



Storm

music media fashion arts



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Storm Magazine

Welcome to the launch issue of STORM, the music, media, arts and fashion magazine.

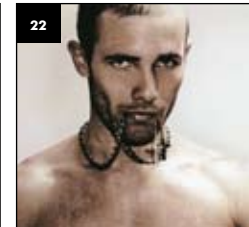
STORM combines the best international celebrity interviews with features on some of the hottest up-and-coming talent in the UK. From established dancers, presenters, models, photographers and producers, to new actors, singers, fashion designers, directors and visual artists.

This issue features teenage heart-throb Mario, Back with a banging new album, we discover how the kid with the braids has matured into a clean-cut young man.British fashion model Gavin Dixon talks about working for one of the biggest modelling agencies in America.We take a look at some of the major female players in the male dominated media industry.Jem, the Cardiff born singer/songwriter, whom after failing to gain recognition in the UK found fame and fortune across the Atlantic.And in France we speak to renowned contemporary dancer Robin Jung, who shares the secrets of her success and explains why every moment on stage is a high-light in her career.

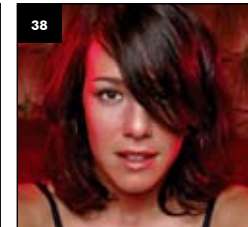
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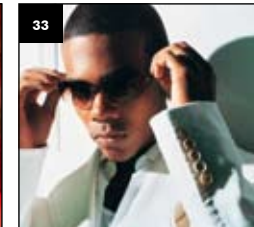
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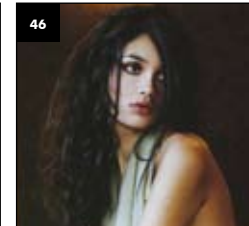
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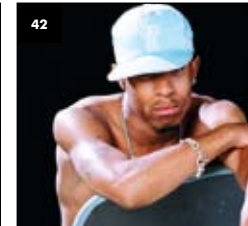
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Are you studying journalism or photography? Would you like to have your work published? Storm magazine are looking for new writers and photographers to join our team. Contact us for more details

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Concerts

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MARCH

THE STREETS

Birmingham N.I.A., 03/03/05
Manchester Apollo, 04/03/05, 05/03/05
Glasgow Academy, 08/03/05
Brixton Academy, 10/03/05
Alexandra Palace, 11/03/05
0871 220 0260

LOUIE VEGA & THE ELEMENTS OF SOUND

Jazz Café, 5 Parkway, N1,
08/03/05, 09/03/05, 10/03/05
0870 060 3777
£20, £17.50 adv

DIZZEE RASCAL

Royal Festival Hall, South Bank Centre, SE1
15/03/05
0870 380 0400
£20, £17.50adv

NAS

Birmingham Academy, 15/03/05
Bristol Academy, 16/03/05
Glasgow Academy, 18/03/05
Manchester Apollo, 19/03/05
Brixton Academy, 21/03/05
0870 4000 700

MOS DEF

Brixton Academy, 211 Stockwell Road, SW9
17/03/05
0870 771 2000
£22.50

RUBY TURNER

Jazz Café, 5 Parkway, N1,
18/03/05
020 7916 6060
£18, £15 adv

DE LA SOUL

The Forum, Kentish Town, NW5
18/03/05
0870 060 3777
£18.50

COURTNEY PINE

Jazz Café, 5 Parkway, N1,
22/03/05, 24/03/05
22/04/05, 24/04/05
0870 060 3777
£20, £17.50 adv

OMAR

Jazz Café, 5 Parkway, N1,
25/03/05, 26/03/05
0870 060 3777
£20, £17.50

CONYA DOSS & MYRON

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29/03/05, 24/03/05
0870 060 3777
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APRIL

MUSIQ

Shepherds Bush Empire
02 / 04 / 05
0870 771 2000

ANGIE STONE

The Forum, 03/04/05, 04/04/05
Manchester Academy, 05/04/05
Doncaster Dome, 06/04/05
0870 060 3777
£25.00

LEMAR

Glasgow Academy, 04/04/05
Newcastle Tyne Theatre, 05/04/05
Doncaster Dome, 06/04/05
Liverpool Royal Court, 08/04/05
Manchester Apollo, 09/04/05
Plymouth Pavilions, 12/04/05
Cardiff St Davids Hall, 13/04/05
Cambridge Corn Exchange, 14/04/05
Ipswich Regent, 16/04/05
Wolverhampton Civic, 17/04/05
Reading Hexagon, 18/04/05
Nottingham Royal Centre, 19/04/05
Bristol Colston Hall, 21/04/05
Folkston Leas Cliff Hall, 22/04/05
Southampton Guild Hall, 23/04/05
Brighton Dome, 25/04/05
Southend Cliffs Pavillion, 26/04/05
Hammersmith Apollo, 28/04/05
0870 060 0800

BEVERLEY KNIGHT

Glasgow Academy, 05/04/05
Wolverhampton Civic Hall, 07/04/05
Cambridge Corn Exchange, 08/04/05
Southampton Guild Hall, 11/04/05
Manchester Academy, 13/04/05
Hammersmith Apollo, 14/04/05
0871 220 0260

MAYSA

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06/04/05
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£15.00

ME'SHELL NDEGEOCELLO

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07/04/05, 08/04/05
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£25, £20 adv

DON E

Jazz Café, 5 Parkway, N1,
09/04/05
020 7916 6060
£18, £15 adv

ALANIS MORISSETTE

Brixton Academy, 21/04/05
Manchester Apollo, 22/04/05
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FAITHLESS

Manchester M.E.N. Arena, 22/04/05
Doncaster Dome, 23/04/05
Newcastle Tyne Arena, 24/04/05
Birmingham NIA Academy, 26/04/05
Plymouth Pavilions, 28/04/05
Alexandra Palace, 29/04/05, 30/04/05
0871 220 0260

MAY

DON BLACKMAN

Jazz Café, 5 Parkway, N1,
06/05/05, 07/05/05
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KT TUNSTALL

Cambridge Junction, 16/05/05
Brighton Concord 2, 17/05/05
Shepherds Bush Empire, 18/05/05
Birmingham Academy, 21/05/05
Glasgow Carling Academy, 25/05/05
0871 2200 260

AVRIL LAVIGNE

Glasgow Academy, 17/05/05, 18/05/05
Hammersmith Apollo, 20/05/05, 21/05/05
Birmingham NEC, 22/05/05
The Brighton Centre, 23/05/05
0871 220 0260

RHIAN BENSON

Jazz Café, 5 Parkway, N1,
19/05/05
0870 060 3777
£20, £15 adv

NATE JAMES

Shepherds Bush Empire, W12
26/05/05
0871 222 0260
£12.50

JUNE

DESTINY'S CHILD

Earls Court, 02/06/05
Birmingham NIA, 05/06/05
Manchester MEN Arena, 06/06/05
0870 060 0100

GWEN MCCRAE

Jazz Café, 5 Parkway, N1,
17/06/05, 18/06/05
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GREEN DAY

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COLDPLAY

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Glasgow Bellahouston Park, 01/07/05, 02/07/05
Bolton Reebok Stadium, 04/07/05, 05/07/05
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Sub^{tv}

Sturm

MEDIA



Riki B

Supporting the underground

TV Presenting

Your career guide

Nicola Slade

Confessions of a music journalist

Women in Media

Shattering the glass ceiling

Top women in media

Although 2005 marks the thirtieth anniversary of the landmark Sex Discrimination Act, The Equal Opportunities Commissions annual 'Sex and Power: Who Runs Britain?', report found that in 2004 women accounted for only 11% of positions at director level in British businesses.

In general, corporate UK is still undoubtedly male dominated, but one sector of British business seems to be showing a levelling of the playing field in the battle of the sexes. The ranks of women making their mark within the media has risen in recent years, with women now occupying some of the highest profiled jobs in the industry.

Such is the case, that following the departure of Lorraine Heggessey as BBC1's controller, which is one of the most prestigious jobs in British broadcasting, the leading candidates for the vacant position are three senior female executives.

Whilst the UK has a long way to go before producing our own female media moguls like Americas Oprah Winfrey or eBay's CEO Margaret Whitman, the multi-billionaire voted the worlds most powerful businesswoman by Fortune magazine, the women featured here are tenacious risk-takers with qualities that make them some of the most powerful and influential players in UK media.

When it comes to these women, that transparent barrier prohibiting their progression up the corporate ladder into the executive boardroom, often referred to as the 'Glass Ceiling', simply doesn't exist!



Cilla Snowball, Advertising
Chairman, Abbott Mead Vickers
46

After graduating from Birmingham University in 1981, Cilla Snowball moved straight into the world of advertising where she joined Allen Brady Marsh as a trainee. In 1983, she moved to Ogilvy and Mather where she managed accounts for Rowntree and Lever Brothers and was in charge of new business. Cilla Joined Abbott Mead Vickers in 1992 as agencies first new business director. She soon moved up the ranks to take the post of chief executive, then chairman in 2004. Abbott Mead Vickers is the largest advertising agency in the Britain. They are responsible for accounts such as Guinness, Sainsbury's, Pepsi-Cola, the BBC, Walkers and BT.



Jana Bennett, Broadcast
Director Of Television, BBC
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As the BBC's director of TV, she has responsibility for the corporation's output on BBC1, 2 and digital channels BBC3 and 4 and the UKTV joint venture channels, as well as overseeing content on the international channels BBC America and BBC Prime. Born in New Hampshire, USA, Ms Bennett joined the BBC as a news trainee in 1969 and made her name as a producer on Panorama before going on to become the BBC's head of science. She has spent almost her entire career at the corporation apart from a two-year stint at the Discovery and Learning channels in America where she was Executive Vice President and General Manager. Her award-winning production record includes Walking with Dinosaurs, The Human Body, Meet the Ancestors and Back to the Floor. She studied British and international politics, philosophy and economics at Oxford, and was awarded an MSc(Dist) at the London School of Economics where she majored on strategic analysis and international and defence studies.



Dawn Airey, Broadcast
Managing Director, Sky Networks
44

Dawn Airey has worked in television for the past 20 years. Since joining Central TV in 1985 as a management trainee, she has held various senior positions working for ITV, Channel 4 and Channel 5. In January 2003, she joined British Sky Broadcasting where she took on the newly created post of Managing Director, Sky Networks. Her responsibilities include airtime sales and all of its non-sports programming including Sky News, Sky Movies, Sky's music channels and Sky One. The flagship entertainment channel has been boosted over the last 12 months by big-rating US imports including Nip/Tuck and 24, and one-off documentaries including its interview with Rebecca Loos, which peaked with more than 2 million viewers.



Jenny Abramsky, Broadcast

Director Of BBC Radio And Music

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As the BBC's director of radio, Jenny Abramsky oversees what 32 million radio listeners hear every week. The corporation's radio empire extends from the nation's most popular station, Radio 2, with nearly 13 million listeners, to local radio nascent digital offerings such as urban music station 1Xtra and spoken word channel, BBC7. She joined the BBC in 1969 as a programmes operations assistant. Before taking up the role of Director of BBC Radio in January 1999, she was Director of the BBC's Continuous News department, where she launched BBC News 24 and BBC News Online. Jenny attended the University of East Anglia where she gained a BA Honours in English.



Sly Bailey, Publishing

Chief Executive, Trinity Mirror

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Trinity Mirror is the UK's largest newspaper publisher, with some 250 titles and 11,500 employees. Sly joined Trinity Mirror from IPC Media, the largest consumer magazine publisher in the UK. She began her career in 1984 as a sales executive with The Guardian newspaper, before moving to The Independent newspaper in 1987 as advertisement sales manager, before joining IPC in 1989. By 2002 Sly worked her way up the ladder to become chief executive of the company.

In the same year Sly was named as one of the '50 Most Powerful Woman in Britain' by Management Today and in 2003 she was named as one of Britain's most influential woman by the Daily Mail. Also in 2003, she entered the top 20 of MediaGuardian's 100 most influential figures in media and Fortune magazines top 50 most powerful business woman outside the US.

Anthony Miller



The U Revolution

It's mad! It's new, it's young and it's still growing." That's how Music and promotions Manager Riki Bleau describes working at the daring black music TV station Channel – U. Since its launch, 2 years ago, the cable & satellite channel has developed a powerful street following and now attracts over a million viewers per week. This success has been largely down to Channel U's unique mix of urban beats from both sides of the Atlantic. Nowhere else can you see Twista, Beyonce and Elephant Man alongside the likes of Terra Firma, Estelle and Tubby T.

Having previously run an independent record label, Riki joined U last year to take charge of choosing the videos that make it onto the Channel's playlist. Receiving on average thirty videos a week from major labels and independent artists, Riki realises that the decisions he makes directly affect the amount of exposure up-and-coming UK talent gets. But that's a responsibility he embraces fully. "I'm just here to try and keep the grassroots level keep moving forward. That's my main objective and that's the biggest battle I face," he admits.

