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# musicweek

## MTV rocks in Edinburgh for EMAs

by Martin Talbot

MTV's annual European awards extravaganza is to arrive in Scotland for the first time this autumn, with the event locating to Edinburgh.

The Scottish capital is to host the 10th annual MTV European Music Awards on November 6 following last autumn's biggest yet show in Barcelona.

To mark the 10th anniversary, MTV will be constructing a 6,000-capacity venue on the Leith waterfront at Western Harbour especially for the event, just as it did for its inaugural year in Berlin in 1994.

MTV Networks Europe president and chief executive Brent Hansen says, "Because this is our 10th year, it is going to be a really big show. We thought we would go back

to what we did 10 years ago and build a venue. We wanted to make kind of a nod back to Brandenburg Gate.

"We are also planning to play with a few ideas, address the entire show to make sure it feels fresh."

MTV in the UK is planning to put together a full schedule of events to support the show, including a series of gigs, club nights and parties across the UK, leading up to Edinburgh, says MTV UK & Ireland managing director Michael Bakker.

The week of the awards themselves will also coincide with activities in the city of Edinburgh itself, which will be staged by MTV in partnership with Scottish Enterprise. And MTV is planning to stage a series of alternative events on the



**Bakker: full schedule of events**

right of the awards itself.

Details of the Edinburgh show are due to be announced at a press conference in Leith today (Monday), attended by Hansen, Scotland's first Minister Jack McConnell and the chief executive of Scottish Enterprise, Robert Crawford.

Hansen says, "I am really excited about bringing the show to Edinburgh, it feels great to be doing it in the UK again."

The decision to stage the show in the Scottish capital is partly motivated by the channel's current success in the UK. Barb figures unveiled by MTV last month gave the channel its fifth successive quarterly audience increase, driven by the success of shows such as *Jackass* and *The Osbournes*.

Bakker says Barb figures indicate that MTV Networks services are due to be announced at a press conference in Leith today (Monday), which will be staged by MTV in partnership with Scottish Enterprise. And MTV is planning to stage a series of alternative events on the

MTV UK is also planning to launch a British version of the top-rated MTV US show *Total Request Live*, from the former Home club in London's Leicester Square. The show is due to launch in the summer, subject to planning permission.

The Edinburgh show will be the EMAs' second visit to the UK, after being staged at London's Alexandra Palace in November 1996. The event took place at Dublin's The Point in 1999.

The MTV Awards have become established as the biggest TV awards in Europe since their launch in Berlin in November 1994. Last year's event attracted global stars including Eminem, Robbie Williams and Christina Aguilera, as P Diddy hosting the show.

Label interest in Courtney Love's (pictured) forthcoming solo album *America's Sweetheart* - which she is currently recording in the south of France - is growing, after it has emerged that she is still unsigned, despite previous reports linking her to a deal with Alan McGee's Peoptronics label through Telstar. "Courtney has a great deal of respect for Alan and he remains a serious contender along with other major labels," says Love's manager Dave Lory. "Within a couple of weeks, Courtney and I will make a decision on what's best for her and her solo career." Much of *America's Sweetheart* has been penned by songwriter Linda Perry, best known recently for her work with Pink. Love is expected to debut material from the album at a handful of low-key gigs in the summer, which will precede her appearance at the Carling Weekend at Reading/Leeds.



PHOTOGRAPH BY GUY AROCH

## Battle for listeners continues among Sunday chart shows

A verdict on the winners and losers in the battle for Sunday night chart listeners remains unresolved, following the publication of the latest radio listening figures.

Rajar data reveals that the Hit 40 UK, Radio One Top 40 and the Smash Hits chart all increased their audience, but the fact that their figures cover different periods means the full picture for labels and advertisers remains blurred.

Wes Butters took over as host of the Radio One chart show in February and in the first three months of the year the show attracted 2.7m listeners a week among those aged four and over, an increase of 113,000 on the previous quarter.

Rajar rules mean it will publish only six-month data for the Hit 40 UK chart because the programme is broadcast on a number of small ILR stations that do not report quarterly. This means that the show's audience of 2.95m a week, up 82,000 on the previous survey period, includes three months of figures from its previous incarnation as the Pepsi Chart Show.

If the Radio One chart figures are added up over six months, its audience among the four-plus age group drops to 2.64m.

Listening figures for Empac's Smash Hits Chart presented by former Radio One chart show host Mark Goodier increased its audience by around 15% at 1.04m,



PHOTOGRAPH BY GUY AROCH

Butters: boosting R1's audience over a six-month survey period.

Radio One controller Andy Parfitt says the station's chart show is an iconic programme. "When it was changed, we expected to see some churn in audience, so to actually add to our reach is an excellent achievement," he says.

Hit 40 UK managing director Rob Corbett says, despite the inclusion of Pepsi Chart figures, the numbers confirm a positive upward trend for his show.

Empac programming managing director Mark Storey adds that the company is in talks with other radio groups about syndicating its chart and that Empac is close to signing a sponsorship deal.

The latest Rajar survey for the three-month period to March 23 provided grim reading for many music stations, with Radio Two, Radio One and 95.8 Capital FM all losing market share and commercial radio losing further ground to the BBC.

● Rajars analysis, p7

## HMV pulls out stops for Madonna PA

While the post-event publicity focused on the 600 excited fans who crammed through the doors of HMV Oxford Circus for a Madonna PA last Friday afternoon - and the thousands more outside who brought Oxford Street to a standstill - the event concluded a week of feverish activity.

Initial word of the proposed PA first emerged just seven days before, with the final green light arriving over the weekend, thus giving HMV staff less than six days to put everything in place.

It was not necessarily the biggest artist event hosted by HMV, but it was certainly up there.

In the past we've been able to stage McCartney, Bowie and Prince and we often approach account managers of record companies if we



**Madonna: seven-track set at HMV**

know a key album is coming out," says HMV Europe head of press and PR Genaro Castaldo. "But we only got the go-ahead for a live set rather than an album-signing last weekend."

HMV spent much of the week setting up the visit, working with store staff and security, liaising with management, record company, PR company M&C, as well as police and Westminster Council, which granted

the performance licence at short notice.

After details of the show were announced via the HMV and Madonna websites, and Dave Pearce's Radio One show, at 6pm last Wednesday, fans began queuing at the HMV store.

Staff at the London store started putting additional equipment into the store the evening before the event, ready for the store to close its doors to general trading at 3pm last Friday.

The reaction was never less than enthusiastic. "We had to ask the police to move some of the fans on outside at one point," adds Castaldo.

But few went away unhappy, as the star finally concluded a seven-track set with *Like A Prayer* after 6pm.

## newsfile

## BMG ANNOUNCES LOSS FOR FIRST QUARTER OF 2003

BMG's £60m write-off to restructure and integrate Zomba, and "tougher market" conditions in the US were a major part in Bertelsmann posting a £399m loss for the first three months of this year. The loss compares with £2.5bn profit in the first quarter of 2002 and was achieved on revenues also down, at £3.9bn compared to £4.3bn last year. Bertelsmann chief finance officer Siegfried Lather says the results reflect the difficult overall economic situation.

## ROCK AND POP VETERS ADD WEIGHT TO SMG'S WEST MIDS FM BID

SMG has rounded up a number of rock stars to support its bid for the West Midlands FM licence, after developing a new regional format of the national station Virgin. The move is part of SMG's plans to extend the Virgin Radio brand on a regional level, with a station also proposed for Glasgow. The proposed Virgin Radio West Midlands will maintain the rock ethos of the national station and is supported by Ozzy Osbourne (pictured), Robert Plant, Judas Priest and Duran Duran.

## NEW CARLING ACADEMY VENUE PLANNED FOR LIVERPOOL

McKenzie Group (MKG) is extending the Carling Academy brand to the north west of England with the acquisition of its sixth live music venue — the Carling Academy Liverpool. MKG also owns the Shepherd's Bush Empire and Carling Academy venues in Brixton, Birmingham, Bristol and, most recently, Glasgow. Liverpool's 1,200-capacity Hotham Street venue is expected to open in late summer, following a new refurbishment programme by MKG's in-house team, and will house a secondary LA2 venue within the auditorium.

## UNICUT RECEIVES PPA AWARD

UNICUT's director was honoured with two gongs at last Wednesday's Personal Publishers Association Awards. The magazine won PPA Awards in the categories for consumer specialist magazine of the year and international consumer magazine of the year. Other magazines honoured included *Jack* for designer of the year (consumer) and *Heat*, which was joint consumer magazine of the year, along with *Glamour*.

## BBC3 MUST MEET TARGETS OR LOSE LICENCE, SAYS JOWELL

ITC's digital channel BBC3 was put on notice last week that its licence would be withdrawn if it does not reach certain targets. Culture Secretary Tessa Jowell (pictured) said, "If these new channels don't meet the terms of their approval then I will withdraw approval from them." Twelve conditions were attached in giving approval to BBC3 at the end of last year, including "innovative and risk-taking programmes". At the time, Jowell also said she would review the service after two years. A DCMS spokesman says Jowell's remarks were "a reminder" about the standards expected.

## DENNIS PUTS A PRICE ON PURCHASE OF JACK AND VIX PUBLISHER

Dennis Publishing, through its subsidiary Choice Publishers, has made an offer for 100% of the share capital of Fuel Good, the publishing company founded by James Brown. The offer is for 8p per share worth around £5.1m. IfG, which publishes titles including *Jack* and *Vix*, was listed on AIM in 2000 and its share price last week was running at just over 4p. If the offer is accepted — and Brown and the second largest shareholder, an investment house, have already greenlighted it — IFG will be delisted and taken private by the Dennis Group.

## m w playlist

**Marjork feat Raz Conway — Stars (Credence)**  
A hit from 100 years, this is set to be the Stardust of 2003, showing that Denmark is still producing some of the coolest tunes in Europe (single, 7c)

**The Darkness — Friday Night (Music Destroys)** Album highlight and first potential crossover hit for the infamous rockers, who sign their record deal this week (from album, July 7)

**Tahiti 80 — Soul Deep (Atmospherics)** France's sunniest, finest guitar pop band returns with this splendidly sunny tune, which promises much for next month's new album (single, June 16, from album, Wallpaper For The Soul, June 30)

**InGrid — Tu Es Fou (All Around The World)** Just added to The Box, this massive Euro hit is set to clean up in the UK thanks to a accreditation hook from hell (single, 7c)

**Tricky — Vulnerable (Anti/Epitaph)** Tricky dishes his high-profile collaborations in favour of producing his most open solo album yet (album, May 19)

**R Kelly feat. Big Tigger — Snake (Jive)** Fresh from his chart-topping success, this is the bomb that is rocking R&B clubs nationwide (single, 7c)

**P.O.D. — Sleeping Awake (Maverick)** Epic melodic metal currently the soundtrack to one of the year's biggest movies, *The Matrix*: Reloaded (single, May 26)

**Jameson — Complete (V2)** Another smash hit from the Jameson camp, hot on the heels of True (single, 7c)

**Benny Benassi — Satisfaction (Data)** Now top of the pile on the Cool Cuts Chart, it seems everyone is talking about this dancefloor monster (single, 7c)

**Wayne Wonder — No Letting Go (VP/Atlantic)** A playlist regular, this reggae gem is now shaping up nicely for mainstream crossover (single, June 16)

## Lennox choice underlines R2 playlist shift

Radio 2 is making a further shift towards an albums-biased playlist by selecting Annie Lennox's non-commercial single 'Favonem Cracks' as track of the week.

The track, which has been issued by BMG as a digital download ahead of parent album *Bare's* release on June 9, is the first to be broadcast by the BBC station while not being scheduled for release as a physical single.

Its selection has prompted Radio 2 to rebrand its long-running 'single of the week' as "track of the week" and follows comments by head of programmes Lesley Douglas at last month's Music Radio Conference that the station was giving more playlist



Lennox: R2 'track' of the week

priority to albums.

Radio 2 executive producer for music Colin Martin says the station felt that, given the importance of albums and the stature of Annie Lennox, it could not ignore a track just because it is not a non-commercial release.

"Albums are important to us and

they're going to become increasingly important," he says. "I don't want to abandon singles, but the fact is, for whatever reason, the singles market has declined to such an extent they're becoming less relevant in the market place."

The station's A-list currently includes Fleetwood Mac's *Say You Will*, while Madonna album *American Life* is on the B-list and albums by Paul Carrack, Michael McDonald and Simply Red feature on the C-list. "There are still people out there interested in listening to and buying their music by artists such as Annie Lennox and Fleetwood Mac, but they're not going to go out necessarily and buy singles," says Martin.

## Sons wake up to talent of Xfm's O'Connell

By Paul Williams  
Xfm truly came of age at this year's Sony Radio Awards Awards, as Christian O'Connell (pictured) beat off Radio 2 veteran Terry Wogan to win the key breakfast music prize.

It was a first gold triumph for the Capital-owned station and topped a profitable night for Xfm, which also claimed silver behind BBC7 for the station sound award and picked up the same accolade in another category — its Music Response programme.

"It's a very important moment for the station because the breakfast show on the station has been a really, really big challenge for us right from the start, to get the right mix of on-the-line comedy that makes it different but accessible," says Xfm programme controller Andrew Phillips on O'Connell's win. "Christian has pushed radio right to the edge, but has come up with a really accessible show."

At the same event 12 months ago, O'Connell's nomination in the same category failed to even deliver a bronze, with the presenter confessing on stage at last Thursday's ceremony. "This time last year I didn't win it and I cried down the phone like a poof."

Virgin Radio was the only other

## MUSIC GOLD WINNERS

**Music programming award — single programme:** Dominic Motson — *The Who Special (Virgin Radio)*  
**"Music special" award:** Koko, Engines, Music And Motown  
**Radio 42: Breakfast music award:** Christian O'Connell (Xfm); **Music programming award — daily sequence:** Lute Junction (Radio Three); **Specialist music award:** Bobby Friction & Nihal Presents (Radio One); **Music broadcaster award:** Paul Gambaccini (Radio 2)



"music special" award for the documentary *Axes, Engines Music And Motown*.

Gambo grabbed the opportunity of his win to pay a personal tribute to his station's socio-political controller, Jim Mox, who had brought him into Radio 2 to host the weekly *America's Greatest Hits*.

"Jim, I know the Faustian bargain you've made," remarked the host. "Your body may leave the building, but your spirit belongs to Radio 2."

His tribute was immediately followed by one from station colleague Jonathan Ross, who won both the entertainment gold prize and 2002 award. "A big thank you to Mr Jim Mox for plucking me from the obscurity of Virgin Radio and dragging me upmarket to Radio 2," saluted Ross. "I was one of the first to say 'It isn't going to work' and the only person who said it would be Jim Mox."

Radio 2, however, lost its UK station of the year crown to Radio Four, while other station of the year golds went to FM103 Horizon (station with an audience under 300,000), Pirate FM (300,000 to 1m), BBC Radio Ulster (1m plus) and Saga (digital), John Humphreys won the outstanding contribution gold award.

## Chrysalis in strong position to expand

Chrysalis is not ready to break the bank to expand its radio business, even though extra funds are available through the sale of its TV division.

The media group is currently in negotiations with a consortium including ex-Granada boss Steve Morrison and former ITV director of channels David Lidddell to sell off its hugely-successful TV business, putting it in a healthy buying position for radio assets after the relaxing of station ownership rules with the Communications Bill.

"Clearly, that would mean we would be in a very strong position, if we wanted, to raise funds for expansion if we saw an opportunity," says group chief executive Richard Huntingford. But he adds, "We've got a hard-earned reputation for never over-paying for anything that we're not going to do, but that, clearly we'll look to any opportunities that are there."

## CHRYSLIS GROUP RESULTS

|                 | 03    | 02    | change |
|-----------------|-------|-------|--------|
|                 | (£m)  | (£m)  | (%)    |
| Group turnover  | 125.5 | 113.7 | 10.3   |
| TV turnover     | 41.2  | 39.5  | 4.3    |
| Music turnover  | 40.0  | 34.6  | 15.6   |
| Radio turnover  | 27.2  | 22.7  | 19.8   |
| Other interests | 17.0  | 16.9  | 0.6    |
| Group EBITDA    | 9.1   | 6.9   | 31.4   |

Source: Chrysalis Group

Its radio and TV divisions contributed significantly to a record half year for the group, with figures released last Tuesday showing like-for-like radio revenues rising 17.5% for the six months to February 28. TV pre-tax profits doubled to £2.8m.

Chrysalis's music interests turned in solid growth over the six months, with turnover rising 15.6% year-on-year to £40.0m, as group chairman Chris Wright grabbed the opportuni-

ty of the results to launch another strategic attack on the industry's biggest music companies.

He added that the music record companies of being "in a complete state of disarray", with Universal and Warner both the source of speculation about being sold, BMG paying an inflated £2bn for Zomba and putting its workforce by 10%, "As for EMI, we sit on about £4m," he wryly added at a results briefing.

The main driver of Chrysalis's own music interests is its publishing business, where Net Publishers Share rose by 6.4% to £4.3m over the six months, helped by near-on 2m sales of David Gray's *A New Day* At Midnight album and various synchronisation deals.

"Frankly, in a very dismal market from a publishing and records standpoint, it provides a wonderful opportunity for independent companies," said Wright.

## THE SINGLE HAS LIFE IN IT YET



Radio Two has made no secret of its plan to bring greater focus to album tracks. So no-one should be surprised at this week's decision to select Annie Lennox's Pavement Cracks as its record of the week, despite the fact that it is not available as a physical, commercial single.

And it is something we may have to get used to, given the continuing slide of the singles market, 34% down year-on-year so far, and counting.

If commercial singles continue to deliver low-volume sales, it is inevitable that labels will increasingly think long and hard about the logic of releasing physical singles. And that, in turn, can only lead radio stations and TV channels to consider play-listing tracks which have not been made available to consumers in the way that has become traditional.

The success of Apple's American downloads experiment suggests that there is life in the single yet however. Almost 500,000 single tracks – some of them exclusively available via Apple – were sold for 99 cents each; compared to around 250,000 physical singles, in precisely the same market, just the week before.

And this is a market where the annual march has long since been played for the single format.

Such revelations – if we can draw any parallel between the US and the UK – suggest that the state of the single is linked to pricing and convenience as much as anything else.

Nobody should write off the single just yet, so long as we, as an industry, find the package and price which suits the consumer.

Of course, Apple's revelation that the FREE week's trading of its iTunes Music Store saw some 1m-plus songs downloaded is nothing short of astounding.

That is \$1m in sales within its first seven days; an annual \$500m-plus turnover business, straight out of the box. Not bad going.

Doug Morris's observation that 1m songs in the first month would have been some result, puts such figures into perspective.

Of course, there is a way to go from the first week – given the huge media publicity afforded Apple's announcement – was always going to be a decent one.

How the service is performing in sales terms at the end of the summer is likely to be more telling for the future of the service.

But it is hard to be a business that has had to add sales which has immediately added cream to the top of an otherwise troubled global music market.

Martin Talbot  
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# Publisher owed £1.5m as Dre loses sample dispute

by Robert Ashton

Minder Music has prevailed in its three-year legal battle with Dr Dre in a costly US court case which is likely to give copyright owners more protection against unscrupulous samplers.

The UK publishing company was awarded \$1.5m in damages and costs after the Los Angeles Federal District Court ruled last Monday that Dre, Eminem and Interscope Records had infringed the copyright of the Fatback Band's 'Backstrok'n' on the track Let's Get High.

The track, which appeared on Dre's 1999 album 2001, had copied the Fatback bass line note-for-note and Dre accepted this in court. However, he sought to run a technical argument that the notes were common and that it is not possible to protect the bass line notes.

Minder's managing director John Fogarty says that before recording 2001, Dre took samples he wanted to use to his lawyers and musicologists and asked them to advise him on whether he could copy them.

Fogarty says, "What they are doing is depriving the original writers."

Fogarty estimates that, had Dre approached him before recording and they attempted to negotiate a fee for using the Fatback sample, it would have cost the rapper around \$350,000. The album reached the Top 10 in the UK and has sold 6.6m units in the States.

