

FOR EVERYONE IN THE BUSINESS OF MUSIC 29 SEPTEMBER 2001 £3.60



# music week

ELTON JOHN SONGS FROM THE WEST COAST



## With over 200 million sales worldwide Elton John returns with his finest album in years... 'Songs From the West Coast'

"Not only a spectacular return to form and Elton's finest album in 25 years, but on any level this is a triumphantly consistent collection of top-quality songs.

Quite magnificent" *HEAT MAGAZINE*

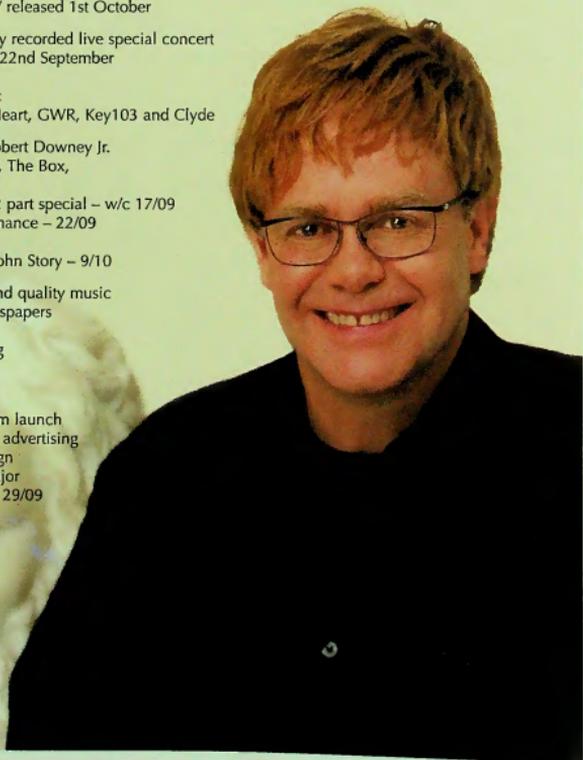
"..superb\*\*\*\*\*" *Q*

"...stark, plaintive, piano led tunes that hark back to classic Elton albums" *GQ*

"It's a bona fide Elton John comeback album, everyone a toe-tapper, no mistake" *UNCUT*

"Aching melodies hammered home by a piano player who won't stop until he has the keys to your heart" *ROLLING STONE*

- SINGLE:** 'I Want Love' released on 24th September
- ALBUM:** 'Songs from the West Coast' released 1st October
- RADIO:** A listed at Radio 2 - recently recorded live special concert at BBC Theatre tx Saturday 22nd September  
A listed at Capital  
A listed at Virgin and Magic  
Also receiving plays from Heart, GWR, Key103 and Clyde
- TV:** Stunning video featuring Robert Downey Jr.  
Currently playlisted at MTV, The Box, VH1, Q TV, Magic TV  
Other tv's include: GMTV 2 part special - w/c 17/09  
Parkinson, chat and performance - 22/09  
TOTP 2 special - w/c 1/10  
Documentary - The Elton John Story - 9/10
- SINGLE** Press ads across womens and quality music magazines and tabloid newspapers
- CAMPAIGN:** 20" TV and Radio adverts  
Internet campaign including email database marketing  
Major retail campaign
- ALBUM** National TV advertising from launch
- CAMPAIGN:** National outdoor and press advertising  
Extensive online pr campaign  
Covermounted CD with major tabloid 1.5 million copies - 29/09  
Major retail campaign



rocket

www.eltonjohn.com



**NEWS:** Programme director Paul Jackson is vowing to sharpen the focus of **VIRGIN RADIO's** playlist



**NEWS:** So convinced is **ELTON JOHN** that he has made his best album in years, he is visiting new territories



**A&R:** Hoping to lose the tag of mid-Nineties **ROCK, LIGHTHOUSE FANCLY** unveil a new sound for their third LP



**A&R:** Hoping to lose the tag of mid-Nineties **ROCK, LIGHTHOUSE FANCLY** unveil a new sound for their third LP

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# musicweek

WHEN TO GO LEGAL!  
BUSINESS AFFAIRS  
SAITRITS - P11

## Madonna v Westlife in Christmas countdown

by Paul Williams

Madonna, Westlife and Robbie Williams are set to be fighting for the Christmas number one album slot, according to an exclusive **MW** survey of UK music retailers.

Leading dealers predict that the three superstar acts will be the main driving forces of an appetising fourth quarter in which every week is set to throw up at least one returning superstar. After gaining in-depth previews of all the product on offer from their suppliers at the autumn sales conferences, retailers say they are confident the release schedule will help them to shake off the current economic uncertainty and power retailers to another record-breaking Christmas.

And there will be no bigger week than the one beginning on November 12, when Madonna's new best and Westlife's third studio album will go head-to-head in what is likely to be the most strongly fought battle for the top slot of the year.

HMV's head of music Jonathan Rees, alongside many of his peers across music retail, is convinced Madonna can claim Christmas all for herself, even though Warner has yet to issue details about her album

### NOVEMBER COMPETITORS

November 5:  
Natalie Imbruglia, Cliff Richard, Britney Spears, Corrs, Pink Floyd



November 12:  
Madonna (pictured), Westlife, Cher, Alanis Morissette, Rod Stewart, Paul McCartney

November 19: Robbie Williams, Gabrielle, S Club7

title, tracklisting and artwork. "Madonna is clearly there for number one. It's for everyone else to try to knock her off but it'll be a tall order," he says.

Going for second place is the likes of the Gabrielle best of, Robbie Williams, Westlife and possibly Michael Jackson depending how the public takes to him," he says.

The November 12 first-week battle between Madonna and Westlife will come just over a year after the BMG-signed boy band comprehensively beat Virgin's Spice Girls in 2000's key "super Monday" play-off, selling nearly 235,000 in their first week to the Spice's 73,000. WEA London's newly-installed marketing director

Adam Hollywood reckons the head-to-head can only benefit the music industry.

"It's always great for retail if you have two big pop artists releasing an album in the same week. It generates excitement, which leads to extra sales," he says.

BMG A&R consultant Simon Cowell says it is "the highest compliment" that long-established Madonna and relative newcomers Westlife are being spoken of in the same breath.

The precursor to the Madonna-Westlife battle will be played out next week when Parlophone's Kylie Minogue will be challenging Virgin's Victoria Beckham and BBC Music's Bob The Builder.

Following the dominance at the end of 2000 of Apple/Parlophone's Beatles 1 retrospective, Virgin Megastores head of product Jim Batchelor believes the field is wide open this year with around a dozen albums in contention.

Moscowbe, Ian DeWhytel, proprietor of Leeds store Crash Records, reckons there are a number of releases geared towards the indie sector, including albums from Warp's Aphex Twin and EMI-Chrysalis's Starsailor



Blair made their first live appearance this year at the British Music Roll of Honour dinner last week in tribute to manager Chris Morrison (pictured right), who collected the Peter Grant Award for outstanding achievement. The band played blistering versions of Song 2 and Bettebun in honour of their manager of 10 years, and were preceded on stage by another of his charges, Morcheeba. "This is a very brutal business we're in and anyone who has lasted deserves credit. Chris has definitely got us through a lot of weird things," Blair lead singer Damon Albarn (pictured left) told the packed audience at the London Hilton on Park Lane. Morrison said, "Peter Grant inspired lots of young managers and it's a real honour to receive this. To be given this award when I'm 56-years-old and still managing bands is fantastic." See story, p3

## Kylie races away to home in on the top

Kylie Minogue's Can't Get You Out Of My Head was yesterday (Sunday) shaping up to become one of EMI's fastest-selling singles of the past decade, after outstripping the combined sales of its nearest five challengers by mid week.

The Parlophone release hit 77,000 sales on its day of release last Monday and had approached 175,000 units by the end of business last Thursday as started this week challenger Not Such An Innocent Girl by Virgin's Victoria

Beckham lagged behind in fifth place. "It's surpassed my expectations," says Parlophone managing director Keith Wozencroft. "I knew it was picking up really strongly in promo terms, but I never expected this."

The single, whose massive re-orders sent its shipment figure racing last week to 750,000 units, was also aiming to become one of the biggest first-week sellers of the year, a list headed by Polydor act Her/Say's Pure And Simple with nearly 550,000 sales.

## CIN's name change marks chart's 50th

CIN is preparing itself for a series of media-wide celebrations next year for the 50th anniversary of the UK singles chart by instigating a name change.

The operation will be rebranded The Official UK Charts Company from October 1 to make its responsibilities more easily understood by the public. "Research has shown that the title CIN doesn't accurately describe what we do," says brand manager Darren Haynes. "Consumers are very aware of the Official UK Chart brand through TV, radio and press so we want to build the same identity for the company itself."

The company's public profile is likely to hit a new high next year with the launch of a new number of consumer-focused campaigns including a book on the history of the chart and four individual chart-related TV programmes.

## Donald in as Chrysalis Music MD

Recently-appointed Chrysalis Music boss Jeremy Lascelles has made his first move to restructure the operation by poaching Warner/Chappell Music director of A&R Alison Donald to become managing director of Chrysalis Music UK. Lascelles, who was promoted into his new role last month following the departure of Steve Lewis, has also created a new position of Chrysalis Music chief operating officer, promoting finance director Neil Fenton to fill the role. The move follows the promotion earlier this month of John Chuter to take over as Echo managing director, also part of Lascelles' former brief.

Donald, who joined Warner in 1996 from Capitol Records in the US and numbers among her signings Gomez, The Strokes and Death In Vegas, has been a target of Lascelles since he discovered she was one of his chief rivals.



Donald: Into Chrysalis hotseat "I've been wanting to work with Alison for some time, ever since I realised that she was my main competitor on a number of deals," he says.

Donald says that part of the attraction for her was the "exciting culture" that Lascelles is developing at Chrysalis. "It seems that the independents have an important role in providing a genuine alternative to the majors," she says.

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# oma aftershow

UK ONLINE MUSIC AWARDS\_01:

DATE: SEPTEMBER 27\_01

VENUE: OCEAN MUSIC VENUE, LONDON

TICKETS AVAILABLE:

SHOW TICKETS: £180 + VAT  
ENTRY 6.30PM TO 2AM

BALCONY SEATS: £75 + VAT  
ENTRY 9PM TO 2AM

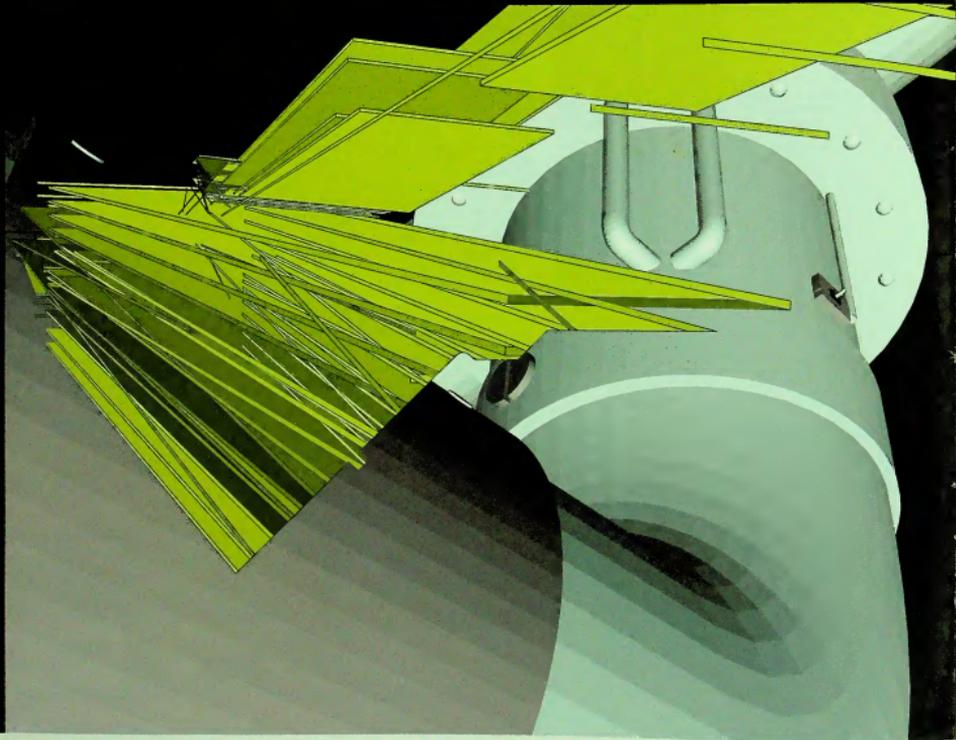
AFTERSHOW: £50 + VAT  
ENTRY 11PM TO 2AM

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# Wonder leads the tributes as M&P honours manager Harris

by Ajax Scott

The Music Managers Forum assembled a top-drawer lineup of artists including Steve Wonder, Robbie Williams, Jimmy Page and Blur to pay tribute to the managers and record executives honoured at the 20th annual British Music Roll Of Honour.

Wonder appeared by a live satellite link to thank his long-time European manager Keith Harris, who is also the M&P's chairman and was inducted onto the British Music Roll of Honour. "You have seen me grow up and I have watched you grow up. We have had some great experiences together," he said, before making an impassioned plea for peace in light of the brewing conflict in the Middle East. "My songs can encourage people

to love and to care that we can find a world that will be filled with peace for every human being. In these times it seems like a fantasy but I would like to feel that was the case. Throughout the world we're all paining because there have been so many things that have happened to people who have only wanted there to be peace. Take a moment to pray that God will help us to fulfil the true dream of what our Father would really want," he said, before playing versions of his songs If the Creek Don't Fill and Love's In Need Of Love Today.

Harris used his speech to thank those who had helped in his career, though he also bemoaned the ongoing lack of black executives within the ranks of the UK music industry. Noting that he could have



**Award winners: Betesh and Harris** counted those people on the fingers of one hand when he started his career, he said, "I don't need to take my shoes and socks off to court them now. It's about time we did something about it."

Also inducted into the British Music Roll of Honour were Danny Betesh, the veteran Manchester promoter who has worked with

artists such as The Beatles, Steve Wonder, Barry Manilow, Van Morrison and Take That, and EMI/Chrysalis A&R guru Chris Briggs. They were presented with their respective gongs by Jimmy Page and Robbie Williams.

Chris Morrison - who has also represented acts including Thin Lizzy, Ultravox, Dead Or Alive and The Beloved - won the Peter Grant Award for outstanding achievement while John Lodge was awarded producer of the year thanks to his work with artists including Radiohead and Muse. Five and Herb 'Soy' manager Chris Herbert was named BDO/M&P manager of the year, dedicating the award to his late father Bob, with whom he set up the company.

Capitol Records will be only the second record company in Cliff Richard's 43-year pop career to handle a mainstream album by the singer when it releases his first studio recording in three decades. The album, which stepped in to replace Richard's number one Millennium Prayer single in 1999 - after the singer's split with long-standing label EMI - is preparing its largest marketing campaign to launch Wanted on November 5. Joint managing director Roy Eldridge says the move is the start of a long-term relationship with Richard, who has recorded 13 singles, including 10 covers of hits by The Beatles and Elvis Presley. "This cemented our relationship after the Millennium Prayer," adds Eldridge. The first single from the album is the double A-side Somewhere Over The Rainbow/Wonderful World, which will be released on December 3. Pictured, left to right, are joint Capitol MD Mike Andrews, Chrysalis chairman Chris Wright, Richard and Eldridge.



## Top figures unsure over effects of US terrorist

Some of the music industry's most senior figures say it is too early to say what deep effects the US terrorist attacks could have on the global music business.

Universal Music International chairman/CEO's Jørgen Larsen, BMG's European president Thomas Stein and MTV Networks Europe president/CEO Brent Hansen all suggested at last Tuesday's IP Morgan Music Conference in London that the immediate and mid-term prognosis remains unclear.

Asked how last week's tragedies might affect the business, Stein said: "No one can answer the question yet. The result of the bomb is that artists may be afraid to fly and therefore won't be available for promotion and tours."

The US terrorist attacks have altered the international live circuit. The latest European event to be effected was Michael Eavis's Farm Aid gig, which has been postponed from October until next spring because of what he says was an immediate effect on ticket sales and the increased financial risks to which it exposed the event.

## OD2 deal links BMG into web subscription service

Technology company OD2 has moved closer to launching Europe's first broadly-listened online music subscription service after inking a deal with BMG.

The new agreement brings the major's catalogue to the content of OD2's WebAudioNet service, which already includes catalogue from Telstar, Warner and Am members. The BMG deal will also enable the major to offer its own subscription service from November, with subscribers able to access 40 current and catalogue tracks from the BMG roster each month.

Meanwhile, OD2's deal with BT Openworld will see the two partners testing the first mass-market, consumer-facing European subscription service, which will use OD2's WebAudioNet technology system. Subscribers to services using WebAudioNet technology will be able to stream and download music from OD2's label partners, with each music file carrying an electronic key which limits its lifetime to a specified period. "We're now in an advanced



**OD2 founders Peter Gabriel and Chris Gifford** are in the high court, disputing the terms of a deal with BMG. The deal involves the creation of a new subscription service, WebAudioNet, which will offer access to 40 tracks and offers a guideline to the price of the other services.

## Rogers ready to host Online Music Awards

Top Of The Pops and Big Breakfast presenter Lisa Rogers has been confirmed as the host for Thursday's Online Music Awards.

Music Week sister website dcmusic has also announced the shortlist candidates for its People's Choice Award, the winner of which is to be revealed at the ceremony at Hackney's Ocean venue. The shortlist has been compiled after more than 150,000 people voted for 2,611 websites. The shortlist includes last year's winner, A1's official site, plus Atlantic Records's official site atornick.com, Radiohead fan site fanplanet.com, Gorillaz fan site fans.gorillaz.com, Ronan Keating's official site ronakeating.net and Westlife's official site westlife.co.uk.

For information about tickets, call Natasha Mantley on 020 7579 4403.

## Kay fails to prevent MU expulsion ballot

Round one of the Musicians' Union's bitter battle with Derek Kay went against the suspended general secretary last week when he lost in his High Court injunction to stop the union balloting members on a proposal to remove him from office.

The court rejected Kay's claim that the MU was acting unreasonably by calling for a ballot of its 31,000 members to judge whether Kay, who was narrowly appointed to his office last year, should remain as the general secretary.

Kay condemns the court decision and says, "If the MU can't believe the results of the last (general secretary) election, they should take notice of the ballot of members."

MU deputy general secretary Andy Knight says the court's decision shows the MU executive committee have followed the "proper procedure".

The result of the ballot should be known by October 2, just days before the October 8 court date pencilled in to hear Kay's case whether a general secretary can be disciplined.

## newsfile

### INDUSTRY MOURNS MORGAN

The music industry will pay its respects at the funeral of Simon Morgan this Wednesday following the sudden death of the City Stage boss last week. Morgan, 36, who was one of the prime movers behind the success of acts such as Lambchop, was discovered dead a week ago last Sunday. Morgan went into partnership with Wyndham Wallace last year to run City Sing and EasyTiger, which handles Lambchop, Wheat and Cafezo.

### UNIVERSAL TARGETS BOOST IN SHARE

Universal is bidding to consolidate further its dominant position in the global music market by setting itself a worldwide market share target of 30%. The goal was unveiled by Universal Music International chairman/CEO Jørgen Larsen at last Tuesday's IP Morgan Music Conference in London, where he revealed one of his current priorities is to lift the company's current 21% Japanese market share to more than 15%.

### VMS SIGNS EMI/VIRGIN DEAL

Virtual Music Stores has signed a non-exclusive licensing deal with the EMI group to use EMI and Virgin repertoire in its High Street digital music systems. VMS, which already has deals in place with independent companies including Beggars Banquet and Mushroom, says it expects to announce content deals with other majors shortly.

### AIM TO LAUNCH CD-ROM

AIM is due to launch a CD-Rom titled *The Aim Guide to Survival And Success In The Music Business* at this year's *The City*. The CD-Rom, which is described as a comprehensive 'how to' guide for current and aspiring music professionals, was written by John Benedict, previous head of China Records and an AIM consultant.

### BROGAN JOINS ITC LINE-UP

In the UK has confirmed one of the UK's leading authorities on mobile phone technology as an additional keynote speaker for the interactive element of this weekend's 10th anniversary conference. Hugh Brogan, CEO of UK phone manufacturer Sendo, which is launching its first product at the end of this year, will discuss development of mobiles and their supporting technology.

### POLICE SEIZE PIRATE CD-Rs

Several thousand counterfeit CD-Rs were seized and four people arrested in a raid by police, trading standards officers and the BPI anti-piracy unit at a market in Waltham, Kent, on September 16. The BPI says further quantities of illegal music product and two CD tower devices capable of recording MP3 music files from the internet were seized in subsequent raids of home addresses.

### SINGLE TO BENEFIT US TRAGEDY FUND

Columbia Records is preparing a UK release date for a star-studded version of the US charity single which is launching its first products such as Bonio, the Backstreet Boys and Destiny's Child and splitting its proceeds between the September 11 Fund and AIDS charities. It is planned on US radio last Friday and will be issued there on October 23.

## WHERE ARE THE MALE SOLOISTS?

It looks like being a bumper Christmas for retail, with many of the old faithfuls set to return to the fray and enough best acts and newcomers to ensure that retailers' tills across the country are busy ringing. Just as notable a feature of the Christmas line-up list, however, is the fact that, once again, it contains next to no new male solo artists. Instead, the solo males with a decent chance of sizeable sales include names such as Sir Elton, Sir Cliff, Des O'Connor, David Cassidy, and Jacko alongside relative newcomers Robbie and Russell Watson.

The Nineties were the decade of the female solo superstar and the boyband. And that pattern looks like holding for a while yet with Dido and Her'ay-Say producing the top biggest artist albums in the UK this year. So where have all the male heartthrobs gone? Tastes may have changed, but there is clearly a gap for artists who find as much appeal with mums as with their teen offspring (think Ricky Martin or Tom Jones). To be sure, last year saw "newcomers" David Gray, Russell Watson and Craig David, only one of whom fits the heartthrob role. Meanwhile, the few male solo artists who have broken through in the UK in recent times have all come out of other groups (Ronan, Robbie and arguably Jay Kay) or had careers stretching back many decades (Tom Jones). There is no simple reason for this drought of new George Michaels. Talent needs to exist in the first place, and it also needs time to develop. Solo males have often emerged from groups, yet piling all the pressure on make-or-break debut releases is not conducive to long-term development.

In this context it will be interesting to see what the Pop Idol show, which is set for its public launch this week, throws up. If the judges find a male star with true longevity they could reverse a musical trend going back a decade – let alone confound every expectation regarding reality TV.

Alex Scott



## Covey goes for all-star duets at TOTP Awards

Top Of The Pops supremo Chris Covey is hoping to create a series of superstar collaborations for the brand's inaugural awards show this November.

The executive producer and director, who created a string of similar collaborations while overseeing the Brit Awards, plans to include several duets at the event, which takes place at the Manchester Evening News Arena on November 30 and is screened by BBC1 the next day.

"It's a really important component because for people going to the event and the TV audience, it's our duty not just for acts to play one of their hit singles, but to offer something new and original that hasn't been heard



Covey, planning for TOTP Awards before," he says.

Although no duet names have yet to be announced, Innocent/Virgin's Atomic Kitten, Polydor's Her'ay and BMG's Westlife are already confirmed among the live line-up, with Jamie Theakston also unveiled as a co-ordinator.

Ten awards will be presented on the night, eight of which will be voted for by the public via TOTP outlets including the programme, magazine and website. There will also be a hall of fame award and a best act in the world prize decided by a TOTP panel headed by Covey.

The hall of fame prize will be tied into a permanent TOTP exhibition – planned at BBC Television Centre, where the programme will relocate to in October after 10 years away.

"It's not going to be on the scale of the Rock'n'Roll Hall of Fame in Cleveland, but TOTP is the unofficial home of British music and that's why we've made some hall of fame reference," says Covey.

## New figures reveal age shift in online CD buying

## SPEND ON ONLINE BUYING OF CDs

	Q3 2000	Q3 2000	Q4 2000	Q1 2001	Q2 2001
Spend per online buyer	£68	£55	£74	£63	£64
Purchasers	1.4m	1.3m	1.8m	2.2m	2.0m
Total Rev	£94m	£70m	£136m	£138m	£128m

Source: BMRB &amp; Enders Analysis

by Robert Ashton

The pattern of buying music online is undergoing a fundamental shift with the average age of buyers rising and more of them spending less, according to a new report.

The report, Online Buying Of Books & Music, was conducted for the BPI by consultancy Enders Analysis and produced figures on the profile of visitors to the top music and book sites based in the UK. Enders Analysis partner Alice Enders says that the demographic of those now moving into online shopping is becoming older following the initial rush online by younger pioneers.

The research, which sampled four of the leading music sites, including Music Week's sister website dotmusic, shows that the profile of the music buyer in quarter two 2001 was heavily skewed towards men – 64% of purchasers are male – with the majority – 53% – now in the 25- to 44-year-old age group. Only 29% of shoppers were aged between 15 and 24 years. "This means the behaviour of shoppers is changing. Although the older

customer tends to spend more, they aren't as active as the younger consumers. It is getting very competitive and there are many more visitors to sites than actual purchasers as people skit about looking for the best bargains," she says.

Only 2m UK-based consumers actually bought music online at the sampled sites in the second quarter of 2001, compared with the tens of millions of people who visited the sites. They spent on average £64 during the period, up from an average £63 in quarter one. This is not significantly changed from the £68 and £55 average spends recorded in quarter one and quarter three 2000. "There is a very big seasonal difference with the peak at Christmas. However, the online spend (trend) is not up,

up and away because the new users of online shopping are very different from those a couple of years ago," she says.

Enders also notes that price is much more important in the online music market than it is with books, adding that the music sites which will be successful are the ones that widen their offer. "The core product is CDs where margins are low, so to compete with each other, music sites need to develop brand awareness and have products such as interviews with stars and concert tickets," she adds.

Among the sites sampled dotmusic had the youngest profile with 41% of its visitors coming from the 15- to 24-year-old age group, compared with 37% of poplegendous visitors and 33% of those viewing beeb.com.

## PAUL'S QUIRKS

## INDIES LEAD NEW TALENT SEARCH

The autumn schedule is shaping up to be one of the strongest in the industry has put together for years. Greatest hits albums from Madonna, Gabrielle, Steps and The Corrs, plus a new album from Bob The Builder should keep the supermarkets and new retail shops happy, but those of us working in the specialist sector simply inevitably have different priorities. For us the really interesting releases will be by acts like EMI's Starsailor, who will feature in every end of year chart as best newcomers. Hopefully, most of us will be selling plenty of the top chart albums but we will also be looking and listening for the next big thing.

