Batt's act The Plants did not yield record-breaking sales returns to EMI Classics. The group's debut album, Classical Graffiti, managed third place in the BPI's chart of best-selling classical albums for the year's first half, falling behind Russell Watson's Encore and the OST from The Lord Of The Rings.

One of the year's least discussed but arguably most important developments comes from Naxos in the shape of the budget-label's new educational line. Company founder Klaus Heymann is steadily adding to his already superior collection of air miles points as he bids to engage with state education authorities in several key territories, the UK included. Naxos Educational is part of a long-term strategy package to supply school curricula with online music packages, discs designed to support music lessons and a wider range of music educational activities generally engage young people with core classical repertoire. Heymann argues that the potential market for classical music, already swollen and developed by the activities of Classic FM, has not been and is unlikely to be addressed by the majors.

Although the tactical battle for this year's Q4 classical sales is set to be fought in crossover territory, the future health of the classical record industry may yet depend on steady strategic campaigns to tempt Classic FM's vast audience and other converts to mainstream classical music into record stores.

CLASSICAL TOP 20

1. The Lord Of The Rings OST Howard Shore (Reprise)
2. Encore Russell Watson (Decca)
3. Classical Graffiti Planets (Dramatico/EMI)
4. Classical Chilliout 2 Various (EMI Virgin)
5. Classical Chilliout Various (EMI Virgin)
6. Pure Classical Chilliout Various (Decca/EMI)
7. Beyond Imagination OperaBabes (Sony Classical)
8. Classic FM Hall Of Fame Gold Various (Classic FM)
9. Classic Ads Various (Decca)
10. Voices Various (Decca)
11. The Voice Russell Watson (Decca)
12. Williams/Harry Potter OST John Williams (Atlantic)
13. Classics 2002 Various (Decca)
14. Star Wars Episode II OST LSO/Williams (Sony Classical)
15. Gladiator OST Hans Zimmer & Lisa Gerrard (Decca)
16. The Opera Album 2002 Various (EMI Virgin)
17. The Classic Score Various (Decca/Sony TV)
18. Classical Ambience Various (Crimson FM)
19. Time To Relax Various Artist (Classic FM)
20. Relaxing Classics Various (EMI Gold)

Chart shows the biggest selling classical albums of 2002, to the week ending October 12. Source: The Official UK Charts Company

CLASSICAL ARTIST TOP 20

1. Encore Russell Watson (Decca)
2. Classical Graffiti Planets (Dramatico/EMI)
3. Beyond Imagination OperaBabes (Sony Classical)
4. The Voice Russell Watson (Decca)
5. Holst/The Planets/Mystic Trumpeter Rutter/RSCNO/Lloyd-Jones (Naxos)
6. Sacred Arias Andrea Bocelli (Philips)
7. Once In A Red Moon Secret Garden (Emarcy)
8. Gift Collection Lesley Garrett (Silva Treasury)
9. Romantic Calias – The Best Of Maria Calias (EMI Classics)
10. Verdi Andrea Bocelli (Philips)
11. Il Rosso Amore Pippa Giordano (WEA)
12. Aria – The Opera Album 2002 (Philips)
13. Walton/Choral Music St John's College Or/Robinson (Naxos)
14. Viaggio/Il Nuovo Andrea Bocelli (Philips)
15. The Godfather Trilogy City Of Prague Orch/Bateman (Silva Screen)
16. The Gold Collection Sir Harry Secombe (Philips)
17. Essential Inspector Morse Collection Barrington Phibbing (Virgin)
18. The Gold Collection Luciano Pavarotti (Deja 2)
19. Rossini/Arias Juan Diego Florez (Decca)
20. Kiril Dame Kiril Te Kanawa (EMI Classics)

Chart shows the biggest selling classical artists of 2002, to the week ending October 12. Source: The Official UK Charts Company

CLASSICAL SOUNDTRACK TOP 10

1. The Lord Of The Rings Howard Shore (Reprise)
2. Williams/Harry Potter John Williams (Atlantic)
3. Star Wars Episode II LSO/Williams (Sony Classical)
4. Gladiator Hans Zimmer & Lisa Gerrard (Decca)
5. Braveheart LSO/Horner (Decca)
6. Hayden/Band Of Brothers London Metropolitan Or/Kamen (Sony Classical)
7. The Piano Michael Nyman (Venture)
8. Crouching Tiger Hidden Dragon Tan Dun (Sony Classical)
9. More Music From Gladiator Hans Zimmer & Lisa Gerrard (Decca)
10. Titanic James Horner (Sony Classical)

