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A&R tops agenda as Sony reshapes

by Martin Talbot

Sony Music UK moved quickly to restructure last week, abandoning the company's long-standing three-label structure in a favour of a split between UK and international territories.

Chairman and ceo Bob Stringer announced plans to introduce a new company framework around two new divisions, for UK Repertoire and International Repertoire, from September 30.

Following a traumatic week for the company and its staff - after the departure of Columbia managing director Blair McDonald eight days earlier - Stringer unveiled the structure in two meetings with Sony's key executives and the rest of staff on Thursday afternoon. Managers of artists signed to the labels were also

informed of the changes on Thursday. The reorganisation - which Sony Music communications vice president Gary Ferrow says will involve only "minimal disruption and job losses" - is expected to result in a reduction in headcount of approximately 15. This will leave a combined staff across the UK and international divisions - but not including sales - of around 60.

A source says the limited reduction is possible because the company has gradually reduced headcount by as much as 100 over the past 18 months, across the frontline companies and sales.

The 30-person UK division, which will retain an ongoing roster of 35-40 acts, is to be led by a heavyweight A&R team, with veteran Muff Winwood in charge as president, Nick



Stringer: 'changing landscape'

Rachael as VP and Lincoln Elias as VP A&R. Rachael and Elias will share a small A&R team.

Reporting direct to Winwood in parallel with Rachael and Elias will be Catherine Davies who, as managing director of the division, will oversee all other label functions, including marketing, promotion, video commissioning and international exploitation. Stringer says, "The landscape is

not the same as it was five years ago - or even two years ago - and we are trying to acknowledge that. The key is getting back to pure A&R values, with a really good marketing person to look after all of it.

"When we had three labels, there was more chance for duplication. I wanted to get everyone in the same room, in the same place, to try to avoid that. Nick and Lincoln will be able to work with their own acts, with Muff bringing a bit of stability."

Robbie McIntosh becomes managing director of the new international division, which will also have a staff of around 30, overseeing areas including International A&R, marketing and promotion. Press is to be run centrally and reporting to both McIntosh and Davies.

As head of the International division, McIntosh's role will also be crucial, says Stringer, because of Sony Music's strong roster of global acts. "Robbie is ideal for this role because he has worked his way up through the company, working in so many areas, including in promotions and alternative," he says.

Stringer says the next step in the development of the new structure will begin this week, through discussions with staff. It is understood that a voluntary redundancy package is being offered to staff.

The reorganisation will not result in the complete disappearance of the Columbia, Epic and S2 labels in the UK, says Stringer. Releases of international acts will continue to feature the relevant label imprints, although newly-signed UK acts are unlikely to be allocated specific labels.

The move is unlikely to see investors deserting the stock because fund managers generally follow the FT All Share Index, in which EMI will still figure. Despite the knock-back, an EMI spokeswoman says, "EMI Recorded Music is in better shape than it has ever been in terms of the quality of its management and its focus, meanwhile EMI Music Publishing continues to deliver solid growth."

Universal Island is expecting U2's second best of album to outstrip the 13m sales success of the first greatest hits collection, as it is coming off the back of the 11m-selling *All That You Can't Leave Behind*, the first album by the band to notch up four Top Five hits and sell 1.1m in a year. The project's opening single *Electrical Storm* went to radio last Tuesday - early after frontman Bono spent an MP3 leak by giving a demo of the track to a DJ friend. Manager Paul McGuinness says, "The fact that the most recent album is the best they have made will help sales." A limited-edition *Best Of 1990-2000* includes a second CD collection of *B-sides*, featuring the forthcoming single *Electrical Storm* as a bonus CD. This will be released on November 4 with the singles album, which features another new song called *The Hands That Built America*, available a week later. Universal Island marketing manager Jason Iley says the thrust of the campaign will be based around a huge TV campaign. "With greatest hits, it's all about getting people to hear five or six songs - TV does that."



Retailers near pick of new Robbie tunes

While EMI and Universal would have loved to have included a Robbie Williams album as part of their sales conferences last week, the artist's management are beginning to stage their own retail presentations.

Specialist dealers and supermarkets have been presented with plans for the album, understood to be called *Escapology*, in a series of meetings staged at IE Management's HQ in London's Shepherd's Bush and coordinated by sales force 3mu. The first set of presentations, on Wednesday two weeks ago, are due to be followed up this Wednesday by a second set of meetings. Retailers are being played five tracks from the album and given an early glimpse of



Williams: new album imminent

work prepared by IE. 3mu managing director David Trafford says retail feedback has been positive. "Because we have a good relationship with IE, we are doing some retail playbacks on their behalf."

One retailer told *MW*, "We have been sworn to secrecy. But we were told what they are planning to do with the record - I think they know there

are time pressures and they need to let retail know what is happening."

A head buyer at a major chain adds, "It's not clear who is going to release it. What is being said to us is that the record is coming out. It could be that there is a little bit of pressure being put on whoever IE is negotiating with, but from our point of view it is quite unequivocal - it is recorded, he is making a video. It is all ready."

Williams has this year been the subject of the most high-profile contract negotiation of recent years, with EMI Recorded Music bidding to renew its deal and Universal chairman Lucian Grainge declaring his interest in a deal.

● Sales conferences, p7.

EMI set to fall out of FTSE 100 listing

EMI is set to be kicked out of the FTSE 100 for the first time in its history this Wednesday, when the FTSE panel lists to review company membership.

The record company, which had a scare earlier in the year when it was a borderline case to be excluded from the list, has seen its market capitalisation plummet from £2.05bn in June (when the last FTSE review panel sat) to just £1.298bn at the close of business last Wednesday.

A FTSE spokeswoman said this

left EMI ranked at 118 in the index: those companies ranked 111 or below are excluded.

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SAFETY SHARES UP OVER ASDA SPECULATION

ASDA decided to comment after reports on Friday that is investigating the possibility of a £2.8bn takeover of fellow supermarket chain Sainsbury. A report on Friday suggested that Wal-Mart is attempting to secure advance clearance for such a move from the Office Of Fair Trading. Shares in Sainsbury – which said it had not been approached by Asda – were boosted by the speculation on Friday.

HIGH PROFILE SPEAKERS LINE UP FOR MUSIC CONFERENCE 2002

IFPI chairman Jay Byeman, Virgin Entertainment exec Simon Wright (pictured) and EMI head of strategy John Rose are among the guest speakers at the Music Conference 2002. The Heat Is On!i, which is hosted by investment group JP Morgan. The conference, on September 25, will also hear contributions from Virgin Entertainment exec Simon Wright, artist Jean-Michel Jarre and manager Ed Bicknell.

BRITANNIA MUSIC APPOINTS TWO NEW DIRECTORS

Two new directors have joined the management team of Universal's Britannia Music. Colette Nugent, who has previously held management roles at Virgin and publishers Doring Kindersley, is appointed commercial director, while Adam Toun, formerly marketing communications director at Lloyds TSB, is taking on the role of customer marketing director.

GOLDWAG JOINS PRS AS EXTERNAL DIRECTOR OF SOCIETY

PRS has appointed database marketing expert Wanda Goldwag as external director of the society. Goldwag is executive chair of PDV Ltd, a marketing company and was previously executive director of British Airways-owned Air Miles and managing director of direct marketing agency Smith Bundu.

HESSSE TAKES ON NEW CHIEF STRATEGIC OFFICER ROLE AT BMG

BMG has hired Thomas Hesse to the new role of chief strategic officer, to advise on global corporate strategy and acquisitions. Hesse, who was a former executive up and head of corporate strategy at Deutsche Bank, has been hired by BMG chief strategic officer Michael Smellie.

BMG EXECUTIVE CAMARA BECOMES PRESIDENT AT SONY MUSIC SPAIN

Sony Music Europe (SME) chief Paul Burger poached a senior New York BMG executive as president of Sony Music Spain. Jose Maria Camara, former acting managing director for Jose Segurado, who will now continue in his usual capacity as senior vice finance and administration. Camara ran BMG Spain from 1995 to 2000 and was regional director for Spain and Portugal from 2000 to 2001.

RAID ON FLIP BRINGS END TO MAJOR COUNTERFEITING OPERATION

The MPCS anti piracy team led a raid on a Glasgow flat last Thursday, leading to the arrest of a suspected music pirate and the confiscation of computer and other equipment used to produce counterfeit product. MPCS anti piracy unit's Nick Koumoups says the raid helped bust a major counterfeit operation in the area.

COHEN TO MAKE KEYNOTE SPEECH AT SALFORD IMPERIAL WAR MUSEUM

The keynote note speech by Lyr Cohen (pictured) at this month's in the City will now take place at 7pm on September 14 in the main hall of Salford's Daniel Libeskind-designed Imperial War Museum.

m w playlist

ROMEO & CHRISTINA MILLAN – It's All Gravy (Relentless) Based around a cheery sample, this unlikely pairing already sounds like the duet of the year. It will be included on Romeo's debut album and added to a new version of Millan's (single, October 21).

ERIC SERMON & REDMAN – Razz (J Records) First Rakim (with Truth Hurts) and now these two rap rappers flow over yet more Eastern flavoured beats. This is hot. (single, tbc).

CRUSH SOUNDS – Holler At Me Now (AV8) Washed up Punjabi beat madness out on a limited US pressing, but originally hailing from the UK's (import, tbc).

JUSTIN TIMBERLAKE – Like I Love You (Jive) Showing that N'Sync's girlfriend was not just a flash in the pan, this Neptune-produced smash highlights the R&B flavour of Timberlake's forthcoming Justified album (single, Oct 21).

SHANIA TWAIN – I'm Gonna Getcha Good (Mercury) A world-class return and a smart follow-up to the 30m selling Come On Over (November 4).

RENO – Costa (Pepper) Top quality downtempo from the label brought who's Kinobe and Groove Armada (single, October 7).

MARIAH CAREY – Through The Roof (Def Jam) Evidence that with the right song in an artist's career can be put back on track (November 11).

THE RAVENHETS – That Great Low Down (unsigned) Set to be THE band at in the City, catch them this Saturday upstairs at the Black Lion at 10pm (demo).

DANIEL BEDINGFIELD – If You're Not The One (Polydor) More Savage Garden than So Solid Crew, this ballad will be locked on at IJR this Autumn (single).

THICK D – INSATIABLE (PHILIP MILK) (MultiPLY) It's been around since Miami, but this new mix should bring in new interest (single, tbc).

TV profile to boost Mobo unsigned acts

The Mobo organisation has confirmed that its Unsung final is to be televised for the first time, as nominations for the main event were unveiled last week.

Ms Dynamite, Ja Rule and Nelly featured in Universal's companies last week claim half the nominations they were eligible for in this year's main Mobo Awards. Ms Dynamite picked up nominations in six categories – act of the year, best album, best single, best newcomer, best R&B act and best video.

LL Cool J will co-host the show on October 2, with Alisha Dixon from Mis-Teeq, and will give a worldwide premiere performance of his new single. Other performances will be given by Jimmy Cliff, Ja Rule with Ashanti and Craig David.

Meanwhile, the Unsung final will be staged at the Birmingham Academy on September 24 and televised by Carlton TV two days later. The one-hour show, hosted by Dana Bowers and Gugababba Keisha Buchanan, will showcase the final 10

unsigned artists to have made it through the regional stages from around 1,000 original applicants. The five semi-finalists in each region will have their entries played and voted for by listeners of Galaxy local radio stations in Bristol, Manchester, Birmingham and Leeds, and Choice FM in London. The winner will be decided on the night by a group of judges including Radio 1 DJ Tim Westwood, Galaxy 1 DJ Steve Sutherland and Simon Aldridge from music publisher Windswept.

Bard hires director to effect retail body's expanded role

By Martin Talbot

Retailers' association Bard has hired only its second director, in recognition of the association's expanding role within the music industry, in the UK and worldwide.

Lawyer Kim Bayley becomes the organisation's first director of development and will help director general Bob Lewis manage the ever-expanding activities of the organisation.

Although details of how Lewis will divide up his role with Bayley will be determined over time, Bayley's experience in media, finance and law will bring new skills to the organisation, says Lewis.

Lewis says, "Kim's background as a lawyer, and in media, give us something we haven't previously had. This is one highly-qualified professional who is joining us."



Bayley, director of development.

Bayley joins from the media team at WestLB Panmure, where she was responsible for advising European media industry clients. She previously qualified as a solicitor with Lovells and worked at the Coopers & Lybrand firm. Bayley says she will also split her time between London and Bournemouth, where Lewis and she spend one day a week in Bournemouth and four days in

London, a fact which will allow her to spend more time working closely with many of Bard's associate and partner organisations within the music industry, as well as with parliament's All Party Music Group.

She says she will also be concentrating on issues relating to Gera and retail issues surrounding the development of new technologies within the music industry.

Lewis says Bayley's development title reflects her responsibility to help drive the organisation forward. "Development is the key," he says. "It is about developing what we have been doing and moving forward for the next 10 years."

"Kim will look at the way we do things, to see if there are things we aren't doing that we should, or that we should be doing differently."

Labels lands in UK with City Slang deal

Labels, the EMI Recorded Music company which represents a string of indie in Europe, is launching in the UK after signing a licensing deal with City Slang Records.

The move means City Slang head Wyndham Wallace will become the day-to-day boss of the new Labels UK operation, taking the role of promotions and marketing manager and reporting directly to Labels Europe director Vincent Clerly-Melin.

Wallace, who will also continue to handle City Slang business, says the timing of the deal is right for the label and its artists. "Labels shares our grand vision and will give us the muscle and structure to compete far more creatively in an increasingly tough UK market," he says.

Wallace adds that he will act as a scout for Labels UK, but expects Clerly-Melin to handle any new deals. In the meantime, he expects one of the first projects to benefit from the new relationship will be French artist Yann Tiersen. "Essentially this gives artists an alternative route to have records released here," he adds.

The next City Slang albums, which will now feature the Labels UK imprint, include a new album from Radio 4 and Schneider TM.

The deal represents the forging of a closer relationship between seven-year-old European group Labels – which already handles labels from Mute to Wolf & Schmid – and City Slang, which has worked with Labels Europe in France, Italy and Holland. City Slang's founder Christof Ellinghaus set up the Labels Germany office two years ago.



Kylie Minogue: EMI are set to release live package Feel The Fever

More profile for music DVD, say labels

Record companies are urging retailers to give a higher profile to music DVD as they head into the first big autumn season for the format, with forthcoming packages from Kylie Minogue, S Club 7, Queen and U2 in the run up to Christmas.

Both EMI and Universal highlighted the format at their autumn conferences last week and encouraged retailers to rack music DVD more prominently alongside audio rather than film.

Managing director of Universal UK's consumer and new media division Mark Crossingham asked retailers to give greater prominence in-store to the "exciting growth format" at the company's conference last Monday.

EMI Recorded Music president and CEO Tony Wadsworth used his keynote speech the following day to stress to delegates the importance of supporting music DVD. "I am disappointed that the format isn't given as much prominence as it

could be," says Wadsworth.

He adds, "Music DVD is a huge opportunity for us to grow the music market at a time when music markets everywhere are declining."

EMI's forthcoming DVD titles include the Kylie Minogue live package Feel The Fever, and the ground-breaking Gorillaz title Phase One: Celebrity Take Down, both due on November 11. Hits packages include Queen's Greatest Video Hits and a Best of Bowie double DVD which are being lined up for October 7 and November 4 respectively. Meanwhile, Deep Purple's Concerto for Group & Orchestra will hit the shelves on September 23.

Universal, meanwhile, highlighted its key DVD titles going into Christmas as Kerrang Live is Loud (late November), S Club 7's Don't Stop Movin' (September 30) and Carnival (October 28). The complete Janet Jackson 7 and This Is So Solid (November 11).

Bertelsmann admits to €1bn overspend for Zomba group

by Robert Ashten

In one of the most costly weeks in its history, Bertelsmann effectively confirmed last week that it expects to overpay for Zomba by €1bn if the deal goes through.

The news came as a Delaware bankruptcy court also blocked the sale of Napster's assets to Bertelsmann, effectively ending the controversial marriage.

The media giant emerged as the only bidder for the internet song swapping company, putting in a \$6m bid for "the brand and the technology", according to a Zomba spokesman.

The judge decided not to allow Bertelsmann, which has already loaned €1.3m to Napster, written off in last year's accounts, to proceed because he was not satisfied that the relationship between the two groups was "arms length".

