

FOR EVERYONE IN THE BUSINESS OF MUSIC

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W MUSIC WEEK

R1 turns up chart show heat

by Paul Williams

The increasingly fierce battle for Sunday night chart listeners will step up a gear this weekend, as Radio One unveils a total revamp of its flagship Top 40 show.

New presenter Sue Butters takes control of the 4pm to 7pm programme this Sunday, as the BBC station rips up its rulebook for the flagship countdown. Its policy of playing every track in full is abandoned, with more airtime for the Top 40 albums chart and live artist performances, starting this week with V2's Liberty X. Producer Joe Graham says the Top 40 singles chart will remain the "most important part" of the show.

But he adds, "What we've tried to do with the revamp of the show is make it something which is not only the official chart but is more interactive with what we do as a station."

The relaunch comes as new sponsor Woolworths yesterday (Sunday)

came on board with the show's arch rival, UK's ratings-topping Hit 40 UK, after the retailer agreed a deal worth £8m over two years. Both programmes also face competition in some regions from a third countdown, Emap's Smash Hits Chart, which is hosted in the same slot by former Radio One Top 40 host Mark Goodier.

Despite a shrinking singles market, Radio One's Graham is convinced that public interest remains high. "There has been a drop in singles sales - everyone knows that - but that doesn't in my mind mean the chart has less impact," he says.

Woolworths, whose music market share has been under attack from the grocers and other discounters, will invest more than £4m in cash and provide several million pounds of promotional support in a two-year sponsorship deal for the Neil Foy-hosted Hit 40 UK. Previous sponsor

TOP OF THE RADIO POPS

Hit 40 UK	2,121
Radio One Top 40	2,000
Smash Hits Chart	0,730

The table shows how the three Sunday evening chart shows would have ranked up in 2002's audited reach, according to Q3 2002 data. Source: Radio

Pepsi, which pulled out last year, invested £1.7m a year in the show.

Woolworths Entertainment commercial director and MNC managing director Richard Izard says the deal to sponsor the show forms part of efforts to strengthen the retailer's position as the singles sector's market leader.

"The logic for us is that Woolworths is by far the leading retailer of singles in the UK, but it's wider than that," he says. "The way the programme is developing is it's becoming more of an entertainment round-up. It's not just singles but

albums and DVD as well and we want to strengthen our position."

The chart's methodology has changed under the new sponsor with only the top three positions now decided solely on sales, compared with the top 10 previously. Positions four to 40 are now determined by sales and airplay.

Capital Radio operations director Paul Davies, who has been overseeing sponsorship talks, believes Woolworths will be "a great partner". "It wasn't just the cash we were getting but our relationship with the new sponsor," he says. "When we were thinking about the options - and there were other options from confectionery and telecoms companies - the thing about Woolworths was they're on the High Street in almost every town throughout Britain. That's important when you're trying to establish the name of a chart in a short space of time."

Ms Dynamite set to play explosive Brits

Blue, David Gray and Ms Dynamite have been confirmed alongside the previously-announced UK contingent of performers Coldplay, Sugababes and Tom Jones in the final line-up for the 2003 Brit Awards.

The confirmed line-up for the February 20 event, at London's Earls Court, also features a trio of breakthrough US acts - Avril Lavigne, Pink and Justin Timberlake. Last year, just two Stateside artists, Anastacia and The Strokes, performed at the event. Pink is set to open the show with Got The Party Started, while several duets are in the pipeline.

Blue are hoping to build on last year's British newcomer accolade by clinching awards in the British group and pop act categories. David Gray is competing for a solo artist award, while Ms Dynamite is in the running for four grams on the night.

The first of a series of ITV1 preview programmes in the run-up to the event aired last Saturday night.

InMe (pictured) were yesterday (Sunday) on course to help Music For Nations score the highest-charting UK artist album in its 20-year history. The success of the Essex trio's debut *Overgrown Eden* has prompted renewed interest in the group from many publishers, who turned out in force to see the group's triumphant *Mean Fiddler* show in London last Tuesday. The strong sales are also an indirect success for BMG, who acquired Music For Nations as part of Clive Calder's forced sale of his Zomba empire to the corporation last year. Zomba bought a majority stake in Music For Nations in 1996 from Pinnacle and has used the label's specialist marketing expertise in the rock and metal field for acts such as Tool and Bowling For Soup. InMe are managed by John Brand's Marsupial Management, also home to Stereophonics.



Virgin leads European online retail talks

Virgin Retail chief Simon Wright has confirmed that the company is in negotiation with three leading music retailers to create a European online music consortium, echoing that unveiled by six US music retailers last week.

Virgin Entertainment Group North America last week joined five other US music retailers in the digital music distribution operation Echo.

Wright, CEO of the Virgin Entertainment Group, says, "We have been working with three leading music retailers in Europe on a

very similar model and, as a result of what has happened with Echo in the US, we are very keen to talk about bringing that model over to Europe or forming a European equivalent."

The European talks are thought to have pre-dated the deal for the US, where Echo already had back office functions in place. US retailers Best Buy Co, Hastings Entertainment, Tower Records, Trans World Entertainment, Virgin Entertainment Group and Wherehouse Music are currently attempting to license

music content from the five majors for online subscription services through individually branded or Echo co-branded sites.

Set to bridge the gap between physical and digital distribution, the Echo service will offer an alternative to the major labels-backed MusicNet and Pressplay music subscription services. Each of the retailers owns an equity stake in Echo and collectively they own a controlling stake in the company. The service is due to go live in the US by the end of the year.

Ministry closes Relentless in rethink of label strategy

Ministry of Sound's music strategy took another twist last week, when the indie part of its joint venture business Relentless Records into voluntary liquidation.

As majority 60% shareholder in the company, Ministry issued a statement last Thursday announcing that Relentless had ceased trading with immediate effect and would not be put up for sale, as previously mooted. Ministry of Sound declined to comment further "due to the ongoing process of informing the label's artists and creditors of the situation".

Relentless, which won the breakthrough going at the Music Week Awards last March, released the first singles by artists including Ardal Dodge, Daniel Bedingfield, DJ Pied Piper and So Solid Crew.

Label founders Shabs Jonaputra and Paul Franklin say they were unable to comment on last week's developments, but the pair are understood to be in advanced talks with EMI Recorded Music with a view to setting up a new operation.

Ministry's decision to fold Relentless comes as its label joint venture network appears to be unravelling. MoS is also looking for a buyer for its 40% stake in David Holmes' 13 Amp label, home to the



Bedingfield: broken by Relentless

DJ and producer's Free Association act, among others.

13 Amp director Dean O'Connor says, "These are interesting times for us because we are in the process of leaving Ministry of Sound - basically James Palumbo's stake in the company is up for sale and I have to find somebody who also wants to fund the business on an ongoing basis. You have to have a high pain threshold for artist development and James, who is not a music man, finds it difficult to stick with it for the long haul. With some artists, you have to stick with it for three or four years."

Ministry of Sound is also understood to have made an unsuccessful attempt to back out of its 2M Recordings venture, in which it owns a minor stake.

● Ministry reassesses international strategy, p4

news file

KAZAA OWNER ACCUSES US LABELS AND STUDIOS

Kazaa's file-sharing software owner Sharmen Networks has accused major record labels and Hollywood studios of misusing copyrights and acting as a monopoly. Sharmen, which purchased Kazaa's software early last year, has moved to counter-sue just two weeks after a US district judge confirmed that the labels and studios could sue privately-held Sharmen in the US for copyright infringement.

BPI QUESTIONS SOFT-SPENCERING OF MUSIC PIRATE

BPI anti-piracy head David Martin (pictured) was left last week when former top cop, turned music pirate John Stewart collected a suspended prison sentence. The ex-policeman, who was convicted last year of manufacturing counterfeit CDs, picked up a 16-month sentence suspended for two years. Martin says, "I am disappointed that Mr Stewart has not gone directly to jail. Instead he will collect his £200 and will retain his liberty."



"disappointed"

MUSIC ZONE POSTS 8% RISE IN SALES

Discount retailer Music Zone has unveiled a strong set of Christmas sales figures as it gears up for the launch of its first London store. The North West based business reports like-for-like sales rose 6.1% in the five weeks to January 4 this year, ahead of the launch at the end of this month of its first London store between HMV and Virgin in Oxford Street.

SKY SET TO HOST CHANNEL U DIGITAL MUSIC CHANNEL

Sky Network Views are due to receive a new music channel later this month, when Video Interactive Television launches a 24-hour magazine-style programme. Channel U begins in mid-January and is aimed at a 12- to 20-year-old audience and includes many interactive elements such as DJing techniques, fashion and gaming alongside music videos.

WH SMITH FEELS HEAT FROM SUPERHERMETS

WH Smith last week revealed its like-for-like High Street sales fell 4% for the 20 weeks to January 18 this year and dropped 3% for the five weeks to the same period. The chain, whose music sales are to come under the threat of the supermarkets, says a "deliberate decision" was taken during the Christmas period "not to chase unprofitable sales".

LYTRA UNVEILS CALENDAR OF LIVE EVENTS

Coverage of next month's Miami Winter Music Conference figures in Xtra's live calendar for 2003. The BBC digital music station will also host Xtra Bass in February, feature the Trinidad Carnival in March, Jamaica Dancehall Week in April and broadcast from Japan in October.

MP3.COM LIBRARY OF ARTISTS BREACHES 250,000 MARK

MP3.com Europe says it has added the 250,000th artist to its music library, which now comprises 1.3m tracks across the company's six European websites. The latest recruit, US-based singer/songwriter Coxy Chesnut, joins an offering that includes tracks by established acts such as Warner's Linkin Park (pictured).

MUSIC PRODUCERS GUILD EXPECTS NO CHANGE AT AGM

No change is expected at the Music Producers Guild AGM this Thursday, despite the fact that four out of five directors and the chairman will be up for election. Chairman Andrew East is standing, unopposed, as are the directors, prompting the board to hold an EGM the same evening to change the group's memorandum and articles to avoid further elections when no other candidates are considered. East says his standing for another year will help the MPGs in its role of protecting producer rights.

mpw playlist

- VIOLENT DELIGHT:** I Wish I Was A Girl (WEA) This four-piece band are providing an exciting new spin on teen punk (single, February 17)
- VARIOUS:** Soul Food (Harmless) Site-fired selection of tasty nuggets, all with a food theme (album, March 10)
- DESERT EAGLE DISCS:** Bigger Better Deal (Echo) Still heading in the right direction as Radio One ups the spins on this class comeback (single, February 10)
- PITMAN:** It Takes Two (Son) Rabidly-awaited release from the rising star of British hip hop. A crazy world of coal digging, tea, biscuits and MC battling. Believe the rumours, this is genius. (single, February 10)
- RICHARD X AND LIBERTY X:** Being Nobody (Virgin) Stylish come back of all things X (single, Feb 10)
- MIS-TEEO:** Scandalous (Inferno/Telstar) Back to claim their space in the urban pop market, this will be unescapable in coming weeks (single, March 17)
- PSAPP:** Do Something Wrong EP (Melodic) Shimmering, intricate electronica banded with irresistible pop hooks. This bubbles with ideas and styles and will be snapped up by those with discerning tastes (single, tbc)
- ATHLETE:** West Side (Regal) Another teaser from what should be one of the albums of the summer (single, tbc)
- INME:** Overgrown Eden (Musik For Nations) Prowling hard work and long-term commitment pay off and this is just the beginning (album, out now)
- APHEX TWIN:** 26 Mixes For Cash (Warp) A nice choice of this for its batch of schizophrenic early Nineties electronica from Richard D James that has matured remarkably well (album, March 24)

Industry wins High Court battle against easyGroup

by Robert Ashton

The record industry won a landmark victory last week when a High Court summary judgment went in favour of the BPI in its long-running battle with easyInternet café.

The BPI, working on behalf of UK record companies including Sony and Universal, took action against the chain of internet cafés, part of Stelios Hagi-Ioannou's easyGroup, after it launched an unlicensed downloading and CD burning service for customers two years ago. It says easyInternet café was infringing copyright.

Last Tuesday, Mr Justice Smith ruled in the BPI's favour, dismissing easyInternet café's defence that consumers were recording music in the café — at £5 per CD — in order to consume it at a more convenient time at home. EasyGroup, which suspended the burning service in the summer of 2001, and had engaged in a protracted discussion over damages with the BPI, is planning to appeal.

The BPI has welcomed the judge's decision, a key victory in the battles against theft of copyright.

BPI executive chairman Peter Jamieson says the decision "sets an important precedent in support of authorised licensing services". He adds, "We are very pleased to go to court and win. Obviously it is tem-



Hagi-Ioannou: was selling £5 'download' CDs

pered by the appeal, but we are confident the music business will not be imperilled by cafés setting up unlicensed downloading."

He adds that having a summary judgment go in its favour will be a useful legal tool if the industry faces any similar threats from unlicensed downloading operations in the future.

Hagi-Ioannou, whose group could now face significant damages, says he is determined to continue the fight and argues that the matter should be used in evidence. After the judgment, the band made a statement pointing out that music is their livelihood.

He says, "I believe the judges' interpretation of the law on our main defence point was inaccurate; under the time-shifting principle, consumers have the right to record music or video in order to consume it at a more convenient time. On the same basis, consumers were recording music in our internet cafés in

order to consume it at a more convenient time."

"Obviously, a judgment on that basis would have thrown the music industry in disarray. I believe it is a question for the House of Lords and not for a summary judgment. We will continue to fight the point on behalf of the consumer."

His view was not supported by Innocent at Blue, which was brought into the case because one of their tracks had been illegally copied and used in evidence. After the judgment, the band made a statement pointing out that music is their livelihood.

The group said, "We're passionate about our music, but it's also the way we make our living. We really appreciate it when you buy our music rather than take it off the internet, because that shows you respect the time and work we've put into getting it out."

Royaltiesreunited.com set to list unpaid airtel royalties for artists

Around 5,000 guitarists, drummers and other musicians — including Julian Cole — are in line for a payout totalling "a few million pounds" following a new initiative from the performers organisations to distribute a year's airtel royalties.

PPL, Aura, Equity, MU, MP3 and Pamra are joining forces to launch a website listing the names of known performers who have airtel royalties of between £20 and several thousand pounds waiting for them.

When www.royaltiesreunited.co.uk goes live this week, it will enable performers, their agents or managers to search a database and register their details online, thus enabling them to claim the royalties due to them.

Since the introduction of Rental Directive legislation in 1996, performers have had a right to receive an equitable share of the money which PPL collects from radio stations, clubs and other users of sound recordings. Since then, more than 25,000 performers have registered their details to receive payment, but those still to collect include certain big names such as Cope, Backstreet Boys, DJ Shadow, Joe Jackson and Jason Rogan.

PPL director of member and performer services Clive Bishop says the new site is designed as an easily accessible means for performers to see if they are owed money.

"We've been unable to track [unpaid artists] down, but we are also faced with the additional problem of not having [registered acts'] personal details to forward payments," he adds.

The makers of *Metal Hammer* and *Classic Rock* are poised to launch *Bang*, a monthly magazine position the "rock'n'roll bible for a new generation".

The target audience for *Bang*, which is to be created by the entertainment division of Future Publishing, is translated as 16- to 24-year-old males interested in acts such as The Strokes and The White Stripes.

According to *Bang*'s founding editors Crispin Parry and Danny Ford — who were behind the fanzine *Circuit* and organised *British Underground* at events such as Midem — new rock in all its forms accounts for nearly one-third of all album sales.

HMV unveils first live date of 2003

EMI's Hell Is For Heroes has been secured as the first act to play a monthly showcase for new and emerging acts at HMV's flagship Oxford Circus store.

The band will perform a set on the store's recently-installed, ground-floor stage from 8.30pm this Tuesday (February 4), launching what will be a series of new artist performances on the first Tuesday of every month. The planned showcases will be tied in with HMV's monthly Playlist CD, which also profiles five emerging acts.

HMV marketing director John Taylor says the new music initiative further underlines the point of difference between HMV and other music retailers. "We try to be the first to get music to the public and we want the public to know we're supporting new artists and are stocking them all," he says.

Future set to launch rock'n'roll magazine



Ford (l), Parry: Bang launch

Parry and Ford have already recruited a nine-strong editorial team in readiness for the title to hit the news stands on March 27. The pilot run for the launch will be 150,000 copies, with the aim of a settle down circulation of 50,000.

"Parry says the duo's background in the music business — they have

designed album covers and created photo archives — has taught them that projects need good marketing and good distribution, and will be provided by Future. He adds they are not motivated by finding a gap in the market, but by producing something they are passionate about.

"People kept asking 'why isn't a music magazine made for us?'" says Parry. "There is a feeling that a lot of the competition is commercially led. We are passionate and that will translate into *Bang*."

● The first issue of Development Hell's new music and entertainment magazine *Ward* goes on sale this Thursday. It has a launch print run of 100,000 copies.

The set-up campaign for Inferno/Telstar trio Mis-Teeq's (pictured) imminent comeback is set for a boost, following the girls' selection to front a Coca-Cola TV ad campaign during February which will use their forthcoming single as the soundtrack. The three-week ad run precedes the release of Scandalous on March 17, followed by their second album Eye Candy on March 31. The album sees the group adopt a wider-ranging sound than on their garage pop debut, branching out with styles such as reggae and drum & bass. "The girls were keen to be more adventurous this time around and have included flavours of other sounds they are interested in that are not just garage or R&B," says Telstar director of A&R Pete Hadfield. Mis-Teeq will this week shoot a video for Scandalous at London's Woodwich Arsenal, the last time the venue will be used before being redeveloped.



