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music week



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- Fri 11th April **LONDON** Brixton Academy
- Sat 12th April **LONDON** Brixton Academy

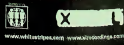
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RETURN TO QUALITY CUTS AS DANCE LABELS TAKE STOCK - FEATURE, P19-21

FOR EVERYONE IN THE BUSINESS OF MUSIC

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# music week

## Charity CD to benefit Iraqi victims of war

by Robert Ashton

The music community is uniting in a bid to raise "millions of pounds" for the victims of an imminent war in Iraq, in the form of a new War Child charity album.

Artists including David Bowie, George Michael, New Order and Moby have promised contributions to the project.

The album, *Hope*, will be released on April 7 via an asyet-undecided Warner Music label following a rapid turnaround over the next three weeks. Artists began laying down tracks last week, with all recording due to be completed by the end of this week, ready for a master to be cut next week.

While Bowie is recording *Love The Alien* with Tony Visconti, Michael is to contribute his version of Don McLean's *The Grave*, which he performed a week ago on *Top Of The Pops* (pictured). Other artists and tracks confirmed are Yusuf Islam (formerly Cat Stevens), who will contribute *Peace Train*, his first recording in English for more than two decades and Billy Bragg, with a new song titled *The Wolf Covers Its Tracks*.

New Order, Beth Orton and Moby are also promising songs and War Child's James Topham says he is talking to other big-name acts.

"It's a pretty good line-up," says Topham. "We want as many acts as



Michael: War Child effort

we can fit on the record to maximise the money raised. This is for the children of Iraq and we are aiming very high because the war is at the front of everyone's minds at the moment."

War Child's first charity release, 1995's *Help*, recorded by 20 Top Britpop bands in 24 hours, succeeded in raising more than £1.25m. And WEA London managing director John Reid, who finalised the label deal last Friday, says he hopes the gravity of the current cause will generate even more sales.

"I think this will be a monster," he says. "We are hoping to raise millions because this is potentially one of the greatest humanitarian crises of all time. That's the point."

However, Reid emphasises that the album is essentially non-political and a response to the expected humanitarian disaster. "This is not anti-war, although we are letting the acts take their own line," he adds.

The album is being released in association with *The Daily Mirror*, which is helping provide marketing and advertising support. Music publishers and retailers are being asked to slash their costs to maximise the profits available to the charity.

Meanwhile, promoters have been left confused and irritated after a Government counterterrorism expert warned that terrorists could be planning attacks on music venues and nightclubs.

Lord Carlile of Berriew, who reviews terrorism legislation, warned the Home Affairs Select Committee last Tuesday that "the people in greatest danger are our friends, sons and daughters who gather in places of large public aggregation". Carlile also referred to the recent attack on a Bali nightclub in his evidence, in highlighting potential dangers in the UK.

Mackenzie Group operations manager Steve Forster, whose group runs venues including *Bristol Academy* and *Shepherd's Bush Empire*, calls Carlile's comments "bizarre". Awareness of a terrorist threat is already high, he says, adding that many venue operators, including Mackenzie Group, have already placed extra security at additional cost.

A spokeswoman for the select committee says that Carlile "didn't specify nightclubs or venues".



Madonna's (pictured) new single *American Life* is to go to radio next Monday, as US consumers are offered the track electronically in the biggest paid-for download campaign yet. The single is due for physical release via traditional retail on April 14, with the album of the same name following on April 21. Like Madonna's critically-acclaimed previous studio album *Music*, *American Life* has been produced and co-written with Mirwais Ahmadzai. The Partnership is handling promotions in the UK, with a Jonas Akerlund-directed promo for the track available from the first week in April.

## Singles downloads on way as UK follows US

UK record companies are preparing to follow their US counterparts in offering singles for sale as downloads.

While Warner's Madonna single download will be available only to US consumers, two majors have confirmed that they are talking to retailers about the potential for such a service in the UK. It is understood that one company is preparing to launch a service before the summer.

The plans emerged last week after Warner Music announced that its Madonna single, *American Life*, will be available as a US-only download from its radio date (see above).

Although Stateside labels including Capitol and Def Jam have offered pre-release download singles in recent months, the Madonna issue is the most high profile to date. The track will be available to download for just under £1 (£1.49), but only by consumers

with a US postal-code, and will also be encoded to prevent the track from being emailed by users.

One major source says it was talking closely with retailers about various initiatives to help revitalise the singles market, including making paid-for singles downloads available pre-release.

Another source says the crucial issue is working in tandem with retail. "The idea is very much to do this via retailers," he says. "Many retailers have their own online operations and they are the natural channels for us to sell downloads."

Under current UK chart regulations, downloads do not count towards chart positions. But James Gillespie, product and new media coordinator of the Official UK Charts Company, says that it is examining the possibility of compiling a downloads chart with the ultimate goal of creating data to go towards the existing singles Top 75.

## Sony: Yates and Guy out, Samuels in

Two of Sony Music's key marketing executives are leaving the major, in separate moves within the company.

The departures are set to be followed by the arrival at Sony of BBC Music marketing director Graham Samuels.

Jason Guy left as marketing director of Sony's UK repertoire division a week ago, after being made redundant. Guy's departure comes just six months after he took on the role following the reorganisation of Sony Music UK last September. His previous role was marketing director at 52.

It is understood that Guy's responsibilities will be absorbed by the marketing department and marketing director Catherine Davies,



Samuels: marketing role at Sony a former marketing director of Epic Records.

In a parallel, but unconnected, move, long-standing Sony executive Brian Yates is also set to leave, after 14 years at the company.

A former Arista managing director, Yates joined Columbia as marketing director in 1989 and took over as international marketing vice president in 1995, before

becoming strategic marketing vice president in 2000.

Yates' departure will be followed by the arrival of Graham Samuels. Samuels left the BBC a week ago to take up the Sony job, although it is understood that Samuels will not take up his position for at least another six weeks, after a period of leave.

Samuels will take over many of Yates' responsibilities, although it is unclear whether he will be a direct replacement. A Sony spokesman declined to comment on both departures. But Sony sources indicate that the changes are totally unconnected to speculated cuts planned by new global chairman/CEO Andrew Luck.

## newsfile

## MUSIC WEEK DVD AWARD SET TO BE LAUNCHED

Music Week is to inaugurate a best music DVD concept award as part of the Creative & Design Awards (Cads), which take place on May 1 at London's Park Lane Hilton Hotel. Entries are sought for all the judged categories — deadlines for the music video and advertising categories are on March 20, with the sleeve design deadline on March 21. Details are available from James Smith on 020 7921 8308 or james@musicweek.com.

## BBC MAGAZINES PRE-TEN POP TITLE

BBC Magazines is jumping into the poster power of the pre-teen market with the launching of a new pop magazine aimed at girls between six and 10. The 32-page magazine, called *Poppit!* (pictured), hits shelves on April 3 and will include song lyrics and dance steps to current hits as well as fashion tips, interviews, gossip, pop profiles and reviews.



## ENHAP TO STAGE LIVE SHOWS BEFORE THE BOX

Enkap Performance is going interactive with a new touring festival linked to its cable, digital and satellite TV station The Box. Box Live, which will comprise 10 theatre dates across the UK, beginning in May, will heavily lean on interactivity, with viewers to the channel being able to influence such things as the line-up order and which tracks the acts will perform at the shows. Starting at Blackpool Opera House on May 21, it will break the usual convention of such events by having six acts performing longer sets rather than 20-plus playing only one track each.

## MTV SIGNS DEAL WITH MOTOROLA FOR LOCALISED MOBILE CONTENT

MTV International has negotiated a \$75m deal with the mobile phone company Motorola in what MTV describes as both companies' biggest marketing collaboration to date. Under the terms of the deal, the companies will develop localised content for distribution on Motorola phones worldwide. MTV content, including ringtones, images and games will be pre-loaded on to Motorola handsets alongside other cross-marketing initiatives. In Europe, the two companies are working together on new programming in the form of MTV Mash, a 30-minute weekly show inspired by the bootlegging scene, as well as a club tour and website.

## CAPITAL SET TO UNVEIL SATURDAY NIGHT ROCK SHOW

London's Capital FM is adding to its specialist shows with Capital Rocks, a Saturday night two-hour rock programme, debuting on March 29. Programme controller Ric Blaxill (pictured) says the show — hosted by Jane Jazgo — follows Music Week's/NOF research that shows 15- to 34-year-olds buy more no-metal/punk and rock than all the dance genres put together.

## FUTURE OF FREEVIEW UNCERTAIN AFTER CHARGES ROW

A question mark is hanging over the Freeview digital TV partnership between BBC and Sky, after director general Greg Dyke decided not to renew a multi-million pound broadcast deal with its rival in protest at charges the BBC has to pay for access to satellite TV. The BBC announced it is not renewing its carriage deal and, from May 30, it will move the eight BBC channels to a signal on another satellite without having to pay Sky to encrypt the signal. The move means that viewers who have a satellite set-top box will no longer need a Sky card to receive the BBC channels, which are currently free but bundled with other channels.

## m w playlist

- Martina Topley Bird** — *Quisotte* (Independence) One-time Tricky collaborator finally unveils her classy solo material — original mood blues (album sampler, tbc)
- Lil' Kim** — *Jump Off (Atlantic)* Pop with an edge thanks in no small part to a classy Timbaland production (album track, out April 14)
- Rishi Rich Project feat Jay Sean and Juggy D** (*2point0 Records*) Hot debut from London-based Asian R&B vocalist Jay Sean, which is already winning strong specialist radio support from the likes of Radio One's Bobby Friction and Nihal (white label, tbc)
- Goldfrapp** — *Train* (Mercury) Now enjoying support from Radio One, this is the one that will catapult Goldfrapp into the UK mainstream (single, April 14)
- Yeah Yeah Yeahs** — *Maps (Polydor)* For once, a band that is actually worth the hype — this is one of the highlights from their forthcoming debut album (album, April 28)
- Full Fleava feat. Carsten Andersen** — *Stories (Dome)* Standout track from Birmingham soul outfit's forthcoming album (single, March 31)
- Manikato** — *Flesh & Bone (M2)* Hoopy debut from Darren Berry, a singer/songwriter from London's East End, recorded with former Nettle Hooper collaborator Fabien Wathmann (single, March 31)
- Tomcraft** — *Loneliness (Data)* Trance goes electro on this building club hit from the German DJ, who is also head of Muntz's Kosmo Records (single, April 28)
- Beachbuggy** — *Killer Bee (Pooptone)* Two drummers 'n' all, these latest Alan McGee hopefuls blew MCS off the stage with a raucous set including this single, at last Thursday's 100 Club show (single, April 14)
- Kent** — *Vapen & Ammunition (RCA Sweden)* This excellent new Swedish-language album further underlines the enduring mystery, why these Swedish rock gods have never done it here.

## Ticket sales on rise as live sector bucks trend

by Matt Pennell  
The UK's live sector is bucking music industry trends, reporting huge rises in ticket sales for 2002.

At the ILMC conference on March 9, the National Area Association (NAA) unveiled a 37% rise in audiences, with numbers of concertgoers breaking the 5m barrier across its 16 venues.

