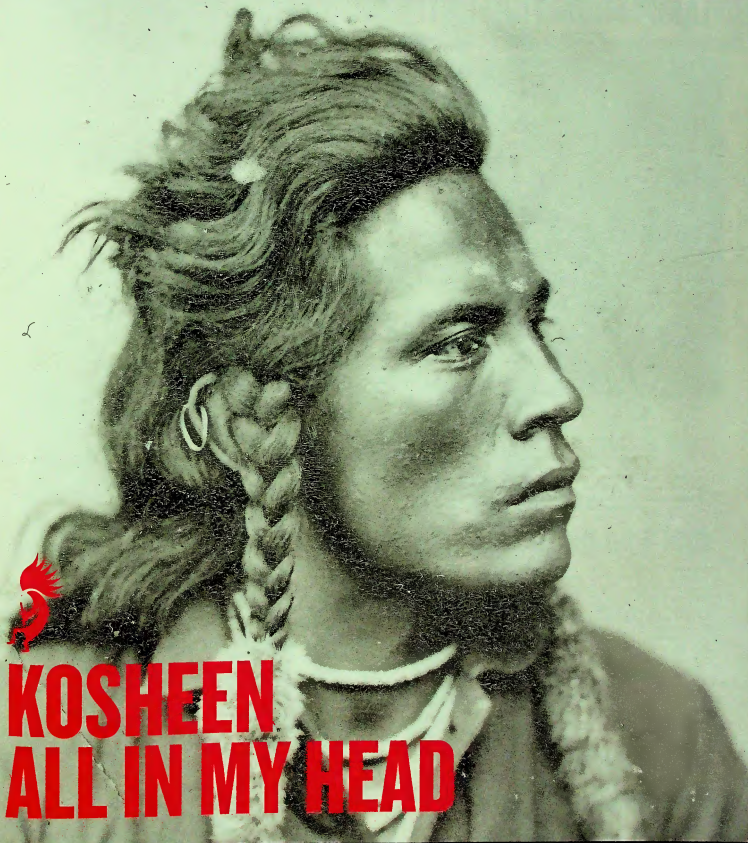


FOR EVERYONE IN THE BUSINESS OF MUSIC

5 JULY 2003 £3.80

mw

music week



KOSHEEN
ALL IN MY HEAD

ALL IN MY HEAD THE NEW SINGLE FROM KOSHEEN RELEASED JULY 21 TAKEN FROM THE FORTHCOMING ALBUM KOKOPELLI

RADIO ONE PLAYLISTED AS OF JUNE 30

Dave Pearce 'Record of the week' W/C June 23
Nemone Live Lounge August 2, Pete Tong 'Essential
New Tune' May 23, Seb Fontaine 'VIP Record of
the Week'

CAPITAL RADIO PLAYLISTED AS OF JUNE 19

All B 'Number One Capital Club Chart' May 30
Justin Wilkes 'Biggie' June 7

RADIO TWO

Janice Long Session TX July 1

ILR ALREADY PLAYLISTED AT

TFM, Radio City, Rock FM, Key 103, Radio Aire
Hallam, Viking, The Pulse, Clyde 1, Forth 1, Northsound 1
Moray Firth, West FM, Beat 105, Fox, Invicta
Power, Southern, Red Dragon, Vibe 101, BRMB
The Wave 96.4, Vibe FM, Signal 1, Downtown
Cool FM

VIDEO ALREADY PLAYLISTED AT

MTV UK and The Box



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NEWS: Zane Lowe marks new Radio One evening show with **COOPER TEMPLE CLAUSE** and **Vines** showcases



NEWS: Bootleg provocateur **RICHARD X** serves up twisted mix of pop gems on Virgin-backed debut album



CLASSICAL BRITS: A&M/Interscope key priority **BUTTERFLY BRUCHER** gear up for live UK debut



BBC JAZZ AWARDS UNVEILS NOMINATIONS
— FEATURE, P18-19

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Disctronics sells to Rank in £34m deal

by Steve Hemsley

Europe's largest independent CD and DVD disc manufacturer, Disctronics, has been sold to the Rank Group for more than £34m.

The deal, which was announced last Friday, sees Rank's subsidiary Deluxe Global Media Services (DGMS) acquire Disctronics' two UK production facilities at Blackburn and Southwater, near Crawley, and its two European plants at Toulouse in France and Milan, Italy.

DGMS is part of the group's Deluxe Media Services business based in Buckinghamshire and its managing director Terrence Davison takes over the running of the company from CEO David Mackie, who is leaving the business after 10 years.

It is understood that Mackie will remain as a consultant for an undisclosed period.

"It is a real wrench to sell but I have had a great time," says Mackie. "The rest of the team will remain in place, but I am planning to take a sabbatical for six months to chill out."

The deal will help the Rank Group expand its profitable DVD manufac-



Mackie: taking time out

turing business. Deluxe replicated 65m DVDs and distributed 1.2m DVD units in the year to December 2002 from its eight sites across Europe, including the UK.

Disctronics' plant at Southwater manufactures all the company's DVDs, while audio CDs and CD-Roms are produced at Blackburn. In the eight months to February these two factories accounted for 80% of the company's sales. Its last accounts reveal turnover of £61.7m and EBITDA of £8.1m, of which DVD generated £1.7m.

The deal is subject to clearance by competition watchdogs and includes a cash offer of £14.4m for the company's net assets, £14.5m of debt

and £5.2m of working capital. Rank will pay £7.9m on completion of the deal and the balance by 2005.

Rank chief executive Mike Smith says the purchase of Disctronics also provides Deluxe with a profitable CD business. It has long-term contracts with a number of major customers including Universal Music.

Universal Music sold its Blackburn CD manufacturing plant to Disctronics (UK) in March 2002 and Deluxe has now entered into a new long-term DVD and VHS contract with the major. It includes European production for the first time and 20% of Universal's DVD volumes for the US and international.

Disctronics is a quality service provider with a proven history of profitability and reliable service," says Smith. "By integrating its manufacturing into our existing supply infrastructure we will meet our customers' evolving needs." In April, Disctronics launched a new version of e-disctronics, its online tracking system. Customers in the UK and the US use e-disctronics to track orders using a reporting system on the internet.

Windswept head quits 10-year post

Leading independent publisher Bob Grace has left his post as Windswept Music's UK managing director a decade after setting up the London operation.

Grace, one of the UK's most successful indie music publishers with signings down the years including the Spice Girls and Craig David, has been replaced as head of

Windswept's management team by creative director Peter McCamley and head of finance Paul Flynn.

McCamley, who has been with Windswept for seven years, insists the split is entirely amicable. "Bob has left and all I can say is he's considering other options at the moment and now I'm running the company," he says.

Grace leaves Windswept at a notably busy time for the publisher, which is represented on both Beyoncé's 'Knowles' album *Dangerously In Love* — which was



Grace replaced by McCamley expected yesterday (Sunday) to debut at number one in the UK — and the Blazin' Squad single *We Just Be Dreamin'*, which was set to chart inside the Top Three. It co-published the last Blue and Bustled singles and has songs with several key and up-coming acts, including Mercury Records signing Michelle Lawson, Innocent's Wontia and Clea, who is signed to Christian Tattersfield's

label 14th Floor Recordings.

"The company is in great financial shape," says McCamley. "We have a great long-term plan. That doesn't change. We're a small office. Everybody knows what they're doing and we're excited about what we're doing here."

Grace joined Windswept a decade ago having previously run his own Empire publishing venture in conjunction with Derek Green running China Records. The pair had previously worked together when Green headed up A&M in the UK and Grace ran its sister publishing operation Ronder.

Grace led Windswept's UK operation to its biggest success after signing the Spice Girls to the company, only for the group's catalogue to be sold in 1999 as part of a package of more than 40,000 copyrights to EMI Music Publishing in a deal worth £125m.



The Chemical Brothers (pictured) have teamed up with The Flaming Lips vocalist Wayne Coyne for their next single, which will also be featured on their forthcoming best of, which is due in September through Virgin Records. The new song, titled *The Golden Path*, is one of two new tracks to be recorded for the set, which will be titled *The Singles 93-03*. A DVD will also be simultaneously released with the album, featuring all of the dance duo's promo videos to date. The Chemical Brothers were due to take a break from recording their next studio album — due in the summer of 2004 — to perform a rare DJ set last Saturday in the dance tent at Glastonbury festival, at which Coyne was understood to be making a surprise appearance.

MW to unveil new look

Next week heralds the beginning of a new era for Music Week, with the launch of a new-look magazine and a sister website.

The magazine will feature new branding created by award-winning design consultancy August alongside an increased emphasis on music, a wider focus on breaking hits and more in-depth coverage of the issues shaping the wider music industry.

At the heart of the changes is the creation of a separate *Dateline* section, at the back of the magazine, encompassing deeper data including the launch of a TV Airplay Chart, compiled by Music Control.

Next Monday will also see the launch of *Musicweek.com*, a new resource for the UK music industry which will be available exclusively to Music Week subscribers.

The service will offer daily industry news and serve as an invaluable data resource, gathering together an

extensive range of the week's sales and airplay charts, as well as in-depth historic and future new release information and a directory database of 15,000 contacts within the UK music business.

Music Week editor-in-chief Ajax Scott says the launch represents the culmination of 18 months of planning, including research of the magazine's readers and advertisers.

"As the industry undergoes a revolution, so it is totally appropriate for Music Week to refocus how it serves the business. We are very excited about all the changes we are making and are delighted that next week we will be able to unveil them to all our readers in the UK and further afield," he says.

Scott adds, "This is the first stage in an ongoing development plan. We will be listening to our readers views on all the changes so we can further adapt and enhance what we do."

newsfile

EVANS LOSES UNFAIR DISMISSAL CASE WITH VIRGIN RADIO

Chris Evans is facing a costly damages claim from Virgin Radio after the former presenter lost his court case, claiming £8.6m for unfair dismissal and share options. The High Court ruled that Evans had broken the terms of his contract.

19 GROUP UP FOR SALE, SAYS FULLER

Simon Fuller has denied reports that he is putting a slice of his 19 Group up for sale. A spokeswoman says that the mastermind behind the Pop Idol TV series, who recently announced plans to launch the i Love Music brand, is not selling any part of the company.

BEVERLEY KNIGHT JOINS PANEL FOR RADIO DEBATE ON STATE OF INDUSTRY

Parlophone signing Beverley Knight (pictured) has been added to the line-up for tomorrow's (Tuesday) live Radio 2 debate on the state of the UK music industry. She will be joined on the panel by Mercury Records joint managing director Steve Lillywhite, Sony chairman and CEO Bob Stringer and EMI Recorded Music chairman and CEO Tony Wadsworth.

◆ See Off The Record p.25.

DINNOGHEE MIXES SWITCH FROM BMG TO READER'S DIGEST

Richard Dinnohge has quit BMG for Reader's Digest with the task of strengthening the direct music specialist's ties with the record industry. The one-time RCA Victor Group international marketing vice president has taken up the newly-created role of director of international music product development at Reader's Digest, which boasts an annual turnover from its music sales of more than £250m.

CRASS APPOINTED BMG'S PROMOTIONS GURU

BMG's TV, radio and club promotions teams are now reporting to Alex Crass, who has been appointed vice president promotions, music division. Music division president Chris Dobson has moved quickly to cover responsibilities previously held by Nigel Sweeney, who is taking time off due to ill health. Crass joined the company five years ago and was director of radio promotions.

ISAAC HATES TO COLLECT LIFETIME ACHIEVEMENT AWARD

Isaac Hayes (pictured) is to receive a lifetime achievement award at this Thursday's Diesel U-Music Awards where he will perform. Coldcut, Howie B, Electric Soft Parade and The Scratch Perverts and Arthur Baker will also play at the event at London's Fabric.

NICE WINS COMMERCIAL STATION OF THE YEAR TITLE

Liverpool's Juice 107.6FM has won the ntl Commercial Radio station of the year title for stations broadcasting to more than 1m people. Xfm in London and Hallam FM in Sheffield were shortlisted at the Commercial Radio Awards event held last Thursday. Belfast City Beat took first prize for stations with a TSA of between 300,000 and 1m and Compass FM in Lincolnshire won in the smallest station category.

MORRIS BUYS AS KEYNOTE SPEAKER FOR MUSICWORKS CONVENTION

MusicWorks, the international music convention which takes place from October 29 to November 1 in Glasgow. In addition to the KaZAa executive vice president, Grokster president Wayne Rosso will also be contributing to the debate on file sharing and the future of peer-to-peer groups.

m w playlist

P DIDDY — Let's Get It (Def Jam) Produced by Jacques Lu Cont and featuring vocals by Kelis. P Diddy's forthcoming "dance" album is the most innovative thing to happen to hip-hop in years (from forthcoming album, tbc)

DIDO — See The Sun (Arista) A hard to pick a highlight from such a strong album, but this is one classic (from For Real album, September)

PHARRELL — Frontin' feat Jay-Z (Star Track/Arista) The dynamic duo don't disappoint (single, tbc)

BUSSETTI — Softly (Realize) Eclectic beats blurring with ideas from the seven-piece collective (single, July 28)

MAROON 5 — This Love (J Records) New Jasigned rock act, who make their UK debut this week, have the songs and the hooks to go the distance (sampler)

LC ANDERSON VS PSYCHO RADIO — Right Surf (Fainth & Hope) Further evidence that dance music is not over, it has just got more interesting (single, July 14)

PEPE DELUXE — Beatitude (Catskills) A surprisingly inventive collection of crackly yarns from the erstwhile Levi's-endorsing beat bestmanger (album, July 28)

THE ECSTASY OF SAINT THERESA — Slowthinking (Labels UK) Surprise reappearance from the cultish ambient band, once lauded for their guitar soundscapes. A new electronic direction suits them (album, July 28)

THE DARKNESS — Love On The Rocks With No Ice (Must Destroy/Atlantic) Just one week to go until their grand spectacle of rock is unleashed from Permission to Land (album, July 7)

TEITUR — Poetry & Aeroplanes (Universal) Signed to Universal US, the early promise of this singer-songwriter from the Faroe Islands is realised in this sublimely uplifting collection of songs (album, tbc)

Rebranded Marquee to reopen in September under Academy banner

National music venue operator McKenzie Group is opening a third site in the capital this September, after completing negotiations with the Marquee administrators to buy the north London club.

However, McKenzie's acquisition for an undisclosed sum of the Marquee from BDO Stoy Hayward will not see the legendary club name returning to the live circuit in the immediate future, McKenzie has only acquired a 25-year lease on the building and the Marquee brand name remains with the administrators, who plan to dispose of it separately by private tender.

McKenzie managing director John Northcote says he will rebrand the Islington venue under the Academy banner, to operate alongside other Academy venues it operates including Brixton and Glasgow. "We were looking at various sized venues in London and this fits perfectly with the 2,000-



Northcote: Marquee's new owner

capacity venue we have with the Shepherd's Bush Empire and a 5,000 capacity in Bristol. It's a nice spread," says Northcote. He adds that the Islington club will be used for up-and-coming bands, club nights and dance music.

Before McKenzie re-opens the newly-branded venue in September, Northcote says they will reduce the area of the restaurant, making it possible to host live acts in that part of the venue.

The Marquee, previously owned by Dave Stewart's Artist Network, went into administration at the beginning of this year.

Retailers push old releases in supermarket chart fight

By Paul Williams

Specialist music retailers are increasingly turning to back catalogue promotions, as the supermarkets grab an ever greater slice of the chart album market, according to new statistics.

More than half of all album sales last year through the likes of HMV and Virgin were achieved with releases that had come out the previous year or earlier, according to figures in the newly-issued BPI Statistics Handbook.

In comparison, 79.9% of all the albums supermarkets sold in 2002 were issued during the year, while just 12.7% of the sector's albums business came through titles released before 2001.

The changing breakdown of the specialist chains' album sales reflects consumers' increasing trend to turn to supermarkets for chart releases and the specialists' year-round back catalogue promotions. Back catalogue promotion is the last thing HMV launched its latest "biggest-ever" summer sale.

The promotions' frequency helped to push up back catalogue's volume share of the entire album market across the High Street from 38.2%



Summer sale: HMV's biggest

in 2001 to 34.1% in 2002, according to the research which is conducted by Taylor Nelson Sofres for the BPI.

Supermarkets had the greatest concentration of their albums sales on chart titles of all music retailers, with mail order companies the least (33.6%). By contrast, 39.8% of mail order album sales were of albums issued before 2001.

HMV product director Steve Gallant notes, "it underlines the supermarket proposition which is all about chart and discounting whereas as we can offer anything you want, whether it's Athlete, Led Zeppelin IV or something more specialist."

Buying within the back catalogue market is dominated by men, who bought 68.7% of the pre-2001

Meadows handed Hit 40 UK position

Former Radio One mainstream programming executive Mick Meadows has been appointed executive producer of the Hit 40 UK weekly chart show.

Meadows joins production company Unique, part of UBC Media, on July 14 in the newly-created role with a brief to work more closely with record companies to extend the Hit 40 UK brand. He had worked on Radio One's Sunday chart show during 2000 when he was weekend executive producer.