Fogarty, who gave evidence, also says Dre's argument that a bass line cannot be protected would



Dre used Fatback Band's bassline have been disastrous if accepted because there were records, such as Backstrok'n' and Another One Bites The Dust, use the bass as the melody.

"If the other side had prevailed, this would have had a very detrimental effect on copyright ownership," says Fogarty, who has never taken a case to court in the

past despite having had work sampled around 80 times by acts including All Saints, Norman Cook and Easy-E.

"We had no alternative but to pursue this matter to court in order to protect our copyright," he says. "The case is very important to the whole music publishing industry, if we had lost it would give infringers and samplers carte blanche to do what they want and would devolve our copyrights in the process."

"This victory sends out a clear message that you cannot just use someone's work without their permission."

Although Dre and Interscope would not comment, reports indicate that Dre's lawyer Howard King is planning to appeal against the ruling. **Off The Record, p31**

Instant Karma chairman Rob Dickins' contribution to the music industry is being recognised with the annual Music Industry Trusts' Award. Beginning his 32-year career at Warner's publishing company in 1974, Dickins cites his appointment as managing director after just three years – a week before his 24th birthday – as an early career highlight. He went on to become chairman of Warner Music UK in 1983, a role he held until 1998. Dickins pictured (clockwise from left) with MIs committee members Gary Farrow, Adam White and David Munns – has headed his own label Instant Karma since 1999 and was awarded a CBE in 2002, while he has headed a record four terms as BPI chairman. "I've organised so many things behind the scenes at the Brits, Classical Brits and BPI you never think it will happen to you, so it is a shock and thrill when it does," he says of the award, which will be presented on October 21 at a honorary dinner at London's Grosvenor House Hotel.



## Lowie quits as director of British Music Rights

The British music industry is to lose one of its most vocal and passionate lobbyists, after the announcement that Frances Lowe is stepping down as director general of British Music Rights.

After four years fighting the industry's corner on issues such as the Copyright Directive and Licensing Bill – in which time she has also strengthened links with the Government – Lowe has decided to move into academia. In October, she begins a one-year diploma in modern and contemporary art at Christie's Education.

BMR chairman Sir Alistair Hunter says, "Frances leaves us after four years, in which BMR, and she herself, have achieved recognition among politicians, opinion formers and in the music industry itself as important champions of the interests of music creators."

Lowie adds, "Leaving BMR has not been a hard decision, since I have not only loved working with my team and the creator and publisher com-



Lowie: 'hard decision'

munity, but also personally believe in all that BMR represents in terms of copyright and creativity. It is difficult to leave at a time when the issues are so high profile and changing so rapidly. But I know BMR has and will continue to succeed in putting the creator first."

Lowie joined BMR after seven years as in-house lawyer for the MPPS-PRS Alliance and has been a key player in helping to frame the music industry's response to legislative issues in the UK and EU, including the Copyright and e-Commerce Directives and the Communications and Licensing Bills.

## EMI Music Publishing elevates A&R star to executive VP role

EMI Music Publishing is following the elevation of Sally Peryman by promoting fellow long-serving Guy Moot to executive VP and head of UK and European A&R.

Moot began his career as A&R Manager at ATV Music, moving on to join Chrysalis Records. He then joined SBK Songs as A&R Manager in 1987. EMI bought out SBK Songs in 1989 and Moot transferred to the EMI Music Publishing A&R department. His previous role before his new promotion was UK and Europe senior A&R vice president.

Moot's signings at the company have included Jamiroquai, Sean Paul, StarGate, Beenie Man, So Solid Crew and, most recently, 8 Mile Music for the 8 Mile Soundtrack.

Moot will report directly to EMI Music chairman and CEO Peter Reichardt, who says, "This is a very well-deserved promotion and is a reflection of all the hard work and commitment [Moot] has given EMI.

## BMG is runner-up in publishing shares list

Berlekamp's purchase of Zomba has broken up the traditional top three stranglehold of EMI, Universal and Warner/Chappell on the publishing quarterly market shares.

BMG captured a combined market share of 18.4% – including a Zomba share of 4.3%, which was boosted by more than one-third by the Justin Timberlake album – during the year's opening quarter to leap from fourth place to runner-up position, behind long-time market leader EMI.

Alongside an unbeatable 22.6% combined market share, EMI also led the individual albums table with 24.7%. Universal dipped from second place last quarter to finish third overall with 15.8%, while Warner/Chappell took fourth place with 14.2%.



Moot (left), Eminem: 8 Mile deal

Guy has been a leading light in the UK A&R community with success after success. He has become the consummate professional music executive."

Moot says, "I am working with people whom I greatly respect as music publishers, with a brilliant A&R team and an amazingly talented roster of writers."

Meanwhile, EMI Music's worldwide publishing deal with TATU covers manager Ivan Shapovalov and TATU's production company Nefmat and not as previously reported.

## newsfile

## WITHEROW MOVES UP AT RA

Radio Authority deputy chairman David Witherow is being elevated to the position of executive chairman from June 14 and will take up the role of chairman on July 12, following the departures of chief executive Tony Stoller and chair Richard Hooper. Deputy chief executive and development director David Wick will become CEO, while director of finance and personnel Neil Romain will become deputy CEO ahead of the Authority's replacement by Ofcom at the end of the year.

## LYRICS LINKED TO AGGRESSION

Listening to music with violent lyrics can make people have violent thoughts, according to a new US study. Researchers at Iowa State University tested seven songs with violent lyrics and eight with passive lyrics on 500 students and found the violent songs increased feelings of hostility (see Big Question, p31).

## WALL OF SOUND HITS GLASTONBURY

Wall Of Sound is to become the first label to take over the entire Saturday programme for the Glastonbury Festival dance tent. The indie label, which marks its 10th anniversary this year, is putting together a D1 line-up including The Chemical Brothers, 2 Many Dicks and Propellerheads' Will White. Wall Of Sound act Royscop are headlining the second stage on the Friday night of the festival, which takes place from June 27 to 29.

## BEAT JOB BOOSTS MARKETING

Capital's Scottish station Beat 106 has appointed its first marketing manager, with the recruitment of former Pafestoffor's SMG. Publications. Pafestoffor spent five years at SMG, initially as assistant brand manager, then marketing manager for the Evening Times, before becoming beat manager last year for all SMG titles.

## NEWS BACKS AIM SEMINAR

Scottish new music promoter News is linking with AIM to host a joint seminar in Glasgow on May 23. The first of six seminars will include an all-inclusive training session for product registration software, an open meeting on new media deals, and a discussion on press, promotion and online marketing, which will incorporate contributions from AIM chief Alan Wenham and Scotsman arts editor Andrew Eaton.

## UPTON REMAINS BRMB

One-time BRMB presenter Phil Upton is quitting as daytime presenter at Capital's Birmingham-based 100.7 Heart FM to rejoin the Capital station. The poaching of Upton, who will take up the weekday 10am to 1pm BRMB slot on July 2, comes just weeks after Capital FM in London lured Emma Forbes from the London Heart station.

## ESSEX POLICE MOUNT PIRACY RAID

Shadow culture secretary John Whittingdale MP accompanied police, the BPI anti-piracy unit and trading standards officers on a dawn raid last Wednesday on two Braintree properties. Copies of CDs by acts including Blur, Justin Timberlake and Robbie Williams were part of a haul of product and equipment worth thousands of pounds uncovered in the raids, in which two men were arrested.



Pop Idol and Fame Academy vocal coaches David and Carrie Grant are behind a new vocal group which is set to win exposure this summer, contributing the TV theme for cricket's newest competition. Both Channel 4 and Sky will be using United Colours Of Sound's (pictured) newly-recorded version of the 100c hit Dreadlock Holiday as the theme for their coverage of the Twenty20 contest, which is replacing the long-running Benson & Hedges Cup. One theme 100c bassist Graham Gouldman, who co-wrote the original version with colleague Eric Stewart, has been brought on board with Annie Lennox's music director Mike Stevens to rewrite the song, which has been renamed I Don't Like Cricket (I Love It). It is one of three music projects being launched through sports events by the Music and Media Partnership, whose managing director Rick Blaskay says he expects to sign a record deal shortly for United Colours Of Sound.

# Smiths seeks new market with 'Radio Two' approach

by Paul Williams

WH Smith is vying to reposition itself as the Radio Two of music retail, with a product offer pitched to reach out to still active, but not music-obsessed, CD buyers.

The generalist, whose music market share has been eroded by the supermarkets in recent years, aims to claw back lost business by appealing to the kind of customer who listens to the BBC station and will buy music if it is properly flagged up to them.

"They're clearly a very important segment of the market, but most people need access points," says Smiths' entertainment business unit director Neil Boote. "A fantastic example of that is Pop Rivets and the various other reality TV shows."

The planned strategy comes as Boote says Smiths has been weighing up its future in an industry

"arguably in chaos", with the value of sales falling and ongoing efforts to establish new business models. "WH Smith has been on the back foot and unclear about its position and has become a watered-down specialist and less relevant," he says.

"As a result, there are probably two options: one is you accept this is commercially and economically a pretty unattractive market," he says. "This approach would mean the retailer simply focusing on selling chart releases and little else."

"The alternative is to have more music out there, a better selection," says Boote. Smiths is presently undertaking a review of what music catalogue to carry, which could include stocking more budget titles, while Boote is considering options of how Smiths could support new artists. "We don't have a new music



Boote: re-examining Smiths' stock section," he says. "We have recommended classical and we have the chart. I would like to think we could get to a point where we highlight, at least in the bigger stores, a range of adult-oriented music, whether it's the Sunday Times albums of the week or other recommended titles." Once the strategy is refined, Boote aims to present it to record companies in June, ready to roll out in-store later this summer.

The "Radio Two" repositioning is

## Samuels starts work in Sony strategy role

Graham Samuels, the man behind Bob The Builder's assault on the charts, has taken his seat at Sony Music.

The former marketing director of BBC Music at BBC Worldwide is taking on the role of strategic marketing vice president, a job held until recently by Brian Yates. He will be responsible for overseeing and building all of the division's activities from classical to jazz and TV.

"It's a challenging time for the record industry," says Samuels. "We're in the business of selling music, not just CDs. I guess one of the reasons I was employed was that I've spent five years working cross-media/cross-format brand development and that is something that could be done better in the record industry."

## Rock tops sales on Apple's iTunes store

Rock and heritage acts have dominated the launch of Apple's iTunes Music Store, which made a massive impact by selling more than 2m songs in its first week in business. UK and Irish acts are also performing well, with Coldplay and U2 each claiming three of the Top 10 most-downloaded tracks at the end of last week. An exclusive version of U2's *Stuck In A Moment* tops the countdown, followed by Coldplay's *Clocks* and Eminem's *Loss Yourself*.

Some 500,000 of the tracks bought in the first week were acquired as albums, while more than half of the 200,000 tracks offered through the service were bought at least once.

The figures underline the iTunes Music Store as the biggest launch yet in the history of online music delivery. Apple says that its iTunes 4 software has also been downloaded more than 1m times.

New-generation Apple iPods, which include a 30GB unit capable of holding 7,500 tracks, went on sale in the UK on Friday through outlets including PC World and John Lewis.

## Eurovision duo target win with release on own label

The management company for UK Eurovision hopefuls Jemini has been forced to put out the duo's entry on its own label, after suitable label deals failed to materialise.

Manager Martin O'Shea, who also manages Atomic Kitten, says the London-based act's single, written by Martin Isherwood, will be released on his own internet label, which is distributed by Vital, on May 26, two days after the contest in Riga, Latvia.

"We are putting Qr Body out as Jemini's debut record on our own label," says O'Shea. "It took us by surprise, as we did not expect to get it ourselves but we did not put a satisfactory offer. Now we have to win the competition, which will help us enormously."

O'Shea has assembled a promotions team comprising Outside Organisation for national TV, press and radio, Intermedia for regional, Euro Solutions for club promotions and APB for regional press.



Jemini: managed by O'Shea

O'Shea says he is confident Jemini will bring home a Eurovision win. "I have seen the competition and I am not worried, even though there are two or three good entries and IATU have got quite a lot going on," he adds.

The contest will be televised by BBC1 from 8pm on May 24, while BBC3 is devoting a week of dedicated programming, hosted by Lorraine Kelly, under the banner Liquid Eurovision, as well as Liquid Eurovision... A Little Bit More from 11pm on the night.

the longer-term next step in Boote's bid to turn around the music fortunes of the High Street giant's music performance. His initial plan, since arriving last December, has been to "ramp up" its chart promotional activity and "compete harder" on campaigning: an in-store offering was introduced last week offering a chart album for half price for every full-priced chart title bought. The offers have resulted in music winning front-of-store profile within Sainsbury's, albeit at the price of selling CDs at lower prices.

"Whether we like it or not, £10 has become almost a 'low what price' now for chart music," he says. "Virgin and Woolworths have been charging a High Street premium for CDs and that's no longer sustainable. But we have to, if not match the supermarkets, offer better value to our customers."

## Initial and 5 back Party In The Park

Endemol's Initial and TV channel Five are linking again this summer to host the sixth 98.5 Capital FM Party In The Park (PITP) for The Prince's Trust.

The show will be broadcast live on the channel for seven hours continuously when it is staged in July. No details on the date of the event or the lineup are available yet, although Capital FM programme controller Eric Blixall is promising the bill will include "international and hometown PITP veterans and newcomers".

Initial and Five have created music programmes such as Pop, but this summer's PITP will be only the second time the channel and the production company have worked on the event. Five's controller of youth and music Sham Sandhu says, "Last year's Party In The Park restored it to its rightful status as Europe's premier music event. I am delighted that we have secured the rights again."

Initial chief executive Malcolm Genie adds, "It's not often you get the chance to produce seven hours of live music for the biggest event in the summer calendar."

# Dance bounces back with clutch of summer choons

by James Roberts

The dance industry appears to be finding its feet once again, with a string of potential summer hits set to follow in the footsteps of recent chart toppers from the likes of Tomcraft and DJ Sammy.

A number of the key records expected to cross over from the clubs into the charts in the coming months have been taken for relatively small sums of money, suggesting dance labels have signed a reality check – a far cry from the bidding war culture which has dominated the dance world in recent years.

Benny Benassi's track Satisfaction has been licensed to Ministry of Sound's data imprint for just £8,000, while another key summer dance track, Stars by Morjack featuring Raz Conway, has been signed by EMI dance imprint Credence for £15,000 for the world outside of Denmark, where it originated.

Ministry of Sound Recordings, which is currently enjoying success with Tomcraft's single Loneliness, has noted that a sense of reality has swept across the industry, but remains bullish about the long-term health of dance.

Managing director Lohan Precenser says, "Dance still sells singles and drives compilation sales. We have refined our compilations



Tomcraft: first of many dance hits this year

## DANCE TIPS FOR THE SUMMER

| Artist                    | Track        | Label                |
|---------------------------|--------------|----------------------|
| Morjack feat Raz Conway   | Stars        | Credence             |
| Chamorro                  | 77 Strings   | Southern Fried       |
| Benny Benassi             | Satisfaction | Data                 |
| Dutch feat Crystal Waters | My Time      | Illustrious          |
| In-Gird                   | Tu Es Foutu  | All Around The World |

strategies – now there is more emphasis on quality and less saturation. "For example, Tomcraft only featured on one album, The Annual, before the single was released, which helped focus attention on that one title and helped the record perform very well for us."

Managing director of Sony Music dance imprint Illustrious Kevin Robinson says that achieving a big club record is no longer enough to guarantee chart success. "Labels

need to tie in a big club record with something such as a good sync, like Positiva did with Room 5, to get as many angles covered as possible," he says.

"Records are needing longer out there at the moment," says Robinson, who estimates that the current building time required for a club record can be up to six months. "There is a certain amount of uncertainty and resistance from commercial radio to support dance records,

so we have to make them so big and so obvious in the clubs that radio can't ignore it."

Along with Satisfaction and Stars, a handful of other tracks are already enjoying as potential summer hits. Norman Cook's Southern Fried label has 77 Strings by Chamorro, while All Around The World has Tu Es Foutu by In-Gird, a dance track with a French vocal and accordion hook. Other tracks to look out for include a reworking of current club instrumental The Push by Paul Jackson for Underwater Music, which is set to be re-recorded featuring Steve Smith from Dirty Vegas.

Credence A&R manager Mark Brown, who signed the Morjack track, says public demand is already suggesting he has a big hit on his hands.

"It works so well on the dance-floor," he says. "From the times I have played it over the past few weeks, we have had 150 e-mails to the label from clubbers wanting to find out about it. The only DJ other than me who has a copy of the track at the moment is Roger Sanchez."

Could it be that the media has written off the long-term prospects of dance music too soon? Maybe.

"We always have a good choice every time an article comes out about the death of dance music," concludes Ministry's Precenser.

## NWA LAUNCHES TBA

A new initiative, TBA Records, is to be launched by the National Music Network to help promote new UK music. The label has put together a top 20 unsigned UK chart, sponsored by Diectronics, which will be stocked by Virgin Megastores to coincide with the six-week-long Underground Sound Festival. The event will see the 20 featured bands take part in more than 70 events across the UK including gigs, tours, demo reviews and workshops.

## FOUR TET REMIX RADIOHEAD

Artist/producer/remixer DJ Four Tet (aka Kieran Hebden) has been invited to remix a track from Radiohead's new album *Hail To The Thief* as a possible future single. Four Tet has previously remixed tracks by acts such as Doves, Aphex Twin and Eady Drawn Boy. Four Tet will also support Radiohead on three dates of their forthcoming tour.

## IFPI ISSUES PLATINUM AWARDS

Universal cut tATu has won an IFPI International Europe award for 1m sales of their album 200 KM/H in The Wrong Lane, along with BMG-issued *Stripped* by Christina Aguilera, and Warner albums *Meteora* by Linkin Park and *American Life* by Madonna.

## THIS WEEK'S RPI AWARDS

**TOP 5 ALBUMS:** Snoop Dogg *The Doggysta*; Paid The Cost To Be The Boss (silver); Various *Smash Hits – The Reunion* (silver); Blur *Think Tank* (gold)

Source: BPI. Table shows latest new awards in the seven days to Friday May 9, 2003

# Fox projects herald trend for freelance A&R development

This year has already seen developments in the structure of the music industry business models, with Simply Red's hugely successful independent and self-funded label perhaps the most high profile.

But less dramatic, but equally significant, changes are also affecting the way record companies work on a day-to-day basis.

As labels continually look to shave costs from their overheads, A&R departments have been hit by diminishing headcounts. But some labels have realised they have perhaps thrown the baby out with the bath water and are now relying on freelance A&R consultants to help them on key projects.

One such consultant is Marc Fox, the former Haircut 100 member, who left a former position at BMG at the end of 2002.

"Quite often, the most senior A&R person in the label is the MD, who is busy running the company and doesn't have time to actually make the records," says Fox.

"It is partly down to the way the industry trains people – there are plenty of scouts who are busy bringing new things, but there is a big gap in the middle, with artists making their fourth or fifth albums who have no-one at the label to talk to or reassure them of what they are doing."

The rise of the freelance A&R consultant was not a cleverly-planned exercise, not for Fox at least. "It wasn't like I planned to create this new business model or anything," he says. "I was asked to get involved in certain projects and it just happened."

Among the first projects Fox was asked to be involved with was Polydor's Girls Aloud, who release their second single *No Good Advice* today (Monday). He is set to start working with Madness for EMI on a new stu-



Girls Aloud: A&R freelanced out to Fox

do album and is also working with V2 on solo artist Billy Crawford.

"Artists and managers need someone to be the glue of a project, the point of contact at the label that sticks all the pieces together," says Fox. "From the label's view, they need an experienced person to direct a project."

From a label perspective, it is easy to see the attraction of freelance A&R for certain projects. The freelancer can be given a set date to deliver a record, or be employed for a set number of months enabling budgets to be met. Plus the time between projects does not incur fixed costs of overstaffing. Because the freelancer may be working on two or three projects at any time, they are able to spread their sources of income.

"It is similar to how a member of the A&R staff would be paid a monthly salary, then a percentage based on a project's success," says Fox.