The Bertelsmann spokesman

HALF-YEAR FIGURES

	2002	2001
Revenues	€8.82bn	€9.29bn
Profit	€157m	€84m

Stavros Bertelsmann says it won't pursue a further deal and commentators now suggest there are only two possible scenarios for Napster – to find another investor or file for Chapter 7 bankruptcy. However, one source suggests the first option will be difficult because Bertelsmann remains a secured creditor of Napster and any offer for the company will involve paying off some of Bertelsmann's claims.

Helen Smith, director of business affairs at AOL, which acts as chair of the unsecured creditors committee, says she believes the court's decision was the right one. She adds, "Given that no alternative bidders came forward, the consequences of this decision for the

unsecured creditors could have a serious commercial impact."

Bertelsmann's €1bn Zomba deal write-off largely overshadowed the rest of its interim results, which saw operating profits at BMG fall 45%, while overall profits for Bertelsmann improved with the media group turning last year's loss of €884m into a €157m profit for the six months ending June 30 2002.

Coincidentally, as Bertelsmann's financial team pores over the Zomba books during its deal negotiations and due diligence process, the European Commission gave the anticipated merger the green light.

The EC stated in its report on the clearance that "the transaction will result in relatively small increases of BMG's market share, which will not significantly alter the competitive structure of the European music market". It also noted that, in music

publishing, the acquisition will "only result in a small accretion [improvement] in BMG's market share".

However, a spokesman for Bertelsmann downplayed the "concerning provision", adding that it was "not concrete" and would largely depend on the eventual purchase price, which is still to be negotiated. Following the EC clearance, she now expects the deal to be completed before the end of the year.

She also defends the interim results. Cost-cutting and the proceeds of the sale of AOL Europe had helped take profits into the black, she says. And she promises improved performance from BMG, whose revenues were €1.16bn.

"We had a large restructuring last year to concentrate on genres and this is now being felt," she says. "We are better creatively and have a very strong release schedule this autumn."

mw comment IS REALITY POP SET TO EAT ITSELF?



We sit on the edge of a fascinating final quarter. Yup, there will be the usual barrage of greatest hits. There will be a smattering of new name studio projects and there will be the ultimate pub guessing game – who will lead sales in the final weeks of the year.

As it stands, I'm convinced that this year's big star is right on impossible to call. That is not because the market is any more unpredictable than ever, but simply because many of the key players have yet to emerge.

What makes this coming autumn unique is the impending arrival of a string of pop stars who do not even know themselves as they will be Christmas superstars. Yes, contenders. This will, after all, be the autumn of the reality pop superstar.

Simon Fuller said it last week: a few months ago Kelly Jackson was a waitress in Texas and now she is being hailed as the best singer in America. Why? Because she entered – and happened to win – a massive TV talent contest which attracted 15m final night phone votes and an audience of 25m.

And, with PopStars: The Rivals kicking off this week and Fame Academy launching in a month's time, there are a couple of dozen British youngsters who may very well be dishing burgers or operating a supermarket checkout this week, but will be adorning the covers of tabloids by December.

Fame Academy, in particular, I think sets to take the format to previously untapped corners. Besides exposing a group of talented youngsters to the prurient gaze of Big Brother-style TV surveillance, it will offer the spectacle of regular guest pop stars thrust in to enter panes and educate them for good measure.

Pete Waterman this week rejects any suggestion that we are reaching overkill. He believes the public appetite for such shows is far from sated and he may well be right. Whether he is correct in predicting five or six more years of such shows is another matter though.

Quite apart from the public appetite for such shows, the simple fact is that the entire concept runs the risk of eating itself. Darius has already turned up on both Pop Idol and Popstars, as we heard in another Pop Idol next year. It is hard to imagine that the constant, nationwide talent trawls will not cough up many of the same, competitive, contenders.

The fact is, if you continually fish the same lake, you will begin re-catching the same fish. And, furthermore, if you dredge a lake often enough, you will ultimately dredge up a fish and a slit. **Martin Talbot**
martin@musicweek.com

Innocent's Blue personally unveiled their new video

(pictured) to media last Friday, at a playback of tracks from their forthcoming second album, due for release on November 21. The Cameron Casey-directed video for One Love, due for release on October 21, was shot in Los Angeles in August. The Box's music co-ordinator Les Thompson was among those checking out the band's new material. "It's a great video for us and looks like it will be a number one. It's a logical progression for them from Fly By and takes them to the next level before they come with harder tracks like Riders," he says. The single was due to be issued to radio today (Monday), six weeks ahead of the commercial release.



OD2 joins Virgin and The Times for promo

Peter Gabriel's digital music distribution company OD2, Virgin and The Times newspaper have teamed up to offer readers the chance to download tracks from Gabriel's new album up prior to its release on September 21.

The ground-breaking three-day virtual cover-mount promotion, which follows the recent tie-in between the Sunday Times and Big Brother to offer a free promotional Oasis CD, will feature in The Times newspaper this coming Saturday, Monday and Tuesday.

Readers will be able to access a website and, when they register their unique PIN number, unlock eight of Gabriel's tracks, including two new songs – The Barry Williams Show and Growing Up – from forthcoming album Up.

Virgin's technology, the tracks can be downloaded for a period of 30 days, while five more tracks can be downloaded and burned to CD.

The promotion continues next Monday (September 16) and Tuesday, when new PIN numbers will allow access to one further track and a video from Up.

More Wills and Gareths ready as new talent shows kick off

Music-based reality TV programmes are set to dominate the music industry for years" according to Pete Waterman, one of the judges of Popstars: The Rivals, which kicked off a 17-week run last Saturday.

Five Records and Polydor have been confirmed as the record company partners for the show, issuing releases by the programme's boy band and girl band respectively. The rival releases are expected on December 16.

Meanwhile, Endemol UK's creative director Tim Hinks last week unveiled further details of its Fame Academy programme, due to be broadcast across several BBC platforms this autumn. "Fame Academy will be bigger than Big Brother and the biggest show that the BBC is doing this year," says Hinks. "We have signed a deal with presenters, but who they are is under wraps."

Fame Academy – releases from which will be issued via Mercury Records – will host a mastersclass by an established artist every week. The

Receivers expected in as Ritz plc winds up

The official receiver is due to visit Ritz Music Group plc this week, after a winding up order was made against the listed company in the High Court last Wednesday.

Yonex, which owned the property where Ritz housed its radio station, claimed around £100,000 in the petition. The move follows the winding up in mid-August of the Ritz company controlling the group's radio station Ritz 1035AM.

Ritz chairman Ron Winter says the judgement will not affect the companies trading below.

"The PLC isn't over," he says. "We are making an application to restore it to the list." He adds that it has "substantial funding" available.

Young: more winners chartbound

show follows the format of international versions such as Spain's Operación Triunfo and France's StarAcademy. Both shows saw competitors meet and perform live with weekly megastar guests including Eton John, Sing, Anastacia and Ricky Martin.

Mercury secured release rights to the show in the summer, with Universal Music chairman and CEO

Lucian Grainge fronting the deal in competition with a string of other companies – including Hugh Goldsmith's Innocent. It is understood that the Universal tie-in does not extend beyond release, with producers Endemol and BBC open to invite guest stars from other companies.

Pete Waterman dismisses criticisms that the arrival of two reality pop shows – together with the release of albums by Will Young, Gareth Gates and Darius Danesh and BMG's launch of the American Idol winners – will lead to saturation of the market.

"The world suddenly wants this format and I don't know why people are saying this is going to be the last," he says. "The way radio is now makes it impossible to launch a pop act without this kind of TV exposure."

"This is just the start," says Waterman. "I can see this going on for five or six years before the public gets bored."

● BMG set to launch US Idol, p6



Young: more winners chartbound

SIA FINDS NEW LABEL HOME

Sia, the singer/songwriter with Zero 7, has signed a solo recording deal with Go Beat. The UK-based vocalist, originally from Australia, recently fronted two hit tracks on Zero 7's multi- platinum-selling *Single Things* album as well as having a Top 10 hit, Taken For Granted, in her own right last year. "Sia is one of the most individual and brilliant vocalists and lyricists I've ever come across," says Go Beat's Ferdy Unger Hamilton. Sia, who is managed by IE, is currently co-writing and collaborating on songs for the new album, which is due for release in the middle of next year.

3SL SPLIT WITH EPIC

Epic Records has decided not to pick up its album option for boy band 3SL, who have released two singles through the label this year. Their most recent single, Touch Me Tease Me, charted at 16 last week.

FOLEY QUITS REACT WITH SALE

Beechwood Music has acquired a 50% stake in dance label React from the label's joint managing director Thomas Foley, who has sold his share of React Music and React Publishing. The label will continue to operate independently, with James Horrocks as the sole managing director, with ownership split equally between himself and Beechwood.

INCENTIVE SIGN BROOKLYN BOUNCE

Ministry-affiliated label Incentive has signed Brooklyn Bounce for the UK and Ireland. The European group, who are signed to Sony outside the UK, have 12 hit singles and four albums already under their belt in Europe. The group's first UK single will be Loud & Proud, due for release in October.

WATT FORMS MACHINE MANAGEMENT

Former Epic Records and Done & Done staff member Iain Watt has set up new management company Machine Management. Machine will represent Tom Middleton, who is currently recording his debut album, Cosmos, for release early next year, and Merz, who is releasing his first new material in two years via three limited-edition singles over the next three months.

THIS WEEK'S BPI AWARDS

Albums: Morcheeba
Charango (gold)
Various Trance Masters (gold)
Various Smash Hits - Let's Party
Get Thru This (silver)
The Music (silver)
Various The Album 4 (silver)

Source: BPI. Above shows latest two awards in the award show at Radio 1 September 6, 2002

UK dance labels jostle to jump aboard the cheesy pop wagon

by James Roberts

The successes of "cheesy" pop dance acts such as Scooter and Mad'house are forcing huge changes among UK dance labels as they move to keep up with the rapidly-expanding genre.

The bewildered dance industry - which has seen its traditional singles and compilations markets decline sharply over the last two years - is quickly embracing Eurotrance-influenced sounds, an area of dance music which has, until now, been left to small specialists such as All Around The World.

"It is the nature of the game," says A&R's Matt Cadman, who has surprised cutting-edge dance labels this year by scoring seven Top 10 hits through the likes of Filip N Fil, Kelly Lorena and N'Trance. But the influx of newcomers keep for a slice of the action is putting on



Mad'house: Madonna covers

the pressure. "It does make it harder for us if we want to sign a track and find that Postiva, Incentive and Ministry are all in the queue," he says.

Among the "cool" dance labels making the shift to commercial dance is Universal's Serious imprint. The label plans to follow up Mad'house's current hit cover Like



Hampenberg: released via Serious

A Prayer with a further Madonna interpretation, Holiday, in October. In addition, this month sees Serious release Hampenberg's ludicrous squeaky duck-sampling track Duck Toy, while the label also last week signed a hammed-up version of Glenn Campbell's 1975 hit Rhinestone Cowboy. Other traditional dance labels

looking to up their cheese factor in the coming weeks include Ministry, with a cover of Bryan Adams' Heaven by DJ Sammy, and Multy, who are preparing to release a Filip N Fil remix of Phat's & Small's 1999 hit Turn Around.

"It is a case of paying more attention to what is happening outside London," says Serious A&R director Dave Lambert. "Playlists at stations like Beat 106 and the Emap group can be very different to Kiss or Radio One."

Universal's International A&R manager Eddie Ruffett has also seen a growth of interest from UK A&R in the cheesy Euro hits.

"It is just a realisation that that is where the market is," he says. "And the structure is now out there - with The Box and club exposure - to have hits without radio play."



London-based act 13 Amp are set for an international boost following a deal with Epitaph. The band's critically-acclaimed debut album, Chat And Business, was released in the UK in March this year through Fantastic Plastic and has sold 22,000 copies to date. The album will now be released by Epitaph throughout the US, Canada, Australia and the rest of the world on November 12, in Europe on October 7. In Japan, the release will go through the Avex label Maximum SO. The band will make their first US appearance in October at CMJ in New York, where they will take part in an Epitaph showcase before playing a series of dates in key US cities. A European Tour is being set up for later this year. "I consider Ikara Colt a very important new band - this kind of style, intelligence and aggression has been sorely missed in music," says Epitaph founder/owner Brett Gurewitz. "I'm thrilled and honoured to work with them and have the brightest hopes for their future." Ikara Colt also have signed a worldwide publishing deal with EMI Music Publishing. A new five-track EP, Basic Instructions, will be released by Fantastic Plastic in the UK on September 30.

13 Amp increases pace with Free Association album

If you're going to run your own record company, you'd better have good ears. And as 13 Amp rolls out its first releases, some two-and-a-half years after the label's launch, co-founder David Holmes can already claim credit for unearthing one of the biggest singles of the year so far.

But there are some kinds of credit which the renowned Hollywood soundtrack compiler, artist/producer and world-class obscurist record collector would rather do without - inspiring the JXL remix of Elvis's A Little Less Conversation is one of them.

"Someone told me that's the biggest song in the world this year," he groans. "It's an interesting feeling. As long as people don't think I reminded it, that's all that matters."

All the same, it was a Holmes mix album which provided 23 Amp its first release in March. That record, Come Get It I Got It, also gave an outlet for Holmes' first



Free Association LP due group project the Free Association, whose eponymous debut album will be the second artist offering to arrive from the label, following My Computer's well-received Vulnerable last month.

Backed by Ministry of Sound and 3MV, and run by Holmes with Best Est's John Best and Big Dipper Management's Dean O'Connor, 13 Amp aims to be much more than a vehicle for Holmes himself.

"It represents encouragement and ideas and style," says Holmes. "Less artists, more time."

In addition to the Free Association album, which is due for release on October 21, 13 Amp will

soon be firing out albums from New York duo Joy Zipper (produced by Kevin Shields with additional work by Holmes), Yellowhammer ("the wild card"), O'Connor happily admits) and Children, the project of Steve Hilton, Holmes' production partner in the Free Association and a collaborator of Craig Armstrong and David Arnold.

But clearly, it is the Free Association which will initially dominate proceedings. With material written by singer Petra Jean Philipsson and San Francisco rapper and one-time Beta Band confidante Sean Revereon, the band make funky, soulful, gripping music which stands alongside the nuggets Holmes habitually unearths.

The album was brought in on a shoestring and O'Connor says that's how things will continue to be run.

"If you are starting with a blank canvas and you are entertaining the idea of real artist development -

I don't just mean kind of A&R, I'm talking about signing a band for 30 or 40 grand, may be spending the same amount on an album - then you are making records which could sell in significant amounts," he says. "I love that kind of A&R."

The approach is as shrewd as you would expect from a Ministry joint venture, even if 13 Amp's musical heart is as far removed from the company's singles and compilations business as it could be. But the positive critical reception - for My Computer in particular - seems to be justifying Ministry of Sound Music Group CEO Matt Jagger's faith in 13 Amp as one of Ministry's secret A&R weapons. "I said to them, don't worry about singles, just keep your heads down for two years and do some artist development," says Jagger. "Now they have got three albums done and we are very pleased with them."

Adam Woods

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US chartfile

DIXIES COME UP WITH THE GOODS

With both of their last two albums achieving sales north of 10M in America, expectations for the Dixie Chicks' latest set, *Home*, were high — and they weren't disappointed, with the album blasting its way to number one with first week sales of 780,000. The album, which features a cover of Fleetwood Mac's *Landslide* alongside an otherwise new selection of songs, registers the second highest debut sale of the year (behind The Eminem Show).

Among country acts, only Garth Brooks has had a higher first (or any other) week sale.

There are 13 new entries to the Top 50, including three by British acts — the most this year. Coldplay lead the UK mini Invasion, debuting at number five with *A Rush of Blood to the Head*. The album, which is being helped by heavy radio play of the single *In My Place*, makes a far bigger splash than their debut album *Parachutes*, which slipped almost unnoticed into the chart at number 189 in the last week of 1999, at a time when airplay for its introductory single *Yellow* was just starting.

Parachutes eventually peaked at number 53 and has sold more than 1.2m copies to date. It responds to the arrival of their new album by climbing 163-143.

While their single *Out Of My Heart* (Into Your Head) starts at number 56, BBMAK have had better luck on the album chart where their second album into 'Your Head debuts at number 25. Their debut album, *Sooner Or Later*, debuted at number 118 with sales of 11,700 in 2000, eventually peaking at number 38.

