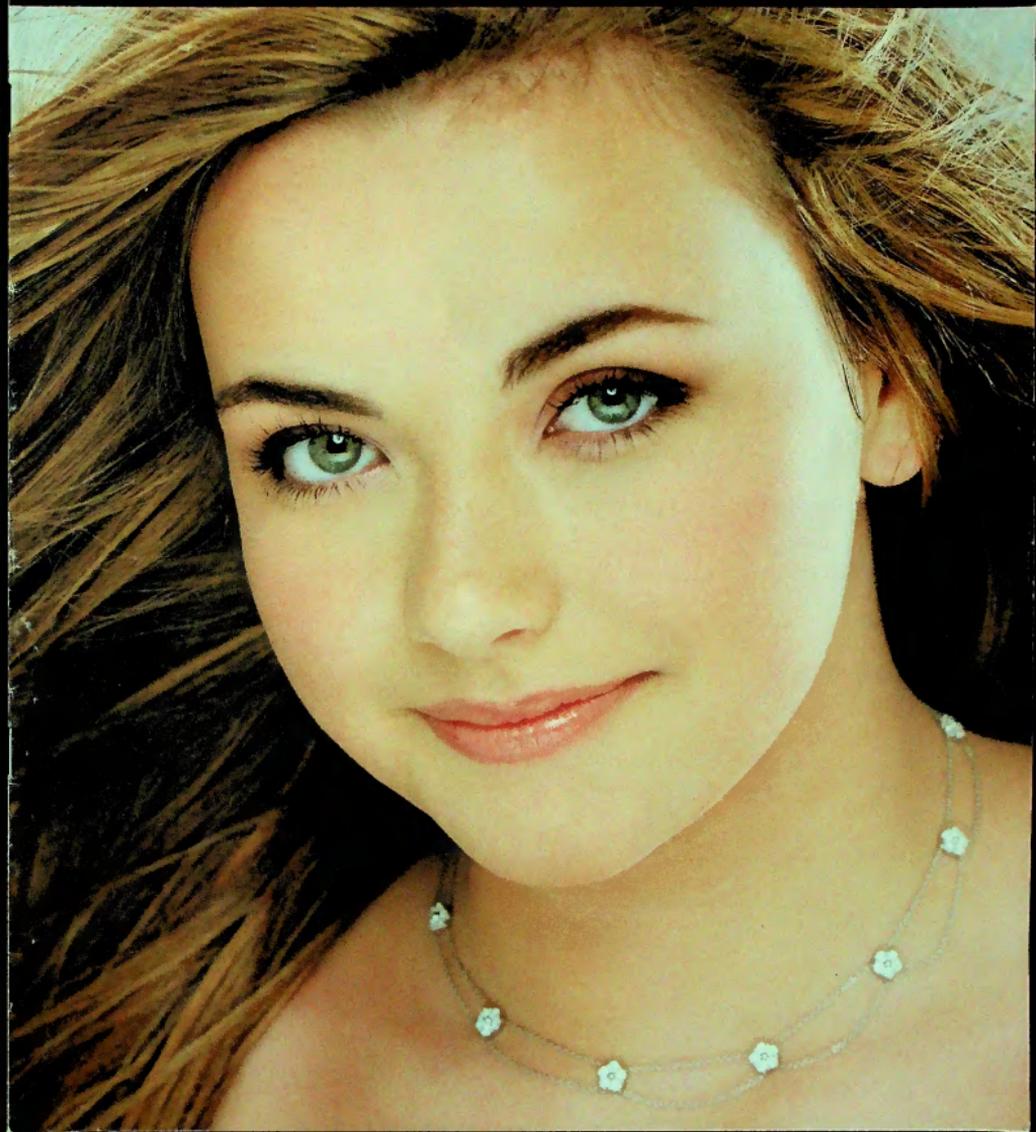


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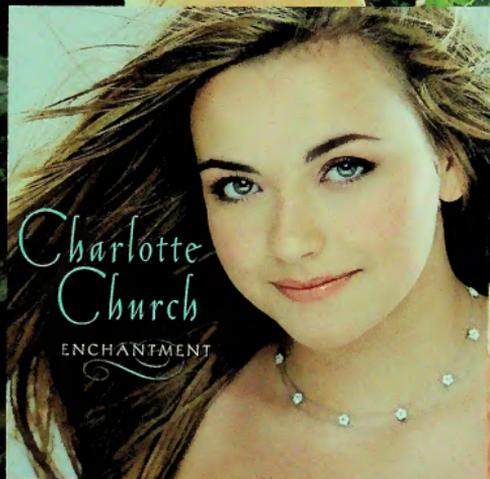
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NEWS: Woolies' decision to feature STEPS in its own drive has effectively doubled Jive's marketing spend



Marketing 5



NEWS: Polydor is going for Beatles-like sales heights with its forthcoming BEE GEES greatest hits release



NEWS: Warner/Chappell creative director MIKE SAUL is to expand his role with a new WEA imprint



International 6 A&R 8

TALENT FOCUS: MACCA AND JAGGER: STILL DELIVERING - p10

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MUSIC WEEK

Brits academy to get wake-up call

by Paul Williams

Brits organisers are planning to galvanise the voting academy into action ahead of 2002's ceremony to avoid a repetition of last year when only half of the academy bothered to vote.

They are launching an extensive awareness campaign targeting all 2,000 people on the newly-extended academy and urging them to make their voices heard in the run up to the industry's most prestigious event, which is set to take place on February 20 next year at London's Earl's Court. "Use your vote. Don't become disenfranchised," is the message Brits TV executive producer Lisa Anderson

is promoting to the academy, whose representation includes independent and major record and publishing companies, retailers, the media, producers and club DJs. The newly-launched campaign, which will climax with a "polling day", also follows voting controversy at this year's event when one of the year's biggest breakthrough acts, Craig David, failed to turn any of his record six nominations into an award. Anderson says that all academy members – less than 10% of whom work for major companies – are asked annually if they want to remain a member so it is "extremely disappointing" if they do not then vote. "If you've been asked to be



on the academy that is what you've signed up to do. We do want their opinions. They're either the movers and shakers of the industry or other people who are genuinely interested in the music," says Anderson. She adds she would like to see the voting turnout rise to its 2001 figure of around 53% to its one-time level of about 70%.

To aid the drive for votes, the electoral system has been simplified this year to return to a single round of voting. The academy will also be allowed to vote online and there will be telephone and email messages to remind people to vote.

The organisers are billing November 22 – which is effectively the final day when members can return their forms – as polling day.

The academy this year will have the chance to vote for a new category with the introduction of a best international album award to replace the best soundtrack category. "I don't know why we didn't have this category before and

there's been a lot of exciting new stuff coming out from overseas," says Anderson, who believes the soundtrack award had become something of an anomaly. "There isn't an artist attached to it and all the other awards are single-artist awards," she says.

MasterCard has agreed to sponsor the event for a fourth successive year, while a host is expected to be announced in the next few weeks for the 2002 event, which will be televised by the ITV Network on February 21. Meanwhile, Anderson notes that this year's event broke all previous records by raising more than £1m on the night for the Brit Trust charity.

Godfrey-Cass joins MSC to launch new US venture

Former Warner/Chappell UK managing director Robin Godfrey-Cass has linked with Music Copyright Solutions, the publishing and royalty collection group, to launch an operation in the US.

Godfrey-Cass, who worked for EMI Music Publishing in the US and most recently ran the Riverside label imprint through Sony, will return to Los Angeles to set up the as-yet-unnamed company, which will act as an administrative hub for MCS and third-party copyrights.

He says that the operation, which will also hire two US-based synch experts and a songplugger, ultimately hopes to acquire catalogues as well as exploit and administer partners' copyrights. Discussions are being completed with a US partner to handle administrative functions.

"The idea is to take independent companies outside America and give them better representation than they have ever had there before," says MCS chairman Brian Schofield, adding that the operation will particularly focus on film and TV.

The news comes as MCS, which was founded by publishing veterans Schofield, Guy Fletcher and Tim Holler, prepares to raise £2m through Ofex, the unregulated junior market. The company, which is expected to be capitalised at £5m over flotation, will use the money to buy the Leosung catalogue and to develop its Copyright Online Royalties Service arm.



EMI:Chrysalis act Starsailor were yesterday (Sunday) on course to cement their position as one of this year's key breakthrough acts as their debut album *Is Here* was expected to be this week's highest new entry at number two. It also set them up to score the highest album debut of any new UK artist so far this year – with the exception of Popstars phenomenon Hear'Say – while giving EMI the top two positions with Parlophone's Kylie Minogue poised to hold on for a second week at one. Last week was a busy week for the band with a gig at HMV's London Oxford Circus store (pictured) among the promotional events in their diaries. They also launched their UK tour yesterday (Sunday) in Leeds, running through to November 2 and including a London show as the penultimate date.

Obie to be remembered at MITs

One-time Music Industry Trusts recipient Maurice Oberstein is to be remembered at this year's event on Thursday with the launch of a Brit School bursary in his honour.

The Obie Bursary, which is set to be inaugurated by the Brit Trust at the Grosvenor House Hotel dinner honouring HMV Media Group chief operating officer Brian McLaughlin, will take the form of an annual donation of £15,000 to the Brit School.

The funds will help pupils of the school who wish to pursue their

training by undertaking vocational higher education courses for which no public funding is available.

The scheme will begin operation this year by helping three former Brit School pupils to further their careers in music and dramatic arts.

The trio are currently engaged in training at the London Academy Of Dramatic Arts, the Academy of Contemporary Music and the Woolwich Centre For The Performing Arts.

© See MITs feature, p11

X-PRESS 2

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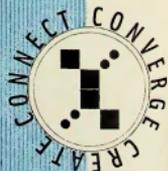
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DJ/artist Fatboy Slim and fellow Brighton resident Ann Nightingale (pictured) were among the winners at last week's *Muzik Magazine* dance awards, winning best video (for 'Weapon of Choice') and canon of the year respectively. Credences signed Pat-T-One were among the key performers at the show, appearing with a specially assembled punk band to front the X-Gen sampling dance troupe. The *Muzik* Week-sponsored best major label and independent label categories were won by Virgin and Ektachute respectively. Other winners on the night included Stanton Warriors, who picked up the best compilation award for their *Plastic Fantastic* (best independent record shop), Ruf Da Silva's 'Touch Me' (best single), Sasha (best DJ), and Basement Jaxx (best group). The event culminated in an outstanding achievement in dance music award for Manchester institution New Order.



Musicians' union versus out-of-court deal settles row

by Robert Ashton

The long, bitter and expensive battle between the Musicians' Union and its suspended general secretary is finally over after the two sides reached a settlement just hours before facing each other in the High Court.

Derek Kay had been due in court last Monday after bringing a case about the union's right to discipline him. However, his argument was severely weakened after he learned the results of last month's MU-administered ballot which had asked the union's 34,320 members whether Kay should be removed from office: of the 6,756 contacted replies, 4,319 (64%) agreed with the motion with only 2,437 (36%) voting for Kay to remain. Just 10 months before the membership had narrowly swept him into office by eight votes. He was subsequently suspended for bringing the union into disrepute.

MU deputy general secretary Andy Knight and Kay met at TUC headquarters in Bloomsbury, London to hammer out what they call an "amicable agreement" under which Kay will relinquish any claim to the MU post. Other details of the deal remain confidential, although it is thought the MU has paid Kay some compensation for legal fees incurred and the loss of his job, which he was due to have held for five years since winning the re-run general secretary election last November against previous incumbent Dennis Scard.

Kay would only say that he plans to make a statement to members shortly. However, Knight says he is pleased that the two sides have come to a "satisfactory" agreement. He adds, "It's all over bar the shouting, although



Kay relinquishes MU post

we've still got some work to do to build bridges and communicate what is happening to members." Both sides decline to comment on how much the dispute had cost them in legal and other costs.

The priority for the MU now is to hold another election for general secretary. Knight expects this to be adver-

Warner's Taylor quits for new Polydor role

East West marketing director Elyse Taylor will quit Warner after 10 years to take up the same position at Polydor Associated Labels.

Taylor, whose projects at East West included The Corrs, is expected to start the newly-created role in the new year at the Polydor division, reporting to general manager Greg Caserio. "Polydor's roster and team of people are the envy of the industry and I'm delighted to join them," she says.

East West has promoted marketing manager Richard Hinley, who has been with the company since 1997, to head of marketing and US labels, with immediate effect. "Richard's considerable skills and experience will ensure East West marketing is ideally placed to make a significant contribution to the business," says label managing director Christian Tattersfield.

news file

RADIO TARA SWITCHES OFF MUSIC

The record industry has lost another outlet for promoting music following TEAMtalk Media group's £2m acquisition of Atlantic 252 owner Radio Tara last Thursday. The new owner will continue to use Radio Tara's broadcast facilities in Ireland, but the content will switch to concentrate on sports.

MAN'S BILL SMITH DIES, AGED 74

Gill Smith, one-time managing director of Management Agency and Music (MAM) — which managed Tom Jones and Engelbert Humperdinck and achieved worldwide success with Gilbert O'Sullivan — died last Tuesday aged 74. His funeral is being held this Thursday at the Holy Trinity Church in Northwood starting at 11am followed by a burial at the Woodcock Hill Cemetery. Those wishing to attend should contact his son William on 01895 639701. Instead of flowers, donations should be made to the RSPCA.

YOUNG LOSES CHESH APPEAL BID

Charly Music founder Jean Luc Young has failed in an Appeal Court bid to ward off a finding of personal liability against him in respect of copyright infringement in the Chess recordings. A High Court hearing last year found that copyright, owned by MCA, had been infringed and Young was also found to be personally liable.

NEW HEAD FOR BRIT SCHOOL

The Brit School has appointed Nick Williams to the post of principal. Williams will replace current principal Roger Durston, who is leaving to pursue a variety of consultancy work after six months. Williams is currently head at London's Thomas Tallis school and has achieved arts college status for the school during his time.

TOWER DISMISSES UK STORE SALE

Tower Records has further responded to reports that it may spin off parts of its UK operation, including its flagship Piccadilly store, by stressing that it has no plans to divest any of its UK stores. A spokesman for Tower says the lease on its Piccadilly store is for 25 years and will not expire until 2010.

UPLISTER TO CLOSURE

Uplister, the legitimate internet file-sharing company, which successfully secured licensing deals with labels including Beggars Group, Metastard and VTI, is to close. The company which counted former EMI Recorded Music new media VP Jeremy Silver among its board members, decided to shut after finding itself unable to secure necessary funding to continue its operations.

THOMPSON TAKES TOP ENAPR LOE

Enap has appointed Lee Thompson as head of music for its Performance TV operation. Thompson, who has been acting head of music for three months, will assume responsibility for the playlisting of new music videos across Enap's digital TV channels including The Box, Smash Hits, Kiss TV and Kerrang! TV. Enap has also announced that it will launch a redesigned version of Mixmag on October 18.

Bookies pit Robbie against Madonna in the Christmas number one contest

Madonna and Robbie Williams are battling for both Christmas albums chart supremacy and the speculative whims of the nation's gamblers with the introduction by William Hill of another festive book.

The bookmaker, which has offered odds on the Christmas singles number one for more than two decades, is taking bets for the first time this year on the equivalent albums chart as well. With odds of 8/11 Madonna is currently the favourite to top the festive albums chart, while Robbie Williams is 3/1 second favourite and Westlife three favourites at 5/1.

"There has been some demand for a number of years for an albums book," says William Hill spokeswoman Serena Momburg. "However, with the battle this year between Madonna and Robbie, we thought it was an especially interesting time to launch the new category."

HMV UK head of music John Rees says that William Hill's new albums category should help to drive sales in the Christmas period. "Anything which brings focus on to the current releases and generates debate

CHRISTMAS CHART ODDS

SINGLES

Kate Winslet: 7/2; Westlife, Atomic Kitten: 5/1; Madonna, Hear'Say: 8/1; Robbie Williams & Nicole Kidman: 12/1; Britney Spears, Kylie Minogue, Tweenies: 16/1; Blue, Pokemon Alistair: 20/1

ALBUMS

Madonna: 5/11; Robbie Williams: 3/1; Westlife 5/1; Stups: 7/1; Michael Jackson: 14/1; Hear'Say, S Club 7, Pink Floyd: 20/1

Source: William Hill

tends to generate sales and is therefore useful."

Gabriele is the most likely to cause a potential upset. William Hill is giving it generous odds of 40/1 for her Greatest Hits, despite it being heavily backed by TV advertising. Kate Winslet, whose EMI single What If is out on November 26, is currently leading the odds to achieve the number one Christmas single at 7/2. She replaced Bob The Builder as favourite after BBC Music confirmed it would not be issuing a December single with last year's Christmas chart-topper.

Selfridge's deal sees HMV open franchise

HMV is launching what it says will be its first franchise with a move into Selfridge's Oxford Street store in London.

The new outlet will open on November 6 and will cover 700 sq m of trading space. Situated in Selfridge's newly-renovated technology hall, Selfridge attracts around 20m customers per year and buying manager Trevor Corfield says HMV was the store's favoured retail partner. "We specialise in stocking the biggest and best international brands so we wanted to bring a real music expert in store. We considered a number of potential retailers, but HMV stood out as the strongest proposition," he says.

The new Selfridges concession will also be the first HMV outlet to carry its new Ushoba listening posts. The Ushoba posts are touch sensitive and allow customers to hear a sample of tracks from 13,000 albums.

Meanwhile, HMV is to enter the ringtone market in October through its hmvmusic.com site. Customers can order ringtones from a catalogue that 1,000 artists to be delivered to their phones via SMS.

MW COMMENT

BRITS: MAKE SURE YOUR VOTE COUNTS

With the autumn awards season in full swing – the Mobos two weeks ago, *Muzik* magazine last week, Ascop this – the Brits seem a long time away. But they are not a moment too soon for the organisers, who are already in the middle of planning next year's bash. Of course, the show itself can be tweaked each time – different categories, amendments to the qualification rules, changes to the live format, taking place on a different night of the week – but the biggest change over the past few years has been introducing and extending the voting academy.

That there is an academy and a transparent and efficient voting process at all makes the Brits different from some of the other high-profile awards in the industry calendar. And though the perception inevitably persists in some quarters that voting is all a major label stitch-up, the academy itself has been extended so much in recent years – another 300 names were added this time – that the majors account for less than 10% of the votes.

Which makes the Brits' drive to galvanise members of the Academy into actually voting all the more relevant. It is easy to snipe at the whole process – especially for members of the media, some of whom are conspicuous by their failure to bother voting themselves. But it is a system that clearly only works if everyone takes time out to fulfill their commitment.

Controversy is all part of the fun. And in retrospect Craig David received more coverage for not winning any awards than had he picked up all the six for which he was nominated. But controversy should be sparked for the right reasons.

The Brits will always receive some criticism, not least for the selection of acts who perform on the show. After all criticism is part-and-parcel of being an institution (even if it is an institution that last year managed to raise a whopping £1m for charity). But criticism can only be justified if those who make it – many of whom are readers of *MW* – are blameless themselves. Let's wait and see if next year's critics bothered to vote. *Alax Scott*

PAUL'S QUIRKS

HI-TECH SOLUTION TO ORDERING

It is sometime since I looked at the every day working lives of music retailers and, with the busiest time of the year approaching, now is a good time to review the situation at the sharp end of the business.

With the advances made in technology you might think that ordering new releases and back stock would be simple and organising returns would be a piece of cake. Think again. Despite the online facilities available from many distributors, most indie still rely on the phone and fax to place their orders. Since the demise of Eros, nobody has been able to find a replacement which does the job half as well, allowing retailers to place stock orders for up to five distributors on one screen and sending them off at the push of a button. In many cases, especially if a discount campaign is involved, orders have to be placed direct with each individual rep by phone, hard copy or fax. Even contacting tele-sales can be frustrating, especially when the distributors have queuing systems which can keep you waiting for up to 20 minutes – while you pay for the pleasure. Out of all the big distributors, only Pinnacle provides a free phone number for all orders and queries.

New release and general product information has improved tremendously with the development of email and dedicated company websites. We can find the answer to most of our queries within minutes by logging on to the appropriate site, whereas before we could spend hours searching through out-of-date catalogues and release sheets. The bigger problem now, however, seems to be having to order new releases now.

Many indie retailers now have to rely on emails, faxes and telephone calls from companies who previously called personally on a regular basis. In fact one of our stores used to get at least 24 rep calls a week from our major suppliers – we now receive five if we are lucky. Economics obviously play a part, but spare a thought for the retailers who often have to place orders weeks ahead of a scheduled release without having heard of the artist or had a chance to listen to the music.

Who said things can only get better?