"2002 was truly a bumper year for the live music industry," said Westlife's director of sales and marketing Peter Tudor, as the NAA's Music & Event Research Report 2002 revealed that the conference a 41% rise in performances and 78% increase in US acts playing in the UK. The jump in Stateside acts was attributed to a recovery of confidence in international touring after September 11.

The UK saw 641 arena performances in total, with Westlife (43 gigs), Sade (29), Kylie Minogue (25), David Byrne, Pop Idol/Mill Young and Gareth Gates notching up the most shows.

Niel Diamond attracted the highest attendance per concert: 12,050 people. The Twinkies, categorised by the NAA as a family act, took the overall



PETER TUDOR

## Galbraith: live industry is strong

crowd with 104 shows thanks to a three-shows-a-day schedule. In turn, Westlife beat Steps' ticket sales record, with 495,388 people seeing their 43 gigs.

The average price of prong was also highlighted, as average ticket prices dipped from £29.37 to £23.94. Tudor remarked that this was due to the shows staged by Madonna in 2001, with figures for 2002 expected to jump again because of The Rolling Stones tour.

The bullish mood continued in the main conference session, as ILMC co-chair Stuart Galbraith, head of Clear Channel UK said, "The record industry is in a state of collapse, but the live industry is as strong as it's

ever been. EMI's recent deal with Robbie Williams demonstrates that recorded music isn't the holy grail. Merchandising and live revenues are involved in it."

ILMC panelist Paul Conroy, head of Adventures in Music, argued that the record industry's problems were temporary. "I'm old enough to go back to the mid-Seventies," he said. "There were too many people working in majors, too few artists, a lot of dance music, not enough artists breaking — just like now."

Delegates and panelists alike cited artists ranging from The Levellers to Steve Winwood who are setting up autonomous business models, which either cut out major labels and retailers or treat live music as the primary revenue source.

Safely remained a pressing issue at the conference, following the recent Rhode Island fire at a show by Great White which left 99 people dead. The conference also heard that insurance premiums were racking by 800% and that the German authorities had introduced a new pop safety code without industry consultation.

## Vine makes Music Radio event debut

Jimmy Young's Radio 2 successor Jeremy Vine is to make his Music Radio Conference debut next month, in a debate on the Communications Bill's proposed station ownership changes.

Vine, who presents the station's 12pm to 2pm weekday programme, will chair the session is Less Really More? in which Commercial Radio Companies Association chief executive Paul Brown, Radio One controller Andy Parritt and BPI director General Andrew Yeates will discuss what happens to music if there are fewer station owners.

Former Capital Radio group programme director Richard Park will be joined by Parlophone's A&R director Miles Leonard and Telstar's A&R director Pete Hadfield at the April 9 Radio Academy-organised event to debate whether "radiofessionals" A&R still has a place in a world dominated by reality TV shows.

The event, at London's Mermaid Theatre, will also see Radio Five live presenter Nicky Campbell chair a panel asking if positive freedom brings great responsibilities.

## Story to look for new business deals with BMG brand partners

BMG's newly-appointed commercial vice president Richard Story is to head a new initiative seeking out alternative business opportunities for the major.

In the new role he started last week, the former BMG Europe sales vice president will be charged with developing new means for the group to exploit its revenue in what he describes as a "one-stop shop for brand partners".

"This is incredibly important," he says. "As increasingly traditional parts of the business become harder or the margins are squeezed on them, it's really important that we're looking at other areas to plug these gaps and look at other opportunities. In the 18 months I've been doing the European job, the industry has changed dramatically."

Story's appointment is the first to be made by new BMG chairman and CEO Tim Bown. Story, who has been with BMG for 27 years, succeeds Richard Corpos, who has left the company to travel the world.



Story: plugging the gaps

Story says the possibilities could include, for example, a tie-up with a car company in which BMG provides a package including music for its TV ads and free CDs for customers buying new cars. "In a way, it's developing a new agency response, a one-stop shop for brand partners to come to us and it's pulling together a lot of areas in this division," he says. "Commercial looks after licensing, syncs, cover-versions, all sorts of stuff."

Meanwhile, the commercial division will be busy with a series of releases, continuing to promote its top three Lisa Stansfield best of and issuing a new Run DMC greatest hits album, among other releases.

## Faith memorial could include live TV show

Friends and colleagues of Adam Faith are organising a memorial event to celebrate the life of the pop star-turned-entertainer.

Although details have still be confirmed, Faith's friend and record producer David Courtney says he is already in negotiations with TV networks about staging the event. He hopes to combine a live concert with a studio-based programme, featuring interviews with guests, combined with documentary and archive footage charting Faith's five decades in entertainment.

"Adam wouldn't want anyone to be distressed, so this is going to celebrate his life and I know we can have a fantastic range of artists from



Faith: renewed varied career

the young kids to people like Roger Daltrey and Elton John," he says.

Faith's career started in 1955 when the 15-year-old, then named Terence Nelhams, took a job as a messenger at Rank Screen Services. But only four years later,

and with his new stage name, he had become a fully-fledged pop star with What Do You Want? reaching number one in December 1959.

Then followed a varied career that encompassed everything from acting — in films such as Stardust and McVicar and his own TV series *Buickie* — through production, journalism and financial investments alike.

Loe Sayer, who Faith produced and managed, says, "He was a one-off. He was the man that made it all happen, pushed open doors and constantly reinvented himself."

Faith died on March 8 and is survived by his wife, Jane, and daughter Katy. His funeral is expected to be held in Kent within the next two weeks.

Soma Records' artists are to win a push across Europe following a deal between the Glasgow-based dance label and EMI Recorded Music Continental Europe division Labels. The new multi-licensing agreement will cover the whole of Europe excluding the UK and Ireland, where Soma will continue to be distributed independently by Vital. Albums from US house outfit H Foundation and French DJ

Master H (pictured) will be among the first titles to be released under the new deal, while new albums from Envy, Slam and Silicone Soul will follow later this year. The agreement marks another step in the relationship between Soma and Labels, which began in January 1997 when the dance label licensed its remix of Scott Grooves by Labels artist Daft Punk to the EMI-linked company and subsequently signed a four-year licensing deal with Labels France.



## Indies fear fair access after Radio One overhauls playlist

by Joanna Jones  
Independent labels and pluggers have risen in protest at changes to the playlist system at Radio One, which they believe will reduce their influence with the BBC's national pop service.

The BBC network has overhauled its system of weekly rostered appointments with pluggers, which some key independents say will mean reduced access to the mainstream producers. Instead, Radio One is instigating an additional weekly meeting with specialist producers and presenters to argue for certain tracks to be added to the main playlist.

AIM CEO Alison Wenham sought clarification about the changes in a letter to Radio One - which was copied to the DCMS - last Friday.

Her questions came after several indie pluggers and record companies



Wenham: seeking clarification

were informed by email that they would no longer be included on regular appointments rotation with Radio One producers, but will instead have access to producers relevant to them via a "spares" system.

Companies can make a request by email on a Monday for the spare appointments they require the following week or contact specialist producers directly for available times.

Wenham voiced concerns that nine indies were out from the rostered appointment schedule, while the remaining companies will compete for what she says will be fewer spare sessions than previously.

Wenham says, "It is true that without Radio One the British music industry wouldn't be what it is today. But if you are denied the equal opportunity to meet with the decision makers, that is very serious for smaller labels. AIM is all about access, and this is an important issue about access for smaller labels."

AIM's board member for media Guy Holmes, a former pluggler and now chairman of Gut Records, says, "We don't want to start banging the drum unfairly, but we feel very strongly that there needs to be access for all."

"If you think about the history of

## Fame Academy peaks as Reborn show stalls

The music reality TV format has experienced mixed fortunes, with Fame Academy hitting a new audience high, while Reborn in the USA struggles for ratings.

BBC1's Comic Relief version of Fame Academy, running last week, hit a new peak last Wednesday of 7.8m viewers, more than tuned in to see David Sneddon's win in December. In contrast, Granada's Reborn in the USA pulled in fewer than 4m viewers on its first night.

The Saturday night ITV1 programme, which pitches yesterday's musical stars against each other, attracted an average of 3.9m viewers. The previous Saturday, the station won an average 5.7m viewers in the same slot, (9.37m to 11pm).

## m w comment DOWNLOADS CAN BRING BENEFITS



There will be many in the retail business who will win at the prospect of major labels offering singles to consumers as downloads, before their physical release. But few would argue that the initiative to echo America's move into the online arena is anything but inevitable.

What is crucial is that the companies who take the plunge recognise the importance of keeping traditional retailers in the loop. This is not for any emotional, nostalgic reasons - it is simply because it makes sense for all concerned. The fact is that retailers know how to sell music to consumers. It makes sense for any labels looking to move into downloads to do so with the cooperation of the retail sector. Ultimately stepping aside from the thorny issue of retail involvement, downloads offer a number of potential benefits for the music industry as a whole.

First, they could prove a genuine fillip for the singles market, creating interest and excitement in a sector which is fast losing its lustre among music consumers. It is certainly good news for the UK if we see the momentum built before our singles business plummets anywhere near the sales levels of the US.

Also, downloads of singles before physical commercial release create a genuinely attractive proposition, in contrast to the file-sharing sites which cannot compete.

And, just as traditional, physical singles have long been seen as a crucial entry point for album buyers of the future, single downloads can introduce new generations of music fans to the concept of legitimate, paid for downloads.

It is great - and not before time - that the music community is making a contribution in the battle to prevent the diplomatic crisis over Iraq from becoming a humanitarian disaster on a monstrous scale.

Music has, throughout the decades, played a key role in raising funds and challenging assumptions. These remain among its most important functions.

There are other reasons for the war against terrorism to be supported in the UK by the music community's minds right now. If Lord Carrile is to be believed, a Ball bombing-type attack here in the UK is a genuine possibility.

The threat of terrorist attacks against live music venues, clubs and bars, should not be taken lightly. But serious questions need to be asked of senior government officials who make such proclamations.

Firstly, is there any genuine intelligence on threats to bars, clubs, venues or other locations where young people congregate? And, if there is, what are the authorities please refrain from further assaulting a legitimate industry's efforts to maintain a healthy business, in what are already difficult times?

Marlin Talbot  
ajax@musicweek.com

## Share prices recover in turbulent week for FTSE

Music and media groups are bracing themselves for a bumpy ride in the market again this week, as shares in the FTSE 100 yoayed dramatically in one of the biggest slides and recoveries in the City's history last week.

EMI dipped to 80p last Wednesday as the whole market fell nearly 5%, swinging back up to 85.5p the following day as it benefited from the second biggest all-market gain - a 6% rise - in history. Other gains were achieved at Media group Empac, which put on 48.50p to end last Thursday at 692.50p, and Sanctuary, which added 0.50p to finish the day on 30.50p.

Chrysalis and Capital Radio were left in the doldrums - down 3p at 171p and 5p at 360p respectively - seemingly unmoved by the Thursday buying rally, which saw the FTSE 100 close up almost 200 points.