Chart shows the biggest selling classical albums of 2002, to the week ending October 12. Source: The Official UK Charts Company



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COMPILATIONS: CONCEPT IS KEY

As classical companies have become increasingly like pop companies, fresh ideas have been the key to compilations success, writes Martin Talbot

There is little doubting the importance of the compilation album to the classical market. In the first nine months of this year, collections of classical hits accounted for 31 of the 50 biggest-selling classical albums, and 53% of sales, ranging from EMI Virgin's Classical Chillout 1 and 2, and Decca's Classic Ads, to Crimson's Classical Ambience and EMI Gold's Time To Relax.

"Classical companies are now flourishing because they have adapted the way they do business, turning themselves into pop companies," explains Bill Holland, divisional director of Universal Classics & Jazz. "Compilations are an example of that."

The birth of the modern-day classical compilation dates back to 1987 with Essential Karajan (released by Universal TV with Deutsche Grammophon), which was quickly followed by Decca's Bernstein's America. While essentially artist-driven, both offered a string of classical "hits" and marked the beginning of TV marketing.

And when, in 1990, Pavarotti's Nessun Dorma became the sound of the World Cup, hundreds of thousands of fans bought it on Decca's Essential Opera – and the modern compilations era was born.

The role of classical compilations is central to a business which would be unsustainable if it were founded solely on core repertoire, says Holland. "As far as the broad market is concerned, compilations are an easy way of getting into classics," he says. "The core world of classical music are not that keen on them, but I think that is a snobby attitude."

Holland believes the reason for the success is clear. "In a way, compilations are a programme. Even if you have one or two of

the tracks, if the concept appeals it will sell. Who bothers to programme their own CD player? The compilation does it for you."

The classical compilation has also benefited from the rise in recent years of the non-specialists, from music retailers specialising in pop titles but who stock a few compilations to supermarkets targeting the housewife's purse.

Mike McMahon, EMI Recorded Music's head of sales – whose Classical Chillout 1 and 2 are two of the biggest-selling classical compilations of the year to date (see chart) – says, "People who are dabbling in the classical market are not core classical music consumers, so are always likely to pick up these sorts of titles from the likes of Tesco and Sainsbury's."

Classic FM has made its own efforts to capitalise on the compilation phenomenon. The station's label, set up in conjunction with BMG Classics some five years ago, is about to reach its sixth CD compilations box. With Smooth Classics shipping silver in advance of its release this week (October 21), the series is also about to hit a total of 1m sales.

The beauty of classical compilations is their long shelf-life, especially relative to the pop counterparts. "They are timeless," says Brian Hopkins, director of business development at BMG Entertainment's commercial division.

The key to the success of the series, says Hopkins, is being creative. "The classical market has had quite a range of good results recently, with new artists coming through," he says. "And in the compilations business too, there have been a flurry of fresh ideas."

Ideas, as Hopkins suggests, are at the heart of all successful compilations. This year

COMPILATIONS TOP 10

1. **Classical Chillout 2** (EMI Virgin)
2. **Classical Chillout** (EMI Virgin)
3. **Pure Classical Chillout** (Decadance)
4. **Classic FM – Hall Of Fame – Gold** (Classic FM)
5. **Classic Ads** (Decca)
6. **Voices** (Decca)
7. **Classics 2002** (Decca)
8. **The Opera Album 2002** (EMI Virgin)
9. **The Classic Score** (Decca/Sony TV)
10. **Classical Ambience** (Crimson)

Chart shows the biggest setting classical albums of 2002, to the week ending October 12. Source: The Official UK Charts Company

has seen such sets as Naxos' Sven Cocon Eriksson Classical Collection, EMI Virgin's Euphoric Classics and Decca's Classic Ads. David Blake, head of sales for Select Music which distributes Naxos releases, says, simply, "Without a strong concept, you haven't got a compilation."

