

FOR EVERYONE IN THE BUSINESS OF MUSIC

8 MARCH 2003 £3.80



music week

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30" spots on ITV, C4 and satellite from March 10th

March 10th - Shepherds Bush Empire **SOLD OUT**
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September 10th - Birmingham NIA Academy
September 11th - Manchester Apollo
September 12th - Glasgow Clyde Auditorium
September 14th/15th - London Royal Albert Hall

BBC3 The Grammys live performance of Landslide and interview - March 1st
Graham Norton performance of Landslide and interview - March 11th
GMTV interview - March 17th
TOTP2 performance of Landslide and Long Time Gone - March 18th
An Evening With The Dixie Chicks TV Special - April

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WE DO
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SIMPLY RED PRESENT NEW INDUSTRY MODEL - NEWS, p4

8 MARCH 2003 £3.80

FOR EVERYONE IN THE BUSINESS OF MUSIC

musicweek

Rodol steps up as MoS looks to brand

by Martin Talbot

James Palumbo is stepping outside of the day-to-day running of Ministry Of Sound, highlighting a fundamental shift in strategy for the independent he founded 11 years ago.

Mark Rodol, a founding member of Palumbo's initial Ministry Of Sound team in 1991 and previously recording and marketing director, takes on Palumbo's role as CEO of the group's operations.

Palumbo, who continues to be the group's majority shareholder, is to remain in his position as chairman, but will step away to concentrate on "long-term strategy", according to a statement issued last Thursday.

The change will see a shift from Ministry's entrepreneurial roots towards a more brand-oriented approach, says Rodol. "Ministry has tremendously sound financial

and entrepreneurial attributes, which have built it into the business it is today. But, in going forward, it is time for it to be more of a brand-than entrepreneurially strategy.

"The entrepreneurial spirit is what has always driven MoS. We need to change that focus. And James is an entrepreneur and I am a brand strategist."

Rodol dismisses any suggestions that 3i, the venture capital company which holds a minority stake in the group, demanded that Palumbo be sidelined. However, it is understood that the move was mutually agreed between Palumbo and his management team, led by Rodol.

Rodol says, "It coincides with the view and desire of the senior management team to take the business in a particular direction. It



Rodol: taking brand-led approach

wasn't that we all threatened to walk out of the door, but myself and Lehan [Prencener] are passionate about MoS and desperate to make it work going forward."

Another source close to Ministry suggests that Palumbo has simply tired of the music industry. "He has just had enough," says the source. "This is James saying, 'I really don't want to be in this business any more'."

"But this is the best thing for Ministry for the company, the people and the brand. Mark is very good, but there's no doubt it is going to be very tough for them."

Rodol dismisses any suggestions that MoS is up for sale. "There has also apparently been a 'far sale' sign on MoS," he says. "As a successful independent, we are always going to attract that. But there is no active effort to sell MoS."

Rodol will be supported by a newly-restructured senior management team, with Prencener as managing director of the A&R and recording businesses. Andrew Dickson as financial director and GM Harper as commercial director.

Although it is understood that former head of business affairs Adam Barker is leaving the company, this is unconnected with the changes, says Rodol. He stresses that there

are no other staff cuts at the company, which continues to be profitable, he says. In 2002, it recorded turnover approaching £100m, driven by UK album sales of 3.4m, including 500,000 artist albums.

Prencener insists that the company will retain a commitment to artist development, but with an emphasis on directed-acts rather than through joint ventures. The company currently has four acts signed on album deals – including Jakatta, DJ Sammy and Bent – and aims to have between five and 10 acts.

Prencener says that MoS is currently in discussions with Fisherspooner about their future relationship, and adds that MoS intends to honour its commitments to its joint venture relationships with Cheryl Rorison's 2m and Dean Connor's 13 Amp.

Out Of Time, the lead-off track from Blur's (pictured) first new studio album in four years, was due to secure its first radio play at 10.15am today (Monday) by Radio One's Jo Whalley. It will be released commercially on April 14 with the album *Think Tank* following on May 5. Parlophone's head of radio Kevin McCabe says Whalley has already earmarked it as her record of the week, while other radio stations were due to follow with the track later in the day. "There has been a long set-up and a lot has changed. Radio playlists have changed a lot in four years," says McCabe. "Yes, Blur are a huge British band of major note, but nothing can be taken for granted." He says the response from radio, including Xfm and Virgin Radio, was positive from the start, following a series of playbacks in which Parlophone showcased a number of album tracks, including the second single Crazy Beat.



Smiles all round at Universal and BMG

Even amid the gloom of falling global music sales, staff at Universal and BMG have emerged among the UK's happiest workers.

The Sunday Times list of the 100 best companies to work for, published yesterday (Sunday), ranks Universal in 45th position with BMG in 53rd. It is the first time music companies have figured in the annual list, which is compiled from the views of staff and the policies of employers.

Universal Music CEO and chairman Lucian Grainge, whose company was described by the newspaper as "full of enthusiastic people making a living out of their hobby", says his staff are delighted to be on the list. "I'm thrilled for the company and

WHAT THE PAPER SAYS

UNIVERSAL: "Big enough to provide a wide range of smaller paths, yet small enough to give everyone from an executive to the post boy a taste of the excitement, as an employer Universal rocks."

BMG: "Doherty reflects the music company and about four-fifths of employees feel he is full of positive energy, have faith in his leadership and are excited about where the company is going."

"I'm thrilled for the people in it," he says. "I hope it says what we feel: we're a good place to work. We're obsessed with having the best pro-

ple and it's about how we operate, our structure."

Universal Music's human resources director Malcolm Switton says, "It was quite heartening to come ahead of the likes of Tesco and M&S, people you look at as big, model employers."

BMG UK's music division president Gus Doherty is seen by four-fifths of employees as being "full of positive energy", according to the newspaper. He says, "It does wonders for the morale of the company to be up there as one of the best companies to work for, especially as it's the music industry which is normally regarded with derision within the business world."

DVD industry meeting highlights potential growth in music sales

DVD Industry leaders are predicting music will become the sector's key growth area this year with sales set to more than double.

The huge increase in business will be driven by a number of key releases appearing over the coming months, including the landmark issue on March 31 of *The Beatles' Anthology* series, executives forecast last Thursday at a London brunch to celebrate the format's fifth anniversary.

Mike Brown, executive director of the newly-renamed DVD Entertainment Group – the pan-industry association representing software and hardware companies, which was previously known as the DVD Committee – highlights the potential for the format.

"Some 15% of all DVD hardware sales were for 5.1 home theatre systems in 2002," he says. "These don't only turn your living room into an cinema, but also make music come alive, too. It is hard to go back to stereo once you have heard music through 5.1."

Brown says that, while music accounted for 3.5% of the 90m DVDs sold in 2002, its share is expected to lift to 5% in 2003. With the overall DVD market expected to hit 140m units this year, that would add up to 7m music DVDs, compared with just more than 3m in 2002.

Brown believes titles such as



The Beatles' Anthology on DVD

Apple/EMI's Beatles issue will bring further attention to music on DVD, as well as retail profile which has already increased to help drive sales. One of the DVD Entertainment Group's key areas of focus this year will be the fight against piracy, with the launch this year of DVD recorders – in the two formats, DVD-R and DVD-R – set to add to the home-copying problem.

British Videogram Association director general Lavinia Carey says that it is planning an intellectual property awareness campaign to highlight the perils of home copying. She says she is hopeful that, through the Alliance Against Counterfeiting & Piracy – one of which Carey is also chair – or other associations, such as the BPI, will join the campaign.

"It is going to be something like selling bottled water," she says. "Why do people buy bottled water when they can get it through the taps for free?"

newsfile

JENKINS MOVES UP AT BMG MUSIC PUBLISHING INTERNATIONAL
Andrew Jenkins has been elevated from the position of senior vice president to executive VP at BMG Music Publishing International. Jenkins, who joined the publisher in 1993, initially as vice president, will continue to oversee BMG Music Publishing International, the London-based office responsible for signing catalogues and songwriters to international sub-publishing deals.

CHRYSALIS MUSIC PUBLISHING SCOOPS CRUSAIDERS' CATALOGUE
Chrysalis Music Publishing has captured one of the most heavily-sampled, contemporary jazz libraries with a deal for The Crusaders' song catalogue. The Four Knights Music catalogue, which includes the hits *Street Life* and *One Day I'll Fly Away*, has been used widely by a number of US urban artists including 2Pac and Destiny's Child. "It's a fantastic catalogue," says Chrysalis Music Division's CEO Jeremy Lussacchi (pictured with the group). "There's a huge legacy of instrumental material."

IFPI CONSIDERING WHETHER TO POSTPONE PLATINUM EUROPE AWARDS
The IFPI is considering whether to postpone its Platinum Europe Awards due to take place in Brussels next year, as it would clash with other events in the EU calendar. The awards, which are traditionally held every two years, may have to be staged in 2005 instead as they would otherwise coincide with a raft of events including changes to the European Parliament and the European Commission and the enlargement of the EU.

THE SUN'S CD PROMOTION SET TO MAKE MORE IMPACT AS A MONTHLY OFFER
Spin Music's Andrew Cleary is predicting a greater impact for the Sun's CD promotion his company is behind after it switched from a weekly to a monthly offer. Tokens for the first of the campaigns under the new format appeared in the newspaper last week, offering a CD to the first 100,000 Sun readers. CD featuring three Craig David tracks and one track appear from Good Charlotte (pictured), Rosie Ribbons and Weezer plays.

Q4 SALES UP FOR CLEAR CHANNEL COMMUNICATIONS

Clear Channel Communications, the US radio-to-live-entertainment group, revealed improved fourth quarter sales and income last week. For the three months ended December 31, 2002, the group announced that revenues were up 19% to \$2.21bn to \$1.86bn in 2001. For the same period, EBITDA was up 68% to \$579m from \$345m, making the full-year revenues now \$8.42bn (\$5.97bn) and EBITDA \$2.19bn (\$1.92bn).

TROBIEVICH TAKES PROGRAMME CONTROLLER ROLE AT INVICTA FM
Capital's Kent-based Invicta FM has appointed Rebecca Trobievich as its new programme controller. Trobievich replaces Mike Osborne, who left last month to join the Kent Messenger Group. Trobievich started her radio career in Sydney, Australia, before moving to the UK in 2001, as assistant programme controller at LBC. Since November, she has been involved in the production of Capital FM's breakfast show and albums chart.

BROADCHART ACQUIRES NETPD

Digital music services company Broadchart has acquired online media monitoring company NetPD, whose work was involved removing 56m copyrighted files from the internet, including from Napster and Kazaa. Broadchart, whose operations include sourcing, digitising, cataloguing, hosting and distributed music, says it struck the deal as it wanted to extend its services to include online media monitoring.

MUSIC WEEK CHANGES STAFF PHONE NUMBERS

Music Week's telephone numbers have changed from this week, to a 7921 prefix. See the staff box on p25 for full list of new numbers.

m w playlist

ROOM 5 FEAT OLIVER CHEATAM — Make Liv (Positive) First featured on Music Week's Miami Beach Plugfest CD in March 2002, this is now limbering up for the charts thanks to a Lynx TV ad (single, March 24)

GOLDFRAPP — Black Cherry (Mute) Goldfrapp follow their lush debut *Felt Mountain* with a sharper offering, characterised with gritty beats and futuristic glam stylings (album, April 28)

SENSEI — Silent by (unsigned) These recently-reformed purveyors of chugging riffs and spaced-out weirdness are sounding more relevant now than ever before (demo, featured on Back Register Best Volume 39)

LIL' KIM — The Jump Off (Atlantic) The Queen Bee is back and seductive as ever, thanks to edgy Timbaland beats (album track, out this week)

ATOMIC KITTEN — Love Doesn't Have To Hurt (Innocent) A class song penned for the hit by Eternal Flame writers Billy Steinberg, Susanna Hoffs and Tim Kelly (single, March 31)

POLAROID — Silence (unsigned) A mesmerising blend of Björk and Liz Fraser that is destined for big things (demo)

THE WHITE STRIPES — Seven Nation Army (XL) Ramshackle riffs from one of the most high-anticipated albums of the year (from *Elephant* album, March 31)

FOUR TET — She Moves She (Domino) As ever, this is fiercely individual and utterly unique stuff from Mr Hubdan (single, March 31)

AIDAN SMITH — Song To Dede Smith (Twisted Nerve) Loveable new signing to Twisted Nerve, home of all things idiosyncratic. A name to watch in 2003 (from *Home With Aidan Smith* album, April 14)

SERAFIN — Things Fall Apart (Taste Music/Elektra) A year on from being spotted and signed to Elektra at SXSW, the UK's indie rockers prepare to unleash their debut album (from *No Push Collide* album, May)

Ministers look to BP/Aim for N-based UK diplomat

by Robert Ashton
Support for the New York-based UK music industry office (UKMO) appears to be gathering momentum within Government circles, with two ministers offering a placement in the British Consulate as a precursor to establishing the office.

DCMS parliamentary under secretary Kim Howells and Foreign & Commonwealth Office minister for trade and investment, Stephen Symons have signed a joint letter to the UKMO sponsors — the BPI and Aim — suggesting that the music industry should nominate a representative who could initially take a six-month placement in the Government's diplomatic office in New York.

Sources suggest the move, a first step towards establishing the UKMO from scratch, would give the music industry the opportunity to assess the market and time to draw up a full business plan for the UKMO. The move follows a recent meeting between Howells and Symons to discuss the level of funding the Government could offer the UKMO, which is expected to cost around £350,000 annually.

In the same week that the music business was given this encouragement, the music lobby has stepped



Howells: looking for NY executive

to its pressure on Howells to ensure the DCMS-sponsored Licensing and Communications Bills give radio, music and musicians greater protection. In the first salvo of what is becoming an increasingly concerted campaign to safeguard diversity of music and radio stations, musicians including Paul Oakenfold and Mr Scruff addressed their complaints in a letter to the Guardian last Tuesday and suggested that the Communications Bill will produce blander programming.

The following day, key players from the music world met Howells at the DCMS under the umbrella of the Music Industry Forum to discuss both Bills. Francis Lowe, director general of British Music Rights — which was among more than a dozen companies and organisations invited to the meeting — says the music industry is concerned that there is no mechanism to

safeguard diversity of music on radio if licences are being renewed or ditched out. "If there is any further consideration of radio, there should be safeguards to ensure radio does not become bland," she says.

Lowe adds that the concerns extend to public service broadcasting. The organisation is also briefing LibDem broadcasting spokesman Nick Harvey to debate the issue in Parliament tomorrow (Tuesday) in a bid to secure the equivalent safety nets which the Government is providing the TV industry applied to music.

"We want to see that if there is a change of ownership, there will still be a commitment to programming new and original music," she says, adding that the music lobby also pushed for a joint review of the Communications Bill by industry and Government once it becomes law to test how "positive" its effect has been. BMR is also setting up an online petition at britishmusic@bmr.org to give people in the industry a voice.

Last Wednesday's meeting follows the introduction of a number of amendments to the Licensing Bill, which have included a commitment not to penalise musicians if they unwittingly play in unlicensed premises.

Bazalgette to depart from Music Choice

Simon Bazalgette is planning to pursue two undisclosed new projects in the digital media arena, after announcing he is leaving his post as Music Choice chief executive.

Bazalgette, one of the principal architects in building the non-stop music network since it started in 1993, says it was a "mutual decision" to leave the group which emerged from a joint venture between EMI, Sony, Warner and Motorola in the early Nineties and now provides 40 music channels to 1.0m homes across Europe and the Middle East.

Although, in a parallel move, chief financial officer Jonathan Apps is also leaving the group, Bazalgette says the group is now in a strong financial position.

Bazalgette will be succeeded by current chief operating officer Margot Dalry, who joined Music Choice in 1995 and assisted Bazalgette in the group's £46m flotation in October 2000.

Cokell set to head new label focusing on established acts

Established acts are to have a new port of call, with former London Records chief Laurie Cokell being drafted in to run a new audio division for the film group Classic Pictures.

Cokell, one of the main architects in breaking and developing All Saints as former managing director of London Records, will concentrate on signing and selling established artists with a proven fan base.

Already he is lining up a new album release, the debut on the new label, from prog rock legend Rick Wakeman titled *Tout*. Other albums on the blocks are an unreleased 1978 live album from JJ Cale and material from Edgar Winter and Runrig. He also says he is in negotiations with international acts. The Ten-distributed label plans to release up to 15 albums each year.

"Sanctuary is the model," says Cokell. "We're about established artists who fan bases and then



Cokell: Wakeman project lined up

they can go out and tour." He adds that he has identified a number of acts who do not fit on the rosters of majors. "We know the level of sales expected for our acts and will tailor our marketing and other resources around that," he says.

Cokell is not expecting many of the label's acts to release singles, he felt promote albums. However, he anticipates the silver DVD at Classic Pictures will be brought in to work on projects.

Music Zone throws down gauntlet to rivals

Music Zone is going for the jugular as it launches its first London store, by taking a sideswipe at rival HMV.

A campaign pushing the soon-to-open capital store will hit the back of 100 London buses this week with a cheeky strapline urging potential customers to "Do it doggy style" and "save a fortune".

The pink, "doggy" strapline reflects the discount retailer billing itself as the "underdog" against the likes of HMV and Virgin, whose respective flagship branches are less than 50 metres either side of Music Zone's Oxford Street store.