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## US chartfile

## 50 CENT RECLAIMS ALBUMS TOP SPOT

After debuting at number one last week, Madonna's *American Life* album suffers an immediate 62% decline in sales and dips to number eight as a result, clearing the way for 50 Cent's (pictured) *Get Rich Or Die Tryin'* to claim



the chart crown for the sixth time in five-week chart career. It does so despite suffering a 10% decline in sales week-on-week (twice the Top 200 average), attracting nearly 128,000 buyers to take its overall sales past the 4.5m mark.

The only other album to sell more than 100,000 copies last week was American Idol Season 2: Live in Time Classic American Love Songs, which debuts at number two, with 101,000 sales. The other new entry to the Top 10 is R&B singer Kelly Price's *Priceless*, which debuts at number 10 with sales of 69,000. Meanwhile, Kelly Clarkson — who won the first *American Idol* series — continues at number three with her debut album *Thankful*, while securing the highest new entry on the Hot 100 singles chart with *Since I Was Independent*, a song co-authored by Christina Aguilera, which debuts at number 61.

Among British acts, Floetry and Daniel Bedingfield continue to improve. Floetry manages gains on airplay with their sultry *Yes* single, which vaults 13-8 on the Hip-Hop/R&B chart and 38-27 on the Hot 100. It has so far eclipsed their debut single *Power*, which got to number 29 on the Hip-Hop/R&B chart, and missed the Hot 100 altogether, peaking at number 113 on the bubbling under list. *Yes* helps the Floetry 47-45, while selling nearly 21,000 copies. Meanwhile, Bedingfield's *Gotta Get Thru This* album jumps 74-65, after selling nearly 2,000 copies in the week. Bedingfield's hit single *If You're Not The One* remains at number 17 on the Hot 100, but continues to add support and remains buffeted.

Coldplay's steady ascent of the Hot 100 continues, with *Clocks* improving 30-29 on its 16th week on the list. Despite this, their *Out of Sight* CD dips 24-25 on the album chart, while the fourth hit in the Top 40 of the singles chart, *Paradise* MC, also has a good week, with *Beware of the Boys* (Mundant To Back) improving 40-33.

With the cut-off point for the Top 200 albums chart being 4,816 sales, there is no place for Cori's *Counterfeit 2*, which attracted 3,397 buyers on its first week in the shops, or for Scots band Idealw's (pictured) *Remote Part*. The latter album has attracted more than 1,000 buyers every week since it came out five weeks ago. It sold 1,376 copies last week, up from 1,189 the previous week, to take its total sales to more than 11,000.

Alan Jones

by Joanna Jones

UK artist manager Tom Watkins may have lowered the current international appeal of British pop to that of "a cup of cold sick", but some music from these shores is defying the odds to break borders.

Contrasting Watkins' comments in a recent *Music Week* column, albums from Coldplay, Daniel Bedingfield and Massive Attack have all clocked up substantial sales overseas in the past few months, while acts such as The Streets and PJ Dicks MC have made inroads in several international markets.

But the lucrative prize of the US, with its 40% share of the world market and tremendous international influence, continues to elude many UK artists.

While Coldplay, Floetry and Daniel Bedingfield currently demonstrate that the US market is not insurmountable for British acts, far more attention should go towards how to get it to crack, from Robbie Williams and Ms Dynamite to Westlife and Oasis.

Currently leading the way with British acts in North America is EMI, and many credit its "think global, act local" approach for this. "EMI work to break America because they are a British-based company and have to get British artists to do well," says QM Management's Chris Morrison, whose charges include Blur, Gorillaz and Tunn Brakes.

Massive Attack's manager Mark Picken adds: "When [David] Murmurs and I [Roy] Lloyd took over, they took a much more global view of their marketing globally, locally. You feel that when something is said, it happens on a global level."

Others suggest EMI is simply more invested in breaking UK product and that other labels face more internal competition from US repertoire.

With his artist Daniel Bedingfield's ballad *If You're Not The One* catching fire at US radio to propel his *Gotta Get Thru This* album back up the Billboard 200, Empire Artist Management's Neale Eastery stresses the importance of a frank relationship between UK and US labels to marshal resources and market knowledge behind an artist quickly.

"We are with the very best label there is, with Lycor Cohen at Island Def Jam (IDJ), and Daniel is putting the work in," says Eastery. "Lucian [Gorillaz] and his peers in a position. They are both winners."

Polydor UK head of international Greg Sambrook adds: "As Daniel started to get airplay, IDJ got in to very

## MASSIVE ATTACK

Massive Attack's first studio album for four years has netted the Bristol outfit their best international chart start yet, with 100th *Window* reaching number one in eight overseas markets and going top five in 10 others.

With worldwide album sales topping 1m nine weeks into release, Virgin UK international project manager Matt Osborne says extensive touring will keep the band in overseas markets until the end of the summer, while the second phase of the campaign will see the track *Butterfly Caught* released internationally



Capital UK International director Kevin Brown credits multiple visits to the UK for cementing Coldplay's international sales success with *A Rush of Blood To The Head*.

The album last week was at number 25 on the *Billboard* 200, while the track *Clocks*, still at Top 40 radio, continued to move up the Hot 100 to 29 with its follow-up

## DANIEL BEDINGFIELD

Having established himself in the US chart last year with dance hit *Gotta Get Thru This*, Daniel Bedingfield's star has continued to rise in the US, with *If You're Not The One* at number 17 on the Hot 100 last week.

The success of the crossover ballad has pushed the album's over-the-counter US sales figure to just under 280,000. Polydor UK head of international Greg

Sambrook says, "It's really tough competition, as the US is just so prolific. You just have to look at the UK chart to see that. Sometimes, when you get a couple of hits away in the US, people listen to the music with new ears."

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The Scientist being worked through alternative radio formats. In two weeks' time, Coldplay return to the US for a string of five dates culminating at Madison Square Gardens on June 13.

Brown says, "The strategy has been to continue to go back to the US market over the past two years — it is about spending the time and covering the ground."



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International marketing consultant Jon Webster adds, "When Robbie Williams signed the deal with EMI, I went on record as saying he won't crack America because he is just the wrong style for radio there."

Few dispute the importance of good old-fashioned artist PR in the country and Craig Davies and Dico are commonly cited as UK acts who were prepared to work the States as if it were their domestic market to gain a foothold.

Managers and record company executives stress it is not enough to, as one manager puts it, do the "teasing tour" — playing New York and LA, and then going home for a cup of tea. Neale Eastery says, "New York and LA are not really America. It is the bit in between you have to worry about."

The UK industry has been attempting to keep British artists' hit rate across the Atlantic high on the political agenda with the lobby for a UK music export office, an idea initially mooted in May 2002. However, opinion is split on how far it can help boost British music across the pond.

"A UK music office could be a help for people to know how the system works, particularly at radio and about when to take the record company's advice on when to push the button on a record," says Chris Morrison.

The manager, who has tasted Stateside success in recent years with both Blur and Gorillaz, believes the cultural divide is inescapable and permeates record labels, radio and advertisers.

"I always say to bands looking to go to the US — it is a totally different culture," adds Morrison. "Just after Suede attempted to break the market, Sony had to stop how many NME radio covers they had got. Radio programmers said 'so what'."

"In fact, they reacted against it and said 'why should we want to get this'."

BMG UK's Dave Shawk believes many acts' relentless pursuit of US success can, ultimately, be counter-productive, and gained at the expense of other international markets.

"Westlife did 2-4 records ex UK and have never cracked the US — we should not just say international success equals US success."

Morrison believes it comes down to something simpler: "Most of the bands that have done well in America are self-penned and provide something they don't have."

But never close the book — this is an industry of quick events and musical genres go in cycles.

International's Nina Hansdotter. "They were signed there, the producers are US-based and they have been treated as a US act."

But, while they have sold little outside their US base so far, the duo made an initial UK vinyl touring and is due to return for two dates at London's Jazz Cafe in late June.

MUSIC WEEK 17 MAY 2003

## FLOETRY



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But, while they have sold little outside their US base so far, the duo made an initial UK vinyl touring and is due to return for two dates at London's Jazz Cafe in late June.

# War effect lifts talk radio audience as Capital and Radio One lose share

It is a long time since it was last standing room only for a Rajar press conference in London's plush Commonwealth Club.

The reason for such interest in the radio's listening habits in the first quarter – as announced last Thursday – was that a handful of digital stations were reporting for the first time, as was the BBC World Service. There was also a genuine need to know how music radio had been affected by the war in Iraq. Speech broadcasters were certainly the winners this time around. All three BBC national music channels reported falls in listeners in the three months to March 23, but Radio Four crashed through the 10m barrier for the first time and Radio Five Live was also up. LBC, the rebroadcast talk station for London, saw a 5% growth in listening during a period when many stations in the capital struggled.

For the record, the BBC World Service turned in a creditable first Rajar figure with an audience of almost 1.4m a week.

The midas touch even deserted Radio Two, although controller Jim Moir will not lose too much sleep after 26,000 listeners went missing over the three months and the network's share fell slightly from 15.8% to 15.7%. Its audience of 13.2m is still its second highest weekly reach and represents a 336,000 gain on a year ago. Its average hours per listener also rose.

By contrast, Radio One recorded its second lowest reach since the Rajar methodology was changed in 1999 – down by almost 200,000 in a year to 10.3m – and unveiled its lowest share of listening yet. Its reach among the four-plus age group was actually up at 42.8m and it is still reaching 50% of 15- to 24-year-olds, but what is worrying controller Andy Parfitt is the fact that people are tuning in for fewer hours than they used to, which is a worrying trend for the record industry.

In just 12 months, Radio One's share has dropped from 8.4% to 7.9%. Two years ago it was 9.1%. At the end of March 2001 its listeners tuned in for an average 9.2 hours, but that has fallen to 8.3 hours a week as music fans find different ways to consume the genres they love. The success of Emap's digital channels, such as Kerrang! and Smash Hits, is strong evidence of this (see breakout). Parfitt remains defiant and insists that Radio One's policy of offering specialist music shows as part of its public service remit means listeners will always pick and choose.

"We operate in the youth radio market, which is the most competitive sector," he says. "Our schedule is not just about winning share but also about specific programming. We are providing a rock, reggae and an R&B show, for instance, and fans of those genres love them and consume them. But it does not mean they will want to listen to all our other specialist output."

One bright note for Parfitt is that, despite criticism of the breakfast show from some people outside the network, Sara Cox continues to add new listeners. Her reach was up marginally on the three months to 7.12m among the four-plus age group, a rise of 91,000 over the year.

Commercial stations rely heavily on their flagship breakfast shows to win over advertisers. Virgin Radio's newhook Pete & Geoff Breakfast Show increased its reach by 12% to make it the fastest-growing breakfast show in London following a big marketing campaign. The Heart 106.2 breakfast show enjoyed some useful publicity of its own when Emma Forbes quit for Capital, although the effect on its audience was minimal, up around 9,000 listeners a week to 884,000.

Commercial radio's overall performance following the most recent Rajars has raised

## RADIO 2003: FIRST QUARTER PERFORMANCE

### NATIONAL WEEKLY AUDIENCE REACH

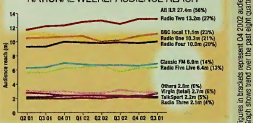
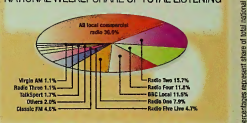


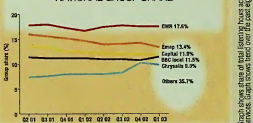
Figure in brackets represent Q4 2002 audience reach. Graph shows reach and not percentage gains

### NATIONAL WEEKLY SHARE OF TOTAL LISTENING



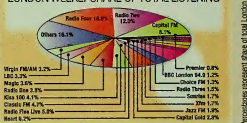
Percentage represent share of total national audience

### NATIONAL GROUP SHARE



Graph shows share of total listening hours around UK. Shows reach and not percentage gains

### LONDON WEEKLY SHARE OF TOTAL LISTENING



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# CAN THE REGGAE CHART EXPLODE THE US PROMPT A UK REAL?

Sean Paul and Wayne Wonder are the first beneficiaries of the VP/Atlantic deal, an alliance which has helped propel dancehall reggae to the summit of the US singles chart. Adam Webb investigates the reasons behind the success story, highlights which forthcoming artists to look out for, and re-examines the UK reggae scene in the context of a buoyant US market

At the time of writing, as Sean Paul sits on top of the *Billboard* Hot 100 with *Get Busy* and Wayne Wonder moves up to number 16 with *No Letting Go*, it would be fair to say that reggae, and specifically dancehall, is making a huge impression in the US.

The success of Sean Paul in particular has been remarkable – sales of his *Dutty Rock* album recently broke the 1m barrier and the artist is about to embark on a 21-date tour with 50 Cent, 2003's other underground sales sensation. Following recent hits for the likes of Beenie Man and Shaggy, these two artists have not so much crossed over to the mainstream as merged with it.

And in the UK too, the influence of reggae remains clear, if less prominent. There may be no indigenous stars to challenge the dancehall kings and queens of Jamaica, but the rhythms and delivery of dancehall have

**'There's a resurgence in reggae... It is coming coming back to a position where it was during the times of Bob Marley' – Hugh Francis, *Jel Star***

provided inspiration for a host of homegrown talent – witness the recent *Sleazebout* cover feature on *Radio 1* focusing on the likes of Dizzee Rascal and Lisa Maffia, the "basmont boogie" of Roots Manuva, or Barrington Levy guesting on the Ms Dynamite LP. Garage, drum & bass, hip hop, even R&B, would be vastly inferior genres without reggae.



Sean Paul; US profile is sky-high after *Get Busy* single went to number one

Meanwhile, news that Lee "Scratch" Perry is to curate this year's *Meltdown* festival at London's Royal Festival Hall is evidence that roots and lovers rock continue to retain a loyal and committed fanbase. And in the pop arena, Sean Paul recently repeated his US breakthrough by charting his *Gimme The Light* single at number five.

The US vogue for dancehall has been driven by two key factors: an increasing association with hip hop culture and the highly-publicised deal between VP Records and Atlantic that took place in October last year.

The link between reggae and hip hop – well documented by the latest compilation from Soul Jazz Records, *Nice Up The Dance* – has

been in evidence since Kool Haer relocated from Jamaica to New York, but the merging of the two genres has become increasingly pronounced over the past 12 months. Beenie Man's 2002 album *Tropical Storm* contained contributions from Lil' Kim and three production credits for The Neptunes. Pharrell Williams also appeared on *Dutty Rock*, alongside Busta Rhymes' remix of *Gimme The Light*. Sean Paul is currently working on tracks with Timbaland while Get Busy dominates the playlists of hip hop, pop and reggae stations. MTV's website even goes as far as to categorise Beenie Man as a hip hop artist.

This relationship is proving increasingly reciprocal. Sean Paul, for instance, features on Jay-Z's *What They Gonna Do*, Busta Rhymes' *Make It Clap* and 50 Cent's *Dem Nuh Ready* and will appear on the mammoth *Roc The Mic* tour this summer. Last year's annual Sash! concert at Ocho Rios, Jamaica, saw Usher, Ewe, Busta Rhymes, Missy Elliott, Donell Jones, Tweet and Sharrisa line up alongside Super Cat, Bing Ding, T.O.K., Dawn Penn, Major Damage and the John Shop Family.

Yet, without the newly-formed alliance between VP and Atlantic Records this might have counted for little – for it is this ground-breaking deal that has consolidated dancehall's success in the US mainstream. A combination of major label marketing muscle, and the sensitivity to allow individual artists the extracurricular freedom to record beyond their contract in Jamaica has so far proved to be a winning formula.

"There's a couple of very important things," says Atlantic co-president Craig Platt

## Wayne Wonder: tapping into R&B and hip hop

Together with Sean Paul, Wayne Wonder is leading VP/Atlantic's dancehall charge into America. Riding the *Diwali* rhythm of Steven "Lenky" Marsden on the track *No Letting Go*, he has already achieved one huge US *Billboard* hit. The album, *No Holding Back*, is a prime advertisement for the sound of contemporary reggae. Recorded between New York and Jamaica, and incorporating a range of styles to slick production values, each song is topped with Wonder's melodic and distinctively sweet vocal.

Since making his debut in 1998, Wonder sees nothing new in a reggae artist tapping into the sounds of R&B or soul, or in the close association with hip hop. This, he says, has happened since the days of Bob Marley. "I'm a dancehall artist, I'm from Jamaica," he says. "I was influenced by a lot of R&B as a young child – I'm influenced by gospel. I'm influenced by reggae, you know? I'm influenced by all different types of music. So, pushing my creative flow, it gives my music a sound. That's how it comes out. And with hip hop, it goes vice-versa. Hip hop was a Jamaican thing and hip hop artists took it and made it their own. There's a saying in Jamaica: 'There's nothing new under the sun.'"

Other standout tracks on the record include *Crazy Feeling* with



Wayne Wonder

Elephant Man, future single *Friend Like Me* and the laid-back *Slowly But Surely*. "It's a natural vibe," says Wonder. "I like to keep my writing real because since, like, 1993, I haven't covered a song, so I focused more on writing, and I want to write so people can relate to it. The album was about reaching a level of creative feeling. With *Elephant*, tempo-wise it's different. *Crazy Feeling* is about dance. *Slowly But Surely* is more lovers' rock. Life's a balance and so is my music."

For Craig Kallman, co-president of Atlantic Records, the latest gauge of their project's success was on May 10 when both Wonder and Sean Paul appeared on *Saturday Night Live*. "There are so many first-ever scenarios happening for reggae and dancehall," he says. "But *Saturday Night Live*, for the first time, put two different artists on their TV performance slot. It's never happened. I think they really want to acknowledge that this whole reggae thing is starting to explode – this is one of the most coveted spots in national television in America. It's been around for 25 years, and all of a sudden we're re-writing the rules by having two artists perform."

As Wonder himself says, "Reggae's not going away. It's been boiling a while and the cup's run over now."

## playlist

**Wayne Wonder – No Letting Go (VP/Atlantic)** Championed by *MTV* for many months and now finally set for UK chart success (single, June 16)

**Elephant Man – Pon Di River, Pon Di Bank (Q45/Greenleafs)** The king of the dancehall showcases his hip-hop influenced style (album track, out now)

**Freddie McGregor – Heart Is Willing (Jel Star)** Another classa under the former vocalist (album, out now)

**Beenie Man – Row Like A Boat (King Of Kings/Greenleafs)** Beenie is irresistible, as ever (album track, out now)

**Vytiz Kartel & Wayne Marshall – New Millennium (Greenleafs)** A catchy, naging riddim (album track, out now)

**Beju Banton – One To One (Epitaph)** This is a gem from Buju's first album for Epitaph (album track, out now)

**Sean Paul – Get Busy (VP/Atlantic)** Fresh from his Top Five UK success, Paul looks set to do it again (single, out now)

**Suzla – Thank You Mama (VP)** This rootsical track oozes class (single, b7c)

**JA.13 featuring Ricardo – Must Be Love (Atlantic)** UK vocalists Ricardo teams up with the producers behind last year's *Heroes Of Kingston* (single, June 30)

**Ward 21 – Petrol (Greenleafs)** On the Peanie Peanie riddim, this features on *Reggae Reggae Reggae 2003* as well as *Soul Jazz's Nice Up The Dance* (album track, out now)

Lloyd Brown: broadening appeal of repertoire

Lloyd Brown, Peter Hurnigale, Don Campbell – these are like our top three stalwarts, if you like,” says the Ranking Miss P. “They’ve been in the business for a good length of time and all of them can produce and write, and play instruments as well.”

Although it was not until 1996 that his debut album, *Straight No Chaser*, was released, the career of Lloyd Brown – “The Man With The Golden Voice” – stretches back to 1979, when he began DJing for sound systems around East London. Following a spell in the vocal harmony group Sweet Distortion (voted best reggae newcomers by readers of *Black Echoes* in 1984), he found solo success after 1987 working with the likes of Tippa Irie and producing a string of well-received singles such as *Sharing The Night*, *Love U Down*, *Stress* and *Baby Mother*.

