

FOR EVERYONE IN THE BUSINESS OF MUSIC

12 OCTOBER 2002 £3.80



WV  
**music week**

**WESTLIFE**

**UNBREAKABLE-THE GREATEST HITS  
VOL. I**



**NOVEMBER 11TH**

# 10 UK NO. 1 SINGLES

1 SWEAR IT AGAIN 2 IF I LET YOU GO 3 FLYING WITHOUT WINGS  
4 I HAVE A DREAM 5 FOOL AGAIN 6 AGAINST ALL ODDS 7 MY LOVE  
8 UPTOWN GIRL 9 QUEEN OF MY HEART 10 WORLD OF OUR OWN

Plus the massive WHAT MAKES A MAN and BOP BOP BABY

## PLUS 6 BRAND NEW SONGS

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- Over 50 National TV appearances (Launch - Xmas)
- Immediate Radio Support from Capital FM Network, Radio 2, GWR, Scottish Radio Holdings, Emap's Big City Network and The Wireless Group
  - 15 National Magazine Covers
  - £1.2 million TV Advertising Spend (Launch - Xmas)
    - National Super 6 Outdoor Campaign (Nov)
- Massive Retail Campaign inc. unprecedented Instore Displays (Launch - Xmas)
  - 3 Day National Media Launch Event (9/10/11 Nov)
- Intensive Internet and SMS Campaign to 300,000 registered Westlife Fans




  
**CMP**
  
 United Business Media

**NEWS:** Some 25 years after his only hit, **JOHN OTWAY'S** forbase has put him on course for a Top 10 smash
   
 News 3



**NEWS:** Italian dance act **PLANET FUNK** secure a new deal with Sony imprint Illustrius for the UK
   
 Talent 4



**NEWS:** Capitol France doubles its sales targets for **SUPERGRASS** after positive press exposure in overseas markets
   
 International 6



**LABELS DUST OFF VETERANS' MATERIAL FEATURES, p20-23**

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# new music week

## Robbie albums double kicks off new EMI deal

by Martin Talbot

EMI is to release a new Robbie Williams studio album and greatest hits within 12 months of each other, under the groundbreaking deal concluded last Wednesday.

Escapology, which is set for release on November 18, will be followed by his first solo hits package in time for next Christmas, with global sales expected to top 12m units across the two titles.

The deal, which ends months of speculation about Williams' future home, is estimated to be worth anywhere between £30m and £60m. It is understood that Williams will receive an advance of £25m to £30m, covering both Escapology and the new greatest hits album.

Williams said in a statement, "It feels good. I am delighted to be with EMI. We look forward to making and breaking new records together."

IE Music's Tim Clark, who, along with David Erntoven, manages Williams, says: "We are very proud to have done this deal and of the team we have put together. But none of it would have been possible without the



**Williams' greatest hits next year**

extraordinary talent of the man we represent, Robbie Williams." Rejection reports that the deal is worth as much as £80m, EMI stressed the financial strength of the agreement. EMI Recorded Music chairman Tony Wadsworth says, "I am very comfortable in terms of its risk profile," he says. "We have always said that we are only going to do deals that make sense."

In another development, last-ditch attempts to salvage Williams' relationship with long-time songwriting partner Guy Chambers appeared to have failed last Friday. Chambers, who is signed to EMI Music

Publishing, issued a statement announcing the end of their partnership, after talks last Thursday failed to resolve the two sides' differences.

"The past six years have been a rollercoaster ride which I have found both exhilarating and exhausting," says Chambers. "I am obviously immensely proud of what Robbie and I have achieved, but I feel it is time to move on and spread my wings a bit."

In a short statement, Clark would only respond, "Guy Chambers has been sacked."

It is understood that Chambers asked for a bonus payment for his work on Escapology – in recognition of the pair's success – but that this was rejected by EMI and Williams.

Sources close to Chambers suggest that he was also asked to restrict his work to activities with Williams, which he rejected.

Chambers – who has co-written 12 of the 14 songs on Escapology – says he is keen to pursue other projects, including work writing for other artists and establishing his own record label and publishing company. ● Analysis, p8



Thirty years ago, David Bowie chose the Hammersmith Odeon to kill off Ziggy Stardust – last Wednesday, Carling invited Bowie back to kill off the venue's latter-day Hammersmith Apollo incarnation and usher in his new Carling Apollo brand. Bowie rolled out a lavish set of greatest hits and Heathen songs, improbably borrowed the Tube strike, played The Bowley Brothers in concert for the first time and camped around in a glittery box he claimed to have found under a seat from last time. Besides promoting his acclaimed Heathen album, the show was also acted as a taster for his forthcoming Best Of Bowie CD and DVD, released by EMI on October 21.

## Digital O-Day hit by heavy demand

A legitimate downloading initiative offering tracks from catalogues across record companies including BMG, EMI, and Warner ended up as a victim of its own success last week.

Digital Download Day was set up to allow 2,600 users at any one time to download 25 worth of free tracks from a catalogue of more than 100,000 songs. Users were allowed to stream a track for 1p, download a track for PC storage for 10p and burn a track onto a CD-R for £1. But, following unexpected mainstream media interest in the initiative, an estimated 15,000 users per hour attempted to access digital distribution company O2's service for tracks by acts such as Coldplay and Garth Gates last Wednesday, causing it to crash. Popular illegal download sites such as KaZA and Morpheus can support millions of users at any one time.

O2, which organised the promotion in conjunction with online



**Coldplay: massive demand**

partners including HMV, Ministry of Sound and Freeserve, says that despite the technical problems the idea has proved there is public demand for a legitimate download service. "We are keeping the site running for a week to allow people a good opportunity to use the service," says marketing manager Paul Smith. "It has demonstrated to the industry and public that a huge volume of people want this kind of service."

Meanwhile, Am last week unveiled details of its international internet trial (iIT) which will facilitate internet radio stations outside

UK to play tracks from its members' catalogues.

The deal, which comes two years after the same association launched its UK trial giving a blanket agreement for around 40 internet stations to use its members' music, is the first attempt at a blanket overseas measure to circumvent copyright disputes and promote independent music in foreign territories. Am concedes it is only a stopgap until a more permanent collective solution can be found.

Under the terms of the deal, which will initially trial until the end of 2003, internet radio stations outside the UK will pay an annual minimum fee of \$500 followed by 3.75% of its revenue. Am director of business affairs Helen Smith says that the iIT will also provide a framework for stations who want to do more than basic webcasting. "If they want to do downloads or want playlists, anything more exciting than webcasting, they can individually negotiate that," she says.

## Sanctuary expands empire with £8m Trifold takeover

Sanctuary Group is close to securing one of the biggest management deals in rock, acquiring Bill Curbisley's Trifold Management for an estimated £8m. If the deal is completed, it will be a major coup for Sanctuary, which has recently added a number of big-name acts and their management companies – such as Guns N' Roses and the band's manager Big D's Doug Goldstein – to its Sanctuary Artist Management (SAM) roster.

One industry source says, "It's all about adding weight and names and giving the management group critical mass."

Curbisley, a legendary figure in the world of rock management since the early Seventies, will be bringing The Who, Led Zeppelin's Robert Plant and Jimmy Page, as well as the Operababes, into the Sanctuary fold. It is also thought likely that Sanctuary will want to

make use of Curbisley's vast experience by making room for him on the board of SAM, run by Deke Aron in the UK under the control of Sanctuary Artist Services president Rod Smallwood.

The move is typical of Sanctuary, which sidesteps fashion trends to concentrate on veteran and big-money acts (It has been handling Iron Maiden for 25 years). The deal will also offer potential synergies because Sanctuary already handles merchandising for The Who.

Curbisley has known the band's Pete Townshend and Roger Daltrey since he started his career at The Who's Track Records. He went on to manage acts from Thunderclap Newman to Marc Bolan and set up Trifold in 1974 initially to handle The Who but later taking on Plant and Page and Judas Priest.

No one from Sanctuary or Trifold was available for comment.

PHOTO: GUY LAWRENCE/GETTY IMAGES

## newsfile

**BPI AND EASTGROUP AGREE TO STOP PRESS LEAKS ABOUT SETTLEMENT**  
A High Court hearing last Thursday saw the BPI and eastGroup agree not to leak any future "confidential" and "without prejudice" settlement discussions between the two parties following complaints of previous leaks about the case to the press. The injunction had been acquired the previous week, following a long legal battle over the trade body's claims for damages against eastGroupMediaCafe, which had operated a download and burning service for customers.

**KEPJE EXIT FROM TOTP SEES COWEY RESUME HANDS-ON-ROLE**

TOTP executive producer Chris Cowey (pictured) is backing taking a more hands-on role with the BBC programme following the departure of producer Michael Kelpje. Kelpje was brought in six months ago to cover for executive producer and director Cowey, while a lot of his time was taken up working on projects such as the TOTP Awards and planning a US launch for the flagship music programme. A spokesperson for BBC Entertainment says Kelpje will remain at the BBC working on developing other music entertainment projects and says a replacement is unlikely to be found at TOTP.

**OFFICIAL RECEIVER'S REPORT ON RITZ GROUP DUE IN TWO WEEKS**

The Official Receiver investigating the recent winding up of Ritz Music Group expects to publish his detailed creditors' report within the next two weeks. A spokesman for the OR says interviews with relevant personnel are still taking place and neither the OR nor creditors have yet appointed a liquidator. The winding up order against Ritz was made by property company Yonex, which owned the building in which the music group's radio station was housed.

**SHAZAM SECURES SECOND MAJOR DEAL**

Mobile music recognition company Shazam has secured its second licensing deal with a major after signing up Warner Music. The agreement grants Shazam copyright licences for the entire Warner catalogue, including VEA, Maverick and East West, allowing Shazam to use 30-second audio clips.

**CLEAR CHANNEL POACHES ROTHROCK FOR TOP ROLE**

Clear Channel Entertainment Europe has poached MTV Europe senior vice president Nora Rothrock to take on the new role of senior new media vice president with responsibility for expanding the group's online and wireless revenues. Rothrock will report directly to COO Music CEO Michael Rapino.

**STREETLIFE WINS BPI MARKETING COMMISSION**

Music marketing and events agency Streetlife has won a BPI contract to design and produce marketing and other promotional materials for the trade body's forthcoming appearances at Midem and SXSW.

**CHRYSALIS GROUP, GALAXY 101 AND STEVE GALLANT**

Last week's p2 newsletter headline should have read "Chrysalis Group pic sells Galaxy 101 and acquires London News Radio" and not as stated. Meanwhile, in a p3 story, Steve Gallant's title should have been stated as MTV product director and not as published.

**MTV SET TO RELAUNCH THE LICK WITH NELSON AT HELM**

MTV is re-launching urban music programme The Lick with a Lick fifth birthday special planned for February next year. Trevor Nelson will continue to present the revamped programme which will feature a series of mini documentaries, exclusive phone interviews and US video exclusives. The first new-look edition will air on October 16.

## m w playlist

**NIRVANA - You Know You're Right** (Geffen)  
Already playlisted on Radio One and Xfm despite not being released as a single (from best of album, Oct 28)

**THE ORCHESTRA - Look Away Now**  
(Drummond Street Records) Shining collaboration between The Orchestra and Spacer which melds classical and leftfield electronics (single, Oct 28)

**SHY FX & T POWER - Set It Off (fttr)** Drum & bass pioneers mix up their tricks with this interesting British urban album, which has the potential to reach an audience far wider than their traditional fanbase (album, Nov 6)

**ROBBIE WILLIAMS - Escapology** (EMI) Robbie's highly-anticipated new package gives hints of Elton John and Queen. A four-disc worth every penny (EMI paid) (album, Nov 18)

**CHRISTINA AGUILERA - Dirty** (featuring Redman) America's scarier-looking white rapper returns with a killer hook, stoked with surprising amounts of attitude (single, Nov 4)

**UNCUT - Midnight** (M Records) Still building in the clubs thanks to the brilliant Marcus Intalex remix (single, Jan)

**PRINCE ALIA & JUNIOR ROSS - I Can Hear the Children Singing** (Blood & Fire) This double CD features some of the finest roots reggae ever laid to tape (album, Oct 21)

**MC PAUL BARMAN - Pallelluqja** (Coup Detat) British hip hop from new nerd on the block Barman, who delivers an album of ruminations that would make Eminem blush (album, Nov 25)

**SANTANA FEAT MICHELLE BRANCH - Game Of Love** (Arista)  
Santana is set to replace the success of his Supernatural collaborations (single, Oct 29)

**JUSTIN TIMBERLAKE - Like I Love You** (Jive) This futuristic sonic experience should see Timberlake eclipse the UK fortunes of his "N Sync motherhood with ease (single, October 21)

## Music Zone to take on big guns in Oxford Street

Discount retailer Music Zone is preparing to take on HMV and Virgin in the heart of the capital by opening between their respective Oxford Street flagship stores.

The two-storey basement/ground floor store across 450 sq m will open its doors this coming February, heralding the start of a rapid expansion plan in the south west to five other London stores in the pipeline and 10 elsewhere.

Proprietor Russ Grainger, who has built his north-based chain to 43 stores on a simple policy of selling at the lowest price possible, says he has no hesitation in taking on the music retail giants in the busiest shopping street in Britain.

"It doesn't really bother me. I would open next door to them for all I care," says Grainger, who adds he had originally hoped to open the branch before Christmas but that everything is not on place.

Customers to the store can expect to pay no more than £12 for a single-disc CD, while Grainger notes that the chain is shortly planning to start selling some chart titles at £9 each.

"We won't be having any difference to our price as per the north, and in the south as we're popular so I expect we'll be just as popular. We won't risk going into Oxford Street, which is not the cheapest place in the world, if I didn't expect

major turnover," says Grainger. His move into London comes shortly after fellow fast-expanding indie chain Fopp opened its first store in the city in Covent Garden.

Ahead of next year's Oxford Street opening, Grainger is in London this week visiting four potential sites within the centre of the city with plans to open at least three there next year.

To address the growing demands of his rapidly-expanding empire, Grainger is bringing in Chris Broome, whose management experience includes BHS and Eitel Austin, as retail director to oversee the day-to-day running of the chain.

## Who team up for 'show riot'

by Martin Talbot

Mobo Awards organisers were last week attempting to repair their image following reports that an unofficial post-show party descended into chaos.

Mobo Group CEO Kanya King rejected reports which were led by a Sun front page story headlined "Stars Free Riot At Award Party", following a show which was highlighted by many as the best in its seven-year history.

King adds, "The coverage implies that this party was part of the awards, [but] it has nothing to do with us.

"This is so disappointing for us, because we have worked so hard and it was a phenomenal show. This has to be the biggest show in terms of profile - we have even done a deal with Star Asia which broadcasts to 140m homes."

King says the awards event itself - including the official after-show party - went off trouble-free, without a single arrest.

The troubled party, at the Sunborn Yacht Hotel, was co-staged by BMG with drinks firm Courvoisier. A statement issued on behalf of the two organisers, voiced concern over reports, confirming that "there was an issue with crowd congestion at the entrance" but that the official police report included no details of

## MOBO 2002 WINNERS

**R&B:** Ashanti (Mercury); **Best:** Aaliyah (Virgin); **Hip Hop:** Ja Rule (Mercury/Def Jam); **Reggae:** Sean Paul (Black Shadow); **Garage:** Mis-Teeq (Telstar); **Gospel:** Michelle Williams (Columbia); **Jazz:** Norah Jones (Blue Note); **World Music:** Angelique Kidjo (Warner); **Producer:** Neptunes; **UK Act:** Ms Dynamite (Polydor); **Album:** Alicia Keys (J); **Singles:** Ms Dynamite (Polydor); **Newcomer:** Ms Dynamite (Polydor); **UK DJ:** Steve Sutherland; **Lifetime Achievement:** Chaka Khan; **Contribution to Urban Music:** Jimmy Cliff; **Outstanding Achievement:** Lisa "Left Eye" Lopes



Ms Dynamite

any charges. A spokeswoman for Polydor's Ms Dynamite added that she had not been "pinned against a door", as reported.

A spokeswoman from the Metropolitan Police confirmed last Thursday that it had made no charges, but that officers are investigating the discovery of a live round of ammunition which was found at the venue. She said that both a woman who had complained of a rape and a man who complained of an assault did not wish to pursue the matter with the police.

At the show itself, Ms Dynamite opened the night with a set of scooping three awards as UK act of the year, best newcomer and single of the year for It Takes More. The show included performances by

Chaka Khan and Jimmy Cliff, as well as "Trom winners including Ms Dynamite, Sean Paul, Ashanti and Ja Rule."

The organisation of the awards, which saw guests die first before moving to theatre-style seating for the show, received positive feedback from many of the audience. It is understood that a similar set-up is even under consideration for next year's Brit Awards.

Telstar music division president Jeremy Marsh - whose Craig David premiered his new single Flava and whose Mis-Teeq singer Alesha co-hosted the show - says, "The new format was really good. The show was better organised than last year and the performances were really good too."

## Retailers left high and dry after Consignia decision

An under-capacity crisis in the UK parcel deliveries industry is leaving many record retailers with depleted shelves on Saturdays and "next day" stock deliveries turning up two or three days late.

The problem has been caused by Consignia's Parcelforce decision in the summer to exit the standard parcels market, thus reducing the number of items it delivers per year from 120m to just 40m by early 2003. A Consignia spokesman says the parcels delivery arm had been operating at losses and Parcelforce is now concentrating on the more lucrative express service.