Music Zone's founder Russ Granger, whose London store is off-



Granger: Oxford Street launch

cially launched this Saturday, is expecting the opening to provoke a reaction from the established players close by.

"It's the same wherever we open," he says. "They don't like it, but that's life. I don't care what they think. I don't have anything to do with these people — they do their thing and I do mine."

The less-than-glitzy promotion planned for the London store, reflecting the non-nonsense approach of a chain that sells its chart CDs at £10, will include people dressed in dog costumes on Oxford Street.

A second store in the capital is lined up for Whitehorse, East London, in June, while Granger adds that he is in talks about three other potential London outlets. Ahead of Whitehorse, Music Zone will open its 44th store in Chester in March 28, with around another 12 openings expected this year including Telford in May and one in the new Bullring shopping mall in Birmingham this September.

XL Recordings has won the hottest signing battle of the year to date, securing a long-term deal with rising urban star Dizzee Rascal (pictured). Rascal (is part of the Roll Deep Crew collective, which also features Wycle, who has also been signed up by the label. "Dizzee is a unique talent," says XL Recordings A&R Nick Hugggett. "His appeal is very broad and, although initial interest has been from the urban audience, it already spans way beyond that into style magazines, dance magazines and plays on Xfm." Rascal first emerged on the underground scene last year with his white label single I Love You, which will be released through XL in April, with an album to follow in June.



HMV series to focus on world catalogue

HMV is preparing to breathe new life into back catalogue by launching 20 compilation titles over the next two years, through its own new Global Roots range, developed in conjunction with Universal Music Catalogue's Spectrum Music arm.

The first four titles, released today (Monday), will cover Brazilian, Cuban, Rollywood and blues/jazz music, while HMV ultimately plans to release a total of 20 titles including broad themes such as Africa, Americana, France, gospel, Irish folk, salsa, Scottish and Spain.

Retailing at £8.99, each title is a double-CD set consisting of 40 tracks and will be supported with specialist press advertising backed by Universal Music's catalogue marketing division.

mw comment LESSONS TO BE LEARNED FOR ALL



When you walk into Ministry of Sound's head office in Elephant & Castle, there is

little for doubting their bold approach to business.

A large, illuminated sign in the main reception picks out the mission statement of the company.

"We are building a global entertainment business based on a strong aspirational brand, respected for its creativity and quality," it says.

It is typical Ministry of Sound – confident, bold and more than a little brash. These are three words which might also easily be used to describe James Palumbo, whose departure from the day-to-day manager of the group marks a landmark moment.

It marks the end of Ministry's confident, sometimes aggressive expansion into artist development, and the beginning of a new, more modest era of focus.

As everyone at Ministry is keen to stress, artist development will remain a priority, but through smaller, cheaper deals, growth which is more organic and more sustainable. That should, perhaps, be a mantra for the entire business.

On the face of it, the Relentless Creators' report does not make pretty reading. It highlights just how tough the business is out there for all indie labels, but for Relentless and Ministry itself.

It also points to the pressures which come to bear on a label aiming to compete in a voracious singles market. It is a story of a label who started off on an extraordinary high – a number one and number two with their first two single releases – and the subsequent, spiralling pressures to maintain that level of success.

But there is more to the case study than the black and white in the creators' report. What the report doesn't highlight is one of the fundamentals of the Relentless/MoS business logic – that the drive to generate a string of popular breakthrough singles was also intended to drive compilation sales.

So, when the company spent big on videos and marketing, it was doing so in the full knowledge that such investment would benefit not just that specific single, but would filter through to benefit Ministry's highly profitable compilations.

And, of course, the declining singles and dance market did not exactly help matters.

Ultimately, though, it is a story of how quickly fortunes can turn around. It is, after all, just a year ago that the Music Week Awards honoured Relentless as the UK breakthrough of 2001.

None of us – not to mention directors Shabs and Paul and the many involved at Ministry of Sound – would ever have guessed, or wished, that the decline would be as meteoric as the rise.

Martin Talbot

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Relentless debits piled at £3m

EMI creditors circle company

by Joanna Jones

The scale of debts piled up by Relentless Records has been unveiled in a creditors' report showing the indie to owe more than £3m. Main shareholder Ministry of Sound, the Royal Bank of Scotland and companies across the music industry are among those owed money by the company, whose assets amount to just £745,565, initial proceedings in the liquidation of the company reveal.

At an extraordinary general meeting held on February 21, shareholders passed a resolution for the voluntary winding-up of the company with Stephen Blandford of Fyman and Robert Smiles of Rothman Pantall & Co appointed as joint liquidators.

At a creditors meeting held on the same day, a list of 174 trade and expense creditors was reported alongside their claims totalling more than £900,000. Creditors include



Romeo: high marketing costs

Anglo Plugging (owed £9,148), Wise Buddha (£2,157), Clintons Solicitors (£49,117), EMI Records (£3,526), Gut Intermedia (£6,857) and Outside Organisation (£19,357).

According to the creditors' report, both Royal Bank of Scotland and Ministry of Sound Holdings are owed more than £800,000, with more than £400,000 in royalties also due.

The report to the creditors, presented with a summary of the state of affairs, told how Relentless, formed in December 1999, had

made a profit of £282,300 in its first year accounts to December 2000, the year Re-Rewind by Artful Dodger featuring Craig David hit number two of the chart.

But in its bigger year of 2001, when it had number one singles by Daniel Bedingfield, DJ Pled Pled & The Master Of Ceremonies and So Solid Crew, the report told, the company went on to make a loss of £890,000. It detailed how the profits worsened in 2002 with minimal profits due to "the high expense of videos and marketing to break acts".

The report highlighted the launch of Romeo's album Solid Love where the video and marketing costs for singles Romeo Dunn and It's All Gray were high, in anticipation that this would drive higher album sales. But the album's sales reached just 37,000 before Christmas, against an expected level of 100,000.

According to the report, the Royal

Bank of Scotland advised Ministry of Sound in mid-2002 that it was concerned with the level of Relentless's borrowing and insisted the debt be secured by way of a guarantee from MoS. The guarantee was duly given, leaving MoS responsible for this debt.

The liquidators told the meeting that they anticipate sufficient funds would be available to pay preferential creditors in full and enable a dividend to be paid to unsecured creditors. Sources suggest that unsecured creditors are expecting as little as 30p in the pound or less.

Sources close to the liquidators indicate that the details contained in the report are subject to change, while sources close to Ministry indicate that royalties are continuing to flow in from sales of the Romeo album and from interests in the Daniel Bedingfield and So Solid Crew albums and other compilations, as well as PPL income.

Press rumours fly over EMI buyout of Warner

Speculation of a merger between EMI and Warner was dusted off and given another airing in the financial pages last week, despite no concrete evidence that ongoing talks had reached any sort of endgame.

The *Wall Street Journal* sparked a flurry of copycat reports suggesting that EMI is preparing to buy a majority stake in Warner Music worth up to \$4be. The move follows comments by AOL Time Warner CEO Richard Parsons that he is making debt reduction a priority for the US group and a sale of EMI would appear attractive.

Analysts voice less excitement at the recent media flurry, citing EU regulators as a hurdle, although the weak music market may have softened their stance. EMI refused to comment on the rumours.

Meanwhile, BMG chairman and CEO Rolf Schmidt-Holtz scotched speculation that he is about to head the RTL Group. In a letter to BMG executives last Thursday, he wrote, "I am happy to announce that I have decided to remain at BMG in my current role."

UMTV move strengthens links to All Around The World repertoire

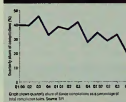
Universal Music TV is strengthening its links with hugely successful dance label All Around The World by creating a post dedicated to handling the indie's repertoire.

The major, which already distributes the Blackumbased label and has worked with it on the Clubland series of compilations, has moved UMTV dance assistant Emily Ballkew to the new position of product manager for All Around The World.

UMTV managing director Brian Berg says the decision to tighten the relationship follows the announcement last month by Universal-owned dance label Senoos which, until now, has been a key supplier of dance singles for the major's compilations, but is now switching to artist-based projects instead.

"Serious were our in-house dance label and supplied us with singles, but have now felt the need to button down and concentrate on breaking acts as opposed to one-off dance singles," he says. "One-off dance sin-

HOW DANCE HAS DIPPED



gles are the lifeblood of the compilations business and All Around The World has loads of them."

News of the tie-in coincides with newly-released BPI figures, which provide further evidence of last year's rapidly-declining dance compilations sector. Against all Around The World, which sold nearly 570,000 singles over the counter since the last quarter of 1998.

Supermarkets improved their share of dance compilations during the year from 18.6% to 20.5%, while they were responsible for 24.5% of all compilations sold over the counter in 2002.

MTV SECURES MICHAEL EXCLUSIVE
MTV Europe has secured the pan-European music TV exclusive on George Michael's cover of Don McLean's *The Grave*, which will be aired across the company's European networks from today (Monday). The track, which is expected to voice Michael's views on the issue of war with Iraq, is not set for general release and was recorded exclusively for MTV.

SANCTUARY REVAMPS WEB SEARCH
Sanctuary is offering producers of compilation CDs and ad agencies a new way to search and access its catalogue, including acts from The Strokes to The Kinks, with a new website. The new Sanctuary Music Licensing site will enable users to search Sanctuary Records' database by artist name, album title or record label. A 30-second clip can then be heard immediately and registered users can listen to the whole tracks to see if it works alongside their particular project.

UK EXECS SPEAK AT NZ EVENT
MTV Networks Europe CEO and president Brent Hansen and manager Stephen Budd were among seven UK music industry speakers at New Zealand's Resonate 03 event in Auckland at the end of last week. The three-day event, sponsored by the British Council New Zealand, Mal FM and the New Zealand Music Industry Commission, focuses on music and creative industries in the UK and New Zealand.

COLDFLAY LINE-UP 17 SESSION
Coldplay's Coldplay are set to play one of their smallest gigs to date when they perform at a Radio One exclusive. The March 25 set at a studio at London's Maida Vale will be broadcast live on the station's Mark & Lard show, which is giving away only a limited number of tickets for the performance the week before.

SOMETHIN' DEAL FOR SANCHEZ
Radio One production company Somethin' Else is this month taking over production of Roger Sanchez's two-hour dance programme *Release Yourself*, which airs weekly on outlets including the Galaxy Network in the UK and stations in continental Europe and the US. Somethin' Else says it will be aiming to expand the roster of stations for the programme – produced until now by Wade Bushall – with Australia's Nova FM the first on board.

STANDARD GETS BEHIND MCCARTNEY
The Evening Standard has linked up with concert promoter Marshall Arts for a package, including exclusive advertising and an outdoor presence, to support the London dates of Paul McCartney's forthcoming tour. The Earts Court dates run from April 15 to 22.

BENEDICT MOVES TO NEW PROJECT
Music industry lawyer John Benedict is relocating to new offices on April 3 to begin running a new niche "entertainment" practice with his wife and partner Serena Benedict. The former China Records managing director will continue his role as consultant at Denton Wilde Sappe.

Simply Red album campaign presents new industry model

by James Roberts

It might have escaped the lists of tips for launch releases of 2003, but one of the year's most significant albums – in a number of ways – is Simply Red's eighth studio set, *Home*, which is due for release on March 24.

For Mick Hucknall's millions of fans around the world, the significance comes from the album being his most relevant work since 1989's multi-million selling *A New Flame*. But for those in the music industry, the significant point is that Hucknall is releasing the album without being signed to a record company, major or independent. It is the first example of an established artist finding his own career to the level that the album campaign is indistinguishable from that typical of any other major international release.

The move is a brave one. Initial investment of several million pounds of Hucknall's own equity means the risks are high. But the potential rewards outweigh the hazards, according to co-manager Andy Dodd.

"Contrast to the whole set-up is ownership of master recordings," he says. "It is the realisation of an issue that we have been concerned about for more than 10 years and raised at the first International Managers Forum [in 1992]."

Simply Red's last career with Warner Music Company East West ended in 1999 after the disappointing performance of their seventh studio album *Love And The Russian Way*. One executive who worked with Simply Red for much of their 15 years with Warner Music is Max Hole (then East West managing director and now senior vice president of marketing and A&R for Universal Music International) who explains why the new initiative makes sense.

"One of the reasons they have done this is that they couldn't get the deal that they wanted from any of the majors," he says. "They talked to most of the majors, but in the current climate the expectations they had for a deal were unrealistic."

"The thing that Simply Red have in Andy Dodd is someone who has taken care of business for Mick Hucknall, so they are very financially secure. They thought if they couldn't get the kind of deal they wanted, then they would do it themselves."

Hucknall, Dodd and co-manager Ian Grenfell began putting together a team of freelance experts to help



Hucknall: ownership of master recordings could increase royalty payments by 200-400%. Inset (r): Dodd, Reichardt, Hucknall, Grenfell

them realise their vision, which is being channelled through a company named Simplyred.com. Former WEA marketing director Tony McGuinness was called to execute the campaign, with Outside's Tony Barker handling radio and TV promo, MBC's Moira Bellas and Barbara Charone working PR, Tim Wide handling business affairs, Trainer Focke overseeing International, Elaine Gwyther managing online operations and Ministry of Sound's sales and marketing team used for distribution. "It is an example of the age of the consultant in action," says Dodd. Hucknall also continues his close, long-standing relationship with EMI Music Publishing and its chairman/CEO Peter Reichardt.

But such levels of expertise come at a price. A global press and promotion campaign across two singles for an artist of a similar stature to Simply Red – encompassing extensive visits to 20 markets, including two or three visits to the world's 12 top markets – is likely to cost in the region of \$2m to \$2.5m, according to one major-label marketer. Other artists have enjoyed success by extending their post-major label careers with self-financed albums – Chris Rea was perhaps the

leading artist in the category in 2002 – but no-one has previously committed to such levels of investment.

"The activity in the marketing campaign is what you would expect from a major release; we wouldn't be spending that sort of money if we didn't think we could recoup everything," says Dodd, who has calculated the final royalty paid to the artist is likely to be 200-400% higher than under a standard contract.

"Recoupment – which will come much sooner under this arrangement – it quickly moves into profit," he says. Hole can also see the logic in the financial planning. "They are going to have more costs initially, but once they reach a certain point, they will take more per unit than any of the majors were willing to pay them. They will have to work a lot harder for it and one of the things that is difficult is getting going," he says.

The attention to detail on Home's set-up has been impressive. Comeback single Sunrise (released March 17) is already heading rapidly up the singles chart. It was one of Grenfell's key aims for Simply Red to return with a killer radio record. "We needed to come back with a big radio record that Emap and Capital sta-

WHAT THE SIMPLY RED MODEL ACHIEVES

- Artist owns all master recordings
- Artist has complete control over the creative process
- After recording initial marketing costs, revenues are likely to be 200-400% higher than on a standard contract
- Project can be controlled to minimise risk and reduce costs

tions would jump at. Without that we would have been in danger of being a bit irrelevant," he says. Sunrise came very late in the recording of the album and is an example of how having a project time to develop naturally can pay dividends. "It is important to give credit to Mick for being realistic and not releasing singles when the song and the timing wasn't right," says Grenfell.

Hole agrees that the material was worth the wait. "Ian Grenfell has done a fantastic job in working with Mick Hucknall in making a new album," he says. "Mick is a great artist, but he is quite impatient. Once he's recorded something, he wants to put it out straight away. I heard this record a year ago and it wasn't very good. But it is a very good record now."

"We approached it with a realistic, underground view," says Grenfell. "It's all about getting the details right. It can be horrifically daunting to see all the tasks in front of you like organising label copy for 20 different markets."

The team are quickly finding there are many other benefits to running their own campaign. One key aspect is the in-built flexibility of the business model. "We can pick and choose how to address the world market in a modular fashion, which is totally against the way of thinking of a major international simultaneous release in different markets," says Dodd. "If they are going well in Italy then we can concentrate on the market there, then revisit other markets at a later date."

"I have also noticed a renewed energy in Mick and all the people around him, which I have not seen since the start of the whole Simply Red project. The dynamic is completely different."

"The primary concern now is the best interests of the artist," he adds.

NICK HUCKNALL: THE ARTIST'S PERSPECTIVE

If I started thinking about the idea of starting this little cottage industry back on the Blue album tour in 1999...

I liken it to becoming self-employed after working for a corporation for a long time – you have a few clients out there that you know can do things with after you leave. We know our fans are still interested in what we do and we have always risen to the occasion of putting on a good show.

Most of the people we have working on the project are also in similar position of now being self-employed after moving out of the major label system, so there is a great sense of creativity, freedom and teamwork. It feels like the first time I've released an album and it is very emotionally rewarding.

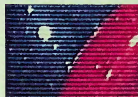
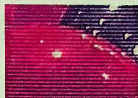
The old system wears you down after a while, not to mention that it is one of the most unjust contracts in any industry anywhere. I go into the studio, pay the costs of recording an album, pay for the marketing and still someone else

owns it. The notion that I pay for it and they own it doesn't make sense. Now I have the responsibility to make it a success, as I have put my money where my mouth is. To their credit, a lot of people who work in the system don't really realise how ridiculous it really is. After all, most people get into the industry in the first place for their love of music.

But I have no ill will to bear. We have all mutually benefited from our 15-year relationship with East West and they still have a responsibility with my catalogue, so we will continue to work with them.

We have also worked with some fantastic people in the company over the years.