Diverse PR campaigns

reach MW Awards list

Campaigns for rock veterans Status Quo and pop acts Liberty X and Holly Valance are among the eight reaching the final stages for this year's Music Week Awards PR award.

The shortlist, which was drawn up last week following initial judging, will see the following PRs vying for the prize, which will be awarded at London's Grosvenor House on March 6. Polly Birkbeck and Sarah Harries of V2 for Liberty X, Anabel Fox of WEA London for Holly Valance, Kate Head of BMG for Busta Rhymes, Chris Hewlett of Fifth Element for Status Quo, Chris Latham of Phonofone for Coldplay, Kelly Pike of Kelly Pike Publicity for Mail Music, Anna Maslowicz of Island Records Group for Sugababes and Dave Woolf of DWL for Beverley Knight.

Meanwhile, Hed Kandi has been nominated by the hosts of the aftershow party at the awards.

mw comment

US MOVE HINTS AT ONLINE FUTURE



Among the most fascinating announcements of last week was that Virgin is talking to two other key retailers about the creation of a European download consortium.

The news follows an earlier official announcement that a string of six US-based retailers – including Virgin and Tower – are banding together to create a combined download offer, under the Echo banner.

To date, the migration of legitimate music online has been dominated by the profile of record company-owned operations such as Pressplay and Musicnet, services which have either fallen short of expectations or – as here in the UK – failed to launch at all. Echo raises the possibility that, after all the talk of the major music corporations taking control of the new lines of distribution, the people who will rise to retail in the future may well be the people who ruled it in the past.

After all, many record companies have, over the years, found it difficult to transfer their expertise in service to make a music-making end of the business into affiliated areas, whether it be merchandising, venue ownership or artist management.

"Over the years, I have not some amazing managers – Roger Davis, Peter Leak and Simon Fuller – and some not so good ones. Hopefully I can become one of the better ones," adds Breitholtz. "I have been in music all my life. I have been in a band, worked for indie and majors and I think I know what artists and record companies want. I intend to be successful."

Breitholtz, who is also on the board of Sweden's most successful ice hockey teams, says he may even branch out into sports management once the company is established.

There are, of course, plenty of licensing issues to overcome before any service can make a truly comprehensive legitimate offer. But, Echo is certainly a move in the right direction. The US is further to get it first.

It is far too early to call, but the singles market is looking pretty scary right now.

The market is already down more than 16% on 2002, a year which was itself 35% down on 2001 – despite the arrival of, in theory, a big record in the form of Fame Academy winner David Sneddon's debut.

In the next week or so, the BPI will unveil figures which will highlight 2002 as one of the most disappointing – if not the very worst – years for singles since records began in the early Seventies. When that happens, the music industry will do well to sit up and take notice.

It will be time for a serious debate into the future of this much cherished, but perhaps neglected, format.

And, as at March Week, will certainly stand up and be counted.

Martin Talbot
martin@musicweek.com

Breitholtz enlists dream team for new Swedish powerhouse

by Joanna Jones

BMG's departing chairman and CEO Håkan Breitholtz is teaming up with an all-star industry cast – including producer/songwriter Max Martin and Zomba hitmaker Martin Dödd – in a new management, production and publishing venture.

Breitholtz will return to his native Sweden to run the new company, which will bring him together with Martin and his Cherlon Productions colleague Tom Talomaa, as well as Dödd, who was previously Zomba Europe senior VP &AR.

Breitholtz – who is handing over the reins of the major's UK and Ireland operation to Tim Bowen – is currently in talks with BMG over the details of his departure from the company, to which he is understood to be contracted for another 18 months.

He says he plans to sign another of Sweden's most successful song-

writers into his management books, while he also has plans to sign an established Nordic act, another Nordic newcomer and a couple of UK artists which he has yet to name.

Breitholtz says he has been planning to set up the new company since last August, but pressed the button on the new venture following final discussions with BMG chairman and CEO Rolf Schmidt-Holtz and COO Michael Smellie.

"I am still negotiating the future ownership in the company – there is a possibility of a major being a shareholder but it is not a done deal," says Breitholtz.

Any sharestake will only cover the production and publishing arms of the company, with the management division staying as a stand-alone concern. Breitholtz says he hopes to strike partnership deals later with UK- and US-based management compa-



Breitholtz: negotiating with BMG

nies to build a presence in both markets.

He confirms he has already looked at premises in Stockholm. "As soon as I hand over to Tim Bowen, I will start the new venture and if everything turns out right I will be in business by the second quarter of this year," he says. "I am not going to take time off. I am going to dig right in."

Breitholtz says he had always planned to return to Sweden and had

planned to set up a company of his own before he came to London three years ago. "It was more of a label at the time, but the way the industry is going the power is going to be closer to the artists and the closest way to do that is to have all the rights and revenue streams together," he says.

"Over the years, I have not some amazing managers – Roger Davis, Peter Leak and Simon Fuller – and some not so good ones. Hopefully I can become one of the better ones," adds Breitholtz. "I have been in music all my life. I have been in a band, worked for indie and majors and I think I know what artists and record companies want. I intend to be successful."

Breitholtz, who is also on the board of Sweden's most successful ice hockey teams, says he may even branch out into sports management once the company is established.

Radio giants enter ring in W Midlands contest

Rock, country and speech are among the formats set for fight it out for control of one of the last remaining regional licences.

Commercial radio's five biggest groups all figure among an expected final total of around a dozen applications for the third West Midlands licence, which was advertised last Thursday by the Radio Authority.

Empac and GWR are both looking to tap into the region's huge rock following, tuning respective digital formats into analogue stations. Empac is pushing for Kerrang! Radio, while GWR is lining up a bid with The Storm in partnership with Mean Fiddler and Channelly. Virgin also has a rock-based pitch, while other bidders include Absolute Radio, Capital and Scottish Radio Holdings.

"Birmingham and the West Midlands have got a strong rock heritage and there's a number of well-known people who have come out of that region and a very lively music scene," says GWR's group corporate development director Gregory Watson.

Robbie is runaway winner in 1998-2002 album sales

Robbie Williams is almost 4m sales ahead of his closest rival as the biggest-selling album artist in the UK of the past five years.

The EMU artist has sold 9.7m albums over the counter, according to a newly-completed chart ranking the 50 most successful album artists domestically between 1998 and the end of last year.

His total, which includes 1.4m discs of his latest album *Escapology*, which were achieved in just six weeks at the end of 2002, is an impressive 66% ahead of his nearest rival, Warner's The Corrs, whose 5.9m tally is dominated by their nine-times-platinum *Talk On Corners*.

EMI Recorded Music chairman and CEO Tony Wadsworth says, "Robbie certainly shows you can be prolific and still remain in demand. Being out of the market for a few years isn't a necessity to shore up demand."

Williams, whose first solo album

TOP ALBUM ACTS, 1998-2002

1. Robbie Williams	9.7m
2. The Corrs	5.9m
3. Westlife	5.1m
4. Madonna	5.0m
5. The Beatles	4.7m
6. Steps	4.5m
7. Shania Twain	4.1m
8. U2	4.1m
9. Travis	3.9m
10. Stereophonics	3.7m

The table shows biggest-selling album acts 1998-2002 in the UK, based on UKCC data.

appeared in 1997, is one of 30 acts on the list with a chart career beginning in the Nineties or this decade. Seven of the Top 10-ranked artists emerged during that decade; only three-placed Madonna (Warner), the Beatles (EMI) in fifth position and U2 (Universal) in eighth launched their careers from an earlier point. Eight of the Top 50 first charted in the Eighties, four in the Seventies, five in the Sixties and two in the Fifties.

US chartfile

NORAH JONES

REMAINS ON TOP

With just six new entries, sales of the Top 200 albums slipped a further 5.4% in the US last week. The only album to sell more than 100,000 copies was *Come Away With Me* by Norah Jones, nominated for the Grammys, the album suffered a 2% dip in its fourth week at number one and has sold 3.1m copies since its release 48 weeks ago. Moving up two notches from four to two, the Chicago soundtrack grew in sales by 10.5%, selling nearly 92,000 copies.

The most notable movement in the chart is the 157 leap of Kid Rock's *Cocky*. After debuting at number six in November 2001, the album declined rapidly, selling a fraction of the 10m copies of Rock's major label debut *Devil Without a Cause*. But *Cocky* has fought its way back, making especially rapid progress since the turn of the year when it was ranked at number 53. Its success is reflected in the popularity of the single *Picture*, which moves 19.16 on the Hot 100 this week. It is a song Rock has had to fight to have released and comes both as a country duet with Alison Moore and in a rock version with Sheryl Crow. Its popularity has helped *Cocky* to increase sales from barely 1N to its current 2.3 cumulative total, which includes sales of nearly 59,000 last week.

The Rolling Stones (pictured) Forty Licks set remains the highest-ranking disc by a UK act. It slips 17.48 on its 17th appearance in the chart, with its sales off by more than 16% last week. It has thus far sold 2.7m copies, although it is certified quadruple-platinum as double albums count twice for RIAA certifications. The only other Brits in the Top 40 — Rod Stewart, Coldplay and Elton John — also sold fewer copies of their albums last week than in the previous frame, but all enjoy improved chart positions, climbing 22.19, 29.25 and 32.30, respectively.

Of this week's new entries, Beyoncé Knowles' stellar *Solange* takes top debut honours, securing 49th place with *Solo Star*, while there is a new addition to the Brit pack in the form of Classical Crossover duo Operababes, whose *Beyond Imagination* set creeps in at number 199. It sold 4,579 copies last week, enough for it to also claim fourth place on the Classical Crossover list and ninth position on the Heatseekers chart.

On the Hot 100, Jennifer Lopez claims her fourth number one single, leaping 5.1 with *All I Have*, which also features LL Cool J. Meanwhile, despite promising debuts last week, Coldplay (number 67) and Phil Collins (number 78) are both non-movers, though they retain their bullets, indicating that their *alpy* continues to increase.

AIM JONES

MoS strategy shake-up favours new European licensing deals

By Martin Talbot

Ministry of Sound has abandoned its target of seeking a sole international partner, unveiling plans to secure a network of licensing deals around Europe instead.

The change of strategy comes as it also emerges that Ministry is looking to exit its US deal with MCA Records Group, just six months after striking the tie-up with Jay Boborg, who left as president in the autumn.

The North American licensing agreement was struck last June as a two-tier deal including the launch of a joint venture US compilation imprint. It also gave MCA first refusal on MoS acts, most notably its high-profile signing Fischerspooner.

MoS UK managing director Ian Presencer, who says he is in no



Presencer: network of deals

rush to secure a replacement US deal, says its plans for Europe are logical for the company.

"If you do a deal with one company, there is no guarantee of the quality of individual teams in each territory," he says. "But there are clearly individual companies in each territory who specialise in our area and who are keen for our business."

Presencer says it is looking closely at Greece, Italy, Spain and France, with MoS Germany managing director Konrad Von Loehneysen brokering the deals, after successfully establishing a network for this spring's Simply Red launch.

Simply Red were signed to Ministry UK by former MoS music group managing director Matt Jagger in the autumn, before Ministry's German operation — a joint venture between MoS and German independent In-Motion — picked up the project for the rest of Europe.

Von Loehneysen — a former head of Universal Germany and Logic in the UK — says, "I will be setting up the deals, although they will actually be struck with the UK company." He has struck deals for the Simply

Red record to go through Wagram in France, Bianco Y Negro in Spain, Bonnier in Scandinavia, Nini in Italy, Heaven Music in Greece and V2 in Benelux.

Presencer says, "Korby is an experienced international executive with a lot of contacts around Europe and it makes sense to use that knowledge."

The involvement of Von Loehneysen follows the departure from MoS of Aaron Moore, formerly the London-based head of international. Moore has left to set up his own artist and producer management and production company, although full details have yet to be confirmed.

Deals for the rest of the world — including the US — will be handled directly by MoS in the UK, says Presencer.

Four Cassidy CDs hit Swedish chart

Four of Eva Cassidy's albums have simultaneously charted in the Swedish Top 40 on the back of a TV documentary on the singer.

Around 10,000 people tuned into the SVT broadcast, featuring an ABC documentary, which triggered her Hot Records-issued album *Songbird* to chart at number two followed by *Lives At Blues Alley at 13*, *Imagine*, at 24 and *Time After Time*, at 32. The success has helped to take her worldwide sales beyond the 3m mark.

SVT is in discussions with broadcasters in Australia, Germany, France and Spain to persuade them to buy the rights to the ABC programme.

Hot Records general manager Andrew Bowles says, "When Eva gets exposure, her records sell like hot cakes."



Hotly-tipped triad Un-Cut (pictured) were unveiled to media and Warner

international marketing heads last week at a West London showcase. Managing directors and marketing executives from Warner's affiliates around Europe experienced their first taste of the Manchester outfit while in the UK for a European marketing meeting. Un-Cut — comprising Manchester-based producers 2-D and Darren Lewis and vocalist Jenna G — enjoyed an underground hit in the UK last year with the drum & bass-influenced single *Midnight* on their own *Wired* productions imprint. Although no release dates have yet been set for the single in overseas markets, international product manager Penny Shaw says, "The initial reaction from our companies in Germany, France and Sweden has been really strong." Un-Cut's debut single *Midnight* is due for UK release on WEA/M Records on March 3, while their self-titled album is due in May.

Virgin optimistic for roll-out of Turin Brakes' second album

Virgin Records is priming Turin Brakes' forthcoming album to capitalise on its predecessor's strong US profile and break the band across the Atlantic.

The label's managing director Philippe Ascoli believes second album *Ether Song*, which is released around March 3, is more commercial than their Mercury-nominated debut. The Optimist LP, which caused a buzz internationally but did not translate into substantial sales.

"The first album gave them great profile in Europe and in the US [where Turin Brakes are signed to Astralwerks] but was not a particularly big sell internationally," says Ascoli.

He adds, "This album is a logical progression from the last album. It is just better. The Optimist is a pure classic and it will be a great back catalogue sell for the next 10 years. There is no limit with this album."

Turin Brakes are currently on a three-week acoustic tour of



Turin Brakes: set to build on buzz Belgium, France, Germany, the Netherlands, Spain, Sweden and Switzerland, while they open an initial trip to the US in April.

Meanwhile, Hot/Virgin is looking to build on Placebo's considerable international fan-base in France and Germany by embarking on an extensive round-of-long-lead press and showcases in both markets preceding the release of new album *Sleeping With Ghosts* on March 24.

Placebo's previous album *Black Matrix* music knocked Radiohead's *Kid A* from the number one spot in France in October 2000 and scored double-platinum sales in that market and in Germany.

Virgin expands Middle East chain with new Kuwait outlet

The Middle East is staying high on the agenda of Virgin Entertainment Group's own policy makers, with the launch of a first store in Kuwait.

The company's founder Richard Branson opened the doors last Thursday at a 3,600 sq m outlet in the country's largest shopping centre, continuing an expansion programme in the region which already has Virgin outlets in Beirut and Dubai.

The store is Virgin's biggest yet in the Middle East and follows the pattern of the previous two as a franchise operation. The store, located in the Marina Mall Kuwait shopping centre, includes the expected mixture of music, video, games and DVD titles, while also housing a restaurant and stocking computer and hi-fi equipment.

Virgin Entertainment Group CEO Simon Wright says the retailer has been lining up an opening in Kuwait for the past three years. "It's a fantastic market now," he says. "You've got a lot of UK retailers there and, if you go to Dubai, it's the same."



Wright: 'fantastic market'

The shop has been fitted out in marble and forms one of the four corners of the mall. "It looks fantastic and has a shop fit you could only dream of in the UK, because the materials are cheaper and expectations are higher," says Wright.

He is confident the Kuwait store will become as big a success as its Beirut store, which opened in June 2001 and has exceeded expectations with a turnover of more than \$10m. He adds that Virgin is currently looking to move into Egypt.

Two-day Eurovision set to embrace wider range of countries

The Eurovision Song Contest is to be extended to a two-day event from next year in a bid to include a wider range of countries in the competition. The extended contest will see countries which have previously chosen not to enter, such as Syria, Lebanon and Egypt, taking part.

The development comes as the four finalists of A Song For Europe - Martin Isherwood's Cry Baby, John Brant & Simon May's Her My Sister That Night, Simon Hill's Hey Me and Danny Davies' Wait For The Moment - were announced last Friday. The public-voted winner will emerge from a BBC1 show on March 2.

Eurovision will be held in Riga, Latvia, on May 24. In addition, EMI Records last week secured international rights for a compilation album of 2003 Eurovision entries. In a bid to boost sales of the album, countries are being encouraged from releasing their entries as singles.

John Cale deal heralds new era for EMI Records

by James Roberts

EMI Records has made its first artist signing since the change of name from EMI/Capitol in November last year.

The label has signed legendary musician John Cale to a long-term deal, which will see new material released in June. Although Cale has enjoyed a lengthy solo career, he is most noted for his work with Lou Reed and as one of the key creative forces behind The Velvet Underground. In addition to his work with the Velvet Underground, Cale has produced a string of influential artists, including The Stooges, Nico, Patti Smith and Squeeze.

"I've always been a big fan of John and the chance to work with an artist of his calibre is always something I'll jump at," says Capitol UK president Keith Wozencroft, who took over man-



Cale: new material out in June agreement of EMI/Capitol in September as Capitol Music UK president, while also retaining his responsibilities as managing director of sister label Parlophone. "We'll be putting him back in the market in June with a new EP. We have a lot in common, as John likes a lot of the artists I have worked with over the years," he says. "I must say I never thought I would feel this community of interest exploding. In my face as has happened since meeting the company last December," says Cale. "I'm not

looking at a mirage either and I get the strong feeling that all of it is driven by the music. There are interesting times ahead. Stay tuned."