Paul Quirk's column is a personal view



Smallman and Harrison Evolve with new partnership

First Avenue co-founder Oliver Smallman is off to a strong start with his new venture Evolve Records after striking a licensing deal with Serious/Universal for its first release, Andrea Brown's 'Tippin'.

The new company is a partnership between Smallman, who split with First Avenue co-founder Dennis Ingolsky at the beginning of this year, and veteran artist manager Trenton Harrison.

"Trenton and I have been friends for years throughout the life of First Avenue and both share a common love of urban music," says

Smallman. The pair are based in First Avenue's old offices in West London.

Other artists already signed to Evolve Records include Artful Dodger collaborator Lford – who is managed by Harrison – and producers Goldtrix. "We're planning to release these acts ourselves but, if we people step in to license, then we will look at each deal individually," says Smallman, who adds that he plans to appoint a new member of staff specifically to handle the development of the producer/remixer side of his business. The arrange-

ment with Serious Records is a one-off deal for Brown's single, currently number one in the *Colours* chart, with the US-based singer signed to Evolve as a long-term artist.

"We'll have 11 offers on this record, it's threatening to put out our first single and find everyone loving it," says Smallman. Serious Records managing director Simon Bellows adds, "Tracks like this don't come along very often. It's a hit."

Smallman now manages just one artist, Louise, and is looking to secure a new deal for her following her departure from EMI/Chrysalis.

New scheme to extend ties between music and the City

by Robert Ashton

Music companies' chances of raising external finance may become less of a lottery after the government unveiled new proposals aimed at improving communication – and funding – between the City and the record industry.

One of the key findings of its *Banking On A Hit* report, launched in Birmingham last Wednesday by creative industries minister Kim Howells, is that small- to medium-sized music businesses (SMEs) are different from many creative SMEs and have "unique problems" in raising finance. This affects their ability to build their businesses, and the report states that confidence in tapping into external finance has dipped alarmingly in recent years.

Howells told the Good Practice in Financing Creative Businesses Conference, which was attended by record bosses, BPI director general Andrew Yeates and AIM chief executive Alison Wehman, that there were a variety of ways barriers could be lifted to help the music industry access finance. "Between music businesses, especially small- and medium-sized ones, and financiers there needs to be a greater level of understanding," he said. "Both sides need to have an understanding of each other's needs and business methods – working in harmony rather than discord."

Industry mourns death of Warp's Rob Mitchell

The music industry was in mourning last week following the death of Warp Records co-founder Rob Mitchell after a hard-fought battle with cancer.

Thirty-eight-year-old Mitchell, who had been ill for around five months, set up the groundbreaking independent label 12 years ago with Steve Beckett, developing a rich seam of acts trail-blazing including Aphex Twin, Plaid, LFO and Boards of Canada. Beckett has now pledged to "continue to build on what Rob has given us".

The pair took their inspiration for Warp from the dance sounds coming out of Chicago and Detroit, hooking up with talent around their home city in order to release the first Warp records at the back end of 1989.

More than 90 albums and nearly 1.50 million singles, Mitchell's legacy is a label that is still opening up new avenues with this year's launch of Warp Plans and the release next week of the label's biggest record this year, Aphex Twin's *Drukqs*.



Howells: opening dialogue

To this end Kingston University's small business research centre – which authored the report – makes a series of recommendations that funding can be tailored to meet the special needs of the music industry. It also sets out numerous recommendations and guidelines to help labels and other music companies improve their access to external finance.

These include:

- increasing the level of understanding between finance providers and the music industry at bank branch level;
- publicising regional finance initiatives, such as local authority loans and enterprise agency initiatives;
- the creation of music industry incubator units, which have access to mentors and investors;
- forming business angel networks

Belgium puts music top of EU agenda

EU presidency holder Belgium prepared to put music at the top of its priorities last weekend as the Union planned to hold its first conference specifically addressing the recording industry.

Last Saturday's Music In Europe event, co-chaired by Belgian culture minister Rudy Demotte and arts, literature and audio visual minister Richard Milin, was expected to assemble more than 200 high-ranking executives, composers, authors, producers, promoters, managers and artists to discuss four key issues currently facing the European music sector.

The conference in Brussels' Palais d'Egmont was planned to address topics such as globalisation and cultural diversity; the obstacles the EU could remove or improve support for in place to measure its impact on the music industry; and improving training and discussion, involving Plac co-president, Michel Lambert and Stuart Worthington from the International

New scheme to extend ties between music and the City

and investor clubs;

● encouraging the Institute of Chartered Accountants to overhaul the rules on how intangible assets – such as music copyrights – appear on the balance sheet;

- tailoring existing Government schemes to the special needs of the music business;
- the DTI reviewing musicians' exemption from applying for small firms loan guarantee scheme; and
- reforming licensing regulations to encourage more public performances.

On top of this, the report also suggests that the music industry could improve the way it presents strategic alliances.

The report's findings were welcomed by Yeates, who helped compile it. He says, "We hope that recommendations made will increase communication and breakdown the barriers to effective access to finance."

Yeates adds, "SME companies are the jewel in [the music industry's] crown and many would do even better with an appropriate level of investment."

Meanwhile, a Policy Studies Institute report, *The Value Of Music In London*, shows that total spending on music by London consumers is more than £1.1bn with £345m going on CDs and MiniDiscs and a further £381m on live concerts.



Whenam: setting cultural agenda Music Managers Forum, was also set to discuss relevant areas of policy changes across Europe.

AIM chief executive Alison Wehman, who with Jean-Michel Jare was scheduled to contribute to the debate on removing European regulatory and fiscal obstacles, says the conference will help to create a "cultural agenda for the European music industry".

Wehman adds, "Culture has traditionally been perceived as counter-cultural to finance and as a result the independent industry within the UK and Europe is grossly under-capitalised. There is now a growing acceptance that music of all forms is a cultural asset."

Focused campaign targets older Robbie Williams fanbase

EMI-Chrysalis is hoping to increase the average age of Robbie Williams' fanbase with careful marketing to support the artist's forthcoming album *Swing When You're Winning*.

Recorded at Capitol Studios in Los Angeles and released on November 19, the album features Williams performing classics such as *The Lady Is A Tramp*, *Did You Ever?* and *That's Life* as well as duets with Nicole Kidman, Saturday Night Live's John Lovitz and actress Jane Horrocks.

"We will be promoting to an older audience and there is a larger budget for print advertising in newspapers such as *The Daily Mail* and the *Daily Express*," says EMI-Chrysalis marketing director John Leahy. TV advertising is planned, but is unlikely in week one because the album will receive an extra boost from the BBC's coverage on Saturday November 17 of last week's Robbie Williams gig at the Royal Albert Hall.

EMI-Chrysalis managing director Mark Collen says Williams has thrown himself into this project 100%. "This will open him up to a whole new audience," he says.

Woolworths' ad doubles value of Steps campaign

by Steve Hemsley

Jive Records' £750,000 marketing campaign for Steps' best of has been effectively doubled in value following Woolworths' decision to feature the act in its own Christmas TV advertising.

Steps will front one of the retailer's branded commercials as part of Woolworths' traditional festive TV activity which begins on November 7. Full details of the creative are not being disclosed, but it is understood the ads feature a dad being sent into Woolworths to purchase the new Steps album.

A Woolworths spokesman says, "The actual content of the ad is a secret, but we can confirm that Steps do appear in one of our Christmas ads. They have been chosen because they appeal to our core customer base, which is families and children."

Jive sales and marketing manager Hans Griffiths says the inclusion of Steps in such high-profile retail activity will boost the record company's attempts of maintaining Gold, out today (Monday), as a top five album up to Christmas.

"This is great publicity and the



Steps: featured in Woolworths ad

exposure is worth an estimated £750,000 to add to our own spend, which is already a record for the label. We had to take advantage of it and approached the management company, which hastily rearranged the band's schedule," says Griffiths. Jive has shipped more than 400,000 CD copies of Gold and a further 50,000 units on VHS and DVD. The album contains 20 tracks including two number ones and 16 Top 10 hits.

Jive has also secured a separate series of coop TV ads with Woolworths to launch the campaign beginning this week with £200,000 of TV advertising featuring a lengthy 40-second commercial incorporating samples from seven

tracks. Over the next few weeks spend will include local TV advertising in regions where Steps' fanbase is particularly strong such as in the North and the Midlands. Tailored press advertising using publications such as *TV Times* will then try to encourage parents to buy the album as a Christmas gift.

The above-line activity will be boosted by extensive point-of-purchase material designed to give the band a strong in-store profile and the band appear at the Virgin Megastore in Piccadilly today (Monday) and at HMV in Birmingham on October 22.

Steps begin a 20-date UK arena tour between November 24 and December 22, while the follow-up single to *Chain Reaction*, *Wrens Are Not Enough*, will be released on November 26.

"Such a large campaign demonstrates that Steps remain one of the most popular and successful acts of recent years despite attempts to write them off," says Griffiths. "Hopefully many people who have not bought a Steps album before will realise they recognise all the tracks and be tempted to buy."



Virgin Megastore revamp introduces video features

Virgin Megastores is stepping up the revamp of its Oxford Street store with the introduction of a giant high-tech screen showing innovative music videos.

The screen — believed to be the first of its kind in a UK store — will become a prominent feature on the ground floor of the flagship outlet, which this autumn is also adding to its attractions with an extended performance stage and a cafe featuring listening posts.

Head of marketing Andy Kendrick says the aim of the retractable screen will be to fully captivate in-store on the promotional effectiveness of music videos. A five-minute programme comprising promos and exclusive interviews will run every 20 minutes on the screen, which will be supported by a series of plasma screens on the same floor. "What I'm trying to get from suppliers is exclusives, bits of interviews and videos that for one reason or another are creatively

Jackson campaign hot up with limited-edition initiative



Elbow: to perform in Virgin store

stimulating," he says. V2's *Elbow* are scheduled to become the first performers on an expanded stage on the basement floor on October 24. Kendrick aims eventually to have at least one act appearing every week. Teistar's *Mis-Teeq* are scheduled for October 29.

New in-store features are also being introduced into the Birmingham and Newcastle Megastores as part of a £30m refurbishment programme across the chain. Work on further branches and the rest of the Oxford Street store will be carried out next year.

The five different coloured limited-edition album sleeves for Michael Jackson's forthcoming album *Invisible* are being used by Epic to achieve maximum effect from its outdoor poster campaign.

Although the artist's first studio album for six years is not released until October 29, the Sony company begins billboard activity today (Monday) and has booked some of the largest poster sites in London and other key cities. The ads feature the album with either a green, orange, red or blue sleeve as well as the normal silver and black version. "I couldn't imagine launching a Michael Jackson campaign without using outdoor media and targeting the most important sites. It is about status," says Epic marketing director Angle Somende.

The colour sleeves are also being used by Epic to encourage retailers to be creative when racking the album.

National TV advertising for

Gut Records has lined up a Gipsy (pictured) live title as the first release of a subsidiary company marketing music DVDs. *Gut Vision* will release *Genesis — The Way We Walk*, which features material from the band's 1992 tour, on November 26 as the division aims to push music DVDs in the same way as audio album titles. "We feel artists need to be treated with respect as many DVDs have been marketed like movies and targeted at the film — rather than music-buying public," says Gut Records marketing director Bob Workman. The *Genesis DVD* contains two-and-a-half hours of footage recorded in 5.1 Surround Sound interviews with individual band members and an optional running commentary. The marketing campaign will include satellite and digital TV advertising aimed at the over-35s market with ads appearing on Magic TV, QTV, VH1 and UK Gold. Gut Vision is also hoping to secure editorial features in the broadsheets and is confident Phil Collins will be available to promote the release. The official *Genesis* fan club, various band websites plus an official site launched earlier this year have provided the company with a valuable marketing database.

Invisible begins on ITV the Sunday before release and continues until Christmas, while press ads will appear in titles such as *Q* as well as pop magazines to reach younger consumers who may have purchased the single *You Rock My World*.



Jackson: five versions of album

A second single from the album will be released before Christmas. It is likely to be the ballad *Crucial* which has received substantial radio airplay in the US following the September 11 terrorist attacks.

WISE BUDDAH SIGNS UP SANCHEZ Independent production company Wise Buddah has signed an exclusive deal with DJ Roger Sanchez to produce a new radio show weekly which will include a 40-minute mix of pre-release tracks. *Empat's* London-based Kiss 100 will be the first UK station to broadcast *Release Yourself* — with Sanchez on a 7pm weekly slot starting this Saturday. The programme is sponsored by Schwartzkopf Live.

BT CONTINUES MOS TIE-IN BT Calnet continues its push to raise brand awareness among young mobile phone users by renewing its headline sponsorship of the Ministry of Sound University Tour. The 17-date initiative began last week at MOS and visits towns such as Guildford, Plymouth, Hull, Norwich and Cardiff before returning to London on October 5. BT Calnet's other music marketing activity this year has included gigs in Ibiza, Ayia Napa and at the Creamfields Festival.

PROTEIN UNLEASHES NEW PRODUCT Online music marketing consultancy Protein has introduced a viral marketing tool called *vYeams* which promotes releases online using competitions, cash prizes, screen savers and an online radio station. *vYeams* was used for the first time last week to support the 43-track Kingpin compilation featuring peoplesound artists who will all be marketed to Protein's 5m-strong database. Protein has a partnership agreement with Virgin Records which will manufacture and distribute the Kingpin CD.

V SHOP READY FOR DVD SALE V Shop's latest DVD promotion began on October 22 offering titles from £7 each. The two-week campaign will cover 170 film and music titles and run across the chain's 99 outlets supported by point-of-sale banners.

ORANGE PLANS Q AWARD WEBCAST Orange's sponsorship of this year's *Q Awards* will include a live webcast on October 29. Large customers can also vote for the nominees using their mobile phones and obtain SMS news updates.

WH SMITH EXTENDS VIRTUAL TRIAL WH Smith has extended its trial of Virtual Music Stores' digital distribution technology system, which broadcasts via a satellite network and uses an in-store virtual pressing plant, was installed at the chain's Blackwell store in London and is joined this month by WH Smith shops in Reading and Maidenhead. Meanwhile, Sainsbury's has also begun trials at its supermarkets in Bagshot, Colcot and Maidenhead.

THIS WEEK'S BPI AWARDS
TOP 10 Kylie Minogue's *Fever* album continues its first week of release, while Goldfrapp's *Felt Mountain* goes gold and Bonnie Tyler's *Greatest Hits* goes silver.

HOW TV SHOWS RATINGS COMPARE

Programme	viewers (000s)	week % change
Top Of The Pops	3,944	-4.1
Top Gear	2,648	+1.4
CD-UK*	1,776	-8.7
SMTV	1,540	-7.3
The Pepsi Chart and Dr Fox Chart Update	1,353	-16.9
Live Aid	974	n/a
Popworld/SMTV	503	n/a
Exclusive/SMTV	213	13.7

*combined totals. Source: Medicom EMA (BBC data) for w/c September 24 2001.

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- Video - watch the latest promos at your preferred resolution



This site also contains:

- An area entirely dedicated to new releases
- An advanced search 'campaign builder' option to enable users to search catalogues by series, format, genre, category and label
- Marketing content, promotional information, packshots and touring details regularly updated.
- The ability to order directly and track ALL your orders
- Direct links to artist and label websites
- A 2-way feedback channel and weekly email informing users of latest additions to the site

If you are a retailer without this comprehensive service register at www.esounds.com; send an email to editors@esounds.com or speak to your usual EMI sales contact.

newsfile

MORRISON INKS DEATH ROW UK DEAL
Former WEA R&B artist Mark Morrison has signed a deal with Death Row Records UK, the joint venture imprint between RitZ Music Group and Death Row founder Suge Knight. Morrison, the first signing to the label, will be releasing a new album in February 2002 following a live performance at Midsun in January.

ASYLUM TAKES HIS-TEQ TO COURT
Asylum Management last week issued proceedings in the High Court for breach of contract against the members of Inferno/Teistar's Ms-bee, whom the company managed for a number of months earlier this year.

BLATT TO APPEAR ON OUTSIDAZ SINGLE
Ex-All Saint and recent Arthid Dodger collaborator Melanie Blatt has recorded vocals on I'm Leaving, a track by New Zealand hip hop crew Outsidaz. The single is due in January 2002 through Rufflife Records. The original version of the song, taken from the album The Bricks, featured vocals from Kelis.

EMI LIBERTY LABEL SPOONS PARTY HIT
EMI Liberty, home to DJ Uzi, has won the race to sign Country Roads by Dutch act Hermes House Band. The party track has already charted at number 11 on import in Ireland. EMI Liberty will release the track in December.

THE 45'S GET BREAK IN EURO AD
A track by Mercury Records guitar pop act The 45's will feature in a European ad campaign for car manufacturer Mitsubishi. Although the campaign is not expected to run until mid-2002, Something Real will be issued as a single on November 5th. Having recently toured with Cosmic Rouch Riders, The 45's are currently supporting Shaz Seven their UK dates.

DAMIOLA BENEFIT SINGLE OUT SOON
Keep Calm Music is releasing a charity single in aid of the Damiola Youth Trust featuring artists including Gabrielle, Damage and Des'ree alongside children from The Oliver Goldsmith School, where Damiola was a pupil. Produced by Frank Tontoh, Craig David's musical director, the ballad is out on October 29 and is being distributed by Brothers Distribution via Universal. All artist and publishing royalties from the single — which has already been supported by radio stations including Capital in London — will be sent to the Trust, which was established by Damiola's parents to aid community and youth projects in the UK and Nigeria.

DOTMUSIC FEATURES KOC EXCLUSIVE
Music Week's sister website dotmusic is featuring an exclusive online documentary of Kings Of Convenience which was filmed during a promotional tour of Ibiza for their album, Versus. It includes live tracks filmed in San Antonio and interviews.

NW PLAYLIST
Blue — Fly By (Innocent) One of countless highlights from possibly the pop album of the year (from album, November 20). Fat Joe feat R. Kelly — "We Thuggin'" (Atlantic) The rough and the smooth — a combination that kicks (single, too) Ray — First Light (Rough Trade) Beautiful (album, November 5). So Solid Crew — If It Was Me (Betelemis, Independent) Cool (from album, November 20). Yelvis — Dead Meets Punk Rockers Uptown — Social Classics Volume 2 (Heavenly) Don Letts at the controls (album, October 29). Andrea Brown — Trippin' (Evolve/Sewnet) Pierce house cover of Jill Scott's new set for major release (single, tbc).

Publisher Mike Sault launches label imprint

by James Roberts
Warner/Chappell creative director Mike Sault is to expand his role within the Warner empire by securing a new start-up imprint through WEA London.

The long-expected move will see Sault retain his current publishing role while signing new artists through his asyet-unnamed imprint. "It's a two-pronged attack," says Sault, who joined Warner/Chappell in 1995 from Epic Records, where he was A&R manager for four years. "I'm effectively working for both companies now and can develop acts under the Warner/Chappell umbrella, give them the time to breathe as we have done in the past, and when they're ready move them over to Warner Music. It's a great opportunity and I'm really looking forward to it."

Sault's key publishing signings at Warner/Chappell have included Duo, sometime Arthid Dodger and Craig David collaborator Mark Hill, Groove Armada's Andy Cato, Faithless' Sister Bliss, Chicane and Samantha Mumba along with a host of producer/writers. Sault says that he aims to keep the focus on the long-term development of artists. "I signed Duo in 1996 and she released the album in America in 1999 although she didn't have her first real hit here until 2000," he says.

Warner/Chappell managing director Richard



Sault: "Great opportunity"

Manners says it is a win-win situation for all parties involved. "Mike has developed a lot of successful artists and I'm delighted he is staying within Warner," he says. WEA London managing director John Reid, who negotiated the records deal, says, "Mike has great taste and has signed some of the biggest and coolest songwriters in the country. I believe he will make records of the same quality with us."

Meanwhile, Manners is in the process of strengthening the Warner/Chappell A&R team following the recent departure of A&R director Alison Donald to Chrysalis Music. David Donald, who signed Goldfrapp and The Strokes to the publisher, has been promoted to senior A&R manager, while Manners is today (Monday) expected to announce a further external appointment.

Reverb deal with Barrett sees new publisher emerge

Former Warner/Chappell executive director of international Annette Barrett is launching a joint venture deal with Reverb Music. Barrett, who left the major in June after a decade at the record company, is establishing Reverb 2 Music in partnership with the Independent Music group.

Barrett says her decision to create the new business was a way of giving her more control and "a bit of equity" in a company which is on a roll. It has recently celebrated its seventh Top 10 single with Mia-Teq's All I Want and also publishes Daniel Bedingfield's forthcoming hit Gotta Get Thru This.