In our stores Alison Krauss and Diana Krall, two acts who have become a while, are among those who will be taking advantage of that space to find a brand new audience. Despite having released a number of excellent bluesgrass/country albums it is only since her music was featured in the film *O Brother, Where Art Thou?* that Alison Krauss & The Union Station seem to have found a wider fan base in the UK. Likewise, Diana Krall's talents as a jazz singer have produced steady sales for her previous albums, but her latest is a classic. It is breakthrough artists like these, not to mention the Starsailors, that keep independent retail – and therefore the industry – fresh.

Dealers complaining about the lack of record company road shows this year only have themselves to blame – EMI and Universal have travelled around the country over the past few years and obviously noticed the empty seats at some venues. This year indie dealers had to travel to London if they wanted to see the new product – in most cases the same dealers who regularly attended the road shows were there. It is becoming more and more obvious that if indies want to compete in the High Street – then they are going to have to make an effort to be noticed – and being prepared to travel to London just seems to be part of the deal.

Paul Quirk's column is a personal view

## Industry pays tribute to manager Fargnoli

Members of the UK music industry have been paying tribute to Steve Fargnoli, the former manager of The Corrs and Sinéad O'Connor and Hollywood Records consultant.

Fargnoli, who died aged 52 on September 14 after a long battle with cancer, had been a key figure in the music business for a quarter of a century and also steered the careers of acts including Sly & The Family Stone, Earth, Wind & Fire and The Emotions. Instant Karma chairman Rob Dickins, who worked extensively with Fargnoli, says, "Having worked with Steve over the years with both Corrs and, more recently, Addis Black Widow, it is not just the loss of a friend but the loss of one of those rare breed of people who understand our business perfectly," he says.

Rob Savage, managing director of music accountants DJ Killeany and long-term friend of Fargnoli, adds, "I'll miss Steve's boundless energy and the ability he had to cut through much of the crap that often exists in the music business."

## Telstar strengthens Warner ties

Telstar is strengthening its links with Warner by giving the major the task of handling its entire repertoire for South East Asia.

Warner, whose Atlantic label has Telstar joint venture Wildstar signing Craig David licensed for North America, will look after Telstar, Wildstar and Multiply repertoire for the region from October 1. It currently operates through a variety of licenses, including Umbra in Malaysia and Singapore, as well as independent local labels in territories such as Thailand, Indonesia and the Philippines.

Telstar Music Group International CEO Graham Williams says that the decision to appoint Warner was influenced by a desire to streamline the group's activities in the region. "The new arrangement with Warner is in no way a criticism of our previous licenses," he says. "We felt the need to consolidate the whole region under one umbrella, a need which has been further highlighted by the difficult market conditions that we're likely to face in the com-

ing period."

News of the Warner-Telstar link-up follows one-time Telstar marketing director Adam Hollywood's appointment as WEA London managing director. Hollywood joins from TV production company Done & Dusted where he spent 18 months as marketing and copyright director. Prior to joining Done & Dusted, Hollywood was involved in projects including Craig David in his role at Telstar/Wildstar.

Meanwhile, Buena Vista Music Group and Warner Music International have entered into a licensing agreement which gives European rights to BMVGM's repertoire to the major from October 1 to 2001. Warner now has exclusive European rights to Buena Vista's catalogue, which includes artist releases and soundtracks from Hollywood Records, Mammoth Records and Lyric Street Records, as well as album releases and talking books from Was Music Records. The agreement was reviewed with Edel.

# Virgin Radio overhaul repositions Virgin Radio's brand identity

by Steve Hemsley

Virgin Radio programme director Paul Jackson is vowing to sharpen the focus of his station's playlist after admitting it has lacked consistency and confused listeners in the past few years.

Jackson, who fully took up the role in June, promises a big marketing splash for the station in the new year once he is confident that Virgin's music policy and position in the radio market is clear to the 25-45 demographic it should be targeting.

"There is a style of broadcasting that I feel has been lacking from the radio station," he says. "It has lost listeners because the music has changed too often and people did not know what Virgin Radio really stood for musically."

He adds, "It was promoting itself as edgy and fun but, in many ways it was not, while the promise of performance to the Radio Authority is



Jackson: seeking consistency

to provide an adult station. A marketing campaign will be unveiled early next year when I am satisfied we can guarantee great songs for our core audience."

Jackson was appointed programme director in March when he left the Capital Group where he was regional programme director. He did not take over full control for music

scheduling at Virgin until June 12.

Two of his first jobs were to oversee the high-profile departure of Chris Evans after parent company SMG Radio terminated the breakfast presenter's contract, while Jackson rebranded the FM and AM services as Virgin Radio London and Virgin Radio UK in July.

"My vision is to create a station for adults that plays great songs and reflects contemporary trends," he says. "We have brought in artists such as Nelly Furtado who can be perceived as a pop and adult artist, while two tracks I added on my first day were Uncle Kracker's Follow Me and Train's Drops of Jupiter (Teil 2)."

Virgin is in a strong position to benefit from rock's revival and the station was an early supporter of US acts the Dave Matthews Band and Staind. Jackson says the amount of contemporary music on

the playlist has risen from 20% to 45% since he took over. "Much of this growth has come about because more music is being released that will appeal to our listeners," he says.

Jackson has retained the Tuesday appointment system for pluggers with him or executive producer James Curran. "I have been trying to meet as many of the radio promotions teams as possible since I took over," says Jackson. "I also want to encourage record companies to use our station to advertise new releases because our audience are prolific album buyers."

Billy Macleod, partner of The Partnership, says a strong Virgin Radio is vital for the music industry. "It is a useful outlet because it is different from Radio One and the LR stations," he says. "It will be interesting to see how the playlist develops in the fourth quarter."

The work of DJs and VJs is set to gain a fresh outlet on TV thanks to a 13-part ITV Saturday night series featuring DJ mixes from leading underground labels backed by visual mixes. Labels including Ninja Tune, Pork Records, Full Cycle and Reinforced are all involved in Mixmasters, while those contributing visuals include Gilles Thacker, Bobcut, Hesusstic, Addictive TV and the Light Surgeons. Starting on October 6, each half-hour programme will include two 10-minute audio-visual mixes, plus interviews with the DJs and VJs involved. The first episode will include a mix by Chamber from Hydrogen Dukebox with visuals from Peeka (pictured), Graham Daniels of production company Addictive TV says, "We're simply creating a different kind of entertainment experience than we've all been used to from our TV screens. As a VJ and producer myself, I feel the series is something more akin to a club experience than standard music shows or promos. Mixmasters also brings together many of the foremost VJs, visual crews and independent labels working in the club scene today, which has never been done before, and gives the whole scene a mainstream platform."



## Q brand goes on air with 28-day licence

Emap's Q brand is following in the footsteps of the likes of Kerrang! and Ministry of Sound, securing a 28-day Restricted Service Licence (RSL) from the Radio Authority.

Radio Q will broadcast across north London between October 6-30 as part of the build up to the annual Q Awards being held at London's Park Lane Hotel on October 25. The station will feature a mixture of current chart hits, Top 40 album tracks and catalogue songs, broadcasting on 87.9fm to the same area which served as Xfm's test region.

Confirmed Radio Q presenters include Gary Crowley and David Arnold, Acid Jazz managing director Eddie Pillar and V2 marketing director Richard Engler. Starsailor are to perform at the launch party for the Q Awards at London's Hanover Grand on October 8.

## Departure of HMV marketing boss prompts restructuring

The resignation of HMV's senior marketing manager Cormac Loughran has prompted a restructuring of the chain's marketing team.

A spokesman for HMV says Loughran decided to leave his post after six years with the company to try something new, prompting marketing director John Taylor to act swiftly to fill the gap.

Marketing manager Richard Orr has been promoted to the new post of head of marketing and head of design and display, while Cathy Kane moves into Orr's previous role.

"I've joined the company five years ago from Carlsberg Telly where I was a brand manager for premium package lager. He takes responsibility for all advertising and media, local marketing and PR as well as for special projects and events. HMV's advertising manager Duncan Grant and his team of four planners will report to him.



Orr: new HMV marketing manager

"We're always pushing ourselves to give more value to suppliers and customers to sell more product," says Orr. "I want to meet with suppliers to explain how everyone in the marketing department at HMV can support their new releases, particularly of development artists, to maximise sales."

Kene joined the company in 1985 and will continue to head the five-strong design and display department, but will also take charge of all HMV promotions.

## Pepsi plans more club tie-ins as More Cream event reaps success

Pepsi is planning more partnerships with club brands to reach an older youth market following the success of its More Cream event.

Catherine Sleight, director of brand marketing for the soft drink's UK distributor BritVic, says Pepsi has adopted a dual approach to marketing. It will continue to use pop acts such as Innocent/Virgin's Atomic Kitten and Polydor-signed Samantha Mumba to reach children and their parents, but it is boosting activity in clubs to reach older consumers. "Club culture is a vital part of the lifestyle of this demographic and we are taking a more targeted approach which will continue next year and more partners will be announced soon," she says.

The More Cream promotion, named after the Pepsi advertising strapline Ask For More and a joint initiative with the club brand, was launched in July and featured



Morgan: fronted Pepsi campaign

Pepsi DJ Elenor Morgan on the scene. Clubbers who want to attend the exclusive event at Princes Arch on November 3 have until the end of October to "bargain" a pair of tickets by texting Pepsi using a code found on 500ml Pepsi bottles.

"In the initial eight-week period, we had 126,000 text messages, and that is without advertising the promotion on Pepsi cans," says Sleight.

The media partner for the More Cream night is Emap's Kiss 100 which will broadcast the event. The line-up includes Basement Jaxx and Roger Sanchez.

## ITC PANEL TO COVER MARKET RESEARCH

The importance of market research in the music industry will be debated at this year's in The City. The September 30 panel, provisionally called When You Write Music Do You Think About The Man In The Street? - To Research or Not To Research, will be moderated by William Higham, who runs entertainment marketing and research consultancy WHM Services and previously worked in the marketing departments of Capital and Virgin Records.

## CAPITAL CAMPAIGN TO USE ATMS

Capital Radio has become the first advertiser to use ATM screens at London underground stations. The broadcaster is using the medium to promote its new on-air competition Capital's Birthday Bank and the campaign starts today (Monday). The contest is also being advertised in the Evening Standard and Metro newspapers, while a six-sheet outdoor campaign comprising more than 1,000 billboards launches on October 8.

## SMITH TO CHAIR CLASSIC FM PANEL

Former secretary of state for culture Chris Smith is to chair Classic FM's new consumer panel which will ask the station's 6m listeners for their views on programmes and the future direction of the station. The consumer panel will meet every three months and will be led by managing director and programme controller Roger Lewis.

## RONI SIZE TO HOST MUSIC SHOW

Footprint radio production company Somethin' Inc. has signed Roni Size to present a show which will be available to LR stations in the UK and commercial broadcasters across Europe. The programme called The Soundz Of Now With Roni Size will be available to air from next month. The company is also producing two 50-minute TV specials on the London Jazz Festival for BBC Knowledge.

## MTV DANCE CHART TO TOUR EUROPE

MTV is bringing its Dance Floor Chart show to Europe with a 10-date tour of the continent this autumn.

The European Dance Floor Chart shows will be filmed live at clubs in cities including Milan, Barcelona, Paris, Warsaw and Istanbul and will feature DJs including Erick Morillo, Groove Armada and Goldie. The first show will be recorded at Barcelona's Apollo club this Saturday. Meanwhile, MTV Base will hold a week of programming dedicated to black music past and present from October 4. The History Of Black Music week on MTV Base will examine the impact and influence of black music.

## THIS WEEK'S BPI AWARDS

The Classic Chart  
Out Album compilation goes platinum, while Mazy Gray's 1d goes gold. Louise's best-selling Christmas Wonderland and the Sound Of Classic FM compilation all go silver.

## HOW TV SHOWS' RATINGS COMPARE

Programme	This week (000s)	% change
Top Of The Pops*	49.8	49.8
Top Of The Pops II*	2.876	n/a
CD:UK*	1.806	-6.7
SMTV	1.803	8.4
The Pepsi Chart/Dr Fox Chart Update	1.224	-24.9
Live and Kicking	928	n/a
Pop World (Sun)	362	n/a
Flava (Sun)	279	n/a
Exclusive (Wed)	169	-31.5

\*Source: Mediamark EMG (Barb data) for w/e September 10 2001

## chartfile

● Bob The Builder is having to concede top honors down under to one of Kylie Minogue's fast-selling releases yet, as *Can't Get You Out My Head* edges out *Can We Fix It* to debut at number one on the album chart. Minogue, who is handled by Mushroom in Australia, pushes the BBC Music/Universal single down to number two with a pair of other UK-singles acts following close behind. Polydor's *S Club 7* slip 3-4 with *Don't Stop Movin'* while Innocent/Virgin's *Blue* hold at five with *All Rise*.

● Jamiroquai fight off a challenge from fellow Sony act Bob Dylan to hold on at one for a second week in Italy with *A Funk Odyssey*, which also continues to head the pack in Switzerland. It is also still making ground in the Netherlands, climbing 10-4, although elsewhere cannot quite retain the storming pace of its opening week, declining 1-2 in Australia, 1-3 in France, 2-3 in the all-comers Japanese chart, 3-5 in Spain and 2-6 in Germany. In Denmark it claims highest new entry honours at nine.

● Independente/Sine's Travis follow up an excellent week in France with a second one as *Sing Lespe* 13-6 on sales, while moving 5-4 on the airplay countdown. Their album *The Invisible Band* also continues its rapid progress across the Channel, following a 40-20 move with another consecutive gain to move up to 17. The band are now responsible for two of the 10 biggest UK-sourced tracks on European radio. *Sing Lespe* moving 8-7 and the follow-up *Side* moving 11-9 on the fono chart.

● Dido rises herself up two on France's airplay chart with *Thank You*, as it moves ahead of Jamiroquai to become the most popular UK-sourced record on European airwaves. The track is one of four from BMG among the fono Top 20, matching both Universal and Virgin's titles but outshining EMI and Sony with three apiece, and Warner and the Indies which are each represented once.

● EMI-Chrysalis's Garl Halliwell finds herself with two singles in the Australian Top 40 with her long-running *It's Raining Men* debuting 23-27 and its follow-up *When You Want Me* faster debuting on the bottom rung. She also holds on at number one for a third week on the French fono chart with its *Raining Men*, which moves up a place to eight on the airplay countdown.

● The Jamiroquai single *Little L* suffers 1-5 tumbler on the Spanish singles chart, only to be replaced by another UK-sourced act as Virgin's *The Chemical Brothers* land an instant new entry in the Region in Africa. The same track is also the highest new entry in Italy, starting its chart life at 13.

● Enya's *A Day Without Rain* last week hit its peak position of six on the Canadian albums chart after 33 weeks. The WEA London-sourced album was also returned to the US Top 20 a week ago, as experiencing a sales revival on the back of the group's popularity. Only *One* which lifted 19-17 on Canada's airplay countdown.



# Elton John to visit new territories as industry worms to new

by Paul Williams  
Elton John is so convinced he has made his best album in years that he has agreed to rapidly expand his usual international promotional schedule to take in rarely-visited territories. The Mercury artist will travel to the likes of Mexico and parts of South East Asia, which is not usually part of his overseas diary, to push *Songs From The West Coast*, which is due for global release from October 1. "He believes in this record," says Mercury's director of International Sales Thomas. "This is so important to him. He knows he's made a great record and it deserves to succeed."

Ahead of an initial stop of around 1m for the album, the signs are already looking encouraging, with its first single *I Want Love* winning stronger radio support than any Elton John track has in a long time and



Elton John: confident with new LP securing plays on music TV stations which usually do not feature the singer. In Germany, it moves 53-38 this week on the airplay chart and leapt 40-27 in Italy having already hit a peak of two on Spain's radio countdown.

In the Netherlands, Thomas notes it has become his first sales hit in many years — not including *Candle In The Wind 1997* — entering after just one week out at 31, even though the

Polydor is looking to repeat the way Boyzone's *By Request* best of broke across Europe as it prepares to release Gabrielle's (pictured) first retrospective. Two-and-a-half years ago the Boyzone album achieved a Top 10 breakthrough for the band in several key European territories, including Germany, even though *No Matter What* was their only truly pan-continental hit. Now the company's director of International Sales Greg Sambrook is hoping history will repeat itself with the *Go Beat/Polydor*-issued Gabrielle Greatest Hits, which will be released around November 19 as the single *Out Of Reach* continues to figure prominently on Europe's charts. The *Bridget Jones's* Diary-boosted track is one of only a handful of overseas smashes for the singer but Sambrook is convinced its current popularity can do for Gabrielle what *No Matter What* did for Boyzone. "When you have a greatest hits, I don't think it's important that all 14 tracks have been hits everywhere," he says. "But it's important to go up into the back of it."

chart there is based on fortnightly sales. It was expected to receive a further sales boost last Wednesday when he performed on the hyper-rated Dutch TV programme the *Two Nive* Talk Show as well as the local national lottery show. Two days earlier, he figured on Sweden's lottery programme, linking in with Mercury management to secure the image of the new album sleeve on around 2.4m lottery tickets.

Other European promo, including trips to Germany, France, Italy and Spain has already been undertaken, while at the end of last week he was due to travel to the US for TV appearances on key outlets such as *David Letterman* and *Today Show*. A North American tour will start in Cleveland on October 5, although concerts at New York's Madison Square Garden due to happen on October 18

and 19 have been postponed awaiting rescheduling because of the recent terrorist attacks.

He will also perform in Mexico at the end of next month before moving onto Japan and South Korea for a series of dates, representing his first visits in some cases. "We've not had in our opportunity to really work South East Asia before because of Thomas's commitments," says Thomas. "He has so many other commitments and does so much touring in the US, it's been hard to do other places."

Further US dates are expected next year, along with performances in Australia, the UK and continental Europe. Meanwhile, a documentary on the singer, due to be screened this autumn in the UK by ITV1, is reportedly being sold to TV companies around the world.

## UK TOP 20 AIRPLAY HITS IN EUROPE

UK	TR/ARTIST (UK COMPASS)
1	Thank You (Cherry/Arista)
2	Little L (Jamiroquai)
3	Barry Blackbyl Williams (Chrysalis)
4	Can't Get You Out My Head (Kylie Minogue) (Parlophone)
5	Barbaric Flame Atlantic (Innocent)
6	All Rise (Blue) (Innocent)
7	Sing Lespe (Independente)
8	It's Raining Men (Garl Halliwell) (EMI)
9	Side (Travis) (Independente)
10	Working Day (Craig David) (Virgin)
11	Marine Blue (Cherry/Arista)
12	Out Of Reach (Gabrielle) (Go Beat)
13	Let's Dance (The P.O.s)
14	When You Want Me (Garl Halliwell) (EMI)
15	I Want Love (Elton John) (Mercury)
16	Don't Stop Movin' (S Club 7) (Polydor)
17	Dawson's Creek (Liz Clackson)
18	No One Else (The P.O.s)
19	The Way You Want Me (Fast) (Virgin)
20	Take My Breath Away (Enya) (Mercury)

Chart based on 20-week average (except those in italics) from the UK Top 100 of each week. Source: Music & Soundscan. To subscribe to this, call Mail Labour on 090 72903872

## GAVIN US ALTERNATIVE TOP 20

UK	TR/ARTIST (UK COMPASS)
1	How You Remind Me (Rooderman/DMG)
2	I Wish You Were Here (Pink)
3	Smooth Criminal (Alicia Keys) (Mercury)
4	Control Puddle Of Nothing (InterScope)
5	Schlimt (Mick)
6	Put In Love (4) (Interscope/DMG)
7	Oh! Goodness (Gretchen) (Arista)
8	Down With The Sickness (Disturbed) (Reprise)
9	Fast Forward (Mina) (Epic)
10	Crawling (Linkin Park) (Warner Bros)
11	Going In (Adem) (Mercury)
12	It's Been Awhile (Stand) (Dot/Capitol/InterScope)
13	Alive (P.O.s)
14	Island In The Sun (Weezer) (Epic/Capitol/InterScope)
15	In The End (Linkin Park) (Warner Bros)
16	Lipstick Art (Blink 182) (Geffen)
17	Put Down System Of A Down (Interscope/Capitol)
18	Spew (Kix) (Rush) (Mercury)
19	Hush (P.O.s) (Mercury)
20	31: The Spirit (The Roots) (Jive) (Mercury)

Chart based on 20-week average of US Alternative from the UK Top 100 of each week. Source: Gavin/Worldbeat

## TOP UK AND UK-SIGNED SALES CHART PERFORMERS ABROAD

COUNTRY	TR/ARTIST (UK COMPASS)	Chart pos.
Australia	Little L (Jamiroquai)	2
Canada	Kisses Out (Barry Williams)	1
France	It's Raining Men (Garl Halliwell)	1
Germany	Barry Blackbyl Williams (Chrysalis)	11
Italy	Enya (Enya) (Mercury)	6
Netherlands	Barry Blackbyl Williams (Chrysalis)	1
Spain	It's Raining Men (Garl Halliwell)	1
UK	Barry Blackbyl Williams (Chrysalis)	1

Source: Music & Soundscan. Includes covers from the UK Top 100 of each week. To subscribe to this, call Mail Labour on 090 72903872

## AMERICAN CHARTWAT

by ALAN JONES

The US had more on its mind than buying records last week and, despite the hottest new release schedule of the year, sales slipped by 2% during the previous frame. This decline was despite a record six new entries in the top seven, compared to only one in the Top 100 the previous week. And for the fourth time in a row, Jay-Z beat all newcomers, debuting at number one with the *Blackprint*. Just as he did in 1998 with Vol 2: Hard Knock Life, in 1999 with Vol 3: The Black and Tanes Of S Carter and last year with *The Dynasty*. The *Blackprint* sold 427,000 copies last week and is followed into the chart's upper echelon by a further selection of releases: Canadian rockers *Nickelback* debut at two with *Silver Side Up*, rapper Fabolous (a New Yorker, like Jay-Z) lands at number four with his debut set *Ghetto Fabulous*, veteran folkie Bob Dylan breezes to number five, his highest placing since *Slow Train Coming* reached number three in 1973. Christian rockers P.O.s claim sixth place with *Satellite* and (Marley) Gary's *Gitter* at number seven. Last week's number one — Slipknot's (pictured) *Law* — tumbles to number 11 and it is far from being the only album to buckle under pressure. Just as the paucity of worthy new albums allowed many Brits to climb last week, the arrival of 17 in this week's

Top 100 forced them to retreat, with *Gonitz*' self-titled album bouncing 21-14 in the last fortnight and providing a typical scenario.

On the singles chart, Alicia Keys' *Fallin'* reclaim's pole position from Jennifer Lopez's *I'm Real*. Meanwhile, the terrorist outrages perpetrated in New York, Washington and Pennsylvania brought patriotic recordings to the fore, with the greatest beneficiary being 59-year-old country star Red Greenwood. The man who undoubtedly cut the definitive version of *Wind Beneath My Wings* recorded a song called *God Bless The USA* on the same 1984 album. A soaring celebration of New York, it's homeland which namechecks many cities, including New York. It tells of his pride in his country and struck a major chord with radio stations. It's not new, it's been around for 17 years after art reached number seven on the country chart, it makes its first ever Hot 100 appearance at number 16. Not available commercially, it got 100% of its chart points from 140 Top 40/40th stations, which surveys only Top 40/pop and masses of play there too and it is even being played on some urban stations — in Little Rock, Arkansas, for instance played by *Beats* and *Blame* and 17 years after art reached number seven on the country chart, it makes its first ever Hot 100 appearance at number 16. Not available commercially, it got 100% of its chart points from 140 Top 40/40th stations, which surveys only Top 40/pop and masses of play there too and it is even being played on some urban stations — in Little Rock, Arkansas, for instance played by *Beats* and *Blame* and 17 years after art reached number seven on the country chart, it makes its first ever Hot 100 appearance at number 16. 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# Time of risks for new Lighthouse Family LP

## ITC WELCOMES US HOPEFULS

Venus Hum will be the only American unlicensed act playing at this year's *In The City*, due to start this Saturday (September 29). The three-piece electronic pop act, hailing from Nashville, are managed by former Columbia Records managing director Kip Kross. Following their show at Manchester's Po-Na-Na on September 29, they make an appearance at an Ascap night on October 4.

## D12 RECORD GORILLAZ RAP

D12 have recorded a track with Parlophone's Gorillaz. The Detroit rappers visited a London studio during their recent UK tour to lay down vocals on the track, which is still unnamed. It is unclear whether the collaboration will be released as a single or kept for the next Gorillaz album. Gorillaz have also been offered a support slot on D12's forthcoming US tour.

## BOND NAK GETS PUBLISHER

Bucks Music Group has signed film and TV composer David Arnold to a worldwide publishing deal. Arnold is known for his work on a number of high-profile film scores, including *Godzilla*, *Independence Day* and the James Bond films *Tomorrow Never Dies* and *The World Is Not Enough*. He is currently working on the new Bond film, the fourth to star Pierce Brosnan. Bucks Music's other film and TV writers include Oscar winning composer Rachel Portman.

## WINDSWEPT SIGNS MORE RIFF RAFF

Windswept Music has signed Andy Hayman, writing partner of Windswept writer Gareth Young. Both writers are part of Riff Raff Music, whose current projects include Natalie and Nicole Appleton's debut album as a duo, Mercury R&B act Chapman, BMG Germany's Esther Hart and unsigned female trio Holy Smoke.

## BRITNEY CALLS ON DIDO

Dido has written a track titled 'I'm Not A Girl for Britney Spears' forthcoming third album for her *Just a Little Bit*. The as-yet-untitled album, which will be released to coincide with Spears' debut film release, which will carry the same title as the album.

## DAVID HOLMES SIGNS HIMSELF

Artist, producer and DJ David Holmes will release future recordings through his own Ministry Of Sound-affiliated label 134mm, having previously been signed to Go Beat for his last three albums. His new collection, *Come Get It, I Want It*, will be the label's debut album release early in 2002.

## WARRIORS LUMBER UP FOR DEAL

Acclaimed electronic duo Stanton Warriors are on the verge of signing a major deal having completed a number of new tracks for their debut album. The act's current single on MNR Records, *Da Antidote*, entered the Top 75 last week.

## BUSH TITLE CHANGES

In the wake of recent US events, Bush have changed the title of their forthcoming single from *Speed King* to *The People That We Love*. It is taken from the act's fourth album, *Golden State*, their first since leaving Trauma/Interscope and signing to Atlantic. *Golden State* is released on October 29.

