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# music week

## FM licence bonanza set to hit big cities

by Paul Williams

UK radio is set to go into expansion over the next few years, heralded by an FM bonanza which could result in the launch of more than 30 new stations.

Key metropolitan cities such as Edinburgh, Liverpool and Manchester could all win new analogue services in a programme of new licences which, in station numbers, equates to the launch of a major player the size of the GWR group.

The potential for a vast array of new stations was last week identified in a report by the Radio Authority, which concludes there is frequency space for new services in more than two dozen areas. It has compiled the study ahead of the launch of new communications regulator Ofcom, which will take over the existing regulator's responsibilities by the end of the year.

Clive Dickens, whose Absolute Radio group is planning to apply for a series of the FM licences, says an increased number of stations in the regions will give listeners there a similar level of radio choice already enjoyed by people in London.

He adds, "This is the most significant

### CITIES WITH NEW STATIONS:

**Aberdeen, Belfast, Bristol, Edinburgh, Liverpool, Manchester, Middlesbrough, Newcastle, Norwich, Sunderland**

A selection of cities identified by the Radio Authority as having FM frequency available.

rapid development of radio since the Broadcasting Act of 1990, which paved the way for regional radio and local radio.

The additional available frequencies, in what will represent the closing chapters of FM radio expansion in the UK, come on top of a list of 10 other forthcoming licences that have previously been announced, including a large-scale Glasgow licence which is due to be advertised next month.

These new licences will emerge during what will be one of the most active periods yet for commercial radio in the UK as existing and potential operators grapple with the implications of the Communications Bill due to be passed this summer.

Chrysalis Radio chief executive Phil Riley says he finds it "very encouraging" there are so many fra-

quencies up for grabs. "I'm surprised that there are quite so many major metropolitan licences left, considering most of the licences that have gone out of date have been regional or small-scale," he adds.

The same report, however, reveals that London's FM radio market is now at saturation point, with no room under existing regulations to open any more stations. Once the current "working list" of stations is finished, the same situation will also apply to Glasgow, East Midlands, West Midlands, and South and West Yorkshire.

Radio Authority chief executive Tony Stoller says, while digital radio is the future, there currently remains enormous demand for FM. "Radio listening has never been higher," he adds. "Interest in radio licences has never been higher and there's an increase in A/B licences, so there's still a lot of interest in analogue radio."

Empag Performance chief Tim Schoonmaker says he welcomes the opportunity of more commercial radio and would apply for potential licences, but believes the announcement is very late in the day.

## dotmusic expands download service

A new business model, offering online music by subscription, finally became reality in the UK last week with the arrival of the market's first unlimited download service supported by the music industry.

The arrival of the service, offered for the first time in Europe through BT's dotmusic on demand (with Peter Gabriel's O2E company providing the back-room hosting) is seen as the key in convincing users of illegal file-sharing services to switch to legal services that reimburse artists, publishers and labels.

It offers unlimited legitimate downloads - both catalogue and new releases - for £9.99 per month, less than the average price of a CD album. Tracks are downloadable and playable in the Windows Media format, with tracks programmed to expire if a user ends their subscription.

● Analysis, p6

## UK songs lead Sony US push

While British artists on the whole may be finding it hard to crack the US market, UK songwriters are continuing to go from strength to strength across the Atlantic.

Two of the UK's biggest domestic pop songs of the past two years - Whole Again (a number one for Atomic Kitten) and Just A Little (a chart-topper for Liberty X) - have been chosen to spearhead the campaign for one of the US major-label priorities of the year, Sony Music girl group Play.

"These songs are great and have never been aired in the US, so there is no connection to be made with the UK hits," says Sony Music executive A&R vice president David Massey, who is overseeing the project. Play's version of Whole Again, written by Wise Buddah's Bill Padley and Jeremy Godfrey, Windspire's Stuart Kershaw and EMI's Andy McCluskey, has been slightly adapted for the US market: "The original line 'you still turn me



Play: covering hit UK songs

on" has been replaced with "you can do no wrong".

The version was serviced to US radio last week and has already been added at Disney. Play have also recorded a version of Chrysalis Music's Wendy Page and Jim Marr's Honey To The Bee, a UK number three for Billie Piper in 1999.

The boost for UK writers follows US success in recent years for writers including Mark Taylor (Cher, Enrique Iglesias) and Cathy Dennis (Kylie Minogue, S Club 7, American Idol).



Tributes rolled in from Dolly Parton, Bruce Dickinson, Kiss, Doc McGhee, Bob Jamleson, Geoff Travis and Roger Daltrey as this year's Strat Award winners, Sanctuary's Rod Smallwood and Andy Taylor, received their gongs at last Thursday's Music Week Awards. Stepping up at London's Grosvenor House Hotel to accept the award, which recognises individuals who have made an outstanding contribution to the UK music industry, Taylor said, "What could be better than to get an award from the industry that we have had such a fantastic time in? We have been together for 33-and-one-third years and Rod and I would like to pick up a couple of 45s." (Picture left to right) are Sanctuary's Julie Bateman, Smallwood, Taylor, Sarah Standing and Nikki Affleck.

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## Radio One revises playlist with more specialist input

Radio One is increasing an emphasis on openness and democracy with an overhaul of its weekly playlist system.

Editor of music policy Alex Jones-Donnelly is looking to increase the input from specialist producers and presenters. He is planning to host additional weekly meetings, giving specialist producers the chance to argue their case for certain tracks to make the A, B or C list. Their opinions will then feed into the main playlist meeting.

"It doesn't mean the music brought to us by the specialist producers and DJs is going to make it onto the list, but we're going to be better informed about what genres and sub-genres are making waves," says Jones-Donnelly.

In turn, the specialist meetings will result in a cut in the number of producers attending the main session from around 25 to 16, which Jones-Donnelly believes will make it more focused. However, he adds, "One of the things I'm saying to my producers is I don't expect them to come to the meeting without having heard the records we're talking about. And they're going to have to bring their own choice of music for consideration."

Under the changes, which will come into effect with the playlist



Jones-Donnelly: greater openness

unveiled on March 20, Radio One will for the first time publish the tracks that were considered at the main meeting but did not make the grade, as well as the final A, B and C lists. "It should cut down a lot of phone calls from pluggers asking if their record got listened to although at this stage we're not going to give a verbatim report of what was said," says Jones-Donnelly. Meanwhile, Radio One is going out on the road later this month for the first of a series of visits to towns and cities that it does not usually physically reach. The March 28 to 30 trip to Bolton, home town of presenters Sara Cox and Mark Radcliffe, will include live broadcasts and career advice seminars. Highlights include Virgin Records' Richard Ashcroft guesting on the Mark & Lard show and a chance for listeners to receive one-to-one feedback on their music demos.

Radio 1  
20/3/04

## newsfile

## CLEAR CHANNEL'S GALBRAITH ADDRESSES LIVE CONFERENCE

Clear Channel UK promotions vice president Stuart Galbraith was expected to highlight the future shape of record companies, downloads, legitimate bootlegs and the growing importance of national music offices to International Live Music Conference delegates last Saturday (8). Galbraith was set to co-chair the headline panel To See Ourselves As Others See Us, with Michael Gudinski of Frontier Touring and founder of Mushroom Records at the three-day annual gathering of the live industry in London last Saturday. The panel was also expected to feature Adventures in Music director Paul Courmy, Sam CEO Alison Wehman, Colombia's director of international touring, Jim Hein and MIMF vice president Phil Nelson.

## REVAMPED LOTTERY SHOW GETS OFF ON THE WRIGHT FOOTING

Polydor's Daniel Bedingfield (pictured), East West's Phil Collins, Simply Red and V2 singers Liberty X make up the lineup this Saturday in the first of a new series of half-hour National Lottery programmes hosted by Ian Wright. The National Lottery Wright Ticket, which will go out at 7.30pm, has been given a sixweek run.



## MUSICIANS UNION JOINS HOWELLS' BILL WORKING GROUP

Performers' concerns that the music bill will suffer under the forthcoming Licensing Bill were eased last week after the Musicians Union was invited to join the working group that culture minister Kim Howells wants to create to help local authorities implement the Bill. The move follows a meeting last Tuesday between the DCMS parliamentary under secretary and John Smith, general secretary of the MU, which has been one of the proposed Bill's most vocal critics.

## WAGRAM SECURES VITAL DEAL

Leading French independent Wagram Music has secured a UK and Ireland distribution deal with Virgin. The initial one-year agreement takes in their US-based indie Redline Entertainment, whose artists include Prince and Peter Dinklage and French label George V which, under the deal, will have its entire catalogue available for the first time in the UK.

## BRMB TO INCLUDE ALBUMS RUNDOWN IN CHART SHOW

Birmingham's Capital-owned BRMB is mirroring its sister London station Capital FM by counting down its own weekly albums sales chart. The chart, based on sales in the Birmingham area, is exclusively compiled by the Official Charts Company and debuted on air last Saturday at 12 noon. The three-hour weekly programme is hosted by Nick Jackson.

## JONES ALBUM WINS DOUBLE-PLATINUM IFPI GONG

IFPI signing Norah Jones' (pictured) Come Away With Me album added to its eight Grammy honours after winning an IFPI double-platinum award for 2m sales across Europe. The same company's John Lennon retrospective Lennon Legend reached the same status in the February IFPI awards, and there were two awards for Sony's Jeff Buckley. Telstar's Craig David, Universal's Sugababes, Zomba's Justin Timberlake, Curt's Coyote OST soundtrack and Universal's Star Academy 2.

## GOODMAN IMPLEMENTS LINE-UP CHANGES AT FORTH ONE AND TWO

Scottish Radio Holdings-owned Forth One and Forth Two's recently appointed programme controller Nick Goodman has introduced new programme line-ups to the two stations. This includes Forth One breakfast host Darren Adam and his Forth Two counterpart Andy Bouglas swapping positions as Goodman aims to strengthen Forth One as the area's key Top 40 station and bring added depth and speech-led programmes to Forth Two.

## m w playlist

- The Boes — A Minna Menina (Wall of Sound)
- The latest — A hot buzz from a mass-market Top 40 from Hit The Sunshine album, out now
- The Dandy Warhols — Welcome To The Monkey House (Parlophone) Co-produced by Duran Duran's Nick Rhodes, watch this long-awaited comeback fly (album, May)
- Dinamo Breslan — Playtime (Plastic Bayard) Syn-frenzy new sounds — which featured on last month's MW Welsh CD — is currently the subject of plenty of publishing interest (single, out now)
- Four Tet — Rounds (Domino) Superlative new album that touches the sublime. An emotional and highly inventive collection which sets a new standard for electronics (album, May 5)
- Placebo — English Summer Rain (Hut) Majestic return to form from one of the UK's finest (from Sleeping With Ghosts album, March 24)
- Yeah Yeah Yeahs — Maps (Polydor) Standout from forthcoming debut (from Faves To Fall album, April 29)
- Hint — Portablekiss Fever (Ninja Tune/Hombre) A sparky lesson in horizontal breaks, rustic charm and soulful electrics (album, May 19)
- The Raveonettes — That Great Love Sound (Sony Music) First killer out from the Dayton duo's first album proper, which has been mixed by Alan Moulder (single, May)
- Bad Boy — Iceberg Slimm (Urbanstar) Bubbling under for a few months, the latest outing for the one-time Polydor rapper has been gaining steady support from the likes of Westwood. A neat party track (single, Dec)
- Zongolani — Zongolani (XL Recordings) Funky eclecticism that actually works — a name to look out for this year (album, March 24)

## Union Square sets up DVD department

Union Square has become the latest music company to harness the growing popularity of DVD with the launch of a new division devoted to the format.

New division Union Square Pictures, which hopes to release 24 titles in the first year, will be headed by former Warner Music International catalogue marketing manager Stuart Batsford, who takes on the role of marketing manager. Its launch follows the likes of Virgin opening similar divisions.

One of the first DVD releases will be the European launch of the cult 1974 Slide in Flame film, with additional footage including a 55-minute interview with Noddy Holder, a photo gallery and discography.

Managing director Peter Stack says the catalogue re-issue and compilation company has been "entering this market" for some time and highlights the Slide DVD as the first of a string of titles going forward including releases by The Move and Procol Harum.

Stack says projects will initially be managed by the company but will also target non-music, niche film and TV titles.

## Vivendi Universal posts largest loss in French corporate history

Vivendi Universal has posted the largest loss in French corporate history of €23.3bn, after writing off another €13.4bn in goodwill in its full-year 2002 figures.

The conglomerate, whose loss was nearly double the €13.6bn deficit it reported for the previous year, last Thursday claimed the dubious honour of record losses back from France Telecom, which had posted a €20.7bn loss just the day before.

Revenues for Universal Music Group were down 4% from the previous year to €6.3bn. Meanwhile, a 23% decline in operating income was attributed to a decline in sales, higher provision for returns and A&R costs which was offset by lower marketing expenses, lower overheads and other incomes, including the sale of UMG's interest in MTV Asia to Viacom. UMG is looking to release from 50 CEM, Ashanti and Sting among others to help it improve performance in 2003.

Earlier in the week, media reports suggested that VU planned to retain its music business for the short to medium term, while seeking new



Fourtou: investing businesses off-balance sheet for its other UK entertainment assets.

VU head Jean-Rene Fourtou confirmed he had met with US media group Viacom as the group looks to off-load its businesses to ease its debts, but he refused to confirm that he would sell any of the company's media operations.

"As concerns our US assets, we have been approached by several potential partners," said Fourtou. "Keeping in mind the two-fold aim of creating value for shareholders and lowering our debt, we are examining all possible options in both industrial and financial terms."

He added, "Any disposals or partnerships, and the consequent strategy, will only be made public as and when they are concluded."

## Jackson to pursue Stewart for Maggie May recognition

by Robert Ashton

Undisfame's mandolin player Jay Jackson is poised to make a renewed plea to Rod Stewart for a songwriting credit on one of the singer's biggest hits.

Since the mid-Seventies, Jackson, who played his trademark instrument on Stewart's 1971 number one hit Maggie May, has been trying to establish that he is a credit claimant that he provided the melody for the song's hook when it was recorded in Morgan Studios in Wileton.

The claim has been given new impetus by the Court of Appeal victory last month of session musician Bobby Valentino, who was legally recognised as a co-author of The Bluebelts hit Young At Heart as he came up with the track's distinctive violin riff.

Barry McKay, who was Lindisferne's manager between 1978-83 and has taken up Jackson's claim, says, "Our hand is strengthened by that, because the judge rejected claims that Valentino had written too long."



Stewart: long-running dispute

McKay notes that Jackson was only owed £15 for his contribution to the recording and because he has no royalties has not received a penny in credit. McKay says that the first attempt to gain recognition for Jackson's contribution for the song came in 1976, when Jackson's publisher was asked if it believed he was entitled to a writing credit. Jackson was told he was not.

However, Jackson and McKay began investigating his claim in earnest in 1995 after a series of TV ads for Midland Bank featured the song.

McKay was able to obtain statements from music executives at the time the hit was recorded suggesting that Jackson had legitimate rights to a writing credit. With this ammunition, McKay says Jackson made an approach to Rod Stewart in 1997, but was told the allegation was "completely without merit". In a letter dated July 9, 1997, Stewart's lawyer told Jackson and McKay, "It is inconceivable that Mr Jackson could believe that, more than a quarter of a century after recording and release of the composition, he could be in a position to assert successfully what on its face is a spurious claim."

McKay says the next move will be to attempt a negotiated settlement with Stewart. Failing that, they will proceed to court.

Jackson adds, "It is true that I have never been acknowledged as composer of the mandolin hook to Maggie May, despite requests to Rod Stewart, nor have I ever received one penny for my composition. Following the Valentino judgement I now intend to actively pursue my claim."

## O2 trials mobile-to-Walkman technology

Mobile phone operator O2 is to trial a new device which allows consumers to download music over existing GPRS mobile phone networks.

The company will begin testing the system in May across key markets including the UK and Germany, with a full commercial launch expected towards the end of this year.

Music will be stored on a Walkman-style device (pictured) which has been developed by Siemens and will retail for around £150. The digital music player can be plugged into phone handsets from which music can be sampled as



O2: downloads via mobiles 30-second streams or purchased on a per-track basis.

The O2 system will compress music data into half-mp3 files for download. Typical MP3 files are too large to distribute quickly over mobile networks. O2 head of music

Leslie Golding says the system will allow for a full track of quality comparable to MP3 to be downloaded in around 90 seconds, although users will be able to begin listening to music after 12 seconds.

Golding is currently in negotiations with copyright owners to supply content for the service. BMG has already signed up as a partner for the initiative, while MTV will be involved in a co-promotion.

"There has been a sea change in the attitude from the majors to this type of distribution of music," he says. "They now see it as a valuable promotion opportunity for new release and pre-release material."

# Independents keep flag flying with a string of key MW Awards

by Joanna Jones

Up-and-coming and independent operations from across the industry showed the alternative spirit is still a force to be reckoned with by taking many of the top honours at last week's Music Week Awards.

A string of fiercely independent companies including Sanctuary, Fopp and XL Recordings were recognised for their work in 2002 at last Thursday's event, held at London's Grosvenor House Hotel. Other awards saw alternative players Xfm and iG Music honoured.

A stream of industry heavyweight paid tribute to winners of the night's prestigious Strat Award. Sanctuary's Rod Smallwood and Andy Taylor.

Rod Smallwood hailed a "huge number of people that made this possible", chief among them Iron Maiden, but also including labels, particularly EMI, agents, promoters and others.

Meanwhile, Basement Jaxx and

the Prodigy were among those to pay tribute to XL Recordings, whose co-owner Richard Russell thanked his team, describing the company's A&R accolade as "very gratifying".

"This is more for the artists we work with - we have a small roster who are all quite prominent," said Russell. "It is a great help to work with people who are all doing something more interesting."

The year's UK breakthrough award was bestowed on trailblazing indie retailer Gofu, whose founder Gordon Montgomery accepted the award for the "music fan's music store".

Among the majors, it was another strong night for EMI Recorded Music. Honours came for EMI Virgin in the compilations category, while Parlophone's Kylie Minogue bagged the international breakthrough award and EMI was also named best distributor. The Positiva imprint claimed top dance label.

Coldplay were among those to pay

## XFM SCOOPS RADIO AWARD



Xfm sparked one of the biggest reactions of the night after the Capital-owned station triumphed over Classic FM, Galaxy 105FM, Kiss FM and Radio Two to receive the event's inaugural radio station of the year award. Stepping up to accept what is the station's first industry accolade, managing director Graham Bryce (pictured) thanked his team whose hard work helped to create "such a great product". Bryce adds, "We are quite a young business and it means a lot to us to get industry recognition."

tribute to Ken Nelson, who walked away with the producer award, and their Parlophone labelmate Bevelly

Knight pulled off the biggest surprise of the night when she stepped up to present her own publicist, DWL's Dave Woolf, with the PR award. EMI took the honours for major publisher, while Chrystalis again finished top indie publisher.

RCA-Arista was named top singles company, as BMG clinched both regional and national promotions team awards.

Universal Music Group's Polydor clinched the company's headline prize of the night as artist albums company, while Island's Gareth Curkie and Jon Turner bagged the marketing prize for Suggababes and Universal's Complete Jam won the inaugural music DVD prize.

Other awards went to Intermecia Regional for best independent promotions team, Pinnacle for best music sales force and Oxford's Massive for best independent store, and Ministry of Sound was named as top Independent label.

## mw comment A WEEK WORTH CELEBRATING



There is plenty of reason for genuine enthusiasm and optimism this week. The arrival of the first meaningful legitimate downloads service is an important step forward in the battle against online piracy.

BT should be congratulated for putting its money where its mouth is, some eight months or so after urging the music industry to get its side of the story straight at last summer's BPI AGM.

Dotmusic on demand appears to be a service which is well priced, with a comprehensive catalogue of repertoire and a navigability which puts it in with a strong chance of offering a genuine alternative to the pirate sites.

There is still debate to be had about whether consumers will buy music by subscription, but the proof of this particular pudding will be in the eating. Or, once such services are offered to music fans who need what they will buy into them. It will not necessarily be an easy sell, but it is important to give it its best chance.

As it happens, however, BT has forged ahead without the music industry completely fulfilling its side of the bargain. The stand-off between the publishers and the record companies, while slightly warmer than it was a few months ago, remains unresolved; in the interim, the initial rate of 8% implemented by MCPS PRS

The good news is that BT has shown the resolution and commitment to getting a system up and running, regardless of such obstacles. It says a lot for its belief in the viability and potential - for its music delivery online, and its ability to match actions with words.

It is, perhaps, the music industry itself demonstrated a similar ability to deliver on its aspirations.

But last week was also one for letting our hair down and recognising excellence in the music industry.

The role of the Music Week Awards is, if nothing else, to reflect the market that it honours. And last Thursday's event reflected an industry which is on the cusp of change.

More than any previous awards, perhaps, it honoured a string of the sparkiest, freshest companies with an alternative approach to an industry which is in an era of fundamental evolution.

From model-breaking operations such as Sanctuary and iE Music, to important breakthrough operations such as Fopp and XL, it was an event which recognised true innovation and creativity. The achievements of those winners, and all the rest of the individuals and companies honoured, should act as an inspiration to everyone in the business.

Congratulations to everyone who took plaques, either as runners-up or winners.

Martha Talbot  
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MTV Networks UK & Ireland is turning over part of its schedules for an entire week to push new music from both established acts and emerging artists. Parlophone's Blur and Virgin's Melanie C are among the High-profile names who will be featured in the first Brand Spanking New Music Week, while breaking acts such as Virgin signings The Thrills (pictured) and Xosa Music's Terri Walker will also figure. MTV UK's head of talent and repertoire Jamie Caring says the week follows similar successful initiatives undertaken by MTV in Italy and the US. "It's a way of giving something back to the industry and trying to drive viewers to recently-released albums not only by new artists but established acts, too," he adds. The week, which starts on March 24, will include 10 live studio sessions recorded at MTV's studios in Camden Town.



## Sky presents labels with three new digital outlets

Sky has begun briefing record labels and pluggers on its three new digital music channels, which it is launching in April.

Lester Mordue, Sky's head of music television, is meeting Warner today (Monday), after briefings with BMG, EMI and Sony last week to reveal the demographics, content, technology and the media partners behind its new TV platforms.

■ Scuzz, whose core audience is 13- to 25-year-old males, offers a diet of acts such as Nirvana and The Hives.

■ The Amp, sponsored by Xfm, targets mainly in the 21- to 35-year-old demographic with a diet of bands such as Coldplay, Travis and Stereophonics; and

■ Flaunt, appealing to 11- to 21-year-old females, and with Popworld as media partner.