But the decision has left the UK parcels industry struggling to take up the extra demand.

Securcor Omega - which distributes for BMG, Pinnacle and Universal among others - last week

## MUSIC CUSTOMERS

Parcelines EMI; CUK; Ten Securcor Omega; Universal; THE; BMG; Pinnacle; Golds

issued a statement, following reports of concern from retailers, explaining that it had experienced a drop in parcel volumes across the network and that it is implementing a number of measures to handle the additional work.

These include: implementing a peak volume contingency plan by opening up overnight storage capacity; installing additional unloading machinery to process a night and 2m parcels a year; and a promise not to take on any new contracts for UK parcel services until the Christmas season has passed.

Paul Quirk, chairman of Bard's

operations committee, says the Securcor problems have caused a headache for independent retailers.

"Saturday deliveries are coming in on Monday and Tuesday, which puts us at a major disadvantage to a supermarket next to us which gets the stock," he says.

Adrian Rondeau, of Adams in Wickford, Essex, adds, "If they miss it on Saturday then we have had to send staff out to Woolworths to buy CDs and then we sell at a profit."

A spokesman for Securcor competitor Parcelline, which delivers EMI product, admits that former Parcelforce customers are "desperate" for it to take on their business, but adds that it does not want to promise anything it cannot deliver. He adds that its music customers are "quite happy" and that there are no problems.

A quarter of a century since John Otway scored his one and only chart entry, the legendary singer-songwriter was on course for a Top 10 hit last Sunday (October 6) after a do-it-yourself marketing and buying effort by fans. Bunsen Burner was expected to make the Top 10 some 25 years after Reilly Free hit the charts in November 1977, following a campaign to secure Otway his second hit as a birthday present from his fans. The track was released on U-View, a label set up specially for the project by two fans and distributed by Independent Distribution through Universal, just a day before Otway's 50 birthday on October 1, and coinciding with a birthday bash at the London Palladium on October 6. Manager Richard Cotton says, "Trying to get retail and radio on board after 21 flops was hard, but we battered them." A hardcore of around 5,000 fans pre-ordered copies weeks in advance, which persuaded Virgin and HMV to stock the single, while Radio 2's Johnnie Walker was an early supporter, spinning it as early as August.



# HMV and Emap set for clash on Freeview digital platform

by Joanna Jones  
MTV and Emap are set to slug it out for viewers with the launch of two new music TV channels, via the BBC-backed digital terrestrial TV service Freeview, which is debuting on October 30.

The new platform, which replaces the failed ITV Digital service, is backed by the BBC, Crown Castle and BSkyB and can be accessed by viewers via an ESPN adaptor, an old ITV digital set-top box or an integrated digital TV set.

Emap Performance's The Hits channel is set to replicate the formula of its six other music TV channels – Smash Hits, The Box, Kerrang!, QTV, Kiss and Magic – already available on pay TV networks, with a chart-based music format based on its network of eight Big City radio stations.

Its music radio brand will also be extended through the launch of its

Smash Hits, Kiss digital stations and the new Kerrang! radio station via the digital platform, alongside the BBC's 1Xtra and 6Music and oneworld and Jazz FM stations.

The TMF channel will target the family audience in a viewing format set to capture different age groups across the day, starting with a "breakfast-only" show for children, followed by popular daytime music, afternoon programming and evening programming targeting older viewers.

Emap performance chief executive Tim Schoonmaker says, "We have enjoyed the hell out of competing with MTV on cable and satellite and now we will enjoy the hell out of competing

with them on terrestrial TV as well."

Schoonmaker adds, "We like the idea of using our Big City DJs on the TV channel, it is a great platform for the Smash Hits chart and in terms of radio it is a pretty exclusive environment as well as being a major platform to debut Kerrang! radio."

MTV Networks UK managing director Michiel Bakker rejected suggestions that MTV had made a surprise bid to counter Emap's, but confirmed

## 'Powerhouse' hailed as Giles unveils rise

HMV Group chief executive Alan Giles has hailed HMV Europe as the "powerhouse of the group" after its sales accelerated by 13.6% in latest group financial results.

The division also experienced a 2% surge in like-for-like sales for the 21 weeks to September 21 2002, even though equivalent sales across the entire group only improved by 1.6% over the same period. Within HMV, sales over the 21 weeks rose 4.6% with like-for-like sales increasing 2.5%.

Giles says, "A lot of our competitors were worried about sales during the World Cup, but we are seeing continuing market share growth in music, while DVD sales are more than double a year ago."

## mw comment ROBBIE AND EMI: BACK IN BUSINESS



Robbie Williams' re-signing to EMI Recorded Music was surely the most sensible outcome for all sides.

Frankly, EMI has done well by Williams in the past – the idea of splitting up a partnership which has resulted in 20m worldwide sales across four albums is almost unthinkable.

What was the clincher, it seems, was the fact that EMI has the singer's back catalogue. It appears to be a heavily front-loaded deal, something which was made possible by the prospect of an already

completed – and superb – studio album and next year's greatest hits package. The latter release was an ace which meant no-one could compete with EMI in financial terms.

Many of the figures bandied around in the press last week bear little relation to reality though. Sure, Williams is a sales banker with a consistent – and improving – track record, but he has still not broken the UK.

And given the current state of the global market, none of EMI's key rivals for the deal – including V2, Sony, Universal or Warner – was in a position to stake the deal with outlandish bids either.

What seems certain is that EMI have done the deal which works for them – as well as for Robbie. Besides, EMI have never before had a PR disaster which is their relationship with Mariah Carey.

News of Williams' split from Chrysalis Records is surely the only fly in the ointment. There is no doubting Williams' own talent and there is nothing to say that he cannot continue to achieve significant success.

But some writing partnerships bring together two disparate spirits who, ultimately, add up to more than the sum of their parts. It comes down to chemistry.

It is something that can be said for John and Taupin, Lennon and McCartney, Morrissey and Marr, or Bacharach and David. Together they were world-beaters, but apart they have arguably never achieved comparable creative heights.

Deep down, I can't help feeling that we haven't seen the last of Robbie and Chambers as a songwriting partnership.

But, whatever the truth, the consolation for IE and EMI is that, following the release of Escapology, another brand new studio album by Williams in a couple of years. That, in itself, will allow plenty of time for Williams to bond with another partner – or partners.

One thing is for sure, whoever his future collaborators prove to be, they have been set a testing standard.

Martin Talbot  
martin@musicweek.com

## Sony unveils new team in marketing and promotion

Sony Music UK's new repertoire-based structure has further taken shape with the appointment of key marketing and promotions positions. A month after Sony announced plans to replace its long-established three-label structure with new UK and international repertoire-based divisions, it confirmed a series of new roles at the end of last week.

Jason Guy, previously S2 marketing director, becomes director of marketing for the UK repertoire division, where Epic's one-time marketing director Angie Somerville takes direction of promotions positions. A month after Sony announced plans to replace its long-established three-label structure with new UK and international repertoire-based divisions, it confirmed a series of new roles at the end of last week.

Jason Guy, previously S2 marketing director, becomes director of marketing for the UK repertoire division, where Epic's one-time marketing director Angie Somerville takes direction of promotions positions. A month after Sony announced plans to replace its long-established three-label structure with new UK and international repertoire-based divisions, it confirmed a series of new roles at the end of last week.

Within the UK division, former Epic promotions executive Joe Bennett and S2 head of promotions Craig Maudie move to look after radio promotions. Meanwhile, former Epic head of TV Deirdre Moran becomes head of TV for the UK.

Within the international repertoire division, Columbia's former marketing director Jo Headland becomes marketing director, with former Epic promotions director Adrian Williams



Stinger, bringing in new structure landing the new role of overseeing promotions.

The appointments come as the new structure introduced by chairman and CEO Rob Stringer came into force last week at Sony's Great Marlborough Street offices. Muff Winwood was previously announced as UK division president with Nick Raphael as vice-president, Lincoln Elias as A&R vice president and Catherine Davies as managing director. Robbie McIntosh is international division managing director.

Details of press responsibilities across the company are still to be finalised, but Columbia's former director of press and publicity Carl Fyeh is to be looking after press for Sony's international roster.

## Livingstone backs music with new creative industries group

London Mayor Ken Livingstone has voiced his support for the music industry and other creative sectors in the capital, announcing his intention to set up a creative industries commission to identify areas of practical support.

Speaking at a press conference last week to launch a report into the creative industries in the capital, Livingstone said the sector is the second largest after business services and the fastest-growing.

Get Records chairman Guy Holmes joined the Mayor at the launch of the report, which reveals creative industries account for one in five new jobs in London and annually contribute £21.8a to the city's output.

The commission, which will include 15 representatives from various creative businesses, has seven months to identify practical solutions that can be taken forward by the London Development Agency.

Interested parties within the music industry are being encouraged to submit their views to Blencathra Productions, who are acting as consultants to the Mayor's office.



Livingstone: fast-growing sector

"What we can do is back people like Guy to help them unleash those creative forces," says Livingstone, adding that creative industries have traditionally suffered from investors regarding them as "risk-taking".

Holmes says, "I am pleased to see the GLA taking steps to support creative industries."

The Mayor highlighted support for Hackney's Ocean music venue as one of the initiatives already in place. "We must strengthen our approach to business skills, business support, workspace development and risk funding. If London is to retain its position as a major creative driving force in an increasingly competitive international marketplace," he said.

© OF The Record, p29

news file

CARLIN SIGNS GAMMONS

Fresh from producing Liberty X's single Got To Have Your Love for V2 Records, Rod Gammons has secured a new publishing deal with Carlin Music. The deal includes Gammons' G2 Music back catalogue, which includes co-writes with Beverley Knight, Reachford and writers Ray Heddes, Hawk Wollraski and A&W's Hamish Stewart.

TURIN BRAKES LAUNCH SECOND LP

Virgin Records is launching a new initiative to reactivate Turin Brakes' back catalogue ahead of the release of their new single and album. The label has launched a competition via the band's website (www.turinbrakes.com), which is only accessible to people who own a copy of the band's debut album The Optimist, using CDPR technology, fans can access the hidden competition by putting the CD in their CD-ROM drive, which will allow access to the competition.

MOBO HOPEFULS RELEASE EP

The 11-piece hip hop act One, runners-up in the Mobo Unsung unsigned competition, have struck a deal with Cargo Records to release an EP through their own One Entertainment company. The Oneful World EP has already received support from the likes of Kiss, Galaxy and Choke, before the Mobo exposure, which included a television performance on Carlton.

NIRVANA GO DUE OUT EARLIER

The release date of Nirvana's forthcoming best of album has been brought forward to October 28. The album, simply titled Nirvana, features a previously unreleased track You Know You're Right, which has already been the subject of an internet leak.

THIS WEEK'S BPI AWARDS

**Albums:** Nelly Nellyville (platinum), Ash Intergalactic Sonic Sevens (gold) Various Songs To Make You Feel Good (gold) Billy Bragg Don't Try This At Home (gold) Mase HullaBalloo (silver) Oskafend Bankia (silver)

Source: BPI. Table shows latest new awards in the seven days to Friday October 4, 2002

Critically-acclaimed Italian dance act Planet Funk (pictured) have secured a new deal with Sony Music dance imprint Illustrous for the UK and with Sine for Europe (excluding Italy). It follows their previous deal with Virgin, through which they scored a Top 10 UK hit with Chase The Sun. Planet Funk also recorded an album for Virgin, although it was never released. In fact, that album, Non Zero Summuss, will now be the first full-length release through their new Sony deal. Chase The Sun has recently been issued in a popular bootleg, dubbed Rosa Blu, which combines the track with Layo & Bushwacka's Love Story. Illustrous is planning to release the track as a B-side to the act's debut single for Sony, The Switch, which is due for release in the spring before Non Zero Summuss.



Dance acts protest over Iraqi sanctions

A host of leading dance acts have contributed to an album aiming to raise awareness of the consequences of US trade sanctions on Iraq.

Artists including Orbital, Aphex Twin and Tom Middleton have given songs for the project, to be titled The Fire This Time, which has been co-ordinated by campaigner Grant Wakefield.

Wakefield says the project will go some way to "deconstruct the Gulf war, reveal mass media propaganda techniques and go some way to illustrate the devastating effect that sanctions have had on the civilian population of Iraq".

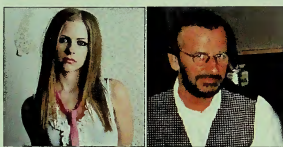
Other artists set for inclusion include Higher Intelligence Agency and Speedy J. The Fire This Time will be released through Hidden Art Recordings in December.

High-profile veterans among deals in BMG publishing spree

by James Roberts  
BMG Music Publishing has completed a string of high-profile signings in the run up to its 15th anniversary this autumn. The set of deals brings to the company a host of industry veterans, plus a handful of up-and-coming writing and production teams.

Ringo Starr, Robert Plant, Alanis Morissette and Pete Townshend have all been signed to the publisher on futures deals, while the Starr deal also covers administration of his entire catalogue (excluding US). BMG Music Publishing managing director Paul Curran says all the artists have key forthcoming projects.

"Pete Townshend has many projects for the future and lots of ideas," he says. "He is particularly interested in musical theatre and adapting older projects to the medium." Starr is currently working on a new dusts album, with guests set to



Deals: Lavigne's (l) producers The Matrix join Starr (r) at BMG

include Eric Clapton, among others. Fast-rising British production team The Matrix have also signed a worldwide co-publishing deal with the company. The trio, comprising Lauren Christy, Graham Edwards and Scott Spock, were responsible for Avril Lavigne's current international smash album Let Go, including current top three single

Complicated. The Matrix are currently working on new material for Ricky Martin, Backstreet Boy Nick Carter and Darius.

Chad Hugo, one half of producers The Neptunes, has also been signed to BMG. Hugo has enjoyed success with some of 2002's biggest international hits, including Nelly's Hot in Herre and N'Sync's

Girlfriend. The Neptunes are currently working on new projects with Justin Timberlake, Jennifer Lopez, TLC and LL Cool J.

In addition, the company has acquired a 50% stake in First Avenue's song catalogue.

BMG Music Publishing chairman Nicholas Firth says, "Our latest deals continue our mission to boost our catalogue with timeless, legendary singer-songwriters and current hitmakers. I can't think of a better way to celebrate our 15th anniversary than by welcoming such world class songwriters as Alanis Morissette, Chad Hugo, Pete Townshend and Ringo Starr to the family."

The slew of new signings comes as the UK company is enjoying success with Coldplay's second album A Rush Of Blood To The Head, with the prospect of a further Top 10 album by Christmas through Robbie Williams' Escapology.

Cowell primes Westlife for Xmas clash with Popstar Rivals winners

Pop Idol judge and S Records boss Simon Cowell is preparing to go head-to-head with the first releases from ITV's Popstars Rivals with a Christmas single from Westlife.

The programme's two acts are scheduled to release competing singles on December 16, which were expected to take the number one and two positions for the festive period. However, the prospect of a new Westlife single for Christmas - which is likely to be a cover of Miss You Nights - raises the prospect of a classic pop battle.

"It's classic Westlife and feels like what a Christmas number one should be about," says Cowell. "Everything else that week will be based on hype - this will have some substance to it."

Westlife have recorded six new tracks for inclusion on their forthcoming



Westlife: Christmas single

ing greatest hits package, due for release on November 11. Miss You Nights is expected to be chosen as their festive release. Other tracks to be included on the album are "Integrity", which Cowell describes as "vintage", and "one of the best productions Steve Mac has ever done".

Westlife are the only non-Pop Idol related project which Cowell has had hands-on A&R involvement this year.

"There was a time a few months ago when everyone was saying the

group were washed up and finished," he says. "But they went away and have come back rejuvenated with a new lease of life." Cowell is currently working on tracks for Westlife's fifth album, which is due out next year. Cowell puts much of the band's longevity - unusual for such a pop act - down to them "really understanding their audience".

Cowell is currently sourcing songs for his latest crop of recruits from American Idol, including Tammy Gray and winner Kelly Clarkson. He will also shortly begin work on new versions of the Pop Idol and American Idol.

Such projects will have to compete in a saturated market with spin-offs from Fame Academy and Popstars Rivals. But Cowell says, "It is like soap. You've got EastEnders and you've got Edoardo. It doesn't mean all soaps are finished if one fails."

**alternative**

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## US chartfile

PRESLEY HITS SET  
TAKES TOP SPOT

**KING OF THE WORLD:** It has already topped the chart in more than 20 countries worldwide, so it comes as no great surprise to find Elvis Presley's *EVILS: 30 #1* Hits debuting at number one in the US, after selling more than 500,000 copies last week. That is the highest opening tally for a compilation since *The Beatles' 1* opened with 595,000 sales in November 2000. The album is the first by Presley to debut at number one, his 10th number one in all and his first chart-topper in the US since 1973, when Aloha From Hawaii Via Satellite topped Pink Floyd's *Dark Side Of The Moon*, after a slow start which saw it debut at number 99.

**A**lthough the Dixie Chicks and *Anti* Lavigne hold at two and three, they are far behind Presley, with sales of 234,000 and 122,000 respectively last week. Meanwhile, there are four other new entries to the Top 10, namely India Arie's *Voyage To India* (number six, 102,500 sales), Beck's *Sea Change* (number eight, 80,000), Peter Dinklage's (pictured) *Up* (number nine, 76,000) and *The Last Days By Night* (number 10, 70,000).