She says she has previously developed a good working relationship with Reverb managing director Ian Wright and A&R director Gordon Charton after having cut deals with them in the past. She adds, "I think the indie route is interesting at the moment. There are a lot of things going on and I will be closer to the writers."

Barrett, who also expects to focus on some input helping Wright and Charton in Reverb Music, already claims to have a number of deals in the offing at Reverb 2 and says she will be looking to sign catalogue, traditional writers and writer/artists.

Manifesto/Mercury Records A&R Manager Ben Cherrill is leaving the company in November to join Positiva as A&R Manager, reporting to head of A&R Jason Ellis. "Ben has a wealth of experience and is a great A&R man," says Ellis, whose label is currently working on projects including Spiller's debut solo album and a follow up to the current top ten hit from Flawless, Cherrill, who joined Manifesto in January 1998, also worked for two years as A&R manager at Hi-Life/Polydor Records having also worked as singles and albums buyer for Virgin Retail and as sales & marketing executive at Music Week. Cherrill's dance signings have included Yonanda, Turk, David Morales and Rank 1, and he has also played a key role in the development of the Cafe Del Mar series of albums.

Elevation EP marks debut release for Crystal Songs

Independent press company Hall O'Nothing's new record label, Crystal Songs, will make its first release with Elevation, the act formerly signed to Epic. "We already had the idea that we wanted to start a label so it all fitted together," says Hall O'Nothing general manager Julian Carrera, who says the company — which represents acts including Oasis, Manic Street Preachers and The Beta Band — started the label to mark its 15th anniversary. "For Elevation this is an EP with not certainly be a one-off release, but what we want to do is take advantage of those opportunities we often get to put out some great music instead of waiting for a new band to go through a bidding war, negotiate the deal, sign a deal. It gives us a little more involvement," he says.

The label aims not to compete with more established imprints, but offer one-off deals for new

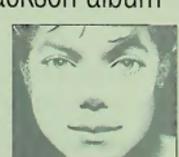


Elevation EP marks debut release for Crystal Songs

acts with development potential. "There have been loads of times in the past where we have sat on our hands waiting for people to do the deals. We could wait around for six months for them to sign a deal and put the material out — we could put out an EP ourselves," says Carrera. Elevation recorded a Dave Eringa-produced album for Epic, though it never released any material through the label. The band, which formed from the ashes of 3 Colours Red, will release their Elevation EP through Crystal Songs on October 29.

UK songwriters' tracks make it onto new Jackson album

UK-signed songwriters Geoffrey Williams and Gill Cang are among the contributors whose songs have made it to the final cut of Michael Jackson's forthcoming album Invinible, which is due for release on October 29. Williams — who was himself previously signed to EMI as an artist — and Cang are published by Hit & Run Music, the UK publisher in which EMI owns a significant stake. Their song, Whatever Happens, features Carlos Santana and was produced by Teddy Riley. "Hit & Run is delighted and honoured to have received confirmation that their song will be included on the forthcoming Invinible album," says Hit & Run creative and international director Michelle De Vries. "My job at A&R is made easy as I truly believe I represent a world class roster and this cut couldn't have



Jackson: called upon UK talent happened to two more lovely and talented writers." Williams is currently working on new solo material of his own, while also continuing to write songs with writers including Angus, Stuart Chrichton and Rob Davis. Hit & Run is currently working with up-and-coming artists including Epic US signing Naomi Stralmer and The Junkie, who are enjoying UK A&R interest.



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VETERANS CHOOSE DIFFERENT APPROACHES

Two of the biggest stars of the Twentieth Century are still hungry for success and full of enthusiasm in the year 2001

Back when John Lennon and Paul McCartney were "eyeball to eyeball" competing their string of early Beatles classics they never bothered writing anything down. They figured that if they could not remember the tune themselves the following day then it was hardly going to fire up the public's imagination.

Three decades on the world's most successful bass player is only a little more sophisticated in his approach to capturing the initial outpourings of his songs, opting for "crappy cassettes" to record his demos. "What I do these days is make really bad demos and you'd bring them into the studio and think "how are we going to make them better than that?" he says.

It did not take long for producer David Kahne to latch onto the ex-Beatle's back-to-basics approach. Brought in to oversee *Driving Rain*, McCartney's first album of new material in more than four years, he put to him the not-too-unreasonable request of "making some demos. A firm 'no' came from Macca. But this was hardly something of a departure. For his 1999 rock 'n' roll covers album *Rum Devl Run* he refused to reveal to any of his star musicians, including guitarists David Gilmour and drummer Ian Paice, what songs they would be tackling until the moment of a session.

The same tactic was deployed for the new album (released through Parlophone on November 12), which took him back to his Beatles days when he and Lennon would spring a new gem from the unprepared George Harrison and Ringo Starr. "I realized even George and Ringo and George Martin didn't realize what we were bringing in until 10.30am on the Monday morning. I thought that was quite interesting for George because he's not knowing what he was going to play," says McCartney, who aimed for a fresh, natural feel for *Driving Rain*.

The spontaneous approach was matched by the speed of recording with the album completed in two fortnight stretches in

PAUL MCCARTNEY



McCartney: reverted to a spontaneous approach to recording for *Driving Rain*

February and June at Los Angeles' Henson Studios, almost rivalling the days when McCartney and his fellow Beatles would knock off the likes of 'I'm Down, I've Just Seen A Face and Yesterday in one session.

For his last studio album of new material, 1997's *Flaming Pie*, McCartney handled the production himself along with input from George Martin and Beatles obsessive Jeff Lynne, who also co-produced the two Beatles "comeback" singles. For the follow-up the name emerged of David Kahne — whose previous charges include both Tony Bennett and Sugar Ray — after he asked staff in his New York office to come up with 50 examples of possible producers. "I listened to them all on a journeying just home which is a good six hours in the car and the one I liked best was this David Kahne, which

seemed like the kind of music I wanted to make — a little bit adventurous but not too pop," says McCartney, who has also worked with a whole group of musicians new to him on this album.

The album's appearance comes during what has been a breakthrough 12 months of releases featuring McCartney. Last December's Beatles 1 compilation became the world's fastest-selling album of all time with sales now around the 25m mark, while May's post-Fab Four retrospective *Wingspan* had the highest first-week sales of any of his solo albums in the US. *Driving Rain* also represents his first body of newly-penned work since the death of his wife Linda in 1998 and since he met Heather Mills, who became his fiancée earlier this year. Unsurprisingly, both Linda,

whose inspiration on her husband's post-Beatles material stretches back to the first track on his first solo album in 1970 with *Lovely Linda*, and Heather are the subject of several of the new album's 15 tracks. Magic recounts how he met his wife during the days of Septimania, although McCartney says the project's first single, *From A Lover To A Friend* (released October 29), was not intentionally written about Linda, even though it includes the telling line "From a lover to a friend, let me love again." "It could have been subconscious," he says. "Only years later it was suggested Yesterday could have been written about my dead mother."

Arguably the album's musical highlight is *Loving Flame*, a classic McCartney ballad, which he penned in a New York hotel. "I actually wrote this one for Heather," he says. "I was in America and in the Carlisle Hotel, a very posh suite. I was on the 73rd floor and it was a fantastic big suite with a plate-glass window overlooking Central Park and to the side there was a black Steinway piano. It was like walking in Cole Porter's life so I thought I've got to write a song if I get a chance. The next morning I wrote this one. It came very easily."

The album's musical diversity stretches from the soulful, what McCartney sees as Al Green-like qualities of *Tiny Bubbles*, and the Indian-sounding *Riding Into Jaipur* to the closing 10-minute rocking-out jam *Rinse The Rain*. Along the way are several songs penned in India and a couple co-written by his son James, *Back In The Sunshine Again* and *Spinning On An Axis*.

Promoted for *Flaming Pie*, nominated for Grammy album of the year in 1998, was somewhat restricted by Linda's health problems, but McCartney appears determined not to miss a trick pushing this album. Just over a week ago he gathered with retailers and EMI staff at a playback at London's Air Studios while there is speculation he could be back touring again for the first time in almost a decade.

Paul Williams

MICK JAGGER

Mick Jagger's fourth solo album, *Goddess In The Doorway*, is the latest instalment in an extracurricular career which stretches back to 1968 and *Memo From Turner*, the track he contributed to the soundtrack of Donald Cammell's *Performance*. It is his 27th studio album, Rolling Stones records and all, but at this late stage, against all the odds, something appears to have changed. Advance publicity paints the record as a deeply personal work — an eruption of naked emotion which the usually diffident Jagger cannot contain this time.

"These are all very personal songs that could be sung directly to you," the press release quotes him as saying. Apparently Jagger, the chillest, the most knowing of Sixties heroes — the man *Musicians* magazine once described as "the rock star who doesn't love you, doesn't need you and doesn't lie about it" — is feeling emotional and has got some things to get off his chest. In person, of course, he scootches any such suggestions within seconds. "They always say it's personal," he groans. "I didn't like the press release. So it's an impersonal album? It's impersonal!" he groans. And that's as much as you're going to get out of a career-long master of evasion.

Personal or not, still the songs come, 37 years since original Rolling Stones manager Andrew Loog Oldham locked Jagger and Keith Richards in the kitchen with orders not to come out until they had written one of

their own. But times do change, and in the past 16 years there have been as many Jagger solo records as Stones studio albums. In the Eighties, the solo efforts aimed to feverish speculation about the future of the band, but these days — for Jagger, at least — they apparently represent an opportunity to purge any incompatible musical impulses.

"Doing a solo album is just a way of working with new people," he says. "It's very difficult being stuck with the same musicians. Also, a band like the Rolling Stones has a sort of collective identity which you're stuck with. It is a good thing to establish an identity as a band — it's what you're searching for — but in some ways you're quite restricted. It's just nice to change musical gear for a minute, really."

The most obvious difference is in the production values, which are considerably higher than you can imagine anyone ever being able to sneak past Keith Richards. The tone is mainstream pop-rock, rather than the R&B direction which was suggested by early reports. As for the songs, *Goddess In The Doorway* is unlikely to yield any future standards, but *To For God* carries echoes of those wistful mid-Seventies Stones ballads, while *Joy* deploys Bondo to good effect and first single *God Gave Me Everything* builds up a tugghyly insistent head of steam, courtesy of Lenny Kravitz.

The album is released on November 19, and the challenge for Virgin is to break the commercial precedent set by the singer's



Jagger: changing musical gear for a while with his new solo album

previous three solo records — 1985's *The Boss*, 1987's *Primitive Cool* and 1993's superior *Wandering Spirit* — all of which failed to build for Jagger the kind of commercial platform he enjoys with the record sales. "Well, I'm not going to live or die by the record sales," he acknowledges. "I'm not saying I wouldn't have changed a single note of it, but I'm quite pleased with it."

Along for the ride is a supporting cast hardly less stellar than the Stones themselves. In addition to Bone and Kravitz, it includes Pete Townshend, Wycef Jean, Matchbox 20's Rob Thomas and Aerosmith's Joe Perry.

Contrary to multiple stories elsewhere, Missy Elliott does not feature. Jagger has no idea how that got put about.

"Fuck rocks," he splutters in semi-genuine exasperation. "They won't leave it

alone. Missy Elliott almost did a rap on it, but a lot of people almost turned up."

Most of the contributors are friends, he says, as are ex-Rolling Stones keyboard player Matt Clifford and former Aerosmith collaborator Matt Frenkelson, who between them co-produce the majority of the tracks with Jagger. Bone and Jagger, it transpires, have frequently duetted on old Stones songs at parties.

"People, when they know you're doing a solo record, say, 'Can I be on it?'" says Jagger. "And you can't say no, you try and bloody juggle them. The embarrassing thing, of course, is when they do it and you don't like what they do. That's like the dreaded moment, and you have to go, 'Accepts tone of uncharacteristic Jagger sheepishness.' 'Erm, I don't think it really worked out...'" But fortunately it did.

celebrates 10th anniversary with commitment to raise even more money

The Music Industry Trust dinner has become a key event in the music industry calendar, with the list of those previously honoured as Man Of The Year including names such as Ahmet Ertegun, John Barry, Sir George Martin and Maurice O'Brien.

But when the guests turn up at the Grosvenor House this Thursday evening for the 10th annual ceremony, they will be doing more than just fettering Brian McLaughlin, the first retailer to win the award and one of the most important figures in the history of UK music retailing. For they will also be helping to celebrate a landmark in the history of the music industry's close work with charities.

It is 10 years since the Brits School opened its doors – and 10 years since the first MITs dinner honoured John Deacon. Since then literally millions of pounds have been raised through events like the Man Of The Year dinner, the Brit Awards and the Classical Brits and channelled through the Brits Trust to the Brit School, the Nordoff Robbins Music Therapy Centre as well as to a number of smaller charities including the National Foundation For Youth Music, Chicken Shed Theatre and Drug Scope. Add this to the money raised separately by Nordoff Robbins through events such as the Silver Cliff Awards and the HMV Football Dinner initiated by McLaughlin and the achievements are even more noteworthy. Indeed, they have to be, since the industry is now committed to donating more than £1m each to the Brit School and Nordoff

"Everyone was supportive of the idea as they realised that we were reliant on young people buying music and we should give something back"

— John Deacon, BPI

Robbins Centre every year just so that they can continue to fund.

It was all very different up until the late Eighties when music companies donated to a variety of pet charities, the most established of which was the Nordoff Robbins centre, which uses music as therapy for disabled and impaired children and adults. Then, at a time when the industry felt a need to bolster links with Margaret Thatcher's government, the idea of a performing arts "Fame"-style school was born and nurtured by Mark Featherstone-Witty and producer George Martin. This proposal dove-tailed neatly with plans by the Tory government to set-up City Schools of Technology. Conversations between government officials and Richard Branson in 1987 resulted in the latter contacting the BPI, who in turn asked Martin to present the idea to them.

Not surprisingly, the suggestion of ploughing industry money into an outside interest led to plenty of debate. "Ultimately it felt everyone was generally supportive of the idea because they realised that we were reliant on young people buying music and that we should give something back," says John Deacon, the BPI's director general at the time.

What they gave back through the Brits Trust was a sizeable chunk of the £10m it would fund the school in south London's Croydon, a school which now educates more than 200 14- to 19-year-old pupils every year through various arts-based courses. Of this



McLaughlin: retail's first Man Of The Year (centre) with students at the Brits School

MCLAUGHLIN: A RETAIL PIONEER

HMV's Brian McLaughlin this week becomes the first retailer to receive the Music Trusts Award at the MITs dinner.

McLaughlin, who began his HMV career as an assistant at its Portsmouth store in 1968, worked his way through the ranks, including spells as managing director for both the UK and Europe, before becoming HMV Media Group chief operating officer this year. In those 33 years he has also twice been chairman of Bard, an organisation he helped form.

"Not despite being a popular choice for the award, he assumed it was a joke when he was told. "When I look at the other people that have received it I just think that I am not in that league. What is fabulous is that retailers are not high-profile in this industry but this award gives us recognition," he says. "I think all our people at HMV will feel that this award is for them."

That an award that has previously tended to go to "record men" should go to a retailer reflects the importance of the sector. Telstar managing director Jeremy Marsh says the honour is going to "one of the most significant and controversial retailers of the past 20 years. Brian is a hard, stubborn retailer but has made HMV unique thanks to the

£3m alone was donated to the Brits Trust by Nordoff Robbins from the proceeds of a major concert it organised at Knebworth in 1990. It is that close bond between the charity, the industry and the Brits school that has made the relationship so fruitful.

"It was difficult at first because there was a historical legacy that Nordoff Robbins got all the money that we raised. When it then raised a huge sum itself through Knebworth, the perception was that it was a rich charity. Thankfully, that perception no longer remains," says Telstar managing director Jeremy Marsh, who is the current chairman of the Nordoff Robbins fundraising committee.

So while the Music Therapy Centre continued to grow, the Brits School took on its initial 700 pupils and became the first non fee-paying school of its kind. "Looking

divested management and autonomy of its stores."

Yet McLaughlin himself admits there is still much scope for greater dialogue between dealers and their supporters. "Whether they are local, regional or international, there need to be retail strategies developed by the record companies," he says. "There should be more encouragement from them in terms of where they want us to invest."

And having experienced at first hand the importance of Bard – McLaughlin credits the organisation with helping strengthen the UK market – he is now helping develop the new international coalition the Global Entertainment Retail Alliance (Gera). "Putting Bard together gave retailers a voice that they didn't have before, but there was nothing international," he says. "Gera will take us able to get off the ground properly, but [its creation] is probably one of the most important things to happen in international music retailing."

Although high-profile for his work as a retailer, McLaughlin has also been a key supporter of and donor to music charities, through events including the annual HMV Football Extravaganza dinner which raises money for Nordoff Robbins.

back, it can be seen as a forerunner of the arts colleges that the Government introduced in the mid-Nineties," says Deacon. "Sometimes I think we forgot just how unique that school is."

Certainly the benefits are being reaped not only by the pupils, but also by the industry that supports them. Since its beginning, the school has achieved strong results – 57% A-C grades in last year's GCSE exams, for example – as well as spawning such artists as Lynden David Hall, Ben & Jason and members of Another Level and Morcheeba, not to mention more than 1,500 employees across the music industry.

The Brits Trust continues to pump money into the school through two additional schemes, the first of which is a matching fund whereby any money the school raises itself (up to £50,000) is matched by the

Brits Trust. The other is the Obie Bursary, set to be launched in honour of former BPI and PolyGram chairman Maurice Oberstein who died this year (and who – along with Lord Levy – was instrumental in developing the idea for Music Industry Trust Dinner). "Obie was very closely involved in getting the industry to support the school. We wanted to recognise that," says current BPI director general Andrew Yeates.

"Having been going for 10 years, people know what the MITs are about now, but you have to keep pushing for more support every year" – David Munns, MIT chairman

Persuading the music industry to dip into its pockets for charity is ultimately a rewarding task – even in times of cutbacks and consolidation. But those involved suggest it is vital that the industry is constantly reminded of what is happening at the school and the various other charities. "There's competition for every pound," says Jeremy Marsh. "Charities have become a very competitive market but you can't pressure, you have to attract support by merit and worth."

The MITs donors make their money from ticket and brochure sales – with a little help from their sponsors, of course. "Having been going for 10 years, people know what the MITs are about now, but you have to keep pushing for more support every year," says MIT committee chairman David Munns.

Apart from making sure this year's dinner is a success, Munns is keen to secure a new main sponsor for the event. "It's tough on the sponsorship side but we've always had support and I'm sure that will continue," he says.

According to Munns, there's a simple way to convince anyone who might have any doubts about the worth of supporting charities such as the music therapy centre. "Just one visit there will break your heart. You only need to see the kids there and how music is changing their lives to know just how much it's all worth," he says.

The centre, like the school, is also something of a groundbreaker. Having now grown to 600 pupils supported by 27 staff a week, the therapy has now been officially recognised by Government health authorities as a bonafide treatment. A university course in music therapy is now being developed and therapy outreach centres are now being attached to 10 hospitals in the UK.

Deacon, who is about to take over as chairman of the Brits School's board of governors, feels that everyone in the music industry should be proud of the successes of the centre and the school.

"In some ways we should probably spend more time marketing their values within the industry. The school is probably our best-kept secret in that sense and it's often only when people visit it that they are overwhelmed by it," he says.

"Those students are our best advertisement as an industry and we have to remember that."

With a new air-conditioning system the next target for the Brits School, it is clear that the campaigning for fund will not be winding down after 10 years. Indeed this week's anniversary is probably best seen as simply the start of a new term.