No presenters have yet been finalised, but a Sky insider says the shows' content will be much more



Mordue: sophisticated technology than "video soup", comprising a healthy level of interactivity.

"The sophisticated technology of the Sky set-top box will offer genuine video interactivity, not just phoning in," says Mordue, adding that for labels this will provide "added value" from current music programmes.

Mordue, who joined Sky from VH-1 in January, says he has been "overwhelmed" at the level of sophistication in Sky's research in planning the channels. He adds, "It is all about demographics, not genres, and MTV would kill for the kind of research I have seen."

## Retail fears over dealer price as weak pound hits parallel imports

Retailers have voiced fears that UK record companies may raise dealer prices as the weakening pound reduces the competition from parallel imports.

With sterling plummeting against the Euro, retailers and their agents are finding that their money is buying less on the parallel import market.

Retailers report that some record companies, notably Finelack, EMI and Sony, have been increasingly competitive at matching parallel import prices. But some are concerned that labels will view the worsening exchange rate situation as an opportunity to raise dealer prices.

Music Zone founder Russ Grainger says that the weakening pound will make imports less competitive. "One of the great things with imports is they have prevented UK companies putting up their prices," he says. "But what worries me is if imports become less competitive, instead of grasping the nettle, they might see it as a great opportunity

## Telstar reduces staff due to tough market

Telstar Records has laid off five members of staff in what it says is "a reaction to market conditions".

A&R manager Jill Anderson is the most senior employee to be affected by the cuts, with other redundancies being made in the company's facilities and accounts departments.

A company spokesman says, "This is an ongoing streamlining that will allow the company to remain competitive in the current climate."

The cuts come as Telstar is preparing to launch UK R&B trio Mis-Teeq's second album Eye Candy, which is due for release on March 31. Craig David's second album for Telstar's Wildstar venture disappointed, selling 300,000 units in the UK and 250,000 in the US.



Haywood: shift in buying patterns to put their prices up with the result, in the long term, of fewer CDs being sold.

Universal sales director Nigel Haywood says a shift in buying patterns has resulted in increased orders over the past three months, with the exchange rate falling by more than 10% from above £1.60 before Christmas.

An insider at a third-party importer reports that the level of parallel imports he has been dealing with has not been hit, but he concedes that may just be an increase in the number of customers ordering.

## newsfile

## SONY HOURNS MARTINEAU

Sony Music signing Alice Martineau, born with cystic fibrosis, died last Thursday morning, aged 32. Sony, which expressed sympathy to her family and friends, paid tribute to Martineau, describing her as "an amazing singer and highly individual singer". A statement on the singer's website says, "Alice was an amazing individual who lived an incredibly full life. A life that was fuelled with a passion to fulfil her dreams and a burning desire to be the unbeatable."

## CHRISTALIS BACKS NORDOFF-ROBBINS

Christalis Radio has made Nordoff-Robbins Music Therapy its official charity partner for 2003. The group will give support to the organisation across its analogue services, while its Heart stations in London and Manchester will broadcast from this June's Silver Clef Lunch held in aid of Nordoff-Robbins.

## GRILLERT MOVES UP AT EDEL

Former Warner Music International lawyer Stephan Grillert has been appointed chief of business and legal affairs at edel records. He replaces Schlegel, who is leaving the German group for a position as an attorney at media law firm Saske & Partner.

## FORD BACKS DIGITAL RADIO

Ford last week launched a two-week radio advertising campaign across 250 analogue and selected digital stations in support of digital radio. The adverts will feature racing driver and TV presenter Tim Needeel, are aimed to encourage drivers to go to their local Ford dealer, where the car company is offering to fit digital kits as after-fit. It fits its UK models and can install them in any make of car.

## MURRAY WINS 81 SATURDAY SLOT

Kiwi Murray and new recruit fifth Bowman are to take over Radio One's 10am to 12pm Saturday programme on March 29. The slot has been hosted by Scott Mills since last October.

## R2 REVAMPS WEBSITE

R2 has overhauled its website to include what it says is the world's largest artist and album database. The newly available database contains more than 400,000 entries and will allow users to access audio clips, biographies and other information on artists and releases.

## RADIO ACADEMY SELECTIONS LIST

Nominations for this year's Sony Radio Academy Awards are to be unveiled at a launch party at London's Commonwealth Club on March 26. More than 1,000 entries have been received across the 28 categories at the Radio Academy-organised event, which will take place at London's Grosvenor House Hotel on May 6. The 100-strong judging panel includes Zoe Ball, Tony Blackburn and Jeremy Vine.

## MESHING JOINS MSN

MSN Entertainment has bought Enmap Entertainment's Thirza Hemming as international content manager. Thirza, who while at Enmap oversaw the online relaunch of its Kiss and Big City City radio brands, will co-ordinate MSN's relationship with media companies outside the US.

## Jamieson puts unity to fore in wide-ranging BPI review

by Paul Williams

As the former home of the long-defunct Greater London Council, Westminster's County Hall has experienced more than its fair share of political struggles down the years.

But, nearly two decades after the then Prime Minister Margaret Thatcher ruthlessly threw Ken Livingstone and his left-wing cohorts out onto the streets, the very same walls are these days echoing to a gentler form of power-broking.

Looking out onto the Houses of Parliament where Big Ben provides him with the world's most elaborate office clock, Peter Jamieson is contemplating some radical redrawing of governing lines of his very own: the disappearance of the BPI name after 30 years.

It may not happen but, five months into the job, the same organisation's first-ever executive chairman says he would even consider throwing the idea into the debating chamber if it means BPI and Aim's members are united under the same umbrella.

"What is important is that we effect a reunion as quickly and seamlessly as possible so that we can take us forward so we can all get on to the industry full time," he says.

Jamieson is currently in negotiations with Aim's chief executive Alison Venham about how the two organisations can move forward with the previous deal between them having run out at the end of last year. The BPI name is predicting some kind of conclusion "within weeks", although what exactly will result is still open to debate. In the four years since Aim was born, Jamieson believes the BPI has "come a long way" to "eliminating the need" that prompted some key independent players to form their own set-up in the first place. "I've spent a lot of time and studied this every which way but lose about the advantages of being separate and together because it's not all black and white," he says. "I do conclude it would be better to be together but you're likely to see that manifest itself in the short term with increased co-operation."

That increased co-operation is likely to occur on initiatives such as



Jamieson: aiming for settlement with Aim "within weeks"

the long-mooted UK music office in New York, while any proposals for closer ties or taking the stage further would probably not emerge until nearer the organisations' respective AGMs in early summer.

Jamieson suggests Aim's existence as a separate body creates two fundamental problems: "It splits the independent sector and it 'weakens and debilitates' the BPI. "As a result of all of these the morale of the BPI is difficult to manage and the effectiveness of its lobbying externally in Government and elsewhere is emasculated," he says. "In the calls we must all make at the moment for greater industry unity – not simply in the music industry but across all providers of intellectual software – it's difficult to make these calls without having our own house in order."

"Unity begins at home and the first possible way to unity is the reunion between Aim and the BPI. Such a reunion will not disadvantage the independent sector. It will, in fact, considerably enhance it."

And he adds that only by uniting Aim and the BPI can Aim realise its own goal of a "super council" with representation from across industry organisations.

At a time of falling global sales and record levels of piracy and with UK music exports a pale shadow of their once proud past, the need for a

united industry voice is arguably greater than ever.

Among the most pressing issues facing Jamieson is how the BPI can help the industry profit from its own online services, which have so far hardly registered on the radar of music fans who are using illegal sites in ever greater numbers. "The process of having a legitimate, download formula has been agonisingly slow," admits Jamieson, who places the promotion of legal services even higher on the list of priorities than the ongoing fight to protect copyrights against the pirates.

The industry will be looking to the Government more than ever for help in protecting its rights and on other issues such as the Communications Bill and breaking British music overseas. "We're not going to the Government cap in hand, but a number of things are very different today from when the Government could just sit back and watch British successes overseas," he says.

"International market access is becoming harder and harder. Many of the traditional markets for British artists are becoming so ravaged by piracy that traditional revenue streams are close to drying up in many cases."

As if fighting global piracy, trying to reverse shrinking sales of UK artists abroad and attempting to unite the British music industry were

not enough to keep him occupied, Jamieson is also now taking on joint responsibility of the Brits with Universal chairman Lucian Grainge.

The BPI executive chairman is notably diplomatic in his take on last month's Brits, which ripped up the rulebook of previous events by scrapping the pre-awards dinner, having an early evening show and broadcasting the ceremony on ITV1 the same night it took place. However, expect changes on the new format to be in place for Brits 2004.

"I'm very happy about all the Brits," he says. "In a fortnight of sorts of award shows, the Brits brand is pre-eminent. I thought ITV1 broadcast a great show and we were assisted immeasurably by MasterCard as sponsor. And, of all the changes that took place this year, returning the element of surprise of the winners was the most important."

Jamieson, though, concedes, "There's some work to be done in some aspects of event management and the experience of ticket buyers in the hall. There's a question in my mind of it being a value-for-money experience and the ticket buyer felt short-changed and rightly so."

However, in this context it's important to note the significant sums the event raises for the Brit Trust, which funds both the Brit School and Nordoff-Robbins Music Therapy.

Understatedly, for the man who was Brits chairman when a certain Page Three pin-up and veteran rock drummer jointly hosted the event with disastrous, albeit hugely-entertaining, consequences, taking the leap of organising the show totally live on TV again is not exactly top of his agenda.

"The show this year going out 'as live' was a triumph. It's preferable to pre-recording it the day before, let it's preferable to going completely live – as my experience when I was BPI chairman in 1989 shows," he says.

With such a heavy agenda, Jamieson certainly has his work cut out this coming year. But if he makes significant progress on at least some of his priorities, the world may even finally forget that he ever inflicted Mick Fleetwood and Samantha Fox upon it.

## BPI SAMPLER MAKES NOISE AT SXSW

The BPI has put together its first SXSW CD sampler of UK talent to back the British showcase being staged at the Austin, Texas event.

Hundred Reasons (pictured right), British Sea Power, Grand Drive, Kallio, The Darkness (pictured far right) and Colin-up, who have all been given financial assistance to appear at this Friday's showcase, feature on the 10-track CD, which also includes tracks by Idlewild, Ed Harcourt and SXSW's playing elsewhere at SXSW.

The CD will be distributed in all delegate goodie bags while the showcase itself will be preceded by a BPI-organised lunch gathering



ing the showcase acts and UK and US labels and managers.

Given the artists that have emerged from SXSW in recent years, it is easy to see why the BPI is trying to raise its presence at the event. In 2001 The White Stripes and The Strokes rose to

prominence, while a year later The Darkness, Polyphonic Spree and Yeah Yeah Yeahs used the festival as a springboard to secure deals and kickstart their careers.

Of course an alternative way for a UK artist to tap into the benefits the SXSW exposure is to generate

their own steam. Instead of being lumped together under the "Brits abroad" banner. "All the countries put on their own nights – the Danes, the Swedes, the Brits – which is quite an old school approach and is sometimes seen a bit like tokenism," says one UK artist manager who has two acts playing at this year's event, but not at the BPI showcase. "If the acts are really that good they can stand out from the general line-up without the stigma of a country label," he says.

Such an approach worked last year for rock act Serafini, who attracted key US A&R people to their own gig, resulting in a deal with Elektra.

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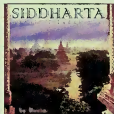
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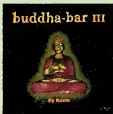
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## CERY'S MAKES COMEBACK

Former Gatañona vocalist Cerys Matthews returns on May 19 with her debut solo album *Cookahop*, released through Blanco y Negro/WEA. The album was recorded in Nashville with producer Bucky Baxter, who is best known as steel guitarist for Bob Dylan, Ryan Adams and Steve Earle.

## VITASSE SIGNS EMI DEAL

EMI Music Publishing has resigned a new long-term deal with songwriter and musician Peter Vitasse, whose early career saw contributions on successful albums by artists such as Annie Lennox, the Bee Gees and Simple Minds. Vitasse is currently cowriting with Ali Thompson, Natasha Bryce (Girl Next Door), Roch Voisine, Felix Howard, Michelle Escoffrey and Marjanne Morgan.

## SONAR SET FOR 10TH BIRTHDAY

Barcelona's Sonar Festival, which celebrates its 10th anniversary this year, has confirmed performances from Björk and Underworld to headline the festivities. Other artists lined up include Aphex Twin and Laetron. The festival runs from June 12 to 14. Sonar By Day will once again present its five regular stages, SonarVillage, SonarLab, SonarComplex, Sonarama and the Hall stage. Some of the key participants in this year's showcases will be labels such as Anticon, Jazzland, Mego and Foehn.

# Online music becomes legit as BT launches dotmusic service

by James Roberts

It has been a long time coming, but the music industry finally has a legitimate online distribution service which offers a realistic alternative to users of peer-to-peer services.

BT's dotmusic on demand service introduces unlimited secure downloads for a simple flat fee of £9.99 per month. But it remains to be seen whether it is a viable alternative to the illegal services or too little, too late.

"I believe this service gives cause for new optimism in the music industry," says BPI executive chairman Peter Jamieson. "Providing legitimate services to enable consumers to download their favourite music is pivotal to the future strategies of all music companies represented by the BPI."

But competing with free services is a tall order. Those leading the battle may be warmed by research published by Jupiter last week, which found that 37% of Europe's online music consumers would be willing to pay for digital music legitimately if it were available, demonstrating that the market which the dotmusic on demand service is targeting certainly exists. But the task remains in differentiating the new services – making them more user-friendly than the likes of KaZA – to warrant the price tag.



Drury: industry support

"Legal music services will only succeed if they can successfully target specific consumer segments with compelling, relevant content," says Mark Mulligan, senior analyst at Jupiter. "If legitimate services continue to lose out to illegal file-sharing then a whole generation of music fans will grow up expecting all music to be free."

BT head of music Ben Drury is confident that his new service – which has already attracted several thousand paying subscribers through a soft launch – offers enough to persuade consumers to part with their cash. "Obviously we can't compete with the price issue of free sites, but we can differentiate on quality and speed of service, which is reliable and 10 times faster than the peer-to-peer sites," he says.

The added-value aspects of the service are certainly tempting to the average user who is used to



Dotmusic on demand: first for UK

putting up with lengthy download times and increasingly poor quality and unreliability on illegal sites. Downloads are fully integrated into editorial content – a news story on Blur will have direct links to downloads of their music, for example. Other neat tricks, such as Amazon-style "the person that downloaded this also downloaded..." suggestions add to the experience of discovering new music.

All the majors – barring only Sony Music – and hundreds of independents are already offering their tracks, which adds up to a launch catalogue of 150,000 songs.

"It would take you more than 100 years to build up a catalogue of this size by buying one album per month," says Drury.

Perhaps the significant point of this development is that it sees the subscription model applied to music and is up and running for the first

time. When the technology allows it, this way of consuming music could be applied to a number of platforms, whether it is in the car or on an integrated home entertainment system.

Initial marketing of dotmusic on demand will be to BT's millions of existing broadband customers, along with dotmusic's 2m regular monthly users. A broadband music package is also being offered to new customers, who can receive the service bundled together with their new broadband line.

Following a free trial, the service is offered on three subscription levels:

- unlimited downloading and streaming for £9.99
- a basic package of £4.99 per month offering 50 downloads and 500 streams per month
- a pay-as-you-go rate for permanent downloads which can then be burnt onto CD.

But, however well dotmusic on demand performs, it is unlikely to completely eradicate the free peer-to-peer sites. Whether the consumers decide to choose to consume their music as "bottled water" at a premium, or "tap water" for free, the only thing the music industry can do is pull out all the stops to ensure that the pros of the legitimate services more than make up for the cons.

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## M&M Partnership uses classic hit for F1 theme

The Seventies guitar rock classic *You Ain't Seen Nothin'* Yet is vying for a return to the chart after being selected as the theme to ITV's Formula One coverage.

An instrumental version of the song, originally a hit for Bachman-Turner Overdrive, debuted on the programme yesterday (Sunday) and talks are now underway with three artists about making a vocal recording for single release.

The new theme was initiated by The Music & Media Partnership – whose previous sports-related music projects include last year's Ant & Dec England World Cup song *We're On The Ball* – which was first to approach Formula One head Bernie Ecclestone about having a new piece of music for the sport. Ecclestone then put the company in contact with ITV's head of sport Brian Barwick.

The Music & Media Partnership's co-executive producer for the project, Amon Wolfson, says it used the BBC's one-time Formula One Music, Fleetwood's *The Chain*, as "the benchmark" for the new theme. "It became apparent that with the audience we were catering for and the current environment within the F1 arena, it would make sense to find a well-known song and bring it up to date," he adds.

The instrumental version has been put together with the help of Serious Records, while the finished single which Woolson envisages will be in the same cross-generational vein as Chicane's Bryan Adams collaboration *Don't Give Up*.

# Citroën TV ad delivers new buzz for Bees' LP

by James Roberts

The Bees are the latest Wall Of Sound act to gain a boost in exposure after being selected for a multi-million pound mainstream TV advertising campaign.

Their track *A Minha Menina* has been selected for use in a new Citroën campaign, which will serve as a platform to relaunch the group's current Mercury Music Prize-nominated album *Sunshine Hit Me*. "We were planning to relaunch the album anyway, but this is a great platform from which to do that," says Wall Of Sound managing director Mark Jones.

The Bees' high profile placing in the campaign is the latest in a long line of marketing coups for the label, which has benefited from TV ad exposure for a number of its acts. The use of *Rockytop*'s track *So Easy* in a 2002 T-Mobile campaign helped push sales of the electronic duo's parent album *Melody AM* past platinum in the UK.

"There was a level of awareness there already about the act, but the ad really took it to the next level," says Jones. Other tracks benefiting from exposure range from the Wiseguy's *Ooh La La*, which featured in a Budweiser campaign, to the less obvious placing of Les Rythmes Digitales' *Jacques Your Body (Make Me Sweat)*, which was used in a Sunny Deight advert. The label is even considering releasing a compila-



The Bees: ad set to create buzz on album of tracks used in ads to highlight its success.

tion album of tracks used in ads to highlight its success. But Jones says the whole concept of music in ads needs to be approached with caution. "It has to be right for the act," he says. "With *Rockytop*, we turned down loads [of ads] before the T-Mobile thing."

As the use of music in ad campaigns becomes increasingly more effective than releasing singles in reaching a mainstream audience – particularly when targeting the older, album-buying demographic – labels and publishers are under pressure to devise strategies that will see their music used. But Jones says it is sometimes more effective to let things develop naturally, rather than

## WALL OF SOUND AD SYNCs

The Bees – *A Minha Menina* (Citroën)

Propellerheads – *History Repeating* (Jaguar)

*Rockytop* – *So Easy* (T-Mobile)

*Wiseguy* – *Ooh La La* (Budweiser)

Propellerheads – *Dive* (Adidas)

Les Rythmes Digitales – *Jacques Your Body* (Sunny Deight)

*I Am Kloot* – *No Fear Of Falling* (Boots)

*Psycho Cowboys* – *Come On Baby* (Motorola)

*Mekon* – *Calm Gunshot* (Budweiser)

Propellerheads – *Bang On!* (Compaq Computers)

giving the hard sell. "Most of our records have a melodic quality with a left-of-centre-quirkiness which draws people in," he says.

"A lot of the creatives involved in the campaigns seem to know about our sort of records anyway."

BBH music co-ordinator Alice Kendall, who sources music for campaigns and who worked with *Rockytop* on the T-Mobile ad, says, "We look for originality, something that has never been heard before. We love working on projects like this and being partly responsible for finding new hits or breaking an act." "It's something we are definitely going to be more involved with in the future."

## IRISH ARTIST SCOOPS GONG

Luke Thomas, who is possibly Ireland's only black male solo artist, won best dance act at the Meteor Irish Music Awards last Monday. Thomas and Coldplay were the only artists to be nominated in three categories at the awards. The singer has already scored two Top 10 hits in Ireland within the past eight months and has performed local support slots for the likes of Mary J Blige.

## DISTINCTIVE GOES ON AIR

Independent dance label Distinctive Records this week launches a monthly radio show on Ministry of Sound Radio. Titled *The Distinctive Break*, the programme will be broadcast on Thursday evenings. Meanwhile, the label's act Hybrid will make their live UK debut on April 4 at London's Fabric. The show precedes their second album which is set to feature a track co-produced by New Order's Peter Hook.

## THIS WEEK'S BPI AWARDS

**BRIT** Albums: Pink  
**BRIT** Musicdownload (5 x Platinum) Westlife Unbreakable – Greatest Hits Vol 1 (4 x Platinum) Jennifer Lopez This Is Me... Then (platinum) Various Huge Hits 2003 (platinum) Turin Brakes Ether Song (gold) Big Brovax *No Flow* (gold) Ella Fitzgerald *Gold* (gold) Groove Armada *Lovebox* (silver) Various *The Best One Hit Wonders In The World* (silver) Various *Live Forever* – The Best of BritPop (silver)

SOURCE: BPI. Table shows latest new awards in the seven days to Friday March 7, 2003



Warner Chappell has signed London-based four-piece The Crimewatch (pictured). The publishing deal was completed hours before the Crimewatch's gig at the *Crimewatch* last Friday, which attracted members of bands including Ash, Stereophonics and Pigeon to the audience. Other fans of the group include Xfm DJ Zane Lowe, who last week featured the band in session on his programme. "They'll be one of the biggest bands in the world in a year," said Lowe. The Crimewatch – who are fronted by the former singer of Blue Boy *VP* and The Downsetts, Davey MacManus – were also tipped at the start of the year by Radio One's John Peel. All 10 tracks from the band's demo have now been played on either Radio One or Xfm, although the band are currently still unsigned for recordings.

## Raveonettes with new album

Rapidly rising Danish act The Raveonettes have completed work on their first full-length album.

The set, which is expected to be given a June release in the UK through Sony, was recorded in New York with legendary Blondie producer Richard Gotterer, and mixed in London by Alan Moulder.

That Great Love Sound, which first featured on *MV's* playlist last year when the band were unsigned, is set to be the first single from the

album in May. The group are playing at SKSW this week, which is set to give their US profile a further boost after being the subject of an MTV special last month.

Next week, The Raveonettes release a second track, *Best City*, from their introductory mini-album *Whip It On*, which last week won best rock album of the year at the Danish Music Awards, also known as the Danish Grammys. The single will be issued on limited-edition seven-inch vinyl only.

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## US chartfile

## JONES RETURNS TO CHART SUMMIT

After winning eight Grammy Awards, Norah Jones' (pictured) *Come Away With Me* sold a spectacular

621,000 copies last week and returns to number one on the US albums chart. The album registered a 331% increase in sales week-over-week and increases its cumulative sales to 4.22m — not bad for an album, which EMI originally anticipated selling 100,000 copies.