Gabriel's album is the highest-charting set by a UK act this week, although it falls short of the number two debut/pack and record-to-date sales of 125,000 logged by his last regular studio album, *Us*, a decade ago.

**I**t is by far the busiest week of the year, with 32 new entries to the Top 100, among them two others by UK acts, Queen's *Greatest Hits Volumes 1, 2 & 3: The Platinum Collection* bows at number 48 after selling nearly



231,000 copies, while Underworld's (pictured) *A Hundred Days* arrives at number 122 with sales around the 9,200 mark.

**T**he massive new intake means that most albums already in the chart are heading south this week and that is equally true for *The Brits* and the Irish charts with falls for Coldplay (133-15), Daniel Bedingfield (69-77), Dirty Vegas (117-120), the Christians (93-121), Enya (129-158), Coldplay's *Parachutes* (242-168) and BBMak (134-150). The exceptions are Rod Stewart, whose *Very Best of Awards* 123-106, and *The Beatles' 1*, which dipped 110-126 last week but now returns to 110.

**O**n the Hot 100, American idol winner Kelly Clarkson remains well ahead. She sold a further 146,000 copies of her single *A Moment Like This* last week, bringing its two-week sales to a sparkling 382,000. That makes it the biggest-selling single of the year, ahead of *B2's* *Uu Uh*, which has sold nearly 368,000 copies. After casing 10-33 last week, Daniel Boppre's *Gotta Get This Thru* holds steady, while *U2's* *Electric Storm* dips 77-85 and Kylie Minogue's *Love At First Sight* slips 79-92.

Napster asset auction  
is backed by US court

The US Bankruptcy Court has allowed Napster to proceed with the sale of its assets under Chapter 11 proceedings, staving off attempts to convert the bankruptcy case to Chapter 7 liquidation.

A trustee has been appointed to oversee the company during Napster's bankruptcy re-organisation, while the unsecured creditors committee — led by British indie trade body AIM — has launched a complaint over the nature of Bertelsmann's investment in the company. It says there is a question mark over whether secured loans Bertelsmann made to Napster were investments for equity.

AIM's Helen Smith confirms there are currently four bidders in contention for the assets of Napster.

by Joanna Jones  
The US attorney general in 43 states have announced a \$143m settlement of price-fixing charges brought against the five major record companies and three retailers.

The settlement addresses an anti-trust lawsuit filed in the federal court in August 2000, in which the attorney general alleged that record companies conspired with music distributors to inflate the prices of CDs in violation of state and federal antitrust laws between 1995 and 2000.

According to a statement from the attorney general's office, the settlement will see \$67.37m in cash distributed to the settling states, including compensation for consumers who overpaid for CDs during that period, and to pay administration costs and attorneys' fees.

In addition, 9.5m CDs — valued at \$75.7m — will be distributed to public bodies, including schools and other non-profit organisations in the states concerned "to benefit CD consumers



Capitol France is doubling its sales targets for Supergrass's (pictured) September 30-released *Life On Other Planets*, as the company builds on positive press exposure overseas. The French company is targeting 60,000 sales, as support from the Europe 2 network leads the way. Supergass have already visited nine international markets this year in support of the album, which is a European priority for Capitol UK. International project manager Jonathan Rice says, "The single *Grace* has done well at commercial radio in the UK, but internationally we have tried to work it through press because the formats of commercial radio tend to be more rigid." European promo visits to Germany, Belgium, Sweden and Norway will be followed by a European tour in November and December, with some dates supporting *Foo Fighters*, while second single *Seen The Light* goes to radio at the end of this month.

Majors face huge pay-out in US  
after lawsuit forces settlement

## ANTI-TRUST TIMELINE

**May 2000:** US Federal Trade Commission resolves its case against music distributors insisting they cease using MAP policies.

**August 2000:** US attorney general files major anti-trust lawsuit against the five major record companies and national retailers Trans World Entertainment, Tower Records and Musicland Stores, alleging price-fixing.

**September 2002:** The music distributors and retailers settle for \$143m and promote music programs.

The settlement comes a week after the Office of Fair Trading dropped its 18-month probe of the UK music industry over alleged anti-competitive behaviour, leaving the business with an estimated £1m-plus bill.

The US anti-trust lawsuit alleged that for a period of five years, the leading music distributors Bertelsmann Music Group, EMI Music Distribution, Warner-Elektra

Atlantic Corporation, Sony Music Entertainment, Universal Music Group and the national retail chains Trans World Entertainment, Tower Records, and Musicland Stores — illegally conspired to use minimum advertised pricing (MAP) policies to raise retail prices.

The Federal Trade Commission brought a similar but separate action against the music distributor defendants, which was resolved in May 2000 when the parties involved agreed to stop using MAP policies to achieve non-competitive pricing.

"This is a landmark settlement to address years of illegal price-fixing," says state attorney general Eliot Spitzer. "Our agreement will provide consumers with substantial refunds and result in the distribution of a wide variety of recordings for use in our schools and communities."

MAP came to prominence in the Nineties as music retailers undercut each other. The record companies admit no wrongdoing in the settle-

ment and insist that their MAP policies would have been found to be legal and in compliance with state and federal anti-trust laws.

"UMG says the settlement was the most prudent business decision." A UMG spokesman says, "Continued litigation would only consume millions of dollars at a time when UMG's business focus is better spent providing consumers with compelling music. The settlement will be paid in cash and in product (CDs)."

A BMG spokesman says, "The settlement does not state that there was any wrongdoing and we continue to believe that MAP was an appropriate and lawful business practice. BMG looks forward to inspiring and nurturing the creation of great music and delivering it to consumers."

A Sony Music spokesman had no comment.

A spokesman from Transworld says, "We agreed to the settlement even though we were completely innocent and the litigation was absurd."

## UK acts in strong position at MTV EMAs

UK-signed talent bagged 20 nominations between them across the 14 main categories of the MTV Europe Music Awards, with multiple nods for Kylie Minogue, Coldplay and U2.

In a strong showing for Parlophone, Kylie Minogue and Coldplay claimed eight nominations between them — Minogue put forward for awards in female, dance, pop and album categories, while Coldplay compete for group, rock, album and UK act gongs.

Universal Island's U2, meanwhile, are vying for group, rock, live act and awards. Otherwise, Eminem, Enrique Iglesias, Pink, Shakira and Rokytskopp were also shortlisted for four awards each.

The ninth annual event, to be held at Barcelona's 12,000-capacity Palau Sant Jordi arena on November 14, will be hosted by P Diddy. He'll take a London press conference last Monday. "There will not be a dull moment," the MTV Europe Music Awards break down so many barriers and represent what music is all about — bringing people together and speaking the universal language.



P Diddy: hosting ninth awards  
Especially right now with the state of the world, people need to be entertained and have a good time."

Coldplay are up against Innocent's Atomic Kitten, Poylody's Ms Dynamite, Universal Island's Sugababes and V2's Underworld for the UK and Ireland regional award.

Other UK-based nominations included Basement Jaxx's *Where's Your Head At?* clip and Pinaud Screen's *Miss Lucifer* promo, which claimed two of the five nominations in the video category voted for by MTV Europe. David Bowie's artist website is also nominated for the web award, while *Mate's Moby* is nominated for web and dance awards and Poylody's Sophie Ellis Bextor a dance award.

The UK-signed contingent are also set to make a strong showing in the presenting stakes, with appearances by Holly Valance and Sugababes confirmed so far.

Meanwhile, Robbie Williams, who last week sealed his album deal with EMI, is vying against Eminem, Enrique Iglesias, Lenny Kravitz and Nelly for the best male award and is set to perform music from his forthcoming album *Escapology* for the first time at the event.

Brent Hansen, president and CEO of MTV networks Europe, says this year's event will clash with the culmination of Barcelona's 100th anniversary celebrations for Gaudi.

"Despite the difficulties of September 11st last year, we had our most successful awards to date and this, our ninth year, will be every bit as star-studded if not more so," says Hansen.

"We had been looking for an opportunity to go to Barcelona. The Palau Sant Jordi is a great venue and it seemed like the perfect time, with our channel in Spain also getting terrestrial exposure."

UMG/Love settle row  
as new deal is born

Courtney Love and Universal Music Group (UMG) have settled their legal disputes, in a move which sees the record company waiving any rights to Love's future recordings and paving the way for the release of new Nirvana packages.

As part of the settlement, Love and the other members of the Cobain estate have granted UMG permission to release material including a compilation album featuring the unreleased track *You Know You're Right*, a box set and a rarities album. Permission has also been granted from ex-Nirvana members Dave Grohl and Krist Novoselic.

Following the agreement, a string of unreleased *Love* recordings will revert to Love. UMG will receive a royalty override on some of *Love's* future recordings.

UMG president and CEO Zac Rowland says, "We've glad we've resolved this amicably and wish Courtney well in the future."

The Nirvana box set, titled *Nirvana, is due out on October 28, while UMG's new album will be released in the UK via Poplones.*





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# E and Robbie's return

Robbie Williams' negotiation with EMI has been one of the most talked-about of recent years. Martin Talbot looks at the story behind a complex deal

**G**roundbreaking or watershed? One thing is for sure: Robbie Williams' new deal with EMI is nothing if not complicated. Tim Clark, the IE Music founder and Williams' manager along with business partner David Enthoven, was close to suffering writer's cramp after last week's flurry of signings.

"I have never seen so many pieces of paper," he said, over a glass of well-deserved champagne last Wednesday evening. "This is a very complex deal."

The much-anticipated agreement was finally secured by EMI and IE last Wednesday, after Williams put his name to the deal the previous evening. Culminating in a press and TV photo call at IE's Shepherd's Bush offices, in the shadow of BBC TV Centre, at 3.30pm, the events of last Wednesday brought a conclusion to months of high-profile talks.

The story of Robbie Williams' record deal has been one of the most talked-about in music industry history. The issue came to a head at the beginning of this year, after the successful release of *Swing When You're Winning*, but dates back much further than that, to mid-2000.

At that early stage, EMI was aware that there were only two studio albums and a greatest hits package to come under the deal it had signed with the artist in summer 1996. Suggestions that the talks were prolonged because of uncertainty about the ownership status of EMI, in the midst of discussions with both AOL Time Warner and Bertelsmann about potential mergers, are rejected by Clark.

It was, in fact, last autumn, when the negotiation process was suddenly forced into overtime. "Obviously, Ken Berry's departure meant that we were starting all over again," he says. "But the *Swing* album also changed things. We weren't expecting an album last year, so the talks weren't that urgent. Then, all of a sudden, the *Swing* album arrived and Robbie was out of contract."

As discussions with EMI began, so did IE's "beauty parade". The management duo hired Patrick McKenna, formerly of both accountants Deloitte & Touche and Andrew Lloyd Webber's Really Useful Group, to structure a prospectus which was then circulated to all of the majors and selected key independents. The document outlined a structure which formed the basis of Williams' new EMI deal.

The deal sought by IE centred on a philosophical interest in gaining more power for their artist, says Clark. "David and I felt that major artists should have more control and that the relationship with the record company should be more in the nature of a partnership," he explains. "A lot of record companies feel that they own their artists, and we are very against that idea."

With the Williams/EMI deal subject to the



Wadsworth and Williams: six-album deal

usual confidentiality clauses, few details are officially confirmed – but much is clear. Covering two greatest hits packages (one of which is carried over from the previous deal) and four new studio albums (one of which will be a concept album, similar in scope if not genre to his *Smellslike Teen Spirit* album), the deal is understood to be structured in two halves.

On one side is a standard recording contract, on the other is a separate joint venture company into which income from all of Williams' non-recording interests – covering TV specials, merchandise, publishing, touring and other areas – will be deposited. Williams will retain a 75% stake in the company, with EMI owning 25%.

It is a deal which brings echoes of the structure of Andrew Lloyd Webber's Really Useful Group, a company which Patrick McKenna, as well as EMI's Alan Ley and David Munn – through their former senior roles within PolyGram – know only too well. One source close to the deal says, "[RUG] is a group which Andrew Lloyd Webber flows all of his income into. This Robbie deal has many similarities to that."

The structure certainly made sense for both sides. EMI and Alan Ley had long indicated that they are keen to dive deals which broaden their rights beyond recorded music.

Meanwhile, Williams and IE win by gaining both improved recording terms, while the masters covered under the deal revert to Robbie at the end of term plus an undisclosed licensing period. The deal does not see Williams claim back his past masters.

As far as the value of the deal is concerned, EMI emphasises that the £80m figure quoted in many sections of the press is vastly inflated. It is an understandable position, as one analyst indicated last week:

## THE WILLIAMS/EMI DEAL

- £25m to £30m advance. Total value between £30m and £60m.
- Four studio albums, two greatest hits
- A joint venture company – owned 75% by Williams, 25% by EMI – holding income from all of Williams non-recording interests.
- Standard recording contract
- Future recording masters revert to Williams at set point.

## ROBBIE WILLIAMS' ALBUMS

Release	Title	Global sales UK peak
Sept 97	<i>Life Thru A Lens</i>	3.2m 1
Oct 98	<i>I've Been Expecting You</i>	4.4m 1
Aug 00	<i>Swing When You're Winning</i>	5.2m 1
Nov 01	<i>Swing When You're Winning</i>	5.6m 1
Nov 02	<i>Escapology</i>	
Aut 03	<i>Greatest Hits</i>	

"Frankly, £80m would simply not be accepted by the markets."

Sources close to both sides of the deal actually put its value at anywhere between £30m and £60m, although it is understood that Williams receives advances adding up to £25m/£30m for the first two albums – the studio package *Escapology* and a greatest hits album for Christmas 2003.

It is a hefty advance, but EMI sources are keen to suggest that it is a fiscally responsible deal which more than adds up for the company. One source says, "The deal starts with a new record which we've already heard and a greatest hits package within 12 months of that, so we can afford to frontload the deal. This makes absolute sense."

"We would very easily have walked away from this deal if it got ridiculous. For us, there is no such thing as a must-have deal with no regard to the costs."

Certainly, EMI Recorded Music chairman and CEO Tony Wadsworth insists he is more than happy with the deal. "I am very comfortable in terms of its risk profile," he says. "We have always said that we are only going to do deals that make sense. The value of any deal is unquantifiable at the point that you sign it, because so much of it depends on the success or otherwise. We expect it to be worth a hell of a lot to EMI and to Robbie."

Although one of the key aspects of the deal is the US, EMI insists that the deal still makes sense for the company, with or without a US breakthrough. "There is no way you would price a deal on whether he breaks in America," says EMI one source.

But the US is a key part in Williams' plans. "No one can put in a record deal we will break this artist in America," says Clark. "But the size of the deal speaks for itself – you don't

do a deal this size if you don't intend to break America."

Whatever the ins and outs of the negotiations, the decision by IE and Williams to stick with EMI is not entirely surprising. No rival bid would have been able to maximise Williams' past masters in the way that next year's greatest hits is poised to do.

And Wadsworth says, "It would have been a real shame for us and for him, if we had not been able to conclude a deal which meant that he would have had to go somewhere else."

"It would have been a pity after a relationship which has resulted in 20m-odd sales in just over five years. I would like to think that it was always his preference for him to come to EMI. But we had to negotiate a deal which worked for both parties."

Wadsworth and Clark both confirm that there was no specific single issue which swung the deal towards EMI. Wadsworth says, "It was a long and draw-out thing and it was not as if we whacked an offer on the table and said 'There you go.' It was about many different things, all the things you could probably think of, including relationships."

Both V2 – led by Richard Branson and, it is suggested, advised by former EMI executives Ken Berry and Tony Bates – and Sony were closest towards the end, said Clark. "They both made an adventurous bid at it," he says. And as for Universal's bid and public bid to top any EMI offer by £10m? "They didn't," says Clark, simply.

The next step in the process – aside from the significant issue of Williams' relationship with his key songwriting partner Guy Chambers – is the mending of another relationship. EMI is clearly staying by IE and Williams' negotiating position. And, while both sides are now committed to a future working relationship, IE's decision to bring in a string of consultants added an extra complication.

The conclusion of the deal last week set in motion IE's process of stepping down advisors including 3mV, the Partnership and 4tunes. But international promotions consultant Katin and EMI is to be retained, along with Equino, the Outside Organisation and Harry Morri's Group, says Clark.

Clark is confident that the relationship between IE and EMI will remain undamaged by the warring of the past nine months, however. "We never really fell out," he says. "We have had a brilliant time with them up to now. It has been a tough negotiation, but it has been good-hearted. All the EMI people have been fantastic in the past and have managed to put up with mine and David's rather bizarre sense of humour over the years. I'm sure that won't change."

Now, it seems, with their historic deal behind them, everyone is laughing.