With viewers deciding which music videos get shown on U by phoning in with their requests, the channel provides a great opportunity for new acts to get daytime airplay and to judge the popularity of their material. Breakthrough artists like Dizzee Rascal and Wiley had their videos spun on U way before the other channels recognised their talent.

But before you grab a camcorder to film your crew's latest underground offering, it might be worth planning how your video is gonna grab Riki's attention. "I'm looking for originality, a good song and a good video – but sometimes you don't get them all in one," he says. "What people need to get away from is looking at the most budget video that they can see on the channel and aiming for that... I'm not saying everyone has to go out there and spend large sums of money, but when you don't have money, have creativity." Riki's ongoing challenge is trying to continually raise the standard of videos shown on Channel U without at the same time shutting the door on new artists who are working to imited budgets.

Ultimately, he sees Channel U as a medium that underground artists should utilise, but not concentrate solely on. "If you're playing the game to win, you need to be on radio as



much as you need to be on TV," he advises.

"You need to be marrying the two, putting projects together and actually developing... You can create your own heat and then demand more money when you're going for your [major record label] deal, because you've got your own heat."

Despite previous rumours, Riki dismisses the possibility of Channel U buy-out by hip hop mogul Dame Dash as being 'just talk'. However,

he is sure that even without the backing of the Roca Fella millions, Channel U will continue to strongly build its reputation. A Channel U compilation CD, club nights in Ibiza plus TV shows presented by Westwood and Ace & Invisible are attracting new viewers to the channel. Riki is also planning to increase the musical scope of U by including more home-grown R&B, gospel and drum & bass music. The future of Channel U is

clearly promising. "What we do and what we've done hasn't been done before, and no one else is doing it at the moment," Riki boasts. "If the channel grows and the artists grow with it, then hopefully in a year's time we'll have a vibrant industry in the UK scene. We should see some successful young black millionaires."

Words: Dari Samuels

Photos: Samatha Almon

Music writes

Nicola Slade is a journalist with the weekly music industry publication 'Music Week'. Here, she gives an insight into journalism for all of you budding writers.

What has been your path to where you are now?

I did an English Lit degree, followed by the NCTJ Newspapers qualification while I was on the dole and doing dodgy cash-in-hand jobs. While doing the course, I touted around for work experience and landed on a free, independent music magazine called The Fly. It has been over five years since then and I've worked for various music magazines and websites.

What got you interested in journalism?

It was more of a case of wanting to write about music than proper journalism and it's something I've wanted to do since the age of nine! I have no idea what inspired me to do this....

What is a typical day for you?

[Nicola Slade] I always arrive half an hour late. I scout around to see which stories have come in from the US over night and chase up stories from the day before. Every day from that point onwards is different depending on what I'm writing about and who I've got to meet.

What qualities should a journalist have?

Be brave, tenacious, devious, outgoing and have your eyes and ears peeled at all times.

Can great journalism be taught or do you have to have a natural talent?

I think that there is a degree of natural talent involved, in terms of all of the other skills except for the writing bit. The writing bit can be taught to a monkey.

How much can a journalist expect to earn?

Depends on where you go. Local papers don't pay a lot, but they are a great training

ground. Nationals are quite generous, especially the tabloids. Don't expect to earn a fortune.



Which journalists do you admire the most?

Hardly any of them. Julie Burchill amused me once upon a time, but that's it really. I suppose Jon Snow and Jeremy Paxman are the best journalists we have, even if they have become 'presenters'.

What is the biggest misperception about being a journalist?

If you are in it to hang out with celebs then you'll be sorely disappointed - it's no reason to get involved in this. Journalism isn't a glamorous trade, it's dirty, hard work, involves late nights and a lot of schmoozing with people you'd like to belt in the head.

What makes a great article?

A unique story with a fresh angle containing quotes from unlikely sources.

How do you manage the pressure of meeting dead-lines?

I type quickly.

Have you made any mistakes along the way, if so how did you deal with it?

Learn from them, don't forget what you've learnt and move on swiftly.

What are your plans for the future?

No idea. I find it hard enough planning for the weekend, let alone the future. I am happy where I am right now, so don't feel any pressure to chase dreams for a while.

Anthony Miller



So you wanna be a presenter!

Many people dream of becoming a TV presenter. For the fortunate few, this dream manages to become a reality.

Pursuing a career as a television presenter is by no means easy. There is no set route or specific qualification requirements to becoming a presenter, but like any job in the media, it demands determination, enthusiasm and commitment along with a sprinkling of good fortune, (being in the right place at the right time). Presenting is a difficult profession to succeed in, partly because the competition is so fierce, and partly because it's much harder than it might look.

However, with the onset of cable TV companies, an ever-growing list of

satellite channels and a host of national and regional networks to choose from, the opportunities for making your dream a reality have never been better. There are various types of television presenting to get into. Most successful presenters work within a particular subject or genre such as presenting the news and children's programmes to hosting entertainment programmes, game and chat shows, or speciality shows like history, DIY and travel. It is beneficial to have an area of expertise where you can talk with knowledge and authority. The more of an expert you are in your chosen field, the better your chances of becoming a success. For example, a presenter for current affairs should be very knowledgeable in politics and finance and to be a

weather presenter you will require a high level of education in meteorology.

Some celebrities acquire presenting work simply because of their status. Others start out as models and move into presenting work, like Vernon Kay who was a successful model before being picked up as a presenter by Channel 4 and Cat Deeley whom also modelled before being hired by ITV to present SM:TV Live and CD:UK. Before presenting celebrity extra for Living TV, Liz Bonnin was the lead singer in a girl band. So unless you fit into the categories of either actor, singer, model, or some other form of celebrity, starting out will undoubtedly be your most difficult hurdle to get over.



Vernon Kay

Many presenters begin their careers as journalists or researchers, whilst others work their way up through the production side of broadcasting, often starting by working as a runner or an assistant for a TV or film production company. This will give you an insight into the process of making a programme and an understanding of the presenters responsibilities in-front of the camera and behind the scenes. Angellica Bell developed her interest in broadcasting by getting involved in student television and radio before going on to become a presenter for CBBC.

The more skilled you are, the greater your opportunities. Some broadcast

companies like the BBC, whom are the largest employer of presenters in the UK, and ITV offer training schemes for suitably qualified candidates, preferably those with a degree or equivalent qualification. Undergraduates can choose from many different communications studies and media studies courses. Some universities offer postgraduate courses, accredited by the Broadcast Journalism Training Council (BJTC). Skillset is the Sector Skills Council for the Audio Visual Industries, set up by the film, TV and broadcasting industries. There are many centres around the UK offering Skillset Professional Qualifications in areas such as Broadcast Journalism and Production Research.



Natasha Kaplinsky

There are plenty of presenter training courses advertised in the press. Natasha Kaplinsky took a TV presenters course prior to becoming a successful news reader. These courses are geared towards teaching you the necessary skills from voice training, your appearance and body language to interview techniques, script construction and reading auto cues. But these courses can be quite expensive, costing anywhere between £50-800 with no guarantee of success.

With most presenter courses you get a show-reel at the end, which in this industry is the most important tool for reaching the producers shortlist to be cast for any presenter's role. The show-reel should be no more than 5-minutes long and you should aim to grab the attention of the producer or casting director within the first few seconds and hold them throughout its duration. Your show-reel is likely to be one out of many viewed, so you should leave them wanting more.

Send your show-reel, along with well

produced photographs and your CV, into production companies and programmes that you watch and have particular knowledge in. If you are fortunate enough to be short-listed, you'll be called for an audition. This will show the producers and casting directors whether or not you are suited to the project.

So you're luck's in and you've been selected to present a show, you might want to consider getting yourself an agent. The advantage of having an agent is that they will know about auditions before they are advertised. A good agent will help to develop and manage your career and also negotiate the best rates for you and deal with your contracts. You basically approach an agent in the same way as a casting director, by sending them your CV, photo, and show-reel along with any articles that have been written about you, (need I say only the good ones). Before placing you on their books and taking 15% of your earnings most top agents won't even consider you until you have already made a name for your self.

Now for the big question! How much money can I expect to make? The starting salary for a presenter at a small independent station is around £12,000 a year. A trained presenter in a larger organisation could earn up to £25,000, whilst an experienced presenter working on national TV can earn more than £50,000 a year.

Anthony Miller

Storm FASHION



Liberty

Behind the glitz & glamour

Fashion Design

An industry overview

Brennan & Burch

Carnaby Streets hot design duo

Gavin Dixon

Model dilemmas

Liberty

London, Los Angeles, New York or Paris global centres of fashion, all happening places. To live and work in them wets the appetite, add to the mix Tokyo, the Caribbean and Milan amongst others, would leave most of us positively drooling. Welcome to the world of the high fashion model. The question is, behind the glamour what are these icons of style really like? 'Liberty' gives us an insight behind the scenes.

Born and raised in Rossendale just outside Manchester, this lively and outgoing young lady combines youth, beauty, business and responsibility. Academically Liberty has six A-Levels and spent a year at



university, before falling into modelling for the Boss agency in Manchester, this just after being in a dance group that was involved in the early jungle/drum n' bass scene. From her early experiences she learnt how to model and how to see herself

as a business. "You have to be organised, look after yourself, have self discipline and self belief."

But after 10 years in the business, living the high life does not appeal to her, "It's just for some people, those who like the press but in fact give most models a bad name. Doing the rounds is a sacrifice but helps some to earn that extra money, you only need to give your all TO the job ON the job." Jobs that have taken her to

Japan, South Africa and Thailand where she lived and worked for nine months, one year and two years respectively. Barbados, France, Germany, Kenya, Spain and Turkey have all been work locations and the roster of companies reads like an advertising company's portfolio; Vidal Sassoon, Orange, Nokia, Moschino, Woolworth's, Triumph, Toni & Guy, Fanta, DFS, JMC holidays and for magazines such as Elle,



Cosmopolitan, Marie Claire and Pride. With this wealth of experience one would think that Liberty would be in

the superstar bracket, but here she states, "In the U.K things are very institutionalised. Stereotypes still prevail in terms of the jobs ethnic models get. The light skin/dark skin thing is a hindrance also". On the positive side she says "The other black models on the U.K scene support each other greatly, we need to as there is no room for bad feelings. Also at the end of the day we are tenyears behind places like America, South Africa and Asia when it comes to putting ethnic models on the front of advertising campaigns."

With this in mind Liberty advises aspiring models "Stay true to yourself, don't diet if you have to lose a lot of weight you weren't meant to be a model. Join a reputable agency rather than get a manager,

NEVER part with money for a portfolio, they should pay for your test because they

work for you and at the end of it they take 20% of the jobs they get you. Bend the truth to get what you want and be professional as the agency can get you the casting but you have to be the part, to get the part."

Modelling seems to be a business just like any other "You have to budget, keep accounts, insure your body and plan for pensions etc". Liberty concludes "It's all I have ever done so you can make a living from modelling; it also allows me to be flexible in my life with my daughter, (luvya!). I can spend time with her, plan holiday's, take her on foreign jobs and plan my future."

Robert Taylor



Passion for fashion



Brennan and Burch is a fashion design company based in London. The label designs clothes and accessories exclusively for women and combines original designs with fun and cheeky themes to produce their unique, durable and fashionable collections. Brennan and Burch design for women who have a sense of humour, good eye for fashion and who also desire an individual style.

The women behind the label are Lisa Brennan and her best friend from school, Majida Burch. I asked, how they came up with their name, she replied: "It flows well. We thought about all these cute, weird and quirky names and in the end, we decided to use our surnames, I'm proud to be a Brennan and Maj is proud to be a Burch and we thought, why not?"

So with their name settled, they then went on to establish their brand in 2001 but it wasn't until 2003 that they opened a shop in Kingly Court, Carnaby Street. The store stocks all the best sellers from Brennan and Burch's Spring/Summer 2005 collection which is called 'Young, death and shopping.' The colour palette is cool mint, hardcore black, silver grey, sherbet yellow, emerald green, white and cream. Shapes in the collection include an Elvis Lives T-Shirt, long-line vest, yoke short skirt, Skull crest gathered sun vest and lightweight jacket. Prices range from £35 to £110. The shop gives Brennan and Burch the opportunity to interact with customers and see what they want.

Their street wear label has been successful and has gained a loyal client base with UK stockists in Brighton, Glasgow, London, Leeds, Liverpool, and Manchester, Newcastle and Preston and international stockists in Ireland, Italy and Japan.

One of the reasons why they have been so successful is that the market has changed. It's been four years since Lisa has been in the business and she has noticed that street wear has become very popular and that people now prefer smaller niche brands.