In percentage terms, the biggest gainer from the Grammy is singer/songwriter John Mayer's *Room For Squares*, which registers a whopping 117% improvement in sales and leaps 17.8 as a result, registering the highest gain of its 62-week chart career. Other Grammy beneficiaries include the Dixie Chicks, whose *Homes* album improved 60% to 202,000 after winning three awards but remains at number four, while *The Eminem Show* climbs 18.12 after receiving a 40% boost to 62,000 sales. The Dixie Chicks' album's continuing strength is also due, in part, to the success of their current single *Landslide*. The Fleetwood Mac remake holds at number seven on the Hot 100 with a bullet.

**C**oldplay, who won a brace of Grammys and also formed, topped 224.3 with *A Rush Of Blood To The Head*, which enjoys a 40% hike to 61,500 sales. The album is currently in its highest chart position since it sat at number nine six months ago and is also home to the hit *Yellow*, which dived 50-54 last week but recovers to reach a new peak at number 49 this week.

**I**t's all about the Grammys, though — 50 Cent's *Get Rich Or Die Tryin'* continues to hold up most impressively, selling a further 423,000 copies last week to maintain its grip on the number two slot on the albums chart, while his single *In Da Club* remains number one on the Hot 100. Another new rapper, Freeway, provides the week's only Top 20 debut, arriving at number five after selling 132,000 copies.

**L**eads rockers The Music's (pictured) self-titled debut album, which peaked at number four in the UK last week, sold nearly 9,500 copies to earn a number 128 debut on the Top 200 and also arrives at number four on the Heatseekers list. Richard Ashcroft's *Human Conditions* debuts at number 19 on the Heatseekers chart, but falls 1,100 sales off the Top 200, after selling 4,450 copies. The former *Manic Street Preachers* previous solo set *Along With Everything* fared somewhat better, receiving a number two on the Heatseekers chart and number 127 on the Top 200.

**K**ylie Minogue's *Fever* album kedges closer to its millionth sale. The album registered a 10% spurt last week and re-enters the chart at number 192. It has now sold 973,000 copies.

Alan Jones

# Singles market suffers most as US 2002 shipments slump 8.2%

## MUSIC SHIPMENTS IN FIVE TERRITORIES

	Value 2002	change	Volume 2002	change
US	\$12.6bn	-8.2%	859.7m	-11.2%
UK	£1.2bn	-3.7%	225.7m	-0.1%
Germany	€2.0bn	-11.3%	223.7m	-7.6%
France	€1.3bn	+4.4%	171.0m	+3.3%
Holland	€0.9bn	-6.0%	34.2m	-1.0%

Jumped 63.8% to 400,000 units.

RIAA chairman and CEO Hilary Rosen, who is due to stand down from her post at the end of this year, attributes the continued decline to the "ongoing problem" of online and physical music piracy. "As we have seen piracy rise, we are responding aggressively online and have dramatically upped the activities of our anti-piracy unit, increasing our seizures of counterfeit and pirate CD-Rs by 89.5% in 2002," she says.

The RIAA says seizures of counterfeit CDs in the US rose more than 100% during the year.

The release of the RIAA figures last

Monday coincided with the deadline for US CD buyers to sign on for their share of a \$143m class-action settlement in a lawsuit brought against major record companies and retailers alleging price-fixing.

The settlement addresses an anti-trust lawsuit filed in the federal court in August 2000, in which US attorney generals in more than 40 states alleged record companies conspired with music distributors to inflate the prices of CDs in violation of state and federal antitrust laws between 1995 and 2000.

It alleges Bertelsmann Music Group, EMI Music Distribution,

Warner-Elektra-Atlantic Corporation, Sony Music Entertainment, Universal Music Group and national retail chains Trans World Entertainment, Tower Records and Musicland Stores used minimum advertised pricing (MAP) to raise retail prices. The companies involved admit no wrong doing in the settlement.

Under settlement, US residents who bought a CD between January 1, 1995 and December 22, 2000 could receive a refund.

According to reports, an estimated 2.8m people have applied to be part of the class action lawsuit which could entitle them to as much as a \$20 refund. However, the more people that sign up, the smaller their share and, under the settlement, if enough people sign up to pay the payment under \$5, the money will go to non-profit groups. A hearing to decide whether the settlement will be approved is scheduled for May 22.

## UK entry to tour for Eurovision support

The UK's Eurovision performers Jemini are set to tour European markets from the run-up to May 21's competition in Latvia, in a bid to drum up more votes for their song *Cry Baby*. The duo won the BBC's *Song For Europe*, which attracted a TV audience of 3m people. The duo are managed by Maggie O'Shea, who handles Atomic Kitten, while the song *Cry Baby* was penned by Martin Isherwood.

*Song For Europe* producer Dominic Smith says, "The strategy worked last year for Jessica Garlick in places like Malta and Latvia where they don't usually get UK artists." Jemini, who will appear on TV shows in those markets alongside UK TV exposure including *TOP10*, have yet to be signed to a recording deal.



## Massive Attack postpone NZ dates after porn allegations

Massive Attack has postponed part of their tour in New Zealand in the wake of allegations against mainstay Robert Del Naja in relation to the Operation One internet porn investigations.

Robert Del Naja was bailed in February by police officers working on Operation One, the national crackdown on child porn. Del Naja has denied viewing child pornography.

A statement from the band's management says Massive Attack are rescheduling the Wellington and Auckland dates on the 100th Window world tour from March 7 and 8 to March 29 and 30. All tickets are valid. The statement adds, "The band want to fulfil their commitments to their fans in New Zealand as well as those in Australia and therefore the tour is going ahead as planned from next week starting in Melbourne. The rest of the band's tour in Japan and Europe remains unchanged. Robert Del Naja continues to deny allegations made recently and is hoping for



Del Naja: denies allegations a swift and positive resolution."

The news follows the act's strongest international chart start yet with the 100th Window album, which debuted at number one across sales charts in seven international markets.

The outfit's first studio set in four years took the number one spot in Belgium, Finland, France, Greece, Ireland, and Switzerland and went Top Five in Australia, Austria, Denmark, Germany, Hong Kong, Italy, Japan, New Zealand, Norway and South Africa.

## Europe turns on to Darius as Mercury cues Dive in oil-rift

Mercury's Darius is undertaking a busy international promo schedule over the next two months to support the continental European release from April of his debut album *Dive In*.

The Postgras and Pop Idol contestant's Colourblind single is rolled-out in international markets from next Monday, with the Netherlands leading the way this week. Darius has already completed a raft of European promotion during the past month including a showcase and Top Of The Pops in the Netherlands, radio promotion in Germany and promo and showcases in Sweden, Switzerland and Norway. Meanwhile, French media flew in to see him play a 30-minute live set at London's Abbey Road studios last week, while early support from the Netherlands where TMF has played the track.

Mercury director of international marketing Stan Thomas acknowledges the danger of market saturation



Darius: busy international schedule for Pop Idol acts — as BHG prepares to launch both Will Young and Gareth Gates — but says, "Media are interested that he appeared on a couple of reality TV shows, but has written his own songs and has bounced back and done it his own way. Ultimately the record has to stand up for itself."

Darius's second round of international promo includes an appearance at the Netherlands' Edison Awards and lottery show, a German showcase and radio festivals and long lead interviews from London with South East Asian media, at the end of this month. A trip to Australia, New Zealand and SE Asia from June will follow his UK tour.



## SINGLE of the week

**COLDDPLAY:** Clocks (Parlophone CDR6594).

The third single from the world-beating

album *A Rush Of Blood To*

the Head is the one to send sales of the parent album even more stellar.

A-listed at Radio One and built around a nagging piano motif, it

includes another heart-wrenching vocal from Chris Martin that

leaves the competition in the dust. Coldplay are fast becoming the

biggest band in Britain: they play three sold-out UK arena dates next

month and headline V2003 and T in The Park in the summer.



## ALBUM of the week

**ZONGAMIN:** Zongamin (XL XLCD158).

Zongamin first appeared on the

radar when he

contributed the

excellent *Serious Troubles* to the infamous *Southern* compilation

*Too Many Djs*. Here he expands on that blueprint, delivering a

powerfully-fueled selection which swaggers impressively, it is

a riot of punk-funk shapes and edgy electronics, a cutting-edge

affair with massive potential.



## SINGLE reviews



**RICHARD X VS**

**LIBERTY X: Being**

**Nobody (Virgin RXCD1).**

Due to building demand

for this track, its release

date has been brought

forward to March 17.

Freak Like Me producer Richard X neatly

marries Chaka Khan's Ain't Nobody with

elements of Manpower's Being Bolded,

with Liberty X's input resulting in a great

pop vehicle which is A-listed at Radio One

and a definite contender for number one.

**HOT HOT HEAT: BANGLES (B-Unique**

**BUNDOUR08).** Championed by Xfm, this

catchy single is making further inroads onto

the airwaves after being C-listed at Radio

One last week. Bangles is a rush of

Canadian punk-funk and sounds something

like The Clash or XTC with The Cure's

Robert Smith on vocals.

**BIFFY CLYRO: The Ideal Height (Beggars**

**Banquet BBQ365CD).** This Scottish three-

piece are currently building their profile with

a 26-date headline UK tour and favourable

press in *Kerrang!*. Much like early Idiotwin,

BiFFy Clyro construct well-paced and intricate

songs, but look set to remain a niche act.

**MEW: Comforting Sounds (Epic**

**6736432).** If Radiohead were ever to

collaborate with Aha's Morten Harket, this

might be the result. This track builds over

more than eight minutes into an

atmospheric wall-of-noise climax.

**HARRY: Under The Covers EP (Dirty**

**World/Telstar DWRC005EP).** Currently

turning heads as the 'new Debbie Harry',

this blonde bombshell unleashes a set of

three covers. They include Belouis Some's

1985 hit *Imagination* – which looks set for

the chart after receiving prime-time TV

exposure as part of a Rimmel ad – as well

as covers of Salt 'n' Pepa's *Push It* and

Bauhaus' *She's In Parties*, which struggle to

do the originals justice.

**NAS: I Can (Columbia XPCCD2812).** The

second single from Nas's sixth studio

album *God's Son* is a rather more genteel

outing than its rousing predecessor *Made*

*You Look*. Its back-to-basics beats and

production by Salaam Remi should provide

the New Yorker with his eighth consecutive

Top 30 single.

**KATHLEEN EDWARDS: 6 O'Clock News**

**(Zoe ZOEL260P).** This Canadian singer-

songwriter has quite possibly wandered into

the frame at exactly the right time. This is

melodic and lovingly put together and, in the

wake of Norah Jones' success, could

achieve much with the right support.

**I AM KLOOT: Untitled #1 (ECHO ECL314).**

This is a welcome return for the Manicujan

three-piece, who have found a new home

since their split with Wall Of Sound. Its fuller

production bolsters Bramwell's acutely

observed songs.

**SCOOTER: Weekend (Eid 01473155TU).**

Scotter reights their glowsticks for another

pop-hardcore assault on the charts. Trancier

than last year's two Top Five outings, this

first single from their new studio album

features a trademark helium chorus and

frontranger HP working the crowd with some

truly absurd lyrics. "Respect to the man in

the ice-cream van", indeed!

**MARIAH CAREY: Boy (I Need You)**

**(Mercury CD0775282).** The latest single

from the album *Charmbracelet* sees Carey

continuing her flirtation with rap by sharing

the mike with US rapper Cam'ron. However,

the track, written by Carey and co-produced

with Just Blaze, is a beauty-light affair

which ultimately does not exploit her

formidable vocals to anywhere near their

fullest extent.

**JESSY: Look At Me Now (Data**

**DATA46CD).** The latest product to roll off

Ministry's seemingly endless production

line of pop-transcends hits is this signing from

Belgian diva Jessy. Produced by the duo

behind Milk Inc, it boasts big sassy vocals

over pumping synths, but sadly fails to rise

above the level of formulaic cliché.

**STEREOPOL FEAT. NEVADA: Dancin'**

**Tonight (RCA RL236CD5).** A Top 40

chart placing looks likely for this rather

insipid piece of pseudo-disco by the

Stockholm-based production duo. The track

is slightly improved by Love 11 Infinity mixes,

which have made an impact in MW's

Upfront Club Chart Top 40.

## ALBUM reviews



**SIMPLY RED:**

**Home (simplyred.com**

**SR001CD).** Largely

produced by Hucknall and

long-time collaborator

Gota Yashiki, this first

Simple Red album for four

years sees a return to the band's R&B

tinged roots and marks the debut for

their own venture simplyred.com. A very

impressive collection of new original

material sits alongside choice readings of

The Stylistics' *You Make Me Feel Brand*

*New*, Money In My Pocket and a sensational

version of Bob Dylan's *Positively 4th Street*.

**CELSO FONSECA: Natural (Ziriguiambo**

**ZIR14).** These are beautifully cool bossa-

samba sounds from Rio-born Fonseca, who

has worked with artists such as Santana

and Gilberto Gil. As well as the bossa nova

feel to this fine album, Fonseca draws in

jazzy strands with echoes of Chet Baker.

**READING PLACEBO:**

**SLEEPING WITH**

**GHOSTS (Hut/Elevator**

**CDLFLOOR17).** The fourth

Placebo album (produced

by Jim Abbiss) is one part

driving experimental rock-

storm and one part introspective pop

electronics. Kicking off with the furious

guitar instrumental *Bulletproof Cupid*, the

highlights are the plaintive melodic tit cut,

the mighty first single *Bitter End* and the

fast-paced pop rocker *This Picture*.



**APHEX TWIN: 26 Mixes For Cash (Warp**

**WARP102).** Apex's many disciples will

rejoice in this double CD collection of his

idiosyncratic interpretations. Richard D

James' previously hard-to-find reworkings of

works by artists including Phil Glass, Saint

Etienne, Nine Inch Nails and Wagon Christ

are a reminder of his sonic potency.

**THE CARDIGANS: Long**

**Game Before Daylight**

**(Stockholm/Polydor**

**0351092).** Predictably,

the follow-up to the 3-

selling *Grand Turismo* has

more in common with the

vaguely Americano-ish self-contemplation of

Nina Persson's *A Camp* side project than

with its official predecessor. The songs are

uniformly serious and relationship-fleeced,

but the writing could be the band's best yet.

**KING OF WOOLWORTHS: L'illustration**

**Musicales (Mantra MNTCD1032).** Inspired

by British library music from the Seventies,

*L'illustration Musicales* conjures up a

collection of creaky, wiffily eccentric beat-

laden pieces, with occasional vocal

embellishment from Dot Allison and the

Deligatos' Emma Pollock. A leftfield treat.

This week's reviewers: Dugald Baird, David Barrington, Phil Brooks, Jimmy Brown, Joanna Jones, Owen Lawrence, James Roberts, Nick Tesco and Simon Ward.

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Bowie: first Carling Homecoming event



Bristol Academy: McKenzie Group-owned venue

# LIVE MUSIC PLAYERS EXAMINE NEW LINK-UPS WITH LABELS

As labels look enviously towards new revenue streams such as merchandising, broadcasting and ticket sales, the live music industry is also examining initiatives such as official bootlegs and subscription services. Adam Webb looks at the potential benefits of such deals

The music industry is currently looking to encompass other forms of entertainment like never before. With Robbie Williams' "multi-platform" deal, the success of Pop Idol and the income being tapped from both ringones and DVD, the major labels, at least, are rebranding themselves as multi-interest entertainment businesses.

As the Pet Shop Boys' Neil Tennant suggested in a recent interview, a move to incorporate music beyond standard record sales could have ramifications across the board. "What's interesting about the Robbie Williams deal," he said, "is they've gone into partnership with him across the board, which is an interesting template for developing an artist. It suggests that the future of music is not just in recording. I feel that very strongly. The live show can't be downloaded and if you're Robbie Williams you can make an indescribable amount of money from it."

Certainly the live market is buoyant at the moment. Rock giants such as The Rolling Stones and Paul McCartney have once again demonstrated that touring is the major money-spinner for superstars of a certain age; festivals are on the increase and among the summer highlights are huge concerts from Eminem, REM and, of course, Robbie Williams. On a smaller scale, conceptual events such as The Song's The Thing at London's Royal Festival Hall, the All Tomorrow's Parties event, Meltdown and Carling Homecoming have kept the flag flying for credibility. Combined with technological advances in the shape of one-casting, webcasting, interactive TV and – most interesting of all – proposals by Clear Channel and DiscLive to record gigs onto CD-R and sell them as part of venue merchandising, the future looks bright with possibilities.

But how will these advances, along with the shift from "music" to "entertainment" affect the relationship between the record industry and the live industry? Will mutual benefits develop into outright union – with record companies acting as promoters and, given the speculation about Clear Channel, vice versa? Is it even feasible to consider?

For Ian Howard, chairman of McKenzie

Group, which runs Academy venues in Bristol, Brixton, Birmingham and Glasgow in addition to Shepherd's Bush Empire in London, the time is now right for all parties to unite. "Perhaps we should be getting together and helping each other," he says. "Because the idea at the end of the day is to try and make the cake bigger. It's shrunk naturally because 20 to 30 years ago, when we had great album sales and they were building up, there wasn't much else open for the 18- to 24-year-olds to do – music was it. Now you've got the spectrum of computer games, satellite TV and the

internet, and there's more for them to spend their money on. Therefore we've either got to be better at what we do and give them a better product to keep them or we sink, like any other commercial industry."

Michael Rapino, CEO music at Clear Channel Europe, believes that although some of the lines between labels, promoters, and venues will undoubtedly blur in the search for future business models, any present talk of collaboration is a case of hype over reality. "The EMI deal [with

Robbie Williams] started the hype," he says, "but currently we are still both operating on different elements of the business." Recent developments, he maintains, are the continuation of a traditional relationship. "Promoters have always worked closely with labels for the marketing of artist shows and cross-marketing efforts with CD and concert info."

Paul Hutton of Metropolis Music offers a similar analysis. Although acknowledging closer working relations with labels and the continued success of the live industry, Hutton considers that the risks for record

## Carling expands backing for music venues

It was four years ago, through sponsorship of both the NME awards and the Leeds/Reading Festival Weekenders, that Carling first associated itself with the music sponsorship, that the company has since dropped its commitment to Premiership football and increased its involvement in music is testament to the buoyancy of the current live scene. This involvement has been most visible in "venue branding" – where the company has sponsored concert halls around the UK – and through the creation of high-profile events such as Carling Homecoming. The Carling Sessions and CarlingLive Presents where, most famously, David Bowie returned to the Hammersmith Apollo in October 2002, 29 years after killing off Ziggy Stardust at the same venue.

According to Stuart Cain, Carling head of sponsorship, the move to brand the company with music venues – as opposed to music events – was key to maintaining the largest potential audience. "Our strategy has twin planks," he says. "First was getting to the right venues in the right places – and the Carling Apollo in Hammersmith (pictured) is a great example



of that. In addition we've got the Carling Apollo in Manchester, Earl's Court Olympia, the Astoria, Brixton Academy, Shepherd's Bush Empire, and the rest of the venues that McKenzie Group are opening up. So we're reaching the point where we have pretty much a network of live music venues where Carling can be drunk and seen. Once we've done that, we've tried to create some events, which means we've had to start thinking as promoters with things like Carling Homecoming – a concept that

we've developed and set up as an event and as a TV programme on Channel 4."

Carling Homecoming has already promoted hometown shows from The Charlatans, Jamiroquai and Manic Street Preachers, with forthcoming gigs scheduled for Primal Scream and The Beautiful South. Tickets for these events are sold either directly through the venue box office or through the carlinglive.com website, consolidating the company's drive across the mediums.

For Cain, such events are a triumph of collaboration and benefited to all parties involved, with sponsorship money enabling the creation of events that might never have happened under the usual financial constraints. "We pay for the Channel 4 programme and the documentary," he says. "The record company will help with some PR activities and promotional items and the artist management will get the access to the band and get them to the interviews. It's very much a partnership of the record company, the promoter and us working together."

## Bon Jovi bounce into cinemas

One of the most innovative live events of 2002 was Mercury's satellite transmission of Bon Jovi's gig at London's Shepherd's Bush to UCI cinemas in September. This pioneering cine-cast (pictured) shone a light on the potential transformation of concerts through technology and the possibility of creating extra revenue streams. The gig – a launchpad for the band's new album *Bounce* – was screened to an additional audience of 1,500 fans via 11 cinemas around the UK. It was also transmitted by satellite around Europe and by live webcast around the world. Within two weeks, the archived footage had been streamed 1m times, making it probably the most significant webcast since Madonna played Brixton Academy in 2000 in partnership with MSN.

With the concert selling out within eight minutes, the cine-cast proved more than a "next best" option for competition winners,



"interested/very interested" in attending similar events and said they would be prepared to pay an average of £6.90 to do so; 80% of attendees said they would definitely buy the new Bon Jovi album.

Mercury plans to repeat the exercise in 2003 with the screening of *An Audience With Bon Jovi*. This gig, for 100 competition winners, will again be broadcast to UCI cinemas – this time enabling fans to interact with the band via SMS text messaging, allowing them to ask questions and request songs in real time. Following the event, all viewers will receive a text message offering them a value-add for the single at a sponsoring retailer, encouraging them to buy the single the next day.

with fans genuinely enjoying the experience and able to communicate with each other via text message on the cinema screen. Of the attendees surveyed, 94% expressed themselves

which is not always the case."

"Yet there is little doubt that labels are looking for new revenue streams and that the live industry is a potential and viable source. Any developments in this area could result in traditional business barriers breaking down. Currently, the main interest is centred on three areas: "multi-platform" deals, broadcasting and, perhaps most interestingly, the recording and selling of



MUTV: football could be model for broadcast link-ups of the future

CDs during and after a gig.

Certainly, major labels have recently emphasised a shake-up of royalty contracts, with the likes of BMG promising greater transparency, clarity and simplicity. But for Alexander Ross, music and entertainment lawyer at Theodore Goddard, deals that seek to minimise financial risk and exploit touring income will be confined to high-earning artists. These are most likely to be based on a reciprocal arrangement where both costs and profits would be shared. "I think that it will happen for the higher-earning artists, where the artist can guarantee from a promoter a minimum fee," says Ross. "That's the way the bigger gigs are done, but I think the labels will fight shy of being involved in the lower range where there are heavier risks."

BMG head of business affairs Daniel

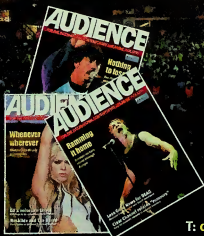
Cohen suggests that although such ideas are interesting in theory, for the moment they will remain just that. "There are no immediate plans to start insisting that we include live rights in our artist agreements, he says. "And if someone started recording CDs of the concerts being held in their venues, they couldn't do that without permission from the record company."