Although Wozencroft has made a handful of A&R appointments since taking charge of the company, he says the moves are a natural step and in no way part of a relaunch. "Although we are very active on the A&R side of things, we're very much focusing on key projects with a long-term future," says Wozencroft. Key albums for EMI Records in the first half of 2003 include Hell Is For Heroes, Ed Harcourt and Starsailor, whose second album is due in June, and will include two tracks produced by Phil Spector.

EMI Records is also to begin a re-branding of the label with a new logo, which is currently being adapted from original Seventies artwork.



Rapidly rising New York trio Yeah Yeah Yeahs (pictured) have finally confirmed details of a record deal with Polydor, which will see the band signed to the major via their own as-yet-unnamed imprint. Their debut album, *Fever To Tell*, has just been completed and has been given a provisional release date of April 28. Yeah Yeah Yeahs have been heavily courted by UK labels since emerging as the buzz act from the SXSW festival last March, shortly after which they signed a publishing deal with Chrysalis Music. Yeah Yeah Yeahs will return to the UK in February for their highly-anticipated first significant UK tour.

newsfile

VISIBILE NOISE TO SURRENDER

The team behind rock label Visible Noise, home to Last Prophets, are launching a new company called Surrender, with a view to covering a wider spectrum of musical styles. "Visible Noise got pigeon-holed very quickly as a rock and metal label only and we didn't have the opportunity to expand on that. Myself and the rest of the team have much broader tastes and we wanted to have the chance to work with these styles a bit more," says A&R director Julie Weir. The first release through the new label will be Bridge & Tunnel's *Great Outdoors* album on March 31.

EST'ELLE ADDS TO BRATS

Hot female British rapper Est'elle has been added to the bill of NME's forthcoming Brats shows and will support his new album *Twang* on Wednesday (February 5). Est'elle has recently been taken on by Neil Eastorby at Empire management, also home to Daniel Bedingfield.

THIS WEEK'S BPI AWARDS

2003 **Albums:** Fleetwood Mac **The Very Best Of** (platinum) **Various All Time Classic Tearjerkers** (platinum) **RoxySop Melody Am** (platinum) **Justin Timberlake Justified** (platinum) **AudioSlave AudioSlave** (gold) **Billie Wack Of Life** (silver) **TATU: 200 Khm In The Wrong Lane** (silver) **Various Beats Breaks & Beats 2003** (silver) **Various I Love U** (silver)

Source: BPI. These shows latest new awards in the seven days to Friday January 31, 2003

LABEL FOCUS

If you were looking for the next generation of nu-metal and punk acts, where would you head? A quick scour of the nation's hottest venues, asking a handful of tastemakers along the way? Maybe. But most people's list of ideas probably wouldn't include a 117-year-old publishing company with Duke Ellington and Irving Berlin among its key composers. Which is exactly where three of the UK's hottest rock acts are currently emerging from.

The London arm of Albert Productions, a division of veteran Australian publishing company J Albert & Son, has in the past eight years established what is arguably the UK's leading breeding ground for rock talent. From a studio complex in Islington, baby bands including Happyfife, Violent Delight and Breed 77 have been nurtured and developed, recording world-class albums in the process.

The clues to Albert's role in developing such acts lies in its vast publishing catalogue, which includes AC/DC's entire catalogue for the world. It is the relationship with this act, spanning 25 years, which has provided the model for the development which goes on today.

"The whole Australian rock thing which AC/DC exported from was born out of Albert's desire to export music," says James Cassidy, who set up the UK division in the mid-Nineties, using their past success as an ideal model. This meant signing and developing bands from scratch, giving them time at an in-house studio (which has been built specifically to develop new acts and not run as a commercial interest) and offering support for touring; the role a record company has traditionally performed, but is increasingly left in the hands of managers and publishers.

And the long-term vision seems to be paying off. Teen nu-punk act Violent Delight which the company developed were snapped up by WEA last year with material ready to go, one of the things major labels increasingly look for when signing an act. "It was my eight-year-old son who turned me on to them," says



Rock talent: Violent Delight (top), Happyfife

Cassidy. "He took me to a gig that was in his school gymnasium which was just incredible." The strength of their recordings for Albert is evident in that the band's next single for WEA, the unfeasibly catchy *Wish I Was A Girl*, is the version recorded in Islington before the band signed their record deal.

Attracting similar attention are Happyfife, a further Albert-developed act which is currently performing showcases for major labels on a daily basis. Half-Gibraltar act Breed 77 have gone a different route, building up a loyal fan-base through continual touring worldwide.

But it is not rock all the way at Albert. The company also runs a successful TV & screen division which includes writers such as Andrew McCrone. Its catalogue even includes shares in music for The Teletubbies, Rosie & Jim and Tots TV. In addition, AC/DC's vast catalogue is set for a revival following Sony Music's recent licensing of recording rights. A massive re-promotion and tour is planned for the group - and, with Albert owning all publishing (along with recording rights to the first six albums), it should allow the company, which remains 100% independent, to plough revenue back into developing yet another generation of catalogue.

Back In the Charts!

SALTWATER

With previous unreleased mixes

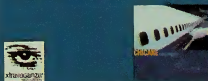
CHICANE

As featured on the TV Commercial 'Tourism Ireland'



Taken from the 'Gold' selling album **BEHIND THE SUN**

Also includes the No.1 Single 'Don't Give Up' featuring the vocals of Bryan Adams



Manufactured by

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Galaxy rides out London troubles as Radio Two celebrates further success

There was one job vacancy which caught the eye when scanning the classified pages in last week's Music Week. It was the advertisement for a new head of music at Capital FM Network.

It is a role which will appeal to many high-flyers within the radio industry, as well to a few record company plugging executives confident they could meet the ad's job description.

Whoever group programme director Keith Pringle selects to replace head of music and programming strategy Jeff Smith - who left two weeks before the latest Rojar audience figures were announced - will join a radio group happy to see the back of 2002.

Capital FM endured a torrid few months as its share of the London radio market fell from 10.3% to 8.8% in quarter three, with confusion over Capital's music policy and the future of Chris Tarrant. The breakfast show host, who has lost 400,000 listeners in a year but still attracts 1.3m a week, initially announced he would leave before being promoted and the promise of TV advertising for a relaunch show persuaded him to stay.

Pringle and his staff were nervously awaiting the latest audience figures, which confirmed the station is not as dominant in the crowded London market as previously. In the fourth quarter period ending December 15, it lost another 176,000 listeners at 2.4m, although its share held at 8.8%.

"It is difficult to blame the music policy for the problems last year," says Pringle. "We have introduced more pop artists such as Avril Lavigne to give Capital more of a music mix. I believe music variety makes people listen for longer and there will be no great lurch away from what we are doing when we appoint a new head of music."

While Capital's group share was remaining unchanged at 12.1%, one of its fiercest rivals, Emap, was increasing its slice over the period from 14.1% to 14.3%.

Former Capital group programme director Richard Park is now focussing into his part-time consultancy role at Emap's London-based adult station Magic 105.4 where reach was up 8% at 1.3m. Emap chief executive Tim Schoonmaker says Park's role is to develop the station's core values of more music and less chat aimed at a mainly female audience.

Meanwhile, Emap's big city station Radio Aire in West Yorkshire increased its audience by 25% to 272,000 over the three months. It is seeing the benefits of changes made to its programming last June by group programme director Andy Roberts and Emap's managing director of dance and head of Radio's dance Mark Story.

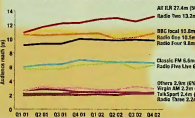
The one radio group to experience significant share growth over the past two years has been Chrystal, which has seen its overall portion of the radio market rise from 7.4% in quarter one 2001 to 10.3% at the end of last year. Its two Heart stations both produced increases in audience in quarter four, with 100.7 Heart FM in the West Midlands recording its highest reach of 980,000.

Chrystal's Galaxy network now attracts 2.3m listeners and the star performer was Galaxy 105.106 in the North East, which is now the biggest radio station in the region (see breakout). However, the reach of Galaxy 105 in Leeds dipped slightly by 78,000 to 1.0m after a number of quarters of impressive jumps, which indicates that its audience may have reached a natural plateau.

The fourth quarter figures gave the new programming and content division Creation has been doing. The results revealed a 12.5%

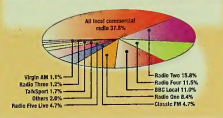
RADIO 2002: FOURTH QUARTER PERFORMANCE

NATIONAL WEEKLY AUDIENCE REACH



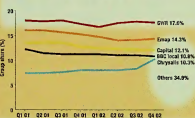
Figures in brackets represent Q4 2002 audience reach. Reach shows total over the past eight quarters.

NATIONAL WEEKLY SHARE OF TOTAL LISTENING



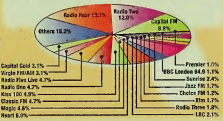
Percentages represent share of total national audience.

NATIONAL GROUP SHARE



Share shows share of total country base across local stations. Share shows total over the past eight quarters.

LONDON WEEKLY SHARE OF TOTAL LISTENING



Percentages represent share of total London audience.

REGIONAL FOCUS: THE NORTH EAST

Chrystal-owned Galaxy 105.106 in Newcastle has overtaken Emap's Metro Radio for the first time since the third quarter of 2001 to become market leader across the North East.

The station, which attracts listeners from as far north as Cleveland and as south as North Yorkshire, increased its reach from 526,000 to 577,000 in quarter four and its market share jumped from 10.9% to 12.4% across its TSA of 2.1m adults. At the same time, Metro pulled off a rise in its audience from 562,000 to 575,000, achieving this figure across a smaller regional TSA of 1.4m adults which it argues keeps it at number one. Among its target market of 15-34s, its reach was up 4.7% year-on-year from 234,000 to 245,000.

"The North East is a fantastic radio market and Newcastle is a party town and we try to reflect that," says Galaxy 105.106 station managing director Marty Healy. "We carry out a lot of local music testing and, within the Galaxy network, music is rotated according to the tastes of the local market, which here prefers a mix of chart, dance and R&B."

For years, the region was dominated by Metro, with Galaxy only entering the market less than four years ago. Its first Rojar survey in quarter four 1999 produced a reach of 402,000 listeners a week.

lift in listening hours at 21m PM in Reading and a 10% rise at Trent FM in Nottingham. Nationally, it was Radio Two's time to celebrate again, as the network managed another record audience of 13.2m - almost 1m more than a year ago - and a record share of 15.8% to remain the nation's most listened-to radio station. Among its highlights was Steve Wright's afternoon show, which pulled in 6.4m listeners a week, while Terry Wogan now attracts 7.8m to breakfast.

"We are succeeding because we are retaining a diverse mix of music balanced with good presenters who are distinctive enough to keep the audience entertained throughout the day," says head of programming Lesley Douglas. "We had been monitoring impressive rises in emails sent to certain programmes' websites, which we had seen an indication that we will do well again come Rojar."

Away from its hectic live summer schedule Radio One had a quiet quarter, although its

audience was down 288,000 on a year ago and its share has dropped from 9.1% to 8.4%. One positive for controller Andy Parfitt was the performance of the Sara Cox breakfast show, which saved its best showing of 2002 until the end of the year when it recorded a reach of 7.1m over the final three months.

"We have seen more natural wastage from the older audience which has dropped off and shows our targeting is working," says Parfitt. "We are positive about 2003 when we will build on our new music credentials to increase our share among 15-24s which remains around 50%". Classic FM had another strong quarter with its reach remaining virtually unchanged at 6.6m and managing director Roger Lewis proclaiming the birth of a new generation of classical music fans as the station's own audience among 15-24s rose by 24%.

Meanwhile, Virgin Radio's programme director Paul Jackson has announced a £3m marketing spend for the station over the next

few weeks. Virgin AM's audience fell slightly by 2.4% to just less than 2.2m in the past three months, although listening hours were up by 8.1%.

Jackson hopes Virgin's first marketing activity for three years will tempt back lapsed listeners by promoting the station's policy of playing what he describes as British heritage music, featuring acts such as The Police and The Jam, as well as contemporary artists such as Coldplay. He also hopes to attract more women aged 25-44 to the station.

Other music stations had mixed fortunes in quarter four. As it adds to Capital's woes, 104.9 Xfm saw its reach fall by almost 10% to 484,000, which may point to a leveling off in its audience this year after a strong 2002. Kiss 100 dropped 91,000 down to 1.6m although it leads the London market in the 15-24 age group with an 18.6% share. In turn, Bam Bam's breakfast show hit a new high of 868,000 adult listeners a week up 7%.

Steve Hemslay

A C BOUTENS
ABRAHAM JUKES
ABRAR UL-HAQ
ADAM MATES
ADAM PETERS
ADRIAN PEAT
ADRIAN POWELL
ADRIAN REA
AL NEMAN
ALAN GRANT
ALAN HANKSHAW
ALAN HANKSHIRE
ALAN HENDERSON
ALAN ROWE
ALESSANDRO TAMPIERI
ALEX ELLINGER
ALISON BAILEY
ALISON WARREN
AMIT PUTNI
ANDREW HODGE
ANDY BOUCHER
ANDY SEWARD
ANGELA MURDRE
ANTONY MCCRACKEN
ANTONY RANDALL
ANYNA GORDON
ARIANE ROTH
AROUND PARKES
BALUJI SRIVASTAV
BEATRICE MAYERAS
BEN CROFT
BEN KUMARD
BEN THOMAS
BEN TRAMER
BERNARD

CHRISTIAN JAMES
CHRISTINE VAN DYKE
CHRYSITA JONES
CINDY HEISEL
CLAIRE INGRAM
CLAIRE NICOLSON
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DAMIEN EGAN
DAN LIBBERMANN
DANA MILLMAN
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DARA LALOU
DARYL JONES
DAVE COLQUHOUN
DAVE FORDE
DAVE HALFORD
DAVE HEALEY
DAVE MATTOX
DAVE RAWLINGS
DAVID ELLIOTT
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DAVID WHITAKER
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GARETH GRAVELL
GARETH MILFORD
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IAN KING
IAN MACIVER
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JULIE PAYNE
KADRIA THOMAS
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KENDRICK ISADORE
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MIRWAIS
MISS AUDRY
MONIKA SILVERSTRAND
MR OIZO
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NIGEL HAYES
NIKI SUN
NOEL FRANKLIN
OISIN MURRAY
OWEN REES
OYANA WALSH
PATRICK KIERNON
PATRICK WAITE
PAUL MORGAN
PAUL RESENDE
PAUL WALLER
PAUL STEVENSON

ROY MILLS
RUFUS STONE
RUSS STAPLEFORD
RUSSELL DEFFPELLER
SARAH FOLEY
SCOTT FINDLEY
SEANIC NICCOLINICH
SEYMEN ANDRADE
SHARON HARRIS
SHARON BAILEY
SIMON BARTON
SIMON DE WINTER
SIMONE DENNY
STACY PLUNK
STEVE CURRIE
STEVE KOSTELNIK
STEVE LINDSAY
STEVE OSBORNE
STEVE ROBERTS
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STEVE SIMON
STEVEN BIGGS
STIRLING
STUARTCOURT
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PHILIP HARVEY
PHILIP EDAR
POI FAN LEE
QUENTIN NCAFEY
QUINN WHALLEY
RACHEL SOLOMON
RAPHAEL DEJESUS
RICCARDO DONI
RICHARD BAMPING
RICHARD LEWIS
RICK FLICK
RITCHIE CLOSE
ROB LORD
ROBBIE TAYLOR
ROBERT CHATER
ROBERT CHIVILLES
ROBERT GROSSEAU
ROGER FRITZ
RON ST LOUIS
RONNIE LEBBY
RONNIE MCGRATH
RONNIE POWELL
RONNIE STEVENSON
RONNIE VERREL
ROSIP

TERRY ADAMS
TERRY WOODRAMS
THOMAS WADDINGTON
TIM ARCHER
TIM CLANFIELD
TIM MACLEOD
TIMOTHY LANDALER
TIMA HARRIS
TON ORTON
TOM PARKER
TOMAS HULCRANTZ
TONY DIBLASI
TONY FISHER
UTE LEMPER
VAL GRANITZA
VAL BAIN
VIVIAN JOSEPHS
WALLEN MIALAND
WANDA KNEADS
WENDY ANSIED
WILLIAM HINCHIE
WILLIAM LIESENGANG
XAVIER DEPRAS
YOSHIKO IWAI
YVETTE LACY
YVONNE WHITE
ZAFIR ZAMAN
ZAK MORRIS



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CLASSICAL news

by Andrew Stewart

SUMMER SHINES BRIGHTLY AT SHOWCASE

Park Lane's Six Hamilton Place served as the showcase venue last week (January 28) for the pre-release set-up for Summer, Sony Classical's latest signing. The 26-year-old soprano, formerly known as Rachel Watson, has harnessed the skills she acquired at Trinity College of Music and the Royal College of Music to address the crossover market.

Summer's eponymous debut album, slated for release in March, contains 14 arrangements of works by Beethoven, Vivaldi, Sting, Rodrigo, Richard Strauss and Morricone, among others. Summer was produced by Nick Patrick, whose credits include work with the Gipsy Kings and Russell Watson, while seasoned commercial music composer and conductor Nick Ingman oversaw the arrangements and directed the Royal Philharmonic Orchestra.

"The album features a huge range of styles," says Summer. She opened her showcase with Aranjuez ma pensée, an easy-listening recreation of the slow movement from Rodrigo's Concierto de Aranjuez. Purists are likely to draw the line at the singer's presentation of the opening of Beethoven's "Moonlight" Sonata as a song, *Mai di luna*, although this and other tracks with classical origins look set to appeal to a large audience.