## NEW ROBBIE CO-WRITE ON HELPI!

Summertime and one-time co-writer by Robbie Williams and one-time Pulp bassist Ant Genm will feature on *Helpi!*, the soundtrack to forthcoming film *Mike Bassett: England Manager*. The album, compiled by Genm, also features exclusive tracks from Jarvis Cocker (Everybody Loves The Underdog) and Supersuggs (Oracle) among others.

by James Roberts

More than four years since the release of *Positives*, from Heaven, the job of re-establishing the Lighthouse Family as a mainstream force has been a long process.

With 7m sales of their first two albums, the hiatus has allowed the act to re-evaluate their sound, longed for as the MOR sound of the mid-Nineties. With a fusion of David Holmes' song and an inspired vision of Nina Simone's *Free and U2's One* on their new album, *Whatever Gets You Through the Day*, the Lighthouse Family version 2.0 are already attracting interest for the right reasons.

"I think we had to make a break," says Polydor A&R director Colin Barrow. "We have to live with the common perception of the Lighthouse Family, but this record makes the band sound looser. The songs have room to breathe and, sonically, the music has moved on considerably."

Initially starting work in his own Newcastle studio in the summer of 2000, songwriter and keyboard player Paul Tucker soon realised the tried and tested Lighthouse Family creative formula had lost its appeal. "At the start I sounded too easy, like we were making records by numbers," he says. "It almost sounded like a parody of ourselves. I wanted to push the boundaries. The first six months of the project was about finding that new space."

Tucker decided to break from the two-album tradition of Mike Peden's production and enlisted Sheffield-based team Kevin Bacon and Jonathan Quarmby to beef up the sound.

Vocalist Tunde Baiyewo adds, "We were more keen willing to take a risk with this record. Because it was four years since the last album

Dance/pop act *Fragma* have signed a new albums deal with Sony Music imprint Illustrious. The deal sees the act reunited with illustrious managing director Kevin Robinson, who first signed the act to EMI-Chrysalis imprint *Positiva* during its time at the label. While *Fragma* have previously featured a range of guest vocalists — including Maria Raura — the line-up is now more permanent, with Damee confirmed as the full time vocalist. The act have already completed work on their second album, which is due for release in early 2002. It will be preceded by a new single, *Say That You're Here*, in November. Pictured (l-r) are: Damee manager Andreas Rossmarek, Epic managing director Nick Raphael, Damee, Robinson and G'ing Go Music's Gottfried Engels.

Ritz Music Group — long known as home to easy-listening crooner Daniel O'Donnell — may not be the most obvious house for some of the world's leading urban music, but a number of breakthrough deals are changing the company's image. An exclusive licensing deal with Death Row (for the world excluding North America) and a brand new compilation series in conjunction with Choice FM, entitled *Hot Flavas*, are all part of their new mix. However, a new label deal with South London collective *Big Brovaz*, marks the company's first foray into the development of UK R&B and hip-hop artists.

Upline Records is the label arm of a production company which has already produced one emerging artist in the past 12 months. Big Brovaz discovered and developed Cherise to the stage where she won the *Mobo* unsigned 2000 competition, going onto a major label deal with East West Records. It is the first chapter of a story still in its early stages. "Cherise is our first major act, but there are plenty of others still to come," says Brando, who co-founded the collective in 1998.



Lighthouse Family: sound has 'moved on'

we had many life experiences to draw on. Those come to play on the record."

The album's lead track, *Free*, is a benchmark in their career to date. It fuses two covers — Nina Simone's *Free* and U2's *One* — with spectacular effect. "It was a jam in the studio that seemed to work. The spirit of both the songs is very similar. It was uplifting to see it coming together," says Tucker.

Barrow says that even the mere perception of the act is likely to change on this album. "This act broke out of *Kiss* and *Choice* to start with. We have some amazing mixes from *Diffidence* and *Igorotas* to come on *Free*. It's quite different to MOR image," he says.

It seems the band have even managed to surprise themselves this time around. "Run is an adaptation of an idea by David Holmes. It is a piece from a movie soundtrack *Out of Sight*. I suppose it a bit of an unlikely partnership. Lighthouse Family and David Holmes," quips Tucker.

# Regal swoop onto Medicine in switch from Wall of Sound

Parlophone imprint Regal has signed Medicine, anitaching the London duo from Wall of Sound.

Although Wall of Sound had been developing the act for some time, it has emerged they were never formally signed to the label. The label's Mark Jones says there was some dispute over the best way forward for the band.

"We never really knew if we were coming or going with the band, although we helped develop the project over a period of time and, on trust, invested heavily in them during a very difficult time for the label," he says. "It taught me a harsh lesson. I will never commit myself to working with an act before obtaining a signature agency."

Comprising brothers Luke and Liam May, Medicine released their first eponymous EP via their own independent label Next Century Records in late 1997. The release was followed with a further single, *I Am Sick*. Parlophone/Regal A&R director Miles Leonard says, "Medicine have many dimensions and for the Regal label it moves us into a more diverse area."

Medicine's track *Capital Rocker*, which was initially issued as a promo through Wall of Sound, will be the act's first release for Regal in November. The track has become an underground club favourite over the summer.

Meanwhile, Regal has also signed South London guitar based four-piece *Athlete* on a singles/development deal. "It's similar to the deal which started the careers of The Beta Band and Mansun," says Leonard.



Big Brovaz's A&R: developing new talent

A further breakthrough came earlier this year when the team started selling their Big Brovaz Watching you compilation through a selection of urban stores in the London area. "We put it out independently earlier this year and, in two weeks, sold 1,500 copies, which I guess is why A&R became interested," says Brando. He adds that their profile has grown thanks to a number of mix CDs and live shows in London.

RMG's label manager Ika Schöckerman is keen to build on this growing buzz and will be giving the album a commercial release in January 2002. The first release through the deal will be for trio *Out 4 Justice*, who issue a single *Let's Do It* on October 29. They are just one of 11 separate acts which form the collective around the Big Brovaz collective.

The main producer within the band is JJC, who has the songwriter, producer and rapper. Quite a lot of his rapping is in Yoruba, a Nigerian language, which, when combined with English, makes it quite unusual," says Schöckerman. Co-founder Abdu says the world of A&R for UK R&B and hip-hop acts is due for an overhaul. "I look everywhere for talent — talking to people to see who they know who raps or sings, to talent agents, people coming on to the mix CD shows," he says.

"We have a lot of things in the pipeline. Lots of the people we know have talent and no one in the UK is really working the urban side of music. Sure there are auditions for manufacturers but, it's so frustrating. People have neglected the scene and haven't invested the money in it. Now we have the money behind us to realise our visions."



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# RETAIL FOCUS: AVALANCHE

by Karen Faux

Indie chain owner Kevin Buckle is exuberant about having just opened his fifth Avalanche shop in Edinburgh. The premises in Teviot Place is bang opposite the entrance to Edinburgh University and is on the way into the centre of town. Buckle says he has not had to publicise last Friday's opening because the store is unmissable.

"We're on a big square which is always full of skateboarders, so we get all these customers as well as the students and local office workers," he says. "A year ago the premises were worth about £100,000 but we recently purchased them for £200,000. We reckon they are worth every penny."

The extensively decorated site was formerly occupied by lawyers and includes a kitchen and bathroom complete with shower. "We have the feeling that some of our staff may never go home," says Buckle. "The general decor is in keeping with our other stores, more like Rough Trade than Our Price."

One of the factors that attracted Buckle to the site, in addition to its location, was the fact that it boasts two floors. Vinyl sales continue to



Avalanche: opening fifth store in indie chain

be an expanding area for the Avalanche chain and the ground floor in Teviot Place now accommodates around 5,000 vinyl titles, including seven-inch singles.

"We boost our vinyl offer with second-hand stock because there simply aren't enough new vinyl releases to meet demand," says Buckle. "We were recently contacted by a guy in Dublin who was keen to sell his collection of every record the Postcard label had ever released,

## NEW ALBUMS DRAW STUDENT BUYERS

This week's sales for Avalanche have been driven by Spiritualized, Mercury Rev, Slipknot, Slayer and New Order, while older albums from Björk and the Strokes are still going strong. Kevin Buckle says, "It's good to see record companies pacing their releases and there are a lot of forthcoming titles which will sell well to our core student customers." The store is particularly looking forward to albums from Starsailor and Pulp and will be offering them at very competitive prices.

including all of Aztec Camera's output. This sort of thing sells really well for us."

Sales for the new shop will be driven by punk, metal, indie and popular dance. Buckle says that he cannot beat the local specialist dance stores and feels he has more than enough product areas to maintain a healthy turnover. He reports that sales trends are not that different between his five Scottish stores, although the Glasgow shop tends to sell more metal.

"Really what we sell is the same as a lot of other indie stores," he says. "These days the young kids are into Green Day and Weezer. In our experience the punk and metal kids are very well behaved even if they do look a bit scary."

The two planks of Avalanche's success rest with depth of catalogue and competitive pricing. As Buckle points out, while most shops will offer between 20 to 30 punk titles, he offers 400 to 500, including lesser-known bands and imports. On the pricing front, Avalanche shops around and buys in bulk to keep its prices low for customers.

"We try to buy in at 1,000 a time," he says. "That way we can sustain good offers that include CDs for £5.99 or two for £10. In this range we've got acts such as Green Day, Pearl Jam and Nirvana which just keep motoring."

He adds, "Our policy is to offer new releases at consistently competitive prices rather than discounting them heavily for just the first week of release, as some stores do."

Avalanche: 2/3 Teviot Place, Edinburgh EH1 2QZ, Tel: 0131 668 2374, e-mail: avalancherecords@virgin.net

## IN-STORE NEXT WEEK (from 1/10/01)

**Andys RECORDS** Windows — Jo Brezner, Macy Gray, In-store — Michael McDonald, Martina McBride, Jo Brezner, JTQ, Stranglers, Judas Priest, Jeff Buckley, Saw Doctors, The Blue Planet, Tarronville, Ben Folds, Bruce Dickinson, Paul Carrack, Richard Bona, God's Kitchen, Macy Gray, Travis, Starsailor. **Press ads** — Simply Red, Bob Geldof, Simple Minds, Garbage, Maria Callas, Pete Dinklage, Laurent Garnier, James Hayward

**ASDA** In-store — Kylie Minogue, Victoria Beckham, Elton John, Garbage, Bob The Builder, Bar Wars, Sum 41

**BORDERS** In-store — three-CDs for £18 offer, two-CDs for £10 offer, five Naxos CDs for £20, Gorly's Zygotic Mind, Tracy Chapman, Cool & Deadly, Late Night Jazz, **Listening posts** — Macy Gray, Are You Ready For The Country, National Trust Music, Moulton Rouge

**PIRELLA GÖTTSCHE LOWE** In-store display boards — Vincent Gallo, Gay Dad, Gorly's Zygotic Mind, Helmer, Her Space Holiday, Everything You Ever Wanted To, DJ Food & DK, Lorca

**HMV** Single — Sum 41; Windows — HMV's Biggest Ever Sale; In-store — Ash, Jo Brezner, Brian Harvey, Faith Hill; **TV and radio ads** — Q, Antares, Bar Culture 2; **Press Ads** — Kylie Minogue, Mogwai, Sarah Connor, Sugar Ray, Sum 41

**MVC** Album — Kylie Minogue; Windows — selected CDs for £9.99, Garbage; In-store — Elton John, Bar Culture 2, Mojo Spotlight on EMI; **Blue Note; Listening posts** — Bob Geldof, Tracy Chapman, Waterboys, five CDs for £18 to classical cardholders

**ourprice** **V SHOP** Singles — Liberty; Windows — Steps, Mary J Blige, Basement Jaxx, Garbage; In-store — Blink 182, Stereophonics, Mercury Rev, City High

**PIRELLA GÖTTSCHE LOWE** Album — Ken Stringfellow; **Selecta listening posts** — Groove Armada, Spearmin, John Hiatt, Open, Ivy, Arlo Guthrie, Mojo Recommended Retailers — Devics, Suede, Higgin, Trashmonk, Last Rites, Billy C Farlow, Isaac Freeman & the Bluebloods

**TOWER RECORDS** Windows — Big Deal 2 autumn sale, City High, Club Nation, compilations campaign, Liberty, Nicole Kidman & Ewan McGregor; In-store — Acoustic Chill, Haydn, Apex, Alisha Band, Blackout, Tori Amos, Kylie Minogue, Ian Brown, Ryan Adams; **Press ads** — Garbage, Ian Brown, Machine Head, Mercury Rev, Suzanne Vega

**Virgin megastore** Windows — Elton John, Garbage, Jean Jacques Sprouille, Kylie Minogue; In-store — Bob Geldof, Elton John, Garbage, Ian Brown, Kylie Minogue, Victoria Beckham; **Press ads** — Ash, Backstreet Boys, Bob The Builder, Duff Punk, Kylie Minogue, Bell & Spurling, India Arne, PJ Harvey, Pulp, Simple Minds, Sum 41, Victoria Beckham

**WHSmith** In-store — Samantha Mumba, Chemical Brothers, Adam F, Eva Cassidy, Creamfields, Alison Moyet

**WOOLWORTHS** In-store — Hits 50, Victoria Beckham, Samantha Mumba, Clubbed Out 2, The Artful Dodger, Macy Gray, Steps, The Charlatans, Ash, Michael Ball



## ON THE SHELF

IAN DE WHYTELL,  
owner, Crash Records,  
Leeds

"Here at Crash we've had several in-store appearances and the most recent one, a couple of Saturdays ago, was Spineshank. As well as having 300 people turn up, we had the film crew from Talkback Productions, who are making a documentary for the group.

Business has been brisk in the past couple of months, particularly on our ground-floor CD department which also sells tickets and merchandise. The separate section we have for punk, metal and ska titles has been very busy with bands such as Less Than Jake and Real Big Fish being the front-runners. Both have done in-store PIs for us.

Top sellers this week are Macy Gray and Spiritualized and we also seem able to sell anything at the moment on the Sympathy For The Record industry label. Sales of The Strokes and Slipknot albums were phenomenal and both were assisted by having customised carrier bags and posters

## ON THE ROAD

STEPHEN WRIGHT,  
Pinnacle sales rep for  
Central London

to give away. Other releases from System of A Down, Slayer, Capdown, Puddle of Mud and Ill Nino have fared well.

Business in our basement dance department is generally buoyant and currently it is shifting a lot of albums. Recent best-sellers include Roots Manuva, Jay-Z and Adam F. It is very pleasing to be able to sell the broad range of product that we offer here and cater to a diverse range of tastes. Coming months are looking good for us with new albums from Starsailor, Ian Brown, Aphex Twin, Incubus and many more.

One of the best decisions I have made in the three years since I have bought the shop was recently joining Bard. Reps from Universal and THE had made the case for joining and I decided to take their advice. As a result I have made considerable savings on my annual business expenditure and would strongly advise anyone who is not a member to sign up now."



"As the industry moves into the busiest (and hopefully, most profitable) quarter of the year, Pinnacle Entertainment has a lot of early Christmas presents to offer its customers. One of Pinnacle's strengths has always been the size and diversity of its back catalogue, as well as some cracking albums on the horizon, our autumn campaign season is revving up with Epitaph and Castle Pi campaigns on the way.

Following a couple of number one singles, Bob The Builder prepares to "fix" the chart which will include his number one singles Can Be and Mambo No. 5. As if this wasn't enough, one of the other tracks featured Bob doing a duet with Elton John.

Other Pinnacle albums for October include The Saw Doctors with Villains, possibly their most commercial album to date, The Czars with their Bell Union album, some bluesy stoner-rock courtesy of The Masters Of

Reality, and the long-awaited Lilac Time album featuring Stephen Duffy.

Looking ahead just a little further, Steps could be about to strike gold again with their greatest hits package, which features their new single Chain Reaction. This was a number one for Diana Ross some 15 years ago and this new version has the potential to do the same.

Also on Jive, the Backstreet Boys release their Greatest Hits Chapter One towards the end of October, following the single Drowning, on October 8. Britney Spears has also been busy, with her new album scheduled for early November, preceded by the single I'm A Slave For You, which was very well received when previewed at the recent MTV Awards.

November will herald the season to be jolly with something for everyone from Pinnacle: Cliff Richard, The Twenties and Superstar! all have new albums and singles in the pipeline."

One of the most famous sayings in the music business is "where there's a hit there's a writ" and it is no overstatement to say that the history of the record industry is littered with bitter legal disputes.

More often than not, they arise over song rights or with management, but occasionally artist and label fall out completely and it's often the case that the record company is cast as villain.

In recent years, artists have become more adept at using legal resources to challenge contracts and payments. Prince refused to record under his own name after clashing with WEA, appearing with the word "Slave" written on his face. George Michael fought a protracted and very public court case with Sony that ended with his eventual departure to Virgin in 1995.

Meanwhile, in July of this year the latest example occurred when Sony Records filed a suit in the Manhattan Federal Court asking that the Dixie Chicks honour their contract and seeking an injunction to stop the Grammy Award-winning trio from signing to another record company. The all-female group have sold 17m units of their two albums, *Wide Open Space* and *Fly*, but owe five more under a seven-album deal. They claim they are being deprived of their royalty payments and refuse to record any new material.

This is just one of several business disputes currently extant, including Courtney Love's bitter fall out with Geffen. But, who is to blame when a row this size blows up and how does it ever get this far?

"This kind of incident usually happens when a band has become very successful and is trying to renegotiate their contract through the press," says Mark Summerfield of financial services firm KPMG, consultants to Universal and Bertelsmann. "In general, successful artists are very well looked after by record companies — you don't go around killing the golden goose, do you?"

The Dixie Chicks is a classic of the kind. If there was a royalty problem, there is an audit clause in every contract, which most artists regularly exercise," he adds. "This sounds like one of those rare cases where the relationship between band and label has broken down irreparably."

Increased desire to fax legal muscle reflects the fact that many acts now choose the services of a good lawyer before they sign a manager.

"Artists are much more legally clued up these days, the whole market is very much more sophisticated," says James Rubenstein, former head of legal and business affairs at Virgin Music Publishing UK, who now runs his own successful entertainment law practice. Most artists are much better advised and well informed than they used to be. Newer acts can negotiate tighter deals, established artists can command huge rewards in watertight contracts. Often there is even room for negotiation in the middle.

"If there are things you are unhappy with, then you can try and renegotiate a bigger advance. In my experience I have never heard of a label turning down a reasonable approach," says David Kent of leading entertainment solicitors Seddons. "Sony does tend to be one of the less movable labels when it comes to negotiation, but then it is one of the biggest."

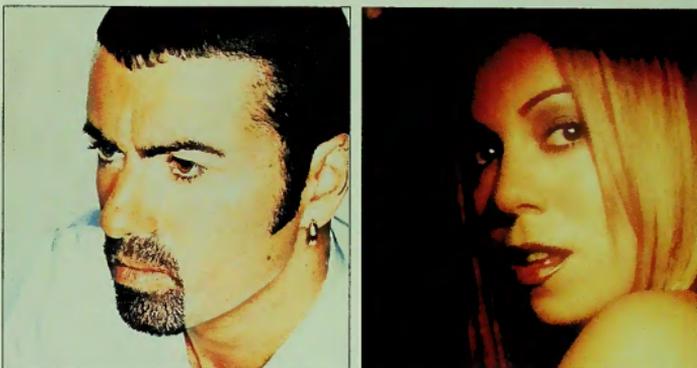
The past five years has seen some enormous deals signed with successful artists including REM, Janet Jackson and Whitney Houston, who signed a \$150m deal paying her \$25m up front to remain with Arista, although she still has six albums outstanding on her original deal. However, Mariah Carey's move from Sony to Virgin which guarantees her \$25m per album is, according to the *New York Daily News*, "the biggest contract of all time."

In the latter two cases, both artists have suffered personal problems in the wake of their megadeals.

In the UK, Cerys Matthews' personal problems have resulted in the cancellation of all promotional appearances including

# WHEN IT'S TIME TO USE THE LEGAL WEAPON

High-profile legal tussles are far from uncommon in the music business as stars begin to spend more time in the courts rather than the charts. But how is it relations can sour so regularly? By Mike Pattenden



Legal dealings: George Michael took on Sony in a high-profile battle, while Mariah Carey signed what is claimed as the biggest contract yet

Catalonia's tour. Meanwhile, the band's new album, *Sissors And Stone*, fell out of the Top 40 in the space of three weeks. For the record companies, the absence of these stars represents a massive blow but one they can do little about.

All artists have a contractual obligation to make themselves available for promotion subject to reasonable expenses being discharged, but there is little point in persuading an act to do promotion against their wishes. Labels frequently find themselves in a no-win situation when incidents like these happen.

"I can't speak with any authority about individual cases, but you hope any label is going to be sympathetic to an artist in difficulty and I'm sure those involved are," says Rubenstein. "The fact is, though, that this industry takes its toll of people's lives. Sometimes people go off the rails and when it happens they need help and sympathy. It's not going to do anyone any good if someone starts pointing towards clauses in contracts about provisions."

Nevertheless, the artist is technically in breach of contract. "Theoretically there could be a claim for damages, although it's impossible to quantify damages in such cases," says Kent. "How well can you say a record will perform even on past performance? With Mariah Carey there is the possibility that her star may be on the descendant, although that's open to conjecture. The label may also have some kind of liability coverage to cover ill health, too."

Another regular headache faced by record labels is bands splitting up through internal disagreements — usually the old favourite about musical direction. When All Saints fell out soon after the release of their second album, *Saint & Sinners* in autumn of 2000, the four had to be gently reminded of their promotional duties to avoid suppering the release of the second single *Black Coffee*.

In this case, there are carefully laid out provisions in any record contract that allows the company to maintain its original investment. "So many bands are short-lived



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## See you in court: more battles between artist & label

and there are always provisions for break up in the contract," says Kent.

"The label can't enforce a contract for services by making the band continue when they all hate each other. So in the event of break up it has the option to sign each member individually, often on a lesser rate, or let some go."

When Take That split, RCA memorably retained their option on Gary Barlow, Mark Owen and Howard Donald and let Robbie Williams go to EMI-Chrysalis — but only after a battle. Sophie Ellis Bextor pleaded for release from her Mercury contract with thesaurus and was transferred over to Polydor as a solo artist.

However, these days the record label is not always the first point of call. Inevitably artist and label are not always going to have a permanently harmonious relationship, especially in an area where creative judgment is involved. Two polarised viewpoints can lead to a breakdown in relations best served by a mutual parting of the ways.

Dance duo Way Out West recently walked away from BMG Arista with their album. Intensely, after the company chose not to release it. Manager Micky Wisternoff was allowed to present the masters to other labels and the duo duly went to Deceptive, subject to an override, or additional royalty.

Meanwhile, Gut Records rejected material it felt unreleasable from number one chart act Space for two years and eventually let the band go.

"You've got to believe in the music and you've got to function as a team. If that breaks down it can't work any more," says managing director Guy Holmes. "We both decided to call it quits and move on." Space took the masters, subject, again, to a financial override, and are currently in negotiation with other labels. The general attitude of all concerned in the music business is that any dispute that breaks down irretrievably is to be avoided and one

### NEIL YOUNG

David Geffen filed a lawsuit against Neil Young in 1983, alleging that the albums *Trans* and *Everybody's Rockin'* were "musically uncharacteristic" of Young's previous recordings and willfully uncommercial. Young counter-sued for \$21m and eventually moved to Reprise — but only after his five album deal with Geffen had been honoured in 1986.

### SPANDAU BALLET

Sued their label Chrysalis for a lack of success in the States and won a release to CBS. The dispute kept them out of the studio for nearly two years and their career waned soon after. Ironically, CBS subsequently refused to release their second album in the States leading to the termination of the contract.

### STONE ROSES

The Manchester quartet won a High Court ruling in May 1991 citing "unfair unjustified and unreasonable restraint of trade". They were awarded costs of £700,000 and release from their contract with Zomba/Silvertone. Their lawyer was John Kennedy, now president and chief operating officer of



Stone Roses: won High Court ruling and costs



Garbage: singer Shirley Manson the subject of a label row

Universal Music International. The band then signed a multimillion pound deal with Geffen, now part of UMI, but split after one album.

### TOOL

Platinum-selling US metal act Tool spent two years in limbo following a contractual dispute with Freeworld Entertainment over royalties and an expressed desire to move labels. The two sides eventually settled and entered into a joint-venture deal.

### BUSH

UK act Bush were hit by a lawsuit from their label Trauma which kept their third album, *The Science of Things*, in drydock for more than a year before the two sides reached a settlement in June, 1999.

### GARBAGE

MCA and Radioactive went to High Court in July this year over their claim that singer Shirley Manson was only allowed to record one album with Garbage for Mushroom Records, a fact subsequently ignored when V2.0 was released. An undisclosed settlement was reached.

that leads to legal action is a disaster for both sides.

"The music industry is such a unique business — it's so people orientated," says Summerfield. "No matter how big a major you are, your success is dictated by the three-way relationship between the man at the top, the A&R and the artist. You jeopardise that at your peril."

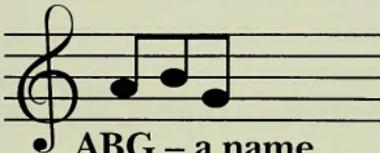
"Goodwill is key to an artist — label relationship," agrees Rubenstein. "Nobody in their right mind wants to get involved in legal action if they can avoid it. The effect for an artist is that it can freeze their career."

"Time waits for nobody and I would advise anyone to think very carefully before getting involved in proceedings because of

the effect it can have on their livelihood."

"Some things in the business are never likely to change. Most acts will do anything to sign up with a label and release an album, then if it sells, they will decide the deal is not good enough."

How they then resolve the situation is the issue. It is clear that a bit of give and take is necessary on both sides.



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# HARMONISATION WITHOUT THE HARMONY

Six years on from its 1995 Green Paper and vociferous lobbying in the meantime, is anyone happy with the EU Copyright Directive? By Jim Ford

Almost six years since its 1995 Green Paper on the subject, the European Union's Directive on Copyright and Related Rights in the Information Society was finally published in the EC's Official Journal on June 22, 2001.

Rarely has the birth of any Directive seen such vociferous lobbying, with pressure groups representing rightholders, artists, internet service providers and other major media industry players all keen for the Directive to reflect their interests. However, despite this substantial lobbying, doubt has already been raised as to whether the final Directive will be successful in keeping any of these groups happy. What is more, questions are being asked as to whether the Directive will result in any material change to the current status quo of the various Member States' national copyright legislation.