One alternative model is that of Sanctuary Records, where additional income is secured not by contract per se, but by owning the means of production. "We have Town House studio, we own Sanctuary Mobile and a DVD post production studio in Soho for two reasons," says a spokesman. "One, to service our own acts, so we can offer a complete package, and secondly, we offer that to non-Sanctuary clients as well, so we get hired for the MTV awards, for

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instance, of The Brits and other concerts. If we want to record a Siouxsie & The Banshees DVD, for example, then we can produce the whole thing in-house."

As for broadcasting, this is already happening, with last year's nine-cast of Bon Jovi at Shepherd's Bush proving a successful project (see box on p21). Mercury already has plans to repeat and improve the venture in 2003, while UTV will be promoting the idea to 50 other labels following interest at Midem.

For Ian Howard, however, there is still much untapped potential here in both revenue and breaking new artists. "There are many new revenue streams that we can now look at, thanks to technology, and we should be embracing some of these things," he says. "I started off Wembley TV looking at this whole thing in terms of recording concerts and thinking there was an analogy to be had between a football fan and a

music fan. If you love your team, you regularly go out every Saturday and support them and even if they play away you'll probably travel up and down the UK to see them."

"With music artists, we wanted to put them out from one of our live venues into the pubs in this country. Or, if there's a popular artist that's playing Boston University, it wouldn't be too long before via the Internet or via satellite we could show that concert in this country – that would mean more revenue for the artist and the record company and a better deal for the fans. Sports has embraced all those things already," he continues. "Look at MTV and Chelsea TV – they're getting bigger revenues from China and Japan than they are from this country."

Perhaps the most controversial development is from the US, where Clear Channel and a new company, DiscLive, plan

to break open the lucrative bootlegging market and offer custom-made, and legitimate, CDs. Despite some newspaper headlines, Clear Channel is still exploring the idea in its own venues – though testing is rumored to have begun in Boston – but DiscLive, founded by Rich Isaacson, former president and co-owner of Loud Records, has plans to tour with artists and produce limited special-edition CDs.

The feasibility of such schemes will rest not only on contractual issues such as reproduction rights, but also on the growing use of "taper tickets" among jam bands such as Phish and Dave Matthews Band who make up much of the start-up's potential market – Phish alone generated more than \$62m in ticket sales between 1999 and 2000. The main reasoning behind "taper tickets" was to nurture carefully band/fan relations and to operate on a strict non-commercial basis of true where

tapes are traded and not sold for profit. At this stage, it is unclear how market forces will apply to the equation.

Ultimately, all three ideas remain in a state of transition, much like the music business itself. Yet, in a declining global market, it seems unlikely that the record industry will refuse to embrace the possibilities for long. For Ian Howard, difficult times require creative thinking, and closer working ties could offer solutions. "The record companies have got to work with the live industry – they have huge expertise in what the fans want, because they're at the sharp end as well – and come together with products that make the whole industry more profitable and get to the position where people aren't talking down the industry," he says. "The industry's fantastic. I just think we need to start responding more to the technological advances that are happening."

# CEILING-BL DEBATE DEFEATS

Recent U-turns on the Licensing Bill may signal that the Government is finally listening to the industry's views on the issue. By Steve Hemsley

As a former Welsh miner, Culture Minister Kim Howells should really know when to stop digging.

The man responsible for the Government's much-maligned Licensing Bill for England and Wales has excavated himself an ever-deeper hole over the past few months amid fears that his proposals will harm live music played in pubs and other venues such as village halls, schools and libraries.

His decision to end the "two in a bar" rule which meant landlords only needed a Public Entertainments Licence (PEL) if more than two musicians were performing has been slammed by the Musicians' Union (MU), British Music Rights and specialist bodies whose members fear they will be affected, such as those of the English Folk Dance & Song Society.

There are more than 110,000 on-licensed premises in England and Wales. That figure includes 60,000 pubs, of which only around 5% currently hold a PEL, costing anything from a few hundred to a few thousand pounds.

Under the new law, licensed premises will only need to apply for one licence which will cover all their activities, including the sale of alcohol. If they want to host music events they need to tick a box on the licence application form. A lifetime licence will cost between £100 and £500.

All this sounds sensible enough, but musicians are concerned that the majority of pubs who do not usually need to apply for a PEL because they only have a couple of people performing in their bar will not tick the box. The MU fears that if they then decide they want to hold a music evening they may be deterred from applying for a £20 temporary licence – they are allowed up to five a year – by the cost and the time involved. There are also worries that local authorities will use the new law to place costly conditions on pubs and other venues, such as insisting premises install double glazing or CCTV, before they will allow any live music to take place, creating another disincentive.

The ultimate aim of the Licensing Bill is to reduce noise and antisocial behaviour in and around pubs, yet there are some strange inconsistencies. While a landlord who invites just one man with a guitar to entertain his customers could face a fine of up to £20,000 or six months in jail if his licence does not give him permission, he does not need any extra authorisation to operate a loud jukebox or pack his bar with potentially rowdy sports fans watching football on large



Howells: surprised by opposition

TV screens. The Joint Commission on Human Rights has also issued a view on the Government's proposals. It states: "There is a significant risk that the blanket licensing regime would give rise to an incompatibility with people's right to freedom of expression under the European Convention on Human Rights."

Howells has been surprised by the opposition to his plans and, having been backed into a corner, has had to make a number of concessions.

The Government's first U-turn was to back down on plans to order churches and other places of worship to acquire a licence for non-religious service performances. Then, in February, Howells was forced to issue guidelines to local authorities stressing the need for consistency following widespread concerns that local government officials would try to raise extra revenue by introducing hidden charges when approving licences.

Frances Lowe, director-general of British Music Rights, which is handling queries about the Bill on behalf of the songwriting and publishing community, says the local authority guidelines are more positive than the words of the original Bill. "But we remain worried about other non-pub venues such as arts centres and village halls," she says. "We still need to ensure that these guidelines match the explanation of the Bill being put forward by the Government so there are no loopholes once this becomes law."

As criticism continued to build, Howells launched a package of measures on February 18 to try to allay fears about the Bill. The most important change was that he had decided to amend the Bill so musicians will not be criminalised by performing at unlicensed venues.

"I want to ensure the Bill is enforced with a heavy dose of common sense on the



Bragg: backing campaign in North West ground," said Howells. "The amendment should ensure that a band booked for a concert will not be committing an offence if they do it in an unlicensed venue."

The MU's advisor on licensing issues, Hamish Birchall, welcomes the decision not to criminalise performers, but says more amendments were needed. "It still means organisers of events can be prosecuted," he says. "Yet the Government's movement on this does show they recognise that there is something fundamentally wrong with the Bill. The MU is not against the licensing of music, just where any new system kicks in."

Howells has also set up a working group comprising music industry representatives including the MU's general secretary John Smith, local authorities and the pub trade. The idea is this group will meet regularly to debate the Bill as it passes through its various parliamentary stages. The Bill began its Report Stage in the House of Lords on February 24, will have a third reading in both Houses during March and should become law in the summer.

Perhaps surprising the MU's Birchall, who has spent the past few months arguing

the musicians' case during numerous radio and television debates with Howells, has not been invited to join the working group.

The Government still believes that standardising licensing fees will add no premium for entertainment, will actually remove the disincentive to provide live music. Howells is also adamant there will not be a rush of prosecutions against carol singers, Morris dancers and wedding party organisers performing in a variety of venues which under the terms of the Bill will now need a licence to have live music. Despite his reassurances, critics still claim that when a case brought by an overzealous local authority comes to court, any verdict will be based solely on the actual wording of any new Act.

The English Folk Dance and Song Society's chief officer, Hazel Miller, says her members have become increasingly nervous of the implications of the Bill. "Live music in pubs is one of our members' lifeblood and the whole argument hinges on what is a public performance and what are impromptu performances," she says. "There is a serious worry that because the guidelines local authorities will interpret the law differently."

All the controversy being stirred up by the Licensing Bill has prompted many people to question why England and Wales cannot simply operate the same system as Scotland. Bars north of the border can host live music automatically during permitted hours, provided music is supplementary to the main activities of the business. Public safety and noise are regulated by UK-wide legislation.

In South West England, the *Western Morning News* has launched its own campaign to save live music in the region and its action has been backed by artist Bill Bragg and singer and composer Richard Dignane. The paper has published a double-page reader and printed petition forms that posters have been encouraged to send to Howells asking for small-scale performances to be exempt from a licence.

"The new law will effectively kill off music at that vital grassroots level and is an assault on a longstanding tradition and a barrier to talent and creativity," says WMN editor Barrie Williams.

The minister, born in the Welsh mining town of Pontypridd, still does not appear to regard his plans for live music as the pits. And, unfortunately for the pressure groups, time is running out to convince him otherwise.



Lowe: guidelines must match Bill's provisions

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# ALL THE CHARTS EXPOSURE

15 MARCH 2003

## RADIO ONE

Pos	Title/Artist	Label	Wk	Peak
1	MOVE YOUR FEET Junior Senior (Mercury)	Mercury	20	23
1	IN DA CLUB 50 Cent (Interscope/Polygram)	Interscope/Polygram	22	33
3	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin	25	31
4	CLOCKS Cadey (Parlophone)	Parlophone	23	30
5	SING FOR THE MOMENT Ewan (Interscope/Polygram)	Interscope/Polygram	22	32
6	CRY ME A RIVER Justin Timberlake (Jive)	Jive	24	30
7	CANT STOP RED Hot Chili Peppers (Warner Bros)	Warner Bros	29	27
8	GET OVER IT OK Geolife	Geolife	17	24
9	EPLER RYKE (Wall Of Sound)	Wall Of Sound	19	25
10	ALL THE THINGS SHE SAID U2 (Interscope/Polygram)	Interscope/Polygram	18	23
10	MAKE LUV ROUN 5 feat. Oliver Cheatham (Positiva)	Positiva	17	23
12	GOSSIP FOLKS Missy Elliott (Epic)	Epic	15	18
13	LIESLES OF THE RICH & FAMOUS DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury	17	20
13	TWEN PUT YOUR HAND IN MY SANDY (Dunham/Interscope/Polygram)	Dunham/Interscope/Polygram	23	21
15	THE BOYS OF SUMMER DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury	19	21
15	HEY MA COMES AGAIN (Roc-A-Fella/Mercury)	Roc-A-Fella/Mercury	14	20
17	HERE IT COMES AGAIN Melania C (Virgin)	Virgin	19	17
17	TRUE James Blunt, Angel & La-Dee-Va (2)	La-Dee-Va	13	19
18	BEAUTIFUL Christine Aguilera (RCA)	RCA	15	18
19	LO BONNE & CYRE (The Notorious B.I.G. & Lil' Kim) (A&M)	A&M	12	18
21	SCANDALOUS Missy Elliott (Epic)	Epic	14	17
21	MESMERIZE Ja Rule & Ashanti (Murder Muzik/Hypnotic)	Hypnotic	11	14
22	PROVIDER Nore 9 (Mercury)	Mercury	17	16
22	SOMEWHERE I BELONG (Lil' Kim & Warner Bros)	Warner Bros	10	12
23	I CAN NUS (Columbia)	Columbia	8	6
26	I'M WITH YOU Avril Lavigne (Arista)	Arista	10	12
27	FLASH Cuban Vampiro (Nohiva/Virgin)	Virgin	12	15
27	STOLE KYLE ROYAL (Columbia)	Columbia	10	11
27	ALL I HAVE Jennifer Lopez feat. LL Cool J (Epic)	Epic	10	14
27	SONGBIRD (Big Brother)	Big Brother	11	14

© Music Centre UK. Tracks ranked by total number of plays on Radio One from 07:00 on Sun 2 March 2003 until 24:00 on Sat 8 March 2003.

## ILR

Pos	Title/Artist	Label	Wk	Peak
1	THIS ANTHEM!		1	1
1	BEAUTIFUL Christine Aguilera (RCA)	RCA	15	18
2	CRY ME A RIVER Justin Timberlake (Jive)	Jive	24	30
3	ALL THE THINGS SHE SAID U2 (Interscope/Polygram)	Interscope/Polygram	18	23
4	STOLE KYLE ROYAL (Columbia)	Columbia	10	11
5	THE BOYS OF SUMMER DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury	19	21
6	MOVE YOUR FEET Junior Senior (Mercury)	Mercury	24	30
7	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin	25	31
8	HERE IT COMES AGAIN Melania C (Virgin)	Virgin	19	17
9	U MAKE ME WANNA Blue (Interscope)	Interscope	28	14
10	I BEGIN TO WONDER (MCA/Universal Island)	Universal Island	29	15
11	CANT STOP RED Hot Chili Peppers (Warner Bros)	Warner Bros	29	27
12	CLOCKS Cadey (Parlophone)	Parlophone	23	30
13	SHAPE Sugababes (Universal Island)	Universal Island	20	14
14	SUNRISE Simply Red (Interscope/Polygram)	Interscope/Polygram	20	12
15	BG YELLOW Tunes (Dunham/Interscope/Polygram)	Dunham/Interscope/Polygram	20	12
16	ALL I HAVE Jennifer Lopez feat. LL Cool J (Epic)	Epic	10	14
17	INCREDIBLE (WHAT I MEANT TO SAY) DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury	19	21
18	FEEL Robyn Williams (EMI)	EMI	29	14
19	SCANDALOUS Missy Elliott (Epic)	Epic	14	17
20	IF YOU'RE NOT THE ONE (Dunham/Interscope/Polygram)	Dunham/Interscope/Polygram	23	16
21	SCANDALOUS Missy Elliott (Epic)	Epic	14	17
22	THE NEW PUT YOUR HAND IN MY SANDY (Dunham/Interscope/Polygram)	Dunham/Interscope/Polygram	23	21
23	HEY MA COMES AGAIN (Roc-A-Fella/Mercury)	Roc-A-Fella/Mercury	14	20
24	I'M WITH YOU Avril Lavigne (Arista)	Arista	10	12
25	MAKE LUV ROUN 5 feat. Oliver Cheatham (Positiva)	Positiva	17	23
26	SUGAR Ruby Amara (Polygram)	Polygram	15	12
27	SKER BOI Avril Lavigne (Arista)	Arista	11	9
28	SING FOR THE MOMENT Ewan (Interscope/Polygram)	Interscope/Polygram	22	16
29	IF YOU'RE NOT THE ONE (Dunham/Interscope/Polygram)	Dunham/Interscope/Polygram	23	16
30	YEAR 2000 Busted (Universal Island)	Universal Island	10	8

© Music Centre UK. Tracks ranked by total number of plays on 40 independent regional radio stations from 07:00 on Sun 2 March 2003 until 24:00 on Sat 8 March 2003.

## TOP 10 GROWERS

Pos	Title/Artist	Label	Wk	Peak
1	MOVE YOUR FEET Junior Senior (Mercury)	Mercury	19	21
2	CLOCKS Cadey (Parlophone)	Parlophone	16	18
3	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin	20	26
4	MAKE LUV ROUN 5 feat. Oliver Cheatham (Positiva)	Positiva	9	12
5	SCANDALOUS Missy Elliott (Epic)	Epic	12	14
6	U MAKE ME WANNA Blue (Interscope)	Interscope	13	16
7	SUNRISE Simply Red (Interscope/Polygram)	Interscope/Polygram	12	14
8	LOVE DOESN'T HAVE TO HURT Atomic Kitten (Innocent)	Innocent	5	7
9	ALL I HAVE Jennifer Lopez feat. LL Cool J (Epic)	Epic	13	16
10	SHAPE Sugababes (Universal Island)	Universal Island	14	21

© Music Centre UK. Shows short tracks moving greatest number of stations.

## TOP 10 MOST ADDED

Pos	Title/Artist	Label	Wk	Peak
1	PUNK ROCK PRINCESS Something Corporate (MCA/Universal Island)	Universal Island	10	10
2	LOVE DOESN'T HAVE TO HURT Atomic Kitten (Innocent)	Innocent	10	10
3	MAKE LUV ROUN 5 feat. Oliver Cheatham (Positiva)	Positiva	8	8
4	I CAN'T READ YOU Daniel Bedingfield (Polygram)	Polygram	5	5
5	ALL I HAVE Jennifer Lopez feat. LL Cool J (Epic)	Epic	4	4
6	SUNRISE Simply Red (Interscope/Polygram)	Interscope/Polygram	4	4
7	I'M WITH YOU Avril Lavigne (Arista)	Arista	4	4
8	OUT OF THIS WORLD (Parlophone)	Parlophone	4	4
9	MOVE YOUR FEET Junior Senior (Mercury)	Mercury	4	4
10	KING OF CHINA Town (Mercury)	Mercury	4	4

© Music Centre UK. Shows short tracks moving greatest number of stations.

## MTV

Pos	Title/Artist	Label	Wk	Peak
1	CANT STOP RED Hot Chili Peppers (Warner Bros)	Warner Bros	26	26
2	BEAUTIFUL Christine Aguilera (RCA)	RCA	23	23
3	SING FOR THE MOMENT Ewan (Interscope/Polygram)	Interscope/Polygram	24	24
4	CLOCKS Cadey (Parlophone)	Parlophone	23	23
5	CRY ME A RIVER Justin Timberlake (Jive)	Jive	24	24
6	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin	25	25
7	SHAPE Sugababes (Universal Island)	Universal Island	20	20
8	LIESLES OF THE RICH & FAMOUS DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury	17	17
9	I'M WITH YOU Avril Lavigne (Arista)	Arista	10	10
10	WORK IT Nelly feat. Justin Timberlake (Universal)	Universal	19	19

Most played videos on MTV UK/Media Research Ltd w/e 9/2/03. Source: MTV UK.

## THE BOX

Pos	Title/Artist	Label	Wk	Peak
1	SPIN IT IN THE SKY Ghost Dance		1	1
2	WICKED Scooter (Sheffield Tunes/UK)	UK	1	1
3	ALL THE THINGS SHE SAID U2 (Polygram)	Polygram	18	18
4	I ALL I HAVE Jennifer Lopez (Epic)	Epic	10	10
5	BORN TO TRY Dale Gribble (Mercury)	Mercury	7	7
6	FOR YOU The Calling (RCA)	RCA	4	4
7	KA-CHING! Shania Twain (Mercury)	Mercury	7	7
8	I'M WITH YOU Avril Lavigne (Arista)	Arista	10	10
9	TONIGHT WESTLIFE (Interscope/Polygram)	Interscope/Polygram	11	11
10	IN DA CLUB 50 Cent (Interscope/Polygram)	Interscope/Polygram	11	11

Most requested videos on The Box, w/e 9/3/03

## VH1

Pos	Title/Artist	Label	Wk	Peak
1	THE GRAB GOUGE Michael (Mercury)	Mercury	1	1
2	BIG YELLOW TUNES Counting Crows (Polygram)	Polygram	1	1
3	PAIN KILLER Train (Mercury)	Mercury	1	1
4	CANT STOP RED Hot Chili Peppers (Warner Bros)	Warner Bros	26	26
5	SUNRISE Simply Red (Interscope/Polygram)	Interscope/Polygram	20	20
6	HERE IT COMES AGAIN Melania C (Virgin)	Virgin	19	19
7	STOLE KYLE ROYAL (Columbia)	Columbia	10	10
8	KA-CHING! Shania Twain (Mercury)	Mercury	7	7
9	CLOCKS Cadey (Parlophone)	Parlophone	23	23
10	FOR WHAT IT'S WORTH The Carpenters (Polygram)	Polygram	1	1

Most played videos on VH1, w/e 9/3/03

## STUDENT CHART

Pos	Title/Artist	Label	Wk	Peak
1	CLOCKS Cadey (Parlophone)	Parlophone	16	16
2	PAIN KILLER Train (Mercury)	Mercury	1	1
3	THE BITTER END Placebo (Mercury)	Mercury	1	1
4	I'M WITH YOU Avril Lavigne (Arista)	Arista	10	10
5	SING FOR THE MOMENT Ewan (Interscope/Polygram)	Interscope/Polygram	24	24
6	ONE HORSE TOWN The Thrills (Virgin)	Virgin	1	1
7	MOVE YOUR FEET Junior Senior (Mercury)	Mercury	19	19
8	IN DA CLUB 50 Cent (Interscope/Polygram)	Interscope/Polygram	11	11
9	DON'T THINK YOU'RE THE FIRST The Coral (Mercury)	Mercury	1	1
10	EPLER RYKE (Wall Of Sound)	Wall Of Sound	1	1

UK student chart for 9/3/03. Compiled by Students Broadcast Network, based on UK student radio airplay returns.

## CD UK

Pos	Title/Artist	Label	Wk	Peak
1	STAND-AL! I Want/Who? Scandalous (Mercury)	Mercury	1	1
2	WICKED Scooter (Sheffield Tunes/UK)	UK	1	1
3	SING FOR THE MOMENT Ewan (Interscope/Polygram)	Interscope/Polygram	24	24
4	CLOCKS Cadey (Parlophone)	Parlophone	23	23
5	CRY ME A RIVER Justin Timberlake (Jive)	Jive	24	24
6	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin	25	25
7	SHAPE Sugababes (Universal Island)	Universal Island	20	20
8	LIESLES OF THE RICH & FAMOUS DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury	17	17
9	I'M WITH YOU Avril Lavigne (Arista)	Arista	10	10
10	WORK IT Nelly feat. Justin Timberlake (Universal)	Universal	19	19

Most played videos on MTV UK/Media Research Ltd w/e 9/2/03. Source: MTV UK.

