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**COMP**  
United Business Models

**NEWS: BMG** releases in-demand remix to promote new **RHIN DMC** greatest hits album  
**News** 3

**NEWS: AS UK A&R's** fly in to SXSW, **THE DARKNESS** are highlights of BPI Brit acts showcase  
**Talent** 4

**NEWS: Polydor UK** mounts major radio-focused push for US singer-songwriter **DANA GLOVER**  
**International** 5

**DEMAND FOR SYNGS BRINGS NEW REVENUE - FEATURE, P7-10**

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FOR EVERYONE IN THE BUSINESS OF MUSIC

# music week

BMV CDS - SILENT ON ?

## Waiting game over impact of war

by Joanna Jones

The music industry was holding its breath last week, as it attempted to anticipate the growing impact of the war in Iraq.

In contrast to the Gulf conflict 12 years ago, when many music companies immediately cancelled artist and executive trips over fears of terrorist attacks, companies appeared to be adopting a more cautious approach as events in Iraq unfolded.

The onset of war began to have its first impact on touring and promotional schedules last Friday, as Epic rock duo Tenacious D cut short their European promo, Atlantic scheduled Matchbox 20's European tour dates until later in the year and Elektra cancelled international European tour dates for Blindside.

Universal Music also confirmed that 20 of the 29 Asian staff and media who were due to travel to London this week to see a series of UK artist showcases pulled out as a result of travel fears, forcing a scaling-down of the event.

But many highlighted the relatively restrained initial reaction, predicting that the full picture of the impact on the industry would become clearer over the coming days. EMI Recorded Music UK & Ireland international marketing senior vice president Mike Allen says, while a question mark hung over his act Blue's forthcoming tour dates in Asia, it was otherwise "business as usual" for the major.



British troops in Iraq: conflict has sparked travel fears for artists

"Right now very little has changed as yet, but in 10 minutes that could change," says Allen. "Our position is that we wait to hear from our artists as to how they feel - so far there have been no cancellations of European or US activity by our artists."

BMG UK international vice president Dave Shack adds, "If an artist was concerned we would, of course, take that into account, but at the moment no manager or artist has come to me and said they want to cancel plans. I think people just get used to it and people accommodate the conditions around them."

Many US artists were defying travel fears. Sony UK reported last Friday that they were still expecting

UK promotional trips to go ahead in the next 14 days for Macy Gray, Good Charlotte and Kelly Rowland, while Arista's Avril Lavigne flew in last Wednesday for a string of gigs around the UK.

Warner UK international director Hassan Choudhury says, "We will monitor the situation on a daily basis - we would never risk any of our artists' health and safety, but at the moment they are all continuing with their tours."

Music radio stations have also been carefully monitoring their playlists to avoid airing inappropriate tracks. While a spokesman for Radio One says none to date has needed to be removed, he adds that the situation is being monitored daily as news events unfold.

### MORE ARTISTS JOIN WAR RELIEF CD

As Allied tanks, planes and troops in the Gulf moved into Iraq last Wednesday, five more acts came forward to lend their support to the music industry's humanitarian record Hope.

Basement Jaxx, Blue with Mis-Teeq, The Charlatans, Ronan Keating and Spiritualized are donating tracks to the War Child release, which WEA London has confirmed will be released on April 14.

Already George Michael, David Bowie, Moby and New Order have signed up for the project and several artists, including Michael, Billy Bragg and Yusuf Islam (pictured) - formerly Cat Stevens - have already delivered their tracks to the charity's offices.

War Child's James Topham says Basement Jaxx are recording a new song, Love Is The Answer featuring Yellowman,



for the charity album. Spiritualized are recording Hold On; Ronan Keating is recording a version of In The Ghetto; Blue and Mis-Teeq are collaborating on the new song Stand Up As People; and The Charlatans were expected to record a new

track last weekend.

The tracks will be cut at London's Sony Music Studios tomorrow (Tuesday) and WEA London managing director John Reid is currently negotiating retail support for the release. He has drafted in Jason Guy, who left his position as Sony UK's repertoire division marketing director earlier this month, to oversee marketing for the project.

The album will be available at full price, but Reid is hoping that retailers will provide free marketing support by offering high-profile window displays and visible racking.

The BBC station also last Friday switched Pete Tong's Winter Music Conference programme from a party location to a studio in Miami, as it did not think it right to broadcast from a party venue at a time of war.

Radio 20's executive producer for music Colin Martin notes the

byword is "sensitivity". "We don't operate a banned list," he says.

"At Radio 10, like a lot of stations, we've lived through a lot of different times such as the death of Princess Diana and the previous Gulf conflict, so we almost have a gut instinct what we should and shouldn't do."

## Mercury wins Metallica album race

Mercury Records UK is gearing up for the release of Metallica's first new studio album in six years, after fighting off competition to secure a new deal with the rock band.

The new agreement, further extending the group's 15-year relationship with the UK label, covers new material and back catalogue for the world excluding North America and Japan. It comes ahead of the release of new album St Anger on June 9.

Mercury joint managing director Greg Castello describes Metallica as "the leaders" of rock and believes the timing for them is great given the genre's recent resurgence. "They're such a ground-breaking rock act and they've got such a long history with Mercury that everybody's naturally very excited," he says. "I've heard rough mixes of



Metallica: 15 years with Mercury seven tracks off the album and they're absolutely fantastic."

St Anger, their first studio set since 1997's Reload which entered at number one in 12 territories and has sold more than 12m copies worldwide, will be the first since Robert Trujillo was brought in on bass as replacement for Jason Newsted. It will be backed by a European festival tour beginning at Rock Im Park in Nurnberg, Germany on June 6.

Former Catalonia frontwoman Cerys Matthews (pictured) is to unveil a new, country/folk-tinged sound with her debut solo album, Cockahoop.

The long-player was recorded near Nashville, Tennessee, with many of the city's top session musicians and with Bucky Baxter, the slide guitarist in Bob Dylan's band, as producer. The late Joe Strummer also cowrote a track on the album called Gypsy Song with Matthews, together with Martin Slatery. The album is due for release through Blanco Y Negro/WEA London on May 15, with no plans for an advance single release.













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# THEY'RE FOR SYNC'S ROCKETS AS INDUSTRY ASSERTS ITS RIGHTS

As the music industry's mechanicals-based business model shows signs of weakness, performance and synchronisation are demonstrating their true worth. But it is not just advertising and film which are delivering handsome rewards, as Adam Woods reports

It is hard to pinpoint precisely when music lost its innocence. Maybe it was in the mid-Eighties, when charming film suitors such as Levi's and Coca-Cola let it know just how desirable it was. Perhaps it was its eye-opening experiences in Hollywood at around the same time, when it seemed all a song had to do for a worldwide hit was to drape itself over the closing credits of the right blockbuster movie. Even if the music industry was not particularly young then, it quickly found that it could make good use of the money and, while it certainly is not young now, it needs that cash more than ever.

"Music is a very promiscuous art form," says EMI Music Publishing director of film, TV and media Jonathan Channon. "It really does get into all kinds of other art forms and the trick is to ensure sensible financial remuneration for its promiscuity."

The army of artists who formerly decried the suggestion of any such horse-trading has dwindled in recent years and now seems to consist of only a few idealistic notables. Just last week, Danny Goffey of Supergrass sheepishly justified the band's decision to release *Alright for Us* in some American Express ads in the US, saying they are not all that keen on the song anymore, but adding that in the whole, "it's a bit sad to make loads of money and just have your music plastered around products that have nothing to do with your life."

But at some point, the money just got too good – and too important – a distinction between the emerging better good endorsements and bad ones, and promotional music just began to wrap itself so comfortably around our daily lives that OKing a deal with an ad agency or granting a licence to a television programme, film



Maximum market penetration: Lynx TV ad (left) used Room 5's *Make Lov* track, while Levi's used The Dysfunctionals' *Payback Time*

production company, computer games producer or ringtones specialist began to seem like not much more of a compromise than selling a record.

As Wayne Kramer put it last week when called upon to justify the decision of the surviving members of the MCS to reunite for a London gig sponsored by Levi's, which is marketing an MCS range of clothing: "Moving musicians around the world, recording, promoting and distributing records and all related activities is an expensive undertaking. In the past, record

companies covered the cost of much of this, but that's not the case today. If you don't fit into the mega-hit formula of MTV, you must find alternative ways to get to your audience."