Another reason for their success is that they have a great working relationship and clearly defined roles, Lisa is the designer: "I also do the screen prints, textiles and I'm the one who has the



final say about what goes into the collection and what doesn't and that includes the shapes, colours and all the fabrics... everything. Not that I don't let anyone else have a say but that's my side of the business." While Maj conducts the business side of things. She also designed their website which has resulted in good publicity for them.

When you look at the designs, prints and clothing, it is so easy to forget the hard work that goes into this. Lisa explains you always having to be one step ahead of everyone else, constantly researching by looking for ideas in magazines and while out on the streets for your collections, meeting deadlines, overcoming 'blocks' when you run out of ideas, and having a good relationship with everybody involved from the manufacturers to the factory people, and let us not forget the long hours and

dedication you have to put in. Gosh; it's starting to sound like Journalism. (They don't just run the shop, they have other jobs too plus they run a workshop; so yes, they are very busy women indeed)

But it certainly has more ups than downs, one of Lisa's favourite parts (apart from being her own boss) is when it all comes together; "It's amazing, to see your collection and that it is yours and you did that and people love it. That's the best feeling in the world. People are buying it, it's even better and when you see people wearing it, it's like, 'OMG.' It really is a good feeling or if you see your clothing in a magazine because they've used it. It's amazing – and then it's all worth it."

At the moment Lisa is designing her first men's collection for Autumn/Winter. They also will process belts and jeans. There are plans to open another store in a few years time. "There will always be more things we want to achieve. The most important thing is to keep going and to be privileged enough to expand."

Lisa's advice for anyone thinking of entering the fashion industry is: "Get some work experience. It is hard work though I'm fortunate enough to be designing all the collections. It's not what you expect it to be and you need the work experience to see all aspects of it. Being creative isn't enough; you also need a keen business mind. Or make sure your partner has. If you haven't got that, you won't survive. Also go to a good college."

Ade Dasilva



Gavin Dixon is 24, got scouted from the street and has been modelling for over a year. Is this luck? Good looks? Or charm? I suggest that it is a combination of all three.

As I wait in the local café I wonder what he is going to be like. Stuck up? Full of self importance? Not talkative? We've all heard and know about the so-called stereotypes of models. Strikingly good looking with brilliant bone structure and a bad attitude to go along with it. Well Gavin Dixon fits into two out of the three categories and I assure you none of them are negative.

Gavin's resume is testament to the hard work he has put in during his relatively short time as a professional model. His portfolio boasts names such as L'Oreal, Rayban, American GQ, Motorola, Burberry, American Maxim, Marks and Spencer. He has even starred as a body double for Jude Law in the movie 'Alfie', which he describes as,

'An amazing experience I had to do all the body shoots and mild sex scene. Jude Law has never had a body double before and it was narrowed down to two of us and Jude Law picked me. I couldn't believe it, it was fantastic. He is one of the nicest guys I have met in London.'

Gavin was scouted whilst shopping in Liverpool for Sky One's Temptation Island as one of the singles. Since then Gavin's feet have failed to touch the ground and he has not stopped to look back. Originally from Newcastle Gavin was fortunate enough to be staying at the same hotel as the producer of the show and was asked to participate in the programme, 'A fantastic opportunity', gushes Gavin. Watching him talk about his experiences on Temptation Island and where it has taken him since is exhilarating. It is clear that Gavin loves what he does and that he finds it fun and exciting.

It was his appearance on Temptation Island that jump-started his modelling career resulting in him being approached by several modelling agencies in London. With London being one of the fashion centres of the world, Gavin had no choice but to leave the land of Brown Ale and move to the Champagne swigging capital so that he could give his career the best chance of being a success. As with any job, modelling has its benefits and its drawbacks. The benefits being the glamorous lifestyle and monetary rewards. The drawbacks being getting your feet on the first step of the ladder as modelling is very competitive and can be quite costly to get started.

"1% of models make it without having to do anything, for the other 99% it is very expensive as you have to have your portfolio made and pay for photographers to do test shoots..."

If you're fortunate enough to be scouted on the street as Gavin was, the reputable model agencies will always pay for your portfolio to be done, but if not these preparatory efforts can cost up to £3,000 for a decent portfolio. Although you could make this back in one shoot, depending on the job as the pay varies. When you start off doing editorials you get paid about £100 per shoot. As you gain more experience and start doing shoots for big companies you can command up to £4,000 per day. However, a days modelling may take any where between 12-16 hours to get the right pictures before the photographer is satisfied. The encouraging thing is that once a photographer likes you they may book you all the time and they like people who are willing to try different things. 'When I was doing my Marks & Spencer shoot I was hanging from 30ft cranes and jumping from buildings...'

Un-doubtedly apart from good looks and perseverance modelling also requires a lot of



apartment in Manhattan, went to P.Diddy's birthday party, mingled with some of the most beautiful women in the world and got paid to go to the hottest clubs in New York. Not bad for a lad from Tyneside.

"You get treated ridiculously well. You're treated like a big celebrity. Being a model out there is the same as being a soap star out here. It's absolutely fantastic, they worship models".

Fun and frolics aside, you have to work as hard as you play. And the change of cities proved to be very demanding. Whilst in the UK Gavin was going to 4-5 castings a day, but in the US his work-load doubled. He found himself constantly on his feet rushing around New York's sub-way going to 10 castings a day. But the hard work paid off as he was selected for a host of campaigns. The one that he's most proud of is a shoot for 'Allure', an American clothing label that chose Gavin for their spring campaign which will include a 50 foot poster over-looking Times Square.

As well as modelling, Gavin has a keen interest in acting. Although he enjoyed being a body double for Jude Law, he would much prefer to gain his own acting roles. He's already appeared in 'Mile High' on Sky One where he played one of the cabin crew and has recently picked up a role in 'Hollyoaks' where he'll portray a bad-boy.

So what else does the future hold? Well, modelling and acting aside, Gavin has plans to set up his own modelling agency in the UK. A venture where he will no doubt draw on his experience of working in New York, enabling him to attract the UK's hottest models to his books. Although Gavin has tasted success in a relatively short space of time he has remained grounded and humble and is taking it all in his own stride.

Siboniso Nkatozo

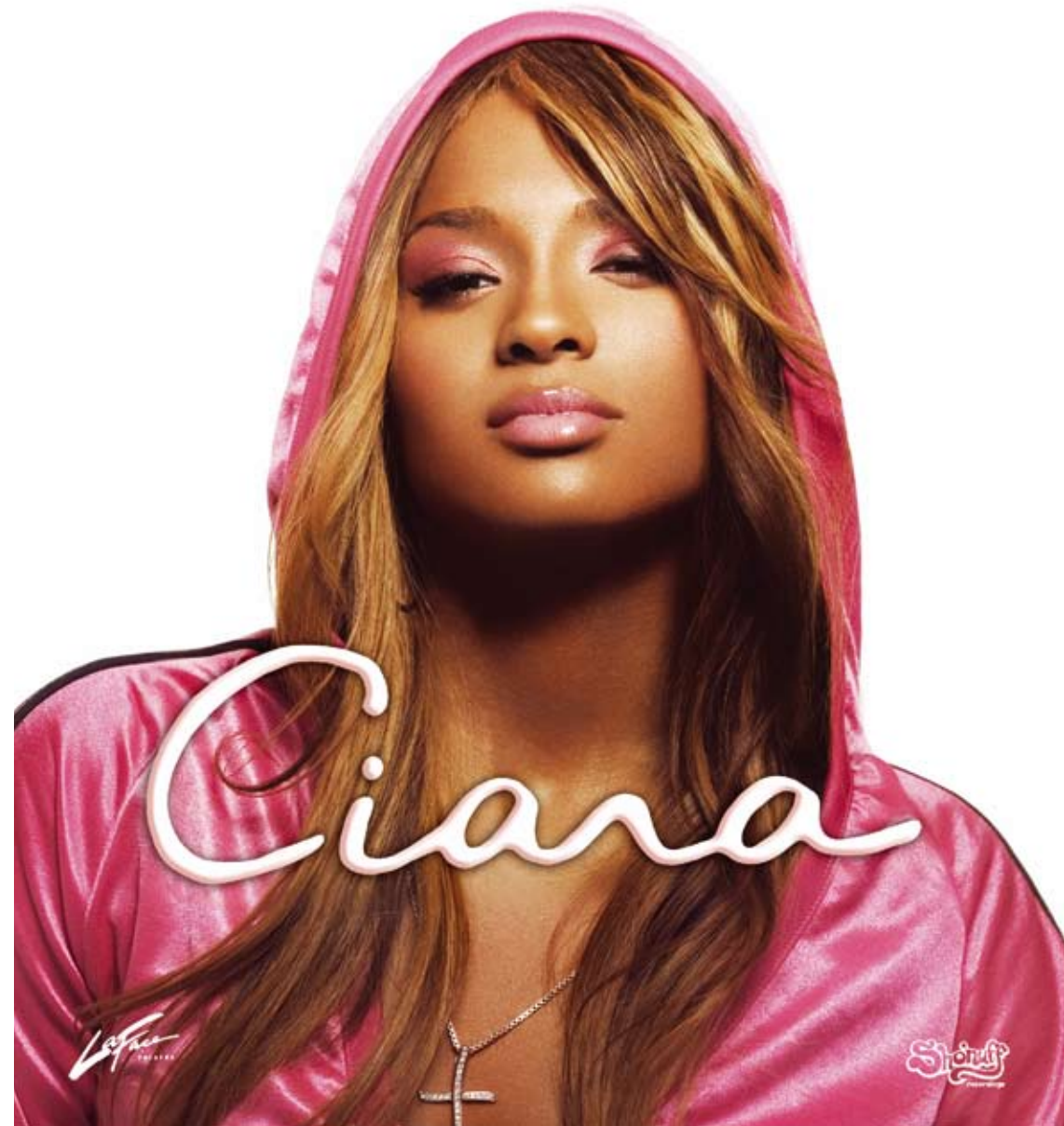
THIS BEAT IS AUTOMATIC, SUPERSONIC, HYPNOTIC, FUNKY FRESH...

LET ME SEE YOU...

1.2. STEP

featuring Missy Elliott

OUT APRIL



dedication, a quality that can leave you having to make some difficult decisions. Gavin's success in the UK led to him being noticed by 'Q' modelling agency, one of the biggest agencies in America. Leaving Newcastle to come to London was just a matter of a few hours drive down the A1, but flying 3000 miles across the Atlantic, leaving friends, family and a relationship behind left Gavin with a huge dilemma.

"It was a difficult decision. I had to make a choice between my personal life and my modelling life. But you've got to choose your modelling life or else you won't get anywhere. There's no point having ties because there's not enough time. It was a big decision but I'm pleased that I went".

Once in the 'Big Apple' Gavin was over-whelmed by a very different way of life than he was used to back in the UK. He was set up in a lavish

Making the cut

The UK has one of the largest fashion design industries in the world with renowned designers from Vivienne Westwood, Paul Smith and Katherine Hamnett, to Alexander McQueen, Stella McCartney and Ozwald Boateng. Louise Hudson explains how to get your fashion design career started and follow in the footsteps of the UK's fashion elite.

The fashion industry is a fast-paced complex world of creativity, design, business and technology that many find fascinating and alluring. A career as a designer can be glamorous and exciting but when first starting out it can be a long hard road. Most designers in the industry start at the bottom and pay their dues working their way up the ladder, but there are no guarantees of fame and fortune. It is a very competitive and demanding industry that at times require you to work long and tedious hours. In order to be successful, you must have a passion for fashion—a real burning desire to work in the industry. For most, if not all successful fashion designers, fashion is their life. They live it, breathe it, and think it constantly.

Training is obviously essential for a successful career as a fashion designer. The London College of Fashion and Central St Martins are two of the UK's most famous fashion colleges, but there are many other institutions providing hundreds of courses and



delivering thousands of fashion graduates every year. You can commence your studying by taking a GNVQ or A level in art and design or a BTEC fashion Diploma at an art and design college or college of further education. This is usually followed by a one-year foundation course which prepares you for higher education at university or a specialist arts college. The next step is to move on to either a two-year HND (Higher National Diploma) or a three or four year BA Honours degree. Upon graduation many students choose to continue their education within a range of postgraduate courses such as Diploma, M.A., MPhil or PhD. Courses have different entrance requirements and prestigious art and design colleges are highly

competitive. A good portfolio will always improve your chances of acceptance on to courses for which there is a lot of competition, especially foundation courses at popular institutions. Course curricula are usually project based, with each project being run as a module or unit within each course.