## RADIO ONE PLAYLISTS

Pos	Title/Artist	Label
A-1	HEY MA COMES AGAIN! All The Things She Said U2 (Interscope/Polygram)	Interscope/Polygram
A-2	BEAUTIFUL Christine Aguilera (RCA)	RCA
A-3	LIESLES OF THE RICH & FAMOUS DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury
A-4	BEAUTIFUL Christine Aguilera (RCA)	RCA
A-5	CRY ME A RIVER Justin Timberlake (Jive)	Jive
A-6	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin
A-7	SHAPE Sugababes (Universal Island)	Universal Island
A-8	LIESLES OF THE RICH & FAMOUS DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury
A-9	I'M WITH YOU Avril Lavigne (Arista)	Arista
A-10	SONGBIRD (Big Brother)	Big Brother
A-11	PROVIDER Nore 9 (Mercury)	Mercury
A-12	SOMEWHERE I BELONG (Lil' Kim & Warner Bros)	Warner Bros
A-13	I CAN NUS (Columbia)	Columbia
A-14	I'M WITH YOU Avril Lavigne (Arista)	Arista
A-15	FLASH Cuban Vampiro (Nohiva/Virgin)	Virgin
A-16	STOLE KYLE ROYAL (Columbia)	Columbia
A-17	ALL I HAVE Jennifer Lopez feat. LL Cool J (Epic)	Epic
A-18	SONGBIRD (Big Brother)	Big Brother
A-19	SONGBIRD (Big Brother)	Big Brother
A-20	SONGBIRD (Big Brother)	Big Brother

## CD UK

Pos	Title/Artist	Label	Wk	Peak
1	STAND-AL! I Want/Who? Scandalous (Mercury)	Mercury	1	1
2	WICKED Scooter (Sheffield Tunes/UK)	UK	1	1
3	SING FOR THE MOMENT Ewan (Interscope/Polygram)	Interscope/Polygram	24	24
4	CLOCKS Cadey (Parlophone)	Parlophone	23	23
5	CRY ME A RIVER Justin Timberlake (Jive)	Jive	24	24
6	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin	25	25
7	SHAPE Sugababes (Universal Island)	Universal Island	20	20
8	LIESLES OF THE RICH & FAMOUS DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury	17	17
9	I'M WITH YOU Avril Lavigne (Arista)	Arista	10	10
10	WORK IT Nelly feat. Justin Timberlake (Universal)	Universal	19	19

## CAPITAL RADIO

Pos	Title/Artist	Label	Wk	Peak
1	MOVE YOUR FEET Junior Senior (Mercury)	Mercury	19	19
2	CLOCKS Cadey (Parlophone)	Parlophone	16	16
3	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin	20	26
4	MAKE LUV ROUN 5 feat. Oliver Cheatham (Positiva)	Positiva	9	12
5	SCANDALOUS Missy Elliott (Epic)	Epic	12	14
6	U MAKE ME WANNA Blue (Interscope)	Interscope	13	16
7	SUNRISE Simply Red (Interscope/Polygram)	Interscope/Polygram	12	14
8	LOVE DOESN'T HAVE TO HURT Atomic Kitten (Innocent)	Innocent	5	7
9	ALL I HAVE Jennifer Lopez feat. LL Cool J (Epic)	Epic	13	16
10	SHAPE Sugababes (Universal Island)	Universal Island	14	21

UK student chart for 9/3/03. Compiled by Students Broadcast Network, based on UK student radio airplay returns.

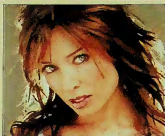
## POPWORLD

Pos	Title/Artist	Label	Wk	Peak
1	STAND-AL! I Want/Who? Scandalous (Mercury)	Mercury	1	1
2	WICKED Scooter (Sheffield Tunes/UK)	UK	1	1
3	SING FOR THE MOMENT Ewan (Interscope/Polygram)	Interscope/Polygram	24	24
4	CLOCKS Cadey (Parlophone)	Parlophone	23	23
5	CRY ME A RIVER Justin Timberlake (Jive)	Jive	24	24
6	BEING NOBODY Richard X Vs Liberty X (Virgin)	Virgin	25	25
7	SHAPE Sugababes (Universal Island)	Universal Island	20	20
8	LIESLES OF THE RICH & FAMOUS DJ Jazzy Jeff & The New Power Generation (Mercury)	Mercury	17	17
9	I'M WITH YOU Avril Lavigne (Arista)			



### SINGLES COMMENTARY

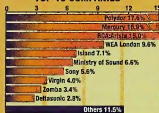
by ALAN JONES



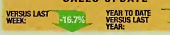
Despite suffering a 29% dip week-on-week to 42,500 sales, **Christina Aguilera's** *Beautiful* comfortably secures a second week at number one, outselling **Daniell Minogue's** *I Begin to Wonder* by nearly 10,000 copies. *Beautiful* is the fourth number one in a row to spend more than one week in pole position, marking only the second time this has happened since the turn of the century. Meanwhile, **Eminem** extends his Top 10 residency to 1.4 weeks with *Lose Yourself* ending its three-month tenure in the upper echelon by dipping 10-14 while his new single *Sing For The Moment* debuts at number six. *Lose Yourself* was from the 8 Mile soundtrack album, while *Sing For The Moment* is plucked from the 10-month-old album *The Eminem Show*, which has already provided the hits *Without Me* and *Cleanin' Out My Closet*. *Sing For The Moment* is Eminem's 10th consecutive Top 10 hit, making him the first rapper to have had a double-digit sequence of success in the Top Ten.

### MARKET REPORT

#### TOP 10 COMPANIES



#### SALES UPDATE



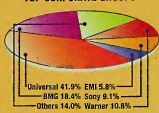
When Nelly guested on 'N Sync's last single *Griffind* in April 2002, the result was a number two hit. Nelly's own last single,

### SINGLES FACTFILE

Generally overshadowed by sister **Kylie** in chart achievement, **Daniell Minogue** lands her highest-charting hit yet this week, debuting at number two with *I Begin To Wonder*. *Amazing* heading the number eight peak climbed by **Kylie's** last single *Come Into My World*. It is quite a purple patch for Daniell, who has now reached the Top 10 with three consecutive singles for the first time in her career. **Her Who Do You Love** Now (*Stringer*) collaboration with **Riva**

returned her to prominence and started the sequence, reaching number three in December 2001. She returned to solo work with *Put The Needle On It*, which reached number seven last November. **Both Put The Needle On It** and *I Begin To Wonder* are on Daniell's upcoming album *Noon Nights*, which is released a week today (March 17). It is her first album since 1997, when *Girl* reached number 57 and sold just 15,000 copies.

#### TOP CORPORATE GROUPS



#### PERCENTAGE OF UK ACTS IN THE CHART

UK: 69.3% US: 28.0% Other: 2.7%

**Diemna** went one better, reaching number one while 'N Sync's *Justin Timberlake* reached number two with *Cry Me A River* just four

weeks ago. In the circumstances that would seem to suggest that a **Nelly & Justin Timberlake** single would be a chart-topper, in reality their *Work It* collaboration debuts this week at number seven, with sales of 20,000. Meanwhile, **Darius** registers his third Top 10 hit – but each has peaked four places lower than his predecessor. **Colourblind** reached number one. **Rushes** got to number five and **Incredible** debuts at number nine. However, **Darius** is the highest-ranked of a record seven reality TV acts in the Top 40. **The Coral** are heading in the opposite direction. After breaking into the Top 40 for the first time last July with the number 21 hit *Goodbye*, they reached number 13 with *Dreaming Of You* in October and make their Top 10 debut this week with *Don't Think You're The First*. Finally, **12 Ladies** after reaching number 18, **The Mock Turtles** 'Can You Dig It' re-enters the chart after a 10-week absence. **It's** return to the chart in a new *Footy Slim/Simon Thornton* mix follows months of exposure on *Vodafone* TV ads.

### INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	<b>CRY ME A RIVER</b>	Justin Timberlake	BC 525402 (SR)
2	<b>MP FIRE</b>	Bad Company UK/Rainhill Cru	BC 525402 (SR)
3	<b>EPL</b>	Rakycapp	Wall Of Sound WALL0009 (V)
4	<b>FAMILIAR FEELING</b>	Mobba	Echo E520121 (P)
5	<b>UNIVERSAL NATION</b>	Push	Inferno CD09283 (V)
6	<b>MUNDANO TO BACH KE</b>	Parajidi MC	Showbiz/Intant Karma KARMA20 (C)
7	<b>TRUE</b>	Jamison feat. Angel Blu	V2/D-Did JAD502133 (SM)/P)
8	<b>SOLARCOASTER</b>	Solar Stone	Last Language LOST022 (V)
9	<b>GET YOUR HANDS OFF MY WOMAN</b>	The Darkness	Must Destroy DUSTY006 (V)
10	<b>LOVE STORY (VS FINALLY)</b>	Laya & Bushwacka!	XL XS15190 (V)
11	<b>DANGER! HIGH VOLTAGE</b>	Electric Six	XL XS15190 (V)
12	<b>4 THINGS (WANNA BE STARTIN SOMETHING)</b>	Organ Donors	Nakfusa 9429PNK (V)
13	<b>LIGHTERS/MUSIC PLEASE</b>	King Louie	Junior BR0293 (ADD)
14	<b>ROCCOCO</b>	Kansai	Planigun PLAT010 (SM)/P)
15	<b>BLACK BETTYA WHO HAVE NOTHING</b>	Tom Jones	V2 VV59201763 (SM)/P)
16	<b>CONSTITUTION/TECHNO-LOGY</b>	Ben K	Tidy Trax TIDY0187 (ADD)
17	<b>FRIENDS</b>	Tilman Umacher	Direction XPR3042 (ADD)
18	<b>JUST THE WAY I'M FEELING</b>	Fender	Echo E520121 (P)
19	<b>FREAK EP</b>	Daughn Dries	Defected DFD0869 (V)
20	<b>10 04</b>	Various	Moving Shadow SHAD01004 (SR)

### hit 40 uk

This Week	Title	Artist	Label
21	<b>I CAN'T BREAK DOWN</b>	Shed Seven	Mercury
22	<b>LOSE YOURSELF</b>	Eminem	Interscope/Polygram
23	<b>HEY MA</b>	Carlin	Real Gone/Interscope
24	<b>THE TWO OF US (PART 2) (BY FAR)</b>	Destiny's Child	Universal Island
25	<b>SHAPE</b>	Supah Dups	Universal Island
26	<b>YOU'RE A SUPERSTAR</b>	Leah	Naxos/Matka
27	<b>KEEP ME A SECRET</b>	Amanda Henderson	Mercury
28	<b>ALL I HAVE</b>	Jewell	Capitol
29	<b>SUNRISE</b>	Smash	Singh/Atlantic
30	<b>DON'T THINK YOU'RE THE FIRST</b>	The Coral	Atlantic
31	<b>SONGBIRD</b>	Davis	Big Brother
32	<b>SUGAR</b>	Ruby Amanah	Polygram
33	<b>AUTOMATIC</b>	Sean Williams	BMG
34	<b>BE BORN &amp; RISE</b>	Justus	BMG
35	<b>FAMILY PORTRAIT</b>	Pink	Atlantic
36	<b>SCANDALOUS</b>	His Love	Tasar
37	<b>SOBRY</b>	Justus	BMG
38	<b>CANT STOP</b>	Put Me City Pappers	Warner Bros
39	<b>LIFESTYLES OF THE RICH AND FAMOUS</b>	David Byrne	Capitol
40	<b>MAKE LOVE</b>	Ben & Steez	Debut

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### ALBUMS COMMENTARY

by ALAN JONES

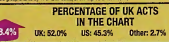
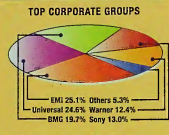
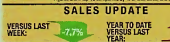
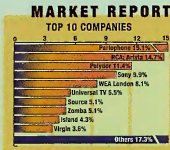


A fortnight after registering their first Top Five single with Pain Killer, Turin Brakes repeat the feat on the albums chart, where their second album Ether Song provides this week's highest debut at number four. The south London duo's melodic, acoustic approach has won them support from Radio One and even Radio Two DJs such as Jonathan Ross, who interviewed them on his show last

Saturday. Ether Song sold 44,000 copies last week, six times as many as the 7,250 their first album The Optimist sold when debuting at number 39 two years ago this week. Although it departed from the Top 75 two weeks later, The Optimist returned to peak at number 27. It has sold consistently and topped the 200,000 sales mark a couple of days ago. It moves 94-89 on the albums chart this week.

Without the blaze of publicity which attended its eight Grammy victories and gave it an enormous boost the week before, Norah Jones' Come Away With Me album was bound to slip a little this week. But it is only a little, with its sales up just 5% at more than 67,500. As mentioned in our US chart round-up (p5), it rebounded to number one in the States this week too. We should note that the US-sales week is almost a week behind ours and is only just reflecting the Grammy effect. Although Jones' sale there this week is more than 17 times her UK sale, it is interesting to note that Come Away With Me's UK cumulative total of 2,069,000 sales is actually better on a per capita/pro rata basis than its US sales of 4,221,000.

Come Away With Me is, incidentally, the first breakthrough album to simultaneously top the UK and US chart since September 7 1996, when Alanis Morissette's Jagged Little Pill was number one on both sides of the Atlantic. Morissette had had two previous uncharted



releases in the US, however. To find an artist simultaneously at number one in Britain and the US with their debut album we have to go

back more than 20 years – to February 19 1983, when Ausse band Men At Work led both lists with Business As Usual.

With Beautiful topping the singles chart for a second time, Christina Aguilera's Stripped reaches a new album chart peak. After two hits hitting number four in recent weeks, the album improves 6-2 this week. It sold nearly 49,000 copies – its biggest weekly sale to date – but any hopes that Aguilera might top the singles and albums chart simultaneously were dashed by the strength of Norah Jones' album, which sold 38% more copies last week than Stripped.

Mull Historical Society have released five singles to date, and each has charted higher than its predecessors. With the most recent one, The Final Areas, having reached number 32 a fortnight ago, the group's second album US Debuts at number 19 after selling more than 11,000 copies. That is well over twice the 4,800 copies their previous album, Loss, sold when debuting at number 43 in 2001. Loss has since gone on to sell more than 50,000 copies. The Final Areas is the first single from US and, with more planned, it looks likely to end up well ahead of Loss' total sales.

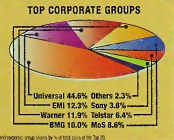
### COMPILATIONS

For the second week in a row, the number one compilation is The Very Best of MTV Unplugged 2, and for the second week in a row the margin of its victory is minuscule. The unlikely runner-up on both occasions has been The Very Best Epic/Blue House Breakdown. It debuted last week with sales of 23,123 – 103 fewer than the MTV album. Both albums did by 8% this week, with the difference between them growing slightly – The Very Best of MTV Unplugged sold 23,400 copies, 152 more than its rival.

Although the compilation sector is down 5% week-on-week, it is not lack of new product that is the cause, with four new arrivals in the Top 10. Of these, the most highly placed is Trance Nation – Future. The eighth release in the Ministry of Sound series debuts at number three, with sales of 18,000. While that is some way shy of the three chart-

topping albums the series spawned at the beginning of the century, it is a welcome recovery after Trance Nation 2003 spluttered to a number 18 peak last November.

The standard of Cold Feet star John Thompson's singing on the Comic Relief edition of Fame Academy suggests he will not be featuring on a Cold Feet album in the near future. But the series, spawned off from The TV show, is increasingly successful. The very first Cold Feet album reached number 21 for EMI in 1999, and did well enough for them to release a second volume (More Cold Feet) a year later. It climbed as high as number 18. Another year on, the franchise had passed to Universal Music TV. Another album entitled simply Cold Feet climbed to number 13. This week The Very Best of Cold Feet – also via Universal – debuts at number five with sales of more than 15,000.



### DEPENDENT ALBUMS

Pos	Last	Title	Artist	Label ( distributor )
1	1	JUSTIFIED	Justin Timberlake	Jive 821472 (P)
2	NEW	STATUES	Mick Jagger	Echo ECHIC04 (P)
3	2	MELODY AM	Royksopp	Wall Of Sound WLL02607 (P)
4	3	COMFORT IN SOUND	Feeder	Echo ECHIC03 (P)
5	4	CHOCOLATE FACTORY	R Kelly	Jive 825882 (P)
6	5	THINKING IT OVER	Usher X	V2 VVR107262 (3MV) (P)
7	6	THE OPTIMIST	Turin Brakes	Source SOUR C002 (P)
8	NEW	LIVELY UP YOURSELF	Bob Marley	Emporia EMTX0316 (P)
9	17	YOU REALLY GOT ME – THE BEST OF	Korke	Select SEL05560 (P)
10	NEW	019	Mad Capsule Markets	Palm Pictures PALMCD21112 (3MV) (P)
11	9	LOST HORIZONS	Leon Jaylen	Impectact FanyXL1FX10160 (P)
12	4	GUESS WHO'S BACK	50 Cent	Full Clip FCR003 (V)
13	11	THE GAZTUNS	The Dillstons	V2 VVR107262 (3MV) (P)
14	20	SONGBIRD	Eric Cassidy	Bliss Street BLSR C002 (P)
15	12	HAVE YOU FED THE FISH?	Buddy Draven Day	XL XLN02096 (P)
16	16	YOUR NEW FAVOURITE BAND	Hives	Poptone MCO5650 (P)
17	10	IS THIS IT	The Strokes	Rough Trade RTADECD 630 (P)
18	NEW	AT DAWN	My Morning Jacket	Wichita WEB3020 (V)
19	7	WE'VE COME FOR YOU ALL	Antbrax	Nuclear Blast NBR690D (PH)
20	NEW	WORD GETS AROUND	Stereophonics	V2 VVR100420 (3MV) (P)

### THE YEAR SO FAR... TOP 20 SINGLES

Pos	Last	Title	Artist	Label ( distributor )
1	2	ALL THE THINGS SHE SAID	TATU	INTERSCOPE/PODDOR
2	1	STOP LIVING THE LIFE	DAVID SNEEDON	MERCURY
3	3	SOUND OF THE UNDERGROUND	GIRLS ALoud	POLYDOR
4	4	LOSE YOURSELF	EMINEM	INTERSCOPE/PODDOR
5	6	STOLE	KELLY ROWLAND	COLUMBIA
6	5	IF YOU'RE NOT THE ONE	DANIEL BEEBEINGOLD	PODDOR
7	10	CRY ME A RIVER	JUSTIN TIMBERLAKE	JIVE
8	7	YEAR 3000	BUSTED	UNIVERSAL
9	03	BONBOON & CLYDE	JAY-Z FEAT. BEYONCE KNOWLES	ROC-A-FELLA/MERCURY
10	8	BEAUTIFUL	CHRISTINA AGUILERA	RCA
11	4	CHEEKY SONG (TOUCH MY BUM)	CHEEKY GIRLS	MULTIRTY
12	11	THE OPERA SONG (BRAVE NEW WORLD)	JURGEN VRIES FEAT. CMCC	DIRECTV
13	13	MUNDIA TO BACH BE	DANIEL BEEBEINGOLD	SHOWB2/INSTANT KARMA
14	14	YOU'RE A SUPERSTAR	LOVE INC.	NULFE
15	12	DANGER! HIGH VOLTAGE	ELECTRIC SIX	XL
16	18	SONGBIRD	OASIS	BIG BROTHER
17	15	TRUE	JAMISON FEAT. ANGEL BLU	V2/010
18	11	I CAN'T BREAK DOWN	SINEAD O'CONNOR	MERCURY
19	11	THE BOYS OF SUMMER	DJ SAMMY	WARRIOR
20	17	SORRY SEEMS TO BE THE HARDEST WORD	BLUE FT. ETON JOHN	INNOCENT

# OFFICIAL CHARTS 15/03/2003

music week

## SINGLES

### 1 BEAUTIFUL

Christina Aguilera

RCA

- 2 **1 BEGIN TO WONDER** Daniel Minogue  
London
- 4 **MOVE YOUR FEET** Junior Senior  
Mercury
- 2 **THE BOYS OF SUMMER** DJ Sammy  
Data/Ministry Of Sound
- 3 **ALL THE THINGS SHE SAID** Yatu  
Interscope/Polydor
- 6 **SING FOR THE MOMENT** Eminem  
Interscope/Polydor
- 7 **WORK IT** Nelly feat. Justin Timberlake  
Universal
- 8 **CRY ME A RIVER** Justin Timberlake  
Jive
- 9 **INCREDIBLE (WHAT I MEANT TO SAY)** Darius  
Mercury
- 10 **DON'T THINK YOU'RE THE FIRST** The Coral  
Delantonc



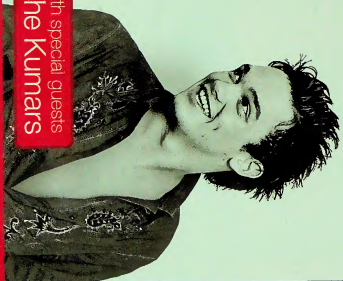
- 5 **11 KEEP ME A SECRET** Anisie Henderson  
Mercury
- 11 **12 YEAR 3000** Bustard  
Universal
- 9 **13 STOLE** Kelly Rowland  
Columbia
- 10 **14 LOSE YOURSELF** Eminem  
Interscope/Polydor
- 8 **15 I CAN'T BREAK DOWN** Sinead Quinn  
Mercury
- 7 **16 HERE IT COMES AGAIN** Melanée C  
Virgin
- 12 **17 URESTYLES OF THE RICH AND FAMOUS** Good Charlotte  
Epic
- 14 **18 IF YOU'RE NOT THE ONE** Daniel Bedingfield  
Polydor
- 19 **19 CAN YOU DIG IT?** The Mock Turtles  
Virgin
- 20 **HEARN IS A PLACE ON EARTH** Soda Club feat. Hannah Montana  
Concept



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## Gareth Gates Spirit In The Sky

with special guests  
The Kumars



## OUT 10TH MARCH

CD1 Includes Bonus Track  
CD2 Bonus Track + Exclusive  
Gareth Gates Interview

CAINIC  
RELIEF

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Special Single Version & Audio CD  
will go to CAINIC

## ALBUMS

### 1 COME AWAY WITH ME

Norah Jones

Parlophone

- 6 **2 STRIPPED** Christina Aguilera  
RCA
- 4 **3 A RUSH OF BLOOD TO THE HEAD** Coldplay  
Parlophone
- 1 **4 ETHER SONG** Turn Backs  
Source
- 2 **5 GREATEST HITS** Tom Jones  
Universal TV
- 3 **6 JUSTIFIED** Justin Timberlake  
Jive
- 5 **7 BY THE WAY** Red Hot Chili Peppers  
Warner Bros
- 7 **8 GET RICH OR DIE TRYIN'** 50 Cent  
Interscope/Polydor
- 9 **9 LET GO** Avril Lavigne  
Arista
- 11 **10 ANGELS WITH DIRTY FACES** Sugababes/Island/Un-Island



- 14 **11 VERY BEST OF... EARLY DAYS & LATTER DAYS** Led Zeppelin  
Atlantic
- 10 **12 SIMPLY DEEP** Kelly Rowland  
Columbia
- 13 **13 THE EMINEM SHOW** Eminem  
Interscope/Polydor
- 12 **14 BUSTED** Bustard  
Universal
- 9 **15 EVERYTHING'S EVENTUAL** Aguilera  
Polydor
- 15 **16 MISSUNDAZED** Pink  
Arista
- 22 **17 THIS IS ME... THEN** Jennifer Lopez  
Epic
- 18 **18 STATUES** Moleko  
Etno
- 19 **19 US** Multi Historical Society  
Blanco Y Negro
- 27 **20 GOLD** Ella Fitzgerald  
Verve