"Although it beats its rivals in terms of audience numbers, not everyone in the music industry perceives it as a big show," says Meadows. "Radio One as a brand can push its chart show, so it is my aim to make Hit 40 UK the biggest music brand in the country."

UBC Media's radio services division last week reported revenue growth of 8.5% to £1.3m in the 12 months to March 31. It achieved its first operating profit since it floated three years ago.

albums sold in 2002, according to the data. The gap narrows sharply on 2002 releases with 53.5% purchased by men and 46.5% by women. Thirdly, to year-olds bought more albums released in 2002 than any other age group, representing 23.2% of all sales in the sector.

Within the chart market, average sales of the number one artist album each week dropped to its lowest level last year since 1999, despite the fact that overall sales increased. Millward Brown figures in the BPI handbook show that releases needed to sell a typical 97,775 copies to reach number one during the year, 1,750 less than the previous year.

The trend was also reflected by the year's top albums seller, Robbie Williams' Escapology, which made up 0.9% of all album sales for the year. This was the lowest share of total sales for the year's top seller during the past 10 years.

Singles market trends were in contrast to those for albums, with overall sales down, while average sales of the number one lifted sharply largely due to Pop Idol finalists' Will Young and Gareth Gates' debut singles.

Labels switch ad budgets from press to cinema

Record companies are slashing their budgets on press advertising and ploughing their money instead into cinema and outdoor promotion, new research reveals.

Labels spent £18.6m on press campaigns during 2002, 10.7% less than the previous year and down 38.5% on 1999 when spending in the sector totalled £25.2m. But, at the same time, money spent on direct mail, cinema and outdoor advertising has hit record levels.

AC Nielsen NMS figures published in the new BPI Statistical Handbook, show that record companies increased their spending on direct mail by 113.3% over 2002

to £753,000, while outdoor advertising budgets rose 59.6% to £530,000 and cinema advertising to £27.7m. All figures exclude co-op campaigns.

Despite these increases, overall advertising expenditures among labels dropped by 4% in the year, as belts were tightened in three key areas of TV, press and radio. Record companies spent £77.0m on TV advertising, down 5.3% from a record high of £81.3m in 2001, 14.6% to £8.7m. This was more than half its 1998 level.

Channel 4 and ITV were the biggest TV money earners from

record companies with spending around £30m on each station. NME led the way among press titles, with £1.2m, followed by The Guardian (£1.1m), and Q (£726,000), while London's Jazz FM was the biggest radio benefactor. Labels spent £1.3m on the station over the year followed by 100% Classic FM and £783,000 on fellow London station Capital FM.

The share of revenue which record companies devoted to advertising ballooned to 9.3% in 2002, although spending fell as revenue dropped. Advertising that spending had hit a high of 9.8% in 1998.

'We've done a deal,' says Aim chief as indies look towards BPI union

by Martin Talbot

Aim chief executive Alison Wenham issued a "let's do a deal" challenge to the BPI last week, while also warning that an agreement remains some way off.

She told her group's AGM last Tuesday that, while Aim is keen to reach agreement – with a pan-industry Super Council as the organisation's ultimate goal – the political will was lacking to turn the discussions into reality.

"I would like to go on record that we would like to work with the BPI," she said. "But speculation is growing that this deal cannot be done."

It is understood that the latest obstacle to a deal is a long-standing rule, which means that all members of the BPI automatically become members of global trade organisation IFPI. Aim, which is affiliated to the independents' international associa-



Wenham wants to work with the BPI to create a new music business union, she believes any companies should have a choice over membership of IFPI.

Wenham and her BPI counterpart Peter Jameson have been in ongoing discussions over the past six months to build a framework for uniting the two record industry associations but, although both had hoped to deliver a solution to their respective AGMs this month, they have fallen short. The BPI's AGM takes place at the Wednesday, County Hall in London on Wednesday.

Wenham used the AGM to pay trib-

ute to record industry collection society PPL, which she said had made significant strides in collecting overseas royalties for independent labels over the past year. In turn, she declared war on the international mechanical rights system, saying that she had run out of patience over an international anomaly which she said penalised small companies operating under MDPS's AF2 scheme.

Under the scheme, small labels have to pay songwriting royalties on the pressing of product; in contrast, bigger companies pay the royalties only on sales, under the AP1 scheme. Wenham's further calls for the music business to reclaim some of the ground in the free music debate were echoed by Radio Authority member and former musician and AAR executive Feargal Sharkey.

In an impassioned speech praised by many in the audience, Sharkey

said that the entire music business – spanning large and small labels – was losing the initiative in the search for a future shape for the industry.

Although the history of the music industry was littered with examples of new technology reinvigorating the music business, Sharkey asserted: "We are failing to take control, failing to set the agenda" over the current challenges facing the business.

The AGM also saw Vitaminic's Chris Cross, The Echo Label's Jeremy Loscelles, XL's Richard Russell, V2's David Steele and Absolute's Henry Smeene elected to the Aim board. The election followed a series of departures, including the retirement by rotation of the Aim Vice chairman, Beggars' Martin Mills, Gut's G'ry Holmes and Cooking Vinyl's Martin Goldschmidt. Korda Marshall also resigned after taking over as managing director of Warner's East West.

mw comment RIAA TOO QUICK TO GET INTO COURT



The RIAA has an unusually high public profile for a music industry association. Search the internet for references to the US's premier music industry organisation and you come up with all sorts of "anti-fan" sites – "hoyocorria", "Consumers Against the RIAA", "riaaskass" and many others.

And last week's announcement that it is planning to take legal action against the consumers who upload music onto file-sharing services such as Kazaa, Grokster and others will not improve its reputation. Not that the RIAA will care too much about that.

The issue of what to do in the wake of the dangers posed by file-sharing operations – which have been built into profitable businesses by supplying music fans with the means to share music, free and illegitimately – is not an easy one to tackle. But threatening to take consumers, potentially thousands of them according to the RIAA, into the courts sounds like a PR nightmare.

The RIAA move is clearly designed to send out an educational message about the illegality of "uploading". What is worrying, however, is that the message which will be received more readily will be a very different one.

Yes, it is the uploaders who will be targeted – the people who make tens of thousands of files available for others to download – rather than the less conspicuous downloaders. But, however it is presented, the headlines will be inevitable – "record companies sue music fans".

Of course, the business should never base its decisions and activities solely on the expected media response. But, at the same time, it would be crazy to underestimate the public relations implications of its actions, especially at a time of such ambivalence to the value of music.

The timing of the RIAA decision is particularly concerning. It has long been argued that the legitimate industry's greatest weakness in battling the illegitimate online services is the lack of a credible alternative. That remains the case today – but not for long, it seems.

The music industry – in the US, particularly – is clearly a genuine, legitimate download business to rival the file-sharing services. Following the successful launch of Apple's iTunes Music Store, a legitimate model is starting to take shape, giving consumers an alternative to the file-sharing services by the end of this year.

Wouldn't it have made more sense to have held fire for a few months, continued the work on a legal front against the services themselves and the ISPs, and put the full weight of the music business behind a concerted, positive promotional effort. The message could be that you don't bother with damaged goods, here is a reliable, legitimate service offering top quality goods, backed up by the artists.

Instead, the impression is one of an industry which has run out of ideas.

Martin Talbot
martin@musicweek.com



Exclusive sessions from Cooper Temple Clause (pictured) and The Vines are to usher in Zane Lowe's first week of shows for Radio One. The Xfm presenter takes up the BBC station's 8pm to 10pm Tuesday to Thursday slot tomorrow (Tuesday) for what senior producer for evenings Joe Harland bills as "a show that sounds different to anything else you'll find on UK radio". "One of the questions people are asking is whether Radio One, by changing around presenters, would be abandoning an alternative music strand – we're not," says Harland. "Zane will cover 360 degrees of new music, 360 minutes a week. He's someone who listens to all music and is genuine about every record he plays." Glastonbury Highlights will accompany Cooper Temple Clause and Vines sessions in week one, while the second week will include performances by the Deftones, Sean Paul and Yeah Yeah Yeahs.

Estelle Morris is upbeat with her new music role

The record industry has a new champion in Government with minister for the arts Estelle Morris taking over Kim Howells' brief for the creative industries, including music.

Morris, who quit as education minister last October, saying she was not up to the job of running a major department, was confirmed as the minister in charge of the music industry by culture secretary Tessa Jowell last Monday.

On her appointment, Morris says, "I am excited by this new portfolio and I look forward to working with the arts and creative industries sectors. Both music and film have the power to inspire and educate, while blazing an economic and cultural trail for Britain around the world."

The move was welcomed by DCMS music industry advisor Stephen Navin, who acts as the conduit between the Government and the music business. "From our point of view, it's good to have one person overseeing the whole of the music industry," he says. "Whether with the

Mixed reaction in UK to RIAA's planned lawsuit

Plans by Recording Industry Association of America (RIAA) to sue computer users in the US who illegally offer music online has met with a mixed reception in the UK.

The RIAA announced last Tuesday that evidence is being collected against music fans who "upload" copyrighted music for access through peer-to-peer computer networks. President Cary Sherman says the budget is available "for several hundred lawsuits" initially and that damages of around £90,000 will be sought for each offence.

BPI director general Andrew Yeates says the rights of music creators must be protected, but that the industry must also raise awareness of the growing number of legitimate online services available.

But the independent sector was scathing in its criticism of the RIAA's policy. Aim chief executive Alison Wenham says negative PR

for the industry will outweigh any benefits. "Legal action might identify and restrict serial downloaders but demotivating the fan will not solve the problem," she says.

Cooking Vinyl managing director Martin Goldschmidt called the RIAA's action "the most stupid thing he has heard in years" and added that such a heavy-handed strategy will not motivate consumers to buy CDs.

The Music Managers Forum chairman and Blueprint Management director John Glover says consumers will never understand the value of music if record companies continue to distribute it free themselves through newspaper giveaways.

The RIAA insists that action against filesharers is long overdue after a 26% fall in unit shipments of recorded music in the US over the last three years from 1.16bn units in 1999 to 860m units last year.



Morris: music industry minister

X-FACTOR HIGHLIGHTS

Ten killer singles and five abstract interludes, here are the highlights from Richard X's debut album, *Richard X Presents His X-Factor Volume One*, which is due for release on August 25.



ROCK JACKET Spandau Ballet's (pictured) Top Three hit from 1981, *Chant No. 1 (I Don't Need This Pressure On)*, provides the backdrop for this electro-pop smash, which is already proving to be a club favourite from New York to Barcelona.



YOU USED TO Already emerging as an album highlight and a future single, this is a cover of a little-known Jam & Lewis track from 1984, *You Used To Hold Me So Tight*, which was originally performed by Thelma Houston. The shimmering new vocal is provided by Javine Hylton (pictured), the Popstars contestant who is now signed to Virgin imprint Innocent.



WALK ON BY Richard's obsession with late Seventies and early Eighties electro and new wave was the prompt for this song. He tracked down Deborah Evans

Strickland, who provided the original vocal on *The Flying Lizards* (pictured) 1979 track *Money (That's What I Want)* to provide vocals on this warped cover of the Bacharach classic, *Walk On By*, and one further album track, *Lemon/Lime*.



FINEST DREAMS Due for release as a single on August 11, this cut, which borrows from The SOS Band's 1986 single *The Finest*, will follow the lead of previous hits from Sugababes and Liberty X. Featuring vocals from Keita (pictured) — who X got talking to at a NERD aftershow party — the track was issued to radio last Wednesday and was immediately added to the Kiss playlist.



YOU (BETTER LET ME LOVE YOU X4) TONIGHT A collaboration with Moroccan Tija (pictured) provides the hardest dance track on the album.



INTO YOU Perhaps the world's first electronic waltz, this features crooning from Jarvis Cocker (pictured) and Mazzy Star's Hope Sandoval. The track also samples Mazzy Star's *Fade Into You*.



FREAK LIKE ME WE DON'T GIVE A DAMN (MIX) The track that started it all, and featuring the Sugababes (pictured), was one of the singles of 2002.

X marks the spot with debut album via Virgin

by James Roberts
Under the pseudonym Girls On Top, Richard X was the producer who kick-started 2001's short-lived bootleg scene into a frenzy with a host of new classic soundclashes, including I Wanna Dance With Numbers (Whitney Houston meets Kraftwerk), Being Scrubbed (Human League meets TLC) and We Don't Give A Damn About Your Friends (Gary Numan meets Adina Howard).

Such was the paranoia surrounding the media-hyped bootleg scene by the end of 2001, when Richard X was first contacted by Virgin Records A&R manager Steve Brown, he ignored the calls for several weeks.

Presuming it was an angry record company executive wanting to chase him for using one of their copyrights in one of his bootlegs, X chose to lie low.

When he did eventually decide to call him back, he was surprised to find that Brown wanted to talk about developing Richard's ideas into an artist album project.

"We signed him before Sugababes released their version of *We Don't Give A Damn About Your Friends*", says Richard. "At the time, nobody really knew who he was or that he was responsible for those records."

A few months later, Richard X would become the name to drop in pop circles thanks to his production of Sugababes' *Freak Like Me* — a cover of his Girls On Top bootleg. The single went on to top the charts, for some marking the end of the underground "bastard pop" movement. A year later, Liberty X were next on Richard X's hitlist, clocking up a Top Five hit with another "legitimate" bootleg, *Being Nobody*.

Aside from the singles, Richard was busy plotting his ultimate goal, a legitimate street album. As the album developed, industry speculation was rife surrounding the legal negotiations, suggesting a number of copyright owners were less than keen to let Richard use their material, legal or not.

"A couple of tracks have been lost by the eyeside because certain people had their eye on more of the pie than perhaps they should," he says. "But Virgin have used their technical and business infrastructure to sort things out."

Richard says if he is unable to get clearance for a particular sample, he prefers to scrap the track rather than substitute it with an alternative vocalist or hook.

"Because it is all based on imagination, it causes much frustration," he says. "Once I have the idea for a track, I can't just charge the vocalist. It has to be the person I'm thinking of, otherwise it plays with the iconic nature of that person's history."

The result of two year's recording and subsequent legal wrangling is Richard X Presents His *X-Factor Volume One*, an album where the underground meets the mainstream,



Richard X's debut album arrives after two years of legal wranglings to clear samples

featuring a varied choice of collaborators ranging from Jarvis Cocker to Girls Aloud "reject" Javine Hylton. "All the vocalists are kindred spirits," says Richard. "They have all produced pure pop music with a leftfield approach."

But none of the guests are allowed to infringe on the album's strong vision of being the pop album of 2003 — albeit a twisted one.

"This is a pop record about pop music — I have been articulating this to Virgin to help them understand what it is all about," says Richard. "To me the ultimate pop albums are New That's What I Call Music!, with every track on it being a three-minute pop song," he says.

Given Richard's take on pop, it is easy to see why he was eager to include former Radio One chart show DJ Mark Goodier in his list of helpers.

Goodier recorded an interlude for the album, which is sandwiched between tracks from electro prince Tiga and the Sugababes. "He is the voice of the charts and is the authoritative voice on the pop single," says Richard. "It seemed right to have him on the record."

The appearance of Goodier on the album poses a long way to explaining Richard X's approach to what makes a great record. "Forget Radiohead and all the pompousness they represent, a true artist album should be full of hit singles," he says. "Every track should be able to stand up on its own."

The irony that Richard's album has grown from the illegal bootlegging scene and is now a priority recording for Virgin has not escaped Richard. "People have been e-mailing me asking to hear tracks from the album," he

says. "It is ironic that they are now all copy protected and under armed guard given that this whole album came about because of a few bootlegs."

But for Virgin, the album has developed into something more than the first legitimate bootleg album. "Bootlegging is where it started, but ultimately he is now an artist in his own right," says Virgin

head of media Steve Morton. "Whether the album is a suitable booklet to the bootleg phenomena or the start of a new era in synthetic pop remains to be seen. But, whatever happens, Richard remains thankful for being given the opportunity to realise his dream. "My warmest thanks go out to everyone at Virgin Records for making this record happen," he says, with only the vaguest hint of irony.

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US chartfile
MONICA STORMS
IN AT NUMBER ONE

Plagued by personal traumas, it has taken Monica five years to assemble her third and latest album, the appropriately titled *After The Storm* — but it's obviously been worth the wait and it debuts atop the US album chart this week, after selling 185,000 copies, mustering more than twice the first week sales of her last album. It's the 22-year-old's first number one album and writes another chapter in the success story of J Records, the imprint set up by Clive Davis when he was forcibly retired from Arista in 2000. BMG took a 50% share in J at the outset and the label proved so successful that BMG bought out the other 50% last November, and re-hired Davis to run RCA. Davis is still very much hands-on at J — he's helped his artists include O'Jays, Rod Stewart and the Roots — and the label was also responsible for last week's number one, *Dance With My Father* by Luther Vandross, which slipped 3.2 this week, after selling a further 152,000 copies. With *Eurythmics* veteran Annie Lennox's (pictured) *Bare* album slipping 4.5, J has three records in the top five. Non J albums in the five are Metallica's *St. Anger*, which dips 2.3, and Radiohead's *Hail The Thief*, also down a notch at number four. Although down only a place apiece, Vandross, Metallica, Radiohead and Lennox all suffered big declines in sales week-on-week losing 59%, 62%, 88% and 39%, respectively, and make a major contribution to an overall decline in Top 200 album sales of nearly 26%.