Whilst at college or university the importance of work experience should never be underestimated. Try to get as much work experience as possible. Without dwelling on an old cliché, the fact that it's 'who you know and not what you know' is still quite true. Through work experience not only are you gaining valuable experience in the design process, but you are also mixing with established designers, pattern cutters and often members of the press and PR industries — all of whom will become invaluable if you start your own business. Networking with as many people as you can and forming relationships with these people is invaluable. You will be sure to draw upon these contacts in the early days if you choose to start your own fashion label.

All new businesses need advice and fashion start-ups are no exception. You can seek advice from the Small Enterprises Agencies, the London Small Business Service (SBS), the Department for Trade and Industry (DTI) and even the Inland Revenue. Advice and start up grants can be sought from the Prince's Young Business Trust (PYBT), Shell Livewire and Business Link. All these options are

worth looking into when considering a start up plan. Specialist help for the fashion industry can be found at organisations such as the British Fashion Council and London College of Fashion who offer a free initial meeting. Fashion is commercial and the bottom line is you must sell what you design to provide yourself with an income. There are hundreds of designers that have failed because they lacked the business skills and awareness necessary to secure long term partnerships and develop their business. It can be detrimental to place too much emphasis on catwalk shows rather than concentrate on selling your designs. If you are not business minded, team up with someone that is.

Gaining publicity is crucial for your business to become a success. As it is a very competitive area, designers vie for the greatest publicity. A good tip is to contact small PR companies who would consider taking on a new label for a small or no fee if they really like the product. It is a good way for PR companies to keep their agency fresh and they are more willing to do this than you may think. It is also important to get journalists on your side. When reading the press take note of which writers and stylists you think would be interested in your designs and target them for publicity.

Approaching trendy boutique shops and selling your designs at a market which fashion editor's frequent, (try Portobello, Spitalfields and Camden), is also a

good way of getting your designs spotted. As is wearing your own designs around town. Fashion insiders are always on the hunt for the next big thing. Approaching the wardrobe department on new TV programmes is also a good way to get your clothes noticed. Showing a collection at the same time as London Fashion Week could attract publicity. In recent seasons there has been a boom in off schedule shows. Again, target the press that will suit your market.

Copyright laws are something that any designer should be aware of to avoid being ripped off. Whilst at college and for one academic year after any designs you do are the property of the college you attend. Although this is only for assessment purposes it is best to make a prior arrangement with a tutor if you don't want your work to be retained. Similarly any work done as an employee is the property of your employer. Even if you leave your position your work does not become your property unless you are freelance, in which case you will own the copyright on any designs that you produce. However if as a freelancer you assign it in writing to a particular company it is no longer yours. You may also own the design right for your designs if an employer cannot

prove that the work was produced pursuant to a commission. However the commissioning of works is a complex matter and it is important that you take advice on copyright ownership in such circumstances. If you believe you have been copied, buy the copy, you will need it as evidence. And always seek legal advice.

A useful book to have is Designer Fact File by Caroline Coates. Published in conjunction with the Department Of Trade & Industry and the British Fashion Council It provides a detailed guide to the setting up of a fashion business with help on finance, manufacturing, sales, marketing, exporting and business development.

Designers such as Betty Jackson, Antonio Berardi and Katherine Hamnett offer practical advice throughout the book. Another book that you should invest in is Fashion Design by Sue Jenkyn Jones. Sue is a senior lecturer at Central Saint Martins College of art and design and her book covers

everything from drawing tools, choosing a fabric and cutting techniques to building a collection, portfolio presentation and work placements.

Louise Hudson



Storm MUSIC

Kaya Bousquet

Bringing the feminine touch to club promotions

Jem

The UK's finally woken to Cardiff's new Princess

Lyracis

One of the hottest new prospects for 2005

Mario

The Baltimore kid returns



Queen of clubs

'I'm about the music, I'm about good times, about people coming in to enjoy themselves'.



Fresh N Funky, Hyperdelic, Elite and Pure Silk are names that regular clubbers will be familiar with. They are some of the biggest names in club promotions that week-in-week-out compete to attract the legions of ravers out to enjoy the best of the capitals night life.

Whilst they all hold residencies at different venues and use varying promotional techniques to pull in the crowds, they all undoubtedly have one thing in common. They are all run by men.

Club promotions is a male dominated industry. An industry that can generate tens of thousands of pounds through a big event in one night. But although the majority of club promoters are male, there is presently a renaissance taking place that's seeing a rise in the number of women staking their claim in the highly competitive business of club promotions.

One such entrant into this testosterone charged arena is Kaya Bousquet, a 20 year-old mathematics statistician that is the epitome of brains over beauty.

Kaya's venture into club promotions began around a year ago. Known to her friends as a regular raver, they would often ask her about the best clubs to go to. And known to club promoters for doing music videos and modelling, they would ask her to bring her associates to their events. Spotting an opportunity to capitalise on her services, Kaya started doing guest-lists for the promoters, earning herself 50% of her guests door receipts. But although the money gained doing guest-lists for promoters puts extra pounds in your pocket, you have very little control over the event.

'Your not able to say, 'this person has to be free or this person needs to be on VIP' and plus you don't get a bar percent'.

So out of wanting to have total control of her own club nights, Kaya founded 'Queen Of Clubs PR'. A company that incorporates club promotions, event organisation and a casting agency. Taking this entrepreneurial step reaped immediate rewards.

'From doing my own club nights I get 100% of the door and you get a percentage of the bar. I could do a free night whenever I want, I could just say to the club owner I'm not charging any of my people, they're all getting in for free and I could just live off of the bar percent'.

Kaya attributes the success of the club nights on her intent of delivering the true essence of what a club night should be. It's not about the give-aways, it's not about who's more 'bling' than who, it's not about the many Beyonce and Jay-Z look-a-likes that feed the stereo-typical views of fake and pretentious West-End clubs and it's not about which celebrities are in V.I.P.

'I'm about the music, I'm about good times, about people coming in to enjoy themselves. We've had our celebs' come down to the clubs but we don't try and capitalise on that. We just try and make it feel like a normal thing like it should be. When people come just [because of whose there], they're not there to have a good time'.

Another reason for Queen Of Clubs success is Kaya's self assured 'strong data-base of nice people'. Now a days most club promoters operate a strict 'If your names not down, your not coming in' policy, which helps to separate the 'bad-mind' and 'screw-face' from the party people. Something that Kaya sees as being a vital measure so as to avoid the re-occurrence of a previous event, where a fight caused by someone not on the guest list weakened her relationship with the club manager.



of the few female club promoters in the business has been a help rather than a hindrance.

'Being a female I mainly have a male data-base of people. So the male promoters ask me to help them do their club nights, because they can get the girls and I can get the guys. I know a lot of guys that spend a lot of money and so other promoters see that'.

As well as club promotions Kaya also stages charity events with her sister, 'Sequoia', under the banner of 'SIS Entertainment'. Their last charity event, held at Café de Paris, was one of the most successful events that Kaya has been involved with. It was a Masquerade Ball held in association with the Sickle Cell Society, and was hosted by Asher D and Kele Le Roc. The event also featured various PA's which included Omar, an appearance by Mohammed George, (Gus of East Enders), and a fashion show by the renowned Patrick Kevin.

'It was a mainly white club so it was strange for them to even have a mainly urban night. He saw black people fighting and he thought this is trouble and said, 'no more R&B and Hip-Hop, no Reggae music', because of the fight. So if it's guest-list only, you can control the people at the gate'.

This could possibly be one of the many reasons why club promotion doesn't appeal to women. Having to deal with the ever-present possibility of confrontations at events together with sometimes threatening competition and perpetual male-chauvinists would be enough to deter even the hardest 'B Smith' or 'G.I.Jane'. You need to be strong headed, thick skinned and know how to handle yourself. Kaya is all of the above, don't be fooled by her petite frame. She's not the type of lady to be easily panicked or taken advantage of by her male associates. In Kayas view, being one

Although Kaya mainly does club promotions she finds staging charity events to be more satisfying.

'I find doing charity events are more positive, they're more leading to something, leading to a bigger goal. Where-as doing club nights, it's fair enough people go there and enjoy themselves but then what's after that? Just another club night. At the charity events people listen to what you're saying, you have time to talk and voice your opinion'.

This is why along-side the club nights Kaya has decided to devote more of her time in 2005 to staging further charity events along with her sister. She also plans to continue developing the casting agency.

Words: Anthony Miller
Photos: Samatha Almon



Mario comes of age

Following his self titled debut album in 2002, Mario is back with a new look and a fresh style for his sophomore album, appropriately titled "Turning Point".

Gone are the trademark cornrows the then 15-year-old sang so fondly about on "Braid My Hair" from his debut album and in comes a mature 18-year-old young man who between albums has experienced changes in love and life which are quite apparent on the new record.

Mario dispels all notions of a sophomore jinx by dropping an album which shows a progression from his previous songs about puppy love, to songs that capture his personal growth and showcases more intimate and seductive topics of romance and relationships that signify his reaching adulthood.

The first single from the new album is "Let Me Love You", a track produced by Scott

Storch, the producer of such hits as Beyonce Knowles' "Baby Boy" and Fat Joe's club banger "Lean Back." The song is presently receiving a lot of radio airplay and is sure to be his biggest hit to date.

"Let Me Love You" exposes Mario to a wider audience. To many, he was just a cute kid with braids when he released his first album, but this single has a maturity to it which will undoubtedly propel him into mainstream stardom.

Born and raised in Baltimore, Mario wanted to sing since he was four years old. He has honed his natural talent by singing in church and entering more singing competitions than he can remember. It was whilst performing at a college talent show that an 11-year-old Mario was discovered by his present manager Troy Patterson.

At 14 Mario left Baltimore and relocated to New Jersey where Patterson brought the wide-eyed singer to the attention of J Records music mogul Clive Davis. He sealed the deal after Davis heard him sing a jaw-dropping rendition of Boyz II Men's "I'll Make Love To You" and his self-titled debut hit shelves in 2002.

Mario, whose musical influences include Usher, Brian McKnight, Joe and Stevie Wonder, has put pen to paper on the new album, which gives listeners a peek into his private life.

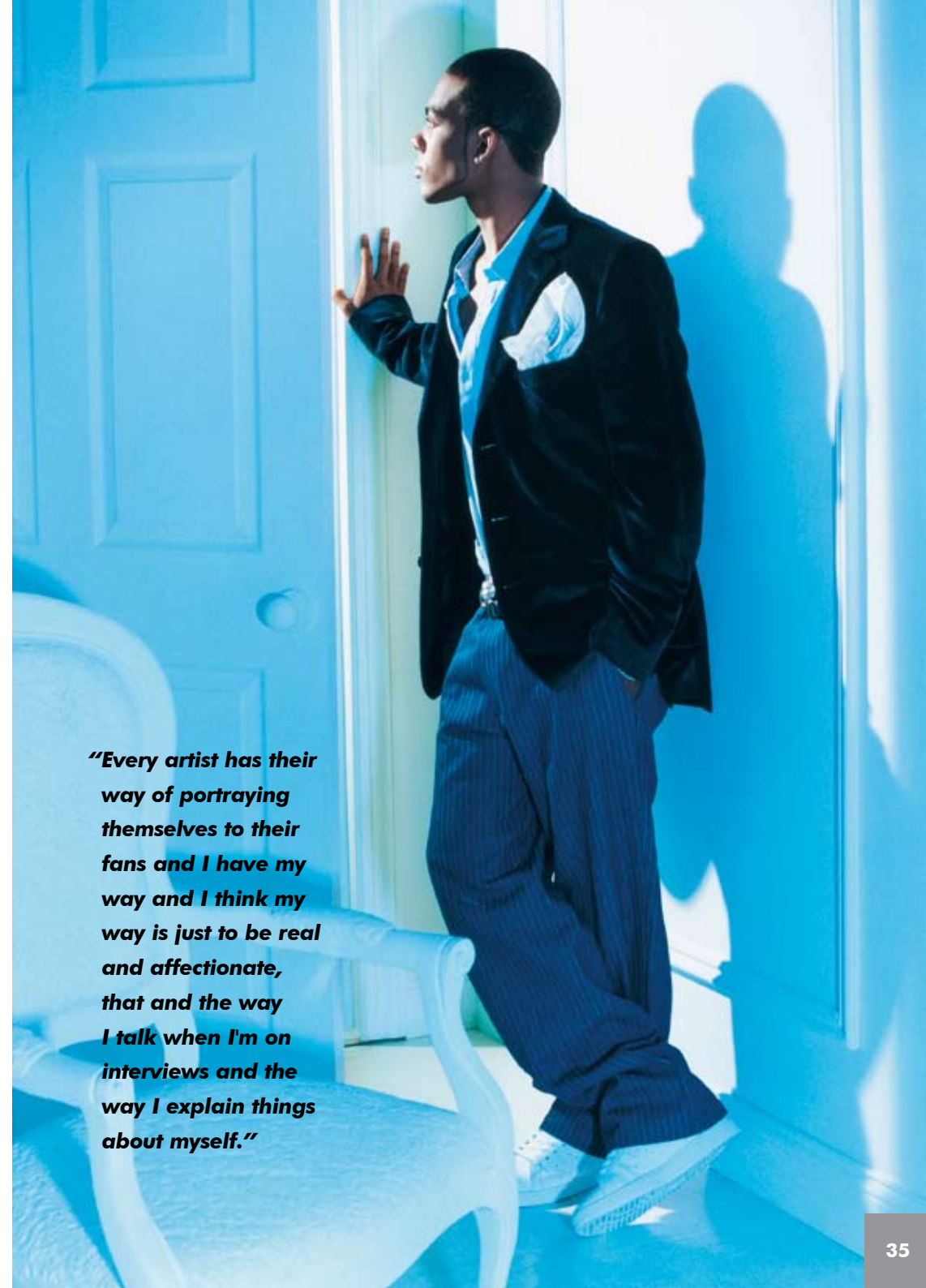
'I co-wrote three songs on this album. I had a lot of input with the album, but most of the songs were relevant to my life, situations I have been through. So that was the good thing about it.'