Bill Holland, in his days heading Warner Classics in the early Nineties, pioneered the creative concept and scored successes with packages such as Sensual Classics. The idea, he says, is to create a theme which captures the public imagination and, hopefully, offers a hook for publicity. "For Sensual Classics we rigged up a machine to 30 couples and tested their erotic reaction," he says. "And, for another album, we had a wepmeter to test certain pieces of music."

It is the compilations kings Steve Pritchard and Peter Dudworth who oversee EMI Virgin's classical hits packages. Pritchard agrees that concepts are everything, although there is little variation in the market.

"Occasionally, a genuine new concept comes along, but they tend to all come down to relaxation," he says. "From 'relax' to 'chillout' to 'moods', there is quite a clear line you can draw through the past 10 years. But it is renewed every few years with new music being used in ads and TV."

In recent years, the crossover between classical and pop compilations have increasingly become blurred, he adds. Indeed, some tracks have become staples of both classical and club hits packages, the most notable example being the theme from American Beauty, which appeared on many classical packages as well as on club albums, in the form of Jakatti's American Dream.

Just like standard compilations, there are certain key tracks – Barber's Adagio has been a big one, as well as other tracks from films or ads, he says.

Besides the themed packages, "hits" compilations also remain an important part of the mix, he adds. Just like the Essential Karajan all those years ago, "Now-style sets such as Decca's Classics 2002 and EMI Virgin's Opera Album 2002 still sell well. Bill Holland believes the sky is the limit for compilations. While he stresses the importance of developing new classical talent which can become the "Various Artists" of the future, he believes there are no signs of the compilation declining in popularity.

As long as the ideas keep coming, the hits packages will keep selling.

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LABELS UNVEIL AUTUMN LINE-UP

The fourth quarter offers releases from artists such as Bond, Andrea Bocelli and Nigel Kennedy, as well as core classical, writes Andrew Stewart



backing the album with a heavyweight marketing campaign.

BMG

CLASSICAL VITALITY: Handel, Mozart, Beethoven, Haydn, Ziemmer and others (BMG 74321945972). November 4. This is a collection of well-known rousing classical and soundtrack tunes, intended as the antithesis of the ubiquitous classical chillout album.

JAMES GALWAY: The Very Best Of James Galway (BMG 09026639932). November 4. Classical selections on number crossover on this double-CD set by about two to one. Galway's versions of My Heart Will Go On and Can You Feel The Love Tonight? both feature.

LUDOVICO EINAUDI: I Giorni (BMG 74321974622). November 11. The Italian pianist/composer's fourth recording for BMG is a solo piano disc inspired by travels in Mali.

ROMANEO SHINE - BOND. (Decca 470 500-2).

November 4. Advance press for Bond's (pictured) second album has placed Mel Bush's string-playing babes in the tabloids and generated speculation about their modelling a new range of lingerie. Shine rolls out in a special UK edition boasting collaborations with five different producers, Youth, Andy Wright and Robin Twoflower among them, and tracks composed by Bond. Universal Classics is

DECCA

THE ART OF CECILIA BARTOLI: Including works by Mozart, Vivaldi, Handel, Rossini, Verdi, etc. Bartoli, Terfel, Pavarotti, etc (Decca 473 380-2). Personal appearances and shrewd marketing have boosted the Italian singer's profile in the past 18 months, paving the way for a portrait disc complete with two duets with Luciano Pavarotti: new to CD.

RUSSELL WATSON - REPRISE (Decca 473 100-2). November 18. This release appears in time for the Salford tenor's already sold-out six-date UK December tour.

CLASSICS 2003. Various works. (Decca 471 682-2). Decca's annual mass-market classical compilation has a proven track record, backed by TV, radio and national poster advertising.

ROMANEO MUSIC FOR THE DUKE OF LERMA:

Music by Cabezon, Victoria, Lobo, Romero, Rogies, Urrede, Gombert and Guerrero. Gabriel Consort & Players/McCreesh (Archiv 471 594 (2CD)). November 4. Paul McCreesh's (pictured) historical reconstructions of music associated with specific occasions or figures remain a potent selling proposition. This two-disc set offers a lavish aural picture of the Selva service as it might have been celebrated in October 1617 in the presence of Spain's King Philip III and the Duke of Lerma.



This two-disc set offers a lavish aural picture of the Selva service as it might have been celebrated in October 1617 in the presence of Spain's King Philip III and the Duke of Lerma.