Summer's rise from the student ranks has already attracted tabloid attention, not least because Prince Andrew and a group of City businessmen have been among her supporters and patrons. She also featured in a recent *Daily Mail* spread devoted to the "next big things — girls who are tipped for the top", contributing to media noise surrounding

Summer and her album. Key industry figures such as Rob Dickinson and Classic FM's Roger Lewis were sufficiently intrigued by the budding Summer phenomenon to attend the singer's showcase.

"I really want to get across not just the fact that I'm an opera singer, but that I love singing everything from purely classical pieces to jazz, world and pop," she says. "Finding great pieces from around the world was like putting together different facets of my character — one with my ballgown on, one with jeans on and others that I'd like to just have fun singing. I'm not trying to be cool or anything, I'm just singing because I like it."

CLASSIC FM WOODS YOUNGER LISTENERS

The introduction of household names and several young presenters as part of Classic FM's autumn schedule revamp has drawn new and youthful listeners to the commercial radio station.

Lisa Duncombe (pictured), the 22-year-old former Trinity College of Music student, has spearheaded the push for youth, attracting 67% of listeners to her show from the 15- to 24-year-old age group. Overall, Classic witnessed a 24% increase in the same age group. Classic FM Roger Lewis managing director and programme controller says, "We are witnessing the birth of a new young generation of classical music fans."

Weekend shows hosted by Katie Derham and Stephen Fry have built on existing audience figures, respectively adding 127,000 and 106,000 listeners to their Saturday and Sunday afternoon slots.

Andrew Stewart can be contacted by e-mail at: AndrewStewart1@ccompassive.com



ALBUM of the week

BIZET: Carmen. Gheorghiu, Alagna, Hampson, Mula. Orchestre Nationale du Capitole de Toulouse/Plasson (EMI Classics 557 4324 (3CD)). The latest

Carmen from EMI Classics adds a genuine modern rival to the label's recordings starring Victoria de los Angeles and Maria Callas in the opera's title role, thanks not least to Angela Gheorghiu's multi-faceted interpretation as Carmen, the Toulouse orchestra, Michel Plasson's subtle, poetic way with Bizet's music proves a vital part of this project's success, always alert to nuance and never lacking in emotional commitment. The three-disc set retails for the price of two full-price discs. Extensive advertising in the specialist classical and general press will back the release.



REVIEWS

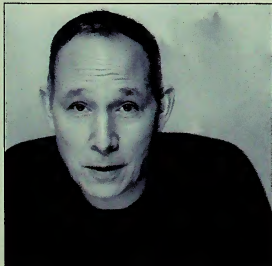
For records released up to 17 February 2003

DEBUSSY: *Prélude à l'après-midi d'un faune*; *Three Nocturnes*; *Pelléas et Mélisande Suite*. Berlin Philharmonic/Abbado. (Deutsche Grammophon 471 332-2).

These performances were recorded live in Berlin during the late Nineties, preserving the beauty of orchestral playing and Claudio Abbado's mature thoughts on a composer whose music first inspired him to become a conductor. Abbado recorded Debussy's orchestral *Nocturnes* more than 30 years ago and has programmed them regularly in concert since. Here he brings out the score's exotic qualities, allowing room in the music for the Berlin Philharmonic's players to produce a breathtaking tonal variety. In a quiet month for classical mainstream titles, this stands as a key release. SHIVANOVA — SEVENTH HEAVEN. Works by Priti Paintal. Shivanova. (Shivanova SNPP 2003). Priti Paintal's understanding of Western and Indian classical traditions, jazz

and dance styles has richly informed her development as a composer, enabling her to forge a cross-cultural musical mix that makes for compelling listening. Seventh Heaven, recorded live with her group SvaNova last summer in Italy and Leicester, contains three new tracks in company with pieces already familiar to Paintal's following. Chilli-out numbers here stand together with wild dance numbers and the trance-like *Gangli*, an ideal track for in-store presentation.

SIMPLY THE BEST CLASSICAL PASSION. Including Ravel's *Boléro* and music by Satie, Chopin, Puccini, Mozart, Rachmaninov etc (Warner Classics 0927 49754 2 (2CD)). Purists and misanthropes habitually pour scorn in the direction of classical compilations for the Valentine's Day market. But this Warner Classics package carries the advantage of strong mainstream repertoire, outstanding performers and a marketing campaign tailored to suit Classic FM's audience and reach beyond to classical neophytes.



Steve Shin

1952 - 2003

You will be sadly missed.

From all of your colleagues on Whitfield Street, past and present.

SINGLE of the week

MOLOKO: Familiar Feeling (Echo RACDD131). Moloko

return with this nugget from their March 3-released fourth album *Sixteen*. Crammed with sweeping strings, rattling Latin percussion and driving double bass, Familiar Feeling is augmented by a dramatic vocal performance by vocalist Roisin. The song has been stripped down for clubland consumption by Timo Maas and Robbie Rivera among others.



SINGLE reviews



MULL HISTORICAL SOCIETY: The Final Arrears (Blanco Y Negro NEG144). This track, which is taken from MHS's forthcoming second album, gives

listeners a taste of what to expect from the new set. The Final Arrears is a dignified, combative strumming featuring trumpet and piano flourishes, and the clear voice of Colin MacInyre. A nine-date tour is set for March and April.

WC: The Streets (Def Jam STREETS071). WC's debut UK single on Def Jam is lifted from last year's acclaimed album *Street* Heisman. The left coast ice cube cohort is joined on the track by Doggs Nate and Snoop and together they make up an imposing vocal triangle that could push it into the Top 40.

PSYCHID: Radio (DB DB015C07). The Oxford four-piece's third single coincides with a month-long UK tour. Following last year's non-charting efforts *We Come Out At Night* and *Split Lip Sucker*, radio should provide Psychid with the chart placing that many believe is long overdue.

JAKATA: One Fine Day (Ruin RULIN29CD). Three singles in, Dave Lee's gold-selling album *Visions* is still spawning quality material. With air chanteuse Beth Hirsch's vocals on top of rich strings, this fourth release is a quality cut evocative of the likes of Zero 7. Remixes from John Kelly and Cicada have helped deliver a top placing on *MW's* Club Chart this week.

THE ONES: Superstar (Positiva CD11V186). The US dance 10er wisely kept to the disco-house template of their Top 10 hit *Flawless* for this follow-up. While it has not yet won the Radio One support of its predecessor, its super-smooth digital disco production is making a splash on music channels such as *Mix* Dance and *Kiss* TV.

ADEMA: Insomniac's Dream EP (Arista 07822147862). Immortal, the standard musical lead track on this seven-track EP. It is taken from the Mortal Kombat: Deadly Alliance game and is timed for a synchronized release date. Also included is a cover of *Alice in Chains'* *Nutsell* (a tribute to deceased Chains frontman Layne Staley and one of the band member's mums), two mixes (by Nine Inch Nails and the Beastie Boys) and a live track. This EP is good value for rock fans.

KIRA: I'll Be Your Angel (NuLife 74321 970362). Armed at the already brimming commercial trance market, this Natassja De

Witts-sung track has been Blisted at Radio One, added to MTV Dance and The Box playlists, and achieved *Club Chart* recognition. I'll Be Your Angel deserves to rise above the mass of similarly-targeted material jostling for attention.

HINT: Quite Spectacular/Nimble (Hombre/Ninja Tune MEX040). The mysterious Hint returns with another exquisite portion of chuggalong treats, upholding the high standards of originality and charm, his first EPs generated. An album is planned for March and on this evidence it will be a treat.

RECORDED: THE HISS: Triumph (Loog 06577B-2). This Atlanta four-piece are the first signing to Universal's new Loog imprint and were snapped up by former A&E generated. An album is planned for March and on this evidence it will be a treat.

TURN BRAKES: Pain Killer (Source FOUR0508). This the second single from the forthcoming second album from the assembled duo. It was produced by Tony Hoffer (Beck/Suoggrass) and has the confidence and polish of a band on the rise. It is Blisted at Radio One and A-listed at Radio One, while an extensive UK tour in February and March should galvanise their burgeoning fanbase.

THE VESSELS: Hang On To Your Love (Gravity 70188822). This second single from the BMG imprint's latest signings looks set to increase The Vessels' chances as the guitar poppers most likely to appear on *Nick Hornby's* latest list, Radio 2. (A-listing and Virgin have both embraced this fruity and robust single, which should generate interest in their 2002-released eponymous debut album).

JUST JACK: Snowflakes (RGR RGRCD3). The lead track is a geezer hip hop which borrows heavily from Massive Attack. However, it is the remixes which have been causing interest: *Xfm's* Eddie Temple Morris lays the vocals over the Cure's *Lullaby* and *Rinô* delivers a typically warped take. **CAVOUNA: Warm Industry (Melodic MELO 016).** This is a subtle experimental work from new signing Gouvah. A depth and warmth reverberates through the EP, with organic samples nestling against the occasional classical piano flourish. It is low-key, but highly affecting.

MOONY: Acrobats (Looking For Balance EP/ALIVE WE A363CD). Moony's — aka Monica Braganca — a lilting vocals helped

ALBUM of the week

THE SLEEPY JACKSON: The Sleepy Jackson (Virgin CDVX 2968). Featuring in several tipsters'



lists for 2003, this eight-track mini-album from the odd Australian four-piece seems to have been released to wait the water before a full album arrives in June. The track *Good Dancers*, which has been spun several times by Radio One's Jo Whalley, sounds like Mercury Rev on a country trip. Overall, the band's traditional-sounding hybrid transcends MOR pub-rock to become something of a grower.



drive DB Boulevard's Point Of View to number three of the UK chart and, while the Italian singer-songwriter's solo effort is not as distinctly catchy, Acrobats turns out to be an upbeat, sunny pop song. The track leads off her *Eighties* pop-influenced forthcoming debut album *Lifestories*, which is due for a March 3 release.

ALBUM reviews

THE NEW FOLK IMPLOSION: The New Folk Implosion (Domino WIGD0118). Now without songwriting partner John Davis, Lou Barlow returns with the 20th album of his career. Slightly darker than the group's 1999 album *One Part Lullaby* yet less intense than Barlow's output as Sebadoh, it retains the layers of guitar and beats.

Barlow's sharp songwriting, plus a mix of acoustic and electric textures, ensures that it is never less than an engaging listen. **TOM JONES: Greatest Hits (Universal Music TV 8828632).** Thanks to its recent deal with Gut, Universal has added tracks from Jones's 1959 chart-topping *Guys Alone* ReLoad to this greatest hits package. While it omits classic *Sixties* songs such as *Chills* and *Fever* (featured on 2000's *Ultimate Collection*), the inclusion of tracks such as *Sex Bomb* and *Mama Told Me Not To Come* will doubtless pull in the punters. Jones is set to receive the Brits outstanding contribution award three days after release.

RICK KELLY: Chocolate Factory (Jive 9225082). Robert Kelly may have been in the headlines for all the wrong reasons lately, but he has also been busy in the studio producing his best album to date. *Chocolate Factory* sees him go back to basics with a stripped down sound that is nu-classic soul without the retro styling. His voice is stronger than ever, whether on his typical mid-tempo tracks or future club hits such as *Snake* and *Who's That*, which will find favour with a younger R&B crowd. **ASA-CHANG & JUNRAY: Tsu Gi No Chu (The Leaf Label CD0333CD).** *Asa-Chang* and *Junray* follow their acclaimed debut *Jun Ray Song* Chang with another distinctive collection from the leftfield arena. Fusing poetry, Eastern percussion and a bold sense of avant-garde experimentation, it is thrilling album throughout.

THE GO-BETWEENS: Bright Yellow Bright Orange (Circus CircUSD016).

Robert Forster and Grant McLennan return for their eighth album, a 10-track collection of new material which will have the band's relatively small, but devoted, fanbase eager to purchase it. The album benefits from an HMV recommendation, while two tracks from the album have been played at BBC Radio London and Radio 2 is also playing a track.

MINISTRY: Animatosmosma (Mayan/Sanctuary MYNCD010). At Jourgensen returns with double helpings of menace (the title is 'animosity' spelt forwards and backwards) for a relentless 10-track workout of blasphemy and expletives to grinding industrial metal and the devil's own vocals. **MOUSE ON RAILS: Post Rocks – The EP (The Pure Planet 1194).** This is a rewarding round-up of the early works of this increasingly odd German duo. Their roots in techno are more obvious here, melding their quirky production to cicky 4/4 rhythms to great effect.

VARIOUS: Indietronica Vol. 1 (Sonarmusic SM-003CD). Inspired and knowledgeable, this is a roundup of leftfield electronic pop from the promoters of the well-respected festival. Highlights include the melancholic *Lila Puna* and the wistfully melodious German outfit *The Netwerk*.

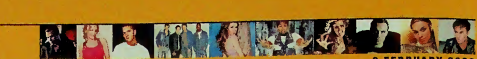
VARIOUS: LO Fidelity Allstars Present Abstract Funk Theory (Obscure EVSCD36). This is a range widely on this collection of tracks which have influenced

them. Indie rock from bands such as *Mercury Rev* and *Lambchop* joins soul from *Al Wilson* and *The Emotions* as well as classic techno from *Robert Adam* to create a constantly surprising set.

VARIOUS: Bedreaming/Record: Peanut Butter Wolf (Ultimate Dimenna URCD020). This is the third in the excellent series where hip-hop players get to dig deep in their boxes. As one would expect, it is a riot of old funk but featuring a few unexpected twists, with Joe Jackson wrestling with the *Jungle Brothers* and *The Human League* nestling up to *Rocky Rivera*. **VARIOUS: Bedrock Breaks – Fractured (Bedrock BHDYPOCD).** *Bedrock* resident DJ Hyper hods deep and dark on this second collection of breakbeat for *John Digweed's* *Bedrock* label. Fresh cuts from acts such as *Terminalhead*, *Sir Fly* and *BULM*, plus classics from *Timo Maas* and *Westbam* & *Dr Motte*, highlight the diversity and health of the scene.

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





RADIO ONE



ILR

TOP 10 GROWERS

Table with columns: Rank, Title, Artist, and Air Date. Top entries include 'LOSE YOURSELF' by Eminem and 'THE WAY' by D'Neen Inspiration.

Table with columns: Rank, Title, Artist, and Air Date. Top entries include 'ALL THE THINGS...' by WTA and 'STOLE KELLY ROWLAND' by Justin Timberlake.

Table with columns: Rank, Title, Artist, and Air Date. Top entries include 'BEAUTIFUL' by Christina Aguilera and 'SONGBIRD DAVIS' by Big Brother.

© Music Connect UK. Chart shows tracks building ground momentum in their first week.

TOP 10 MOST ADDED

Table with columns: Rank, Title, Artist, and Air Date. Top entries include 'MAKE ME WANNA BLISS' by Innocent and 'I CAN'T BREAK DOWN SINEAD QUINN' by Mercery.

© Music Connect UK. Chart shows tracks building ground momentum of album adds.

TOP 10 PRE-RELEASE

Table with columns: Rank, Title, Artist, and Air Date. Top entries include 'CRY ME A RIVER' by Justin Timberlake and 'DON'T WORRY' by Apolonia.

© Music Connect UK. This contains the 100 number of plays on Radio One from 00:00 on Sat 19 January 2003 and 04:00 Sat 22 January 2003.

© Music Connect UK. This contains the 100 number of adds on 48 mainstream independent radio stations from 00:00 on Sat 19 January 2003 until 04:00 on Sat 22 January 2003.

© Music Connect UK. This contains the 100 number of adds on 48 mainstream independent radio stations from 00:00 on Sat 19 January 2003 until 04:00 on Sat 22 January 2003.

MTV section with a grid of 10 music videos and their artists.

THE BOX section with a grid of 10 music videos and their artists.

VH1 section with a grid of 10 music videos and their artists.

STUDENT CHART section with a grid of 10 music videos and their artists.

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

Most requested videos on The Box, w/e 2/2/03. Source: The Box

Most played videos on VH1 w/e 2/2/03. Source: VH1

UK Student chart for 9/2/03. Compiled by Statistic Broadcast Networks, based on UK student radio chart returns.

CD UK Performances: List of artists and their recent releases.

RADIO ONE PLAYLISTS: A-LIST, B-LIST, C-LIST with descriptions and artist names.

RADIO ONE PLAYLISTS: A-LIST, B-LIST, C-LIST with descriptions and artist names.

CAPITAL RADIO: List of artists and their releases.

POPWORLD: Performances list including 'Can't Break Down' by Sinead Quinn.

SMASH HITS: List of artists and their releases.

POPWORLD: Performances list including 'Can't Break Down' by Sinead Quinn.

MTV UK: List of artists and their releases.

14 SUNDAY Performances: List of artists and their releases.

TOP OF THE POPS: List of artists and their releases.

RADIO TWO PLAYLISTS: A-LIST, B-LIST, C-LIST with descriptions and artist names.

VIRGIN RADIO: List of artists and their releases.

8 FEBRUARY 2003



Use the arrow keys to scroll through the chart. The 'music control' logo is visible in the center.