As well as Scott Storch, the album includes tracks produced by Lil' Jon and new comers the Underdogs and Harold Lilly, whom were used to give the album a fresh sound. The club joint on the album is "Boom", which boasts the trademark 'Crunk' sound of Lil' Jon and features Juvenile on guest vocals. Other guest artists on the album include label-mate Cassidy who features on the track "18", Cham on the reggae influenced "Girl I Need" and Jadakiss & T.I on the "Let Me Love You" remix.

Overall, "Turning Point" is a fine second album that documents Marios transition from boyhood to manhood. His smooth and soulful vocals are what make this record an obvious hit that's sure to leave his fans, both old and new, not feeling disappointed.

Words: Anthony Miller

Interview: Samantha Johnson



"Every artist has their way of portraying themselves to their fans and I have my way and I think my way is just to be real and affectionate, that and the way I talk when I'm on interviews and the way I explain things about myself."

Boost for music sales



While alarm bells have been ringing in the music industry due to a drop in over-all music sales since the beginning of the millennium, the industry is at last showing signs of recovery. This is mainly due to the continued growth of two areas. Music DVD and online music sales. Music DVD's and digital downloads have become increasingly popular amongst consumers, giving a much-needed shot in the arm to the struggling music industry.

After a four year sales slump, record companies are finally expected to finally see a reversal of the decline in global music sales and the return of growing revenues for 2005. While the internet was at first viewed as a dark cloud over the music industry and blamed for wiping billions off the value of record companies through illegal file sharing, it is now seen as a silver lining presenting the industry with possibly the greatest growth opportunity it has ever experienced. More than 200 million songs were downloaded worldwide in 2004, with Europe's digital music market worth an estimated £177 million, a figure that is expected to more than double over the next year.

Legitimate internet music stores like Apple's iTunes, Napster and MyCokeMusic are enabling consumers that may not want to purchase an artists entire album, to instead download the preferred individual tracks. Online music stores also have the

capacity to provide a far greater catalogue of recordings than any physical music outlet, meaning you're more likely to find that deleted Engelbert Humperdink track you've been hunting for the past decade or be able to download an artists entire back catalogue. Simply put, legitimate net portals offer music consumers greater range, choice and convenience than ever before, which has resulted in online music sales closing the gap on a shrinking digital market. The rapid rise in downloads has prompted the physical and digital and physical singles charts to be combined in Britain for the first time from April 17th. A move which marks a new area for the UK singles market.

Music organisations are continuing to persuade music fans to download from legitimate music sites with an aggressive anti-piracy campaign which last year saw 7000 legal cases brought against file sharers across the globe. The original Napster site had 60 million users at its peak, but was forced to shut down in 2001 after record companies began legal action against them over copyright infringements. Now, Industry-backed online music services are proving crucial if the industry is to convert illegal file-sharers into customers and restore the fortunes of the world's largest music labels.

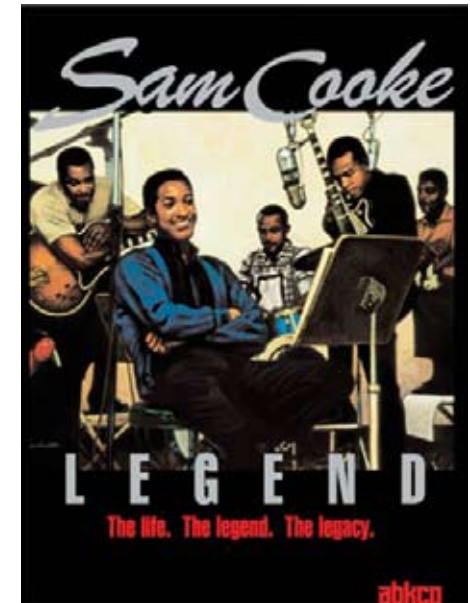
Also providing a much needed life-line to the industry is the music DVD, which continues to show a steady rise in sales and has helped music companies offset the decline in audio formats. Although sales of music DVDs are by no means astronomical, the industry is seeing an increase in demand for the format from consumers. Music

videos are viewed by the industry as a new catalyst for growth, much in the same way that the CD was a new catalyst when it was introduced in the early 1980s, eventually trebling music industry sales.

Music DVDs typically feature a mix of live concerts, behind-the-scenes footage and artist interviews. Music fans have become more demanding and want more value for their money than the conventional 12 or so songs you get on a CD. They want to go backstage with the artists. They want to see how they live and where they come from. Music fans want to live concerts and exclusive footage. By sending film crews to capture live footage of the artists, labels are now making money from a previously untapped area where profit has traditionally gone solely to promoters.

As it is both appealing to consumers and lucrative for the labels, record companies are putting their weight behind this goldmine of a format and cashing in on the growing music video demand. The catalogue of music DVD's extends, from archived material such as Jimi Hendrix, The Beatles and Sam Cooke, Whos Legend DVD won a Grammy last year, to more recent recordings like Joss Stone, Snow Patrol and Alicia Keys.

What is sure to help propel music video sales is the recent introduction to the market of portable media players which allow video footage such as TV programmes, videos and movies to be recorded and watched whilst on the move. Devices such as iRivers PMP-120 or Creatives Zen Portable Media



Center have the potential to increase music video sales in the same way that portable music players, like Apples iPod, helped to make the digital music market a success. And with Napster considering a move into digital film and video distribution which could offer a paid-for music video download service, It may not be long before we see video over-take audio sales.

Record companies have also recently introduced another new format to the UK that allows audio and video to be sold on a single reversible disc. Called, 'Dual-Discs', this technology allows one side of the disc to contain a music CD album and the other side to contain a DVD'.

Anthony Miller

Dreams can come true

Her debut album has sold nearly 250,000 copies in the States. Her music has been featured in American dramas 'The OC' and 'Desperate Housewives'. And you can hear her track 'Come on Closer' in the Jude Law and Julia Roberts movie 'Closer.'

You're probably thinking that this must be some hot new teeny-bopping American pop act about to cross the Atlantic and blow up in the UK, following in the footsteps of Britney Spears or Christina Aguilera.

This in fact is Cardiff-born singer-songwriter Jemma Griffiths, aka, 'Jem'. Very few in the UK have ever heard of this 29-year-old Welsh lass, but in the US she is considered to be the most successful new British artist and is one of Britain's brightest hopes for 2005, on both sides of the Atlantic.

Whilst other successful British exports such as Coldplay, Joss Stone and Franz Ferdinand have first established themselves at home before venturing abroad, Jem has managed to capture the American audience with her angelic tones whilst remaining relatively unknown back in the UK.

Jem has always had a passion for music. From the age of thirteen she would sit at the piano nurturing her vocal talent and writing songs. Her dream was to one day become a singer. After leaving school she attended the University of Sussex in Brighton to study law. Whilst there, she became more drawn into the music industry. Jem began working as a DJ agent and club and festival promoter and helped to set up a record label called 'Marine Parade', but it wasn't long before the urge to make her own music became too strong to ignore, so she left in search of her dream.



She recorded a 4-track demo which landed her a recording session with acclaimed music producer Guy Sigsworth, (Bjork, Frou Frou). On their second day together, they completed a song called "Nothing Fails", which Sigsworth later submitted to Madonna. It eventually became the stand out track on her 'American Life' album.

After 2-years of meetings, Jem failed to convince any British record labels to sign her, so frustrated at the lack of interest in the UK, she jetted off to New York where she recorded more demos with hip-hop producer Ge-Ology (Mos Def, Talib Kweli).

Whilst visiting friends in Los Angeles Jem dropped a demo of 'Finally Woken' to KCRW-FM's "Morning Becomes Eclectic," the radio show credited to launching Dido, Coldplay and Norah Jones. The track was immediately play-listed and Jem quickly became one of the most requested artists at the station.

Fortunately, A&R executive Bruce Flohr heard Jem's music on the station and convinced her to sign to Dave Matthews' ATO record label. On its release, the album, 'Finally Woken', sold 6,000 copies in its first week and 11,000 by the second week, without any major radio airplay.

Back in the UK Jem is busy with a heavy promotional schedule which includes the usual music shows like T4, Top Of The Pops and MTV. With the first single from the album, "They", receiving heavy radio rotation, it won't be long before she captures the UK in the same way that she has captivated America.

The album is a fusion of hip hop beats, classical strings and rock guitar riffs laced with dreamy engaging vocals that provide a breath of fresh air for music lovers and a dream come true for Jem.

Anthony Miller





The Ladies man

A budding hip hop emcee sends his demo into a radio station, and before long, one of his tracks is blowing up on the airwaves. Within weeks he is booked to support the likes of Ciara, Ja Rule, Cassidy and Chingy at live events; and less than six months later he has record labels interested in signing him up to release an album he's not even half-way completed yet.

No, this is not the fictional storyline for an up-coming 8 Mile movie sequel, but the surprising reality of up-and-coming rapper Lyracis. Just turned 22 years old, the North Londoner has only been writing rhymes for a year. However, thanks to the popularity of his debut effort, 'The Fake Song', on pirate and commercial radio, he's on his way to becoming one of the UK's most promising new hip hop talents.

Inspired by the likes of Eminem, Jay-Z, Jadakiss and 50 Cent, Lyracis combines playful boasts and cheeky wordplay with beefy and bouncy beats to create a sound that is instantly accessible to listeners. With a versatility similar to LL Cool J's, he flows on his r&b-based tunes 'The One' and 'You are Everything' with the same emotion that's shown on his

rugged street tracks 'Bounce, Shake' and 'Is it Only in America?'. But it was 'The Fake Song' that first sparked interest in the budding artist.

Championed by London's Choice FM, the track received so much love from the public that the radio station invited Lyracis to perform at their star-studded under-18's live events. You would expect most new acts to be daunted by the prospect of having to support A-list US artists in front of 2,000-strong crowds, but Lyracis didn't flinch. "I wasn't nervous at all!" he says confidently while lounging on his living room sofa. "I was just excited. I couldn't wait to get on stage and perform."