Daniel Bedingfield (pictured) also gets in on the act, with his *Gotta Get Thru This* album arriving at number 41, while the single of the same name continues to close in on the Top 10, rising 16-14. Elsewhere, there are declines for Kylie Minogue (75-82), Dirty Vegas (70-98), The Beatles (96-112), Def Leppard (88-122), Enya (130-134) and Beth Orton (111-137) and a modest climb for Craig David (147-139).

On the Hot 100, a 23-30 decline seems to confirm it's all over for Kylie Minogue's *Love At First Sight*, while Dirty Vegas (pictured) and Craig David continue to fade, falling 64-73 and 79-80 respectively. Nelly tops the chart for a 12th week in a row and, for the fifth time with latest single, *Dilemma*.

Meanwhile, having reached number three, while Layvinne's *Let Go*, which has sold 2m copies in 13 weeks, holds at number three on the album chart.

EMI is set to exploit the enduring global popularity of David Bowie's catalogue by issuing 23 different versions of its forthcoming *Best Of Bowie* album, tailored to individual international markets, on October 21. The ambitious project has been compiled to reflect local hits from Bowie's catalogue in different countries. Seven double CDs will be released in territories where the company's affiliates saw demand, as well as 15 single CDs and one cassette, for Eastern Europe. Mike Heatley, vp of catalogue development for EMI Records UK, says, "Bowie had some hits that were unique to particular markets — a duet he did with Tina Turner was very big in Holland, the German version of *Heroes* for example — and they would not normally be included in a compilation." Only one song — *Fame* — is common to every release, but even that will feature in different versions, while the artwork will look the same except for a flag on the spine indicating the country of origin. The album, due to be followed by a November 4-released DVD, will be heavily TV-advertised in all 23 territories.



Brazilian CD pirates to pay \$1m in damages

Music industry anti-piracy campaigners have secured a major victory in the global battle, with two Brazilian CD manufacturers ordered to pay \$1m in damages.

The payout — one of the global industry's biggest awards and the biggest yet seen in South America — was ordered by Novidisco Brasil Industria and Trace Disc Multimidia. A three-year investigation following a raid in October 1999, found that Novidisco created pirate stampers, which Trace Disc then used to manufacture some 150,000 pirate CDs.

The head of Brazilian industry association ABDI, Marco Concalves, hailed the success for Brazil, where he says piracy is "killing" the market. Sales have declined 60% over five years in Brazil, which has dropped from being the world's sixth biggest market to 12th in the global rankings.

Coldplay enter at five as UK acts charge US albums chart

by Joanna Jones
Parlophone's Coldplay scored a Top Five debut on the Billboard 200 albums chart with *Rush Of Blood To The Head* last Thursday, leading one of the strongest UK-ignited contingents in the US Top 50 of recent months.

While the label was predicting a more cautious Top 10 position last week, Coldplay clinched the number five spot with over the counter sales of 140,854 albums.

Parlophone managing director Keith Wozencroft says, "The important thing was to see we had grown a real fan base and this is a real confirmation that we did that with *Parachutes*. In *My Place* is only just starting to build at radio in the US and there is a real feeling *Coldplay* is developing into an important rock band."



Coldplay: Top Five album in US

Capitol UK international director Kevin Brown concedes Coldplay are still perceived as "genre music" by many in the US, until now confined to radio airplay on modern rock and AC formats, but he believes forthcoming singles could have wider mainstream potential across the Atlantic.

"There are tracks on this album that are capable of breaking across

formats — the next single *The Scientist*, which will be released before this one, is one of those," says Brown.

"At this stage we are selling on the base we built over the last year-and-a-half with *Parachutes* and we need to take the new album to a wider audience," he adds.

He believes the Top Five position is the culmination of strategic planning by the record company, which started in February of this year, and two years' of hard work and commitment from the band.

The album has topped the charts of 12 international markets, including Australia, Canada and Germany, and has reached the Top Five of countdowns in a further eight countries.

The Coldplay success led a strong series of UK entrants to the US

charts (see US chartfile, right), with Telstar's BBMAK debuting at 25 *Statewide* with second album into *Your Head*. Polydor's Daniel Bedingfield entered at 41 with his debut album *Gotta Get Thru This*, while his single of the same name climbed two to reach 14 on the Billboard Hot 100.

Telstar head of international Graham Williams says BBMAK success represents a significantly improved start for the project this time, compared to their debut two years ago. "The first album sold 10,000 in week one and into *Your Head* has sold 38,000 over the counter in its first week, which reflects the growing status of BBMAK in the US," he says. "Airplay is picking up and they are on course for a platinum album."

Universal's French boss to stay nine more years

The chairman of Universal's French company, Pascal Negre, renewed his contract with the company for a further nine years last week.

The deal, announced by UMI chairman and coo Jørgen Larsen, confirms Negre in the role until the end of 2010; he took over as chairman/coo at the time of the PolyGram/Universal merger of 1998, before which he had been managing director of PolyGram France since November 1994.

Negre says, "It's no easy thing to make a commitment concerning the next nine years of your life. I have been able to make up my mind without hesitation, because all the necessary factors are united."

"It takes time to create a relationship with major artists, emerging talents and music teams. They know now that I have time on my side to help them succeed."

Negre helms one of Universal's most dominant companies worldwide. It has consistently claimed around one-third of all of France's album sales under his reign, achieving UMI's biggest global share in the first half of 2002 at 35%.

BMG plans UK release for US idol

RCA is preparing to ship 750,000 copies of the first single release from American Idol winner Kelly Clarkson in the US, after she clinched 58% of the telephone vote on the final show last Wednesday night.

The Cathy Dennis-penned track *Before Your Love*, a double A-side with *A Moment Like This*, is scheduled for a September 17 release in the US with an album to follow on November 26. A compilation album of material recorded by the 10 finalists is due on October 1. RCA US has an option to sign all four finalists from the show.

BMG UK's chairman Hasse Beitzholdt attended the final and was in discussions with RCA American executives about a possible UK release for *Before Your Love*, but a date was yet to be confirmed as *Music Week* went to press on Friday.

"Kelly Clarkson has an amazing voice and the other finalist, Justin, will be a great pop star," says Beitzholdt. "The other runners-up Tamya and Niki, were also fantastic. It was great to see Will Young do such a great



Clarkson: American Idol winner job — he has really grown."

He adds, "I think they need to have a few singles and an album out in the US and that will take some time. Eventually, probably in the spring of 2003, we are likely to release artists in the UK, but I can't give an exact date. I think Kelly Clarkson will be a worldwide superstar — she absolutely has the makings of that."

More than 22m viewers tuned in to watch Clarkson beat fellow finalist Justin Guarini to the title of American Idol, netting Fox network's biggest audience to date so far, with 15m telephone votes on the night.

The UK's Pop Idol winner will

Young sang a duet with the winner and spoke at a press conference following the show.

The American Idol Top Ten Live 28-date coast-to-coast arena tour is set to begin on October 5, featuring the 10 finalists from the series.

Simon Fuller, whose 13 company created the show, says, "Three months ago Kelly was a waitress from a small town in Texas, now she is the most famous person in America. Being able to make this possible really thrills me. The future will be amazing. One of America's reality's biggest singers."

Kelly Clarkson and Justin Guarini have been invited to perform a medley at the September 11 concert in New York, while Fuller has been invited by the White House to present the finalists to President Bush.

Fuller confirmed he has signed up for a second series, which is already underway, and due to be broadcast via the Fox network from January 2003. The three judges Simon Cowell, Paula Abdul and Randy Jackson are also expected to return for another run.

British Grange upbeat for autumn

Monday, September 2: Bernard Shaw Park Hotel, London

I say the mood at Universal UK's autumn conference was bullish to one of the year's greatest understatements.

Chairman & coo Lucian Grange, closing the event with a resolutely upbeat but challenging keynote, left assembled companies, retail and media in little doubt that this year was one to shout, very loudly, about Universal's chart successes.

With more than double the number of live acts – a total of 12 – performing this year, Grange dismissed the doom-mongers with the words: "Universal means music and we mean business."

Unveiling a fourth quarter release schedule bristling with best of us U2, Lighthouse Family and Elton John, the companies were warned, however, that now was not the time to slow the momentum.

"We want to have first, second and third market share in every week in singles, albums and airplay and each label will push to jump above the other," Grange told delegates. "Our intention is never to be arrogant, but we should have self-confidence and self-belief."

With newly restructured management teams in place at Mercury, Universal Island and Polydor, he said the former two labels "have a way to go" in terms of domestic retail.

But he acknowledged Island had "hit the ground running" this year with Sugababes' Angels With Dirty Faces album, as had Mercury's joint MDs Steve Lislewhite and Greg Castiel with new signing Darin Deneš.

Nothing up the label's first UK singles debut number one single since 1973 with Colourblind, Deneš's forthcoming album, produced by the single reviewer, is set to strengthen Mercury's Christmas assault, which also includes new sets from Canadian metal darlings Sum 41, Mark Knopfler and



Ms Dynamite: a performance highlight

best of us from NX5 and Elton John. Meanwhile, the label is hoping to harness the twin commercial might of divas Shania Twain and Mariah Carey, both with singles before Christmas.

Speaking to Music Week at the conference, Grange added, "There is no reason why Mercury could not be about 90% the size of Polydor."

Universal Island's presentation exploded with a set from Eighties Matchbox in the Disarray, while MD Nick Gardfield introduced live acts UK teen trio Busted, recent signing Martin Garrix and Sugababes as well as a tour exclusive of U2's new Electrical Storm single. Gardfield highlighted that two-thirds of Island's fourth quarter releases emerged from domestic artists, and gave delegates a sampler playlist titled ReBirth which could have sign-posted a new era more clearly.

Grange is confident the company can continue to deliver short term hits while fostering long-term artist development.

"UMG has charged a lot in the last 12 months – we have created the environment to balance short and long term needs – healthy, profitable risk-taking, record companies are good for artists," says Grange. "While signing long-term artists, we can stick with reflecting the public taste and sometimes trying to

UNIVERSAL'S KEY AUTUMN TITLES

SEPTEMBER 23: Beck – Sea Change (Geffen); Status Quo – Heavy Traffic (Universal Music TV); Bon Jovi – Bounce (Mercury); Ryan Adams – Demolition (Lost Highway/Mercury); SEPTEMBER 30: Busted – Busted (Universal); Mark Knopfler – The Rhapsodies Dream (Mercury); OCTOBER 7: Pureness – Planet Helpless (Island); Various – OTP Autumn 2002 (Universal Music TV); OCTOBER 14: INXS – Definitive (Mercury); LL Cool J – 10 (Def Jam); OCTOBER 21: S Club Juniors – Together (Polydor); OCTOBER 22: Samantha Mumba – title tbc (Polydor); OST – 8 Mile (Interscope); Stevie Wonder – The Definitive Collection (Universal Music TV); NOVEMBER 4: Shaggy – Lucky Day (MCA); U2 – Best of 1990-2000 A&B-sides (Island); Lionel Richie – title tbc (Mercury); Elton John – title tbc (Mercury); Bond – Shine (Decca); Robert Palmer – At His Very Best (Universal Music TV); NOVEMBER 11: U2 – Best of 1990-2000 A&B-sides (Island); NOVEMBER 18: Darius – title tbc (Mercury); Ja Rule – title tbc (Murder Inc.); Don't Don's Lighthouse Family – title tbc (Warner/Capitol); Various – Classics 2003 (Decca); NOVEMBER 25: Pulp – Best of (Island); S Club Juniors – title tbc (Polydor); Sum 41 – title tbc (Mercury); Phil Spector – Christmas Album (Universal Music TV); Donny Osmond – Somewhere in Time (Classic Love Songs) (Decca).

Influence II."

He later added, "The Fame Academy series is exciting and it is instant whereas with Martin Garrix we will stick with him – I know he has the talent."

A special place was reserved to highlight Mercury's Fame Academy project in conjunction with Endemol and the BBC, which is set to spawn a string of hits if the UK series is able to harness similar levels of popularity to the French and Spanish versions.

Polydor's elaborate OK magazine-style celebrity presentation marked the climax of the conference and, punctuated by performances from Ms Dynamite, Apollonia and Daniel Bedingfield, saw the label revealing in its claim to be of the top 10 albums in June this year.

Meanwhile, key pre-Christmas singles releases from S Club 7, S Club Juniors, Daniel Bedingfield, Queens Of The Stone Age, Eminem and Ms Dynamite – who the same evening clinched six Mobo Award nominations – were trailed.

UMTV's Brain Berg stressed the label's

evolving compilations offer, highlighting its "strongest ever" artist lineup with best of us from Stevie Wonder, Robert Palmer and Status Quo, while lucrative compilation tie-ins with BBC, Channel 4, Emap and Granada were set to continue leading into Christmas.

Universal Classics & Jazz looked to new releases from Bob, Aled Jones and Andrea Bocelli, as well as a TV-driven Donny Osmond set and a re-promotion of Diana Krall's Look Of Love album, to deliver Christmas success.

Although Lucian Grange hints that further tweaks in the organisation's sales structure could come, saying he keeping a "very open mind" about any replacement for Steve Galanti, his focus on his labels delivering was as obvious as ever.

"As a group, I believe we have a common goal, but we don't have common ways of getting there as individual companies. You just have to spend time with any of the five companies to know what diversity and ego are all about and those are the qualities we need to move forward."

Home-grown talent earns EMI line-up

Tuesday, September 3: Bafta, London

Coming together with the number one single and album by two UK-signed acts, it was perhaps understandable that EMI's sales conference should be dominated by talk of home-grown talent.

The Atomic Kitten and Coldplay successes, the company's three Mercury nominees in Beverley Knight, Germa Hayes and Doves and the acclaim for Idlewild, The Vines, Beth Orton and McAlmont & Butler brought chairman and coo Tony Wadsworth to the Bafta stage with a smile on his face.

"Emphasising EMI's position as a company "which operates solely in music", Wadsworth's greatest source of satisfaction was clearly the current Coldplay success, whose A Rush of Blood To The Head is number one in Australia, Germany, Italy, Denmark, Norway and Sweden, and Top Five in the US, France and Holland.

Wadsworth paid tribute to the various EMI Recorded Music teams which had worked through a year of significant change "without dropping a ball" highlighting the particular commitment in scoring number ones with UK acts the chemical Brothers, Blue and Doves at the height of restructuring.

Home-grown talent provides the highlights of EMI's autumn, including new titles from Blue, Atomic Kitten, Richard Ashcroft, Petrus Gabriel, Supergroup and others, as well as a string of greatest hits releases headed by definitive sets for Bowie and Rolling Stones. But, across the companies, the company's emphasis is also firmly focused on maximising sales for already-released albums from Norah Jones, Doves, Garth and others.

The biggest new release of the final quarter for Keith Wozencroft's Parlophone is Supergroup's Life On Other Planets –



Blue: primed for November album

previewed by Grace, out on September 16. Otherwise, alongside Coldplay, the focus will be on driving Norah Jones Come Away With Me from single platinum status to double platinum and beyond and pushing on with albums from Idlewild, Kylie (with a special edition featuring a remix CD featuring the Blue Monday mix of Can't Get Out Of My Head), Mercury nominee Beverley Knight and Dirty Vegas.

Wadsworth also paid tribute to the achievements of Hugh Goldsmith's Innocent, who he described as the industry pre-eminent producers of quality pop, after unveiling tracks from two of the major's biggest releases of the autumn. Released this week, Atomic Kitten's Feels So Good album follows a number one album and includes tracks written by Rob Davis (Love Won't Wait) and Stargate (The Last Goodbye).

Meanwhile, Blue's broadened style was highlighted by the diverse sounds of next single One Love, Angie Stone/Terry Britten ballad Don't Treat Me Like A Fool and the Stargate funk-out Riders.