Publishers, for their part, now have an equally pragmatic remit to explore each and every potential synchronisation opportunity, and although film, advertising and the grandest advances, areas such as games, television and ringtones all mount up, "if you didn't do any one of them, you would



be short at the end of the year," says Warner/Chappell director of film, TV and advertising Ian Neil. "All of these media bring different value, both creatively and commercially and, overwhelmingly, all of it is far more competitive than it has ever been."

This emphasis on the importance of publishing revenues is predictable, given the current weak market for physical music sales and the industry's concerns about the holes piracy has created in the longterm, mechanical, royalty-driven business model. "Performance and synchronisation are two very buoyant areas," says Neil. "Because at the end of the day, you can't license a piece of music without paying for it." > p9

**'Music is a promiscuous art form. The trick is to ensure sensible financial remuneration' – Jonathan Channon, EMI Music Publishing**

## Film & TV: Incremental returns power 'growth area of music publishing'

Music Copyright Solutions co-founder Tim Holler has a phrase which crystallises the incremental value of television theme tunes to publishers: "I always say I would rather have 26 episodes of *Postman Pat* than a major hit single," he says. "The series will play all over the world, so the theme music is heard thousands of times a year. It is astonishing how the revenue mounts up."

BBC and ITV alone pay out around £40m a year in music royalties and Holler points out that a TV performance royalty stands at about £50 a minute, regardless of the hour. So it is easy to see the potential of a deal such as the one MCS enjoys with Endemol in which it jointly owns – with the BBC – the rights to every song written during the *Fame Academy* series. It also manages the music for all of Endemol's other television properties and controls more than 200,000 copyrights, including not only *Postman Pat* but *Garfield*, *Snoopy* and *Noddy*. For the record, MCS developed and published a major hit single last year too, in the shape of *Holy Valentine's Kiss Kiss*.

The company was launched 18 months ago by Filintra veteran Holler, ex-Rondor CDF Brian Schofield and former BACS chairman Guy Fletcher and has managed to demonstrate sufficient substance in the film and TV licensing model to secure listings first on Olex and latterly on Alim.



**Fame Academy: music rights owned by MCS and BBC**

"We have done a pretty good job getting the support of the City, getting them to understand the quality of the long-term income, although it has been difficult," says Holler. "The fact that we can project earnings years into the future with film or an animation series means the earnings streams are much more solid than within the pure song market. This is very much the growth industry of music publishing."

The BBC itself has done as much as anyone to demonstrate the almost indefinite commercial potential of a sympathetic marriage between a television property and a piece of music in recent years. Last year's David Attenborough series, *The Blue Planet*, whose music was composed by George Fenton, has now spawned a soundtrack CD and a three-DVD boxed set, with a concert tour due to roll out in UK excerpts from the series will be accompanied by a live orchestra.

"In that case, the importance of a piece of music on TV has crossed three different platforms, not including the initial series," says BBC Records A&R Alex Ray, who is also happy to sling down the phone the seven-note tone melody which provided the inspiration for the similarly multi-platform success of *Can We Fix It*. Licensing fees from musical *Bob the Builder* toys exceed the substantial royalties from the sales of the single, says Jonathan Channon of EMI Music Publishing, which publishes the song's writer, Paul Joyce.

An increase in the number of British films in production in 2003 after a quiet 2002 is also good news for publishers, as is the currently robust and relatively well-funded infrastructure of the UK film industry. Working Title is expected to have the year's biggest British film in Richard Curtis's *Love Actually*, while its *Thunderbirds* movie now has the green light and its *Red Kelly* and *Wimbledon* features are also forthcoming. Other key production companies include Frangle (which was behind films such as *Spiceworld* and *High Heels & Low Lives*), Revolution (24 Hour Party People), the Evelyn Waugh adaptation *Bright Young Things* (now in production) and Ransom Harvest (whose forthcoming *Octane* boasts a score written by Orbital).

"We have a body of companies set up now that have actually got a rolling slate," says Ian Neil at Warner/Chappell, who is

currently working with Pathé on London-based comedy *Suzie Gold* and with Icon on Mel Smith's crown green bowls romp *Blackball*. "All these films are going to have 10 or 12 cues and I am going to stay close to them and hopefully get 25% or 30% of the music that's used."

Spit-off hits and successful soundtracks are obviously desirable, but not necessarily more lucrative than the music which quietly soundtracks the action. "It's the score that counts – that is the real centre of income," says Holler. "We manage *When You Say Nothing At All* by Paul Overstreet, but although it earns a lot of money, the 30 or 40 minutes buried in the film is where the real income is."

There is much bread-and-butter work to be had in administering and licensing music on behalf of film and television production companies, but this kind of work clearly puts publishers in a strong position to influence the actual choice of the music itself.

EMI works closely with Intermedia, whose recent films include *The Quiet American* and *K19*, and it also has a deal to manage music for NBC Television for the world. "I would say in the last 10 years the film world has become a much more early-stage music user than it used to be," says Channon. "Also the music companies themselves have become much more proactive at forming contacts and getting involved at script stage."

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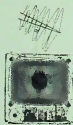
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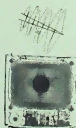
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Röyksköp (left). The Bee's: TV ad sync deals via BBH

"The music industry is becoming more and more aware that instead of selling bits of plastic, they are selling the underlying intellectual property, and that is what the business should surely have always been about," says Richard Corbett, managing director of copyright clearance agency Ricall. "It is the music business, it is not the CD business and I think the downturn has forced people to stop and recognise that." Advertising is the most conventional and visible of the areas which have collectively made sync virtually the only growth area of the music industry, and it is still the biggest and most controllable area for most publishers. "The lead time on ads is generally so much quicker than for films," says Oxenon. "The greatest return can come from a film, if it spawns a hit soundtrack. Otherwise, for time spent and economies of scale, the most

lucrative area would be ads." The ad sync market has also been largely responsible for drawing the crowds which now cluster around this section of the business to facilitate third-party usage. As

**'The music industry is becoming more aware that instead of selling bits of plastic, they are selling intellectual property' — Richard Corbett, Ricall**

well as publishers, record companies have joined the chase: EMI has operated a sync team of its own for the past few years within its Commercial Markets division, while Universal is understood to be on the verge of

installing a sync specialist within its UK record company group. Nor are the indies necessarily on a weaker footing, given that a typical agency music brief asks for something cutting-edge and — with all due respect to indie record companies — as obscure as possible. Wall of Sound has made a policy of actively chasing, or at least warmly welcoming, ad deals and has benefited from high-profile ad exposure for acts including Röyksköp (T-Mobile), The Boes (Citroën), Les Rythmes Digitales (Sunny Delight), Propellorheads (Kodak and Compaq) and others. Moby's reported £10m sync haul from Play, meanwhile, needs no further introduction.

But advances for ad usage have fallen in recent years, as advertising budgets have been cut, and the ad world has caught on to the value of the promotion its consumer brands can offer artists. Agency chief Bartle Bogle Hegarty, which is rightly regarded as a leader in the sync field, not least for its work with Levi's over the years, suggested last year in advertising industry trade magazine Campaign that music should be made available for free, such is the hit-making creative power of the agency's brand clients and creative work (see breakout below). It just goes to show that while music can be promiscuous, it isn't supposed to be too keen. A gift needs to keep her options open, and anyone who plans to tap the well-known potential of advertising and film syncs is now likely to be equally conscious of music's importance in television programming, merchandising, interactive TV, online, in-store and frankly just about everywhere else.

"The sync side of Commercial Markets is just one side of the business," says > p10

**THE WRITER'S VIEW**



Tot Taylor has been writing and creating music for ads, television, computer games, theatre and film for 20 years. While watching one of his TV drama commissions on ITV recently, Taylor realised he had not only written the music for all six ads in the commercial break, but he had also been part of the programme. Here, he has just completed work with Paul McCartney and Michael Stipe for Radio Two's A Different Perspective ads

"Last year we did 142 jobs. I don't know what the exact breakdown is — it's something like 90 commissioned pieces and the rest of them were sync from my music library or tracks I found for somebody. You get the work basically through doing other work and having a whole bunch of ads that everybody has seen and knows. In Soho, all the little editing suites are full of people putting music to ads and, if you are up there every day, like I am, you are constantly bumping into people who are looking for music. The reason you get the jobs is they say, 'Can I have it by four o'clock this afternoon?' And if you can do that, you get the phone calls.