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<b>MY VISION</b>					
Jakatta feat. Seal			Rulin	1901 +13 84.78 +13	
2	3	4	5	6	
▲ 2 3 4	DILEMMA	Nelly feat. Kelly Rowland	Universal Island	2441 -11 78.33 +35	
▲ 3 3 3	ONE LOVE	Blue	Innocent	1779 +12 75.48 +25	
▲ 4 4 7 5	JUST LIKE A PILL	Pink	Arista	2452 +5 72.19 +1	
5	10 7 9	GOT TO HAVE YOUR LOVE	Liberty X	V2 2531 -8 71.51 -24	
6	4 4 3	COMPICATED	Avril Lavigne	Arista	2194 +20 70.98 -11
7	12 12	ROUND ROUND	Sugababes	Universal Island	2476 -4 69.47 -9
8	5 7 4	LITTLE BY LITTLE	Oasis	Big Brother	1888 +13 67.47 +10
9	7 9 8	THE TIDE IS HIGH (GET THE FEELING)	Atomic Kitten	Innocent	2116 -16 47.13 -29
▲ 10 11 10	UNDERNEATH IT ALL	No Doubt	Interscope/Polydor	896 +13 45.83 +21	
11	11 10 9	STARRY EYED SURPRISE	Oakland/du	Perfecto	1325 -13 44.78 -5
12	10 11	CLEANIN' OUT MY CLOSET	Eminem	Aftermath/Interscope/Polydor	912 -15 43.00 -12
▲ 13 11 11	WHEN I LOST YOU	Sarah Wattmore	RCA	1985 +16 42.18 +10	
▲ 14 14 12	GANGSTA LOVIN'	Eve feat. Alicia Keys	Ruff Ryders/Interscope/Polydor	1132 +26 40.61 +16	
15	13 11 11	IN MY PLACE	Coltrane	Parlophone	1345 -22 40.43 -16
16	13 13 1	DY-NA-MI-TEE	Ms Dynamite	Polydor	1419 -4 39.18 -13
▲ 17 21 8	WHAT'S YOUR FLAVA?	Craig David	Wildstar	1015 -87 36.88 +25	
<b>HIGHEST TOP 50 CLIMBER</b>					
▲ 18 11 2 0	HEAVEN	DJ Sammy & Yanoce feat. Do	Data/Ministry Of Sound	1272 +85 36.10 +87	
▲ 19 21 0 0	YOU WERE RIGHT	Badly Drawn Boy	Twisted Nerve/XL Recordings	172 +32 32.66 +27	
20	8 6 6	I LOVE IT WHEN WE DO	Roman Keating	Polydor	1076 -35 31.52 -22
▲ 21 21 0 0	I'M RIGHT HERE	Samantha Mumba	Polydor	1121 +39 31.07 +48	
▲ 22 21 0 0	DOWN BOY	Holly Valance	London	1111 +44 29.68 +33	
23	7 3 0	FANTASY	Apollonia	Polydor	1287 -21 29.30 -20
24	4 22	SHE HATES ME	Puffin' O' Mudd	Geffen/Polydor	308 +2 28.42 -5
25	3 0 0	NU FLOW	Big Brovaz	Epic	617 +16 26.83 -9
26	31 11	LIKE GOES ON	Learnin Rimes	Curb/London	791 +24 26.80 -21
▲ 27 10 0 0	JUST THE WAY YOU ARE	Milky	Multiply	705 -21 26.34 -19	
▲ 28 10 1 0	ELECTRICAL STORM	U2	Credence	Island/Uni-Island	590 +27 26.31 +83
▲ 29 21 10	DAYS GO BY	Dirty Vegas	Busted	Universal Island	1238 +13 26.53 -2
▲ 30 21 10	WHAT I GO TO SCHOOL FOR	Rihanna	A&M/Polydor	885 -12 24.99 -19	
▲ 31 31 14	A THOUSAND MILES	Vanessa Carlton	Warner Bros	336 +129 24.86 +38	
▲ 32 31 10	THE ZEPHYR Song	Red Hot Chili Peppers	Wine	592 +39 24.63 -70	
▲ 33 31 0 0	LIKE I LOVE YOU	Justin Timberlake	Jive	592 +39 24.63 -70	
<b>BIGGEST INCREASE IN PLAYS</b>					
<b>BIGGEST INCREASE IN AUDIENCE</b>					
▲ 34 11 1 0	IT'S ALL GRAVY	Romeo feat. Christine Millan	Relentless	691 +140 23.92 +210	
35	5 9 11	ALONE	Lasgo	Positiva	689 -45 22.63 -20
36	2 3 12	EVERYONE SAYS "HI"	Dado Bowie	Columbia	94 -70 22.86 -8
37	18 18	FOOLISH	Ashanti	Murder Inc/Mercury	792 -36 22.47 -23
38	22 12	LOVE AT FIRST SIGHT	Kylie Minogue	Parlophone	694 +17 20.94 -22
39	17 8	WHEREVER YOU WILL GO	The Calling	RCA	863 -12 20.80 -21
40	13 0	GRACE	Supergroup	Parlophone	910 -22 19.82 -116
41	31 25	TRY	Ian Van Dahl	NuLife/Arista	427 +46 19.82 -14
42	34 13	ADDICTIVE	Trush Darts feat. Rakim	Aftermath/Interscope/Polydor	432 -23 19.39 -25
43	11 9	DREAMING OF YOU	The Coral	Deltasonic	133 -18 18.84 -46
44	11 5	WHY YOU LIE TO ME	Anastacia	Epic	752 -1 18.20 -4
▲ 45 12 1	THE LONG AND WINDING ROAD	Will Young And Gareth Gates	S	504 +1 17.80 -16	
46	12 18	COLOURBLIND	Darius	Mercury	923 -43 17.74 -58
47	11 7 9	ALL MY LIFE	Foo Fighters	RCA	1254 -34 17.67 +21
▲ 48 11 9	CHECK THE MEANING	Richard Ashcroft	Hut/Virgin	598 +58 12.68 +5	
49	17 4 1	DOWN 4 U	101 Gtch feat. Ja Rule, Ashanti, C. Baltimore & Viza	Mutiny In My Brain	488 +15 17.34 -38
▲ 50 16 1	CRY	Faith Hill	Warner Bros	46 +130 17.27 +17	

## ARPLAY COMMENTARY

by ALAN JONES

**A**lthough seven songs registered more plays last week, My Vision by Jakatta feat. Seal won the largest audience and fifth spot for the more-chimed mix) it registers an audience of more than 84m, to beat albumers. Last week's number one, Got To Have Your Love by Liberty X, dives to number five even though it still the most-listered disc on the Music Control panel, with 2,531 spins last week - 630 more than Jakatta.

The Jakatta single was commercially released last week, of course, but the two records immediately behind it on this week's chart - Nelly and Kelly Rowland's Dilemma (up 9-2) and Blue's One Love (up 8-2) are both still at the promo stage, marking the first time this year that two of the three most-listered discs are commercially unavailable as singles. Eurodance hits by Miley Van Dahl and Lesego are also overtaken by DJ Sammy's robust reworking of Bryan Adams' Heaven, which charges 41-18, and is the chart's biggest climber. Radio's previous aversion to these records seems to be getting less pronounced, and the current quartet should be joined in the Top 50 next week by Las Ketchup's whole Assemble (The Ketchup Song) moves 68-59, and was heard nearly 100 times last week, although the BBC's twin arbiters of taste, Radio One and Radio Two, are slow to get behind it. Although Aseere is dominating sales lists throughout Europe - it's currently top in 12 countries - it is not always getting commensurate airplay support there, and is presently top of the airplay lists only in Belgium, the Netherlands and Switzerland. On a pan-European basis, Avril Lavigne's Complicated - number six here - is top, and it also leads the way in Sweden, Norway, Finland and Ireland.

Finally, After weeks wandering aimlessly just outside the Top 50, Will Young and Gareth Gates' The Long And Winding Road cover girls admission to the upper echelon - but it is a fair bet it will peak a long way adrift of its OCC sales chart number one placing. Even with the massive extra audience and extra plays that result directly from charting, it struggles 53-45 this week - and the evidence is that aside from the additional plays it received from chart shows, its play trend is down, rather than up.

Three female international megastars had their new singles released to radio last week, with mixed fortunes. Madonna's Jamie Don't Move theme Die Another Day was the fastest off the mark, earning 338 plays and securing a number 55 debut, while Shania Twain's much-vaunted I'm Gonna Getcha Good was serviced later in the week, and managed a comparatively slim 28 plays, but still got a big enough audience (more than 6m) to take 130th place. Meanwhile, Mariah Carey attempts to salvage her career started with the failed Through The Rain, which won instant support from Capital FM (nine plays) but failed to generate enough plays elsewhere for a Top 200 placing at this early stage. Despite being the fastest starter, Madonna's single has had mixed reviews, as has Carey's, while Twain's has been given some raves. It will be interesting to see how they develop in weeks to come.

Finally up and running after three weeks hanging around outside the Top 50, U2's Electrical Storm leads 62-28 this week, and is the highest newcomer in the Top 50. One of two new tracks on their forthcoming hits set The Best Of 1990-2000, it benefited greatly from a big increase in support from both Radio One and Radio Two last week, with 11 spins from the former (up from six) and 1.0 from the latter, where it was previously ignored. In the commercial sector, it also gained ground on crucial stations like Capital FM (13 plays) and Virgin FM (19)

## AIRPLAY FACTSHEET

● So Solid Crew spin-offs continue fervently, and Radio One is, as usual, showing its continued support. Romeo's unlikely collaboration with Christina Millan, It's All Gravy, was played 19 times by the station last week, providing a useful 58.9% of the record's total audience of 23.92m which saw it vault 107-34 on the chart, but only 2.7% of its 691 plays.

● Eminem's Cleaning Out My Closet has slipped to number 13 on the OCC sales chart but is most

played record on Radio One for the third week in a row. It was played 31 times last week, once more than the current Pink and Jakatta discs which share second place.

● Craig David's What's Your Flava? made a massive first week impression, debuting at number 23 last week. It makes a further satisfactory improvement to number 17, whilst climbing 23-11 on Radio One and 15-10 on Capital FM.

TOP 10 COMPANIES		TOP CORPORATE GROUPS	
1	Universal	1	Capitol
2	RCA	2	Virgin
3	Interscope/Polydor	3	Capital FM
4	Parlophone	4	Virgin FM
5	Arista	5	Radio 1
6	Innocent	6	Radio 2
7	Big Brother	7	Virgin
8	Perfecto	8	Radio 4
9	Aftermath/Interscope/Polydor	9	Radio 5
10	Mutiny In My Brain	10	Radio 6

Source: Music Control. Figures are in millions of copies unless otherwise stated. All figures are rounded up or down.



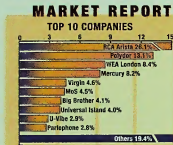
# SINGLES COMMENTARY

by ALAN JONES



No change at the top of the chart, with Will Young and Gareth Gates' rendition of The Long And Winding Road untroubled by new runner-up Holly Valance despite declining 50% week-on-week. The repeat performance means that Young, Gates and fellow Pop Idol graduate Darius have spent 16 weeks at number one thus far this year, making Pop Idol the phenomenon of the year. If Valance's Down Boy had sold half as many copies on its first week in the shops as her debut hit, it would have been number one - but it falls well short of that mark, with sales of fewer than 39,000 compared to Kiss Kiss' opening tally of more than 143,000.

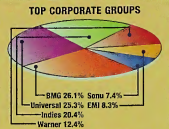
Unknown at the beginning of the year, Ashanti has now had four top 10 hits - the last three of which have reached the same position. She first came to notice in February, reaching number six, accompanying Ja Rule's rapping on the number six hit Always On Time. Then she sang for Fat Joe's hit What's Luv, which hit number four in May. Her first solo



## SINGLES FACTFILE

"I know what I'm getting for my birthday, I just don't know how big it is" - that's one of many excellent quotes provided last week by Great British eccentric John Otway in a perfectly managed media blitz which focused on his 50th birthday, and more pertinently, his fans' present to him of his second ever Top 40 hit. Otway was a mere 25 when he and fellow weirdo Wild Willy Barrett reached number 27 with Really Free In 1977. A solo Otway

subsequently developed a large cult following for his bizarre stage show, which includes skateboarding and the performance of a track called Headbutts, in which Otway usually draws his own blood by charging the microphone. From a shortlist of 12 songs, Otway's fans selected Bunsen Burner - based on Disco Inferno - as his birthday hit, and the record duly topped this week at number nine after selling more than 17,500.



Going back to his roots? Seal got his first chart entry as guest vocalist on a dance hit - Adamski's Thriller, which topped the chart in 1990. He went on to have eight solo hits, most recently Fly Like An Eagle in 1997. This week he returns to the chart, and again it's as a guest singer on a dance hit. Jakatta is one of many recording pseudonyms used by Dave Lee, who is also Jay Negro and Raven Maize, among others, and registers his third straight Top 10 hit as Jakatta this week, with Seal on vocals on My Vision. 17 months after peaking at number 27, Dirty Vegas' debut hit Days Go By returns to the chart at number 16. In between times, it was used in an advert for a Japanese car in America, fueling a claim that it was the US Hot 100. Meanwhile, Energy 52's Cafe Del Mar is on its ultimate release since its first (reached) appearance in 1993. It reaches The Top 200 for the sixth time in as many years, debuting at 24, a position it beat one, when it reached 12 in 1997.

## INDEPENDENT SINGLES

This List	Title	Artist	Label (distributor)
1	COME BACK AROUND	Feeder	Echo EDCS130 (P)
2	CAFE DEL MAR	Energy 52	Last Language LOST150 (V)
3	VANILLA RADIO	The Wildhearts	Round East West RMSA50048 (P)
4	UP THE BRACKET	The Libertines	Rough Trade RTA500068 (P)
5	NESSAIA	Scorcher	Sheffield Tunes UK 04265514 (P)
6	START TO HAVE YOURSELF	Lacey X	V2 VVS02508 (JMWV/P)
7	GARRY EDDY SURPRISE	Dakelish	Perfecto PERF27253 (JMWV/P)
8	SILVER	Robbie Rivera feat. Billy Paul W	352 Recordings 352C0001 (P)
9	SEX	Felicia Day	City Records ROCKERS1902 (V)
10	GIMME THE LIGHT	Sean Paul	VP VP0400 (P)
11	IN LOVE	The Outcasts	V2 VVS02509 (JMWV/P)
12	GODD	JFK	Y2K Y2K3300 (JAD)
13	IT'S JUST PORN MUM	Turkcs	Get Crooked (P)
14	SOMEDAY	The Strakes	Rough Trade RTA500092 (P)
15	IRRESISTABLE	Supersynch	Loaded LAD0000 (JMWV/P)
16	I DON'T NEED THIS	Heavencherry	Tidy Two TIDY70190 (JMWV/P)
17	SHUT YOUR MOUTH	Garbage	Mushroom MUSH196025X (JMWV/P)
18	LOVE & EVIL	Jean Jacques Smoother	Echo EDCS0216 (P)
19	COMING IN FROM THE COLD	The Delgados	Mantra MNT750 (V)
20	STAR SINGLERS PEOPLE	Moving Fing	Bam BAMM24 (SRO)

All charts © The Official UK Charts Company 2002

This List	Title	Artist	Label
1	THE LONG AND WINDING ROAD	Will Young & Gareth Gates	Capitol
2	DOWN BOY	Will Young	Capitol
3	COMPLICATED	Will Young	Capitol
4	DOWN IN A BOX	John Otway & Wild Willy Barrett	Motown/UK
5	JUST LIKE A PILL	Arctic	Arctic
6	MY VISION	Jakatta vs. Seal	BMG
7	LITTLE BY LITTLE	Will Young	BMG
8	THE HIGH (GET THE FEELING)	Arctic	Arctic
9	BUNSEN BURNER	John Otway	UK
10	WHAT I GO TO SCHOOL FOR	Bunsen	Universal
11	GO TO HAVE YOUR LOVE	Lacey X	V2
12	SANCTUARY	Arctic	Arctic
13	RING OF FIRE	Supersynch	Universal
14	WHEN I LOST YOU	Whitman	RCA
15	CLEAN UP MY CLOSET	Cher	UK
16	LIFE GOES ON	Lacey X	Universal
17	DILEMMA	Heaven	Universal
18	UNDERNATH IT ALL	No Doubt	Interscope
19	TRY	Vanessa	Motown
20	COME BACK AROUND	Feeder	Echo
21	DAYS GO BY	Dirty Vegas	Parlophone/Capitol
22	NESSAIA	Scorcher	Sheffield Tunes/UK
23	BY MY SIDE	Arctic	Arctic
24	STARRY EYE SURPRISE	Arctic	Arctic
25	STRANGE AND BEAUTIFUL	Arctic	Arctic
26	ONE LOVE	Arctic	Arctic
27	IN MY PLACE	Arctic	Arctic
28	SHE HATES ME	Arctic	Arctic
29	FANTASY	Arctic	Arctic
30	ADDICTIVE	Arctic	Arctic
31	COLOURBLIND	Arctic	Arctic
32	FEEL IT	Arctic	Arctic
33	HEAVEN	Arctic	Arctic
34	A THOUSAND MILES	Arctic	Arctic
35	I ONE IT WHEN WE	Arctic	Arctic
36	GRACE	Arctic	Arctic
37	UNDERNATH YOUR CLOTHES	Arctic	Arctic
38	LIKE A PRAYER	Arctic	Arctic
39	CAFE DEL MAR	Arctic	Arctic
40	LOVE TO SEE YOU	Arctic	Arctic

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## Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This List	Title	Artist	Label
1	DILEMMA	Heaven	MCA
2	HEAVEN	DJ Sammy and Yano	Capitol
3	NU FLOW	Big Brovaz	Capitol
4	THE KETCHUP SONG	Las Ketchup	Columbia
5	ONE LOVE	Blue	Interscope
6	WHAT'S YOUR FLAVA	Craig David	Wildstar
7	YR RIGHT HERE	Shamone	Polydor
8	LIKE I LOVE YOU	Justin Timberlake	Epic
9	SHINY DISCO BALLS	Who Da Funk feat. Jessica Eye	Cream/Parlophone
10	WORK IT	Missy Elliot	Capitol

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12 OCTOBER 2002

Chart listing 1-37 with columns: Rank, Title, Artist (Producer/Publisher/Writer), Label, CD/Cass (Distributor), 7/12. Includes entries like 'THE LONG AND WINDING ROAD/SUSPICIOUS MINDS' and 'DOWN BOY'.