The reording of the Home album was also a rewarding process. I think this album is the most complete since Stars. In that it plays as a full album from track one to 10 and flows very naturally. It is also the first album since *A New Flame* [in 1989] where all the masters played in the same room at the same time, so it has a great feel about it. It is very much the product of a team effort. We all decided when it was finished.



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MUSIC WEEK AWARDS 2003

newsfile

DANCESTAR LINE-UP TAKES SHAPE
Grammy winners Dirty Vegas are among the first performers confirmed for the second Dancestar USA Awards, to be held on Miami Beach on Wednesday March 19. DJ Sammy and I!O will also perform at the event, which is to be hosted by actresses Juliette Lewis and Roselyn Sanchez. Newly-crowned Grammy winners Dirty Vegas are nominated in five award categories, including best album and record of the year. Dancestar USA will also be producing a one-off magazine to coincide with the awards, which is to be distributed across 500 Borders stores, and will offer discounts on albums from nominated artists.

BANGLES TEAM UP FOR KITTENS
The songwriting team behind The Bangles — along with many other contemporary hits including Madonna's Like A Virgin, Cindy Lauper's True Colors and Whitney Houston's So Emotional — are set to return to the UK with a new writing team. Atoms Kitten's next single Love Doesn't Have To Hurt. The writing team comprising Bill Steinberg, Tim Kelly and Susanna Hoffs first became aware of the breakthrough hit when they produced a number one in 2003 with a cover of The Bangles' Eternal Flame. The new single, which has been produced and arranged by Russ Bushkin's Bill Steinberg and Jim Coffey will be released on March 31.

NICE MAN RECEIVES MTV BOOST
Glasgow independent label Showtime Records has scored a coup by securing for one of its releases exposure on the soundtrack to the new series of MTV's The Real World, which has an estimated worldwide audience of 14m. Nice Man's album Sauchhall And Hope will feature in the show despite not having secured a US release to date.

TURBID BACK WITH RIVE DROITE
Top pop writer, producer and mixer Walter Turbid has signed a new deal with Rive Droite Music UK, having previously been signed to Brian Rawling Productions. Turbid's projects have included Enrique Iglesias, Cher, Ricky Martin and Ronan Keating. Among his key projects for 2003 are solo material from Aquira's Lena, Samantha Mumba, Cherie Amour and Lulu.

THIS WEEK'S BPI AWARDS
Albums: Coldplay A Rush of Blood To The Head (4 x platinum) Radiohead The Bends (3 x platinum) Cristina Aguilera Stripped (platinum) Foo Fighters One By One (platinum) Feeder Yesterday Went To Soon (gold) Tom Jones Greatest Hits (gold) Chicago The Chicago Story — Complete Greatest Hits (gold) Various Club Mix 2003 (gold) Various Love — Eternal Love Songs (gold) Various Friends Reunited (gold) Various Platinum Soul Legends Feeder Polaris (silver) Moko Statues (silver) Appleton Everything's Eventual (silver) The Stone Roses The Remmies (silver) Nightmares On Wax Wood Soul (silver) Roxyette Ballroom Live Forever Charges (silver) Various Boom Selection 2 (silver)

Sources: BPI. Table shows latest new awards in the previous five days to Friday February 26, 2003

Javine set to emulate success of Liberty X

by James Roberts

Innocent Records is backing one of the runners-up in the Popstars: The Rivals series which spawned Girls Aloud and One True Voice.

The label has signed Javine Hyton to a long-term deal and has already begun sourcing tracks for the vocalist from a host of top writers and producers. "I'm looking forward to doing with Javine what Liberty X did for the first series," says Innocent managing director Hugh Goldsmith. Liberty X, who won best single at last month's Brit Awards, were the runners-up of the original Popstars programme, which produced the now-defunct Hear/Say as its winners.

It also understood that by delaying the release of a solo single until after May, Hyton's management are aiming to circumvent a clause in the contract with the producers of Popstars: The Rivals. Granada TV, which would give the company an overview on any spin-off project from the programme. Any contestants debuting with material after this date are unaffected.

Hyton is already working with Richard X, Anders Bagge, Cutfather & Joe and Michele Esposito, although



Hyton: joining Blue and Atomic Kitten at Innocent Records

Goldsmith says he is in no rush to release any material. "She is a very, very strong artist and I don't think that the platform she has from the programme is going to go away overnight," he says. "What it's all about is the marriage of her as an artist with a fantastic song. She has a well-defined sound that is all her own and, when she does decide to release a track, I think it will quickly remind people how good she is."

Hyton's performances on the programme were regarded by many as

among the show's highlights and the singer's non-appearance in the Girls Aloud lineup caused surprise. The result prompted speculation that Hyton had already resigned from the programme ahead of the final announcement of the Girls Aloud lineup, knowing that she may well secure a solo deal. Meanwhile, Girls Aloud will release their second single in April. The track, No Good Advice, has been written and produced by Brian Higgins who also produced their debut single Sound of The Underground.



As the appetite develops for "real" artists who bring a credible edge to mainstream pop — highlighted by the success of Avril Lavigne and Pink — a number of UK performers are preparing to make a bid for the charts with edgy, pop material. Among them is 25-year-old Alexis Strum (pictured), who combines elements of Eighties electro into her pop hybrid and who will release her debut single Addicted through WEA in late April. The track has been co-written and produced by Paul Westcott, with remixes from names-to-watch Baby Ash and Xenomania. "The whole project is a great showcase for a new generation of homegrown writers and producers," says Warner Chappell creative director Mike Sault, who signed both Strum and Westcott. "It has the same feeling as when we went with Mark Hill and Craig David. It's also much more interesting than getting tracks written for her by all the usual suspects."

LABEL FOCUS
For a company with its roots in dance music, Brighton's A7 music has a surprisingly varied roster of emerging acts. The management and publishing venture, run by Seven Webster & Anthony de Rothschild, will this week see one of its key development projects, Headway, sign to Richard Branson's V2 label.

"They are not part of the new rock revolution or anything like that; they are just a band with great songs which have potential to sell large amounts of records," says A7 founder Webster, whose 7pm Management has previously looked after the careers of DJ luminaries such as Carl Cox, Sasha and John Digweed, among others. Webster also managed the early career of Dido, up to the point when she signed a publishing deal with Warner-Chappell Music. Headway's imminent deal highlights A7's approach to developing new acts, which aims to generate plenty of momentum even before signing to record companies. "With most of our acts, we make the guts of the record as a publisher," says Webster.



Headway: imminent deal with V2 Records

signing to major labels get a year in development at best before things start to change around them, like their A&R person leaving the company, which isn't really enough if you are making an album from scratch. "Female singer Polaroid is a good example of how A7 is creating platforms for its bands without the backing of labels. Since starting a buzz on the artist by issuing a limited run of 500 white labels of her track So Damn Beautiful last year — which sold out after being stocked in just three key shops — a remix by

Radio One DJ Chris Coko (who is also managed by A7) was licensed for use in 15 compilation albums, was even used as the soundbed on Match Of The Day. "People just picked up on it because it was different to everything else around it and it didn't matter to them what label it was on," says Webster. A7's focus on the relationship between marketing and music stems partly from Rothschild's background in computer games and French media group Contemparation, which is also



D'Side: 18 months' development

WEA and Edel to share D'Side responsibilities

WEA has struck a unique deal with Edel to release material from Irish pop five-piece D'Side. The deal will see the two companies divide up duties on the project, with Edel handling A&R and WEA looking after marketing, promotion and distribution. Edel first signed the group, who are managed by former B*Witched manager Kim Glover, in 2001 after president Olive Black saw the group in their home town of Dublin. "We've spent 18 months developing D'Side and it's fantastic to have the power and expertise of Warner behind us to this group through," he says. "We feel they deserve to be one of the biggest pop groups in the country."

D'Side have previously won Best New Act on the Smash Hits tour and have recently been working with veteran songwriter Desmond Child (Bon Jovi, 'N Sync) and Harvey Mason Jr & Damon Thomas (Justin Timberlake, Whitney Houston) on material for their debut album. The first single to be released through the partnership will be Speechless on April 14.

a partner. "All these things help to let an artist develop organically," says Webster, who is also developing a number of opportunities "to help strengthen the marketing base of the company". A7 is currently overseeing the music supervision on two new major films, which will allow the company to place its own works alongside those of other artists. Perhaps A7's highest-profile artist right now is prolific dance producer Darren Tate, whose alias Jurgen Vries — one of his many pseudonyms — recently collaborated with Charlotte Church on the number two single Brave New World. "We have saved a very interesting project to develop Jurgen Vries' plans into something much bigger," says Webster, who is currently exploring the possibility of a number of high-profile collaborations with international performers. At the other ends of the spectrum are London rock act Fight Club, classical musician Sacha Putnam and beautiful South vocalist Dave Hamingway, who is set to release a solo project. "Most of our artists are not part of any scene but are specialists in their own areas, which is what attracts us to them in the first place," says Webster.

Capitol rushes to capjiggle on Coldplay's Grammy glory

By Joanna Jones

Capitol Records reacted quickly to Coldplay's double win at this year's Grammy Awards by immediately shipping an extra 200,000 copies globally of the band's latest album.

The additional shipments, half of which went to the U.S., further pushed worldwide sales closer to the 5m mark for a RIAA "RIASB" To The Head, which was named alternative album of the year at the 45th annual event at New York's Madison Square Garden. The band also won the rock performance award for the album's *My Place* track.

While Coldplay, who performed *Politik* at the ceremony with the 100-piece New York Philharmonic orchestra, were one of only two UK acts bagging awards on the night — the other being Parlophone labelmates Dirty Vegas — they added to EMI's



Martin: Grammy performance

extensive Grammy haul. This was headed by Norah Jones scooping five individual awards, including album of the year, and a total of eight for her *Come Away With Me* album.

Other multiple winners included Siry's *Broder* Springsteen, who walked away with ROCK male rock performance and song awards for his *The Rising* album.

A Rush Of Blood To The Head, which topped 3m over-the-counter

sales Stateside two weeks ago and has sold 4.5m copies worldwide to date, slipped 21-22 on the Billboard 200 chart this week, although this week's chart does not include post-Grammy sales.

Capitol UK international director Kevin Brown says the company will be able to capitalise on the impact of the Grammys win and (the previous) Sunday night's performance most significantly at radio, as awards for latest single *Clocks* at Top 40 radio emerge this week.

"Most of the performances on the night were straightforward but, in terms of a spectacle, Coldplay and an 100-piece orchestra was very dramatic," says Brown. "We'll see the full sales impact next week, but the whole impact of the Grammys will help the radio plan which is at a critical point."

Brown is confident the Grammys win will help drive the album back into the US Top 10. Coldplay continue to tour the US for another three weeks, followed by European dates in April, after which they return to the States again twice before the end of the year as well as hitting in visits to Australia, Asia, Japan and Latin America.

"What the Grammys do for Coldplay, and the Brits before, is give us an incredible amount of profile and is a huge endorsement and both of them in their different ways will accelerate sales," says VP international marketing Mike Allen.

"The Grammy for Parachutes had a singular impact in the US, perhaps less so elsewhere, but the impact outside the US this time around will be greater because of the moment at which it has been achieved."

US chartfile R KELLY REPLACES 50 CENT AT TOP

After two weeks at number one, 50 Cent's (pictured) Get Rich Or Die Tryin' album dips to number two, losing pole position to R Kelly, who has also had a run-in with the law. Convicted drug dealer 50



Cent's album declined by 37% to 531,000 copies, 523,000 sales last week, taking its three-week tally to a towering 2,221,000. The last album to sell more than 500,000 copies for three weeks in a row was The Beatles' 1, at the tail-end of 2000. To soften the blow of losing his album's chart leadership, 50 Cent's single in Da Club moves 2.1 on the Hot 100, unseating Jennifer Lopez and LL Cool J's four-week topper, All I Have.

Replacing 50 Cent at number one on the album chart is R Kelly, who has still to stand trial on more than 20 child pornography charges. Kelly's Chocolate Factory album just about squeezed past 50 Cent, selling 532,000 copies last week. Fears that Kelly's legal imbroglio might affect Chocolate Factory appear to be unfounded; his last solo album (he has collaborated with Jay-Z since) was TP-2.com, which sold only marginally more (543,000 copies) in 2000, even though it was released in November, when sales generally are higher.

Among Brits, it was a poor A-week, with 12 downers and a single solitary climber on the Top 200. A Rush Of Blood To The Head by Coldplay is once again the top album by a UK act, but dips a notch to number 22, while the group's *Clocks* single falls four places from its High of 50. The main reason A Rush Of Blood is back on top of the Brit list is that Rod Stewart's It Had To Be You — The Great American Songbook falls 10-30. Similarly, Stewart's old pat Etton John slips 28-52 with his Greatest Hits 1970-2002.

The only Brits to climb this week are Floetry (pictured), the female R&B duo from London, whose Floetic album improves 158-131. It does so primarily because the pair's single Say Yes is continuing to climb the Hot R&B/Hip-Hop chart, moving 49-43 this week. With US album sales overall off more than 18% last week, Floetry's climb is not attended by an increase in sales — in fact, it sold more than 9,000 copies last week, a 4% decline on the previous week, despite its 27-place climb. It has sold more than 283,000 copies to date, having been released last October.

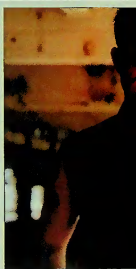
With the Grammys pulling in another bumper audience, the 18th winner, including Coldplay, should reap rewards next week, with multiple award winner Norah Jones likely to fare best — not that she's struggling anyway. Her debut album *Come Away With Me* has sold 3.6m copies to date.

Alan Jones

Value of German market falls 11%

The troubled German music market shrunk even further last year, as new figures reveal annual revenues fell 11.3% to €1.97bn.

Federal Association of the Phonographic Industry figures show shipments dropped 7.6% to 223.7m units while CD albums declined 9.2% to 142.1m and singles fell 22% to 34.8m. In contrast, DVD jumped from 1.3m units in 2001 to 3.0m in 2002. Meanwhile, the Dutch market suffered a 6% fall in value to €467.8m, according to trade body NVPI, as total volume dropped 11% from 2001 to 34.2m units. Album shipments were down 13.5% to 32.7m units, while singles fell 28% to 3.6m. Again, DVD provided the only bright spot, recording a 283% increase in shipments on the previous year to 2.3m.



Robbie Williams (pictured) kicked off his US onslaught by performing to a packed crowd of industry figures at the pre-Grammy Rock The Vote event last Saturday night, playing a 45-minute set of previous hits and tracks from Escapology. EMI Recorded Music's senior global marketing vice president Mark Cohen says, "It was not about razzamatazz. There were TV and radio executives there who would have heard about him and seen the videos and now they have seen him play." Cohen adds that the show will give Williams' profile Stateside ahead of a two-week, coast-to-coast radio and promo tour at the end of this month, before the April 1 release of Escapology in the US on Virgin. He will also appear on the Good Morning America and Carson Daly TV shows as part of the promo stint. Williams travels to Japan this week to coincide with the release of the album there.

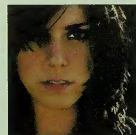
Virgin steps up pace of Melanie C album roll-out

Virgin picked up the pace for Melanie C's forthcoming album Reason across Europe last week with a raft of promotion and showcases scheduled to coincide with its March 10 release.

Melanie C has a full month of promo in Europe ahead starting from this week, including performances at Finland and Denmark's music award shows, on Sweden's *Engelberto TV* show, promo in Italy, Norway and Switzerland, as well as acoustic showcases in Belgium, Denmark and France. At the end of the last week, she was expected to visit Cologne and Berlin in Germany for promo.

The video for Here It Comes Again is gaining wide exposure on music television across the continent, winning high-rating status on TMF in Belgium and the Netherlands, and MTV in Italy and Spain as well as spots on Germany and Switzerland's *Wie* among others.

The track, which garnered initial support from radio stations including Spain's Los 40 Principales and P3 and P4 in Norway, moves into the Top



Melanie C: Reason to be cheerful 40 of charts in Denmark, Germany, Ireland and Switzerland this week.

International project manager Matt Osborne says southern Europe is in Virgin's sights this time around after Melanie C's 1999 debut, Northern Star, scored platinum sales in many northern European markets.

"We have some challenges in the markets where Northern Star did not perform as strongly and we are taking care of all the major territories as well as focusing on places like France, Italy and Spain," says Osborne.

Pop Idols choose different paths to European market

BMG has landed its first Top 10 successes for Gareth Gates in mainland Europe with *Any One Of Us* (Stupid Mistake) debuting at number eight in Germany and three in the Netherlands.

The debuts followed Gates' appearance on the German version of Top Of The Pops, while also winning exposure through both the German and Dutch versions of Pop Idol.

BMG's German affiliate launched Gates via media partner RTL — the German home of Pop Idol — and teen magazine Bravo, while Virgin played the video from as early as the middle of January. Gates, whose album *What My Heart Wants To Say* album is rolled out across Europe from March 10, also performed on a Netherlands Pop Idol final.

BMG UK international vice president Dave Shack says, "We made some very frustrating and tough decisions about holding this back last year and risked losing everything. Hopefully these first signs show we are having success



Gates (l) and Young: Euro roll-outs almost a year on.

Meanwhile, fellow UK Pop Idol contestant Will Young seems to be moving away from the reality-promo image tag as his *From Now On* album is prepared for international release from late March.