EMI's slight recovery was more remarkable because it had suffered a major blow last Tuesday when credit ratings agency Moody's downgraded its rating of the group to "junk" status. One broker warned that many large institutions were

### SHARE PRICE WATCH

	Mar 02	Mar 03	Change
EMI	31.5p	83.0p	+71.5p
Capital	74.5p	380.0p	+83.5p
Sanctuary	6.2p	30.5p	+50.8p
GWR	222p	134.0p	-39.5p
Scanlon Radio	94.0p	590.0p	+81.0p
Chrysalis Group	234p	171.0p	-26.0p
Boxer & Hawes	185p	138.5p	-28.2p
Music Choice	31p	85.0p	+27.2p
Empac	675p	729.0p	+47.4p

Table shows share price changes over the past year of selected music-related companies. 2003 figures refer to close of play Friday March 15.

forced to sell EMI shares because "some large fund holders are not allowed to hold junk-rated stock" and some are forecasting a dividend cut when the interim 2003 pay out comes on April 4.

EMI is one of many music and media companies to experience a sharp fall on the Stock Exchange over the past year. Nine of the sector's leading quoted companies' share prices have fallen an average of almost 35% since March 2002, with EMI down from more than £3 to well under £1 this year.

## Music DVD set to come of age with Beatles Anthology release

EMI Recorded Music chairman/CEO Tony Wadsworth is heralding the "coming of age" for music DVD, with the release on March 31 of The Beatles Anthology on the disc.

The five-disc boxed set, which includes previously-unseen footage of three of the group performing together for the first time in nearly a quarter of a century, is being backed with a huge promotional campaign launching the day before release.

The set's final disc, which is described by Wadsworth as "priceless", contains interviews with Paul McCartney, George Harrison and Ringo Starr together, as well as a studio jam of a previously unknown song.

Wadsworth says parallels with the release can be drawn with the launch of The Beatles audio catalogue on CD for the first time in 1987. "A lot of people felt that was a significant point in the development of CD, when a lot of people started to adopt the format, and it brought a lot of people in the market place," he says. "In a similar way, DVD is effectively coming



Beatles: priceless performance

age with the release of this set."

Apple/Blue Note/special markets managing director Wendy Day says the TV campaign for the boxed-set will begin with prime-time advertising on ITV1 on the night before release. Advertising across the national press will begin on the same day.

Wadsworth says all of the music on the discs, which has a dealer price of £33, has been specifically remastered and remixed for the project. "These tracks have been rebuilt from the original four-track tapes at Abbey Road over the past two years," he says. "To hear Penny Lane and Strawberry Fields Forever in surround sound is remarkable."

**FUTURE ANNOUNCES BAND TEAM**  
Future Publishing's new monthly rock title *Bang* has put in place its editorial team, headed by founding editors Crispin Parry and Danny Ford, John Doran, who has worked with *Loaded* and across national press, is news editor, while independent *On Sunday* music critic Simon Price becomes features editor and *Kerrang!*'s former associate editor Dan Silver becomes review editor.

#### NICK OWEN DIES

Long-time Bob Geldof associate Mick Owen, known as "The Mick", died last week of cancer. Owen was Geldof's manager for more than a decade, having previously been tour manager for the Geldof-founded Boomtown Rats. "He was the funniest and most honest friend I ever had," says Geldof.

#### MOB RECRUITS HIRSCHSHEIMER

Beggars Banquet online marketing manager Jude Hirschsheimer has been recruited by Ministry of Sound Recordings to begin today (Monday) as product manager.

#### CA MAKES SLASH HIT DOCUMENTARY

Timberlake, along with former editors Mark Ellen and David Hering, are among those contributing to a Channel 4 documentary marking the 25th anniversary of *Smash Hits*. The 90-minute-long *25 Years Of Smash Hits*, produced by *90 Minutes Productions*, will air from 10pm on April 19.

#### KLOP ACTS UP AT EAST WEST

Nervie Klop has become acting head of press at East West, following the transfer across of head of press Peter Hall to Christian Tattersfield's new, as yet unnamed, operation within Warner.

#### HALL OF FAME LINES UP UK ACTS

The Clash, Elvis Costello and The Police were part of the UK contingent enrolled at last Monday's Rock & Roll Hall Of Fame induction ceremony in New York. Among the other honourees at the event, which saw The Police perform together for the first time in 18 years, were AC/DC, the Rhythms Brothers and former Warner executive Mo Ostin.

#### ENAP RELOCATES ALOUD.COM

Enap's licensing business Aload.com is following its related *Ring* under a new head of technology Gili Dreyer and a deal to take this year's Glastonbury Music Festival's official online and telephone ticket sellers.

#### CHANNEL 4 PULLS IN 0.75M VIEWERS

Video Interactive's recently-launched 24-hour music TV Jakebox digital TV station Channel U says it attracted 0.75m people in its first Barb audience figures. CEO Stewart Land says the figure far exceeds the company's expectations for the channel, which is now in its third week after launching.

#### R2 SECURES EXCLUSIVE TAYLOR GIG

Sony's Gynnie Taylor is set to become the latest artist to play an exclusive concert for Radio Two with a performance lined up at London's Marmoset Theatre on March 25. It will be broadcast from 9pm to 10pm four days later.

# RA highlights opportunities for huge regional radio expansion

by Paul Williams

If London's crowded airwaves are ever brought under the same regime as the roads, radio stations might well have to start paying congestion charges.

By the last count, the capital boasted 27 analogue stations covering everything from country to Asian music, while around another couple of dozen more stations broadcasting from beyond the boundary lines are accessible at least somewhere in London.

But, travel north of Watford and it is largely a different story. While the UK's tally of analogue commercial radio stations has accelerated from 105 in 1991 to 264 now, many areas still face a listening choice limited to just the national stations, in the key city of Liverpool, for example, there are just two FM commercial stations, City and Juice.

"That situation, though, could be on the verge of changing as a new Radio Authority report published at the start of this month opens up the possibility of more FM stations launching in the regions. To Clive Dickens, whose company Absolute Radio is preparing to apply for a series of new FM licences, the report opens up huge possibilities for regional radio.

"If you look at the areas concerned, there isn't one single current operator in the UK that operates over a large area," he says. "It's very important prerequisite for commercial radio and it means the UK regional public are going to get a whole raft of new licences over five years."

The report, which has been compiled to advise Ofcom of the options open to it when it takes over from the RA as regulator by the end of the year, sets out areas across the UK where FM frequency space is still available. This is despite the Authority having overseen a rapid station-opening programme over the past dozen years, which has resulted in the birth of a number of specialist stations, such as dance network *Galaxy* and alternative station *Xfm*.

With the availability of yet more licences, the variety of stations for record companies to plug their releases is likely to increase from the record level's now, although up-casting is advised here. "Specialist" stations do run the risk of moving the music policy goalsposts in the

## STATIONS PLAY WAITING GAME AS OFCOM PREPARES TO TAKE OVER AIRWAVES IN DECEMBER

Radio stations eager to vie for new station licences may have to play a waiting game, as new regulator Ofcom takes control of the airwaves.

The new Government organisation, which will replace both radio's regulator the Radio Authority (RA) and its TV equivalent the ITC, is not scheduled to fully open for business until December 15, eight months after the RA plans to advertise its last licence.

Radio Authority chief executive Tony Stoller says, "The rate at which the RA's Radio Authority advertisements are licensed has varied, depending on how many re-adver-

### FUTURE FM LICENCES?



\*Size not specified. \*\*Similar size to existing ILR. Map shows cities where new FM licences could be allocated. Source: Radio Authority report.



Mixed reactions to RA report (l-r): Dickens, Riley, Schoonmaker

vised to more listeners and end up playing tunes that bear little resemblance to the genre they are initially set to cover.

Sony's regional promoters director Bob Hemon says more radio stations can only be a good thing for the music industry, providing they widen listener choice.

"The Radio Authority is always talking about widening choice and, in all these areas, there's a case for widening choice," he says. "A classic case is my home area of the West Midlands. There's already a licence advertised there and hopefully the Radio Authority is going to give that to a radio station more at the cutting edge in the youth market. It's got Saga and Heart in the middle and BRMB doing the Top 40, but there's a case for other stations."

At a time when much of the talk about the UK's future has been focused on digital, Dickens believes the new FM stations could have the same impact on radio as the opening of Channel 5 six years ago had on TV. When CS launched, he recalls, many in the industry were dismissed by digital television and far less attention was given to the opportunities a new terrestrial broadcaster could provide.

"These radio stations create an opportunity to do something new and different and that's what Channel 5 does," he says.

Chrislady Radio chief executive Phil Riley, whose company emerged on the back of the rapid station-opening programme during the past decade and is now one of radio's biggest players, says he is surprised at the emergence of new frequency opportunities in key broadcasting areas, as many of the recent advertised licences have focused on less densely-populated areas. Among those the Radio Authority includes are the possibility of two medium-scale licences in Manchester, plus new medium-scale stations in Liverpool and Newcastle.

However, Riley questions whether certain areas, where more stations could open, quite match their economic limit. "Quite whether some of the markets are going to be able to cope with a number of licences is another matter," he says.

In contrast, some hugely important radio regions where there could be a good business case for more stations are already up to their frequency limit. The Radio Authority says no further development is possible

Phil Riley is expecting a "short-term hiatus" as the new regulator comes on board. "You've got to put this into some kind of time context and say there's going to be a six-month gap before Ofcom even start thinking about licences," he says.

Ofcom will be being headed by former RTL managing director Steven Carter and chaired by Lord David Currie, with the board including RA chairman Richard Hooper and RA member Sara Nathan.

Its first licensing task will be working through the remaining "working list" of what will be around eight-year analogue licences, including a second countryside licence for Cornwall and licences

beyond the already-published working list of forthcoming licences in London, Glasgow, East Midlands, West Midlands, and South and West Yorkshire. Its chief executive Tony Stoller notes that the only way round this is to open up to commercial radio some of the BBC's frequency spectrum in these areas, although there remains a sign of any political will to take such a step.

In addition, the Radio Authority is ruling out the use of frequencies between 87.6 and 88.0 FM, which are reserved for restricted service licences (RSL) which operate for up to 28 days at a time.

For Enap Performance chief executive Tim Schoonmaker the chase for FM stations going forward will become ever more irrelevant as digital's importance increases. "In three or four years, when these stations go on air, digital radio will be more important and it will be a completely different world. If you're launching a new FM station today, say, in Liverpool, it's a big deal, but in three or four years it won't be such a big deal because there'll be 15 commercial services on digital," he says.

That will not stop Enap pitching, along with its rivals, for new licences as they are advertised, but Schoonmaker further questions the whole "expensive" process of awarding stations. As he calculates, with applications costing a typical £100,000 and each licence attracting up to 20 candidates, more than 20,000 amounts to a radio industry bill of £40M.

"It's a very inefficient way of doing it," he observes. "It would be better if they had a lottery with the winner promising to spend £100,000 on digital radio."

Already in London, the number of digital stations massively dwarfs analogue services, while a similar pattern is emerging across the UK as local multiplexes come into operation. That can only expand further the number of listening options, giving the music industry the double boost of niche digital services and more FM stations.