Monica, by the way, is the 12th different artist to top the album chart in as many weeks, while Beyoncé is certain to extend the sequence next week. The previous longest sequence came in 1974, when there were different number ones for 11 weeks in a row, the run coming to an end when Elton John's *Greatest Hits* assembled a 10 week run at the summit.

Meanwhile, the one Brit among 12 artists with new entries to the album chart this week is veteran blue-eyed soulster Steve Winwood, (pictured) who launches his own Wincrest label with *About Time*, which debuts at number 126, after selling nearly 9,000 copies.

On the Hot 100, the American Idol runner-up Clay Aiken continues at number one with week-end Robert Suderud again taking second place, although both suffer erosion of more than 60% on sterling first week sales figures. Aiken's single, *This Is The Night/Bridge Over Troubled Water* sold more than 300,000 copies last week (compared to almost 393,000 the previous week), while Suderud's *Flying Without Wings/Supperstar* shifted 112,000 units, down from nearly 288,000.

Alan Jones

BMG swings into action early
to promote Dido's follow-up

By Paul Williams
Did you think you had no chances with the worldwide campaign for Dido's new album *Life For Rent*, serving its first single to radio two months before the track's commercial release. Despite her debut album *No Angel* selling around 13m copies globally, the singer is conscious of the lengthy gap since its release, so wants to reintroduce the singer to markets at the earliest possible date.

"You can't take anything for granted," says BMG's international vice president Dave Shack. "Don't assume your entry point is up there in the tower but on the ground floor."

The decision to go so early with lead-off single *White Flag*, which will be officially delivered to radio on July 7, has been dictated by the demands of BMG in the US, which achieved 4m of No Angel's 10m sales outside the US, but is concerned about Dido's long absence from the airwaves.



Dido: BMG is taking no chances

"American radio plays the format game, so you can afford to go nine to 10 weeks in advance of the record," says Shack.

The importance of the US to the campaign for *Life For Rent*, which will be released three weeks after *White Flag*, opened September 29 worldwide, is underlined by an initial three-week promotional trip there

August. This will include a radio station tour during which Dido will give a series of acoustic performances. She will also be in the States around the album's release.

"We have to be looking at where our key markets are and where we can get our sales from," says Shack.

With *No Angel* selling around 1m copies in France and half a million in Germany, continental Europe will also be among the project's top priorities with promotion there happening throughout September. There will also be a particular focus on Japan, seen as a potential growth area, given the first album sold a relatively modest 150,000-200,000 copies.

Top there is expected in October and November. BMG is targeting 6.0m sales worldwide of the new album by Christmas.

Shack's attention is also heavily focused at present on BMG UK's

other female superstar, Annie Lennox, whose *Bare* album has given her a career beststart start in the US, but has yet to fully ignite in some other territories. He acknowledges the unconventional start to the campaign, with lead-off track *Pavement Cracks* only being available as a download single, has made it tough to sell the idea to some markets.

The project will return to a more typical route with *Bare's* first commercial single *A Thousand Beautiful Things* released in September, while the real driving factor behind pushing sales appears to be Lennox performances. The album's best starts have been achieved in some of the territories where she has recently played live, including Canada (debuting at three), Germany (five), Italy (seven) and the US (four). Its other first-week highlights include Argentina (eight), Australia (10), Hong Kong (five) and Switzerland (nine).

A&M/Interscope key priority **Butterfly Boucher** (pictured) is to make her UK CD debut at London's The Metro on July 31, after being introduced to media at a showcase in New York last Monday. The 23-year-old Australian and her band played a half-hour set of songs from her forthcoming self-penned debut album *Flutterbly* at the city's Pianos venue, where she demonstrated her musical grounding by switching between bass, acoustic and electric guitars. Boucher plays every instrument on the album, which is being issued via A&M/Interscope through new joint venture label Alex The Great Recordings. She is managed by Peter Leask, whose charges include Dido and Avril Lavigne. The album's UK release, through Polydor on October 6, will follow the release on September 22 of debut single *I Can't Make Me*.



Clubs to play key role at Popkomm

Popkomm has signed up 16 Cologne clubs to host exclusive stages during the August 14-16 event.

The music industry trade show wants a more coordinated live programme than in previous years with venues given official status including EWERK, Palladium, Alter Wartesaal and Stolwerk.

EWERK will again host on two floors the Introducing Festival in conjunction with music magazine *Intro* on Friday, August 15.

It will be followed on the Saturday by Alter Wartesaal Pathfinder Records presenting a drum & bass event within the festival programme.

Acts confirmed to appear at Popkomm include Fehlfarben, Ferris MC, Magwai, The Gathering, The New Year's, Pretty Girls Make Graves and Starsailor.

The organisers are hoping a more focused festival will attract a hipper number of foreigners attending. In 2002, 62.2% of visitors and exhibitors travelled to the event from outside of Germany.

IFPI and RIAA provide guides for CD plants in battle against pirates

A new front in the battle against music piracy is being opened by the IFPI and RIAA, which is supplying almost 1,000 CD plants in 70 countries with two new guides designed to reduce their exposure to piracy.

The six-page IFPI's Good Business Practices manual provides disc plants with a 19-point list of "indicators", which should tick them off that they are being asked to manufacture pirate material. These include live concert recordings, recordings marked "for DJ use only", misspellings of artist names or titles and orders paid for in cash.

The guide also gives an 11-step guideline that it recommends plants should implement as "a minimum" to help them identify and reject orders for pirate material. The emphasis of the guideline is on stringent checking of orders



Taylor: proactive step

and ensuring customers provide the correct documentation to prove they have the right to manufacture the music. Included in the checklist are the recommendations that music plants carry out their own checks on rights ownership, obtain "reliable identification and background information" on customers and to keep records of orders for at least four years. It also suggests that all plants employ the Source

Simplyrd.com in Vodafone ad link

Simplyrd.com has linked up with Vodafone in Italy for a TV advertising campaign using Sunrise as its soundtrack.

The tie-in is extended to an offer on new Vodafone handsets in the territory, in which users are being given the option of purchasing an exclusive 32-minute Simply Red live CD for €5 when they buy a phonecard.

Sunrise, which is also being used in Spain for a perfume ad for Puig, was previously an Italian radio number one and last week retained its place in the sales Top 10 as follow-up Fake headed towards the Top 20 of the airplay chart.

Meanwhile, in the US Sunrise was last week R&R Records' second most added track at adult contemporary radio.

Identification Code (SID), which ensures that every disc produced in a given plant carries a code identifying that plant.

Accompanying the Good Business Practices is also a 10-page SID Code Implementation guide, providing technical specifications for the correct application of SID codes, which were introduced in 1984 to CDs and also new high density formats such as DVD and SACD.

IFPI deputy general counsel Geoff Taylor says the move is a "proactive" step to help legitimate companies steer a path through the legal minefield of clear copyright. "These two guides are part of that commitment and they will help strengthen the cooperation between the legitimate music and replication industries against the music pirates that are cheating them both," he says.

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ALL THE CHARTS EXPOSURE



5 JULY 2003

RADIO ONE

NEW 100

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25
26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
30	30	30	30	30

ILR

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23
24	24	24	24	24
25	25	25	25	25
26	26	26	26	26
27	27	27	27	27
28	28	28	28	28
29	29	29	29	29
30	30	30	30	30

TOP 10 GROWERS

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

© Music Control UK. Chart shows tracks having greatest number of plays

TOP 10 MOST ADDED

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

© Music Control UK. Chart shows tracks having greatest number of added plays

TOP 10 PRE-RELEASE

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

© Music Control UK

MTV

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

Most played videos on MTV UK/Media Research Ltd w/e 29/06/03. Source: MTV UK

THE BOX

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

Most requested videos on the Box, w/e 29/06/03
Source: The Box

W1

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

Most played videos on W1 w/e 29/06/03
Source: W1

STUDENT CHART

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

UK student end of term summer chart 2003. Compiled by Student Broadcast end of term, based on UK student radio chart returns.

uk

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

CD/UK/Media Research Ltd w/e 29/06/03. Source: MTV UK

RADIO ONE PLAYLISTS

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

CAPITAL RADIO

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

TOP OF THE POPS

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

RADIO TWO PLAYLISTS

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

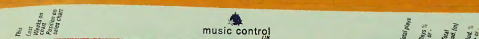
C-MIX

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

THE MIX

Rank	Title	Artist	Label	Weeks on Chart
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

5 JULY 2003



music control		New/Prev		Peak Pos		Weeks In		Sales '03	
Pos	Artist	Title	Label	2572	+34	92.59	+35		
1	CRAZY IN LOVE	Beyoncé	Columbia	2572	+34	92.59	+35		
2	ROCK YOUR BODY	Justin Timberlake	Jive	2508	-12	84.06	+3		
3	IGNITION	R Kelly	Jive	2768	-3	79.70	-7		
4	FIGHTER	Christina Aguilera	RCA	2394	-3	73.47	-3		
5	BRING ME TO LIFE	Evanescence	Wind-up/Epic	1570	+7	61.25	+7		
6	HOLLY WOOD	Madonna	Maverick/Warner Bros	1479	+33	59.05	n/c		
7	CANT GET IT BACK	Mis-Teeq	Telstar	1451	+46	52.93	+40		
8	MISfit	Amy Studt	Polydor	1505	+3	48.22	-6		
HIGHEST TOP 50 CLIMBER									
9	MAYBE TOMORROW	Stereophonics	V2	1139	+39	47.54	+69		
10	ROCK WITH U (ANYWW BABY)	Ashanti	Murder Inc/Mercy	1325	+11	46.78	+14		
11	I KNOW WHAT YOU WANT	Busta Rhymes And Mariah Carey	J	1537	-3	46.34	+1		
12	UNIVERSALLY SPEAKING	Red Hot Chili Peppers	Warner Bros	642	-8	44.09	+7		
13	BUSINESS	Eminem	Interscope/Polydor	692	+14	43.46	+55		
14	LONELINESS	Tomcraft	Data/Ministry Of Sound	842	-22	38.65	-31		
15	RISE AND FALL	Craig David feat. Sting	Wildstar	1270	-18	37.22	-13		
16	BIG SUR	The Virgin	The Virgin	719	+14	35.20	+25		
17	MAKE LUV	Room 5 feat. Oliver Cheatham	Positiva	1189	-29	34.79	-35		
18	SUNLIGHT	DJ Sammy	Data/Ministry Of Sound	1072	-16	33.13	-15		
19	FAKE	Simply Red	Simphred.com	655	+43	32.82	+21		
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
20	PASS IT ON	The Coral	Deltasonic	143	+107	31.62	+356		
21	DONT WANNA LOSE THIS FEELING	Damini Minogue	London	1256	-14	30.38	-36		
22	GIRLFRIEND	B2K	Capitol	332	-18	30.05	-12		
23	NO LETTING GO	Wayne Wonder	VP/East West	304	+59	29.07	+16		
24	I'M WITH YOU	Ariav Lavigne	Arista	987	-19	28.32	-17		
25	21 QUESTIONS	50 Cent feat. Nate Dogg	Interscope/Polydor	595	+33	28.37	+7		
26	REAL THINGS	Javine	Innocent	1061	+31	26.89	+37		
27	MOVE YOUR FEET	Junior Senior	Mercury	876	-32	26.23	-27		
28	SCANDALOUS	Mis-Teeq	Telstar	878	-18	25.79	-23		
29	FIGHT TEST	The Flaming Lips	Warner Bros	83	+8	25.35	-10		
30	COME ON OVER	Kym Marsh	Universal Island	834	+68	25.06	+47		
31	GIRLS AND BOYS	Good Charlotte	Epic	876	-15	24.54	-33		
32	CLOCKS	Coldplay	Parlophone	960	-23	23.84	-35		
33	LIGHTS OUT	Lisa Marie Presley	Parlophone	121	+9	23.72	+5		
34	FEEL GOOD TIME	Pink feat. William Orbit	Columbia	687	+13	23.55	+7		
35	7 NATION ARMY	The White Stripes	XL	101	-5	21.71	+2		
36	PUMP IT UP	Joe Budden	Def Jam/Mercury	164	+25	20.91	+67		
37	I'M GLAD	Jennifer Lopez	Epic	1123	-7	20.67	-31		
38	SATISFACTION	Benny Benassi	Data/Ministry Of Sound	315	+94	20.24	+48		
39	FREE ME	Emma Bunton	19/Universal	917	-5	20.12	+11		
40	GOD PUT A SMILE UPON YOUR FACE	Coldplay	Parlophone	157	+87	19.67	+54		
41	MAN ON A MISSION	Daryl Hall & John Oates	S Sanctuary	83	+26	19.67	+9		
42	ALONE AGAIN OR	Calvinio	Labels/Parlophone	29	+81	18.43	+57		
43	OVERBATED	Siobhan Donaghy	London	405	+27	18.21	+22		
44	BE MINE	David Gray	IHT/East West	714	-17	17.75	-18		
45	DAMAGED	Plum	SeriousInnarchy	300	+5	17.66	-9		
46	GET BUSY	Sean Paul	VP/Atlantic	555	+1	17.17	-1		
47	ON THE HORIZON	Melanie C	J Virgin	1104	-11	16.20	-52		
48	THIS IS YOUR NIGHT	Anotherside	J-Dist/VE2	345	-2	16.09	-5		
49	LEAVE WITHOUT YOU	Delta Goodrem	Epic	919	+22	16.07	+44		
50	LOW	Fo Fighters	RCA	98	+45	16.05	+15		

AIRPLAY COMMENTARY

by ALAN JONES

BMG's Jive imprint has held the number one slot for seven weeks – first via Justin Timberlake, then R. Kelly – and has maintained a top two shut-out for six weeks, but all that changes this week, with Columbia's **Beyoncé** and **Jay-Z** single **Crazy In Love** moving past both Timberlake and Kelly to claim pole position. Moving 64-39-22-10-4-4-1, Beyoncé's single put on a spectacular late-sprint to reach the summit, increasing its audience from 68,837 to 92,590 – a 34.5% increase – while improving its tally of plays from 1,923 to 2,572, a 33.7% improvement. The Beyoncé and Jay-Z single was the most-played song on Radio One for the second week in a row, with 33 plays, and is also the highest-placed addition to the Radio Two most-played list, with half a dozen plays.

Its success in topping the airplay chart even before its release as a single (it is out today) mark it out as a much bigger radio record than the previous Beyoncé/Jay-Z collaboration '03 **Bonnie & Clyde**, which peaked at number 10 in February and Beyoncé's solo single **Work It Out**, which reached number eight last July. Beyoncé is no stranger to the number one position on the airplay chart, however – as a member of Destiny's Child she had three number ones in a row with Independent Women, Survivor and Bootylicious.

Liverpool band **The Coral** secure the highest debut on the Top 50 for 21 weeks, with their single **Pass It On** exploding 116-20 this week. The last single to peak at its match Top 50 appearance in a higher position was Christina Aguilera's **Beautiful**, which moved 55-16 when on the fast track to a five week reign atop the chart. The Coral's last single, **Don't Think You're The First**, never managed to make the Top 50 of the airplay chart despite becoming their first ever Top 10 hit on the OCC sales chart in March. Pass It On owes much of its success to Radio One (14 plays last week), Radio Two (17 plays) and Virgin (24 plays), amassing just 88 plays from the rest of the Music Control panel.

Cooks by **Coldplay** has slipped 14-22-32 in the last fortnight, as stations start to add Coldplay's new single **God Put A Smile On Your Face**, which debuted at number 63 last week and now jumps to number 40. The main thrust for the new single comes from 11 plays on Radio One – worth 43.1% of the record's entire audience, and Radio Two, whose nine plays provide a further 32.7%, with 437 plays elsewhere providing the final 24.2%.

After slipping 30-32 last week, the **Stereophonics' Maybe Tomorrow** bounces back in style, climbing all the way to number nine. It is way more successful at generating airplay than Madame Helga, the introductory single from the group's current album **You Gotta Go There To Come Back**, which peaked at number 32 just eight weeks ago, even though it was a sales success, reaching number four on the OCC list. Like the Coral and Coldplay singles, **Maybe Tomorrow** is benefiting greatly from exposure on Radio One and Radio Two, with 13 plays from the former and 12 from the latter – but it is also enjoying widespread support elsewhere and is their most successful airplay hit since **Handbags & Gladrags** in 2001.

Mis-Teeq's Scandalous is number six in the year-to-date airplay chart, and their follow-up **Can't Get It Back** is looking like another big success for the Gents. Moving 34-17-7 in the last fortnight – accelerating the decline of **Scandalous**, which has slid 16-23-28 at the same time – it is currently the highest ranking disc on the chart by a 5c act, and topped the 50m audience barrier more quickly than any of Mis-Teeq's six previous singles. Accordingly, it seems certain to extend the group's run of Top 10 sales hits to seven.