Nick Robinson

TOP 75

20 OCTOBER 2001

The Last Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue (David/Chris) EMI (Universal) (Demi/Chris)	Parlophone CD/CS 65927/RS 65926	1
2	YOU ROCK MY WORLD	Intercapac/Polydor 016 37625/12/NC 37617 (LJ)	Epic 672025/672024 (TEN)	2
3	HEY BABY	DU Duo (Bretman/Chris) EMI (Cherry/Cash)	EMI 8992452/027021 (E)	3
4	WHAT WOULD YOU DO	Intercapac/Polydor 016 37625/12/NC 37617 (LJ)	Epic 672025/672024 (TEN)	4
5	U GOT IT BAD	LaFace/Arista 7432186972/7432186974 (BMG)	LaFace/Arista 7432186972/7432186974 (BMG)	5
6	CHAIN REACTION/ONE FOR SORROW (REMIX)	Bull/Intercapac/Polydor 016 37625/12/NC 37617 (LJ)	Epic 672025/672024 (TEN)	6
7	FLAWLESS	Positive CD/RS 1847/1847 (TEN)	Positive CD/RS 1847/1847 (TEN)	7
8	IN THE END	Warner Bros W 9630/C (TEN)	Warner Bros W 9630/C (TEN)	8
9	SMOOTH CRIMINAL	DrumWork/Polydor DRMDA 53081/DMACS 50888 (U)	DrumWork/Polydor DRMDA 53081/DMACS 50888 (U)	9
10	FAMILY AFFAIR	MCA/UA-Island MCSTD 40262/MCSC 40263 (U)	MCA/UA-Island MCSTD 40262/MCSC 40263 (U)	10
11	THINKING IT OVER	V2/Big Demand VWR 501777/VWR 501775 (BMV/P)	V2/Big Demand VWR 501777/VWR 501775 (BMV/P)	11
12	FOLLOW ME	Atlantic AT 0162407/AT 0162408 (TEN)	Atlantic AT 0162407/AT 0162408 (TEN)	12
13	SVEN SVEN SVEN	Elektra EW 53682/EW 5366 (TEN)	Elektra EW 53682/EW 5366 (TEN)	13
14	FAT LIP	Def Jam/Mercury 58802/58801 (U)	Def Jam/Mercury 58802/58801 (U)	14
15	MAMBO NO 5	BBC Music WMSS 6644/WMSS 6944 (P)	BBC Music WMSS 6644/WMSS 6944 (P)	15
16	2 PEOPLE	Echo ECHO 112/ECSCM 112 (P)	Echo ECHO 112/ECSCM 112 (P)	16
17	LUV ME LUV ME	MCA/UA-Island MCSTD 40262/MCSC 40263 (U)	MCA/UA-Island MCSTD 40262/MCSC 40263 (U)	17
18	HAS IT COME TO THIS	WEA 679 1200/CD (U)	WEA 679 1200/CD (U)	18
19	STARLIGHT	Independente ISOM 535/SJM 535 (TEN)	Independente ISOM 535/SJM 535 (TEN)	19
20	I WANT LOVE	Rocket/Mercury 58870/258870 (U)	Rocket/Mercury 58870/258870 (U)	20
21	SET YOU FREE	All Around The World OKCLO 242 (AM/D)	All Around The World OKCLO 242 (AM/D)	21
22	YOU'RE MY MATE	Kingsize 7432189532/7432189534 (BMG)	Kingsize 7432189532/7432189534 (BMG)	22
23	SUNRISE/THE TREES	Island/UA-Island CD 7896 (U)	Island/UA-Island CD 7896 (U)	23
24	BAD BOY FOR LIFE	Puff Daddy/Arista 7432189532/7432189534 (BMG)	Puff Daddy/Arista 7432189532/7432189534 (BMG)	24
25	LET'S GET BACK TO BED - BOY	EMI 8992452/18664 (TEN)	EMI 8992452/18664 (TEN)	25
26	TOO CLOSE	Intercapac SINC 20/SINC 30 (E)	Intercapac SINC 20/SINC 30 (E)	26
27	RIGHT! ON!	VC Recordings/Com VCRD 8V/RVCR 9 (E)	VC Recordings/Com VCRD 8V/RVCR 9 (E)	27
28	DRAWING RINGS AROUND	Epic 6719062/10384 (TEN)	Epic 6719062/10384 (TEN)	28
29	BROWN SKIN	Motown/UA-Island TCS 1527 (U)	Motown/UA-Island TCS 1527 (U)	29
30	LET ME BLOW YA MIND	Intercapac/Polydor 016 37625/12/NC 37617 (LJ)	Intercapac/Polydor 016 37625/12/NC 37617 (LJ)	30
31	BABY COME ON OVER	Wild Card/Polydor 58723/58723/58723 (U)	Wild Card/Polydor 58723/58723/58723 (U)	31
32	WHEN IT'S OVER	Atlantic AT 0162407/AT 0162408 (TEN)	Atlantic AT 0162407/AT 0162408 (TEN)	32
33	LET'S DANCE	RCA 7432189532/7432189534 (BMG)	RCA 7432189532/7432189534 (BMG)	33
34	CANDY	Intercapac INFC 100/DCS (BMV/P)	Intercapac INFC 100/DCS (BMV/P)	34
35	STUCK IN THE MIDDLE WITH U	1st Avenue/EMI COEM 807/CSM 600 (P)	1st Avenue/EMI COEM 807/CSM 600 (P)	35
36	PLEASE SAVE ME	Intercapac/AM FAMPREN 12/C (BMV/P)	Intercapac/AM FAMPREN 12/C (BMV/P)	36
37	IT'S OVER	PAS Recording/PAS 02/DCS/PAS 02/DCS (U)	PAS Recording/PAS 02/DCS/PAS 02/DCS (U)	37

The Last Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	21 SECONDS	Relativity/RECENT 16/CELESTE 16/AMC (TMV)	Relativity/RECENT 16/CELESTE 16/AMC (TMV)	38
39	COME WHAT MAY	Intercapac/Polydor 4576302/4576304 (U)	Intercapac/Polydor 4576302/4576304 (U)	39
40	SINCE I MET YOU LADY/SPARKLE OF MY EYES	DEF International/DEF 75 (U)	DEF International/DEF 75 (U)	40
41	THIS IS LOVE	Island/UA-Island CD 7896 (U)	Island/UA-Island CD 7896 (U)	41
42	NEWBORN	V2 VWR 50161794 (BMV/P)	V2 VWR 50161794 (BMV/P)	42
43	SMOKE MACHINE	Shine 4 (BMV/P)	Shine 4 (BMV/P)	43
44	TURN OFF THE LIGHT	DrumWork/Polydor DRMDA 53081/DMACS 50888 (U)	DrumWork/Polydor DRMDA 53081/DMACS 50888 (U)	44
45	ETERNAL FLAME	Intercapac SINC 20/SINC 30 (E)	Intercapac SINC 20/SINC 30 (E)	45
46	TAKE ME HOME	Polydor 58723/58723/58723 (U)	Polydor 58723/58723/58723 (U)	46
47	CASTLES IN THE SKY	Nuffie 7432186742/7432186741 (MCA)	Nuffie 7432186742/7432186741 (MCA)	47
48	TAKE MY BREATH AWAY	Virgin VSD21 181/VSDC 181 (E)	Virgin VSD21 181/VSDC 181 (E)	48
49	TWENTYFOUR HOURS	RealPublic Demand/CDP 403/FCDS 400 (P)	RealPublic Demand/CDP 403/FCDS 400 (P)	49
50	BECAUSE I GOT HIGH	Universal - (Import)	Universal - (Import)	50
51	RESPECTABLE	Redbus Music RBMD 101/RBMM 101 (P/V)	Redbus Music RBMD 101/RBMM 101 (P/V)	51
52	NOT SUCH AN INNOCENT GIRL	Virgin VSD21 181/VSDC 181 (E)	Virgin VSD21 181/VSDC 181 (E)	52
53	DREAMY DAYS	Big Dada 830/DCS 033A (U)	Big Dada 830/DCS 033A (U)	53
54	STEP ON MY OIL SIZE NINES	V2 VWR 5016288/VWR 5016285 (MCA)	V2 VWR 5016288/VWR 5016285 (MCA)	54
55	HUNTER	Cheeky/Arista 7432186722 (U)	Cheeky/Arista 7432186722 (U)	55
56	VENUS AND MARS	Columbia 671781287/17814 (E)	Columbia 671781287/17814 (E)	56
57	ALCOHOLIC	Chrysalis CDHSS 5130/TCCHS 5130 (E)	Chrysalis CDHSS 5130/TCCHS 5130 (E)	57
58	SIDE	Independente ISOM 543/SJM 543 (TEN)	Independente ISOM 543/SJM 543 (TEN)	58
59	TAKE YOU OUT	J 7432189442/7432189444 (BMG)	J 7432189442/7432189444 (BMG)	59
60	LITTLE L	Capitol 671781287/17814 (E)	Capitol 671781287/17814 (E)	60
61	FURNITURE	Dischord DIS 1290/C (SRD)	Dischord DIS 1290/C (SRD)	61
62	BREATHE	Warner Bros W 5720/W 572C (TEN)	Warner Bros W 5720/W 572C (TEN)	62
63	ETERNITY/THE ROAD TO MANOALA	Chrysalis CDHSS 5130/TCCHS 5130 (E)	Chrysalis CDHSS 5130/TCCHS 5130 (E)	63
64	HERE I COME (SING DUB)	Nuffie/Arista 7432186722/7432186721 (MCA)	Nuffie/Arista 7432186722/7432186721 (MCA)	64
65	IT'S BEEN AWHILE	Elektra E 7252/CD/E 7252C (TEN)	Elektra E 7252/CD/E 7252C (TEN)	65
66	SMASH SUMMIT	Def Jam/Mercury 58952/258952/58963 (U)	Def Jam/Mercury 58952/258952/58963 (U)	66
67	F.E.A.R.	Polydor 587284/587284 (U)	Polydor 587284/587284 (U)	67
68	FIRST DATE	MCA/UA-Island MCSTD 40264 (U)	MCA/UA-Island MCSTD 40264 (U)	68
69	JUS 1 KISS	XL Recordings XLS 1382/D1 - (V)	XL Recordings XLS 1382/D1 - (V)	69
70	DIBLA	Some - (U)	Some - (U)	70
71	I'M ALL ABOUT YOU	Island/UA-Island CD 7896 (U)	Island/UA-Island CD 7896 (U)	71
72	PERFECT GENTLEMAN	Columbia 67102242/6710224 (E)	Columbia 67102242/6710224 (E)	72
73	ROUND & ROUND	Black & White 3432/34 (U)	Black & White 3432/34 (U)	73
74	LETTIN' YA MIND GO	Future Groove FGRD 017 (U)	Future Groove FGRD 017 (U)	74
75	THE WAY TO YOUR LOVE	Polydor 5871492/5871484 (U)	Polydor 5871492/5871484 (U)	75

As used by Top Of The Pops and Radio One

TITLES A-Z

Artist	Title	Label	7/12
Cherry	Cherry	Cherry	1
Cherry	Cherry	Cherry	2
Cherry	Cherry	Cherry	3
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Cherry	Cherry	Cherry	74
Cherry	Cherry	Cherry	75

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20 OCTOBER 2001

CHART COMMENTARY

by ALAN JONES

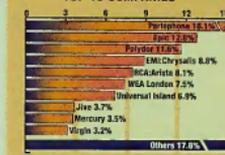


Michael Jackson's first single for more than four years, You Rock My World fails to give the King of Pop his eighth number one this week, as Princess of Pop Kylie Minogue continues her reign with Can't Get You Out of My Head. Jacko's single nevertheless turned in a good performance, and sold nearly 89,000 copies in the week to earn a number two debut. It thus extends his current string of consecutive Top Five singles to nine -

the longest of his career. And its first week sales exceeded those of recent hits History (68,500), Blood On The Dancefloor (64,000), Stranger In Moscow (52,000), Why (with 37, 59,000) and They Don't Care About Us (46,000). His last single to get a better launching pad was the 1995 chart-topping Earth Song, which sold 86,500 on its first week - a total which helped by the fact it was a December release.

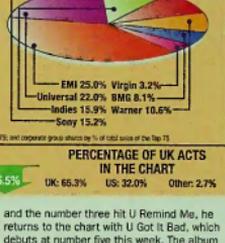
Kylie Minogue's Can't Get You Out of My Head overcomes the midweek lead of Michael Jackson's You Rock My World to retain pole position on the singles chart, with sales of nearly 96,000 copies putting it 7,000 ahead of its rival. It thus becomes only the second single this millennium to spend four weeks at number one - the first being Atomic Kitten's Whole Again. So far, Can't Get You Out of My Head has sold 705,000 copies and is the fifth-biggest seller of the year. It is already the second biggest seller of Minogue's career and will become the biggest if it can beat the 900,000 tally of Especially For You. Its chances of becoming the biggest-selling single of 2001 are much slimmer. It wasn't me by Shaggy has sold 1,148,000 copies and seems out of reach, even though Can't Get You Out of My Head's sales are declining more slowly than those of most number ones, slipping a mere 22% last week - half the average rate of decline.

MARKET REPORT



Usher's 8701 album has now spawned three consecutive Top Five singles. Following the number two success of Pop Ya Collar

SALES UPDATE



and the number three hit U Remind Me, he returns to the chart with U Got It Bad, which debuts at number five this week. The album

- which topped the chart when it was released in July, with first week sales of 42,500 - has been making good progress again in recent weeks as U Got It Bad has gained in prominence both in clubs and on the airwaves. It exceeds itself this week however, climbing 30-33.
Popstars rejects Liberty have not reached the heights scaled by winners Hear/Say, but consider this: after three weeks Hear/Say's last single The Way To Your Love was at number 13 while Liberty's debut hit Thinking It Over is number 11 on its third appearance in the chart. The Way To Your Love, which debuted at number five, has sold more than 105,000 copies so far.
Luther Vandross has his critical acclaim for his new, self-titled album, his first for J Record set. But the introductory single Take You Out has suffered from lack of exposure - It was played only 61 times last week on UK radio, according to Music Control - and makes a very tame debut at number 59.

INDEPENDENT SINGLES

This Week	Last Week	Artist	Label (Distribution)
1	1	CHAM REACTIONONE FOR SORROW (REMIX)	Elek (Live 100142) (P)
2	2	THINKING IT OVER	V2/Public Demand VVR 501773 (JMVV)
3	3	2 PEOPLE	Echa Jean Jacques Smoothie
4	4	IT'S OVER	Kurupt
5	5	PLEASE SAVE ME	Interscope/FAM AFAMERN 100 (3MVV)
6	5	MAMBO NO 5	BBC Music WMM5 6042 (P)
7	NEW	SMOKE MACHINE	Shine SMOKE 30 (3MVV)
8	NEW	NEWBORN	V2 VVR 501678 (JMVV)
9	5	CANDY	Infectious INFEC 18620S (JMVV)
10	NEW	DREAMY DAYS	Big Dada BDCDS 033 (V)
11	NEW	FURNITURE	Dischord DIS 128CD (SRD)
12	7	STEP ON MY OLD SIZE NINES	V2 VVR 501629 (3MVV)
13	NEW	DIABLA	Sema SOMA 112R (V)
14	NEW	LETTY VA MIND GO	Future Groove COGR 017 (V)
15	5	JUS 1 KISS	XL Recordings XLS 382CD (V)
16	NEW	ROUND & ROUND	Beatsoul BWSK 3822 (P)
17	9	WHO'S COMING AROUND	Obsessive FIFTYCD 01 (V)
18	11	A LITTLE SAMBA	XL Recordings XLS 135CD (V)
19	10	ANDROGYNY	Mushroom MUSL SACDCS (JMVV)
20	NEW	MUSIC	Triptone TRX TTRAX 079CD (V)

PEPSI Chart

This Week	Last Week	Artist	Label
1	1	CAN'T GET YOU OUT OF MY HEAD	Elek/Music Parlophone
2	2	YOU ROCK MY WORLD	Michael Jackson Epic
3	2	HEY BABY (UKH, AMK)	212 (P)
4	3	WHAT WOULD YOU DO?	Capitol
5	NEW	U GOT IT BAD	Usher/EMI
6	4	CHAM REACTIONONE FOR SORROW	Elek
7	38	FLAWLESS	The Roots
8	NEW	IN THE END	Luke Fresh Warner Bros
9	5	SMOOTH CRIMINAL	John Jay Force DreamWorks/Reprise
10	18	FAMILY AFFAIR	Wendy Day Music
11	12	HOLLOW ME	Devin Tucker Lakeshore
12	11	STARLIGHT	Aspen Music
13	14	LUV ME, LUV ME	Dee Jay Music
14	10	LET ME BLOW...	Eni feat. S. Dorian
15	6	TRINKING IT OVER	Liberty
16	15	100 CLOSE	Unreleased
17	13	TURN OFF THE LIGHT	John Jay Force
18	18	SIDE	Force
19	19	I WANT LOVE	Ethos John Jay
20	20	PEOPLE	John Jay

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20 OCTOBER 2001

CHART COMMENTARY

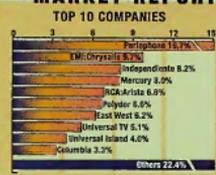
by ALAN JONES

Simultaneously number one on the singles and albums charts last week for the first time in her long and distinguished career, **Kylie Minogue** repeats the feat seven days on, and with more ease than might have been expected. The key to the achievement is an insignificant 1.7% dip in sales of her album *Fever*, which sold a further 115,000 copies last week. It took just 1.3 days to top the 250,000 sales mark – twice the speed of the *Taste* re-selling of her 10 previous albums, 1992's *Greatest Hits*.

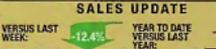
Linkin Park have been one of the star performers in the nu-metal genre, and have landed four hits so far from their debut album *Hybrid Theory*, each bigger than its predecessor. Their first single *One Step Closer* reached number 24 in January, and was followed by *Crawling* (number 16), *Papercut* (number 14) and the new single *In the End*, which debuts at number 10 this week. Each single has renewed interest in the album, which has been on the chart for 40



MARKET REPORT



Report shows top 10 companies by % of total sales, and corporate group shares by % of sales of the top 75 titles chart.



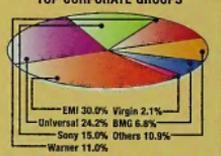
weeks on, and which jumps 15.10 this week, coming to rest just one place below its peak. The album has sold more than

ALBUMS FACITILE

Supplanted as press darlings by The Strokes and White Stripes, **Starsailor** have won critical acclaim for their debut album *Love Is Here*, with NME, for example, judging them 'the new masters of emotional resonance'. These positive plaudits and a building singles chart presence – which saw them reach number 20 with their introductory *Fever*, number 12 with *Good Souls* and, just a month ago, number 10 with *Alcoholic* –

have created a genuine buzz about the album, which delivers excellent first week sales in excess of 50,000. While not enough to defeat Kylie, it is sufficient to beat the latest **Paul Weller** album to highest debut honour. Exciting comparisons with Jeff Buckley, Van Morrison and other rock icons, *Love Is Here* seems *Starsailor's* label, Chrysalis, its highest-charting album to a new act since **Robbie Williams' Life Thru A Lens**.

TOP CORPORATE GROUPS



436,000 copies to date. Follow travellers **Sum 41** clip out of the Top 10 with their introductory single *Fat Lip* but also make

significant gains on the album chart, with **Al Killers** No Filter catapulting 57-21 this week to achieve its highest placing to date.

Alicia Keys' debut *Songs In A Minor* has been benefiting for weeks from ecstatic reviews, word of mouth and exposure for the upcoming single *Family*. Given a 'soft' release in June, it has climbed 154-107-75-63-41-24-18 in the last few weeks, a 14% increase in sales attending its Top 20 debut this week. Age is no bar to success, and 65-year-old **Engelbert Humperdinck's** easy listening reissues of *The Boatles*, *Jenny Jones*, *Robbie Williams' Agape* and 13 others earn his *I Want To Wake Up With You* album a number 42 debut. Meanwhile, **Leonard Cohen**, the 67-year-old Canadian whose austere deadpan songs have made him a cult, returns after a 10-year absence with the accurately titled *Ten New Songs*, which debuts at number 26. It is Cohen's highest-charting album for 27 years, and finds him collaborating with veteran session singer Sharon Robinson.

COMPILATIONS

Pepsi Chart 2002 is the first of five albums issued in association with the IRL network chart show sponsors to reach number one for Virgin/EMI, following a number seven album and three which hit number two. The album improves on last year's **Pepsi Chart 2001**, which debuted at number two with sales of 29,000 in September 2000. It spent four weeks as runner-up and has sold 185,000 copies to date. **Pepsi Chart 2002** opens 74% higher and includes the two biggest hit singles of the last month – **Kylie Minogue's** *Can't Get You Out Of My Head* and **DJ Otzi's** *Hey Baby* – among its 44 tracks. Its title, though, is a little cynical – not only does it include tracks which, with a couple of exceptions, will not appear in any **Pepsi Chart** countdown in 2002, it also includes several that never

have and never will appear in the chart, which is based on a mixture of airplay and sales, with the Top 10 simply replicating the OCC (formerly CNI) list. For example, **Luke Galliano's** *To Die For* only reached number 42 on the sales chart, and got hardly any airplay. It would have been placed much lower on a mixed sales/airplay chart, and thus would have missed the **Pepsi Chart** – a Top 40 – by a distance.

A 4% increase in sales week-on-week earns the Ministry Of Sound's **Back To The Old Skool** runners-up position but its 31,000 sales make it a distant second to the frontrunner. It swaps places with **Moulin Rouge (OST)**, which still enjoys an 3-2-2-3 run and which may pick up pace again next week following **Nicole Kidman** and **Ewan McGregor's** appearance on **Parkinson**.