Rank	Artist	Title	Label	Weeks on Chart	Peak	Current	Change
1	tATu	ALL THE THINGS SHE SAID	Interscope/Polydor	2880	+21	79.59	+23
2	Kelly Rowland	STOLE	Columbia	2574	+10	76.14	-10
3	Craig David	HIDDEN AGENDA	Widestar	1932	-4	64.95	-9
4	Justin Timberlake	CRY ME A RIVER	Jive	2158	+27	61.56	+16
5	Diverse Inspiration	THE WAY (PUT YOUR HAND IN MY HAND)	Heart/Data/Ministry Of Sound	1547	+5	60.66	+2
6	Avril Lavigne	SK8ER BOI	Arista	1784	+1	59.65	-2
HIGHEST CLIMBER							
7	Aplinet	DONT WORRY	Polydor	1217	+47	51.18	+53
8	Eminem	LOSE YOURSELF	Interscope/Polydor	906	-3	58.29	-3
9	David Sneddon	STOP LIVING THE LIE	Mercury	1750	+2	48.33	+1
10	Robbie Williams	FEEL	EMI	1956	-7	47.73	-27
11	Love Inc	YOU'RE A SUPERSTAR	NuLife/Arista	1718	-1	47.08	-1
12	Daniel Bedingfield	IF YOU'RE NOT THE ONE	Polydor	1888	-2	46.96	-2
13	Jürgen Vries feat. Cmc	THE OPERA SONG (BRAVE NEW WORLD)	Virgin	1227	+5	45.03	+19
14	James Veitch feat. Angel Bu	TRUE	J-Di/IV2	320	n/c	45.02	-10
15	Jay-Z feat. Beyoncé Knowles	03 MR. JONES	Roc-A-Fella/Mercury	1039	+7	44.14	+14
16	Christina Aguilera	BEAUTIFUL	RCA	1288	+19	42.00	+195
17	Courage Cousins feat. Vanessa Carlton	BIG YELLOW TAXI	Geffen/Polydor	1069	+7	41.06	+2
18	Floris Aloud	SOUND OF THE UNDERGROUND	Polydor	1695	-15	38.57	-29
19	Pink	FAMILY PORTRAIT	Arista	1442	+15	38.16	-20
20	Feeder	JUST THE WAY I'M FEELING	Echo	1014	+8	36.90	-36
21	XL	LOVE STORY (VS FINALLY)	XL	729	+47	36.84	+4
22	Sugababes	STRONGER	Island/Uni-Island	1037	-31	34.93	-17
23	Cam'ron	HEY MA	Roc-A-Fella/Mercury	1043	+42	34.75	+17
24	Blue feat. Elton John	SORRY SOMEONE HAS TO BE THE HARDEST WORD	Innocent	1273	-23	31.10	-14
25	Electric Six	DANDER! HIGH VOLTAGE	XL	444	+11	30.65	-7
26	Supersax	SEEN THE LIGHT	Parlophone	438	+21	29.66	-27
BIGGEST INCREASE IN PLAYS							
27	Oasis	SONGBIRD	Big Brother	845	+150	29.57	+30
28	Busted	YEAR 2000	Universal Island	1310	-8	29.43	-28
29	Nelly feat. Kelly Rowland	DILEMMA	Universal/Uni-Island	903	-6	27.86	-1
30	Jennifer Lopez	JENNY FROM THE BLOCK	Epic	1127	-14	26.40	-9
31	Beezie Man	STREET LIFE	Virgin	361	+14	24.14	-4
32	DJ Sammy & Tanou feat. Do	HEAVEN	Data/Ministry Of Sound	505	+21	23.83	+13
33	DJ Sammy & Tanou	THE BOYS OF SUMMER	Data/Ministry Of Sound	1171	+70	21.39	+94
34	Red Hot Chili Peppers	CAN'T STOP	Warner Bros	544	+34	21.07	+23
35	Christina Aguilera feat. Redman	DIRTY	RCA	746	+14	21.06	+22
36	East West	GIMME THE LIGHT	East West	168	+6	20.95	+48
37	Sinead Quinn	I CAN'T BREAK DOWN	Mercury	375	+85	19.78	+149
BIGGEST INCREASE IN AUDIENCE							
38	Mai Historical Society	THE FINAL ARRARS	Bianco Y Negro/VEA	123	+146	19.76	+837
39	Liberty X	HOLDING ON FOR YOU	V2	1112	+2	19.36	-47
40	Richard Ashcroft	SCIENCE OF SILENCE	Hut/Virgin	699	-27	19.33	-53
41	Good Charlotte	LIFESTYLES OF THE RICH AND FAMOUS	Daylight/Epic	254	+18	18.62	-2
42	Turin Brakes	PAIN KILLERS	Source	154	+67	18.58	-22
43	Sarah Whitmore	AUTOMATIC	RCA	961	+27	17.92	-38
44	The Vessels	HANG ON TO YOUR LOVE	Gravity	24	n/c	17.16	n/c
45	Melanie C	HERE IT COMES AGAIN	Virgin	851	+23	17.54	-62
46	Coldplay	THE SCIENTIST	Parlophone	167	+44	17.48	-13
47	Pariah May	MUNDIAN TO BACH KE	Showbiz/Instant Karma	212	+49	17.09	-12
48	Darren Hayes	CRUSH	Columbia	778	-3	16.29	-10
49	Roxette	A THING ABOUT YOU	Roxette Recordings/EMI	72	+42	16.27	-27
50	Kelly Osbourne	SHUT UP	Epic	201	+43	15.85	+38

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music control **TOP 10 COMPANIES** **TOP CORPORATE GROUPS**

ARIPLAY FACTSHEET

● Providing a whole different slant on John Mitchell's venerated antique Big Yellow Taxi has proved to be a successful gambit for Counting Crows, who have the biggest airplay hit of their nine-year career with the song, which features in the new Hugh Grant/Sandra Bullock movie *Two Weeks Notice*. Although, pushing for breath this week at number 17, it ups its plays tally to 1,165 and its audience to more than 41m. Also featuring Vanessa Carlton in a somewhat underappreciated supporting role, the record initially leaned heavily on Radio Two for its support but

is now clearly beyond that stage, though a lack of exposure on Radio One prevents it from being in the Top 10.

● Although no longer number one on the OCC sales chart, Fame Academy winner David Sneddon continues to make good progress on the airwaves, with *Stop Living The Lie* finally arriving in the Top 10. It moves 13-9 this week, while Fame Academy runner-up Sinead Quinn's debut single *I Can't Break Down* makes even greater progress, leaping 101-37.

ARIPLAY COMMENTARY

by ALAN JONES

With a turnover not seen for more than five years, the airplay chart hits its fourth different number one in as many weeks. Robbie Williams held the title for six weeks before *Feel* capitulated on 18 January, handing over to Kelly Rowland's *Stole*. Rowland's reign was limited to a week, however, with Craig David dethroning her last week with his *Hidden Agenda*. But David's reign is also brief, with *Hidden Agenda* now failing to number three, being replaced by tATu's sales chart topper *All The Things She Said*. It is the first time that the same song has been at number one on the sales and airplay chart since Dilemma by Kelly and Kelly Rowland held sway atop both lists in November 2 last year.

All The Things She Said is a worth chart topper with more plays (2,500) and a greater audience (79.5m) than any other record, although it is ranked only sixth on Radio One (27 plays against Eminem's 33 at the top of the list with *Lose Yourself*) and ninth on Capital FM (38 plays, 12 fewer than Avril Lavigne's *Sk8er Boi*, the station's most-played disc). It did, however, pick up its first plays (three plays) on Radio Two.

In pursuit of their fourth consecutive number one airplay hit, the Sugababes overtook 164-100 with their Sing-edited single *Shape*. It increases its plays tally from 324 to 458. Its arrival is beginning to have a severe impact on their last single *Stronger*, which has dipped 9-16-22 in the last fortnight.

After exploding 130-24 last week, Appten's new single *Don't Worry* continues its spectacular progress, with a leap to number seven. It improves from 827 spins and an audience of nearly 33.5m to 1,217 plays and more than 51.1m listeners. Its marginal rise is due in no small part to Radio Two, where it soars 7-3 on the most-played list with 23 spins last week, 10 more than the previous week. These plays provided slightly more than half of the record's overall audience. Radio One also rates the single, and doubled support from six plays to 12 last week. The only major station to disappoint is Capital FM, which pared back support from 25 plays to 19 last week.

Don't Worry made the highest Top 50 debut of the year courtesy of that 130-24 jump last week, but the record is already shattered. The new record holder is Christina Aguilera, whose ballad *Beautiful* powers its way from 55 to 16 this week. The song - written by Lindy Perry, the former 4 No 1 blonde singer who has also written for Pink, has already given Aguilera a number two hit in the States and is set to become another smash for her here, following on from her triumphant return to the top of the chart with *Dirty*. Some 33 plays on Capital FM, 11 on Radio One and 10 on Radio Two all represent big increases for Aguilera but *Beautiful* has much wider acceptance, hence its 34-16 leap on the IRL chart, based on 1,133 plays on the network.

Radio gave a less enthusiastic than expected welcome to the new Eminem single *Sing For The Moment* last week, with Music Control making 460 selections and determining an audience of 14.39m for the track, which is based on Aerosmith's powerful 1976 hit *Dream On*. Against expectations, it fails to make the Top 50, debuting at number 57. Part of the reason for its slower than anticipated start is the continuing appeal of Eminem's current single *Lose Yourself*, which continues in the Top 10 of the OCC sales chart for the ninth week in a row. This strength, and impetus from the success of the movie *8 Mile*, in which it features, has given *Lose Yourself* a dramatic second wind on the airplay chart - it jumped 20-15 last week, and leaps to number eight this week. Radio One is fully in tune with this development, and returned the track to the top of its most-played list last week, granting it 33 plays compared to 10 for the B-listed *Sing For The Moment*.

8 FEBRUARY 2003

Pos	Week	Title	Artist	Label/Cat	(Distributor)	TYW
1	NEW	ALL THE THINGS SHE SAID	Interpol	PolyGram	019672/019874 (U)	
2	NEW	STOLE	Kelly Rowland	EMI/BMG	Columbia 87251021 (TEN)	
3	1	STOP LIVING THE LIE	David Guetta	Motown	Mercany 037292037294 (U)	
4	3	'03 BONNIE & CLYDE	Roc-A-Fella	Def Jam	077010270104 (U)	
5	3	THE OPERA SONG (BRAVE NEW WORLD)	Director's Cut	Capitol	078462/078463 (TEN)	
6	4	YEAR 3000	Universal	Capitol	030053/030054 (U)	
7	6	LOSE YOURSELF	Interscope	PolyGram	4978282/4978304 (U)	
8	NEW	HEY MA	Roc-A-Fella	Mercany	0527242/0527244 (U)	
9	7	SOUND OF THE UNDERGROUND	Polygram	069272/069287A (U)		
10	7	MUNDIAN TO BACH KE	Showbiz/Island	Karimabad/Karimabad (P)	044810/044821 (U)	
11	8	IF YOU'RE NOT THE ONE	Polygram	069282/069296 (U)		
12	NEW	SHUT UP	Epic	675552/675554 (TEN)		
13	NEW	STREET LIFE	Universal	VJSDX 2369 (E)		
14	3	TRUE	Y&D	JAD5213/JAD5213B (M/P)		
15	4	DANGER! HIGH VOLTAGE	XL	XLS 15120D (V)		
16	NEW	MAKE IT CLAP	BMG	0287876/0287876 (M/P)		
17	NEW	KNOW YOU WANNA	Parlophone	CDRS956/CDRS956 (E)		
18	4	YOU'RE A SUPERSTAR	Nuff/Arista	7421878/7421878 (E)		
19	NEW	HIDDEN AGENDA	Widestar	CDWL 04/CDWL 04A (BMG)		
20	8	CHEEKY SONG (TOUCH MY BUM)	Mutiny	CDMUT07/CDMUT07B (BMG)		
21	3	LOVE STORY (VS FINALLY)	XL	XLS154CD (V)		
22	NEW	SEEK THE LIGHT	Parlophone	CDRS952 (E)		
23	1	THE WAY (PUT YOUR HAND IN MY HAND)	Headcase	DATA 00353/00354 (M/P)		
24	1	SORRY SEEMS TO BE THE HARDEST WORD	Interscope	SNCSG3504 (E)		
25	1	JUST THE WAY I'M FEELING	Echo	ESCKX133 (P)		
26	1	DILEMMA	Universal/Island	MCST24029/MCSC4029 (U)		
27	1	SKRBR BOI	Arista	7421917/7421917 (M/P)		
28	NEW	PRAY	Interscope	EPIC CD1129 (TEN)		
29	1	FEEL	Chrysalis	CDCH5151/CDCH5151B (E)		
30	1	NICE WEATHER FOR DUKES	Impromptu	Fury/UK 17XLS1552D (P)		
31	1	SACRED TRUST/AFTER YOU'RE GONE	Epic	670132/670133 (P)		
32	1	THE KETCHUP SONG (ASERJEJ)	Columbia	6716226/6716213 (TEN)		
33	1	DJ NATION - BOOTLEG EDITION	Nikebeez	71A001 (U)		
34	1	PLEASE	SPV Recordings	SPV0551/4834 (U)		
35	NEW	BLUE SONG	Interscope	Epic PHCD055 (TEN)		
36	2	TREAT ME LIKE A LADY	Universal	0156822/0156834 (U)		
37	NEW	WIZZY WOO	DreamWorks	PolyGram 4507902 (U)		

38	1	LOVE ON THE LOSE	East West	SQUAD202/SQUAD008 (TEN)	
39	NEW	THE NIGHT	Jobsta	London/Motown	049103 (K)
40	NEW	HUNKIES	Eastwood	London/Zomba	049103 (K)
41	4	COCHISE	Epic	Interscope 672202/672203 (E)	
42	2	CRUSH	Mercury	078462/078463 (TEN)	
43	NEW	SALTWATER	Xtravaganza	KTRAV24505 (M/P)	
44	3	FAMILY PORTRAIT	Arista	7432138/202/7432138054 (BMG)	
45	1	THE LAST GOBBY/BE WITH YOU	Interscope	SINX04S/SINX04E (M/P)	
46	NEW	WHAT YOU NEED (TONIGHT)	East West	EW2582C/EW2582T (TEN)	
47	36	HEAVEN	Capitol	DATA8505/DATA8505 (M/P)	
48	17	STORMY IN THE NORTH KARMA IN THE SOUTH	Sony	MIA200009 (E)	
49	2	FIX MY SINK	Credence	COED8 5332 (E)	
50	2	WE GOT TONIGHT	Polygram	065918/065918A (E)	
51	NEW	DAVID	Universal	H200220C/CD170 (E)	
52	NEW	I WANNA DANCE WITH SOMEBODY	All Around	The World 0708 275 (M/P)	
53	2	YOSHIMI BATTLES THE PINK ROBOTS	Warner Bros	WB0201 (E)	
54	3	JENNIFER ON THE BLOCK	Epic	672327 (E)	
55	4	PRELOADER	Positive	CDTVN5 (E)	
56	4	SCIENCE OF SILENCE	Hu	Virgin HUTCO 351 (E)	
57	4	HOLDING ON FOR YOU	Y2	Y2V663/CDY2V663 (M/P)	
58	4	BACK TO LOVE	Shed	Shadow SHAD0195 (E)	
59	4	BACK TO LOVE	Shed	Shadow SHAD0195 (E)	
60	1	BACK TO LOVE	Shed	Shadow SHAD0195 (E)	
61	NEW	I KNOW Y	Hopie	Recordings HOPCD508 (U)	
62	NEW	I KNOW Y	Hopie	Recordings HOPCD508 (U)	
63	1	DIE ANOTHER DAY	Warner Bros	WB5502/WB5502 (E)	
64	1	NU FLOW	Epic	6706282/6706284 (TEN)	
65	2	YOU DROVE ME	Interscope	EPIC CDH3551 (E)	
66	2	UNBREAKABLE	Sony	7421915/22/7421915184 (BMG)	
67	RE	A LITTLE BIT	Mercury	670132/670133 (P)	
68	3	STRONGER/ANGELS WITH DIRTY FEATS	Interscope	Epic CDH3551 (E)	
69	2	THUG LOVIN'	Def Jam	0637872/0637874 (U)	
70	4	MADE YOU LOOK	Columbia	679478 (TEN)	
71	8	NOWHERE	445 Recordings	LVWV0303 (E)	
72	NEW	WASTING MY TIME	Interscope	Epic PHCD055 (TEN)	
73	NEW	I'M GONNA GETCHA GOOD	Mercury	1722231/1722304 (U)	
74	1	REACT	Capitol	7432138/22/7432138054 (BMG)	

Pos	Week	Title	Artist	Label/Cat	(Distributor)	TYW
75	1	REACT	Capitol	7432138/22/7432138054 (BMG)		

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MUSIC WEEK 8 FEBRUARY 2003

ALBUMS COMMENTARY

by ALAN JONES



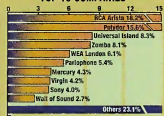
Sales of artist albums slipped for the sixth straight week last week but the overall decline of just 2% was perfectly acceptable given the appalling weather and the fact that no new album was sufficiently anticipated to register in the Top 10. As has become customary in the post-Christmas lull, many albums which failed to ignite full year of hot releases to raise their own profiles – none more than Justin Timberlake's *Justified*.

Timberlake turned 22 last Friday (31st January) and his debut solo album *Justified* retains the number one position it first gained a week ago with a 51% surge in sales to more than 51,000. Meanwhile, *Busted's* self-titled debut album enjoys a 36% hike to more than 36,000 sales and climbs 3-2 as a result. Christina Aguilera's *Stripped* adds 48% week-on-week and rises 6-4, while Jay-Z's *The Black Album 2* also takes off, moving 46-23 with a 77% increase.