"To see if you are a real artist and can really cut it, it's important to perform live – because then your fans will see you're not a fake"

The Lyracis live show consists of a medley of the rapper's best material accompanied by a tight dance routine choreographed by 'Plague'. Aiming to both excite and

entertain his audience, he takes his craft very seriously. "In the studio, you can lay down tracks – and that's all good. But I think, to see if you are a real artist and can really cut it, it's important to perform live – because then your fans will see you're not a fake". So far, Lyracis has been successful at proving his worth, with crowds consistently responding



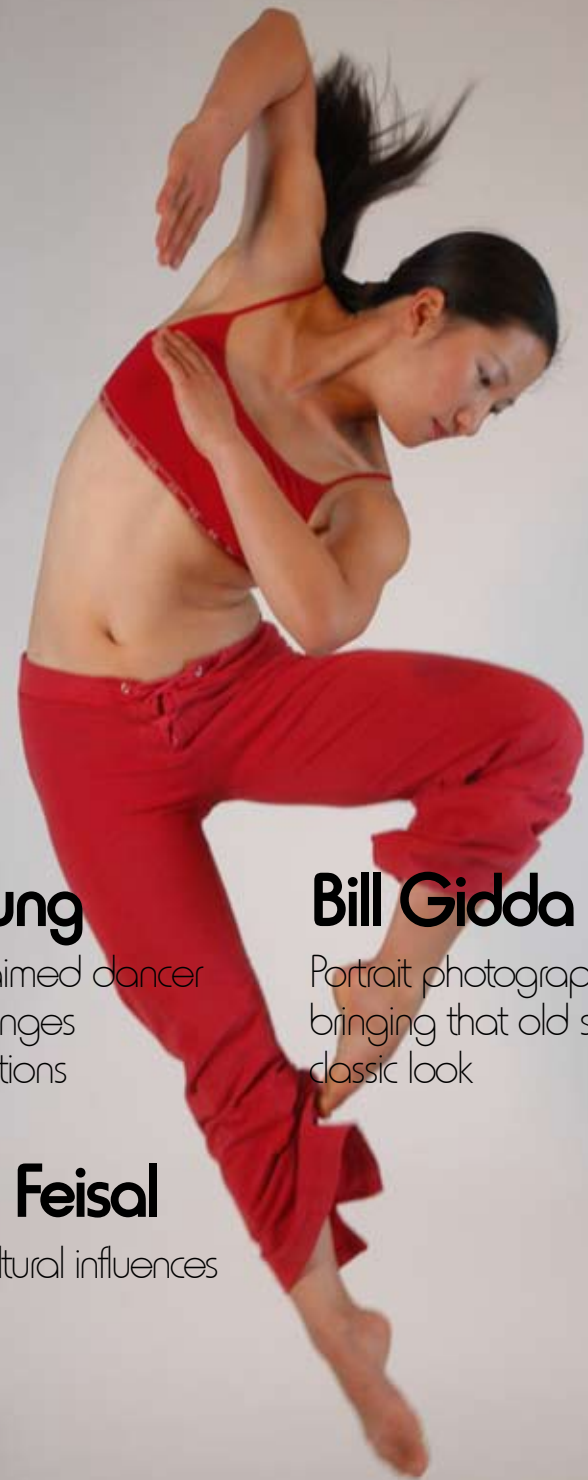
enthusiastically to his performances. So positive is the response he gets from both male and female members of the crowds, that he's currently in the process of putting together a national under-18's tour that will help to further expand his fanLyracis is also busy in the studio, working on a full-length album. Up-and-coming producer Harmony has already crafted seven tracks for the rhyme-slinger, but collaborations with beat-makers JD (of So Solid fame), Mikey J and Davinche are being scheduled too. He has also been invited to feature on new-comer Carmen Reece's forth-coming track, "You Got Me". While various record

labels have contacted Lyracis about possible deals, he is cautious about selling himself short. So for him, 2005 is going to be all about making steady progress in the scene rather than just grabbing a quick buck. "I see my life as a ladder, and I see myself climbing up it every month," L reveals. "I'm looking to be known national this year, plant my name into the music industry and say 'Lyracis is here, and he's here to stay!'"

Lyracis will be performing at Hammersmith Palais on 4th April.

Dari Samuels

ARTS



Robin Jung

Critically acclaimed dancer on her challenges and expectations

Bill Gidda

Portrait photographer bringing that old school classic look

Ayesha Feisal

Putting her cultural influences to canvas

Life behind the lens

Born in London and raised in Toronto, Canada, Bill Gidda has been a professional photographer for 5 years. After shooting for some of North America's biggest commercial clients, he is now back in his home town ready to unleash his Mamiya RZ67 camera on Europe. I caught up with him on a rainy afternoon in Muswell Hill, North London. Here's his story in his own words.



"I've always been into art since high school. I've always been more of a visual kind of person. A friend of mine was taking a photography course. He showed me some of the stuff that he was doing and I was really blown away. That got me intrigued and I started learning about courses that were around my area and I just took the plunge after high school. I studied photography in college and it



just went from there. I've always been into art and I've always liked to be creative."

"After I finished college I was assisting for 5 years for different fashion, advertising and food photographers, all at the commercial end of the business. I learnt a lot in those 5 years and then eventually I went on my own after that and started shooting for my own clients."

"When I was in Canada a lot of the photographers that influenced me were from Europe, so I used to look to Europe to get my inspiration. I think that was one of the main reasons I came back here. When I got here I had to start from scratch. So that was a big hurdle for me, coming from a market where I was shooting all the time, to coming to a market where no-one knows you and trying to get back to that same level."



"I think for good photography it's about lighting. I've been fortunate enough to assist some really good photographers that taught me the technical side of photography. The creative side is always something that's within you."



"I still like shooting fashion but I'd eventually like to break into the music industry. I'd just love to work with different music artists and maybe eventually try to tap into directing music videos. The late Herb Ritz did that, he shot music videos for Madonna and Michael Jackson. David LaChapelle who's done a lot of stuff for Diesel and ID magazine is shooting some of the best music videos out there now."

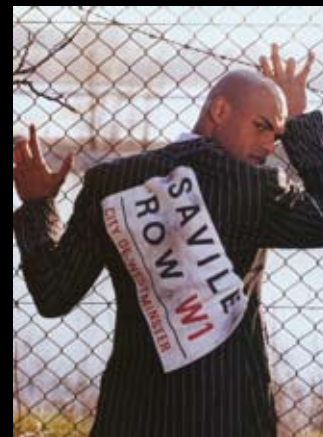
"I've shot for big clients with big budgets and it was fun. I shot one magazine where we had no budget and we were shooting in this really small, really cold studio, but everyone was having such a good time. I think that was my best shoot. It didn't have anything to do with the money, it was just the vibe."



"David Bailey, he's an amazing photographer. I like some of the stuff Rankin was doing. Robert Capa, Irvin Penn, Richard Avadon, some of the greats. They had that old school vibe happening. It had a very classic feel and classic look to it. And I think in my work that shows a bit too."

"I would recommend for someone starting out to learn the conventional way of photography first to understand what photography is about, instead of jumping into digital right away. Digital is good, but you'll learn a lot more about photography by shooting the old-school style. Getting a film camera instead of a digital camera would be a good start, and to assist someone and get to know the industry and then from there you can do your own thing."

Interview: Anthony Miller



The Gallery



Ayesha Feisal



Ayesha Feisal



Ayesha is a visual Artist and Illustrator of African/ Lebanese descent who grew up in Tottenham, North London. After completing her A Levels and Art and Design Foundation course she then went on to gain a degree in Graphic Fine Art. She now works from her studio at the 'Chocolate Factory' in Wood Green, which is a hotbed for artists, designers, sculptors and many others who work in the creative industries.



Her work is inspired and influenced by African culture as well as her own personal experiences. Ayesha has a strong graphic style and though she works mainly as a painter her work spans across many disciplines including printmaking and photography. Many of her pieces are fusions of these disciplines, mixing media and combining technical processes. Much of the emotive element you see in her work uses this amalgamation of techniques.



Her artistic talent has also been lent to teaching. " I have developed workshops for both primary and secondary school children. I go into the schools to deliver these, working with the children on specific projects whilst teaching them how to use some of the techniques I use in my work."



Her work has also taken her abroad. Ayesha has also taught at a Summer Programme in upstate New York, creating and teaching an Art programme for five to fifteen year olds." Children from schools throughout the city would attend for two to four weeks at a time and would take part in a range of activities and lessons. It was a very enjoyable experience."

As well as selling her paintings Ayesha also works on commissioned projects. These have included portrait painting and providing illustrations for books, greeting cards and magazines. Her most recent exhibition 'Real, Bright, Black' featured vivid images inspired by her home life and culture. Ayesha is currently creating illustrations for a book aimed at youngsters, which will be used as a tool for teaching Black History to children. She is also working on paintings for a new exhibition.



Photos: Samatha Almon



Gracing the stage

Robin Eun-ha Jung is a professional dancer that crafted her skill at the New Zealand School Of Dance. Since moving to London last year she has been involved in various commercials, dance films and stage performances where she has received endless praise from industry critics. Robin is presently dancing with the Royal Opera in Lille, France, after which she will return to London to teach contemporary dance at the 'The Place' in Euston, which is on the same premises as the 'London Contemporary Dance School' and at Pineapple Studios, in Covent Garden.

What made you decide to be a dancer?

I started very late. I did gymnastics when I was very young, when I was 9 and I stopped it after a year or so because my coach pushed me really hard so I got sick of it. Then I didn't do anything physical until I was 20. I did dancing at evening classes while I was at university. I always had a thought that I wanted to be a dancer but never acted on it until later. After I finished university I started training because I came to a conclusion that I have to do what I want to do in my life, no matter what. At least giving it a go won't hurt I thought. I wanted to live without regrets.

You've received a lot of praise from industry critics. How does that make you feel?

I don't really think about the reviews when I perform or how they will receive me. I just dance on the stage. If they like it, that's great.

Is your dance style something that you work on or does it come naturally?

I trained in both classical and contemporary and contemporary being so broad there are so many different styles. But there's a style that I like and that comes naturally. You need to have a good technique up to a certain level, that's a part of training. But after that you need to be able to go beyond the technique.

What are the attributes of a good dancer?

A good dancer would be a dancer who can dance without thought, so you're totally in it when you dance, so your being is dancing from the inside and not your ego or you thinking, I'm dancing like this or I'm dancing like that.

Has your career developed in line with your expectations?

Yes. Because I wanted to be a dancer and I am a dancer. For me I'm more towards whatever happens I accept it with appreciation. Like if I have an audition, if I get it that's great, if I don't get it, then that means my place is somewhere else so it doesn't worry me too much.

What are the biggest challenges that you face at this point in your career?

To stay as who I am, no matter what happens outside, to remain calm and peaceful inside. I've gone through a lot of emotional experiences because I came to dancing quite late. When I was at dance school I had low confidence because other dancers had danced for more than 10 years



"A good dancer would be a dancer who can dance without thought, so you're totally in it when you dance, so your being is dancing from the inside and not your ego or you thinking, I'm dancing like this or I'm dancing like that."



before they came to the school and I only had 1 year of dance training, so that was really hard. Now I'm realising that I can be happy being who I am.

What is like working with Opera de Lille in France?

It's been absolutely fantastic. It's dancing for an Opera. So the main focus is opera singing and the dancing is a part of it but not the major one, if you know what I mean. The dancing we do for this production (its Faust) is very theatrical and demands dancers to develop their own characteristic styles. It's been a pleasant challenge for me as I haven't done this kind of dancing before. I am thoroughly enjoying the whole experience and loving being in France.

Is it essential to study dance to become a professional dancer?

If you want to dance professionally I would recommend that you go to a training school for 2 to 3 years where you can receive solid training in dance techniques.

What is the high-light of your career so far?

The high-light is this moment, the fact that I can dance. Any moment that I dance is the high-light of my life. If there was one point that I cannot forget is the day I was taking an evening class while I was still at university. I saw these two girls doing a long leap across the studio and when I saw it, it just shook my whole being. The moment I saw them I thought o.k. this is it, I am going to be a dancer. That feeling is something that I cannot forget because before, when I thought about being a dancer, there were always second thoughts, negative thoughts about the fact that it's too late to start dancing. But in that moment there was no secondary thought, there was only one thought that I am going to be a dancer no matter what.

Which dancers have been an inspiration to you?

I respect all the dancers that are dancing and not giving up because sometimes it can be quite hard.

What is your favourite show?

Every show has its own beauty, whether you consciously see it or not at the time. The performance that comes to my mind now.. is 'Sinner' by 'Stan won't Dance'. A physical theatre piece performed by Liam Steel and Rob Tannion. It was brilliant. I loved it. It was really cleverly done. It was not just dancing, it had dancing, text and acting. I remember seeing it and being inspired. (Later I got the opportunity to do a commercial choreographed by them and I just had a ball!).

Interview: Anthony Miller

Storm

Music Directory



We have tried to be accurate but some may have changed or moved since we gathered this information. A listing in this section does not constitute recommendation.