Working with producer Bitty McLean on 2002’s *Deeper* (Jet Star) both re-affirmed Brown’s status as one of the UK’s greatest singers and highlighted the fact that there was more to his style than straight lovers’ rock. Mixing original compositions with covers of Craig David’s *Fill Me In* and Marvin Gaye’s *Inner City Blues* – the latter a collaboration with Hurnigale, Campbell, Phoboo One and Noel McKay – it was named the best UK reggae album of the year by *New Nation*.

According to Brown himself, this eclectic spirit has carried forward onto forthcoming LP *Against The Grain* – a record that will include a cover of Mike & The Mechanics’ *Living Years* as well as the single *Heartache*, which recently entered the New York reggae chart.



“The way I put my album together is that I try not to follow the same route as other artists, because you can be sort of pigeon-holed,” says Brown. “So really, I basically want to cover a wide spectrum of music that is true to me, whether that’s Eric Clapton, Phil Collins, Stevie, Bob, Beres [Hammond] or Dennis Brown. Early in my career, I was regarded as a lovers’ rock singer, but now I consider myself a UK artist.”

Preparing himself for promotional work that should see him travel to Europe, the US and Canada in the coming months, Brown appears to be hitting new heights in a long and respected career.

“Right about now, Jet Star are doing a very good job of harnessing the UK talent and basically making it available worldwide,” he says. “I just hope that in the future I can help to make UK reggae more noticeable and share the international stage with the rest of the international artists.”

Kallman. “One, obviously, was staying true to dancehall rhythms and not trying to take dancehall rhythms and make them hip hop rhythms and make it work that way. The other thing was in Jamaica – I think [previously] when recording, the prolific nature of the artists among these artists got signed they were signed to exclusive recording contracts and the nature of major label thinking was ‘OK, well, now I’ve got this recording artist I’ve got to stop all these records that they’re on’ and treat them to the traditional release schedules that we’re used to – an album every year or 18 months, you work a couple of singles, you sell it and then you go back and do a new album.”

“Well, that’s not how the Jamaican recording industry works at all. And I think that for most of the last decade majors treated it that way, and that was a big mistake. These artists have to stay vital and urgent in the sound systems in Jamaica at all times, whether they have got an album out or they are between albums. That’s a really important factor – you have to keep these artists alive.”

London Live DJ the Ranking Miss P is in strong agreement on these points. “It’s very strong and quite meaningful this time because of the route it’s taking,” she says. “Coming through that whole VP link, where VP has this stable of artists and producers, they can actually feed Atlantic and feed the mainstream with steady, solid and authentic dancehall. And, being in America, they’ve tapped into this whole American sound. It’s still reggae, it’s still dancehall, it’s still the same stuff we groove to over here, but it’s just got this snappier edge – this whole hip hop alliance is tapping into America.”

Sean Paul and Wayne Wonder are the first beneficiaries of the deal, but later this year there will be releases from more controversial artists such as Elephant Man whose Log On track attracted plenty of bad publicity last year – and T.O.K. Considering the furor that followed the mainstream emergence of Shabba Ranks in the early

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| <p><b>Hanging out</b></p> <p>Release: 19-7-2005<br/>TANCD007/SHK0005</p> <p>The single from the last new Suncycle album produced by Jamdown and mixed by Citylight and the dubwise analog track Don't see America was on Jamdown UK CD and Vinyl.</p> | <p><b>LevelsBreakive Pt. 3</b></p> <p>Release: 21-7-05<br/>SHK005</p> <p>The 3rd Suncycle album brings 23 all new tracks from the UK's hottest dancehall crew straight out of London's west-end. Includes the dubwise analog single Hanging out and Don't see America with Suncycle Baza and a massive 72-track bonus mix CD by Sherlock Sound.</p> | <p><b>Must be Love</b></p> <p>Release: 21-7-2005<br/>TANCD007/SHK0005</p> <p>The new track by producer Don Dean is the 13th international release from the former Ocean Street Soul Orchestra. Produced by Don Dean, it includes tracks by the Soul's MC Stabbe and Suncycle.</p> |
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Nineties, it will certainly be interesting to see how these pan out – in the US, let alone in the UK, if and when they are given mainstream backing here.

Within Jamaica, the domestic market remains dominated by a familiar roll call of names, in a producer-led environment. DJs such as Buju Banton, Elephant Man, Capleton, TOK, Bounty Killer, Sizzla, Spragga Benz, Lexoux, Mr Vegas, Sean Paul, Wayne Wonder and Beenie Man are perennial faces among the approximately 200 seven-inch singles and rhythm albums emanating from the island each week. Other emerging acts to look for in 2003 include Vybz Kartel and Ward 21 (both handled here by Greensleeves) and Wnrior King and Wayne Marshall (both VP). Working virtually freelance, all compete to record their vocals over the hottest new rhythms thrown up by a handful of producers.

Yet, aside from any individual artist, the sensation of the past 12 months has been a rhythm called Diwali.

Produced by the relatively unknown Steven "Lenky" Marsden, it is the Diwali rhythm – usually an unsyncretized series of claps and clicks – that forms the basis for both Get Busy and No Letting Go. According to Greensleeves A&R director Chris Cracknell, who released the huge-selling Diwali compilation in May last year, the success of the rhythm is unparalleled in the label's history. "The story of Diwali is just unreal," he says. "I mean to have two records in the Billboard Top 100 on the same rhythm is just unreal. And there will be further records released on that rhythm – we've recently licensed a sample of Diwali to a Puff Daddy-produced track which is going to be in the Bad Boys 2 film and on a single for a new female artist in America called Lumidee. It's just a phenomenon. It came out more than a

year ago and its still buzzing out there."

Aside from artist albums, it is these compilations, licensed from the individual producers, that still dominate the dancehall market in the UK. Greensleeves has already released four in 2003, with the likes of Egyptian – potentially this year's hottest rhythm – still to come. Other popular compilations include the STB series on VP and the Just Reggae, Reggae Hits and Pure Lovers series on Jet Star. The latter two also contain an abundance of UK as well as Jamaican talent.

At the same time, the popularity of dancehall, combined with the sheer volume of import releases (Chris Cracknell estimates that Greensleeves receives three to four Fedex packages a day of potential rhythm albums) has, to some degree, reduced the scope and profile of the UK reggae scene. For Neil Fraser of Adwa Sounds, aka The Mad Professor, this is evident in the small number of UK urban artists actually playing the music. Most are likely to be influenced by reggae music, but unlikely to aspire to becoming reggae artists per se. "England has lost that lead that it had in the reggae market," he says. "Outside of Jamaica, even ahead of Jamaica, England was the biggest market for reggae. All the Trojan stuff with Young, Gifted and Black and Bob Marley and Island and Virgin – England was the biggest market, but now we've lost it. What we failed to do is to interest youngsters enough to come in and be reggae artists. Nearly every youngster in the urban and Caribbean scene sees themselves more as R&B stars rather than the reggae artists."

As a consequence, aside from acts such as Sunycle or Ras Iles, the UK scene remains dominated by older artists. "Reggae is big everywhere," says Fraser. "I travel > p21



Elephant Man (top), T.O.K.: part of a new generation of Jamaican stars

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.....TOP IN THE USA - Congratulations to Steven "Lenky" Marsden - Producer & Co-writer of the No.1 (SEAN PAUL - "GET BUSY") and No. 16 (WAYNE WONDER - "NO LETTING GO") USA hits on the Billboard Hot 100 this week - from Greensleeves Publishing





# SINGLES COMMENTARY

by ALAN JONES



Eight years after his composition *You Are Not Alone* was a number one hit for Michael Jackson and six years since his only previous number one in his own right with *I Believe I Can Fly*, R&B star R Kelly shakes off the ongoing legal problems to stage a surprise return to pole position with *Ignition*. The first single from Kelly's *Chocolate Factory* album, it sold upwards of 70,000 copies last week to clinch the title. Unlike *I Believe...*, which was a huge

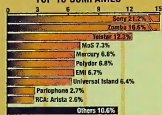
and widely supported record from the start, *Ignition* has taken the "street" route to success. Serviced to clubs and key pirate radio stations as long ago as last November, it subsequently built up a huge underground buzz which saw it getting playlisted by *1Xtra*, *Choice FM* and *MTV Base*. Only when it became apparent it was going to be a major hit did most mainstream radio outlets come on board.

Three years to the week after its last number one as an independent label with Britney Spears' *Cosmic I Did It Again*, Jive registers its first number one as a BMG imprint with R Kelly's *Ignition*. Kelly's single sold 70,000 copies last week, easily outselling the UK's second favourite single, *Favourite Things* by Big Brovaz, which sold 43,000 copies.

It is also the 11th anniversary of Kelly's first UK chart entry, *She's Got That Vibe*, which reached a lowly number 57 in May 1992, although it was later reissued and climbed to number three. In all, Kelly has now had 24 hits, reaching the Top 10 on 10 occasions, but has had surprisingly little impact on the album chart. That may be about to change, as *Chocolate Factory*, which initially peaked at number 41 in February, has moved 67-73-57-42-35-27-17 in the past few weeks. The album's latest position, remarkably, is not only its own highest chart position, but the highest for any Kelly album, beating the number 38 peak scored by his self-titled 1995 album.

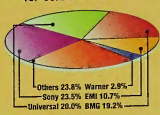
## MARKET REPORT

### TOP 10 COMPANIES

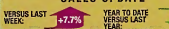


Figures show top 10 companies by % of total sales of the UK 25 and composite groups share by % of total sales of the UK 25

### TOP CORPORATE GROUPS



### SALES UPDATE



Raindrops on roses and whiskers on kittens were chronicled as *Favourite Things* in the song of the same name by Julie Andrews in

### PERCENTAGE OF UK ACTS IN THE CHART



the 1965 smash movie *The Sound of Music*. Big Brovaz take a more materialistic view, however, and their update of the song.

## INDEPENDENT SINGLES

| This Last | Title                             | Artist                            | Label (distributor)                      |
|-----------|-----------------------------------|-----------------------------------|--|
| 1         | IGNITION                          | R Kelly                           | Jive S25492 (P)                          |
| 2         | FORGET ABOUT TOMORROW             | Feeder                            | ECG/ECSX15 (P)                           |
| 3         | EASY                              | Groove Armada                     | Pepper 920712 (P)                        |
| 4         | 7 MATIN ARMY                      | The White Stripes                 | XL SLS1905 (V/VE)                        |
| 5         | NOTHING                           | Hollen & Thompson                 | Landed L0AD0820 (M/MP)                   |
| 6         | THINGS FALL APART                 | Scruffy                           | Taste Media TMC025300 (M/MP/V)           |
| 7         | LAUNDROMAT/DON'T MESS WITH MY NEA | Miyav                             | Jive S25482 (P)                          |
| 8         | HONEY                             | G'rain Northern Social            | One Little Independent (P)               |
| 9         | THIS IS A WARNING/SUPER DJ        | Dirinja                           | Valve VV008 (SRD)                        |
| 10        | ALL POSSIBILITIES                 | Bradley Brown Boy                 | Twisted Nerve/AL TNL0117C (V/VE)         |
| 11        | SOOUND BOY                        | Cliz                              | Full Cycle FC095 (V/VE)                  |
| 12        | CHANGE THE WORLD                  | Dino Lennox vs Housemates         | Free 2 Air 01466852A (V/VE)              |
| 13        | SUNSHINE ON A RAINY DAY           | Real & Richardson feat. Jobba     | Nuclear 080810UK (ADD)                   |
| 14        | WEEKEND                           | Scotter                           | Sheffield Tapes/Edel UK 0147305TU (V/VE) |
| 15        | REACH OUT                         | Paul Medford feat. Niko King      | Tap Taps TTY07700 (ADD)                  |
| 16        | FAST BOY/LIQUID LIPS              | The Bluetones                     | Superior Quality BLUE1805 (V/VE)         |
| 17        | INSTANT MOMENTS                   | Ross                              | Parlophone PFLA020 (M/MP)                |
| 18        | WEY ANOTHER DAY                   | Arsin Van Baaren feat. Ray Wilson | Nebula NEB00242 (ADD)                    |
| 19        | CRY ME A RIVER                    | Justin Timberlake                 | Jive S25462 (P)                          |
| 20        | SMOKE ON THE WATER                | Senor Coconut & His Orchestra     | New State NSER0004 (V/VE)                |

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Which DJ managed to sneak into Capital's breakfast show?

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If it sounds good, tag it

## hit 40 UK

| This Week | Title                 | Artist                         | Label               |
|-----------|-----------------------|--------------------------------|---------------------|
| 1         | IGNITION              | R Kelly                        | Jive                |
| 2         | FAVOURITE THINGS      | Big Brovaz                     | Capitol             |
| 3         | TAKE YOUR SHOES OFF   | The Chieftans                  | Mulholy             |
| 4         | RISE & FALL           | Crash Dog                      | Wilder              |
| 5         | LONELINESS            | Heart                          | Capitol/Decca       |
| 6         | MAKE ME LOVE          | Apes & Bears                   | Cherry              |
| 7         | MOVE YOUR FEET        | Junior Senior                  | Mercury             |
| 8         | SCANDALOUS            | McFly                          | Island              |
| 9         | CANT NOBODY           | Florida Georgia Line           | Columbia            |
| 10        | ROCK YOUR BODY        | Justin Timberlake              | Jive                |
| 11        | GIRLS AND BOYS        | Good Charlotte                 | Epit                |
| 12        | YOU SAID NO           | Beastie Boys                   | Universal           |
| 13        | CLICKS                | Cherry                         | Parlophone          |
| 14        | RUSSIAN               | Orange 2                       | Polygram            |
| 15        | I'M WITH YOU          | Avril Lavigne                  | Arava               |
| 16        | COME UNDONE           | Natalie Williams               | Cherry              |
| 17        | IM DA CLUB            | Ice Cube                       | Interscope/Polygram |
| 18        | THE LONG GOODBYE      | Heaven 17                      | Polygram            |
| 19        | DO IT WITH MADONNA    | The Animals                    | Island              |
| 20        | CRY                   | Eye-Dee                        | Virgin/Epic         |
| 21        | BEATFUL               | Christina Aguilera             | Jive                |
| 22        | FORGET ABOUT TOMORROW | Feeder                         | Island              |
| 23        | BEING NOBODY          | Ruks & Liberty X               | Virgin              |
| 24        | AMERICAN LIFE         | Marcus & Martinus              | Mercury             |
| 25        | ALL OVER              | Lisa Maffei                    | Interscope          |
| 26        | NO GOOD NOVICE        | G'rain                         | Parlophone          |
| 27        | ALL I HAVE            | Jennifer Lopez feat. LL Cool J | Capitol             |
| 28        | I CANT READ           | U2                             | Island              |
| 29        | BE ME                 | David Gray                     | WGC/Int. Music      |
| 30        | SUNRISE               | Spooky                         | Simplex/Int. Music  |
| 31        | I BEGIN TO WONDER     | Charlie Morgan                 | London              |
| 32        | X GO'N                | Give It To Ya                  | Def Jam/Mercury     |
| 33        | CANT STOP             | Red Hot Chili Peppers          | Warner Bros         |
| 34        | DAMAGED               | Promis                         | EastWest/Mercury    |
| 35        | DO NOT LET GO         | David Guetta                   | Island              |
| 36        | WE USE TO BE FRIENDS  | The Bodywishes                 | Parlophone          |
| 37        | RHYTHM IS A DANCER    | Gangol                         | Decca/Int. Music    |
| 38        | BORN TO TRY           | John Digweed                   | Capitol             |
| 39        | LATELY                | Lisa Loeb                      | Mercury             |
| 40        | FIGHTER               | Christina Aguilera             | Island              |

## Shazam TAG CHART

| This Last | Title                 | Artist                      | Label      |
|-----------|-----------------------|-----------------------------|------------|
| 1         | EVERYBODY COME ON     | Mr. Rocco & DJ Skribble     | FBR        |
| 2         | I KNOW WHAT YOU WANT  | Busta Rhymes & Mariah Carey | Mercury    |
| 3         | ROCK YOUR BODY        | Justin Timberlake           | WGC        |
| 4         | BRING ME BACK TO LIFE | Emmavoice                   | Atlantic   |
| 5         | GET BUSY              | Sean Paul                   | World      |
| 6         | NOT AGAIN             | L.A.T.A.                    | Interscope |
| 7         | NO GOOD NOVICE        | G'rain                      | Polygram   |
| 8         | THE THINGS            | Audionauts                  | Souza      |
| 9         | FIGHTER               | Christina Aguilera          | RCA        |
| 10        | CANT MAKE UP MY MIND  | Sonique                     | Sentinel   |

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# ALBUMS COMMENTARY

by ALAN JONES



Brit-pop veterans Blur deliver their fifth consecutive number one of new releases with *Think Tank*, which debuts at the top of the album chart this week after selling nearly 65,000 copies. While that is enough to provide a comfortable victory over runner-up Justin Timberlake, whose *Justified* relinquishes the crown for the third time, it is well noted not only on the opening-week tallies for Blur's last three chart-toppers – 1999's

## ALBUMS FACTFILE

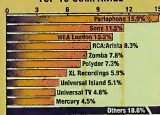
13 (91,500), 1997's *Blur* (75,500) and 1995's *The Great Escape* (127,500) – but also on their *Best Of* set, which debuted and peaked at number three in 2000 with more than 89,500 first-week sales. Of course, it is not how an album starts but how it finishes that matters, and although Blur's first number one album *Parklife* opened with sales of less than 28,000 it has gone on to be their biggest seller, with 955,000 sales to date.

Having already had number one albums this year by Norah Jones and Coldplay, EMI's Parlophone label claims pole position again this week, with Blur's *Think Tank*. The Jones and Coldplay albums were admittedly 2002 releases though the former had never topped the chart before it commenced a four week run at the top of the year's best in March. Blur's arrival at the summit neatly coincides with the 40th anniversary of Parlophone's first ever number one, The Beatles' *Please Please Me*. Previously something of a Cinderella label for EMI, and very much overshadowed by HMV and Columbia, once Parlophone did manage to get its first number one it held the title for an impressive 51 weeks in a row, with *Please Please Me*'s 30-week stint at the summit only coming to an end when the Beatles' follow-up album *With The Beatles* replaced it at the top and stayed there for a further 21 weeks.

Two of the hottest debut rock acts in the US are Eric's *Good Charlotte* and Evanescence. Good Charlotte's second album

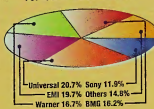
## MARKET REPORT

### TOP 10 COMPANIES



Figures show the UK market by % of total sales and corporate group share by % of total sales of the Top 10 artist albums.

### TOP CORPORATE GROUPS



### SALES UPDATE

VERSUS LAST WEEK: **-13.9%** YEAR TO DATE VERSUS LAST YEAR: **+13.6%**

The Young And The Hopeless has sold more than 1.6m copies since its debut 31 weeks ago, while Evanescence's release disc Falten is

### PERCENTAGE OF UK CHARTS IN THE CHART

UK: 48.3% US: 48.0% Other: 2.7%

off to an ever more impressive start, with sales of 852,000 in nine weeks. They are both making an impression here too and

achieve their highest placings to date on this week's chart. Evanescence's *Fallen* opened last week at number 18 and advances to number 12 with a 12% increase in sales week on week as radio support for their debut single *Bring Me To Life* snowballs. Meanwhile, solid airplay support for their upcoming single *Girls And Boys* triggers a 14% hike in sales of Good Charlotte's *The Young And The Hopeless* album, catapulting it 21 up to its 16th appearance in the chart.

Meanwhile, Atlantic's career-spanning *The Drifters* retrospective *The Definitive Sound* will over 17,000 copies last week, and is rewarded with a number 12 debut, boosted by a comprehensive tracklist and TV advertising. With *Fighter* shaping up to become the third consecutive smash from Christina Aguilera's *Stripped*, the album registers its fourth consecutive climb, jumping 10-6 this week. *Stripped* debuted at number 19 last autumn, climbed as high as number two in March, and has sold more than 633,000 copies to date.