"In 10 years, nobody has ever phoned up and said, 'Can we do a commercial on April 17?' I got a job yesterday afternoon and we are recording it this afternoon. Commercials are always late, they are always waiting to clear music they can't actually clear, and then they come to you and say, 'We can't clear it, can you re-record it or give us something like it?' That makes up probably about 50% of the work and it is basically a craft in itself.

I did the Tetley's Bitter ads with the sax which is a piece from Charlie Mingus called Moanin'. In the original song, it is quite free and you wouldn't have been able to tag it down in your brain. So I organised the music a bit and recorded it in the way it would have been recorded in the Fifties and that has been used for five of their ads now.

We did something for the Toyota Avensis, where we remade a Hendrix track (Voodoo Chile). We had to get permission from [Hendrix's half-sister and executor] Janie Hendrix and obviously it was a difficult job, because no-one really plays like him. We did find a guitarist who was amazing, but it still took us two days to get a 40-second piece. We spoke to the original engineer, asked him how he recorded it, how far the microphones were away from the drums, what kind of microphones they used, all kinds of things.

We went out and found old drum skins, because new drum skins don't sound like that stuff anymore. We brought in a particular type of vintage tom and a knackered old guitar and studied pictures of Hendrix recording sessions to see how things were set up. We got it so close that when we sent it to the Hendrix estate, they thought we had sent them the original.

On the stuff that you compose, you get what you call a brief. They'll say, 'Can you do a track which is a combination of the Clash, John Tavener, the Arches and Tibetan Monks?' They do it kind of things like that. Sometimes it doesn't make any sense, but they say it to kind of coerce you into something, to give you a few ideas and make you come up with something a bit different.

I honestly think that with the parous state of pop and indie as well to be original, it is really hard to find music that is original. The only chance you might get to try something different is working with a creative director who is willing to try something weird. When you are listening to an ad, you might feel that some of the weirdest music in media and it happens to be advertising. Arnie. You are doing weird music to very normal pictures and people don't realise they are listening to cacophonous noise."

**Advertising: the most lucrative niche**

"Everybody wants an ad," says Sony/ATV head of film and TV Rachel Iyer. "And people who didn't do them, do now." Brands and their agencies know this and they know that the right piece of music has a unique ability to give an ad a genuine emotive buzz. No ad agency can afford to overlook the power of music, but equally some of them have made more of a business of it than others. Leagas Delaney dug out the Velvet Underground's I'm Sticking With You, but the song's writer Lou Reed had been softened up years before, having personally endorsed American Express in the Eighties and signed off the use of Venus In Fur for Abbott Mead Vickers BDO's Dunlop ads in 1994. Mother handles the Xfm ads, Dutch agency Wieden & Kennedy licensed the search for an appropriate track for a certain Nike ad last year, while Fallon has produced the current Radio Two executions, which feature artists from Supergrass to Paul McCartney to REM.

But the agency which has done more for the sync industry than any other is BBH. The Soho-based shop was the first to demonstrate the relationship between ads and record sales with its Levi's ads and is currently responsible for many of the best-known music-led ads on the market.

"The importance of music to us as an agency is vast," says BBH head of TV production Frances Royle. "We always say you can add another 50% to your commercial if you use the right track." But in recent years ad the world's record in "discovering" hits has gradually edged copyright owners into increasingly tricky negotiations. Universal Music's agreement to license John Williams' ET music to BT in 1999 is reputed to be the most lucrative deal ever for a UK-only licensee, but the grass is not quite as green as it once was.

"Advertising agencies are losing staff or they are losing accounts, and budgets have really been squeezed," says Universal Music head of film & TV Barbara Zamoska. "In the days when we licensed the use of The Theme From ET, we were able to ask and obtain extremely lucrative sync fees, but that



Mock Turtles

sort of deal is rare nowadays." Ad agencies drive a hard bargain and BBH has been by far the most outspoken opponent of bank-busting sync fees. Royle says the agency is in favour of greatly reduced advances and a share of the royalties on subsequent sales. In return for close synchronisation between releases and ad launches, marketing and design support and, obviously, the power of the TV ad's media spend. "I'm not saying we shouldn't have to pay anything for the track, but there has got to be more flexibility in the sync fee, and also the client should get a royalty," she says.

According to Royle, BBH has done a couple of these deals, although she is unable to name names and major publishers and record companies say they are unanimously opposed to what they see as the devaluation of copyright.

"If a brand wants to use a piece of our music, that's rights we own, so why shouldn't we get paid?" says Adrienne Dunlop of EMI Commercial Markets, which is currently working with BBH to maximise the Impact of Room Five's Make Up, as heard on the Lynx Pulse ad and due for release through Positive today (March 24). "Any money we make from it is down to us exploiting it properly." The stories of huge sync-off hits are frankly too numerous to list and it is certainly true that many of them would

never have been hits without the huge exposure a high-profile ad campaign offers. Indeed, some might say that if a Walter Thompson/Wieden & Kennedy campaign can send The Mock Turtles' Can You Dig It back into the chart at number 19, it can do anything. And, as Frances Royle points out, music releases are unlikely to be backed by ad spends of this magnitude in their own right.

"Pulse had something like a £15m media spend throughout Europe," says Royle. "No record company could put that kind of money behind an act unless the act was, possibly, Madonna. We do have a good relationship with a lot of the record companies, but I think there is a better way of working."

If anyone is likely to be tempted by such a deal, it is record companies, who can potentially write off their diminished sync fee against the marketing savings afforded by the ad campaign.

"It is absolutely the case that with the big media spend that is thrown at some of these adverts, record companies and publishers are very interested in trying to procure those kinds of ads as a way of marketing new bands or old back catalogue or whatever," says Jonathan Channon at EMI Music Publishing. "The thing as good promotion, ie, it props up the current business model. We see it as a return for our right."

EMI Commercial Markets director Adrienne Dunlop of her own company, which has, in recent months, successfully placed Room 5's Mike Lu in the Lynx Pulse ads, furnished retro restaurant chain Frankie & Berry's with period music to be played in and sold through the restaurants and created sampler CDs for The Mirror, Miller Genuine Draft and Cream. "It's down to making it as easy as possible for people to use our repertoire in any format — in an advert, in a film, as a retail exclusive or anything else."

Recalls' creative search agencies such as Songseekers and Ricall have positioned themselves between the music industry and its potential clients in the film, TV, advertising and multi-media worlds. As well as providing a source of track suggestions, they operate almost as cultural translators between the various industries and are generally accepted as a useful link in the licensing chain.

Richard Corbett believes there is room for specialists who's job is not only to help clear tracks, but to alert either side to the spin-off promotional opportunities that may be available. "By opening everybody's eyes to using more music in these audio-visuals, hopefully new audiences can then play into the hands of the record companies, who can then spend less money to promote their acts in a targeted way," he says.

Advertising agencies themselves are also putting their own systems in place to ensure they can proactively unearth tracks, rather than simply entertain pitches from publishers and record companies. BBH is thought to be the first to have appointed its own music co-ordinator in Alice Kendall, whose sole job is to liaise with the music industry.

"I am like an A&R woman for the agency, where I have to find amazing tracks for our ads," says Kendall. "I work mainly with the publishers, but also with a lot of record companies, management companies — just anywhere I can find brilliant music, really."

The computer games industry has gradually come to appreciate the fact that well-known licensed tracks are not necessarily unaffordable and, after a fall down several



Groove Armada (left), Martin Grech: at least as popular with ad agencies as with record buyers

years ago, publishers are taking a reliable revenue stream from the industry on the basis of a 2p royalty per song, per unit sold.

"Bands that perhaps are wary of commercial tie-ins through TV advertising are far more receptive to allowing their music to be used in games," says Universal Music head of film and TV Barbara Zamosky. "It is a specialist market and, because the type of music used by games companies is quite often different from the tracks that advertisers and film companies want, it is an ideal way to exploit songs that otherwise might not benefit from film and commercial uses." (See breakout below.)

The mobile industry is also rapidly ripening and Ricall's Richard Corbett believes the area will offer a bridge to an entire new world of licensing for interactive purposes.