Record Companies

ARISTA (See Sony BMG)

ATLANTIC RECORDS
Electric Lighting Station
46 Kensington Court
London, W8 5DA
Tel: 020 7938 5500

BEGGARS BANQUET RECORDS
17-19 Almar Road
London, SW18 1AA
Tel: 020 8870 9912

CAPITOL (See EMI)

CHRYSALIS (See EMI)

COOKING VINYL
10 Allied Way
London, W3 0RQ
Tel: 020 8600 9200

DEF JAM (See Mercury Records)

DOVE RECORDS
59 Glenthorne Road
London, W6 0LJ
Tel: 020 8748 4499

DREAMWORKS (See Polydor Records)

EDEL RECORDS
12 Oval Road
London NW1 7DH
Tel: 020 7482 4848

ELEKTRA (See Atlantic Records)

EMI GROUP
27 Wrights Lane
London, W8 5SW
Tel: 020 7795 7000

FASHION RECORDS
17 Davids Rd
London, SE23 3EP
Tel: 020 8291 6253

GREENSLEEVES RECORDS
Unit 14, Metro Centre
St. Johns Road, Isleworth
Middlesex, TW7 6NJ
Tel: 020 8758 0564

INDEPENDIENTE
The Drill Hall
3 Heathfield Terrace
London, W4 4JE
Tel: 020 8747 8111

ISLAND RECORDS GROUP
22 St Peters Square
London, W6 9NW
Tel: 8910 3333

JIVE RECORDS (See Sony BMG)

MCA (See Island Records Group)

MERCURY RECORDS
1 Sussex Place
London, W6 9XS
Tel: 020 8910 5333

MINISTRY OF SOUND
103 Gaunt Street
London SE1 6DP
Tel: 020 7378 6528

PARLOPHONE
EMI House
43 Brook Green
London, W6 7EF
Tel: 020 7605 5000

POLYDOR RECORDS
72 Black Lion Lane
London, W6 9BE
Tel: 020 8910 4800

POSITIVA (See Parlophone)

RCA (See Sony BMG)

REACT MUSIC
138b West Hill
London SW15 2UE
Tel: 020 8780 0305

SANCTUARY RECORDS GROUP
45-53 Sinclair Road
London W14 0NS
Tel: 020 7602 6351

SONY BMG
Bedford House
69-79 Fulham High Street
London, SW6 3JW
Tel: 020 7384 7500

TELSTAR ENTERTAINMENT GROUP
107 Mortlake High Street
London SW14 8HQ
Tel: 020 8878 7888

UNIVERSAL MUSIC
8 St James Square
London, SW1Y 4JU
Tel: 020 7747 4000

V2 MUSIC
131-133 Holland Park Avenue
London, W11 4UT
Tel: 020 7471 3000

VIRGIN RECORDS
Kensal House
553-579 Harrow Rd
London, W10 4RH
Tel: 020 8964 6000

VP RECORDS
Unit 12b, Shaftsbury Centre
85 Barlby Road
London, W10 6BN
Tel: 020 8962 2760

WALL OF SOUND RECORDINGS
Office 2, 9 Thorpe Close
London, W10 5XL
Tel: 020 8969 1144

WARNER MUSIC
83 Baker Street
London W1M 2LA
Tel: 020 7535 9000

WORD PLAY RECORDS
The Stable Block
Kensal House
553-579 Harrow Road
London, W10 4RH
Tel: 020 8964 6300

XL RECORDINGS
1 Cordington Mews
London W11 2EH
Tel: 020 8875 6255

Lawyers

CALVERT SOLICITORS
77 Weston Street
London Bridge
London, SE1 3RS
Tel: 020 7234 0707

CLINTONS
55 Drury Lane
London, WC2B 5RZ
Tel: 0207 379 6080

COLLINS LONG SOLICITORS
24 Pepper Street
London SE1 0EB
Tel: 020 7401 9800

COLLYER BRISTOW SOLICITORS
4 Bedford Row
London WC1R 4DF
Tel: 020 7242 7363

DAVID WINEMAN SOLICITORS
Craven House
121 Kingsway
London, WC2B 6NX
Tel: 020 7400 7800

DEAN MARSH & CO
1892 Building
54 Kingsway Place, Sans Walk
London, EC1R 0LU
Tel: 020 7553 4414

DENTON WILDE SAPTE
5 Chancery Lane
Clifford's Inn
London, EC4A 1BU
Tel: 020 7320 6516

ENGEL MONJACK
16-18 Berners Street,
London, W1T 3LN
Tel: 020 7291 3839

ESSEX COURT CHAMBERS
24 Lincoln's Inn Fields
London WC2A 3EG
Tel: 020 7813 8000

ENTERTAINMENT LAW
ASSOCIATES
Argentum
2 Queen Caroline Street
London, W6 9DX
Tel: 020 8328 8013

FORBES ANDERSON
16-18 Berners Street,
London, W1T 3LN
Tel: 020 7291 3500

GERSTEN AND NIXON SOLICITORS
National House
60-66 Wardour St
London W1F 0TA
Tel: 020 7439 3961

HARBOTTLE & LEWIS
Hanover House
14 Hanover Square
London, W1S 1HP
Tel: 020 7667 5000

HARRISONS ENTERTAINMENT
LAW LTD
Suites 5&6
46 Manchester Street
London, W1U 7LS
Tel: 020 7486 2586

HOWARD LIVINGSTONE
37 Trinity Rd
East Finchley
London N2 8JJ
Tel: 020 8356 2962

JAYES & PAGE
Universal House
251 Tottenham Court Road
London, W1T 7JY
Tel: 020 7291 9111

LEE & THOMPSON
Green Garden House
1-22 St Christophers Place
London, W1M,
Tel: 020 793 4665

LEONARD LOWRY & CO. SOLICITORS
500 Chiswick High Road
London, W4 5RG
Tel: 020 8956 2785

MAGRATH & CO
52-54 Maddox Street
London, W1R 1PA
Tel: 020 7495 3003

NORTHROP MCNAUGHTON
DELLER
The Chapel
26a Munster Road
London, SW6 4EN
Tel: 020 7731 8707

RUSSELLS
Regency House
1-4 Warwick Street
London, W1R 6LJ
Tel: 020 7439 8692

SCHILLING
Royalty House
72-74 Dean Street
London, W1D 3TL
Tel: 020 7453 2500

SEARLE'S SOLICITORS
The Chapel
26a Munster Road
London, SW6 4EN
Tel: 020 7371 0555

SEDDONS SOLICITORS
5 Portman Square
London, W1H 6NT
Tel: 020 7486 9681

SHERIDANS
14 Red Lion Square
London, WC1R 4QL
Tel: 020 7404 0444

SJ BERWIN & CO
222 Grays Inn Road
London, WC1X
Tel: 020 7533 2222

SPRAGGON STENNET BRABYN
Crown House
225 Kensington High Street
London, W8 6SA
Tel: 020 7938 2223

STATHAM GILL DAVIES
52 Welbeck Street
London, W1G 9XP
Tel: 020 7317 3210

THEODORE GODDARD
150 Aldersgate Street
London, EC1A 4EJ
Tel: 020 7606 8855

ZIMMER SOLICITORS
32 Corringham Road
London, NW11 7BU
Tel: 0870 770 0171

Recording Studios

ABBEY ROAD STUDIOS
3 Abbey Road
London, NW8 9AY
Tel: 020 7266 7000

ARRIBA STUDIOS
256-258 Gray's Inn Road
London, WC1X 8ED
Tel: 020 7713 0998

BLUESTONE RECORDING STUDIOS
11 Uxbridge Street
London, W8 7TQ
Tel: 020 7243 4101

THE CHAPEL STUDIOS
13 Crescent Gardens
London, SW19 8AJ
Tel: 020 8947 0811

THE CHURCH STUDIOS
145 Crouch Hill
London, N8 9QH
Tel: 020 8340 9779

THE DAIRY
43-45 Tunstall Road
London, SW9 8BZ
Tel: 020 7738 7777

DEBRETT STUDIOS
42 Wood Vale, Muswell Hill
London, N10 3DP
Tel: 020 8372 6179

DELTA RECORDING STUDIOS
Deanery Farm
Bolts Hill, hatham,
Kent, CT4 7LD
Tel: 01227 732140

DEEP INTERNATIONAL STUDIOS
1 Andover Street
Birmingham, B5 5RG
Tel: 0121 633 4742

EDEN STUDIOS
20-24 Beaumont Road
Chiswick
London, W4 5AP
Tel: 020 89955432

GATEWAY STUDIO
Kingston Hill Centre
Kingston
Surrey, KT2 7LB
Tel: 020 8549 0014

HEADROOM STUDIOS
23 Gatton Road
Bristol, BS2 9TF
Tel: 0117 983 8050

KONK STUDIOS
84-86 Tottenham Lane
London, N8 7EE
Tel: 020 8340 4757

MAYFAIR RECORDING STUDIOS
11a Sharpleshall Street
London, NW1 8YN
Tel: 020 7586 7746

MCS STUDIOS
7 Northington Street
London, WC1N 2JF
Tel: 020 7404 2647

METROPOLIS STUDIOS
The Power House
70 Chiswick High Road
London, W4 1SY
Tel: 020 8742 111

MOTHER DIGITAL STUDIO
30 Redchurch Street, Shoreditch
London, E2 7DP
Tel: 020 7739 8887

MWA STUDIOS
20 Middle Row, Ladbrooke Grove
London, W10 5AT
Tel: 020 8964 4555

OLYMPIC STUDIOS
117 Church Road
London, SW13 9HL
Tel: 020 8286 8600

ONLINE STUDIOS UNIT
18-19 Croydon House
1 Peall Road, Croydon
Surrey, CR0 3EX
Tel: 020 8287 8585

PARR STREET STUDIOS
33-45 Parr Street
Liverpool, L1 4JN
Tel: 0151 707 1050

THE PREMISES STUDIOS
201-205 Hackney Road, Shoreditch
London, E2 8JL
Tel: 020 7729 7593

RESIDENT STUDIOS
57a Windsor Road, Willesden
London NW2 5DT
Tel: 0208 830 4321

RIVER STUDIOS
3 Grange Yard
London, SE1 3AG
Tel: 020 7231 4805

ROOSTER STUDIOS
117 Sinclair Road
London, W14 0NP
Tel: 020 7602 2881

SANCTUARY WESTSIDE STUDIOS
10 Olaf Street
London, W11 4BE
Tel: 020 7221 9494

SILK STUDIOS
23 New Mount Street
Manchester, M4 4DE
Tel: 0161 953 4045

SOUL II SOUL STUDIOS
36-38 Rochester Place
London, NW1 9JX
Tel: 020 7284 0393

THE SOUND SUITE
92 Camden Mews
London, NW1 9AG
Tel: 020 7485 4881

TIN PAN ALLEY STUDIO
22 Denmark Street
London WC2H 8NA
TEL: 020 7240 0816

WHITFIELD STREET STUDIOS
31-37 Whitfield Street,
London, W1T 2SF
Tel: 020 7636 3434

Organisations

AIM (THE ASSOCIATION
OF INDEPENDENT MUSIC)
Lamb House, Church Street
London, W4 2PD
Tel: 020 8994 5599

ASSOCIATION OF
BRITISH JAZZ MUSICIANS
1st Floor, 132 Southwark Street
London, SE1 0SW
Tel: 020 7928 9089

AURA (ASSOCIATION OF
UNITED RECORDING ARTISTS)
1 York Street
London, W1U 6PA
Tel: 0870 8505 200

BARD (BRITISH ASSOCIATION
OF RECORD DEALERS)
1st Floor, Colonnade House
2 Westover Road, Bournemouth
Dorset, BH1 2BY
Tel: 01202 292 063

BMI (BROADCAST
MUSIC INCORPORATED)
84 Harley House
Marylebone Road
London, NW1 5HN
Tel: 020 7486 2036

BPI (BRITISH
PHONOGRAPHIC INDUSTRY)
Riverside Building, County Hall
Westminster Bridge Road
London, SE1 7JA
Tel: 020 7803 1300

BRITISH ACADEMY OF
COMPOSERS & SONGWRITERS
British Music House
25-27 Berners Street
London, W1T 3LR
Tel: 020 7636 2929

BRITISH COPYRIGHT COUNCIL
29-33 Berners Street
London, W1T 3AB
Tel: 01986 788 122

GUILD OF INTERNATIONAL
SONGWRITERS & COMPOSERS
Sovereign House, 12 Trewartha Road
Praa Sands, Penzance
Cornwall, TR20 9ST
Tel: 01736 762 826

IFPI (INTERNATIONAL FEDERATION
OF PHONOGRAPHIC INDUSTRY)
54-62 Regent Street
London, W1B 5RE
Tel: 020 7878 7900

IMMF (INTERNATIONAL
MUSIC MANAGERS FORUM)
1 York Street,
London, W1U 6PA
Tel: 020 7935 2446

INCORPORATED
SOCIETY OF MUSICIANS
10 Stratford Place
London, W1C 1AA
Tel: 020 7629 4413

MCPS (MECHANICAL COPYRIGHT
PROTECTION SOCIETY)
Copyright House
29-33 Berners Street
London, W1T 3AB
Tel: 020 7580 5544

MERCURY MUSIC PRIZE
3 Grand Music Centre
London, W10 5AS
Tel: 020 8964 9964

MMF (MUSIC MANAGERS FORUM)
1 York Street,
London, W1U 6PA
Tel: 0870 8507 800

MOBO AWARDS
22 Stephenson Way
London, NW1 2HD
Tel: 020 7419 1800

MUSIC PRODUCERS GUILD
P.O.Box 32,
Harrow HA2 7ZX
Tel: 020 7371 8888

MUSIC PUBLISHERS ASSOCIATION
3rd Floor, 20 York Buildings
London, WC2N 6JU
Tel: 020 7839 7779