AIRPLAY FACTSHEET

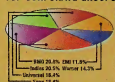
● **Move Your Feet** by Junior Senior moved to the top of the year-to-date airplay chart a fortnight, replacing Christina Aguilera's **Beautiful** – but its reign was pitifully short, as it has already been overtaken by Room 5's **Make Luv**. These three, **Coldplay's Clocks** and **Rock Your Body** by Justin Timberlake have all been exposed to more than a million pairs of ears so far this year. Timberlake's single is currently in fifth place on the list but should be top of the list by the end of July.

● Former **Hour/Day** star **Kym Marsh's** debut solo single **Cry** only really took off on the airplay chart after peaking at number two on the OCC sales chart. It eventually reached number 18 on the airplay list. Marsh's follow-up, **Come On Over**, is making a much better start, and was the biggest 'out of the box' debut last week, coming from nowhere to number 49 on the overall chart, with 495 spins. It has a second splendid week, jumping to number 30 with 834 plays on the latest chart.

TOP 10 COMPANIES



TOP CORPORATE GROUPS



Figures are in percentages of the total audience of the top 50, and do not necessarily equate to the total recorded for Top 50.

THE OFFICIAL UK CHARTS

SINGLES

5 JULY 2003

SINGLES COMMENTARY

by ALAN JONES

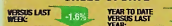


With a week-on-week decline of just 5.5% in sales to 34,300, Evanescence's debut single *Bring Me To Life* extends its run atop the chart to four weeks, matching the 29 day reign of its predecessor at the top, *Ignition* by R. Kelly. It's the first time back-to-back number ones have spent four or more weeks at the top since late in 1995, when Robson & Jerome spent four weeks at number one with *I Believe/Up On The Roof*, immediately before Michael Jackson had a six-week reign with *Earth Song*. Despite its lengthy stay at number one, *Bring Me To Life* is currently only the year's 11th biggest seller with less than 175,000 sales thus far. **UK #5**
Fast Food Rockers' *Fast Food Song* is also a slowly declining non-mover retaining runner-up position for a second week, with sales off a mere 5.8%. Rather grudgingly, radio has started to play the song – mostly on chart shows. Its tally of 11.4 plays last week brought it an audience of nearly 4.5m, propelling it 367,168 on the airplay chart. Incidentally, a

MARKET REPORT



SALES UPDATE

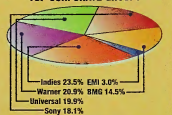


Although unable to maintain its early impetus, which saw it top the first sales flashes on Tuesday, the Blazin' Squad's latest single *We Just Be Dreamin'* is the highest new entry on this week's chart, debuting at number three. Providing the 10-strong, teenaged Londoners with their fourth straight Top 10 hit in less than 12 months, it is their first new material since their debut album *In The Beginning*, which spawned their three previous hits

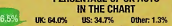
SINGLES FACITILE

including the chart-topping *Crossroads*. In *The Beginning* has sold more than 120,000 copies to date, and has perked up in recent weeks thanks partly to the buzz created by the Blazin' Squad's 21-date headlining tour, which rolled out in May, and partly to the publicity generated by *We Just Be Dreamin'*, even though it's not on the disc. The album, which debuted and peaked at number 33 last November, increased sales by 32.7% last week alone.

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



buying error last week accidentally reduced Fast Food Song writer and producer Mike Stock's impressive tally of Top 20 hits from 55

X to 48. Our apologies for that, and also for suggesting that Fast Food Song was his first Top 10 hit in the 21st century – that is almost

true but Mike also helmed Scooby's *More Than I Need To Know*, which was number five on the chart three weeks into the century. It is exactly seven years since Metallica were last gifted in the Top 10, but they return to the upper echelon this week with *St Anger*, the title track and first single from their new album. *St Anger* debuts at number 10, and is the metal veterans' 17th Top 40 hit in all but only their fourth Top 10 entry.
New Romantic veteran Gary Numan is now 45, and continues to enjoy a fanatical following. Despite getting his usual shrill shrift from radio, Numan's latest single, *Crazier*, a collaboration with Scottish producer Rico, is getting huge support from satellite TV station Kerrang! and debuts this week at number 13, giving Numan his highest charting single since this very month 21 years ago, when he reached number nine with *We Take Mystery (To Bed)* – although the hit *Are Friends Electric* was incorporated into the Sugababes' number one hit *Freak Like Me* last year.

INDEPENDENT SINGLES

The Last	Top	Artist	Label (distributor)
1	1	R Kelly	Mercury (SBC) (P)
2	3	Fast Food Rockers	Better The Devil DVD (NOV) (P)
3	2	FOREVER MORE	Meloko Echo (ESCC) (P)
4	2	GROWING ON ME	The Darkness Mund Destroy/Atlantic DUSTY (NOV) (V) (THE)
5	NEW	THE NIGHT	Scotty Sheffield/Telma/Ellel UK 0480X (STU) (V) (THE)
6	NEW	JOG/WIPAW OF THE BOYS	Panjabi MC feat. Jay-Z Showbiz/Realstar Karma DHARMA (MCC) (P)
7	NEW	BECAUSE YOU	Karis Marnock presents Diamond Measured MBOS/MIC (MCC) (P)
8	4	HOW DID YOU KNOW	Justin Timberlake Southern Fried EX (P) (NOV) (V) (THE)
9	6	GAY BAR	Electric Six XL XL (SBC) (V) (THE)
10	NEW	I WEAR MY SKIN	Taste Media TMC (S) (NOV) (P)
11	NEW	THIS IS YOUR NIGHT	Anathemis VZJ-Dad JAU (S) (NOV) (P)
12	7	TWIST 'EM OUT	Dilinja feat. Skizadee Genuine On Vinyl TOV (S) (SR)
13	NEW	THE HIT SONGS	DJ Format feat. Abdonal Double Gem GEM (NOV) (V) (THE)
14	NEW	DRIFTY WITH HOPE	Shakedown Defected DF (NOV) (V) (THE)
15	NEW	CIRCUS/ULTIMATE	Kiss & Die presents I Kamatchi Full Circle FC (NOV) (V) (THE)
16	11	AT THE END	HO Free 2 Air 0480 (S) (NOV) (V) (THE)
17	NEW	BALIA	DJ Chus Defected DF (NOV) (V) (THE)
18	9	SPANKS	Royksopp Wall Of Sound WALL (NOV) (V) (THE)
20	16	I LUV U	Dizee Rascal XL XL (SBC) (V) (THE)

All charts © The Official UK Charts Company 2003

12th July issue (deadline 3rd July.)

Rock Feature

- what sounds are rocking today?

hit 40 UK

#	Title Artist	Label	#	Title Artist	Label
1	BRING ME TO LIFE Evanescence	Exc	21	BABY I DON'T CARE Jewel/Bliss	East West
2	FAST FOOD SONG Fast Food Rockers	Better The Devil	22	HOLLYWOOD Undiscover	Mosley/Warner Bros
3	WE JUST BE DREAMIN' Blazin' Squad	East West	23	I'M WITH YOU Leo Ljunggren	Arista
4	IGNITION R Kelly	Mercury	24	GIRLS AND BOYS Good Outdoors	Exc
5	ROCK YOUR BODY Justin Timberlake	June	25	OVERATED Susan Boyle	London
6	NO LETTING GO Weezer	WB/Epic	26	I'M CLAD The Roots	Epic
7	FIGHTER Crooked Agency	RCA	27	SCANDALOUS Weezer	Telma
8	I KNOW WHAT YOU WANT Bush/Pyros/Metal Camp	J	28	MAYBE TOMORROW The Roots	Pyros
9	ROCK WITH U (I WANNA BABY) Arctic	Musik/Mercury	29	IN DA CLUB 10cc	Interscope/Universal
10	CRAZY IN LOVE Beyonce/Kelley	Columbia	30	FREE ME Emma Bunton	W/Universal
11	LOST WITHOUT YOU Chris Gooden	June	31	LIKE WHAT? The Roots	Sony
12	MISHT Anya Shah	EP	32	CRAZYER The Roots/10cc	Interscope
13	FLY ON THE WINGS OF LOVE 10th Project Army	Sirius	33	REAL THINGS Jaxx	Jaxx
14	SUNLIGHT DJ Seanny	Dual/Mercury/D	34	MOVE YOUR FEET Junior Senior	Mercury
15	RISE AND FALL Craig David feat. Shogun	Wilder	35	FOREVER MORE Meloko	Echo
16	CAN'T GET IT BACK The Roots	Telma	36	CLOCKS Celery	Falanga
17	GUN! WANNA LOSE THIS FEELING Doves/Kelley	Capitol	37	SAY GOODBYE TO YOU AIN'T GONNA... The Roots	Exc
18	ST ANGER Michael	Nirvigo	38	GIRLFRIEND DAVE	Exc
19	LOVELINESS Tomcraft	Digital/Mercury/D	39	THE NIGHT Sinner	Sheffield/Universal
20	MAKIE LUV Been S/feat. Glenn Oschean	Parlophone	40	FOREVER AND FOR ALWAYS Shania Twain	Mercury

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5 JULY 2003

Pos	Weeks	Title	Artist (Producer) Publisher (Writer)	Label	CD/Cass (Distributor)
1	1	BRING ME TO LIFE Evanscence/Forward EMI (Hedge/Lee/Moyle)	Epic 673292/673294 (IEM)	7712	
2	2	FAST FOOD SONG The Real McKenzies/Sheena Brown/Crystal Waters (Stacy/Dave/Chapell/Quinn/Reynolds)	Better The Devil BTDC (NO/VP)		
3	NEW	WE JUST BE DREAMIN' East West SLL/DAVID/SQUADRO (IEM)	East West 673292/673294 (IEM)		
4	1	IGNITION R Kelly (Kelly/Zomba/R Kelly/Kelly)	Jive 575492/575493 (IEM)		
5	3	NO LETTING GO Nene/Donna/Karen/Chris/John/Minnie/Sweeney/Wesley (Danilo/Mercede)	VP/Antaric AT0154CD/ (IEM)	015047	
6	4	LOST WITHOUT YOU Daha Goodem (Bernard) Windward Music/London/Worner/Chappell (Goran/Berke/Johnson)	Epic 673295/673296 (IEM)		
7	1	I KNOW WHAT YOU WANT Busta Rhymes & N'Sync (Rick Rubin/DJ/Verano/Sasha/Moore/Melina/DeVries/Henry)	J 8247875292/8247875294 (BMG)	8247875293	
8	4	FLY ON THE WINGS OF LOVE Cher & DJ (Cher/Dave/Ardena/John/Richard/Johnny/Bass) NCB (Jazz)	Serious/Mercury SER232CD/ (VTE)	015047	
9	1	ST ANGER Mercedes (Hoch/Medical) EMI/Universal (Held/Wild/Universal/Recorq)	Mercury 9867124/ (VTE)	9867123	
10	2	ROCK WIT U (AWWWW BABY) Adam (Santana/Gonzalez) DJ/Universal/John/Douglas/Parker/Lorenzoni	Mutler/INC/Recorq 9867124/ (VTE)	9867123	
11	1	BABY I DON'T CARE Emre/Edi (Edi/Edi/Edi) Notting Hill (Tayler)	East West WE263CD/14W263C (IEM)	015047	
12	NEW	LIKE WHAT Tina Turner (Robb/Sly & Award) Universal/Murphy/EMI (Karlsson/Worner/Burns/Garrett/Conroy)	Sony Music 672005/672004 (IEM)		
13	NEW	CRAZIER Sany/Sumari/Vi/Rico (Roberto) EMI/Universal (Rico/Sumari)	Jagged Hala JHCX2V/ (U)		
14	12	MISFIT Jonny Cash (Eriksen) 18BMG/Murphy/Universal (Starr/Poole/Eriksen)	Polygram 980017/980018 (U)	980017	
15	1	FIGHTER Christina Aguilera (Storch/Aguilera/Dawki) EMI/TVT/BSM (Aguilera/Storch)	RCA 8276285292/8276285294 (BMG)	8276285293	
16	NEW	THE NIGHT Robin S/Scott (Henderson) EMI/Universal (Henderson/Schiff)	UK 410005TU/ (VTE)	410005TU	
17	NEW	FOREVER MORE Molika (Brendon) Chevalis (Murphy/Ryland)	Echo ECGS2CD/ (U)	ECG3138	
18	1	GROWING ON ME The Darkness (Fennerty) CC (Baskins/Hawkins/Pain/Graham)	Mutler/Destiny/DUSTY/10CD/ (VTE)	DESTROYER/EM	
19	NEW	OVERATED Cobain/Dave/Noy (McVey) Warner-Chappell/CC (McVey/Sims/Dougherty)	London/LDCM249/ (IEM)		
20	3	SUNLIGHT DJ/Samey/DJ/Samey/Dance/Worner/Chappell/CC/DJ/Samey/Van Der Kolk/Spentzall (GATA64)	Data/Ministry Of Sound 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5 JULY 2003

ALBUMS COMMENTARY

by ALAN JONES

Beyoncé's first solo album *Dangerously In Love* debuts emphatically at number one this week, with sales in excess of 113,000 – nearly three times as many as runners-up Evanescence's *Fallen*. Beyoncé therefore trumps bandmate Kelly Rowland, whose debut solo set *Simply Deep* also debuted at number one in February but with sales of less than 63,000. Rowland's album has gone on to sell more than 315,000 copies to date and is the 11th-highest-selling artist album of the year. However, it dips 62-83 this week, ending a 20-week residency in the Top 75. The third member of Destiny's Child, Michelle Williams, was actually the first to release a solo album, debuting *Heart To Yours* in May 2002 but the album was a low key album concentrating on Williams' love of gospel music, and featured songs with titles like *Steal Away To Jesus*. It proved the heart has all the best tunes by failing to chart, and has sold just 3,200 copies so far.



ALBUMS FACTFILE

No album managed to sell as many as 100,000 copies in any week in the first five months of this year but the six figure target has been breached three times since the beginning of June, with the Stereoheolics' *You Gotta Go There To Come Back* being first to the figure, selling nearly 202,000 copies on its debut four weeks ago, and for Radiohead's *Will To Thieve* to trump it the following week, opening with 114,000 sales. *Beyoncé* is the latest artist to reach the

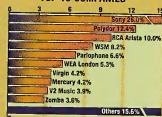
figure, debuting at the top of the chart this week with first week sales in excess of 113,000 for her maiden solo album *Dangerously In Love*, which includes the current number one airplay hit *Crazy In Love* featuring Jay-Z as well as earlier hits '03 *Bonnie & Clyde* – another timing with Jay-Z – and *Work It Out*. The album also hosts collaborations with several other urban music stars, including Missy Elliott, Sean Paul, OutKast's Big Boi and Luther Vandross.

Unusually for this time of the year, there are two compilations in the top five, *S Club 7*'s Best moves 4-5, giving up its place to The Greatest Hits Of All... The Very Best of George Benson, a new 20-song distillation of the singer/guitarist's career, issued by WSM. It immediately beats the number eight peak of the label's 1998 Benson compilation *Essentials*, which climbed to number eight and sold more than 132,000 copies. In fact, the new album gives Benson his highest-charting album since 1985, when a previous compilation – *The Love Songs* – became his only number one.

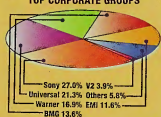
Meanwhile, the late Jim Reeves registers his 27th posthumous chart album with *Gentleman Jim – The Definitive Collection*. Reeves perished in a plane crash in 1964, at which point he had just two chart albums to his name. His distinctive baritone has remained enduringly popular, and the new compilation – a double disc set including some previously unreleased live recordings – sold more than 10,000 copies last week.

MARKET REPORT

TOP 10 COMPANIES



TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +31.0%
YEAR TO DATE VERSUS LAST YEAR: +12.3%

In dethroning Epic/Wind-Up act Evanescence, Columbia signing Beyoncé thus gives Sony Music its second number one album in a row – the first time it has

PERCENTAGE OF UK ACTS IN THE CHART

UK: 50.7% US: 45.3% Other: 4.0%

managed this week since September 2001, when Macy Gray's *The ID* replaced Jamiroquai's *A Funk Odyssey* as the top of the chart.

COMPILATIONS

It is a year to the week since Universal Music Television and Blackbus-based indie All Around The World's first Clubland collaboration debuted atop the compilation chart, and it celebrates its birthday in style as *Clubland III: The Sound Of The Summer* – the latest release in the series which has thus far generated nearly a million sales – sets a new standard by debuting at number one with more than 74,500 sales.

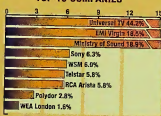
The very first Clubland disc reeled off four weeks at number one and eventually sold more than 335,000 copies, though its first week sales were a comparatively modest 47,000. *Clubland II* followed in November, and opened with sales of nearly 69,000 on its way to a cumulative 384,000 but spent just one week at number one in the highly competitive pre-Christmas period. Most recently, an offshoot series for harder, edgier, less mainstream

dance music – *Clubland Xtreme* – was launched, and the first release also did exceptionally well, climbing as high as number two and spending six weeks in the Top 10. It has sold nearly 4,000 copies to date, including nearly 4,000 last week.