EMI'S KEY AUTUMN TITLES

SEPTEMBER 9: Atomic Kitten – Feels So Good (Innocent); Izzy – New Dawn (Virgin Venture); SEPTEMBER 16: Various – Best of Bond (EMI Catalogue); SEPTEMBER 23: Peter Gabriel - Up (Virgin); Declan Galbraith – Declan (EMI Liberty); Deep Purple – Concerto For Group and Orchestra (EMI Catalogue); SEPTEMBER 30: Supergroup – Life On Other Planets (Parlophone); Rolling Stones – Forty Licks (Virgin); OCTOBER 14: Blondie – Greatest Hits (Chrysalis Catalogue); The Specials – The Best Of (Two Tone/EMI Catalogue); OCTOBER 21: Richard Ashcroft – Human Conditions (Hull); David Bowie – Best Of Bowie (EMI Catalogue); McAlmont & Butler – Our House (Mercury); Everything But The Girl – Like The Desert's Kiss The Rain (Virgin); OCTOBER 28: Deep Purple – Listen, Learn, Read On Box Set (EMI Catalogue); Shirley Bassey – Bassey Sings Bond (EMI Liberty); NOVEMBER 4: Blue – title tbc (Innocent); Iain Malden – Eddie The Great Greatest Hits (EMI/Chrysalis); NOVEMBER 11: Kylie – Fever Special Edition (Parlophone); ATC – Planet Pop (EMI Liberty); NOVEMBER date tbc: The Rat Pack – Christmas Album (EMI Catalogue).

Without a Robbie Williams album to confirm, EMI/Chrysalis's autumn plans centre around maximising sales of existing albums. After making his farewell speech as the company's managing director, Mark Collen flagged up plans for the continuing promotion of acclaimed albums by Doves (with new single Caught By The River out on October 14), The Vines (single Outlawplay on October 7), McAlmont & Butler (single Bring It Back on October 28) and Beth Orton (single Anywhere on October 21). In addition, Iain Malden is preparing the greatest hits package, Eddie The Great.

Besides its Stones best of – its 40 tracks, two CDs, four new songs targeting 1m-plus UK sales – Philippe Ascoli highlighted a Virgin schedule headed by the Peter Gabriel album Up, trailed by the single The Barry Williams Show, and the Everything But The Girl greatest hits across both CD and DVD. A rare offering from the US comes in the form of Bonnie Marie's Tropical Storm album, including Peel It Boy, a single collaboration with Janet Jackson.

But, back to UK talent, Hat is re-reading the Richard Ashcroft album Human Conditions, which features contributions from Brian Wilson and Tain Singh, among others.

Virgin's Stones album heads a strong lineup of greatest hits, which also includes a Bowie package and Madness's Our House, which is released in the same week that the West End stage show opens. Other best of us titles include a best of Doves and The Specials, while the new Bond movie Die Another Day is marked by a Best Of Bond and EMI Liberty's new package of Bond interpretations by Shirley Bassey.

EMI Liberty is also preparing another series of novelty hits, with DJ Giz and Hermes House Band combining for a terrific cover of Opus's Life Is Life on October 14, and another ATC single, My Heart Beats Like A Drum (Dum Dum Dum) on October 7, in advance of album Planet Pop on November 11.

And, with its own unique spin on new British talent, the label ventures into the mum and dad's arena with Declan Galbraith's debut album Declan on September 23.

SINGLE of the week

AVRIL LAVIGNE: Complicated (Arista). Having already conquered her native US, the feisty teenage songstress looks to the

UK for her next battle, which — given the early reactions to this single, which includes an A-list priority at Radio One — she already seems to be winning. Parent album *Let Go* is stuffed with plenty of Laviigne's equally infectious compositions and is set to become one of the autumn's unexpected breakthroughs.



ALBUM of the week

ELVIS PRESLEY: 30 #1 Hits (RCA/BMG 07863 680792). BMG mark the 25th anniversary of the death of the King with this

remastered collection, which goes exactly what it says on the tin, while also including the bonus track, *Elvis Vs JXL's A Little Less Conversation*, which has now been deleted as a single. If the success of *EMI's Beatles 1* campaign is anything to go by, this best of could well be among the year's.



SINGLE reviews

RECORDED COSMOS: Take Me With You (P Records LC00309). Bubbling under as a white label since the Winter Music Conference, Tom Middleton's Eighties-flavoured analogue anthem is now set for release on a new Polydor imprint. With a radio-friendly vocal version complementing the original instrumental and extensive plays from DJs such as Radio One's Pete Tong, it could well be crossover success.

RECORDED THE DATSUNS: In Love (Hellsquad/V2 VVRS020953). Buzz band The Datsuns have recently turned heads with their fiery live performances, with V2 picking up and releasing their major debut UK single. In *Love* is 8-side Superreggae (equally as good) serves up full-on rock 'n' roll a couple of notches heavier than contemporaries The Hives. In *Love* has already been *Clisted* at Radio One and precedes the band's debut album which is due out in October.

WILL YOUNG & GARETH GATES: The Long And Winding Road (RCA 74231 965972). Although destined to be another huge hit for the instantly successful *Pop Icons*, the twosome offer an unremarkable cover of this Beatles classic. Radio is not exactly enthusiastic, but that shouldn't stand in their way.

EVE: Gangsta Lovin' (Interscope/Polydor CD 4978042). Hip hop amazon Eve and the sultry mega-talent Alicia Keys form an impossibly sexy duo on this assured demand for some gangsta love. Produced by one-man hit machine Irv Gotti (responsible for Ashanti's smash hit *Foolish*), *Gangsta Lovin'* bounces and wiggles like Eve's Top 10 single last year, *Let Me Blow Ya Mind*. The track has been *B-listed* on Radio One.

THE BELLARAYS: Fire On The Moon (Telstar MC5075). The Bellarays continue their soul-punk agenda with this track, which sees Lisa Venema/Kekela's gypsy vocals during the sub-Stoges guitar mesh to keep pace. Other tracks included here are the Black Flag-sounding *Destroy All Everything* and *I'm A Lover*. This release is timed for the band's string of UK dates, which conclude at London's Mean Fiddler on September 20.

THE ELECTRIC SOFT PARADE: Same Way, Every Day (Biting The Soles Of My Feet) (4th Records db013c077). The Brighton duo's third single sounds just as self-assured as their previous two Top 40 hits. This track is also taken from ESP's debut album, *Holes In The Wall*, which thrust the band's brand of jaunty indie pop into the limelight and earned them a 2002 Mercury Music Prize nomination.

J172: Formulae (Lakota Records LAK0021CD1/2). J172 give us a taste of their second album with this uplifting track, which provides the perfect backdrop for Mark Greaney's soaring vocals. The band are set to raise their profile on a 14-date UK in October.

PURESSENCE: Walking Dead (Island Records CID 803). This is one of the standout tracks from the Manchester four-piece's forthcoming third album, *Planet Helpless*. With its swirling guitars and pulsing rhythms, *Walking Dead* brings to mind early Nineties dream pop band Curved. Hardy Top 10 material, but it should raise the band's profile in indie circles nevertheless.



HOLLY VALANCE: Down Boy (WEA). Following the breakthrough of *Kiss Kiss*, Valance follows with this innuendo-littered ditty. Carrying many of the Eastern-influenced sounds that made its predecessor such a big hit with radio, this is sure to deliver chartwise.

GARBAGE: Shut Your Mouth (Mushroom MUSH59CD). Last year's beautifulgarbage has been the slowest-selling Garbage album yet, so the band will no doubt be hoping that one of the standout tracks from the set, *Shut Your Mouth*, will help boost sales. Breathily spoken-verse contrast against an anthemic chorus, but this may not be enough to propel the band back to the top of the chart.

XZIBIT: Multiply (Epic/Loud XPCD21272). Everything is in the right place on this platinum out of digitalised gangsta rap as Xzibit jaggledy tells it like it is. It is taken from his forthcoming album *Man Vs Machine*.

OASIS: Little By Little/She Is Love (Big Brother/Sony Rkidded 28). This double A-side will fit easily and make you feel good, like your worn-in favourite pair of jeans. These two downtempo songs, taken from number one album *Heathen Chemistry*, plough an organ-driven furrow, with choruses built to be

sung by a sold-out, anthem-hungry stadium crowd. Oasis are currently in the middle of a sold out US tour and return home for more UK shows in September.

OUR LADY PEACE: Gravity (Epic SAMPDC 11982). Our Lady Peace sound like a non-metal version of fellow Canadians Nickelback (this album is mixed by Randy Stroh, who has worked with Nickelback and ROK). The band lacks originality but first single *Somewhere Out There* from the album has reached the Top 30 in the US *Billboard* chart on the back of its emo-pomp melody.

ALBUM reviews



RECORDED BON JOVI: Bounce (Mercury 063 3952). Last Thursday's free Times Square tribute was for the people of New York reveals how much the band and the forthcoming eighth studio album has been influenced by September 11. *Bounce* is a concept album where all 11 tracks reflect a range of emotions with profound lyrics and full-on sturly rock, peppered with the odd ballad to please new and old fans alike.

RECORDED NADA SURF: Let Go (Heavenly HNWLP 42CD). Nada Surf's first release was in 1994. Let Go, their third album and first on UK label Heavenly, owes US indie pedigree. The lyrics have the offbeat intelligence of *The Pixies*, while lead singer Matthew Caws knows how to write a beautiful, washed-out melody. Nada Surf will be touring the UK in September before a profie-boosting stint supporting *The Vines* in October/November.

STEVE EARLE: Jerusalem (Artemis 5094802). A more oblique response to the global terror situation than Bruce Springsteen's *The Rising* and guaranteed to generate only a fraction of that record's sales, this is another strong album from the pathologically-productive Texan. A hardcore of fans will buy without fail, and rightly so, while the presence of the controversial John Walker's Blues, sung from the imagined perspective of a US youth captured by the

Taliban, may draw in a few rubberneckers.

RECORDED RYAN ADAMS: Demolition (Lost Highway 0008817033-27). The NME got very excited about the unlikely prospect of a boxed set of unreleased material earlier this year, but this is an infinitely more sensible offering. Featuring a handful of sessions the prolific Adams has undertaken in the past year or so. And it is very good — rawer than *Gold* and more spirited than *Heartbreaker*. This is not an official follow-up, but it is hard to see why it should not match the Top 20 debut of *Gold*. **SOURCE: Faces Down (Source SOUR060).** This cherubic Norwegian prodigy has created that rare thing with his debut album — an adult pop record with credibility, imagination and no pretensions. Drawing on influences from Joao Gilberto to Prefab Sprout, *Faces Down* is a sweet, refreshing record, with relentlessly inventive arrangements and tight songwriting throughout. Without doubt, a name to watch.



LOW: Trust (Rough Trade RTTRDCD061). This 13-track album sees husband and wife team Alan Sparhawk and Mimi Parker conjure up a moody soundscape of folk ultra-minimalism with touches of harmonious drone rock. But, with four of the tracks clocking in at more than seven minutes, the listener will need time and patience to fully appreciate the merits of this work.

MILK INC: Milk Inc (Positiva CDMLK-001). This album sees Belgian production duo Regi Perinot and Filip Vandueren focus on their third Eurodance project. Surprisingly, this material sells well in the UK, as their number nine UK hit *In My Eyes* in May showed, and which led to *Positiva* signing them for the UK.

GLASSJAW: Worship And Tribute (WEA 936249862). *Worship And Tribute* is Long Island five-piece Glass Jaw's debut album, produced by the man some call the architect of modern metal: Ross Robinson. Glass Jaw's emotional post-hardcore sound should appeal to fans of the Cure as well as Korn. The band recently performed on the *Warped Tour* and at *OzFest*.

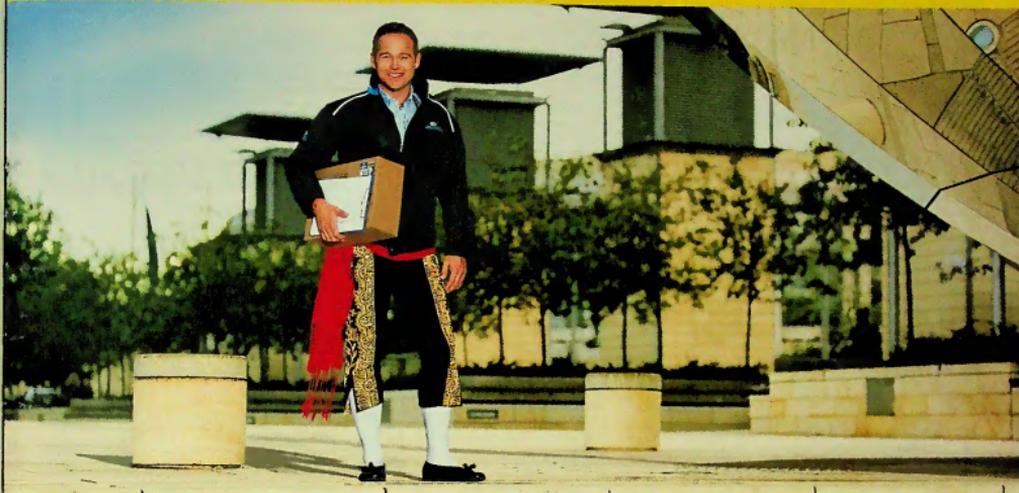
This week's reviewers: Dugald Baird, Vanessa Bastian, David Barrington, Jimmy Brown, Chris Finan, Owen Lawrence, Phil Brooke, James Roberts, Ajax Scott and Simon Ward.

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ALBUMS COMMENTARY

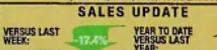
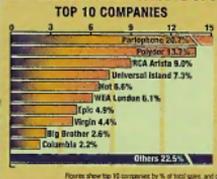
by ALAN JONES



A week after turning in the highest weekly sale of the year, it's no surprise to find that **Chicago's** *A Rush Of Blood To The Head* remains way too strong for albums, and although its much reduced tally of 108,000 sales last week represents a 60% decline week-on-week, it is still nearly three times as many copies as the late **Eva Cassidy's** *Imagine* sold in regaining runners-up spot. After 13 days in the shops, the *Coldplay* album has sold more than 382,000 copies and is the year's 15th biggest seller.

While the highest new entry to the chart is an album of new songs by **The Music**, the three other albums strong enough to break into the Top 40 are all 'greatest hits' compilations. Veteran AOR/jazz rock legends **Chicago** make a strong debut at number 11, with *The Chicago Story - Complete Greatest Hits* even though their 1989 *21st* of *The Heart Of Chicago*, reached number six when reissued as recently as 1994, and resurfaced again as high as number 21 when repackaged and

MARKET REPORT



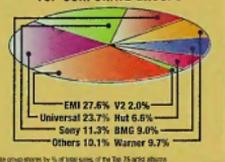
extended for another outing as the **Heart Of Chicago: 1967-1997** in 1999. Perhaps a little more surprising is the number 16 debut of

ALBUMS FACTFILE

The subject of much press coverage, with Led Zeppelin, the Stone Roses, U2, the Manic Street Preachers and other saintly rock influences cited in mixed reviews of their debut album ("a series of long and indulgent jamming sessions" according to **MusicalMOM.com**, and both "touching greatness" and "lumpen funk out", as judged by the Sunday Times), Wigan quartet **The Music** nevertheless manage to beat the critics to win highest debut

honours this week. Their self-titled album sold a little over 25,000 copies to win a number four debut for the band, suggesting that the enthusiastic fanbase they have built up via some incendiary sold out gigs, have decided to give them the benefit of the doubt. The group's debut hit single, *Take The Long Road And Walk It*, which reached number 24 a fortnight ago, has sold almost exactly the same number of copies.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART

UK: 55.4% US: 38.5% Others: 6.1%

Rick Astley's *Greatest Hits*, with sales of more than 10,000. Although the Pete Waterman discovery filed a trio of back-to-back Top 10

albums from 1987 to 1991, he has been completely absent from the chart ever since. **Catatonia** had not even started their recording career when Astley last charted an album, but despite their relative newness, a chart record which includes back-to-back number one albums, and a triple platinum seller in the form of 1998's *International*, the now defunct Welsh group trail Wigan in 24th position, having sold fewer than 9,000 copies of *Greatest Hits* last week. Sales in Wales were 1369, above the national average for the disc.

Liberty X seem to be set for their second straight singles chart number one with their *Mantra* cover *Get To Have Your Love*, and burgeoning radio support for the track has helped their debut album *Thinking It Over* to rally in recent weeks from a low of 47 to 21 - its highest position for 10 weeks. The album, which debuted and peaked at number three in May, has sold nearly 170,000 copies so far, including more than 9,000 last week.