RENEE FLEMING - BEL CANTO: Various works and composers (Decca 467 101-2). November 18. The US diva turns to the art of florid song on her latest Decca release.

DEUTSCHE GRAMMOPHON

BEETHOVEN: Violin Concerto; Romances. Mutter; New York Philharmonic/Masur (Deutsche Grammophon 471 349-2).

November 4. German violinist Anne-Sophie Mutter presents her latest thoughts on Beethoven's Violin Concerto.

BEETHOVEN: Complete Violin Sonatas. Augustin Dumay, Pires (Deutsche Grammophon 471 495-2 (3CD)). Out now. These recordings appear in time for Dumay and Pires's performances of three Beethoven

violin sonatas at London's Barbican Centre on October 25.

EMI CLASSICS

NIGEL KENNEDY'S GREATEST HITS: Including works by Beethoven, Brahms, Elgar, Vivaldi, Satie, Kennedy, etc. Various orchestras (EMI Classics 5 57411 2 (2CD)). Out now. This heavily promoted and marketed compilation from Kennedy's EMI catalogue includes two of The Four Seasons.

LESLEY GARRETT - THE SINGER: Including Jerusalem, Scarborough Fair, Fauré's Pavane, Let It Be, Abide with me etc (EMI Classics 5 574032 2). October 28. Telgra Kashif's arrangements of traditional songs and popular favourites provide a fresh slant for Lesley

DVD
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- 25TH NOVEMBER NEW ORDER LIVE IN FINSBURY PARK - 2ND DECEMBER THE BEST OF THE CORRS - 2ND DECEMBER

Music to own on DVD this Autumn





RECOMMEND **MAHLER:** Symphony No. 5. Berlin Philharmonic/Rattle (Philips CDC 5 57385 2). **Out now.** Recorded live at the opening of Simon Rattle's (pictured) reign as music director of the mighty Berlin Philharmonic, this disc was rush released to appear in time for the band's London performance of Mahler Five. The album was advertised during the UK television premiere of *A Clockwork Orange* and is backed by radio and press advertising.

Garrett's second EMI Classics release. **THE NOEL COWARD SONGBOOK:** Bostridge, Daneman, Tate (EMI Classics CDC 5 57374 2). **Out now.** Classical Brit Award-winner Ian Bostridge offers his personal take on Coward. **CALLAS OST.** Various arias. Maria Callas, etc. (EMI Classics CDC 5 57389 2). November 4. This disc contains more from the Callas archive as used by Franco Zeffirelli in his new biopic of the ill-fated diva.

HARMONIA MUNDI

BALTIC VOICES: Choral works by Kreek, Sandstrom, Raatlavaara, Tombl, Pärt, Vaske. Estonian Philharmonic Chamber Choir/Hillier (Harmonia Mundi HMMU907311). November 4. This release features the first fruits of a three-year project to record the wealth of choral music from the Baltic states.

ROMANTIC CHRISTMAS SONGS: Motets and part songs by Reges, Becker, Mendelssohn, Sülicher, Bruch, Riedel, Mandyzewski, etc. RIAS-Kammerchor/Uwe Gronostay (Harmonia Mundi HMC901794). November 4. This is a fine alternative to traditional Christmas fare, including several miniature masterpieces.

BRUCKNER: Symphony No. 9. LSO/Davis. (LSO Live LSO0023). November 4. Sir Colin Davis adds more Bruckner to his discography with the composer's last symphony in a release backed by ads in December's *Gramophone* and *BBC Music Magazine*. **VIVALDI:** L'Olimpiade. Concerto Italiano/Rinaldo Alessandrini (Opus 111 - Naive OPO3035). November 4. Recent Gramophone Award-winners Concerto Italiano return to Vivaldi for the first opera recording in Opus 111's impressive edition of the Red Priest's sparkling music.

HYPERION

VIVALDI: La Senna Festeggiante; Gloria e Imeneo. Sampson, Summers, Semingsen; The King's Consort/King (Hyperion CDA67361/2 (2CD)). November 4. Hyperion's disc of the month for November reveals the first complete recording of Vivaldi's Serenata written for the French ambassador to Venice in 1726. Recorded following a European concert tour.