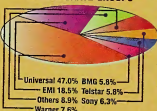
Clubland III includes hits like Move Your Feet by Junior Senior, Fly On The Wings Of Love by XFM and Can't Make Up My Mind by Sonique as well as lesser-known floor-fillers such as My Time by D'Neen featuring Crystal Waters, Come And Fly With Me by Binmo Jones and Make It On My Own by Piano Priests. Its margin of victory atop the compilation chart this week is a massive 1.63%, with *Power Ballads* a distant second with sales of 27,500. *Power Ballads* was previously number one for three weeks, and sold its 200,000th copy last week, becoming only the fifth compilation this year to reach that figure.

MARKET REPORT

TOP 10 COMPANIES



TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +18.0%
YEAR TO DATE VERSUS LAST YEAR: +0.3%

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 75.2%
Compilations: 24.5%

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	YOU GOTTA GO THERE TO COME BACK	Stereoheolics	V2 VVR102192 (MMPV)
2	JUSTIFIED	Jordin Timberlake	Jive 3292472 (P)
3	ELPHANT	The White Stripes	XL XLC02148 (VTRH)
4	MELDOY AM	Rokycorp	Wall Of Sound WALL02292 (VTRH)
5	CHOCOLATE FACTORY	R Kelly	Echo ECHO044 (P)
12	SOHBIRD	Eva Cassidy	Blaze Street/Hot 621045 (HOT)
13	THE CHRONIC	Death Row	Death Row 756792232 (P)
18	STATUS	Metak	Echo ECHO044 (P)
19	GUESS WHO'S BACK	50 Cent	Full Clip FCL0260 (VTRH)
19	ABOUT TIME	Steve Winwood	Death Row 624042 (VTRH)
11	ALL EYES ON ME	2Pac	Death Row 624042 (VTRH)
12	DODGYSTYLE	Snop	Death Row 624042 (VTRH)
12	SUNDAY	Snop Doggy Doggy	Death Row 624042 (VTRH)
14	COMFORT IN SOUND	Grandaddy	V2 VVR102238 (MMPV)
15	THE VERY BEST OF	Freddie	Echo ECHO044 (P)
16	THE STONE ROSES	The Stone Roses	Silverstone SILV02382 (P)
17	LA REVANCHA DEL TANGO	Gotan Project	Silverstone DRX0230 (P)
17	LIVELY UP YOURSELF	Bob Marley	XL XLC02148 (VTRH)
19	YOU REALLY GOT ME - THE BEST OF	Kinks	Empire EMI02316 (OX)
19	GREATEST HITS	2 Pac	Selnet SELX0560 (P)
			Jive 6252662 (P)

THE YEAR SO FAR... TOP 20 ALBUMS

TH	LP	Title	Artist	Label
1	1	JUSTIFIED	JUSTIN TIMBERLAKE	JIVE
2	2	COME AWAY WITH ME	NORAH JONES	PARLOPHONE
3	3	LET GO	AVRIL LAVIGNE	ARISTA
4	4	A RUSH OF BLOOD TO THE HEAD	COLDPLAY	PARLOPHONE
5	5	STRIPPED	CHRISTINA AGUILERA	RYCA
6	6	BY THE WAY	RED HOT CHILI PEPPERS	WARNER BROS
7	7	BUSTED	BUSTED	UNIVERSAL
8	8	ELPHANT	WHITE STRIPES	XL RECORDINGS
9	9	GET RICH OR DIE TRYIN'	50 CENT	INTERSCOPE
10	10	GOTTA GET THRU THIS	DANIEL BEDINGFIELD	POLYCOR
11	11	SIMPLY DEEP	KELLY ROWLAND	COLUMBIA
12	12	GREATEST HITS	TOM JONES	UMTV
13	13	MISSUNDAZ00D	PINK	ARISTA
14	14	METRODA	LEMON PINK	WARNER BROS
15	15	ESCAPOLODY	ROBBIE WILLIAMS	EMI
16	16	HOME	SIMPY RED	INTERSCOPE
17	17	THE EMINEM SHOW	EMINEM	SIMPYRED.COM
18	18	FALLEN	EVANESCENCE	INTERSCOPE
19	19	A NEW DAY AT MIDNIGHT	DAVID GRAY	EPIC/WIND-UP
20	20	ANGELS WITH DIRTY FACES	SUGABABES	EAST WEST ISLAND

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OFFICIAL CHARTS 5/7/2003

music week

SINGLES

1 BRING ME TO LIFE

Emmureaux

Epic

- | | | | |
|----|--------------------------|--|-------------------------|
| 2 | FAST FOOD SONG | Fast Food Rockers | Better The Devil |
| 3 | WE JUST BE DREAMIN' | Bianchi Squad | East West |
| 4 | IGNITION | R Kelly | Jive |
| 5 | NO LETTING GO | Wayne Wonder | VP/Atlantic |
| 6 | LOST WITHOUT YOU | Delia Goodem | Epic |
| 7 | I KNOW WHAT YOU WANT | Busta Rhymes & Mariah Carey | J |
| 8 | RYD ON THE WINGS OF LOVE | Kim & Du Duney | ras Antea |
| 9 | ST ANGER | Metallica | Vertigo |
| 10 | ROCK WIT U | LAWWWA BABY Ashanti/Kinder Inc/Mercury | |
| 11 | BABY I DONT CARE | Jennifer Ellison | East West |
| 12 | LIKE WHAT | Tommi | Sony Music |
| 13 | GRAZER | Gary Numan Vs Rico | Jagged Halo |
| 14 | MISHT | Amy Studt | Polydor |
| 15 | FIGHTER | Christina Aguilera | RCA |
| 16 | THE NIGHT SCORER | | Sheriff/Tunes/Fidel UK |
| 17 | FOREVER MORE | Moloko | Echo |
| 18 | GROWING ON ME | The Darkness | Must Destroy/Atlantic |
| 19 | OVERATED | Sobhan Donaghy | London |
| 20 | SUNLIGHT | DJ Sammy | Datal/Ministry Of Sound |



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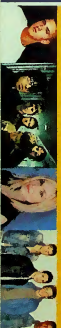
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ALBUMS

1 DANGEROUSLY IN LOVE

Beyonce

Columbia

- | | | | |
|----|--|-----------------------|--------------------|
| 2 | FALLER | Evanesence | Epic |
| 3 | YOU GOTTA GO THERE TO COME BACK | Stereophonics V2 | |
| 4 | THE VERY BEST OF... THE GREATEST HITS OF George Benson | WISN | |
| 5 | BEST - THE GREATEST HITS OF S Club 7 | | Polydor |
| 6 | STRIPPED | Christina Aguilera | RCA |
| 7 | GET RICH OR DIE TRYIN' | 50 Cent | Interscope/Polydor |
| 8 | HAIL TO THE THIEF | Raidenhead | Parlophone |
| 9 | JUSTIFIED | Justin Timberlake | Jive |
| 10 | BARB | Annie Lennox | RCA |
| 11 | THE EMINEM SHOW | Eminem | Interscope/Polydor |
| 12 | BY THE WAY | Red Hot Chili Peppers | Warner Bros |
| 13 | DUTTY ROCK | Sean Paul | Atlantic |
| 14 | LABOUR OF LOVE - VOL. I, II & III | UB40 | Virgin |
| 15 | THE DEFINITIVE | The Drifters | Atlantic |
| 16 | LET GO | Avril Lavigne | Arista |
| 17 | ST ANGER | Metallica | Vertigo |
| 18 | COME AWAY WITH ME | Norah Jones | Parlophone |
| 19 | BUSTED | Busted | Universal |
| 20 | ELEPHANT | The White Stripes | XI |

CLUB CHARTS 5/7/2003

music week

COMMERCIAL POP TOP 30

Wk	This Week	Last Week	Label
1	3	1	ONE ON OVER MY HEAD (MUSIC)
2	2	2	COME ON OVER MY HEAD (MUSIC)
3	23	2	PHENOM CHOCOLAS Anna Lennox
4	3	1	RIGHT STUFF (MUSIC)
5	8	3	RECKON (MUSIC)
6	12	3	THE RIGHT SCENERY (MUSIC)
7	17	2	BLUE SCENERY (MUSIC)
8	18	2	IT'S NOT ANOTHER'S GIRL (MUSIC)
9	24	1	REAL THINGS (MUSIC)
10	2	1	EVERYTHING EVENTUALLY... (MUSIC)
11	3	1	EVERYTHING EVENTUALLY... (MUSIC)
12	3	1	EVERYTHING EVENTUALLY... (MUSIC)
13	3	1	EVERYTHING EVENTUALLY... (MUSIC)
14	3	1	EVERYTHING EVENTUALLY... (MUSIC)
15	3	1	EVERYTHING EVENTUALLY... (MUSIC)
16	3	1	EVERYTHING EVENTUALLY... (MUSIC)
17	3	1	EVERYTHING EVENTUALLY... (MUSIC)
18	3	1	EVERYTHING EVENTUALLY... (MUSIC)
19	3	1	EVERYTHING EVENTUALLY... (MUSIC)
20	3	1	EVERYTHING EVENTUALLY... (MUSIC)
21	3	1	EVERYTHING EVENTUALLY... (MUSIC)
22	3	1	EVERYTHING EVENTUALLY... (MUSIC)
23	3	1	EVERYTHING EVENTUALLY... (MUSIC)
24	3	1	EVERYTHING EVENTUALLY... (MUSIC)
25	3	1	EVERYTHING EVENTUALLY... (MUSIC)
26	3	1	EVERYTHING EVENTUALLY... (MUSIC)
27	3	1	EVERYTHING EVENTUALLY... (MUSIC)
28	3	1	EVERYTHING EVENTUALLY... (MUSIC)
29	3	1	EVERYTHING EVENTUALLY... (MUSIC)
30	3	1	EVERYTHING EVENTUALLY... (MUSIC)

UPFRONT CLUB CHART TOP 40

Wk	This Week	Last Week	Label
1	3	1	SONG (ORIGINAL VERSION) (MUSIC)
2	2	2	SONG (ORIGINAL VERSION) (MUSIC)
3	2	2	SONG (ORIGINAL VERSION) (MUSIC)
4	2	2	SONG (ORIGINAL VERSION) (MUSIC)
5	2	2	SONG (ORIGINAL VERSION) (MUSIC)
6	2	2	SONG (ORIGINAL VERSION) (MUSIC)
7	2	2	SONG (ORIGINAL VERSION) (MUSIC)
8	2	2	SONG (ORIGINAL VERSION) (MUSIC)
9	2	2	SONG (ORIGINAL VERSION) (MUSIC)
10	2	2	SONG (ORIGINAL VERSION) (MUSIC)
11	2	2	SONG (ORIGINAL VERSION) (MUSIC)
12	2	2	SONG (ORIGINAL VERSION) (MUSIC)
13	2	2	SONG (ORIGINAL VERSION) (MUSIC)
14	2	2	SONG (ORIGINAL VERSION) (MUSIC)
15	2	2	SONG (ORIGINAL VERSION) (MUSIC)
16	2	2	SONG (ORIGINAL VERSION) (MUSIC)
17	2	2	SONG (ORIGINAL VERSION) (MUSIC)
18	2	2	SONG (ORIGINAL VERSION) (MUSIC)
19	2	2	SONG (ORIGINAL VERSION) (MUSIC)
20	2	2	SONG (ORIGINAL VERSION) (MUSIC)
21	2	2	SONG (ORIGINAL VERSION) (MUSIC)
22	2	2	SONG (ORIGINAL VERSION) (MUSIC)
23	2	2	SONG (ORIGINAL VERSION) (MUSIC)
24	2	2	SONG (ORIGINAL VERSION) (MUSIC)
25	2	2	SONG (ORIGINAL VERSION) (MUSIC)
26	2	2	SONG (ORIGINAL VERSION) (MUSIC)
27	2	2	SONG (ORIGINAL VERSION) (MUSIC)
28	2	2	SONG (ORIGINAL VERSION) (MUSIC)
29	2	2	SONG (ORIGINAL VERSION) (MUSIC)
30	2	2	SONG (ORIGINAL VERSION) (MUSIC)

URBAN TOP 30

Wk	This Week	Last Week	Label
1	1	1	31 BUSTERS @ C
2	2	2	CRACK LA QUE RECENT (Feat. Jay-Z)
3	3	3	ROCK WIT U (MUSIC) (Feat. Kesi)
4	4	4	PROVE IT TO ME (Feat. Wayne Wonder)
5	5	5	31 BUSTERS @ C
6	6	6	CRACK LA QUE RECENT (Feat. Jay-Z)
7	7	7	SMOKE B. Kelly
8	8	8	SMOKE B. Kelly
9	9	9	SMOKE B. Kelly
10	10	10	SMOKE B. Kelly
11	11	11	SMOKE B. Kelly
12	12	12	SMOKE B. Kelly
13	13	13	SMOKE B. Kelly
14	14	14	SMOKE B. Kelly
15	15	15	SMOKE B. Kelly
16	16	16	SMOKE B. Kelly
17	17	17	SMOKE B. Kelly
18	18	18	SMOKE B. Kelly
19	19	19	SMOKE B. Kelly
20	20	20	SMOKE B. Kelly
21	21	21	SMOKE B. Kelly
22	22	22	SMOKE B. Kelly
23	23	23	SMOKE B. Kelly
24	24	24	SMOKE B. Kelly
25	25	25	SMOKE B. Kelly
26	26	26	SMOKE B. Kelly
27	27	27	SMOKE B. Kelly
28	28	28	SMOKE B. Kelly
29	29	29	SMOKE B. Kelly
30	30	30	SMOKE B. Kelly

PRE-RELEASE AIRPLAY TOP 20

Wk	This Week	Last Week	Label
1	1	1	31 BUSTERS @ C
2	2	2	CRACK LA QUE RECENT (Feat. Jay-Z)
3	3	3	ROCK WIT U (MUSIC) (Feat. Kesi)
4	4	4	PROVE IT TO ME (Feat. Wayne Wonder)
5	5	5	31 BUSTERS @ C
6	6	6	CRACK LA QUE RECENT (Feat. Jay-Z)
7	7	7	SMOKE B. Kelly
8	8	8	SMOKE B. Kelly
9	9	9	SMOKE B. Kelly
10	10	10	SMOKE B. Kelly
11	11	11	SMOKE B. Kelly
12	12	12	SMOKE B. Kelly
13	13	13	SMOKE B. Kelly
14	14	14	SMOKE B. Kelly
15	15	15	SMOKE B. Kelly
16	16	16	SMOKE B. Kelly
17	17	17	SMOKE B. Kelly
18	18	18	SMOKE B. Kelly
19	19	19	SMOKE B. Kelly
20	20	20	SMOKE B. Kelly

ALL THE LATEST PROMO'S TIPERONT-RE RELEASE

COOL CUTS CHART

Wk	This Week	Last Week	Label
1	1	1	31 BUSTERS @ C
2	2	2	CRACK LA QUE RECENT (Feat. Jay-Z)
3	3	3	ROCK WIT U (MUSIC) (Feat. Kesi)
4	4	4	PROVE IT TO ME (Feat. Wayne Wonder)
5	5	5	31 BUSTERS @ C
6	6	6	CRACK LA QUE RECENT (Feat. Jay-Z)
7	7	7	SMOKE B. Kelly
8	8	8	SMOKE B. Kelly
9	9	9	SMOKE B. Kelly
10	10	10	SMOKE B. Kelly
11	11	11	SMOKE B. Kelly
12	12	12	SMOKE B. Kelly
13	13	13	SMOKE B. Kelly
14	14	14	SMOKE B. Kelly
15	15	15	SMOKE B. Kelly
16	16	16	SMOKE B. Kelly
17	17	17	SMOKE B. Kelly
18	18	18	SMOKE B. Kelly
19	19	19	SMOKE B. Kelly
20	20	20	SMOKE B. Kelly

COMPILATIONS

- 21** **LOW** Foo Fighters RCA
- 22** **IN DA CLUB** 50 Cent Interscope/Polydor
- 20** **ROCK YOUR BODY** Justin Timberlake Jive
- 14** **24 FOREVER AND FOR ALWAYS** Shania Twain Mercury
- 25** **JOLI/BEWARE OF THE BOYS** English M.C. feat. Jay-Z Smokey/Diana
- 15** **26 SAY GOODBYE/LOVE AMT GONNA WAIT FOR YOU** 5 Club Polydor
- 17** **27 GIRLFRIEND** B*K Epic
- 28** **FIGHT TEST** The Fanning Lips Warner Bros
- 29** **PIN** The Yeah Yeahs Dress Up/Polydor
- 18** **30 DONT WIANNA LOSE THIS FEELING** Danni Minogue London



- 26** **31 FREE ME** Emma Bunton 19/Universal
- 24** **32 GAY BAR** Electric Six XL
- 25** **33 FAINT** Linkin Park Warner Bros
- 34** **BECAUSE YOU** Coernie Bought Riders Measured
- 21** **35 I'M GLAD** Jennifer Lopez Epic
- 16** **36 HOW DID YOU KNOW** Kuris Maritoni, Jus Diamond Southern Fried
- 30** **37 FAVOURITE THINGS** Big Brovaz Epic
- 29** **38 BIG SUR** The Thrills Virgin
- 31** **39 LONELINESS** Tomcraft Data/Ministry Of Sound
- 37** **40 X GON' GIVE IT TO YA** DMX Def Jam/Mercury