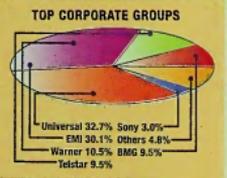
COMPILED

In terms of circulation, **Smash! Hits** magazine may only be a shadow of its former self - but with its digital multimedia extensions including both a TV station and a radio station, the brand can still sell a lot of albums. In fact, although the latest spin-off, **Smash! Hits: Let's Party** is the seventh to top the compilation chart in the 26 album series dating back to 1988, it achieved the series' highest first week sale yet to perk up the compilation market. The album - featuring the chart-topping *Colourblind* by **Darius and The Tide Is High (Get The Feeling)** by **Atomic Kitten** as the first three of its 43 tracks - sold upwards of 57,500 copies last week, taking a 10.6% share of the compilation market. The last **Smash! Hits** album - **Smash! Hits: Summer 2002** - opened at number one exactly three months

ago, to give the series its first number one in five years but did so with a much more modest first week sale of 39,000. **Smash! Hits'** current record industry partners are the Now! triumvirate of EMI, Virgin and Universal Music TV.

Despite the excellent debut of **Smash! Hits: Let's Party** and the arrival of four other new entries in the Top 20, the compilation market declined by almost 4% for the second week in a row, to just under 550,000 sales. Of those other newcomers, the best performer was **EMI/Virgin's** *The Album 4*, containing a wide range of music by the likes of Oasis, *Coldplay*, and lesser known artists like **Alm**, **Lemon Jelly** and the **Audio Bullys**. It sold more than 22,000 copies and matched the peaks of the original *The Album (April 2002)* and *The Album 3 (April 2002)*.

MARKET REPORT



COMPILED'S SHARE OF TOTAL SALES

Artist albums: 78.0%
Compilations: 24.0%

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	MACHINE	Eva Cassidy	Blue Street/Hot CD2005 (HOT)
2	3	MELODY AM	Reykjafjall	Wall Of Sound/WALL2002 (V)
3	8	SONGBIRD	Eva Cassidy	Blue Street/Hot CD2005 (HOT)
4	2	DRUNK ELEVATION TO DANCE	Bowling For Soup	Music For Nations JV18182 (P)
5	NEW	MIND ELEVATION	Warp WARP205 (V)	
6	4	18	Dan Aykroyd	Muse CDSTUMM202 (V)
7	5	BUNKKA	Oktober	Perfecto PERFLB98CD (MV/P)
8	11	THINKING IT OVER	Liberty X	V2 VBR101782 (MV/P)
9	6	PIER THE BEST OF THE JAM - THE SINGLES	White Stripes	Sheffield Tunes/Ear UK 0141725 (V)
10	10	WHITE BLOOD CELLS	XL Records	XLCD193 (V)
11	12	HOMETIME	Sanctuary SANC218 (P)	
12	14	PLAY	Muse CDSTUMM 172 (V)	
13	NEW	LOST IN SPACE	Alteeve Mates	V2 VVR 102882 (MV/P)
14	NEW	THE HOUR OF BEWILDEREAST	Body Driven Boy	XL Records TMLCD 133 (V)
15	7	PERFORMANCE AND COCKTAILS	Black Sabbath	V2 VVR 104482 (MV/P)
16	9	YOUR NEW FAVOURITE BAND	Hives	Postgraeve MCM265CD (P)
17	17	THE BEST OF	Marzi	18 RW400145 (P)
18	NEW	HE KING OF NOTHING HILL	Barry Adamson	Muse CDSTUMM 172 (V)
19	NEW	SC'RS	Scars	Sanctuary SANC218 (P)
20	NEW	NORTHERN STAR	Groove Armada	Tammy Touch TUCH70200X (MV/P)

THE YEAR SO FAR... TOP 20 ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE/POLYOR
2	2	THE EMINEM SHOW	EMINEM	INTERSCOPE/POLYOR
3	3	SILVER SIDE UP	NICKELBACK	ROADRUNNER
4	4	FEVER	KYLIE MINOUGE	PARLOPHONE
5	7	HEATHEN CHEMISTRY	OASIS	BIG BROTHER
6	5	JUST ENOUGH EDUCATION TO PERFORM	STEREPHONICS	
7	6	NO ANGEL	DIDD	VZ
8	11	BY THE WAY	RED HOT CHILI PEPPERS	WARNER BROS
9	9	GREATEST HITS I & II & III	QUEEN	PARLOPHONE
10	8	ALL RISE	BLUE	INNOCENT
11	17	MISSUNDAZ00D	PINK	
12	16	LAUNDRY SERVICE	SHAKIRA	EPIC
13	10	FREAK OF NATURE	ANASTACIA	EPIC
14	12	READ MY LIPS	SOPHIE ELKS-BEXTOR	POLYOR
15	NEW	A BUSH OF BLOOD TO THE HEAD	COLDPLAY	PARLOPHONE
16	13	THE ESSENTIAL	BABYFACE STREAND	COLUMBIA
17	14	DESTINATION	ROHAN KEATING	POLYOR
18	15	SONGS IN A MINOR	ALICIA KEYS	CHRYSALIS
19	18	SWING WHEN YOU'RE WINNING	ROBBIE WILLIAMS	
20	NEW	A NEW DAY HAS COME	CELINE DION	EPIC

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Last week's position retrace chart from three weeks ago

OFFICIAL CHARTS 14/09/2002

music week

SINGLES

- 1 THE TIDE IS HIGH (GET THE FEELING)**
Amenic/Kidman
Immacent
- 2 FANTASY** Appleton
Polydor
- 3 ROUND ROUND** Sugababes
Island/Un-Island
- 4 CROSSROADS** Blazin' Squad
East West
- 5 ADDICTIVE** Truth Hurts feat. Rakim
Interscope/Polydor
- 6 FOREVER N-Trace**
All Around The World
- 7 IT'S WRITTEN IN THE STARS** Paul Weller
Independiente
- 8 COLOURBLIND** Dennis
Mercury
- 9 WHAT YOU GOT** Abs
S
- 10 DV-NA-MI-TEE** Ms Dynamite
Polydor



- 11 LIKE A PRAYER** Mad House
Serious/Mercury
- 12 TWO MONTHS OFF** Underworld
JBO
- 13 THE THEME** Jürgen Vries
Direction
- 14 STARRY EYES** Surprise
Dakenfeld
Perfume
- 15 ROMEO** Duinn
Romero
Relentless
- 16 UNDERNEATH YOUR CLOTHES** Shakira
Epic
- 17 TOO BAD** Nickelback
Roadrunner
- 18 A THOUSAND MILES** Vanessa Carlton
A&M/Mercury
- 19 JUST THE WAY YOU ARE** Milky
Mudaby
- 20 HAVE FUN GO MAD** Tweenies
BBC Music



BBC RADIO 1
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26th September - The Garage, Highbury, London - 9.15pm



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ALBUMS

- 1 A RUSH OF BLOOD TO THE HEAD**
Columbia
Parlophone
- 2 IMAGINE** Eva Cassidy
Big Street/Hot
- 3 ANGELS WITH DIRTY FACES** Sugababes/Island/Un-Island
- 4 THE MUSIC** The Music
Hut/Argon
- 5 MISSUNDUZTOOD** Pink
Arista
- 6 BY THE WAY** Red Hot Chili Peppers
Warner Bros
- 7 ESCAPE** Enrique Iglesias
Interscope/Polydor
- 8 THE EMINEM SHOW** Eminem
Interscope/Polydor
- 9 LAUNDRY SERVICE** Shakira
Epic
- 10 COME AWAY WITH ME** Norah Jones
Parlophone



- 11 THE CHICAGO STORY - COMPLETE GREATEST** Chicago Rhino
- 12 HEATHEN CHEMISTRY** Oasis
Big Brother
- 13 SILVER SIDE UP** Nickelback
Roadrunner
- 14 SONGS FOR THE DEAF** Queens Of The Stone Age
Interscope/Polydor
- 15 A LITTLE DEEPER** Ms Dynamite
Polydor
- 16 GREATEST HITS** Rick Astley
BMG
- 17 NELVILLE** Nelvy
Universal
- 18 GREATEST HITS I, II & III** Queen
Parlophone
- 19 MELODY AM** Royksopp
Wall Of Sound
- 20 PUSH THE BEAT FOR THIS JAM - THE SINGLES** Scooter
Spinnin'/Tone/Edi UK



COOL CUTS CHART

as ranked on the *Billboard* Specialty chart in the 100 and down by city chart

Rank	Artist	Label
1	DAYS TO GO ONLY WINGS (From their new CD, <i>Wings Greatest Hits</i>)	Credence
2	DISNEY FANTASIA 2000 (From their new CD, <i>Fantasia 2000</i>)	Disney
3	SO MUCH LOVE TO GIVE (Thelma Houston & DJ Fatman) (Single reissue)	Capitol
4	NO MORE DRAMA (Laurie R. King)	Capitol
5	UNICEF/AMODOY: MIA DARY (From their new CD, <i>Unicef/Amojoy</i>)	Capitol
6	DANCE YOU DOWN (Gee) (From their new CD, <i>Dance You Down</i>)	Capitol
7	LET'S GET IT RIGHT (Karyn White)	Capitol
8	LET'S GET IT RIGHT (Karyn White)	Capitol
9	LET'S GET IT RIGHT (Karyn White)	Capitol
10	LET'S GET IT RIGHT (Karyn White)	Capitol
11	LET'S GET IT RIGHT (Karyn White)	Capitol
12	LET'S GET IT RIGHT (Karyn White)	Capitol
13	LET'S GET IT RIGHT (Karyn White)	Capitol
14	LET'S GET IT RIGHT (Karyn White)	Capitol
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19	LET'S GET IT RIGHT (Karyn White)	Capitol
20	LET'S GET IT RIGHT (Karyn White)	Capitol

Rank	Artist	Label
1	LET'S GET IT RIGHT (Karyn White)	Capitol
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18	LET'S GET IT RIGHT (Karyn White)	Capitol
19	LET'S GET IT RIGHT (Karyn White)	Capitol
20	LET'S GET IT RIGHT (Karyn White)	Capitol

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CHART COMMENTARY

By ALAN JONES

It's talk about Sex. The new Robbie Rivera single entitled Sex, this is the first time since Billy Paul (not the Philly legend — the Billy Paul Williams), the record — Turkey v. Texas workout — exploded 13-3 on the USfort Chart this week. One of the hits of the Miami Winter Conference, it is licensed here to the new Gut Records imprint, 352 Recordings. Its rigid rise means that Paul Oakenfold's Perfecto label, which has had a full range of number ones already this year, is at least temporarily denied a sixth, with Timo Maas' Help Me stranded in runners-up position. Even if Maas does not get to number one, Perfecto has another three chances, with climbers this week in the form of Mach 747 (8-5), PPK (22-9) and Nilo (50-31).

The songs of The Beatles have attracted covers from all areas of the musical spectrum, although there have been comparatively few from dance acts. Among the more memorable — Junior Vasquez's Come Together, DaVino's Drive My Car, and from the disco era, the Wing & A Preyer, D'Neve Corp's Eleanor Rigby, Suzanne Denry's Hey Jude and the Salsoul Orchestra's Sgt. Pepper's Lonely Hearts Club Band. The list grows by one this week, with the arrival of Because — an Abbey Road track — rendered fit for 21st century dancefloors by HFI Serious, and new to the upfront chart at number 27. It is a song which has attracted more than 50 covers hitherto by the likes of Alice Cooper & the Bee Gees (together), John Williams, Lynsey De Paul and Vanessa Mae.

It is rare for a number one club hit to be unassigned, but that is the case with the new Commercial Pop chart-topper, Give In To The Music by Pop idol concentration Korben. The record, promoted with the artist credited as "K", is apparently attracting attention from several labels. Meanwhile, it wins a slender victory at the top of the chart, where the whole of the rest of the top five is made up of cover versions.

There is no change on the Urban Chart, with Eve on top while N.O.R.A. remains in second. The N.O.R.E. track has moved to an unlikely sequence which was caused by the recent release of a new 12" mix, on a disc also containing the track Full Mode.

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TOP 10 BREAKERS

Rank	Artist	Label
1	SOMEONE (ORIGINAL) UP 'N' TELLIN' YOU (FRESH FUSION)	Capitol
2	DESTINATION (MIXES) DUB	Capitol
3	DON'T SHOUT (MIXES) DUB	Capitol
4	LEGACY (MIXES) FRESH	Capitol
5	BELIEVE (CREATED) KIDZ (MIXES) KIDZ	Capitol
6	PHINK PHOENIX (MIXES) DUB (MIXES) DUB	Capitol
7	U SHINE ON ME (DUB)	Capitol
8	YOU MAKE ME FEEL (PLANET B MIXES) (MIXES)	Capitol
9	WHAT CHILLODUNKY (MIXES)	Capitol
10	WHAT CHILLODUNKY (MIXES)	Capitol

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



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

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COMPILATIONS

1 SMASH HITS - LET'S PARTY

EMI/Virgin/Universal

7 11 HITS 33

Disc: Sony/Belmar/MSM

2 THE BEST OF FINE BABE - THE SUMMER

10 12 CLUBLAND
Universal TV/AAI/Warner Bros

3 THE ALBUM 4

13 KISSYTOUR IBIZA CLASSIC
Universal TV

4 NOW THAT'S WHAT I CALL MUSIC 52

8 14 HOLIDAY HITS - NON STOP EURO POP
Virgin/BMG

5 SONGS TO MAKE YOU FEEL GOOD

13 15 CLASSIC ADS
Decca

6 KISS HITLIST SUMMER 2002

16 THE PAN PIPE CHILDHOOD ALBUM
Warner Bros

7 THE ANNUAL IBIZA 2002

15 17 THE NEW CLASSIC CHILDHOOD ALBUM
Columbia

8 GET UR FREAK ON

11 18 IBIZA BRUNDA - MIXED BY PAUL FRANCE
Belmar TV/BMG

9 TRANCE MASTERS

12 19 THE ULTIMATE HEAVY PARTY ALBUM
VIRGIN/EMI

10 THE BEST OF SMOOTH JAZZ

17 20 THE ULTIMATE GOLF RICK SOUNDTRACK
VIRGIN/EMI

27 21 THINKING IT OVER Liberty X V2

16 22 BE NOT NOBODY Vanessa Carlton A&M/Warner

22 23 A NEW DAY HAS COME Céline Dion Epic

12 24 GREATEST HITS Celine Dion Bircos V/Negro

12 25 MAJIC HOTEL Toploader S2

14 26 DRINK ENOUGH TO DANCE Bowling For Soup Masc For Healers

24 27 18 Moby Mute

13 28 GOTTA GET THRU THIS Daniel Bedingfield Polydor

23 29 GOLD - GREATEST HITS The Carpenters A&M/Polydor

31 30 COME CLEAN Puddle Of Nothing Interscope/Polydor



25 31 THE RISING Bruce Springsteen Columbia

26 32 HOMETIME Alison Moyet Sanctuary

28 33 WE INVENTED THE REMIX: Puffy & The Bad Boy Family Ref:Bad/Hit54

28 34 ASHANTI Ashanti Mercury

47 35 SONGBIRD Eva Cassidy Blue Street/That

37 36 WHITE LADDER David Gray IH/East West

35 37 CAMINO PALMERO The Calling RCA

38 38 BUKKKA Oakland Perfection

29 39 REANIMATION Linkin Park Warner Bros

34 40 PAIN IS LOVE La Rule Beg Jam

KEY UPCOMING RELEASES

BECK Seachtange (Geffen/Polydor) Sept 23

FOO FIGHTERS One By One (Arista) Oct 21

GARETH GATES the (S) Oct 28

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

MANIC STREET PREACHERS Forever Delayed Oct 28

ELVIS PRESLEY Elvis: 30 No. 1 Hits (Arista) Sept 23

THE ROLLING STONES 40 Years (Virgin) Oct 14

SANTANA Shanten (Arista) Oct 14

SUPERHERASS Life On Other Planets (Partophone) Sept 30

WILL YOUNG the (S) Oct 7

17 21 ANYONE OF US (STURDI MISTAKE) Gareth Gates S

15 22 JAMES DEAN (I WANNA KNOW) Daniel Bedingfield Polydor

19 23 BLACK SITS DOWN (NOO YA HEAD) Will Smith feat. The Roots Columbia

23 24 I NEED A GIRL (PART ONE) P Diddy feat. Usher & Loon Ref:Bad/Hit54

18 25 DEAD LEAVES AND THE DIRTY GROUND White Stripes XL

12 26 LOVE TO SEE YOU GOY ENRIQUE Iglesias/Interscope/Polydor

22 27 AUTOMATIC HIGH S Club Juniors Polydor

26 28 I'M ALIVE Céline Dion Epic

11 29 KEEP FISHIN' Weezer Masc For Healers

28 30 GIRL ALL THE BAD GUYS WANT Bowling For Soup Masc For Healers



25 31 ALONE Lasgo Positiva

29 32 HOT IN HERRE Nelly Universal

27 33 THE LOGICAL SONG Scooter Sheffield Tunes/Celal UK

11 34 ARE YOU IN (Incubus) Epic

20 35 SEXIEST MAN IN JAMAICA Mint Royale Faith & Hope

16 36 TOUGH ME TEASE ME SSI Epic

20 37 IN AND OUT 3rd Edge Q Zone/Partophone

11 38 DIVING 4 Strings Nebula

31 39 IN MY PLACE Colbyrie Partophone

33 40 OH BOY Camron feat. Juelz Santana Roc-A-Fella/Warner

KEY UPCOMING RELEASES

CHRISTINA AGUILERA Dirty (RCA) Oct 21

EMINEM Cleaning Out My Closet (Interscope/Polydor) Sept 16

OASIS Little By Little/She Is Love (Big Brother) Sept 23

PUDDLE OF NOTHING She Hates Me (Interscope/Polydor) Sept 16

KYUE MINOGUE Come Into My World (Partophone) Oct 28

S CLUB Alive (Polydor) Nov 11

BRITNEY SPEARS I Love Rock n Roll (Jive) Nov 4

JUSTIN TIMBERLAKE Like I Love You (Jive) Oct 21

HOLLY VAANCE Down Boy (London) Sept 23

WILL YOUNG & GARETH GATES The Long & Winding Road (S) Sept 23

2002

SCOOTER
MESSAJA



2002

THE FOLLOW UP SINGLE TO THE SMASH HIT 'THE LOGICAL SONG'