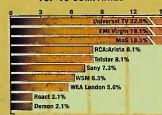
## COMPILATIONS

Moving further ahead at the top of the list of this year's best-selling compilations but further behind the pace set by recent spring editions of *Now That's What I Call Music!*, *Now 54* tops the compilation chart for the fourth week in a row. It sold just 34,000 copies last week, 37% fewer than the previous week, to take its four-week tally to 352,000. Last year's equivalent, *Now! 51*, sold 42,000 on its fourth week for a cumulative total of 436,000, while *Now! 48* returned 68,000 sales on its fourth week and a cumulative total of 620,000 in 2001. *Now! 48* was admittedly the fastest-selling spring *Now* release ever but *Now! 54*'s cumulative total is 58% of *Now! 48*'s tally at the same stage. Despite its problems, *Now! 54* has sold more than half as much again as the second biggest-selling compilation of 2003, the 8 Mile soundtrack, which has sold

240,000 copies thus far this year. Expectations for the upcoming *Matrix Reloaded* movie are high, and record shops do brisk business last week selling the soundtrack album, which instantly tops the peak of the 1999 original. With a hard-rock line-up including Rammstein and the Prodigy, the first *Matrix* album peaked at a modest number 16 but has proven to be a long-term seller, with sales to date of more than 240,000 copies. *Matrix Reloaded* debuts at number six this week, with sales of nearly 13,000. It features the return of many artists who were on the first soundtrack – the Detonatos, Rob Dougan and Mansun – as well as Paul Oakenfold and Juno Reactor. An opportunistic double-disc set entitled *The Rock Matrix* and featuring similar music and a mock snakeskin sleeve has sold 1,000 copies since its release a month ago.

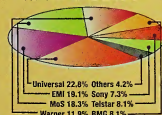
## MARKET REPORT

### TOP 10 COMPANIES



Figures show the UK market by % of total sales of the Top 10, and corporate group share by % of total sales of the Top 20.

### TOP CORPORATE GROUPS



### SALES UPDATE

VERSUS LAST WEEK: **-12.7%** YEAR TO DATE VERSUS LAST YEAR: **0.0%**

### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 76.8% Compilations: 23.2%

## INDEPENDENT ALBUMS

| Last | Title | Artist                        | Label (distributor)                              |
|------|-------|-------------------------------|--|
| 1    | 1     | ELEPHANT                      | The White Stripes XL XLCD12 (VHTE)               |
| 2    | 2     | JUSTIFIED                     | Justin Timberlake Jive 922472 (P)                |
| 3    | 3     | CHOCOLATE FACTORY             | Ricky Jive 922582 (P)                            |
| 4    | 4     | WAR ON ERRORRISM              | NOFX Fat Wreck! FATWCD10 (PH)                    |
| 5    | 5     | COMFORT IN SOUND              | Fredder Echo ECRCD40 (P)                         |
| 6    | 6     | ROUNDUS                       | Four Tet Domino WGCCD16 (VHTE)                   |
| 7    | 7     | HAVE YOU FED THE FISH?        | Boddy Drawn Boy XL TXL0115 (VHTE)                |
| 8    | 8     | MELLOY AM                     | Rockzapp Wall Of Sound WALLCD02 (VHTE)           |
| 9    | 9     | THE ALBUM                     | Pariah MC Dhama DHAMACD1 (P)                     |
| 10   | 10    | THE VERY BEST OF AL GREEN     | Al Green Music Club MCCD006 (DK)                 |
| 11   | 11    | HIGH ANXIETY                  | Therapy Spitfire SPITCD40 (P)                    |
| 12   | 12    | THE VERY BEST OF              | The Stone Roses Silvercreek SSCD2 (P)            |
| 13   | 13    | THE TRANSLANTS                | The Transplants Helicat 9442 (P)                 |
| 14   | 14    | DON'T EVEN GO THERE EP        | Tindericks Buggars Banquet B803600 (VHTE)        |
| 15   | 15    | 8 THINKING IT OVER            | Livery X V2 VV011712 (DMV/P)                     |
| 16   | 16    | THE STADIUM TECHNO EXPERIENCE | Scoter Sheffield TennaEdu XL STU0147112CD (VHTE) |
| 17   | 17    | CHOICE LANGUAGE               | Capersville Vertical VRTCD06 (P)                 |
| 18   | 18    | POINTLESS NOSTALGIA           | Jamie Cullum Camille CD03/92 (PHD/P)             |
| 19   | 19    | SONGBIRD                      | E Casady Black Streetbeat CD03/96 (PH)           |
| 20   | 20    | WHITE BLOOD CELLS             | The White Stripes XL XLCD 10 (VHTE)              |

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

| TH | UK | Artist                     | Label |
|----|----|----------------------------|-------|
| 1  | 1  | SPIRIT IN THE SKY          | EMI   |
| 2  | 2  | ALL THE THINGS SHE SAID    | EMI   |
| 3  | 3  | MAKE LOVE                  | EMI   |
| 4  | 4  | STOP LYING TO THE LIE      | EMI   |
| 5  | 5  | MOVE YOUR FEET             | EMI   |
| 6  | 6  | SOUND OF THE UNDERGROUND   | EMI   |
| 7  | 7  | IN DA CLUB                 | EMI   |
| 8  | 8  | BEAUTIFUL                  | EMI   |
| 9  | 9  | LOSE YOURSELF              | EMI   |
| 10 | 10 | CRY ME A RIVER             | EMI   |
| 11 | 11 | STOLE                      | EMI   |
| 12 | 12 | ALL I HAVE                 | EMI   |
| 13 | 13 | YEAR 3000                  | EMI   |
| 14 | 14 | IF YOU'RE NOT THE ONE      | EMI   |
| 15 | 15 | SCANDALOUS                 | EMI   |
| 16 | 16 | BORN TO TRY                | EMI   |
| 17 | 17 | THE BOYS OF SUMMER         | EMI   |
| 18 | 18 | 30 BONNIE & CYDIE          | EMI   |
| 19 | 19 | BEING NOBODY               | EMI   |
| 20 | 20 | CHEEKY SONG (TOUCH MY BUM) | EMI   |

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# OFFICIAL CHARTS 17/05/2003

music week

## SINGLES

- 1 IGNITION** John Kelly **Jive**
- 2 FAVOURITE THINGS** Big Brovaz **Epic**
- 3 TAKE YOUR SHOES OFF** The Cheeky Girls **Mutiny!**
- 4 LONELINESS** Tomcraft **Dave/Ministry Of Sound**
- 5 RISE & FALL** Craig David feat. Sting **Wilster**
- 6 GIRLS AND BOYS** Good Charlotte **Epic**
- 7 HUSAN** Bianga's Knights Vs Husan **Resista**
- 8 IN DA CLUB** 50 Cent **Interscope/Polydor**
- 9 YOU SAID NO** Bustard **Universal**
- 10 ALL OVER** Lisa Maffia **Independiente**



- 11 CAN'T NOBODY** Kelly Rowland **Columbia**
- 12 FORGET ABOUT TOMORROW** Feeder **Echo**
- 13 THE LONG GOODBYE** Ronan Keating **Polydor**
- 14 X-GOV** GIVE IT TO YA DMX **Def Jam/Mercy**
- 15 DO IT WITH MADONNA** The Andriods **Universal**
- 16 MAKE LUV ROOM** 5 feat. Oliver Cheatham **Resista**
- 17 RHYTHM IS A DANCER** Shaggy **Dave/Ministry Of Sound**
- 18 WE USED TO BE FRIENDS** The Dandy Warhols **Capitol**
- 19 MOVE YOUR FEET** Junior Senior **Mercy**
- 20** **CRV** Kim Marsh **Island/Un-Island**



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## ALBUMS

- 1 THINK TANK** Blut **Parlophone**
- 2 JUSTIFIED** Justin Timberlake **Jive**
- 3 EEPHANT** The White Stripes **XL**
- 4 BUSTED** Bustard **Universal**
- 5 AMERICAN LIFE** Madonna **Maverick/Marner Bros**
- 6 STRIPPED** Christina Aguilera **RCA**
- 7 COME AWAY WITH ME** Norah Jones **Perthphone**
- 8 LET GO** Avril Lavigne **Arista**
- 9 A RUSH OF BLOOD TO THE HEAD** Coldplay **Parlophone**
- 10 SAN YOU WILL** Fleetwood Mac **WEA**



- 11 THE DEFINITIVE** The Drivers **Atlantic**
- 12 FALLEN** Evanescence **Epic**
- 13 COULDN'T HAVE SAID IT BETTER** Meat Loaf **Mercy**
- 14 GOTTA GET THRU THIS** Daniel Bedingfield **Polydor**
- 15 THE YOUNG AND THE HOPELESS** Good Charlotte **Epic**
- 16 BY THE WAY** Red Hot Chili Peppers **Warner Bros**
- 17 CHOCOLATE FACTORY** R Kelly **Jive**
- 18 SEVEN YEARS - TEN WEEKS** David Sneedon **Mercy**
- 19 GET RICH OR DIE TRYIN'** 50 Cent **Interscope/Polydor**
- 20 SUCKER THAN YOUR AVERAGE** Craig David **Wilster**



# music week

# CLUB CHARTS 17/05/2003

## COMMERCIAL POP TOP 30

| Rank | Artist | Track              | Label   |
|------|--------|--------------------|---------|
| 1    | 3      | SOULIGHT (DUB MIX) | Mercury |
| 2    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 3    | 3      | SOULIGHT (DUB MIX) | Mercury |
| 4    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 5    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 6    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 7    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 8    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 9    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 10   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 11   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 12   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 13   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 14   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 15   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 16   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 17   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 18   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 19   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 20   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 21   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 22   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 23   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 24   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 25   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 26   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 27   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 28   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 29   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 30   | 1      | SOULIGHT (DUB MIX) | Mercury |

## UPFRONT CLUB CHART TOP 40

| Rank | Artist | Track              | Label   |
|------|--------|--------------------|---------|
| 1    | 3      | SOULIGHT (DUB MIX) | Mercury |
| 2    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 3    | 3      | SOULIGHT (DUB MIX) | Mercury |
| 4    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 5    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 6    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 7    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 8    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 9    | 1      | SOULIGHT (DUB MIX) | Mercury |
| 10   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 11   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 12   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 13   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 14   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 15   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 16   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 17   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 18   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 19   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 20   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 21   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 22   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 23   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 24   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 25   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 26   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 27   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 28   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 29   | 1      | SOULIGHT (DUB MIX) | Mercury |
| 30   | 1      | SOULIGHT (DUB MIX) | Mercury |

## URBAN TOP 30

| Rank | Artist | Track                               | Label    |
|------|--------|-------------------------------------|----------|
| 1    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 2    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 3    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 4    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 5    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 6    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 7    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 8    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 9    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 10   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 11   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 12   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 13   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 14   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 15   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 16   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 17   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 18   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 19   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 20   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 21   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 22   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 23   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 24   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 25   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 26   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 27   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 28   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 29   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 30   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |

## PRE-RELEASE AIRPLAY TOP 20

| Rank | Artist | Track                               | Label    |
|------|--------|-------------------------------------|----------|
| 1    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 2    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 3    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 4    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 5    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 6    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 7    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 8    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 9    | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 10   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 11   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 12   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 13   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 14   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 15   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 16   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 17   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 18   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 19   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |
| 20   | 1      | RISE & FALL (GUESS YOU'VE FOUND ME) | Atlantic |

Compiled from pre-release airplay of dance records on Capital FM, the Galaxy Network, Juice FM, Radio One and the Voice of Music. Contact: 020 7596 2000



# COMPILATIONS

**1** NOW THAT'S WHAT I CALL MUSIC '84  
 BMG/Virgin/Universal

**11** 80'S SOUL  
 Sony Music

**2** BACK TO THE OLD SKOOL CLUB CLASSICS  
 Mercury Q Sound

**12** LET'S GROOVE  
 DMC TV/Sony TV

**3** CLUBLAND X-TREME  
 UMI/AAWV

**13** 9 HITS '85  
 BMG/Sony/Universal/MSM

**4** SMASH HITS - THE REUNION  
 Virgin/EMI

**14** THE VERY BEST OF POPEE HIP HOP  
 Real Gone Music

**5** ELECTRIC - LEVEL 2  
 Real Gone Music

**15** 11 SUPER HITS  
 Virgin/EMI

**6** THE MATRIX RELOADED (OST)  
 Maverick/Warner Bros.

**16** CAPITAL GOLD BRITISH LEGENDS  
 Virgin/EMI

**7** THE BEST OF POPEE - SUMMER '88  
 Telegen TV/BMG

**17** 13 THE VERY BEST OF COLD FEET  
 Universal TV

**8** TRANCE NATION DEEPER  
 Miramax/Sound

**18** 11 BONKERS X  
 Real Gone Music

**9** URBAN KISS 2003  
 Universal TV

**19** 14 THE ANNUAL SPRING 2003  
 Mercury Q Sound

**10** 11 REPERES - 80'S CLUB CLASSICS  
 Warner Bros.

**20** 15 THE VERY BEST OF NINJA UNPLUGGED 2  
 UMI/AAWV/MSM

**14** 21 HOME  
 Simpley.com

Simpley.com

**26** 22 SIMPLY DEEP  
 Kelly Rowland

Columbia

**20** 23 A NEW DAY AT MIDNIGHT  
 David Gray

East West

**25** 24 NU FLOYD  
 Big Brovaz

Epic

**22** 25 METEORA  
 Linkin Park

Warner Bros.

**17** 26 THE TROUBLE WITH BEING MYSELF  
 Mary Gray

Epic

**23** 27 GREATEST HITS  
 Run-DMC

Atsica

**24** 28 ESCAPOLOGY  
 Robbie Williams

BMG

**29** MOTOWN  
 Michael McDonald

Universal TV

**13** 30 FEVER TO TELL  
 The Yeah Yeah Yeahs

Dress Up/Polydor



- 31** EAST Grove Armada  
 Pepper
- 21** 32 I CAN'T READ YOU  
 Daniel Bedingfield  
 Polydor
- 23** 33 SCANDALOUS  
 Miss Teeq  
 Telstar
- 14** 34 7 NATION ARMY  
 The White Stripes  
 XL
- 16** 35 THE JUMP OFF  
 Lil' Kim feat. Mr. Cheeks  
 Atlantic
- 24** 36 OUT OF TIME  
 Blur  
 Parlophone
- 27** 37 I'M WITH YOU  
 Avril Lavigne  
 Arista
- 38** CHING CHING (LOVIN' YOU STILL)  
 Tera Waikei/Dad Soul  
 EMI
- 39** RETREAT  
 Hell Is For Heroes  
 Polydor
- 26** 40 KNOCK OUT  
 Triple Eight

## KEY UPCOMING RELEASES

- 50** CENT: 21 Questions (Interscope/Polydor)  
 June 30
- CHRISTINA AGUILERA: Fighter (RCA)  
 June 9
- ASHANTI: the (Def Jam/Mercury)  
 June 16
- BLUR: Crazy Beat (Parlophone)  
 July 14
- GABRIEL GATOS: the (S)  
 July 21
- JUNIOR SENIOR: the (Mercury)  
 July 7
- S CLUB: Say Goodbye (Polydor)  
 May 26
- SEAL: Get It Together (WEA)  
 June 30
- TATU: No Gonna Get Us (Interscope/Polydor)  
 May 19
- JUSTIN TIMBERLAKE: Rock Your Body (Jive)  
 May 19



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**31** 40 TRUE BALLADS  
 Tony Hedley  
 Universal TV

**KEY UPCOMING RELEASES**

- THE CORAL: Magic Medicine (Detasonic)  
 July 21
- THE DANDY WARHOLDS: Welcome To The Monkey House (Capitol)  
 May 19
- GIRLS ALLOUD: Sound Of The Underground (Polydor)  
 May 26
- ANNIE LENOX: Bare (RCA)  
 June 9
- LUMP BIZKIT: Bi-Polar (Interscope/Polydor)  
 June 16
- METALLICA: the (Mercury)  
 June 9
- RADIOHEAD: Hall To The Throat (Parlophone)  
 June 9
- S CLUB: Best - Greatest Hits (Polydor)  
 June 2
- SEAL: Seal (WEA)  
 July 14
- STEREOPHONICS: You Gotta Go There To Come Back (V2)  
 June 2



**38** 31 COMFORT IN SOUND  
 Feeder  
 Echo

**33** 32 VERY BEST OF - EARLY DAYS & LATTER DAYS  
 Led Zeppelin  
 Atlantic

**40** 33 THE DARK SIDE OF THE MOON  
 Pink Floyd  
 EMI

**19** 34 BLACK CHERRY  
 Goldfrapp  
 Mute

**30** 35 THE VERY BEST OF  
 Lighthouse Family  
 Wild Card/Polydor

**34** 36 THIS IS ME... THEN  
 Jennifer Lopez  
 Epic

**37** 37 DESTINATION  
 Roman Kearing  
 Polydor

**28** 38 BACK IN THE WORLD  
 Paul McCartney  
 Parlophone

**32** 39 EYE CANDID  
 MIs: Teeq  
 Telstar

**31** 40 TRUE BALLADS  
 Tony Hedley  
 Universal TV



# THE OFFICIAL UK CHARTS SPECIALIST

17 MAY 2003

## MIDPRICE

| Pos | Last | Title                         | Artist                   | Label (Distributor)         |
|-----|------|-------------------------------|--------------------------|-----------------------------|
| 1   | 2    | THE VERY BEST OF              | The Eagles               | Elektra 755062082 (TEN)     |
| 2   | 1    | SONGS IN A MINOR              | Alicia Keys              | J 742329892 (BMG)           |
| 3   | 3    | LICKY ON BOTH SIDES           | Mia-Tote                 | Telstar 750223235 (BMG)     |
| 4   | 5    | RAISE AGAINST THE MACHINE     | Rage Against The Machine | Epic 472245 (TEN)           |
| 5   | 4    | THE IMMACULATE COLLECTION     | Nadine                   | Sire 752929402 (TEN)        |
| 6   | 10   | PARALLEL LINES                | Biondie                  | Fame 523992 (E)             |
| 7   | 13   | NOT THAT KIND                 | Anastasia                | Epic 4874122 (TEN)          |
| 8   | 7    | LONDON CALLING                | The Clash                | Indelaborable 5203092 (TEN) |
| 9   | 6    | THE MAN WHO                   | Travis                   | Columbia 4906632 (TEN)      |
| 10  | 8    | BACK TO FRONT                 | Level 42                 | Polydor 5300182 (U)         |
| 11  | 18   | THE BEST OF THE DOORS         | The Doors                | Elektra 755062682 (TEN)     |
| 12  | 11   | TRACY CHAPMAN                 | Tracy Chapman            | Elektra 755062712 (TEN)     |
| 13  | 9    | NEVER MIND THE BOLLOCKS       | Sex Pistols              | Virgin CDV02896 (E)         |
| 14  | 12   | INTENTIONAL SUPERHERITS       | Green Day                | Reprise 535248145 (TEN)     |
| 15  | 16   | CRACK                         | Jeff Buckley             | Columbia 478282 (E)         |
| 16  | 14   | LIFE THRU A LENS              | Robbie Williams          | EMI CDC86327 (E)            |
| 17  | 17   | THE SCORE                     | Fugates                  | Columbia 4896520 (TEN)      |
| 18  | 12   | THE BEST OF BOND - JAMES BOND | Various                  | Capitol 5405542 (E)         |
| 19  | 15   | SINGLES                       | Alison Moyet             | Columbia 4896632 (TEN)      |
| 20  | 10   | MAKE YOURSELF                 | Incutus                  | Epic 4956498 (TEN)          |