But before any FM bonanza begins to take off, there is the thorny issue of Ofcom's takeover first. Only when the new authority is bedded in will any clear picture emerge of its plans for the waveband formerly known as VHF.

The radio industry will be watching with interest.



Carter: set to head Ofcom

tisements and how many digital licences it is doing.

"The Radio Authority over its life has advertised a licence a month, but how quickly Ofcom will want to move is very much up to them."

Chrislady Radio chief executive

## FOR BLACKBURN, DURHAM AND NORWICH. A large-scale advertisement is due to be given by the RA in April.

Licensees on the "working list" eventually move up to the planned advertisement timetable, the latest addition being the third West Midlands regional licence, which is expected to attract a dozen plus applicants by its May 13 closing date. Other possible licences as set out in the RA's report on frequency availability, will make it on the "working list" if it is determined whether there is a serious potential applicant, available frequency and any new station has potential financial viability.

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## WELLER LEAVES INDEPENDENT

Paul Weller is seeking a new record deal after confirming his split from Independent last week. Weller failed to reach agreement with Independent on the terms of a new option, after his previous deal expired.

Describing the split as "amicable", Independent managing director Mark Richardson says, "We have enjoyed a successful period with Paul at Independent. We operate as an artist-driven label and we do deals that accurately reflect the opportunities of each project creatively and financially, in this case we felt at distance financially." It is understood that Independent felt that Weller's expectations for a deal were out of balance with the commercial performance of his most recent releases. His last album, *illumination*, has sold around 150,000 units in the UK since its release last September.

## DONAGHY'S POST-BABES DEBUT

Sugababes singer Siobhan Donaghy is set to return in June with her debut solo single, *Overrated*, through Sugababes' former label WEA London.

Donaghy remained signed to the label when she split with the group (who subsequently signed to Universal Island) after enjoying success with the group's debut album, *One Touch*. With an album on the air in the autumn, much of Donaghy's work has been produced by Cameron McVey, who has worked with All Saints, among others.

## SUNDAY BEST ARTIST IP

The first artist album to be released through Sunday Best's label deal with BMG will appear on April 28 with the release of Norwegian act Alan Døbbås' fourth album, *Betty Ford, Here We Come*. Sunday Best founder, Rod Da Bank, says that the release lies in with the ethos of his label. "It's an underground label with its roots in pop and is all about having fun with great music," he says.

## BUSH/VEGAS DUO IN HARRINGTON

Members from British Vegas and Bush drummer Robin Goodridge have formed a band, Harrington, with Canadian singer/songwriter Selena Harrington. The band describe their style as "electric blues ballads". Harrington are managed by 13artists – agents to Radiohead – and are releasing their first EP on 31 records, a label set up by 13artists to release a series of 31 projects, of which Harrington is the first.

## THIS WEEK'S RPI AWARDS

**Singles:** Lewis Abdul Sound of the Underground (platinum)  
**Albums:** Noran Jones *Come Away With Me* (4 x platinum)  
 Various *The Very Best Of MTV Unplugged 2* (Gold)  
 Counting *Crosses* (Gold)  
 Hard Candy (Gold)  
 Miley Cyrus *My Life as a Teenage Girl*  
 DJ Sammy Heaven (silver)  
 Led Zeppelin *Early Days and Latter Days* (silver)  
 Various *Chuck Flicks – The Sequel* (silver)

Source: BPI. Table shows latest new awards in the week ending Friday, March 24, 2003

## Creative fire is real bedrock for XL's independent success

by James Roberts

When XL Recordings was recognised with the Music Week A&R Award a fortnight ago, it was not for an overnight success.

Its consistency in taking cutting-edge music to the mainstream has been achieved over a number of years, with each of the past four years seeing it take a new act to gold album status, including *Body & Soul*, *Boy*, *Basement Jaxx*, *The White Stripes* and *The Avanchales*. Add *The Prodigy* and other breaking acts such as *Lemon Jelly*, *Electric Six* and hot new signing *Dizna Rascal* into that mix, and you have a label fringing on all cylinders.

"We're helping innovative, uncompromising artists achieve commercial success without allowing what they do," explains XL Recordings co-founder Richard Russell, summing up his company's ethos. "It is all about the music and we are rigorous in our quality control. We're a 100% independently-owned record company that only deals with credible music by real artists, and we try to learn from each one we work with."

From its inception more than ten years ago – when the emphasis was on the "new" – the label's focus has shifted to artists and songs.

Russell asserts that the shift is not, in fact, a real one. "We used to do one-off dance records, which was quite lucrative but not very fulfilling," he says. "Any one of those was made by Liam Howlett, and that became *The Prodigy*. So, the lesson was obvious – work with people we believe in, who are the best at what they do."

"Then, in 1992, we had a platinum album with rap artists House Of Pain, who we licensed from Tommy Boy, so we've been breaking artists in different genres for a while. The label has developed its own aesthetic as we've gone along."

This transformation has been a continual process of learning what works and what doesn't, explains Russell. "It's that way we've grown a fire stronger with each artist we've broken, to the point now where we enjoy really strong catalogue sales



The A&R team at the Music Week Awards (l-r): Russell, Silverman, Huggett, Bellam, Beardsworth and Thornhill

## PROJECTS TO WATCH IN 2003

● **BASEMENT JAXX** – The follow-up to 2001's second album, *Rooty*, is in the final stages of preparation. The group play DJ shows in April.

● **ELECTRIC SIX** – Following hit single *Danger High Voltage*, the band release the equally chart-friendly *Gay Bar* on May 5, followed by the album *Fire* two weeks later.

● **PEACHES** – Set to premiere material from her new album, due in the summer, at next week's Miami Winter Music Conference.

● **PRODIGY** – Liam Howlett has finished work on most of the band's (pictured) fourth studio album, and is working on additional collaborations. He is due to deliver the album to XL by late summer. Richard Russell is unsure as to its release date. "It's always taken Liam a long time to record – we've put out three Prodigy albums in 11 years – so a wait was not entirely unexpected," he says. "Patience is a virtue when you're no choice."

● **WHITE STRIPES** – (See below)

● **ZONGAMMI** – Word-of-mouth is building on this debut album from the artist which first appeared on Soulwax's already classic *2 Many DJs* mix.

as well as doing well with currently successful artists," he says.

Beggars Group chairman Martin Mills, who co-founded the label with Russell, says, "XL sits in its own place between indie and majors. It can do what the majors do in terms of power but with the approach of an independent."

"I don't think the label could have flourished in the same way through a major. It works because of the synergies – each does their own role in an unspoken way. A large part of it is about not imposing rules and restrictions."

Although XL has a strong record in breaking unsigned artists to at least gold status – its emphasis is not on achieving big numbers above all else.

"It's not all about the headline-grabbing artists," says Mills. "There have been less obvious successes that have been equally important."

Lemon Jelly and Gotan Project are two acts that continue to sell strongly and build fanbases with every release, while XL is proud of its relationship with Super Furry Animals, which it handles for the US.

March sees the release of a land-

mark album for the company. The White Stripes' fourth, *Elephant*. It is the first the group have recorded for XL (the previous, *White Blood Cells*, had already been released via the group's own imprint before being licensed to the label) and will see the results of two years of steady control of the band's career to the point of selling 1m copies of their last release (see below).

It is to XL's credit that this process of developing and nurturing talent is not restricted to the company's artists. Several key industry A&R executives started their careers at the label before establishing their own ventures. Nick Halkes, who signed *The Prodigy* to XL, left to establish Emi's *Positiva* dance label, later moving on to set up *Incentive*. And, more recently, Nick Northington left to start his 679 Recordings imprint at Warner, which is already home to *The Streets*, *The Polyphonic Spree* and *Stranton Warriors*.

The current A&R team includes Lee Silverman (whose signings include *The White Stripes* and *Electric Six*), Nick Huggett (*Dizze Rascal* and *Zongammi*), Ben Beardsworth (*Peaches*), Matt Thornhill (*Gotan Project*) and A&R coordinator Chris Bellam.

Russell says, "We've focused on developing the culture of XL over the past few years and creating an environment in which talented people can thrive. We've made this an exciting, fun place to work, where people are happy to be doing what they're doing very seriously, and ultimately feel a real sense of pride in representing XL."

The White Stripes manager, Ian Montone, says, "XL's approach is refreshing. They are music people with a creative approach. They consistently offer fresh, good ideas."

Russell says, "The people we work with get a sense that we enjoy what we do and we really believe in it, and it feels like there's a tremendous need for a strong independent that can compete. We're not trying to do everything, but to do a great job on everything we get involved with."

It is a lofty ambition, one that this independent is managing to achieve.

## NEW ALBUM DESIGNED TO PUSH WHITE STRIPES TO NEXT LEVEL

Everything surrounding Detroit duo The White Stripes (pictured) is about keeping things as simple as possible.

So it is little surprise to learn that when it came to recording their fourth album, *Elephant* (due for release on March 31 through XL), they chose to complete the record in under two weeks and restricted themselves only to the use of analogue equipment dating pre-1983. *Toe Rag* studios in London's East End district of Homerton was the chosen venue, not a common choice for such a group, whose last album *White Blood Cells* sold more than 1m worldwide and upset what was 200,000 in the UK alone. That album amassed such large sales by stealth – its highest chart position was 51.

"The soft launch approach was quite deliberate on the last album," says XL's Leo Silverman, who



signed the group in September 2001. "Although it did very well, it still feels like it is under the radar of the general public," he says. The slow-build campaign for *White Blood Cells* now brings XL to the position where it is ready to take things to the next level. "The situation now is that the fanbase is big

enough to mean that the album will have a huge impact from the first week," says Silverman.

"The only other band I can think of that we have had that were in the same position that *The White Stripes* are in now was *The Prodigy*," he says. "They reached that point when people came to

them and it all unfolded. It shows what can be done when things are kept exciting and individual."

But big sales can sometimes mean artists losing the credible edge that brought them success in the first place, something XL is working hard to legislate against. "It's an absolute priority that the credibility stays intact," says Silverman.

"Jack [White] has a vision for what he wants to achieve and we do everything available to help that. They tend to be the type of group that do things their own way. It's basically about leaving them to it," says Silverman.

That might sound easy enough, but manager Ian Montone says it is a skill that few A&R people have. "Knowing which artists they can leave alone and those who need helping out is a great skill to have," he says.



# Music, Coral and Blur ready to assault on the US market

By Joanna Jones

The US is high on the agenda of a brace of alternative Brit bands, as they generate their highest profiles yet across the Atlantic.

Blur, The Music and The Coral are among the acts which are aiming to emulate the success of new US darlings Coldplay, the Paragone band who have topped 1m US album sales and scooped two Grammys in the past month.

The Coral's self-titled debut had 70,000 copies shipped by Columbia US last week, and debuted at 189 in the Billboard 200, before the single, Dreaming Of You, goes to radio at end of the month.

The Sony act kicked off their promotional visit to the market by performing on the Conan O'Brien and Carson Daly shows, as well as undertaking radio and TV promo, including MTV news, prior to a three-week support slot with Supergrass. Sony UK international director Angie Somerside says an initial US visit in October laid the groundwork with key press, including Rolling Stone and Blunt, alongside



The Coral: group-up sensibility two New York live dates.