MESSAJA
OUT NOW

FROM THE ALBUM 'THE LOGICAL SONG'

WIRTS

THE OFFICIAL UK CHARTS SPECIALIST

14 SEPTEMBER 2002

MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	17	HUNKY AND COCKTAILS	Stargothetics	V2 (BMV) (P)
2	2	PUNNY DORY	David Bowie	EMI (E)
3	3	RIGHT NOW	Innocent (E)	Innocent (E)
4	NEW	THE MAN WHO	Travis	Independiente (TEN)
5	NEW	SCRAMAMELICA	Primal Scream	Creation (SMV/TEN)
6	8	PEF SOUNDS	Beach Boys	Capitol (E)
7	15	THE LORD OF THE RINGS - OST	Howard Shore	Reprise (U)
8	10	THIRTEEN TALES FROM URBAN BOHEMIA	Dandy Warhols	Capitol (E)
9	10	BROTHERS IN ARMS	Dave Strazza	Vertigo (U)
10	NEW	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen (U)
11	NEW	DANDY WARHOLS	Dandy Warhols	Capitol (E)
12	12	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic (E)
13	NEW	DEFINITELY MAYBE	Various	Big Brother (SMV/TEN)
14	NEW	DECADENCE HARDCORE	Various	Decadence (U)
15	3	TRACEY CHAPMAN	Tracey Chapman	Elektra (SMV/TEN)
16	NEW	PIN UPS	David Bowie	Parlophone (E)
17	NEW	THE MASTERPLAN	Oasis	Big Brother (SMV/TEN)
18	NEW	UNPLUGGED	Bryan Adams	Mercury (U)
19	NEW	DOOKIE	Green Day	Reprise (U)
20	6	IN UTERO	Nirvana	Polydor (U)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	1	THE BEST OF	Neil Diamond	MCA/Uni-label MCB0 1599 (U)
2	2	HITS COLLECTION	Dusty Springfield	Spectrum 537962 (U)
3	4	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 551462 (U)
4	5	THE BEST OF	The Mamas And The Papas	MCA NMC0 1915 (UK)
5	5	THE CARPENTERS	The Carpenters	Karnival 550632 (P)
6	8	MEAT LOAF & FRIENDS	Various	Epic 550323 (TEN)
7	8	THE COLLECTION	The Style Council	Spectrum 546432 (U)
8	6	2002 TECHNICS MERCURY MUSIC PRIZE	Various	Virgin MMP001 (E)
9	7	THE BEAT SURRENDER	The Jam	Spectrum 550902 (U)
10	10	THE BEST OF	Stylists	Spectrum 551142 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ADDICTIVE	Tosh Huels fest, Rakim	Interscope/Polydor 497782 (U)
2	2	DY NA MI-TEE	Miyazaki	Polydor 550822 (U)
3	4	OH BOY	Carrión feat. Juan Santana	Roc-A-Fella/Mercury 828262 (U)
4	5	HOT IN HERE	Nelly	Universal MCTD0828 (U)
5	3	BLACK SUEETS COMIN' (NOO YA HEAD)	Will Smith feat. Trae-Hox	Columbia 621335 (TEN)
6	NEW	WORD LIFE	Rihanna	S2 621615 (TEN)
7	NEW	THE LIFE	Stykes & Pharaoka Monch	MCA/Uni-label MCTD 4022 (U)
8	8	RAINY DAYZ	Mary J Blige feat. Ja Rule	MCA/Uni-label MCTD 50028 (U)
9	NEW	WHAT IF A WOMAN	Joe	Joe 552362 (P)
10	10	FOOLISH	Achard	Mardel Inc/Mercury 063992 (U)
11	9	LIVIN' IT UP	Jai Rule feat. Busta	Def Jam/Mercury 063781 (U)
12	7	CHEEKY	Boniface	Columbia 629902 (U)
13	6	CALL ME	Tweet	Elektra E73620 (TEN)
14	12	WORK IT OUT	Beyoncé	Columbia 627806 (TEN)
15	11	BOYS	Phyllis Spears feat. P. Williams	Joe 552392 (P)
16	16	WITHOUT ME	Enimem	Interscope/Polydor 497822 (U)
17	14	TM CONNA BE ALRIGHT	Jam-It/Lopez	Epic 627842 (TEN)
18	12	EASIER SAID THAN DONE	StarGate	Telstar CDSTA 5289 (BMG)
19	15	SMASH SUMTHIN	Adam Fleet, Breeman	Kies KAGS0290 (SR0)
20	NEW	FEEL IT BOY	Janet Jackson feat. Ericman	Virgin 54671202 (Import)
21	19	ROCK STAR	NERD	Virgin VUS0263 (E)
22	18	YOU KNOW THAT I LOVE YOU	Donell Jones	Arista 74215662 (BMG)
23	17	UH OH	BK	Epic 627852 (TEN)
24	20	WHEN YOU LOOK AT ME	Christina Milian	Def Soul/Mercury 962881 (U)
25	23	FULL MOON	Brandy	Atlantic 41373002 (TEN)
26	21	BREAK LIKE ME	Singababes	Island/Uni-label CD708 (U)
27	22	WISH I DIDN'T MISS YOU	Angie Stone	J 742139181 (BMG)
28	24	DOWN AS SH CHICK	Ja Rule	Def Jam/Mercury (Import)
29	25	IT TAKES MORE	Ma Dymbala	Polydor 552781 (U)
30	NEW	PASS THE COURVOISIER - PART II	Busta Rhymes/P Diddy/Pharrell	J 742125792 (BMG)

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MUSIC VIDEO

This	Last	Title	Label Cat. No. (Distributor)
1	1	ELVIS PRESLEY: Definitive Elvis	Universal/Uni-label VUC2103 (U)
2	3	BLACK SABBATH: The Black Sabbath Story - Vol 1	Sanctuary 5003303 (U)
3	2	VARIOUS: Queen's Concerts - Party At The Palace	Oss AntheBC 042659 (P)
4	4	ADBB: The Definitive Collection	Polydor 017459 (U)
5	7	MIRIOUS Vows - Live Decca - Vol 7	A&R 405752 (U)
6	8	EMINEM: The Eminem Show	Interscope/Polydor 492322 (U)
7	10	UD: Ruffe And Han	CIC Video VR2230 (U)
8	9	GEORGE MICHAEL: Shoot The Dog	Polydor 510879 (U)
9	6	BLACK SABBATH: The Black Sabbath Story - Vol 2	Sanctuary 5003304 (U)
10	5	RED HOT CHILI PEPPERS: By The Way	Warner Music Video 72593557 (U)

COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	WOMIE	Doak Chicks	Epic 550902 (TEN)
2	2	COM ON OVER	Shania Twain	Mercury 170081 (U)
3	3	HALOS & HORNS	Dolly Parton	Sanctuary SANC0 126 (P)
4	9	BREATHE	Faith Hill	Warner Bros 242322 (U)
5	NEW	SOMETHING WORTH LEAVING	Lee Ann Womack	MCA Nashville 710025 (U)
6	4	DEEPER STILL	Garth Brooks	Sanctuary SANC0122 (P)
7	6	I NEED YOU	Lauren Rimes	Curb/London 49783622 (TEN)
8	10	TODAY	Raul Malo	Gravity 7421362322 (BMG)
9	5	BLUE HORSE	Be Good Tanyas	Netwerk 300245 (P)
10	5	EASY	Kelly Willis	Rykodisc RCD10622 (SMV/P)
11	11	NICKEL CREEK	Craig Nickel	Sugar Hill SMC2389 (PROP)
12	12	MISS FORTUNE	Alison Moorer	Universal South 018182 (U)
13	15	LINEY GRILL	Lonestar	Grapevine/BMG 078637162 (IN/BMG)
14	NEW	UNLEASHED	Toby Keith	Epic 408842 (TEN)
15	13	WIDE OPEN SPACE	Dolly Parton	Sanctuary SANC0104 (P)
16	16	LITTLE SPARROW	Dale Gribble	Capitol 530112 (E)
17	NEW	GARTH BROOKS	Garth Brooks	Norfolk 7420174022 (U)
18	14	ROSES	Kathy Mattea	Norfolk 7420174022 (U)
19	NEW	LIVE LAUGH LOVE	Daniel O'Donnell	Rosette ROSCD 3002 (IND/AG)
20	18	SCARECROW	Garth Brooks	Capitol 531332 (E)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	2	BY THE WAY	Red Hot Chili Peppers	Warner Bros 53624842 (TEN)
2	1	SINGERS FOR THE DEAF	Queens Of The Stone Age	Interscope/Polydor 498446 (U)
3	4	SILVER SIDE UP	Nickelback	Roadrunner 7200492 (U)
4	3	ENOUGH TO DANCE	Bowling For Soup	Music For Nations 041615 (U)
5	6	COME CLEAN	Puddle Of Nothing	Interscope/Polydor 493172 (U)
6	7	GREATEST HITS II & III	Queen	Parlophone 520862 (E)
7	9	IDEAS ABOVE OUR STATION	Hundred Reasons	Columbia 508142 (U)
8	5	STONE SOUR	Stone Sour	Roadrunner RRR025 (U)
9	8	REANIMATION	Linkin Park	Warner Bros 53624922 (TEN)
10	NEW	UNFINISHED BUSINESS	Kom	Epic 551792 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	TWO MONTHS OFF	Underworld	JBO JBO 520696 (SMV/P)
2	2	THE NAME	Jorgan Vries	Direction 723056 (U)
3	NEW	SEXiest MAN IN JAMAICA	Mint Royale	Faith & Hope FH2025 (P)
4	4	JANEIRO	Solid Sessions	Passivna 12TIV 175 (E)
5	NEW	CHILDREN	4 Cubes	Cade Blue 6102672 (U)
6	NEW	DIVING	Nehru	WRTT 116 (E)
7	NEW	SELECTA (URBAN HEROES)	Jam-Trance & Viper	Universal/Soundport SPR 1 (U)
8	NEW	FOREVER	N-Jessica	All Around The World 12GL06 157 (TEN)
9	NEW	ANDANTE	Steve Lawler	Bedrock B035 (U)
10	2	THAT'S HOW GOOD YOUR LOVE IS	El Patrinos feat. Jocelyn Brown	Defected DFD0578 (SMV/TEN)
11	11	NICKELZ DJ'S	UJ Nation	Nakizee NKR04046 (ADD)
12	12	STARRY EYED SURPRISE	Fuuzurback	Fojo FAL008 (ADD)
13	3	CAN U DIG IT	Jama & Delooz	Serious SEPR99212 (U)
14	NEW	UNBELIEVABLE	Lisa Lashes Vs Lab 4	Tidy Trust TIDY1751 (ADD)
15	NEW	SUNSHINE	Linda Clifford	UO 911712 (U)
16	5	CONTEMPTATION	Josh One	White Label 12R009 (E)
17	17	SHINY DISCO BALLS	Who Da Funk feat. Jessica Eve	Profits Inc (PM)
18	18	STARRY EYED SURPRISE	Cloneden	Perfecto PERF27 (SMV/P)
19	9	JUST THE WAY YOU ARE	Milky	Multiple TRU17021 (BMG)
20	5	DREAMING OF YOU	Thriceekers	Data DAT6181 (SMV/TEN)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ANGELS WITH DIRTY FACES	Singababes	Island/Uni-label - CD0182 (U)
2	2	MINI ELEVATION	Nightmares On Wax	Wax 40213 (U)
3	2	MELDY AM	RoxySop	Wall Of Sound WALLP922 (U)
4	3	18	Moby	Mute GOSTUM002 (U)
5	4	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/675 Recordings 092145662 (U)
6	5	THE ANIMAL: BRITA 2002	Various	Ministry Of Sound MCD05056 (SMV/TEN)
7	NEW	RESIST	Koolhaas	Moksha/Arista 7421808011-7421810011 (BMG)
8	NEW	NORTHERN STAR	Gracie Armatte	Various Touch 4 (SMV/P)
9	NEW	BUNKA	Datenfold	Perfecto PERFALB0197 (SMV/P)
10	NEW	PLAY	Moby	Mute STUMM 12/25STUMM 12 (U)

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STORE OF THE WEEK

AMAZON.CO.UK

STORE DETAILS

Amazon.com, a Fortune 500 company based in Seattle, opened its virtual doors on the World Wide Web in July 1995. Amazon.co.uk launched in October 1998 selling books and in October 1999 the music store went live with more than 230,000 music titles. Amazon.co.uk is now the UK's leading on-line retailer.

Store size: n/a

Music stocked: Everything and anything Units stocked: More than 500,000 items in the Amazon music catalogue

Retailer: CD Now, V Shop, eBay
Current promotions: Key promotion of the moment is the Smart Student Savings, with hundreds of CDs from £7.99 including all titles nominated for the 2002 Panasonic Mercury Music Prize

1. **Coltrane** - A Rush Of Blood To The Head (Parlophone)
2. **Eva Cassidy** - Imagine (Blix St/Hot)
3. **Sugababes** - Angels With Dirty Faces (Parlo)
4. **The Music** - Music (Hot) (Warner Bros)
5. **Red Hot Chili Peppers** - By The Way (Geffen)
6. **Norah Jones** - Come Away With Me (Blue Note)
7. **Chris Rea** - Dancing Down The Stony Road (limited edition) (Jazze Blue)
8. **Eva Cassidy** - Songbird (Blix St/Hot)
9. **Oasis** - Heathen Chemistry (Big Brother)
10. **Avril Lavigne** - Let Go (Arista)

HELEN MARQUIS, MUSIC MERCHANDISER

"I" has been Autumn Retail Conference. So we have been out and about at the major label presentations. It's going to be a very busy Christmas, with a release schedule jam-packed with great releases. Personally, I am looking forward to the new Lemon Jelly, Beck and Groove Armada albums, plus it will be interesting to hear Robbie Williams' new album.

Alongside our key smart student savings promotion, we have our permanent 40 chart CDs for £9.99 and 20 double CD compilations for £12.99 as well as hundreds of titles in our three-CDs-for-£20 promotion, which we hope offers people a great opportunity to build up their back catalogue collection.

Coltrane has been number one on our site for four weeks now, firstly as a preorder, and now as a bestseller. **Eva Cassidy** is also doing well for us, with both her new album *Imagine* and her entire back catalogue selling very strongly. Alongside them, breakthrough acts like **the Music**, **Röyksopp**, **Norah Jones**, **the Coral** and **Avril Lavigne** are doing really well. Pre-order-wise, forthcoming releases from **Supergas**, **Music Street**, **Producers**, **Suede** and **Thevery Corporation**, also building nicely. There's already a lot of great releases starting to line up for 2003, including new albums from **Massive Attack**, **Prodigy** and **Turin Brakes**, all of which we expect to do well for. As what we have recently been troubled times for the music industry, Amazon.co.uk has been continuing to grow and develop at a healthy rate. On site, we now have our new marketplace service, which enables people to sell their stuff



Amazon: website in action

through our site, bringing rarities, deletions and second-hand products to the music store.