Chart listing 38-75 with columns: Rank, Title, Artist (Producer/Publisher/Writer), Label, CD/Cass (Distributor), 7/12. Includes entries like 'COLOURBLIND', 'CROSSROADS', and 'EVERYBODY'.

TITLES A-Z index listing artists and their chart positions. Includes names like 'Alicia Keys', 'Al Green', 'Alison Moyet', etc.

As used by Top Of The Pops and Radio One

PRO-AUDIO SUPPLEMENT: ISSUE-NOVEMBER 2ND DVD Audio Vs SACD. What's The Story? For more information please contact Scott Green: T: 020 7579 4451 E: scott@musicweek.com

# ALBUMS COMMENTARY

by ALAN JONES



Just 160 short of a six figure sale on its second week in the shops. E1vs - 30 Number One Hits narrowly defeated the Rolling Stones' Forty Licks to retain pole position despite declining 26% week-on-week. Taking a look at the geographical spread of sales, the Presley album was ahead only in Ireland, Scotland and Berkshire, with the Stones winning the battle in London, the South East, the South West, West and Wales, the Midlands, the North East and Lancashire. Presley was much the stronger in Northern Ireland, where his album outsold Forty Licks by nearly 74%.

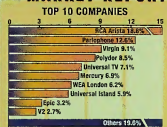
Autumn sales, particularly HMV's, continue to have a major effect on the chart. One of the albums most affected is *Come Away With Me* by Norah Jones. The album has been on the chart continuously since May but taken a big 13.3 leap this week to equal the peak position it first reached seven weeks ago. It sold a best-of tally of nearly 41,000 last week, many of them for less than £10. The

The Rolling Stones' last chart appearance was four years ago, when the Bridges To Babylon tour concert album *No Security* surfaced briefly, at number 67, with first week sales of less than 3,500. That album has since increased its sales to 24,000 but the group returns in more style this week, with their career spanning 'best of', Forty Licks storming the chart at number two. It was denied the opportunity of becoming the group's 11th number one album (a total beaten

## ALBUMS FACTFILE

so far by the Beatles' tally of 11) by Elvis Presley's *E1vs* - 30 Number One Hits. The Stones last topped the chart in 1994, with *Voodoo Lounge*, and are unlucky not to reach the summit again on three counts. Firstly up against a much-hyped and comprehensive Presley package, secondly losing by a margin of just 943 sales, and thirdly failing to take pole position despite selling nearly 99,000 albums - the highest tally of the year for a number two.

## MARKET REPORT

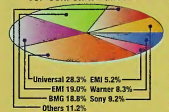


Report shows the turnover of the 10 top labels and corporate group shares by % of total sales of the Top 20 listed albums.



album sold its 400,000 copy on Sunday - not bad for a new jazz artist whose two singles (Don't Know Why and the title track)

## TOP CORPORATE GROUPS



## PERCENTAGE OF UK ACTS IN THE CHART

UK: 62.7% US: 33.3% Other: 4.0%

peaked at 59 and 72 respectively. Mark Knopfler's single *Why Aye Man* fell short of the Top 75 last month, reaching

number 81 but it seems to have done him little harm, as his new album *The Ragpickers Dream* debuts at number seven with first week sales of more than 25,000. It is Knopfler's third solo Top 10 album, and comes almost a year after his low key *Shot At Glory* soundtrack failed to chart. 'Supergroups' first three albums reached one, two and three respectively. But the sequence seems to be over, with their new album *Life On Other Planets* arriving at nine, on sales of 24,500. It is three years since their last album, a self-titled effort, opened with just short of 50,000 sales.

Busted launched their singles chart career a mere fortnight ago, and landed a number three debut with *What I Go To School For*. Their boisterous self-titled debut album, which has drawn comparisons with the likes of Blink 182, is still pretty much an unknown quantity but manages to make its debut at number 30 this week, with more than 8,500 punters prepared to take a risk at this early stage.

## COMPILATIONS

Not even the arrival of the latest in the popular *New Woman* series or Twice As Nice's Moby celebrating R&B mix album can persuade *Smash Hits: Let's Party* to vacate its position atop the compilation chart. The album - a heady mix of more than 40 of the year's most popular singles - spends its fifth week at number one, having sold a further 23,500 copies last week. That total - a 37% decline on the previous week's tally - brings sales of the album to nearly 217,000 and consolidates its fifth placing in the year-to-date rankings.

Sales of nearly 21,200 win *New Woman: The Autumn Collection* second place in the chart. The album is the seventh in the series - whose title suggests its target audience rather than the artists it contain, unless there is something I have missed about the anatomies of Ronan Keating, Nickelback,

Coldplay and the other male stars who are featured - and follows the success of this year's previous edition *New Woman 2002*, which opened at number one in March with first week sales of more than 43,000 - though, remember, it was boosted by the Mother's Day market.

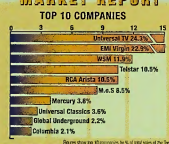
Twice As Nice Presents *Moby 2002* also sold more than 20,000 copies last week to take third place. It is the highest charting of seven mix albums by Twice As Nice to make the Top 20 of the compilation chart, and equals the previous best placing for an album related to the Moby awards, namely the Moby 2000 album. Last year's Moby album fared more modestly, reaching number 13 and has sold only slightly more copies - 22,800 to date - in a year than the latest album has sold in a week. Artists on Moby 2002 include Missy Elliott, Angie Stone and Alicia Keys.

## INDEPENDENT ALBUMS

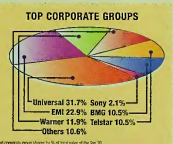
This Last	Title	Artist	Label ( distributor )
1	HALFWAY BETWEEN THE GUITAR AND THE DRUMS	Falguni Slim	Skin BRASSIC JACO (SMV/P)
2	THINKING IT OVER	Liberty X	V2 VV101192 (SMV/P)
3	DUNOBASSWITHMYHEADMAN	Underworld	JBO JBO100192 (SMV/P)
4	IMAGINE	Eva Cassidy	Blix Street/Hot G21005 (HOT)
5	DANCING DOWN THE STONEY ROAD	Chris Reid	Jazzee Blue JBLUCED014 (SMV/P)
6	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VV1 101368 (SMV/P)
7	INTERCALATED SONIC T'S	Ash	Infectious INFECT02008 (SMV/P)
8	SOMEBIRD	Eva Cassidy	Blix Street/Hot G21005 (HOT)
9	18	Moby	Mute COSTUM02 (V)
10	11 PLAY	Moby	Mute COSTUM112 (V)
11	MASTER OF REALITY	Black Sabbath	Casfe Music CMT10025 (P)
12	MELODY AM	Royksopp	Wall Of Sound WALL0022 (V)
13	WHITE BLOOD CELLS	White Stripes	XL Recordings XL01 151 (V)
14	FOR THE GREAT FIRST TIME - THE SINGLES	Scorpio	Sheffield Tunes/Edel UK 014112521 (V)
15	A HUNDRED DAYS OFF	Underworld	JBO JBO100192 (SMV/P)
16	BUNKA	Qwertz	Perfecta PERFALB000 (SMV/P)
17	YOUR NEW FAVOURITE BAND	Haven	Playtones M059502 (P)
18	HOMETIME	Alison Moyet	Sanctuary SANCT128 (P)
19	TROUSER JAZZ	Mike Scruff	Nirja Tone ZENC006 (V)
20	CRUELTY WITHOUT BEAUTY	Soft Cell	Cooking Vinyl COOKVC026 (P)

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## MARKET REPORT



## TOP CORPORATE GROUPS



COMPLIATIONS' SHARE OF TOTAL SALES  
 Artist albums: 81.7%  
 Compilations: 18.3%

## THE YEAR SO FAR...

UK	TH	TOP 20 COMPLIATIONS	ARTIST
1	1	NOW THAT'S WHAT I CALL MUSIC 51	VARIOUS ARTISTS
2	2	NOW THAT'S WHAT I CALL MUSIC 52	VARIOUS ARTISTS
3	3	POP 100! - THE BIG BAND ALBUM	VARIOUS ARTISTS
4	4	CLUBLAND	VARIOUS ARTISTS
5	5	SMASH HITS - LET'S PARTY	VARIOUS ARTISTS
6	6	HITS 52	VARIOUS ARTISTS
7	7	THE VERY BEST OF PURE R&B - THE SUMMER	VARIOUS ARTISTS
8	8	THE VERY BEST OF MTV UNPLUGGED	VARIOUS ARTISTS
9	9	CLUBBERS GUIDE TO 2002	VARIOUS ARTISTS
10	10	HITS 53	VARIOUS ARTISTS
11	11	SUPERCHARGED	VARIOUS ARTISTS
12	12	THE ULTIMATE CHRIS FLICK SOUNDTRACK	VARIOUS ARTISTS
13	13	SMASH HITS SUMMER 2002	VARIOUS ARTISTS
14	14	THE VERY BEST OF SMOOTH JAZZ	VARIOUS ARTISTS
15	15	NOW THAT'S WHAT I CALL MUSIC 50	VARIOUS ARTISTS
16	16	SCHOOL DISCO.COM - SPRING TERM	VARIOUS ARTISTS
17	17	CAPITAL GOLD ROCK LEGENDS	VARIOUS ARTISTS
18	18	THE BEST SUMMER ALBUM 2002	VARIOUS ARTISTS
19	19	THE BEST CLUB ANTHEMS SUMMER 2002	VARIOUS ARTISTS
20	20	LOVE SO STRONG	VARIOUS ARTISTS

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# OFFICIAL CHARTS 12/10/2002

music week

## SINGLES

THE LONG AND WINDING ROAD/SUSPICIOUS MINDS Will Young & Gareth Jones		1
NEW	2 DOWN BOY Holly Valance	London
NEW	3 COMPLICATED Avril Lavigne	Arista
NEW	4 DOWN YU (feat. DJ's Rize, A\$AP, C Bellmore & Vin Muzel) Fred D. Jam	
NEW	4 5 JUST LIKE A PILL Pink	Arista
NEW	6 MY VISION Jakatta feat. Seal	Ruffin
NEW	7 LITTLE BY LITTLE/SHES LOVE OASIS	Big Brother
NEW	8 THE TIDE IS HIGH (GET THE FEELING) Atomic Kitten	Innocent
NEW	9 BUNSEN BURNER John Dwyer	U+Uhe
NEW	10 WHAT I GO TO SCHOOL FOR Busted	Universal
NEW	11 LIFE GOES ON LeAnn Rimes	Curb/London
NEW	12 GANGSTA LOVIN' feat. Alicia Keys	Interscope/Polydor
NEW	13 CLEANIN' OUT MY CLOSET Eminem	Interscope/Polydor
NEW	14 COME BACK AROUND Feeder	Echo
NEW	15 TRY Ian Van Dahl	Nuffie
NEW	16 DAYS GO BY Dirty Vegas	Clevidence
NEW	17 NESSAJA Scooter	Sheffield/Tunes/Edel UK
NEW	18 UNDERNEATH IT ALL No Doubt	Interscope/Polydor
NEW	12 19 WHEN I LOST YOU Sarah Whitmore	RCA
NEW	11 20 GOT TO HAVE YOUR LOVE Liberty X	V2

THE OFFICIAL UK ALBUMS CHART

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## Will Young

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## ALBUMS

ELVIS PRESLEY - 30 #1 HITS Elvis Presley		1
NEW	2 FORTY LUCKS The Rolling Stones	Virgin/Decca
NEW	13 3 COME AWAY WITH ME Norah Jones	Pedigone
NEW	3 4 MISSUNDAZTOOD Pink	Arista
NEW	5 NELLVILLE Nelly	Universal
NEW	4 6 A RUSH OF BLOOD TO THE HEAD Coldplay	Pedigone
NEW	5 7 THE RAGPICKER'S DREAM Mark Knopfler	Mercury
NEW	8 LET GO Avril Lavigne	Arista
NEW	9 LIFE ON OTHER PLANETS Supergrass	Pedigone
NEW	10 HEATHEN CHEMISTRY Oasis	Big Brother
NEW	2 11 BOUNCE Ben Joni	Mercury
NEW	6 12 FEELS SO GOOD Atomic Kitten	Innocent
NEW	14 13 A LITTLE DEEPER Mis Dymatie	Polydor
NEW	14 14 SONGBOOK - A LIFETIME OF MUSIC David Gates	Jive
NEW	15 15 ADJALING Aquajung	B Unique
NEW	12 16 THE ENIGMA SHOW Eminem	Interscope/Polydor
NEW	7 17 ILLUMINATION Paul Weller	Indepicordone
NEW	19 18 BY THE WAY Red Hot Chili Peppers	Warner Bros
NEW	16 19 IMAGINE Eva Cassidy	Blk Street/Hot
NEW	10 20 THINKING IT OVER Liberty X	V2



UK ALBUMS



# CLUB CHARTS 12/10/2002

# music week

## COMMERCIAL POP TOP 30

Rank	Weeks on Chart	Artist	Title
1	5	Wizzard/Polydor	Stay With Me (SWEETHEARTS)
2	12	Put The Needle In It (DAMIEN) (MUSIQUE)	Put The Needle In It (DAMIEN)
3	13	Original Sin (MUSIQUE)	Original Sin
4	13	Original Sin (MUSIQUE)	Original Sin
5	19	Original Sin (MUSIQUE)	Original Sin
6	23	Original Sin (MUSIQUE)	Original Sin
7	23	Original Sin (MUSIQUE)	Original Sin
8	23	Original Sin (MUSIQUE)	Original Sin
9	23	Original Sin (MUSIQUE)	Original Sin
10	23	Original Sin (MUSIQUE)	Original Sin
11	3	Original Sin (MUSIQUE)	Original Sin
12	4	Original Sin (MUSIQUE)	Original Sin
13	5	Original Sin (MUSIQUE)	Original Sin
14	12	Original Sin (MUSIQUE)	Original Sin
15	3	Original Sin (MUSIQUE)	Original Sin
16	3	Original Sin (MUSIQUE)	Original Sin
17	3	Original Sin (MUSIQUE)	Original Sin
18	3	Original Sin (MUSIQUE)	Original Sin
19	2	Original Sin (MUSIQUE)	Original Sin
20	2	Original Sin (MUSIQUE)	Original Sin
21	31	Original Sin (MUSIQUE)	Original Sin
22	23	Original Sin (MUSIQUE)	Original Sin
23	4	Original Sin (MUSIQUE)	Original Sin
24	4	Original Sin (MUSIQUE)	Original Sin
25	2	Original Sin (MUSIQUE)	Original Sin
26	3	Original Sin (MUSIQUE)	Original Sin
27	3	Original Sin (MUSIQUE)	Original Sin
28	3	Original Sin (MUSIQUE)	Original Sin
29	11	Original Sin (MUSIQUE)	Original Sin
30	2	Original Sin (MUSIQUE)	Original Sin

## UPFRONT CLUB CHART TOP 40

Rank	Weeks on Chart	Artist	Title
1	18	Put The Needle In It (DAMIEN) (MUSIQUE)	Put The Needle In It (DAMIEN)
2	11	Original Sin (MUSIQUE)	Original Sin
3	13	Original Sin (MUSIQUE)	Original Sin
4	13	Original Sin (MUSIQUE)	Original Sin
5	13	Original Sin (MUSIQUE)	Original Sin
6	13	Original Sin (MUSIQUE)	Original Sin
7	13	Original Sin (MUSIQUE)	Original Sin
8	13	Original Sin (MUSIQUE)	Original Sin
9	13	Original Sin (MUSIQUE)	Original Sin
10	13	Original Sin (MUSIQUE)	Original Sin
11	13	Original Sin (MUSIQUE)	Original Sin
12	13	Original Sin (MUSIQUE)	Original Sin
13	13	Original Sin (MUSIQUE)	Original Sin
14	13	Original Sin (MUSIQUE)	Original Sin
15	13	Original Sin (MUSIQUE)	Original Sin
16	13	Original Sin (MUSIQUE)	Original Sin
17	13	Original Sin (MUSIQUE)	Original Sin
18	13	Original Sin (MUSIQUE)	Original Sin
19	13	Original Sin (MUSIQUE)	Original Sin
20	13	Original Sin (MUSIQUE)	Original Sin
21	13	Original Sin (MUSIQUE)	Original Sin
22	13	Original Sin (MUSIQUE)	Original Sin
23	13	Original Sin (MUSIQUE)	Original Sin
24	13	Original Sin (MUSIQUE)	Original Sin
25	13	Original Sin (MUSIQUE)	Original Sin
26	13	Original Sin (MUSIQUE)	Original Sin
27	13	Original Sin (MUSIQUE)	Original Sin
28	13	Original Sin (MUSIQUE)	Original Sin
29	13	Original Sin (MUSIQUE)	Original Sin
30	13	Original Sin (MUSIQUE)	Original Sin
31	13	Original Sin (MUSIQUE)	Original Sin
32	13	Original Sin (MUSIQUE)	Original Sin
33	13	Original Sin (MUSIQUE)	Original Sin
34	13	Original Sin (MUSIQUE)	Original Sin
35	13	Original Sin (MUSIQUE)	Original Sin
36	13	Original Sin (MUSIQUE)	Original Sin
37	13	Original Sin (MUSIQUE)	Original Sin
38	13	Original Sin (MUSIQUE)	Original Sin
39	13	Original Sin (MUSIQUE)	Original Sin
40	13	Original Sin (MUSIQUE)	Original Sin