"Musically, The Coral's album is group-up – it is alternative and cool but there is a group-up sensibility to the music that does not fit into a type," says Somerside.

The Coral were due to play South by Southwest (SXSW) last weekend and will return for headlining tour dates in May following their first trip to Japan in April.

Meanwhile, Hut/Virgin-signed Leeds outfit The Music's self-titled debut album reached number four

on Billboard's Heatseekers chart and earned a number 128 debut in the Billboard 200 after being released on February 25.

The Music, who are signed directly to Capitol in the US, are set to appear on MTV's Carson Daly show today (Monday) followed by an appearance on the David Letterman show tomorrow night. Capitol US has earmarked The Music as a priority, shipping more than 100,000 copies of the album, bringing its worldwide tally up to 500,000.

The lead-off single, Take The Long Road And Walk It, meanwhile, is on heavy rotation on MTV2 and has gone Top 30 in Canada.

Prior to the US launch, Japan has proved one of The Music's most lucrative international markets so far, with the album approaching gold status there.

Currently touring with Coldplay, the band are set to embark on their second US tour with The Vines in April, alongside dates at the Coachella festival later in the summer.

Coalition's Rob Partridge, The Music's co-manager, says touring is

playing a key part in building the band's fanbase in the US. "They have built an incredibly good live reputation and the US fans are starting to buy into them in a significant way," says Partridge.

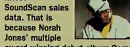
Meanwhile, Blur, one of the pioneers of the original Britpop wave, return with the May 5 release of their Think Tank album on Virgin.

The US lead-off single, Crazy Beat, won 53 radio station adds following its release, while Blur played a secret gig at SXSW last weekend to launch the campaign, followed by two New York dates.

Capitol UK international project manager Matt Cook says media and public awareness of Blur and Damon Albarn remains high Stateside despite the fact that their last studio album was released almost four years ago – a gap bridged by the release of a best of and Albarn's Gorillaz project, which sold 1.5m albums in the US. The band return to the States in April for two live dates, including radio festivals and key TV slots on the Craig Kilborn and Letterman shows.

## US chartfile 50 CENT REGAINS THE TOP POSITION

As the Grammy effect wears off, 50 Cent (pictured) is back on top of the Top 200 albums chart, according to the latest SoundScan sales data. That is because Morah Jones' multiple award-winning debut album Come Away With Me dips by 46% to a still substantial total of nearly 337,000 sales. 50 Cent – who is number one, 17 and 74 on the Hot 100 – suffers a much gentler 15% dip in sales of Get Rich Or Die Tryin' and consequently registers his third week at number one. Selling 358,000 in the week, Get Rich brings its five-week total to 2.99m.



50 Cent is not the only hip hop act to have a good week – the chart's top two debuts are also rap acts, with Fabolous' Street Dreams arriving at number three and Lil' Kim's La Bella Mafia debuting at number five. Both albums feature guest appearances by Missy Elliott, whose own current album Under Construction dips to number 16 – a 16-week tenure in the Top 20. The Eminem Show is also out of the Top 20 for the first time, falling 1221 to complete a 42-week residency.

After taking a big jump last week in response to its Grammy success, Coldplay's A Rush Of Blood To The Head slips 13-15, with sales down to 53,500 – a week-on-week to 55,000. Their single, Clocks, ticks up another good week, climbing 49-47.

Among other Brits there are Desmond Dekker (28-40), Elton John (53-65), The Rolling Stones (70-81), Fleetwood Mac (87-115), Massive Attack (103-127), David Gray (141-154), The Music (128-183) (pictured) and Paul McCartney (170-200). The only climbers are the Bee Gees, whose Their Greatest Hits – The Record jumps 130-100, in response to 'N Sync's Grammy tribute and subsequent radio airplay, and R&B duo Floetry, who improve 140-112 with their



album – which peaked last summer at 19 – leaped while the girls toured with Common and Gang Starr. Their single, Say Yes, is also battling demand for the album, and moves 35-29 on the Hot Hip Hop/R&B singles chart, while climbing 15-6 on the Hot 100's Bubbling Under chart. Floetry has sold more than 282,000 copies, 10,000 of them last week.

There are two British debuts, with The Coral's self-titled album going in at 189 after selling nearly 6,000 copies, while prog rock legends King Crimson chart for the fifth decade in a row, their The Power To Believe debuting at number 150 with sales of nearly 7,500. They charted first in 1969, last in 1995 and have 12 previous chart albums to their credit.

Alan Jones

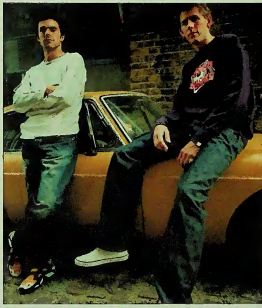
## Sony/ATV strikes Strongsongs deal

Sony/ATV Music Publishing has struck a sub-publishing agreement with UK indie Strongsongs to represent its catalogue worldwide outside the UK.

Under the deal, Strongsongs, which is part of the Totalist Entertainment Group, will be able to exploit Sony/ATV's international resources to help raise the publisher's profile in overseas markets.

Strongsongs' composers include Craig David's guitarist, Fraser T Smith, who wrote World Filled With Love from David's Slicker Than Your Average album, and Pete Kirtley, who is one half of the writing and production team behind Her/Say's Pure & Simple.

"Sony/ATV is making available its international resources to help us raise our profile in all territories," says Strongsongs managing director, Anna Jolley.



Groove Armada (pictured) are building on their profile in the US after securing a synchronisation deal in which their Groove Is on track will be used as a soundtrack for drinks brand Spite as part of a year-long advertising campaign. The deal was struck by Warner/Chappell, which publishes band member Andy Cato, and Jive's marketing and business affairs team. The track will be used in the Sprite commercial from April 7. A second track, Maddox, taken from the band's January-released Lovesick album, will feature with in Ubisoft's Rayman computer game and on radio and TV advertising. "We have worked to get Groove Armada's name aimed at these markets as another way to raise profile. There are a limited number of outlets for DJ-based dance acts, particularly at radio, so sync deals take them to people who might not have heard them," says Kieron Fanning, Jive International's marketing manager for UK and affiliate territories. Warner/Chappell's film and TV director Ian Nell says the US pick-up reflects advertisers' and film makers' interest there in using UK repertoire, even though the same acts can find radio airplay hard to come by.

## Umi rejects Biem's response to its 'cartel' claim

Universal Music International (UMI) has launched another attack against European rights organisation Biem, as parts of its ongoing anti-trust row over mechanical royalty rates to the Continent.

The latest submission rejects Biem's response to UMI's original complaint that the organisation acts as a cartel in its negotiations with record companies over the standard rate for the payment of songwriter royalties on record sales. It also includes a report by Janusz Ordoer, New York University professor of economics and former chief economist for the anti-trust division of the US department of Justice, which offers "compelling economic evidence" that changes to terms and conditions of Biem's



Larsen: Biem contract unfair

standard contract would benefit the music industry, consumers and competition.

UMI filed its original complaint to the European Commission last May against Paris-based Biem and its member societies, which collect and distribute mechanical royalties in Continental Europe.

It alleged that the terms imposed by the collecting societies

for the right to manufacture sound recordings for sale to consumers in continental Europe are unfair and in breach of anti-trust laws.

Last autumn, Biem's formal response argued it is not the ECU role to lower the royalty rate and any move to act as a price regulator could be a "major threat to creation and cultural diversity in Europe".

Biem also argued that any attempt to lower the rate should be done on a territory-by-territory basis through local courts and tribunals, while its president Coes Vervoordt says collective bargaining and licensing is the only fair way for creators to strike a deal with the majors.

A UMI statement issued last Tuesday says, "The Biem terms penalise record companies for

granting discounts to their wholesale and retail customers, for selling records at reduced prices and for including a certain number of tracks on albums."

It adds, "These onerous terms bear no relation to actual market conditions or to the risks and investment undertaken by record companies in bringing a record to market."

UMI CEO Jergen Larsen says, "Our latest submission reflects our view that certain provisions of the Biem standard contract are not compatible with European anti-trust laws, and work against the interests of consumers."

A Biem spokesman declined to comment, saying he had not seen UMI's latest submission at the time UMI went to press.

CLASSICAL news

by Andrew Stewart

AVIE INIS WDR ORCHESTRA DEAL

Avie Records, which has rapidly built an impressive catalogue based on partnerships with artists and arts institutions, has signed a new deal with West German Radio's WDR Symphony Orchestra. Three titles are set to be released this year, spearheaded this month by a recording of Richard Strauss's Ein Heldenleben and Metamorphosen. Shostakovich's Seventh Symphony and Mahler's Third Symphony are next in line for to be issued.

The Cologne-based ensemble has benefited from a recent investment by its parent broadcasters in raising its international profile, a campaign helped by the 1998 appointment of Semyon Bychkov (pictured) as the orchestra's music director and subsequently boosted by a threefold increase in its concert appearances at home and overseas.

Bychkov is certain of the advantages of working regularly with a well-funded radio orchestra. He admits that while the WDR Symphony lacks the finesse of an orchestra throughout such as the Berlin Philharmonic, its artistic remit demands adventurous programming and musical versatility as standard. "We have the kind of flexibility that most orchestras can only dream about," he says. "Although we are a concert and not a 'studio' orchestra, by the nature of the beast we do not play a subscription programme every week. The idea of assembly-line production is not present here to the same extent as elsewhere, nor do we have to give concerts to stay in business."

The conductor and the orchestra refined their understanding of Strauss's epic tone poem Ein Heldenleben in the course of more than 40 concert performances,

including the work on their last UK tour in 2000. The WDR Symphony Orchestra's London performance drew warm praise from the Guardian, who described it as "stupendously sumptuous, full of cocksure bravado, cannily sexy... and gloriously played throughout". Thanks to West Deutsche Rundfunk's close support, Bychkov and his players were able to take time over the recording process. "We have a very good situation to record what we do," the conductor observes. "And now we have a relationship with Avie Records that should bring that work to an even wider audience."



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LINDSAYS ANNOUNCE RETIREMENT

After more than 40 years as a string quartet, Sheffield-based chamber group The Lindsays have decided to retire in the summer of 2005. The ensemble, founded by violinist Peter Cropper and cellist Bernard Gregor-Smith in 1964, have made more than 50 recordings for Sanctuary Classics' ASV label, with several Gramophone Award winners among them. The Lindsays are set to complete their second complete recorded cycle of Beethoven's string quartets for ASV later this year, with the final disc scheduled for release in November. It is expected that the quartet's members will explore fresh career paths as performers and teachers. Plans for the group's final three seasons include a complete cycle of Haydn's mature string quartets at London's Wigmore Hall to coincide with the completion of their Haydn recording series for ASV and a series of UK farewell concerts.