Other albums making good progress

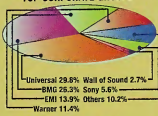
MARKET REPORT

TOP 10 COMPANIES

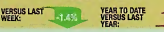


Points show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 artist albums

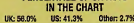
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



include their Greatest Hits – The Record, the Bee Gees compilation jumping 9-5 to equal its October 2001 debut/peak following the

recent passing of Maurice, while TV advertising and heavy club support for their new single Epke host Rockyopp's *Melody AM*

COMPILATIONS

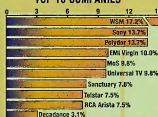
Growing importance to the record industry in recent times, Valentine's Day generally provides the first trigger to increased sales of the year – and so it proves again this year. Although Valentine's Day doesn't fall on a week on Friday, marketing of love songs compilations has begun already, and helps the compilation sector to register a 7% increase in sales week-on-week, with pertinent debuts at number two for Sanctuary's *Reggae Love Songs: 50 Jamaican Lovers Classics*, and number three for *EMI/Virgin's I Love U*. The Sanctuary set draws heavily on its own Trojan catalogue, including hits such as Help Me Make It Through The Night by John Holt. The *EMI/Virgin* set is much more eclectic, covering MOR, pop, R&B and country, as well as reggae. Boris Gardiner's 1989 chart-topper is on both sets, while Roberta Flack's

signature song *First Time Ever I Saw Your Face* appears on both albums in other versions, with Marcia Griffiths performing it on *Reggae Love Songs* and former Eternal star Estelle Bennett giving her rendition on *I Love U*. For two Valentine's Day compilations to be so highly placed this early is unique – last year, for example, the two big contenders at this stage were WSM's *Love So Strong* and *UMTY's Love*, which debuted at four and 10 respectively. A third love songs compilation, *Sony/WSM's The Power Of 8 Mile*, is also in the Top 10 this week, debuting at number seven.

The 8 Mile soundtrack achieves a third straight week at the top. Its sales are up again, by a further 3%, to a new peak of more than 31,000, though *More Music From 8 Mile* suffers its first setback, slipping 24-20 on an 11% decline in sales.

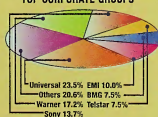
MARKET REPORT

TOP 10 COMPANIES



Points show top 10 companies by % of total sales, and corporate group shares by % of total sales of the Top 75 artist albums

TOP CORPORATE GROUPS



SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES



INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	JUSTIFIED	Justin Timberlake	Sony 522712 (P)
2	2	MELODY AM	Rockyopp	Wall Of Sound WDC002 (V)
3	NEW	OVERCROWN EDEN	Pinkie	Music For Nations CMNR075 (P)
4	3	COMFORT IN SOUND	Pinkie	Ecce EMI045 (P)
5	NEW	OTHER PEOPLE'S SONGS	Erasure	MCA COSTUMM215 (V)
6	4	LOST HORIZONS	Lennon Jay	Impromptu Fury/AL 19XCD160 (V)
7	NEW	MAINE AND EVERYONE	Bernie Prince Billy	Digestive WIGCD121 (V)
8	5	HAVE YOU FED THE FISH?	Bady Draven Boy	XL TNLXCD136 (V)
9	6	JUST ENOUGH EDUCATION TO PERFORM	Intrepid	V2 VVR 1015K8 (SMV/P)
10	15	IS THIS IT	The Strakes	Rough Trade RTFACD030 (P)
11	NEW	TURN ON THE BRIGHT LIGHTS	Moby	Ministry 016562 (V)
12	8	PLAY	Moby	MCA COSTUMM172 (V)
13	10	THINKING IT OVER	Liberty X	V2 VVR101782 (SMV/P)
14	NEW	NIGHT WORKS	Leyb & Buschwickal	XL XCD154 (V)
15	7	UP THE BRACKET	The Libertines	Rough Trade RTFACD005 (P)
16	10	THE OPTIMIST	Tuin Brakes	Source SOUR CD02 (V)
17	13	THE CATSKINS	The Datuses	V2 VVR 102962 (SMV/P)
18	17	ECHO PARK	Fredder	Ecce EMI056 (P)
19	16	YOUR NEW FAVOURITE BAND	Hives	Ecce EMI056 (P)
20	NEW	SCARRED	Gary Numan	Ecce EMI056 (P)

THE YEAR SO FAR... TOP 20 ALBUMS

This Week	Last Week	Title	Artist
1	1	LET GO	AVRIL LAVIGNE
2	18	JUSTIFIED	JUSTIN TIMBERLAKE
3	2	MISSUNDERSTOOD	PINK
4	3	ESCAPALOOD	ROBBIE WILLIAMS
5	5	BUSTED	BUSTED
6	7	GOTTA GET THRU THIS	DANIEL BENOINCFELD
7	6	BEY THE WAY	RED HOT CHILI PEPPERS
8	8	A RUSH OF BLOOD TO THE HEAD	COLDPLAY
9	4	ONE LOVE	BLUE
10	11	STRIPPED	CHRISTINA AGUILERA
11	10	ONE BY ONE	FLO RIDERS
12	20	THE EMINEM SHOW	EMINEM
13	10	ANGELS WITH DIRTY FACES	SUGARBAES
14	15	COME ALONG WITH ME	KORIAN JONES
15	1	A NEW DAY AT MONDRIAN	DAVID GRAY
16	8	UNBREAKABLE – THE 1975 HITS – VOL 1	WESTFIFE
17	11	THE GREATEST HITS 1969-2002	ELTON JOHN
18	12	MELUOY AM	VVZ ROCKYOPP
19	12	ESCAPE	ENRIQUE IGLESIAS
20	17	THINKING IT OVER	LIBERTY X

OFFICIAL CHARTS 8/2/2003

music week

SINGLES

1 ALL THE THINGS SHE SAID

into

Interscope/Polydor

- 2 **STOLE** Kelly Rowland Columbia
- 3 **STOP LYING TO ME** David Sneddon Mercury
- 4 **YG BUNNIE & KYDE** Jay-Z feat. Beyoncé Knowles Roc-A-Fella/Jive
- 5 **THE OPERA SONG (BAMBI, NEW WORLD)** Jung Joon Yoo feat. OMC, Dierks Bentley Universal
- 6 **YEAR 3000** Busta Rhym Parlophone
- 7 **LOSE YOURSELF** Eminem Interscope/Polydor
- 8 **HEY MA** Carrion feat. Juelz Santana Roc-A-Fella/Mercury
- 9 **SOUND OF THE UNDERGROUND** Girls Aloud Polydor
- 10 **MUNDAY TO BEACH** Ke\$ha Stoney/Island/Kama
- 11 **IF YOU'RE NOT THE ONE** Daniel Bedingfield Polydor
- 12 **SHUT UP** Kelly Osbourne Epic
- 13 **STREET LIFE** Beanie Man Virgin
- 14 **TRUE** Jameson feat. Angel Blu V2/D-Id
- 15 **DANGER! HIGH VOLTAGE** Electric Six XL
- 16 **MAKE IT CLAP** Busta Rhym feat. Spiff Star J
- 17 **KNOW YOU WANNA** 3rd Edge Parlophone
- 18 **YOU'RE A SUPERSTAR** Love Inc. Nuffie/Arista
- 19 **HIDDEN AGENDA** Craig David Wildstar
- 20 **CHEEKY SONG (TOUCH MY BUM)** The Cheeky Girls Mute



BIG RADIO 1
97-99 FM



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ALBUMS

1 JUSTIFIED

Justin Timberlake

Jive

- 2 **BUSTED** Busta Rhym Universal
- 3 **LET GO** Avril Lavigne Arista
- 4 **STRIPPED** Christina Aguilera RCA
- 5 **THEIR GREATEST HITS - THE RECORD** Bee Gees Polydor
- 6 **GOTTA GET THRU THIS** Daniel Bedingfield Polydor
- 7 **MISSUNDAZTODD** Pink Arista
- 8 **THE EMINEM SHOW** Eminem Interscope/Polydor
- 9 **BY THE WAY** Fear Hot Chili Peppers Warner Bros
- 10 **MELDY AM** Royksopp Wall of Sound
- 11 **ESCAPOLOGY** Robbie Williams EMI
- 12 **SUCKER THAN YOUR AVERAGE** Craig David Wildstar
- 13 **COMFORT IN SOUND** Feeder Echo
- 14 **ONE BY ONE** Foo Fighters RCA
- 15 **OVERGROWN** Eden Innocence Music for Nations
- 16 **A RUSH OF BLOOD TO THE HEAD** Coldplay Parlophone
- 17 **OTHER PEOPLE'S SONGS** Fessure Mute
- 18 **COME AWAY WITH ME** Norah Jones Parlophone
- 19 **AUDIOSLAVE** Audioslave Epic/Interscope
- 20 **200 KHM IN THE WRONG LANE** tati Interscope/Polydor



COOL CUTS CHART

As featured in our Party Selection night show on the Top Gear and Radio 1 City shows

Table with 3 columns: Rank, Artist, Title. Includes tracks like 'I'm A Slave 4 U', 'The Writing's On The Wall', 'The Writing's On The Wall', 'The Writing's On The Wall'.

heaven is a place on earth pascal mix



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TOP 10 BREAKERS

- 1 BLUE SONG Mini Empire
2 MADONN WHO'S THE BOSS (DANCE)
3 ON MY MIND (STYLIE HAZARD)
4 ON MY MIND (STYLIE HAZARD)
5 ON MY MIND (STYLIE HAZARD)
6 ON MY MIND (STYLIE HAZARD)
7 ON MY MIND (STYLIE HAZARD)
8 ON MY MIND (STYLIE HAZARD)
9 ON MY MIND (STYLIE HAZARD)
10 ON MY MIND (STYLIE HAZARD)



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- Alex Gold
Artificial Funk
Benny Vegas
Dina Lenny
Gumdam

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CHART COMMENTARY

BY ALAN JONES

Five months after topping the Upfront Club Chart with My Vision, Jakatta return to number one, this time with One Fine Day. The most successful of several pseudonyms employed by Dave Lee, Jakatta has sold more than 70,000 copies of their album...
Vision featured guest vocals from Seal, while the High Priest vocalist on Air's classic All I Need, the result is a more excellent single, and one which is number one by a margin of more than 10% over new runner-up, the Sugababes...

The reason they fall short on the Commercial Pop chart is the unseasonable Boys of Summer by DJ Sammy. The German DJ's debut Single Heaven saw him rise to the top of the chart last year, and his Don Henley cover is going down at least as well as his Bryan Adams cover, topping the Commercial Pop Chart this week by a huge margin...
Of Summer and One Fine Day have taken three weeks all to reach number one, but Busta Rhymas' Make It Clap has taken 10 weeks to reach the Urban Chart summit. That it gets there at all is remarkable, given the fact it had to dislodge Kelly Rowland's still hot Stole, but its arrival coincides nicely with the commercial release of Make It Clap, which is on schedule to provide Rhymes with his 11th Top 20 hit. Meanwhile, LL Cool J has the unusual distinction of having a debut and a drop-out on this week's chart. The veteran rapper's latest album, 10, has been on the chart for several weeks after a sampler was serviced, with the vast majority of its support coming for the track Paradise. Newly remixed, and with Terri Walker on vocals, ahead of singles release, Paradise debuted at number 21 in its own right this week and is obviously destined to go much higher, but DJ's no longer have as much reason to chart the album, which therefore dips from number 10 right out of the Top 40.

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COMPILATIONS



- 13 **21** LOVE STORY (VS FINALLY) Lavo & Bushwackel *XL*
- 14 **22** SEEN THE LIGHT Supergrass *Parlophone*
- 15 **23** THE WAY PUT YOUR HAND IN MY HAND Dione Esposito *Headline/MS*
- 21 **24** SORRY SEEMS TO BE THE HARDEST WORD Blue feat. Ben Johnston *Intone*
- 18 **25** JUST THE WAY I'M FEELING Fender *Epic*
- 25 **26** DILEMMA Nelly feat. Kelly Rowland Universal/Interscope
- 20 **27** SKRBR BOI Avril Lavigne *Arista*
- 14 **28** PRAY Strayk *Illustrated Epic*
- 30 **29** FEEL Robbie Williams *Chrysalis*
- 16 **30** NICE WEATHER FOR DUCKS Lemon Jelly/Impromptu Fun/XL
- 27 **31** SACRED TRUST AFTER YOU'RE GONE One True Voice *Epic/Line*
- 29 **32** THE KETCHUP SONG (ASEREBEI) Las Ketchup *Columbia*
- 14 **33** DJ NATION - BOOTLEG EDITION Nikkeuz Dis *Nikkeuz*
- 23 **34** PLEASE Robin Gibb *SPV Recordings*
- 14 **35** BLUE SONG MikiROYale *Illustrated/Epic*
- 22 **36** TREAT ME LIKE A LADY Zoe Birchett *19/Universal*
- 14 **37** WIZZY WOVW Blackstreet *DreamWorks/Polydor*
- 60 **38** LOVE ON THE LINE Blazin' Squad *East West*
- 14 **39** THE NIGHT Soft Cell *Outing Vinyl*
- 14 **40** JUNKIES Easyworld *Line*

KEY UPCOMING RELEASES

- CHRISTINA AGUILERA: Beautiful (RCA)
- COLTRANE (Clocks) (Parlophone)
- DJ SAMMY: Boys Of Summer (Dada/Ministry Of Sound)
- MELANIE C: Here It Comes Again (Virgin)
- NELLY FEAT. JUSTIN TIMBERLAKE: Work It (Universal)
- OASIS: Songbird (Big Brother)
- SINEAD O'CONNOR: I Can't Break Down (Mercury)
- RICHARD X: Being Nobody (Virgin)
- JUSTIN TIMBERLAKE: Cry Me A River (Line)
- WESTLIFE: this (S)

music week

DICTIONARY 2003

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- 1 **8 MILE (OST)** *Interscope/Polydor*
- 2 **REGAL LOVE SONGS** *Secretary*
- 3 **1 LOVE U** *Virgin/EMI*
- 4 **BEST OF THE BEATLES SINGLES** *Various*
- 5 **CHICAGO (OST)** *Epic*
- 6 **ALL TIME CLASSIC TEARJERKERS** *WUSA*
- 7 **THE POWER OF LOVE** *Sony TV/MSM*
- 8 **CLUBBERS GUIDE 2003** *Ministry Of Sound*
- 9 **FRIENDS REUNITED** *Universal TV*
- 10 **URBAN EXPLOSION** *Intelligence/Dance*
- 11 **THE FUNKIN' BONS** *Various*
- 12 **CLUB HITS 2003** *Intelligence/TV*
- 13 **DEEPER SHADES OF EUPHORIA** *Various*
- 14 **HOW THAT'S WHAT I CALL MUSIC IS** *EMI/Virgin/Universal*
- 15 **THE GREATEST FUNKIN' - THE VERY BEST OF** *Various*
- 16 **THE CLASSICAL LOVE ALBUM** *Decca*
- 17 **BASS BREAKS & BEATS 2003** *Various*
- 18 **THE KARMA COLLECTION 2003** *Ministry Of Sound*
- 19 **THE BEST AND GREATEST ALBUMS IN THE WORLD 2** *EMI/Virgin/Universal*
- 20 **CLUBLAND II** *Various*
- 21 **ANGELS WITH DIRTY FACES** Sugababes/stand/Universal
- 22 **ONE LOVE** Blue *Intone*
- 23 **THE BLUEPRINT 2 - THE GIFT & THE CURSE** Jay-Z *Def Jam/Interscope*
- 24 **A LITTLE DEEPER** Ms Dynamite *Polydor*
- 25 **YOSHIMI BATTLES THE PINK ROBOTS** The Flaming Lips *Warner Bros*
- 26 **THINKING IT OVER** Liberty X *V2*
- 27 **A NEW DAY AT MIDNIGHT** David Gray *East West*
- 28 **HUMAN CONDITIONS** Richard Ashcroft *Holy Virgin*
- 29 **ORIGINAL PIRATE MATERIAL** The Streets *Island/Interscope*
- 30 **THE GREATEST HITS 1970-2002** Elton John *Mercury*
- 31 **ESCAPE** Enrique Iglesias *Interscope/Polydor*
- 32 **IT HAD TO BE YOU - THE GREAT AMERICAN** Rod Stewart *J*
- 33 **UNBREAKABLE - THE GREATEST HITS VOL. 1** Westlife *S*
- 34 **WHITE LADDER** David Gray *HIT/East West*
- 35 **FORTHY LUCKS** The Rolling Stones *Virgin/Delcra*
- 36 **THIS IS ME... THEN** Jennifer Lopez *Epic*
- 37 **ELVIS - 30 #1 HITS** Elvis Presley *RCA*
- 38 **NIRVANA** Nirvana *Geffen/Polydor*
- 39 **LOBO OF THE FILMS - THE TWO TOWERS (OST)** Howard Shore *Rare*
- 40 **MAMBO SUNDAY** By Gonzo & Manuel Gahan *Nonesuch*
- 41 **EVERYTHING'S EVENTUAL** (Polydor)
- 42 **CELINE DION: One Heart** (Epic)
- 43 **LININ PARK: Masters** (Warner Bros)
- 44 **MASSIVE ATTACK: 10th Anniversary** (Mercury)
- 45 **MIS-TEEE: Eye Candy** (Interscope/Rasler)
- 46 **MELANIE C: Reason** (Virgin)
- 47 **KELLY OSBOURNE: Shut Up** (Epic)
- 48 **KELLY ROWLAND: Simply Deep** (Columbia)
- 49 **SIMPY REB: Home** (simplyrebe.com)
- 50 **WHITE STRIPES: Elephant** (XL)

NEW RELEASE
COUNTDOWNSTORE OF THE WEEK
CONCEPTS

DAVE MURRAY, CO-OWNER

This has been a slightly slower year, particularly early after the boom in merchandise sales a couple of years ago. Now people can buy all the unofficial merchandise at market stalls we've moved over to more unusual, though more expensive, stock. We get a lot of imported US T-shirts from distributors such as Classic Fine Arts and Masons and, seeing as these are not generally available in the UK, it gives us an edge. At one time our merchandise lines accounted for around 30% of our sales but, due in large part to the market stalls, that figure has fallen back to between 10% and 15%.