# CLUB CHARTS 15/03/2003

# music week

## COMMERCIAL POP TOP 30

Wk	Pos	Artist	Track
1	1	U2	DUCKER
2	2	U2	DUCKER
3	3	U2	DUCKER
4	4	U2	DUCKER
5	5	U2	DUCKER
6	6	U2	DUCKER
7	7	U2	DUCKER
8	8	U2	DUCKER
9	9	U2	DUCKER
10	10	U2	DUCKER
11	11	U2	DUCKER
12	12	U2	DUCKER
13	13	U2	DUCKER
14	14	U2	DUCKER
15	15	U2	DUCKER
16	16	U2	DUCKER
17	17	U2	DUCKER
18	18	U2	DUCKER
19	19	U2	DUCKER
20	20	U2	DUCKER
21	21	U2	DUCKER
22	22	U2	DUCKER
23	23	U2	DUCKER
24	24	U2	DUCKER
25	25	U2	DUCKER
26	26	U2	DUCKER
27	27	U2	DUCKER
28	28	U2	DUCKER
29	29	U2	DUCKER
30	30	U2	DUCKER

## UPFRONT CLUB CHART TOP 40

Wk	Pos	Artist	Track
1	1	U2	DUCKER
2	2	U2	DUCKER
3	3	U2	DUCKER
4	4	U2	DUCKER
5	5	U2	DUCKER
6	6	U2	DUCKER
7	7	U2	DUCKER
8	8	U2	DUCKER
9	9	U2	DUCKER
10	10	U2	DUCKER
11	11	U2	DUCKER
12	12	U2	DUCKER
13	13	U2	DUCKER
14	14	U2	DUCKER
15	15	U2	DUCKER
16	16	U2	DUCKER
17	17	U2	DUCKER
18	18	U2	DUCKER
19	19	U2	DUCKER
20	20	U2	DUCKER
21	21	U2	DUCKER
22	22	U2	DUCKER
23	23	U2	DUCKER
24	24	U2	DUCKER
25	25	U2	DUCKER
26	26	U2	DUCKER
27	27	U2	DUCKER
28	28	U2	DUCKER
29	29	U2	DUCKER
30	30	U2	DUCKER

## URBAN TOP 30

Wk	Pos	Artist	Track
1	1	U2	DUCKER
2	2	U2	DUCKER
3	3	U2	DUCKER
4	4	U2	DUCKER
5	5	U2	DUCKER
6	6	U2	DUCKER
7	7	U2	DUCKER
8	8	U2	DUCKER
9	9	U2	DUCKER
10	10	U2	DUCKER
11	11	U2	DUCKER
12	12	U2	DUCKER
13	13	U2	DUCKER
14	14	U2	DUCKER
15	15	U2	DUCKER
16	16	U2	DUCKER
17	17	U2	DUCKER
18	18	U2	DUCKER
19	19	U2	DUCKER
20	20	U2	DUCKER
21	21	U2	DUCKER
22	22	U2	DUCKER
23	23	U2	DUCKER
24	24	U2	DUCKER
25	25	U2	DUCKER
26	26	U2	DUCKER
27	27	U2	DUCKER
28	28	U2	DUCKER
29	29	U2	DUCKER
30	30	U2	DUCKER

## PRE-RELEASE AIRPLAY TOP 20

Wk	Pos	Artist	Track
1	1	U2	DUCKER
2	2	U2	DUCKER
3	3	U2	DUCKER
4	4	U2	DUCKER
5	5	U2	DUCKER
6	6	U2	DUCKER
7	7	U2	DUCKER
8	8	U2	DUCKER
9	9	U2	DUCKER
10	10	U2	DUCKER
11	11	U2	DUCKER
12	12	U2	DUCKER
13	13	U2	DUCKER
14	14	U2	DUCKER
15	15	U2	DUCKER
16	16	U2	DUCKER
17	17	U2	DUCKER
18	18	U2	DUCKER
19	19	U2	DUCKER
20	20	U2	DUCKER

## Sign up to the Friday Dance

Commercial pop charts, urban charts, and pre-release airplay charts. Sign up to the Friday Dance newsletter for more music news and updates.

## COMMERCIAL POP TOP 30

Commercial pop charts, urban charts, and pre-release airplay charts. Sign up to the Friday Dance newsletter for more music news and updates.





- 21 **21** HEY MA Carrion feat. Jaziz Santana Roc-A-Fella/Mercy
- 19 **22** GO BUNNIE & CLYDE Jay-Z feat. Beyoncé Knowles Roc-A-Fella/Mercy
- 18 **23** DON'T WORRY ABOUT IT Polyrider
- 18 **24** MØR FINE Bad Company UK/Ravelli Cru BC Records
- 17 **25** I'LL BE YOUR ANGEL Kira Nullife
- 35 **26** WHAT MY HEART WANTS TO SAY Gareth Gates S
- 22 **27** SOUND OF THE UNDERGROUND Girls Aloud Polyrider
- 18 **28** BOTHER Stone Sour Roadrunner
- 24 **29** GIMME THE LIGHT Sean Paul Atlantic
- 26 **30** STOP LYING THE UE David Sneddon Mercury



- 23 **31** AUTOMATIC Sarah Wharmora RCA
- 18 **32** SUGAR Ruby Amanuh Polyrider
- 27 **33** SONGBIRD Oasis Big Brother
- 16 **34** EPLE RoxySopp Wall Of Sound
- 18 **35** BABALON AD (SO GLAD FOR THE MADNESS) Circle Of Fish Epic
- 30 **36** BIG YELLOW TRAIL Downing Sons feat. Vanessa Carlton GoldenEye
- 25 **37** OK Big Brovaz Epic
- 18 **38** SOMETHING THAT YOU SAID The Bangles EMI/UKliberty
- 32 **39** THE OPERA SONG (BAME NEW WORLD) Judging What feat. OMC Dindia
- 45 **40** SORRY SEEMS TO BE THE HARDEST WORD Blue feat. Ebon John Innocent

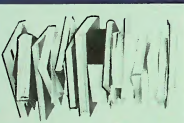
## KEY UPCOMING RELEASES

- 50 **CENT:** In Da Club (InterScope/Polydor) March 10
- DANIEL BEDINGFIELD: I Can't Read You (Polydor) April 7
- BLUE: U Make Me Wanna (Innocent) March 17
- BURR: Out Of Time (Parlophone) April 14
- GARETH GATES: Spirit In The Sky (S) March 10
- GIRLS ALLOUD: No Good Advice (Polydor) March 12
- MADONNA: American Life (Maverick) April 14
- STEREOPHONICS: Madame Helga (V2) May 5
- WESTLIFE: Tonight (S) March 17
- ROBBIE WILLIAMS: Come Undone (EMI) April 14

# COMPILATIONS

## 1 THE BEST OF AMY WINEHOUSE 2

- 1 **1** THE BEST OF AMY WINEHOUSE 2 **11** STRANGE AND BEAUTIFUL **MSA**
- 2 **2** THE BEST OF RICHIE MARRAS **8** CHICAGO (OST) **Spa**
- 3 **3** TRANCE NATION - FUTURE **5** BRIT AWARDS ALBUM **ONE**
- 4 **4** CLUB MIX 2003 **9** FRIENDS REUNITED **Universal TV**
- 5 **5** THE BEST OF COLD FEET **10** 15 **THE BEST OF DAVE PERAZZINI DANCE ANTHEMS** **Universal TV**
- 6 **6** THE BEST OF RELAXING CLASSICS **12** 16 **ALL THE CLASSIC TEACHERS** **MSA**
- 7 **7** LIVE FOREVER - THE BEST OF BRITPOP **15** 17 **THE BEST OF ONE FM WINDERS IN THE WORLD** **Virgin/MSA**
- 8 **8** THE ALBUM **11** 18 **REGGAE LOVE SONGS** **Sennary**
- 9 **9** MILE (OST) **13** 19 **LOVE - ETERNAL LOVE SONGS** **Universal TV**
- 10 **10** 11 **LUV SMASH HITS** **14** 20 **THE LUCK - BEST OF** **Universal TV**



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- 16 **22** 100TH WINDOW Massive Attack Virgin
- 17 **23** I CARE 4 U Aaliyah Independent/Blackground/Unique
- 28 **24** ONE LOVE Blue Innocent
- 20 **25** BIODIFFY - THE GREATEST HITS Lisa Stansfield Arista
- 19 **26** A NEW DAY AT MIDNIGHT David Gray East West
- 18 **27** A LITTLE DEEPER Ms Dynamite Polyrider
- 23 **28** MELODY AM RoxySopp Wall Of Sound
- 25 **29** ONE BY ONE Foo Fighters RCA
- 24 **30** GREATEST HITS - HISTORY VOL. 1 Michael Jackson/epic



- 21 **31** GOTTA GET THRU THIS Daniel Bedingfield Polyrider
- 26 **32** THE YOUNG AND THE HOPELESS Good Charlotte Epic
- 69 **33** UPI Shania Twain Mercury
- 30 **34** PARACHUTES Coldplay Parlophone
- 37 **35** THINKING IT OVER Liberty X V2
- 29 **36** ESCAPATOLOGY Robbie Williams EMI
- 38 **37** SONGS IN A MINOR Alicia Keys J
- 68 **38** BAD Michael Jackson Epic
- 47 **39** THRILLER Michael Jackson Epic
- 35 **40** THEIR GREATEST HITS - THE RECORD Bee Gees Polyrider

## KEY UPCOMING RELEASES

- BURR: Think Tank (Parlophone) May 5
- MACY GRAY: The Trouble With Being Mystif (Epic) April 28
- LINXIN PARK: Meteor (Warner Bros) March 24
- PAUL MCCARTNEY: Back In The World (Parlophone) March 17
- MADONNA: American Life (Maverick) April 21
- MS-TEED: Eye Candy (Intermoo/Relstar) March 31
- MELANIE C: Reason (Virgin) March 10
- SIMPLY RED: Home (simplyred.com) March 24
- DAVID SNEDDON: The (Mercury) April 28
- THE WHITE STRIPES: Elephant (XL) March 31



# THE OFFICIAL UK CHARTS SPECIALIST

15 MARCH 2003

## CLASSICAL ARTIST

No.	Last	Title	Artist	Label (Distributor)
1	1	SENTIMENTO	Andrea Bocelli	Philips 474182 (U)
2	2	PAINT PRAISID	Tomas Petrucinis/Pitts	Naxos 855880 (S)
3	3	REPRISE	Russell Watson	Decca 470002 (U)
4	4	ALFED	Alce Jones	UCJ 864092 (U)
5	3	KASHIF: THE QUEEN SYMPHONY	Royal Philharmonic Orch/Kashif	EMI Classics 557892 (E)
6	10	BAX: SYMPHONY NO 6	RNSD/Lloyd-Jones	Naxos 855415 (S)
7	5	THE COLLECTION	John Rutter	UCJ 472622 (U)
8	13	HOLST: THE PLANETS/MYSTIC TRUMPETS	Royal RNSD/Lloyd-Jones	Naxos 855482 (S)
9	7	THE GOLD COLLECTION	Lesley Garrett	Decadance DECTV006 (U)
10	6	I GIORNI	Ludovico Einaudi	Ariola 742119422 (BMG)
11	11	THE ARMED MAN - A MASS FOR PEACE	Karl Jenkins	Venture CV0692 (E)
12	8	PROKOFIEV: PETER & THE WOLF	Dario Edes/Mei SQ/Lancbery	Naxos 855417 (S)
13	9	ENCORE	Decca 476302 (U)	
14	12	SAINTE-SAENS: CARNAVAL OF ANIMALS	Johnny Monte	Naxos 855482 (S)
15	9	BEYOND IMAGINATION	OperaBabes	Sony Classical S819616 (TEN)
16	10	THE VOICE	Russell Watson	Decca 04872512 (U)
17	8	TAYLOR: ENGLISH CHORAL MUSIC	St John's College Choir/Robinson	Naxos 855256 (S)
18	10	MOZART/BASSOND AND OBDE C703	Venus Mozart Acad/Wildner	Naxos 855045 (S)
19	12	THE SINGER	Lesley Garrett	EMI Classics 5574052 (E)
20	15	PRIELDE - THE BEST OF	Charlotta Church	Sony Classical S819600 (TEN)

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## CLASSICAL COMPILATIONS

No.	Last	Title	Artist	Label (Distributor)
1	1	THE VERY BEST OF RELAXING CLASSICS	Various	Decca 473822 (U)
2	2	CLASSICAL CHILL OUT GOLD	Various	Decadance DECTV005 (M/V/TEN)
3	3	THE CLASSICAL LOVE ALBUM	Various	Decadance DECTV006 (TEN)
4	5	CLASSIC FM - SMOOTH CLASSICS	Various	Classic FM CFMCD303 (TEN)
5	6	PAVARTI/DOMINGO/CARRERAS	Various	Empire EMT182020 (D/IS)
6	7	CLASSICAL AMBIENCE	Various	Classic FM CFMCD322 (E/UK)
7	8	CLASSICAL CLASSICS	Various	EMI Gold 574422 (E)
8	10	CLASSICAL SILENCE	Various	Sony Classical 5057962 (U)
9	8	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Coifer Classics 756959152 (E/UK)
10	10	POPULAR CLASSICS	Various	Classic Music MBS0251 (P)
11	9	CLASSICAL CHILL OUT	Various	Virgin EMV 1700348 (E)
12	14	CLASSICS 92	Various	Decca 472822 (U)
13	6	THE VERY BEST CLASSICAL PASSION	Various	Warner Classics 92747462 (TEN)
14	5	PURE CINEMA CHILL OUT	Various	Virgin EMV 1700345 (E)
15	11	RELAXING CLASSICS	Various	Classic FM CFMCD308 (E/UK)
16	10	RELAX MORE	Various	Classic FM CFMCD323 (BMG)
17	16	CLASSICAL CHILL	Various	Metromedia MDC506 (BMG)
18	17	FLAVOURITE CLASSICS	Various	Classic FM CFMCD322 (E/UK)
19	21	CLASSICAL LEGENDS	Various	Virgin EMV 1700348 (E)
20	10	100 RELAXING CLASSICS	Various	Polka PR02505 (P)

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## JAZZ & BLUES

No.	Last	Title	Artist	Label (Distributor)
1	1	COME AWAY WITH ME	Norah Jones	Parlophone 538092 (E)
2	2	GOLD	Ella Fitzgerald	Verve 05482 (U)
3	6	KIND OF BLUE	Miles Davis	Columbia UK 54629 (TEN)
4	4	MAMBO SINGING	Byrd & Moorad's All Stars	Nonesuch 75597812 (TEN)
5	5	THE JAZZ ALBUM 2003	Russell Watson	Naxos 855082 (U)
6	7	LIVE IN PARIS	Diana Krall	Naxos 855368 (U)
7	3	REACHING THE COLD 100	Peter Green Splinter Group	Eagle EA60224 (SMV/P)
8	10	DANCING DOWN THE STONEY ROAD	Chris Roy	Jazzbe 1061001 (SMV/P)
9	8	TAYMOT DANCE	Bebel Gilberto	East West 82740472 (TEN)
10	11	DIAMOND LIFE	Sade	Epic 022694 (E)

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## ROCK

No.	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 5302481422 (E/UK)
2	2	THE VERY BEST OF - EARLY DAYS & LATTER DAYS	Les Zeppelin	AIRCA 756788196 (TEN)
3	3	ONE BY ONE	Foo Fighters	Ritec 742527248 (BMG)
4	4	AUDIOSLAP	AudioSlap	Epic/Interscope 910232 (TEN)
5	5	COMFORT IN SOUND	Federer	Echo CHMCD3 (E)
6	7	GREATEST HITS II & III	Queen	Parlophone 538092 (E)
7	9	SILVER SIDE	Nickelback	Roadrunner 1208452 (U)
8	8	VOODOO CHILD - THE COLLECTION	Jim Hendrix	Universal TV 1700222 (U)
9	10	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759596812 (TEN)
10	11	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 022422 (TEN)

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## R&B SINGLES

No.	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	WORK IT	NellyFelt, Justin Timberlake	Universal MCT37432 (U)
2	2	SING FOR THE MOMENT	Enyimema/Polydor 49781 (U)	Interscope/Polydor 49781 (U)
3	1	CRY ME A RIVER	Justin Timberlake	Jive 524622 (P)
4	3	LOSE YOURSELF	Enyimema	Interscope/Polydor 478262 (U)
5	2	STOLE	Kelly Rowland	Columbia 6759249 (TEN)
6	5	HEY MA	Carmin feat. Justin Santana	Rec-A-Fella/Mercury 378022 (U)
7	7	103 BONNIE & CLYDE	Jay-Z feat. Beyoncé Knowles	Rec-A-Fella/Mercury 378022 (U)
8	6	GIMME THE SHOT	Sean Paul	Atlantic 4171402 (TEN)
9	4	HIT THE FREEWAY	Tori Bruntz	Arista 826705671 (BMG)
10	10	PARADISE	LL Cool J feat. Amerie	Def Jam/Mercury 073892 (U)
11	9	OK	Big Brovaz	Epic 0735212 (TEN)
12	11	MUNDANO TO BACH KE	Parlay/MC	Showbiz/Instant Karma KARMA2320 (P)
13	8	FABULOUS	Jayeh	Warner Bros 959820 (CD)
14	12	TRUGZ MANSION	2 Pac	Interscope/Polydor 497842 (U)
15	13	REMINISCE/WHERE THE STORY ENDS	Blazin' Squad	East West 501400301 (TEN)
16	15	DILEMMA	NellyFelt, Kelly Rowland	Universal MCT514029 (U)
17	16	STREET LIFE	Beebea Man	Virgin VU57202 (E)
18	14	THE STREETS	WC feat. Snoop Dogg & Nate Dogg	Def Jam/Mercury 073892 (E)
19	20	MAKE IT CLAP	BuTe Rhymes feat. Split Starr	J 8257480262 (BMG)
20	18	GUESS YOU DIDN'T LOVE ME	Tina Turner	Def Soul 77962 (U)
21	17	WHEN THE LAST TIME	Disco	Arista 8267052211 (BMG)
22	23	MISS OUT	Ashlyb	Virgin BRE146130 (Import)
23	19	HIDDEN AGENDA	Crash David	Wiscayr COV11204 (BMG)
24	22	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 0732371 (TEN)
25	21	107Y KID TO THE SUNTO SHINE TO MAKE ME SMILE	Cardiel	Go Beat 020247 (U)
26	18	IN DA CLUB	51 Cent	Interscope 05487850 (Import)
27	25	REACT	Erick Sermon feat. Redman	J 7422186842 (BMG)
28	26	HAPPY	Ashanti	Def Jam/Mercury 053842 (U)
29	24	WIZZY WOW	Blackstreet	Decca/Warner/Polydor 497802 (U)
30	23	LIKE I LOVE YOU	Justin Timberlake	Jive 525430 (P)

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## DANCE SINGLES

No.	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MD FIRE	Bad Company UK/Rawhill Cru	8 C BCRUK0029 (ASD)
2	2	ON MY MIND	Futureshock feat. Ben Onono	Junior/Parlophone 126955 (E)
3	1	MOVE YOUR FEET	Junior Senior	Mercury 0198191 (U)
4	3	EPLÉ	Royksopp	Walt Of Sound WALL1008 (U)
5	2	WHERE LOVE LIVES	Alicia Americk	Arista Deca 826785243 (BMG)
6	2	SOARMASTER	Solar Sistas	Lost Language 0471028 (U)
7	2	SPECIAL CASES	Massive Attack	Virgin 571833 (E)
8	7	THE BOYS OF SUMMER	CJ Smirny	Drama/Ministry Of Sound DATA491 (M/V/TEN)
9	10	LIGHTERS MUSIC LEAVE	King Unique	Junior BR0501 (ADD)
10	10	UNIVERSAL NATION	Pink	Inferno TFEN833 (U)
11	4	FREAK EP	Deepah Ono	Defected DF0068 (U)
12	10	LOSING MY EDGE	LDL Soundsystem	Output 09P0363002 (U)
13	12	10.04	Noyse	Moving Shadow SHAD001974 (SFD)
14	5	ROCK MUSIC PAYS OFF	Medicine8	Rebel REG008 (U)
15	15	HOW DEEP IS YOUR LOVE	Zeni Geane feat. Billie Holiday	Head Kandi HED17001 (SMV/TEN)
16	10	MAGNIFIQUE	Tedd Patterson	Fluential FLEN1203 (ADD)
17	12	HOUSE OF JEALOUS LOVERS	The Rapstone	Output 09P0401 (U)
18	10	10.05	Various	Moving Shadow SHAD001975 (SFD)
19	10	10.06	Various	Moving Shadow SHAD001976 (SFD)
20	10	10.07	Various	Moving Shadow SHAD001977 (SFD)

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## DANCE ALBUMS

No.	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	STARTS	Moskito	Echo ECH1244 (CHM/CMA) (P)
2	1	THE BEST WINDDOWN	Melodic Attack	Virgin V29216 (E)
3	2	STYLISH AM	Various	Walt Of Sound WALL1008 (U)
4	4	RAD	Michael Jackson	Epic 025250 (453029) (TEN)
5	4	ANGELS WITH DIRTY FACES	Sugababes	Island/Uni-Island - CD18122 (U)
6	5	THE EVERLASTING BLINK	Bent	Sport SPORT1020 (SMV/TEN)
7	8	THE VERY BEST EURODISCO HOUSE BREAKDOWN	Various	Telstar TV/BMG - 477CD3307 (BAAG)
8	1	TRANCE NATION - FUTURE	Various	Ministry Of Sound - MNS02308 (M/V/TEN)
9	1	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/78 Recordings 094718 (SFD)
10	5	TWISTED DISCO	Various	Head Kandi - HED2K203 (SMV/TEN)

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## MUSIC VIDEO

Wk	UV	Title	Label Cat. No.
1	1	ZWAN: My Star Of The Sea	Republic 55434202
2	3	VARIOUS: The Last Waltz	MGM 112326
3	6	QUEEN: Greatest Video Hits - 1	Parlophone 025348
4	2	VARIOUS: The Brits 2003	BMG Video 8263853948
5	1	BLACK SABBATH: Never Say Die	Santacruce 5913712
6	12	MICHAEL JACKSON: History On Film - Volume II	SME Epic 5451320
7	15	MICHAEL JACKSON: Video Greatest Hits - History	SME Columbia 551225
8	10	DANIEL O'DONNELL: Shades Of Green	Recoleta 801921
9	5	ALANIS MORISSETTE: Fear On Tracks	Warner Music Video 76588300
10	12	LEO ZEPPELIN: Song Remains The Same	Warner Brothers 548339

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No.	Last	Title	Artist	Label Cat. No. (Distributor)
11	7	03: The Best Of - 1996-2000	Various	Island/Uni-Island 035333
12	4	SOPIE ELIS-BEIR: Wreck My Life	Polydor 88889	
13	11	VARIOUS: Punk 0 - The Videos - Vol. 1	Epic 85449	
14	17	DAVID BOWIE: Best Of Bowie	EMI 400108	
15	14	KYLE MINOGUE: Kylie Fare 2002	Parlophone 0001013	
16	7	BLUE: One Love Live Tour	Insect 580420	
17	10	DANDY GREAT LINE	Various	
18	10	DROWNING POOL: Siesta	Various	
19	10	ROD STEWART: It's In You To Be You - The Great American	Various	
20	18	ABBA: The Definitive Collection	Polydor 0174490	

MUSIC WEEK 15 MARCH 2003



**STORE OF THE WEEK**

**PICCADILLY RECORDS**

**STORE DETAILS**

Piccadilly Records originally opened in 1978 and was taken over in 1990 by Phillipa Jarman, John Kerfoot, Laura Kennedy and Darryl Mothershead, the current four directors. The four of them had worked in the original shop, which had been part of a white goods chain and bought the name and stock when the chain was taken over. The shop moved to its present location in 1997.