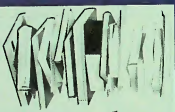
KEY UPCOMING RELEASES

- 50 CENT:** 21 Questions (Interscope/Polydor) June 30
- BENNY BENMUSSI:** Satisfaction (Ministry Of Sound) July 14
- THE CHERYL GIRLS:** Honey Honey (Is A Cheesy Holiday) (Mudvly) August 4
- EMINEM:** Business (Interscope/Polydor) July 7
- GARETH GATES:** The (S) Sep 15
- BEYONCE KNOWLES:** Crazy In Love (Columbia) June 30
- PINK FEAT. WILLIAM ORBIT:** Feel Good Time (Columbia) July 7
- ELVIS PRESLEY:** Rhythmnacht (RCA) Sep 8
- TEKAS:** Carnival Girl (Mercury) Sep 15
- TRAVIS:** The (Independiente) Sep 1

1 CLUBLAND III

8 11 NOW THAT'S WHAT I CALL MUSIC: 81
 20 12 8 MILE (OST)
 Interscope/Universal

- 1** **POWER BALLADS** 20 12 8 MILE (OST)
- 2** **CLUBBERS GUIDE TO SUMMER 2003** Virgin/EA
- 3** **MUSIC - SUMMER FEELING 2003** Ministry Of Sound
- 4** **60'S SOUL MIX** 11 14 ALL THE CLASSIC ROCK/ROLL TRACKERS
WASA
- 5** **THE BEST SUMMER HOLIDAY EVER** 9 15 DARK SIDE OF THE 80'S
Virgin/EA
- 6** **PURE URBAN ESSENTIALS** 14 16 MISS PRESENTS: HIP HOP CLASSICS
Sony/Warner Music
- 7** **THE QUIET STORM** 17 KERANGA - HIGH VOLTAGE
Universal TV
- 8** **THE BEST OF RHINOCERUS DANCE BREAKDOWN** 13 18 SMASH HITS: CHART SUMMER 2003
Telstar TV/91MG
- 9** **ALWAYS & FOREVER** 7 9 ALWAYS & FOREVER
Sony Music
- 10** **THE VERY BEST OF DRIVE TIME** 15 20 THE MATRIX RELOADED (OST)
Telstar TV/91MG



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 DIRECTORY 2003

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- 21** **GENTLEMAN JIM - DEFINITIVE COLLECTION** Jim Reeves RCA
- 20** **22 METEORA** Linkin Park Warner Bros
- 21** **23 UP!** Shania Twain Mercury
- 19** **24 CHOCOLATE FACTORY** R Kelly Jive
- 26** **25 GOTTA GET THRU THIS** Daniel Bedingfield Polydor
- 22** **26 A RUSH OF BLOOD TO THE HEAD** Godfrey Parlophone
- 18** **27 HOW THE WEST WAS WON** Led Zeppelin Atlantic
- 28** **28 IN SEARCH OF NERD** Virgin
- 45** **29 THE MAASHALL MATTERS LP** Eminem/Interscope/Polydor
- 25** **30 HEAVEN** DJ Sammy Data/Ministry Of Sound



- 24** **31 THE BEST OF De La Soul** Tommy Boy
- 28** **32 NU FLOW** Big Brovaz Epic
- 33** **A WONDERFUL WORLD** Tony Bennett & Kid Lang Columbia
- 34** **ORIGINAL PRIDE MATERIAL** The Streets Locked In/91MG
- 35** **STRAIGHT OUTTA COMPTON NWA** Priority
- 56** **36 STRAIGHT HITS II & III** Queen Parlophone
- 37** **37 EYE CANDY** Miss Teq Telstar
- 29** **38 THE YOUNG AND THE HOPELESS** Good Charlotte Epic
- 31** **39 AMERICAN LIFE** Madonna Warner/Reprise
- 50** **40 GREATEST HITS** Bruce Springsteen Columbia

KEY UPCOMING RELEASES

- ALEN ANT FARM:** TRUANT (DreamWorks/Polydor) August 18
- EVA CASSIDY:** American Tune (Blk Street/Real) August 11
- THE DARKNESS:** Permission To Land (Must Destroy/Atlantic) July 7
- BEYONCE KNOWLES:** Dangerously In Love (Columbia) June 23
- MUSE:** The (Ministrom/Affinity) Sep 15
- RICHARD X:** Richard X presents Hit X-Factor (Virgin) August 18
- SEAL:** Seal IV (WEA) Sep 15
- SUPER FURRY ANIMALS:** Phantom Power (Epic) Sep 29
- TEKAS:** The (Mercury) Sep 29
- TRAVIS:** The (Independiente) Sep 15

THE OFFICIAL UK CHARTS SPECIALIST

5 JULY 2003

CLASSICAL ARTIST

This	Last	Title	Artist	Label (Distributor)
1	NEW	THE BEST OF THE THREE TENORS	Carreras/Domingo/Pavarotti	Decca 469892 (U)
2	1	SHAPES	Dominic Miller	BBC Music W6637462 (U)
3	2	SENTIMENT	Andrea Bocelli	Philips 424016 (U)
4	3	KASHIHO: THE QUEEN SYMPHONY	Royal Philharmonic Orchestra	EMI Classics 527924 (U)
5	5	THE ARMED MAN - A MASS FOR PEACE	Kate Jenkins	Venture CD06756 (E)
6	10	ALÉD	Alfred Jones	UCJ 206472 (U)
7	4	EAST MEETS EAST	Nigel Kennedy/The Kroke Band	EMI Classics 527512 (U)
8	7	RITTER: REDEMPTION	Chor of Clare College/Robert Russell Watson	Naxos 8257736 (S)
9	12	REPRISÉ	Andrea Bocelli	Decca 424016 (U)
10	6	SACRED ARIAS	Ludovico Einaudi	Philips 424016 (U)
11	8	I GIORNI	Ludovico Einaudi	Arista 742119422 (BMG)
12	9	STANFORD: ANTHEMS AND SERVICES	St John's/Barnes	Naxos 8255754 (S)
13	16	CROSSING THE STONE	Carin Fitch	Sony Classical 583720 (U)
14	11	THE GOLD COLLECTION	Ludovico Einaudi	Decca/Dance 0577406 (U)
15	15	LE ONDE	Ludovico Einaudi	Ricordi Opul 742273022 (BMG)
16	13	SUMMER	Summer	Odyssey 5836879 (TEN)
17	14	ORIGIADO WILLIAMS	Yo-Yo Ma	Sony Classical 583855 (TEN)
18	NEW	VANDAN BRAZILL/CRICHESTRA FAVORITES	NZSO/Judd	Naxos 8255687 (S)
19	15	ESEN ROC	Ludovico Einaudi	BMG 742170172 (BMG)
20	17	TRUE LOVE WAITS - PLAYS RADIOHEAD	Christopher O'Riley	Odyssey 583723 (TEN)

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JAZZ & BLUES

This	Last	Title	Artist	Label (Distributor)
1	NEW	THE VERY BEST OF - THE GREATEST HITS OF	George Benson	WSM 81272632 (TEN)
2	1	COME AROUND WITH ME	Noah Jones	Parlophone 5260952 (E)
3	NEW	A WONDERFUL WORLD	Tony Bennett & Kd Lang	Capitol 5266101 (TEN)
4	2	GOLD	Nina Simone	UCJ 390807 (U)
5	3	SOUL SUMMER JAZZ	VinnyFM 07120501 (E)	
6	NEW	THE BEST OF PETER GREEN'S	Fadedwood Mac	Columbia 519152 (E)
7	6	DIVAS OF JAZZ	Various	Verve 520422 (U)
8	4	BEST OF	Bonnie Raitt	Capitol 5821132 (E)
9	NEW	TOURIST	St Germain	Blue Note 5252012 (E)
10	NEW	SAX MOODS - THE WAY WE WERE	Leo Green	UCJ 582553 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	NO LETTING GO	Wayne Wonder	VP/Atlantic AT01541 (TEN)
2	1	WOTTON	Ricky Kelly	Jive 525492 (P)
3	NEW	WE JUST BE DREAMIN'	Stacy Squid	East West (TEN)
4	4	I KNOW WHAT YOU WANT	Shaun Rhymer & Marish Cary	Jive 525492 (P)
5	3	ROCK WITH U (JAWWW BABY)	Ashard	Musler Inc/Mercury 700483 (U)
6	NEW	JUG/BWARE OF THE BOYS	Perlybi MC feat. Jay-Z	Showbiz/Thema D18AR041 (P)
7	7	IN DA CLUB	50 Cent	Interscope/PolyGram 4780142 (U)
8	NEW	LIKE WHAT	Tomoni	Sony Music 573002 (E)
9	5	GIRLFRIEND	B2K	Epic 573003 (E)
10	8	TM GLAD	Jennifer Lopez	Epic 5740152 (E)
11	11	X'GON GIVE IT TO YA	DMX	Def.Jam/Mercury 0779042 (U)
12	10	FAVOURITE THING	Big Brovaz	Epic 573005 (E)
13	NEW	EXPASS	Har Mar Superstar	B Unique BUN05412 (BMV/TEN)
14	6	GET BUSY	Sean Paul	VP/Atlantic AT01550 (E)
15	NEW	THE HIT SONG	DJ Format feat. Abdominal	Gemini 6101401 (VTHE)
16	14	BEAUTIFUL	Snoop Dogg	Capitol 050422 (E)
17	9	WY'LOOKING BACK	Heartless Crew	East West/Hearst/321 (TEN)
18	3	RISE & FALL	Crazy Deep feat. Sting	Wilder 170LW056 (BMG)
19	12	FALLIN'	Un-Com	WEA 5W43301 (E)
20	20	LOSE YOURSELF	Enimem	Interscope/PolyGram 4780142 (U)
21	18	ALL OVER	Lisa Maffia	Independent 520M583MS (TEN)
22	16	EVERYBODY COME ON (CAN U FEEL IT)	Mr Redd vs DJ Skribble	Inf CD140 (E)
23	15	BOUT	Jamella feat. Red Digga	Parlophone 5218557 (U)
24	19	CAN'T NOBODY	Kelly Rowland	Columbia 573142 (TEN)
25	17	HELL YEAH	Gnoswee	Epic 573046 (E)
26	22	THE JUMP OFF	UF Cut feat. Mr Cheeks	Atlantic AT015110 (E)
27	23	EXCUSE ME MISS	Jay-Z	Roce-a-Nella/Mercury 0779122 (U)
28	25	SING FOR THE MOMENT	Enimem	Interscope/PolyGram 4780142 (U)
29	21	FEELIN' U	Shy FX & T-Power feat. Kefe Le Roc	London 700489 (TEN)
30	NEW	WORK IT	Nelly feat. Justin Timberlake	Universal/MCST 40312 (E)

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CLASSICAL COMPILATIONS

This	Last	Title	Artist	Label (Distributor)
1	1	CLASSICAL CHILLOUT GOLD	Various	Decadence DECDVMS (DMV/TEN)
2	2	CLASSIC FM HALL OF FAME - GOLD	Various	Classic FM CFMCD38 (BMG)
3	3	THE VERY BEST OF CHILLED CLASSICS	Various	UCJ 200495 (U)
4	8	100 POPULAR CLASSICS	Various	Castle Music M5BC052 (P)
5	10	CLASSICAL AMBIENCE	Various	Griffin CMHC035 (E)
6	5	THE CLASSICAL LOVE ALBUM	Various	Decadence DECDVMS (DMV)
7	6	ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 764951322 (BMG)
8	3	CLASSICAL HEARTBEAT	Various	Virgin/EMI VYDC052 (E)
9	7	THE VERY BEST OF CLASSICAL CHILLOUT	Various	Virgin/EMI VYDC054 (E)
10	NEW	CLASSICAL DISCOVERY	Various	Emporio DEPMCD02 (DSC)
11	NEW	CLASSIC FM - SMOOTH CLASSICS	Various	Classic FM M5BC052 (P)
12	17	100 RELAXING CLASSICS	Various	Pulse PEXE052 (P)
13	13	100 POPULAR CLASSICS - VOLUME TWO	Various	Castle Music M5BC055 (E)
14	NEW	TIME TO RELAX	Various	Classic FM CFMCD34 (BMG)
15	9	THE ONLY GUITAR ALBUM YOU'LL EVER NEED	Various	RCA Victor 7560551362 (BMG)
16	11	THE ONLY ORCHESTRA ALBUM YOU'LL EVER NEED	Various	RCA Victor 7560551362 (BMG)
17	NEW	CLASSICS 2003	Various	Decca 472614 (U)
18	15	THE ONLY ORGAL ALBUM YOU'LL EVER NEED	Various	RCA Victor 7560551362 (BMG)
19	14	THE ONLY PIANO ALBUM YOU'LL EVER NEED	Various	RCA Victor 7560551362 (BMG)
20	NEW	BEYOND MORE	Various	Classic FM CFMCD32 (BMG)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	2	FALLEN	Evanescence	Epic 051082 (TEN)
2	1	HAIL TO THE THIEF	Redhead	Parlophone 584002 (E)
3	3	ST ANGER	Metelica	Vertigo 580540 (U)
4	4	BY THE WAY	Red Hot Chili Peppers	Warner Bros 58248142 (TEN)
5	NEW	DE-CLOUSED IN THE COMATORIUM	Mart Vito	Universal 580540 (U)
6	NEW	GREATEST HITS I II & III	Queen	Parlophone 525862 (E)
7	6	METEORA	Lilink Park	Warner Bros 58248142 (TEN)
8	NEW	ONE BY ONE	Fox Fighters	RCA 742219742 (BMG)
9	NEW	APPEHTE FOR DESTRUCTION	Guns N' Roses	Geffen/Polygram GFD 2414 (U)
10	5	HOW THE WEST WAS WON	Led Zepplin	Atlantic 75672542 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	FOREVER MORE	Moloko	Echo 523196 (P)
2	NEW	CRISIS/ULTIMATE	Krust & Die presents I Kemanachi	Full Circle FC0163 (VTHE)
3	3	TWIST 'EM OUT	Dillon's feat. Skibadee	Trouble On Vinyl TV0558 (SRD)
4	2	DROPSY WITH HOPE	Shakard	Defected DFD0219 (VTHE)
5	1	HOW DID YOU KNOW	Kami Marjane presents Dianora	Southern Fried EDC048 (VTHE)
6	NEW	ROCK YOUR BODY	Justin Timberlake	Jive 525492 (P)
7	NEW	BLENDS VOL 3	DJ Chus	Defected DFD0274 (VTHE)
8	NEW	THIS IS YOUR NIGHT	Anasthise	AVI AVI0525 (Import)
9	20	DON'T WANNA LOSE THIS FEELING	Nanni Minoque	VZJ-142 JAD502326 (CMV/P)
10	3	ISN'T LEAD ROLL	Jonny L	London LON439 (TEN)
11	5	LET'S ROLL	Roykopp	Piranha PH008 (SRD)
12	9	SPARKS	Dizize Rascal	Wall Of Sound WALL0784 (VTHE)
13	12	I LUV U	Guy De Vic	XL XLT175 (E)
14	NEW	GIVE ME A REASON	Dizize Rascal	Tidy Ties TDY700122 (AADD)
15	7	THE FUNK HITS THE FAN/THE GATE	Plump DJs	Finger Licks' FR181 (U)
16	NEW	KLUB KOLLABORATIONS EP 2	BK	Nukleuz 0536PNK (AADD)
17	NEW	ECLIPSE	Little Wonder	Lost Language LOST228 (U)
18	NEW	THE TORRACE	Linus Loues	Breadst 8F003 (CMV/P)
19	15	LONELINESS	Tomcraft	Data/Ministry Of Sound DAT521 (DMV/TEN)
20	NEW	THE NIGHT	Scotter	Sheffield Tunes/Edel UK 014803057 (VTHE)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	CLUBLAND II	Various	UMTV/AATV - 7802027 (U)
2	2	MEDDY AM	Roykopp	Wall Of Sound WALL0782 (VTHE)
3	NEW	ORIGINAL PIRATE MATERIAL	The Streets	Locked On/79 Recording 08245582 (TEN)
4	NEW	MASHIN' ON THE MOTORWAY	DJ Shadow	Mr Wu/Universal 1255801 (E)
5	NEW	CLUBBIERS GUIDE TO SUMMER 2003	Various	Ministry Of Sound - JMS05C07 (DMV/TEN)
6	NEW	INTRODUCING...	DJ Shadow	Mr Wu 0525M (SRD)
7	NEW	STATUES	Moloko	Echo ECHLP44/ECHM44 (U)
8	NEW	AZULI P.T.S. - SPACE 2003	Various	Mr Wu 0525M (SRD)
9	NEW	CAFE DEL MAR VOLUMEN OCHO	Various	Azuli - AZ0203 (SMV/TEN)
10	8	GOTTA GET THRU THIS	Daniel Bedingfield	Manilla - 586532 (U)

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MUSIC VIDEO

TV	Last	Title	Label Cat No.
1	1	QUEEN: Live At Wembley Stadium	Parlophone 5842
2	2	LED ZEPPELIN: Led Zepplin	Warner Music Video 036507303
3	NEW	HEIN HADDEN: Victims Of The Beast	EMI 450203
4	4	5 CLUB: Best - The Greatest Hits Of	EMI 450203
5	NEW	LA CAST RECORDING: Les Miserables In Concert	Video Collection 132228
6	5	VIBESUS: The Last Waltz	MGM 112025
7	7	50 CENT: The New Breed	Polygram 493790
8	22	METALLICA: Coming Seasons	PolyGram Video 0457650
9	NEW	DAVID BOWIE: Best Of Bowie	EMI 491109
10	8	THE BEATLES: The Beatles Anthology - Box Set	EMI 19019535

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STORE OF THE WEEK

2FUNKY

STORE DETAILS

Vijay Mistry launched 2Funky in 1997 as a generalist store, before specialising in R&B, hip hop and reggae a year later. Situated in the centre of Leicester, Mistry's store now employs eight staff across the traditional record shop and internet-based mail order operation.