The original aims of the Copyright Directive were twofold. The first goal was to ensure a single market in copyright and related rights while protecting and stimulating creativity and innovation within the European Union. Essentially, this goal sought to respond to the challenges of copyright protection presented by digital and network technology that enables the creation of perfect copies of copyright works that can be transmitted all around the world in a matter of seconds. The current law's focus on physical rather than digital copying has meant that it is not particularly adept at protecting creative works in the internet age and tackling issues of online distribution, such as those raised in the US cases involving Napster and mp3.com.

The Directive's second goal was to harmonise certain aspects of substantive copyright law throughout the European Union. In particular, the core rights of reproduction,

communication to the public, and distribution were targeted for harmonisation. Furthermore, the Directive sought to harmonise the legal protection afforded to anti-copying systems and ensure that adequate protection was put in place in all Member States to combat activities aimed at circumventing such systems. In doing so, the Directive recognises that the development of digital rights management, or "DRM", solutions (such as the Secure Digital Music Initiative) will be as important for rightholders as legal remedies in preventing piracy and in controlling the authorised use of their works.

In attempting to achieve these goals, the Commission was acutely aware (thanks to the efforts of the lobbyists) of the need to strike a balance between the intellectual property interests of artists, publishers, record companies and so forth, and consumers' (and, it is argued, society as a whole's) desire/need for the free exchange of ideas.

One of the more vociferous lobbyists on the side of the rightholders was the IFPI, which succeeded in urging artists as diverse as Ron Wood, Westlife, Andrea Bocelli and Abba's Björn Ulvåus behind its cause. IFPI was particularly concerned that the controversial private copying exception should be tightened as much as possible to protect the interests of rightholders. It considered it a success when earlier drafts of the Directive were subsequently amended so that for a private copy to be non-infringing it would have to be made "by a natural person, for private use, and for ends that are neither direct or indirectly commercial". However, considering that this still does not go far enough, IFPI's national groups across Europe have said that they will be pressing for further tightening of the private copying exception during the

implementation of the Directive by Member States.

The final Directive sets out a total of 21 exceptions to the three rights conferred on copyright owners (the rights of reproduction, communication to the public and distribution). All but one of the exceptions are "optional" exceptions which can either be accepted or rejected by the individual Member States when they come to implement the Directive. The sole mandatory exception, which relates to the reproduction right only, states that temporary acts of reproduction, such as transient or incidental acts of reproduction, which (i) are integral to a technological process, (ii) have the sole purpose of enabling use to be made of a work and (iii) have no independent economic significance, should not constitute infringement of copyright.

The mandatory transient copying exception is aimed primarily at ISPs and other "intermediaries" dealing in transient copies. The importance to intermediaries of this exception being as wide as possible was highlighted by a German case last year in which AOL Germany was held liable for the free exchange of music files over its servers. Even though AOL Germany had not been acting like a "traditional" end-user infringer, it had been making transient copies. The EC has argued that this transient copy exception is necessary to avoid impeding the free movement of works over the internet. No doubt the exception will please ISPs, but rights holders have expressed concern that the wording "transient or incidental acts of reproduction" is too vague.

The fact that the Directive sets out an exhaustive list of exceptions could be said to ensure that the Directive's first goal of ensuring that copyright law in the European

Union are suitable for the information society, it is difficult to see how having an exhaustive list of exceptions can aid flexibility in changing times. The inevitable further development of technological devices will no doubt result in additional desirable exceptions coming to light, but with this exhaustive list and the fact that the Directive states that no amendments will be made to the Directive until at least 2004, the addition of new exceptions is not going to be possible in the near future.

Perhaps even more worrying is the Directive's apparent failure to bring about harmonisation of national legislation. Originally, the draft Directive had only eight exceptions to the rights conferred, but this has now been expanded to more than 20. The fact that all but one of the exceptions are optional could enable the Member States to simply pick and choose those exceptions which they already have in their national legislation. The likelihood of the various Member States all picking the same exceptions and thus achieving perfect harmonisation is slim to say the least.

Although the Directive will bring about definite benefits to the digital industries (particularly the provisions relating to technological measures), differing levels of implementation in the Member States will almost certainly prevent full harmonisation.

The Member States have until December 22, 2002 to implement the Directive into national legislation. With the various national parliaments free to choose which exceptions they implement, perhaps the only certainty created by the Directive is that the various lobby groups will once again have the opportunity to raise their voices. ■

Jim Ford is an associate solicitor in the Communications, Media & Technology group of leading international law firm Allen & Overy

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## BRUCE DICKINSON: Best of Sanctuary (September 24)

Bruce Dickinson will forever be considered a pioneer of heavy rock in both his work with Iron Maiden and as a solo artist in his own right. This collection brings together 11 classic tracks together with two brand new recordings. All tracks have been digitally remastered, making this collection the definitive Dickinson album.

## GEORGE FENTON: The Blue Planet — BBC Music (September 24)

A classical crossover album based on the music for the high-profile BBC TV natural history series. **LE HAMMOND INDIENNE: His First Political Dance Album — Intella Hi-Fi (September 24)** Le Hammond infers are Marcus and Holger, the brains behind Berlin's Bunglow record label. Previously Nike used their track Easy Listening Superstar for an international campaign in 1999, and the single was a Top 20 indie hit in the UK. The single from this album includes remixes of Move Your MP3 by Adamski and Japanese producer Fantastic Plastic Machine.



Cliff Richard

## BOB THE BUILDER: The Album — BBC Music (October 1)

This album contains the hit singles Can We Fix It and Mambo No 5 as well as a duet with Elton John on Crocodile Rock. **VARIOUS: Under a Boss Arnie — B&B (October 1)** In conjunction with the award-winning 'Drum 'n' Bass Arena website, React drops 10 exclusive new tracks

from the cream of the nation's drum & bass producers, coupled with a bonus mix CD from Ram Records supremo Andy C.

**MOTORHEAD: We Sleep 'Til Hammersmith Special Edition — Sanctuary (October 8)** Sanctuary has lavishly remastered this 25th anniversary release which comes with extra bonus tracks and new liner notes from Kerrang!'s Phil Alexander.

**VARIOUS: Back To Mine — DMC (October 15)** The critically-acclaimed compilation series continues with this personal selection of world music and electronica from Mercury prize winner Talvin Singh.

**KINOB: Versebridgechorus? — Pepper (October 15)** The follow up to their critically-acclaimed

debut album

'Soundphiles' is previewed today (Monday) by the single Summer In The Studio which samples Lovin' Spoonful's Summer In The City.

**STEPS: Gold — Greatest Hits — EMI (October 15)** All the hits from the multi-platinum selling album

Step One, Steptacular and Buzz are

featured, as well as four new tracks specially written for the album, including the new single Chain Reaction (released today). **VARIOUS: The Best Of Pure Silk — Pure Silk (October 15)** A retrospective of the very best of the Pure Silk catalogue, this takes some of the biggest names currently operating in the scene and reads like a who's who of UK garage.

**MORTIUS: The Smell of Rain — Enrache (October 22)** The Norwegian legend now moves into New Order/Depeche mode territory with his most accessible album to date.

**BLACK SABBATH: Miniatures Box Set 1970-1978 — Sanctuary (October 22)** This eight-CD set gathers together the band's first eight albums and replicates the original album packaging. It also includes the Live At Last bonus album previously unavailable in this format.

**BLACKSTREET BOYS: Greatest Hits Chapter 1 — Label (October 22)** This first retrospective contains all the hits from their four chart-topping albums Backstreet Boys, Backstreet's Back, Millennium and Black & Blue, and a new Drowning (also released in October), a new track written especially for the album. **ELECTRIC SOFT PARADE: There's A Silence — reB Records (October 22)** Ahead of the debut of debut album Holes In The Wall early next year comes this second single from the much-admired Brighton band.

**SARAH MCLACHLAN: Remixed — Hellwerk (November 5)** Sarah McLachlan is the voice of Deterium's hit single Silence. This album includes nine remixes by top names Hybrid, DJ Tiesto, Dusty, BT, William Orbit, Rabbit In The Moon and Fats.

**CLIFF RICHARD: Wanted — Popton (November 5)** The singing knight's album debut for Popton will be supported by massive TV exposure, including an ITV special featuring songs from the album and a TOTP2 one-off plus a substantial TV advertising campaign.

There will be a December single release.

**BRITNEY SPEARS: TBG — VJ (November 5)** The third album from the award-winning pop



Britney Spears

phenomenon sees her joining her creative talents with some of the most sought after producers of the moment — Rodney Jerkins BT, The Neptunes and Max Martin. The result challenges musical boundaries and creates one of the most highly-anticipated releases of the year. The first single to be released will be 'I'm A Slave 4 You', co-written and produced by Spears and the Neptunes, due for release in October. **MASTERS AT WORK: Our Time Is Coming — Tommy Boy (November 5)** Masters At Work — the kings of US house — have their first artist album since the massive Nu Yorkian. **TWELVES: Christmas Album — BBC Music (November 19)** A selection of Christmas favorites performed by the children's TV superstars is the follow up to the silver debut album. It will be supported by a December single release.

**DE LA SOUL: Art Official Intelligence 2 — Tommy Boy (November 22)** This is the follow up to the critically-acclaimed Art Official Intelligence album.

## Steps



# Steps to propel Pinnacle into 2002

With a hugely diverse selection of artists, topped off by some stellar names, Pinnacle is confident of a strong fourth quarter. By Sarah Davis

In a bid to match its sterling success of the past two years, Pinnacle has its sights firmly set on the last quarter — and with albums due from acts such as Britney Spears, Steps and Cliff Richard, the company can afford to be confident.

Once again it can also count on its BBC Music superstars Bob The Builder and The Twines, who figured prominently in the charts last Christmas. The UK's most celebrated builder, who only a fortnight ago beat the 'highly-rated' Superman Loves to claim a second chart-topper, moves into the albums market this autumn with a collection featuring Elton John.

"This has been a good, satisfying year — nothing spectacular, but we knew this at the beginning of the year," says Pinnacle managing director Tony Powell. "However, we do have a big fourth quarter coming up with the most diverse and widest spread of possible major sellers that we've had in the history of Pinnacle. In the past, we've had the likes of Nivea and Jason and more recently we've had Steps and Britney, but this year our hugely diverse range of product could give us an outstanding fourth quarter. This product will give us a kick start into next year."

Pinnacle may be owned by Zomba, but it is not just the star-studded product which keeps Pinnacle up there as the top independent distributor. Alan McGee's Poptones label is looking at award status with the Cosmic Riders. Enjoy the Melodic Sunshine. Album sales continue steadily and have been boosted by the band's recent two UK supports for U2. Epitaph's label Anti broadened its roster with the highly-regarded Tricky album Blackback and DC Records scored a Technics Mercury Music Prize nomination with Tom McRae. Hopes are now high for

## SINGLES CHART SCORES

	No 1s	Top 10s	Top 20s	Top 40s	Total
Jive	0	4	4	3	11
3m	0	3	4	4	11
Others	0	2	3	7	12

Figures cover 2001 releases' highest chart positions in the 35 weeks to w/e 1/9/01. Pinnacle's distribution market share for the half year was 5.0%, making it the fifth biggest distributor.

Source: Pinnacle/MW

label mates Electric Soft Parade next year.

Meanwhile, veterans the Saw Doctors will issue their fifth studio album Villains? on their own label Shamdown. DMC continues its successful Back to Mine Series with Talvin Singh and new label Emperor Norton hopes to score highly with the "fourth" Beastie Boy Money Mark's new album. In a completely different vein, Cliff Richard's first album since leaving EMI a year ago will be supported by a massive campaign. Pinnacle is also hopeful for the success of the BBC's music to accompany Blue Planet, the prestigious natural history TV series about the world's oceans, narrated by David Attenborough. "It's been five years in the making and both the programme and the music composed by George Fenton is spectacular," says head of label management Susan Rush.

Hip hop has continued to flourish this year with Rawkus and Tommy Boy charting their own records, while the resurgence of rock has been a big boost for Pinnacle which has traditionally had a strong roster of rock labels including Sanctuary, Music For Nations and Enrache.

Rush says, "It's nice to see rock opening up



## Groove Armada: key autumn release

again. Feeder breaking through for Echo has been very gratifying as was Volcano charting the Tool album Lateratus."

The company has also been successful with its third-party associations. Through 3m it scored number one albums with V2's Stereophonics and Mushroom/infected's Ash, while Zero 7 on Ultimate Dilemma were a Technics Mercury Music prize nominee.

"Beechwood, too, has been very successful not only with its own releases but with labels such as Jazz FM and BBE," adds Rush.

She follows another hugely successful year with two of its key acts — Backstreet Boys and Steps — receiving the greatest hits treatment for the first time. Britney Spears will have a single and album out in the last quarter and she also stars in a feature film due out later this year. Sister label Pepper has two key albums in Groove Armada's Goodbye Country, Hello Nightclub and Kinobe's Versebridgechorus?.

## ALBUMS CHART SCORES

	No 1s	Top 10s	Top 20s	Top 40s	Total
Jive	0	0	0	0	0
3m	2	1	1	3	7
Others	0	4	2	6	11

(Brackets denote compilation chart hits) Figures cover 2001 releases' highest chart positions in the 35 weeks to w/e 1/9/01. Pinnacle's distribution market share for the half year was 4.4%, making it the fifth biggest distributor. Source: Pinnacle/MW

Sanctuary has signed another long-term agreement with Pinnacle and released some strong product during the year from acts including the Kinks, Megadeth, Gary Moore, Dolly Parton, Gene Pitney and Bonnie Tyler. Pinnacle also picked up new clients including React, Fly Trax and Cooking Vinyl, resulting in charting records from artists such as Deep Dish, Dave Clarke, the Tidy Boys and Girls Annual and Echo & The Bunnymen.

"It's been a steady year," says Powell. "We've been getting our business model more efficient and flexible and looking at our business strategies. No matter how large or small our customers are, at Pinnacle we have a business model which suits any size of company. We deliver what our labels expect and they don't get disappointed. This is how we have always operated and will continue to do so."

Powell and Rush predicted that Pinnacle is poised for a successful 2002 as it kicks off with the long-awaited, brand new Tom Jones album on Gut. With acts as diverse as Tom Jones, Bob The Builder, Ash and Tom McRae, to name just a few, Pinnacle looks set for another excellent year for sales.

**WHITE STRIPES: White Blood Cells - XL** (September 24) White Blood Cells is available from today (Monday) as a UK release, while a single, Hotel Yorba, follows on November 12, coinciding with the band's UK live gigs. XL will also release the act's first two albums De Stijl and White Stripes.

**ERIAN HARVEY: Loving You (Die Ole Die) - Edel** (October 1) Harvey's second single from his forthcoming debut solo album features

Wyclef Jean and has already received excellent support from national and regional radio.

**KURPUT: It's Over - Pias** (October 1) With his video picking up high rotation at MTV, Kiss TV and The Box, Kurput is poised to break into the UK mainstream with the first single from his album Space Bogue: Smoke Odyssey.

**STEREOLAB: Sound Dust - Daphne** (October 1) Stereolab started their promotional campaign for Sound Dust (limited edition) on August 30. A UK tour is slated for December.

**FELIX DA HOUSACA: Harlot - City Rockers** (October 1) This is the first single from Kittenz and The Glitz, which was album of the month in Music, DJ, 7 and Dazed & Confused and nominated as a *Muzik* Awards album of the year.

**MARK B & BLADE: There's No Stopping It - Worldplay/Source** (October 8) Mark B & Blade have sold more than 40,000 albums, had a Top 30 hit and a support slot with Eminem. They are touring the UK in September and October.

**DESEK: Lettin' Me Mind Go - Future Groove/Mute** (October 8) Desert, whose remixes have included Depeche Mode, are a new signing to Mute's Future Groove imprint. This huge club tune includes remixes from Lottie, King Unique and Doc Martin.

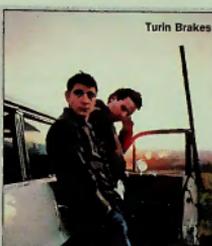
**REYKSOPP: Helady A.A. - Wall of Sound** (October 8) Norwegian duo Reyksopp picked up album of the month in *The Face*, *Ministry*, *Muzik*, *DJ* and *Steenation* for this haunting album.

**ROOTS MANUVA: Dreamy Days - Big Dada/Ninja Tune** (October 8) South Londoner Rodney Smith's new single features mixes by MJ Cole and Super Fury Animals.

**TURIN BRAKES: Energy 72 - Source** (October 15) Turin Brakes' debut album *The Optimist* has gone gold and received a *Technics* Mercury Music Prize nomination. This single is backed by unreleased tracks and an October tour.

**GOLDTRAPP: Felt Mountain (Limited Edition) - Mute** (October 15) Felt Mountain, a *Technics* Mercury Music Prize nominee, is being issued as a limited edition, double CD which includes rare and unreleased material plus a short film.

**PLAYGROUP: Playgroup - Source** (October 15) Playgroup's debut album, an eclectic mix of punk and dance styles, is followed by the



Turin Brakes

single, Number One, on October 29.

**BETA BAND: Human Being - Regal** (October 15) This is the second single from the album *Hot Shots 2*. Beta Band are touring the UK during October and their third single *Squares* will be released in January 2002.

**DEPECHE MODE: Freeflow - Mute** (October 22) Freeflow is from the successful *Exciter* album, which has achieved Top 10 status in more than 20

countries. It comes on two CDs and a DVD format and includes live versions of tracks from the *Exciter* tour.

**DEEP DISH: Hossow - Global Underground** (October 22) Deep Dish have been working with the likes of Rolling Stones, Janet Jackson and Madonna.

**APHEX TWIN: Brukage - Warp** (October 22) *Richard James*' 30-track, two-CD debut album is the first it makes up for his five-year album absence.

**RUBBERNECK: Keep On Giving - City Rockers** (October 22) This collective, with links to Gorillaz and Jamiroquai, have hooked up with Blue (of Basement Jaxx Red Alert fame). This is already an Essential New Tune and Buzz Chart number one.

**SIMIAL: One Dimension - Source** (October 22) One Dimension, from the acclaimed debut album *Chemistry Is What We Are*, has an accompanying video by Mike Mills protégé Geoff McFetridge. Simian will be supporting Turin Brakes in October.

**KINGS OF CONVENIENCE: Versus - Source** (October 22) Norwegian songsters Kings of Convenience return with a collection of previously unavailable mixes entitled *Versus*. Expect new Kings' material next year.

**TVMES 4: The Get Game - Blacklist** (November 12) This follow-up to *Tymes 4's* debut Top 30 hit *Bodyrock* is poised for coverage across national radio, TV and press. Their debut album is due in March next year.

**GENMA HAYES: Work To A Calm - Source** (November 13) *Work To A Calm*, the follow-up to Hayes' debut 4:35am, has an edgier sound. She tours with Sparklehorse throughout October and her debut album (co-produced with Dave Fridman) is due next year.

**AVAILANCES: Electricity - XL** (mid-November) After the current bout of TV advertising, promo will begin on the *Electricity* single, due for release in mid-November when the band return for further DJ dates and TV, radio and press work.

**THE STROKES: LAST NIGHT - Rough Trade** (mid-November) This is the third single from their critically-acclaimed This Is *It* album which debuted at number two.

**BASEMENT JAXX: Where's Your Head At - XL** (end of November) This single will be accompanied by a stunning video from producer-of-the-moment Traktor (as premiered at the *Technics* Mercury Music Prize). The band will also be undertaking a full UK tour from the start of December.

# Up-and-coming acts give Vital reasons for cheer

A steady year rather than a remarkable one, but Vital's clutch of creative successes look set to deliver commercially before long. By Sarah Davis

Just 12 months ago, Vital was on a roll as it clocked up record sales largely thanks to multi-platinum albums such as Moby's *Play* and Tom Jones's *Reload*. Now, one year later, the company finds itself moving into the crucial fourth quarter in rather different circumstances as parent company Play It Again Sam looks to extricate itself from the cash-strapped Edel group of companies.

There have even been suggestions - strongly denied - that Pias may quit being involved in physical distribution in the UK altogether, prompted in part by Pias in Germany switching its physical operations to BMG. But Vital managing director Peter Thompson has dismissed this happening for the foreseeable future. "At the moment we will continue with physical distribution," says Thompson, whose company's predicament follows Pias' recent restructuring and its on-going buy-back of Edel's majority stake in the Dutch-based indie distribution group.

This year Vital may not have been able to repeat the success of Tom Jones or Moby, but it does boast some of 2001's most highly-rated, up-and-coming acts. XL's Basement Jaxx and Availances have respectively sold 130,000 and 115,000 copies of their albums so far. Moby's *Play* has now shifted 60,000 albums and - along with Vivald-distributed Turin Brakes (*Source*) and Basement Jaxx - were nominated for the *Technics* Mercury Music Prize. Meanwhile, Vivald has shipped 100,000 *Strokes* albums for Rough Trade and Warp's Apex Twin returns with a new album in October. In a very different vein, the company is hoping for a hit with Brian Harvey & The Refugee Crew's Wyclef-produced single *Loving You (Die, Ole, Ole)*, released on Edel next Monday (October 1).

Following two million-sellers created its own problems, says Thompson. "We knew our records weren't going to be as big as this year but we have the next level of artists coming through. They're very strong musically so we're not disappointed," he says.

"We've got singles still to come off most albums: for example, the *Strokes*, Basement Jaxx, Turin Brakes and Goldtrapp. These acts are creatively successful and we're hoping they'll be commercially successful," he says. The *British* American terms attacks inevitably had some effect on Vital, although it was fairly minimal. Goldtrapp's *Pilots* was one track removed from Radio Two's *Clist* because of its title, while Thompson notes that the *Strokes*' next single, *The Last Night*, will be delayed until later this year as they were in New York at the time filming the video. Vital streamlined its labels in 2001, from 77, although it is keeping Edel despite Pias' separation from the indie. "The market's been a bit swamped so we've swapped some labels and shed some labels and we're doing our best to put things properly not only the bigger records but the smaller labels who really need our help.



The Strokes: more singles to come

We want to be known as [a company] who really does work every record to its maximum potential," says Thompson.

The company has also been wooing new retailers such as campus bookstore chain Blackwells. Thompson says, "We're in the process of opening two new retailers, one of which is with a High Street retailer which I hope to get on board in the next six weeks. The other is with Blackwells, who have not carried music before. We will definitely be looking at more non-traditional outlets for music. We're just trying to broaden the market and will continue to be sensitive to our traditional retailers as well."

One of Vital's most successful campaigns is its two-for-£20 in the Chain With No Name stores, which has expanded the concept with more up-to-date material in indie stores. Thompson says, "HMV and Virgin have done this sort of thing for ages, but indie stores don't have the infrastructure for marketing and point of sale so we're trying to level the playing field."

At the end of last year, Vital started a series of seminars with independent retailers which are intended as forums for shops to discuss their concerns. The distributor is planning to stage four year and events have already been held in Glasgow, Manchester, Bristol and London. In another move aimed at increasing the service it offers both its labels and specialist retailers, Vital started Union Van Sales, a specialist van sales company in London with 3m, in February.

Whatever the corporate issues affecting the company, ultimately Vital remains very optimistic about 2002. Thompson says, "We hope to see the return of some bigger acts like Moby - his album is due, it's quite developed - Bady Drawn Boy and, hopefully, Prodigy. And we'll still be working some of our bigger acts from this year, so the first six months should be good. Our labels like XL - which has signed White Stripes - Mute, Source and Warp are all on form. We're doing our best to put things properly not only the bigger records but the smaller labels who really need our help.

## VITAL'S CHART SCORES

	No 1s	Top 10s	Top 20s	Top 40s	Top 100s	Total
<b>Singles</b>	0	2	6	11	19	
<b>Albums</b>	0	4	2	3	9	
<b>Compilations</b>	0	1	1	0	2	

In the 35 weeks to w/e 13/9/01, Vital's distribution market share for the half year was 3.6% for singles and 3.2% for albums, making it the sixth biggest distributor.

our bigger acts from this year, so the first six months should be good. Our labels like XL - which has signed White Stripes - Mute, Source and Warp are all on form. We're doing our best to put things properly not only the bigger records but the smaller labels who really need our help.

Source: *Vital/MHM*





29 SEPTEMBER 2001

### CHART COMMENTARY

by ALAN JONES



After consecutive number one novelty hits by Bob The Builder and DJ Ozi, Kylie Minogue storms to pole position with Can't Get You Out Of My Head. Ironically, Minogue herself was dismissed as a novelty act in the early part of her career, when many thought she would become one of a long line of soap stars to fluke a hit or two before vanishing. She has long since proved her critics wrong, and Can't Get You Out Of My Head writes another chapter in her remarkable success story. It also provided a much needed shot in the arm for the UK industry last week, its 306,648 sales helping singles to top the million mark after an unprecedented 14 weeks in a row in six figure territory. The extra traffic Minogue brought into shops helped singles to surge 52% last week to 1,293,302. For DJ Ozi, Minogue's arrival means Hey Baby achieves the unlikely double of increasing its sales week-on-week by 38% even as it slips 1-2.

Victoria Beckham should avoid men in

### MARKET REPORT



Points show last 12 weeks by % of total sales of the Top 10, and corporate groups shown by % of total sales of the Top 15.



fronks. Not husband David in his sarong, but former Mud guitarist Rob Davis. A familiar sight on seventies Top Of The Pops' sporting

### SINGLE FACTFILE

Kylie Minogue records the sixth number one of her career with Can't Get You Out Of My Head racing to a first week sale of 306,648. It is the third largest opening tally of the year - beaten only by Hear Say's Pure And Simple (549,823) and Shaggy's Angel (345,498) - and the highest of her 33 hit career, of which 21 have reached the Top 10. The introductory single from her second Parlophone album, it marks a major

turnaround from her last single Please Stay, which reached number 10 and has sold fewer than 80,000 copies. Her last number one, Spinning Around, had first week sales of 82,000 in June 2000. That song was partly written by former chart star Paula Abdul while Can't Get You Out Of My Head is co-authored by two former hitmakers - 31 year old Cathy Dennis and 53 year old Rob Davis, formerly of Mud.

outrings. Guesting on the Trustees' Out Of Your Mind, Beckham lost out in the battle with Spiller's Groovejet, which Universal Music's Davis cowrote. This week her debut solo single Not An Innocent Girl has to settle for sixth place as Davis combines with EMI Music's Cathy Dennis (who writes S Club 7's last number one) to guide Kylie Minogue to pole position. Beckham does not even come close, with Innocent Girl's tally of 36,672 sales being 12% of the top spot total.