**Store size:** 250 sq m  
**Music stocked:** all genres except chart  
**Areas of specialisation:** many different specialisations under one roof  
**Local competition:** Fat City, Eastern Bloc, HMV, Virgin

**Piccadilly's Top 10 Chart:**

1. **Cody Chesnuutt** - The Headphone Masterpiece (Ready To Set)
2. **Sleepy Jackson** - Sleepy Jackson (Virgin)
3. **Oshamu Presents Nadirah Shakoor** - Pride (Set)
4. **Saia Escottee** - Let It Go (Jazzanova Remix) (Oyster)
5. **Aerogramme** - Sleep And Release (4AD)
6. **Various** - Impact! (Universal Sound)
7. **Various** - Playlist EP (JCR)
8. **The Earlies** - 25 Easy Pieces (Names On)
9. **Theo Parrish** - Ugly Edits 2 (white label)
10. **Tesco** - Dehli 9 (Studio KT)

**PHILIPPA JARMAN, CO-DIRECTOR**

One of the reasons for our success in the highly competitive environment is that we work really hard to get the right stock and sell it. We listen to everything that comes in and all the stock has descriptive reviews so that customers browsing can get a good idea of what something's like before they check it out. We're really enthusiastic about music here and as a result we always get good feedback from our customers.

We launched the website last week, after having spent nearly three years developing it and the results have been immediately noticeable. We've had a very healthy mail-order business for some time. We've done a regular weekly e-mail to around 5,000 people that lists all the new releases we have along with MP3 tasters for each track. We personalise them to the customer's taste, which is a service that people can now set up themselves on our website. Now that the website has been launched, we've started getting some really big orders through, which is remarkable. Up to now, mail-order has accounted for 10% to 12% of our business, but we expect that figure to rise.

Obviously the shop remains our main focus and it has always done well. We get all the DJs and local record labels coming in on a regular basis and we're very strong within the music community. One thing we have noticed this year was the 'drop-out' in the student trade that has to be down to CD burning. It used to be that you'd see a sales spike at the beginning of the academic year as students heard new music for the first time and went out to buy it. This year the fall, while not large, has been noticeable.



**Piccadilly: store now backed by website**

Manchester has always had a healthy cross-fertilisation of styles which feeds through to the range of music people buy. We're not as big as London so there are lots of clubs with walking distance of each other. Our house is doing really well and there's been a renaissance with hip hop in the store. That's mostly down to Ashley Kennerley, who has recently joined us to handle buying for hip-hop and R&B. We've got three racks given over to new US punk and, to a lesser degree, UK punk acts such as Kids Near Water. The majors do normal and ignore punk so we're cleaning up, but if an act crosses over and the majors start to come on board we tend to move on as the act usually stops selling to our customers. Obviously we stock music we think is interesting. I believe our job is to provide an alternative to the mainstream and to do it with style.  
**Address:** 63 Oldham Street, Manchester M1 1JR  
**Tel/Fax:** 0161 639 8008  
**Email:** taylor@piccadillyrecords.com  
**Website:** www.piccadillyrecords.com

**NEW RELEASE COUNTDOWN**

**ALBUMS**

- This week**  
**Blackstreet** Level II (DreamWorks); **Toni Braxton** More Than A Woman (LaFace/Arista); **The Clash** The Essential Clash (Polygram); **Credence Clearwater Revue** & A Day (Epic); **Melanie C** Reason (Virgin)  
**March 17**  
**Evian Dando** Baby I'm Bored (Setanta); **Jennifer Love Hewitt** Barenaked (Jive); **Paul McCartney** Back In The World (Warner Bros); **Dannii Minogue** Neon Nights (London); **Prince The Rainbow Children** (George V)  
**March 24**  
**The Cardigans** Long Gone Before Daylight (Stockholm/Polystar); **Celine Dion** One Heart (Epic); **Linkin Park** Meteora (Warner Bros); **Placebo** Sleeping With Ghosts (Gut); **Simply Red** Home (simplyred.com)  
**March 31**  
**Mis-Teeq** Eye Candy (Inferno/Telstar); **MJ Cole** too (Mercury); **Spiritualized** The Complete Works Vol. 1 (Spaceman/Arista); **The White Stripes** Elephant III  
**April 7**  
**Athlete** Vehicles & Animals (Parlophone); **The Donnas** Super The Night (EastWest); **Mis-Teeq** Pieces (Polygram); **Smog** Support (Domino); **Lucinda Williams** World Without Tears (Lost Highway)  
**April 14**  
**Cream** At The BBC (Polygram); **Fleetwood Mac** Say You Will (Reprise); **Scotter** The Stadium Techno Experience (Sheffield Tunes/Edel UK); **Bob Sinclair** Bob Sinclair III (Defected); **Swag** No Such Thing (Version)  
**April 21**  
**Arab Strap** Monday At The Hug & Point (Chemical Underground); **Kym Marsh** tha (Mercury); **Madonna** American Life (Maverick); **Puretone** tha (Illustrious/Epic)

**IN-STORE NEXT WEEK: FROM 18/3/03**

**ANCDs RECORDS**  
**Press ads** - NERD, Ed Harcourt, 3rd Edge, Idewiki; **In-store** - Richard X Vs Liberty X, Paul McCartney, Bangles  
**Placbos** YK4, Everclear, Moloko, Mel C, Turin Brakes, Roxette, Ed Harcourt, Massive Attack, Art Garfunkel, Ben Harper, Idewiki, Kelly Rowland, 3rd Edge, Hell Is For Heroes, Nat King Cole, Bernie Mac, Richard Ashcroft, Asian Dub Foundation, Darren Hayes, The Music; **Windows** - Paul McCartney, Mel C

**HMV**  
**Listening posts** - Queen + Vanguard, Simply Red, NERD; **Blue** - Press ads - Misty Elliott, Liberty X, Linkin Park, Mis-Teeq, Ja Rule; **TV ads** - B2K, Finch

**TESCO**  
**Singles** - Darius, Nelly, Eminem, Darius; **Albums** - Justin Timberlake, Moloko; **In-store** - Turin Brakes, Moloko, Moll International Society, Ozy Osbourne

**ASDA**  
**Singles** - Mis-Teeq, Richard X Vs Liberty X, Bue, Ja Rule & Ashanti, Linkin Park, Nerd, Simply Red, B2K, Queen + Vanguard; **Albums** - Boyzone, Paul McCartney, Missy Elliott, Dannii Minogue, V80 All Woman 2003, TOTP Spring 2003, Super 70s, Bangles

**MVC**  
**Listening posts** - Rick Wakeman, Dixie Chicks, Love; **Windows** - Paul McCartney, Soul Legends; **In-store** - Moby, Style Council; **Press ads** - Ozy Osbourne, Marz, Cradle Of Fish

**TOWER RECORDS**  
**Windows** - Melanie C, Matchbox 20, Massive Attack, Nick Cave, Queens of the Stone Age, Justin Timberlake, Foo Fighters, Eminem

**BORDERS**  
**In-store** - Joe Jackson, The Clash, Ani DiFranco, DJ Sammy, India Arie, Sinead O'Connor, two for £22 and two for £10 on CDs, DVDs from £7.99 and three for two on books and CDs; **Listening posts** - Paul McCartney, Melanie C, Dixie Chicks, Smooth Jazz, Ibrahim Ferrer

**Safeway**  
**Albums** - DJ Sammy, The Dubliners, Cream, Ruffe, Trance 2003, Shamrocks & Shenanigans, Melanie C

**WHSmith**  
**Singles** - Richard X Vs Liberty X, Mis-Teeq; **Album** - Paul McCartney; **In-store** - Super 70s, Capital Gold Soul Legends, Sugababes, Ann Peebles

**Woolworths**  
**Albums** - Daniell Minogue, Boyzone Ballads Love Collection, Shaná Twain, Paul McCartney, Capital Gold Soul Legends, Super 70s, I Love U, Country Legends; **Singles** - Linkin Park, Mis-Teeq, Bue, Scooter, Richard X Vs Liberty X; **Offer** - Melanie C

**Sainsbury's**  
**Albums** - The Bangles, The Sarah Brightman, Tina Turner, Boyzone, Top Of The Pops Spring 2003, Ja Rule, Capital Gold Soul Legends, Super 70s, Dannii Minogue

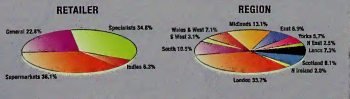
**Woolworths**  
**Albums** - Daniell Minogue, Boyzone Ballads Love Collection, Shaná Twain, Paul McCartney, Capital Gold Soul Legends, Super 70s, I Love U, Country Legends; **Singles** - Linkin Park, Mis-Teeq, Bue, Scooter, Richard X Vs Liberty X; **Offer** - Melanie C

**SINGLES**

- This week**  
**50 Cent** In Da Club (Interscope/Polydor); **The Carpenters** For What It's Worth (Polydor); **Missy Elliott** Gossip Girls (EastWest); **Gareth Gates** Split In The Sky (3); **Jennifer Lopez** All I Have (Epic); **Sugababes** Shape (Island/Uni-Island); **Blue** U Make Me Wanna (Innocent); **Ja Rule** Mesmerize (Def Jam/Mercury); **Mis-Teeq** Scandalous (Inferno/Telstar); **Richard X** Liberty X Being Nobody (Virgin); **Simply Red** Sunrise (simplyred.com); **Westlife** Tonight (5)  
**March 24**  
**Athlete** E (Navyard (Regal)); **Mariah Carey** Joy I See You (Def Jam/Mercury); **Coldplay** Clocks (Parlophone); **Dee Dee** re (XL); **Goodies** 5 Feet Flat; **Olive Chachacha** Make A Wish (Polygram); **Scotter** Weekend (Sheffield Tunes/Edel UK)  
**March 31**  
**India Arie** Little Things (Universal); **Alicia Kitten** Love Doesn't Have To Hurt (Innocent); **Eve** Outrageous (Arista); **Whitney Houston** On My Own (Arista); **Avril Lavigne** I'm With You (Arista); **S Club** Love Am'n' Gonna Wait (Polydor)  
**April 7**  
**Daniel Bedingfield** I Can't Read You (Polydor); **Death In Vegas** feat. Paul Weller So You Say You Lost Your Baby (Concrete); **Mariah Carey** Be Mine (HT/EastWest); **Kym Marsh** Gray In The Queens (Epic); **Quest Of The Stone Age** Go With The Flow (Interscope/Polydor); **Lionel Richie** feat. Enrique Iglesias tha (Mercury);  
**April 14**  
**Ashanti** tha (Def Jam/Mercury); **Bady Drawn** Boy All Possibilities (Twisted Nerve/XL); **Blur** Out Of Time (Parlophone); **Jay-Z** tha (Roc-A-Fella/Mercury); **Robbie Williams** American Life (Maverick); **Robbie Williams** Come Undone (Epic)  
**April 21**  
**Busted** You Said No (Universal); **Macy Gray** When I See You (Epic); **Kelly Osbourne** Dig Me Out (Epic); **Dave Senechal** tha (Mercury); **The White Stripes** Seven Nation

**SALES WATCH: NORAH JONES**

**NORAH JONES: COME AWAY WITH ME (BLUE NOTE)**  
**LW Chart position:** 1.  
 Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of March 1, 2003. Source: Official Charts Company.



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Sonopress: expecting slowdown in catalogue releases by end of year

Warner DVD liners: major determined to strengthen position in Europe

# SEEING THE BIGGER PICTURE: BEYOND THE DVD BOOM

With recent figures hinting that world CD manufacturing may be in decline, many replicators are looking to the booming DVD format – both video and audio – to boost revenues. Elizabeth Toppin examines the future of the sector and the difficulties of moving into the format

The two most common disc formats are enjoying contrasting fortunes right now. The now-not-so-new DVD – regarded by many as the fastest-growing consumer electronics product yet – shows no signs of peaking; in contrast, the CD, while still being manufactured in much greater quantities, has started to show a decline in production. According to figures released by the International Recording Media Association (IRMA), worldwide figures of CDs, audio video and DVD, are set to decline this year over last. DVD, in comparison, is set to continue its increase, with all formats doubling.

The IFPI has begun tracking worldwide music video sales (those made through music companies) and a report late last year, offering 2002 interim figures, stated that, "Music video is a growing revenue stream for music companies. A higher penetration of DVD players and a wealth of new releases over the period have driven market growth by 100% or more in many markets. DVD-Video sales have more than doubled in the period. UK market share for DVD, it added, has risen from 33% to 63% of total music video sales. In Germany, DVD also accounts for 75% of music video sales in the country making it one of the biggest European markets for the format."

That should be good news for the disc manufacturers out there but, while figures may be predicted to double this year over last, DVD-Audio and DVD-ROM will still account for fewer than 500m discs worldwide, compared with more than 11,000m DVD-Video, CD-Audio, CD-Video and CD-ROM discs.

In addition, the market is a somewhat unbalanced one. CD/DVD replicators tend to be either very big players or very small ones; the industry has seen a huge amount of consolidation via acquisitions, mergers and plant closures and, by all accounts, there is still room for more shake-outs.

A report last year from market research firm Understanding & Solutions states that

more than two-thirds of global DVD production in 2002 was accounted for by only three replicators: Sony, Warner and Technicolor. Another three – Sonopress, Cinram and Deluxe – represent another 16% of the market. "That leaves the rest of the industry in competition for just 17% of the total DVD replication market," said Jim Bottoms of U.S. "They are surviving very much on overspill work from the majors."

While DVD may be booming, it is really still only DVD-Video that is doing well, and many disc manufacturers are finding it hard to make ends meet. There is DVD work out there, but hard to find without a major Hollywood studio contract.

Recordable and rewritable DVDs are a whole different can of worms, but if the IRMA figures hold true, it may be that 2003 becomes the year of the "other versions" of DVD – ROM and Audio – both of which have been exceedingly sluggish to take off in comparison with their hugely popular counterpart, DVD-Video.

In any case, this year's Midem saw a concerted effort to ramp up the profile of DVD-Audio, with both record labels and player manufacturers demonstrating hardware and software, including in-car players and 5.1 surround sound music. According to the organisers, there are now more than 200m DVD products worldwide that are capable of playing DVD-Audio discs. In addition, according to the IFPI interim report, there have been some positive growth indications in the market for SACD and DVD-Audio, where there were increases of more than 100% in the first half of 2002, compared to 2001's full annual figures.

While the IRMA figures show a worldwide decline in CD, European replicators believe the picture is much of less definite in that region. Han van Houts of DDCdata Media Services feels there is some decline in CD-Audio, but suggests incomplete figures may be making a contribution to the picture. "In

WORLD CD & DVD REPLICATION			
	2001	2002	2003
CD-Audio	4,774	4,709	4,680
CD-ROM	3,429	3,275	3,110
CD-Video	1,035	1,101	1,046
DVD-Video	1,080	1,740	2,415
DVD-ROM	170	298	438
DVD-Audio	6	25	60
Total worldwide CD & DVD replication	10,554	11,148	13,749

Table shows CD & DVD replication worldwide 2001-2003 in millions of units. Source: IRMA.

Germany where DDCdata is active (France, United Kingdom and the Netherlands) the CD-Audio market has decreased in several of them," he says. "However, the non-audio (CD-ROM) market isn't measured thoroughly, so any exact conclusion on CD as a format is very difficult to make."

Sony DADC's recent investments in SACD (see breakout, page 24) have no direct relevance to the likely future prospects of CD, according to Dr

Michael Hefer, manager of Sony DADC Austria's International Operations Group. He speaks of SACD as "a niche format" and suggests that DVD-R is the closest thing to a guaranteed market in the coming years.

"As far as DADC is concerned, the CD capacity is still strong with no production lines reduced," he says. "Also in 2003 the CD capacity will be diminished only slightly. We see for the next years a shift from CD-Audio replication to DVD replication, which is based on the declining CD-Audio market and the comparatively new DVD market. Despite the future downturn of CD-Audio, we are sure that a basic demand will remain constant due to new releases."

At Sonopress, Warner and Disronics, the view is that demand may be dropping

but business for them is not. Disronics general manager sales Sue Mackie says, "In fact, we have increased our total capacity with the acquisition of Electronics Blackburn. However, we do not anticipate we will expand our CD capacity further – CD demand is not in decline, but the growth curve is flatter."

DVD-Video has certainly not peaked, according to most manufacturers. "The initial excitement has not died down," says one Technicolor executive. "We are only now entering the stage where DVD is becoming a mass-market product. DVD-player household penetration is reaching 20% in Western Europe. This figure does not take into consideration the numbers of DVD-ROM drives and DVD enabled consoles in use. Compare that with VCR penetration in Western Europe, which is more than 80%. There is still a huge market to serve and a lot of work for manufacturers."

However, Rob Taylor, business development manager, Sonopress UK, believes this may slow down towards the end of the year. "The boom will continue as

**'The boom will continue as more UK households switch from VHS to DVD as their preferred movie-watching option'**  
— Rob Taylor, Sonopress

more UK households switch from VHS to DVD as their preferred movie-watching option," he says. "However, currently a significant amount of volume is based on back catalogue titles for the film distributors. By the end of 2003 this element of the DVD boom will have declined as the labels will have transferred most of their commercial back catalogue onto DVD and become focused on new release titles."

"Disronics' Sue Mackie is more bullish. "We are expecting it to continue to grow and believe that the market will increase overall by at least 50% in 2003, with music video accounting for a minimum 5% market share. This is before any breakthrough in DVD-Audio, which is likely to take a significant step forward this year."

So, the vote is unanimous for **► p24**

## Taking stock of SACD

There is, of course, more to the high-density audio disc format than DVD-Audio; there is also SACD, the brainchild of Philips and Sony, which is beginning to make serious inroads into the music market. Although the SACD market is not yet mature, Sony Digital Audio Disc Corporation (DADC) expects the yearly demand in Western Europe to rise to more than 100m units by 2006. There are now more than 15 companies manufacturing SACD hardware, more than 2.5m SACD players have been sold worldwide and more than 1,000 SACD titles are now available.

In Europe, Sonopress in Germany was one of the very first to produce SACDs and, says Rob Taylor (pictured), business development manager, Sonopress UK, the company is seeing success with that format as well as DVD-Audio.

In January of this year, Sony DADC announced a major investment in SACD replication facilities at its European headquarters in Salzburg, Austria



(pictured). A new production line is currently being installed which will be dedicated to the production of hybrid discs. The line is scheduled to start commercial production in May 2003 with an initial monthly capacity of 500,000 discs.

The new line will provide extra production resources to the plant, which currently has a capacity of more than 300,000 discs per month. DADC is also being supported by its Japanese sister company, Sony Music Manufacturing, which has a proven ability to produce up to 45,000 hybrid discs per day at its Shizuoka headquarters.

"This significantly increased production capacity is Sony's response to requests from record companies such as Sony Music, Universal Music, EMI and the many independents that have started large scale commercial retailing of their music on the

Super Audio CD format," says Sony DADC director marketing and sales Johannes Stegelföner. "There is no doubt that SACD will be successful in the future."

Although, by its very hybrid nature, SACD is potentially more challenging to manufacture, there are replicators, other than Sony, geared up for the format: Crest National in the US, and Vya Magnetics in Canada and Hong Kong.

There is one caveat, however: SACD's advantage over DVD-Audio is that, as a CD/DVD hybrid, it can be played in existing CD players, while DVD-Audio can be played only in DVD-Audio players. Late last year, the DVD Forum approved a hybrid DVD-Audio format which also offers playability in CD machines. While it appears to be still in the theory stages, if it goes into large scale production, this could offer a potential threat to SACD.

reliability that we have for CD," says Discronics' Mackie. "A DVD is far more complex to make than a CD, which is already quite complex. It takes a lot of effort to produce discs of consistent high quality as it is neither quick nor easy to learn to make DVDs well."

Taylor at Sonopress agrees. "The replication of a high-quality DVD by a replicator who fully understands replication of CDs may have taken around one year," he says. "To fully build up the infrastructure for DVD in a market like the US or Europe, it may take a time-frame of three to five years. Now the infrastructure in Europe and the US is in place to deal with any amount of discs at a given time."

A lot goes into the decision to take up a new format, says Van Houts at DDCdata: for the move into DVD, that manufacturer had to keep an eye on the market predictions for the format, customer demand, investment, technology and so on. "DDCdata was quite an early adaptor as we

One of the key factors is the fact that DVD is an expensive format to get into, compared with CD. "DVD video requires a lot of infrastructure," says Taylor. "Unlike CD, there are greater pre-mastering and mastering costs connected with DVD. The technology is still developing and hence costs more."

Once you are set up for DVD video, however, the other DVD formats are no more expensive to produce. But realistically, however, it can take two to three years to make a smooth transition to good DVD production.

"We were one of the first independent manufacturers to consider making DVDs: we spent two to three years learning about the new format and did not sell our capacity until we knew we could make it with the same high standards of quality and

thought a prototype as our first DVD line," he says. "This way we could ensure our advancement on technological knowledge – however, this is always guided by the forecast of 'earning back + on this investment. As we are a stock-traded company we need to make sure that our shareholder value is optimised."

Companies in this industry certainly need to be cautious about investing in formats too early: several years ago there was a sudden glut of DCC (digital compact cassette) manufacturing equipment on the market as that format singularly failed to take off and even the Discos did not live up to widespread hopes. More recently, DataPlay, with its mini-sized recordable format that received industry-wide acclaim, failed even to make it to retail before filing for bankruptcy.

However, the big players are continuing to invest in DVD for the long term. Warner Music Manufacturing Europe, which recently announced the opening of an office in Paris as part of the company's determination to strengthen its position in Europe, has been producing DVD-Audio discs since 2001.