"On the technology side, they are incredibly keen to use music in a commercial environment, but their ability to have a dialogue with copyright owners seems to be ridiculously problematic," he says. "But as

long as you can translate what they are looking for into language the music industry understands, then I think we can come to some really interesting new models which work to everybody's benefit."

It would be easy to view the galloping growth of synchronisation and other promotional usage as an example of the industry encouraging its artists to sell out in the interests of the bottom line. But the model does not only serve to help the rich get richer, long before their name penetrates the wider consciousness, never mind the consumer mind.

Island's Martin Grech, who is published by EMI, got his foot in the door last year when his Open Heart Zoo track was chosen as the soundtrack to a Lexus ad. "It did wonders for his profile, although I can't say it did the same for his record sales," says Jonathan Channon.

Similarly, Warner/Chappell publishes a UK artist called Overseer, who is yet to release a record through his deal with Sony Columbia in

the US. "We got him three songs on [PlayStation 2's] Gran Turismo 3 and I won't say what it was worth, but let's just say that we were well on the way to recouping," says Ian Neil. "He has now been in several computer games and a couple of movies and he is doing extremely well, primarily on synchronisations, still without a record out."

Likewise, while British music is famously failing to excite American record buyers as they browse the racks, it meets with a far more favourable response in media circles. "We have got bands like Goldfrapp, Groove Armada and Death in Vegas which they just don't have over there and advertising and film companies love using that," says Neil, who publishes all three acts.

In this climate, it is not surprising that publishers increasingly identify potential spin exploitation as a deal-breaker when negotiating contracts with new artists. And, if nothing else, the commercial music boom gives the lie to industry critics' suggestions that today's music is worth buying. ■

## Computer games: boom time

It was more than one caustic industry observer who noted at Christmas that the most compelling shiny disc on the market wasn't a CD at all, or even a DVD, but Rockstar Games' Grand Theft Auto: Vice City (pictured). That, however, is to overlook the fact that the game came loaded up with more music than any other title in gaming history. It might not set any of the featured artists up for retirement all on its own, but it will certainly help to pay the bills.

"A few years ago, computer games looked to be the next big thing and then a lot of the games didn't take off, game companies didn't want to pay a decent rate and everyone pulled back a bit," says Warner/Chappell's Ian Neil. "But in the last few years, it has been real boom area. There's 10 games a year that take off and do phenomenal business and, if you have got a couple of songs on those, you will really do well." Currently in the Warner/Chappell sights are a forthcoming Pop Idol spin-off game. "It's a nice little royalty rate and it's good exposure," says Neil.

Although the MCPS has set a recommended royalty rate of 5p per unit for songs used in computer games, many publishers are frequently prepared to settle for less on the basis that a share in a big hit, even at a relatively low rate, is a share in well over 2m sales.

On top of that, games publishers generally license tracks on the basis of what is known as a Most Favoured Nation agreement, which is effectively a pledge to pay all writers at the same rate. "If one writer says they want double the rate, it frankly doesn't happen, they are out of the game," says Neil.

However, Sergio Pimentel, creative director of CouchLife, an agency which specialises in clearing and commissioning music for computer games, reports that



many games publishers are increasingly keen to negotiate buy-outs on tracks rather than commit to royalties.

Not that it is all necessarily cost-cut and hard deals. Commercial and sync specialist Top Taylor was approached to contribute music for the score of forthcoming Nintendo game Dark Tomorrow, which represents the first time Batman has been licensed for the computer screen. "I said 'I'll do it if you book the Royal Philharmonic Orchestra,'" says Taylor. "And he did it."

According to Pimentel, the games industry is currently coming out of a dark eight- or nine-month period in which several development studios have hit the skids and a number of publishers have gone the same way. "Things are beginning to pick up now," says Pimentel, who has recently commissioned the score and licensed a number of late-Sixties songs for Take Two's forthcoming Viet Cong and cleared "breakbeat-led, adrenaline-paced" tracks for Electronic Arts' F1 Career Challenge.

In addition, CouchLife has previously used music from acts including Apollo 440 and Gorillaz, whose Dumb Dits track was exclusively featured on MTV Music Generator 2 in a deal struck with EMI to coincide with the launch of the band's album.

## Music and brands find Affinity

Despite the enormous number of ad spots now being secured by publishers and record companies, there is an abiding feeling among advertisers and copyright owners that neither the artists nor the brands are routinely benefiting as much as they might. But one of the key companies in the process, Affinity Music (a joint venture with ad giant BBH), is already taking things a step further.

Formed in mid-2002, Affinity is a music marketing company that specialises in managing the relationship between brands and music in a creative and effective way. Company managing director Gordon Biggins says Affinity's pairing with BBH puts it in a unique position between the music and advertising worlds.

"Sometimes both of these industries don't fully understand where each is coming from. As an ad agency, we have direct access to brands and are at the forefront of the creative thinking," he says.

"We have access to research that allows us to make decisions based on detailed information. We can predict what a brand should sound like based on its customer demographic."

One campaign that used music to engage its market was for Audi TT, which recently employed Jimi Hendrix's relatively obscure Stone Stone From The Hills. This in turn inspired Universal to re-package a Best Of album (pictured) with the track added and with elements of the CD incorporated into their marketing campaign.

"I think the Best Of was already stated when the ad came along, but Universal had enough lead time that they could sticker it and put the song



on," says Rachel Iyer of Sony/ATV Music Publishing, which publishes Hendrix.

Quite often, Affinity will also participate in the release of a record, whether it is brokering a deal for usage — as it did for the current Lynx ad sync Room 5 — in conjunction with the label. Affinity is also currently working on a handful of projects that highlight its role beyond the straightforward sourcing of music for ads.

For one major credible brand it is developing a customer loyalty CD, to be sent to 200,000 customers in the UK and 300,000 in Europe. "It's for music lovers who don't necessarily know who the artists they like are," says Biggins.

For another client, KFC, Affinity is working on music for a series of 10 TV ads for later in the year and is also working on changing the in-restaurant music to fit with the rebranding. "There is a general discomfort that ad companies are moving in on the record industry's territory, but I think it is just agencies, labels, publishers and brands working together more creatively," says Biggins. "At the forefront of what we do is always artists wanting to sell more records." ■

James Roberts

# FILM AND TV



Harry Hicks



Stephen D. McMellon

## WJB Chiltern Expand Media Services

Central to WJB Chiltern's active film penetration is their acquiring 66% of First Up Film Limited ('firstupfilm'), an executive film production company run by Hicks, McMellon and creative director and 33% shareholder Matthew Campling. [link toFuF site]

WJB Chiltern's stake in firstupfilm will enable the media and entertainment division to offer a fully-serviced production company facility, to benefit producers, writers (as firstupfilm will offer script development assistance on projects it takes on) and the industry generally. The unit is also developing a similar arrangement for music production.

Armed with lengthy specialist knowledge of the film sector, Hicks is widely recognised in the industry for his skills in structuring finance for films, for instance having been closely involved with Baker Street Media Finance from its outset in 1999. McMellon's area of expertise is media copyright law and its taxation and rights exploitation. He works very closely with music publishers on the provision of music for film and TV. Campling has extensive creative experience in assessing and developing scripts, and has one of his own screenplays currently in development by September Films.

### Our activity will include:

- Partnership financing models
- Other financing models for producers and to assist production
- Executive production – particularly via Firstupfilm Limited
- Co-production sourcing and introductions to prospective partners
- Scripts, review, creative input and development
- British Qualifying Film audit
- Business management and production accounting
- Music supervision, identification and negotiation with relevant parties
- UK and international tax planning in relation to exploitation of content

### Main contacts:

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**Steve McMellon** – Head of Media Rights, **Direct** +44 (0) 207 153 2231 **Email** mcmellons@wjbchiltern.com

**Matthew Campling** – for Firstupfilm Limited- Head of Script Development,  
**Direct** + 44(0) 207 153 2234 **Email** camplingm@wjbchiltern.com

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29 MARCH 2003

Table with columns: Chart position, New status, Artist, Title, Label/Cass, and previous week's position. Includes entries like 'SPHIRT IN THE SKY', 'SCANDALOUS', 'BEING NOBODY', etc.

Table with columns: Chart position, New status, Artist, Title, Label/Cass, and previous week's position. Includes entries like 'INCREDIBLE (WHAT I MEANT TO SAY)', 'HEY MA', 'NEW SWEET LIKE ME', etc.