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	Identified
1	1	BEAUTIFUL GARBAGE	Garbage	Mushroom	MUSH 562X (3MV/P)
2	3	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2	VPR 191592X (3MV/P)
3	2	THE ALBUM	Bob The Builder	BBC Music	WM5F 6047Z (P)
4	8	IS THIS IT	The Strokes	Rough Trade	RTRADCD 030 (V)
5	6	6 SIMPLE THINGS	Fuzo	Ultimate Discharge	UDRCD005 (3MV/P)
6	NEW	THE ARGUMENT	Zan 7	Dischord	DISC 133CD (SRD)
7	4	ESODORE COMPANY (HELLO NIGHTCLUB)	Groove Armada	Pepper	SCW8Z (P)
8	5	SINCE I LEFT YOU	Analanches	XL Recordings	XLCD 138 (V)
9	7	FREE ALL ANGELS	Ash	Infectious	INFECT902 (3MV/P)
10	9	THE OPTIMIST	Turin Brakes	Source	SOUR CD02 (V)
11	14	SONGBIRD	Eva Cassidy	Bliss Street/Hot	G21004S (HOT)
12	13	ROOTY	Basement Jaxx	XL Recordings	XLCD 143 (V)
13	NEW	MELDOY AM	Rooftop	W&P of Sound	WALLCD027 (V)
14	12	ORIGIN OF SYMMETRY	Muse	Big Brother	BBR 153CD (3MV/P)
15	15	WHAT'S THE STORY? MORNING GLORY	Osiris	Big Brother	BBR 108 (3MV/P)
16	16	FELT MOUNTAIN	Goldfrapp	Mute	CDSTUMM118 (V)
17	NEW	THERE'S NO STOPPIN' IT EP	Mark B & Blide	Worship	WORCD032 (V)
18	NEW	WHITE BLOOD CELLS	White Stripes	Sympathy For The Record Industry	SFR1 660CD (V)
19	18	ASLEEP IN THE BACK	Ebows	V2	VPR 101582Z (3MV/P)
20	NEW	RUN COME SAVE ME	Robb Maruya	Big Dads	BIGDAD002 (V)

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MUSIC WEEK 20 OCTOBER 2001

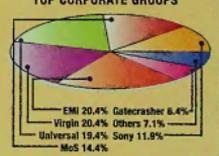
MARKET REPORT



Report shows top 10 companies by % of total sales, and corporate group shares by % of sales of the top 75 titles chart.



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES
Artist albums: 78.3%
Compilations: 23.7%

THE YEAR SO FAR... TOP 20 COMPILATIONS

TW	UK	WHAT'S THE STORY? I CALL MUSIC 48	VARIOUS ARTISTS	EMMIVIRGIN/UNIVERSAL
1	2	BRIDGE THAT'S WHAT I CALL MUSIC 47	ORIGINAL SOUNDTRACK	MERCURY
2	3	WHAT'S THE STORY? I CALL MUSIC 49	VARIOUS ARTISTS	EMMIVIRGIN/UNIVERSAL
3	4	THE CHILDLIT SESSION	VARIOUS ARTISTS	MINISTRY OF SOUND
4	5	CAPITAL GOLD LEGENDS	VARIOUS ARTISTS	VIRGINEMI
5	6	THE CLASSIC CHILDLIT ALBUM	VARIOUS ARTISTS	COLUMBIA
6	7	CHILLED Ibiza	VARIOUS ARTISTS	WSM
7	8	THE ALBUM	VARIOUS ARTISTS	VIRGINEMI
8	9	THE LOOK OF LOVE – THE BURT BACHARACH	VARIOUS ARTISTS	WGM/UNIV TV
9	10	THE CHILDLIT SESSION 2	VARIOUS ARTISTS	MINISTRY OF SOUND
10	11	NEW WOMAN 2001	VARIOUS ARTISTS	VIRGINEMI
11	12	SMASH HIT'S SUMMER 2001	VARIOUS ARTISTS	EMMIVIRGIN/UNIVERSAL
12	13	LOVE BIZ	VARIOUS ARTISTS	VIRGINEMI
13	14	MOLLY ROUGE (OST)	ORIGINAL SOUNDTRACK	INTERSCOPE
14	15	WHAT'S THE STORY? I CALL MUSIC 47	VARIOUS ARTISTS	EMMIVIRGIN/UNIVERSAL
15	16	THE NEW PEPSI CHART ALBUM	VARIOUS ARTISTS	VIRGINEMI
16	17	THE GREATEST NO 1 SINGLES	VARIOUS ARTISTS	EMMIVIRGIN/UNIVERSAL
17	18	THE BEST – SUMMER HOLIDAY 2001 EVER	VARIOUS ARTISTS	VIRGINEMI
18	19	BEAKDOWN – THE BEST OF EUROPEAN DANCE	VARIOUS ARTISTS	EMG/STAR TV
19	20	NEW DANCE 2001 – PART 2	VARIOUS ARTISTS	VIRGINEMI

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20
OCT
2001

20
OCT
2001

THE OFFICIAL CHARTS

100%
music week

albums



1	CAN'T GET YOU OUT OF MY HEAD <i>Kylie Minogue</i>	Epic
2	YOU ROCK MY WORLD Michael Jackson	Epic
3	HEY BABY DJ Ozbi	EMI
4	WHAT WOULD YOU DO City High	Intrascapes/Polydor
5	U GOT IT BAD Usher	LaFace/Arista
6	CHAIN REACTION/ONE FOR SORROW BREMIX Steps	Epic/Jive
7	FLAWLESS The Omes	Positiva
8	IN THE END Linkin Park	Warner Bros
9	SMOOTH CRIMINAL Allan Ant Farm	DreamWorks/Polydor
10	FAMILY AFFAIR Mary J Blige	MCA/Uni-Island



6	11 THINKING IT OVER Liberty	V2/Public Demand
11	12 FOLLOW ME Uncle Kracker	Atlantic
7	13 SVEN SVEN SVEN Bell & Spurling	Eternal
8	14 FAT LIP Sum 41	Def Jam/Mercury
9	15 MAMBO NO 5 Bob The Builder	BBC Music
12	16 2 PEOPLE Jean Jacques Smoothie	Echo
13	17 LUV ME LUV ME Shaggy	MCA/Uni-Island
18	18 HAS IT COME TO THIS Sireats	WEA
15	19 STARBRIGHT Superman Lovers	Indiependente

TOP
TIPS
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BY
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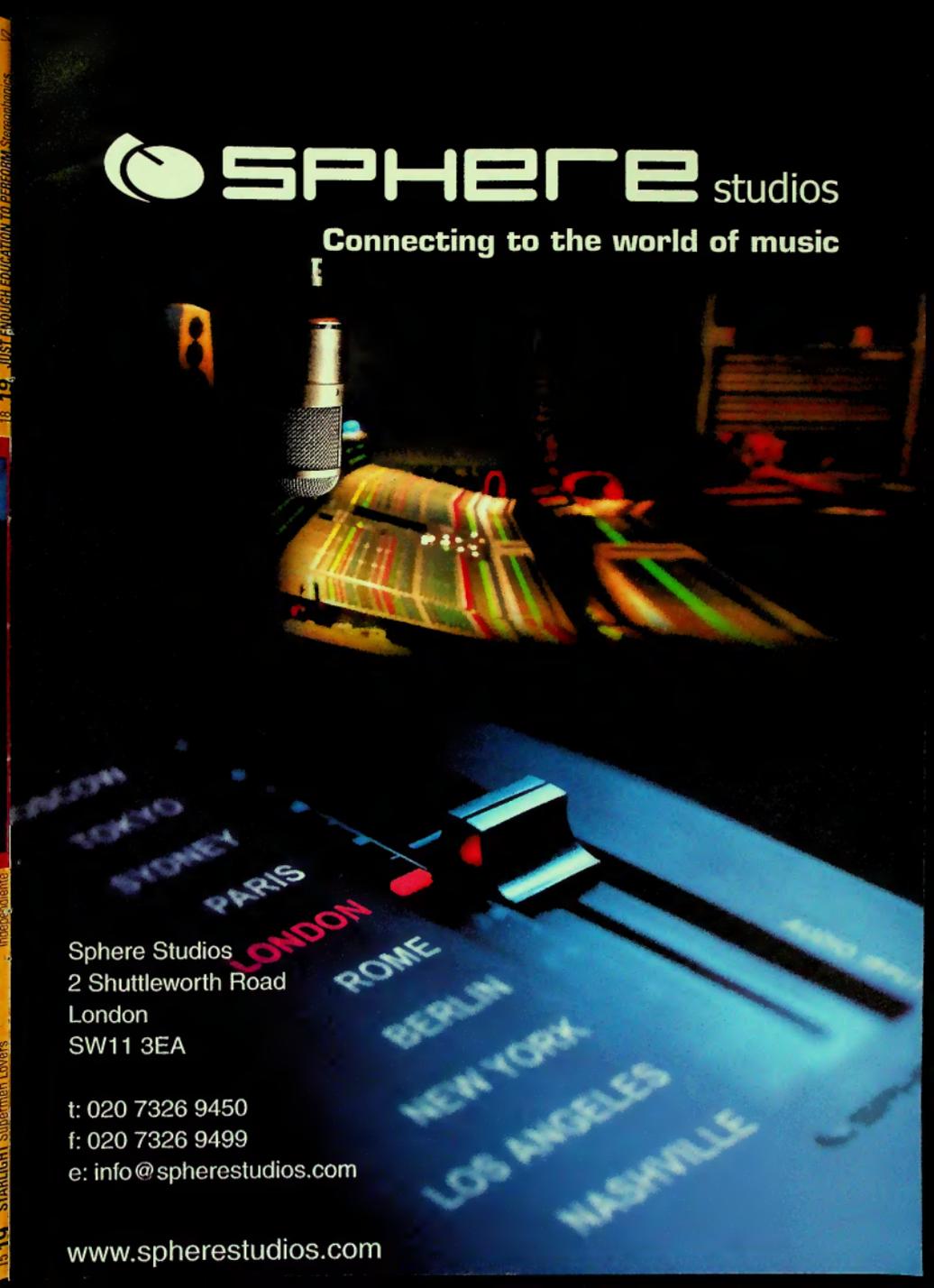
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1	1 FEVER <i>Kylie Minogue</i>	Parlophone
2	2 LOVE IS HERE Starsailor	Chrysalis
3	3 DAYS OF SPEED Paul Weller	Indiependente
4	4 SONGS FROM THE WEST COAST Eton John	Rockit/Mercury
7	5 THEN AND NOW David Cassidy	Universal TV
5	6 COLLECTION Tracy Chapman	Elektra
8	7 THE INVISIBLE BAND Travis	Indiependente
9	8 NO ANGEL Dido	Cheeky/Arista
4	9 THE ALBUM Bob The Builder	BBC Music
15	10 HYBRID THEORY Linkin Park	Warner Bros



13	11 WHITE LADDER David Gray	101/East West
3	12 MUSIC OF THE SPHERES Ian Brown	Polydor
30	13 8701 Usher	Arista
12	14 WHOA NELLY Nelly Furtado	DreamWorks/Polydor
6	15 BEAUTIFUL GARBAGE Garbage	Mushroom
14	16 A FUNK ODYSSEY Jamiroquai	S2
11	17 THE ID Macy Gray	Epic
24	18 SONGS IN A MINOR Alicia Keys	J
18	19 JUST ENOUGH EDUCATION TO BESEFORM Stevie Nicks	J

A photograph of a recording studio. In the foreground, a silver condenser microphone stands on a stand. Behind it, a sheet of music with colorful highlights is spread out. In the background, a control panel with various knobs and sliders is visible. The scene is dimly lit with warm, orange and yellow tones.

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SPHERE

BUILDING A COMMUNITY OF CREATIVE EXCELLENCE



by Mike Mann

Visitors to London's newest recording complex are likely to be surprised by its surroundings. Located in Battersea in an old laundry that later became a video shoot stage, Sphere Studios has, on the outside, none of the "wow factor" traditionally associated with big-name facilities. However, enter the cool, quiet reception area and all thoughts of the bustle of Battersea are left at the door — to be replaced by an almost tangible buzz in the air.

Busy Bees

Sphere Studios, it is clear, is a positive hive of activity. Were it not for the efficient air-conditioning, the complex of three studios and six production suites could be described as a hothouse. Co-founder Malcolm Atkin (of Air Studios fame) is pioneering an approach that sees long-term tenants and temporary clients mixing freely in a productive environment. "At Sphere we wanted to build a community of like-minded individuals who can work creatively without the hindrance of artificial barriers," he says. "Our approach will be state-

of-the-art and totally flexible because we believe that is what the market needs."

The challenge of providing up-to-date technical facilities is that the market is polarised. So, while most studio facilities have opted to align themselves with one particular system, Atkin and partner Francesco Cameli are offering a catholic choice of technical fit-outs. Control Room 1 (for tracking, surround sound recording and film scoring) is the first recording facility to be equipped with a Neve 88R console, while the adjacent studio boasts enough space for 35 musicians, with separately floated drum, amplifier, piano and vocal booths. The last of the big rooms to

Patti Nolder,
studio manager



be completed, Studio 1 is now home to a major artist (who has insisted on a press blackout) for a 10-week project working with Sphere's chief engineer Ben Georgiades.

In the round

In contrast to the Neve-equipped tracking room, which is built along traditional lines, the second control area has been designed from the ground up, according to Atkin, as an ideal 5.1 mixing environment.

"Most control rooms start out rectangular and are adapted for a 5.1 layout – but they're still stereo rooms at heart," he says. "In our room, even when there was only concrete in there, anyone could see that it was a true surround layout."

Control Room 2 is in fact a 45 sq m pentagon, and comes complete with a client-friendly split island behind the desk and a 50-inch plasma screen connected to the centrally-located machine room. While the studio is primarily a surround environment, stereo mixing is perfectly viable, thanks to an innovative design by Munro Associates. David Knopfler has just completed a conventional stereo album

'One of the hardest decisions was which consoles to bring in. When the time came to come down off the fence, we had to balance the commercial viability of any choice with its sonic capabilities' – Malcolm Atkin

project in Studio 2. Munro is especially pleased with Studio 2's unusual geometry.

"A true 5.1 room has to have a layout whereby the rear speakers have as much room to breathe as the front ones," he explains. "This means either a pentagon or a trapezium."

Munro Associates made extensive use of computer modelling to come up with the particular geometry of Studio 2 – and the team believes that this gives Sphere another feature rarely found in a commercial environment. "Any room built more than 10 years ago will not have been designed with surround sound in mind," says Munro. "And 5.1 is very difficult to set up properly in a 'stereo' room. Even in a domestic setting it's hard."

Monitoring in Studio 2, while not permanently soffit-mounted, has been carefully thought out, according to Munro. "We used Dynaudio C4s, which actually proved to be not quite loud enough for rock'n'roll. We have designed custom extensions to the main system, which work as bass extensions in stereo but a dedicated sub-bass system in 5.1," he adds.

Monitoring is controlled by a multi-channel digital

system processor, which handles delays, level matching and pre-defined EQ for various standards. At the mix position, a 72-channel J-series console provides the degree of future-proofing that Atkin and his team required. "We carried out market research and discovered that, in terms of preference, many of the top engineers have now moved from the G Series to the J Series," he explained, adding that, like the Neve desk in the tracking room, the choice of an SSL was a hard-nosed commercial decision. "One of the hardest decisions was which consoles to bring in. When the time came to come down off the fence we had to balance the commercial viability of any choice with its sonic capabilities."

Building bridges

Sphere's third room is kitted out with a Euphonix CS3000 – a logical bridge between the worlds of analogue and digital mixing. While many smaller consoles are often found in less-than-ideal acoustic environments, Atkin believes that there is an important place for a smaller, configurable mixing platform in a tightly-controlled room. "The CS3000 is now a well established system for surround mixing, so it was a natural choice for Sphere," he says. "It is the only fully automated analogue console designed for music which provides dynamic surround panning to all input channels, simultaneously."

The studio is currently in use by Zemfira, described as "the Russian Britney Spears", who is returning to Sphere after a project earlier this year. In addition to its three main studios, the Sphere complex accommodates no less than six production suites for hire to artists and producers.

While this is not in itself a new idea, the team is undoubtedly appealing. Each production suite is physically unique. All have adjacent booths of varying sizes but none are equipped – it is entirely up to the individual what systems he or she uses. Rental is on a similar basis to serviced office space, and includes Sphere's reception facilities, 24-hour security, business rates and utilities. Added to this, of course, is the fact that the rooms, like the rest of Sphere, have all been designed and built by Munro Associates and are all comprehensively connected to the central machine room. A "starter pack" of connections includes 48 digital/analogue tie lines, 8 CAT 5 links, 5 MAD/Video lines and three 50-way D-types for control. Additional connections can be made available for more complex systems; the entire site is, as might be expected, cabled in fibre as well as copper.

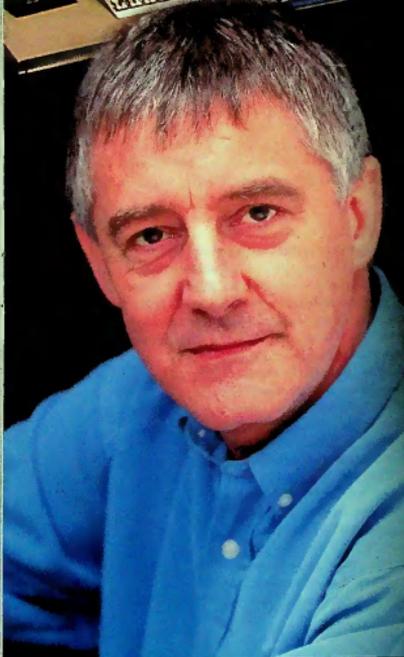
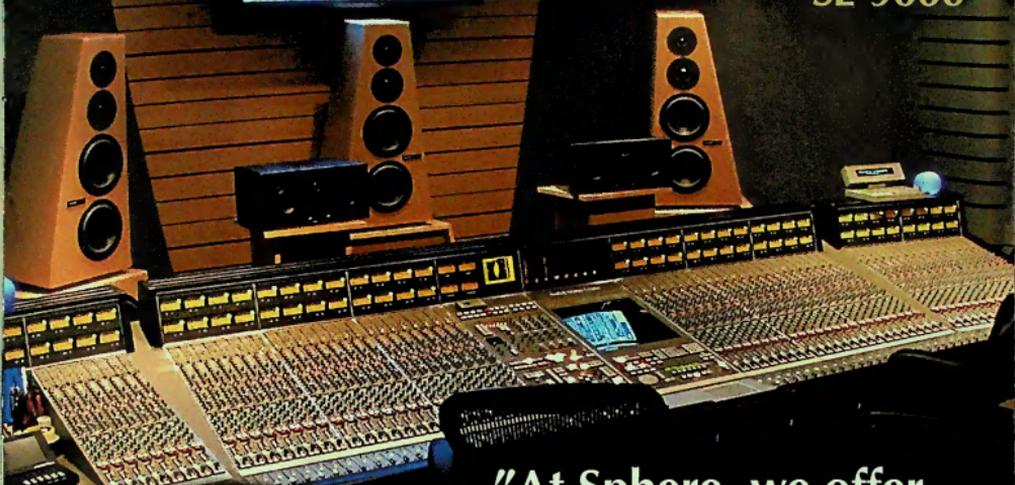
Andy Munro believes that, even in a relatively small room,



Ben Georgiades,
chief engineer



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acoustic design plays an important part in people's working environment. "No-one likes working on headphones or with little nearfield monitors all the time – they need a room that breathes a bit. Engineers and producers do appreciate a custom-designed room – it is a much more professional approach than the dreaded bedroom studio."

Central station

Thanks to the radial nature of the infrastructure at Sphere, any control room can access any studio space – so that, in theory, a producer working in one of the production suites can record vocals or orchestral parts in the main live area without ever leaving his seat. On a more day-to-day level, recording machines, outboard and servers can all be located away from the production suites themselves, making the most of the available working space.

While not directly involved in the specification of inter-studio infrastructure, Munro says Sphere's modern layout impacted on space calculations for each room. "In a traditional studio, people would expect to have dedicated machine rooms for each area, and would have to wheel multitracks from one place to another. At Sphere, we have a central machine room which has five multi-track recorders, which is a far better use of the space – and it also means that control rooms can be a little bigger. This is a much better way of organising resources than the usual inflexible approach."

The central machine room at Sphere has many other permanent audio features – including three Pro Tools MixPlus hard disk systems, which have become ubiquitous in this part of the industry. "It really has completely changed the way people approach recording," says Atkin. "When we started this project two years ago, I was sure we'd need an alternative hard disk system, but everyone so far has been happy to use it. We have two systems of our own and the first two producers to use our production suites also brought their own."