"DVD has grown tremendously and 2003 will see us doubling our DVD capacity," says Cappi Frenger, director of sales & international services at WMME. "While CD has started losing capacity in the market generally, we are affected as at WMME only marginally and all our DVD formats are expanding." Frenger agrees with the principle that profitability is equal for all formats, as are set-up costs. "Where a company can incur additional costs would be in the area of special packaging or hand packaging."

As far as long-term investment goes, he says, "We are investing to further our technical capacities, including all relevant accompanying logistics."

Another area of investment is for manufacturers in digital asset management (DAM) and storage. "More and more assets are digital, which leads to the necessity of up-to-date DAM," says Hofer at Sony DADC. "We have developed a service called ADMA, which stands for Asset Offering and Management Application. It is a web-based application and it enables an authorised user to browse within the assets of the organization, managing audio, video and graphics data online. We store and manage the assets in our managed archive and keep the data available for re-use. We currently have a capacity of 2x 100 TB of audio, graphics and video data for near-line storage, which can be easily upgraded beyond the Petabyte limit." Van Houts believes that replicators will also look to investing in DVD's successor – the Blu-ray disc, currently being developed by a number of companies.

In the meantime, there is life beyond pure CD and DVD, and many manufacturers derive additional work from enhanced versions of the optical disc. DDCdata has demonstrated it is not entirely oblivious to the passage of time in recent years with the arrival of CD Extra – an interactive CD with space for additional artist information, lyrics, videos – while CD-Rom still offers a market, albeit a gradually contracting one, and more than 15m units of CD-Video are expected to roll off the presses this year, according to IRMA figures.

But, while it would not be accurate to suggest that any one format is set to crash, indications from the manufacturing world and from consumers themselves suggest that the co-ordinates for the next decade or more are already being plotted. The response of the pre-recorded DVD market to the budding DVD-R industry is already being anticipated in the film world, which has profited lavishly from its bright new format, even as the music industry has wilted under the twin burdens of the DVD boom and the piracy problem. Whether CD recovers as DVD begins to lose its youthful bloom is the next big question. But whatever happens, there is no doubt that the optical disc world is living through changing times.



DVD-Video being the growth format, with room for DVD-Audio and SACD as well. As to which is more profitable for the replicator, that is a tricky question. Some prefer not to say, while others see all formats as being profitable with DVD-Video in the lead.

Van Houts claims that it is not a simple equation. "Profitability is dependent on several factors, so that question can't be answered universally," he says. "In general, you could say that DVD is more profitable in absolute value, but on a percentage comparison (versus CD) this is not necessarily the case. So more cents, less per cents..."

Where many companies have fallen in the past is in the attempt to jump into DVD too quickly: studio contracts and licence fees aside, it is not an easy format to get into, either in cost or technology terms.

**"DVD has grown tremendously, and 2003 will see us doubling our DVD capacity"**

– Cappi Frenger, Warner



Mackie: not expecting to expand CD capacity at Discronics



Frenger: doubling DVD capacity at WMME



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# MUSIC DVD: ALL WRAPPED UP WITH EVERYWHERE TO GO

Is the rise in DVD sales calling forth more creative packaging solutions, or is it the innovations in music DVD designs which are driving forward sales? In this cash-rich, middle youth-demographic, it is a two-way process. Adam Woods reports



AGI Media Packaging: Innovative designs for U2 and Ash (inset)

If you haven't recently heard my former analogue devices mourning the death of vinyl and its lovely gatefold sleeves, from that glorious time when you really felt you were buying something, it might be because they are all too busy tending to their lavishly overstocked new DVD collections.

"Ask any packaging company and their biggest growth sector has to be DVD," says St Ives Multimedia marketing manager Andy Kyle. He believes DVD offers evidence of important lessons learnt from the glum reception given to the unpopular CD jewel case down the years and suggests that cardboard DVD packaging, with its generous surface area, has almost infinite potential. "The only constant is that you have a physical disc to locate," says Kyle. "As long as you can cut it and create it and glue it, the world's your oyster."

Not only has DVD given the music industry a serious run for the home entertainment pound in recent years, it has done it in style and, in terms of both commercial value and creative potential, DVD is arguably the best thing to happen to media packaging specialists in decades. Nor have they shirked the challenge, as DVD sets have repeatedly raised the bar on disc packaging.

Certainly, to compare a frontline CD release to a premium DVD collection is to wonder no more at the punishment compact disc sales are taking in comparison to the newer format. In its DVD incarnation, 20th Century Fox's first Buffy The Vampire Slayer TV series opened into a cassette shape. Warner's Band Of Brothers six-DVD set, meanwhile, came in its own canteen-style metal tin. Try to think of a mass market music boxed set – never mind a standard CD release – which captures the same degree of detail and you could be thinking for a while.

"The CD booklet and inlay is very basic," says Kyle. "People wonder whatever happened to sleeve notes and really creative designs and good DVD packaging offers you the opportunity to do those things. You have got so much artwork there, so much space

for the creative people to go in and add real estate; visual value that maybe we lost when vinyl went out."

CD limitations and racking restrictions notwithstanding, David Letten, brand director for Digipak at AGI Media Packaging – which was behind the Buffy set and has also produced music DVDs for acts including U2 and Ash – says the music industry has traditionally provided many of the company's most creative and demanding clients.

"I think basically the DVD clients in the music industry are the same clients as for CD and the music industry has always liked different finishes, products which stand apart," says Letten. AGI offers around 20 standard versions of its DVD Digipak, although it also produces bespoke packaging solutions for individual projects and occasionally licenses other packaging systems beyond its own patented models.

It is well recorded that music DVD only accounts for a small percentage of the surging DVD market, but last year's 3.5% share of a total of 90m units its sales is expected to rise to 5% this year as the market hits 140m units and record companies ramp up their DVD production on a monthly basis. In its small way, the music sector is the fastest-growing in the entire DVD format, with sales of 7m units expected for 2003.

In the meantime, even those packaging companies with the strongest music ties have inevitably found themselves courting the film industry for the bulk of their DVD work. AGI, for one, reports that its DVD volumes are rapidly gaining ground on its unit CD production, while CMCS managing director Adam Teskey identifies DVD as by far the most encouraging growth area for packagers in the coming years.

We feel that DVD packaging will exceed 20% of our total product mix in 2003," says Teskey. "We have invested about £200,000 in specialist gluing equipment to create bespoke DVD packaging to allow us to service the marketplace with the turnaround times required at the right price. We have had to replace declining standard CD demand

with other products, hence our capital investment. We see the growth area being primarily with DVD."

But with everyone from Warp to Union Square entering the DVD market in recent weeks and months, it is increasingly apparent that no self-respecting record company is complete without its own DVD division. And, with DVD seemingly unassailable as the hot format, the music industry is keen to take its share.

"The format started maybe more slowly in the music market compared to the film industry, but it is becoming more and more popular," says Paola Mapelli, marketing manager at Pozzoli SPA. The Milanese packaging specialist produced the packaging for the recent Best Of Bowie DVD as well as Robbie Williams' Live At The Albert, which remains the UK's biggest-selling music DVD, having hit the market just as DVD began to soar around Christmas 2001.

Pozzoli grew its income from DVD packaging by 300% last year while its volumes swelled by even more. "This kind of all our work," says Mapelli. "Although the main business is, of course, created by the home video market and the big movie titles."

DVD's mature, middle-market appeal means that money spent on lavish packaging which enhances the luxury nature of the product is unlikely to be money wasted – at least until disc prices begin to fall and retail and producer margins begin to contract. A standard Amaray jewel case will cost between 20p and 30p for a reasonably large run, whereas a six-panel cardboard case with slip cover tips the scales at between £1 and £1.50.

The best of music DVD packaging is undoubtedly still to come, but the film and television industry has already offered up some particularly eye-catching examples. Andy Kyle tips his hat to AGI's Star Trek: The Next Generation series, which encases a seven-DVD Digipak in a three-piece plastic box, whose contours were modelled on those of a mobile phone and whose finish is the product of a specially formulated new spraying technique. When opened out, the Digipak itself displays a vista of outer space and,

when all seven of the Next Generation boxed sets – one for each series – are placed side by side, they give a picture of the entire universe. Added value, anyone?

"Retailers love these big sets because, at £70 a shot, that is a big return on their shelf space," says Kyle, who believes music will have to find ways to match the kind of content pouring forth from such television spin-offs. But, as he points out, the format is a gift for content owners with the imagination to make the most of it, certainly in comparison with VHS. "For me, as a mature purveyor, I probably had half a dozen videos; but I bought a DVD player the Christmas before last and I have probably got 70 or 80 DVDs."

**'The [music DVD] format started slowly but it is becoming more and more popular' – Paola Mapelli, Pozzoli SPA**

Ironically, given the design potential of DVD packaging, the mainstream music industry's main use of the format could well prove to be as a sweetener for audio product and clearly in

such cases, the packaging is likely to follow the audio model. CD and DVD offerings such as Eminem's The Eminem Show and Zwan's Mary Star Of The Sea album have come in double-CD jewel cases, although both were picked up by the DVD chart.

Special-edition DVD/CD packages, however, are entitled to more or less throw away the rule book. A limited edition of Kylie Minogue's KylieForever2002 was packaged with a live CD in an Adjective Noun-designed folding card DVD box, complete with reflective, metallic-look slip cover, which made gleeful use of the possibilities of the format. The premium version of the Dixie Chick's Home album comes with a DVD in a hardcover book, laminated in rough paper for maximum downhome feel. The oversized deluxe package of Andrea Bocelli's Sentimento which, like the Dixie Chick's special edition, was dressed by Pozzoli, contains a CD, a DVD and a book.

As the units rack up and the hardware base vaults in size each year, the prospect that DVD will prove to be a fad with finite sales potential becomes an increasingly unlikely one. But of all the things the format will be remembered for when it finally fades, a lack of packaging panache won't be one of them.



Deluxe packaging: Andrea Bocelli's Sentimento includes CD, DVD and book

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CLASSICAL news

by Andrew Stewart

TERTEL AND FLEMING JOIN FORCES FOR DECCA

Bryn Terfel and Renée Fleming, two of the opera world's most bankable stars, have teamed up on the Decca label to show different aspects of their musical personalities. Renée & Bryn – Under the Stars rolls out on April 7, accompanied by the simultaneous release of an anonymous DVD filmed at Terfel's annual Fænel Festival in north Wales.

The album, produced by nine-time Grammy Award winner Phil Ramone, offers a range of Broadway and West End hits, repertoire clearly to the liking of both Terfel and Fleming. Sondheim's Sweeney Todd and Lloyd Webber favourites such as All I Ask Of You appear in the programme alongside classics from Kiss Me Kate, The King And I and The Music Man.

"We know that Bryn is as committed to this musical disc with Renée as he was to the Cecilia Bartoli and Bryn duets album. This comes across through the passion of his singing," says Universal head of classics Mark Wilkinson. The Welsh bass-baritone is no stranger to Broadway tunes, attracting a new fanbase to previous releases on Deutsche Grammophon of works by Lerner & Loewe and Rodgers & Hammerstein.

Under the Stars is a key component in Universal Classics' campaign to raise Terfel's popular profile and draw potential customers to the artist's crossover album scheduled for issue this October. "Bryn's forthcoming crossover album is about nothing more than great melodies," says Wilkinson. "His personal input into song selection has been invaluable."

WARNER HONOURS PROKOFIEV ANNIVERSARY

Those in search of historical irony have made much of the coincidence of Stalin's death with that of Sergel Prokofiev. The

Ukraine-born composer had returned to the Soviet Union in the late

Thirties, following a period of overseas exile, and pursued an extraordinary career against the background of Stalin's increasingly oppressive regime.

"My Fifth Symphony was intended as a hymn to free and happy Man, to his mighty powers, his pure and noble spirit."

Prokofiev's comments, written in 1944 as the Russian army began to march towards Berlin, reflected his sense of hope for the future. Sadly, his later years were overshadowed by illness and the denunciation of his works as "formalist" by the Central Committee of the Communist Party in 1948.

Warner Classics marks the 50th anniversary of Prokofiev's death this month with the release of a new budget compilation, offered collectively as a handsomely boxed 24-disc set or as five separate volumes. Recent fruits of Matthew Cosgrove's archive-mining at Warner have proved particularly attractive, with the Prokofiev edition more than upholding the company's progressive approach to catalogue exploitation.

Among the set's impressive A&R credentials, the inclusion of Mstislav Rostropovich's award-winning account of War & Peace stands out as an outstanding bargain. Excellent booklet notes by Prokofiev scholar David Nice and a bonus disc devoted to archive recordings of the composer singing, various piano rolls and radio interviews with Prokofiev in Russian and English underline the care with which Cosgrove and his team have repackaged material drawn from across the Warner labels.

Andrew Stewart  
(AndrewStewart1@compuserve.com)



ALBUM of the week



PART: Passio. Tomus Pelaginus/Pitts (Naxos 8.555860). Radio Three producer and conductor Anthony Pitts (pictured) has invested heavily in preparing the score and his impressive vocal ensemble Tomus Pelaginus for this Naxos release, the first budget-price issue of Part's cult Passio. The Estonian composer completed this

intensely-focused meditation on the Passion story in the early Eighties. Its subsequent recording by the Hilliard Ensemble for ECM style to thousands of new listeners. For this new recording, Pitts consulted the composer about his exact intentions and shapes powerfully direct performance as a result. The title is backed by a national poster campaign and full-page ads in the classical press.

REVIEWS

For records released up to 17 March 2003



**MARK: Nature Trilogy. Boxum 50/Sloane (ASV CDCDA1137).** Steven Sloane, Opera North's music director, opens the first volume in a series of ASV discs

devoted to the orchestral works of Austrian composer Joseph Marx with a trio of pieces inspired by the natural world. Delicate impressions and tone colours characterise the Symphonic Night Music of 1922, while the countryside of his native Styria and Austrian passion for spring are clear influences on the fine Frühlingmusik of 1925. The Debussy-like languor of Marx's Idyl will appeal to fans of musical impressionism, its quality begging several questions about the composer's neglect in modern times.

**NEUWIRTH: Cinamen/Nodus; Construction in Space. Klangforum Wien; LSO/Boulez (Kairos 0012302KA).** Graz-born composer Oiga Neuwirth has gained an international reputation as one of the world's most exciting avant-garde voices.

Her Cinamen/Nodus was premiered by the London Symphony Orchestra in 2000, recorded by Radio Three and released under licence on this Kairos disc. Neuwirth's sensitivity for sound textures is clear in this piece, as is her fascination with filmic collage techniques. The large-scale Construction in Space, dedicated to Pierre Boulez, also dates from 2000 and was inspired by Ray Bradbury's short story The Long Rain.



**PROKOFIEV: Romeo & Juliet. RPO/Ashkenazy (Decca 436 078-2 (2CD)).** Recorded in 1991, this complete account of Prokofiev's ballet is released to coincide with the 50th anniversary of the composer's death and Vladimir Ashkenazy's provocative Prokofiev & Shostakovich Under Stalin festival at London's South Bank Centre from March 7 to 21. The conductor's clear vision of the score is rewarded by thrilling commitment and characterful playing from the Royal Philharmonic Orchestra. This two-disc set is backed by advertising in the specialist classical press and should benefit from press coverage of the South Bank festival.

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Best music sales force: Pinnacle

Top dance label: Positiva

Top independent publisher: Chrysalis

Top major publisher: EMI

Producer of the year: Ken Nelson

Best independent promotions team: Intermedia regional



Best distributor: EMI



Best independent store: Massive, Oxford



Best music retail chain: HMV



Top compilations company: EMI Virgin



Top artist albums company: Polydor



Top singles company: RCA Ariola



Angus Deayton (1) returned triumphantly after a seven-year gap last Thursday to once again steer the Music Week Awards, although, given his recent extra-curricular activities, perhaps a trick was missed not to get him to organise the after-show party, too. Elsewhere, everybody was kung-fu fighting. And when the winning team from Fopp do it (2) it is, quite frankly, a little bit frightening. Founder Gordon Montgomery (second left) was busy leading the chorus. Want to know what the 53rd best UK company to work for look like? Step forward please BMG (3). As her PR and co-manager Dave Woolf (4, left) thought he knew all of Beverley Knight's (right) movements. But even he was caught out when she made a surprise appearance to hand him his PR award. If you'd heard that Coldplay tribute song, wouldn't you be looking less than pleased? Top producer Ken Nelson (5, right) was caught showing his wares to Celta Antrobas (left). Freak like them: Island's Jon Turner, Gareth Currie, Nick Gatfield and Jason Illey (6) toasted their Sugababes marketing triumph.



Remember where you heard it: Given the year he has endured, Angus Deayton will have been grateful for one of the biggest welcoming cheers yet for a Music Week Awards host as he took to the stage last Thursday... And, while he may have lost his job satirising the news, TV's one-time *Mr Sex* was as generous as ever summarising the past 12 months' music industry highlights, not least what Eminem, Chris Martin and Gwyneth Paltrow had been up to (but not all together)... Talking of Martin and his band, Coldplay offered up their own Harry-Enfield style *Scouser* video tribute – complete with “calm down, calm down” curly wigs and mustaches – to their award-winning producer Ken Nelson. “Ken, Ken you’ve done it again” is kind of how it goes, but we aren’t expecting the Grammy judging board to be kept busy with it next year... There were no videos messages, however, from IE Management as they were crowned, in their absence, managers of the year. But their representatives on the floor at least set the record straight that, rather than being “overseas” as suggested,

David Enthoven was, in fact, in the pub and Tim Clark was in hospital having plastic surgery... So it's official: Liam Howlett will only deliver the new Prodigy album when XL boss Richard Russell revives his one-time artist incarnation Kicks Like A Mule (obscure fact: Universal Music boss Paul Conolly was once their manager – briefly). Actually, despite the former's quips in the film congratulating his label on their A&R award, Dooley hears eight tracks have already been delivered for the forthcoming Prodigy record... The list of industry heavyweights paying tribute to the Sanctuaries founders' “honesty and integrity” at one point threatened to exceed the length of Bruce Dickinson's great coat. But one canny country singer proved, despite being the big winners of *MMW's* Strat Award, that when it comes to the crunch it is all about the cash. “I know you guys are a big success and a big company and you took care of my last couple of CDs but I have one question,” chirped the impressive Dolly Parton. “Where's my royalty cheque?... PR Award winner Dave Woolf

## THE BIG QUESTION

### WHY ARE UK SONGWRITERS SCORING HITS IN THE US WHILE OUR ARTISTS ARE STUGGLING STATESIDE?



Sally Peryman, EMI Music Publishing A&R/creative senior vice president

“It’s always more difficult for UK acts than American ones to make inroads in the US, but with Dave Massey you’ve got a great A&R man who recognises hit songs and doesn’t have any preconceived ideas of what will be successful.”

Martin O’Shea, Integral Management manager

“It’s about the straightforward equation of songs and stars. You have to have both to have any chance in the US. UK talent in the Eighties thrived because we had star artists. This is not the case at the moment. The UK has always had some of the best writers in the world.”



Paul Conroy, Adventures In Music director

“UK writers are very good at writing to a sort of an order at the moment and there is a massive demand for their material. In the US there is a huge contingent of writers in Nashville and in LA, but here we have younger and more aggressive publishers who are prepared to take a chance with people.”

John Glover, Blueprint Management  
“We are not developing our artists. Also, US

audiences want proper shows and are not interested in playbacks, which is the only thing a lot of our pop acts can do.”

Hugh Goldsmith, Innocent Records managing director

“There is some fantastic songwriting and production talent in the UK, so it’s no surprise that it’s attracting interest abroad.”

Sony US-signed act Play feature covers of UK-penned hit songs *Honey To The Bee*, *Just A Little* and *Whole Again* on their debut album.



**Best national promotions team: BMG**

**Best regional promotions team: BMG**

**International breakthrough: Parlophone for Kylie Minogue**

**Top independent label: Ministry of Sound**

**PR award: Dave Woolf of DWL for Beverly Knight**

**Best marketing campaign: Gareth Currie & Jon Turner of Island for Sugababes**



**Best music DVD: The Complete Jam, Universal**



**Best radio station: Xfm**



**Strat Award: Rod Smallwood & Andy Taylor, Sanctuary**

Meanwhile, Chrysalis Music's Karina Masters (7, right), Carlose Kingmsman (centre) and Tracie London-Rowell (left) were equally chuffed that their company had been named indie publisher of the year. Those Grosvevor security guards look familiar (8). It is none other than HMV's John Taylor (left) and Steve Gallant (right), ready to stand in the way of anyone trying to grab the retailer's Music Week Awards crown. Sony's recently-installed sales director Nicola Tuer (9, right) gets close to the retail trade in ways her predecessor John Aston never could. Caught nose-to-nose with her, Virgin Megastores' Gareth Perry (left). The Massave Records crew from Oxford (10) were also out partying. Back to the ceremony (11) and the Music Week top table guests were holding steady. Time to head home (12), but XI's team were obviously more interested in the free Stringfellows tickets in the goodie bags than their misplaced A&R award.



**UK breakthrough award: Fopp**



**Managers of the year: IE Music**



**A&R award: XL Recordings**

was particularly surprised to see Beverly Knight waltz down the stairs of the Great Room to present him the gong. Only a couple of hours before, they were on the phone chatting away. Knight telling him she was in Manchester. Thanks To Parlophone's Terry Felgate for arranging the surprise, as well as the Coldplay tribute video to Ken Nelson... Other surprised bunnies of the night included Intermedia's team, whose boss Steve Tandy had told them all in advance that one of their rivals had won the best independent promotions team prize... Fopp king Gordon Montgomery smartly had his eye on his wallet as he picked up his breakthrough award. "The way the pensions and taxation in this country is going, without this award I'm going to be broke in five years," he whined. And he didn't seem too pleased about Rolled Gold being overlooked for the distribution award he presented, either... Congratulations to Roger Twynham, Disctronics' VP of Multi-Media Sales, who won the raffle for the customised Brits Mini Cooper parked in the foyer. In total, the raffies for the car held at the

awards and at the Brits raised £12,000 for the Brit Trust... And it was also a lucky night for producer Tommy D, who scooped the home entertainment system kindly donated by Pioneer when it emerged that he was sitting on the chair under which had been randomly stuck the winning envelope... As always, it wasn't just empty bottles (and a couple of slumped bodies) left behind in the Great Room: other left-overs included a small black handbag - with a bus pass belonging to a Miss N Martin - a set of house keys, a pair of cast glasses and a mobile phone. Please contact james@musicweek.com if you think they are yours... Former Phonogram (now Mercury) marketing services manager Kathy Tabberer is drumming up support for a staff reunion and is inviting former employees and business associates alike. The reunion will take place on March 25 from 6.30pm onwards at The Pitcher and Piano, 10 Pollen Street (runs between Hanover and Maddox St). All previous and current employees, artists and managers that worked with Phonogram are welcome, say the organisers...

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