Because all our customers pay by credit card and are over 18, we tend to attract a slightly older and more clue-d-up demographic. The fact that our charts are updated every hour means that we notice future chart trends quicker. We also get a good idea of what is going to sell, as a lot of our business is pre-ordered in time to be delivered on the release date."

We now cover everything and anything from the very mainstream to the extremely esoteric. We've also recently added DVD Audio and SACD as separate format categories, as the market for high quality sound grows.
Website: www.amazon.co.uk

IN-STORE NEXT WEEK: FROM 16/9/02



In-store - 4 Strings, The Music, Goldrush, The Music, Coldplay, Bowling For Soup, Gary Moore, Eva Cassidy, Chris Coco, Largo

Toploader, The Music, Alison Moyet, UB40, Fathers Of Reggae, Eva Cassidy, La Guns, Norah Jones, Hell Is For Heroes, Dirty Vegas, McClain & Butler, Beth Orton, Scooter, Now 52, Doves, DJ Testa, Pet Shop Boys, The Vines, Arthur Bliss, Harris, Kelly Mills, The Boggs, Tommy Touch, My Vitrol, four for £20 sale, two for £22 on single chart albums, 10 for £5 tape sale; Press ads - 4 Strings, Sushiq Gutrak, Kelly Mills, The Boggs, Tommy Touch, My Vitrol, Arthur Bliss



Singles - Liberty X, Scooter, Ronan Keating, Sarah Whatchmore, Milk Inc, Kelly Osbourne, Hampdenberg, Anastacia, N.O.R.E., Kittens - Atomic Kittens, Ash, Alternative 90s, Kerrang! 4, While My Guitar Gently Weeps, Judge Jules Presents Tried, Reflection, Future Music Ibiza; In-store - The Album 4, Eva Cassidy, Mojo, Rock Monsters, Now 52, Red Hot Chili Peppers

Listening posts - Coldplay, Chilled Jazz, Eva Cassidy, Mercury Prize sampler and nominees, Sound of the City series, Primal Scream, Harmless label, Beth Orton, Ash, Atomic Kittens, Manu Chao; In-store - three for two and two for £10 on CDs; Windows - three CDs for two

BORDERS

Listening posts - Coldplay, Chilled Jazz, Eva Cassidy, Mercury Prize sampler and nominees, Sound of the City series, Primal Scream, Harmless label, Beth Orton, Ash, Atomic Kittens, Manu Chao; In-store - three for two and two for £10 on CDs; Windows - three CDs for two



In-store - ESG, Slam, Saint Etienne, The White Stripes, Barry Adamson, Mark Rae, Ice T presents Westside

Singles - Liberty X, Press ads - Atomic Kittens, Ash, Kelly Osbourne, O 5 o b u r n e, Anastacia, N.O.R.E. In-store - Scooter, Ronan Keating, Sarah Whatchmore; Windows - 3; Campaign: Ads - Catalonia, Muse

Main promotion - CDs from £5.99; Listening posts - Aimee Mann, Nightmares On Wax, Gary Moore, The Beez; Press ads - Music soundtracks from £7.99, Ryan Adams; Windows - Fatal Attraction, Italian Job, Behind Enemy Lines

Selects listening posts - Underworld, Garlic, Thrill Jockey, 10th Ann Campaign, Trucks, Danny Rampling; Mojo recommended retailers - Montgolfier Brothers, Puerto Muerto, Danton Shaft, Junior Kimbrough, Duffy Power, Chris Lucy

Sainsbury's In-store - CDs £5.99 or two for £3.99; Windows - Great Hits albums £8.99 (singles) £12.99 (doubles); new releases £9.99 (single) £13.99 (double)

SAINSBURY'S TOP 10

- 1 THE ARTIST
- 2 FIELDS OF GOLD Alison Kim
- 3 INTERGALACTIC SONG 's Ahh
- 4 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 5 KISSSTORY - Hystory... Venus UMTV
- 6 SMASH HITS - LETS PARTY Virgin
- 7 SET UP BREAK ON VIBES WSM
- 8 ANGELS WITH DIRTY FACES Sugababes Island
- 9 IMAGINE Eva Cassidy
- 10 KERRANG! 4 While My Guitar Gently Weeps UMTV
- 11 MISSUNDERSTOOD Pink Arista

WH SMITH TOP 10

- 1 FIELDS OF GOLD Alison Kim
- 2 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 3 SMASH HITS - LETS PARTY Virgin UMTV
- 4 MISSUNDERSTOOD Pink Arista
- 5 INTERGALACTIC SONG 's Ahh
- 6 IMAGINE Eva Cassidy
- 7 ANGELS WITH DIRTY FACES Sugababes Island
- 8 THE ALBINO VEGETABLES Virgin/EMI
- 9 NOW 50 Various
- 10 THINKING IT OVER Liberty X V2

TESCO Single - Appleton; Albums - Greatest Hits Catalonia, Röyksopp, Smash Hits

Let's Party, Get Ur Freak On

Windows - The Music, Mercury Music Prize; In-store - Mercury Music Prize, Kom

Press ads - Ash; In-store - Get Ur Freak On, Kissstory Ibiza, Smash Hits; Windows - The Album, Sugababes

Press ads - Atomic Kittens, Nightmares On Wax; In-store - Get Ur Freak On, Kissstory Ibiza, Smash Hits; Windows - The Album, The Music

Windows - The Album, The Music; WHSmith Singles - 10; Appleton, N-Trace; Albums - Catalonia, Smash Hits; The Music; In-store - £5.99 or three for £12

WOOLWORTHS Singles - Liberty X, Scooter; In-store - Alison Moyet, Ash, Kerrang! 4, Smash Hits Let's Party, N-Trace, Sarah Whatchmore, Atomic Kittens; Press ads - Alison Moyet, Odette & Neutro, Kelly Osbourne, Atomic Kittens, N-Trace, Sarah Whatchmore

Woolworths Top 10

- 1 FIELDS OF GOLD Alison Kim
- 1 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 2 INTERGALACTIC SONG 's Ahh
- 3 IMAGINE Eva Cassidy
- 2 ANGELS WITH DIRTY FACES Sugababes Island
- 6 MISSUNDERSTOOD Pink Arista
- 7 FUTURE MUSIC Ibiza
- 8 ESCAPE EMI/Island
- 9 LAUNDRY FORCE Siskia Epic
- 10 HOME TIME Alison Moyet Secretary

NEW RELEASE COUNTDOWN

ALBUMS

This week

Ash Intergalactic Sonic 7 (Infectious); Atomic Kittens Feels So Good (Innocent/Virgin); Steve Balsamo All I Am (Columbia); Mint Royale Dancehall Politics (Faith & Hope); Mr Scruft Trouser Jazz (Ninja Tune)

September 16

David Gray Scorpis Rising (Arista); Enrique Iglesias Verses (Interscope/Polydor); N.O.R.E. Grimey God's Favorite (Def Jam); The Twelves Everybody Dance (BBC); Underworld A Hundred Days Off (V2); Paul Weller Impassioned (Independents)

September 23

Ryan Adams Demolition (Lost Highway); Beck Seachange (Geffen/Polydor); Bon Jovi Bounce (Mercury); Peter Gabriel U (Virgin); Odette & Neutro 2 Steps Ahead (EastWest); Elvis Presley Elvis (RCA)

September 30

The Rolling Stones 40 Licks (Virgin); Saint Etienne Finisterre (Mantra); Suede New Morning (Epic); Supergas Life On Other Planets (Parlophone); Xzibit Man Vs Machine (Loud/Epic)

October 7

Björk Greatest Hits: Family Tree (One Little Indian); The Carpenters The Essential Collection 1965-1977 (Polydor); Jurassic 5 Power In Numbers (Polydor); Outkast Be (LaFace/Arista); Holly Valentine Footprints (WEA); Will Young The (S)

October 14

Operababes Beyond Imagination (Sony Classical); Reef Together (S2); LeAnn Rimes Twisted Angel; Santana Shamen (Arista); Aron Tobin Out From Out Where (Ninja Tune)

October 21

Richard Ashcroft Human Conditions (Hulu); Baby Driven Back Home You Fed The Fish (Twisted Nerve/XL); Foo Fighters One By One (RCA/Arista); S Club Juniors Together (Polydor); Lemon Jelly Lost Horizons (XL)

SINGLES

This week

Anastacia Why'd You Lie To Me (Epic); Ronan Keating I Love It When We (Polydor); Liberty X Got To Have Your Love (V2); Kelly Osbourne Papa Don't Preach (Epic); Scooter Nessaja (Sheffield Music/Edel UK); X-Press 2 I Want You Back/MuzikMuz (Skirt)

September 16

Eminem Cleaning Out Your Closet (Interscope/Polydor); Pink Just Like A Pill (LaFace/Arista); Puddle Of Mudd She Hates Me (Interscope/Polydor); The Strokes Someday (Rough Trade); Suede Positivity (Epic); Supergas Grass (Parlophone)

September 23

Ashard & Ja Rule Down For You (Def Jam); Eve Geraghty Lovin' (Interscope/Polydor); Oasis Little By Little/She Is Love (Big Brother); Outkast The (LaFace/Arista); LeAnn Rimes Life Goes On (Gut/London); Holly Garth Gates The Long And Winding Road (S)

September 30

Aurora If You Could Read My Mind (EMI); DJ Shadow Six Days (Wax/Island); Gemma Hayes Back Of My Heart (Source); Jakatta feat. Seal My Vision (Ruffin); No Doubt Underneath It All (Polydor)

October 7

Richard Ashcroft Check The Meaning (Hulu); Baby Driven Back Home You Were Right (Twisted Nerve/XL); Nick Carter Help Me (Jive); Foo Fighters All My Life (RCA); S Club Juniors New Direction (Polydor); The Vines Outathought (Heavenly)

October 14

Artful Dodger Ruffneck Sound (London); Maric Street Preachers There By The Grace Of God (Epic); Samantha Mumba I'm Right Here (Polydor); Papa Roach Time And Time Again (Interscope/Polydor); The Streets Don't Muff Yourself (Locked On/679)

October 21

Christina Aguilera Dirty (RCA); Groove Armada Madda (Pegasus); Beth Orton Aurora (Heavenly); Jaxx Timebelle Like I Love You (Jive); Red Hot Chili Peppers The Zephyr Song (WEA)

CLASSICAL news

by Andrew Stewart

LAVELLE RELEASES HER SECOND ALBUM

Caroline Lavelle (pictured), whose career credits include playing cello with Radiohead, Sakamoto and Nigel Kennedy, singing with Massive Attack and writing collaborations with French avant-gardist Hector Zazou and Vangelis, releases her second album today (September 9). Brilliant *Midnight* draws on classical song forms, blending rock, jazz and folk-inspired textures with Nymnesque riffs and cabaret-style chansons.

The self-produced album makes a powerful statement about Lavelle's attributes as singer, songwriter and instrumentalist, her work deliberately blurring genre boundaries to create an expressive style dominated by the meaning and expression of words.

Two of her compositions take their inspiration from *The Lost Voices of the First World War*. Tim Cross's anthology of long-forgotten wartime words by soldier poets, playwrights and other authors. *Brilliant Midnight*, issued on Ringing Tree Records, includes the song *Anxiety*, already used on the OST for *Roadkill* and two numbers featured in the television series *Six Feet Under*.

"After signing with Warner Classics in the spring of 2000, the sessions that eventually produced the *Brilliant Midnight* album took place in my home studio and a local chapel in the summer and autumn of that year," Lavelle says. "Sadly, once the record was delivered it became clear that the label and I were not quite singing from the same hymn sheet. A lot of the record company ground troops really loved the music, but the feeling of classical and pop stylings into each other had clearly confused the issue. The confusion stretched as far as the company's

classical and pop sales and marketing departments, neither of whom seemed entirely sure whose ball it was."

When Warner Classics was restructured last December, Lavelle rejoined her master tapes and decided to revise the *Brilliant Midnight* album, rush-released by Warners in the US, on her own Ringing Tree label. The final version of the artist's work includes 15 minutes of music not included on the first version. "What we have yet to address is how to compensate the people who bought the original version of the album and are effectively being asked to think about

buying it again for an additional 15 minutes of music," says Lavelle. "We may make these three tracks available for download from my website during the autumn."

BRIGHT CECILIA TO PREMIERE AT PROMS
This year's Last Night of the Proms on September 14 includes the world premiere of Bright Cecilia: Variations on a Theme of Purcell, the work, commissioned by the BBC Music Magazine to mark its tenth anniversary, comprises pieces by seven distinguished composers chosen by editor Helen Wallace: Brits Anthony Payne, David Sewer, Colin Matthews and Judith Weir; Dane Paul Ruders, Finn Magnus Lindberg and American minimalist Michael Torke. "If we chose one composer," says Wallace, "it would look like favoritism; if we chose lots of composers, we'd be in danger of creating a rag-bag. So, it had to be a set of variations." Bright Cecilia will be broadcast live on September 14 on BBC2 and appears on the CD with the magazine's November issue.

Andrew Stewart can be contacted by e-mail at: AndrewStewart2@compuserve.com



ALBUM of the week



MOERAN: Symphony in G minor; Sinfonietta. Bournemouth SO/Lloyd-Jones. (Naxos 8.555837). Ernest John Moeran's Symphony has been overshadowed by Vaughan Williams's *Pastoral* Symphony, despite its powerful musical response to the visual



inspiration of the Norfolk countryside and the effects of the First World War on the composer's life. This Naxos recording, marketed as the budget label's September disc of the month, draws its success from conductor David Lloyd-Jones's meticulous preparation and knowledge of the score. It excels thanks to the beautiful playing of the Bournemouth Symphony Orchestra, especially in the symphony's slow movement and finale.

REVIEWS

For records released up to 23 September 2002



CONSTANTIN SILVESTRI - THE COLLECTION: Various orchestras/Silvestri. (Disky Classics DB 707432 (10CD)). Bucharest-born musical prodigy Constantin Silvestri

made his London conducting debut in 1957 and was principal conductor of the Bournemouth Symphony during the Sixties. The super-budget Dutch Disky Classics label has licensed a healthy slice of Silvestri'sEMI recordings, including his fine Franck Symphony in D minor, two late Dvorak symphonies and a strong account of the Shostakovich's Fifth Symphony with the Vienna Philharmonic, and Hindemith's *Mathis der Maler* Symphony with the Philharmonia.

RACHMANINOV - PIANO TRANSCRIPTIONS: Vladimir Ashkenazy, etc. (Decca 470 293-2). This anthology of Rachmaninov's Fifth Symphony and tributes to other composers includes arrangements of music by J.S. Bach, Mussorgsky, Rimsky-Korsakov, Kreisler and others alongside

original works by the Russian pianist-composer. Consumer interest in Vladimir Ashkenazy's work remains high, as Decca proved with its best-selling compilation drawn from his vast catalogue. Here he offers joyful and instantly attractive performances, breezing through Rimsky-Korsakov's *The Flight of the Bumblebee* and partnering his son Svyatko in a thrilling performance of Rachmaninov's *Six Morceaux*.



IN EXCELSIS: Sacred and devotional music by Swayne, Pygott, Taverner, Harvey, Taverner, Ludford, Sheppard, Tallis. Choral of New College, Oxford/Higginbottom. (Erato 0927-44657-2). The latest television commercial for Orange, set to run throughout autumn, is accompanied by extracts from John Taverner's haunting setting of William Blake's *The Lamb*. By happy chance, Edward Higginbottom's programme of sacred works by ancient and modern hands contains the Taverner and also presents captivating performances of modern classics such as Jonathan Harvey's *Comen*, Holy Ghost and Giles Swayne's *Magnificat*.

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MUSIC MANAGERS WISES UP IN FIGHT AGAINST 'JOB INSECURITY'

As the Music Managers Forum marks its 10th anniversary at this year's In The City conference in Manchester, *Music Week* looks at the manager's lot and how worsening job security is forcing changes in management contracts

With the possible exception of football managers, it is hard to imagine a profession which offers less job security than artist management. The past five years have seen a string of high-profile acts fire their managers — including Charlotte Church, All Saints, Richard Ashcroft, Des Rea and, of course, Robbie Williams — with the result that schisms between artists and their appointed guardians have become an almost routine occurrence. As one industry lawyer says, "Not a week goes by when one doesn't hear of someone being sacked."