The retailer also publishes a magazine titled M2F and has a record label called Cafedrosoul.

Store size: 120 sq m
Music stocked: R&B, hip hop and reggae.

Areas of specialisation: around 75% vinyl.

Local competition: HMV and Virgin, but no specialist rivals in Leicester city centre.

2Funky vinyl top 10:

- 1 **Bezone** - Crazy In Love
- 2 **Dream feat. Leon** - Crazy
- 3 **Jhene** - No Love
- 4 **B2K** - Girlfriend
- 5 **Ashanti** - Rock Wit U (Aww Baby)
- 6 **Zane** - Tonight I'm Yours
- 7 **LSO feat. Leon** - Just Friends
- 8 **Wayne Wonder** - No Letting Go
- 9 **Tha' Rayne** - Rock Wit Me/Didn't You Know
- 10 **Fabulous** - Can't Let Me Go (remix)

VIJAY MISTRY, OWNER

"For the first year after we opened, we were just selling everything, but I was into R&B and found that the shop was selling more of that than everything else. So, in the second year we decided to specialise."

"We don't really have any competition. HMV and Virgin actually send people here, because we do a lot of stuff they can't do."

"Business is not bad. Everyone is complaining. And we are not doing brilliantly, but we are doing better than a lot of people."

"We do a lot of mail order, from all over the world. A lot of people on our mailing list live in London, lots of DJs show with us, including DJs from Radio One. Miss and Choice. People drive hundreds of miles to visit us. One of our mail order customers from Norway even came over a few weeks ago; he came over on Friday, stayed in the shop most of the day on Saturday and we took him out in the evening before he flew back the next day."

"We have been doing mail order for four years and it is probably about one-third of our business. We even ring our mail order customers up if we have something which we think might interest them. We are also starting a text service. Every time we get something new in, we text all of them."

"We have one person full-time ringing people, telling them that we are offering the services and asking if they are interested in getting one phone call a week or the text service. We have just under 1,000 people on our mailing list and we've got through around 200 people. And nine out of 10 people have wanted the text service."



Mistry: specialising in R&B

"We also have our own label, called Cafedrosoul, which is a quality soul label and has been going for two-and-a-half years. A lot of it is stuff that is licensed from America. There is a lot of stuff out there that doesn't make it to the UK. We just license it for the UK. We've put out 11 albums so far. We tend to license big stars from the early Eighties, and have put singles out by Roy Ayers and Alison Williams."

"We started a magazine, M2F, just over a year ago. It concentrates on soul and R&B, and it is distributed nationally through record stores. In October we are launching it through newsgroups. We are looking at a circulation of around 15,000 to start with."

"We do a lot of things and everything kind of helps everything else. The magazine promotes the shop and record label, as well as our events. And we push the label through the shop too."

Address: 2Funky, 62 Belgrave Gate, Leicester LE1 3VU
Tel: 0116 299 0700
Fax: 0116 299 0077
E-mail: shop@2funky.co.uk
Website: 2funky.co.uk

IN-STORE NEXT WEEK: FROM 7/7/03



Singles - Kym Marsh, Eminem, Madonna, Avril Lavigne, Pink, Simply Red, Javine, Joe Budden, Blur. **Albums** - The Darkness, Suzanne Vega, Ocean Colour Scene, Film & Fill, Jolie Iglesias, Kings Of Leon, Extreme Euphoria



Main promotion - 1/2 Price Clearance: **Listening posts** - Robert Cray, Cerys Matthews, Train, Tank 800
Windows - Ocean Colour Scene, The Darkness, Kings Of Leon, Extreme Euphoria



Windows - Darcdevil, Shania Twain, Darkness, 6 feet under, 2 x 20; **In-store** - 2 x 20, Wrass promotion, Jazz in Paris promotion



Windows - Lord of the Rings: Two Towers reservation offer; **In-store** - Shania Twain, Electric Six, Ocean Colour Scene, Suzanne Vega, Magnet, 2 for £22 and 2 for £10 on CDs, 3 for 2 on books and CDs; **Listening posts** - Darkness, Thrills and any album in stock in digital stores nationwide



Selects listening posts - Robert Cray, Steve Winwood, Adam Green, Moton City Soundtrack; **Mojo** recommended retailers - The Lonesome Organist, Bruce Cockburn, Sandy Denny, Steve Hackett, Morrissey, Lilium



Press ads - The Coral, The Sleepy Jackson, The Darkness; **Windows** - The Darkness, Ocean Colour Scene, 3 for £30; **In-store** - The Darkness, AC/DC; **Promotions** - Ocean Colour Scene, Kings Of Leon



Albums - Osmonds, Mis-Teq, Complications - Charles Angels 2, Extreme Euphoria



In-store display boards - Electric Six, Colter, The American Song, PORN Anthology, V/A - Branches And Routes, V/A - New York Noise, Amateur Night In The Big Top, D.O.T., Pole



In-store - Kings Of Leon, The Darkness, Miles Silver, Ocean Colour Scene, Jolie Iglesias, Extreme Euphoria, Dies Irae, Joe Budden, Suzanne Vega, Flip & Fill Floor Fills, Michelle Branch, Classic Flicks



Windows - Sale; **In-store** - The Thrills, Kings Of Leon, Ocean Colour Scene; **Press ads** - Blur, Manic Street Preachers, Madonna; **TV ads** - Lumidee, The Darkness, Super Furry Animals



Albums - The Darkness, Kings Of Leon, Abba, Suzanne Vega, Ocean Colour Scene, Flip & Fill, Extreme Euphoria; **Singles** - Joe Budden, Eminem, Pink, Kym

WHSmith Singles - Kym Marsh, Avril Lavigne, Pink, Madonna; **Albums** - Suzanne Vega, Ocean Colour Scene; **In-store** - Stereophonics



Albums - Morcheeba, Ashanti; **Singles** - Lisa Marie Presley; **In-store** - Morcheeba, Ashanti, Back To The Oldskool Ocean Colour Scene, Mario, Lisa Marie Presley, Mis-Teq, Beyonce, S Club 8, Sinead Quinn

NEW RELEASE COUNTDOWN

ALBUMS

This week

Ashanti Chapter II (Murder Inc./Mercury); **Electric Six** (XL); **Morcheeba** Parts Of The Process (CapWest); **Kings Of Leon** Smile (Polydor); **The Thrills** So Much For The City (Hut)

July 7

Michelle Branch Hotel Paper (Maverick/Warner Bros); **The Darkness** Permission To Land (Must Destroy/Atlantic); **Kings Of Leon** You And Me (Darkwood/Hard Me Down); **Magnet** On Your Side (Ultimate/Delima); **Ocean Colour Scene** North Atlantic Drift (Sanctuary)

July 14

Manic Street Preachers Lostok Traces - A Secret History (Epic); **Sinead Quinn** Ready To Run (Mercury); **Sleepy Jackson** Lovess (Virgin); **The Star Spangels** Bazooka! (Parlophone); **The Warlocks** Phoenix (Mute)

July 21

Dizzee Rascal (XL); **In Da Corner** (JL); **Jane's Addiction** Hypersonic (Parlophone); **Kraftwerk** Tour De France (Epic); **Kym Marsh** Standing Tall (Universal); **Super Furry Animals** Phantom Form (Epic)

July 28

The Coral Magic Medicine (Deltasonic); **Dashboard Confessional** A Mark, A Mission, A Brand, A Scar (Polydor); **Blint** Device 1 (Polydor); **Emma Holland** Play On (Jive); **Pepe Deluxe** Westside (Catskills)

August 4

Brevehearts Brevehearted (Columbia); **Dub Tribe** Sound System Baggage (Defected); **Koheon Kokopelli** (Moksha/Arista); **Nell Young** Grenadine (WEA)

August 11

Eva Cassidy American Tune (Blix Street/Hot); **The Hiss** Panic Movement (Polydor); **Planet Funk** No Zero Summation (Epic); **Sean Paul** I'm Still In Love With You (VP/Atlantic); **Wheaties** Hand Over Your Loved Ones (Columbia)

August 18

SINGLES
This week
50 Cent 21 Questions (Interscope/Polydor); **Dave Matthews** vs **Bowie** Just For One Day (Heritage); **Virgin**: **Beyonce** Crazy In Love (Columbia); **S Club 8** Fool No More (Polydor); **Mis-Teq** Can't Get It Back (Telstar); (Mercury)

July 7

Blur Crazy Beat (Parlophone); **Eminem** Business (Interscope/Polydor); **Javine** Real Things (Innocent); **Madonna** Hollywood (Maverick/Warner Bros); **Pink** feat. **William Orbit** Feed Good Time (Columbia); **Simply Red** Faith (smjprod.com)

July 14

Benny Benassi Satisfaction (Ministry of Sound); **The Coral** Pass It On (Deltasonic); **D-Side** Invisible (Blacklight/Edel/WEA); **Ms Factor** come Together (Creedence); **Lisa Maffei** In Love (Instruments); **Super Furry Animals** Golden Retriever (Epic)

July 21

Daniel Bedingfield Never Gonna Leave You (Polydor); **Goldfrapp** Strict Machine (Nonesuch); **Macy Gray** He Ain't Right For You (Mercury); **Delta Goodrem**, **Stereophonics** Maybe Tomorrow (V2)

July 28

Blis Cantrell feat. **Sean Paul** Breathe (Arista); **Craig David** Spanish (Wildstar); **Falcom** Monstrous (Virgin); **Jarvis** Senior Rhythm Bandits (Mercury); **Wheaties** American in Amsterdam (Columbia); **Robbie Williams** Something Beautiful (Chrysalis)

August 4

BRMC Stop (Virgin); **Cheeky** Girls Hoary Hoary (It's A Cheeky Holiday) (Mulpip); **Pharell & Jay-Z** Frontin' (Arista); **Richard X** feat. **Kelis** Finest Dreams (Virgin); **Kelly Rowland** Train On Track (Columbia)

August 11

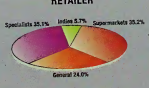
Audion Baby's Way Too Long (Source); **Mary J Blige** re: (Universal); **Busted** Sleeping With The Light On (Universal); **Kings Of Leon** Molly's Chambers (Hard Me Down); **Monica** So Gone (J); **David Nnedin** (the Mercury)

SALES WATCH: EVANESCENCE

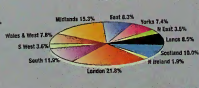
EVANESCENCE: FALLEN (FORTMAN)
LW Chart position: 1

Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of June 14, 2003. Source: Official Charts Company.

RETAILER



REGION



CLASSICAL news

by Andrew Stewart

NIMBUS RETURNS WITH TEREZIN TRIBUTE

Nimbus Records has released its first new title for almost two years, marking a significant upturn in the fortunes of the small independent classical label, which fell into receivership in October 2001. The Miramouth-based company's directors reacquired its assets, master recordings, finished goods stock, contracts and trademark among them, in February 2002. Since then Nimbus has slowly put its business back in order, reissuing archive titles and moving towards the release of new recordings.

Nimbus's phoenix act is set to draw attention with the release of a disc of works written by three composers who were interned in the Terezin ghetto in the former Czechoslovakia and did not survive the Nazi Holocaust. Classical Brit Award-winning violinist Daniel Hope (pictured) is partnered on the album by viola player Paul Dukes and cellist Paul Watkins. A new addition to the label's Prima Voce series of historic vocal recordings has also appeared.

Nimbus director Adrian Farmer explains that, although the liquidation process is still in train, the old company's creditors have received an interim payout. "We are, in fact, doing business again with a lot of the people we did business with before," he says. Nimbus has been opening UK retail accounts since June 2002, pressing and supplying limited runs of archive titles on demand. "We have quite a few hundred accounts open in the UK now and have put our North American and European distribution back together."

Farmer points to the streamlined nature of the new Nimbus business model. He says that access to short run pressing and high quality digital print has allowed the label to

disperse with stored stock and efficiently exploit its catalogue. "We can also offer a dedicated service to any other label that might want short runs."

Archive material will form the core of the Nimbus release programme during the next year, liberally interspersed with new titles. The remaining three volumes of Kevin Bowyer's acclaimed series of Bach's complete organ works are already in the can and slated for future release, while the company is also preparing to enter the DVD/A market with a new recording of Handel's Messiah and other projected titles. "We're looking at other large-scale and unusual projects, rather than repeating what others are doing," says Adrian Farmer.

MID-PRICE FIRST AS BIS MARKS 30 YEARS

Adventurous and enterprising classical indie BIS celebrates its 30th anniversary in July, marking the milestone with the release of the label's first ever series of mid-price recordings.

Robert von Bahr, founder of the award-winning Swedish company, has selected 30 gems from the BIS catalogue for inclusion in a limited-edition slipcase. The range of repertoire, which spans music by 18th-century Fleming Joaquin Duprez to contemporary Estonian Arvo Pärt, underlines the breadth of the BIS catalogue. "I believe very strongly that we have to make the musical world go forward," says Von Bahr. "It's about giving this generation and future generations choice and, if they can't hear it, there's no choice." The company has also announced its decision to offer hybrid SACDs for the standard price of a new CD.

Andrew Stewart
(AndrewStewart1@compuserve.com)

ALBUM of the week

ROXANNA PANUFNIK: *The Upside Down Sailor*, etc. *Stilgoe*; Soundwood Ensemble/Campbell, (Black Box BBN1089). The title of Richard Stilgoe's *Upside Down Sailor* comes from the story of Tony Bullimore, who spent five days trapped inside an air pocket in his upturned yacht *Exide Challenger*, in the Southern

Ocean. Roxanna Panufnik's brilliantly crafted score for wind ensemble complements Stilgoe's skills as narrator. The music is shot through with wit and no little drama, lifting it way above the level of underscoring to reach high in the direction of Stravinsky's *Soldier's Tale* or Poulenc's *Babar the Elephant*. This Black Box disc, advertised in the specialist classical press, also contains two premiere recordings of Roald Dahl settings by Martin Butler and Rory Boyle.

REVIEWS

For records released up to 14 July 2003

BRUMEL: *Missa "Et ecce terrae motus"*, Ensemble Clément Janquin; Les Sacqueboutier/Vlisse, (Harmónia Mundi HMC 901738), Antoine Brumel's place in the

history of music in the late Middle Ages rests securely on his large-scale mass setting for 12 voices "Et ecce terrae motus". During his lifetime (c.1460-1515) he was recognised as one of the most illustrious of all Franco-Flemish musicians, pupil of the legendary Josquin and a peripatetic singer in service to, among others, the cathedral of Notre-Dame in Paris and Alfonso I d'Este, Duke of Ferrara. The work takes its title, and musical foundation, from a line of Gregorian chant for Easter Vespers, And behold, there was a great earthquake. This performance, complete with cornets and sackbuts, highlights the virtuosity and tonal riches of Brumel's mass.

BERLIOZ: *Harold in Italy*, Zimmerman; LSO/C. Davis, (LSO Live LSO0040). The



LSO's Berlioz *Odyssey* with Sir Colin Davis has proved one of the highlights of the concert hall calendar in recent years and, thanks to LSO Live, has extended its reach way beyond the Barbican Centre. The latest budget-priced release was recorded live at the Barbican in February, with Tabea Zimmermann as the heroic viola soloist, a performance described by the *Guardian* as "superlative".

KREIN: *Songs from the Ghetto*, etc. Various artists, (ASV CD DCA 1154). Alexander Krein's *Three Songs from the Ghetto* are the latest pieces on this important retrospective of the Russian composer's work. They date from 1920, before the onset of Stalin's repressive regime, and reflect the confidence of a musician hailed a few years earlier as the "leading representative of the Russian Jewish School of composition". The Jewish elements in Krein's chamber music are most clearly heard in his use of intonations from the synagogue. There is also a strong flavour of Slav-jazz and French Impressionism in works such as the *Poème-Quatuor*, elegantly played here by the Almira String Quartet.