As used by Top Of The Pops and Radio One

Large advertisement for Universal Music Group. Text includes: 'We highlight the key new releases in this vibrant sector of the entertainment market and talk to the distribution and production companies involved'. Includes the Universal Music Group logo and the name 'Entertainment Weekly'.



# OFFICIAL CHARTS 29/3/2003

music week

## SINGLES

- 1 SPIRIT IN THE SKY**  
Garth Gates feat. The Kumars
- 2 SCANDALOUS** Mis-Teeq Telstar
- 3 BEING NOBODY** Richard X vs Liberty X Virgin
- 4 U MAKE ME WANNA BUE** Innocent
- 5 MOVE YOUR FEET** Junior Senior Melony
- 6 ALL I HAVE** Jennifer Lopez feat. LL Cool J Epic
- 7 SUVRISE** Simply Red Simpleplay.com
- 8 BORN TO TRY** Delta Goodrem Epic
- 9 IN DA CLUB** 50 Cent Interscope/Polydor
- 10 SOMEWHERE I BELONG** Linkin Park Warner Bros



- 11 BUMP BUMP BUMP** B2K feat. P Diddy Epic
- 12 MESMERIZE** Ja Rule feat. Ashanti Mutler Inc/Melony
- 13 BEAUTIFUL** Christina Aguilera RCA
- 14 I BEGIN TO WONDER** Danity Moore London
- 15 FLASH** Queen & Vangard Nebula
- 16 GOSSIP FOLKS** Missy Elliott feat. Ludacris Elektra
- 17 THE BOYS OF SUMMER** DJ Sammy, Dana Ministry of Sound Elektra
- 18 KA-CHING** Shania Twain Melony
- 19 ALL THE THINGS SHE SAID** Yatu Interscope/Polydor
- 20 PROVIDER** APDANCE NERD Virgin



The Official UK Charts Company 2003. Produced in co-operation with the BR1 and BBC1, based on a sample of more than 4,000 record outlets

## Garth Gates Spirit In The Sky



with special guests  
The Kumars

### OUT NOW

CD1 includes Bonus Track  
+ Amazing Video  
CD2 Bonus Track + Exclusive  
Garth Gates Interview

CD1  
CD2

50% of all  
record royalties  
will go to  
Comic Relief

Comic Relief

## ALBUMS

- 1 COME AWAY WITH ME**  
North Jones Parlophone
- 2 A RUSH OF BLOOD TO THE HEAD** Coldplay Parlophone
- 3 DANIEL IN BLUE JEANS** Daniel O'Donnell DMG TV
- 4 STRIPPED** Christina Aguilera RCA
- 5 BACK IN THE WORLD** Paul McCartney Parlophone
- 6 BALLADS - THE LOVE SONG COLLECTION** Boyzone Universal TV
- 7 BY THE WAY** Red Hot Chili Peppers Warner Bros
- 8 NEON NIGHTS** Danni Minogue London
- 9 LET GO** Avril Lavigne Arista
- 10 JUSTIFIED** Justin Timberlake Jive



- 11 GET RICH OR DIE TRYIN'** 50 Cent Interscope/Polydor
- 12 GREATEST HITS** Tom Jones Universal TV
- 13 THIS IS ME... THEN** Jennifer Lopez Epic
- 14 ANGELS WITH DIRTY FACES** Sugababes Island/Universal
- 15 GREATEST HITS - HISTORY VOL. 1** Michael Jackson Epic
- 16 UP!** Shania Twain Melony
- 17 ETHER SONG** Tim Brakes Source
- 18 VERY BEST OF - EARLY DAYS & LATTER DAYS** Led Zeppelin Arista
- 19 BEASON** Melanie C Virgin
- 20 BUSTED** Busted Universal







- 11 21 SHAPE Sugababes Island/Just-Island
- 14 22 SING FOR THE MOMENT Eminem Interscope/Polydor
- 16 23 GRY ME A RIVER Justin Timberlake Jive
- 12 24 THE BITTER END Placebo Her/Virgin
- 15 25 WORK IT Kelly feat. Justin Timberlake Universal
- 26 MIDNIGHT Un-Cut WEA
- 17 27 YEAR 3000 Busted Universal
- 28 TOTAL EUPHORE OF THE HEART Jan Wayne Product/Interscope
- 19 29 LOVE YOURSELF Eminem Interscope/Polydor
- 30 WONDERING WHY MJ Cole Takin' Loud



- 23 31 LIFESTYLES OF THE RICH AND FAMOUS Band Charlotte Epic
- 22 32 STOLE Kelly Rowland Columbia
- 33 PUNK ROCK PRINCESS Something Corporate MCA/Universal
- 26 34 IF YOU'RE NOT THE ONE Daniel Bedingfield Polydor
- 24 35 I CAN'T BREAK DOWN Sweat Queen Mercury
- 36 DANCIN' TONIGHT Stereoped feat. Nevada Ruffin
- 21 37 GET OVER IT OK Go Capitol
- 20 38 INCREDIBLE WHAT I MEANT TO SAY! Darius Mercury
- 29 39 HER MA Cam'ron feat. Juelz Santana Roc-A-Fella/Mercury
- 40 SOFT LIKE ME Saint Etienne Mantra

**KEY UPCOMING RELEASES**

- THE CHEEKY GIRLS: Take Your Shoes Off (Multiple) May 12
- COLDPLAY: Cloak (Parlophone) March 24
- GIRLS ALLOUD: No Good Advice (Polydor) May 12
- MADONNA: American Life (Warner) April 14
- RADIOHEAD: the (Parlophone) May 19
- DAVID SNEDDOK: the (Mercury) April 21
- STEREOPHONICS: Madam Heiga (V2) May 19
- TATI: Her Gonna Get Us (Interscope/Polydor) May 19
- JUSTIN TIMBERLAKE: Rock Your Body (Jive) May 12
- ROBBIE WILLIAMS: Come Undone (EMI) April 14

# COMPILATIONS

- 1 THE VERY BEST OF GOLD FEET 8 11 TIMELESS  
Universal TV Decca
- 2 THE BEST EMINEM HITS COLLECTION 6 12 CLUB MIX 2003  
Interscope TV/Virgin Universal TV
- 3 THE BEST OF ANU DIMPUS 2 8 13 SMOOTH JUZZ 2  
Interscope WEA UCI
- 4 THE BEST OF ALL WOMAN 2003 13 14 CHICAGO (OST)  
Interscope TV/Virgin Epic
- 5 CHICK FLICKS - THE SEQUEL 14 15 9 MILE (OST)  
Interscope/WEA Interscope/Polydor
- 6 TOP OF THE POPS SPRING 2003 18 16 FRIENDS REUNITED  
EMI/Virgin/Universal Universal TV
- 7 THE BEST OF BREAKING CLASSICS 9 17 LIFE FRIEVER - THE BEST OF BERTRUP  
Decca Virgin/EMI
- 8 CAPITAL GOLD SOUL LEGENDS 12 18 O THE ALBUM  
EMI/Virgin/Universal EMI/Virgin/Universal
- 9 SUPER JOES 11 19 FUTURE FRANCE 2003  
Virgin/EMI WEA
- 10 TRANCE NATION - FUTURE 10 20 SHAMPOOS AND SHERMANGANS  
Mercury of Sound WEA

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**music week**  
THE DIRECTORY 2003

Why do all the hard work...  
...When we've done it for you?