Travis have to settle for a 14 debut with Side, ending their run of four straight Top 10 hits, where as Staxxallor manages to build upon their recent top 20 hits by registering at number 10 with Alcoholic. Alien Fam's owner of Michael Jackson's Smooth Criminal debuts at number three, easily beating the original's 1983 number eight peak. Shaggy has one of the year's six biggest hits but fails in achieving three consecutive number ones with Luv Me Luv Me debuting at number five.

### INDEPENDENT SINGLES

This Week	Title	Artist
1	MAMBO NO 5	Bob The Builder
2	THE PAIN INSIDE	Cosmic Rough Riders
3	LET'S KISS MUSIC	Cooper Temple Clause
4	BITES DA DUST	Planet Perfecto
5	OUT OF CONTROL (BACK FOR MORE)	Daridre
6	YA MAMASONG FOR SHELTER	Fobby Slim
7	ATARI	Satchi Tomie feat. Chaz
8	I AM THE MONEY	Therapy?
9	SERIOUS	Maxwell D
10	SUPERSTYLIN'	Groove Armada
11	I'M NO ANGEL	Headier Nova
12	MY DEFINITION	DJ Pure
13	LAW INTO MYSELF	Korkette
14	BOY ROCK	Shimon & Andy C
15	RENEGADES OF FUNK	Arika Bambata & Scoosonic
16	DA ANTIODE	Slanton Warriors
17	VILLA NOVA	Orienteo
18	DESTINY	Zero 7
19	DOOWUTCHYALIKE	Digital Underground
20	14 IN THE MUSIC	Deepswing

Label (distributor)	Title	Artist
BBC Music WMS5 60442 (PI)	14 CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue Parlophone
Pygmalion MC 50252CX (PI)	2 HEY BABY	Hey Baby
Morning MORNING 9 (IMVVO)	3 SMOOTH CRIMINAL	Alien Fam
Perfecto PERF 19CDS (IMVVO)	4 MAMBO NO. 5	Bob The Builder
Met NEGCO 067 (V)	5 LUV ME, LUV ME	Shaggy
Direction 914806 (ADD)	6 NOT SUCH AN INNOCENT GIRL	Victoria Beckham
Air 21 AIRCDS28 007 (V)	7 STARBLITZ	Independent
4 Liberty LIBTCD 046 (V)	8 FOLLOW ME	Gracie Kraker
Papper 3230472 (PI)	9 SET YOU FREE	En France
V2 VVR 5617388 (IMVVO)	10 ALCOHOLIC	Staxxallor
SXR 838R3659 (ADD)	11 TOO CLOSE	Enrique
Perfecto PERF 25203 (IMVVO)	12 TURN ON THE LIGHT	Ruby Parado
Rem RAIM 342C (3SD)	13 BABY COME ON OVER	Suzanna Matrix
Tommy Boy TB333 (PI)	14 TAKE ME HOME	Sophie Ellis
Mot M08BC006 (V)	15 SIDE	Travis
Remo REMOTE WED014 (V)	16 LET ME BLOW...	Eni feat. DJ Satchi
Ultimate Dilemma UDRCD5 043 (IMVVO)	17 LET'S DANCE	Enrique
Tommy Boy TB332 (PI)	18 TWENTYFOURSEVEN	Allen Danger feat. Miki Blue
INCredible 6174832 (TEN)	19 CASTLES IN THE SKY	Eni feat. Dan
	20 PERFECT GENTLEMAN	Wycle Jean



This Week	Title	Artist	Label
21	LITTLE L	Lenny Kravitz	Capitol
22	ANOTHER CHANCE	Roger Sanchez	Defected
23	ANY IT I'VE FOUND	James Taylor	Epic
24	YOU ROCK MY WORLD	Michael Jackson	A&M
25	STUCK IN THE MIDDLE WITH YOU	Van Halen	Sire
26	HUNTER	Enrique	Cherry/Polygram
27	BOODYLUCCIO	Destiny's Child	Columbia
28	WHAT WOULD YOU DO?	Diplo feat. Interocean/Polygram	
29	YOU ROCK MY WORLD	Michael Jackson	A&M
30	TAKE MY BREATH AWAY	Enrique	Cherry/Polygram
31	RIGHT ON SILVER	Sonic Youth	Capitol
32	DROPS OF JUPTER	Timi Del	Columbia
33	HIDE U	Koolhaas	Arista
34	FEAR	Enrique	Cherry/Polygram
35	FRANKLY	Enrique feat. Jada Nicotrig	Cherry/Polygram
36	LADY MARMALADE	Celine Dion feat. Interocean/Polygram	
37	SOMEONE TO CALL MY LOVER	Enrique	Cherry/Polygram
38	21 SECONDS	Enrique	Cherry/Polygram
39	OUT OF REACH	Enrique	Cherry/Polygram
40	SWEET BABY	Enrique feat. Eni	Cherry/Polygram

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20 SEPTEMBER 2001

## CHART COMMENTARY

by ALAN JONES



America's Macy Gray leads a quartet of female solo stars, all of different nationalities, into the upper echelon. Her accomplices are Canadian Nelly Furtado, who holds at number four; Britain's own Dido, who bounces 7.5 with No Angel; and Ireland's Samantha Mumba, whose Gotta Tell You has spanned four Top 10 singles and which finally reaches the same high plain itself, re-entering the chart at number 10 in a new edition, having originally peaked at number 17.

Meanwhile, cover girls and singer/pianists Tom Amos and Diana Krall debut at 16 and 23 respectively with Strange Little Girls and The Look of Love. Amos arrests a downward spiral with her album, which comprises a dozen radically different covers of songs by The Beatles, The Stranglers, Depeche Mode, 10CC and even Eminem. Canadian, Krall continues her impressive progress, with a big improvement in her chart position for the second album running. She first made the Top 200 in 1997, reaching number 152 with Love



Figures show top 10 companies by % of total sales, and corporate group shares by % of total copies of the Top 75 best-sellers



Scenes. Her next album, when I Look In Your Eyes, gained a toehold on the Top 75 in 1999, reaching number 72. This week, The

### ALBUMS FACTFILE

After the success of her 1999 debut *On How Life Is* - which debuted at number 28, took 14 weeks to make the Top 10 and then spent 27 weeks in a row there, peaking at number three and selling 1.36m copies - Macy Gray gets instant gratification with a number one debut for her follow-up *The ID*. Gray's latest, overturned an early deficit to overtake *Spiritualized's* *Let It Come Down*, although its sales were a modest 36,000,

a figure *On How Life Is* is beat on eight occasions in its 67 week run in the charts. The ID's number one debut follows the number 23 peak scaled by its first single, *Sweet Baby*, which teams Gray with Erykah Badu. The ID contains collaborations with Slick Rick, Angie Stone and protégé Sunshine Anderson and gives Sony consecutive number ones - following Jamiroquai's *A Funk Odyssey* - for the first time this year.

## COMPILATIONS

After stalking *Now! 49* in ever closer pursuit for six weeks, *The Classic Chillout Album* overtook its rival last week to take the number one spot on the compilation chart but even a 2% increase in its sales week-on-week can not earn it a second week in pole position, as it is blasted out of top spot by the arrival of *Hits 50*.

The latest BMG/Song/Telstar/Warner collaboration, *Hits 50*, makes record buyers feel its numerical advantage over *Now 49* is an indication it is fresher and newer, or even a follow-up. Either way, calling it *Hits 50* is a masterstroke and one which will doubtless have caused a few furrowed brows in the rival camp. *Hits 50* is the first *Hits* album to reach number one since *Huge Hits 99* in November 1999.

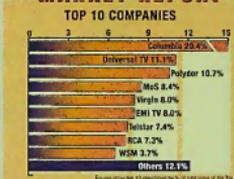
entered the album chart at number seven in June and has sold little more than 50,000 copies to date. There are several possible reasons for the massive resurgence signalled by *Hits 50's* big debut. Maybe the brand name was stronger than imagined, maybe the presence of 10 number ones on *Hits 50* proved a big lure and maybe, just maybe, the fact it is called *Hits 50* (there's no *Hits 49*, *Hits 48*, etc, and it does not contain 50 tracks) makes record buyers feel its numerical advantage over *Now 49* is an indication it is fresher and newer, or even a follow-up. Either way, calling it *Hits 50* is a masterstroke and one which will doubtless have caused a few furrowed brows in the rival camp. *Hits 50* is the first *Hits* album to reach number one since *Huge Hits 99* in November 1999.

## INDEPENDENT ALBUMS

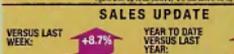
This Week	Title	Artist	Label (Weeks on Chart)
1	GOODBYE COUNTRY (HELLO NIGHTCLUB)	Groove Armada	Pepper 923082 (P)
2	SINCE I LEFT YOU	Avantchase	XL Recordings XLCD 130 (V)
3	IS THIS IT	The Strakes	Rough Trade RTBACDD 030 (V)
4	SIMPLE THINGS	Zero 7	Ultimate Dilemma UDCD018 (DMP/V)
5	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VWR 1015628 (DMP/V)
6	SONGBIRD	Eva Cassidy	Blue Street/Real 0210405 (WGT)
7	THE OPTIMIST	Turin Brakes	Source Music SMCD 020 (V)
8	ORIGIN OF SYMMETRY	Muse	Mushroom MUSIC 50CD (DMP/V)
9	FREE ALL ANGELS	Ash	Infectious INFECT100CD (DMP/V)
10	FELT MOUNTAIN	Geddy Prapp	MCA CDSTUMM186 (V)
11	ROOY	Basement Jaxx	XL Recordings XLCD 143 (V)
12	ALL IS DREAM	Mercury Rev	V2 VWR 1017528 (DMP/V)
13	VERSPIENTE	Bjork	One Little Indian TPLP 101CD (DMP/V)
14	ASLEEP IN THE BACK	Ebow	V2 VWR 1015812 (DMP/V)
15	VERTIGO	Groove Armada	Pepper 923032 (P)
16	SNOWBIZ	Muse	Mushroom MUSIC 50CD (DMP/V)
17	DEB - CLOSER TO THE EDIT	Richie Havén	Novamute NOV0300 (V)
18	RUN COME SAVE ME	Roots Manuva	Big Dada BDC030 (V)
19	WHITE BLOOD CELLS	White Stripes	Sympathy For The Record Industry SFR180CD (C)
20	EDD PARK	Feeder	Echo ECHCD34 (P)

MUSIC WEEK 29 SEPTEMBER 2001

## MARKET REPORT



Figures show top 10 companies by % of total sales, and corporate group shares by % of total copies of the Top 75



## THE YEAR SO FAR...

## TOP 20 COMPILATIONS

Rank	Title	Artist	Label
1	NOW THAT'S WHAT I CALL MUSIC 48	VARIOUS ARTISTS	EMIVIRGIN/UNIVERSAL
2	BRIDGET JONES'S DIARY	ORIGINAL SOUNDTRACK	MERCURY
3	NOW THAT'S WHAT I CALL MUSIC 49	VARIOUS ARTISTS	EMIVIRGIN/UNIVERSAL
4	THE CHILLOUT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
5	CAPITAL GOLD LEGENDS	VARIOUS ARTISTS	VERGINE/EMI
6	CHILLED BIZNES	VARIOUS ARTISTS	WSM
7	THE ALBUM	VARIOUS ARTISTS	VERGINE/EMI
8	THE CLASSIC CHILLOUT ALBUM	VARIOUS ARTISTS	COLUMBIA
9	THE LOOK OF LOVE - THE BURT BACHARACH	VARIOUS ARTISTS	WSM/UMV TV
10	THE CHILLOUT SESSION 2	VARIOUS ARTISTS	MINISTRY OF SOUND
11	NEW WOMAN 2001	VARIOUS ARTISTS	VERGINE/EMI
12	SMASH HITS SUMMER 2001	VARIOUS ARTISTS	EMIVIRGIN/UNIVERSAL
13	LOVE'S 87	VARIOUS ARTISTS	VERGINE/EMI
14	NOW THAT'S WHAT I CALL MUSIC 47	VARIOUS ARTISTS	EMIVIRGIN/UNIVERSAL
15	THE NEW PEPSI CHART ALBUM	VARIOUS ARTISTS	VERGINE/EMI
16	THE GREATEST NO.1 SINGLES	VARIOUS ARTISTS	EMIVIRGIN/UNIVERSAL
17	THE BEST SUMMER HOLIDAY 2001 EVER	VARIOUS ARTISTS	VERGINE/EMI
18	BREAKDOWN - VERY BEST OF EPIC/RIC DANCE	VARIOUS ARTISTS	BMG/TELSTAR TV
19	NOW DANCE 2001 - PART 2	VARIOUS ARTISTS	VERGINE/EMI
20	THE ANNUAL - SPRING 2001	VARIOUS ARTISTS	MINISTRY OF SOUND

© DM Last week's position represents chart from three weeks ago

29  
sept  
2001

# Singles



**1 CAN'T GET YOU OUT OF MY HEAD**  
Kylie Minogue  
Parlophone

- 2 **HEY BABY** DJ Otzi  
EMI
- 3 **SMOOTH CRIMINAL** Alien Ant Farm  
DreamWorks/Polydor
- 4 **MAMBO NO 5** Bob The Builder  
BBC Music
- 5 **LUV ME LUV ME SHAGGY**  
MCA/Int-Island
- 6 **NOT SUCH AN INNOCENT GIRL** Victoria Beckham  
Virgin
- 7 **STARLIGHT** Superman Lovers  
Independiente
- 8 **FOLLOW ME** Uncle Kracker  
Atlantic
- 9 **SET YOU FREE** N-Trance  
All Around The World
- 10 **ALCOHOLIC** Starsailor  
Ornyxaris



- 5 **BABY COME ON OVER** Samantha Mumba  
Wild Card/Polydor
- 7 **TOO CLOSE** Blue  
Innocent
- 8 **FEAR** Ian Brown  
Polydor
- 9 **SIDE** Travis  
Independiente
- 11 **LET ME BLOW YA MIND** Eve feat. Gwen Stefani  
Interscope/Polydor
- 10 **STUCK IN THE MIDDLE WITH YOU** Louise  
1st Avenue/EMI
- 9 **LET'S DANCE** Five  
RCA
- 13 **TWENTYFOURSEVEN** Artful Dodger feat. Melanie Blatt  
1st Avenue/EMI
- 14 **TAKE ME HOME** Sophie Ellis-Bextor  
Polydor

# THE OFFICIAL CHARTS

music week



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# albums



**1 THE ID**  
Macy Gray

- 2 **A FUNK ODYSSEY** Jamiroquai  
Epic
- 3 **LET IT COME DOWN** Spiritualized  
Spacanarr/Arista
- 4 **WHO'A NELLY** Nelly Furtado  
DreamWorks/Polydor
- 5 **NO ANGEL** Dido  
Cheeky/Arista
- 6 **WHITE LADDER** David Gray  
1HT/East West
- 7 **BREAK THE CYCLE** Staind  
East West
- 8 **THE INVISIBLE BAND** Travis  
Independiente
- 9 **WONDERLAND** The Charlatens  
Universal
- 10 **GOTTA TELL YOU** Samantha Mumba  
Wild Card/Polydor



- 11 **CENTRE STAGE** Michael Ball  
Universal TV
- 12 **GOODYE COUNTRY (HELLO NIGHTCLUB)** Groove Armada  
Pepper
- 13 **LOVE AND THEFT** Bob Dylan  
Columbia
- 9 **CHANGING FACES — THE BEST OF** Louise  
1st Avenue/EMI
- 13 **ANTHOLOGY** Alien Ant Farm  
DreamWorks/Polydor
- 16 **STRANGE LITTLE GIRLS** Tori Amos  
Atlantic
- 25 **HOT SHOT** Shaggy  
MCA/Int-Island
- 11 **READ MY LIPS** Sophie Ellis-Bextor  
Polydor
- 16 **THE ESSENTIAL** Alison Moyet  
Columbia

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16 **21** **21** SECONDS So Solid Crew Relentless

17 **22** URBAN TRAIN DJ Tiesto feat. Kirsty Hawkshaw VC Recordings/Warner Bros

18 **23** THINGS THAT GO BUMP IN THE NIGHTS THERE... A Stars Island/Universal

19 **24** FINALLY Kings Of Tomorrow feat. Julie McKnight Defected

20 **25** AREA CODES Ludacris feat. Nate Dogg Def Jam

21 **26** IT'S BEEN AWHILE Staind Elektra

22 **27** CASTLES IN THE SKY Ian Van Dahl NuLife

23 **28** PAPUA NEW GUINEA 2001 Future Sound Of London Jumpin' & Pumpin' Virgin

24 **29** MUHAMMAD ALI Faithless Cheeky/Arista

25 **30** IT BEGAN IN AFRIKA The Chemical Brothers Virgin

26 **31** PERFECT GENTLEMAN Wyclef Jean Columbia

27 **32** ON THE MOVE Barthezz Positive

28 **33** SMASH SUMATHIN' Redman feat. Adam F. Def. Jam/Mercury

29 **34** LITTLE L. Jamiroquai S2

30 **35** HUNTER Dido Cheeky/Arista

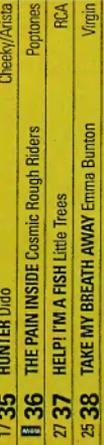
31 **36** THE PAIN INSIDE Cosmic Rough Riders Pogonias

32 **37** HELP! I'M A FISH Little Trees RCA

33 **38** TAKE MY BREATH AWAY Emma Bunton Virgin

34 **39** OUT OF CONTROL (BACK FOR MORE) Danu Neo

35 **40** ETERNAL FLAME Atomic Kitten Innocent



# compilations

**1** HITS 50

BMG/Sony/Universal/WSM

9 **11** CAPITAL GOLD LEGENDS

Veggie/EMI

2 **THE CLASSIC CHILLOUT ALBUM** 9 **12** STREET VIBES 8

BMG/Sony/Universal

3 **MOULIN ROUGE** 19 **13** CHILLED IBIZA II

Interscope WSM

4 **NOW THAT'S WHAT I CALL MUSIC!** 9 **14** CIGARETTES AND ALCOHOL - VOL. II

EMI/Veggie/Universal Columbia

5 **IBIZA EUPHORIA - DAVE PEARCE** 11 **15** GARAGE NATION

Teles/BMG InCaseable

6 **KISS IN IBIZA 2001** 10 **16** LOVIN' IT

Universal TV InCaseable/Inspired

7 **CLASSICAL CHILLOUT** 17 **GOO'S KITCHEN**

Veggie/EMI InCaseable

8 **BRIDGET JONES'S DIARY (OST)** 14 **18** IBIZA ANNUAL

Melogy Ministry Of Sound

9 **CLOSE TO YOU** 19 **19** CLUBMIX IBIZA

Universal TV UMM/Ministry Of Sound

10 **BIG CLUB HITS** 20 **THE FAST AND THE FURIOUS**

Inspired Def Jam

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17 **21** IT'S ALL ABOUT THE STRAGGLERS Artful Dodger

Imp/Atlantic Demand

18 **22** SURVIVOR Destiny's Child

Columbia

19 **23** THE LOOK OF LOVE Diana Krall

Verve

20 **24** IS THIS IT The Strokes

Rough Trade

21 **25** THE VERY BEST OF Prince

Warner Bros

22 **26** NOT THAT KIND Anastacia

Epic

23 **27** GLITTER Mariah Carey

Virgin

24 **28** RISE Gabrielle

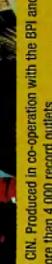
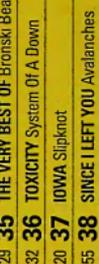
Go Beat/Polydor

25 **29** RIGHT NOW Atomic Kitten

Innocent

26 **30** THE BLUEPRINT Jay-Z

Roc-A-Fella/Def. Jam



27 **31** KINGSIZE Five

RCA

28 **32** JUST ENOUGH EDUCATION TO PERFORM Stereophonics

V2

29 **33** SONGBIRD Eva Cassidy

Blix Street/Hot

30 **34** NO MORE DRAMA Mary J Blige

MCA/Universal

31 **35** THE VERY BEST OF Bronski Beat

London

32 **36** TOXICITY System Of A Down

Columbia

33 **37** IOWA Slipknot

Roadrunner

34 **38** SINCE I LEFT YOU Avalanches

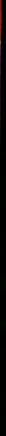
XI Recordings

35 **39** THE VERY BEST OF The Eagles

Elektra

36 **40** DOUBLE WIDE Uncle Kracker

Atlantic



**MID-PRICE**

This	Last	Title	Artist	Label (distributor)
1	2	BACK TO FRONT	Lionel Richie	Polydor 5300182 (U)
2	NEW	TRAVELLING WITHOUT MOVING	Jamiroquai	PSY 381992 (TEN)
3	5	DOOKIE	Green Day	Reprise 58265292 (TEN)
4	3	LET'S GET SMITH	Leif Garrett	Higher Ground/Hand Made/HANDCUT (E)
5	7	REVERENCE	Falchies	Cherry/Arista 742105082 (BMG)
6	11	THE SCORE	Fogues	Columbia 6825548 (E)
7	13	RECURRING DREAM: THE VERY BEST OF	Gregory Hines	Capitol C0527203 (E)
8	1	EYELINE: THE MELODIC SUNSHINE	Comico Rough Riders	Polystone MCA1502 (P)
9	6	SURTOUN - THE GREATEST HITS OF DEACON BLUE	Deacon Blue	Columbia 422 (TEN)
10	16	ATOMIC/ATMOSPHERE: THE VERY BEST OF BLONDE	Blonde	EMI 499992 (E)
11	11	IN UTERO	Mina	Geffen/Polydor 6719256 (U)
12	9	TRACY CHAPMAN	Tracy Chapman	Elektra 9360719 (TEN)
13	9	WEEZER	Weezer	Geffen/Polydor 6022629 (U)
14	NEW	DISCOGRAPHY	Pet Shop Boys	Geffen/Polydor C0PMY3 (U)
15	10	TAPESTRY	Carole King	Columbia 4831182 (TEN)
16	12	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor 67L01506 (U)
17	10	THE WHOLE STORY	Keani Bush	EMI C0P46442 (E)
18	17	BROTHERS IN ARMS	Dina Strain	Vertigo 324492 (U)
19	NEW	GREATEST	Duran Duran	EMI 492392 (E)
20	NEW	LOCK STOCK AND TWO SMOKING BARRELS (OST)	Various	Island C08077 (U)

**BUDGET**

This	Last	Title	Artist	Label (distributor)
1	6	POP GOES THE 8'S	Various	Crimson CRM03319 (EUK)
2	NEW	COMMERCIAL BREAKS	Various	Crimson CRM03308 (EUK)
3	NEW	BECKINGONS	Shania Twain	Crimson CRM03304 (EUK)
4	NEW	DISCO FEVER	Various	Crimson CRM03312 (EUK)
5	1	2001 TECHNICS MERCURY MUSIC PRIZE	Various	Virgin MMP0201 (E)
6	4	FAVOURITE CLASSICS	Various	Crimson CRM03202 (EUK)
7	2	LIVE	David Bowie	EMI C0DM1027 (E)
8	3	HITS COLLECTION	Dusty Springfield	Spectrum 527549 (U)
9	NEW	BECAUSE I GOT HIGH	Almanor	Universal 0159342 (U)
10	5	THE BEST OF	Ned Diamond	MCA/Uni-Island MCB0 19500 (U)

**R&B SINGLES**

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	AREA CODES	Ludacris feat. Nate Dogg	Def Jam 5807722 (U)
2	1	LET ME BLOW YA MIND	Eve feat. Owen Starart	Interscope/Polygram 4707922 (U)
3	2	TURN OF THE LIGHT	Nelly Furtado	Dread/Warner/Polygram BMDM 5000 (U)
4	4	SMASH SUMTHIN'	Rodman feat. Adam F	Def Jam/Mercury 5806322 (U)
5	5	PERFECT GENTLEMAN	Wyclef Jean	Columbia 6719322 (TEN)
6	3	IN THE AIR TONITE	UK Fit feat. Phil Collins	WEA WEA 33100 (TEN)
7	6	AIN'T IT FUNNY	Jennifer Lopez	Epic 6717032 (TEN)
8	9	LADY MARMALADE	Christina Aguilera/LF/Kim/MsK/Pink	Interscope/Polydor 475232 (U)
9	7	SWEET BAY	Macy Gray feat. Erikah Badu	Epic 6718822 (TEN)
10	10	BUTTERFLIES	Destiny's Child	Columbia 6717382 (TEN)
11	8	BATTER UP	Nelly & St Lunatics	Universal CMSTD 4021 (U)
12	13	PURPLE PILLS	D-12	Shady/Interscope/Polydor 4976022 (U)
13	20	ONE MINUTE MAN	Missy Elliott feat. Ludacris	Elektra E 72450 (TEN)
14	NEW	GET UP	Sticky Fingaz	Universal MCST0 40290 (U)
15	15	PEACHES & CREAM	112	Arista 74218632 (BMG)
16	10	WHO	Ed Case & Sweetie Irie	Columbia 6718362 (TEN)
17	18	ANTE UP	MDP feat. Busta Rhymes	Epic 6717862 (TEN)
18	17	WHERE I WANNA BE	Shade Shelet/Nate Dogg/Kanye	London LONCD 461 (TEN)
19	14	OH YEAH	Foxy Brown	Def Jam 5807312 (U)
20	NEW	ANOTHER DAY IN PARADISE	Brandy & Ray J	WEA WEA 32701 (TEN)
21	11	LUNCH OR DINNER	Sunshine Anderson	Atlantic AT 61002 (TEN)
22	23	LOVE YOU ANYWAY	De Neda	Widow CWV10137 (BMG)
23	21	BAD BOY FOR LIFE	P Diddy & The Bad Boy Family	Bad Boy 742184332 (Import)
24	NEW	RENEGADES OF FUNK	Afrika Bamba Amara & Souticous	Tommy Boy 17830 (U)
25	15	PLAYAS COM PLAY	3W	Epic 6717322 (TEN)
26	22	ANGEL	Shaggy feat. Rayvon	MCA/Uni-Island MCST0 40257 (U)
27	NEW	DOOWATCHYALIKE	Underground/LF	Tommy Boy 17832 (U)
28	16	MY BABY	RJ Romo	Priority 7132 (E)
29	25	SOMEONE TO CALL MY LOVER	Janet Jackson	Virgin V3207 9813 (E)
30	24	ALL RISE	Blue	Innocent SINC0 29 (E)

© CN. Compiled from data from a panel of independents and specialist multiples.