Two's company

Sphere's first two long-term signings were veteran producer Chris Kimsey (who can name the Rolling Stones, Killing Joke, Soul Asylum and INXS among his successes and whose current project is a charity record with Kenney Jones for the Small Faces Charitable Trust) and Tony Briscoe (recognised for work with Craig David and Beverley Knight and currently writing and recording with Aaron Sou). Although both have equipped their suites with Pro Tools, Kimsey uses a Sony DMX-R100 console while Briscoe's preference is a Mackie D8B. "I hate moving from studio to studio as a project progresses," he explains, adding that having a music community-based facility provided the ideal psychological break between home life and work.

Kimsey had also investigated more traditional rental options. "Outside the music industry, people just don't understand what you need," he says. "And it's a real pain if you haven't got good maintenance and technical back-up on site." Such is the popularity of this type of facility that rooms are being occupied the





'Outside the music industry, people just don't understand what you need. And it's a real pain if you haven't got good maintenance and technical back-up on site' - Chris Kimsey

moment they open; Atkin reports that only one production suite remains available for rent. Kimsey says that he was also attracted to the fact that Sphere was taking a global view of the future of recording sector.

"We realised that connectivity was the name of the game, but not just locally," says Atkin. "If we were just a stand-alone studio, we'd be just like everyone else - in a few years' time we'd still be stuck in a very old-fashioned way of putting a project together."

Atkin's forward-looking attitude toward electronic transmission of material is tempered by the knowledge that, for the moment, it is still important to be geographically close to major record companies, who by-and-large have yet to take up the communications challenge. While A&R personnel may be happier with a reel of tape in their hands, creative minds within the recording market have precipitated an explosion in the "e-studio" concept. Working with physically remote big-name artists while remaining in a familiar mixing and monitoring environment has become the fashionable thing to do - and Atkin sees Sphere as a leader in the field. Earlier this year, he entered into discussions with broadband specialist H2O, with the result that the



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'Once there is a critical mass of people working in a place, it becomes a community - and everyone spends so much of their time here that they have to be comfortable' - Malcom Atkin

> company relocated to Sphere's facility Battersea. This puts Sphere's clients in an enviable position; they have access to a highly-specialised service that has a proven track record working with the likes of Mariah Carey, Dina Carroll and Ronan Keating.

For H2O, which also acts as a recording consultancy, the hook-up provides it with a state-of-the-art audio environment run by seasoned studio hands that integrates seamlessly with their data transmission and collection work.

Netiquette

Thanks to the lack of standardisation in this embryonic segment of the business, H2O has had to become conversant with every format and protocol in broadband video and audio. This, of course, means that the company's new Battersea base can be used as a portal for third-party projects - so that other studios may route their work through Sphere's broadband servers without the need to use the rest of the facility at all - but, to Atkin, this is simply another commercial opportunity. An ISDN 30 connection (providing eight ISDN 2 links as well as conventional telephony) and a 2Mbit leased-line Internet connection allows for alternative transfer mechanisms, while H2O's input brings DolbyFax, APT and Musicam codec formats and IP-based video links to the party. For record companies that have made it into the 21st century, H2O's former owners, Andy Hilton and Robin Crookshank Hilton, have installed themselves at Sphere under the auspices of Totally Brilliant Media, a company dedicated to the pioneering of trans-planetary recording techniques.

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Brilliant team has developed MediaManager, a media distribution and delivery system which allows online monitoring of the progress of individual projects around the globe by A&R managers, linked to regularly updated files submitted by the producers in each facility and processed by the H20 service.

The software, which is used extensively by EMI, has recently been upgraded to work with Rocketnet systems. Atkin is convinced that the future will see rapid growth in audio file transmission and real-time remote working, as the creative people in the music industry become more hi-tech. "In 15 years, everyone will be working this way," he predicts confidently.

Until then, of course, he and his team have the edge. Another highly-specialised area of rapid expansion is DVD authoring. Following a successful collaboration on a Genesis DVD project (in fact, the first booking for Studio 2), its authors Isonic are taking space in the Sphere building, adding another dimension to the site. "After the Genesis project was completed, we just kept talking," says Atkin, "and Isonic will be a very welcome and important addition to the Sphere community."

Isonic founder Tom Astor adds that Sphere provides the ideal environment for his operation. "When we first began working together, I was very impressed by the fabulous facilities on offer and by the fact that Malcom and his team really understood the future technology issues that the industry now faces. Sphere's existing facilities complement the service we can offer and it makes perfect sense for us to be under one roof."

Care in the community

Community life is a big part of the Sphere ethos – and Atkin and his team know from past experience that some of his clients' most creative moments will be outside the confines of the control room. Underneath the main ground-floor rooms at Sphere – and next door to production suites 4, 5 and 6, is a fully-fledged bar, where clients (and their clients) will be able to chill, party, or whatever the occasion demands. This is a necessary antidote to the sometimes intense atmosphere created in a highly creative but commercial facility – and to the somewhat disconcerting idea of working with people on

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other continents without ever meeting them in the flesh.

Atkin is keen that people should return to Sphere, not just for its technical benefits. "Once there is a critical mass of people working in a place, it becomes a community – and everyone spends so much of their time here that they have to be comfortable," he says. "I'm looking forward to some interesting late nights here – this is the first time that there have been artists, producers, engineers, software people and communications specialists working closely in one building."

Crystal clear

The film and broadcast industries have long understood the value of working together in a creative and technical community; relationships, both business and social, are at the core of many artistic success stories. Cameli and Atkin's Sphere project is a commercially astute vision of what the future may hold for the studio market – a micro-community of specialist trades which is fully linked to the "global village" of the music industry.

While many studios shy clear of talking about commercial realities and anything to do with making money, Atkin has learned, from his experience at Air Studios, that it will be Sphere's ability to earn that will ensure its survival in this tough sector of the market.

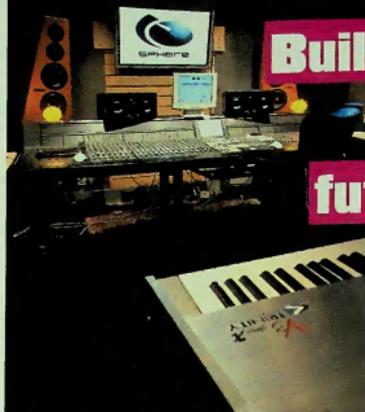
"Right from day one, we were all concerned about the utility of the place," says Munro. "Malcolm knows the commercial value of a studio and, because of this, Sphere stands a better chance than many less businesslike ventures."

Atkin has kept his PR agency, Dimes & Sillitoe, busy with a constant flow of announcements since the first concrete was poured, and shows no sign of letting the market ignore his latest project. "If you're going to do something of this size, you have to really go for it," he says.

In the case of a ground-breaking concept like Sphere, this simply means having balls. And we're not just talking crystal.



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'Malcolm knows the commercial value of a studio and because of this Sphere stands a better chance than many less businesslike ventures' – Andy Munro

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to Sphere Studios.

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Studio designer Andy Munro believes that choosing the right building was key to the success of the Sphere project. Although an old laundry might not, at first glance, seem ideal, the fact that the building wasn't listed proved to be a positive advantage.

"The studios were built for a fraction of the cost of converting a listed building – and in fact the solid structure of the ex-laundry meant that adding so much mass was not a problem."

Having spent nearly a month demolishing the 16-metre reinforced concrete water tower which once adorned the building, Munro's team – under the direction of architect Clive Glover – set about converting the site. "We were involved from a very early stage," he recalled, "and the first job was to plot out what could be done with the building. We knew that we wanted to create as many working spaces as possible to maximise the potential of the building. It's simply not viable these days to build one huge room and expect it to be filled with clients."

It became clear that, as this was an inner city studio, isolation would prove a challenge. "This was obviously going to have to be a building on springs," says Munro, who specified resonant frequencies for each of the



spring rooms of between 4 and 5Hz. That meant a lot of mass. "Hundreds of tons of concrete," agrees Munro, "but at the end of it we have ended up with noise figures that are better than many London studios – better, in fact, than the NR15 standard."

Atkin brought in Munro Associates on a design-and-build contract – which meant having a handle on every part of the building, including the interior design.

"Part of the job is to provide the right atmosphere inside the building, without wasting money on an outrageous exterior design," explains Munro. "We were not looking to make grand statements, but once inside we wanted people to feel that they were in a very professional environment."

The team's own design associate Natasha Chibireva and Franco Cameli's mother, Daniella (herself an interior designer), brought a combination of Italian and Russian influences to Sphere's sleek, stylish look – although, like all creative processes, this had its moments of conflict. "They are both passionate about design and have incredibly strong ideas," says Munro. "There were times when the two of them got together for a design meeting and everyone else ran for cover."

music week

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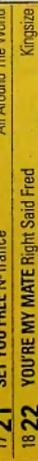
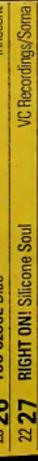
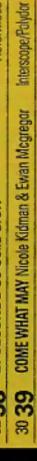
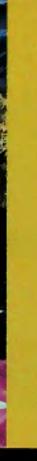
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compilations

1 **PEPSI CHART 2002**

Virgin/EMI

7 **11 CLUB NATION**

Ministry Of Sound

2 **BACK TO THE OLD SKOOL**

Ministry Of Sound

3 **MOULIN ROUGE (OST)**

Interscope/Polydor

4 **THE CLASSIC CHILLOUT ALBUM 10**

CAPITAL GOLD LEGENDS

Virgin/EMI

5 **IT'S A GIRL THING**

Virgin/EMI

6 **GATECRASHER DIGITAL**

Gatescasher Music

7 **CLASSICAL CHILLOUT**

Virgin/EMI

8 **HITS 50**

BMG/Sony/Reprise/WSM

9 **NOW THAT'S WHAT I CALL MUSIC! 49**

IBIZA EUPHORIA - DAVE PEARCE

Telstar/BMG

10 **0 ANTHEMS**

EMI/Virgin/Universal

11 **LOVIN' IT**

Universal/Virgin/EMI

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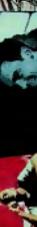
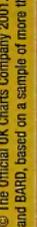
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MCA/Uni-Island



Mercury

Columbia

MCA/Uni-Island

DreamWorks/Polydor

East West

Columbia

The Four Seasons 1930

Universal TV

EMI

Blix Street/Hot



Go Beat/Polydor

RCA

Universal TV

Epic

Virgin

Rough Trade

Columbia

Infectious

Wild Card/Polydor

Parlophone



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SPECIALIST

20 OCTOBER 2001

CLASSICAL ARTIST

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	GIFT COLLECTION	Leif Garrett	Silva Treasury SILVAD5061 (K0)
2	THE VOICE	Russell Watson	Decca 0467252 (U)
3	FINZI: GOLD CONCERTO	High Zamboni/S.G. Riffino	Naxos 852676 (U)
4	THE ARMED MAN - A MASS FOR PEACE	Ken Jenkins	Verano CDV166 (E)
5	CHLOE	Chloe	Warner Classics 05728652 (U)
6	SACRED ARIAS	Andrea Bocelli	Philips 462062 (U)
7	LUMINOZA	Libra	Warner Classics 067740172 (TEN)
8	THE CORONATION OF KING GEORGE II	Sheep's Concert/King	Hyperion CDH5476 (U)
9	VERDI/MESSIA DA REQUIEM	Sheep's/Barceloni/Alagna	EMI Classics 050557182 (E)
10	VERDI	Andrea Bocelli	Philips 464602 (U)
11	AMORE - THE LOVE ALBUM	Luciano Pavarotti	Decca 470192 (U)
12	HANDEL: CORONATION ANTHEM	Chor Of Kings Of Chelmsbury	EMI Classics CD0557142 (E)
13	HOCKED ON CLASSICS	Royal Philharmonic Orchestra/Claudio	Crimson CRMCD144 (EUK)
14	PIECES IN A MODERN STYLE	William Orbit	WEA 59628972 (TEN)
15	THE BEST OF	Mario Lanza	Candem 742178472 (BMG)
16	JS BACH: MORMUR	Hilario Ensemble	ECM 461822 (NMP)
17	AT HER VERY BEST	Nana Moustouri	Philips 545482 (U)
18	WE'LL KEEP A WELCOME	Bryn Terfel	Deutsche Grammophon 462502 (U)
19	VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 6093 (TEN)
20	CHARLOTTE CHURCH	Charlotte Church	Sony Classical SK 6093 (TEN)

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CLASSICAL SOUNDTRACKS & COMPILATIONS

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	CLASSICAL CHILDHOOD	Various	Virgin/EMI VTDC0408 (E)
2	PIANO NOCTURNES	Various	Virgin Classics BV0561952 (E)
3	FAVOURITE CLASSICS	Various	Cimmsa CRM52422 (EUK)
4	RELAXING CLASSICS	Various	EMI Gold 5W47622 (E)
5	BLUE PLANET	Bbc Culterton	BBC Music WW057562 (E)
6	GLADIATOR (OST)	Mark Zimerman & Lisa Gerrard	BMG 7422187942 (BMG)
7	THE NATIONAL TRUST - MUSIC COLLECTION	Various	Classic FM CFMCD03 (BMG)
8	THE SOUND OF CLASSIC FM	Various	Classic FM CFMCD02 (BMG)
9	RELAX MORE	Various	Virgin/EMI VTDC0322 (E)
10	THE BEST PRIMS ALBUM IN THE WORLD EVER	Various	Comler Classics 7560551322 (BMG)
11	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Royal Concertgebouw Orchestra	Decca 467862 (E)
12	ENIGMA (OST)	Royal Concertgebouw Orchestra	Virgin/EMI VTDC0301 (E)
13	MOST ROMANTIC PIANO ALBUM	Various Artists	Sony Classical SKR8347 (TEN)
14	CROWDING TIGER - HIDDEN DRAGON (OST)	Ten Yun	Classic FM CFMCD 31 (BMG)
15	HALL OF FAME 2006	Various	Decca 467182 (U)
16	CAFFIN CABELLE'S MANDOLIN (OST)	Stephen Warbeck	Crimson M000C008 (EUK)
17	RELAXING CLASSICS	Various	EMI/Virgin/Universal C1022 (E)
18	THE CLASSICAL ALBUM 2001	Various	Decca 467862 (U)
19	HANDBALL (OST)	Mark Zimerman	Sony Classical STV0111 (TEN)
20	CLASSICAL BRITS	Various	

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JAZZ & BLUES

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	THE LOOK OF LOVE	Diana Krall	Warner 545842 (U)
2	CHILD OF BLUE	Miles Davis	Columbia CK 6435 (TEN)
3	CREOLE MOON	De John	Parlophone (E)
4	TOURIST	St Germain	Blue Note 520291 (E)
5	FUTURE 2 FUTURE	Herbie Hancock	Transparent (E)
6	BAZUUM	Enslin Bado	MCA/UK-Island UJ 3322 (U)
7	BREEZIN'	Various	Jazz FM JAZZFMCD36 (P)
8	INSIDE OUT	Kirk Jarmut Trio	EMI (NMP)
9	SKETCHES OF SPAIN	Miles Davis	Legacy CK05142 (TEN)
10	THE ESSENTIAL	Nina Simone	Metro - (NMP)

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ROCK

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	HYBRID THEORY	Lilzin Park	Warner Brothers 53047792 (TEN)
2	TOXICITY	System Of A Down	Columbia 5015346 (TEN)
3	BREAK THE CYCLE	Slans	East West 755062642 (TEN)
4	THE ARGUMENT	Fugate	Dischord DIS 1303 (SPR)
5	GET UP YOUR PANTS AND JACKET	Blind Meloy	MCA/UK-Island 11212 (E)
6	DRAGONTOWN	Alice Cooper	Eagle EACCD 181 (NMP/BMG)
7	PARACHUTES	Coldplay	Parlophone 527932 (E)
8	SUPERCHARGER	Machine Head	Runrunner 1206905 (U)
9	ORIGIN OF SYMMETRY	Muse	Mashroom MUSH 9103 (NMP/P)
10	DROPS OF JUPITER	Train	Columbia 523049 (TEN)

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R&B SINGLES

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	YOU ROCK MY WORLD	Michael Jackson	Epic 672022 (TEN)
2	WHAT WOULD YOU DO	Chris Jackson	Interscope/Polydor IND 57621 (U)
3	I GOT IT BACK	Usher	LaFace/Arista 7432189172 (BMG)
4	FAMILY AFFAIR	Mary J Blige	MCA/UK-Island MCST51 40292 (U)
5	BAD BOY FOR LIFE	Puff Daddy/Hot Chick	Puff Daddy/UK 742189892 (BMG)
6	BROWN SKIN	India.Arie	Monwell/UK-Island 74218922 (U)
7	LET'S GET BACK TO BED - BOY	Sarah Connor feat. Cory	Arista 471862 (E)
8	IT'S OVER	Kump	PIAS Recordings PIAS0 042CX (U)
9	LET ME BLOW YA MIND	Eric Keen, Gwen Stefani	Interscope/Polydor 479362 (U)
10	BECAUSE I GOT HIGH	Alicia Keys	Universal 015222 (Import)
11	DREAMY DAYS	Roski Manava	Big Dada BDCDS 032 (V)
12	TURN OFF THE LIGHT	Nelly Furtado	DreamWorks/Polydor DMWDM 50891 (U)
13	TAKE YOU HIGH	Luther Vandross	J 2422189942 (BMG)
14	ROUND & ROUND	Hi-Tek feat. Janelle	Rowless RWK 3432 (P)
15	MUSIC	Eric Sermon feat. Mani Gave	Bowling 408222 (U)
16	AREAS CODES	Ludacris feat. Nate Dogg	Def Jam 580722 (U)
17	SMASH SUNTHIN'	Radwin feat. Adam F	Columbia 679222 (TEN)
18	PERFECT GENTLEMAN	Wyclef Jean	Columbia 679222 (TEN)
19	LADY MARMALADE	Christina Aguilera/L'Kym/Mykirk	Interscope/Polydor 679312 (U)
20	PEACHES & CREAM	Chiddy	Arista 7432189332 (E)
21	BODDYLICIOUS	Destiny's Child	Epic 671982 (TEN)
22	AINT IT FUNNY	Jamie Foxx	Columbia 671982 (TEN)
23	IN THE AIR TONITE	Li'K feat. Phil Collins	WEA WEA 3310 (TEN)
24	SWEET BAY	May Gray feat. Enyah Bada	Epic 671982 (TEN)
25	ANTE UP	MOP feat. Busta Rhymes	Epic 671982 (TEN)
26	ONE MINUTE MAN	Misay Elliott feat. Ludacris	Elektra 672402 (BMG)
27	PURPLE PILLS	D-12	Shady/Interscope/Polydor 475922 (E)
28	OH YEAN	Foxy Brown	Def Jam 580722 (U)
29	WHO	Ed Case & Swaebe Inc	Columbia 671832 (TEN)
30	BATTER UP	Neyo & SoLaruzes	Universal MCST51 40261 (U)

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DANCE SINGLES

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	FLAWLESS	The O'Jays	Positive 12117 164 (E)
2	ROUND & ROUND	Hi-Tek feat. Janelle	Rowless RWK 344 (P)
3	DREAMY DAYS	Roski Manava	Big Dada BD 0332 (V)
4	SMOKE MACHINE	X-Press 2	Skit Skint 61 (NMP/P)
5	2 PEOPLE	Jean Jacques Smoothie	Echo EEC57 112 (U)
6	LETTIN' YA MIND GO	Desert	Future Grooves 129GR 017R (U)
7	YOU ROCK MY WORLD	Michael Jackson	Epic 672022 (TEN)
8	DIABLA	Funk 'n' D'evil	Sema SOMA 112R (V)
9	LIQUID PROGRESSION	Aetherius	Bedrock BED04 (ADD)
10	PLEASE SAVE ME	Sonmcess Vs Push	Inferno/Five AM FAMEFRNT 1 (NMP/V)
11	PAPUA NEW GUINEA 2001	Future Sound Of London	Junglist & Pampir 1210T 48R (UNIV)
12	FAMILY AFFAIR	Mary J Blige	MCA/UK-Island MCST 50227 (U)
13	J'US KISS	Robi Berman	XL Recordings XRL136 (U)
14	BODY ROCK	Shimon & Andy C	Big Bam BAMB 34 (SPR)
15	URBAN TRAIN	DJ Tiesto feat. Kirya Hawkshaw	VC Recordings/Noel's VCRX16 95 (E)
16	WHAT WOULD YOU DO	Hi-Tek feat. Janelle	Interscope/Polydor INT 81917 (U)
17	SERIDUS	Maxwell D	4 Liberty/Relentless LIBT1246 (V)
18	MUSIC	South East Players	Triptic Trax TTRAX 079R (V)
19	SO GOOD	E15 Project feat. Shola Am	Relentless RELN1171 (NMP/TEN)
20	WHO	Ed Case & Swaebe Inc	Columbia 671832 (U)