But, facing such harsh conditions, the management community is beginning to wise up. In a sector which has battled to shrug off an image set by dominant, protectionist strongholds in the mould of Sixties heavyweight acts such as Larry Parnes, Allen Klein and Kit Lambert, the manager's lot has changed dramatically.

Managers will always be sacked, says Robert Horsfall of Lee & Thompson — who represent firm managers including Jonathan Shalit, former All Saints' manager John Benson and Des Rea's former manager David Wisniam. "As long as projects can fail, there will be the potential for scapegoats and the easiest person for an artist to fire is the manager," he says. "The artist has no ability to fire anyone other than the manager."

Shalit, who reached an out of court settlement with Charlotte Church two years ago, believes many artists in their early careers end up managed by inexperienced "nincompoops" without the knowledge or experience to support a developing act.

Another problem often arises when an artist discovers how much money is being claimed by the manager. Horsfall says, "We glibly say around the office that artists don't mind paying commission when they aren't earning money. When they are, and they see what 20% equates to, they get upset."

Shalit agrees, "A lot of artists see their managers as taking 20%, not earning 20%." Shalit's out-of-court settlement with Charlotte Church two years ago highlighted one means of protection — creating a paper trail, with all key decisions put in writing and even the most mundane of meetings minuted. In addition, the importance of securing a signed contract is underlined by lawyers.

By producing their artists' output, sourcing songs and effectively acting as an in-house A&R operation, many production/management operations have improved security too.

"Historically, management contracts have



Williams (I), Church: two artists who have 'parted ways' with their managers

been seen as a vehicle to rip off artists," says Charles Law, a partner in Denton Wilde Saple, who represents acts including Will Young and Gareth Gates. "Managers were lucky enough that the record companies did all the work and, by charging 20%, they were probably getting too much for their efforts. Today, however, the manager has a greatly enhanced role."

"The knock-on effect of expanding the manager's role has resulted, in many ways, in increased commissions of as much as 50% in some cases, compared to the standard 20%. "In many cases, it is not necessarily designed to up the commission rates," says Horsfall. "It is designed to give the managers a toehold."

'Historically, management contracts have been seen as a vehicle to rip off artists' — Charles Law, Denton Wilde Saple

is putting a business infrastructure in place which gives a better return, but more importantly it gives them security."

The concern is that some management operations are driving towards similar rates to those achieved by the likes of Simon Fuller's omnipotent 19 Management, but without offering the additional expertise.

"Their aim is simply to earn more money," says one lawyer. "It is a legitimate way to do business," adds the lawyer, who says he has just signed two acts to such a production/management deal. "But if you have one of these contracts turn into success, take it for granted that there will litigation about it."



Ann Harrison, of Hattbott & Lewis, harbours similar concerns. "There is a duty of good faith between the manager and the artist, which is that he has to put the artist's interests ahead of his own," she says. And, as Harrison says, it is increasingly difficult for a management organisation to keep its priorities in check if it is acting as a record label, publisher and merchandiser for that artist.

But while they may be rare, there are some manager-artist relationships which remain uncluttered by modern business practices. Gail Colson of Gallforce Management is one such case. She describes her long-standing relationship with Christie Hynde and The Pretenders as based on "trust and honour" — she has not a single word of their relationship in writing.

Nor has she ever employed written contracts. When Colson split with Morrissey after his first solo album, Viva Hate, she was left with a bill unpaid, but she says she put that down to experience. And when she split with Peter Gabriel after 12 years, their strong relationship ensured there were no lasting problems. "It got a bit funny for about two weeks," she recalls. "But one night he called me up and we sorted it out."

While the arrangement works for Colson — who is still working with Hynde after 12 years — she is aware that it doesn't necessarily work for everybody.

"To be honest, I wouldn't recommend it to anyone else," Colson says. "Maybe it works for me because I come from the old school."

That old school operates according to a set of unwritten rules in a world where even a paper contract can be contested. And such a code of practice to attribute, as it may sound, is unlikely ever to return. ■

NEW DEALS FOR MANAGERS

Agreements between artists and managers are often the first — and most important — agreement that the artist will sign and therefore need to be negotiated sensitively. The choice of the right manager can make the difference between success and failure.

In the Sixties, these agreements were often biased in favour of the manager. Several high-profile managers had very broad powers which created a poor image of managers. Throughout the Seventies and Eighties, artist lawyers clawed back these agreements to the point where, if anything, they can now often be weighted in the artist's favour.

The manager's position these days is quite vulnerable. These agreements are service agreements and generally do not involve the manager in ownership of copyright or property rights. He or she can be fired at any time, even when the artist starts to become successful. The manager-artist relationship is based on trust and mutual respect and if things are going wrong the manager is always first in the firing line.

It is for this reason that many managers are now looking at production/recording agreements and publishing agreements rather than management agreements. Under this model the artist signs a recording contract and/or a publishing agreement and management is provided free of charge. The "manager" then licenses the recording and publishing copyrights on to major record companies and publishers. This can be advantageous to the artist, as royalty rates on recording licensing deals tend to be higher than for a direct signing to a record company and it is usually possible to limit a licensing deal from five to 10 years rather than life of copyright, which is normally demanded by record companies and which is currently 50 years for recordings in UK. The manager could offer the artist a recording agreement wherein the artist gets his or her recording copyrights back after perhaps 10 or 15 years. The artist can then re-sign another recording deal at that time. This is a huge benefit for the artist over a life of copyright agreement.

This arrangement also facilitates the artist appointing a conventional manager at any time if they so wish.

David R. Stopps is chairman of the Music Managers' Forum Copyright and Contracts sub-committee

Ten things you need to know about management contracts

- 1 **Sign one** — even if you are nervous about building a legal framework out of what may be a friendship, it is important to base a management relationship in some form of contract. The Music Managers' Forum offers a one-page agreement designed for the opening period of a relationship.
- 2 **It is intended to cover a four- to six-month period.**
- 3 **Term** — this is, quite simply, the period covered by the contract itself. Three years is probably the most typical term, with five years also common, although there is a trend towards defining "term" by number of albums.
- 4 **Territories** — this will usually be "the world", but some managers are hired for the world outside the US — for instance — with a North American specialist hired.
- 5 **Non-commissionable income** — recording costs and video costs are both usually not subject to a manager's commission — typically around 20% of all earnings. In the past, this has often been a simple matter, with record companies issuing advance plus recording costs. However, today, record company advances are often

- 6 **Inclusive of recording**, which means that the commissionable part of the advance — the chunk not for recording, but which would otherwise go straight into the act's pocket — has to be agreed between the artist and the manager.
- 7 **Touring** — the manager's commission is often around 10% of the gross of any tour, or 25% of the net profits, whichever is greater. Some artist lawyers will request 20% of the net, but managers argue that this is unreasonable.
- 8 **Post-term commission** — this is one of the issues which can cause most confrontation. The principle is that if a manager is fired, he/she can continue to claim a commission on the subject of his contribution for a given period. The IMFF currently recommends a period of full commission for three to five years, after which the manager can claim half the usual commission rates in perpetuity.
- 9 **Works governed by the contract** — the main issue here is whether the contract covers just music, or the wider field of entertainment works.

- 10 **Fiduciary duty** — the manager has a fiduciary duty to the artist: he/she is legally bound to give them good financial advice, a fact which is written into English law.
- 11 **Expenses** — managers' expenses which are directly attributable to work he/she is doing for the artist is to be covered by the artist. This is usually pretty straightforward, but will include, for example, travel and hotel costs while on tour. It wouldn't include managers' office costs, however. Some of the areas covered should be outlined in more detail within the contract.
- 12 **Band representation** — while this is unlikely to be written into a contract itself, it makes sense for the band to nominate and highlight one member as a spokesperson. This avoids the need for the manager to speak to every member of a band on basic, everyday issues and also resolves any ego issues of a "but-you-took-him-first" nature.

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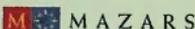
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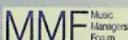
music@publishersassociation

MC:MN
 Manchester City Music Network

in partnership with **IN THE CITY** present:

ACCESS TO FINANCE IN THE MUSIC INDUSTRY

in association with:



Tuesday 17 September 2002, 2:00pm - 4:30pm
The Lowry Hotel, Salford, Manchester

A half-day seminar considering the practicalities, options and barriers involved in accessing finance for music-related companies.

SPEAKERS INCLUDE: Mark Cattle, Royal Bank of Scotland John Cooper, Acrobat Nick Kelsey, Saffrey Champness
 Rohan Kumar, Chamber Business Enterprises (MC2) Dennis Muirhead, Muirhead Management
 Richard Skinner, Courts & Co Jonathan Toake, Brobeck, Hale & Barr Chris Webber, Bear & Partners

Who should attend: Music publishers Labels Artist Managers/Management companies Production companies Recording studios and services Start-up music companies Technology companies Bankers Business Angels Business advisers/Business Units Venture capitalists Accountants Lawyers Financial advisers Management consultants Business development managers/Trainers providers Academies Creative Industries policy experts and advisers Civil servants Journalists

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OFF THE RECORD

Talent must always be allowed to flourish



When I first started work, the entire music industry could easily fit into the Marquee bar. But now it is a mega-business with quarterly accounting, shareholders meetings etc.

But, what it shouldn't be is a business that loses sight of its goals – to spread the excitement and art of music round the globe.

We all know that the current music industry is in a state of flux, but this shouldn't be an excuse for internal conflicts within the business itself.

I have never been a fan of the "Major versus Independent" argument; I have worked in many areas of the business and what those experiences taught me was that you have to do your best if you expect the best to come to you.

Constant re-evaluation and change is necessary for any business and I've been lucky in that I've worked with a brilliantly talented group of artists and individuals who have taught me a great deal. One of those lessons has been to allow talent to flourish, wherever it is found. In an increasingly agitated media environment, it might help to reflect that some of the biggest current album sellers – Jools Holland and David Gray to name but two – are not teenagers, and nor were Elvis Costello and Ian Dury when I had the pleasure of helping to launch their careers.

It is time for the British music industry to be allowed to mature, which means taking stock of the real abilities that exist across the industry, and if various companies feel it is time to change its personnel, let us hope these people get other chances of work or take the opportunity to go it alone.

To those who have made money from the business, I say – don't walk away, reinvest. There is a raft of individuals still excited by the needs and challenges of an industry that badly needs their skills and their passion. Let's keep them knocking at the doors of opportunity, not turn them away.

A period of shake-up means new music and a re-evaluation of strategies. There is room for all sorts of business models, whether it be the Sanctuary, Hot Records or even our new adventures with Adventure Records.

Whatever it is, success is a tribute to someone's commitment and passion, so let's raise a glass to them, it's definitely something to celebrate.

Paul Conway is CEO and owner of Adventure Records

Off The Record is a personal view

THE BIG QUESTION

Is The Sun's Free CD good for industry?

Richard Wootton, owner of A1neys record shop, Leicester



"Free CDs! Great news – for The Sun to sell more newspapers, for the artists involved... there's some free publicity and for HMV with up to 100,000 extra punters through its doors each week. Apalling for the British Music Industry, as the key message received by Mr UK is "If I can have this for free, then music prices in the shops are a rip off". Record companies, please see the big picture and boycott this myopic venture."

Korda Marshall, managing director of Mushroom Records "It is an interesting idea, if it helps prolong the life of an artist. But it all hinges on support from other media – is radio going to playlist the tracks – and I am yet to be convinced of that. For our roster, there is an aesthetic with all the artists here that could be destroyed by putting them in The Sun."



Hasse Breitholtz Chairman of BMG UK "I think it is worth a try – the industry is in such a shape that we need to find any means to get music out there. We need to take all promotional, marketing and sales possibilities. We will soon know if the promotion will increase sales and if not I am sure it will not continue."

Gordon Montgomery, chairman of the Fopp retail chain "If this promotion is successful it will not directly benefit HMV, the labels involved and The Sun. The benefits of artist promotion may trickle down to us. They will have to pick and choose who they promote – if there is no demand for the artists it will miss by a mile. Personally, I think it's all a bit naïf."

Charles Ormsdale, Co-founder and CEO of OD2



"It sounds like the objective is to provide a good promotional outlet for those artists in addition to radio play, but I don't know if that should not be offered to all artists, not just those who are already established."

Matt Jagger, ceo of Ministry of Sound Music Group "There are the obvious attendant problems of music for free once more, and people might wonder where that's going to stop. But, from what I understand, they are promoting album tracks rather than giving away lead singles and if they are giving mainstream exposure to otherwise unexposed music, I have got to be in favour of that. Let's look at it with cautious optimism rather than wholeheartedly embracing it."

The Sun's CD of The Week promotion, kicks off this Friday with Jennifer Lopez, will see 100,000 CDs given away through HMV and promoted in the newspaper.

Regular Music Week readers will know him for his extraordinary ears, responsible for the musical output of the likes of Gabrielle and Harvey.

But Go Beat boss Fredy Ungermann has suddenly become the subject of interest from a new set of readers – those scavengers of the nation's tabloid papers – due to his new colobryt squeeze. Despite the paparazzi chasing him around his local Sainsbury's, Dooley has the pic they all want to see: the front man snags up his latest signing to Go Beat, the much-pursued Zoro 7 collaborator Sia. Pictured (L-R) are Go Beat's Stephen Bass, Ungermann, Sia, and Jules Lloyd-Price from Sia's management company IE Music.

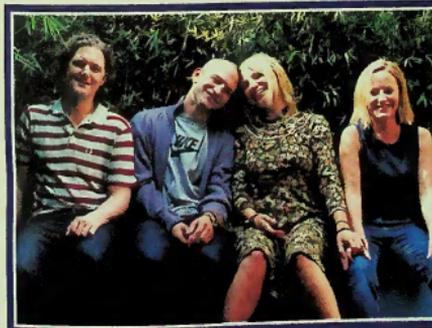
Remember where you heard it: Universal's labels certainly weren't subtle with their conference themes. Universal Island handed out samplers entitled "Rebirth", while Mercury's was "Mercury Records The Next Generation"...It helps to have old hands around at such events. "I don't project like I used to", a apologise former Dexy Nick Gaitfield when the mic died on him as he introduced Universal's presentation. "Keep music live? I say keep music re-recorded."

Stepping up to the stage for Mercury, Steve Lillywhite admitted the last time he had been to a sales conference was in 1973, when he was doing the sound... Meanwhile, the conference was the swansong for sales events manager Nigel Draper, who is now moving on to a freelance role...Endemol creative director Tim Hinks

struggled to describe the Fame Academy concept. "It's a bit like the Kids From Fame but without the legwarmers, although I am still having that battle with Steve Lillywhite"... Expect confirmation this week of an elevation for a certain executive enjoying US album success this week – but don't expect it to herald a label merger... London's Ocean venue was carpeted with real grass last Tuesday, as festival vibes filled the Inaugural Musos awards, which saw the likes of Ian Brown (pictured above) honoured for best single. Other prize winners were less well behaved, with New Order's Peter Hook and Jon from The Charlatans inviting revellers to "stroke their Muso" at the aftershow party...Fantastic work by Minder Music who has two works in the US Top 10 this week – Gangsta Love by Eve feat. Alicia Keys 2 and Happy by Ashanti at 8....A packed house saw the relaunch of The Marquis last week. The building itself may share nothing other than the name with its predecessor, but the Primals rocked like old times. Among the musos, fashion pack and general industry liggers, Dooley was pleased to see the head of one leading independent operation who is spending lots of time in the City, and the former head of another indie who is spending lots of time writing a novel, as well as the former head of a major who has got lots of time to write a novel...Time to make some space on the mantlepiece: among the names set to receive special achievement awards at this weekend's Urban Music Seminar were Seal, Des'rea, her A&R man Lincoln Ellis and veteran Blues & Soul trooper Bob Kilburn. Full report next week... PPL's Dominic McGoñigal doesn't believe in sunning himself on holiday. He recently conducted a mass, the premiere of Missa Brevis by David Bevan, at the end of a week-long residential course for musicians at Hengrave Hall in Suffolk... This week's Robbie-watch: Alan Edwards' Outside Organisation have been hired to handle for press, while an experienced hand is also on board handling international marketing.....



To those who have made money from the business, I say – don't walk away, reinvest'



music week

Incorporating fono, MBI, Future Hits, Green Sheet, HR Music, Record Mirror and Tours Report

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