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## BUDGET

| Pos | Last | Title                     | Artist               | Label (Distributor)        |
|-----|------|---------------------------|----------------------|----------------------------|
| 1   | 7    | THE ALTERNATIVE ALBUM     | Various              | EMI Gold 5474702 (E)       |
| 2   | 5    | THE ESSENTIAL             | Nina Simone          | Memo METR00016 (NMP)       |
| 3   | 2    | 28 CABAT COUNTRY GOLD     | Various              | Crismon CRMC0035 (EUK)     |
| 4   | 15   | HITS COLLECTION           | Spectrum 5275492 (U) |                            |
| 5   | 12   | THE VERY BEST OF AL GREEN | Al Green             | Musica Club MCD00049 (DCC) |
| 6   | 11   | THE GREAT SURRENDER       | The Jam              | Spectrum 5300082 (U)       |
| 7   | 9    | BEST OF OMD               | OMD                  | Virgin CDMD0 1 (E)         |
| 8   | 1    | MEAT LOAF & FRIENDS       | Various              | Epic 506292 (TEN)          |
| 9   | 6    | LOVE SONGS                | Evic Presley         | Camden 742247912 (BMG)     |
| 10  | 8    | THE NAME OF THE GAME      | Abba                 | Spectrum 6048382 (U)       |

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## R&B SINGLES

| Pos | Last | Title                             | Artist                          | Label Cat. No. (Distributor)      |
|-----|------|-----------------------------------|---------------------------------|-----------------------------------|
| 1   | 1    | IGNITION                          | R.Kelly                         | Jive 9254982 (P)                  |
| 2   | 2    | FAVOURITE THINGS                  | Big Brovaz                      | Epic 5730075 (TEN)                |
| 3   | 1    | RISE & FALL                       | Craig David feat. Sting         | Wildstar 12W1045 (BMG)            |
| 4   | 4    | IN DA CLUB                        | 50 Cent                         | Interscope/Polydor 493742 (U)     |
| 5   | 2    | ALL OVER                          | Lisa Maffia                     | Independent/Interscope 529742 (U) |
| 6   | 5    | X-GOIN' OVER TO YA                | SABX                            | Def Jam/Elektra 0779491 (TEN)     |
| 7   | 3    | CAN'T NOBODY                      | Kelly Rowland                   | Columbia 5278142 (TEN)            |
| 8   | 6    | ALL I HAVE                        | Jennifer Lopez feat. LL Cool J  | Epic 5737482 (TEN)                |
| 9   | 8    | THE JUMP OFF                      | Lil Kim feat. M. Cheeks         | Atlantic 4701502 (TEN)            |
| 10  | 10   | CHING CHING (LOVIN' YOU STILL)    | Tina Turner                     | Def Soul 890009 (U)               |
| 11  | 11   | SCANDALOUS                        | Mai-Tee                         | Telstar 5253318 (BMG)             |
| 12  | 10   | EXCUSE ME MISS                    | Jay-Z                           | Roc-A-Fella 0779121 (U)           |
| 13  | 7    | ADIDAS                            | Killer Mike feat. Big Boi       | Capitol 5738852 (TEN)             |
| 14  | 12   | BEAUTIFUL                         | Snoop Dogg                      | Columbia DCC1842 (E)              |
| 15  | 18   | LAUNDROMAT/DON'T MESS WITH MY MAN | Nivea                           | Jive 9254822 (P)                  |
| 16  | 13   | WHEN I SEE YOU                    | Max Gray                        | Epic 6738405 (TEN)                |
| 17  | 15   | I KNOW WHAT YOU WANT              | Basha Rhynes feat. Mariah Carey | J 42876517502 (Imper)             |
| 18  | 16   | DON'T KNOW WHAT TO TELL YA        | Aaliyah                         | Independent/Interscope 529742 (U) |
| 19  | 14   | GOSIP FOLKS                       | Missy Elliott feat. Ludacris    | Elektra 4738002 (TEN)             |
| 20  | 19   | BUMP BUMP BUMP                    | EXX feat. P Diddy               | Epic 6739452 (TEN)                |
| 21  | 19   | SATISFACTION                      | Eve                             | Interscope/Polydor 4937482 (U)    |
| 22  | 17   | MESMERIZE                         | Jay-Z feat. Ashanti             | Maverick/Interscope 4737982 (U)   |
| 23  | 21   | SING FOR THE MOMENT               | Eminem                          | Interscope/Polydor 4937812 (U)    |
| 24  | 18   | U MAKE ME WANNA                   | Blue                            | Innocent SINC044 (E)              |
| 25  | 20   | TRELL HIM                         | Kelly Rowland                   | Capitol 502056 (U)                |
| 26  | 22   | WORK IT                           | Nelly feat. Justin Timberlake   | Universal/MCA 524321 (U)          |
| 27  | 10   | I CAN                             | Missy                           | Columbia 6737386 (TEN)            |
| 28  | 27   | CRY ME A RIVER                    | Justin Timberlake               | Jive 9254632 (P)                  |
| 29  | 26   | LOSE YOURSELF                     | Eminem                          | Interscope/Polydor 4937882 (U)    |
| 30  | 24   | BOY IF I NEED YOU                 | Mariah Carey feat. Cam'ron      | Def Jam 0778282 (U)               |

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## COUNTRY

| Pos | Last | Title                       | Artist                        | Label (Distributor)       |
|-----|------|-----------------------------|-------------------------------|---------------------------|
| 1   | 1    | HUPE                        | Shania Twain                  | Mercury 1700442 (U)       |
| 2   | 2    | LOMI                        | Dixie Chicks                  | Epic 5056324 (TEN)        |
| 3   | 3    | WORLD WITHOUT TEARS         | Lucinda Williams              | Lost Highway 1705522 (U)  |
| 4   | 4    | THE MAN COMES AROUND        | Johnny Cash                   | Lost Highway 9633282 (U)  |
| 5   | 5    | SO ON OVER                  | Shania Twain                  | Mercury 1700742 (U)       |
| 6   | 6    | RAINY DAY MUSIC             | The Jayhawks                  | American 8771382 (U)      |
| 7   | 9    | WIDE OPEN SPACE             | Dixie Chicks                  | Epic 4984422 (TEN)        |
| 8   | 7    | CHINATOWN                   | Red Hot Tapes                 | EMI 5814622 (E)           |
| 9   | 8    | FEV                         | Roseanne Cash                 | Epic 0891532 (TEN)        |
| 10  | 10   | RULES OF TRAVEL             | Alison Krauss & Union Station | Capitol 9637792 (E)       |
| 11  | 15   | GOLD                        | Ryan Adams                    | Lost Highway 1705522 (U)  |
| 12  | 11   | DEEPER STILL                | Beth Nielsen Chapman          | Sanctuary SANC012 (P)     |
| 13  | 12   | BLUE HORSE                  | Ryan Adams                    | Network 31042 (P)         |
| 14  | 13   | THE GOOD ANGEL              | Los Lobos                     | Roundtone 504661562 (TEN) |
| 15  | 17   | NEW FAVORITE                | Alison Krauss & Union Station | Corbu/Decca 0485 (P/DP)   |
| 16  | 14   | THE WOMAN IN ME             | Shania Twain                  | Mercury 522882 (E)        |
| 17  | 18   | HALOS & HORNIS              | Dolly Parton                  | Sanctuary SANC022 (E/P)   |
| 18  | 16   | AMERICAN III - SOLITARY MAN | Johnny Cash                   | Columbia 500882 (TEN)     |
| 19  | 19   | NOT THE TREMBLING LAD       | Laura Cantrell                | Shoreline SPCC0001 (D/R)  |
| 20  | 19   | BREATH                      | Fall Hill                     | Warner Bros 247372 (TEN)  |

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## ROCK

| Pos | Last | Title                                   | Artist                  | Label (Distributor)           |
|-----|------|---|-------------------------|-------------------------------|
| 1   | 1    | FALLEN                                  | Evanescence             | Epic 13003 (TEN)              |
| 2   | 2    | BY THE WAY                              | Red Hot Chili Peppers   | Warner Bros 9326812 (TEN)     |
| 3   | 3    | WAVE ON ERIDRISM                        | Fast Wreck 040302 (P/R) |                               |
| 4   | 4    | METEORA                                 | Linkin Park             | Warner Bros 9326812 (TEN)     |
| 5   | 5    | COLDPLAY HAVE SAID IT BETTER            | Meat Loaf               | Fanfare 0161922 (E)           |
| 6   | 5    | COMEBIT IN SOUND                        | Fischer                 | Epic ECHD04 (P)               |
| 7   | 7    | GREATEST HITS I & II                    | Queen                   | Parlophone 528382 (E)         |
| 8   | 6    | VERY BEST OF - EARLY DAYS & LATTER DAYS | Led Zeppelin            | Atlantic 75638195 (TEN)       |
| 9   | 9    | SONGS FOR THE DEAD                      | Queens Of The Stone Age | Interscope/Polydor 434460 (U) |
| 10  | 8    | AUDIOSLAVE                              | Audioslave              | Epic/Interscope 9101302 (U)   |

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## DANCE SINGLES

| Pos | Last | Title                         | Artist                       | Label Cat. No. (Distributor)             |
|-----|------|-------------------------------|------------------------------|--|
| 1   | 1    | EASY                          | George Armada                | Pepper 9230710 (P)                       |
| 2   | 1    | LONGLESS                      | Tromcort                     | Data/Ministry Of Sound DATAS27 (MNY/TEN) |
| 3   | 3    | MY LOVE IS ALWAYS             | Saffron Hill feat. Ben Onono | Illustrious/Epic 12IL1014 (TEN)          |
| 4   | 4    | NOTHING                       | Loaded                       | UAD/PREX 31MVP (U)                       |
| 5   | 5    | RHYTHM IS A DANCER            | Snapp                        | Data/Ministry Of Sound DATA477 (MNY/TEN) |
| 6   | 6    | MUSAN                         | Bhagya Krishna vs Husan      | Position 12TV11818 (E)                   |
| 7   | 7    | HYPNOSISING                   | Kid Creme feat. Charlotte    | Positive 12TV11818 (E)                   |
| 8   | 2    | THIS IS A WARNING/SUPER DJ    | Dilija                       | Volve VLV008 (SRD)                       |
| 9   | 9    | SOUND BOY                     | Cliz                         | Full Cycle FCY015 (WTE)                  |
| 10  | 4    | THE PUSH                      | Paul Jackson                 | Underwater H20205 (WTE)                  |
| 11  | 6    | MAKE LUVE                     | Romeo Seal, Oliver Cheatham  | Positive 12TV11818 (E)                   |
| 12  | 12   | INNOCENT                      | D-Bunn Abstract/Message      | NRK Sound Division NRK014 (TEN)          |
| 13  | 13   | MOVE YOUR FEET                | Junior Senior                | Mercury 915181 (U)                       |
| 14  | 11   | WHO SAID (STUCK IN THE UK)    | Planet Funk                  | Illustrious/Rustic L 12IL1015 (TEN)      |
| 15  | 7    | THE LIGHT                     | Michele Weeks                | Defected DTF0504X (WTE)                  |
| 16  | 13   | DESTINATION                   | OTB feat. Roxanne Wilder     | frt DFX0007 (TEN)                        |
| 17  | 5    | STUCK IN A GROOVE             | Puretone                     | Illustrious/Epic 12IL1014 (TEN)          |
| 18  | 8    | BULLDOZ DOLLAR GRAY/HARLESDEN | Plumtree                     | Hospital 045355 (SRD)                    |
| 19  | 10   | DAMAGED                       | Various                      | Serious Mercury 526918 (U)               |
| 20  | 20   | LORDS OF THE NULL LINES       | Hyper-On Experience          | Moving Shadow SHAD0166R (SRD)            |

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## DANCE ALBUMS

| Pos | Last | Title   | Artist               | Label Cat. No. (Distributor)             |
|-----|------|---|----------------------|--|
| 1   | 1    | AMERICAN LIFE   | Madonna              | Fox                                      |
| 2   | 2    | ROUNDS  | Maverick/Warner Bros | 9303248152 (TEN)                         |
| 3   | 2    | BACK TO THE OLD SKOOL, CLUB CLASSICS                  | Various              | Omnia -WVGCD 148 (WTE)                   |
| 4   | 4    | THE BULLDOG DEEP                                      | Ministry Of Sound    | MOS012 (MNY/TEN)                         |
| 5   | 5    | 200 KHM IN THE WRONG LANE                             | Various              | Ministry Of Sound -MOS0206 (MNY/TEN)     |
| 6   | 3    | AMERICAN LIFE - THE REMIXES                           | Madonna              | Interscope/Polydor -0674962 (U)          |
| 7   | 7    | MELBOY AN   | Ta-Ra                | Interscope/Polydor 4937812 (U)           |
| 8   | 8    | GATEKEEPER RESIDENT TRANSMISSION NR                   | Rok-A-Fella          | Maverick/Warner Bros W03372/W03032X (U)  |
| 9   | 9    | 21 MAY DJS - AS HEARD ON RADIO SOXIAUX                | Various              | Wall Of Sound WALL01027/WALL0207 (WTE/P) |
| 10  | 9    | PLAY  | Various              | Gatorbreath -GATE026R (MNY/TEN)          |
| 11  | 11   | AMERICAN LIFE   | Madonna              | Pia Recordings -PIA300552 (WTE)          |
| 12  | 12   | THE BEST OF 1990-2000                                 | Various              | Mute STUMM 12/COSTUMM 112 (WTE)          |
| 13  | 13   | LED ZEPPELIN: Song Remains The Same                   | Various              | Atlantic 75638195 (TEN)                  |
| 14  | 7    | 2 PAC: Tupac Versus                                   | Various              | Atlantic 75638195 (TEN)                  |
| 15  | 14   | THE CLASSIC: The Essential Clash                      | Various              | Capitol 4737386 (TEN)                    |
| 16  | 16   | MARILYN MANSON: Guns God And Goreverest               | Various              | Innocent SANC04                          |
| 17  | 30   | S LUB 7: Cornelia                                     | Various              | Eagle Vision 89254                       |
| 18  | 17   | DAVID BOWIE: Ziggy Stardust And The Spiders From Mars | Various              | Polydor 65230                            |
| 19  | 10   | GARTEH GATES FEAT. THE KUMARS: Split In The Sky       | Various              | EMI 423679                               |
| 20  | 22   | U2: Rattle And Hum                                    | Various              | Capitol 4737386 (TEN)                    |

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## MUSIC VIDEO

| TV | UV | Title   | Label Cat. No.                     |
|----|----|---|------------------------------------|
| 1  | 2  | THE BEATLES: The Beatles Anthology - Box Set  | PM 05/919253                       |
| 2  | 1  | S CLUB: Learn To Dance The S Club Way         | Polydor 761409                     |
| 3  | 3  | SNOPD DOGG: Doggy Style 2                     | Revolver EMI 91737                 |
| 4  | 4  | VARIOUS: Later With Jools Holland - Loader    | Warner Music Video 920498929 (TEN) |
| 5  | 5  | PAUL McCARTNEY: Back To The US - Concert Film | Capitol 4737386 (TEN)              |
| 6  | 6  | GARTEH GATES: Live                            | Warner Music Video 92054913        |
| 7  | 7  | ROBBIE WILLIAMS: The Robbie Williams Show     | EMI 690223                         |
| 8  | 8  | ROSEN WATERS: The Wall - Live In Berlin       | Universal Video 38478              |
| 9  | 9  | VARIOUS: The Last Waltz                       | WGM 153075                         |
| 10 | 9  | WILL YOUNG: Live                              | Warner Music Video 94824973        |

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## STORE OF THE WEEK

## HILLSBOROUGH RECORDS

## STORE DETAILS

Opened by Chris Johnson 10 years ago at the smaller premises next door to the current store, Hillsborough Records has catered for all genres of music since its inception. As well as the Middlewood Road premises, Johnson also has an outlet in East Mall Road. Both branches expanded into larger premises four years ago. Johnson opened his record shop without having any prior experience in the music industry and it is his enthusiasm for music that has enabled the stores to prosper.

Store size: 63 sq m  
Music stocked: All genres  
Areas of specialisation: Rock, reggae, hip hop  
Local competition: Woolworths

Hillsborough top 10 recommended albums:  
1. **Marley Ryan** - *Concussion (Way Silver)*  
2. **Jayhawks** - *Rainy Day Music (American Recordings)*  
3. **M Ward** - *Transfiguration Of Vincent (Merge)*  
4. **Midnight Choir** - *Waiting For The Bricks To Fall (Gitterhouse)*  
5. **Tom McRae** - *Just Like Blood (d)*  
6. **Richard Hawley** - *Lowdegrees (Santana)*  
7. **Howe Galt** - *The Listener (Thrill Jockey)*  
8. **Adam Snyder** - *Across The Pond (Townsend)*  
9. **Dan Ben** - *Feeling Days (Messenger)*  
10. **Walkabouts** - *Watermarks (Gitterhouse)*

## CHRIS JOHNSON, OWNER

"Music retailers are really suffering at the moment thanks to the current trend for CD burning. When I first started, people told me not to specialise, but these days you have to if you want to maintain an edge. Chart music used to be our bread and butter but our margins have pretty much been eaten up by the supermarkets and copying.  
In the pubs around here at the weekends you get people walking around with lists of current albums offering them for sale at £3 each or two for £5. They look good quality, and as a result people think that all records should cost less because they have no idea about the costs of marketing and production. The public aren't aware that the successes carry the failures in this business and, to a certain extent, the labels have lost sight of that. The only way that independent shops will survive, in the long run, is if some form of in-store burning can be developed.

I went to a meeting at Universal Records five years ago when the question of CD copying came up and we were told it wasn't a problem. Well they certainly said that one coming. Music has been devalued over recent years and, as a result, people don't invest it with the same passion. Major labels have all adopted an herd mentality that has been best illustrated by all these 'iVoted' 'pop stars'. When these acts come out the first record might sell and then they tend to disappear, but as the labels are after a fast buck they don't give it any thought. They seem to think that there is some magic formula and there isn't one - it's purely down to the talent you sign and develop.



## Hillsborough: rock sales booming

The business needs something to come along and give it a good kicking. The White Stripes, and bands like them, have been doing it to a small extent, but then they're on a smaller labels and it is the smaller labels who are saving music at the moment.

Our rock section is on a boom at the moment, right across the board from major-label acts such as Linkin Park to punk bands such as No Use For A Name and Lagwagon, who are on Fat Records. Plastic Head and Cargo are handling a lot of the more obscure rock acts that the kids are picking up.