THE SONGS OF ROBERT SCHUMANN 7: Including *Mythen Op.25* and *Four Duets Op.34*. Röschmann, Bostridge, Johnson

RECOMMEND **MONTEVERDI:** Madrigal guerrieri ed amatori. Concerto Vocale/Jacobs (Harmonia Mundi HMC901736/37 (2CD)). November 4. René Jacobs (pictured) and his Gramophone Award-winning ensemble explore the passionate soundworld of late Monteverdi in a disc backed by *Gramophone* and *BBC Music Magazine* advertising. Promoted as HM's November disc of the month.



(Hyperion CDJ33107). **Out now.** German soprano Dorothea Röschmann makes her Hyperion debut in duet with Ian Bostridge. **S.M. LYAPUNOV:** Piano Concertos 3 & 2, etc. Milne; BBC Scottish SO/Brabbins (Hyperion CDA67326). **Out now.** This includes the world premiere of the little-known Russian composer's First Piano Concerto. **THE COMPLETE SACRED MUSIC OF HENRY PURCELL:** The King's Consort/King (Hyperion CDS44141/51 (11CD)). November 4. A bargain box of Robert King's highly regarded Purcell choral series. **VAUGHAN WILLIAMS:** Early Chamber Music. The Nash Ensemble (Hyperion CDA67381/2 (2CD)). November 4. An important addition to the RW catalogue, including five premiere recordings of works deposited in the British Library after the composer's death in 1958.

PHILIPS

ODE TO JOY - THE CLASSICAL ALBUM. Nana Mouskouri. (Philips 063 392-2). **Out now.** Philips UK continues its revival of the Greek diva's profile with a package of favourites. **MOZART:** Violin Concertos Nos. 1, 3 & 4.

Mullova; OAE (Philips 470 292-2). **Out now.** Sublime performances from Russian fiddler Victoria Mullova, who also directs the Orchestra of the Age of Enlightenment. **RIMSKY-KORSAKOV:** Sheherazade, etc. Kirov Opera Orchestra/Gergiev (Philips 470 840-2). **Out now.** Last summer's televised Kirov Orchestra Prom should help what the market appetite for this attractive release. **SCHUBERT:** Sonatas D664 & D637; German Dances. Uchida (Philips 470 265-2). November 11. This is an elegant addition to Mitsuko Uchida's fine Schubert discography.

SANCTUARY CLASSICS

JOBY TALBOT: The Dying Swan, etc. Duke Quartet, Apollo Saxophone Quartet, Talbot (Black Box BXM 1078). November 4. Black Box present world premiere recordings of League Of Gentlemen composer Joby Talbot's concert works for one to seven players. This key release offers the first presentation of Talbot's classical output on disc. **CRUMB:** Voice of the Whale, Andrew Russo; Chorded (Black Box BXM 1075). **Out now.** Pianist Andrew Russo explores works by visionary American composer George Crumb.



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RECORDED SENTIMENT: Including music by Rodrigo, Leoncavallo, Tosti, Liszt, Rossini etc. Bocelli; LSO/Maazel (Philips 473 410-2). November 4. Expert good business for the latest release from Andrea Bocelli, billed by Philips as "a collection of some of the most beautiful songs in the classical repertoire". Lorin Maazel (pictured right), music director of the New York Philharmonic, conducts, provides the

partnership's sixth release, presents the unforgettable choral music of Gerald Finzi. **THE INSTRUMENTS OF THE ORCHESTRA:** Various composers and performers (Naxos 8.558040 (7CD)). Out now. Jeremy Siepmann's guide to the orchestra boosts Naxos' growing range of educational products.

BERNSTEIN: West Side Story, Nashville SO/Schermerhorn (Naxos 8.559126). November 4. Extraordinary value for money from the latest in the American Classics line. **THE JOHN RUTTER CHRISTMAS ALBUM:** Original music and arrangements, Cambridge Singers/Rutter (Collegium CSCD 810). November 4. Collegium unveils an attractive repackaging of John Rutter's Christmas hits, enhanced by two new tracks. **THE ORCHESTRA OF LOUIS XIII: Les Concerts des Nations/Savall (Alia Vox AV9824).** This disc includes late renaissance music for the French king's 1610 coronation and early baroque orchestral dances.