**COUNTRY**

This	Last	Title	Artist	Label (distributor)
1	1	COME ON OVER	Shania Twain	Mercury 170812 (U)
2	2	NEW FAVORITE	Ariana Krauss & Union Station	Rounder 80UCD 045 (PROG)
3	3	BREATHE	Faith Hill	Warner Brothers 247372 (Import)
4	4	I NEED YOU	Lauren Rice	Carlin/London 857287632 (TEN)
5	5	I'M ALREADY THERE	Lonestar	Capitol 67521922 (E)
6	NEW	LOOK WITHOUT HANDS	Marcy Griffith	Elektra 75502662 (TEN)
7	NEW	LITTLE SPARROW	Dolly Parton	Sanctuary SANCD024 (U)
8	12	ALONE YOU	Gary Allan	MCA Nashville 172429 (U)
9	8	LONELY GUY	Lonestar	Capitol 67521922 (E)
10	6	MOUNTAIN SOUL	Patty Loveless	Epic 489422 (U)
11	10	FAITH & INSPIRATION	Daniel O'Donnell	Rite 83202 717 (BMG/CD)
12	11	LUCKY MAN	Hal Ketchum	Curly CURECD101 (U)
13	9	I HOPE YOU DANCE	Lee Ann Womack	MCA Nashville 172692 (U)
14	15	WIDE OPEN SPACE	Dixie Chicks	Epic 489422 (U)
15	14	SITIN' ON TOP OF THE WORLD	LeAnn Rimes	Carlin/London 856022 (TEN)
16	17	WALK & WINKED	Shania Twain	RWF RWPCD1122 (BMG)
17	13	INSIDE OUT	Florina Yearwood	MCA Nashville 172602 (U)
18	16	LOVE WILL ALWAYS WIN	Faith Hill	Warner Bros 83624322 (TEN)
19	NEW	EARL SCRAGGS AND FRIENDS	Earl Scruggs	MCA Nashville 170182 (U)
20	18	FLY	Dixie Chicks	Epic 4891512 (TEN)

**ROCK**

This	Last	Title	Artist	Label (distributor)
1	1	BREAK THE CYCLE	Staind	East West 75902662 (TEN)
2	4	TOXICITY	System Of A Down	Columbia 961538 (TEN)
3	5	HYBRID THEORY	Lil' Kim	Warner Brothers 836247752 (TEN)
4	3	SLIPKNOT	Slipknot	Rock-A-Wreck 120842 (U)
5	6	ORIGIN OF SYMMETRY	Muse	Mushroom MUSH 33CD (IMP/PS)
6	7	ORIGINS OF JUPITER	Train	Columbia 962009 (U)
7	9	TAKE OFF YOUR PANTS AND JACKET	Link 182	MCA/Uni-Island 112672 (U)
8	NEW	V	Live	Roadshow 112482 (U)
9	10	PARACHUTES	Coldplay	Parlophone 307372 (E)
10	2	HATE HATES US	Slayer	Mercury 5802312 (U)

**DANCE SINGLES**

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	PAPUA NEW GUINEA 2001	Future Sound Of London	Junglist & Paepl' 17707 4AR (IMP/TEN)
2	NEW	FINALLY	Kings Of Tomorrow feat. Julie McKnight	Delicious DEFCAT 30 (IMP/TEN)
3	NEW	URBAN TRAIN	DJ Tiesto feat. Kirbyhawk/Vic	Reception/Neelva VORTX 95 (E)
4	2	BODY ROCK	Shimon & Andy C	Ram Ramm 34 (SRD)
5	5	SERIOUS	Supernova	4 Liberty/Realness 18711 046 (V)
6	3	STABILIGHT	Independent Soul Jam	Independent Soul Jam 501 (TEN)
7	NEW	AREA CODES	Ludacris feat. Nate Dogg	Def Jam 5807722 (U)
8	3	ON THE MOVE	Bertrich	Positive 10715 (E)
9	1	IT BEGAN IN AFRICA	The Chemical Brothers	Virgin CHEM57 (E)
10	NEW	ATARI	Satschi Tomie feat. Chara	Direction 071486 (ADD)
11	5	SMASH SUMTHIN'	Jahzam	Warner Brothers W 5647 (TEN)
12	9	RODMAN FEAT. ADAM F	Rodman feat. Adam F	Def Jam/Mercury 5806322 (U)
13	7	WHO	Ed Case & Sweetie Irie	Columbia 6718362 (TEN)
14	14	TONTO'S DRUM	Eagles Fly	Plastic Fantastic PFD02 (TEN)
15	6	THE BEAUTY OF SERENCE	Svenson & Gieslen	Xtrahand/Otravaganza X215 12 (IMP/ADD)
16	NEW	MUMHAMMADI	Faithless	Cherry/Arista 74218632 (BMG)
17	14	21 SECONDS	So Solid Crew	Realness BELENT 167 (IMP/TEN)
18	10	LOVIN' YOU	Cevin Fisher	Subversive SUB087 (IMP/TEN)
19	NEW	INSIDE ALL THE PEOPLE	Planet Funk	Virgin V3207 9813 (E)
20	NEW	CONTACT	Cher	React 12REACTX206 (PI)

**DANCE ALBUMS**

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	THE BLUEPRINT	Jay-Z	Roc-A-Fella/Def Jam 580295/580292 (E)
2	1	KAOZ - THE ANTI-ACoustic WARFARE	Adem F	Cherry/Arista 74218632 (E)
3	2	GOODYE COMPANY (HELLO NIGHTCLUB)	Groove Armada	Paper 823091 81 (IMP/ADD)
4	8	RUM COME SAVE ME	Ricci Marave	Big Dada BD 032/BD032 032 (V)
5	3	A FUNK ODYSSEY	Jemiroquai	S2 5204091/504092 (TEN)
6	6	SINCE I LEFT YOU	Xoshaev	XL Recordings XLP 130/PLD 138 (U)
7	7	RESET	Many 3 Big	Paper 823091 81 (IMP/ADD)
8	4	NO MORE DRAMA	Melanie J	MCA/Uni-Island 1126181/1126232 (U)
9	NEW	TURN IT UP - THE VERY BEST OF	Busta Rhymes	Elektra 9812275602 (IMP)
10	NEW	AALYAH	Aalyah	Blackground VUSLP191/CDVUSL 199 (E)

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**MUSIC VIDEO**

TW	LV	Title	Label Cat No
1	NEW	VARIOUS: The Best Of The Old Grey Whistle Test	880070/079
2	11	EMINEM: E	Universal/World 907043
3	10	VARIOUS ARTISTS: Wow! Let's Dance - Vol 5	Aviz 807046
4	2	U2: Rattle And Hum	Dic Vire 947238
5	4	BEV COV: The Crash Tour	Universal Video 0532313
6	7	LED ZEPPELIN: Now Led Zep - Vol 6	Warner Brothers 5201389
7	3	VARIOUS ARTISTS: Machine: The Same	Aviz 947047
8	6	RAGE AGAINST THE MACHINE: The Battle Of Mexico City	Virgin V3207 9813 (E)
9	5	VARIOUS: Hip Hop Concert Up In Smoke	Eagle Video 191515
10	8	PEARL JAM: Time For Dying 2000	SMV Columbia 54102
11	NEW	BOND: Live At The Royal Albert Hall	Dorset 011143
12	10	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal Video 0532313
13	8	ORISAL: The Alchemist	Warner Music Video 9528874
14	13	ROBE: Hell Jam: Where Gods Dance	Chrysalis 492439
15	13	VARIOUS: DVD: Live	Visual 0313021
16	NEW	GEORGE MICHAEL: Ladies & Gentlemen - Best Of	DMV Epic 208372
17	18	THE EAGLES: Hell Fraces DVD	Direct Video 352564
18	15	BRYTNE SPARKS: In Heaven	Aviz 947047
19	14	MCSEY: Fly - The DVD	Aviz 947047
20	17	DAVID GRAY: Live	Mute DOSTA/M12

© CN. Warner Music Video VUSLP191/CDVUSL 199 (E)

29 SEPTEMBER 2001

**COOL CUTS CHART**

as featured on **Top Pop's Saturday** night show on **Kiss 100** and **Hot Dog DJ's** **Hotnet**

1	READY OR NOT M&S	Thr
2	CHANGE Phase & Small	Multi/Pop
3	WODERLAND The Psychedelic Waitliss	Echo
4	PIXELS Ubu	Azuli
5	KEEP ON GIVING Love Rubbeck feat Blue City Rockers	City Rockers (Catchy vocal house mix with mixes from Blump & Fico)
6	POOR LENO Baykopp	WOS
7	HYPER! Reach & Spin	Go Beat
8	KEEP THE LOVE Money Chocolate	Subliminal Soul
9	DON'T PANIC Logo	ManicStreet
10	NUMBER ONE Playgroup	Source
11	YOUR LOVE IS ON MY MIND M&S	Big Room
12	MUSIC FOREVER! THE WALK Tom De Neef	Fisental
13	INDUSTRY The Green Machine	Serious
14	ANIMAL The Neanderthal	Drunk and Devoiled
15	PLAY TO WIN Cosmos	AMPM
16	CRY FRACTIONAL THING Ilorica	F Communications
17	HAZDOFISH Tranquilly Base	Aquajabbers
18	UNDERWATER SESSIONS EP Miguel Migs	NRK
19	BUEHA VISTA CastleCastell	Hilgitalie
20	THAT IS TIBRAL FEELING Peter the Zek & Enzo Marcano	Harlem

Copyrights and disclaimers for Cool Cuts Chart. Includes labels like MCA, Epic, Def Jam, Jive, Columbia, JIVECA, Arista, Universal, etc.

**URBAN TOP 20**

1	FAMILY AFFAIR M&S & Bilge	MCA
2	YOU ROCK MY WORLD Mariah Carey	Epic
3	SWEET SUMMER LET'S GET UPTOWN Redbone feat. Adam F	Def Jam
4	UGLY Bubba Sparxxx	11th Hour/Beats Club/Interscope
5	FEELIN' ON YOU BODY/TRUE BALLER R Kelly	Jive
6	GET TO KNOW YOU Maxwell	Columbia
7	TAKE YOU OUT Luther Vandross	JIVECA
8	WHAT WOULD YOU DO? City High	Interscope
9	IN THE AIR TONIGHT Lil' Kim feat. Phil Collins	WEA
10	AREA CODES/SOUTHERN HOSPITALITY Loleatta	Del Jam
11	TATTOO BE LOVE Ben Onono	Polygram
12	FALLIN' Alicia Keys	JIVECA
13	WEEKEND PARTY Latimore	Arista
14	THE KENTONY ALL at Jagged Edge	Columbia
15	IT'S OVER Kengmt feat. Natina Renee	Arista/Arctangent
16	GET UP Blackout	Universal/Island
17	BATTER UP Nelly & S. Lunatics	Universal/Island
18	LIVIN' IT UP Ja Rule feat. Case	Del Jam
19	SECOND BEST Cherise (feat. Dina)	EastWest
20	BROWN SKIN Dina	Motown

**CLUB CHART TOP 40**

1	FLAWLESS The Ones	Positiva
2	PUSH THE FEELING Nightcrawlers	Open-Door/Riverhorse
3	LETTING YA MIND GO Desert	Future Groove
4	DO WHAT WE WOULD ACCESS	Sine Dance/Direction
5	CAN'T GET YOU OUT OF MY HEAD Kylie Minogue	Parlophone
6	THE LEGACY Push	Inferno/Teatar
7	BOMBHELL CABERET Taylor Caine	Z Records
8	RISE THE RHYTHM Z Factor	Polydor
9	ISLANDO Orinoko	Hope/Positiva
10	IT'S GONNA BE ALRIGHT Pussy 2000	Ink
11	FIRST PICTURE Andre Neumann	Indirect/Wonderboy
12	RIGHT ON! Silicon Soul	Soma/VC Recordings
13	STAY WITH ME Angelic	Serious
14	PKRA MI Motivation	Defiant
15	FIRE IN THE SKY Midos	Mainline
16	FEELINGS Shine	Destined
17	FINALLY Kings Of Tomorrow feat. Julie McKnight	Defiant
18	COLUMBIA EP Paul Van Dyk	White Label
19	HERE I COME (SIN DJ) Talsman P meets Barrington Levy	NuLife/Arctic
20	WHO DO YOU LOVE ME NOW (STRINGER) Riva	White Label
21	NO WAY David Anthony	Sound Design
22	PLEASE SAVE ME Screensom & Push	Five AM/Inferno
23	MUSIC MAKES ME HAPPY Marshall Jefferson	Cleveland City
24	NOT SUCH AN INNOCENT GIRL Victoria Beckham	Virgin
25	RAPTURE IIO	Dama
26	A SUMMER SON (BE MY FRIEND) Nilo	Perfecto
27	I STILL WANT YOU Munge Le Funk	Gusto
28	MASH IT UP MDM	NuLife
29	LE ROCK SUMMER Rinocerose	V2
30	URBAN TRAIN DJ Tiesto	VC Recordings
31	WOMAN OF ANGELS Funkyrders	Manifesto
32	ANDROGYNY Garbage	Mushroom
33	I KNOW A PLACE Bob Marley & The Wailers	Tuff Gong/Island
34	DEEP FUNK/ALONE Herman Cattaneo	Perfecto
35	PLAYA SOL NOVAKS vs No One Driving	Direction
36	MESSAGE IN A BROTHOL	white label
37	DREAMS Sugar Caines	23rd
38	MIRACLE MAKER (I'M RIFFIN') C90 feat. MC Duke	Inferno
39	MYSTERY The Mystery	Inferno
40	APPRODITE Party & Sharp	Cream

**CLUB CHART BREAKERS**

1	AUSTIN'S GROOVE Kid Creme	Subliminal
2	HE LOVES ME Alsoop	Mercury
3	STICK TOGETHER Lightboy	Beegiemann
4	BOSSA NOVA BABY Cuban Sluts	Azuli
5	PIXELS UBU	Azuli
6	DON'T NEED THE SUN TO SHINE (TO MAKE ME SMILE) Gabrielle	Go Beat
7	YOU ROCK MY WORLD Michael Jackson	Epic
8	MY FEET HURT Lucas feat. Blue	Open-Door/Riverhorse
9	BREAKDOWN Rainstar	Eternal
10	MILK AND TOAST AND HONEY Roxette	EMI

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 40 (including mixes, Urban, Pop and Soul) charts can be obtained from [www.danceasia.com](http://www.danceasia.com). To receive the club charts in full by fax contact Emma-Jessie on tel: 0207 7400 8509

**CHART COMMENTARY**

by ALAN JONES

A Richard Dimples' Fields said in his one and only 1982 hit, "if it ain't one thing, it's another". Last week we had no Club Chart at all as yours truly was stranded in Miami, with a hurricane threatening to add to my discomfort. This week, our chart is not quite as up to date as it should be, thanks to severe disruption caused by major problems with our fax machines which prevented most charts from getting through towards the end of the week. For good measure, our e-mail and internet facilities have been crippled by the latest virus, making dissemination of this week's chart rather more difficult than usual... The upshot of all this is that **The Ones'** Flawless continues at number one, where it was a fortnight ago, though I suspect that **Nightcrawlers'** Push The Feeling would be top if we had our regular intake. Instead, he (John Reid, a one-man band) is stranded at number two with the result of his 1994/05 hit... Our problems do not seem to have had so much of an effect on the Pop Chart, where **Kylie Minogue's** Can't Get You Out Of My Head storms to the top, swatting aside **Steps'** Chain Reaction with consummate ease. Minogue is one of 14 new entries to the chart, with most of the records which were around a fortnight ago going into complete meltdown. Among the new intake, the **Nightcrawlers** again impress, with a number five debut, while **Roxette's** Milk And Toast And Honey's arrival at number 13 is surely too late to save the single which has already been released, and which made a number 89 debut on the CTR chart last week... With **Redman's** Smash Sumthin' continuing slipping 4-2, **Mary J Blige's** Family Affair returns to the top of the Urban Chart. It has now spent three weeks at number one but faces an uphill struggle to make it four, as **Michael Jackson's** You Rock My World begins its pursuit at number two, while **Bubba Sparxxx** - a young white rapper who is the first signing to Timbaland's new Black Out label - arrives at number four. Both R Kelly's Feelin' On You Body and Maxwell's Get To Know You bounce - 136 and 146 - after being serviced in new mixes. Maxwell's single has been in the chart seven weeks - longer than any other but, an unusually short run for the oldest hit in the Urban Chart, a fact which reflects the current wealth of quality records in the sector.

**POP TOP 20**

1	CAN'T GET YOU OUT OF MY HEAD Kylie Minogue	Parlophone
2	FLAWLESS THE ONES	Inferno
3	SMASH SUMTHIN' REDMAN	Bluebird
4	NOT SUCH AN INNOCENT GIRL Victoria Beckham	Virgin
5	PUSH THE FEELING Nightcrawlers	Open-Door/Riverhorse
6	HE LOVES ME ALSOOP	Mercury
7	STAY WITH ME Angelic	Serious
8	FIRST PICTURE Andre Neumann	Indirect/Wonderboy
9	FLAWLESS THE ONES	Positiva
10	FIRE IN THE SKY Midos	Mainline
11	YOUNG AMBIGUOUS J Blige	Mercury
12	DO WHAT WE WOULD ACCESS	Sine Dance/Direction
13	MILK AND TOAST AND HONEY Roxette	EMI
14	DARLIGN IN YOUR EYES No Angels	Universal
15	THERE YOU'LL BE Rascal	Mercury
16	HEY BABY URBAN RASH 2 Angilas	Rumour
17	HALFWAY AROUND THE WORLD A'Beans	Stockholm
18	URBAN TRAIN DJ Tiesto	VC Recordings
19	WHO DO YOU LOVE ME NOW (STRINGER) Riva	white label
20	LET'S GET BACK TO BED - BOY! Sarah Connor feat. DJ Epic	Epic

YOU'RE NOT NUMBER 1 YET?  
YOU COULD BE ON 11 OCTOBER.

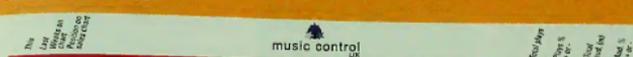


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Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk
1	Kylie Minogue	CAN'T GET YOU OUT OF MY HEAD	Parlophone	2810	+20	88.46	+14		
2	Nelly Furtado	TURN OFF THE LIGHT	DreamWorks/Polydor	2149	+6	82.72	+7		
3	Travis	SIDE	Indiependiente	1707	+27	75.39	-9		
4	Supremen Lovers	STARLIGHT	Indiependiente	2216	+5	69.88	+21		
5	Blue	TOO CLOSE	Innocent	2124	+3	60.72	-5		
6	Eve feat. Gwen Stefani	LET ME BLOW YA MIND	Interscope/Arista	1151	+21	57.30	+68		
7	Dido	HUNTER	Cheeky/Arista	1243	-2	56.43	-4		
8	Michael Jackson	YOU ROCK MY WORLD	Epic	1444	+37	56.36	+27		
9	Shaggy	LUV ME LUV ME LUV ME	MCA/Uni-Island	1519	+58	54.17	+11		
10	Jamroqui	LITTLE L	MCA/Uni-Island	52	1709	-5	52.74	-13	
11	Samantha Mumba	BABY COME ON OVER	Wild Card/Polydor	1542	+7	51.38	+11		
12	Uncle Kracker	FOLLOW ME	Lava/Atlantic	1723	-3	45.77	-6		
13	Roger Sanchez	ANOTHER CHANCE	Defected	1517	+10	43.26	+11		
14	Sophia Ellis-Bextor	TAKE ME HOME	Polydor	2041	+3	41.94	-19		
15	Artful Dodger feat. Melanie Blatt	TWENTYFOURSEVEN	PIR	1395	-9	41.92	-31		

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk
16	Allen Ant Farm	SMOOTH CRIMINAL	DreamWorks/Polydor	809	+54	40.98	+79		
17	Victoria Beckham	NOT SUCH AN INNOCENT GIRL	Virgin	1451	+15	40.83	-2		
18	Silicone Soul	RIGHT ON	VC Recordings	733	+33	36.68	+32		
19	City High	WHAT WOULD YOU DO?	Interscope/Polydor	915	+12	39.30	+17		
20	Ian Van Dahl	CASTLES IN THE SKY	NuLife/Arista	1377	+10	39.26	-9		
21	Wyfcel Jean	PERFECT GENTLEMAN	Columbia	1334	-9	37.36	-33		
22	Destiny's Child	BOOTLICKIOUS	Columbia	906	-22	37.19	+12		
23	Kohean	HIDE U	Moksha/Arista	662	-8	33.50	-12		
24	Five	LET'S DANCE	RCA	1410	-8	32.23	-16		

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk
25	India Arie	BROWN SKIN	Motown	172	+105	32.04	+31		
26	Elton John	I WANT LOVE	Rocket/Mercury	534	+7	32.00	+36		

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk
27	Mary J Blige	FAMILY AFFAIR	MCA/Uni-Island	628	+53	31.37	+63		
28	Stereophonics	STEP ON MY OLD SIZE NINES	V2	500	+13	30.93	+17		
29	Jennifer Lopez	AIN'T IT FUNNY	Epic	1314	-4	30.39	-9		
30	Bassment Jaxx	JUS 1 KISS	XL Recordings	452	+15	29.99	+34		
31	Eman Bunton	TAKE MY BREATH AWAY	Virgin	996	-16	29.48	+19		
32	Jean Jacques Smoothie	2 PEOPLE	Echo	345	+54	28.53	+22		
33	Ash	CANDY	Infectious	500	+47	27.79	+50		
34	Macy Gray feat. Erykah Badu	SWEET BABY	Epic	819	-20	26.65	-57		
35	The Alice Band	NOTHING ON BUT THE RADIO	Instant Karma	598	+57	25.37	+33		
36	Liberty	THINKING OF YOU	V2	680	+41	23.79	+44		
37	Starsailor	ALCOHOLIC	Chrysalis	380	+10	22.94	-10		
38	Staind	IT'S BEEN AWHILE	East West	108	-10	21.57	-23		
39	Robbie Williams	ETERANITY	Chrysalis	719	-1	20.93	-1		
40	Manic Street Preachers	LET ROBESON SING	Epic	325	-8	19.91	-10		
41	Kings Of Tomorrow feat. Julie McKnight	FINALLY	Defected	322	+39	18.73	+11		
42	Train	DROPS OF JUPITER (TELL ME)	Columbia	901	-28	17.80	-24		
43	Louise	STUCK IN THE MIDDLE WITH YOU	1st Avenue/EMI	872	+11	17.36	-27		

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk
44	N-Trance	SET YOU FREE	All Around The World	606	+61	17.32	+79		
45	Janet Jackson	SOMEONE TO CALL MY LOVER	Virgin	853	-17	17.15	-24		
46	So Solid Crew	21 SECONDS	Relientless	267	-5	16.34	-46		
47	Nelly feat. City Spud	RIDE WITH ME	Universal	467	+8	16.31	+23		
48	Christy Turlington	LADY MARMALADE	Interscope/Polydor	564	-13	16.00	-14		
49	Suzanne Vega	LAST YEAR'S TROUBLES	A&M/Polydor	34	-3	15.69	-36		
50	Gabrielle	OUT OF REACH	Go Beat/Polydor	462	-20	15.66	-35		

**TOP 10 GROWERS**  
 1 CAN'T GET YOU OUT OF MY HEAD Kylie Minogue (Parlophone) 2810  
 2 YOU ROCK MY WORLD Michael Jackson (Epic) 1077  
 3 SIDE Travis (Indiependiente) 1107  
 4 SMOOTH CRIMINAL Allen Ant Farm (DreamWorks/Polydor) 809  
 5 ONE NIGHT STAND Mistaq (Eman/Telstar) 386  
 6 HEY BABY (UHH, AHH) City (EMI) 1597  
 7 LUV ME, LUV ME, SHAGGY feat. Sade (MCA/Uni-Island) 1519  
 8 SET YOU FREE (All Around The World) 606  
 9 FAMILY AFFAIR Mary J Blige (MCA/Uni-Island) 628  
 10 NOTHING ON BUT THE RADIO The Alice Band (Instant Karma) 598

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk
1	THAT DAY SUMIN	Involgia (Epic)		11					
2	THAT DAY SUMIN	TO SHINE IT (Gabbani) (Go Beat/Polydor)		11					
3	WHEN IT'S OVER	SUPER RAY (Lava/Atlantic)		11					
4	ONE NIGHT STAND	Mistaq (Eman/Telstar)		11					
5	I'M A SLAVE FOR YOU	Drinyany Spans (Epic)		11					
6	WOULD YOU BE HAPPIER	The Corrs (East West)		11					
7	YOU ROCK MY WORLD	Michael Jackson (Epic)		11					
8	NOTHING ON BUT THE RADIO	The Alice Band (Instant Karma)		11					
9	CANDY ASH	(Infectious)		11					
10	IN THE END	Linkin Park (Warner Bros)		11					

**TOP 10 MOST ADDED**  
 1 THAT DAY SUMIN Involgia (Epic) 11  
 2 YOU ROCK MY WORLD Michael Jackson (Epic) 11  
 3 YOU ROCK MY WORLD Michael Jackson (Epic) 11  
 4 BROWN SKIN India Arie (Motown) 11  
 5 I WANT LOVE Erykah Badu (Jive) 11  
 6 FAMILY AFFAIR Mary J Blige (MCA/Uni-Island) 11  
 7 STEP ON MY OLD SIZE NINES Stereophonics (V2) 11  
 8 JUS 1 KISS Bassment Jaxx (XL Recordings) 11  
 9 PEOPLE Jean Jacques Smoothie (Epic) 11  
 10 CANDY ASH (Infectious) 11