Young recently completed a *Vogue*-photoshoot in Italy, where *Light My Fire* is on high rotation at MTV. You & I will lead off the album elsewhere in Europe, where he will be introduced via a series of acoustic showcases and is likely to appear on selected Pop Idol finals.

In the US, RCA is preparing for the worldwide release of American Idol winner Kelly Clarkson and runner-up Justin Guarini's albums in April.

8 MARCH 2003



The **Top 100** Single Artists in the UK

music control

New Plays
Play
New
New
New

#	WEEKS ON CHART	ARTIST	SINGLE	RECORD LABEL	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART		
1		BEAUTIFUL	Christina Aguilera	RCA	2917	+17	85.59	-5		
2	1	ALL THE THINGS SHE SAID	tATu	Interscope/Polydor	2537	-7	79.62	-13		
3	2	STOLE	Kelly Rowland	Columbia	2770	-3	74.84	-18		
4	2	CRY ME A RIVER	Justin Timberlake	Jive	2338	-2	71.08	-3		
BIGGEST INCREASE IN PLAYS										
MOST ADDED										
▲	51	30	CLOCKS	Coldplay	951	+154	63.13	+87		
▲	6	15	7	THE BOYS OF SUMMER	DJ Sammy	1952	+21	60.77	+26	
▲	7	20	14	MOVE YOUR FEET	Junior Senior	1356	+15	51.10	+27	
▲	8	18	5	DON'T WORRY	Apollonia	1531	-7	47.38	-19	
▲	9	37	8	BEING NOBODY	Richard X Vs Liberty X	1534	+33	45.52	+44	
▲	10	25	9	SUGAR	Ruby Amanfu	1417	+29	44.23	+18	
▲	11	7	10	THE WAY...	Divine Inspiration	1098	+2	41.80	+10	
▲	12	15	5	HERE IT COMES AGAIN	Melanie C	1579	+8	41.18	+4	
▲	13	19	8	SING FOR THE MOMENT	Eminem	836	+9	40.30	+2	
▲	14	2	8	SUNRISE	Simply Red	982	+89	39.79	+88	
▲	15	7	9	HEY MA	Cam Ron	1043	-11	38.30	-26	
▲	16	1	8	CANT STOP	Red Hot Chili Peppers	805	+2	38.23	-4	
▲	17	7	8	SHAPE	Sugababes	1164	+32	36.07	+29	
▲	18	2	7	I BEGIN TO WONDER	Damini Minogue	1381	+32	35.96	+17	
▲	19	1	8	SKXER B01	Arista	1115	+8	34.95	n/c	
▲	20	1	8	YOU'RE A SUPERSTAR	Love Inc	1484	+5	34.70	-5	
▲	21	19	5	FEEL	Robbie Williams	1359	n/c	34.21	-25	
▲	22	3	8	IN DA CLUB	50 Cent	434	+30	34.21	+54	
▲	23	7	9	SONGBIRD	Oasis	1163	-7	33.49	-31	
▲	24	6	8	PAIN KILLER	Turn Back	598	+15	32.57	-8	
▲	25	7	8	BIG YELLOW TAXI	Courting Crowe feat. Vanessa Carlton	1313	-5	30.56	-10	
▲	26	1	7	U MAKE ME WANNA	Blue	1282	+55	30.24	+38	
▲	27	17	11	IF YOU'RE NOT THE ONE	Daniel Bedingfield	1096	+13	30.16	-1	
▲	28	17	11	03 BONNIE & CLYDE	Jay-Z, feat. Beyonce Knowles	840	-1	28.97	-26	
▲	29	15	8	AUTOMATIC	Sarah Thomas	1090	-26	27.68	-35	
▲	30	10	11	YEAR 3000	Busted	1101	-9	25.63	-19	
▲	31	5	8	I CAN'T BREAK DOWN	Sinead O'Connell	1178	+11	25.59	-9	
▲	32	16	8	FAMILY PORTRAIT	Pink	833	+1	24.54	-2	
HIGHEST TOP 50 CLIMBER										
▲	33	2	6	SCANDALOUS	Mia-Teq	711	+13	24.26	-40	
▲	34	12	14	IT	Jamison feat. Angel Blu	421	+12	23.76	-3	
▲	35	2	17	ITL BE YOUR ANGEL	Kira	602	-9	23.59	-5	
▲	36	4	10	SOMETHING THAT YOU SAID	The Bangles	139	+65	23.45	+20	
▲	37	3	8	INCREDIBLE WHAT MEANT TO SAY	Darius	1131	+15	23.20	-1	
BIGGEST INCREASE IN AUDIENCE										
▲	38	11	9	MAKE LUV	Room 9 feat. Oliver Cheatham	507	+31	23.00	+177	
▲	39	1	6	FOR WHAT IT'S WORTH	The Cardigans	249	+30	22.84	+70	
▲	40	1	6	FM WITH YOU	Avril Lavigne	928	+43	22.82	+128	
▲	41	1	6	LIFESTYLES OF THE RICH AND FAMOUS	Eood Charlotte	408	+5	22.26	-5	
▲	42	1	6	GOSSIP FOLKS	Missy Elliott	379	+88	21.84	+84	
▲	43	1	6	ALL I HAVE	Jennifer Lopez feat. LL Cool J	1065	+39	20.89	+45	
▲	44	3	6	TWO MODNS	Adam Snyder	HTI	30	n/c	20.64	-3
▲	45	2	6	MESMERISE	Jay Rulle & Ashanti	466	+15	20.50	+13	
▲	46	1	6	GET OVER IT	Ok Go	382	+13	19.32	+48	
▲	47	1	6	DILEMMA	Nelly feat. Kelly Rowland	450	-9	18.60	+20	
▲	48	1	6	JUST THE WAY I'M FEELING	Foxy	630	-27	18.88	-85	
▲	49	1	6	LOSE YOURSELF	Eminem	543	-26	17.63	-21	
▲	50	3	6	THE ZEPHYR SONG	Red Hot Chili Peppers	608	-5	16.99	-5	

ARPLAY COMMENTARY

by ALAN JONES

Discipline returns to the top of the airplay chart this week with the leadership not changing hands after a record six consecutive weeks in which it did.

The record which returns the chart to normal is Beautiful, by Christina Aguilera. Now also number one on the sales tally, Beautiful not only made it to the top of the airplay chart last week, triumphing in a keenly-fought three way tussle with tATu's All The Things She Said and Kelly Rowland's Stole.

It has a much more comfortable victory this week, though, surprisingly it joins them in registering a decline in its audience. A week ago, Beautiful received 69.79m pairs of ears from 2,491 plays. Although it claims an extra 426 spins this week, its audience is cut to 85.59m. That's initially a baffling and apparently contradictory divergence between plays and audience, which is, however, wholly explained by the fact that having made it the only record to have secured more than 20 plays from each of them last week, the BBC's twin turbines Radio One and Radio Two both decreased support for Beautiful considerably last week. Beautiful slides 13-25 on Radio One's most-played list with 15 plays compared to 22 a week ago, while the disc also declines 1-6 on Radio Two with 17 plays, a reduction of four. These two apart, it continues to accumulate extra listeners at a fast pace, and should have no problems retaining its leadership of the chart next week.

The record which replaces Beautiful at the top of Radio Two's most-played list is Sunrise, by Simply Red, which it aired 21 times last week. Mick Hucknair's triumphant return - which features extensive samples and re-creations of Daryl Hall & John Oates' 1977 hit I Wanna Get Back On - uses its Radio Two success as a springboard to another big leap on the overall airplay chart, where it improves 29-14. Hall & Oates themselves recently recovered after a six year absence with the album Do It For Love, from which the title track and first single was coincidentally serviced to radio last week. It does quite well there, earning a number 125 debut, with Radio Two again taking much of the credit, having given the record a brace of its overall tally of 28 plays.

With a quarter of Brits and a couple of Grammys gathered under their belts in the last fortnight, Coldplay now have the fastest-breaking airplay hit of their career with Clocks. After streaking 52-21 last week, the record now surges to number five. Radio One and Capital each gave Clocks 30 plays last week, while Radio Two was more than quadrupled support to 17 plays.

The Sugababes and Liberty X are both in pursuit of their fourth straight number one airplay hit - and although they each make impressive moves this week, Liberty X edge further ahead. Teaming up with namesake Richard X for Being Nobody - a synthesis of A1T Nobody and Being Billed - they register a muscular 24-9 leap, while the Sugababes' Shape improves 30-17.

A number one sales and airplay hit - and the biggest seller of their career - Blue's take on Elton John's Sorry Seems to Be the Hardest Word completes a 14 week run on the Top 50 this week. It is replaced by Blue's new single U Make Me Wanna, which explodes 57-26, improving from 829 plays to 1,262. Sorry Seems to Be the Hardest Word struggled on Radio One, but U Make Me Wanna is steady on the C-list and was awarded seven times on the network last week.

Shady Records label boss Eminem's Sing For The Moment single got 32 plays from Radio One last week - one fewer than the 33 which won it top-billing on the station's most-played list a week ago. Responding to its Shady Records signing 50 Cent's debut single, In Da Club, which was itself aired 33 times last week, six more than in the previous frame. Moving 36-22 moves on the overall airplay chart. Sing For The Moment increases both its plays tally and its audience only marginally, and remains at number 13.

AIRPLAY FACTSHEET

● A modest Top 10 success at retail before Christmas - it debuted at number seven and lodged there for four weeks before starting its descent - Love Inc's You're A Superstar has since dipped to number 39 on the sales list but it has shown admirable tenacity on the radio. Having climbed all the way to number two on the airplay chart in the post-Christmas period, it remained in the Top 10 until this week but now loses its grip, spiralling 9-20.

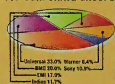
● Looking for their first hit in 14 years, the reformed

Bangwees were in the UK last week on a media blitz to publicise their new single and album, and consequently gained support from unexpected sources, with both BBC's Five Live and London news/phone-in station LBC airing the single, Something That You Said. Those stations, of course, do not contribute to the airplay chart but the record continued to improve on those that did, and climbs 44-36 with an increase from 84 plays to 139. Radio Two is very keen on the single, airing it 20 times last week and providing most of its audience.

TOP 10 COMPANIES



TOP CORPORATE GROUPS



SINGLES COMMENTARY

by ALAN JONES

DJ Sammy and Christina Aguilera topped the chart with singles last November and were both looking to do the same again this week with their follow-ups but DJ Sammy has to settle for runners-up spot this time as Aguilera triumphs again. Her power ballad Beautiful is a comfortable 30% ahead of DJ Sammy's single, and earns a first ever number one writing credit - after **TAQ** number **twos** - for Linda Perry.

Perry was the bigwired singer and songwriter of 4 Non Blondes' What's Up, which spent a couple of weeks at number two in 1993, behind Take That's Pray. 4 Non Blondes are no longer with us but Perry, now 37, is a widely respected songwriter, and secured her second UK number two in January of last year with Pink's Get This Party Started.

Although failing to beat Aguilera, DJ Sammy has once again accepted himself well. Both of his hits thus far have been dance remakes of 1985 songs by gravel-

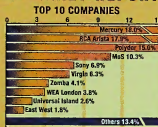


When Christina Aguilera's latest album Stripped was released last Autumn it debuted disappointingly at number 19, and declined in each of the next six weeks, reaching a low of number 64 before the introductory single Dirty Dealt to the top of the chart. This week the album spawns its second straight number one single, with Beautiful debuting in pole position. Dirty sold nearly 74,000 copies to secure its number one posting, while

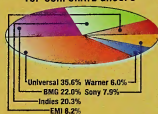
Beautiful makes it with 59,500. The success of the two singles continues to reap major benefits for Stripped - the album climbs 7-6 on its sixth straight week in the Top 10, and has sold 363,000 copies to date, including a best-yet tally of 42,000 last week. Aguilera, of course, topped the chart with her debut single Genie in a Bottle in 1999, and also shared a number one remake of Lady Marmalade with Li'l Kim, Mya and Pink in 2001.

SINGLES FACTFILE

MARKET REPORT



TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: **+18.7%** YEAR TO DATE VERSUS LAST YEAR: **-31.3%**

PERCENTAGE OF UK ACTS IN THE CHART

UK: 70.7% US: 28.7% Other: 2.6%

voiced rockers - and in both cases he has outperformed the original. Bryan Adams' number 38 hit Heaven was number one for

DJ Sammy four months ago. Boys Of Summer, number two in DJ Sammy's version this week, was originally a number 12 hit for

Don Henley.

Although it has some way to go to match ITV's Pop Idol, which has thus far generated hits for 10 of its participants, the BBC's Fame Academy programme throws up its third hitmaker in Ainslie Henderson. Competition winner David Sheldon set the ball rolling, topping the chart with his single Stop Living The Lie six weeks ago, and runner-up Sinead Quinn registered a number three hit last week with I Can't Break Down. Ainslie, who finished fourth, joins them in the chart this week, debuting at number five with Keep Me A Secret - a song he cowrote with Quinn.

Forever Young was German group Alphaville's uncharted follow-up to their 1984 top 10 smash Big In Japan. 12 years later another German group, Interactive, took the song to number 29. This week a remixed version of Interactive's cover returns to the chart. It can't beat its original peak, however, debuting at number 37.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (Distributor)
1	CRY ME A RIVER	Justin Timberlake	Jive 5294632 (P)
2	EPL	Royksopp	Wall Of Sound WALL0867 (V)
3	FAMILIAR FEELING	Melika	Echo E55C013 (P)
4	GET YOUR HANDS OFF MY WOMAN	The Darkness	Mut Must Destroy DUSTY2K60 (V)
5	MUNDIAN TO BACH KE	Punjabi MC	Shawqat/Feat Karma KARMA2820 (P)
6	TRUE	Jaimecosta feat. Angel Bu	V2/J-142 J40522133 (DMV/P)
7	BLACK BETTYN' WHO HAVE NOTHING	Tom Jones	V2 VV9521763 (DMV/P)
8	BRING IT ON	Nick Cave & The Bad Seeds	Mute COMUTE296 (V)
9	DANCER IN HIGH VOLTAGE	Electric Six	XL XS 191020 (V)
10	7'S BOTS	Nightmares On Wax	Wax WAP1020 (V)
11	LOVE STORY (VS FINALLY)	Leyo & Bushwickal	XL XS151620 (V)
12	FREAK EP	Depaah Ones	Deflected DFTD0668 (V)
13	ROCK MUSIC PAYS OFF	Medicine8	Regal Regal (P)
14	HARMONIC GENERATOR	The Outcasts	V2 VV9521226 (DMV/P)
15	JUST THE WAY I'M FEELING	Feeder	Echo E55C013 (P)
16	THE HARDER THEY COME	Oakenfold	Perfecto PERF0305X (DMV/P)
17	THESE ARE THE THINGS	Black Box Recorder	One Little Indian 0217700 (P)
18	10.04	Moving Shadow SHADOW100 (S&D)	Various
19	STATE OF MOTION!M STILL FREE	Tomcat	Tony Two TONY7W011 (ADD)
20	10.06	Various	Moving Shadow SHADOW100E (SRU)

All charts © The Official UK Charts Company 2003

hit 40 uk

This Last	Title	Artist	Label
1	BEAUTIFUL	Christina Aguilera	VEVA
2	BOYS OF SUMMER	DJ Sammy	Decca/MCA
3	ALL THE THINGS SHE SAID	Interactive/Polygram	Mercury
4	MOVE YOUR FEET	Janet Jackson	Jive
5	CRY ME A RIVER	Justin Timberlake	Columbia
6	STOLE	Andy Roddick	Virgin
7	HERE IT COMES AGAIN	Alphaville C	Mercury
8	KEEP ME A SECRET	Ainslie Henderson	Universal Island
9	YEAR 2000	Dave Nave	Polygram
10	IF YOU'RE NOT THE ONE	Dave Nave	Mercury
11	I CAN'T BREAK DOWN	Sinead Quinn	Oryonite
12	FEEL	Robyn Williams	Intracoustic/Polygram
13	LOSE YOURSELF	Stevie	Ninja/VEVA
14	YOU'RE A SUPERSTAR	Leelee	Polygram
15	DON'T WORRY	Apples	VEVA
16	BEYOND YELLOW TALE	Counting Crows	Capitol/Polygram
17	HEY MA	Carlin	Rec-A-Funk/Mercury
18	SKNER BOI	Best Language	Arctic
19	SONGBOOK	David Whitburn	Big Brother
20	AUTOMATIC	David Whitburn	VEVA
21	BEING NOBODY	Richard D. K. Lewis	Virgin
22	THE WAY...	Shane Hegarty	Decca/Mercury C
23	I BEGIN TO WONDER	Sarah Mookan	London
24	BO BONNIE & LUYE	Jim 200	Non-Action/Various
25	U MAKE ME WANNA	Blue	Innocent
26	CLOCKS	Calvin	Parlophone
27	I'LL BE YOUR ANKLE	David Strydom	Mercury
28	STOP LIVING THE LIE	Dave Strydom	Warner Bros
29	CANT STOP	Red Hot Chili Peppers	Elektra/VEVA
30	LIFESTYLES OF...	Good Charlotte	Arctic
31	FAMILY PORTRAIT	Pink	Innocent
32	SORRY SEEMS TO BE...	Blue feat. Ewan Jones	Source
33	PAIN KILLER	Tom Deacon	Polygram
34	SOUND OF THE UNDERGROUND	Guns of Island	Capitol
35	SHAPE	Snapshots	Various
36	INCREDIBLE...	Decca	Mercury
37	SUGAN	Andy Anderson	Polygram
38	THE OPERA SONG...	Jaymz Miles feat. DMZ	Director
39	ALL HAVE	Jennifer Lopez feat. LL Cool J	Capitol
40	SUNSHINE	Singy Red	Empire/Various

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Grand Popo Football Club
 "Men are not nice guys"
 07.04.03

"A pop record for cool kids prone to O'Ding on 'Pauloises and nothing to do with football whatsoever'." - The Face



8 MARCH 2003

Table of UK Singles Chart entries 1-37. Columns include chart position, title, artist, producer/publisher/writer, and label/CDCass (Distributor). Example: 1 NEW BESTSELLING CONCRETE ANGELINA (FERRY) Shout to the Throat/Ferrari (BMG) RCA 028765024929/02876502491

Table of UK Singles Chart entries 38-75. Columns include chart position, title, artist, producer/publisher/writer, and label/CDCass (Distributor). Example: 38 21 REMINISCENCE... THE STORY ENDS East West 028400203/028400202 BMG/Broad Street TMG

TITLES A-Z index table listing chart positions and titles for various artists.