Andrew Stewart  
(AndrewStewart1@compuserve.com)

ALBUM of the week

BACH: O Ewigkeit, du Donnerwort! — Cantatas BWV2, 20 & 176. Collegium Vocale/Harreweghe, (Harmonia Mundi HMC 901751). Philippe Harreweghe favours subtle details of phrasing and shades of tone colour over bold, angst-ridden expression when it comes to interpreting Bach's church cantatas. This new Harmonia Mundi release, supported by ads in Gramophone and BBC Music Magazine and a Daily Telegraph interview with Harreweghe, presents a trio of cantatas written in Leipzig in 1724/25 for the Sundays after Trinity. The clarity of vocal and instrumental textures allows Bach's incredible invention to speak and also projects the cantata texts.



Words matter to Harreweghe and his colleagues, used to heighten emotions and convey the sorrows and joys of Lutheran worship.



REVIEWS

For records released up to 24 March 2003



BRITEN: String Quartets 2 & 3. Brodsky Quartet. (Challenge Classics CC 72059). Since parting company with Warner Music, the Brodskys have found a new lease on recording life with the small independent label, Challenge Classics. Variety and intelligent programming have been hallmarks of their releases for the Dutch-based company, coupled with performances of uncompromising quality. Britten's mature string quartets provide a musical challenge, accepted by the Brodskys and their very fine production team. These are interpretations blessed with serious emotional depth and impressive character. The release is backed by ads in the specialist classical press.

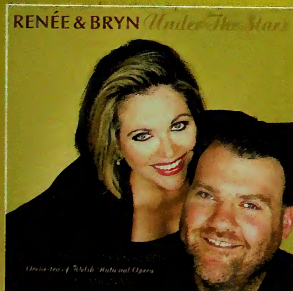
DVORAK: Symphony No.7. LSO/Davis. (LSO Live LSO0034). Dvorak's Seventh Symphony, commissioned by the Philharmonic Society of London in 1884, stands as a favourite work in Sir Colin Davis's repertoire. The LSO Live label launched with releases of Davis at work

in the Czech composer's Eighth and Ninth Symphonies, critically acclaimed at the time and successful since at retail. This account of the Seventh was recorded in concert at the Barbican in March 2001, preserving a performance full of evocative passion and romantic eloquence. Marketing for the album includes ads in Gramophone, BBC Music Magazine and IRR.



STRAVINSKY: Petroushka; Firebird Suite (1919 version); Scherzo à la Russe. Cincinnati Po/Paavo Järvi. (Telarc CD-80587). Striking success at this year's Grammy Awards has turned the spotlight on Telarc's catalogue, which swells this month with the addition of an excellent all-Stravinsky album forged in Cincinnati. The partnership between the Cincinnati Symphony and its new music director Paavo Järvi has already delivered fine things on disc. Here, the Estonian-born conductor shapes genuinely individual and thought-provoking readings of two familiar Stravinsky ballet scores and brings out the grand Hollywood gestures in the shorter Scherzo à la Russe.

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## SINGLE of the week

**REMARKS** AVRII LAVIGNE: I'm With You (Arista 82876515752). The Avril Lavigne phenomenon rolls onwards and upwards.

This third single from the triple-platinum album *Let Go* is a-listed at Radio One and a third Top 10 hit is assured. The song is a strong ballad, co-written by The Matrix and produced to their usual high standard, resulting in a "real" pop from an edgier role model than most early-teens have had for some time.

## SINGLE reviews



**REMARKS** BRASSY: Play Some D (Wilija WJ133CD). This revised track from a few years back is currently being featured on a Motown TV ad campaign. While the music scene has caught up with Brassy, their New York old-school vibe still sounds remarkably fresh. A new album is scheduled for release in April.

**REMARKS** EVE: Satisfaction (Ruff Ryders/Interscope 437826). Eve returns following the success of rap anthem Gangsta Lovin' with her lyrical flow in full force on this De-produced Satisfaction, which is taken from her Eve-Oution album. She may have ultimately lost out to Missy Elliott's 'Scream' for the rap performance of the year at the Grammys, but Eve's formidable rapping skills are very much in evidence on this funky joint, which is B-listed at Radio One.

**REMARKS** ANDY VOTEL: Sailed Tangerines (Twisted Nerve/XTV0212). Twisted Nerve label boss and all-round raconteur Votel lifts another track from his superb debut *All Ten Fingers*. Here he enlists Can's Malcolm Mooney to croon and pontificate over his nicely break-filled soundscapes.

**REMARKS** ATOMIC KITTEN: Love Don't Have To Hurt (Innocent SIND45). Taken from their double-platinum second album, *Feels So Good*, this mid-tempo MOR song is tailor-made for mainstream radio, but is otherwise a rather transcendent offering. Panned by celebrated writing team Baz Luethgen and Tim Kelly, Love Don't Have To Hurt is unlikely to give the girls their fourth chart-topper.

**BETH ORTON: Thinking About Tomorrow** (Heavenly HW129CD). Taken from Orton's Top 10 album *Daybreaker*, this is a beautiful track, underpinned by the singer-songwriter's effortless vocal line. Live dates are planned for March, including a headline set at London's Royal Albert Hall.

**THE DYSFUNCTIONALS: Payback Time** (Sony 6737622). This soundtrack to the new Michel Gondry-directed French TV advert was produced by Nelles Hooper and features ex-Snaker Pimps vocalist Kelli All. But while this single — whose backing track has been supplied by the Psychedelic Walkers — sounds initially exciting, it is ultimately rather forgettable.

**AKAYZIA PARKER: Urban Lullabies** (Polydor 065752). The debut single from Parker's April-released album of the same name showcases her unusual bluesy vocal style against a soulful string-punctuated melody. Defying easy categorisation, Urban Lullabies reveals an



## ALBUM of the week

**THE WHITE STRIPES: Elephant** (XL XLCD162). Jack and Meg deliver a brawny and

adventurous follow-up to their gold-awarded breakthrough album *White Blood Cells* with this splendid set. The duo's musical playfulness and bally blues-rock innovation remain, with songs such as next single *Seven Nation Army*, *Black Math* and the cover of Dusty Springfield's *I Just Don't Know What To Do With Myself* helping to make this album a joy from start to finish.

original homegrown songstress. A recent string of support slots for Vanessa Carlton, among others, should help boost her UK profile.

**INDIA ARIE: Little Things** (Universal TMG021509). This laid-back soulful track, which is taken from Arie's Grammy Award-nominated second album *Voyage To India*, is less obviously catchy than her previous offerings from debut set *Acoustic Soul*. With few of the pop/soul leanings of *Brown Skin*, Little Things exposes a more stripped-down sound which will, no doubt, still appeal to her fans.

**REBEL GILBERTO: Close Your Eyes** (East West SAM00785). Bringing a touch of Caribbean to the British spring, this samba-flavoured closer from Gilberto's excellent album *Tanto Tempo* deserves to win a wider audience. Backed by a funky French house mix from Buffalo Bunch, it supports the reputation of the parent album with a bonus CD of remixes.

**REMARKS** THE FREE ASSOCIATION: *Everybody Knows* (Ramp RAMPO01). David Holmes' outfit tip their hats to Hendrix on this rocking second single from their self-titled album. Why there is more than a whiff of Purple Haze in the air, hefty beats and vocals from Charles Fliesser, Sean Revoron and Jean Phillip give it an anarchic personality all of its own.

**GEORGE HARRISON: Any Road** (Dark Horse/Parlophone 5521172). Harrison's final solo album *Brainwashed* ended up getting a little bit lost in the Christmas rush last year, perhaps not least because the only single was the radio-only release *Stuck Inside A Cloud*. Any Road is amiable, if a little slight, and certainly more Wilburys than Beatles, but it is an accessible way into an under-appreciated album.

**THE DONNAS: Take It Off** (Atlantic 7567890442). This single features three tracks all under three minutes and with a video included. Heaven. The Donnas are punk rock like the Go-Gos were in their heyday. The title track has been mixed by the long of big guitar-sound Chris Lord-Alge and is good enough to be on playlists everywhere.

**REMARKS** SPIRITUALIZED: *The Complete Works Part 1* (Spaceman/Arista OPM090CD). This sumptuous round-up of early oddities and rare B-sides documents the band's early travels into interstellar sound. The songs here have aged remarkably well, all missed-out sprack anthems and hypnotising drone workouts. The second in this series is released later in the year, but, for now, this offers enough.

**DI FORMAT: Music For The Mature B-Boy** (Genuine GEN005CD). The Brightonians has conjured up a treat of a debut in *Music For The Mature B-Boy*. Good-time hip hop lit sprinkled with the deft original touches his introductory singles promised and is a welcome breath of fresh air.

**REMARKS** HOT HOT HEAT: *Make Up The Breakdown* (Sub Pop BUN047). Jeffrey Archipole in their approach to rock (Robert Smith fronting The Clash, anyone?), this hotly-tipped US guitar band are currently creating a buzz with their angular brand of accessible pop-rock. A great debut.

**REMARKS** MEAT LOAF: *Couldn't Have Said It Better* (Mercury 761192). His first album on new label Mercury sees Meat Loaf serving up what he does best — grand overblown epic songs with a smattering of power ballads sung in his incomparable operatic style. Featuring longtime collaborator Pat Russo on vocals, the choicest ones are the title track (and first single), the accessible *Love You Out Loud* and the over-the-top *Testify*.

**THE BURN: Stay O' Mattress** (Hut CDH078). This is the debut album from Northern group The Burn. Influences from Oasis, Ian Brown and Paul Weller — whom they have supported — jostle with a Levellers and bluesgrass feel on this exciting collection.

**REMARKS** ABANDONED POOLS: *Humanistic* (B1stique BUN039). This debut album from ex-Beats bass player Tommy Walter's new project is full of great melodies, kicked off by deft single *The Remedy*. Follow-up single *Mercy Kiss* contains much of the same appeal.

**REMARKS** ROBIN GUTHRIE: *Imperial* (Bella Union BELLA024S). This album of downtempo instrumental marks the first solo outing by Robin Guthrie, founding member of the Cocteau Twins. The gently undulating, hypnotic set seems to slow down time itself.

**REMARKS** FOUR TET: *She Moves She* (Domino RUG157). This offering heralds the eagerly-awaited return of folktronica maestro Kieran Hebden, with his first new material since the awe-inspiring *Pause* album. He has lost none of his ability to amaze, while *She Moves She* literally quivers with emotion and ideas. One can only imagine what he and Beth Orton are cooking up — Hebden is producing her next album.



**VARIOUS: Safety in Numbers EP** (Twisted Nerve TN051CD). This mini-album showcases a fresh batch of talent from Twisted Nerve, a label not afraid to explore pop's nether regions. Highlights include new signing Aidan Smith, whose uniquely Northern observations are immediately loveable and the fiery post-rock of DOT. One to investigate.

**ARE WEAPONS: ARE Weapons** (Rough Trade RTAECD0078). Following the success of their JY-released debut single *Street Gang*, the rough-and-ready New York trio release their debut album. Their aggressive and confrontational rock sound merges well with electrotrash and is likely to make an impact here.

**LAURA VRIES: Troubled By The Fire** (Bella Union AKA02). Well-accomplished folk music with recent melodies seldom fails to discover an audience and this 11-track set from the Seattle-based singer-songwriter is no exception. Traditional American bluesgrass is accompanied by violas and experimental touches for a charming niche album. Joni Mitchell would be proud of.