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DANCE ALBUMS

This Week	Title	Artist	Label/Cat. No. (Distributor)
1	WHAT WOULD YOU DO	Lamb	Mercury 5863441586382 (U)
2	SOMES IN A MINOR	Alicia Keys	J 9081320022 (BMG)
3	RUN COME SAVE ME	Roxy Music	Big Dada BD 0332/0332 (V)
4	THERE'S NO STOPPIN' IT	Mark B & Blade	Wendyplay/WOOD0320000303 (V)
5	SOLID STEEL: DJ FOOD & OK - NOW LISTEN	Various	Ninja Tone -ZENZO05 (U)
6	MELODY AM	Royksopp	Wall Of Sound WALL027/WALLC0272 (E)
7	BAD BOY FOR LIFE	Puff Daddy/Hot Chick	Puff Daddy/Arista 743218991-1 (U)
8	BT21	Usher	Arista -7432187412 (BMG)
9	GOODBYE TO YOU (HELLO NIGHT CLUB)	Gracie Armande	Papaya 9230491025042 (P)
10	BACK TO THE OLD SKOOL	Various	Ministry Of Sound -MOSCD202 (3MR/TEN)

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MUSIC VIDEO

This Week	Title	Label/Cat. No.
1	KYLE MINOUE: Live In Sydney	Warner Music Vision 082145333
2	SNOWP GOGG: Doggystyle	Revolver Films REV1703
3	EMINEM: E	Universal/UK 1051423
4	VARIOUS: The Best Of The Old Gray Whistle Test	BBC 0023/01423
5	THE WHO: Live At The Royal Albert Hall	Direct Vision 0023/1423
6	PAUL WELLER: Live At The Royal Albert Hall	Warner Music Vision 52782053
7	SHANIA TWAIN: The Platinum Collection	Universal/VIS 093830
8	ORIGINAL CAST RECORDING: Joseph & The Amazing Technicolor	Universal/VIS 063635
9	HONAN KEATING: Live At The Albert Hall	VIS 013630
10	VARIOUS: Death Row	Visual 93/13

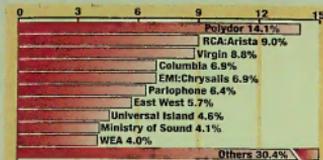
MUSIC VIDEO

This Week	Title	Label/Cat. No.
11	OASIS: Live By The Sea	UK 1164/519
12	U2: Rattle And Hum	UK 1164/519
13	ORIGINAL CAST RECORDING: Cats	PolyGram Video 47594
14	LIONEL: Changing Faces - Best Of Lionel	EMI 452389
15	ORIGINAL CAST RECORDING: Jesus Christ Superstar	Universal Video 078833
16	ALYSHA: Anytime	Virgin DVD 91739
17	VARIOUS ARTISTS: Wow! The Last - Vol 5	Aviz DVD 20147
18	MANIC STREET PREACHERS: Under The War	Epic 20147
19	BOB JOY: The Crazy Tour	Universal Video 652313
20	ROBBIE WILLIAMS: When Eggs Dare	Chrysalis 651373

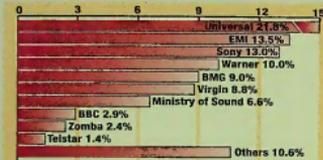
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SINGLES: THIRD QUARTER PERFORMANCE 2001

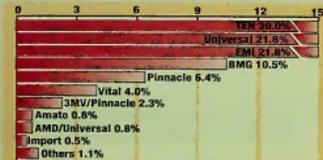
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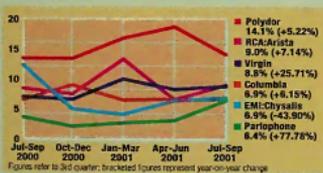


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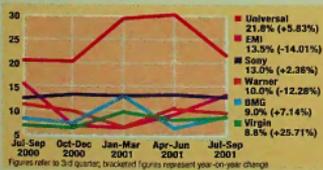


SINGLES: 12-MONTH TREND

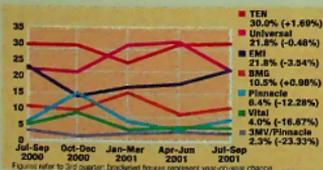
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Polydor's singles loosen its hold

The Universal company retains the singles crown for the sixth consecutive time

SINGLES

Using a quarter of your market share in just three months would be construed as disastrous for most companies. But Polydor is so far ahead of the chasing pack these days that even after suffering such a loss it can still claim one of the sector's biggest shares yet recorded.

Despite declining from 18.7% on singles to 14.1% between quarters, the Universal company retained its crown for a sixth successive period with some ease in period two, as its sister operation Universal Island went into freefall and RCA/Arista became its latest nearest challenger. In a quarter in which none of its singles figured among the period's 10 biggest sellers, Polydor instead relied on its strength in numbers with eight releases elsewhere among the second quarter's overall Top 40, led by D12's Purple Hills (11th) and the Lady Marmalade collective (12th).

RCA/Arista ensured Polydor did not have it all its own way during the quarter, mounting the closest challenge for top spot in a year, although its 9.0% share this time would have been less than that in quarter one if the two BMG labels had been combined at that stage. Ian Van Dahl's Castles In The Sky, placed sixth for the quarter, powered RCA/Arista's charge, with Five's Let's Dance following close behind it 10.

Further evidence of the Innocent label's importance to third-placed Virgin Records emerged during quarter three, with Hugh Goldsmith's operation providing the company's only two representatives among the 40 biggest hits of the period. Atomic Kitten, who were placed third overall in quarter one with Whole Again, went one better six months later with Eternal Flame at number two as labelmates Blue finished in 17th spot with Too Close. In contrast, the Virgin label's Victoria Beckham trailed in 57th spot with Not Such An Innocent Girl. The Kittens managed second place in the quarter with just 354,694 sales.

With year-to-date singles sales having fallen 6% year-on-year by the end of the quarter, Parlophone's Kylie Minogue managed to secure the period's top spot with Can't Get You Out Of My Head after just two weeks on sale. Its 487,389 sales total meant not one single in the period managed to break through the 500,000 mark, but for the more albums-orientated Parlophone it was enough to lift it to its highest singles market share - 6.4% - since 1995.

Polydor's slight fall-back and Universal Island's sharp decline meant Universal had to settle for its lowest showing of the year on the corporate chart, although still retaining first place. EMI leapt from fourth to second spot with 13.5% as both



Kylie Minogue: lifted the entire singles market

EMI/Chrysalis and Parlophone had their best quarters of the year so far. Sony slipped to third place with 13.0% and Warner remained fourth with 10.0%, while the quarter's biggest gainers included BMG (fifth with 9.0%) and Ministry of Sound (seventh with 6.6%). Despite its partners Sony and Warner both dropping from the previous quarter, Ten stretched its lead at the top of the distribution table from 0.9 to 8.2 percentage points to score 30.0% as Universal returned to its worst showing of the year. Only a fraction behind it in third spot was EMI, whose 21.8% was more than 10 points ahead of the next challenger, BMG.

While she was EMI's star of the quarter, the whole of the industry owes something of a debt of gratitude to Kylie Minogue, who almost single-handedly provided a desperately-needed lift to the troubled singles market. As quarter one illustrated with Atomic Kitten, Hear'Say and Shaggy, it only takes a handful of runaway successes and suddenly the overall singles market appears healthy once again. The question now is after Ms Minogue, who else will save the day in quarter four?

Paul Williams

TOP 10 SINGLES

Title/Artist/(Producer)	Label
1 CAN'T GET YOU OUT OF MY HEAD Kylie Minogue (Dennis/Davis)	Parlophone
2 ETERNAL FLAME Atomic Kitten (Wright)	Innocent
3 HEY BABY DJ Ozi (Biedermann/Marcus/Seitz)	EMI
4 ETERNITY/The Road To Mandalay Robbie Williams (Chambers/Power)	Chrysalis
5 21 SECONDS So Solid Crew (Synth)	Relentless
6 CASTLES IN THE SKY Ian Van Dahl	NuLife/Arista
7 MAMBO NO 5 Bob The Builder (Mitchell)	BBC Music
8 PERFECT GENTLEMAN Wyclef Jean (Jean/Duplessis)	Columbia
9 HEAVEN IS A HALFPALTE OPM (Deutsch/Hughes/Kallman)	Atlantic
10 LET'S DANCE Five (Stannard/Gallagher)	RCA

Controlled by Eira from Millward Brown figures. Survey based on a week's worth. Minimum prices for LP and cassette albums £2.70; £4.25 for CDs

INDIE SHARES

Nobody could accuse the independent sector of construction worker Bob The Builder took on the 22-member So Solid Crew collective for top singles honours in Music Week's first indie market share survey.

Bob, these days used to topping the chart, for once had to settle for second spot as his record company BBC Music was beaten by a So Solid Crew-powered cut. Ministry Of Sound had to finish as top independent singles chart. MOS claimed 17.2% of the indie singles market, largely helped by its joint So Solid Crew release with Relentless, 21 Seconds, which finished two places above Bob's Mambo No 5 as the fifth biggest hit of the quarter.

Third-placed Jive landed its biggest hit of the

SINGLES



quarter with just one week's worth of sales as Steps' opening/One For Sorrow (renew) was enough to make it the period's 30th biggest single. Defected was

es slide fails to d on the crown

While chillout grooves give Columbia the firepower to dethrone Polydor in albums

ALBUMS

Three months ago it took the might of The Beatles to usurp Columbia's domination of the albums market shares. But in quarter three, Columbia spectacularly managed to halt the Universal company in its tracks with a charge quietly led by a compilation of chillout grooves.

Two years had passed since Columbia's name last appeared as top albums player, so it was always going to require something remarkable on its part to overcome a company which – apart from a Beatles-led Parlophone at the end of 2000 – had dictated the market for the past two years. Not only did it rise to the challenge but, in the process, Blair McDonald's operation captured its highest albums market share since *Music Week* started calculating the figures in their present form in the mid-Nineties.

When it last topped the albums market shares, Columbia's biggest-selling title was the compilation *Music to Watch Girls By*, and this time it was the *Classic Chillout Album* which provided the greatest contribution to its 9.1% showing.

The *Classic Chillout Album* was part of a three-pronged hits package assault in the list of the period's biggest sellers as the compilations took advantage of a drought of big-artists album releases during the first two months of the quarter. Two places ahead of Columbia's compilation, EMI/Virgin/Universal TV's *Now! 49* outsold everything in the quarter with 765,743 sales, while EMI and Virgin's *Capital Gold Legends* grabbed sixth spot. Twelve of the 40 biggest

albums of the quarter were compilations.

While the compilations bonanza helped Virgin Records improve its showing to 7.2% in third place, several other companies made the most of the weak release showing to lift their own fortunes through long-running albums. Dido's *No Angel*, already the year's biggest album at the start of the quarter, added another 251,973 sales and proved RCA-Arista's main contribution to a fourth-placed 6.4%. In seventh spot, East West's share rose between quarters two and three from 4.0% and 5.1% as David Gray's *White Ladder* outsold every other artist album during the period while finally topping the chart for the first time. East West also provided one of the period's key new artist releases, Staind's *Break The Cycle*.

Columbia's excellent run, the chart-topping success of Sony S2's *Jamiroquai* and *Super Furry Animals*' *Epic* debut *Rings Around The World* going top three helped to give Sony its highest albums corporate market share since the first quarter last year. However, its 15.6% showing could still not knock Universal off the top spot, although it did represent the closest challenge for top position so far this year, narrowing the lead to 9.0 percentage points. Warner swapped places with Sony to slip to third, while EMI continued its consistency this year with 10.6%, having taken 10.7% in quarter one and 10.8% in quarter two.

Ten, which had been just 2.5 percentage points ahead in the second quarter, increased its lead at the top of the distribution table during the following period to 8.0 points as nearest competitor Universal slipped to its lowest score of the year. Indie rivals Pinnacle and Vital both made gains, increasing from 4.1% to 4.6% and 3.4% and 3.8% respectively. Vital's best run for a year was led by The Strokes' much-hyped debut.

The market domination in quarter three by long-issued albums and best of offers led few clues as to who will emerge strongly during the ever-crucial final period. However, with seven albums debuting inside the Top 10 in a single week at the start of this month, at least the drought is now definitely over.

Paul Williams

TOP 10 COMPILATIONS

1. NOW THAT'S WHAT I CALL MUSIC 49 EMI/Virgin/Universal
2. THE CLASSIC CHILLOUT ALBUM Columbia
3. CAPITAL GOLD LEGENDS Virgin/EMI
4. CHILLED IBIZA UMTV/MOS
5. CLUBBIBIZA WSM
6. LOVIN' IT INCredible/Inspired
7. BRIDGET JONES'S DIARY Mercury
8. THE CHILLOUT SESSION 2 Ministry Of Sound
9. THE BEST SUMMER HOLIDAY 2001 EMI
10. UNBELIEVABLE Virgin/EMI

Figures refer to 3rd quarter; bracketed figures represent year-on-year change. 4,000 UK outlets from July to September 2001 inclusive.

revival of N France's *Set You Free* was the quarter's 34th best seller.

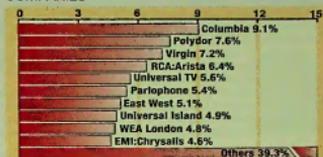
Ministry Of Sound's superiority stretched across to albums, with a series of compilations led by the *Chillout Session 2* (26th of the quarter) gave it an unbeatable 9.5% share of the indie albums market. Runner-up *V2*'s 5.5% was powered by Stereophonics' *Just Enough Education To Perform*, while *Live* took third spot with 5.0%.

Roadrunner topped the chart for the first time in the period thanks to Slipknot's low (34th of the quarter), which helped it to sixth place with 3.3%, while *Rough Trade* finished 10th with 2.0% after The Strokes narrowly missed giving it its first number one since The Smiths back in 1965. *Big Street* and *Hot*, behind *Evva Cassio's* album, would have finished eighth with 2.8% if their two market shares had been combined.

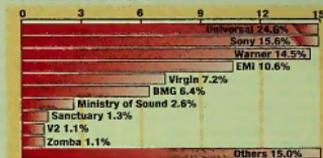
Paul Williams

ALBUMS: THIRD QUARTER PERFORMANCE 2001

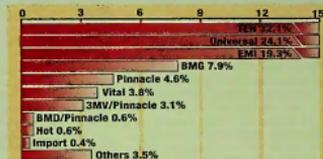
COMPANIES



CORPORATE GROUPS

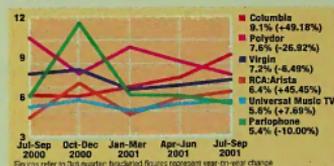


DISTRIBUTORS

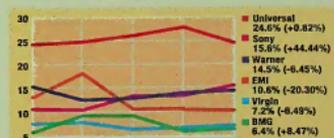


ALBUMS: 12-MONTH TREND

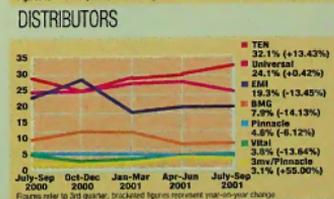
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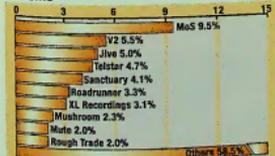
CORPORATE GROUPS



DISTRIBUTORS



ALBUMS



placed fourth after scoring its first chart-topping single in the shape of Roger Sanchez's *Another Chance*, which finished as the 12th biggest seller. And *All Around The World* grabbed eighth place with 2.9% as a

MUSIC WEEK OCTOBER 20 2001

SINGLE of the week

BEVERLEY KNIGHT: Get Up (Parlophone CDR 5564). Long-established as one of the UK's finest soul voices, Knight has a song



to match her talent as Get Up sets a new agenda with a funky UK sound of its own. The track is B-listed at Radio One and Capital with strong interest in the So Solid Crew remix. Equally impressive is Knight's forthcoming album *Who I Am*, due for release in February following a European tour with Jamiroquai.



SINGLE reviews



ANDREW WK: **PARTY HARD** (Mercury 5888132). With the UK press already hailing Andrew WK as the next 'real' rock star to emerge post-rap-metal, expectations are already high. Elements of glam rock, goth and industrial combine on this distinctive pop metal debut, currently B-listed by Radio One.

ALICIA KEYS: **FALLIN'** (RCA 74321903692). With a smash US number one album (*Songs In A Minor*) under her belt, Keys sets her sights on the UK for the next stage in her global conquest. *Fallin'* showcases perfectly Keys' versatile vocals and formidable piano skills that have generated such massive interest. An A-listing at Radio One will help provide Keys with her first hit on British shores.

PAUL McCARTNEY: **From A Lover To A Friend** (Parlophone CDR6567). A global charity single in aid of the New York fire fighters, this track has just the right level of poignance to avoid the well-trodden path towards the over sentimental. It is B-listed at Radio Two but will, inevitably, generate

more support in the coming weeks (see talent p10).

HERBERT: **The Audience** (UK 71019 EP). The third single, and one of the stand-out tracks from the acclaimed album *Body Functions*, this features a superlative remix from Björk collaborator Matmos, an uptempo club reworking by Jamie Lidell, plus a mix of Foreign Bodies by electronica supremo Plaid.

2PAC: **Letter 2 My Unborn** (Polydor 497634-2/1/4). Subtle samples taken from Michael Jackson's *Liberian Girl* combine with rich percussion to give this track an African flavour. B-listed at Radio One, it seems there is no danger of the 2Pac bandwagon slowing five years after his death.



THE DANDY: **Bohemian Like You** (Capitol CDCD 823). Re-released, but this time with a Vodafone ad and a Radio One A-listing to help it along, this should give the Warhols a much needed shot in the arm. Upbeat with a sky-scraping chorus, this pop gem is sure to awaken interest in the ignored parent album *Thirteen Tales From Urban Bohemia*.

NATALIE IMBRUGLIA: **That Day**



RAPTURE (IO: Rapture (Made/Data DAT7427)). Rumoured to be one of Ministry Of Sound's most expensive single signings to date, this much delayed release has already ruled the nation's dancefloors for months. As well as being one of the coolest underground dance records of the year - thanks to Deep Dish's progressive reworking - the track's main vocal hook is undeniably commercial, with just a touch of Whigfield to help it in its way into the charts. It is A-listed at Radio One.

74321893572. Four years on from the multi-platinum *Left Of The Middle* album, Imbruglia's new sound has more alternative flavour. While Radio One has B-listed the track, it has yet to gain wider support, despite a widespread press campaign.

MATTHEW JAY: **Call My Name Out** (Parlophone CDR6566). The third single from Matthew Jay's debut album follows his recent stateside tour with Doves. His folkting pop might not be the current sound, but Jay remains one of the UK's most interesting single-songwriters. It is C-listed by Radio One.

THE CURE: **Cut Here (Fiction/Polydor 5873892)**. This track, one of two new studio recordings to be included on a definitive Greatest Hits collection, is typical of the Cure's over-produced output in recent years, with Robert Smith's unmistakable vocal only reminding the listener of their former glories.

ICONZ: **Get Crunked Up (Relentless Relent 24)**. The Miami-based hip hop collective debut in the UK with the Billboard number 3 hit, *Get Crunked Up*. The original Committee 2000 mix is tough and catchy, but the addition of the Lil' Kim and Skibadee and Romeo re-mixes and Koss play on Radio One, Galaxy, Choice and Kiss

FM, points all the way to a hit.

RICKY TOMLINSON: **Are You Lookin' At Me?** (Fubar CDRIKCY1). Lifted from Ricky's upcoming album *Music My Arse*, this track finds the actor behind Jim Royle and Mike Bassett gamely tackling The Pope's single from 1998. With a little sirplay support, this novelty single could surprise a few in denting the charts.

SLEIPKNOT: **Left Behind (Roadrunner 23203355)**. The first single from the band's UK number one album *Iowa* is perhaps their most accessible song yet and should provide the machine metalists with their biggest hit to date thanks to a C-list by Radio One. A suitably dark video and arena dates in November should prolong the mayhem.

LIMP BIZKIT: **Boiler/Faith (4976362 Flawless/Interscope)**. Boiler is the first single to be lifted from their double platinum *Chocolate Starfish* album and is not obvious single material. However, the alternative A-side, their cover of George Michael's *Faith*, is superb, but may prove rather challenging for some radio playlists. It is C-listed by Radio One.