## URBAN TOP 30

Rank	Weeks on Chart	Artist	Title
1	2	BEAT ERA (MUSIQUE)	Beat Era
2	2	BEAT ERA (MUSIQUE)	Beat Era
3	2	BEAT ERA (MUSIQUE)	Beat Era
4	2	BEAT ERA (MUSIQUE)	Beat Era
5	2	BEAT ERA (MUSIQUE)	Beat Era
6	2	BEAT ERA (MUSIQUE)	Beat Era
7	2	BEAT ERA (MUSIQUE)	Beat Era
8	2	BEAT ERA (MUSIQUE)	Beat Era
9	2	BEAT ERA (MUSIQUE)	Beat Era
10	2	BEAT ERA (MUSIQUE)	Beat Era
11	2	BEAT ERA (MUSIQUE)	Beat Era
12	2	BEAT ERA (MUSIQUE)	Beat Era
13	2	BEAT ERA (MUSIQUE)	Beat Era
14	2	BEAT ERA (MUSIQUE)	Beat Era
15	2	BEAT ERA (MUSIQUE)	Beat Era
16	2	BEAT ERA (MUSIQUE)	Beat Era
17	2	BEAT ERA (MUSIQUE)	Beat Era
18	2	BEAT ERA (MUSIQUE)	Beat Era
19	2	BEAT ERA (MUSIQUE)	Beat Era
20	2	BEAT ERA (MUSIQUE)	Beat Era
21	2	BEAT ERA (MUSIQUE)	Beat Era
22	2	BEAT ERA (MUSIQUE)	Beat Era
23	2	BEAT ERA (MUSIQUE)	Beat Era
24	2	BEAT ERA (MUSIQUE)	Beat Era
25	2	BEAT ERA (MUSIQUE)	Beat Era
26	2	BEAT ERA (MUSIQUE)	Beat Era
27	2	BEAT ERA (MUSIQUE)	Beat Era
28	2	BEAT ERA (MUSIQUE)	Beat Era
29	2	BEAT ERA (MUSIQUE)	Beat Era
30	2	BEAT ERA (MUSIQUE)	Beat Era

## PRE-RELEASE AIRPLAY TOP 20

Rank	Weeks on Chart	Artist	Title
1	3	NO FLY BIG BEAT	No Fly Big Beat
2	2	PRELIMINARY (MUSIQUE)	Preliminary
3	2	PRELIMINARY (MUSIQUE)	Preliminary
4	2	PRELIMINARY (MUSIQUE)	Preliminary
5	2	PRELIMINARY (MUSIQUE)	Preliminary
6	2	PRELIMINARY (MUSIQUE)	Preliminary
7	2	PRELIMINARY (MUSIQUE)	Preliminary
8	2	PRELIMINARY (MUSIQUE)	Preliminary
9	2	PRELIMINARY (MUSIQUE)	Preliminary
10	2	PRELIMINARY (MUSIQUE)	Preliminary
11	2	PRELIMINARY (MUSIQUE)	Preliminary
12	2	PRELIMINARY (MUSIQUE)	Preliminary
13	2	PRELIMINARY (MUSIQUE)	Preliminary
14	2	PRELIMINARY (MUSIQUE)	Preliminary
15	2	PRELIMINARY (MUSIQUE)	Preliminary
16	2	PRELIMINARY (MUSIQUE)	Preliminary
17	2	PRELIMINARY (MUSIQUE)	Preliminary
18	2	PRELIMINARY (MUSIQUE)	Preliminary
19	2	PRELIMINARY (MUSIQUE)	Preliminary
20	2	PRELIMINARY (MUSIQUE)	Preliminary

## COOL CUTS CHART

Rank	Weeks on Chart	Artist	Title
1	1	Original Sin (MUSIQUE)	Original Sin
2	1	Original Sin (MUSIQUE)	Original Sin
3	1	Original Sin (MUSIQUE)	Original Sin
4	1	Original Sin (MUSIQUE)	Original Sin
5	1	Original Sin (MUSIQUE)	Original Sin
6	1	Original Sin (MUSIQUE)	Original Sin
7	1	Original Sin (MUSIQUE)	Original Sin
8	1	Original Sin (MUSIQUE)	Original Sin
9	1	Original Sin (MUSIQUE)	Original Sin
10	1	Original Sin (MUSIQUE)	Original Sin
11	1	Original Sin (MUSIQUE)	Original Sin
12	1	Original Sin (MUSIQUE)	Original Sin
13	1	Original Sin (MUSIQUE)	Original Sin
14	1	Original Sin (MUSIQUE)	Original Sin
15	1	Original Sin (MUSIQUE)	Original Sin
16	1	Original Sin (MUSIQUE)	Original Sin
17	1	Original Sin (MUSIQUE)	Original Sin
18	1	Original Sin (MUSIQUE)	Original Sin
19	1	Original Sin (MUSIQUE)	Original Sin
20	1	Original Sin (MUSIQUE)	Original Sin

## soda club featuring hannah alethea take my breath away

## CHART COMMENTARY

Compiled from pre-release airplay of dance records on Capital FM, the Galaxy and other stations. Radio One and the 'Vibe' © Music Connect

© Music Connect

### COOL CUTS CHART

As featured on **Full On** music chart every week in **the Top 10** and **the Top 50** every week

Rank	Label	Track
1	IN THIS WORLD MARY	(R&B) <b>IN THIS WORLD MARY</b> (Paul and Suker)
2	FOUR LINO BROTHERS	<b>FOUR LINO BROTHERS</b> (Johns)
3	London	<b>London</b> (The Roots)
4	LOVEBOX EP	<b>LOVEBOX EP</b> (Various Artists)
5	TROPICAL SOUNDSCAPE DJ	<b>TROPICAL SOUNDSCAPE DJ</b> (Various Artists)
6	PRAY LASSO	<b>PRAY LASSO</b> (Various Artists)
7	THE ROCK PUNK	<b>THE ROCK PUNK</b> (Various Artists)
8	FLAM	<b>FLAM</b> (Various Artists)
9	FLESH	<b>FLESH</b> (Various Artists)
10	DO WHAT YOU WANNA DO	<b>DO WHAT YOU WANNA DO</b> (Various Artists)
11	CHAMUNDA	<b>CHAMUNDA</b> (Various Artists)
12	EMERALD BEACH	<b>EMERALD BEACH</b> (Various Artists)
13	SOUL KEEPER	<b>SOUL KEEPER</b> (Various Artists)
14	CONSUMPTION	<b>CONSUMPTION</b> (Various Artists)
15	AMIT'S BEAUTIFUL	<b>AMIT'S BEAUTIFUL</b> (Various Artists)
16	WHY YOU WANNA DO	<b>WHY YOU WANNA DO</b> (Various Artists)
17	BACK ON TOP	<b>BACK ON TOP</b> (Various Artists)
18	LIKE THIS LASSO	<b>LIKE THIS LASSO</b> (Various Artists)
19	LIKE THIS LASSO	<b>LIKE THIS LASSO</b> (Various Artists)
20	LIKE THIS LASSO	<b>LIKE THIS LASSO</b> (Various Artists)



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

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#### TOP 10 BREAKERS

Rank	Label	Track
1	DOIT WANNA KNOW	<b>DOIT WANNA KNOW</b> (Various Artists)
2	PLAY WITH BOOTS	<b>PLAY WITH BOOTS</b> (Various Artists)
3	GENETICA	<b>GENETICA</b> (Various Artists)
4	SHINY DISCO BALLS	<b>SHINY DISCO BALLS</b> (Various Artists)
5	SWING MY HIPS	<b>SWING MY HIPS</b> (Various Artists)
6	THE WAY	<b>THE WAY</b> (Various Artists)
7	XISTAN	<b>XISTAN</b> (Various Artists)
8	LET'S GET IT RIGHT	<b>LET'S GET IT RIGHT</b> (Various Artists)
9	CLOWNING	<b>CLOWNING</b> (Various Artists)
10	DOIT WANNA KNOW	<b>DOIT WANNA KNOW</b> (Various Artists)

© Music Week

### CHART COMMENTARY

By ALAN JONES

One of the biggest club hits of last year was Who Do You Love Now (Stringer) by Riva featuring Danni Minogue. It soared to the top of both the Upright and Commercial Pop Club Charts, and subsequently went on to be a massive retail hit too, climbing to number three and selling more than 160,000 copies. Despite its success, it appears to have been a one-off collaboration, and both acts are showing they could still cut it, topping the Upright Chart and reaching number two on the Commercial Pop chart in August with Time Is The Healer. And with her first single since then, Danni Minogue exactly replicates Riva's success this week with Put The Needs On It. Its triumph on the Upright Chart comes at the expense of DJ Sandy Vs Housetrap's Overdrive, which it beat by a margin of just two percent, while its defeat on the Commercial Pop Chart is by the same margin to Samantha Mumba's I'm Right Here. Minogue has signed a long-term deal with London, and has been working on her first album for the label with the likes of Roger Sanchez and Moby.

The highest of all a dozen new entries to the top 20 of the Upright Chart is If You Could Read My Mind by Aurora. Debuting at number 11, it is a version of the folkier than lighted pop music which has, for some time, been despised by the club scene. It's a song which does not need to be heard at least half a dozen floor-filling copies each, notably by Voila Vella and Stars On 54. In its latest incarnation, it sports vocals from former Shakespeare's Sister principal Marcela Detroit. For Aurora, who has had less success with original songs, it seems like an attempt to recreate the Top Five sales chart position they enjoyed with their 2000 cover of Duran Duran's No Ordinary World.

Frequently cited as the most stable of our charts, the Urban Chart suffers a slight rush of blood to the head this week, with eight debuts in the Top 20, five of them from the Warner Music roster. And, unusually, the chart sees its third number one in as many weeks, with Syleena Johnson's stylish Tonight I'm Gonna Let Go falling to hold off the challenge of Erik S. Remont's React, which surges 4.1 on only its second week in the chart. To top the Urban Chart so quickly is rare, and demonstrates how hot React is.

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- 9 **21** STANCES AND BEAUTIFUL Aquilino B Uniqne
- 14 **22** SHE HATES ME Puddle Of Mudd Getten/Polyster
- 13 **23** FEEL IT BOY Bonnie Man feat. Jannet Virgin
- 41 **24** CAFE DEL MAE Energy 52 Last Language
- 18 **25** ROUND ROUND Sugababes Island/Un-Island
- 26 **26** VANILLA RABBIT The Wildhearts Round/Swagger
- 19 **27** ADDICTIVE Trish Hurns feat. Rakim Interscope/Polydor
- 41 **28** FORMULAE JULZ Columbia
- 41 **29** UP THE BRACKET The Libertines Rough Trade
- 15 **30** PAPA DON'T PREACH Kelly Osbourne Epic



- 21 **31** DY-NA-MITE Ms Dynamite Polydor
- 17 **32** DEN GRIJL (I DON'T KNOW WHY) Dixie & Neuro feat. Konstan East West
- 30 **33** ANYTHING FOR YOU Stamford Amp Mercury
- 22 **34** UNDERNEATH YOUR CLOTHES Shakira Epic
- 41 **35** INSATIABLE Thick D Multiply
- 23 **36** WALK ON WATER Milk Inc Positiva
- 24 **37** FANTASY Appleton Polydor
- 28 **38** COLOURBLIND Danus Mercury
- 34 **39** CROSSROADS Blazin' Squad East West
- 16 **40** EVERYDAY Bom Jovi Mercury

### KEY UPCOMING RELEASES

- BLUE: One Love (Innocent) Oct 21
- MARINA CAREK: Through The Rain (Def Jam) Nov 11
- CRAIG DAVID: What's Your Fave? (Wildstar) Oct 28
- MAADONNA: Die Another Day (Warner) Oct 28
- S CLUB: Alive (Polydor) Nov 11
- S CLUB: JUVENOS: Pupy Love (Polydor) Dec 2
- JUSTIN TIMBERLAKE: Like Love You (live) Oct 21
- WESTLIFE: Electrical Storm (Island/Un-Island) Oct 21
- WESTLIFE: Unbreakable (S) Oct 28
- WILL YOUNG: tha (S) Nov 18

# COMPILATIONS

- 1 **SMASH HITS - LET'S PARTY** 11 **11** THE VERY BEST OF SMOOTH JAZZ  
EMI/Virgin/Universal Link, Classic & Jazz
- 2 **NEW WOMAN - THE ALBUM COLLECTION** 8 **12** KERRANG! 4 - THE ALBUM  
Virgin/EMI Sony /Universal TV
- 3 **THE LAST OF THE MOOSEHUNTERS** 12 **13** THE ULTIMATE BRITISH ROCK SOUNDTRACK  
Mersey Music VNU/Universal TV
- 4 **WESTWOOD 3** 13 **14** SONGS TO MAKE YOU FEEL GOOD  
Cap Jam Bear, Vibe
- 5 **WHILE MY GUITAR GENTLY WEEPS** 10 **15** RETRO DANCE MASTERS  
Universal TV Virgin/EMI
- 6 **FLYING DREAMS - THE ALBUM COLLECTION** 14 **16** THE ALBUM 4  
Virgin/EMI Virgin/EMI
- 7 **PURE GROOVE - THE CLASSICS** 17 **17** SPONSUS CLUB HITS  
Mersey Music Linn/Virgin
- 8 **DANCE NATION ANTHEMS** 18 **18** JAMES LAVELE - BARCELONA 02  
Mersey Music Official Underground
- 9 **THE VERY BEST OF PINE RISE - THE SUMMER** 17 **19** TUNE IN-CHILL OUT  
Telstar Virgin Island
- 10 **NOW THAT'S WHAT I CALL MUSIC 52** 18 **20** HITS 53  
EMI/Virgin/Universal TV Backdoor/Decca/MSK

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- 18 **21** PARACHUTES Coldplay Parlophone
- 17 **22** ESCAPE Enrique Iglesias Interscope/Polydor
- 21 **23** ANGELS WITH DIRTY FACES Sugababes Island/Un-Island
- 41 **24** A NEW MORNING Suede Epic
- 11 **25** UP Peter Gabriel RealWorld
- 24 **26** GNYZ Madonna Warner/Maner Bros
- 28 **27** GREATEST HITS I, II & III Queen Parlophone
- 41 **28** 2 STEPZ Ahead Daide & Neuro East West
- 29 **29** LAUNDRY SERVICE Shakira Epic
- 41 **30** BUSTED Busta Universal



- 32 **31** COME CLEAN Puddle Of Mudd Interscope/Polydor
- 35 **32** SILVER SIDE UP Nickelback Roadrunner
- 25 **33** DANCING DOWN THE STONEY ROAD Chris Real Jazzes Blue
- 30 **34** ALL RISE Blue Innocent
- 34 **35** HALWAY BETWEEN THE GITTER AND THE STRAS Frayn Slim Start
- 31 **36** PUSH THE BEAT FOR THIS JAM - THE SINGLES Saver Stated/Real/Beak
- 46 **37** ORIGINAL PIRATE MATERIAL The Streets London (In)79 Records
- 27 **38** THE ESSENTIAL COLLECTION Marc Bonin & Tex Universal TV
- 38 **39** HEATHEN David Bowie Columbia
- 26 **40** INTERGALACTIC SONIC 7'S Ash Interscous

### KEY UPCOMING RELEASES

- BLUE: One Love (Innocent) Nov 4
- CRAIG DAVID: Sticker Than Your Average (Wildstar) Nov 11
- GABRIEL GATES: The (S) Oct 28
- DAVID GARY: A New Day At Midnight (HT/Feast West) Oct 28
- SAVANNA: Shamen (Anista) Nov 4
- UZ: The Beat Of 1990-2000 (Island/Un-Island) Nov 4
- SHANIA TWANK: tha (Mercury) Nov 18
- WESTLIFE: Unbreakable: Greatest Hits (S) Nov 11
- WILL YOUNG: From Now On (S) Oct 7
- ROBBIE WILLIAMS: Escapology (EMI/CapSals) Nov 18







CLASSICAL NEWS

by Andrew Stewart

GRAMOPHONE AWARDS BOUNCE BACK

The Gramophone Awards, presented at London's Barbican Centre last Monday (September 30), responded to end-outburst criticisms directed at the event, offering a slick and often moving show to the industry and the public. Audience numbers were up on last year, while the range of celebrity presenters proved better suited to classical music than several of their 2000 predecessors.

Veteran Italian soprano Mirella Freni, in town to receive Gramophone's lifetime achievement award, brought the house to its feet with an extraordinarily impassioned performance of an aria from Alfano's opera *Ruizemonte*. Although precedent dictated that she should be followed by the presentation of record of the year, won by Stephen Hough and Hyperion Records for their survey of the complete Saint-Saëns piano concertos, it became clear that Freni's contribution was an obvious showstopper.