**BOY SETS FIRE: Tomorrow Come Today** (Epic SPO1822). There is a melodic and refreshing edge to this rock band, who seem to have more to say than the usual teenage angst routine. Tracks such as *Management Vs Labor* and *White Wedding Dress* take on issues that hardcore acts don't always address.

**REMARKS** MANITOBA: *Up In Flames* (The Leaf Label LAB26CD). Dan

Smith spreads his creative wings on this follow-up to his acclaimed debut *Start Breaking My*

*Heart*. By adding vocals and kaleidoscopic layers onto his already arresting electronic music, he has created an album full of sonic twists and turns. This complex, dense album is impossible to pigeonhole, but perfect to immerse yourself into.

**SIRIUS B: Ouro Bafitio** (Far FAR002CD). Released in time for spring, this take on the burgeoning Brazilian music scene evokes memories of *Mad Hot Ballroom* — but then takes it much further. Featuring such Latin scene luminaries as Snowboy, this independent gem deserves a wide audience.

**MARJO: Just A Friend** (J Records 8287650-8082). Give David's US teen prodigy finally looks to be getting the exposure he deserves more than a year after he was first showcased in the UK. Riding an old RnB dimeback, this is huge in R&B clubs and is gaining wider exposure thanks to a B-listing at Radio One.

This week's reviewers: Gemma Allwood, Dugald Baird, Phil Brooke, Jimmy Brown, Joanna Jones, Owen Lawrence, Nick Tesco and Simon Ward.



**REMARKS** MIS-TEEQ: *Eye Candy* (Telstar tcd3304). There is a pleasing confidence to Mis-Teeq's music that is missing in much UK R&B pop as evidenced on this, their new album. The production maintains a credibly rough-edged without losing any of the infectious hooks that make them so pop. Tracks such as the new single *Scandalous* and the stylish ballad *Home Tonight* are just two standouts in an overall strong set.



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# ALL THE CHARTS EXPOSURE



22 MARCH 2003

## RADIO ONE

Pos	Title Artist	Label	Wk	Wk of entry
1	<b>THE BRITNEY</b> Britney Spears	Parlophone	25	1
2	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	2560	33	3
3	<b>IN DA CLUB</b> 50 Cent (Interscope/Polydor)	2756	33	2
4	<b>MOVE YOUR FEET</b> Justin Timberlake (Mercury)	2248	33	3
4	<b>CLOCKS</b> Coldplay (Parlophone)	2253	30	4
-5	<b>SING FOR THE MOMENT</b> Emma Bunney (Interscope/Polydor)	2424	30	5
-6	<b>GET OVER IT</b> 50 Cent (Mercury)	2397	25	29
7	<b>SCANDALOUS</b> You Me At Last (Mercury)	1829	23	7
8	<b>MAKE LUOV</b> 50 Cent (Interscope/Polydor)	2248	33	2
9	<b>GOSSIP FOLKS</b> Jimmy Fallon (Mercury)	2232	22	8
-10	<b>THE BOYS OF SUMMER</b> 50 Cent (Interscope/Polydor)	1722	21	10
-11	<b>ALL THE THINGS SHE SAID</b> T.A.T.U. (Interscope/Polydor)	1634	23	11
-12	<b>HEY MA</b> Cassini (RCA)	1620	21	11
-13	<b>LIFELINES OF THE ACAC AND RAINBOW</b> (Mercury)	1583	21	12
-14	<b>I'M WITH YOU</b> Avril Lavigne (Mercury)	1558	15	20
-15	<b>MESMERIZE</b> Ja Rule & Ashanti (Mercury/Interscope)	1438	17	20
-16	<b>THE NEW JAZZ</b> (Mercury)	1382	21	10
17	<b>FLASH</b> Queens + Virginia (Mercury)	1363	14	19
18	<b>SHAPE</b> Sugababes (Island/Interscope)	1138	13	18
19	<b>BEAUTIFUL</b> Christina Aguilera (RCA)	1018	17	19
-20	<b>CRY ME A RIVER</b> Justin Timberlake (Mercury)	1383	29	19
-21	<b>EPIC</b> (Mercury)	1393	24	19
-22	<b>STOLE</b> Kelly Rowland (Mercury)	1338	17	19
-23	<b>CANT STOP</b> The Notorious B.I.G. (Mercury)	1202	17	22
24	<b>CANT STOP</b> The Notorious B.I.G. (Mercury)	1146	16	23
-25	<b>PROBEN TO WONDER</b> Dennis Morgan (London)	1154	12	25
-26	<b>I BELONG TO WONDER</b> Dennis Morgan (London)	1154	12	25
-27	<b>WHEREVER I BELONG</b> Linkin Park (Warner Bros)	1036	18	27
-28	<b>SOMEONE</b> Kelly Rowland (Mercury)	912	14	28
-29	<b>PAIN KILLER</b> Tim Brakes (Source)	913	14	29
-30	<b>MIDNIGHT</b> Ut (Mercury)	818	13	30

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## ILR

Pos	Title Artist	Label	Wk	Wk of entry
1	<b>BEAUTIFUL</b> Christina Aguilera (RCA)	6482	28/01	27/42
2	<b>CRY ME A RIVER</b> Justin Timberlake (Mercury)	5294	18/01	22/62
3	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	4678	23/01	22/62
4	<b>MOVE YOUR FEET</b> Justin Timberlake (Mercury)	4724	18/02	21/62
5	<b>ALL THE THINGS SHE SAID</b> T.A.T.U. (Interscope/Polydor)	3078	21/02	19/62
6	<b>I BELONG TO WONDER</b> Dennis Morgan (London)	1452	17/02	18/62
7	<b>STOLE</b> Kelly Rowland (Mercury)	3631	21/04	17/62
8	<b>THE BOYS OF SUMMER</b> 50 Cent (Interscope/Polydor)	3691	19/01	16/62
9	<b>MAKE LUOV</b> 50 Cent (Interscope/Polydor)	3333	03/04	15/62
10	<b>CLOCKS</b> Coldplay (Parlophone)	3283	14/01	15/62
11	<b>U MAKE ME WANNA</b> Blue (Innocent)	2321	14/02	15/62
12	<b>SHAPE</b> Sugababes (Island/Interscope)	2634	12/05	14/62
13	<b>HERE IT COMES AGAIN</b> Melanie C (Virgin)	1645	15/10	13/62
14	<b>SCANDALOUS</b> You Me At Last (Mercury)	2872	04/01	13/62
15	<b>I HAVE JAVIER LAPERTE</b> Est. C Cool (J Virgin)	2867	11/02	13/62
16	<b>SUNRISE</b> Simply Red (Mercury)	2810	14/02	13/62
17	<b>DONT WORRY</b> Agnetha Fältskog (Polydor)	2811	14/02	13/62
18	<b>BE BLOWN T</b> (Mercury)	2822	12/11	11/62
19	<b>INCREDIBLE</b> (What I Mean To Say) (Mercury)	2822	11/12	11/62
20	<b>I'M WITH YOU</b> Avril Lavigne (Mercury)	1938	03/08	10/62
21	<b>FEEL</b> Robbie Williams (Mercury)	2419	08/09	09/62
22	<b>CANT BREAK DOWN</b> (Mercury)	1294	02/12	09/62
23	<b>YOU'RE A SUPERSTAR</b> (Mercury)	1062	05/06	09/62
24	<b>SING FOR THE MOMENT</b> Emma Bunney (Interscope/Polydor)	2282	05/04	09/62
25	<b>HEY MA</b> Cassini (RCA)	1558	04/11	09/62
26	<b>SKRER BO</b> Avril Lavigne (Mercury)	2580	02/11	08/62
27	<b>YEAR 3000</b> (Mercury)	1688	02/08	07/62
28	<b>TEAR IN YOUR WORLD</b> (Mercury)	1771	04/04	06/62
29	<b>MESMERIZE</b> Ja Rule & Ashanti (Mercury/Interscope)	1418	04/11	04/62
30	<b>BORN TO TRY</b> David Guetta (Mercury)	1123	02/11	02/62

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## TOP 10 GROWERS

Pos	Title Artist	Label	Wk	Wk of entry
1	<b>MAKE LUOV</b> 50 Cent (Interscope/Polydor)	1624	05/04	16/62
2	<b>SCANDALOUS</b> You Me At Last (Mercury)	1546	01/04	16/62
3	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	2419	03/04	16/62
4	<b>CRY ME A RIVER</b> Justin Timberlake (Mercury)	429	03/04	16/62
5	<b>I BELONG TO WONDER</b> Dennis Morgan (London)	1021	03/04	16/62
6	<b>MESMERIZE</b> Ja Rule & Ashanti (Mercury/Interscope)	884	03/04	16/62
7	<b>MOVE YOUR FEET</b> Justin Timberlake (Mercury)	2205	03/04	16/62
8	<b>SHAPE</b> Sugababes (Island/Interscope)	1671	03/04	16/62
9	<b>I CANT READ YOU</b> Daniel Breginski (Mercury)	493	03/04	16/62
10	<b>SPRINT IN THE SKY</b> Gareth Gates & The Kymaris (S)	628	03/04	16/62

© Music Control UK. Chart shows tracks showing greatest increase in plays.

## TOP 10 MOST ADDED

Pos	Title Artist	Label	Wk	Wk of entry
1	<b>SOMEWHERE I BELONG</b> Linkin Park (Warner Bros)	20		
2	<b>YOU DIDN'T EXPECT THAT</b> Billy Crawford (V2)	74		
3	<b>BE MINE</b> David Gray (East West)	8		
4	<b>CRY ME A RIVER</b> Justin Timberlake (Mercury)	6		
5	<b>CANT NOBODY KILL YOUR BRIDES</b> (Mercury)	6		
6	<b>I'M COMING OUT</b> Amiee X (Mercury)	4		
7	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	4		
8	<b>BORN TO TRY</b> David Guetta (Mercury)	3		
9	<b>LOVE DOESN'T HAVE TO HURT</b> Antonio Kitten (Innocent)	3		
10	<b>OUT OF TIME</b> Blue (Parlophone)	3		

© Music Control UK. Chart shows tracks showing greatest number of new adds.