As used by Top Of The Pops and Radio One

Music Week Miami dance feature & Beachpluggin' CD March 22nd issue

To coincide with the WRC, Music Week is running a dance feature in the March 22nd issue. As well as the feature, we are also compiling a promo dance CD - Miami Beachpluggin' 2003.

We welcome any records you would like to put forward for inclusion on the CD... The final track approval session will take place on Wednesday March 5th.

For more information please call Scott Green on 020 7921 8365 or email scott@musicweek.com

ALBUMS COMMENTARY

by ALAN JONES

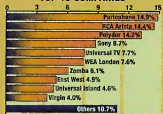


2 years after Kool & The Gang had a hit with the gripping story of Jones Vs. Jones, two artists with the same surname fought a thrilling battle for album chart honours last week. Veteran Tom Jones' UMTV compilation Greatest Hits, previously at number three, took an early lead, as TV advertising for the album compounded interest in the set generated by the Welsh singer's Outstanding Contribution Brit award. But Norah Jones, who had picked up a pair of Brits herself the previous week for her debut album *Come Away With Me*, then picked up eight Grammy awards for her album and shot ahead. In the end, a tally of nearly 71,000 sales sealed it for Norah, leaving Tom in close attendance at number two with sales of more than 68,000. Tom's album was the bigger seller in Scotland, Northern Ireland and Wales but Norah more than made up her deficit in England alone.

Aside from Norah Jones, the act to most benefit from a double Brits/Grammy whammy was Coldplay. With a pair of trophies from

MARKET REPORT

TOP 10 COMPANIES

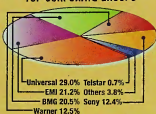


Figures show top 10 companies by % of total sales, and separate group shares by % of total sales, of the Top 10 artists alone.

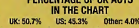
SALES UPDATE



TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



each ceremony, and rapidly growing airplay for their new single Clocks, their album *A Rush Of Blood To The Head* increased sales by 63% last week, and climbs 6-4.

With TV advertising helping to offset some very mixed reviews, Appletan's debut album *Everything's Eventual* is the week's highest debut at number nine. The album, which

ALBUMS FACTFILE

at number 108. It made its maiden Top 75 appearance seven weeks later, and the Top 10 after another four weeks.

Remarkably, it has achieved its success although none of the three singles it has spawned has managed to get near the Top 40 - Don't Know Why reached number 59 last May, Feelin' The Same Way peaked at number 72 in August and the title track stalled at number 80 in October.

includes the number two hit Fantasy and the number five follow-up Don't Worry, sold more than 26,000 copies last week. Sisters Nicole and Nat, of course, were formerly 50% of All Saints, whose last studio album *Saints & Sinners* arrived with significantly more force, debuting at number one in October 2000, with more than 84,000 first week sales.

Combining two "best of" albums and adding CD-ROM footage of a song from each, the Very Best Of Led Zeppelin: Early Days & Later Days earns a number 14 debut this week, after selling more than 18,000 copies. Early Days peaked at number 55 in November 1999, while Later Days reached number 40 when released four months later. Although it charted higher, Later Days has proven much the weaker album in the long run. Although boasting tracks like Kashmir and Trampled Underfoot, its sales of 26,000 are barely more than a third of the 73,000 Early Days has sold thanks to its formidable line-up of tracks which include Whole Lotta Love, Dazed And Confused and Stairway To Heaven.

COMPILATIONS

Double digit growth in the singles sector (up 16%) and the artist album sector (up 17%) is also reflected by the compilation sector, which grew by 12% last week, with new entries in the top two positions. A keenly contested battle for compilation chart supremacy found the SMO/Telstar collaboration *The Very Best European Home Breakdown* debuting at number two with 23,123 sales, just 103 fewer than the tally which earns *The Very Best of MTV Unplugged 2* the prime perch for Universal Music Television/NSM.

The MTV Unplugged concept has been with us for some time, and is usually applied to albums by individual artists, but, as its title suggests, *The Very Best of MTV Unplugged 2* is the second in a series which cherry-picks performances from a

selection of artists. The first in the series - entitled simply *The Very Best of MTV Unplugged* - actually opened at number two with a significantly higher first week tally of nearly 37,000 sales last June but didn't top the chart until the following week, when it sold 26,000 copies. That album's cumulative sale of 133,000 clearly indicated that there was more mileage in the concept, hence *The Very Best of MTV Unplugged Volume 2*.

Meanwhile, *Scotland Rocks* - naturally featuring acts only from north of the border - debuts at number 20. It's the number one compilation in Scotland, where some 83.5% of its overall tally of 4,425 sales occurred. The album includes contributions from Texas, Simple Minds, the Skids, Rung, Primal Scream and Idlewild, among others.

MARKET REPORT

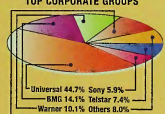
TOP 10 COMPANIES



SALES UPDATE



TOP CORPORATE GROUPS



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 79.4%
 Compilations: 20.6%

INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributor)
1	JUSTIFIED	Justin Timberlake	Sony S204772 (P)
2	MELLOY AM	Royksopp	Wall Of Sound WALLCD002 (V)
3	COMFORT IN SOUND	Feeder	Echo ECHCD03 (P)
4	CHOCOLATE FACTORY	R Kelly	Jive J22282 (P)
5	THINKING IT OVER	Liberty X	V2 VV910732 (GM)(P)
6	THE OPTIMIST	Turn Brakes	Source SQUR CD023 (V)
7	WE'VE COME FOR YOU ALL	Anthrax	Nuclear Blast NB0950P (P)
8	GUESS WHO'S BACK	50 Cent	Full Clip FC0203 (V)
9	LOST HORIZONS	Larsen Jolly	Impotent Fury IFLPCD016 (P)
10	IS THIS IT	The Strakes	Rough Trade RTBRCD023 (P)
11	THE DATSUNS	The Datsuns	V2 VV910692 (GM)(P)
12	HAVE YOU FEEL THE PISH?	Buddy Deven Boy	XL TXLCD116 (P)
13	18	Moby	Mute C0STLUM002 (V)
14	DELIRIUM	Tosca	MOT K710402 (V)
15	NOCOLUMBA	Nick Cave & The Bad Seeds	Mute C0STLUM002 (V)
16	YOUR NEW FAVOURITE BAND	Hives	Popluma M636060 (P)
17	YOU REALLY GOT ME - THE BEST OF KRIS	Robert Palmer	Select SCLCD096 (P)
18	REACHING THE COLD 100	Pearl Green Spitzer Group	Enigma EAGCCD22 (GM)(P)
19	PLAY	Moby	Mute C0STLUM112 (V)
20	SONGBIRD	Eva Cassidy	Bliz Street/Hot T19045 (R07)

THE YEAR SO FAR... TOP 20 COMPILATIONS

UK	US	Title	Artist	Label
1	1	8 MILE	VARIOUS ARTISTS	INTERSCOPE/POLYDOR
2	2	ALL TIME CLASSIC TEARJERKERS	VARIOUS ARTISTS	WGM
3	11	LOWE - ETHERAL LOVESONGS	VARIOUS ARTISTS	UMTV
4	15	LOVE U	VARIOUS ARTISTS	EM VIRGIN
5	4	REBECAH LIVE SONGS	VARIOUS ARTISTS	EM VIRGIN
6	3	CLUBBERS GUIDE 2003	VARIOUS ARTISTS	MINISTRY OF SOUND
7	4	NOW THAT'S WHAT I CALL MUSIC 30	VARIOUS ARTISTS	EMI VIRGIN/UMTV
8	8	CHICAGO	ORIGINAL SOUNDTRACK	EPIC
9	9	THE POWER OF LOVE	VARIOUS ARTISTS	SONY TV/SM
10	6	PURE GARAGE PLATINUM - THE VERY BEST OF	VARIOUS ARTISTS	WARNER DANCE
11	7	VERY BEST OF DAVE NAVARRO DANCE ANTHEMS	VARIOUS ARTISTS	BMG/TELSTAR
12	17	BASS BRICKS & BEATS 2003	VARIOUS ARTISTS	WARNER DANCE
13	6	THE BEST AIR GUITAR ALBUM IN THE WORLD 2	VARIOUS ARTISTS	EM VIRGIN/UMTV
14	11	I LUV SMASH HITS	VARIOUS ARTISTS	EM VIRGIN/UMTV
15	13	LUVE SMASH HITS	VARIOUS ARTISTS	EM VIRGIN/UMTV
16	10	FRIENDS REUNITED	VARIOUS ARTISTS	MUSIC CLUB
17	3	HUGE HITS 2003	VARIOUS ARTISTS	UMTV
18	10	CLUBLAND II	VARIOUS ARTISTS	BMG/SONY/TELSTAR
19	11	50 YEARS OF THE GREATEST HIT SINGLES	VARIOUS ARTISTS	UMTV/UMTV
20	18	CLASSICAL CHILL OUT GOLD	VARIOUS ARTISTS	EM VIRGIN/UMTV

OFFICIAL CHARTS 08/03/2003

music week

SINGLES

1 BEAUTIFUL

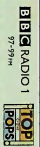
Christina Aguilera

RCA

- 2 THE BOYS OF SUMMER DJ Sammy Deaf/Minsky/01 Sound
- 3 ALL THE THINGS SHE SAID Yaki Interscope/Polydor
- 4 MOVE YOUR FEET Junior Senior Mercury
- 5 KEEP ME A SECRET Ainslie Henderson Mercury
- 6 GRV ME A RIVER Justin Timberlake Jive
- 7 HERE IT COMES AGAIN Melanie C Virgin
- 8 I CAN'T BREAK DOWN Sinead Quinn Mercury
- 9 STOLE KELLY Rowland Columbia
- 10 LOSE YOURSELF Emmanon Interscope/Polydor
- 11 YEAR 3000 Bustard Universal
- 12 LIFESTYLES OF THE RICH AND FAMOUS Good Charlotte Epic
- 13 HEAVEN IS A PLACE ON EARTH Soda Club feat. Herms Anthes Conci
- 14 IF YOU'RE NOT THE ONE Daniel Bedingfield Virgin
- 15 SPECIAL CASSES Massive Attack Virgin
- 16 EPLE Nojazzp Well Of Sound
- 17 I'LL BE YOUR ANGEL Kira Nullife
- 18 DON'T WORRY Appleton Polydor
- 19 TO BONNIE & CLYDE Jay-Z feat. Beyonce Knowles Roc-A-Fella/Intersc
- 20 PAIN KILLER Turn Brakes Source



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31 May London Royal Albert Hall

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www.rycooder.com

ALBUMS

1 COME AWAY WITH ME

North Jones

Parlophone

- 2 GREATEST HITS Tom Jones Universal TV
- 3 JUSTIFIED Justin Timberlake Jive
- 4 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 5 BY THE WAY Red Hot Chili Peppers Warner Bros
- 6 STRIPPED Christina Aguilera RCA
- 7 GET RICH OR DIE TRYIN' 50 Cent Interscope/Polydor
- 8 LET GO Avril Lavigne Arista
- 9 EVERYTHING'S EVENTUAL Appleton Polydor
- 10 SIMPLY DEEP Kelly Rowland Columbia
- 11 ANGELS WITH DIRTY FACES Sugababes/Stand/Interscand Universal
- 12 BUSTED Bustard Universal
- 13 THE EMANINEN SHOW Emmanon Interscope/Polydor
- 14 MY BEST OF - FABRIVONS & LATTER DMS led Zappellin Atlantic
- 15 MISS UNDAZOTOD Pink Arista
- 16 100TH WINDOWN Massive Attack Virgin
- 17 I CAME 4 U Aaliyah Independent/ene/Blackground/Unique
- 18 A LITTLE DEEPER Ms Dynamite Polydor
- 19 A NEW DAY AT MIDNIGHT David Gray East West
- 20 BIOGRAPHY - THE GREATEST HITS Lisa Stansfield Arista



8 MARCH 2003

Pos	Artist (Producer)	Title	Label/CD (Distributor)	Cas/Vinyl/MD
1	Ronan Jones (Ronan)	COME AROUND WITH ME	Parlophone 538032 (E)	CD
2	Jonas (Jonas)	GREATEST HITS	Universal TV 826263 (U)	CD
3	Justin (Justin)	JUSTIFIED	Yip 826272 (P)	CD
4	Collypy (Delony/Collypy/Phien)	A RUSH OF BLOOD TO THE HEAD	Parlophone 540542 (E)	CD
5	Red Hot Chili Peppers (Ruben)	BY THE WAY	Warner Bros 8362491402 (E)	CD
6	Christina Aguilera (Storch/Perry/Marales/Batista)	STRIPPED	RCA 74221951252 (BMG)	CD
7	Intercept (Polydor)	GET RICH OR DIE TRYIN'	Intercept/Polydor 53485442 (U)	CD
8	Arista	LET GO	Arista 74221946312 (BMG)	CD
9	Polydor	EVERYTHING'S EVENTUAL	Polydor 0651992 (U)	CD
10	Columbia	SIMPLY DEEP	Columbia 509584 (E)	CD
11	Island/DI (Island/Fuse/Various)	ANGELS WITH DIRTY FACES	Island/DI 826282 (U)	CD
12	Universal MCD	BUSTED	Universal MCD06004 (U)	CD
13	Intercept (Polydor)	THE EMINEM SHOW	Intercept/Polydor 432022 (U)	CD
14	Atlantic	BEST OF - EARLY DAYS & LATTER DAYS	Atlantic 7801895 (E)	CD
15	Arista	MISS ZANDAZO	Arista 0782247182 (BMG)	CD
16	Virgin	TOOTH WINDOW	Virgin CDV02967 (E)	CD
17	Independent/Background/Unique	I CARE 4 U	Independent/Background/Unique 520103 (U)	CD
18	Polydor	A LITTLE DEEPER	Polydor 509582 (U)	CD
19	East West	A NEW DAY AT MIDNIGHT	East West 524661542 (E)	CD
20	Arista	BIOGRAPHY - THE GREATEST HITS	Arista 8262822 (BMG)	CD
21	Polydor	GOTTA GET THRU THIS	Polydor 514252 (U)	CD
22	Epic	THIS IS ME...THEN	Epic 5101282 (E)	CD
23	Wall of Sound/WALL202	MELODY AM	Wall of Sound/WALL202 (U)	CD
24	RCA	GREATEST HITS - HISTORY VOL 1	RCA 74321957482 (BMG)	CD
25	Foot Fighters	ONE BY ONE	Foot Fighters (RoughTrade/Foot Fighters/Kaplan)	CD
26	Epic	THE YOUNG AND THE HOPELESS	Epic 530489 (E)	CD
27	Varve	GOLD	Varve 56842 (U)	CD
28	Innocent	ONE LOVE	Innocent CD0191 (E)	CD
29	EMI	ECAPULCOYOTE	EMI 549394 (E)	CD
30	Parlophone	PARADISE	Parlophone 521782 (E)	CD
31	Aetaris	MORE THAN YOU THINK YOU ARE	Aetaris 8714322 (E)	CD
32	Epic	NU FLOW	Epic 5095402 (E)	CD
33	Big Brother	HEATHEN CHEMISTRY	Big Brother 826282 (E)	CD
34	Intercept/Polydor	ZMO KHM IN THE WRONG LANE	Intercept/Polydor 065192 (U)	CD
35	Polydor	THEIR GREATEST HITS - THE RECORD	Polydor 508401 (U)	CD
36	Capitol	ORIGINAL PRANK MATERIAL	Capitol 067666 (E)	CD
37	Y2 YVR	THINK IT OVER	Y2 YVR 017122 (E)	CD
38	BMG	CONFESSIONS IN A MINOR	BMG 826282 (E)	CD
39	Epic	ALICIA KEES	Epic 5095402 (E)	CD
40	Wichita	SLICKER THAN YOUR AVERAGE	Wichita CDV142 (E)	CD
41	WAX	THE IMMACULATE COLLECTION	WAX 03058442 (E)	CD
42	Independent/Island/Boxem/Comet	THE MAN WHO	Independent/Island/Boxem/Comet 520103 (U)	CD
43	Epic	AUDIOSLAVE	Epic 5095402 (E)	CD
44	Respire	JOSH GROBAN	Respire 532461542 (U)	CD
45	Casle Music	FUTIN ON THE STYLE - THE GREATEST HITS	Casle Music T50400 (P)	CD
46	Delasense	THE CORAL	Delasense DUTC0006 (E)	CD
47	Epic	THRILLER	Epic 0268530 (E)	CD
48	Universal TV	VOODOO CHILD - THE COLLECTION	Universal TV 11022 (U)	CD
49	Mercury	THE GREATEST HITS 1970-2002	Mercury 834992 (E)	CD
50	Readrunner	SILVER SIDE UP	Readrunner 1265482 (U)	CD
51	Innocent	RIGHT NOW	Innocent CD0192 (E)	CD
52	Intercept/Polydor	ESCAPE	Intercept/Polydor 431822 (U)	CD
53	Mercury	DIVE IN	Mercury 053292 (U)	CD
54	Innocent	ALL RISE	Innocent CD0191 (E)	CD
55	Parlophone	GREATEST HITS II & III	Parlophone 529832 (E)	CD
56	Parlophone	FEVER	Parlophone 5295402 (E)	CD
57	Geffery	HARD CANDY	Geffery/Parlophone 431822 (U)	CD
58	J	IT RAO TO THE GREAT AMERICAN	J 4262972 (BMG)	CD
59	BMG	UNBREAKABLE - THE GREATEST HITS VOL 1	BMG 514252 (E)	CD
60	Warner Bros	CALIFORNICATION	Warner Bros 836273862 (E)	CD
61	Universal	NELLYVILLE	Universal 0183902 (U)	CD
62	Virgin	FORTHY LICKS	Virgin 026282 (E)	CD
63	RCA	RELYING - 30 HIT HITS	RCA 0788380782 (E)	CD
64	Intercept	CHOCOLATE FACTORY	Intercept 522501 (E)	CD
65	Columbia	THE ESSENTIAL	Columbia 5095272 (E)	CD
66	Epic	OVER THE WALL	Epic CD 83488 (E)	CD
67	Heavenly	LOST SOULS	Heavenly HMYLP 42006 (E)	CD
68	Epic	BAD	Epic 430292 (E)	CD
69	Mercury	SHI	Mercury 1703442 (U)	CD
70	Capitol	THE BALLAD HITS	Capitol 5427892 (E)	CD
71	Chryslis	ROBBING WHEN YOU'RE WINNING	Chryslis 382052 (E)	CD
72	Chryslis	LOVE IS HERE	Chryslis 382052 (E)	CD
73	Replay	THE ROAD OF THE RINGS - THE TWO TOWNS (OST)	Replay 8882801 (E)	CD
74	Elektra	UNDER CONSTRUCTION	Elektra 75956281 (E)	CD
75	Elektra	TRACY CHAPMAN	Elektra K 900742 (E)	CD