Other winning artists to perform included bass-baritone Jonathan Lemalu, soprano Soile Isokowski, violinist Maxim Vengerov, the London Symphony Orchestra and Sir Colin Davis. The BBC young musician of the year, 12-year-old Jennifer Pike, underlined the qualities of her musicking with a refined performance of Tchaikovsky's *Meditation*.

As co-host with Gramophone editor James Jolly, Simon Callow nailed his classical colours to the mast with a dig at high-profile crossover artists. "It was not possible," he said, "to secure the services of Russell Watson to sing his new recording of the *St Matthew Passion*. What we lack in talent, however, we'll have to make up for in glamour."

The People's Tenor's name was taken in vain again by Ian Hislop, who accepted the invitation to present Vengerov with his artist of the year award after watching the Classical Brits. He recalled that Mohammed al Fayed hailed Watson as the greatest tenor since Pavarotti. "I thought that I could display that

GRAMOPHONE AWARDS: WINNERS

**Early music:** *Marenzio: Madrigals. Concerto Italiano/Alessandrini* (Opus 111); *Baroque vocal: Monteverdi: Selva morale e spirituale, Cantus Cölln/Jurginčič* (Harmónia Mundi); *Baroque instrumental: Elser: Violin Sonatas. Sonnerie* (ASV Gaudama); **Debut:** Jonathan Lemalu (EMI Classics); **Concerto:** Saint-Saëns: Piano Concertos 1-5. Hough (Hyperion); Opera: Berlioz: *Les Troyens*. LSO/Davis (LSO Live); **Orchestra:** Bruckner: *Symphony No.8*. BPO/Wand (RCA Red Seal); **Chamber music:** Beethoven: *String Quartets. Takács Quartet* (Decca); **Vocal:** *Chaminade: Songs*. Von Otter, Forsberg, Deutsche Grammophon; **Historic release:** Fauré: *13 Nocturnes*. Thyssen-Valentine (Testament); **Historic archive:** Great Conductors of the C20th — Ferenc Fricsay (EMI Classics); **Instrumental:** Grieg: *Lyric Pieces*. Andrus (EMI Classics); **DVD:** Adams: *El Niño*. Original cast (Arthaus Musik); **Editor's choice:** Strauss: *Four Last Songs* etc. Isokowski (Orndine); **Choral:** Schoenberg: *Gurrelieder*. Berlin PO/Rattle (EMI); **Contemporary:** Brivisletti: *Pulse Shadows* etc (Teldec); **Recital:** Gulev: Ariza, Bartoli (Decca); **Artist of the year:** Maxim Vengerov; **Lifetime achievement:** Mirella Freni; **Record of the year:** Saint-Saëns: *Piano Concertos 1-5*. Hough (Hyperion)

much classical knowledge, so decided to present an award tonight," he said.

Overall, it was a good night for Universal Classics, EMI Classics and Warner Classics. Among the independents, Hyperion, ASV, Harmonia Mundi, LSO Live, Opus 113 and Testament fared well. "Times are tough," said Jolly. "We are here to keep in touch with what matters most and communicate a passion for great music."

Andrew Stewart can be contacted by email at: [AndrewStewart1@compuserve.com](mailto:AndrewStewart1@compuserve.com)

ALBUM of the week



**MAHLER: Symphony No.5. Berlin Philharmonic/Rattle** (EMI Classics 5 57385 2). Simon Rattle (pictured), the new artistic director and principal conductor of the Berlin Philharmonic, makes his first UK appearances with the great German orchestra in two concerts at the Royal Festival Hall on October 11 and 12, performing Mahler's Fifth Symphony and Asyla by Thomas Adès. This rush-release disc, recorded at the opening of Rattle's inaugural season with the Berlin orchestra, highlights the best of the partnership between the conductor, his orchestra and record company. The related EMI Classics marketing and PR push should ensure a place at the top of the UK classical album chart and may well draw new listeners to Mahler's extraordinary work.

REVIEWS

For records released up to 21 October 2002



**BRUCH: Violin Concertos Nos. 1 & 3: SARASATE: Navarra. Hanslip, Ovrtvsky; LSO/Brabbles** (Warner Classics 0927-45664-2). Teenage

prodigy Chloë Hanslip's performance of the finale of Bruch's first fiddle concerto and Sarasate's *Navarra* helped lift the classical street cred of this year's Classical Brit Awards, displaying a confidence and maturity that several critics found wanting in her debut disc. Warner Classics' second Chloë release deserves to succeed in the sales stakes, especially so given the eloquence of Hanslip's interpretation of the little-known Third Violin Concerto. This disc is backed by a heavyweight marketing campaign, including full-page ads in the specialist press.

**JS BACH: The Complete Organ Music. Herick** (Hyperion CDS 44121/36 (16CD)). Christopher Herick's performances of Bach's organ works make imaginative use of the sounds of a series of instruments in

Swiss churches, beautifully played and recorded. The 2002 edition of the *Penguin Guide to Compact Discs* rates his readings of the *Orgelbüchlein* as "among the finest in the catalogue". Other highlights of this series, resued here at a special price on 16 discs, include a lucid, impassioned performance of the great C minor *Passacaglia* and exquisite interpretations of the so-called Neumeister Chorales.



**WAGNER: Der fliegende Holländer. Eaglen, Struckmann, Seiffert, Hail, Palmer; Staatskapelle Berlin/Barenboim** (Teldec 8573-88053-2 (2CD)). Daniel

Barenboim concludes his cycle of the complete mature operas of Richard Wagner with a spellbinding performance of *The Flying Dutchman*, helped by his choice of brisk speeds, airy, elegant playing from his Berlin State Opera forces and a very fine cast of Wagnerians. Falk Struckmann's Dutchman is powerfully characterised without trace of vocal bombast, while Jane Eaglen manages to tailor her heroic act to suit Senta's flowing melodies.

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# SINGLE

## of the week

**BLUE:** One Love (Innocent SINCDA1). Currently A-listed at both Radio One and



Two, expect One Love to be the most-played record in the UK weeks before commercial release. That should be no surprise given the strength of this single, the first from the trio's second album, which consolidates their R&B pop sound. The only thing working against the group are the much used StarGate production hooks, which are beginning to sound rather tired.



### SINGLE reviews

**RECOMMEND** JUSTIN

**TIMBERLAKE: Like I Love You** (Jive 9253432). This is a prime example of why US pop acts such as "N Sync, and now Timberlake

himself, outperform their UK counterparts: world-class production. A-listed at Radio One, this single features classy production by The Neptunes with a rap from The Clipse. **DJ SAMMY & YANU feat DO: Heaven** (Data DATA45CD5). This cheesy cover of the Bryan Adams song has already been a huge global hit and is sure to repeat that success here due to a Radio One A-listing. Its poppant sound is sure to be embraced by returning holiday-makers wanting a reminder of their two weeks in the sun. **WHO DA FUNK?: Shiny Disco Balls** (Cream CREAM20CD). This huge Ibiza stomper features Jessica Eye on the repetitive vactant that will become this winter's catchphrase. B-listed at Radio One, this has mega-hit written into every beat.

**RECOMMEND ROMEO FEAT. CHRISTINA MILAN: It's All Great** (Relentless RELENT20CD). This unlikely pairing has produced one of the coolest duets of the year, featuring a clever melodic hook which will be familiar to all Mariah Carey fans. Already A-listed at Radio One, this single leads into a strong set-up for Romeo's debut album, *Sold* (due in November). **IDLEWILD: Live in a Hiding Place** (Parlophone CDR6587). Idlewild have ventured into Top 10 territory with their third album, *The Remote Part*, and this melodious beauty, the third single from the album, looks set to follow suit. It has already been B-listed at Radio One. **THE POLYPHONIC SPREE: Hanging Around** (679 Recordings 679L012CD1). Instruments such as flutes and trumpets, and the choral tones of the Polyphonic Spree's two-dozen white-robed members float around a catchy pop tune on this track, which is a remix of the version from the band's album *The Beginning Stages Of PAPA ROCK: Time And Time Again* (DreamWorks PAPA 6). The Roach steers their non-metal machine in a more funk-metal

direction on this intense track, which is the second single from their album *Love/Hate*. The band return to the UK in November for four eagerly-awaited dates. **JOHN SQUIRE: Joe Louis** (North Country NCDA 001). This track is taken from the former Stone Roses lynchpin's debut solo album *Time Changes Everything*, which entered the albums chart at number 17 three weeks ago. Joe Louis has a timeless air about it, with its Bowie-esque vocals and subtle rock/blues flavors, which should attract the middle youth market.

**RECOMMEND GROOVE ARMADA: Purple Haze** (Pepper 92360642). Featuring vocals from Nappy Roots alongside MC Red Rat, this return from the eclectic duo blends rocking riffs with reggae vibes. More nu metal in sound than the dubby Superstyn!, it could bring them a wider audience and has been C-listed at Radio One.



**RED HOT CHILI PEPPERS: The Zephyr Song** (WEA W592CD1). Largely eschewing funk and metal to assume the melodious classic rock mantle of California greats such as the Beach Boys and Fleetwood Mac, the Chili Peppers have never courted the mainstream so avidly. By the way has sold 4m copies worldwide in three months, and this Radio One A-listed single will give it a further lease of life.

**SHAGGY: Sexy Lady** (Island SHAGGY04). This flamenco-flavoured track provides a slightly underwhelming taster of the new material from Shaggy's forthcoming album, *Lucky Day*. Shaggy's inimitable vocal style makes this single chart-friendly (it is Radio One B-listed), but it does not out the hard-to-live-up-to *Hot Shot* standard. **TORI AMOS: A Sorta Farytale** (Epic 6730432). Amos returns with a typically emotional and touching ballad describing the end of a relationship. This track, which is taken from Amos's forthcoming album *Scarlet's Walk*, will please her fanbase. **BETH ORTON: Anywhere** (Heavenly HVH125CD). This second single from Orton's Top 10 album *Daydream* is a self-penned offering that, while adding little text to the singer-songwriter's canon, holds sufficient swoony appeal to gain airplay support and a modest chart placing.

# ALBUM

## of the week

**FOO FIGHTERS: One By One** (Roswell/BMG/RCA 74321973482).



The Foo Fighters' fourth album would have been out much earlier had Dave Grohl not joined ODTSA on tour on drums. Still, the stone-cold seism appears to have rubbed off on the Foo's sound. Now the former Nirvana member takes his place as Foo's frontman for a first-class 11-track set, which is a solid piece of work focusing on full-on rock and leaving delicate intricacies to their bands.



**THE STREETS: Don't Mug Yourself** (679 Recordings 679L09CD). Widespy laureate Mike Skinner offers this cautionary tale of not making a fool of yourself in front of the ladies. Centred around an irresistibly bouncy bassline, this unreasonably catchy single is B-listed at Radio One.

**TURIN BRAKES: Long Distance** (Source SOURCECD 064). Fresh from a series of intimate acoustic shows, the duo unveil the first new material since their well-received debut. Producer Tony Hoffer (Beak. Arj) highlights their wistful melodies perfectly and the track is B-listed at Radio One.

**U2 Electrical Storm** (Island CD1 808). One of two new tracks from U2's upcoming hits compilation, this strong, midtempo ballad has an infectious falsetto chorus. Produced by William Orbit. It is B-listed at Radio One and C-listed at Radio Two.

**ROSIE RIBBONS: Blink** (Telstar CDSATF3288). The debut single from Ribbons is a polished piece of commercial R&B. One of the more compelling Pop Idol finalists, she has taken her time before releasing her first material. But, with her debut album due to be released later this year, there is clearly much more to come.

**TOPLOADER: Some Kind of Wonderful** (52). This track — the follow-up to *Time of My Life* and taken from their *Magio Hotel* album — sees Toploader on typically soulful form. Playlisting from Virgin Radio and Radio Two will ensure core support.

### ALBUM reviews



**RECOMMEND LEMON JELLY:**

**Horizons** (XL Recordings 679L160). Lemon Jelly show no signs of diluting the appeal of their debut album *Lemonjelly* on this second set, which abounds with folky, full-blooded melodies, straight-laced vocal samples and wholesome beats. The duo promote the album with live shows at London's 93 Feet East later this month. **SANTANA: Shaman** (Arista). After the successful regeneration of Santana with

*Supernatural*, this new album looks set to repeat the winning formula. Featuring a host of stellar guests (see *Single*, Macy Gray, POD, Chad Kroeger), the first *Game of Love* is a true winner, written by the hit team of Gregg Alexander and Rick Nowels. **GRAHAM COXON: The Kiss of Morning** (Transcopic TRANC0018). Coxon's fourth album in six many years has been the main stated reason for the guitarist's absence from recent Blur recording sessions and, whatever the truth of the situation, Coxon is clearly capable of carving his own musical future. The album is a scaterbrained shambles, but it is also by far the most accessible of his solo recordings.



**FEEDER: Comfort In Sound** (Echo ECHOH343). Following the commercial high of 2001 — three hit singles and a Top Five album with Echo

Park — Feeder return with a more introspective, but still strong, album. The standout cuts are the string-driven opener *Just the Way I'm Feeling*, the slow burning *Helium* and the adventurous electronic pop of *Child In You*.

**BOOTSY COLLINS: Play With Bootsy — A Tribute To The Funk** (East West 0927491732). Joined in funk by artists such as George Clinton, Snoop Dogg and Fatboy Slim, this is one of the most approachable albums Bootsy has made. It punts it might smack of commercialisation, but the set highlights his status as the finest funk bass man on the planet.

**YOUSOU N'DOUR: Nothing's in Vain** (East West 7559796542). N'Dour's first album through the East West/Moresuch in-kup should finally bring the genius from Senegal the worldwide audience he deserves. His style of Senegalese rock can be both contemplative and explosive.

**VARIOUS: Extra Yard** (Big Dada BDC0043). Mixed by 1Xtra's DJ Ecailbath, this great album showcases the Ninja Tune subsidiary label's strengths with a haul of hip hop bursting with innovation. Exclusive tracks from Roots Manuva, Y1, New Fresh. Gamma push the creative envelope with ragga, two-step and electro influences.

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

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# ELVIS HEADS STAR LINE-UP AS LABELS LOOK TO DO A BEATLES

There is a good and a bad time for re-releasing the back catalogue. Flog it too much and the fans will feel ripped off, mis-package it and the artists' management will block it. Mike Pattenden explores the tricky business of dusting off old classics for today's music fans

The value of a record company rests as much, if not more, on its back catalogue as its current roster. For major labels, heritage acts represent a licence to continue making profits with little of the uncertainty and risk that surrounds new artist projects.

Mining these assets is a careful balancing act involving multiple interests and an ever more imaginative approach. Anniversaries represent one of the most obvious pegs for reusing material with births, deaths and landmark releases offering regular opportunities to revisit a career and introduce an old artist to a new generation.

And 2002 and 2003 offer a number of milestones: 30 years since the release of Springsteen's debut album *Greetings From Asbury Park* (originally released in January 1973), the death of Gram Parsons (September 1973), the release of the Rolling Stones' masterpiece *Exile On Main Street*, as well as the 25th anniversary of Marc Bolan's death (September 1977) and what would have been 60th birthdays for Jim Morrison (born on December 8, 1943), Janis Joplin (January 19, 1943) and Jimi Hendrix (November 27, 1942). Meanwhile, the Stones celebrate 40 years in business, as the 40 Licks collection, released last week, ostentatiously testifies.



Elvis's 30 #1 Hits album has revived the King; the wall outside Abbey Road served as a promotional vehicle for The Beatles' 1 campaign

Some landmark dates cause barely a ripple, of course, while others will be impossible to ignore. Firmly in the latter category was the 25th anniversary in August of the death of Elvis Presley. Accordingly, the campaign to prepare his catalogue has been carefully planned by BMG in the UK and America in close cooperation with the King's estate — culminating in the current pan-Atlantic number

one success in the US and UK of *Elvis's 30 #1 Hits*. A week ago, the collection sold 134,000 copies in its first week in UK stores to give the King his first number one here since 1977, when his death mobilised sales of *Elvis's 40 Greatest*.

"Anniversaries like this are extremely important junctures, not just for us, but for fans, too," says BMG UK marketing manager

Adam Bradley. Recent Presley campaigns have included the Artist Of The Century push leading up to the millennium and the 50 Greatest Love Songs collection. But, following lengthy discussions last year, it was agreed by all parties that a package of number ones would be the centrepiece of the 25th anniversary campaign, with a new single release leading the way and



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music week

a box set. Today, Tomorrow & Forever (released in July), providing a deluxe option.

In a classic example of marketing synergy, BMG UK took the lead, with Bradley signing up with Nike's Amsterdam-based agency Wieden & Kennedy in order to use a remix of Presley's little-known A Little Less Conversation as the soundtrack for their Terry Gilliam-directed \$90m global TV campaign for the World Cup. "We decided that a remix was a fantastic way of contemporising the track, while it laid the ground for a commercial release with lots of positive bounce back for Nike and us," says Bradley. "It created a lifeline for the single which, in turn, paved the way for the 30 #1 Hits collection. Our hope from the start was to include it as the 31st number one on the disc, although obviously we had no guarantee it would be so successful."

The JXL remix of A Little Less Conversation shot to number one across the UK and Europe in the summer, instantly achieving its aim and sourcing a whole new, much younger fan base while also satisfying those who see Presley's music as a timeless treasure.

"It's given him a new relevance," says Bradley. "I saw a recent internet poll and kids between nine and 12 years old were picking it out as their favourite record, so we've found a whole new audience. Likewise, we had to make sure we didn't alienate the existing one. We scanned the official sites when the record came out and we have had nothing but praise."