YOUNG, GIFTED AND UNIVERSAL



CD 474 291-2

LANG LANG

Tchaikovsky & Mendelssohn
First Piano Concertos
Chicago Symphony Orchestra
Daniel Barenboim

Lang Lang performs Tchaikovsky's Piano Concerto No.1 at the First Night of the BBC Proms, 18th July (Broadcast LIVE on BBC2 and Radio 3)

"Rhythmic poise and technical finish, with abundant subtlety of touch... a major new artist" Gramophone



CD 475 011-2

JANINE JANSEN

Tchaikovsky, Saint-Saëns, Khachaturian, John Williams, Ravel, Shostakovich, Vaughan Williams
Royal Philharmonic Orchestra
Barry Wordsworth

Janine Jansen performs repertoire from this album at The Nation's Favourite Prom, 19th July (Broadcast on BBC1 20th July)

"She seems to have it all; youth, statuesque beauty, an astounding technique, a delightfully lyrical 'voice' and a winning stage presence" The Times

Release Date: 14th July 2003
Call Off: 4th July 2003



Order from your Universal Sales Rep or the Universal Order Desk. Tel: 08706 310 310 Fax: 08705 410 410
www.universalmusic.com

SINGLE

of the week

BENNY BENASSI PRESENTS THE BIZ: Satisfaction (Data DAT58CD). In the wake of Tomcraft's *Loneliness* arrives this

thundering electro-house cut from Italy's Benassi. A catchy *Speak & Spell*-style vocal tops off a deranged Eighties-sounding synth that brings a satisfying across the board in the clubs. An *Arista* at Radio One will ensure this follows the likes of Tomcraft, Kernkraft 400 and Azzido Da Bass into the upper reaches of the chart.



HARRY: Follow Me (Dirty World/Telex) DWRCDD006. The scarily clockwork (and yoo/foh) Bionde lookalike potentially has a Top Five hit in her but, unfortunately, this single, the second from her debut album *The Trouble With...*, is not likely to be the one to bring her the mass appeal she craves.

SERAFIN: Day By Day (Track) TMCDS006. Serafin's second single is rather good and their guitar sound, which straddles *Blur/Fog* Fighters territory, is a welcome addition to the rock scene. The band gear up for a busy summer, with their debut album release and a string of live dates including the Reading/Leds weekend. **INSPIRAL CARPETS:** Come Back Tomorrow (Mute DUN33CD). With the band on the festival route, this upbeat psychedelic track looks set to be a hit, yet fondly remembered. The single also contains two previously unreleased tracks and is featured on the new CD boxed set of their work titled *Cool As*.

ALPHA TRIO: We've Had Enough (Vagrant Records 880 902Z). Initially inspired by the likes of *Denner* and the *Ramones*, this US band have conjured up an impressive and melodic set of angst-ridden punk on their first album, *Good Mourning*. This track is the first to be taken from it.

JANE'S ADDICTION: Just Because (Parlophone 5921972). This is the first single to be taken from the forthcoming *Bob Ezrin*-produced album, *Stray* and is the first Jane's Addi material in more than a decade. This track riffs large without losing any of Perry Farrell's edge and shows those corporate tent bands how to make rock music that is relevant. Sure to be a hit.

REBORN THE POLYPHONIC SPREE: Soldier Girl (679) Records 679.014CD. Released as part of an EP last year after a brief time gaining deserved notoriety, the band re-release their trademark track which, rather predictably, is mightily uplifting and dramatic. The CD is accompanied by a *Death In Vegas* remix which gives the song that familiar *Div* dirge treatment.

THE STAR SPANGLES: Bazooka!!! (Parlophone 5902440). The cover picture for this album was taken by one-time Johnny Thunders manager, the Black Chivalry, which is not surprising given the contents of the album. One hopes that the similarities are only musical. However, over a whole album the formula wears thin with a sub-New York Dolls meets *Heartbreakers* with a bad-feel to it.

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ALBUM

of the week

MARTINA TOPLEY-BIRD: Quixotic (Independiente ISOM34CD). The long anticipated — and delayed — debut album from Tricky's erstwhile lyrical foil

sees a welcome return from one of the UK's best vocalists. Quixotic is a spirited, sultry and musically intriguing outfit. With interest currently growing across press and TV, this album is set to build through a long campaign driven by word of mouth.



THE SLEEPY JACKSON: *Virgins* (Virgin CDVIR208). This first full-length album will be welcomed by lovers of all things alt-country. Tracks such as *Aid In My Heart* and *Morning* Bird are beautiful and well-crafted and the judicious use of the pedal steel guitar adds a colour to the music, which has already won several awards in their native Australia.

LISA MARIE PRESLEY: *To Whom It May Concern* (EMI CDM003). Since birth, Presley has been shrouded in media interest and this album is a retaliation to those who have dismissed her talent. Her music now stands alone, exhibiting honesty through her self-written lyrics and stark vocals, ejection a well-crafted, harmonious rock sound.

THE WARLOCKS: *Phoenix* (Virgin CITROCK6CD). Retro-style rock'n'roll riffs are set off against Hammond organs, feedback washes and

doped-out vocals on this album. The band are currently on a UK tour. **RETRÖSPEKT:** *Stained* (Bella Union JBLTCD43P). This Texas three-piece serve up a challenging yet rewarding brew of punk rock blues, which sounds something like

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with the spirit of Prince Paul running through its veins. The Warp-affiliated label is going from strength to strength at the moment and this album will attract further prauds.

DIRECTOR'S CHOICE: Redemptive Strikes (Geographic GEO4 20CD). This is a truly unique debut from Nick Palmer, an obviously talented multi-instrumentalist — with the emphasis on "mental". It is an enduring cacophony: bar-room pianos wrestle with wheezy organs and all the songs take lurching left turns. This is a curious album that will be loved by those who adventurous ears.

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...DIARY...DIARY...

The excellent London-based promoters J'Noir have another cracking show at the Stratford Circus on July 26, featuring Eska Mtungwazi, Soweto Kinch and Abram Wilson (pictured). Also in the offing is a free jazz festival in Golden Square, Soho, London

between July 17 and 19. Featured artists include Eska, Tomorrow's Warriors, Emmanuel Waldron, Jade Fox, Christian Brewer and Natalie Williams. Visit www.jnoir.co.uk...Maverick British pianist and winner of the BBC Jazz Awards' Innovation category last year, Matthew Bourne (pictured) makes his debut on Sound, the label set up by Mactwo distribution in September. He joins an already impressive roster that includes Julian Siegel, Dennis Rollins and Steve Williamson...American vocal don Bobby McFerrin has been confirmed for a solo gig at this year's London jazz festival in November... But McFerrin won't be the only must-see this year. His Blue Note labelmate, singer Dianne Reeves, will also headline, as will festival circuit favourites Esbjorn Svensson. Also due to appear is British saxophonist Dexys Balfanz. And one of the most intriguing bills of the festival will be Scottish saxophonist Tommy Smith's "supergroup", which features John Scofield, John Patitucci and Joe Lovano... Conversations With The Unseen, the critically-acclaimed debut by alto saxophonist Soweto Kinch, winner of the Rising Star Category of last year's BBC Jazz Awards, is one of only four albums across all genres to be selected by Virgin Megastores in North America for its third annual Best of British Music Campaign. The album has been supported with in-store editorial, online promotion on the Virginmegama.com front page and a dedicated Best of British page...



AWARDS PROVIDE JAZZ WITH ANNUAL PAT ON THE BACK

Awards shows, like Channel Four programmes about soul music, are often viewed as something of a promotee evil. At best, they prompt debate and honorary sales. At worst, they misfire entirely, sending the statutes to the wrong people while ignoring the true merits of the right people. Fortunately, no such aspersions can be cast on the BBC Jazz Awards, whose third event takes place at London's Queen Elizabeth Hall on July 29.

Since its inception in 2000, the event has been one of the most credible of prize-giving ceremonies. And the reason why the Jazz Awards feel about as right as they possibly can is because its organisers have made a concerted effort to reflect the plurality of the art form to its full extent.

"There's as wide a spectrum as possible," says Terry Carter, the event's producer and the man who mooted the original idea back in the late Nineties. "We are talking about anything from people leaning to the cutting-edge right through to people who would fit more naturally with jazz heritage."

"It is very inclusive. I think that when you can honour people as diverse as Matthew Bourne, Chris Barber and Hugh Masakela in one night then you know that the event is doing something right."

Bourne is the infant tumbler of solo piano whose challenging, bold and humorous use of cinematic samples, toys and Didjebaque free-form melted him the innovation award for 2002. Mainstream veteran Barber walked off with the Heritage Award and South African legend Masakela was honoured with the



Barker: best album nomination
International Award. Nobody could take issue with those decisions, or with any of the other 2002 winners, who included Jazz Jamaica All Stars, Soweto Kinch and John Taylor.

Nominations for this year's categories are mouthwatering; Best album will go to either Glad Alzmon (for Exile), Guy Barker (Soundtrack) or Chris Bowden (Slightly Askew). Alzmon and Barker do battle again with Tim Garland and the Dean Street Underground Orchestra for best band. Barker is again nominated for best instrumentalist along with Brian Kellock and Peter King, while the rising star could be either new Universal signee Jamie Cullum, drummer Seb Rodford or vocalist Clare Teal. Best new work nominees are Brian Irvine, Robert Mitchell and Chris Bowden. The much esteemed jazz innovation award will go to either Byron Wallen, Oren Marshall or Iain Ballamy.

Jointly sponsored by Radio Two and Radio Three, who between them provide extensive coverage on shows such as Courtney Pine's

Jazz Crusade, The Jools Holland Show, Jazz Legends, Jazz On 3 and Jazz File, the BBC Jazz Awards have evolved as a spectacle in the last couple of years. Anybody who attended the inaugural event will remember there was good and not so good on the night. On the one hand, there was the easy chemistry of joint presenters Jools Holland and Humphrey Littell. On the other, a somewhat stodgily-paced running order.

This year's awards will benefit from a big screen, a mixture of live and archive footage and proper lighting and set designers. With combined figures for broadcasts of the event on Radio 2 and 3 reaching 1m listeners, it is fair to say that the Jazz Awards have struck a chord. But what effect do they have on the winners? While past recipients haven't seen their record sales double overnight, the response of musicians, agents and PR companies has been warm enough to suggest that the jazz industry sees the Awards as more than an additional credit on a CV.

While jazz CD sales pale into insignificance compared to those of the major league pop acts, the genre nevertheless continues to receive boosts from the occasional breakthrough of a Norah Jones. More importantly for Carter, the music can still pride itself on a sustained level of influence within the music industry.

"Jazz is there alright, even if people don't think it is, and the BBC Jazz Awards are a celebration of that," says Carter. "It is an opportunity for the jazz world to once a year say we do great things all year round."

Kevin Le Gendre (k@igochesprint@aol.com)

Lizz Wright

Her unique style draws upon influences in jazz, folk, singer-songwriter pop, R&B, neo-soul, and, most of all, gospel - the music on which she was brought up.

"Majestic" - Mojo

"Jaw-dropping... remember the name" - Blues & Soul

Lizz Wright Live
JAZZ CAFE 14th-15th July
 5 Parkway, Camden, London, NW1 - BKG 020 7344 0044



JESSE HARRIS & THE FERDINANDS

...the No. 1 songwriter in the country
 - The New Yorker

"Beautifully crafted... an impeccable 12 song offering that melds rootsy country rock with subtle hints of blues, folk and jazz... Terrific"
 **** - Mojo

New album
THE SECRET SUN
 available on Ekus Thumb Records
OUT NOW

2003 Grammy® Award Song of the Year Winner for "Don't Know Why"

REVIEWS



JEAN-MICHEL PILC: Cardinal Points (Dreyfus 0366492FDM). Out now. French pianist Pilc is a wild

card, a man given to torrid bouts of free playing as well as bewitchingly beautiful themes that reflect a love of both chamber music delicacy and Ellingtonian sophistication. Pilc and his regular trio of compatriot bassist François Moutin and American drummer Ai Hwang has developed an elastic, sometimes explosive, collective voice, as evidenced by Pilc's recorded 2002 offering Welcome Home. The leader changes things slightly on this latest album with the highly-rated James Genus (bassist) of choice for everybody from Dave Douglas to John Scofield, coming in for Moutin on the majority of the material. Guest appearances by percussionist Abdou M'Boup and soprano saxophonist Sam Newsome also widen the palette, imparting a decidedly African flavour to several cuts on the record. East, for example, is a freeracer groove on which Pilc's rolling playing adds a thick layer of percussion to M'Boup's bubbling congas.



MADLIB: Shades of Blue – Madlib Invades Blue Note (Blue Note 536447Z). Out now. At first sight this is US jazz for the millennium; a hip hop producer is given a

free run of Blue Note's vaults to create breakfast heaven from classic albums by Gene, Wayne, Hertz, Romnie, Donald et al. Madlib, the man behind surrealist hip hop outfits Quasimoto and Lootpack as well as the intriguing "live breakbeat" ensemble Yesterday's New Quartet, is a skilled sonic architect whose misty, aquatic beats have both a crushing weight and translucent levity. So the original soul-to-funk-to-jazz hollers of Blue Note heroes The Three Sounds, Reuben Wilson and Wayne Shorter, have substance as well as attitude. Some pieces are marked by loopy

ALBUM

of the month

CHRISTINE TOBIN You Draw The Line (Babel BDV2327). Out now.

You Draw The Line sees Tobin hit what is arguably the best form of her career: this is an album of sustained quality that shows the singer in an imperious mood both as composer and exponent of other folks' songs. Leonard Cohen's Tower Of Song and Bob Dylan's All I Really Want To Do, the two covers on the set, are beautifully rendered, swathing the penetrating content of the originals in a warm yet slightly detached delivery. Of Tobin's pieces, Stone Cold is the obvious standout; rhythmically quite close to McCoy Tyner's classic Passion Dance, this is a bewitching piece of post-hop song with grace, precision and contempt for unnecessary hypebole. As You Draw The Line unfolds, the featured group – guitarist Phil Robson, pianist Liam Noble, bassist Jeremy Brown and drummers Steve Arguette and Chris Higginbotham – sound increasingly cohesive as accompanists. Their negotiation of some swirling, serpentine vamps and subtle yet strident adaptations of African and Spanish rhythms is sharp as a tack. Phil Robson deserves a mention for the



clarity and space of his production as well as the eloquence of his playing, but You Draw The Line is a grand statement for Tobin. Her expression of a nihilist world-view – well in line with Patricia Barber's sardonic aphorisms – and her declaration of strong, sometimes disturbing emotions are well served by a technique which emphasises careful placing of inflection above unmotivated flourish. In short, she has the warm anchoring of a folk singer, coupled with the airborne agility of a jazz singer. You Draw The Line is about Tobin setting her own philosophical agenda and crafting a personal collective lexicon that shakes those horribly big terms such as tradition, modernity and post-modernity into a heady cocktail of originality.



longuous but Madlib's understanding of the essential components of hip hop and jazz means that we've ended up with something well beyond hip hop jazz clichés.

LORENZ STILLMAN: How Sweet It Is (Nagel Heyer NHCD2031). Out now. Newcomer Stillman is an alto saxophonist who has had the likes of established stars such as Joe Lovano tipping him for big things and it's easy to see why from this striking debut. Stillman has a delicate, fragile tone à la Lee Konitz, one of his former tutors, and likes to build long, languorous lines that tie up, straighten out and tie up again. Perhaps more significant than Stillman's playing is his writing: it has a Wayne Shorter-like sense of grandiose intrigue and ghostly, unsettling harmony. Yet more contemporary voices such as Reid Anderson or Andrew Rathbun also permeate Stillman's world. A series of mostly epic, absorbing pieces enable Stillman to engage us on winding roads that often slip between straight ahead and freeform structures.

REISSUES

The bells of the ball this month is Jimmy Giuffrè's long lost treasure from 1973 *Night Dance* (Candid). The consensus may be that the highpoint of clarinet/saxophonist Giuffrè's career is 3, a breathtaking proto-ambient album. This gem of a record sees Giuffrè bring his own idiosyncratic playing to a series of Eastern-inflected modal pieces. The other essential re-issue is Miles Davis' *Friday And Saturday Night At The Blackhawk* (Columbia), the classic 1961 live date that caught the late trumpeter in prime form with Hank Mobley, Wynton Kelly and Jimmy Cobb. Also worthy of attention is *The Best Of Black Jazz* (Universal Sounds), a compilation of the highlights of the American independent label that was first issued by the British imprint several years ago. Their Caltrane-influenced invocations haven't aged one bit.

Playlist



MATTHEW BOURNE – Electric Dr M (Sound) Weldon Irvine meets Madlib in Sun Ra's study? Kind of.

JOYCE – Samba Do Joyce (FarOut) Customarily articulate jazz samba from our favourite Brazilian chanteuse.

DIANNE REEVES – Lullaby Of Birdland (Blue Note) A truly superb rendition of the timeless Sarah Vaughan anthem.

CHRISTINE TOBIN – The Intellectual Engineer (Babel) The Irish singer enchants with a highlight from her strongest set to date.

MADLIB – Slim Returns (Blue Note) Super-chunky remix of the Three Sounds' Book Of Slim is crying out for some worthy rymes.

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MATTHEW BOURNE

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