TOP COMPILATIONS

1	THE VERY BEST OF MTV UNPLUGGED 2	Parlophone 538032 (E)
2	THE VERY BEST EUROPHIC HOUSE BREAKDOWN	Teletel TV 0002175 (U)
3	CLUB MIX 2003	Universal TV 0002175 (U)
4	THE VERY BEST OF RELAXING CLASSICS	Decca 4738622 (U)
5	BRIT AWARDS ALBUM	BMG 82819402 (E)
6	I LUV SMASH HITS	EMI/Virgin/Universal VTD0511 (E)
7	8 MILE (OST)	Intercept/Polydor 432822 (U)
8	CHICAGO (OST)	Epic 5105322 (E)
9	FRIENDS REUNITED	Universal TV 0009342 (U)
10	BEST OF DAVE PEARCE DANCE ANTHEMS	Teletel TV8MG TVC02011 (E)
11	REGGAE LOVE SONGS	Consequence TSDA042 (E)
12	ALL TIME CLASSIC TRAJEKERS	WETA WETA0116 (E)
13	LOVE - ETERNAL LOVE SONGS	Universal TV 0009342 (U)
14	THE LICK - BEST OF	Universal TV 0085402 (U)
15	THE BEST ONE HIT WONDERS IN THE WORLD	Virgin/EMI VTD043 (E)
16	NOW THAT'S WHAT I CALL MUSIC 53	EMI/Virgin/Universal CDW052303 (E)
17	CLUBBERS GUIDE 2003	Ministry Of Sound M03CD 58 (E)
18	URBAN EXPLOSION	INC/Atlantic/Warner Dance W03MD12 (E)
19	ORIGINAL HARDCORE - THE BATTLE	Inspired INSPEC028 (E)
20	SCOTLAND ROCKS	Virgin/EMI VTD0518 (E)

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SPECIALIST



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MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	1	ALL RISE	Blue	Innocent CDSDN8 (I)
2	4	CAMINO PALMERO	The Calling	RCA 7432191812 (BMG)
3	5	THE MAN WHO	Travis	Independiente ISOM3CD (TEN)
4	7	THE VERY BEST OF RIGHT NOW	The Poppas	WSM 857307495 (TEN)
5	6	NOT THAT KIND	Atomic Kitten	Innocent CDSDN918 (I)
6	3	RESIST	Anastacia	Epic 67432732 (TEN)
7	9	WORLD OF OUR OWN	Kishken	Moloko 7421218012 (BMG)
8	12	TRACY CHAPMAN	Westlife	RCA 7423195102 (BMG)
9	8	GREATEST HITS	Tracy Chapman	Elektra 7505867742 (TEN)
10	11	LOST SOULS	Ariza 7423195102 (BMG)	
11	13	LIFE THRU A LENS	Robb Williams	Heavenly HYWL7P49CD (I)
12	15	LOVE IS HERE	Rick Astley	EMI CEC091812 (I)
13	16	BORN TO DO IT	Stellaror	Chevyala SS35362 (I)
14	18	GREATEST	Craig David	Wilderstar CDWL9132 (TEN)
15	17	WHAT HITS?	Duran Duran	EMI 692392 (I)
16	14	AUGUST AND EVERYTHING AFTER	Red Hot Chili Peppers	Parlophone COM11631 (I)
17	10	O BROTHER, WHERE ART THOU? (OST)	Counting Crows	Geffen Polydor GED4283 (I)
18	19	I'VE BEEN EXPECTING YOU	Various	Mercury 740002 (I)
19	17	AALIYAH	Robbie Williams	CherryEMI 5A10004 (E)
20	18		Aaliyah	Virgin CDVU519 (E)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	UP!	Shania Twain	Mercury 170942 (I)
2	2	CHINATOWN	Be Good Music	EMI 581462 (I)
3	5	LIVE	Alison Krauss & Union Station	Rounder ROUNCD105 (PROM)
4	9	THE MAN COMES AROUND	Johnny Cash	East Highway 053536 (I)
5	3	COME ON OVER	Shania Twain	Mercury 170901 (I)
6	4	BLUE HORSE	Be Good Music	Networks 200245 (I)
7	6	TWISTED ANGER	L&A/Ronny	Carb/London 5046811562 (TEN)
8	7	CRY	Faith Hill	Warner Bros 89243682 (TEN)
9	8	HALOS & HORNS	Santury Sanctuary 128 (I)	
10	16	NEW FAVORITE	Alison Krauss & Union Station	Rounder ROUNCD 095 (PROM)
11	12	YESTERDAY'S MEMORIES	Darrel O'Donnell	Rosanne ROSG502026 (INNO)
12	10	ONE EYE	Kathleen Edwards	Zoo ZOO168 (PROM)
13	11	NOME	Dixie Chicks	Epic 599622 (I)
14	15	GOLD	Ryan Adams	East Highway 12522 (I)
15	13	DEEPER STILL	Beth Nielsen Chapman	Sanctuary SANCD122 (I)
16	19	WIDE OPEN SPACE	Dixie Chicks	Epic 489842 (TEN)
17	17	THIS SIDE	Nickel Creek	WEA 08749162 (TEN)
18	14	KEEY YOU	Alison Krauss	Carb/London 57430362 (TEN)
19	16	FORGET ABOUT IT	Alison Krauss	Rounder RRCD 0465 (DOR)
20	18	JERUSALEM	Steve Earle	Epic 509482 (TEN)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	8	YOU REALLY GOT ME - THE BEST OF	Kirsty	Select SEL CD598 (I)
2	3	THE CAPTAINS	The Captains	Spectrum 559062 (I)
3	5	CLASSICAL AMBIENCE	Various	Classica CRMCD035 (EUK)
4	9	THE BEST OF	The Mamas And The Papas	CMA MCMO 19519 (EUK)
5	4	LET'S FALL IN LOVE	Nat King Cole	Music For Pleasure 623282 (I)
6	6	MEAT LOAF & FRIENDS	Various	Epic 5060792 (TEN)
7	10	BEST OF	Elkie Brooks	Spectrum 551292 (I)
8	12	HITS COLLECTION	Dusty Springfield	Spectrum 529492 (I)
9	10	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 550462 (I)
10	11	THE BEST OF	Boney M	Candem 7421218182 (BMG)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 50241462 (TEN)
2	2	VERY BEST OF - EARLY DAYS & LATTER DAYS	Ray Zappain	Atlantic 756780156 (TEN)
3	4	ONE EYE	Foo Fighters	RCA 7421219482 (BMG)
4	5	AUDIOSLAVE	Audioslave	EpicInterscopePolygram 67432732 (TEN)
5	3	COMFORT IN SOUND	Feeder	Echo ECHCD43 (I)
6	5	BAT OUT OF HELL	Epic CDX 4219 (TEN)	
7	7	GREATEST HITS I & II	Queen	Parlophone 528382 (I)
8	12	WOODOO CHILD - THE COLLECTION	Jimi Hendrix	Universal TV 710222 (I)
9	8	SILVER YODE UP	Nickelback	Rounderstar 520682 (I)
10	10	WE'VE COME FOR YOU ALL	Antrax	Nuclear Blast NB8999 (PROM)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	CRY ME A RIVER	Justin Timberlake	Jive 525452 (I)
2	2	STOLE	Kelly Rowland	Columbia 6755182 (TEN)
3	3	LOSE YOURSELF	Eminem	Interscope/Polydor 4591082 (I)
4	4	HIT THE FREeway	Toni Braxton	Arista 826760631 (BMG)
5	5	HEY MA	Cam'ron feat. Justin Guarini	Roc-a-fella/Mercury 907242 (I)
6	4	GIMME THE LIGHT	Sean Paul	Atlantic 470146CD (TEN)
7	7	TO BONNIE & CLYDE	Jay-Z feat. Beyonce Knowles	Roc-a-fella/Mercury 071012 (I)
8	6	FIBROUS	Jahneen	Warner Bros 79582CD (TEN)
9	8	OH	Big Brovaz	Epic 6735012 (TEN)
10	10	PARADISE	Li'l Cook 4 feat. Amelle	Def Jam/Mercury 037639 (I)
11	10	MUNDIAO TO BACK HE	Shobhuibhosen Karna KARNM492CD (I)	
12	12	THUG MANSSION	2 Pac	Interscope/Polydor 4591082 (I)
13	9	REMINISCE/WHERE THE STORY ENDS	Blazin' Squad	East West 501480CD (I)
14	13	THE STREETS	WC feat. Seony Dogg & Nate Dogg	Def Jam/Mercury 071862 (I)
15	15	DILEMMA	Nelly feat. Kelly Rowland	Universal 5MG57046 (I)
16	14	STREET LIFE	Beezie Man	Virgin VJST728 (E)
17	16	WHEN THE LAST TIME	Cipso	Arista 826760221 (BMG)
18	15	GUES YOU DIDN'T LOVE ME	Tim Walker	Def Soul 77992 (I)
19	22	HIDDEN AGENDA	Craig David	Wilderstar CDWL1044 (BMG)
20	21	MAKE IT CLAP	Busta Rhymes feat. Spill Star	J 826760202 (BMG)
21	21	HIT THE BEST TO SING TO MAKE ME SMILE	Gabrielle	Go Beat/Polydor GO CD 47 (I)
22	24	MISS OUT	Jennifer Lopez	Epic 672832 (TEN)
23	17	BIGGER BETTER DEAL	Aaliyah	Virgin ERI416195 (Import)
24	16	REACT	Damon Edge (Discs) feat. Keisha	Epic ECD30128 (I)
25	19	HAPPY	Erick Sermon feat. Redman	7342198485 (BMG)
26	23	SHOWDOWN	Ashtar	Def Jam/Mercury 037639 (I)
27	20	NO FLOW	Jody Lee	Independiente ISOM3886 (TEN)
28	28	LIKE LOVE YOU	Big Brovaz	Epic 673682 (TEN)
29	26	KNOW YOUR WANNA	Justin Timberlake	Jive 9254346 (I)
30	29		3rd Edge	Parlophone CDSD5996 (E)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MOVE YOUR FEET	Junior Senior	Mercury 018191 (I)
2	2	SPECIAL CASES	Messive Attack	Virgin VJST108 (I)
3	3	EPL	Wall Of Sound WALL83 (I)	
4	4	ROCK MUSIC PAYS OFF	Deepah Onas	Defected 07D7068 (I)
5	5	'N'S 8	Mediacore	Regal REG40K (V)
6	6	THE BOYS OF SUMMER	Nightmares On Wax	DJ Sammy
7	7	THE BOYS OF SUMMER	DJ Sammy	Disc/Ministry Of Sound DATA49 (DMV/TEN)
8	8	SUPERSTAR	Chicane feat. Peter Dinklage	WEA WEAB31 (I)
9	9	FAMILIAR FEELING	The Ones	Positive 127116 (I)
10	10	FLASH	West London Deep	Future Grooves 12FGRO25 (V)
11	11	10 04	Various	Echo ECD5731 (I)
12	12	FOREVER YOUNG	Interactive	All Around The World 12AL028253 (AMJ/UMI)
13	13	LOVE STORY (VS FINALLY)	Leyo & Bushwickal	XL XL154 (I)
14	15	STATE OF MOTION/M1 FREE FREE	Tomcat	Tiny Two TIDY7011 (I)
15	16	FLASH	Vanguard	Nebula VCR74 103 (I)
16	17	LETAL INDUSTRY	DJ Tiesto	Defected 07D7068 (I)
17	1	KEEP ON RISING	Jay-Z feat. Latrice Barnett	Junior BR955 (I)
18	18	BIG ROOM DRAMA	Pete Heller/Tad Patterson	Jan 10
19	19	SNAPSHOT 3/SOBBY FOR YOU	Roni Size	Jan 10

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	100% WINDOW	Massive Attack	Virgin V2967 (I)
2	2	MELROY AM	Royksopp	Wall Of Sound WALL105 (I)
3	3	DELH 9	Tosca	IK7 X140.PK01482CD (I)
4	4	ANGELS WITH DIRTY FACES	Sugababes	Island/Uni-Island -YCD182 (I)
5	5	TWISTED DISCO	The Streets	HeadKnack -YCD303 (DMV/TEN)
6	3	ORIGINAL PRIMATE MATERIAL	Various	Locked Out/379 Recordings 092743562 (TEN)
7	7	2 MANY D.L.S. - AN HEARD TO RAG SOULVAUX	Various	PIAS Records -YPIAS095CD (I)
8	7	CLUB MIX 2003	Various	Universal TV -Y5807 (I)
9	9	THE VERY BEST EPUBHOIC HOUSE BREAKDOWN	Various	Telstar TV-BMG -Y (BMG)
10	10	LOST HORIZONS	Lemon Jelly	Impostet FuryX1LFX18164 (V)

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MUSIC VIDEO

TW	LV	Title	Label Cat No.
1	1	ZWAN: Mary Star Of The Sea	Reprise
2	4	VARIOUS: The Blue 2003	BMG Video
3	2	VARIOUS: The Last Waltz	BMG Video
4	4	SOPHIE ELUS-BEXTOR: Watch My Lips	NSM 172025
5	3	ALANIS MORISSETTE: Heals On Scars	Polydor 520209
6	6	QUEEN: Greatest Video Hits - 1 & 2	Warner Music Video
7	7	LE: The Best Of - 1986-2001	Parlophone 429549
8	8	BLUE: One Love Live Tour	Island/UK Video 173535
9	5	EMINEM: The Eminem Show	Innocent 236404
10	8	DAMIEL O'DONNELL: Shades Of Green	Interscope/Polydor 633232
11	11	VARIOUS: Punk O Rama - The Videos - Vol 1	Rosetta R201021
12	12	MICHAEL JACKSON: History In The Fams - Volume II	
13	12	LE ZEPPELIN: Song Remains The Same	
14	13	KYLIE MINOGUE: Kelly Fever 2002	
15	11	MICHAEL JACKSON: Video Greatest Hits - History	
16	15	ORIGINAL CAST RECORDING: Cats	
17	14	DAVID BOWIE: Best Of Bowie	
18	18	ABBA: The Definitive Collection	
19	16	RUSSELL WATSON: Live	
20	20	TONY JONES: Live At Cardiff Castle	

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STORE OF THE WEEK

MASSIVE RECORDS

STORE DETAILS

Joanna Massive opened her original shop in 1992 before moving to the current location in 1995. The new shop gave Massive twice the floor space of the original premises. Massive started her career in music retail 15 years ago working for another shop. Prior to opening her own shops (there is another branch in Birmingham), she spent time in retail, export and distribution. The shop has won *Muzik's* best retail award and has been nominated every year since 1993.

Store size: 400 sq m
Music stocked: all areas of dance music
Areas of specialisation: see above
Local competition: HMV, Virgin.