Once these bands go mainstream and sign to a major label, the kids tend to move on and find something else that's breaking. I think that is just great because that's what my real loving music is all about, finding something different, feeling it belongs to you and then moving on.  
Address: 35-37 Middlewood Road, Hillsborough, Sheffield S18 4GW  
Tel: 0114 233 3449  
Fax: 0114 285 3110  
E-mail: chris@hillsboroughrecords.co.uk  
Website: www.hillsboroughrecords.z12.com

## IN-STORE NEXT WEEK: FROM 19/5/03



Press ads - Prokofiev, Bach, Aztec Kitten, Avo Part, Over Lapses/Bears, In-store George Harrison, Dandy Warhols, Now! 54, Huey Lewis & The News, Bonnie Raitt, Prokofiev, Bonkers, Bach, Paul McCartney, We Will Rock You, Joels Holland, Howard Marks, The Osbournes, three for £18, three for £12 videos, £7.99 & £9.99 DVDs; Windows - Now! 54, The Osbournes



Windows - Sonique, Stereophonics; In-store - Alanis Morissette, Evan Dando; Press ads - Stand, Less Than Jake; TV ads - Outlandish, Love Inc



Listening Posts - Cerys Matthews, George Harrison, Pretenders, Kenny Rogers; Windows - Small Faces, Bruce Springsteen, Led Zeppelin DVD; In-store - David Bowie, UB40, 50 Cent; Press ads - Andrea Bocelli, Classical Heartbreakers



Selecta - Beachboss, Nu, Eastern Lane, The Twinnern, Tricky; Mojo recommended retailers - Daniel Lanois, Grandson, Bus, Charles Walker, Matthew Ryan, Lisa Germano, Butz



Albums - R Kelly, Good Charlotte, Ibiza History of House  
Classical Heartbreakers



In-store - Chillout Session Summer Collectors 2003, The Pretenders, The Dandy Warhols, Piano Moods, George Harrison, Up All Night, The Deftones, Stand, Best Summer Album 2003



Albums - Feeder, Classical Heartbreakers; Single - Girls Aloud; In-store - Marilyn Manson, Bonnie Raitt, Lou Reed, A Decade Of Dance, Girls Aloud, Lisa Scott Lee, Bon Jovi



In-store - Trojan campaign, Proper boxed sets campaign; Windows - Naos  
classical promotion, The White Stripes



Press ads - Deftones, Staind, Marilyn Manson, Alkaline Trio, Less Than Jake, Linkin Park, Dandy Warhols, Natacha Atlas, Cerys Matthews, Genematic Orchestra; Windows - Deftones, Staind, Less Than Jake; In-store - Less Than Jake, Bruce Springsteen, Deftones, Staind, Up All Night, Androids



Singles - Justin Timberlake  
Albums - Staind, Dandy Warhols, Metallica, by one get one half price on all chart titles



Albums - George Harrison, Piano Moods, Chillout Session 2003; Singles - tAtU; In-store - George Harrison, Piano Moods, Chillout Session Summer Collectors 2003, Staind, tAtU, Lisa Scott Lee, Justin Timberlake, Outrage, Live Inc

## NEW RELEASE COUNTDOWN

## ALBUMS

## This week

The Bluetones Luxembourg (Superior Quality); Fog: Eber Teeth (Nina Tune); Killer Mike Monster (Epic); Marilyn Manson: The Golden Age Of Grottesque (Interscope/Polydor); Robert Palmer Drive (Universal)

## May 19

The Dandy Warhols Welcome To The Monkey House (Capitol); Inspiral Carpets Cool As A Mate; Cerys Matthews Goodhook (Island vng); The Pretenders Loose Screw (Eagle); Staind 14 Shades Of Grey (EastWest)

## May 26

Cinematic Orchestra Man With The Movie Camera (Ninja Tune); Fallacy Blackmarket Boy (Virgin); Girls Aloud Sound Of The Underground (Polydor)

## June 2

Audio Bullys Ego War (Source); Eels Shootenanny (DreamWorks/Polydor); S Club 5 Greatest Hits: The Overner (V2); Skin Fleshwounds (EMI); Sonique: You Be Free (Serious/Mercury); Stereophonics You Gotta Go There To Come Back (V2)

## June 9

Grinwine The Senior (Epic); Granddaddy Sunday (V2); Annie Lennox Bare (RCA); Metallica 10 (Mercury); Radiohead Hail To The Thief (Parlophone); Tindlesicks Waiting For The Moon (Beggars Banquet)

## June 16

Limelight Bipolar (Interscope/Polydor); Menka tbc (J); Nu Alpha-Balthousecosmo (Adventure); Amy Studt False Smiles (Polydor)

## June 23

Tony Bennett & kd Lang Wonderful World (Columbia); Gang Starr The Overner (Virgin); Junkie XL Radio XL (Roadrunner); Medicine The Mechanical Forces Of Love (Wall Of Sound); Sid Redefine (Arista)

## SINGLES

## This week

Jon Jovi All About Lovin' You (Mercury); Girls Aloud No Good Advice (Polydor); Sean Paul Get Busy (EastWest); Mr. Reds Vs DJ Skribble Everybody Comes On (Can You Feel It) (V2); Lisa Scott Lee Hello (Mercury); Staind Price To Pay (EastWest)

## May 19

Audio Bullys Turned Away (Source); Love Inc Broken Bones (NuLife/Arista); Sonique Can't Make Up My Mind (Serious/Mercury); Stereophonics Madrone Heats (V2); tAtU Not Gonna Get Us (Interscope/Polydor); Justin Timberlake Rock Your Body (Live)

## May 26

Abu Stop Sign (S); Emma Bunton Fire Me Up (Mercury); George Jones Orying Now (Perfect); Radiohead There There (Parlophone); Busta Rhymes feat. Mariah Carey I Know What You Want (Arista); S Club 5 Get Goodbye (Polydor)

## June 2

Elect Six Gay Bar (XL); Ashley Hamilton Wimmim (Columbia); Marilyn Manson Mobsence (Interscope/Polydor); Melanie C On The Horizon (Virgin); N-Trance Destiny (A&W); One True Voice Shakespeares (Way Way) (Mush/Blue)

## June 9

Christina Aguilera Fighter (RCA); Dariusz Girt In The Moon (Mercury); Linkin Park Paint (Warner Bros); Jennifer Lopez I'm Glad (Epic); Daniel Minogue Don't Wanna Lose This Feeling (London); Placebo This Picture (Hit)

## June 16

Ashanti to (Def Jam/Mercury); Aurora Sleeping Satellite (Multi); Red Hot Chili Peppers Universally Speaking (Warner Bros); Rikysopp Sparks (Wall Of Sound); Scooter The Night (Sheffield Tunes/Edo)

## June 23

Appleton Everything Eventually (Polydor); Siobhan Donaghy Overated (London); Foo Fighters Low (RCA); Ja Rule to (Def Jam/Mercury); Ms Dynamite Now U Want My Love (Polydor); Sinead Quinn to (Mercury)



Singles - Stereophonics, Justin Timberlake, tAtU, Love Inc, Outlandish; Sonique, Audio Bullys; Albums - Staind, Dandy Warhols, Deftones, Dead or Alive, Pretenders, The Best Summer Album 2003, Up All Night, Chillout Sessions Summer 2003, Piano Moods



Windows - Bruce Springsteen, two for £22 (or £13.99 each); In-store - Lou Reed, Marilyn Manson, Burt Bacharach, two for £22, two for £10 on CDs, DVDs from £7.99 and three for two on CDs and books; Listening posts - Bruce Springsteen, Blur

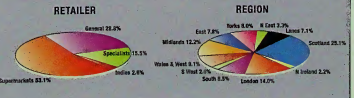


In-store - Matthew Herbert Big Bang, Of Arrow Hill, Playgroup, Senor Coconut, The Cinematic Orchestra, Funny Fresh Few, Gonzales, Ten

## SALES WATCH: DAVID SNEDDON



DAVID SNEDDON: SEVEN YEARS - TEN WEEKS (MERCURY)  
LW Chart position: 1  
Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of May 3, 2003.  
Source: Official Charts Company.



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MILES AHEAD IN REGGAE & SOCA MUSIC



# Curtis Lynch Junior: potent UK reggae force

► It's everywhere and, if it's not dancehall reggae, it's roots reggae or dub reggae. In France, for instance, all the kids are into it and acts like The Gladiators, who wouldn't sell such in the UK, sell out venues like the Zenith in Paris. It's incredible how it's spread out.

His sentiments are repeated by veteran UK reggae broadcaster David Rodigan, who has just celebrated 25 years on the airwaves. "In recent years I have played a lot in [continental] Europe. The passion people there have for reggae is phenomenal. They just love the music and they show their appreciation and enthusiasm. I play everything from ska to reggae to the latest subgenres - you can play the full spectrum and they're really into it. You can also see a real growth in the industry over there. The perfect example is an artist like Gentleman, who is now selling out shows all over Germany, has videos on TV and is in the national charts.

"Things here have almost ground to a halt. Young people have created their own music called drum & bass and garage. I think you see reggae as being something from another generation which their parents or grandparents enjoyed. That seems to explain why there isn't the interest there used to be from the young urbanite. That said, if you put on a big concert here you always get a good turnout."

We, despite a sometimes moribund image, contemporary UK reggae does continue to thrive via companies such as Jamdown and

**'Before we started, reggae was pretty poorly served, apart from what companies such as Island had in their catalogue' - Bob Harding, Blood & Fire**

Jet Star. Hugh Francis, head of promotions at Jet Star, remains confident that the explosion of dancehall in the US will have a knock-on effect across the board. "It's probably the most interesting development in sales right now because reggae music is coming back to a position where it was during the times of Bob Marley," he says. "There's a resurgence and interest in reggae, and that is now allowing the great singers - not just the DJs in terms of the dancehall - but you have the Freddie McGregor and your Gregory Isaacs - great vocalists - and Glen Washington, Beres Hammond, Peter Dinklage, Lloyd Brown from the UK and Don Campbell."

As a consequence, Francis sees the label's Cave Studio as playing an increasingly important role in the future. Recent albums produced by Tony "Ruff Cutt" Phillips for Freddie McGregor and Gregory Isaacs are already attracting interest in both the US and

Curtis Lynch Junior, the 24-year-old, London-born veteran of sessions with Beenie Man, Mr Vegas, Red Rat, Savage Benz, Elephant Man, Danny Brownie and Mr Lexus, is one of the few genuinely significant reggae and dancehall producers to come out of Britain in recent years. But it is the other names on Lynch's dance card that mark him out as one of reggae's most potent weapons in the UK.

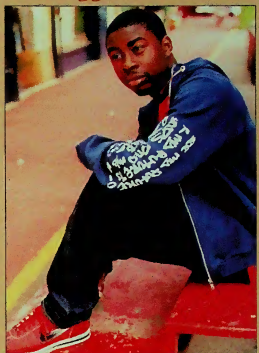
As well as being a One Little Indian recording artist in his own right, Lynch is Ms Dynamite's basement maker artist of choice, having contributed his Danger Mix of Put Him out to that track's single release, with further remixes to come. He is also a member of the shifting Gorilla collective, producer of roughly half of Shola Ama's forthcoming Supersonic album and an Adam F collaborator, both having left drum & bass behind for far grander schemes.

"I still use the drum & bass tempo," says Lynch, seven years on from his production debut, with Cliffhanger's Danger Valley on Jet Star. "Drum & bass is a lot more technical than reggae, so being trained as a drum & bass producer has worked out better for me in the long run. But I grew up with reggae, basically."

Lynch is also a label boss, launching New Reggae Industries last year as part of an attempt to remedy the lack of homegrown releases. Releases to date include tracks from Red Rat, Beenie Man and Maxwell D from the Pay-As-You-Go collective. While early releases have been all seven- and 12-inches, he believes albums are an essential step, and is currently working with singer Nadine Marshall on a long-player which mixes dancehall and reggae.

"There is loads of talent in the UK," he says. "In order for the whole reggae thing to work in this country, we need more albums and we need more live events - we need to take it on the road. Having all the sevens in the world, all the radio love and plates, is beautiful. But live is where we are doing a half-assed job. We need to get on the road and promote it properly." Such ambitions on behalf UK reggae meet with the approval of the equally talented veteran DJ David Rodigan, who believes Lynch is one of the most exciting producers on the contemporary urban scene.

"He has a total understanding of reggae but also urban music," says Rodigan. "He is committed to British reggae and is



showcasing new artists on his record label. We need people to start doing that. We need a resurgence of artistry because the raw talent is there, it's just getting it exposed. For example, why aren't there more dancehall remixes? Labels like Jet Star release British reggae, so there is life there, we just need more."

burgoning re-issue sector. Initially kick-started by the likes of Blood And Fire and Pressure Sounds, the repackaging and rediscovery of old catalogue has created its own miniature industry and successfully brought the music to a whole new audience.

"I think before we started, without blowing our trumpet too much, reggae was pretty poorly served, apart from what companies like Island had in their catalogue," says Bob Harding, managing director at Blood And Fire. Having released albums from the likes of King Tubey, Horace Andy and Max Romeo over the past decade, the label is currently gearing up for the release of Jackie Mitton's Champion In The Area 1976-1977. Pressure Sounds, similarly, concentrated on quality repackaging of Seventies roots and dub from the likes of Augustus Pablo, Prince Far I and Lee Perry, although it is becoming increasingly eclectic in its catalogue.

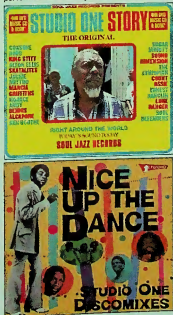
The one area of the UK market that has performed consistently in recent times is the

re-issue sector. Initially kick-started by the likes of Blood And Fire and Pressure Sounds, the repackaging and rediscovery of old catalogue has created its own miniature industry and successfully brought the music to a whole new audience.

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The label recently moved its distribution from Pinnacle to Brighton's Hot Records and on May 26 releases Dancehall Techniques: Winston Riley Productions '86-'91 on its Maximum Pressure imprint. Hot is also currently enjoying a surprise hit with The Easy Star All-Stars' Dub Side Of The Moon, a note-for-note reworking of the Pink Floyd opus, which is even said to share the original's ability to sync up precisely to the 1339 rpm of The Wizard Of Oz. It has shipped around 3,500 units in the two weeks since its release.

In the wake of release programmes such as those of Blood And Fire and Pressure Sounds, the market has diversified greatly. First came the critically-acclaimed Dynamite compilations from Soul Jazz, based around their successful 100% Dynamite club nights in Kingston. Concentrating initially on the funkier spectrum of Studio One, the series has now



Ras Tates: contemporary UK reggae act who are currently raising their profile

UK releases: Trojan and Soul Jazz have focused on successful reggae releases  
MUSIC WEEK 17 MAY 2003

**JET STAR**

Home Of Reggae Music

# CURRENT RELEASES

**FREDDIE MCGREGOR - HEART IS WILLING**

Over a career spanning ska, rocksteady, reggae, roots, lovers rock and even a little dancehall, he's notched up innumerable hit singles; made handfuls of classic albums and also featured on the international charts from time to time. A successful producer in his own right, he only works with those outside labels who'll give him something extra, which speaks volumes for what is happening at Jet Star's own studios these days.

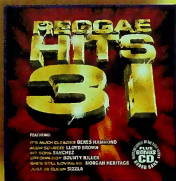
**GREGORY ISAACS - HERE BY APPOINTMENT**

"The Ruff Cutt guitarist has come up with the ideal setting for Gregory is now familiar armoury of forlorn love songs, sanguine rockers and occasional reality lyrics, resulting in an album that all discerning Gregory fans can treasure."

**'ALBUM OF THE WEEK' ECHOES MAGAZINE**

This is Gregory's best album since 1981's  
Radics-shaped 'More Gregory.'  
**THE INDEPENDENT ON SUNDAY.**

"Here By Appointment - a sterling work of dancehall dynamism, mighty roots and classic rock steady rhythm."  
**TIME OUT**



## REGGAE HITS 31

**WILL BE ADVERTISED ON TV FROM  
JUNE 23RD 2003**

**LLOYD BROWN - AGAINST THE GRAIN**

There were reasons for his last Jet Star album being called Deep, and the title of this one, Against The Grain, shouldn't be heeded lightly. Shunning the easy route to success in favour of genuine artistic triumph, he's been swimming against the tide for most of his career. Perversely, the result is a back catalogue of such hard won integrity, it's little wonder he's now being compared to JA greats like Benji Hammon and Freddie McGregor, even though his album credits again read like a Who's Who of British reggae, with Don Campbell, Bitty McLean, Omar, Sylvia Tella, Richie Davis, Trevor Hartley and so many others listed among the contributors.

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## Suncycle gear up for third album

reached 500% and the compilations now even incorporate dancehall tracks. Perhaps the label's most ambitious release was the Studio One Story in 2002, which provided a potted history of Coxsone Dodd's legendary label along with a detailed 100-page booklet and three-hour DVD.

In July 2001, came Sanctuary Records Group's purchase of the Trojan catalogue, which has resulted in a mass re-issue campaign of product from the UK's most famous reggae label. From the hugely successful TV-advertised compilations Young, Gifted & Black and Reggae Love songs to new anthologies of key artists, to extended collectors' editions of classic albums, for John Reed, general manager of Sanctuary special markets, the key to its campaigns is diversity. "Trojan can be anything you want," he says. "It can be the deep, really credible stuff, or it can veer towards the pop end of reggae – because, frankly, Trojan's biggest hits were string-laden pop records. Let's not kid ourselves that this is a deep dub label – it's a pop label, as all hit labels are. But it can have all these different aspects to it."

Trojan is still a byword for reggae credibility and the catalogue is a treasure-chest for samplers. In recent weeks, Sory has been scouting Lislen Mana, a seven-inch by "Walker Man" – prominently featuring a sample from Nora Dean's early-Sevenies Trojan classic Barwire – as a summer hit on its Rema Records imprint.

In addition to re-issue CDs, the label is also committed to other ventures, such as publishing, merchandising and club and gig sponsorship. This year has already seen the release of Young, Gifted & Black – The Trojan Story by Laurence Cane-Honeysett, a reissue of Bob Marley's African Herbsman, the Don Letts compiled Mighty Trojan Sound along with everything from seven-inches to box sets. Later in the year, there will be a Ranking Miss P compilation, a 35-year anniversary box set and some joint TV-

"Suncycle are definitely the hottest thing in UK reggae," says an admittedly partisan Otman Mukhils of Jamdown Music, who has managed the Harlesden-based collective for the past six months. He adds, "It's probably because they are one of the only people doing it that haven't been around [for years]. The UK reggae scene exists with people who have been there for a while – like the Tippas, the Peter Hunningales, the Tenor Flys. And because of the whole garage thing, for a while there wasn't any upcoming reggae acts, all the new people were doing garage or jungle or drum & bass or whatever."

Building a considerable reputation around the notorious Stonebridge Estate – personal appearances have been known to attract a major buzz spreading far beyond NW10. Following support slots for the likes of Elephant Man and Foxy Brown and with a prominent appearance in the BBC2 documentary Heart of Harlesden, their career is quickly picking up momentum.

"When I came across them they were putting out rhythm albums themselves around Stonebridge – they've put out three to date and, after the first two, it got to the point where literally every school kid in Brent knew them," says Mukhils. "All the pirates in Stonebridge and NW10 and the surrounding areas were hot on all their stuff, but it's only in the past six months that it's started expanding – 1Xtra has taken onto them, we've collaborated with Texas, we've done four songs on Shipshape's

advertised ventures with EMI/Virgin. "Our release schedule is intense, with about five CDs a month," says Reed. "We try to have releases that aren't aimed at the same kind of person – so, on the one hand, you have a deep album of unissued material aimed at the die-hard collectors and for the others you have an introduction to Desmond Dekker.

You aren't suggesting that any given person is going to buy five Trojan albums – much as I'd love them to."

For Neil Fraser, such successful repackaging only serves to symbolise the enduring potential of the music and what can be achieved when reggae is given a reasonable and sustained marketing budget.

album for Universal, So Solid have done a track with them, Asher D from So Solid has done a track with them and Spragga's [Benz] done a track with them."

Their third album, titled Levels (Brokville Part 3), will be released on Jamdown/Suncycle in July 2003. Featuring 26 cuts over five rhythms, it comes with a bonus CD mixed by Silver Star Sound. With such a strong identity Mukhils is ready to step up promotion and find the deal that breaks the act into the mainstream.

"From this album we've got a single called Hanging Out which Jazzwad produced," he says. "Even though it's a fairly hardcore track, as a label I'm putting it out myself, and we're marketing it like a reggae track. We've hired Soul 2 Streets promotion, and hired Anglo to do daytime radio and TV. We're trying to market reggae like any other music – I'm a pop manager as well and I'm trying to apply that side of it."

Fundamentally, UK reggae remains as influential and as inspirational as it ever was – and, given the chance, it can prove its commercial potential too. "Any time, just when people start to write it off and say it's dying," he says, "a new mutant breed comes in a total different direction and knocks people out."



## musicweek World Report 2003

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Drawing on the track record established over more than a decade publishing under the MBI brand, the Music Week World Report 2003 is an indispensable one-stop reference tool for anyone within the music, media and entertainment industries. It will be a key tool for all those involved in strategic and financial planning and business affairs as well as the creative side of the entertainment business.

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CLASSICAL news

by Andrew Stewart

**MITCHELL UNVEILS FILM SOUNDTRACK**

Hollywood looks set to cash in on the current craze for popular history with the release of Mike Barker's *To Kill A King*, a tale of love and fidelity, intrigue and betrayal. The film, starring Tim Roth, Dougray Scott, Rupert Everett and Olivia Williams, is based on the relationship between Oliver Cromwell and Thomas Fairfax, commander-in-chief of the parliamentary army during the Civil War.

To Kill a King carries a bold score by Richard Mitchell, a direct descendant of Lord Protector Cromwell on his mother's side and composer of soundtracks for movies such as *Across The Lake and Born American* and a string of UK television shows, including *The Glass and Masterchef*.

Mitchell is OST avoids pastiche, although it effectively blends musical aspects of the Anglican cathedral tradition and echoes of 17th-century string consort writing with a simple, direct contemporary language. The composer explains that he looked at the contradictions between Puritan edicts banning musical ceremony in church and Cromwell's personal love of sacred and domestic music.