That said, although the core of our business has always been music and at the moment our mid-price range, at £6.99 or three for £16, is selling well. We tend to do unusual campaigns with distributors like Universal's import arm, IMS, or Proper. Recently we've done extremely well with Eighties big-hair rock bands such as Night Ranger, as well as other UK and European rock acts. Proper had a deal on Death Row back catalogue and that stuff flew out of the shop.

The kind of customers we have may well download a couple of tracks but they invariably come in and buy the album because record collections are cool—I mean you can't say it's particularly cool to have a load of MP3s on your computer. As we also sell tickets for gigs in the area, we can keep an eye on bands such as Sugarcult. They were recently in Newcastle supporting Reel Big Fish so we stocked up on their album, which was a best-seller for us.

We don't have a big shop window so we ensure that we change the display weekly. As



Concepts specialising in punk

an independent, you need to keep moving and aware of the competition. Obviously there's no way that we're going to compete on chart material, so we don't bother with pop. It's pointless stocking material that doesn't appeal to our customer base. EMI, Pinnacle and Universal have all been doing a stock-level discount for the past few months which has really helped the independent retailers.

With guitar music making a comeback, it only makes sense for the majors to target the independents well as they are the main outlets for the music. Thankfully the narrowed-view of music is changing and companies are starting to see the value of investing in bands again. Manufactured pop might well look good on the singles charts but it doesn't really sell albums, which is what the whole industry needs right now.

Address: 44 Framwellgate Bridge, Durham DH1 4SJ

Tel: 0191 383 0745

E-mail: dave@murrayfinearts.net

Web: www.concepts-durham.co.uk

Situated in Durham city centre, Concepts was established by Dave Murray – who started in music retail with Virgin in the mid-Eighties – in 1996 and transferred to its current site in 1997. Prior to opening Concepts, Murray had been a store manager for the now defunct Volume chain and it was one of their vacant stores he took over in 1997.

Store size: 46.5 sq m

Music stocked: indie, punk, metal, rock, some dance vinyl, DVD

Areas of specialisation: general music
Local competition: MVG, Sanity and major supermarkets.

Concepts' Top 10:

1. Distillers – Sing Sing Death House (Epic)
2. Imke – Overgrown Eden (Music For Nations)
3. Good Charlotte – The Young And The Hopeless (Epic)
4. Sugarcult – Start Static (Artemis/Sign)
5. 21st Century – Overgrown Eden (Music For Nations)
6. Zwan – Mary Star of the Sea (Reprise)
7. Thursday – Full Collapse (Viva)
8. Converge – Unloved & Weeded Out (Deathwish)
9. The Faint – Danse Macabre (City Slang)
10. Reel Big Fish – Cheer Up (Mojave/Live)

IN-STORE NEXT WEEK: FROM 10/2/03

Andys RECORDS
Windows – Feeder, 101 Dalmatians; In-store – Idlewild, Ed Harcourt, Kelly Rowland, 3rd Eye, Roberto Alagna, Bernie Man, Hell Is For Heroes, Richard Ashcroft, John Silver, Feeder, Millie Inc, DJ Ozr, Tenacious D, Darren Hayes, The Coral, Jennifer Lopez, Rolling Stones, Atomic Kitten, Now 53, The Music, Aaron Copeland, Hill St Soul, Kylie Minogue, Walton, Fizz, Bend It Like Beckham, Marilyn Manson, Nick Kennedy, Press ads – 3rd Eye, Idlewild, Roberto Alagna, Carmen, Rautavaara, Handel, Gilbert & Sullivan, Vaughan-Williams, Britten, Best Of Britten, Elgar

HMV
Single – Appleton; Press ads – Matchbox Twenty, Red Hot Chili Peppers, Sarah Whatmore, Sinead Quinn, 3rd Eye, Zwan; In-store – "Blazin'" The DATSUN, Joy Le, LL Cool J, Windows – Valentine's Day

MVC
In-store – Sean Paul, Ella Fitzgerald, Zwan; Listening posts – Counting Crows, Ed Harcourt, Iron & Wine; Windows – Good Charlotte, Massive Attack

SELECTA LISTENING POSTS
Inne, Orb Back to Mine, Ladytron, Eyes Adrift, Drangosfor; MOJO recommended retailers – Mick Ralphs, Mary Lou & Billy Cote, Jeff Klein, Jah Wobble, Dakota Style, Bob Log II

Sainsbury's
Albums – Massive Attack, I Luv Smash Hits, The Datsun, Big Brovaz, Kelly Rowland, Best Of The UK, Zwan

TESCO
Singles – Justin Timberlake, Sean Paul, Oasis; Albums – T.A.T.U., Aaliyah, Classical Passion, Reggae Love Songs; In-store – Kelly Rowland, Lisa Stansfield, T.A.T.U., Barry White, Aaliyah, Hell Is For Heroes, Ella Fitzgerald, Robin Gibb, Neil King, Col, Josh Groban, Eternal Love Songs, Late Night Love,

Best One Hit Wonders, Classical Passion; Windows – Bestsellers: two for £20 or 11.99 each, £5.99 or two for £10, mid-price CDs at £5.99 or three for £18

TOWER
MUSIC-VISUALS

Queens Of The Stone Age, Nirvana

Virgin megastore

Love, Lisa Stansfield, Norah Jones, Power Of Love, Reggae Love Songs, Tsarkebirds, Big Brovaz, Kelly Rowland, Massive Attack, Supersgass; Windows – Valentine's Day campaign, IWE three for £20 campaign, Massive Attack; In-store – Massive Attack, Supersgass, Kelly Rowland, Big Brovaz, I Luv Smash Hits, Zwan

WHSmith Single – Appleton

Album – I Luv U, In-store – Aaliyah, Chicago, Massive Attack, I Luv Smash Hits, An Peabóis

WOOLWORTHS Singles – Appleton; Sinead Quinn, Sarah Whatmore, Blazin' Squad; Albums – Sean Paul, Big Brovaz; In-store – I Luv Smash Hits, Massive Attack

ASDA
Singles – Sinead Quinn, Blazin' Squad, Sarah Whatmore, Appleton, Red Hot Chili Peppers, LL Cool J, Sum 41, Joy Le; Albums – Massive Attack, Kelly Osbourne, Josh Groban, Boese Man, Zwan, I Luv Smash Hits, Big Brovaz, Counting Crows, Sean Paul, Best Of The UK

BORDERS
Windows – new year promotion on books, music and DVDs; Listening posts – Massive Attack, Ella Fitzgerald, Nick Cave, Natalie Cole, Eva Cassidy

ASDA
In-store display boards – Echobay, Catechis, Erlend Fye, Richard Hawley, Kitesune: Love, Cat Power, Jimi Tenor, The New Folk Implosion

SINGLES

This week

Counting Crows, Big Yellow Taxi, Good Charlotte, Jennifer Lopez, Of The Rich & Famous (Windup/Epic), Ed Harcourt All Of Your Days Will Be Blessed (Heavenly), Oasis Songbird (Big Brother), Justin Timberlake Cry Me A River (Jive), Who Do You Think I'm Red (Cream)

Appleton Don't Worry (Polydor); Blazin' Squad Reminisce (EastWest); The Datsun Harmonic Generator (V2); Idlewild Modern Way Of Letting Go (Parlophone); Sinead Quinn I Can't Break Down (Mercury); Red Hot Chili Peppers Can't Stop (Warner Bros)

February 17
Moloko Familiar Feeling (Epic); The Music Truth Is No Words (Hut); The Ones Superstar (Positiva); Turin Brakes Palm (Mercury); The Wo The Streets (Def Jam/Mercury)

February 24
Christina Aguilera Beautiful (RCA); Chicane Love On The Run (M/VEA); DJ Jimmy Boyz of Summer (Cuba Ministry Sound); Ainsley Henderson Keep Me A Secret (Mercury); Melanie C Here It Comes Again (Virgin); MS Dynamite Brother (Polydor); Nelly feat Justin Timberlake Work It (Universal)

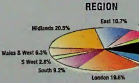
March 3
Ashby tba (Def Jam/Mercury); The Coral Don't Think You're the First (Deltasonic); Darius Incredible (Mercury); Damien Sufi For The Moment (Polydor); Annie Minogue I Begin To Wonder (London); Sugababes Shape Island/Unistand

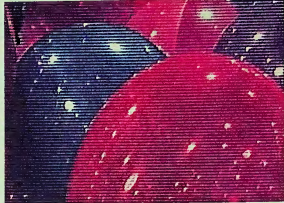
March 10
Daniel Bedingfield tba (Polydor); The Cardigans For What It's Worth (Polydor); Missy Elliott Gossip Folx (EastWest); Jennifer Lopez All I Have (Epic); Shania Twain tba (Mercury); Westlife tba (S)

March 17
Bon Jovi tba (Mercury); Gareth Gates tba (S); Ja Rule tba (Def Jam/Mercury); MS-Teez Scandalous (Inferno/Feistart); Simply Red Sanjane (simplyred.com); Holly Valance tba (London)

SALES WATCH: BEE GEES

BEE GEES: THEIR GREATEST HITS – THE RECORD (POLYDOR)
LW Chart position: 9. Plie charts show sales by retailer type and geographical region, respectively, for sales week to the end of January 25, 2003. Source: Official Charts Company.





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24 KITCHEN PORTERS
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5040 FORKS
3780 KNIVES
2520 SPOONS
1480 BREAD ROLLS
1274 LIGHTBULBS
408 CANDLES
26 LIMOUSINES
1360 GUESTS
1600 INVITATIONS
123 COMPANIES
24 AWARDS
28 PAGES OF SCRIPT
6 CAMERA MEN
4 LIGHTING RIGGERS
3 SOUND ENGINEERS
16 VIDEO TAPES
32 CABLES
5 PROJECTORS
3 SCREENS
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RETAILERS DIVERSIFYING INTO BOOKS RACK UP THE REWARDS

Heavyweight retailers such as HMV and Virgin and niche-driven indies including Fopp and Rough Trade have recognised that a focused selection of cult fiction and music titles can have a longer shelf-life than CDs and also help drive music sales, reports Adam Webb

The attitude of record retailers towards books is a perplexing one. On the one hand, CD sales are in decline and shops are increasingly reliant on alternative revenue streams. Yet the majority continue to ignore a thriving book market.

Like DVD, the book market has been buoyant in recent years with numerous music- or music-related titles such as biographies of celebrity pop stars, TV talent show spin offs, tie-ins with films and diaries of increased rock stars all topping the best-seller lists. Competition in the sector has increased as a consequence, with multi-buy offers from High Street book chains, supermarkets and online retailers dominating the market. Such aggressive pricing has intensified since 1995 and the ending of the Net Book Agreement in 1995, which previously enforced sales by cover price.

However, with the lines blurring between music and other genres of entertainment – where exactly would you rack the Robbie Williams biography, *Somebody, Someday* or Nick Hornby's forthcoming *31 Songs?* – could it be that record retailers are ignoring a potentially lucrative revenue stream or relegating it to the darkest corners of the store?

"The biggest change in the music book market is the fact that a few years ago the main retailers [of music books] were music retailers," says Guy Lloyd, sales manager at Music Sales, distributor of Heltzer Skeltier, Firefly, SAF and Vision. On publications, as well as its own Omnibus imprint, "So, if you wanted to buy a book on music you went first to Virgin or to HMV or to Tower. I think now there's been a shift in the market and people's first port of call for music biographies are book stores themselves, because the sections are better organised and they know more about what they're doing. Music retailers have scaled down their ranges quite a lot and specialised in core businesses and tend to offer music books as an add-on. The market has turned on its head really, even though it is a growing market."

Among the leading chains, books are generally given their due. HMV's Oxford Street flagship store dedicates more than 300 sq ft solely to books and offers an increasing amount of non-music-related product. With celebrity titles such as the Victoria Beckham autobiography *Learning To Fly* and brands such as cheap Penguin classics for students, the chain aims to capitalise on spontaneous and incremental purchases. Not does it expect the books to sell themselves – the Oxford Street store recently hosted an in-store book signing by Ethan Hawke for his novel *Ash Wednesday*. "Our trading ethos is about giving people access to music in whatever format they require it," says an HMV spokesman. "Ordinarily you would interpret that as recorded music, but clearly, if you apply that across all the different products that are available, it means also giving people access via books or DVDs. So we're just trying to be consistent with that."

Despite consolidating its range to around 160 titles, split 50/50 between music/film and general fiction across 40 stores, Virgin



Niche: carefully selected book ranges give Fopp and Rough Trade a sales advantage

Megastores has also become increasingly involved in cross-promotional activity. "As the books range is relatively small compared to other formats, we find cross-promotion gives us the opportunity to reach out to music, film and games customers by running promotions with other formats in-store," says product manager for books, Andy McFie. "We have done some very strong third-party promotions over the past 12 months, including a 10% reduction on *Lord Of The Rings: The Two Towers* in conjunction with Warner Cinemas. We have also increased our national and specialist

"We're hoping to appeal to people who do not necessarily buy a lot of books, but who are quite media aware, astute and like to be consuming on a regular basis" – Peter Ellen, Fopp

advertising, including the *Guardian Guide*, *442* magazine, *NME*, *Heat* and *Metro*, while a promotional deal has been secured for 2003 with *Total Guitar* to support our range of sheet music." In 2003, McFie is looking forward to similar tie-ins around major film releases such as *X-Men 2*. The incredible *Hulk*, *Matrix: Reloaded* and *Lord Of The Rings – Return Of The King*.

One strength of carefully-selected books as a retail product is that they can offer a longer shelf-life compared to other products. "Generally you get a lot more life out of a book," says Richard Kinstrom, music books buyer at Borders. "Obviously, there are catalogue albums that sell forever

but, again, speaking very generally, your big album sales are usually in the first few weeks. It is the same for books, but the drop-off for books is much less steep. You can get better long-term sales out of a book, as music is just slightly more ephemeral."

Although these margins are considerably reduced by competitors targeting offers around the same few titles, such as Harry Potter, there can be other benefits for music retailers beyond direct sales. For a chain such as Fopp, books are proving to be an increasingly successful venture, with titles such as Michael Moore's *Stupid White Men* currently prominently displayed for £5. "We appeal to people who buy a lot of music, so we're also hoping to appeal to people who do not necessarily buy a lot of books, but who are quite media aware, astute and like to be consuming on a regular basis," says Fopp managing director Peter Ellen. "It is probably not likely to be Della Smith's *Vegetarian Cookbook* – it's more likely to be cutting-edge fiction, [Yann Martel's Booker Prize winner] *The Life Of Pi* is selling very well for us, so that's probably indicative of the direction we're heading in."

By considering the wider tastes of its consumer base, Fopp is tapping into a strong desire among the general population for books, while cementing a relationship with its existing customers. The positioning of Moore's best-seller is aimed to entice trade into the stores and increase the chance of a spontaneous purchases. For Ellen, this ability to adapt business to any product associated with music is key to the chain's growth. "We're trying to reposition ourselves as an entertainment retailer of sorts," he says. "We're not necessarily a High Street entertainment retailer in the sense of HMV, or even Borders. We're in a slightly different position in the ▶▶20

BOOK PREVIEWS: 2003

The publishing industry does occasionally spring surprises, but they tend to be fairly long-distance ones. Publishers, press and fans were first invited to get excited about the prospect of Kurt Cobain's *Journals* early last year, but the world had to wait until December to see it in print. Likewise, Bob Dylan announced in 2001 that he had begun work on his autobiography and Amazon is now taking pre-orders on *Chronicles*, the first volume, which is due out on Simon & Schuster in May.

Consequently, it comes as no surprise that publishers already have their year pretty well mapped out. One of the most mainstream of the year's music books is also one of the first to arrive, as Nick Hornby addresses at least 30 of his favourite musical moments in *31 Songs* (pictured) (Viking), which is set for release on February 27. Meanwhile, Storm Thorgerson's *Mind Over Matter: The Images of Pink Floyd* (Sanctuary) will line up against an SACD re-release of *Dark Side Of The Moon* to commemorate the album's 30th anniversary in March.

February sees two from Curtis with *Sunday Mafie! People Get Ready!* by Pete Burns, and Martin James' exhaustive study of French dance music *French Connections: From Discotheque To Discovery*. On Omnibus, Nick Hasted's *Eminem: The Dark Story* (pictured) (out in April) offers an in-depth study of Slim Shady right up to 8 Mile. The publisher also has first biographies of *The Streets* (pictured) (in May) and *Coldplay* (in July) by the ultra-prolific Martin Robach, along with *Led Zeppelin: A Celebration* by Dave Lewis (May), while Sanctuary sees in July with *Sloouxe & The Banshees: The Authorised Biography* by Paul Mathur.

Marlene Dawe, My Brother, by Frankie Gaye with Fred Easton hits the shelves in May on Backbeat, while Virgil rolls out the autobiography of Judith Durham of *The New Seekers* in June. Mr Big: *The Autobiography Of Don Arden – The AI*

Cape Of Good Hope, is also due in June on Chrysalis's Books' Robson imprint and ▶▶20



Nick Hornby



Hasted's Eminem: *The Dark Story* (pictured) (out in April) offers an in-depth study of Slim Shady right up to 8 Mile. The publisher also has first biographies of *The Streets* (pictured) (in May) and *Coldplay* (in July) by the ultra-prolific Martin Robach, along with *Led Zeppelin: A Celebration* by Dave Lewis (May), while Sanctuary sees in July with *Sloouxe & The Banshees: The Authorised Biography* by Paul Mathur.