GROOVE ARMADA: **My Friend (Jive/Pepper 9230532)**. The second single from their album *Goodbye Country*

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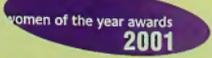
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 All entries to be received by 31st Oct. For further information please call Rachel Willmott on 07951 461222 or 020 7371 8404 or fax 020 7371 8206



ROCKMAGAZINE **RELISH:** **Wildflowers (EMI 5350402).** Relish prove themselves worthy of their accolades by releasing a debut brimming with promise. This is an uplifting album epitomised by simple, accomplished songwriting and soulful vocals. Given the right support, this Irish three-piece have the potential to clean up in the huge album-buyer market where Toploader have enjoyed considerable

(Hello Nightclub) is guaranteed to warm the autumn days. This uplifting track features soulful vocals from Celia Martin, while Richard Dorfmeister and Swag contribute quality remixes. It is C-listed by Radio One. **VARIOUS: What's Going On? (Columbia 6721172-4).** Recorded prior to the events of September 11, the proceeds from this cover of Marvin Gaye's classic will be split between United Way's Sept 11th Fund and the AIDS relief effort. Artists included in the line up include Christina Aguilera, Backstreet Boys, Britney Spears and Jennifer Lopez.

UNUSUAL **THE CORRS: Would You Be Happier? (Atlantic SAM00551).** Ahead of an imminent Best Of and a date at the Royal Festival Hall on October 25, this new track is classic radio fare. A jangling intro and Andrea Corr's feefood verses are sure to rekindle interest.

ALBUM reviews

LISA "LEFT EYE" LOPES: Supernova (Arista 78221 46732). Showing a harder R&B side than in her TLC day job, Lopes has enlisted the help of producers such as Rockwilder, Bad Moon and Twin Dragons to craft an edgy sound. The single, *Block Party*,

is a nice slice of zinness, while Rags to Riches — which features rapper Andre Rison — shows a much wider social awareness.

MICHAEL JACKSON: Invincible (Epic 495174-2-4-8-1). Review copies of this Sony worldwide priority were unavailable at the time of going to press, ahead of an official media launch this Tuesday. While a heavyweight marketing campaign is sure to provide Jackson with a high initial chart placing, he has Alien Ant Farm to thank for his most recent PR stunt of the year so far.

REVALUED **BEN CHRISTOPHERS: Spoonface (V2 VVR 1017332).** The second album from Ben Christophers is as eclectic as last year's acclaimed debut. Although very much an acquired taste, Christophers is capable of profound introspection, particularly on the opener *Leaving My Sorrow Behind* and the melodic *Transatlantic Shooting Stars*. The "new Jeff Buckley" is currently supporting label mate Heather Nova on her UK tour.

A*TEENS: Teen Spirit (Universal 0141592). The UK's vast weeveager market could easily latch onto the all-singing, all-

ALBUM of the week

MIS-TEEQ: Lickin' On Both Sides (Inferno/Teletext TDS2212R). With singles *Why?*, *All I Want* and *One*



Night Stand under their belts, Mis-Teeq are shaping up to be one of the artist breakthrough stories of the year. This debut album takes the story to the next level with a melting pot of garage, R&B, soul and pop, all mixed up with the trio's uniquely British flavour. With contributions from Ed Case, So Solid, Ignoranta, StarGate, Sunshine and Blacksmith, the credits read like a who's who of what's happening now.

dancing troupe as theirs, especially if the long-expected demise of Steps leaves a hole in the market.

JERMAINE DUPRI: Instructions (So So Def 4979802). Dupri, the founder of So So Def Recordings and one of the most in-demand producers on the hip hop/R&B circuit, releases his follow-up to 1998's *Life in 1472* album. While it is likely to perform well in his native US, Dupri's solo sound is perhaps too generic seriously to dent the UK.

UNUSUAL **BUSH: Golden State (Atlantic 7567834882).** Following their third, heavily electronic-influenced album *The Science Of Things*, the UK act start a new chapter in their career. This coherent collection goes back to basics with a raw guitar sound, which should benefit from their association with a new label after leaving Trauma/Interscope.

LENNY KRAVITZ: Lenny (Virgin/CDVUS213). Kravitz's first new material since 1996's Grammy award winning *S* is a sturdy rock ep, as you would expect from this consistent performer. The set is written, produced, arranged and performed

This week's reviews: **Chris reviews:** David Barrington, James Salmon, James Roberts, Siann Ward, Claire Bond, Dugald Baird, Chris Heath, James Poletti, Nick Tesco, Phil Brooke, Jimmy Brown

entirely by Kravitz alone.

UNUSUAL **KE LIS: Wanderland (Virgin CDVUS205).** Produced by The Neptunes, the second album from the feisty US R&B star continues to throw out surprises. Harder and tighter in tone, it draws in a rock influence on tracks such as current single *Young Fresh N' New*. Kelis' recent spot hosting the Mo'Nique Awards and a strong press campaign should help raise her UK profile.

DILATED PEOPLES: Expansion Team (Parlophone 5314772). This, the second album from the West Coast crew, is another slick dose of sophisticated hip hop, indebted to a host of collaborating producers including DJ Premier, Joey Chavez, ?uestlove and The Beatnuts' Juju. Also featured is the Alchemist-produced first single *Worms Come To Work*.

Here new releases

Audio clips from the releases marked with this icon can be heard on dotmusic.com/reviews

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Schubert
David Binchoff
Piano Sonatas Op. 22
Toccata Op. 7
Boris Berezovsky



Jandek
String Quartets 1 & 7
Dwellik from Cypresses
New Helsinki Quartet



Mozart
Famous Opera Arias from
Don Giovanni • Marriage of Figaro
Music Master - Gold Fan Letter - Edizione etc
Hannocourt



Svanölen
Symphonies 1 & 2
Norwegian Radio Orchestra
Ari Rasilainen



Schumann
Piano Concertos
List
Piano Concerto No. 1
Arturo Benedetti Michelangeli



Baroque Music Bologna
Torelli • Frescobaldi • Zaccini
St. James's Baroque Players
Ivor Bolton



Beethoven
Fidelio (Highlights)
Hannocourt



Purcell in the Ale House
English Part Songs & Lute Songs
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CLASSICAL — EDITED BY ADAM WOODS

CLASSICAL news

HUGE PROMOTION SET FOR RELAX RELEASE

Classic FM's series of Relax concept albums continues this autumn with the October 15 release of a three-disc compilation, the third of its kind to appear under Classic's logo.

Time to Relax is backed by the heavyweight marketing campaign, which the radio network claims is the biggest it has ever launched. The marketing mix includes national and regional TV advertising, radio and press ads and PoS material, supported by a budget of more than £1 million and generating an expected initial buy-in of more than 100,000 sets.

The Relax formula has worked well for Classic to date, with Relax and Relax More achieving Gold status and yielding combined UK sales of more than 500,000 units.

"The marketing campaign for Time To Relax is the biggest that Classic FM has ever mounted to promote an album," says Classic FM managing director and programme controller, Roger Lewis.

"We will be encouraging our 6m plus audience to go and visit their local record store. We sincerely hope that we will be introducing as many new consumers to classical records as we have to classical music radio."

Television advertising for Time to Relax set to begin on October 18, with heavy coverage during Channel 4's daytime programming.

The campaign's media planning and buying was developed in-house while Comms Unit put together the press campaign. All advertising and marketing for the release has been driven by the album's

image of a white sofa, marking a break with artwork for previous Relax titles.

BOCELLI TO SAIL INTO MAINSTREAM CHART

Andrea Bocelli's Cielo di Toscana looks set for a Top Five placing on the mainstream albums chart having shipped 130,000 units ahead of its release on October 15. The Italian tenor has sold

more than 45m albums worldwide since the release of his first disc in 1996, and the UK market has developed a strong taste for both his pop and classical records in recent years.

The box-office success of Bocelli's live performance in Hyde Park in July has helped focus retail interest in the singer's new release,

described by Polydor as an album of contemporary Italian songs. Eddie Ruffett, A&R manager at Universal, says the release campaign for Cielo di Toscana has been in planning since February.

"We have prepared early for this one to make sure we reach the broadest possible audience," he says. "He has done two songs on Parkinson (October 13), which is a key part of the promotion, and there's another big television date confirmed for November 15. There's another period of TV promotion at the end of October and a heavyweight television ad campaign."

Ruffett adds that the audience mix for Bocelli extends from people in their 20s to the over-70s. "For the first time we have a very strong internet presence in terms of PR and marketing. We have to shout and push to make sure everyone in this country has heard of Bocelli."

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@compuserve.com

ALBUM OF THE WEEK

VERDI: Aida, Gallardo-Domas, La Scala, Borodina, Hampson, Salminea, Polgar; Vienna Philharmonic/Nikolaus Harnoncourt (Teldec 8573-85402-2 (3CD)). Austrian conductor Nikolaus Harnoncourt travels a long way from

his origins as a guru of the early music movement to present a powerful yet intimate account of Verdi's music drama. Recorded in Vienna this year, it will divide Verdians into those who favour Harnoncourt's delight in the work's profound human emotions and those who would prefer to hear greater passion in its large-scale dramatic moments. That said, this is an interpretation of consequence helped by a strong cast and peerless playing. This key release in the Warner Classics autumn release is backed by advertising in the specialist classical press and a front-cover feature in *November's Gramophone*.



REVIEWS

for records released up to October 22 2001

FINZI: Cello Concerto; Eclogue for piano and strings; Grand Fantasia and Toccata for piano and orchestra. Tim Hugh, Peter Donohoe; Northern Sinfonia/Howard Griffiths (Naxos 8555325). The wide emotional range of Finzi's Cello Concerto reflects its composition against the news that the composer was suffering from an incurable illness. This polished Naxos release boasts an outstanding performance of the Cello Concerto by Tim Hugh, who charts its journey from despair to optimism.

BRIDGE: Isabella; Enter Spring; Two Poems for orchestra; Mid of the Night. BBC National Orchestra of Wales/Richard Hickox (Chandos CHAN 9950). This is the first volume in a projected series of six discs devoted to orchestral and choral works by Frank Bridge, one of the richest voices in English music

during the inter-war years. The early symphonic poem *Mid of the Night* here receives its world premiere recording, coupled with three bold orchestral scores. This release is promoted as Chandos' October disc of the month, backed by full-page ads in *Gramophone*, *BBC Music Magazine* and other specialist titles. **L'ORCHESTRE DES SATIE: Including Deux Gymnopédies, Parade, Je te veux, Chex 'bistrot', Orchestre des Concerts Lamoureux/Yutaka Sado (Erato 8573-85827-2).** Eric Satie inspired countless and tries new things. Early in the 20th century Satie regularly attended performances in Paris by the Orchestre des Concerts Lamoureux, although his wish that the orchestra should play his works was only posthumously realised when Yutaka Sado became its principal conductor. This disc includes the quirky ballet score *Parade*, which caused a scandal at its premiere in 1917, and examples of Satie's ambient "furniture music".

RETAIL FOCUS: DEMON DISCS

by Karen Faux

Best messaging customers with details about dance records that off the press is proving an extremely important sales tool for new independent specialist Demon Discs. Partner Jason Milne says, "Our customers are very willing to receive this information on their mobile phones as they want to get the records as quickly as possible. For us it is a cheap and highly effective way of pulling people into the shop."

Since opening in August, Milne and his partner Paul French have been delighted with levels of business and are now planning to open a second store in another Kent town. The existing shop is situated on the main road leading to Maidstone town centre and is sandwiched between three nightclubs.

"The proximity of these clubs and also various pubs that play music is tremendously important to us," says Milne. "It means that we have our target market right on our doorstep and we are looking at ways of maximising that traffic by linking up with the clubs and local radio stations."

Both Milne and his partner are veteran club



Demon Discs: text messaging to customers

DJs and the former has a residency at the neighbouring Loft club. His forthcoming set at the venue with Chicago's DJ Farley Jack Master Funk will be given air-time on local station Mercury FM. "The station is launching a Club Mercury slot, so it looks like being an ongoing thing," says Milne. "It promises to

OLD SCHOOL RULES

Since opening, Jason Milne has been surprised by demand for old drum and bass and old school records.

"People can't get enough of it," he says. "People will pay £15 for 12-inch The Lighter Tone and we recently sold a copy of I'm Raving I'm Raving, Get Up And Dance for £50." Anything on Red Rose Records and Labels sells well and white labels Strung Out and New Order Vs Bliza have also been in huge demand.

raise the profile of our shop considerably."

Demon Discs trades mainly in vinyl and maintains a stock of 70,000 records including catalogue going back to the Seventies. All genres including house, garage, trance and drum and bass are well represented and it also offers sought after promos.

"Something like the Mofo promo, where only 300 were pressed, flew out immediately," says Milne. "We like to get the big tunes in early and have recently sold a lot of DJ Tiesto's Urban Trax, 01 Rapture and PPK's Resurrection."

Rather than displaying product in A-Z sections, Demon Discs' racks are organised by labels such as Perfecto, Platonic, Spot On, Inferno and Ministry Of Sound. Milne believes this makes it a lot easier for his customers to find the product they are after. "I remember going to record shops in my youth and not being able to find anything," he says. "We get a lot of up coming DJs coming in here and we like to help them as much as we can."

For regular customers, Demon Discs offers a 10% loyalty card and Milne believes that the personal relationship he enjoys with his customers is essential for success. "We're talking to people about the music all the time and this has created a great vibe in the store," he says. Demon Discs: 80 Bank Street, Maidstone, Kent ME14 5SD, tel: 01822 685297, www.demondiscs.com

IN-STORE NEXT WEEK (from 22/10/01)



Windows - Ozzy Osbourne, Michael Jackson: In-store - Relish, Super Furry Animals, Vangelis, Carole King, Paul Weller, Starsailor, Michael Jackson, Finzi, Luther Vandross, Michael McDonald, Martina McBride, Jo Brezler, JTO, Stranglers, Judas Priest, Jeff Buckley, Saw Doctors, Simply Red, George Forman, Simple Minds, Garbage, Maria Callas, Laurent Garnier, Adam Freeland, James Hervey, Ben Folds, Paul Carrack, Richard Bona: **Press ads** - Relish, Simply Red, Bob Geldof, Simple Minds, Garbage, Tom Stiephan



Singles - Gabrielle, Five, Gorillaz, O.Town, Armand Van Helden, Kelis, Albums - Charlotte Church, Pup, ELO, UB40, James Last, New Dance 2002, 10TP Autumn 2001, Hard House Euphoria, Rave Nation, Utopia Child Classics

In-store - three CDs for £18, two CDs for £10, five Naxos CDs for £20, Faith Hill, Leonard Cohen, Macy Gray: **Listening posts** - Beyond Nashville, Starsailor, **Classic FM** - Time To Relax, Kylie Minogue



Display boards - Justin Robertson, Kings Of Convenience, Mogwai, Simian - Hope Sandwalk, Block Rockin Breaks, Gotan Project



Single - Ili: **Windows** - Michael Jackson: In-store - S.O.A.D., Part I One, Gabrielle, Five, Kelis: **TV and radio ads** - Shake It Up, Now Dance 2002: **Press ads** - BSB, Gabrielle, Gorillaz, Weezer, Aphex Twin, Incubus



Windows - Blair Witch 2, ELO, selected CDs at £6.99 each; **In-store** - Q Album; **Mojo Spotlight** on EMI Blue Note: **Listening posts** - Pulp, Acoustic Chill Leonard Cohen, Classical Carholder Naxos 5 for £18



our price - David Gray, James Last, Misteeq A-Teens, Green Day, Now Dance 2002, Steps with poster magazine, Elton John, Charlotte Church, ELO, Hard House Euphoria, Teen Dream £2 voucher; **Press ads** - Misteeq, A-Teens, Green Day



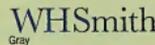
Singles - Five, Gorillaz: **Albums** - 10TP Autumn 2001: **In-store** - Gorillaz, Five, 10TP Autumn 2001, Urban, David Gray, James Last, Misteeq A-Teens, Green Day, Now Dance 2002, Steps with poster magazine, Elton John, Charlotte Church, ELO, Hard House Euphoria, Teen Dream £2 voucher; **Press ads** - Misteeq, A-Teens, Green Day



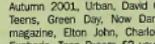
Windows - Chinoche, Big Deal 2: **In-store** - Leonard Cohen, Paul Weller, Chinoche, Super Furry Animals, Michael Jackson, Ozy Osbourne, Mill Historical Society, Relish, Air, Finzi, Apex: **Press ads** - Chinoche, Finzi, Apex



Windows - O-Town, two CDs for £22 or five for £50, Aphex Twin, Five, Pup, Gorillaz: **In-store** - Acoustic Chill, Aphex Twin, Grand Drive, Simian; **Press ads** - Acoustic Chill, Dandy Warhols, Green Day, Kelis, Mis/Teeq, UB40, Spikrot



Single - Five; **Album** - Cranberries; **In-store** - David Gray



Singles - Gorillaz, Five; **Album** - 10TP Autumn 2001; **In-store** - Gorillaz, Five, 10TP Autumn 2001, Urban, David Gray, James Last, Misteeq, A-Teens, Green Day, Now Dance 2002, Steps with poster magazine, Elton John, Charlotte Church, ELO, Hard House Euphoria, Teen Dream £2 voucher; **Press ads** - Misteeq, A-Teens, Green Day



Album - The Cars; **Selecta listening posts** - Kinobe, Talwin Sign, Masters Of Reality, Exclusive Blend Vol 4, Bombay Jazz Passaz; **Mojo recommended retailers** - The Nervex, Mick Ralphs, Angelou, Jules EJ

Jim, Piano Magic, E! Power



"Business is quite hard work these days with increased CD-R piracy and file downloading representing a continual problem, which needs to be seriously and quickly addressed by the major record companies."

It is definitely affecting sales more than, say, a year ago and from this perspective the future looks worrying.

Niche markets, such as the garage scene, are still there to be exploited but even that is slowly fading with turkey US house and R&B making big inroads into the national charts these days. Having said that we are still doing very well with 12-inch vinyl on both UK and US releases as well as CD albums and singles.

There are a lot of good albums due to be released from all the major labels this autumn.

The biggest ones are probably the Best Of Madonna from Warner and Michael

ON THE SHELF

AZAR GOHAR, owner, Loppylugs

Jackson's *Invincible*, on Sony, Universal have two huge albums for us in the shape of new material from DMX and Ja Rule.

A sore point for many Indies in recent weeks has been Sony's flat refusal to give a normal discount on the forthcoming Michael Jackson album.

I want to support the UK companies as much as possible but when you encounter a major like that, only a fool would not rush to policy like that, only a fool would not rush to policy like that, only a fool would not rush to policy like that, only a fool would not rush to policy like that.

The supermarkets will undoubtedly retail it at £9.99 just to get market share as we all know they are not in the business of promoting new acts.

Apart from that, all the record companies give independents like myself excellent support over the Christmas period.

Let's hope it is a very good Christmas this year as 2002 is looking very uncertain due to the current economic climate."



"These are exciting times for ABM. The business has been refocused following the appointment of sales director Simon Marks and the sales team are currently gearing up for a full-on promotional assault. This will involve presenting new releases and catalogue to regional radio stations, while local campaigns will additionally benefit from telemarketing support."

The budget Halmark label has established itself in a very competitive market and I am also talking to my accounts about a strong schedule for other labels such as Pickwick and Soul Discretion. Our Mind Body & Spirit releases CDs continue to fly out and on the spoken word front our Best Poetry Album in The World Ever shows no signs of slowing. With featured readers include Hugh Grant, Patricia Hodge and Dale Winton this is ideal for Christmas gifts.

The pre-Christmas market is being targeted with two compilations, Hits Of The 50s and Hits Of The 70s, which will retail at £2.99 each.

ON THE ROAD

TIM BROADRIB, ABM regional development manager, the South West

We've also got a new Judy Garland album, *Putting On The Ritz*, coming at the same price-point. ABM offers an astonishingly good range at this price and in some areas store buyers have to be assured that there is nothing worth it. We strive to convey that we have product that is excellent value for money.

We offer an increasing range of in-store display material including stands and counter boxes, which make it easy for customers to take on new products such as spoken word. In the future we are looking at doing more in the way of in-store promotions and expect this to benefit our whole range, which includes pop, jazz, world music and classical.

All of my working week is spent on the road and as I have been doing this for around 30 years, I must enjoy it. As Tim in Plymouth one day and Guilford the next, it is difficult not to be happy but I try to reserve at least one day a month to work from home and follow up on calls and enquiries."

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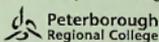
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