SELECT

FNZ: Lo, the full, final sacrifice and other choral works. Choir of St John's College, Cambridge/Robinson. (Naxos 8.555792) November 4. Since signing an exclusive deal with Naxos in 1999, the admirable choir of St John's has shipped over 85,000 copies of its recordings for the budget label. This, the

SONY CLASSICAL
MARIO FRANGULIS: Sometimes I Dream (Sony Classical SK 87873). Greek tenor

RECORDED BRUCH: Violin Concertos Nos. 1 & 3, etc. Hanslip; LSO/Brahms (Warner Classics 0927-45664-2). Out now. This key release from Warner should benefit from last year's heavy-duty investment in Chloë Hanslip's (pictured) debut disc, her appearance with duet partner Mikhail Gurevich at this year's Classical Brits and her growing maturity.



WARNER CLASSICS

Frangulis is a major international priority for Sony, having scored multi-platinum sales in his native land. This is his first worldwide release.

PRELUDE - THE VERY BEST OF: Charlotte Church (Sony Classical SK 86990). This is a surefire collection of the Welsh wonder's pre-famous years.

BACH ARIAS: Angelika Kirchschlager, Venice Baroque Orchestra (Sony Classical SK 89924). Kirchschlager's first collaboration between the Venice Baroque Orchestra coincides with her role in Sophie's Choice. Nicholas Maude's new work, debuting at the Royal Opera House in December.

VIVALDI - LATE CONCERTOS: Carmignola, Venice Baroque Orchestra (Sony Classical SK 87733). Italian superstar violinist Carmignola offers up a third volume of Vivaldi interpretations.

ALL RISE: Wynton Marsalis, Lincoln Centre Jazz Orchestra, LA Philharmonic Orch/Esapekka Salonen (Sony Classical S2K 89817).

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CHANTICLEER - OUR AMERICAN JOURNEY. Works by Billings, Hawley, Stephen Foster, Gershwin, etc (Teldec 0927 48556-2).

November 4. San Francisco male vocal ensemble Chanticleer celebrates 25 years in the business with a compelling survey of North American choral music.

PERGOLESI: Marian Vespers. Daneman, Kiss, Academy of Ancient Music, Choir of New College, Oxford/Higginbottom (Erato 0927-46584-2). November 4. This is an outstanding artistic success, based on musicological detective work and wholehearted music-making.

JANACEK: Jenufa. Mattila, Silja, Hadley, etc. Orchestra of the Royal Opera House, Covent Garden/Haeflitz (Erato 0927-45330-3 (2CD)). November 11. A live recording of one of Bernard Haitink's finest achievements as the Royal Opera's music director.

NYMAN: Facing Goya. Various artists; Michael Nyman Band/Nyman (Warner Classics 0927-45342-2). November 11. World premiere recording of Nyman's newly-revised opera, described by *The Guardian* as one of

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- STOLZEI / BACH: Bis du bei mir duet with Sissel
- HANDEL: Frondi tenere ... Ombra mai fu
- ROSSINI: Domine Deus
- GOUNOD: Repentir (O Devine Reeder)
- ROGERS & HAMMERSTEIN II: Climb Ev'ry Mountain
- P. DOMINGO jr.: Ave Maria
- WAGNER: Der Engel
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RECOMMENDED CATALOGUE NEW RELEASES

DAVID BOWIE: Best of Bowie (EMI) £59.92 CD
 This is the best of Bowie for the last 10 years in a long line of Bowie compilations, but there is no arguing with the material - 39 bona-fide hits spread across a double-disc set. Rather than being a debut view of Bowie's career, EMI has chosen to release 23 customised versions of this disc around the world, so this, the UK edition, is finely tuned to UK tastes. Its career-spanning contents take us on a trip down 1969's Space Odyssey to 2002's Slow Burn, taking in all major hits along the way, although, sadly, only by ignoring smaller successes including Cat People and Dharma & Gribble does it manage to fit into anything less than a four-CD set.

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TREX: Wax Co. Singles Vol. 1 (1972-2002) (Capitol) £12.99 CD
 MARCOBO (101), Vol. 2 (1975-1978) (Capitol) £12.99 CD
 (MARCOBO 102), Although slightly overshadowed by the publicity generated by the 25th anniversary of Eric Presley's death, there has been a similar worthy examination of the career of Marc Bolan 25 years after his demise, with upgraded and expanded versions of his T.Rex albums and new recordings. These, though, are among the best. T.Rex were very much a singles band and each of these boxes contains 11 individual miniature facsimiles of the original artwork, all housed in a handsome cardboard box, along with comprehensive annotations in a separate booklet. At around £27 for each box, they cost more than £1 a track, so it is likely they will sell only to real aficionados - but there are plenty of those out there.