- 24 21 ONE LOVE Blue Innocent
- 19 22 SPIRIT OF THE IRISH The Dubliners Sanctuary
- 16 23 THE EMINEM SHOW Eminem Interscope/Polydor
- 17 24 SIMPLY DEEP Kelly Rowland Columbia
- 14 25 HEAVEN DJ Sammy Data/Ministry Of Sound
- 22 26 GOLD Elite Fitzgerald Verve
- 28 27 UNDER CONSTRUCTION Missy Elliott Elektra
- 42 28 THINKING IT OVER Liberty X V2
- 23 29 MISSUNDAZTIOND Pink Arista
- 30 BABY I'M BORED Evan Dando Sirenia



- 18 31 THE ESSENTIAL CLASH The Clash Columbia
- 28 32 I CARE 4 U Aaliyah Independent/Blackground/Urquise
- 33 33 HOME Dixie Chicks Epic
- 31 34 ONE BY ONE Foo Fighters RCA
- 45 35 GOTTA GET THRU THIS Daniel Bedingfield Polydor
- 32 36 MELODY AM Rocksopp Wall Of Sound
- 29 37 D D DON'T DON'T STOP THE BEAT Junior Senior Mercury
- 34 38 A NEW DAY AT MIDNIGHT David Gray East West
- 46 39 ESCAPULOSITY Robbie Williams EMI
- 30 40 100TH WINDOW Massive Attack Virgin

**KEY UPCOMING RELEASES**

- BUR: Think Tank (Parlophone) May 5
- GIRLS ALLOUD: the (Polydor) May 26
- LINNKY PARK: Metesora (Warner Bros) March 24
- MADONNA: American Life (Warner) April 21
- MARLIN MANSON: The Golden Age Of Griefscape (Interscope/Polydor) May 12
- MIS-TEED: Eye Candy (Tastar) March 31
- SIMPLY RED: Home (simplyred.com) March 24
- DAVID SNEDDOK: the (Mercury) April 28
- STEREOPHONICS: You Gotta Go There To Come Back (V2) May 19
- THE WHITE STRIPES: Elephant (XL) March 31









CLASSICAL news

by Andrew Stewart

BMG LAUNCHES NY-BASED IMPRINT

The long-term restructuring of BMG's classical labels, viewed by many as symptomatic of the decline in the commercial importance of mainstream classical repertoire, has taken a new turn with the launch of BMG Classics. The new company will operate from New York, effectively bringing the origination and marketing of all classical music repertoire under central control.

This move represents a radical change in BMG's approach to classics, following just 14 months after the genre was added to the company's restructured adult music division, the RCA Victor Group. It is expected that BMG Classics will look to exploit its rich catalogue and make capital from one of the most valuable of all classical record archives.

The new business unit comes under the responsibility of Nicholas Firth, chairman of BMG Music Publishing Worldwide, whose 40-year career in music publishing includes an impressive track record of more than 200 corporate and catalogue acquisitions for BMG. Under his direction, BMG Music Publishing has risen to become the world's third largest publishers of classical music, backed by the addition of such prestigious catalogues as those of Ricordi, Salabert and Durand. He will report directly to BMG chairman Rolf Schmidt-Holtz.

Firth's chairmanship of BMG Classics signals what the company's chief operating officer, Michael Smellie (pictured), describes as "an effort to reinvigorate" BMG's classical recording business. Critics of BMG's recent treatment of its classical catalogue have rounded on an apparent lack of commitment to reissuing and marketing jewels from the RCA Red Seal archive. According to Firth, "Classical music should not be a stepchild in a large music company like BMG. We will take



a one-world approach to marketing classical repertoire, for which there continues to be broad demand from a devoted and discerning public."

Under BMG Classics, existing BMG classical teams will report direct to Firth and his New York colleagues. "BMG believes in the classical business," says Michael Smellie. "We want to put focus into it and are committed to developing it further. Nick's impressive experience building our music publishing business gives our classical music operations under his leadership."

**MEDIA WARMS TO RATTLE'S BEETHOVEN SET**  
Sir Simon Rattle's new recording of the complete Beethoven symphonies, issued on EMI Classics on March 17, has drawn media interest as a test of the relative mass-market selling power of mainstream and crossover classical titles.

The lavishly packaged six-disc set has reportedly swalled an artistic and marketing budget of £1m, representing a huge investment by EMI in one of its core artists. According to *The Independent*, the release stands "as a crucial test for the future of classical music recording in this country", a judgement underlined by a business feature on BBC Radio Four's Today programme.

"One sees what the recording industry is going through," observes Simon Rattle. "I'm thrilled that EMI still have the trust to do these large things. I hope that I won't single-handedly destroy the recording industry." Mid-week sales returns in the UK suggest that Rattle's Beethoven, exclusively broadcast during release week by Classic FM, is set to justify EMI's investment.

Andrew Stewart  
(AndrewStewart@compuserve.com)

ALBUM of the week

**RACHMANNINOV: Piano Concertos Nos. 1 & 3.** Lugansky; CBSO/Oramo. Warner Classics 0527 47841-2. Nikolai

Lugansky studied with the legendary Tatiana Nikolayeva and has since continued the legacy of her style of intense playing. This Warner Classics Rachmaninov coupling not only underlines the qualities of virtuosity and musical sensitivity that prompted *Le Monde* to describe Lugansky as "one of the major artists of our epoch". It also highlights the richness of the City Of Birmingham Symphony Orchestra's string section under the guidance of its music director, Sakari Oramo. The Third Concerto, recorded in January this year, has the balance of musical and technical ingredients to place Lugansky's work in the company of the best available catalogue versions.



REVIEWS

For records released up to 31 March 2003



**NEW WORLD SYMPHONIES: Baroque Music from Latin America.** Ex Cathedra/Skidmore. (Hyperion CDA67380).

This collection of works by everyone from Juan de Araujo to Domenico Zipoli can genuinely claim to offer an AZ of South American baroque music. The interaction between Spanish colonists and the suppressed cultures of the Aztecs and Incas had a clear effect on the music written for use in the missionary churches and great cathedrals of the New Spain. Jeffrey Skidmore's Ex Cathedra also highlight the influence of Cuban and West African rhythms on pieces written for church or domestic use.

**RAUTAVAARA: Aleksis Kivi.** (Ondine ODE 1009-2D (2CD)). A three-act modern opera in the Finnish language based on the life of Finland's national author, Aleksis Kivi, may not sound too appealing to English-speaking listeners. And yet the musical riches of Einjuhani Rautavaara's 1995 score and the

class and commitment with which it is interpreted on this two-disc Ondine recording by members of its first cast speak beyond conventional language barriers. The bitter criticisms levelled by Kivi's literary rivals have soured the writer's first days, spent in an asylum for the incurably insane. Rautavaara's work explores the corrosive nature of artistic jealousy and Kivi's search for a childhood world of tranquility and freedom from care.



**BAX: Symphony No.8; Into the Twilight; Summer Music.** RSNO/Lloyd-Jones. (Naxos 8.557144). Critical reaction to the five earlier releases in Naxos' series of the symphonies and

orchestral works of Arnold Bax has added considerably to the budget label's artistic credentials. This latest release, played with immense character and bags of colour by the Royal Scottish National Orchestra, arguably presents the most powerful and profound reading of the Sixth Symphony yet recorded. David Lloyd-Jones has the measure of the work's style, allowing room for his rhapsodic writing to expand without allowing the music to sound mannered or self-indulgent.

NEW ON SONY CLASSICAL

SUMMER

SUMMER

Twelve outstanding tracks including Nela Fantasia. Palabra de Honor and Mai di Luna, a beautiful new song to the tune of Beethoven's Moonlight Sonata. Other highlights include Chopin's Song to the Moon, Rodrigo's Aranjuez me penses. Vivaldi's Sposa son disprezzata and Fragile.

SK 89279  
www.summer-sings.com  
Release Date: April 28th

Simon Mulligan Piano

SIMON MULLIGAN Piano

An extraordinary collection of music that ranges from Shostakovich to Clapton, Walton to Madonna. Beethoven to U2, Chopin to Sting. Thirteen superb tracks arranged by Simon Mulligan including Band Of Brothers, the Aria from Bach's Goldberg Variations, Live To Tell, Tears In Heaven, Beethoven's Pathétique and the world premiere recording of Simon's own composition for piano and saxophone. A Leopard's Lullaby

SK 87796  
www.simonmulligan.com  
Release Date: April 7th

YO-YO MA KATHRYN STOTT

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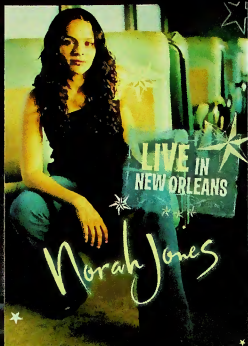
YO-YO MA Paris: La Belle Époque

Fauré: Sonata for Violin and Piano in A major, Op. 13 (transcribed by Yo-Yo Ma)  
Franck: Violin Sonata in A major  
Massenet: Meditation from Thais (transcribed by Yo-Yo Ma)  
Saint-Saëns: Havanaise, Op. 83 (transcribed by Yo-Yo Ma) with Kathryn Stott, piano  
SK 87237  
www.yo-yo-ma.com  
Release Date: April 7th