"I took a radical approach by not following specifically the somber Puritan style of the period," says the composer. "Hence it opened up a fantastic palette from which to draw for my score."

The Choir of Wells Cathedral Choir, Shakuhachi player Clive Bell and a big string band contribute to the variety of Mitchell's work. The OST is set for release on May 15 on MCA Screen Music Services.

**CLASSIC FM BOOSTS REACH**

Classic FM's audience reach has been extended again, according to the latest

figures from Rajar. The commercial classical music station now attracts 6.9m listeners a week, a rise of 62,000 on the last published statistics. Classic's audience has increased by 12% since the present Rajar analysis method was introduced in 1999, far exceeding the 5% average growth figure recorded for all radio during the same period.

Details drawn from the Rajar data show that Classic's recent audience growth has been led by radio listeners aged between 15 and 34, with women under the age of 35 most strongly represented among newcomers to the network. Programming strands featuring chivalrous classics or high levels of news information performed notably well, with the early morning *Choir Cabinet* gaining a 32% boost to its predominantly young audience and *Classic Newsnight* achieving its highest ever listening figures of more than 1.1m.

"This is hugely encouraging for everyone involved in classical music," says Classic FM managing director and programme controller Roger Lewis. "These figures come on the back of us attracting 2.9m viewers to Classic FM TV since its launch at the beginning of the year." He points to the reach of his station in London, where Classic attracts more listeners than Radio One, Kiss, Virgin and Magic.

"We're witnessing a real change in attitude to classical music among young listeners," adds Lewis. "What this says is that there's a huge audience out there which is passionate about classical music. The challenge for the record industry is how to connect with that audience, but we must take heart from the numbers that we here are now reaching." Andrew Stewart ([AndrewStewart1@compuserve.com](mailto:AndrewStewart1@compuserve.com))



TO KILL A KING

ALBUM of the week

**THE LIGETI PROJECT IV: Hamburg Concerto, Double Concerto, Ramifications, Requiem.** London Voices, Berlin Philharmonic/Nott (Teldec 8573-88263-2). Several years back, the inspired plan to record György Ligeti's complete output passed from Sony Classical to Teldec, which now offers an album of genuine



historical significance to mark the Hungarian-born composer's 80th birthday. Most critics would place Ligeti (pictured) within their top five of living composers, citing works from the *Sixties* such as his *Requiem* (boldly used in 2001's *A Space Odyssey*) and *Ramifications* as evidence of the enduring qualities of his work. Recent pieces, the *Hamburg Concerto* among them, highlight that Ligeti has lost none of his feeling for sound colour or his remarkable originality.

REVIEWS

For records released up to 26 May 2003



**DVORAK: Violin Concerto; Piano Quintet in A major.** Chang, Andnes, etc. LSO / Colin Davis. (EMI Classics 5 57521 2).

Dvorak's mention of a national style of Czech art music has come under close scrutiny in several recent studies, suggesting that much of the passion and internal conflict in his work represented aspects of his emotional autobiography more than the character of a nation. Sarah Chang successfully taps into the personal, intimate soul of his *Violin Concerto*, while the *A major Piano Quintet* is likewise distinguished by sensitive music-making.

**MAHLER: Symphony No.3.** Von Otter; Vienna PO/Boulez (Deutsche Grammophon 474 298-2 (2SACD)). This surround-sound incarnation of Pierre Boulez's 2001 reading of Mahler Three falls into the demonstration category, helped by awe-inspiring playing from the Vienna Phil and a visionary interpretation from the French

conductor/composer. It forms a key part of Universal's May roll-out of SACD titles, backed by an extensive marketing and PR campaign. **SCHUBERT: Piano sonatas in C minor D.958.** A major D.959, B-flat major D.960. Perahia (Sony Classical SKZ 87706 (2CD)). London-based US pianist Murray Perahia continues to fly the core classical flag for Sony, here turning out profoundly searching readings of Schubert's late sonatas. The eloquence of his playing conveys the widest range of emotions, reflecting the poetic and psychological depths of these landmarks of early romantic music.



**ITALIAN VIOLIN SONATAS: Music by Veracini, Locatelli, Masciti, Geminiani.** Terini. Blondi, Europa Galante (Virgin Veritas 5 45588 2). Fabio Biondi continues to demolish the ridiculous myth that Baroque instrumental music "all sounds the same", with performances bristling with energy, swagger and sardony.

The violinist and his Europa Galante band explore the 18th-century equivalent of hardcore rock, closing the gap between past and present.

# The Music Week Cup

The annual Music Week 5-a-side tournament returns this June

Teams from all sections of the UK music industry will be battling it out to see who will be crowned 2003 champions. Register your team today to enter the competition

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# SINGLE

## of the week

**DIZZEE RASCAL: I Lay U (XL XLS165CD).**

XL's brightest new talent bounces out

the scene with a debut that should shake up the charts as well as the underground. Powered by an earth-shattering bassline, off-key samples and, some spiky MCing, this cut from the 18-year-old has an energy cashing in on the frenzy of interest around the artist, the release of his album has been brought forward to August.



**BUSTA RHYMES: The Hustle (Mercury)**

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# ALBUM

## of the week

**GIRLS ALOUD: Girls Aloud (Polydor 9665315).** Full marks to the team

behind these girls, who have presented the group with a perfect pop album to rival the Spice Girls' debut of eight years ago. Packed with hits and produced mostly by Brian Higgins and Genomania (with the odd cut by Betty Boo and The Beatmasters), the highlights are the rocking 'Some Kind Of Miracle', the Wonderwall-esque 'Lifa Got Cold', the disco-storming 'Girls Allowed' and the ballad 'Forever And A Night'.



**PROPER FILTHY NAUGHTY: Fascination (10 Kilo 10KGD03).** Evoking memories of Eighties electro/breakbeat experimentalists such as DAF and, to a lesser extent, Afrika Bambaataa, this is an album of some ambition. Standout tracks include the first single, 'Fascination', the ambient 'Phitler and Get Westren'.

**MANAGED: THE CINEMATIC CREATURE: Man With A Movie Camera (Ninja Tune ZENCD78).** Fresh from a UK and European tour for their second album, 'Everyday', the Cinematic Orchestra's latest offering is a soundtrack originally created for a one-off performance of Soviet film-maker Dziga Vertov's 'Man With A Movie Camera'.

**TEN BENSON: Danger Of Deaf (Must Destroy MUSTD08CD).** Ten Benson have scored their two albums and various singles, dating back to 1997, for their best tracks to date, have re-recorded them and now they serve them up tougher and dirtier on this 11-track collection.

**VARIOUS: Underwater (Ninja Tune H2006L).** Mixed by label head Darren Emery and the house duo Mutiny, this double-CD set showcases the best of the

Underwater roster. CD1 focuses exclusively on the label, with strong cuts from Sharam Jay and Tim Deluxe, while Mutiny's max on CD2 includes funky buzz tracks from Chameaux, Derrick Carter and Kid Creme.

**VARIOUS: Under the Influence: Morrissey (DMC UTICD001).** Morrissey looks off this new compilation series, which will each focus on a different artist's selection. The pattern here is Fifves rock n' roll (Nail Club, Charlie Feathers),

Sixties camp (Diana Ross, Jimmy Radcliffe) and Seventies glam (T-Rex, New York Dolls). Overall, it is an obscure but interesting set.

**VARIOUS: It Takes Two (Harmless HURTD040).** The latest in Harmless's faultless series of soul and funk compilations is this 13-track set of duets. James Brown links up with Dee Felice and Bobby Byrd, while Marvin Gaye, Stevie Wonder, Ray Charles and Roy Ayers are among other stellar collaborators.

## SINGLE reviews



**RECORDED: RADIOHEAD: There There (Parlophone CDR6608).**

This isn't an obvious choice of single, but There There's guitar-driven arrangement and virtually

traditional song structure will kick the fears of those who expected another blast of electronic flannel from the band. Blasted at Radio One, the single is slowly getting picked up by radio, but the band's immense fanbase will nevertheless be well aware of this and their June 9 released album 'Hail To The Thief' — a Top 10 entry is assured.

**EMMA BUNTON: Free Me (19/Universal 8907472).** Ex Spice Girl Bunton pairs up again with guru Simon Fuller and unleashes this classy new cut with a retro Latin vibe, positioned firmly to let you know that Baby Spice has indeed grown up. The track, which precedes her second solo album due for release later this year, is a breezy number co-written by Mike Peden.

**RECORDED: P.O.D. Stepping Awake (Mercury W608CD).** Lifted from the soundtrack to 'The Matrix: Reloaded', this fires on all cylinders with a powerful chorus littered with trademark riffs. It is sure to motivate the band's existing UK fanbase and attract plenty of interest from film-goers inspired by the rock-soundtrack section.

**ABS: Stop Sign (BM08216530392).** Nearly a year after the solo launch of Richard 'Abs' Breen with debut single 'What You Got', this reworking of the Northern Soul classic is the second single from his debut album 'Abstract', due later this year. The infectious States-inflected retro sound is hard to resist and looks set to give the solo career of the ex-Five star a significant lift.

**WUB: Say Goodbye/Love Ain't Gonna Walk For You (Polydor SCSG1).** This spry, string-laden — but well-executed — ballad is sure to get the tears going and pocket money flowing from fans. The classic City Dennis-penned tear-jerker is a fitting swansong for the act and is already doing well at radio and on The Box.

**RVA: The Revelation EP (Virgin VSCD184).** Bristolian trio Ilya set out their stall with this theatrical, intricate single. The

band's swooning vocals and percussion-heavy, string-laden backing certainly make them stand out from the pack. This debut EP could, however, attract an audience.

**GRANDDADDY: Now It's On (V2 VVR5022243).** This tunefully laidback foot-tapper of a track, which is already being played on Xfm, is the first new material from Granddaddy for more than two years, and gives us a taste of their fourth album, 'Sunday', which is due out on June 9.

**TURIN BRAKS: Average Man (Source SOURCE085).** The homegrown folk-pop duo angle for another Top Five single with this harmonious bellow, which is Blasted at Radio One. This is the third track from the band's second album, 'Ether Song', a set which surpassed the gold mark (100,000) earlier in the year.

**SHY FX & T-POWER: Feelin' You (frr FCD409).** After the Top 10 smash 'Snake Your Body' and the Top 20 hit 'Don't Wanna Know', the breakout duo are back with another slice of crossover drum & bass. With slicky vocals from Kele Le Roc and a spritely Latin horn line, this looks set to score a chart hit/rick for the pair thanks to a Blasting at Radio One.

**DJ CHROME: Who's Crying Now (Perfecto PERF43CD5).** Nic Dre's latest incarnation utilises similar filtered loops and disco-house values to his Space Cowboy moniker. Recorded around a vocal loop from Journey, 'Who's Crying Now' has hit the spot in clubland and, with a MW Club Chart number one under its belt, commercial crossover looks inevitable.

**DAVE GAHAN: Dirty Sticky Floors (Mute CDMUET294).** The first track to be taken from Gahan's solo album 'Paper Monsters', released on June 2, is a bit of a monster. Co-written with multi-instrumentalist Knox Chandler and well produced by Ken Thomas (Sigur Ros), this is not a huge departure from the Mod's darker moments and should please their millions of fans.

**BUSTA RHYMES & MARIAH CAREY: I Know What You Want (1 82876528292).** This second single from it Ain't Safe... More features, among a cast of thousands, the newhook Ms Carey supplying the obligatory love interest in the new rap love

posture. Alisted at Radio One, this will probably be of passing interest to many Maniah fans but hardcore Busta followers are going to find it a little hard to swallow.

**ZINGINEM: Serious Trouble (XL XLS161CD).** This ferociously unique single takes the best of electro and punk funk and adds a healthy dose of effortless cool. Recent live shows have proved to be sensational and only served to reiterate what a fresh proposition the band are.

**GINUWINE: Hell Yeah (Epic 6739246/5).** The first single from the forthcoming 'The Senior Album' owes a large debt to R.Kelly, who is credited with producing, writing and arranging this infectious R&B track. Meanwhile, the platinum-selling Ginuwine delivers on all fronts.

**SKIN: Trashed (EMI CDEM622).** Former Skunk Anansie frontman Skin makes her comeback with a power ballad showcasing her trademark warbles. It remains to be seen whether fans of her previous rocking output will warm to her new mellower sound, which will leave her working hard at finding a new mainstream audience.

**RECORDED: JOHN CALE: 5 Tracks (EMI CDEM221).** It is a pleasantly odd decision on EMI's part to sign Cale who, in a 33-year solo recording career, has not registered a single charting album or single in the UK. These first fruits of the relationship are wry and modern, but in keeping with career highlights such as Paris 1919 and Fear.

## ALBUM reviews



To say that UK hip hop has been struggling to find an identity is something of an understatement, so

there is a sense of relief for the UK urban scene that Daniel Farley has cut a record that does just that. Using producers of the quality of Ron Size, Rishi Rich and Shy FX to craft an album that covers much ground; standouts include 'Square Becamer', 'Scrunch' and last year's single 'Groundbreaker'.

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

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## OFF THE RECORD

## ARTISTS WITH FINANCIAL CLOUT ARE NOT RESPECTING COPYRIGHT ISSUES

As a rights owner and member of the music publishing fraternity, I'm concerned by what I perceive to be an increased threat, on many fronts, to copyright ownership.

Last week in LA, the Federal District Court found in favour of my company, Minder Music, in an action against Dr Dre and others. The action resulted from Dre copying one of my works, Backstrokin', which he admitted to from a jury. He argued that he was advised that he did not have to clear the work because the notes taken were not protected.

In essence, Dre's advisors argued that it was not possible to copyright or protect a bass line. The defendants also argued that the bass line of Backstrokin' was commonplace.

However, we pointed out that the bass line was not only the principal music hook of Backstrokin' (and indeed Let's Get High), but was also unique and original. We also showed that no other bass lines could be found containing the same combination of notes.

If the defendants had succeeded, the implications could have been far-reaching for rights owners. For

**"If [Dr Dre] had succeeded, the implications could have been far-reaching for copyrights"**

instance, this would imply that it would not be possible to protect such classic bass lines as Under Pressure.

Let's get this straight – it surely must have serious implications if someone can come along and take music from a copyrighted work and put their own name down as writer. I think that we are entering very dangerous territory where parties who make their living from copyrights, when it suits, put forward arguments detrimental to copyright.

Another trend is when someone uses someone else's work and seeks to agree terms afterwards on terms which they consider fair, but which the copyright owner may not.

The point here is that it takes away from the owner the perspective of saying "don't use my work" – consider a situation where the party taking the work is a major figure with massive financial muscle and the other is not.

These are serious issues. Writers, artists, lawyers and publishers are all making a living because of copyright.

However, if some of the practices mentioned here continue, then we may have no copyright benefit left.

John Fogarty is managing director of Minder Music

● Off The Record is a personal view

## THE BIG QUESTION

## HAS MUSIC EVER MOVED YOU TO VIOLENCE?

Mirelle Davis, Silva Artist Management International marketing manager

"Most pop music makes me feel violent. When I was a teenager and felt angry I always used to put on The Jam as that seemed the best way to let off steam."



Andy King, Total Rock Radio marketing director

"The whole thing is ridiculous – there is plenty of music that makes me feel violently sick, but not violent. The very fact that someone has gone to the lengths of measuring this is symptomatic of the blame society we live in these days. Traffic jams make me violent, but we don't get people trying to ban cars."

Ashley Newton, RCA Records executive A&R vice president

"Absolutely not. I've been moved to tears and I've been moved to dance, but I've not been moved to violence."

Rick Backless, Music & Media Partners managing director

"The nearest I've come to it was a concert by the Sensational Alex Harvey Band. I completely related to the manic way Alex was feeling."



Julie Weil, managing director, Visible Noise

"There are tracks that may generate aggressive feelings in some people, but I wouldn't say that any track has ever made me feel violent. However, the question arises of what actually generates these feelings. It could be the subject matter, the music itself, the nature of the individual or even the fact that you are sick to death of hearing a particular track."

Rob Dickens, Instant Karma chairman

"Violent lyrics have never made me aggressive, but some dreadful music I've listened to has made me shout at the TV. Violent lyrics can trigger thought and debate and that is not a bad thing. Some lyrics are incredibly violent, but then so are films and video games – you either choose to watch them or not."

Dan Larkin, hip hop label Jazz Fudge label manager

"The stuff that makes me most angry is the so-called 'rap' music, such as Pop Idol. The whole thing is a complete farce and more about fame than music. When people like Gareth Gates try to take a stance, that makes me angry."

Researchers at Iowa State University have found plugging their students' ears with violent lyrics increased listeners' aggressive thoughts

## DIARY

Remember where you heard it: Congratulations to The Darkness, who are today (Monday) set to ink their new record deal. With which label – Mushroom? East West? – remains to be seen. One thing is for sure, Korda Marshall is involved... Just as we're getting used to the new format of the mag, Dooley here **AME!** is planning another redesign this autumn... Meat Loaf will have been responsible for Bat Out Of Hell, but these days it's more a case of blind as a bat. Over at the Sony Radio Awards last Thursday, the poor guy was struggling to read out a set of nominations he had been given. "I can rock your world, but I cannot read without my glasses," confessed the aged rocker... Show host Paul Gambaccini was on the receiving end of the gong His Loafness was handing out, with the singer even stepping in to give Gambacini's (pictured with Meat Loaf) acceptance speech for him. "What you wanted to say was 'I can't fucking believe it,'" helped Meat Loaf. "The funny thing is," quipped Gambo, "you took the words right out of my mouth..." While the radio industry as a whole was busy on the day with both Rajar and the Sonys, none was probably more preoccupied than Commercial Radio Companies Association boss Paul Brown. He also managed to fit in the small matter of picking up his CBE from The Queen... Xfm's Christian O'Connell was "surprised" he'd won the breakfast music gong, having that same morning gone from having the 12th to the 13th most popular breakfast programme in the capital.

"I've lost a couple of listeners," he moaned. "This is a direct appeal to Terry [Wogan] and Jono. Can I have them back? You don't need them. You're just being greedy bastards"... Meanwhile, Jonathan Ross had his own advice for the TV-irritating O'Connell: "Stick to the fucking radio, mate. I've seen the programme"... Bill Holland clearly has his own sights on next year's Sony Awards. The Universal Classics and Jazz director turned the air blue on none other than Radio Four last Tuesday when, in a live debate, he branded Norman Lebrecht's claim that the classical market was in terminal decline as "complete and utter bollocks". Apparently, the BBC switched board it up after the heated exchange and Holland has been fielding calls from outraged of Turnbridge Wells ever since... It was good to see Blur on the Astoria last week – Damon Albarn waxed a little bit lyrical at the beginning of the set: "How long has it been since we played London? I can't believe I'm getting nostalgic after one song," he sighed... "There's no holding back one-time Average White Band member Anish Sturt. He only turned up as a pundit to watch a Radio 2 gig with Michael McDonald at London's Mermaid Theatre last Tuesday, but found himself up on stage duetting on a cover of What's Going On with the soul veteran... American Idol is almost single-handedly ensuring a British presence in the US charts at the moment. Among the latest to benefit is Hit & Run-singer James McMillan, who has produced 11 of the tracks on the series' new album All Time Classic Love Songs, which debuted at two last week on the **Billboard** 200 chart...



Annie Lennox must be queaking in her boots with the realisation that she's not the only one losing her clothes in the name of plugging a record. Over at

Intermedia, Steve Tandy (pictured) has been carelessly ignoring the instructions of one of the records he is presently pushing – the Cheeky Girls' Take Your Shoes Off – by seemingly doing everything but. However, while the phone calls have yet to come in from the British

weightlifting team's representatives, the studio is adamant when it comes to plugging there are currently few who can pack a bigger punch than the chaps at Intermedia. The company was yesterday (Sunday) set to claim three of the Top Five singles, with the newly-arrived Cheeky Girls hit joining

tunes by Tomcraft and Craig David featuring Sting. And, to hint at confusion, we should point out the "for sale" sign in the picture relates solely to the property behind and not Tandy.

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