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BOOK PREVIEWS: 2003

► p19 is described by a spokesperson as "no-holds-barred shocker" – like a cross between *Spiral Tap* and *The Krays*."

Helter Skelter has its usual eclectic selection, with highlights including **Harmony In My Head** (March), Steve Diggle's account of life in **The Buzzcocks**, **Psychedelic Furs: Beautiful Chaos** by Dave Thompson (May), **The Nirvana Recording Sessions** by Rob Jovanovic (Firefly) (August) and **Everybody Dance: Chic And The Politics Of Disco** by Daryl Eastles (November).

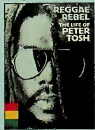


The autumn will see biographies from Omnibus on **Joe Cocker** by J P Bean (Virgin) and **Johnny Cash** by Stephen Miller along with **Rolling Stones: Off The Record** by Mark Payntress.

Other eye-catching titles for the second half of the year are a

Primal Scream biography by Kris Needs (Plexus) (due in October), **The Fall** (pictured) by Mark E Smith and Mick Middlees (August), and, on Omnibus, **Reggae Rebel: The Life Of Peter Tosh** (pictured) by Chris Salewicz (due in spring). **Stripped: The True Story Of Depeche Mode**

by Jonathan Miller (September), and **What I Really Wanted: The Rise And Fall Of The Spice Girls** by David Sinclair (September).



► p19 market, so inevitably we develop multiple niches – that's how we got into the CD market."

On a smaller scale, independent stores such as Rough Trade are cementing customer relationships within their own niche in a similar fashion.

According to Darryl Moore at the Covent Garden store, Rough Trade's best-selling books are by American political activist Noam Chomsky, while music titles on Sun Ra and Lee Scratch Perry have sold well in the past.

However, Rough Trade and Fopp exceeded, books remain a relative rarity on the shelves of independent music retailers.

For Nick Lassman, managing director of Lasgo-Chrysalis, wholesaler of CDs, DVDs and videos, as well as books, it is not just selling a choice of titles that is important, but how you sell them. Lasgo operates by targeting specific titles and purchasing an exclusive print run from publishers at a negotiated sale price, as opposed to the usual sale-or-return, thus eliminating any exposure to risk. In a back-to-basics approach, these are then stacked high away from the racks ("face up – on a table if necessary," according to Lassman) and around the shop floor at an attractive price.

"The temptation is to buy loads and loads of range instead of just focusing on



Ethan Hawke's HMV book signing; half the retailer's 160-title book range comprises general fiction

what your customer actually wants to buy," says Lassman. "Those days are gone. People want a range to look at, but they

"What you have to do is look at your market and say, "Who is my demographic?" and "What books should I buy in to attract them?" – Nick Lassman, Lasgo-Chrysalis

don't necessarily want to see every book ever published. What we're doing is offering a restricted amount at a fixed price. It's

almost like a bookclub scenario, where the price generates excitement and drives people through the doors. And, on the back of the books, more CDs are being sold, according to our market research."

One such book that Lasgo will push in the coming weeks is the paperback of Jimmy McDonough's best-selling Neil Young biography, *Shakey*. Despite a cover price of £8.99, Lasgo customers will be able to sell it at a £5 price point.

To Lassman, cut-throat competition in the High Street has merely opened up possibilities elsewhere and music retailers should be seizing the opportunity to give their customers what they want. "It takes time to get the industry to realise that CD sales are not going up and, to run their business profitably, they have to put other merchandise in," he says. "What you have to do is look at your customer and say "Who is my demographic?" and "What books should I buy in to attract them?", because 95% of people never actually go into a bookshop. That fact sends a signal to me that says, "Hang on, there's 95% of the British population who are potentially our market". It's like throwing stones into the sea – you can't miss."

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FORTHCOMING BOOK RELEASES

Tomes on George Harrison, Ryan Adams, goth rock, Kiss, Marillion and Nashville are among this month's must-haves, says Adam Webb



WHILE MY GUITAR GENTLY WEEPS: THE MUSIC OF GEORGE HARRISON: Simon Leng (Fifekey ISBN 0-946-71950-0). Out now. A significant sub-section of the music book trade is the Beatle book industry, to which this scholarly song-by-song examination

of Harrison's solo career is the latest addition. Leng's weighty and academic dissections of every track in the quiet Beatle's canon make this one for the committed rather than casual fan, with much content consisting solely of the author's own opinions – even the soundtrack track to Bunbury Tails gets serious consideration. Leng is more convincing when analysing *All Things Must Pass*, which he deems a "bonafide classic". Nevertheless, a legion of Beatles aficionados will lap this up. **THE E.A.R.L.: THE AUTOBIOGRAPHY OF DMX:** Earl Simmons & Smokey D Fontaine (Plexus ISBN 0-859-65334-X). Out now. This grim account of poverty, abuse, crime, incarceration and drugs to chart the rise of one of New York's toughest rappers is the stuff of Kim Hewitt's nightmares. While no morality tale, the life story of DMX is that of the classic underdog, whether battling through correctional facilities or watching the rise to ascendancy of Jay-Z and Ice Cube. The language is unashamedly macho and Fontaine's monologue occasionally falls into sycophancy, but this is a genuinely eye-opening account and never begs for anyone's sympathy. Certainly it makes a useful companion piece to *8 Miles*. The appendix contains a compendium of lyrics.

RYAN ADAMS: Michael Heatley (Omnibus Press ISBN 0-711-89435-8). Out now. The first book on the 25-year-old wonderkind of alt-country, this is more substantial than most other biographies of its sort. Chronicling Adams through cult success in Whiskeytown and the breakthrough solo album *Heartbreaker* to "new best friend of Elton John" status, Heatley draws on archive reviews and interviews to portray an artist at an early crossroads of development. The only drawback being that Adams, though talented, is yet to achieve much of interest beyond making records. As Heatley himself concludes, the best of the artist's work is probably still ahead of him. As is often the case, the fact that this book is the first on its subject is the main justification for its existence.



THE DARK REIGN OF GOTHIC ROCK: Dave Thompson (Helter Skelter ISBN 1-900-92449-X). Out now. Taking *1920's* The idiot as his launch pad, Thompson traces the development of a much-maligned genre while centring on the careers of Bauhaus, The Cure and The Sisters Of Mercy. From the schlock-horror era of *The Batsone* to the stadium successes and excesses of *The Mission* and *The Cult*, it is easy to forget just how popular (and successful) this music was, while a convincing argument is made for its continued influence on the likes of Nine Inch Nails and Marilyn Manson. The appendix includes a month-by-month listing of important Goth-related events.



MARILLION: SEPARATED OUT – THE COMPLETE HISTORY 1979-2002: Jon Collins (Helter Skelter ISBN 1-900-92449-X). Out now. The first book in 15 years on the most successful progressive rock group of their era, this is a lovingly compiled collection of interviews, stories and anecdotes from a fan's-eye perspective. Indeed, the special relationship between Marillion and their fans is pivotal to everything the band have achieved since lead singer Fish's departure in 1988 – not least the \$100,000 raised to fund a West Coast tour in 1997 – and it is on this era, and particularly the importance of the internet, that Collins concentrates. Much of the material is beyond the interest of the layman, but that is as it should be. This is a celebration of a community, as well as the music makers themselves.

WAKING UP IN NASHVILLE: Stephen Foeher (Sanctuary ISBN 1-860-74434-6). Out now. Part travel guide, part music history, Foeher's witty and insightful book centres on the fight for the soul of country music. Casting a sardonic eye over the Nashville machine, the author scratches the city's surface to uncover an industry lacking direction and undergoing financial decline. The battle lines are drawn between what Foeher terms "The Others" and "The Hot Acts" – traditionalists such as Lucinda Williams versus crossover artists like Garth Brooks – to determine the fate of the genre. Combining a strong sense of history and

geography with first-hand interviews, he has produced an amusing, thought-provoking and original book. Highly entertaining. **KISS – THE EARLY YEARS:** Gene Simmons, Paul Stanley with photos by Waring Abbot (Plexus ISBN 0-859-65335-8). Out now. Essentially a photo album of the years 1974 to 1982, this is pictorial proof that four men wearing jumpuits, stack heels and a bucket of make-up once ruled American rock. Abbot's shots highlight a long forgotten era, while Stanley and Simmons provide a running narrative. Sample quote – "I had created a Frankenstein's monster, which eventually became more important and recognisable than Gene Simmons. And before I knew it, the fame of my tongue eclipsed everything about me."

SO YOU WANT TO BE A POP STAR? HOW TO MAKE YOUR DREAMS OF FAME COME TRUE: Martin Roach (Virgo ISBN 0-753-50792-2). February 6. With a title like that (and a foreword by Louis Walsh) this looks on the surface like little more than a cash-in on the TV talent show phenomenon. In fact this helpful little book goes way beyond any "reach for the stars" ethos and into the practicalities of the music business. Peppared with advice and tips from the likes of Tony Windsor, Hugh Goldsmith, Sylvia Young, Paul Oakenfold, Damian Harris and Natalie Appleton, there is much sound advice on everything from vocal coaches to contracts to lawyers. Not a bible by any means, but easily readable and a good introduction to the world beyond the TV studio – although interestingly, there is no chapter on how to cope when you're 15 minutes are up.

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OFF THE RECORD

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In its 50 years of existence, the UK's Official Singles Chart has seen many changes, both in its compilation and, more crucially, in the public's consumption of and access to singles and music in general. The advent of music TV, the internet and MP3s have changed the way that the chart performs, but it has not changed its fundamental reason for existence

— to be a snapshot of the musical taste of the nation.

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The tradition and excitement of tuning in to a Friday afternoon to find out what's at number one remains as important today as it was in the Fifties. At a time when more charts are springing up, each with their own compilation methods, it is vital that the official sales-only singles chart continues to be broadcast nationally on the BBC.

Radio One's new Official Chart Show, launching on Sunday (February 9), will continue to count down the UK's Top 40 singles every week, but with some exciting changes. There will be more live music, more interactivity and more information on the music being played to satisfy the audience's hunger for musical knowledge.

The new show will also reflect the increasing importance of album sales, which, when placed alongside singles, gives a more comprehensive picture of the UK's music trends and how audiences are consuming them. The new, younger focus of the Official Chart Show is also being reflected through its new presenter Wes. At 23, Wes not only has a passion for the music that he plays, but he also has an authentic understanding of the audience buying the records. The UK's official singles chart, broadcast each week on Radio One and Top of the Pops, remains the only 'pure' countdown and is just as important today as it has ever been.

Joe Graham is producer of Radio One's Top 40 show

● Off The Record is a personal view

THE BIG QUESTION

T.A.T.U.: HARMLESS FUN OR IMMORAL TRASH?

Simon Price, features editor of new music magazine Bang: "It's an interesting question. They are not-grade pornography whose prime motivation is to titillate. I'd love to hear someone from the record company say they are not. But then I think it is cool that you can basically get an explicit lesson scene (from the video) on daytime TV. You wouldn't have two 18-year-old boys kissing."



Jim Batchelor, head of commercial, Woolworths and MVC: "It's selling extremely well in Woolworths so we would suggest Woolworths customers are happy to buy that product, but there will be people who see it as immoral. My view is that the retailer should provide people with what they want."

Simon Sadder, music director, Emap TV: "When we started playing the T.A.T.U. video on The Box, there wasn't any hype about it — we knew it was a big hit from Europe and actually approached the label about playing it, who assured us the girls were 17 and 18. The TV has set guidelines about discriminating on the grounds of sexuality so it is no different to playing videos from someone like Enrique, which we play lots of and has plenty of intimate kissing."

Andrew East, chairman of Music Producers Guild: "It's exploitative to sell records like this, but record companies have done this for ages. In the long term, it's more damaging to the industry. I can't condone anything that would attract the attention of paedophiles and we want to ask the question: 'Are we feeding a paedophile population?'"

Tracie London-Rowell, director of film, TV and advertising, Chrysalis Music: "I'm not against girl-on-girl action — but in the current climate of paedophiles in our society, we can do without this type of film in videos — we are here to provide music, not to supply something for pervs to get their rocks off to."



Mark Doyle, DJ and Hed Kandi founder: "I first saw the video on German MTV while in Ibiza this summer and knew I was going to be huge. Gimkits work and I think there are a lot worse things to be worried about than two young girls having a snog."

Angie Jenkins, artist liaison manager, Sanctuary: "It's only fun. They're using the whole lesbian thing as their unique selling point. Top-of-the-music. Everyone wants to cop an eyeful and, although I don't like the concept, I do quite like the song."

T.A.T.U. hit national headlines last week over the steamy "lesbian" video for Everything She Wants.

DIARY

Remember where you heard it: With a multi-million-pound, two-year deal, Woolworths really is throwing its weight behind commercial radio's Hit 40 UK chart. Only that support doesn't stretch to actually displaying the chart & now sponsors in its own stores. Instead, Woolies is sticking to its internally-complied chart, with its top entertainment man Richard Izard insisting that will not create any complications with customers. "The chart they play on a Sunday night is a retrospective rundown based on the week's chart. We run a prediction chart based on the new releases that week," he says... Self-awareness is a wonderful thing, but Dooley can't help thinking Hasse Breitholtz is doing himself a dreadful disservice. "I am Euro Trash," declares BMG's departing Swede. "I am aware of that, but I have been amazed at how people have taken to me here and allowed me to do what I wanted to at the company with a very different style of management than they had before." We can only conclude that makes his BMG cohort Simon Cowell global trash... Motormouth DJ Sara Cox was among those spinning the platters at last week's World DJ Fund launch, which encourages DJs to pledge their normal fees in aid of Nordoff Robbins. Last year's campaign raised a staggering £400,000 for the cause. Among the packed crowd on the night was one Gary Farrow, who the following day was the subject of a Popbitch discussion about his many friends and, in particular, a link between two friends in very high (one Aistair Campbell) and very low (we couldn't possibly...) places... How hot is the new Mel C album? Too hot, it seems, for HMV's head of music Mark Noonan, whose expensive designer coat partially melted when it brushed against a candle at a retail playback of the album last week... Jonathan Shalt last week witnessed for himself that Chancellor Gordon Brown is at least not wasting tax payers' money on doing up his own gaff.

The artist manager was among a group including BMG's Tim Bowen, Universal's Lucian Grainge (pictured with Shalt) and Shirley Bassey invited to 11 Downing Street for a reception hosted by Brown in aid of next year's Special Olympics in Dublin. Shalt witnessed "no carpet with bare foreboards, peeing wallpaper, toughened glass windows so no one could escape, crap modern art". Dooley hears that we should look out for a possible future invitation to the gaff next door... Anyone checking out the new NME shows this week should keep their eyes peeled for new kid on the block Dizzie Rascal, favourite of The Streets' Mike Skinner, who is about to sign to one of the UK's premier talent stables... Hugh Goldsmith was as shocked as anyone last year when he was named UK music radio's most powerful player in a Radio Academy-organised survey. Voting begins now (<http://www.radioacademy.org/musicrodio/>) for 2003's Top 100 Powerlist, with the results announced at April 9's Music Radio Conference... Dooley is sorry to hear about the sudden death last week of industry veteran and former Whitefield Studio Staffer Steve Shin, who mastered releases for artists including Jean-Michel Jarre, The The and Michael Jackson. He leaves a wife Linda and two children...



Kazakhstan Ambassador to Britain, His Excellency Erian Idrisov (pictured middle) took such a shine to Lander, he apparently made him a Freeman of Kazakhstan. "It means I can put one of their horses on my shoulder, carry a goat in my pocket and get free oil for life," Lander proudly boasts.

First Russian lesbians, now a Kazakhstan pop star is looking to make his mark on the UK singles chart. It all literally had the vodka flowing last Tuesday at the Kazakhstan Embassy in South Kensington, which staged the launch of Rakhat T's debut single 'I'm a Little Russian and which is due to hit stores here on April 7. Just to create the right atmosphere, all guests received an item of Kazakh national clothing. Hence the reason why Fleming Connolly Lander's pluggish supreme Judd Lander (pictured left) and MCS Music director Guy Fletcher (right) — whose company is putting out the record — are looking so beautifully attired.

music week

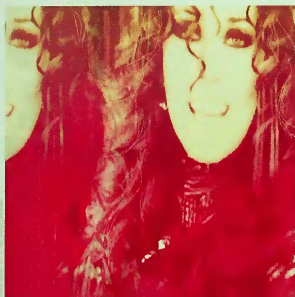
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CMP Information, United Business Media,
Eighth Floor, Ludgate House,
245 Blackfriars Road, London SE1 9UR.
Tel: (020) 7579 + ext (see right).
Fax: (020) 7579 4011

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SUBSCRIPTION HOTLINE: 01858 438816 NEWSTRADE HOTLINE: (020) 7638 4666



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ART DIRECTION & DESIGN
TV & RADIO PRODUCTION
ANIMATION & WEB DESIGN

- 34 PERCY STREET
- LONDON W1T 2DG

TEL +44 (0)20 7580 8868
FAX +44 (0)20 7323 9760 (DESIGN)
FAX +44 (0)20 7323 9760 (TV)
ISDN +44 (0)20 7585 0747
MAILING@PEACOCKDESIGN.COM



WWW.PEACOCKDESIGN.COM