Massive's Top 10 Buzz Chart:

1. **Matrix Vs Goldfish** - It's Love (Trippin') (Scruples)
2. **Alex Gold feat. Phil Oakley** - LA Today (Xtravaganza)
3. **Plummet** - Damaged Delusion
4. **Seelenluft** - Marilia (Ewan Pearson Remix) (Klein)
5. **Queen & Vanguard** - Flash (Nebula)
6. **Shakedown** - Drowsy With Hope (Remix) (Panorama)
7. **LCD Soundsystem** - Give It Us (DFA)
8. **Voom Voom** - Baby 3 (Composed)
9. **Flatline Vs Flock Of Seagulls** - I Ran (Remix) (CDR)
10. **Rockets** - On The Road Again (Dreambeat)

JOANNA MASSIVE, OWNER

"I generally dance, music tastes have dropped a bit. We're in the invidious position of not being a squeeze from that. We operate a specialised, tailored selection service to DJs and A&R consultants. We have about 400 clients, including people such as Pete Tong, Fergie, Sasha, and as a result, other dance music aficionados from all over the world do business with us which has kept our mail-order side extremely healthy.

We plan to launch our website at the end of March. I've spent the past two years getting it right, finding the best IT partner and making sure the quality of fulfillment and service will be as good as what our customers have come to expect from us. We already have 12 charts of different genres in-store and we pride ourselves on being able to source material worldwide, so I want to be able to do that online as well.

It's a huge task to source and deliver more than 400 titles in each of the 12 genres and these lists are updated on a daily basis. We also carry about 15,000 records in back-catalogue stock and all of this will be available online. Service is of paramount importance to us given that most of our A-list clients have come to us, so it's imperative that we maintain our reputation. At the present mail-order accounts for half of our turnover in Oxford and this will increase once the site is up and running. We keep the store happening with a lot of activity. Every weekend we have live DJs and we feature local DJs as well as big names such as Sasha launching their albums. The next major bill will be Nick Warren for his Global Underground compilation. The shop becomes a



Massive: spotting talent ahead of the game focus for the dance fraternity at weekends and we also got a lot of people flying in from other countries just to come shopping.

We aim to stay ahead of our game in spotting early talent. I got sent promos from all over the world, either by mail or by MP3. That's one of the reasons we do so well with imports. For instance, the new track Queen vs Vanguard on Nebula sold more than 150 on import when it first came out on the German label Frisbee; now it looks like being a huge commercial hit over here. We also got involved with Network in Canada when we spotted Delerium's *Sirena*...

The next major breakthroughs I can see happening are Alex Gold feat. Phil Oakley's *LA Today*, Andrea Dorita's *Bugeti Bag* which we did very well with on import on Baccini Morelli and the *Edun* Pearson mix of Manilla by Sequenti on Klein. There's also Mosky, a German act on Comma, who is going to break through."

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NEW RELEASE COUNTDOWN

ALBUMS

This week:
 Brent Everlasting Blink (Sport); Tracy Chapman Let It Rain (EastWest); Lu Kim La Bella Mafia (EastWest); Moloکو States (Echo); Turin Brakes ether Song (Sony)

March 10
 Blackstreet Level II (DreamWorks); Tom Braxton *More Than A Woman* (LaFace/Arista); The Clash *The Essential Clash* (Columbia); *Cradle Of Filth* Damination & A Day (Epic); Daniel O'Donnell Daniel In Blue (Jives); (MC); Melanie C Reason (Virgin)

March 17
 Paul McCartney Back In The World (Parlophone); Danni Minogue Neon Nights (London); Prince The Rainbow Garden (George V)

March 24
 Adina Tadeu 26 Mixes For Cash (Warp); The Cardigans Long Gone Before Daylight (Stockholm/Cone); Celine Dion One Heart (Epic); Linkin Park Meteora (Warner Bros); Simply Red *Simpled* (simplyred.com)

March 31
 Delerium *Sirena*; Meat Loaf *Ita* (Mercury); *Mis-Teepee* Candy Kane (Inferno/Telstar); *MJ Cole* *Ita* (Mercury); *Spiritualized* The Complete Works Vol. 1 (Spaceman/Arista); *The White Stripes* *Deer* (XL)

April 7
 Athlete *Vehicles & Animals* (Regal); *Autocade* Draft 7.30 (Warp); *The Donnas* *Spent The Night* (EastWest); *Kelly Price* *Priceless* (Mercury); *Smog* *Smog* (Domino)

April 14
 Sarah Connor *He's Unbelievable* (Epic); *Fleetwood Mac* *Say You Will* (Reprise); *Hint* *Portacabin Fever* (Hornbee); *Scoter* *The Stadium Techno Experience* (Edele)

SINGLES

This week:
 Darius Incredible (Mercury); Eminem *Sing For The Moment* (Interscope/Polydor); Danni Minogue *I Begin To Wonder* (London); *Nickel Back* Justin Timberlake *Work It* (Universal); *Rykospop* *Eple* (Wall of Sound)

March 20
 50 Cent *In Da Club* (Interscope/Polydor); *The Cardigans* *For What It's Worth* (Polydor); *Nickel Back* Justin Timberlake *Fols* (EastWest); *Gareth Gates* *Spirit In The Sky* (S); *Jennifer Lopez* *All I Have* (Epic); *Sugababes* *Shape* (Island/Intasound)

March 27
 Blue *U Make Me Wanna* (Innocent); *Ju Rule* *Besmetha* (Def Jam/Mercury); *Linkin Park* *Somewhere I Belong* (Warner Bros); *Mis-Teepee* *Scandalous* (Inferno/Telstar); *Simply Red* *Sunrise* (simplyred.com); *Westlife* *Tonight/Miss You Nights* (S)

March 31
 Charlie B *El Salvador* (Regal); *Mariah Carey* *Boy II Need You* (Def Jam/Mercury); *Coldplay* *Clocks* (Parlophone); *Alison David* *Ita* (Mercury); *Richard X Vs Liberty X* *Being Nobody* (Virgin);

March 31
 Atomic Kitten *Love Doesn't Have To Hurt* (Innocent); *Eve* *Satisfaction* (Ruff Ryders/Interscope); *Whitney Houston* *On My Own* (Arista); *Avril Lavigne* *My Way* (Arista); *Blackstreet* *Meat Loaf*; *Engage* *Ita* (Mercury); *S Club Love* *Ain't Gonna Wait* (Polydor)

April 7
 Richard Ashcroft *Buy It In Bottles* (Hut); *Daniel Bedingfield* *I Can't Read You* (Polydor); *Death In Vegas* *feat. Paul Weller* *So You Say You Lost Your Baby* (Concrete); *Fox Fighters* *Have It All* (RCA); *Kym Marsh* *Cry* (Universal); *Queens Of The Stone Age* *Go With The Flow* (Interscope/Polydor)

April 14
 Ashanti *Ita* (Def Jam/Mercury); *Macy Gray* *When I See You* (Epic); *Jay-Z* *Ita* (Roc-A-Fella/Mercury); *Tom McRae* *Karaoke* *Ita* (DB); *David Sneddon* *Ita* (Mercury); *Robbie Williams* *Come Undone* (Epic)

IN-STORE NEXT WEEK: FROM 11/3/03



Windows - Melanie C, Turin Brakes; **In-store** - Picabebo, Bantings, Everclear, Moloکو, Mel C, Turin Brakes, Roxette; **Ed Harcourt**, *Massive Attack*, Art Garfunkel, Ben Harper, Idlewild, Kelly Rowland, 3rd Edge, Beanie Man, Hell Is For Heroes, Richard Ashcroft, Pet Shop Boys, Feeder, Milk Inc, DJ Otzi, Tenacious D, Darren Hayes, The Music



Press ads - Ed Harcourt, 3rd Edge, Idlewild
Singles - Gareth Gates, Jennifer Lopez, Sugababes, Shania Twain; **Albums** - Melanie C, The Clash, Daniel O'Donnell, Celtic Chariot Experience, Chick Flick *The Sequel*, DJ Sammy, Junior Senior, The Dubliniters, Smooth Jazz, Shamrocks & Shanagigans, Joan Armatrading

BORDERS

Listening posts - Mel C, Dixie Chicks, Smooth Jazz, Jamiroquai *Traveller*; **In-store** - Moloکو, Joe Eilo, CDs, DVDs from £7.99 and three for £10 on CDs, DVDs from £2.99 and three for two on books and CDs



In-store - Beans, Pest, Peter Bruntink, The Killa, Har Mar Superstar, Stephen Malkmus, Throwing Muses, Kristin Hersh



Press ads - Missy Elliot, Placebo, OG 90, Delta Goodrem; **TV ads** - Something Corporate, Turin Brakes; **In-store** - 50 Cent, Artificial Juice, Cardigans, Gareth Gates, Jennifer Lopez; **Windows** - campaign



Listening posts - Dixie Chicks, Evan Dando, Bebel Gilberto; **Windows** - Mel C, The Clash, XXX; **In-store** - Cream *Future Trance 2003*, Dubliniters; **Press ads** - Live Forever, Daresovil Soundtrack, Pink Floyd, Yes



Select listening posts - Teagan and Sara, Joe Jackson Band, Baju Banton, DJ Sammy, *Music Box* Recorder; **MC recommended retailers** - Friends of Dean Martin, Baju Banton, Blues Traveler, State River Widening, Howl Gels, John Doe, Joe Jackson Band



Albums of the week - Moloکو, Turin Brakes, *Trance Nation*; **Future**, *Strange & Beautiful*



Albums - DJ Sammy, Vanessa Mae, Daniel O'Donnell, Celtic Chariot 2, The Dubliniters, The Clash, Gilbert & Sullivan, *Smooth Jazz 2*, Melanie C



Singles - Darius, Nelly, Eminem; **Albums** - Justin Timberlake, Moloکو, In-store - Turin Brakes, Moloکو, Multi Historical Society, Ozzy Osbourne, Feat. Q The Album



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



Press ads - AFI, Awards For World Music, Cradle Of Filth, Junior Senior, Robyn Gibb, Bangles; **Windows** - Clearout, The Clash, Melanie C; **In-store** - AFI, Chick Flicks *The Sequel*, The Clash, Junior Senior, Melanie C

WHSmith

Singles - Sugababes; **Album** - DJ Sammy; **In-store** - Melanie C, Daniel O'Donnell, Dixie Chicks, Ann Peebles

WOOLWORTHS

Offer - Melanie C; **Album** - Chick Flicks *The Sequel*, DJ Sammy; **Singles** - Shania Twain, 50 Cent, Darius, Sugababes, Jennifer Lopez, B2K/P Diddy; **In-store** - Shamrocks & Shanagigans, Melanie C, The Clash

SALES WATCH: 50 CENT



50 CENT; GET RICH OR DIE TRYIN' (INTERSCOPE/POLYDOR)
 LW Chart position: 2.
 Pie charts show sales by retailer type and sales week to end of February 22, 2003.
 Source: Official Charts Company.

RETAILER

Smallbiz 51.5%

Supermarkets 19.8%

REGION

Wales & West 0.7%

South 5.2%

India 16.4%

Midlands 13.8%

East 7.4%

York 0.6%

North East 2.7%

London 26.7%

Scotland 0.3%

North West 1.5%

SINGLE of the week

LINKIN PARK: Somewhere I Belong (Warner Bros W602CD). Following the staggering success of their 17m-selling debut album



Hybrid Theory, Linkin Park's long-delayed comeback is much anticipated to say the least. The group have managed to move on from their nu-metal sound of old with a new maturity, thanks to live strings and piano, without losing any of their distinctive edge. The group play three low-key shows in the UK this week to kickstart promo on their new album *Meteora*, released on March 24.



J A RULE FEAT. ASHANTI: Mesmerize (Murder Inc/Mercury 0779582). After the huge success of *Always On Time*, it makes complete commercial sense to repeat the pairing of Ashanti and Ja Rule. Radio One has A-listed this tune, but it sounds a little like trading water.

SNOOP DOGG: Beautiful (Priority 6176462). This track is stylishly produced by The Neptunes and Dogg is joined by Pharrell and Uncle Charlie Wilson, but somehow the package never really takes off. The best rap production tends to be startlingly inventive, but here the once great Dogg sounds like he has lost his bark.

NERD: Lapsance/Provider (Virgin VUSG0262). The Neptunes' rocking 2001 club classic receives a timely reissue to support their album *In Search Of*. With lyrics comparing US politics to table dancing backed by a rousing guitar riff, Lapsance should get even nu-metal fans heading for the dancefloor. On the flip, *Provider* deals with the drugs issue; the excellent acoustically tinged *Zero 7* remix is B-listed at Radio One.

QUEEN & VANGUARD: Flash (Nebula NEBT041). This German cover of the Queen single has been licensed to Nebula UK before its release at home. It has been immensely popular in clubs and on Radio



BLUE: U Make Me Wanna (Innocent SINC444). This track from the band's four-times-platinum album *One Love* has been spruced up for single release with great effect. While not as immediate as some of their previous hits, the song is a solid grower and will find appeal far beyond their core fanbase. Blue remain a favourite at national and regional radio, so a number one airplay hit is also out of the question.

One (C-listing) and could present Nebula with its most successful single to date.

MJ COLE: Wondering Why (Talkin Loud 779522). After a gap of more than two years without a major release, Matt Coleman is back with this classy garage single. With sugary vocals from Wula topping staccato strings and an irresistible twining bassline, it shows why Cole stands head and shoulders above the current crop of garage pretenders. Radio One has recognised its appeal with a C-listing.

WESTLIFE: tonight (5 62876505592). Billed as a celebration of Saint Patrick's Day, this is backed by Miss You

NABU: originally planned as the band's Christmas single. After a world tour starting in April, the boys are back in the studio later this year.

MATRIX VS GOLDTRIX: It's Love (Trippin') (Serious/N2 SER67CD). Matrix throws Goldtrix's house hit from last year straight into the drum & bass arena. Andrea Brown's vocals remain as powerful as ever, while the insistent, rolling backing is surprisingly effective. *Sport* plays on Radio One have included support from Seb Fontaine, Colin Murray and Grooverider.

PARTY OF ONE: Shotgun Funeral (Fatcat FATCD07). Leftfield label Fatcat releases what would be its most conventional single to date, although the spindly punk-funk of Party Of One is certainly far removed from routine guitar pop thanks to the Minnesota trio's provocative lyrics and musical agenda.

JAMES YORKSTON AND THE ATHLETES: St Patrick (Domino RU0141CD). This is superlative garage folk pop from Yorkston. His album *Moving Up Country* was voted Rough Trade's album of the year and this sublime single is supported by a UK tour.

THE D4: Ladies Man (Infectious INFEC 122CD5). At the forefront of the garage-punk revival, New Zealand's The D4 release one of the highlights from their 62wenty album. Whether this track sounds like stomping rock or derivative AC/DC, it looks set to raise the profile of the band.

DREW: Under the Weather (Source SORUCD076). This debut EP showcases Drew's insidiously catchy songwriting skills. Hailing from the Isle Of Wight, there is an expected connection with The Bees — the band's Paul Butler. Drew has the potential to follow label-mates Turin Brakes and Kings Of Convenience out of the underground.

SAINT ETIENNE: Soft Like Me (Mantra mt178). The second single from their

SINGLE reviews



SIMPLY RED: Sunrise (simplyred.com SR500CD1). The inaugural release on the band's own simplyred.com venture, this first single from forthcoming album *Home* is a welcome return to form. Lifting a sample from Hall & Oates, it has hit potential all over it and heralds the return of one of the UK's unique talents.

BENT: Magic Love (Sport/Ministry Of Sound SPORT8CD). Warm enough to melt even the most cynical hearts, this first single from the Nottingham pair's second album is another winner. Featuring an unlikely sample from Seventies pop duo Captain & Terrie, it has an endearing quality that should help drive buyers to their album *The Everlasting Blink*.

MIS-TEQ: Scandalous (Telstar CS25A53319). Sounding uncannily like *One Night Stand*, the queens of garage pop have stroled back onto the A-list at Radio One with this infectious slice of R&B. Less south London than their earlier material, this is a strong taster for their album *Ey Candy*.

WHITELIGHTMOTORCADE
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 ADAMSNYDER
 JOHNSQUIRE
 MOVINGUNITS
 THEPOLY
 SUPERHEROES
 DAMIENRIC
 ABRAHAMANIC
 READINGANDLEEDSFESTIVALS
 THEHILLFINN
 COSMETIQUE
 KINNEH
 STEFFOPHONICS
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RECORDED HAR MAR
SUPERSTAR: You Can Feel Me (8-Unique BUM044). This is a widescreen technological romp of a debut from the frankly alarming Har Mar Superstar. There is a certain hype surrounding his antics, but luckily You Can Feel Me has appeal far beyond being mere novelty. Raucous R&B and Prince-like posturing abound, all delivered with an engaging sense of fun.

Finisterre album sees Sarah Cracknell's sugary vocals paired alongside the rhymes of London-based MO Wildflower for a melodic hip-hop twist on Saint Etienne's trademark sound. The hard/soft dynamic of lounge-core pop and hip hop is surprisingly convincing on this extremely catchy tune.

PAUL McCARTNEY: Back In The World (Parlophone 5830052). With minor tracklist differences and under the name of Back In The US, this two-disc account of McCartney's North American tour has been in the shops over there for months. At 36 tracks – most of them Beatles songs, but with one or two well-publicised ‘surprises’ – Back In The World is clearly an essential purchase for the many completists, but its robust professionalism lacks atmosphere.