Ad campaigns are increasingly proving useful launchpads for career retrospectives. In the summer, Universal TV issued Voodoo Child: The Jimi Hendrix Collection, a double-CD digipack to cash in on Audi's £4.3m television advertising campaign. It was the third collection of its kind in the past 10 years.

Likewise, Sony took advantage of the interest re-ignited in crooner Andy Williams by the 1999 Fiat Punto ad to launch three compilation albums in its wake.

Meanwhile, another important anniversary is approaching this month, 40 years after The Beatles' first appearance on the singles chart with Love Me Do. The Fab Four represent the biggest heritage act of them all and, in this case, it is possible to identify an important historical event at any given point, with the result that it would be easy to saturate the market with the band's material if some restraint were not shown.

As it is, the past decade has seen The Sergeant Pepper 25th anniversary reissue, the Red/Blue compilation reissues in 1993, the Live At The BBC set in 1994, the Anthology trilogy in 1995-96 and, in November 2000, The Beatles' 1 compilation. The success of the latter, in particular, made EMI conscious of the benefit of giving the schedule a break.

"We were very keen not to do anything the following year because it would be seen as ripping the band's fans off, which is something we want to be seen to be avoiding," says Wendy Day, marketing manager, Apple, Blue Note & Special Projects. Day has been involved in co-ordinating The Beatles' back catalogue campaigns for the past 15 years and constantly liaises with Apple, the band's label, on possible repackaging scenarios.

"We're always looking ahead and there's always tons of things in the pipeline which could come together any time between now and the next 10 years," she says. "One obvious area is the existing albums, many of which were reissued on CD early in the format's existence, so those could be refreshed. We'll be looking to improve them at some point, but won't be rushed" p22

## Apple decides not to let it be

Apple may have been a hippy free-for-all during The Beatles' heyday, but the organisation has been the model of discretion ever since, carefully guarding the vaults and rarely commenting on the potential for future releases. But Sir Paul McCartney, loose-tongued newsworthy that he is, recently let slip plans to shine a fresh light on one of the few untouched corners of The Beatles' oeuvre – the controversial Let It Be documentary, directed by Michael Lindsay-Hogg and starring a band approaching breaking point. What's more, McCartney has suggested that the film's re-release could well come in tandem with a new "naked" version of the Let It Be album, whose ornate production was put in place by Phil Spector without McCartney's involvement as The Beatles crumbled.

At the time of The Beatles' Anthology releases in 1993, Apple boss Neil Aspinall remarked that any future archive projects would have to be entitled Scraping The Bottom Of The Barrel,

before concealing a little later that some material remained which could still be worthy of a release, including the rooftop concert which closed the Let It Be film. Whether the Let It Be project materialises before or after the mooted Beatles 2 collection, featuring the best of the B-sides plus the most famous number two hit of all time, Strawberry Fields Forever/Penny Lane is, of course, unconfirmed.

Beatles fans will instead have to make do with the double-DVD release of A Hard Day's Night (out last week) and the arrival of George Harrison's final album, Brainwashed, on November 18. And for those who hoped that the omission of legendary 14-minute freak-out Carnival Of Light from Anthology 3 implied that a fourth volume might one day be forthcoming, Paul McCartney last month announced he would be using the track to soundtrack a montage film of his late wife Linda's Beatles photos.



Beatles' A "naked" version of Let It Be is set for a re-release

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Marc Bolan: September marked 25th anniversary of his death



The Doors: entire back catalogue has been reissued in collectable sleeves

for simply the sake of an anniversary."

Quite how much forward planning goes into a major reissue project can be judged by the Beatles' 1 album release.

"The idea had been circulating for at least 10 years," says Day. "Although many angles had been discussed through the years, the final decision was with Neil Aspinall at Apple. We were working on it actively for most of the year leading up to its release."

One reason for the large amount of forward planning was the number of interested parties who have to be satisfied.

"There are several ports of call, with Apple, the existing band members and their estates to coordinate. If someone is busy or away it can take months to schedule a meeting and basically if any one side says no, that's it, because everyone has to be happy. Obviously, there are compromises on every side, but any proposal must be agreed by all parties and, if someone changes something, it

has to be submitted to the rest for approval."

While most artists and their estates demand input, some take a particularly pro-active role by suggesting possible options. "Obviously you keep tabs on all the major anniversaries, but there is no set mechanism that kick-starts a campaign for a classic act," says Eric James, head of catalogue at Warner Strategic Marketing. "Sometimes it is the act themselves. Their management might approach us if they're about to tour or if they have some fresh ideas or even some unreleased material."

The remaining members of The Doors were particularly insistent on a new Best Of package, issued in September 2000, which led, in turn, to a reissue

of the band's entire back catalogue in mini-vinyl replica sleeves. The band's manager Danny Sugerman was also instrumental in setting up a series of live archive albums – the most recent of which, *Live In Hollywood*, came out in May of this year.

The trend for taking existing material and giving a fresh twist with the addition of unreleased material, out-takes and demos has proved to be a successful angle in recent years, but in some cases it is considered unsuitable.

"If you take a classic album, the artist can justifiably turn round and say, 'It is what it is. I don't want any more tracks on it,'" says James. "Even if you consider a bonus disc of out-takes you have to bear in mind that the tracks got that name because they weren't considered good enough for release at the time. Occasionally you get lucky and you stumble on something and you wonder why it was overlooked at the time."

In the case of Elvis, his estate, the Memphis-based Elvis Presley Enterprises, a collection of lawyers headed by president and CEO Jack Soden plus Lisa and Priscilla Presley, have strict rules on how its client's music can be represented.

"They agreed to the idea of a remix eventually, but I had very clear guidelines on what I could and couldn't do, including not tampering with his vocals and keeping the arrangement very close to the original," says Bradley.

In the case of David Bowie, the release of his new album *Heathen*, through Columbia, provided no impediment to EMI in their plans to release this autumn the Best Of double CD and DVD, scheduled for October 21, nor the summer reissue of Ziggy Stardust And The Spiders From Mars to coincide with its 30th anniversary, a release which was accomplished with its creator's full consent.

"There was a vibe about Ziggy and both parties felt it was time for a bit of a makeover," says Nigel Reeve, A&R manager, EMI marketing. "The fact that David had a new album and was the curator of this year's *Meltdown* was felt to be a good thing. We made sure we put some breathing space between the two releases, with Ziggy coming three weeks after *Heathen*."

EMI took control of Bowie's back catalogue at the start of the Nineties, and then won the rights under his celebrated Bowie Bond deal. Its new career-spanning Best Of is designed to reflect a career which has given him varying hits in different territories – it will be issued with the same cover but 18 territory-specific track listings.

"We have to recoup the investment we make and my job is to make sure we maintain the artistic integrity of the catalogue," says Reeve. "We have to ensure standards are upheld, if not improved, while being sensitive to an artist's performance in other countries."

So, when it comes to the delicate matter of exploiting an artist's legacy, it is clearly in record labels' interests to ensure all parties are happy and the fans are given something worthwhile. That way everyone's a winner.

**'If you take a classic album, the artist can justifiably turn round and say, "It is what it is, I don't want any more tracks on it"'**

– Eric James, Warner

**'We have to recoup the investment we make and my job is to ensure we maintain the artistic integrity of the catalogue'**

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## New wave of rock and metal fuels interest in veteran bands

The repatriation of rock music as a mainstream force may not have been enough to send new material by Ozzy Osbourne, Robert Plant or Ritchie Blackmore soaring into the charts, but the respect conferred upon bands such as Black Sabbath, Led Zeppelin and Deep Purple by a host of young multi-platinum acolytes has only been good news for the catalogue industry.

Sanctuary's *The Best of Black Sabbath* has sold more than 200,000 copies in the UK since its release in 2000, while a reissued back catalogue and a pair of DVDs – *The Black Sabbath Story Volume 1 (1970-78)* and *Volume 2 (1978-92)* – have met with proportionate success. All three had the benefit of TV advertising, but the band's perennial sales owe as much to continual name-checking within the rock fraternity as to modern marketing techniques.

"Black Sabbath are one of the strongest catalogue lines we have," says Castle Music label manager Steve Hammonds. "When we have things like *The Osbournes* to promote around, we do. But, a lot of the time, it doesn't need as much promoting as a lot of items because every time *Kerrang!* or *Metal Hammer* print an article they cite Black Sabbath as the rock legends that they are."

Next year, Sanctuary plans to repackage the back catalogue *Uriah Heep* in similar fashion. Also planned is a *Motörhead* boxed set to be compiled under the unerring eye of Lemmy himself. A six-CD *Deep Purple* boxed set released on October 28 is a key part of EMI's autumn schedule, as is a re-issue of the band's audacious 1969 live collaboration with the Royal Philharmonic Orchestra and Malcolm Arnold, *Concerto For Group & Orchestra*.

The Integrity-conscious rock market boasts some of the most carefully-tended catalogues in modern music. This, of course, makes it all the more of an event when Led Zeppelin – arguably the

greatest hard rock band of all – unveil genuine new product in the form of a multi-DVD live set, slated for March next year.

Down the years, Triniford Management, which has made a point of ensuring Led Zeppelin have not been over-marketed or repackaged too often has guarded its clients' legacy with care. "I regularly field requests for compilations from various territories and I always refuse because their catalogue is timeless," says managing director Bill Curbishley. "They are one of the biggest-selling acts in rock music history and they are regularly an inspiration to new acts. They were an albums band and they don't suit being thrown into a mix. Nor do we like the idea of adding outtakes and demos to existing albums. Something like *Led Zep IV* is pristine and we'd rather not have it tampered with. We want to give the fans something worth having."

Warner owns the rights to the Led Zeppelin back catalogue and WSM's Eric James is sensitive to these concerns, as well as the fact that both Page and Plant continue to have active careers.

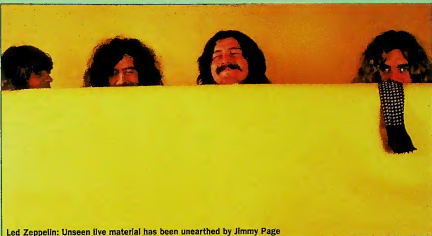
"You have to remember these guys are still working," says James. "They might not be the rock gods of old but they are still relevant and their work is still important. You have to be very sensitive to what is going on in their professional lives because you don't want to overshadow anything they're doing. It is only right and proper we show them due respect and any ideas we have, we put to their management as a matter of courtesy."

Led Zeppelin guitarist Jimmy Page was so unhappy with the quality of the band's reissued CDs in the Eighties that he went and remastered everything to his satisfaction. This resulted in the 26-track 1990 retrospective *Remasters*. Atlantic's triple-CD box anthology covering the years 1968-78, released the same year, has since sold 2.5m copies. A second volume appeared in 1993, along with a career-spanning 10-CD box set, *The Complete Studio Recordings*.

However, Jimmy Page, Robert Plant and their former label, Atlantic, have been keenly aware for some time of the dearth of quality visual Led Zep material. The only existing example is the VHS and DVD editions of the 26-year-old *The Song Remains the Same*, the classic live film shot at a special 1973 Madison Square Gardens concert with added fantasy sequences.

However, a discovery by Jimmy Page among the band's archives is about to change that, says Curbishley.

"They were one of the great live acts and there's never been much material to demonstrate that. But we discovered films shot at the Albert Hall and Earl's Court gigs, plus their last *Knebworth* appearance in 1979, which we're currently restoring with a view to releasing a triple concert DVD. We have also unearthed some stunning live audio performances which, if we put them together as a live audio package, will give fans something really unique and of the highest quality."



Led Zeppelin: Unseen live material has been unearthed by Jimmy Page

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### ROYALTIES ADMINISTRATION (SRG 02)

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### FREIGHT MANAGEMENT/SHIPPING CLERK (SRG03) BASED KENT

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### SALES LEADER & CREDIT CONTROL (SRG05/06)

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Unless otherwise indicated all positions are based at our West London office

Detailed information of these and other Sanctuary Group vacancies can be found at [www.sanctuarygroup.co.uk](http://www.sanctuarygroup.co.uk)

CV with a covering letter and salary details should be sent to [jobs@sanctuarygroup.co.uk](mailto:jobs@sanctuarygroup.co.uk) or Sarah Gallop, HR Administrator, 45-83 Sinclair Road, London, W14 0NS

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## OFF THE RECORD

## WE CAN GROW CREATIVE INDUSTRIES

I launched the report *Creativity: London's Core Business* on October 1, 2002. The report highlighted the importance of the creative industries in London as the second fastest-growing sector in London, contributing £21bn annually to London's output. London makes nearly 30% of the UK's creative output (28.2%). On average, London's creative industries grew nearly 8.5% a year in real terms between 1995 and 2000 – a total increase of 50%.

Contributing one in every five new jobs in London, the creative sector is also the second biggest source of job growth and, by 2000, 525,000 people were working in the creative industries. London's creative industries contribute significantly to the overall UK total as well (55,000 jobs in music and the visual and performing arts are 41.1% of the UK total). In other words, London's creative industries are creating more new jobs and output than any other sector except business services.

The report clearly demonstrates that London's powerful mix of technical skill, creative drive and innovation and the diversity of its communities make it a national base for all activities within the creative industry. This position also ensures that all Londoners have access to culture and that London and Londoners get the best value of the city's cultural resources.

Discussions with the industry have already highlighted the need to address business skills, business support, workspace development and risk funding. We need to underpin those businesses and create a framework for their growth. Already the LDA is supporting projects in London, such as the Ocean music venue in Hackney, the Westbourne Studios (workspace development for creative industries) and YCTV in west London (media training for young people).

I am encouraged by the support that I have received from the industry, in particular *Qd Records* (Guy Holmes co-launched the report with me on October 1), British Music Rights and British Fashion Council, as well as Kim Howells, minister for tourism, film and broadcasting.

The report provides us with a robust foundation for action and I will work with the industry, through the Creative Industries Commission, to identify practical interventions that can be taken forward.

Ken Livingstone, Mayor of London

Off The Record is a personal view

## THE BIG QUESTION

## WHAT NEXT FOR ROBBIE, POST-GUY?



Simon Cowell, founder 5 Records

"If I did have an idea who he should work with I wouldn't tell anyone else. The splitting is a creative move and Robbie will have a problem. Robbie is the performer, Guy the songwriter – you can't break up such strong partnerships without problems."

Bill Padley, managing director Wise Budsath Music

"Without the answer to the question 'what he's going next?' it's a difficult choice. If I were asked to write with him I'd ask him 'Where do you want to go?' and if he answered 'More of the same' you'd be in danger of just doing a pastiche."

Don Black, songwriter

"A songwriting partnership is indelible really. It's something like a marriage and it's very much a personal thing how writers work with each other. Billy Wilder once said to me: 'Always collaborate with someone you respect and think entirely different to you' and I think there's a lot of sense in that."

Tim Byrne, Byrne Blood Management

"It's not the end of Robbie by any stretch of the imagination. Robbie is very clever and it's always reinventing himself. It might actually mean he moves on in terms of style and direction. He has lots of really good people around him, so it won't be a problem."

Guy Fletcher, chairman of British Academy of Composers & Songwriters

"It's not very well known in the industry who contributes what and the level of contribution of both of them. It's difficult to know where he's going to go. There are a large number of people who'd love to work with him. He'll be the most desirable co-writer in Britain."

Miller Williams, general manager Global Talent Publishing

"If I were Robbie I would choose someone who is going to move things on but not alienate his fans. More obvious suggestions would be Linda Perry who wrote Pink's *The Party Started*, UK producing team *The Matrix* who produced *Alanis's* album or maybe *Babyface*. Less obvious would be someone like *Jack* – a good all-rounder who is quirky. Helen Steel, media analyst for UBS Warburg and Robbie obsessive

"He should stay with Guy. It has been a perfect partnership. Robbie's career has been liquid gold."

Richard Park, founder of the Richard Park Company and Fame Academy headmaster

"A great deal would be Robbie and Pink, because their styles could be highly complementary. Alternatively, Robbie should watch *Fame Academy* and find himself a new partner there."

Guy Chambers and Robbie Williams last week confirmed they had ended their hugely-successful songwriting partnership.



Sean "Puff Daddy P Diddy" Combs: now there's a fella who knows what he likes and is happy to tell anyone in earshot about it. "I love Spain. I love Spanish women," enthused the man at a press conference last week as he looked forward to hosting the November 14 MTV Europe Music Awards in Barcelona.

As for MTV Networks Europe chief executive Brent Hansen, he preferred to win over the Spanish hosts with a more cultural chat-up line, waxing lyrical about the "big love Spain. I love Spanish women." enthused the man at a press conference last week as he looked forward to hosting the November 14 MTV Europe Music Awards in Barcelona. As for MTV Networks Europe chief executive Brent Hansen, he preferred to win over the Spanish hosts with a more cultural chat-up line, waxing lyrical about the "big love Spain. I love Spanish women." enthused the man at a press conference last week as he looked forward to hosting the November 14 MTV Europe Music Awards in Barcelona. As for MTV Networks Europe chief executive Brent Hansen, he preferred to win over the Spanish hosts with a more cultural chat-up line, waxing lyrical about the "big love Spain. I love Spanish women." enthused the man at a press conference last week as he looked forward to hosting the November 14 MTV Europe Music Awards in Barcelona.

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