The  
Robbie Williams  
Show



Out March 31

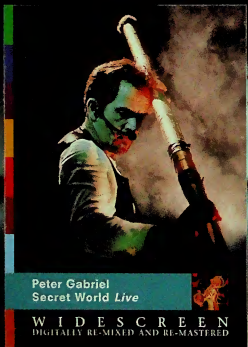
Out Now

ZIGGY STARDUST  
And The Spiders From Mars  
The Motion Picture



Out Now

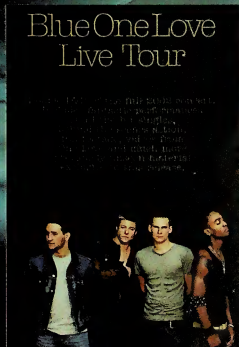
# Surround yourself with the best in music DVD



Out April 14



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# LED ZEP'S PAGE TURNS TO DVD

Piecing together damaged live footage was just one of the challenges overcome in preparing the upcoming Led Zeppelin double DVD. By Adam Woods

If you were Jimmy Page, watching yourself giving raucous life to Trampled Underfoot onstage at Earl's Court in the mid-Seventies is all your dragon-embroidered glory – not to mention in 5.1 surround sound – you too would be exclusively revealing your imminent plans to go back and play it all again, too. “On my DVD player,” confirms Page. “And that’s what I would recommend everybody else do, and not hold their breath for anything else.”

No Zep reunion, then. But instead, something which might be even better: a four-and-a-half hour live document of the band, captured at the Royal Albert Hall in 1970, Madison Square Garden in 1973, Earl's Court in 1975 and Knebworth in 1979, with the addition of a handful of TV promos and dozens of snippets of unseen road footage. It is something Page has intended to do, he says, “since The Song Remains The Same. That’s all there is out there.”

That particular period piece, which intercut footage of the band at Madison Square Garden with a series of fantasy sequences to no great effect, was released in 1976. Until the release of the BBC Sessions in 1997, it was the only attempt to capture the live sound of the biggest and best hard rock group of their era.

From the late Sixties to the dawn of the Eighties, Led Zeppelin bullied their way across the globe in a blur of arcane iconography, apocryphal tales and titanic, rheated blues, shunning virtually all promotion except for 12 years’ worth of live performances which managed simultaneously to be ludicrously heavy-handed and innately graceful.

As overdue as it may be, the reasons for the delay are credible ones. Possibly the most pertinent of these is that the band’s approach to promotion meant there was only a limited amount of footage existing in the first place.

“In those days, you have to understand what you had at your disposal to promote your album,” says Page, ensconced in the viewing lounge at Metropolis Studios in Chiswick, where the double-DVD was edited and authored and the footage restored. “Over here, there were radio broadcasts, where you would get a couple of numbers on a programme; there was press, of which there was hardly any to do, which was rather wonderful; and then there was television. What you found on television was pop bands. The sort of format we wanted to do – we wanted to play live – it didn’t really figure in their agenda.”

Page identifies a Danish TV appearance in 1969, included in the DVD set, as the best justification for Led Zeppelin’s subsequent



Led Zeppelin: “The only vehicle we had was to be taken as a live band”

aversion to the small screen. As the band attempted to squeeze Communication Breakdown out through a single speaker in a brightly lit studio, the front row of the seated audience consists of a local Salvation Army band, ashen-faced, brass in hand.

“There was a decision that was instantly made that there was no way we could do television,” says Page. “The only vehicle we had then was to be taken as a live band. If we made any footage, there was no vehicle for it.”

Nevertheless, there was some, and when Page, Robert Plant and John Paul Jones secured the rights to an almost-complete film of their 1970 Royal Albert Hall concert in 1999, Page resolved to dig the Zep archive out of storage and see what else could be found.

“I knew we had the audio tapes because I used some of the material from the Albert Hall on Coda, although they were suitably disguised,” he says. “That’s the last time I heard them, in 1992. We had a lot of to-ing and fro-ing with our storage facilities and I suddenly realised that it was my job to find these tapes. I went and found them and in the process there were all these boxes coming out. Bit by bit I started to go through and see exactly what we may or might not have, at least theoretically.”

Page recalled that two tracks filmed and recorded in multi-track at the Madison Square

far in the distance.” is how he put it.

The 35mm film had to be benchmarked, re-jointed and electronically cleaned; the two-inch tape was baked for three to six weeks before it could be played, and even then there were fears that it would disintegrate before it could be transferred into digital form.

Even after re-joining, the task presented by the Madison Square Garden film was particularly sobering. Reels of fragments were put back together in any order, in the hope that the thousands of pieces of shredded footage could be put back in their proper sequence in telecine. Carruthers and his team subsequently spent months obsessing over the players’ lip and hand movements.

“We had this 10,000-piece jigsaw puzzle,” says Carruthers. “More than 12 hours of telecine footage, no sound, no piece longer than 10 seconds. You’d just have a shot of Robert going ‘Blasaaa!’ or Bonzo going [mimes rock animal attacking drum kit] and no indication of what song it is.”

Meanwhile, Page was remastering the best of the audio from the concerts in 5.1 surround sound, which presented its own problems. Certainly, the initial idea of putting out a series of entire live performances on DVD was quickly rejected. “The Earl’s Court tapes had never been heard since 1975, so we had to bake them,” says Page. “When we put them on, we found that they must have had terrible trouble in the truck the very first night, because it was totally aborted. Then on another night we would find one person was playing under par or a bass drum wasn’t recorded, so you come down to the point again where it was who you call Hobson’s choice. There was not a lot of leeway with the audio.”

Page declines to mourn stellar shows that have been lost forever, although he is sorry that dates from the band’s 1972 US tour were not captured on film. “That is where we were really going some, where everyone was really showing off to the nth degree,” he says.

The final part of the editing process, that of bringing the video together with the sound, brought all the challenges Page and Carruthers had come to expect. Where specific sections of video could not be found, a battery of tricks was used, from stills to clever cutaways to excerpts of bootlegged 8mm footage procured from bootleggers on the promise of a credit. In the case of the lost Madison Square Garden tracks, the film of any one song consists of a patchwork of meticulously selected clips from performances on several different nights. “We were making things that never before existed,” says Carruthers, who is already resigned to the disapproval of purist fans.

Nonetheless, the finished item >>p25

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# POP LEGENDS LEAD DVD LINE-UP

With high-profile releases this month from Robbie Williams and The Beatles, demand for music DVD looks set to remain high. By Neil Armstrong



**RECOMMEND** **ROD STEWART: It Had To Be You...The Great American Songbook** (BMG 82876503929). Out now. This features 13 songs from the last album on which he sang standards such as *It Had To Be You* and *Ev'ry Time We Say Goodbye*. It offers also some old Rod favourites, including Maggie May, from a performance recorded last year at Sony Studios in New York. The disc's extras include interviews with the artist and the

producers of the album Clive Davis, Richard Perry and Phil Ramone. The special features include a written biography, a nine-picture photo gallery and the video for Rod's fussy camp interpretation of These Foolish Things.



**NORAH JONES: Live In New Orleans (EMI 4904319)**. Out now. Norah Jones' path to world domination continues with this 14-track release recorded last year at New Orleans' House of Blues. It includes most of the numbers on her award-

winning debut album *Come Away With Me* and several previously unreleased tracks: *Comes Love*, *Bessie Smith*, *Something Is Calling You*, *What Am I To You?*, and the

concert encore *Tennessee Waltz*. Jones plays piano and Wuritzer, backed by a three-piece band. The sound and picture are excellent but the DVD is a little light on special features, which comprise only the video for *Come Away With Me*.

**YES: Special Edition EP (Classic Pictures DVD7032X0)**. Out now. The centrepiece of this 70-minute long offering is a collection of three tracks originally broadcast on German TV: *No Opportunity Necessary*, *No Experience Needed* (1969); *All Good People* (1971); *Yours is No Disgrace* (1971). Sound



**RECOMMEND** **ROBBIE WILLIAMS: The Robbie Williams Show (EMI 4904029)**. March 31. This is the performance given last year at Pinewood Studios in front of a specially invited audience and subsequently broadcast by the BBC. The concert lasts for 90 minutes and includes new and old songs. The DVD also features material not seen on the TV show such as *How Peculiar*, *Revolution* and new versions of *Feel* and *Nan's Song*. The obligatory behind-the-scenes footage is also included. The total running time is more than 120 minutes. It will be interesting to see how this fares, given that, when shown on television last November it attracted an audience of just 4.8m, less than half the audience for Williams' Royal Albert Hall show the previous Christmas.

and picture quality are better than average for footage of that period. Four other numbers by "relevant" artists are offered - in this case Rick Wakeman, Emerson, Lake & Palmer, Barclay James Harvest and Procol Harum. A preview facility features brief clips from other DVDs in the series such as *The Hollies*, *The Moody Blues* and *The Small Faces*.