VARIOUS: Pure Fusion: The Harder They Come (Harmless) £12.99 CD
 (HURTCO045), The seventh release in Harmless' highly revered series is, as always, 100% devoted to the re-creation of a cult of jazz, soul and rare groove whose excellence is only matched by its obscurity, with many tracks known to a wider audience only through samples. Among the 12 tracks on this fantastic set are unfamiliar tunes from familiar favourites such as Kool & The Gang, Funkadelic and George Benson plus obscure treats from Buzz Naskins and Grant Green.

ATHELO TRILL: War Child (EMI) £51.12 CD
 One of three new releases that emanated and resound from the studio of the mid-Seventies (the others are Minstrel In The Gallery and Too Old To Rock'n'Roll, Too Young To Die), War Child is often overlooked and underrated, simply because it consists of a collection of more whimsical songs than was the group's norm at the time. The pleasingly bright and pretty Ladies is typical, and this release adds new bootleg versions by group leader Ian Anderson plus new bonus tracks to complete a worthy package. Alan Jones

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5 A SIDE

Press Release
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 All the games are played on a Tuesday night between 7.00pm and 9.00pm at Sunley County Cricket Ground, The Oval, London SE11.
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OFF THE RECORD

GOING 'AS LIVE' IS GOOD FOR BRIT AWARDS

We have the biggest franchise as a music awards show in the world outside of the Grammys in the US and, as a music show, it can be hard to evolve that.

As a show, the Brit Awards is already extremely successful because it is great TV; it rates highly in terms of audience and it is a great event. It is also very profitable, raising a tremendous amount of money for charity and it is a fantastic reflection of the year in music. The big question is how to evolve it and increase the excitement and tension and make it a better show all round. By making it on the day "as live", it prevents the whole world knowing about it in newspapers beforehand. But increasing the excitement also means putting on the event without giving the game away.

The new "as live" format will mean the cynical old music business won't know who has won either and that tension will translate into this year's show. The post-awards dinner and party will also mean a better atmosphere without industry people wandering about among the tables.

A show of this scale is difficult to do completely live - for a start, it generally tends to overrun by about 20-30 minutes and it is a great achievement to keep it down there. Doing the show "as live" means we have a chance to cut that out, edit anything that does not add to the spectacle - albeit in only a couple of hours - taking out the winning, etc, and take the show another step.

There will always be controversy at the Brits - of course shows will be, it is rock 'n' roll. I think one thing we will see this year is genuine reactions rather than a bunch of drunk people wandering around.

Another challenge is that we want to ensure that artists show up without them knowing if they have won an award. But we believe that the profile of the Brits is such that artists will want to come to the event anyway.

The creation of the urban award this year reflects a genuinely important part of the music business.

If we can get around 1,000 members of the public in the room - real kids as opposed to industry people - it can only add to the excitement and we are also trying to add some elements of interactivity on the voting side of things. It has been said before, but we are in the age of reality TV and people expect that.

John Reid is chairman of the GPI PR committee

© Off The Record is a personal view

THE BIG QUESTION

WHAT IS YOUR DREAM BAND REVENUE?



Glen Ward, president and CEO, Virgin Entertainment Group North America

"Apart from the obvious one which would be impossible - The Beatles - I think I would like to see Talking Heads, because I love David Byrne's solo stuff and, with the added spice of the other members around him, it would be great. They produced such groundbreaking music."

"The Clash are the only band I would really die to go and see. They split up pretty early in their career and if they reformed now, I would definitely go along. I never got to see them live and would have loved to."

Jollyon Benn, Internet investigations executive, BPI anti-piracy unit

"I've got to say I'm not a big fan of doing this kind of thing because you see the waxes of Eighties bands getting back together and you think it is kind of a cynical move. But, I could suspend the cynicism for a moment, I would love to see The Jam together again because they were very dynamic in the early days and it was a wee bit too young to get tickets to see them if they were playing the Liverpool Royal Court."