JOE JACKSON BAND: Vol. 4 (Rykodisc RCD 10638). Pulling together the original Joe Jackson Band for the first time, *Sauce* features reggae-flavoured Beat Crazy. Jackson returns here to the direct pop many still regard as his forte. Whether or not an army of people are awaiting a new Joe Jackson record, the band play with a vitality that defies their years, armed with a set of genuinely strong new songs.

STEPHEN MALKMUS AND THE JICKS: Pig Lib (Domino WYK0122P). On his second album, the former Pavement frontman may be instantly recognisable, but he never sounds like he is retreading old ground. Skewed melodies and cryptic wordplay stylishly dresses folk-influenced, finger-picked guitars, which occasionally rock out, creating a laidback, melodious feel.

ALBUM of the week

FUTURESHOCK: Phantom Theory (Junior/Parlophone 5431162). Birmingham duo FutureShock take up



where the Chemical Brothers and lab-mates Underworld left off on this well-paced blend of thumping progressive house, dark acid, hip-house, breakbeat and more contemplative moments. While the current single *On My Mind* (featuring Ben Onono) will have the greatest mainstream appeal, the album has a broader appeal than the duo's driving dancefloor smashes *Sparc* and *Frequency*.

PRICE: The Rainbow Children (George V WAG384). If unaware of Prince's musical past, the listener may find *The Rainbow Children* a collection of eccentric yet slightly passé jazz-infused funk. Unfortunately, it is a sad reminder of how far a once-meteoritic talent has fallen in terms of originality and stylistic brilliance. Previously only available on import, this independently-distributed album will do well to scrape the Top 75.



DANNI MINOGUE: Neon Lights (London 256460032). Striving to emerge from the considerable shadow of her diminutive sister, Danni has come up with an album that is clearly making a direct play for the Kylie target demographic. The result is a winning mix of pop and club that is typified by singles *Put The Needle On It* and *I Begin To Wonder* (released on March 3).

FLOETRY: Floetic (Polydor 4503132). One of the UK's more successful exports, vocalists/songwriters Marsha Ambrosius and Natalie Stewart are Londoners and Brit School graduates who relocated to Atlanta

to hone their unique pop/soul sound. They promptly signed to Jeff ‘Jazzy Jeff’ Townes label then DreamWorks, wrote Butterflies for Michael Jackson, and subsequently made substantial inroads into the charts with their album *Floetic*. The album, which features their cut of Butterflies, is a heady concoction of rapid-fire lyrical rhymes and soulful melodies.

BEANS: Tomorrow Right Now (Warp WAR103). The ex-Antipop Consortium member's solo effort nearly straddles the worlds of traditional hip hop and funky electronica, creating an ideal musical base for his inspired worldview. Beans now looks set to build on his reputation as one of hip hop's sonic explorers.

THE DETROIT EXPERIMENT: The Detroit Experiment (Rope A Dope RCD16026). For the follow-up to the acclaimed Philadelphia Experiment, Rykodisc assembles a stellar cast of jazz luminaries including Bernie Maugin, Allan Barnes and Ron Otis. Production from techno don Carl Craig ensures a satisfying Detroit sheen which has won plays from DJs such as Radio One's Gilles Peterson.

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

ALBUM reviews



EVAN DANDO: Baby I'm Bored (Setanta SETCD114). It has been eight years since Dando has released an album and it is good to have him back. This is classic

Dando territory and he is being helped out by fellow luminaries from Calexico, Giant Sand and Spacehog, which gives a beautiful musical backdrop to his musings.

THROWING MUSES: Throwing Muses (4AD CAD2301CD). The influential Muses, who split in 1997, regrouped in 2001 to produce this 12-track set, which was recorded over three weekends. The result is an exciting, fresh-sounding eighth album which sees Tanga Donelly reign for the first time since she left the band in 1992.

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CLASSICAL NEWS

by Andrew Stewart

TELARC TRIUMPHS AT GRAMMYS

Leading US classical indie Telarc scooped the coveted best classical album prize at this year's Grammy Awards for its recording of Vaughan Williams' *A Sea Symphony*. The same disc, performed by the Atlanta Symphony Chorus and Orchestra under Robert Spurio, was honoured as the best choral album and, thanks to Michael Bishop's work in the control room, also gained the award for best engineered album (classical). Producer Robert Woods delivered further cause for celebration at Telarc's Cleveland headquarters when he was named as producer of the year (classical). Five of Woods' recordings for the label were cited to support his nomination, an album of Sibelius and Tülin symphonies and the Los Angeles Guitar Quartet's acclaimed Latin album among them.

US classical artists and ensembles were highly favoured by the Grammy voting academy this year, reversing the international spread of awards thrown up in 2002. San Francisco-based male vocal group Chanticleer and Warner garnered two awards for best classical contemporary composition and best small ensemble performance (with or without conductor) thanks to their Telarc Classics release of John Taverner's *Lamentations And Praises*. Sony Classical was twice recognised, with Murray Perahia (pictured) scooping best instrumental soloist performance (without orchestra) for his account of Chopin's *Études* and Hilary Hahn's coupling of the Brahms and Stravinsky Violin Concertos voted best instrumental soloist(s) performance (with orchestra).

Operatic diva Renée Fleming and the Orchestra of St Luke's delivered the first of

three Grammys to Universal Classics, with her Decca Bel Canto album distinguished as best classical vocal performance. Decca's recording of Beethoven's Razumovsky Quartets by the Takács Quartet was voted best chamber music performance, while André Previn's thrilling recording of Korngold film scores with the London Symphony Orchestra brought Wagner's *Tannhäuser* conducted by Daniel Barenboim,

the best classical crossover album award home to Deutsche Grammophon. The year's best opera recording Grammy went to Telarc Classics for its complete account of Wagner's *Tannhäuser* conducted by Daniel Barenboim.

CLASSICAL SHIPMENTS DIP IN 2002

Preliminary BPI figures show that the value and volume of classical shipments fell dramatically in 2002. Slow trading in the weeks before Christmas and a generally depressed Q4 classical market contributed to the year's disappointing statistics, which left the overall market down by 1.5% in value and 1.7% in volume on the figures for 2001.

Aggressively advertised, high-profile crossover titles fared least well in the year's final quarter, their moderate performance failing to boost poor sales returns from the spring and summer trading periods.

Meanwhile, several classical independents reported successful sales results in 2002, with Hyperion growing the value of its market by 23% and niche imprints such as Signum and Alia Vox also raising turnover by considerable margins.

The market for classical and opera DVD video titles showed vigorous growth in 2002, returning a year-on-year increase of 18.2%.

Andrew Stewart (A.Stewart1@compuserve.com)



ALBUM of the week



BEETHOVEN: Symphonies Nos. 1-3

Vienna Philharmonic/Rattle (EMI Classics 957 442 (3CDs)). Recorded live at concerts in Vienna's Musikverein last May, Simon Rattle's first complete recording of the Beethoven symphonies projects ample musical individuality and strong interpretative insights. While the conductor's

often measured view of the Fifth Symphony lacks the emotional force and energy generated by his finest rivals, he brings a freshness and life to the "Eroica", the Seventh and the "Choral" symphonies. The Vienna Philharmonic's players clearly respond to Rattle's demands for textual clarity and also indulge his ideas on phrasing, proving their sheer class throughout. This five-disc set is supported by advertising in the specialist classical press.

REVIEWS

For records released up to 10 March 2003

RAMEAU: Zoroastre, Les Arts Florissants/Christie (Erato 0927-43262-2 (3CD)). Rameau's 1756 revision of Zoroastre deals with the concepts of good and evil, starkly outlined in the collision between the opera's two main characters, the religious reformer of the work's title and the sorcerer, Aramante. Thanks to outstanding casting and William Christie's way of bringing out the score's spectacular qualities, Erato's new complete recording of Zoroastre highlights the dramatic power of Rameau's tragédie. This release now stands as the only version of Zoroastre in the classical catalogue.

ZELENKA: Sacred Music, including Utiniae de Venerabili Sacramento. Soloists: King's Consort/King (Hyperion CDA67350). While JS Bach had to contend with the budget concerns of his Leipzig employers, Jan Dismas Zelenka was able to take advantage of the Saxon court's richly appointed musical resources in Dresden. The Böhmian-bom

composer's career path, however, was checked by several factors, not least his stubborn character and "uncourtly" manner. As Robert King shows on this excellent addition to Hyperion's series devoted to Bach's contemporaries, Zelenka was blessed with abundant creative skills. His striking feel for instrumental and vocal colours and ability to express profound emotions are hallmark qualities of the five pieces eloquently presented by King and his first-rate accomplices, Carolyn Sampson and Robin Blaze outstanding among them.

ROSSINI: Stabat Mater. Frittoli, Ganassi, Sabbatini, Pertusi; Royal Concertgebouw Orchestra and Chorus/Chailly (Decca 470 781-2). Italian conductor Riccardo Chailly celebrated his 50th birthday on February 20 and also marks the silver jubilee of his association with Decca later this year. His credentials as a Russian interpreter shine through in this new release, a thrilling, bold performance of the composer's *Stabat Mater*, which burns with greater musical fire and passion than any other version.

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- 08 LISA
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CD DISTRIBUTIONS

Table of CD distributors and their contact information, including company names like A-D, ACE, Adrenaline, and various phone numbers.

FRONTLINE RELEASES

Table of album releases featuring artists like 184 Forward, ADRENALINE, AEROSMITH, and various genres such as Rock, Pop, and R&B.

Table of album releases featuring artists like TROUPE, DOLLS, ELVIS PRESLEY, and various genres such as Rock, Pop, and Folk.

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EMI Music Publishing will be donating the trophy and a donation will be made to Bowel Cancer Fund.

A handicaps scoring system will be used to determine prize winners.
Any team interested can call Mark Goswell on 020 8874 6715 or 07977 831519 for further details.

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OFF THE RECORD

RECORD COMPANIES BEWARE: POWER IS GOING BACK INTO ARTISTS' HANDS



Today, I have written a letter. Perhaps a letter I should have written many, many months ago. Written at a time when many people in the industry are talking of a "downturn", the letter points a finger at those record companies who fail to respond to the very people who buy their records and who have supported their acts over the years.

At a time when the face of the industry is rapidly changing, perhaps management should reflect on the way they will be doing business in the future. I think that we all would agree that the Internet will play a major part in this. But, unless record companies are careful, the future could be a future without them. You see, for the first time, the artist is moving toward a position of strength. Not only can they produce product to the same, if not better, standards than the professionals, they can also distribute this to a worldwide audience, so cutting out the middlemen who, for so long, have attempted to keep them out of the loop.

Here in the UK, where regionalisation is being talked about as if it were something new, a "breath of fresh air" could radically change the way in which the record industry operates. Maybe the fact that most record & media companies are centred in London could be just one of the reasons why the industry is not hearing the voices of those of us fed up with being force fed manufactured product. A move to the regions would help A&R staff focus on the music, rather than short-term trends generated by those intent on cultivating a narrow-minded industry dominated by their type of music.

By the way, that letter, the one I've been talking about, was sent to Peter Jamieson at the BPI. I have asked Peter to persuade BPI members to adopt an A&R code of practice, a kitmark, so that budding artists will be safe in the knowledge that their music is and always will be taken seriously. I am sure that, if this were to become standard, both the artist and record buyer will support an industry which, in the past, has done little to persuade the record-buying public of the value of the product they are buying.

Robb Eden is the manager of unsigned act *Survive* (surviveuk.com) and previously worked in promotion & artist development at Capitol Records and in A&R at EMI Europe

● Off The Record is a personal view

THE BIG QUESTION

ARE MAJORS MISSING OUT ON THE GROWN-UP MARKET?

Laurie Cokell, Classic Pictures Audio chief and former managing director London Records

"UK labels are set up to develop new artists worldwide, with an aim to sell millions. Until the labels learn to be able to make money on selling 100,000 units, they will always favour clear of established artists who may not be the million-sellers until shifters they once were."

Andy Turner, Capital Gold Network programme controller
"The public appetite for these artists is definitely there. The record companies are smart enough to realise they've still got a lot of value, but who plays Mick Hucknall now? We do and Radio Two does, but even Heart doesn't play Simply Red."

Alan Edwards, Outside Organisation CEO
"Yes they are. Marketing people will all say it is a hard audience to reach because it is not as specific as the singles audience, where you are aiming at a demographic of kids of a certain age who go into record shops and are aggressive consumers. With an adult audience it is hard to work out where that audience is in a way it is never easy."



John Knowles, manager of Chris Rea who launched his own label Jazzee Blue after leaving Warner
"They ignore that market at their peril and instead are chasing new bands and artists that don't have long careers because they're worried about the next quarter. But they're rethinking in light of what's happened with Sarah Jones."

Roger Sermon, Sanctuary Music Group COO
"Once an artist hits the downward A&R curve, it's difficult to maintain positive dialogue between company and artist as the level of sales decline and the investment remains the same. Relationships decline, especially if the all-important hit single isn't forthcoming. Majors aren't geared to handle this transition."

Paul Lester, Uncut magazine music editor

"The whole faux-young thing is interesting. It's about taking a young-looking artist that has a sound that appeals to 35- to 45-year-olds who only buy two albums a year to play in the car with the kids. My Dynamite has a touch of that about."

Mike Sault, Warner/Chappell creative director

"The industry is a lot better now at targeting that audience than it was, say, five years ago. It's ultimately down to finding the right talent, developing it and sticking with it."

"Grown-up" artist Norah Jones' album Come Away With Me last week won eight Grammy Awards, while long-time major signings Simply Red are now going it alone (see p. 4)

Here is a Ken Lindvostne-backed experience that you don't have to pay £5 to win entry to. A string of daytime gigs in shops and evening gigs made up the London Mayor-backed inaugural City Showcase the other week, featuring a line-up of new and emerging talent. Big Brovaz, Shaun Escoffery and Jamieson were among those to perform at the showcase show on night at the Marquee Club, while emerging talent including Obi, Keane, Leon King, Lazy Habits and Panjabi Hit Squad also featured over the three-day festival, which was scheduled to coincide with London Fashion Week. Pictured are Panjabi Hit Squad, Abelle Turner Sandoun and Renato Riggs - director of



Blenacathra Productions, who acted as consultants to City Showcase - a backstage at the Marquee. Riggs says the event was such a success in showcasing new talent that Keane could be on their way to signing a deal, while a second event is being planned in September. Sadly, Red Ken is not pictured and reports that he was lurking in a car on the outskirts of the congestion-charging zone were unconfirmed at the time of going to press. Only kidding, Ken.

DIARY

Remember where you heard it: It's reassuring to know that, even though Universal was yesterday (Sunday) impressively named as the UK's 45th best company to work for, the ever-ambitious Lucian Grainge has set his sights much, much higher. "I'm an old-fashioned record business guy - if it's not top Three it doesn't count," he characteristically observes. As for BMG, Ged Doherty intends a top 10 place by 2005... In another newly-published Top 100, Virgin Records takes 97th place and HMV 99th spot in *Marketing's* list of 2002's biggest advertisers with spends of £16.0m and £14.5m respectively... It was Jones vs Jones at the top of the artist albums chart yesterday (Sunday), with UMTV trying to score the first artist chart-topper in its history with the Tom Jones best of and Norah Jones aiming to give EMI's Blue Note a first number one... Talking of UMTV, those northern dance boys All Around The World are likely to be hanging around London even more now since strengthening their ties with the Universal operation. Still, AATW joint director Matt Cadman reckons Brian Berg and his team are very accommodating. "When we go down there, we've got a special place to put the pigeons," claims the cloth-capped one... An actor's director of business affairs Helen Smith is relocating to Brussels next month to help run Impala and - more importantly - to get hitched. Her friends from the industry turned out to

Jerusalem in London's Rathbone Place last Thursday night to bid her farewell and Dooley's smudger caught her leaving a time from, with

him, *Beggars* chief Martin Mills, Am's boss Alison Wenham and publisher Doug D'Arcy... Oh dear, it looks like the music industry could single-handedly fill Channel 4's forthcoming programme 100 Worst Britons. Listed alongside the irksome Anthea Turner and ubiquitous Carl Smillie are a whole host of singers, music executives and DJs including Craig David, Darius, Elton John, Pete Waterman, Richard Branson, Simon Cowell and Simon Fuller. And they thought they were loved... As if gigs from Yeah Yeah Yeahs, Linkin Park and Junior Senior weren't enough to keep you occupied this week, Thursday's *Music Week* awards are rapidly approaching, if you're not already the bearer of a ticket for the main show, then too bad, it looks like the only way of saving your street cred now is by calling James Smith on 020 7921.8308 for details of the last handful of afterhour tickets... Rick Wakeman, newly-signed to Laurie Cokell's new label, thought he was in for a windfall when the business people looking after Cat Stevens contacted him to say they were tidying up the accounts and the keyboardist was in line for a pay out from his session on Morning Has Broken. With the interest rate factored in, Rick thought he could be holidaying in Jamaica for the next few winters, but the final cheque for £167 would only buy him the shirt for the holiday. That was calculated on the original session fee of £7... Dooley is sad to learn of the death, aged 92, last week of David Sinclair - father of Jill and father-in-law of Trevor Horn - who founded Sarm, Perfect Songs and ZTT.....



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