## RADIO ONE

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk
1	Let Me Blow...	Eve feat. Gwen Stefani (Interscope/Polydor)		2502	23	31			
2	TURN OFF THE LIGHT	Nelly Furtado (DreamWorks/Polydor)		2392	25	31			
3	SIDE	Travis (Indiependiente)		2289	35	30			
4	SMOOTH CRIMINAL	Allen Ant Farm (DreamWorks/Polydor)		2312	24	28			
5	LUV ME, LUV ME, SHAGGY	feat. Sade (MCA/Uni-Island)		2374	25	28			
6	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue (Parlophone)		2303	27	28			
7	2 PEOPLE	Jean Jacques Smoothie (Epic)		2003	23	27			
8	RIGHT ON	Silicone Soul (VC Recordings)		1776	23	27			
9	JUS 1 KISS	Bassment Jaxx (XL Recordings)		2014	23	26			
10	STARLIGHT	Supremen Lovers (Indiependiente)		2094	27	25			
11	LITTLE L	Jamroqui (MCA/Uni-Island)		2002	24	25			
12	IT'S BEEN AWHILE	Staind (East West)		1964	29	25			
13	FAMILY AFFAIR	Mary J Blige (MCA/Uni-Island)		1710	24	25			
14	HIDE U	Kohean (Moksha/Arista)		1605	28	24			
15	ALCOHOLIC	Robbie Williams (Chrysalis)		1629	27	22			
16	STEP ON MY OLD SIZE NINES	Stereophonics (V2)		1528	33	20			
17	HUNTER	Dido (Cheeky/Arista)		1576	20	20			
18	WHAT WOULD YOU DO?	City High (Interscope/Polydor)		1381	20	20			
19	SWEET BABY	Macy Gray feat. Erykah Badu (Epic)		1646	25	19			
20	FAT LIP	Samell (Def Jam/Mercury)		1275	10	19			
21	YOU ROCK MY WORLD	Michael Jackson (Epic)		1345	8	17			
22	BOOTLICKIOUS	Destiny's Child (Columbia)		1508	8	17			
23	BAD BOY FOR LIFE	Diddy (Bad Boy/Arista)		1177	5	17			
24	APTITUDE	City (Mercury/Ministry of Sound)		1600	5	17			
25	SMASH SOMETHIN	Redman feat. Adina F (Def Jam/Mercury)		1222	12	16			
26	TOO CLOSE	Blue (Innocent)		1189	20	16			
27	TWENTYFOURSEVEN	Artful Dodger feat. Mel B (Epic)		1189	20	16			
28	FINALLY	So Solid Crew (Mercury/Ministry of Sound)		1130	15	16			
29	HAS IT COME TO THIS	The Streets (Roc-A-Fella)		1068	5	16			
30	ANDROGYNY	Gabriel (Mushroom)		1083	17	16			

© Music Control UK. Chart based on total number of plays on Radio One from 06.00 on Sun 16.09.2001 until 05.00 on Sat 22.09.2001

## ILR

Pos	Artist	Title	Label	Wk	Peak	Wk	Wk	Wk	Wk
1	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue (Parlophone)		5627	2036	2501			
2	STARLIGHT	Supremen Lovers (Indiependiente)		4242	1872	1959			
3	TOO CLOSE	Blue (Innocent)		4044	1853	1945			
4	TAKE ME HOME	Sophia Ellis-Bextor (Polydor)		3283	1825	1913			
5	TURN OFF THE LIGHT	Nelly Furtado (DreamWorks/Polydor)		4043	1696	1848			
6	FOLLOW ME	Uncle Kracker (Lava/Atlantic)		2078	1559	1574			
7	LITTLE L	Jamroqui (MCA/Uni-Island)		3181	1573	1542			
8	SIDE	Travis (Indiependiente)		3194	1127	1508			
9	ANOTHER CHANCE	Roger Sanchez (Defected)		3679	1303	1447			
10	BABY COME ON OVER	Samantha Mumba (Polydor)		3351	1354	1438			
11	LUV ME, LUV ME, SHAGGY	feat. Sade (MCA/Uni-Island)		2913	1143	1209			
12	NOT SUCH AN INNOCENT GIRL	Victoria Beckham (Virgin)		3510	1157	1206			
13	YOU ROCK MY WORLD	Michael Jackson (Epic)		3249	952	1219			
14	LET'S DANCE	Five (RCA)		2693	1344	1294			
15	AIN'T IT FUNNY	Jennifer Lopez (Epic)		2691	1305	1271			
16	PERFECT GENTLEMAN	Wyfcel Jean (Columbia)		2076	1139	1270			
17	CASTLES IN THE SKY	Ian Van Dahl (NuLife/Arista)		3133	1070	1210			
18	TWENTYFOURSEVEN	Artful Dodger feat. Mel B (Epic)		2132	1124	1153			
19	HUNTER	Dido (Cheeky/Arista)		2383	1161	1141			
20	TAKE MY BREATH AWAY	Eman Bunton (Virgin)		1778	928	941			
21	LET ME BLOW...	Eve feat. Sade (Interscope/Polydor)		2526	665	805			
22	DROPS OF JUPITER (TELL ME)	Train (Columbia)		1084	843	843			
23	BOOTLICKIOUS	Destiny's Child (Columbia)		2191	803	843			
24	SOMEONE TO CALL MY LOVER	Janet Jackson (A&M)		1556	826	826			
25	STUCK IN THE MIDDLE...	Louise (1st Avenue/EMI)		2416	725	829			
26	WHAT WOULD YOU DO?	City High (Interscope/Polydor)		1318	652	780			
27	SWEET BABY	Macy Gray feat. Erykah Badu (Epic)		1576	688	713			
28	ETERANITY	Robbie Williams (Chrysalis)		1629	689	685			
29	SMOOTH CRIMINAL	Allen Ant Farm (DreamWorks/Polydor)		1621	452	683			
30	HEY BABY (UHH, AHH) City	(EMI)	</						

CLASSICAL NEWS

by Andrew Stewart

WARNER PUTS FAITH IN PRODIGY CHLOË

Warner Classics UK has issued a bold statement of musical intent with the release on September 24 of Chloë, the eponymous debut album of 14-year-old violinist Chloë Holslop.

The young virtuoso, who studies with the internationally-renowned teacher Zschar Bron, performs a variety of unusual repertoire, including Niels Gade's Capriccio for violin and orchestra and Grieg's Meditation. The album also includes more familiar works such as John Williams's Berne music from Schindler's List and The Romance from Shostakovich's The Gadfly.

"My vision for Chloë is to show her as a great British talent," says Matthew Cosgrove, general manager of Warner Classics UK. "Here's someone we can all join at the beginning of her career, watch her develop and take pleasure in hearing her play. She's an artist who can make classical music appear to a wider audience and sell, without having to indulge in gimmicks."

Cosgrove's faith in his prodigy is backed by an extensive marketing and PR campaign, which includes personal appearances by the violinist and a Classic FM concert on October 30. "We have to maintain the wide interest already shown in Chloë," he says. "She'll be at the Imperial War Museum on Remembrance Sunday playing the Schindler's List them on the Western Front violin, an instrument made by a young soldier in the trenches who was later killed. The LSO has also invited her back to perform in their New Year's Eve and New Year's Day concerts in the Barbican, which is a great platform for her talents."

NAXOS HAS HIGH HOPES FOR WHITE BOX SERIES

What's in the White Box? The question has been set by Select Music to raise interest in its smart repackaging of Naxos discs, with complete symphony cycles by Bruckner.

Malcolm Arnold, Sibelius, Shostakovich, Tchaikovsky, Dvorák, Rachmaninov and Mendelssohn set to roll out as the initial White Box release on October 1. Unfussy, yet memorable artwork and impressive books of programme notes will doubtless appeal to classical collectors. Select also expects the line's super-budget retail price to capture new consumers and reach beyond specialists.

Barry Holden, marketing director of Select Music, says that the White Box concept was originated in the UK and appears set for release in key Naxos markets overseas. He points to the Malcolm Arnold symphonies, Georg Tintner's acclaimed Bruckner cycle and the Iceland Symphony Orchestra's recently completed survey of the Sibelius symphonies as "jewels in the crown as far as the independent retail sector is concerned".

He adds that WH Smith has shown encouraging interest in stocking White Box titles. Holden believes that the eight White Box launch titles should sell at least 1,500 units in the UK, making the series a profitable venture. "The design and concept costs are fairly significant, but the manufacturing bill is not more expensive than for producing the same quantity of jewel-cased items," he adds.

Select's marketing plan includes a dedicated website for the White Box line, regular advertising in the specialist classical press and the Sunday press, outdoor supplements, and striking in-store display material. "Retail are buying in sufficient quantities to give us a good start, so I trust our marketing will be enticing enough to pull those through the shops into consumers' hands. If that works, we will have developed a new Naxos sub-brand."

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

ALBUM of the week



ZEMLINSKY: Symphony in B flat; Sinfonietta; Prelude To 'Es War Einmal...'; Czech Philharmonic Orchestra; Antony Beaumont (Nimbus NI 5682).

Zemlinsky's biography brought the intuitive and emotional Viennese composer to vivid life. As conductor, Beaumont brings great authority and imagination to the three works on this outstanding disc and encourages richly romantic playing from the Czech Philharmonic in Zemlinsky's early Symphony. Nimbus has attracted positive advanced interest from classical dealers and specialist reviewers, justifiably so given the quality of everything about this key autumn release for the independent classical label.

REVIEWS

For records released up to October 1 2001



Mormon Tabernacle Choir/Craig Jessop (Telarc CD-80579).

Recent tragic events have brought these great hymn tunes closer to people than they have been for many years, offering comfort and hope in time of need. The Mormon Tabernacle Choir, which can trace its origins to the arrival of Mormon settlers in the Utah Salt Lake Valley in 1847, received a Grammy Award for its 1959 account of the Battle Hymn of The Republic. This new surround-sound version is no less inspiring than its predecessor.

ROSSINI: Bianca e Falliero. Cullagh, Larmore, Banks, D'Arcangelo, etc., Geoffrey Mitchell Choir; London Philharmonic Orchestra/David Pary (Opera Rara ORC20 [3CD]). The chances of hearing a note of Rossini's thrilling two-act

"drama" Bianca e Falliero in the opera house are remote, to say the least. Thanks to Opera Rara's refreshingly wide view of the operatic canon, the work is presented on disc with total conviction and a real sense of passion. Venetian intrigue, the feared Council Of Three and an irrepressible love affair between the title characters provide the work's grand and human dramas, powerfully interpreted by a first-rate cast. This release, distinguished by the highest production values, is well supported by prominent ads in the specialist classical press.

THE SINGERS - BIRGIT NILSSON: Arias by Beethoven, Weber, Verdi and Wagner, etc. Birgit Nilsson; various orchestras and conductors (Decca 497 912-2). This is among the finest of launch releases from Decca's new multi-media line The Singers, presenting the great Swedish dramatic soprano Birgit Nilsson in core Wagnerian repertoire and including such touching rarities as her recordings of Silent Night and Panis Angelicus. Marketing for this series is clearly aimed at connoisseurs of fine classical singing, backed by extensive advertising in the specialist press, lavish retail brochures and other PoS material.

CECILIA BARTOLI  
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**CECILIA BARTOLI**  
Gluck Italian Arias

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**Campaign**

**Press:** Classic FM (Sept. cover), Guardian Profile, The Times, Independent on Sunday, Observer

**Radio:** Today Programme (R4), Womens Hour (R4), Classic FM album of the week, Classic FM Bartoli Special, Classic FM Masters of their Art, Arts Programme (R2), In Tune (R3)

**TV:** Lesley Garrett Show, Gloria Hunniford, Look East

**Advertising:** Classic FM, Gramophone, Performance Channel (TV), ROH mailing

Release date: 15th October

\* Cecilia Bartoli makes her Royal Opera House debut 15th October

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# SINGLE of the week

**MICHAEL JACKSON:** You Rock My World (Epic 6720292). The first single from Jackson's forthcoming Invincible album is firmly in Billy Jean territory. The unmistakable pop funk track, co-written and co-produced with R&B maestro Rodney Jerkins, boasts an splitting chorus and is his strongest work for some time. It is on the B-list at both Radios One and Two. *Invincible's* release will be preceded by extensive repromotion of Jackson's catalogue.

# SINGLE reviews

**RECORDED** PJ HARVEY: This Is Love (Universal/Island CID785). This is the third single from Harvey's winning album *Stories From The City, Stories From The Sea*. More accessible than ever, Harvey looks set for a relatively strong chart performance with this Radio One C-listed bass-heavy rock'n'roll single. Her string of UK dates at the end of the month are selling out fast.

**HALL & OATES:** I Can't Go For That (BMG 74321 890 922). This classic gets a housed-up remix to tie-in with the latest best of instalment from the veteran duo. The remix-by-numbers format is unlikely to win them an credible audience, although it is highly effective as the dancefloor.

**RECORDED** X-PRESS 2: Smoke Machine (Skint SKIN679). Ashley Beedle, Rocky and Diesel roll into another thumping tribal-tinged track aimed squarely at the dancefloor. Inspired by Danny Tenaglia's sets at the Miami WMC, it features a siren-fueled build guaranteed to get any club rocking.

**TORI AMOS:** Strange Little Girl (Atlantic AT110CD). This is an odd choice of cover, being a low-charting Stranglers single from their brilliant years, lifted from Amos' forthcoming covers album *Strange Little Girls*. Not straying too much from the original, it is backed by a powerful version of Eminem's 1997 song *Bornite & Clyde*.

**BACKSTREET BOYS:** Drowning (Jive 9252862). This run-of-the-mill ballad presages the forthcoming release of the Greatest Hits — Chapter One package. Well written and produced, as one has come to expect from the market leading boy band, this pushes all the right buttons.

**RECORDED** LUTHER VANDROSS: Take You Out (J Records/RCA 74321 899 442). Five Davis worked his magic with Luther's best album in years, and now he recruits a series of names to remix this cut. Alister's radio mix is the best, helping this rise to number three in MW's Urban Chart.

**DUBTIRE SOUND SYSTEM:** Do It Now (Defected DFC138). West Coast house veterans Dubtire Sound System secure a UK outing for this slice of deep house. With a hypnotic groove topped by piano, live percussion and sensual vocals, it could well cross over into mainstream success.

**RECORDED** THE STREETS: Has It Come To This (Locked On/WEA 879L010CD1). Finally, an official release and Blasted at Radio One, the original mix is supplemented

by beefier Zed Bias and DJ Zine club mixes. The vocals make this immediately distinctive, and though The Streets' sales chart position will struggle to match the pre-industry hype that preceded it, it is a good start for Nick Worthington's WEA imprint.

**RECORDED** JAY-Z: IZZO (HOWA) (Def Jam 588815-2). Few can match Jay-Z when it comes to marrying hooky beats with catchy rhymes and an effortless flow. IZZO shows that it is possible to inject new life into old (Jackson 5) samples — the only factor standing in the way of a Top 10 spot is its surprising lack of mainstream radio airplay.

**UK4:** Since I Met You Lady/Sparkle Of My Eyes (Virgin DEP55). This double A-side single is the first fruit from UK4's 21st anniversary album *Cover Up*. Since I Met You Lady is an awkward reggae/drum & bass concoction, while Sparkle Of My Eyes is an excellent lovers rock swayer. Sparkle is Blasted at Radio Two and the band kick off a tour of UK arenas in late October.

**RECORDED** LINKIN PARK: In The End (Warner Bros W595CD). Warner's challengers to Limp Bizkit's crown release their fourth single from the Top 10 album *Hybrid Theory*. C-listed at Radio One, it is a commercial-sounding track which will appeal to the non-metal generational crossover.

**RECORDED** ROOTS MANUVA: Dreamy Days (Big Dada BD033). The second single from the Top 40 album *Run Come Save Me* finds the UK rapper in a first-class form. The quirky yet chilled atmosphere is remixed — but not bettered — by MJ Cole and Super Furry Animals, which should bring the song to a wider audience. Manuva's forthcoming UK tour and Radio One Clubbing will also help *Dreamy Days'* chart performance.

**VEX RED:** Ith (I Am/Virgin VUSCD22). Ross Robinson's latest protégés release their first single proper to much interest. The UK's brightest rock hopes do not mimic their US cousins, instead coming up with their own agenda. An act to watch.

**RECORDED** USHER: You Got It Bad (Arista 74321 898 552). Soulshock & Carlin turn this ballad into a neat poppy two-step track (reminiscent of the Two Steps out that you did for fellow RNB artist Jimmy Cozier). Blasted at Radio One, this will help extend sales of the R&B star's chart-topping 8701 album.

**DOT:** Across Shawcroft (Twisted Nerve TN 028). This is being pulled out-rock from the Twisted Nerve stable, which has established itself as one of the most intriguing labels around. The EP displays the band's sinuous workouts which contrast well against their more wistful moments.

**RECORDED** AFROMAN: Because I Got High (MCA MCSP40286). An instant novelty smash, Afroman's debut has been causing a stir on this side of the Atlantic. The Mississippi-based rapper's run-around on the perils of excessive weed smoking owes much to the storytelling of Biz Markie and Big Daddy Kane, but with a style wholly his own. Currently C-listed at Radio One, he has an outside chance of causing Shaggy-esque ripples in the UK.



# ALBUM of the week

**STARSAILOR:** Love is Here (Chrysalis 5353502). The debut album from

Starsailor is very much a donebeat affair, with the last single *Good Souls* being the only uptempo number in the set. Highlights are the ballads *Tie Up My Hands* and *Poor Misguided Fool*, with *Lullaby* an early contender for future single. The foursome have lived up to the hype, and if they keep up their high standard of writing, will be around for a long time.



# ALBUM reviews

**RECORDED** SUM 41: All Killer No Fill! (Mercury CD 586 459 2). Sharing the same producer (Jerry Finn/bad Finn) as Blink 182 and Green Day, it comes as no surprise that Sum 41 sound remarkably similar to this, their debut album. These 13 tracks, which include new single *Fat Lip*, ride the skate-punk rollercoaster fast and hard, although some tracks are interjected with slower, melodious interludes. A November tour with Blink 182 will raise their profile.

**RECORDED** PAUL WELLER: Days of Speed (Independiente ISOM26CD). This 18-track album, recorded live on tour earlier this year, features a collection of favourites performed acoustically and soulfully. The surprise smattering of Jam and Style Council tracks will be of added interest to the Modfather's brood of fans.

**RECORDED** JAH WOBLE & BILL LAWELL: Radioaxiom (Palm Pictures PALMC 2073-2). Beautifully crafted, this is a haunting and melodic journey through a variety of styles, jazz, ethnic and traditional dub form. With contributions from artists including Sly Dunbar, Nils Petter Molvær and Senegalese percussionist Ayo Dieng, this deserves to win more than a critical approval.

**STEPHEN JONES:** 1985-2001 (City Slang ETA 002CD). This is a welcome return to the fray for the Babyfod parent, whose intelligent pop gained many fans and a number one single. This album is a collection of his instrumental work, which showcases his knack of creating mood and atmospheric atmospheres.

**ADAM GOLDSTONE:** Lower East Side Stories (Nuphone NUX165CD). New York DJ/producer Goldstone has delivered an engaging homage to the Big Apple, covering all musical bases from dub to electro to latin house. Lyrical contributions from Fonda Rae and Micky Hohl among others give the album a socially aware edge.

**RIGHT SAID FRED:** Fredhead (Arista 74321 872 622). Right Said Fred attempt a comeback with this, their fourth album to date. Fredhead will provide hardcore RSB fans with another fix of the folklily challenged duo's particular brand of cheeky, camp pop. While the band's forthcoming single 'You're My Mate' has the potential to go Top Five, Fredhead — after reaching the top of the album chart in Germany — is

unlikely to make a similar impact in the UK. **SINGLE MINDS:** Neon Lights (Eagle EAGC194). This is the first of two forthcoming releases and is the band's 12th album in more than 20 years together. On *Neon Lights*, Jim Kerr lends his vocals to 10 classic songs, by artists as diverse as Kraftwerk and Vivid Underground. **VARIOUS:** Mark B Presents Harlem World (Heroes & Villains HEROC01). UK hip-hop producer Mark B unveils a choice selection of New York rap from 1979 to 1981. Showcasing the early days of rap in the Big Apple, it includes rare cuts from Harlem World Crew, Busy B and Mr Magic. **VARIOUS:** Bar Wars (Incredible 5045252). Some capitalises on the current Channel Four 'reality TV' series by releasing this double CD. It features 10 tracks, though featuring a wide choice of summery tunes from Destiny's Child to Ricky Martin to Roger Sanchez, it will be relying on its cross-promotional pull — rather than its musical credentials — for sales potential.

**VARIOUS:** Back To Love

**3 (Hed Kandi HEK021).** Hed Kandi keeps up its high quality standard with this double-CD set of club classics.

**LAMB:** What Sound (Mercury 588382). Lamb's third album showcases their knack for rhyming sweeping production to Louise Rhodes' reflective confessional vocals. The beats remain as abstract as ever, but the songs perhaps lack the pull and immediacy of their early work. It features guests including Jim Goodwin from Doves and Michael Franti of Spearhead. **VARIOUS:** Back To The Old Skool (Ministry Of Sound MOSC002). A retro mix tape in Ministry's style proved so popular they decided to take the idea a step further. Featuring late Eighties and early Nineties anthems by acts such as Candy Star, 808 State and Adamski, this is a trip down memory lane to the world of smiley faces, durganes and acid.

# New releases

Audio clips from the releases marked with this icon can be heard on dotmusic at: [www.dotmusic.com/reviews](http://www.dotmusic.com/reviews)

This week's reviews: Dugald Blair, Claire Scott, Phil Brooke, Owen Lawrence, James Roberts, James Salmon, Jayc Abbott, Nick Tesco and Simon Ward.



**RECORDED** ROYKSOPP: Melody Am (Wall Of Sound WALLCD 027). This is an excellent debut from the Norwegian duo who have been embraced by the dance press after their stunning EP. The quality remixes for Kings Of Consciousness and Mekon. Melody Am flirts around the edges of house and chilled electronica while never losing sight of its warm melodic heart. The album demands a quality rewards repeated listens, and could prove to be a slow-burning success like that enjoyed by Air and Zero 7.

music week Issue dated 6 October

## Spotlight on Black Music

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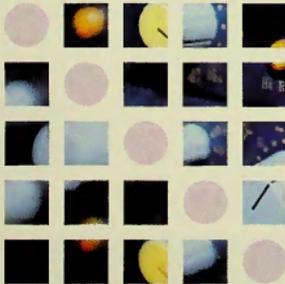
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# TEN YEARS OF IN THE CITY: A DECADE AT THE CUTTING EDGE

In The City set out to be different from the start, championing the concept of 'convention as entertainment' – and attracting key industry figures on the way. Mike Pattenden reports

At the turn of the Nineties, there was no such thing as a UK music industry convention. If record companies wanted to meet, share ideas and debate issues they stepped on a plane bound for the US's New Music Seminar or France's Midem.

To Factory Records boss Tony Wilson and his partner Yvette Livesey, it was clear that the UK was crying out for its own focus and, in May 1991, a year after Wilson delivered his famous 'Wake Up America' speech at NMS, the duo sat down and began canvassing interest in what we now know as In The City.

"The majors are permanently in competition with each other so the impetus to set up something had to come from outside," says Livesey. "If Sony had organised it then Warner wouldn't have gone, and so on."

## In The City 2001

With 2,500 delegates expected and twice as many panels and seminars than it has yet staged, In The City 2001 is aiming to be the best yet as it celebrates its 10th anniversary.

"There's an awful lot going on, much more than ever before because we wanted the 10th In The City to be memorable and live up to its billing," says ITC managing director Warren Bramley.

Following globalisation last year, this year's theme is "Year Zero", a reflection of the organisers' opinion that the British music business is standing on the brink of a fresh chapter in its history.

"Last year everyone was going to be a dotcom millionaire and the industry was going to be two huge companies. That didn't happen and the plans everybody was making have all changed, that's why we're calling it "Year Zero," says Bramley.

However ITC co-founder Tony Wilson takes the idea further. "There's the belief that everything works in cycles and that British culture is on the crest of something new. There's going to be a renewal over the next 12 months and it's going to come from the grassroots – kids who buy music and form bands. That's why we have three guest speakers in Andrew Loog Oldham, John Lydon and Doc McGhee, because they span three eras of the record business. Music and culture interact and they're primal."

Former Rolling Stones manager Oldham, punk icon Lydon and Eighties rock manager McGhee (Bon Jovi, Skid Row), all legends in their own right, provide this year's event with a hat-trick of celebrity interviews that should all prove unmissable.

Monday October 1 will see a brace of keynote speeches from John Hutchinson and Michael Lambert, Hutchinson, chief executive of the MCPS-PRS Alliance, will present the publishing keynote speech and is expected to focus on the adaptation of publishing and collection bodies in the

Realising that their involvement would go to the bigger labels that any conference might become an indie ghetto they lured the talents of Andy Dodd and Elliot Rastman, co-managers of Simply Red, and began a 20-month run-up to the first in The City in September 1992.

"When it began it was a crucial time for the independent music sector," says Tony Powell, managing director of Pinnacle. "The majors took a view that there was this big event in Manchester which was a creative centre and they had to be there. Since then it's always kept pace to reflect the changing musical climate."

At that time Manchester stood at the epicentre of the UK music scene with ecstasy culture at its peak and the dance scene on an apparently exponential growth curve. It seemed the obvious location and, with a few notable exceptions in 1996, 1997 and 1999, when it centred on Dublin, Glasgow and Liverpool respectively, it has provided the convention with its base since its inception.

"Part of the key to its success is its location," says Wilson. "The seminars and presentations have to take place under one great roof but you have to stop the London industry from going home or back to the office. We've tried moving it around to Glasgow and Dublin, and we'll try again at

some point, but for the foreseeable future it's going to remain in Manchester."

The first In The City attracted around 1,000 visitors and was pronounced an immediate success – now it welcomes more than twice as many.

"The industry goes out and enjoys itself," says Wilson. "It reminds everybody why they're in the business – that's its raison d'être."

In fact, talk to any regular delegate down the years and they will tell you that ITC is a hugely enjoyable and informative week. One of the major reasons for this is that the organisers went out of their way to be different.

"There was a strong degree of curiosity from the start and it always promised to take a fresh approach to the very notion of music industry conventions, given the presence of Tony Wilson, and it has remained like that," says Coalition's Rob Partridge, who handled the event's PR in its early years.

It was Partridge who turned to Wilson at the end of the first week in 1992 and remarked, "You've invented the convention as entertainment." This was no accident. Wilson, Livesey and their partners set out to create an entertaining format and it is one from which many conventions have cherry-picked ideas ever since.

"It's run and scheduled like television with presenters," says Wilson, who used his background with Granada TV to give the format a twist. "It's not just panels and seminars: there's celebrity interviews, too. We consciously made it showbiz."

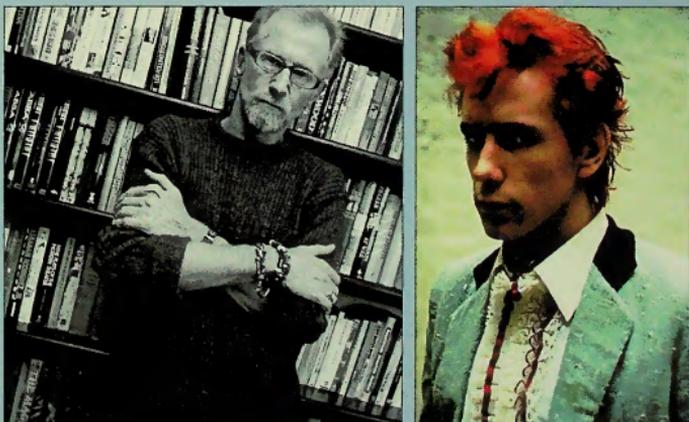
"It reinvented the format of the music convention because it had zest, energy, vivacity and imagination – things not always associated with events like that," says Partridge.