MUSICIANS UNION
60-62 Clapham Road
London SW9 0JJ
Tel: 020 7582 5566

THE OFFICIAL UK CHARTS COMPANY
4th Floor
58-59 Great Marlborough Street
London, W1F 7JY
Tel: 020 74788500

PPL (PHONOGRAPHIC PERFORMANCE
LTD)
1 Upper James Street
London, W1F 9DE
Tel: 020 7534 1000

PRS (PERFORMING RIGHTS SOCIETY)
Copyright House
29-33 Berners Street
London, W1T 3AB
Tel: 020 7580 5544

SESAC (SOCIETY OF EUROPEAN
SONGWRITERS & COMPOSERS)
6 Kenrick Place
London, W1U 6HD
Tel: 020 7486 9878

STUDENT RADIO ASSOCIATION
The Radio Academy
5 Market Place
London, W1W 8AE
Tel: 020 7255 2010

VPL (VIDEO PERFORMANCE LTD)
1 Upper James Street
London, W1F 9DE
Tel: 020 7534 1400

Accountants

A & CO
7 Ivebury Court
35 Latimer Road
London, W10 6RA
Tel: 020 8960 6644

BAKER TILLY
2 Bloomsbury Street
London, WC1B 3ST
Tel: 020 7413 5100

BEVIS & CO
4 South Street
Epsom
Surrey, KT18 7PF
Tel: 01372 840 282

BDO STOY HOWARD
8 Baker Street
London, W1U 3LL
Tel: 020 7486 5888

COOMBES WALES QUINNELL
100 Baker Street
London, W1U 6WG
Tel: 020 7486 9798

DELOITTE & TOUCHE
180 Strand
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Tel: 020 7007 6023

ENTERTAINERS & MUSICIANS
TAX & ACCOUNTANCY
69 Loughborough Road
West Bridgford
Nottingham, NG2 7LA
Tel: 0115 981 5001

ENTERTAINMENT ACCOUNTANTING
INTERNATIONAL
26a Winders Road
London, SW11 3HB
Tel: 020 7978 4488

ERNST & YOUNG
1 More London Place
London, SE1 7EU
Tel: 020 7951 7121

FREEDMAN FRANKL & TAYLOR
Reedham House
31 King Street West
Manchester, M3 2PJ
Tel: 0161 831 7608

GELFAND RENNERT
FELDMAN & BROWN
Langham House
1b Portland Place
London, W1B 1GR
Tel: 020 7636 1776

HARDWICK & MORRIS
4 New Burlington Street
London, W1S 2JG
Tel: 020 7287 9940

HARRIS & TROTTER
6 New Cavendish Street
London, W1G 7LS
Tel: 020 7467 6300

JOHNSONS CHARTERED
ACCOUNTANTS
Lancashire House
217 Uxbridge Road
London, W13 9AA
Tel: 020 8840 6823

LEIGH PHILLIP & PARTNERS
1-6 Clay Street
London, W1U 6DA
Tel: 020 7486 4889

LUBBOCK FINE RUSSELL
Bedford House, City Forum
2509 City Road
London, EC1V 2QQ
Tel: 020 7490 5102

MARTIN GREENE RAVDEN
55 Loudoun Road
London, NW8 0DL
Tel: 020 7625 4545

MORRIS & SHAH
31 Paddington Street
London, W1U 4HD
Tel: 020 7486 9554

MUSIC BUSINESS
ASSOCIATES LTD
1st Floor, 4 South Street
Epsom, Surrey, KT18 7PF
Tel: 01372 840 280

MUSIC ROYALTIES LTD
18 Cavendish House
Hayes, Middlesex, UB4 8AJ
Tel: 020 8569 3936

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6 Berkeley Crescent
Bristol, BS8 1HA
Tel: 0117 929 2393

NYMAN LISBON PAUL
Regina House
124 Finchley Road
London, NW3 5JS
Tel: 020 7433 2400

PORTMAN MUSIC SERVICES
38 Osnaburgh Street
London, NW1 3ND
Tel: 01962 732 033

PRAGER & FENTON
Midway House
27-29 Cursitor Street
London, EC4A 1LT
Tel: 020 7831 4200

PRICEWATERHOUSECOOPERS
1 Embankment Place
London, WC2N 6RH
Tel: 020 7583 2000

ROYALTY COMPLIANCE
ORGANISATION
4 Crescent Stables
139 Upper Richmond Road
London, SW15 2TN
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SAFFERY CHAMPNESS
Lion House, Red Lion Street
London, WC1R 4GB
Tel: 020 7841 4000

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LAURENCE VOULTERS
Kendal House
1 Conduit Street
London, W1S 2XA
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Newton Road
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20 Harcourt Street
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Tel: 020 7563 8390

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33 Ransomes Dock
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Tel: 020 7801 1919

ALBERT SAMUEL MANAGEMENT
42 City Business Centre
Lower Road
London SE16 2XB
Tel: 020 7740 1600

COALITION MANAGEMENT
Devonshire House
12 Barley Mow Passage
London W4 4PH
Tel: 020 8987 0123

CREATON MANAGEMENT
2 Berkley Grove
London NW11 8XY
Tel: 020 7483 2541

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17 Maidavale Crescent
Coventry CV3 6FZ
Tel: 07811 469 888

FRESHWATER HUGHES MANAGEMENT
PO Box 54
Northaw
Herts EN6 4PY
Tel: 01707 661 431

FUNKY STAR
4 Moray Place
Glasgow G41 2AQ
Tel: 0141 423 0149

HEAVYWEIGHT MANAGEMENT
33 Sunnymead Road
London SW15 5HY
Tel: 020 8878 0800

HUG MANAGEMENT
51-55 Highfield Street
Liverpool L3 6AA
Tel: 0151 737 2381

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42a Malden Road
London NW5 3HG
Tel: 020 7284 1955

JACKIE DAVIDSON MANAGEMENT
The Business Village
3 Broomhill Road
London SW18 4JQ
Tel: 020 8870 8744

JAMES GRANT MANAGEMENT
Syon Lodge
London Road, Isleworth
Middlesex TW7 5BH
Tel: 020 8232 4100

KEITH HARRIS MUSIC
204 Courthouse Road
Maidenhead
Berkshire SL6 6HU
Tel: 01628 674 422

LOUIS WALSH MANAGEMENT
24 Courtney House
Appian Way
Dublin 6 Ireland
Tel: +353 1 668 0309

NETTWERK MANAGEMENT
Clearwater Yard
35 Inverness Street
London N1 7HB
Tel: 020 7424 7500

OUTSIDE MANAGEMENT
Butler House
177-178 Tottenham Court Road
London W1T 7NY
Tel: 020 7436 3633

PILOT MANAGEMENT
222 Canalot Studios
222 Kensal Road
London W10 5BN
Tel: 020 7565 2227

QARAJ' LTD
1 Kings House
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London SW10 0LL
Tel: 020 7352 2239

ROUGH TRADE MANAGEMENT
66 Golborne Road
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Tel: 020 8960 9888

SANCTUARY ARTIST MANAGEMENT LTD
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London W14 0NS
Tel: 020 7602 6351

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SLICE DJ & ARTIST MANAGEMENT
The Clockhouse
220 Latimer Road
London W10 6QY
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120-124 Curtain Road
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TONY HALL GROUP
16-17 Grafton House
2-3 Golden Square
London W1F 9HR
Tel: 020 7437 1958

TFF MANAGEMENT
Lovat House
Gavell Road, Kilsyth
Glasgow G65 9BS
Tel: 01236 826 555

VALUEADDED TALENT MANAGEMENT
1 Purley Place
London N1 1QA
Tel: 020 7704 9720

W1 MUSIC MANAGEMENT
101a Wendover House
London, W1U 7NR
Tel: 020 7486 7100

WILD WEST MANAGEMENT
Argentum
2 Queen Caroline Street
London, W6 9DX
Tel: 020 8323 8013

X FACTOR MANAGEMENT
PO Box 44198
London, SW6 4XU
Tel: 0870 251 9560

The hottest radio shows recommended by **Stom** Magazine

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | SUNDAY |
|---|---|---|---|--|---|---|
| JIGS Hot Drive Home 3-6pm Choice FM | JIGS Hot Drive Home 3-6pm Choice FM | RAMPAGE Hip-Hop/R&B 9am-Midday 1Xtra | JIGS Hot Drive Home 3-6pm Choice FM | JIGS Hot Drive Home 3-6pm Choice FM | TREVOR NELSON R&B 3-5pm Radio 1 | GAMMO SPENG Dancehall Midnight-3am Choice FM |
| MASTER STEPZ Street Soul 6-8pm Choice FM | MASTER STEPZ Street Soul 6-8pm Choice FM | JIGS Hot Drive Home 3-6pm Choice FM | MASTER STEPZ Street Soul 6-8pm Choice FM | MASTER STEPZ Street Soul 6-8pm Choice FM | DJ SEMTEX Hip-Hop 7-9PM 1Xtra | THE OFFICIAL CHART SHOW 4-7pm Radio 1 |
| RONNI HEREL R&B 7-10PM 1Xtra | SCHOOLY R&B 7-9pm Capital FM | MASTER STEPZ Street Soul 6-8pm Choice FM | SCHOOLY R&B 7-9pm Capital FM | RODNEY P & SKITZ Hip-Hop 7-10pm 1Xtra | WESTWOOD Rap Show 9-11pm Radio 1 | RAS KWAME UK Cuts 5-7pm 1Xtra |
| DADDY ERNIE Super-jam 8-10pm Choice FM | DADDY ERNIE Super-jam 7-9pm Capital FM | SCHOOLY R&B 7-9pm Capital FM | ROBO RANX Dancehall Splurt 7-10PM 1Xtra | DADDY ERNIE Super-jam 8-10pm Choice FM | PHOEBE ONE UK Cuts 10pm-Midnight Choice FM | SEANI B Dancehall 7-9PM 1Xtra |
| FIRIN SQUAD Hip-Hop/R&B 9-11PM Kiss FM | DJ SWERVE Hip-Hop/R&B 9-11pm Kiss FM | DADDY ERNIE Super-jam 8-10pm Choice FM | DADDY ERNIE Super-jam 8-10pm Choice FM | WESTWOOD Rap Show 9-11pm Radio 1 | MISS P Reggae & Soul 10pm-midnight BBC London | NATTY B Reggae Show 9-11pm Choice FM |
| ROBO RANX Dancehall 10pm-Midnight 1Xtra | EXCALIBAH Hip-Hop 10pm-Midnight 1Xtra | CHUBBY KIDS Hip-Hop 9-11pm Kiss FM | DJ SKULLY/DJ MIK Hip-Hop 9-11pm Kiss FM | DJ 279 Hip-Hop 10PM-2AM Choice FM | MARK RONSON Hip-Hop/R&B 11pm-1am Kiss FM | DAVID RODIGAN Reggae Show 11pm-1am Kiss FM |
| JENNY FRANCIS The Hype 10pm-2am Choice FM | JENNY FRANCIS The Hype 10pm-2am Choice FM | JENNY FRANCIS The Hype 10pm-2am Choice FM | JENNY FRANCIS The Hype 10pm-2am Choice FM | GOLDFINGER Reggae Dancehall 11pm-1am Radio 1 | DAN GREENPEACE Hip-Hop 11pm-1am XFM | JENNY FRANCIS Slow Down Zone 11pm-2am Choice FM |

BBC LONDON (94.9FM) : KISS FM (100FM) : RADIO-1 (97-99FM) : CAPITAL FM (95.8FM) : CHOICE FM (107.1FM/96.9FM) : XFM (104.9FM) : 1XTRA (Telewest 907/NTL 859/SKY 887/Freeview 71)

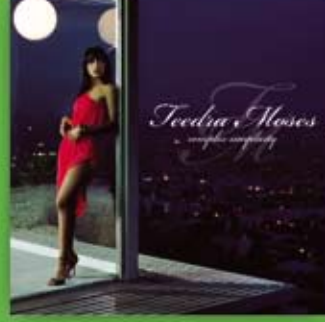
Please note: DJ's and schedules are correct at time of going to print and are subject to change.



PITBULL
M.I.A.M.I. - Album Out Now
Darmit Man bw I Wonder - Single Out April 2005



213
The Hard Way - Album Out Now
So Fly / Groupie Luv - Single Out March 2005



TEEDRA MOSES
Complex Simplicity - Album Out Now
Be Your Girl - Single Out March 2005



LIL JON AND THE EASTSIDE BOYZ
Crunk Juice - Album Out Now
Get Low bw Lovers And Friends - Single Out March 2005



JACKI-O
Poe Little Rich Girl - Album Out Now
Nookie bw Sugar Walls - Single Out May 2005



YING YANG TWINS
Me and My Brother - Album Out Now
Wait bw Saltshaker Single Out April 2005