**GARETH GATES FEAT. THE KUMARS AT NO. 42: Spirit In The Sky (BMG 82876508389)**. Out now. The video for this chart-topper is reasonably amusing and benefits charity with

all of the royalties being donated to Comic Relief. It also includes the video package *Dance Again*, which features many of the various celebrities who have been associated with the charity in the past meeting some of the beneficiaries of the organisation's work.

**OUTLAWZ: Worldwide (Eagle Vision EREDV310)**. Out now. This has a total running time of 110 minutes and includes as bonus features the videos for *Black Rain*, *Thug Wit Me* and *Worldwide* as well as outtakes. A bonus audio CD also offers six previously unreleased Outlawz tracks.

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ambitious and comprehensive 1995 documentary about the lives and careers of the band spread across four discs. A fifth disc features 81 minutes of additional interview material, most of it never seen before. This includes Paul, George and Ringo reminiscing about the old days – the origin of their hairstyles and the Beatle boot and the joys of sharing beds among the topics considered. George Martin participates in detailed dissections of the recording of 'I'm Only Sleeping and Tomorrow Never Knows, which serve as a reminder of just how technically innovative and radical The Beatles were.



**THE BEACH BOYS: Live At Knebworth 1980 (Eagle Vision EREDV211), Out now.** This performance is taken from the last time that all the original Beach Boys appeared together on a UK stage. The gig was recorded for an album and cable TV special which never took place but now the tapes have been digitally remastered. There are 22 tracks including California Girls, Steep John B, God Only Knows, I Get Around, Surfin' USA, Good Vibrations and Fun, Fun, Fun. Punters excited by the disc blurb promise of "contemporary comments from the band on some of the songs" might be slightly disappointed to discover that the comments appear in written form and are brief to the point of being nonexistent. Still, it's a great concert.

**SLADE: Slade In Flame (Union Square Pictures USPDVD001), March 31.** This gritty

and dark music drama was released in 1975 when Slade were at the top of their game. Although critically well-received, it did little for the band's career, stunning glam rock fans who went to see it expecting a Help-style knockabout comedy. The film has pretty much stood the test of time with its bleak storyline revolving around the cynicism of the music industry. The boys acquit themselves reasonably well in the acting stakes, particularly Noddy Holder, who went on to do sterling work in The Grimyys.

**VARIOUS: Later, Loader (Warner 0927499709), May 5.** After last year's Ten Years Later come more performances from Joels Holland's landmark BBC2 show. Among the 30 artists presented here are The Vines, The Hives, The White Stripes and The Datsuns. There are interviews with The Hives, Courtney Love, PJ Harvey, New Order, Metallica, Garbage and Henry Rollins and, exclusive to the DVD, the Foo Fighters. The running time is around two hours 25 minutes.

## CLOSE UP: MARILLION



**MARILLION:** Before First Light (Racket RACKET94D), Out now. For supposed progressive rock dinosaurs, Marillion can move pretty fast when the mood takes them. At the recent Marillion Weekend in Minehead they set what is believed to be a world record for the quickest time in making a live performance available on DVD.

On the night of Friday March 14 the band performed their 1995 album *Affraid Of Sunlight* in front of more than 2,000 fans. The show was filmed between 9.30pm and 11.00pm and the DVD of the gig, *Before First Light*, went on sale on Sunday afternoon, less than 48 hours after the concert.

"I had to find the closest possible DVD plant to Minehead, which was two hours' drive away in Wales," says Erik Nielsen, director of operations at the band's label Racket. "We were able to pre-book it to make sure that nothing else would interfere. Things such as keeping the artwork simple on the disc and using only a one-sided disc all helped to bring the manufacturing time down. We hired in a complete duplicate on the in-house sound system so that we could give a dedicated audio setup just for Marillion, independent from the support bands."

The event was mixed live by Dave Meegan who has produced several Marillion albums, including *Affraid Of Sunlight*. It was shot by South African filmmaking outfit The Boom Boom Boys, who had the initial idea to attempt an "instant bootleg". "Since pitching the idea eight months ago, we have been refining gear lists, solving technical issues and making and re-making plans," says Boom Boom Boys' Joyce Briers. "We spent hours and hours listening to the music, becoming as familiar with it as possible. With previous projects we've had time to create edits whose pace and style suit the music – here we tried to achieve at least some of that live."

Eight cameras were used: four of them looked off on the stage – on the drums, keyboards, guitar and bass – and four front of house, on the singer, bass, guitar and a safety wide shot. The footage was cut live using a portable production unit. It was authored by Ray Shulman from iSonic and the intro screen, menu and credits were pre-prepared. Encoding was by Digital Rapids. No doubt debated by the rapid turnaround. Before *First Light* is no-frills, with a very basic top-level menu. The sound lacks depth slightly but otherwise sound and picture quality are on a par with most of the DVDs reviewed here and considerably better than some.

"It was just a case of 'dropping in' the final encoded video, adding in our chapter points and burning the master," says Nielsen. An initial run of 3,000 was pressed, with more than 1,500 sold at the convention in the space of two hours. Some of the remainder will go on sale via Marillion's website, [www.marillion.com](http://www.marillion.com); the rest will be available via a record shop in Aylesbury in order to meet Guinness Book of Records stipulations. The band is now considering whether to keep the disc as a limited-edition DVD or commit to a larger run.

# THE BEATLES

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## RECOMMENDED CATALOGUE NEW RELEASES



**DENNIS BROWN:**  
Crown Prince of Reggae - The Best of Dennis Brown  
(Trojan TJACO 089)

Widely regarded as one of reggae's finest vocalists, Dennis Brown first emerged as a precociously talented writer and singer at the age of 15 in 1972 and released more than 80 albums before his premature death in 1999. This album attempts the impossible task of distilling his best work down to a single album and makes a decent list of it by concentrating primarily on his work with producer Joe Gibbs and Winston 'Ninety' Hollness. The album starts and finishes with versions of Brown's best-known song, Money In My Pocket. Covered by Simply Red on their new album, it appears here in its original 1972 recording. The superior 1978 hit version.

**VARIOUS:** Great Country Classics (MCA/CBS 6085) CD \$14. A formidable treasury of country talent, including Waylon Jennings, Johnny Cash, Kenny Rogers and Roger Miller, make this 18-track album superb value at a budget price. Les Greenwood's effective rendition of 'The Bandwagon' My Miles is also here, alongside Don Williams's chart-topping remake of Crying. Don Williams' rich baritone. Romano commissions 1 Essential A Gypsy Woman and even Olivia Newton-John dipping her toes on The Banks of the Ohio.

**SLY & THE FAMILY STONE: The Essential (Epic/Legacy 5100182).** Emerging from San Francisco at the peak of flower power, Sly & The Family Stone's 'psychedelic soul' actually encompassed numerous different styles of music, as befits the multi-racial ensemble they were. At the creative core of the band, however, was one Sylvester Stewart - aka Sly Stone - who wrote, produced and provided lead vocals on all their most successful records - and they were very successful, enjoying number one hits in America with Everyday People and Hot Pants. Any fan of this double-disc primer includes them all, alongside Hot Fun In The Summertime, the sublime Running Away, the intertwined funk of If You Want Me To Stay and much, much more.

**VARIOUS:** Great CDS 8008. (Virgin 4544) CD \$14.95. A collection of the introductory song on this CD - Heeby Jeebies by 'Larry Williams' - the vocalist muses: "These words don't make no sense." Perhaps he should have said: "these 'noses'." As this entire album is full of fun tracks with titles like Coney Cool, Vo-Oo Voo, Du-Ba-Du, and the better known Bama Lama Bama Loo by Little Richard, the latter being included in a previously unreleased version. Although it lacks its lyrical logic, the album makes perfect musical sense, being a superior collection of doo-wop, R&B, rock 'n' roll and more, with 27 terrific tunes.

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