Characters like Ed Bicknell have been regular mediators at the event, but ITC's great strength is that potentially anodyne panels and seminars are carefully designed to provoke.

"For me one of the highlights this year is going to be 'Fear And Loathing On The Audit Trail' – that's what our industry is about," says Wilson. "Superficially it's the driest-sounding thing you can imagine, but we all know it's the funniest and most outrageous thing to talk about."

One of the event's most enduring elements is the Hypotheticals, which see four or five acolytes from the industry deal with a potential scenario, all playing roles, with the narrative driven on by a chairman – often Wilson himself.

The inaugural ITC caused a storm from the off when it posted the scenario of a label run by Chris Blackwell being > p31



Andrew Loog Oldham (left) and John Lydon: spanning two eras of the record business

approaching digital future. He will be followed later in the day by Michel Lambert, co-president of PIAS and president of Impala. His address will examine the state of independents in "Year Zero".

Technological development again forms a cornerstone at Interactive City with Artist Director managing director Marc Gelger and Musicline managing director Gavin Robertson scheduled to present a respective views of the way digital technology will continue to shape the industry's future. Other seminars include presentations on DVD Surround Sound, the

future of broadband and the continuing aftermaths of Napster.

Once again, speakers from outside the industry have been invited to share their perspectives and expertise. Trevor Beattie, chairman and creative director of TBWA London and the mastermind of the FCLUK, Wonderbra and Playstation campaigns, provides a marketing masterclass in how to market a product and give it lasting impact.

"He is one of several people not directly involved with the music industry but who have an awful lot of expertise to pass on. We can all learn from other businesses,"

explains Bramley.

The ITC Dance Summit returns for a second year with Jonathan Moore, one half of Coldcut, and Ninja Tune head Peter Quicke headlining a day of panels and presentations on cover-mounts, sample clearance and cheque-book A&R on Saturday (29).

Finally, with the presence of Ray Cooper, co-president of Virgin USA, who gives an exclusive "My Label" interview from the viewpoint of an "independent major", In The City should more than live up to its promise.

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p29 ▶ asked to put out an album titled "Do E" by a band represented by Simon Napier-Bell. That year, Led Zeppelin boss Peter Grant also played a manager of a band whose album was littered with inflammatory, homophobic lyrics with Keith Blackhurst as the head of their beleaguered record label.

The role of managers within the industry was the theme of the first year and a continuing legacy of In The City is the MMF, formerly the International Managers Forum, set up at that first event. It is a theme debated regularly each year and features in 2003 under the title "Quis Custodiet Custodiam — Who Really Represents The Artist?"

In The City attracted big names from the start and continues to thrive because it has tackled major issues with input from key players within the business.

"An event like this relies on people at the top level being involved. Without them the feeling would reside that it wasn't pulling its weight," points out Partridge.

"It's not the wannabes, it's the gonnabes and the ares — the cleverest people from within the industry and the people at the top, not outsiders trying to get in," explains Wilson.

Down the years, ITC has attracted major-name speakers from inside the business, including A&R president Clive Davis, Universal chairman John Kennedy and New York lawyer Allen Grubman, who famously advised listeners, "The first time someone fucks you, shame on them, then second time they fuck you, shame on you."

"Music was always seen as Top Of The Pops, the charts and the music press but there was no focus on the people who drove the industry," says Livesey. "We noticed that the important and interesting people in the business were never profiled or built up like they are in the States. We wanted to bring them forward."

A regular highlight down the years has been the celebrity interview, featuring people "who can tell a good story", as ITC managing director Phil Saxe puts it.

Chris Blackwell and Brian Eno both proved fascinating insight into their long and colourful careers, but the interview most people recall was Malcolm McLaren, who made the infamous admission in 1993

about having the knife wound down following the death of Nancy Spungen, a comment which subsequently led to his arrest when it was picked up by the press.

## In The City Live

Five nights, 500 bands, artists and DJs — there is no shortage of music at this year's In The City. The city's already thriving gig scene can expect a massive five-day boost with new bands from all over the UK playing alongside established names such as Roxxy Music, Hear'Say, Spiritualized, Roots Manuva and St Germain.

For the music industry, though, the traditional draw is the annual Unsigned event which features some 80 acts over the five days and promises to throw up important new talent after some disappointments in recent years.

Phil Saxe, A&R director of ITC Unsigned, has been overwhelmed by the quantity and quality of the demos this year.

"Interest had dropped off a little in the past couple of years, mainly I think, as a result of the internet," he says. "Bands and managers felt they could deal directly with the industry by using an online presence. What's happened is they've realised they still need exposure."

The event is now split into three categories: the Unsigned Bands, covering the rock and indie end of the market; Acoustically, showcasing the vibrant singer-songwriter scene; and Roots Music Unsigned, dealing with black-oriented sounds.

The traditional Unsigned event takes place over three nights — Saturday, Sunday



In The City at Sound City 1994: A&R director Bindi Binning, Rashman, Wilson and Dodd

Among the controversy, provocation and mischief-making, ITC has always attempted to deal with major trends within the industry, particularly technological change — to the point of setting up an offshoot, Interactive City, in 1993.

"ITC has always kept up with the pace of technological development," recalls David Mackie, chairman of longtime sponsor Discotronics. "In fact it's been ahead of the pack and it's regularly provided intelligent thought-provoking concepts. I recall having companies like Liquid Audio involved as far back as 1995."

Panels in 1992 began discussing new formats like CD-i and DCC and the threat of computer games — "The Sega warlords" as Wilson calls them — which were threatening to bury the industry then — a possibility posited in the panel "The Technology Wars: Shakespeare's Sister Versus Sonic The Hedgehog."

Within two years, panels were focusing on the challenge of the internet with debates titled "Licensing On The Infobahn". In recent years the focus has been on the threat of

downloading and the possibilities of digital distribution, webcasts and viral marketing with addresses from companies such as Virgin and MP3.com.

"The music industry always tends to overreact to everything — it begins being scared stiff and then goes totally over the top, but we're here to kickstart the debate," says Livesey. "At the last one, the point was made that we — the industry — created Napster by putting our head in the sand and now you have the music industry looking to embrace it rather than repeat the same mistakes."

Another key element identified by Wilson in the continuing success of ITC is the Unsigned event which has become one of the most important acts of the year, while reminding the industry that it is all about

Mushroom Records managing director Korla Marshall went to the second ITC the year he set up Infectious Records, armed with a phone, a pid and a tape recorder and has been every year since.

"My overriding reason for being there is the gigs," he says. "Every year I find three

or four bands I want to sign. Muse was one of the bands that I did get. If it's a good, creative environment for artists to come down to and maybe buttonhole the sort of people who don't usually return their calls."

In fact, Unsigned began as an afterthought with then NME writer Steve Lamacq putting on a dozen new acts at Manchester's Town Hall — including Oasis and Elastica — at the last moment.

"They must have played to about a dozen people in this huge grand space," recalls Wilson, "but they were the 12 most important people you could play in front of if you wanted a world deal."

The event rapidly grew into the format that exists now with some 54 acts playing over three days, although controversy over "winners" and even selected acts is never far away. In 1995 there was a row when the panel which included Ian Brodie, Pete Hook and Pete Wyllie voted a draw between Placebo and Kula Shaker, leading organisers to shift the focus away from competition.

In The City has also reacted to the key role dance music now plays in music sales by setting up not just its own unsigned event but also a separate set of panels and seminars last year. Known as the ITC Dance Summit, it tackled issues like the state of the independent scene with input from labels such as Ministry of Sound, Subversive and Incentive.

When In The City began in 1992 grunge was supplanting baggy and Take That were putting pop back on the map. The industry has moved through mergers, consolidation and globalisation, CD-ROM and MP3 and now stands at the threshold of a new century. While it might have faded, by its own admission, a couple of doggy years in the late Nineties, it remains the only relevant forum for discussion and new ideas, the only place the UK music industry can swap information and expertise. And that is why, for the vast majority of people who attend, it has no rival.

"The fact that they try and keep it contemporary and relevant makes it worthwhile. Tony Wilson has always had his finger on the pulse in that respect," maintains Marshall. "As the years have progressed it has become a more defined and a much stronger event."

Wilson sees one other plus. "It's why this industry is the best industry to work in — we always throw the best parties." ■



Hear'Say

and Monday — at six venues (Po Na Na, Zumba, Danehoush Cafe, Sofa, the Granby and Overdraught) with three or four acts playing at each and a total of 56 bands vying for the limelight. These were whittled down from more than 3,600 CD demos to 400 by Saxe and then presented to a panel which includes Joe Taylor (Tip to the point), Ben Rosso (Channelfly), Daniel Lane (Metal Hammer), Keith Mullen (ex-The Farm) and Hux Jones (Welsh Music Foundation).

The insurgent nu-metal scene is a strong feature, with some nine acts allotted to play one venue, Overdraught.

"It's definitely a bit heavier this year," says Saxe. "The traditional indie sound is dying — bands are more enthusiastic. There's a harder feel and more enthusiasm in evidence."

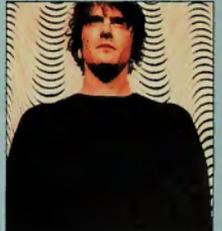
Names to look out for include: nu-metalists Appase; Venus Hum, a rock band from Nashville managed by Kit Krones, former MD of Columbia UK; Two Day Rule, a rock act from Bristol; and a poppy guitar group called the Lounge Assassins.

While the bands battle it out Acoustically enters its third year, taking place over three nights at Sofa on the Oxford Road with a top tip in the shape of Edwina Hayes.

Urban Music Unsigned, also now in its third year, runs in parallel to the event, with 12 acts playing over two stages at Elemental. This year co-organiser Rudi Kidd points to the more defined focus of the unsigned showcase which now goes hand in hand with Mobe.

"We began by trying to be a catch-all for black music, so there was reggae, jazz, hip-hop, and even gospel. It was trying to cover all bases whereas now the emphasis has shifted towards the more popular and marketable end of the spectrum — so the bias is towards hip-hop and R&B."

Names to look out for include: Mossiders, a hip-hop collective managed by former Stone Roses drummer Robbie Maddix; Nottingham-based Mizred, a



Spiritualized

female R&B/hip hop act and hip-hopers Sigeus, from the same management stable as Sweet Female Attitude. No one can complain of lack of diversity but Phil Saxe is keen to emphasise the lack of competition in the event and that the bands invited back for the last night are his personal choice from those who happen to be available.

"It is not a competition — there are no prizes — these people are trying to have a career and they need to woo the industry. We simply provide them with a showcase."

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# The name change Sony Music Studios remains

by Paul Gorman

**T**he change of name from Whitehall Street to Sony Music Studios London heralded a new era for one of the most prominent recording, mixing and mastering facilities in the world.

With its prime central London location, the three studios housed within this purpose-built complex not only occupy a significant place in the annals of popular music, but they also have continuing importance in the arenas of pop, rock and dance, as well as classical, orchestral and soundtracks. A glance at the history of the studios reveals a deep and abiding association with artists from Jimi Hendrix to the Spice Girls, from the Who to All Saints, from Iggy & The Stooges to Charlotte Church, while landmark producers and engineers such as William Orbit, Fred Jerkins, Brian Eno and Mike Ross-Trevor have all conjured up aural magic from behind the faders.

In the latter's case, this is hardly surprising - he has been a permanent staff member of the studio team for nearly four decades, since the time when it operated as Lev Sound Studios in nearby New Bond Street. But, just as individuals such as Mike provide the depth of experience integral to the operation of a successful studio, so the cutting-edge technology and range of facilities on offer continues to attract a wide client base.

"There are very few facilities in Europe which provide such a complete range of services," says studio director Nick Kadrnika. "You can walk in the door with an idea and end up with mixed masters, master tapes to send to the factory for S-1, SACD and other formats release. Our USP is that we offer everything: recording, mixing, programming, post-production, editing, mastering/surround sound mastering, duplication."

Kadrnika stresses that the studio has established a good reputation with third party clients - indeed, that is where the bulk of the work comes from. "Most record companies have projects which happen here, from multinational labels to large and small independents and individual artists," he says. "A lot of people come from far and wide to work here."

A recent example of the all-round nature of Sony Music Studios London is the Record Of The Year 2000-nominated Pure Shores by All Saints, which was envisaged, recorded and mixed in Studio Three. Then there was the facility's involvement in four of the eight albums nominated for last year's Mercury Music Prize. In fact, the eventual winner, The Hour Of Bewilderbeast by Badly Drawn Boy, was mastered at the studios by John Davis.

He is just one of the mastering staff at the studios who have carved out a name for themselves across a broad span of contemporary music - Davis's mastering credits can be found on hit releases by UK acts such as MJ Cole, Woolie, Rui De Silva as well as the likes of Sugababes.

"What's quite refreshing about the place is that it isn't heavily PR-ed," believes Davis. "That's why people like Madonna come here and know they can just walk around and fit in. In fact, it's quite organic the way in which we do business -

ideal settings for recording and mixing. The 223 sq m live area offers variable acoustics and two isolation booths, while the control room features a 72-channel live VPK console (VSP film)/DVD S.1 (Mair) and Boxer monitoring.

Recent projects have seen Robbie Williams, Roger Waters,

## Studio 1

Featuring one of the largest live areas in London with a capacity for up to 90 musicians, Studio One has been the preferred venue for many film soundtracks - including Legend, Exita, The Fifth Element, Monkeybone, The Mummy and Eyes Wide Shut.

Famous artists from all musical genres have also found Studio 1 an ideal setting for recording and mixing. The 223 sq m live area offers variable acoustics and two isolation booths, while the control room features a 72-channel live VPK console (VSP film)/DVD S.1 (Mair) and Boxer monitoring.

Recent projects have seen Robbie Williams, Roger Waters,

Five, Texas, Mick Jagger, Patricia Kaas and Sir Andrew Lloyd Webber recording and mixing in the room. On the soundtrack front, music for films such as Tomb Raider, Asterix and Obelix, Band of Brothers, Long Time Dead, To End All Wars and two scores by award-winning Stephen Warbeck - Charlotte Gray and The Hours - have been recorded.

In addition to its pedigree as the ideal room for orchestral, film score and classical recordings, it is also a perfect venue for special events. These have included album releases for REM and Madonna as well as intimate concerts with Savage Garden, Reef and Billy Joel, to name but a few.





PROMOTIONAL  
FEATURE

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## Studio 2

With its spacious control room, Studio 2 – which features a Neve YRP/72 console (VSP Film/DVD 5.1 Matrix) and Boxer monitoring – is an ideal environment for mixing and programming. The room offers an extensive array of analogue and digital outboard gear and easily accommodates any additional equipment. There is also a live area which is ideal for tracking or overdubs.

Recently the studio's newly-installed surround kit was put through its paces on the mix sessions for *By Your Side*, which used the mobile surround Genesee monitoring and ProTools systems. Other projects have included *The Pet Shop Boys*, Japan's Hitomi Yaida and Jelly and producer Mike Pela working with Jade Anderson and Spain's *Presuntos Implicados*.

Howie B, who has a programming room on-site, has also been in Studio 2 working on his own songs along with tracks for *Deadly Avenger* and new material with James Lavelle and U.N.K.L.E.

well-established engineers," says Nick Kadrić, who points out that the facility keeps track of technological advances as and when demand and necessity arise. "It can be a very expensive game to play when you're tempted to install a new toy every day," he adds. "What we do here is identify equipment which we feel would be successful and clients would like us to have. That's why we are operating in an entire range of new formats such as 5.1, DVD and Super Audio CD (SACD – the technology developed by Philips and Sony Hardware). We've been working a lot with independent labels who have started to use that format."

The bulk of the studios' activities in SACD have been for third-party clients whether major or independent. "They recognise we have a lot to offer," says Kadrić. "Here there is a second-to-none environment where creativity flourishes and results are achieved. Just as importantly, we have the collective experience of our engineering staff, which in their individual areas is second to none."

Ray Staff is a mastering engineer par excellence with a list of credits which goes back to George Harrison's recently-reissued *All Things Must Pass* and takes in releases by artists such as Elton John, David Bowie and Led Zepplin. But these days he's more likely to be found working on new material by a1 or Nick Cave. "The important thing to realise is that we use a mixture of equipment, taking the best elements of every stage of technology as it progresses," says Ray. "This contributes towards the creation of a better sound. Then your own personality and style attract different projects."

And the site of Studio One, which can accommodate up to 90 musicians, has very often made the facility the first choice in the classical scene and in the world of film soundtracks. "The room has fantastic clarity," says Mike Ross-Trevor. "You can have an 80-piece orchestra playing away and you'll actually hear everybody, each →"

## Studio 3

Situated at the top of the building, Studio 3 has penthouse-type qualities and is bathed in natural daylight. It offers a secluded creative environment with a spacious L-shaped live area and a large control room. The live area is 1,000 square feet (97 square metres) which can be divided into two separate areas, making it ideal for full band recording or overdubs. It also has a private shower room and a fully-equipped kitchen. With renowned engineers such as Dave Bascombe, Steve Harris and John Brough at the helm, the studio has hosted recent sessions for a wealth of chart-topping acts, including Wheatas, Natalie Imbruglia, Gabrielle, Depeche Mode, Truststeppers, *The Beautiful South*, *The Human League* and *Bon Jovi*.

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## new technology

Recent technological developments are now being reflected in much of the work at Sony Studios. The studios have seen the need to move with the times and spent time and resources updating their systems on both the studio and mastering sides.

Two of the mastering suites have been upgraded to offer clients the ideal environment to work on 5.1 surround for both SACD and DVD projects. These suites have both had SADI and Sonoma workstations installed along with the latest surround processing gear including the TC 6000.

"The new equipment has allowed us to be at the forefront of technological change and with it we have gained valuable experience with what essentially are both new formats. Crucially, we have been able to offer both our existing clients and new ones assistance with these new formats and, with our experience, we can help them to explore the possibilities and get the best results. This has opened many new doors for us," says mastering engineer Bob Whitby.

Indeed this expertise is borne out by the fact that the mastering department has worked on more than 25 stereo and 10 surround SACD album releases along with 15 projects involving DVD 5.1 for both pop projects – including Sade and The Clash – and a number of Sir Andrew Lloyd Webber releases. While some projects stem from the Sony stable, most of the work has been for third-party clients including labels such as

Linn, Telarc, Opus 3, Audio B and EMI.

Additionally plans are under way to network all of the SADI systems to a central digital archive. Director Nick Kadrnika comments, "When complete, we will be able to store a huge volume of music and access it almost instantly. This will allow us to drastically reduce the amount of time needed to access material and will mean that our clients and engineers can spend more time on the creative side. The system will also enable us to transmit masters directly to plants and web hosts."

With the technological advances paving the way for new innovations in the world of sound recording, one format remains resolute among a generation of aspiring DJs. "Kids are now queuing up for vinyl. I have more requests for it than CD now.

There has been a huge upsurge in vinyl," says Naweed Ahmed, who has been involved in mastering recent projects for Sisoq, Redman, Joey Negro and Ja Rule. The studio still has three suites equipped with Neumann lathes sitting alongside SADI workstations and analogue and digital processing kit. It has seen a big increase in its vinyl business as it cuts out an increased share of the dance mastering scene.

"The main problem we are encountering is that many people own software plug-ins and attempt mastering at home but this can often make things worse. Many end up over-processing their material and we have to start again," adds Ahmed.

→ Instrument playing and the solos coming in. Sonically it is very focused; the sound doesn't get lost in any way.

Producer Steve Levine, who started his career as a tea boy at the studios in 1975 and rapidly progressed to engineer status before leaving four years later, is a big fan of Studio One. "It's such a great studio for strings," he enthuses. "We recorded the strings for a number of Culture Club tracks there and also used it when we wanted a bigger drum sound. It's perfect for that sort of work."

Among popular classical performers who have recorded there are James Galway, John Williams, Nicolas Domingo and Lesley Garrett, while leading film composer/arranger Jerry Goldsmith has worked on no less than 16 projects over the years, starting with Ridley Scott's *Legend* in 1985.

There are around 40 staff working at Sony Studios London – a third work in administration and support, while on the studio side there are a total of seven engineers. The mastering facility comprises eight post-production engineers, two archiving engineers and two duplication engineers.

All of which is a far cry from the small staff and compact studio in New Bond Street which was bought by CBS in 1965. But Mike Ross-Trevor recognises one crucial similarity. "Over

## film scores

Movies have played a major part in the day-to-day life of the studios for many years, but the turning point came when one of the world's leading film composers arrived to use Studio One for the soundtrack to Ridley Scott's 1985 epic *Legend*.

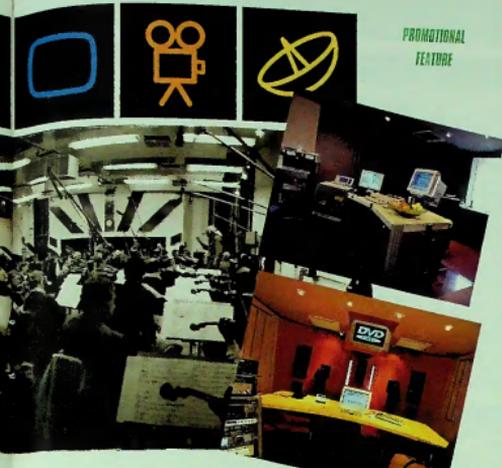
"Jerry Goldsmith coming here in 1985 for that film was a major breakthrough for us," says engineer Mike Ross-Trevor, who has worked with the composer on many subsequent film projects.

However, the wheels had been set in motion a couple of years earlier with the arrival of studio manager Roger Bale, who persuaded CBS to invest in monitors and other audio-visual equipment to coincide

with the early Eighties video boom. "We started doing jingles and such like to picture and then gradually picked up TV drama work and then feature films," says Ross-Trevor.

Goldsmith's arrival with *Legend* coincided with one of the most vibrant periods in movie production, not just in the US but in the UK as well.

"But there came a period when London musicians were just too expensive for many budgets," says Ross-Trevor. "So Jerry started working in places such as Hungary, where the musicianship was affordable. I would regularly go out there to work with him to do the recording and bring the mixing work back here. Then when the



PROFESSIONAL  
FEATURE

## international clients

Recently the studios have seen a wealth of new interest, helping to create an expanding international clientele.

Notably, a number of American clients are now turning to the studios' mastering capabilities for a sound which is often not achieved by their homegrown talent.

"America used to be the place to go, but that's all turned around now. The Americans remain quite conservative in terms of level, whereas we seem to take more risks in London. We push the boundaries and we've certainly seen our American clientele rise in the past three to four years," says mastering engineer John Davis, who recently enjoyed working on New York artist Roger Sanchez's album.

The number of Japanese clients also seems to be on the rise, with many returning time and time again. "They seem to love working with the guys here. Many UK producers also love the familiarity of the people and the studios," says Myree Pinder,

studio bookings manager.

With the opportunity to now transfer material via ISDN and linked protocols systems, the international contingent need not even visit the London studios, allowing their expertise to become even more accessible.

Of course UK artists and producers are still at the forefront of the booking schedule, with recent projects by Robbie Williams, Starsailor, Atomic Kitten, Blue and Sophie Ellis Bextor being worked upon.

Many return, with the reputation of individual engineers at the studios often spread by word of mouth, suggests Davis.

"All acts work very organically, if you impress one artist and are good enough, word soon gets around. I've never got round to actually putting together a CV, I've never needed to. I'm lucky in that I am able to balance pop, which I enjoy working on, with house and club tracks which is my personal choice."

recent years we have really come into our own again as a great pop studio," says the man who was at the controls when The Who, Jimi Hendrix, Love Affair and Marmalade recorded their hit songs at the original studios.

These days the top echelon of pop utilises Sony Music Studios London; Robbie Williams, Natalie Imbruglia, Roman Keating, Simply Red, The Beautiful South, Travis...the list goes on. "We really started as a major studio providing a home for the big acts of the day. Now, once again, we have all the huge pop names, but also the film, classical and orchestral work which developed along the way," says Mike Ross-Trevor. "Things have never been better!"

The location has always made a major difference, believes Simon Humphrey, the engineer who worked on such landmark releases as the debut album by The Clash in the Seventies. "It was always pretty funky and buzzy there," says Simon. "Soho is a fantastic place to be situated close to, just up the road from Oxford Street and places like Ronnie Scott's, while right around the corner are all the restaurants of Charlotte Street. Musicians have always hung out there because there's a certain cachet attached to the place."

budgets went up and fees were more easily met, we came back to work here much more often."

Among the Goldsmith scores Ross-Trevor has engineered are *The Mummy*, *Rambo and Medicine Man*, but he has also worked on such films as *The Fifth Element* (composed by Eric Serra), *The King and I* (William Kidd), *Rugrats the Movie* (Marc Mothersbaugh), *Long Time Dead* (Don Davis), *The Young Americans* (David Arnold) and *Tombstone* (Bruce Broughton).

"Film scores give me the greatest kick because they involve such a lot of people and effort," says Ross-Trevor. "You can be involved in an \$80m picture, all the US execs come over and the room is full of people. It's a hell of a buzz to have an 80-piece orchestra sitting out there."

"But part of the buzz is seeing the result

up on the screen, knowing that it will be heard all over the world, first in cinemas and then on video and DVD. There's a long life to these projects; they could gross millions, go onto DVD, video, rental cable, and TV. And, in 10 years' time, I'll come across a score in a late-night cable TV schedule. In terms of job satisfaction, it can't be beaten."

And the film projects keep on coming – the studios have recently been used for such movies as the recent romantic drama *Bounce*, which stars Gwyneth Paltrow and Ben Affleck, as well as *Moulin Rouge*, which stars a host of big names including Ewan McGregor and Nicole Kidman. Box-office smash *Tomb Raider*, along with *Band of Brothers* (which was co-produced and written by Tom Hanks) and *Monkeybone*, with a score by Oscar-winner Anne Dudley, are also among the studio's credits.

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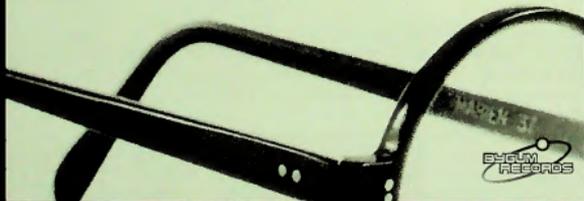


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6. don't I know it
7. how I say that I love you

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