Lisa Anderson, executive producer of Brits TV "Fine Young Cannibals, because the Real & The Cooked was just so fantastic and Roland Gift just exuded fantasticalness. He could move and he could sing; he was fabulous. They were shit-hot."

Nick Hindle, sales director NMG Music

"I'd love to see Buffalo Springfield; they were a classic band. I think it's great when bands get back together. A great example is the Pistols. All those people slugging them off for reforming, but why shouldn't they? They are a legendary band who got bigger all from the first time around, so hats off to them."

Sean Devine, senior membership director at Ascip "It is a crap one, because they could never be reformed, but I'd have to say Ian Dury & The Blockheads, because I miss him desperately. He was one of the best lyricists in the world."

Nick Stewart, BMG international A&R and marketing vice president

"I would say The Verve because Richard Ashcroft is one of the most talented in our business and the combination of guitarist Nick McCabe and Richard Ashcroft made the band, and in particular on Urban Hymns, a force to be reckoned with. They could have gone on to be a quite legendary band."

Speculation was quashed last week that the three surviving members of Led Zepplin were to tour together for the first time since John Bonham's death.

DIARY

Remember where you heard it: Could it be the majors are once again considering how to consolidate their manufacturing and distribution activities across Europe? Sources suggest that the current state of major label economics means that this time it might fly... His former pay chiefs may be enrolled in the game of multi-media cross virtually every one of their beloved brands, but don't expect one-time Emap bigwig David Hepworth to follow suit with his new publishing venture Development Hall. "Over my dead body," he vows, "I can guarantee we are a platform network"... Oscar-winning Ken Spacey is flying into the Big Smoke next month just to present Sir Eit and Bern with their Music Industry Trusts' Dinner 4 at Grosvenor House on November 4... Multiply's Mike Hall did himself a big favour signing the Cheeky Girls, because he has found himself a self-entitled hit factory. Monica and Gabriella's mom Margaret writes the lyrics - she already has another three tracks penned - and their old man acts as the driver. "We only need a couple of aunts and uncles now and they can be the roadies and sound men," quips Hall... Meanwhile, look out for the international plot for Pop Idol's Gareth & Will to shape up as international marketing bods fly in to meet the chaps this week... The international plot is already shaping up for BBMac. The Telstar act (pictured) followed another Ascap award win last week by hanging out with the record company big boys after their ICA gig in London last Thursday, including Telstar's international CEO Graham Williams and Warner Music International marketing senior vice president Jay Durgen... Robin Millar says he is confident of landing a record deal for 17-year-old, almost-blind Andy Coleman who was rejected from Postcards; The Rivals, but is now working with the hit producer... Soothing orchestral sounds were met with tastefully riotous applause at the Royal Albert Hall last Thursday night as Classico FM celebrated 10 years of playing all the stuff you know from the adverts and film soundtracks. Surprise guest Lesley Garrett serenaded the mighty band with a rendition of Harry Birthday, aided by Henry Kelly, who is justifiably not known for his singing... Sections of the classical world were out in force last Monday lunchtime, too, for the launch of Andrea Bocelli's Sentimento album at the Institute Of Directors. Also in attendance, thrillingly, was a blonde Frida from Abba. Bocelli took questions from the guests, one of whom mysteriously asked the great man if he listens to music while out riding. "No, I need my ears to tell me where I am," replied Bocelli, not unreasonably... Mean Country 1035 is due to officially launch on October 29 after the Radio Authority granted the transfer of the license from former holders Ritz to Mean Fiddler Music Group, allowing the country station back on air. "Mean" may be a suitable name for the station, given that several of the Ritz group-era station DJs and employees are still seeking unpaid wages.....



Less talk, more action: four-and-a-half decades after volume one of Elvis' Golden Records entered the world, the latest star to be touched by The King's eternal magic found himself going a colour grade better with his very own, new multi-planet disc. From the original land of Presley's manager Colonel Tom Parker, Dutch DJ JXL was mixing again, this time with some of the big cheeseburgers from BMG, who were on hand to officially salute him for 1.7m sales and 20 worldwide number ones for his reworking of A Little Less Conversation. Pictured, left to right, are BMG commercial and new media vice president Richard Corps, JXL's manager Michel Groeneveld, Tom Holkenborg (aka JXL), BMG marketing manager Adam Bradley and BMG chairman Hasso Brötholz.

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