## TOP 10 PRE-RELEASE

Pos	Title Artist	Label	Wk	Wk of entry
1	<b>BEING NOBODY</b> Richard X vs Liberty X (Virgin)	78		
2	<b>CLOCKS</b> Coldplay (Parlophone)	76		
3	<b>U MAKE ME WANNA</b> Blue (Innocent)	56		
4	<b>MAKE LUOV</b> 50 Cent (Interscope/Polydor)	52		
5	<b>SUNRISE</b> Simply Red (Mercury)	32		
6	<b>SCANDALOUS</b> You Me At Last (Mercury)	32		
7	<b>I'M WITH YOU</b> Avril Lavigne (Mercury)	23		
8	<b>TONGHT</b> Westlife (S)	23		
9	<b>MESMERIZE</b> Ja Rule & Ashanti (Mercury/Interscope)	23		
10	<b>IT DO FOR LOVE</b> Hal & Queens (Sanctuary)	24		

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### CD UK

Performance: Kinoshita Tigris  
 Solo: You Make Me Wanna  
 Break: Cry Me A River  
 Justin Timberlake: Shape Sugababes  
 Interview: Amy Rodriguez  
 Video: Love Doesn't Have To Hurt Antonio Kitten  
 Cry Me A River Justin Timberlake  
 Shape Sugababes  
 Interview: Amy Rodriguez  
 Video: Love Doesn't Have To Hurt Antonio Kitten  
 Cry Me A River Justin Timberlake

### THE BOX

1 **SPRINT IN THE SKY** Gareth Gates  
 2 **BORN TO TRY** David Guetta  
 3 **ALL I HAVE** Jennifer Lopez  
 4 **WEEKEND SCAVER** Sheffield Tunes/Edic  
 5 **IN DA CLUB** 50 Cent  
 6 **SOMEWHERE I BELONG** Linkin Park  
 7 **U MAKE ME WANNA** Blue  
 8 **SUNRISE** Simply Red  
 9 **KNOCK OUT** Top G  
 10 **ALL THE THINGS SHE SAID** T.A.T.U.

### WH1

1 **LOCKS** Coldplay  
 2 **SING FOR THE MOMENT** Emma Bunney  
 3 **I'M WITH YOU** Avril Lavigne  
 4 **CRY ME A RIVER** Justin Timberlake  
 5 **CANT STOP** The Notorious B.I.G.  
 6 **SHAPE** Sugababes  
 7 **SCANDALOUS** You Me At Last  
 8 **HEY MA** Cassini  
 9 **TEAR IN YOUR WORLD** (Mercury)

### STUDENT CHART

1 **LOCKS** Coldplay  
 2 **PAIN KILLER** Tim Brakes  
 3 **IN DA CLUB** 50 Cent  
 4 **MOVE YOUR FEET** Justin Timberlake  
 5 **THE BITTER END** Placebo  
 6 **SING FOR THE MOMENT** Emma Bunney  
 7 **I'M WITH YOU** Avril Lavigne  
 8 **GOSSIP FOLKS** Jimmy Fallon  
 9 **DONT THINK YOU'RE THE FIRST** The O'Jays  
 10 **SOMEONE** Kelly Rowland

### POP WORLD

Performance: Pink  
 Solo: You Make Me Wanna  
 Break: Cry Me A River  
 Justin Timberlake: Shape Sugababes  
 Interview: Amy Rodriguez  
 Video: Love Doesn't Have To Hurt Antonio Kitten  
 Cry Me A River Justin Timberlake  
 Shape Sugababes  
 Interview: Amy Rodriguez  
 Video: Love Doesn't Have To Hurt Antonio Kitten  
 Cry Me A River Justin Timberlake

### RADIO ONE PLAYLIST

1 **HEY MA** Cassini  
 2 **BEING NOBODY** Richard X vs Liberty X  
 3 **GOSSIP FOLKS** Jimmy Fallon  
 4 **MOVE YOUR FEET** Justin Timberlake  
 5 **CRY ME A RIVER** Justin Timberlake  
 6 **SCANDALOUS** You Me At Last  
 7 **HEY MA** Cassini  
 8 **TEAR IN YOUR WORLD** (Mercury)

### WH1 PLAYLIST

1 **LOCKS** Coldplay  
 2 **SING FOR THE MOMENT** Emma Bunney  
 3 **I'M WITH YOU** Avril Lavigne  
 4 **CRY ME A RIVER** Justin Timberlake  
 5 **CANT STOP** The Notorious B.I.G.  
 6 **SHAPE** Sugababes  
 7 **SCANDALOUS** You Me At Last  
 8 **HEY MA** Cassini  
 9 **TEAR IN YOUR WORLD** (Mercury)

### CAPITAL RADIO

1 **LOCKS** Coldplay  
 2 **PAIN KILLER** Tim Brakes  
 3 **IN DA CLUB** 50 Cent  
 4 **MOVE YOUR FEET** Justin Timberlake  
 5 **THE BITTER END** Placebo  
 6 **SING FOR THE MOMENT** Emma Bunney  
 7 **I'M WITH YOU** Avril Lavigne  
 8 **GOSSIP FOLKS** Jimmy Fallon  
 9 **DONT THINK YOU'RE THE FIRST** The O'Jays  
 10 **SOMEONE** Kelly Rowland

### SMASH HITS

1 **LOCKS** Coldplay  
 2 **SING FOR THE MOMENT** Emma Bunney  
 3 **I'M WITH YOU** Avril Lavigne  
 4 **CRY ME A RIVER** Justin Timberlake  
 5 **CANT STOP** The Notorious B.I.G.  
 6 **SHAPE** Sugababes  
 7 **SCANDALOUS** You Me At Last  
 8 **HEY MA** Cassini  
 9 **TEAR IN YOUR WORLD** (Mercury)

### RADIO ONE PLAYLIST

1 **HEY MA** Cassini  
 2 **BEING NOBODY** Richard X vs Liberty X  
 3 **GOSSIP FOLKS** Jimmy Fallon  
 4 **MOVE YOUR FEET** Justin Timberlake  
 5 **CRY ME A RIVER** Justin Timberlake  
 6 **SCANDALOUS** You Me At Last  
 7 **HEY MA** Cassini  
 8 **TEAR IN YOUR WORLD** (Mercury)

### WH1 PLAYLIST

1 **LOCKS** Coldplay  
 2 **SING FOR THE MOMENT** Emma Bunney  
 3 **I'M WITH YOU** Avril Lavigne  
 4 **CRY ME A RIVER** Justin Timberlake  
 5 **CANT STOP** The Notorious B.I.G.  
 6 **SHAPE** Sugababes  
 7 **SCANDALOUS** You Me At Last  
 8 **HEY MA** Cassini  
 9 **TEAR IN YOUR WORLD** (Mercury)

### MTV UK

1 **LOCKS** Coldplay  
 2 **PAIN KILLER** Tim Brakes  
 3 **IN DA CLUB** 50 Cent  
 4 **MOVE YOUR FEET** Justin Timberlake  
 5 **THE BITTER END** Placebo  
 6 **SING FOR THE MOMENT** Emma Bunney  
 7 **I'M WITH YOU** Avril Lavigne  
 8 **GOSSIP FOLKS** Jimmy Fallon  
 9 **DONT THINK YOU'RE THE FIRST** The O'Jays  
 10 **SOMEONE** Kelly Rowland



22 MARCH 2003

TOP 50

This Week		Last Week		Change		Weeks on Chart		Peak Pos.		Sales	
1	2	3	4	5	6	7	8	9	10	11	12
1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20	20	20	20	20
21	21	21	21	21	21	21	21	21	21	21	21
22	22	22	22	22	22	22	22	22	22	22	22
23	23	23	23	23	23	23	23	23	23	23	23
24	24	24	24	24	24	24	24	24	24	24	24
25	25	25	25	25	25	25	25	25	25	25	25
26	26	26	26	26	26	26	26	26	26	26	26
27	27	27	27	27	27	27	27	27	27	27	27
28	28	28	28	28	28	28	28	28	28	28	28
29	29	29	29	29	29	29	29	29	29	29	29
30	30	30	30	30	30	30	30	30	30	30	30
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32	32	32	32	32	32	32	32	32	32	32	32
33	33	33	33	33	33	33	33	33	33	33	33
34	34	34	34	34	34	34	34	34	34	34	34
35	35	35	35	35	35	35	35	35	35	35	35
36	36	36	36	36	36	36	36	36	36	36	36
37	37	37	37	37	37	37	37	37	37	37	37
38	38	38	38	38	38	38	38	38	38	38	38
39	39	39	39	39	39	39	39	39	39	39	39
40	40	40	40	40	40	40	40	40	40	40	40
41	41	41	41	41	41	41	41	41	41	41	41
42	42	42	42	42	42	42	42	42	42	42	42
43	43	43	43	43	43	43	43	43	43	43	43
44	44	44	44	44	44	44	44	44	44	44	44
45	45	45	45	45	45	45	45	45	45	45	45
46	46	46	46	46	46	46	46	46	46	46	46
47	47	47	47	47	47	47	47	47	47	47	47
48	48	48	48	48	48	48	48	48	48	48	48
49	49	49	49	49	49	49	49	49	49	49	49
50	50	50	50	50	50	50	50	50	50	50	50

# AIRPLAY COMMENTARY

by ALAN JONES

The longest-running number one airplay hit since Robbie Williams' *Fool* spent five weeks at the summit at the end of 2002/beginning of 2003, **Christina Aguilera's** *Beautiful* completes its fourth week at number one. It is still well clear of its nearest challenger, but **Beautiful** appears to have peaked and shed 64 plays and nearly 5M listeners last week. Its still impressive tally of 2,974 plays generated an audience of 94,620, putting it a very comfortable 15% ahead of now runner-up **Junior Senior's** *Move Your Body*. Although slightly off at Radio Two and Capital, **Beautiful** had its best week yet on Radio One last week, being aired 18 times.

It is not just Britain where **Beautiful** is the most-week record either – according to Music Control data, it tops the Pan-European airplay chart, based on reports from an further 15 countries. Apart from the UK, it is number one in Austria and Ireland, number two in Germany, Denmark and the Netherlands, number three in Norway and number four in Finland and Switzerland.

After three weeks atop Radio One's most-played list, **50 Cent's** *In Da Club* steps aside to be replaced by **Being Nobody, the Liberty X** collaboration with **Richard X**. Some 33 spins on the network last week provided around a third of the 73.64m audience that moved **Being Nobody** 6.3 on the overall airplay chart and left **Liberty X** poised for their fourth straight number one airplay hit.

There is no move for **Simply Red's** *Surprise*, which remains at number 11 – but appearances can be deceptive. Despite apparently plateauing the record's audience swelled by more than 12.5% last week. **Radio Two** support for the track remains crucial and it remains top of the station's most-played list for the third consecutive week, with a repeat dose of 22 plays. It now shares the title, however, being joined at the top by **Do It For Love**, the new single by **Daryl Hall & John Oates**, whose *I Can't Go For That (No Can Do)* hit, ironically, provides the samples which have made *Surprise* such a success. **Radio Two's** patronage of the Hall & Oates single is crucial to its 62-34 leap on the airplay chart which make it the highest new entry to the Top 50.

Initially a slow mover on the airplay chart, if You're Not The One finally became a major radio hit for **Daniel Bedingfield** and has paved the way for his new single *I Can't Read Your Mind* and now has immediate and ready acceptance. The track makes an impressive 176-36 leap on the chart this week and increases **Radio Two** support from one spin to 11 plays. The record should make another big leap next week, as it has now been added to **Radio One's** 8.6 list.

Not one of the top four singles in the OCC sales chart is in the Top 10 of the airplay chart – a highly unusual occurrence. **Gareth Gates & The Kumars'** *Comie Relief* smash *Spin In The Sky* is a runaway number one on sales, but is only now beginning to pick up steam on radio, where it moves 59-42 this week. Neighbours star **Delta Goodrem's** *Born To Try* – number three on the OCC list – trails even further behind, although it moves 123-65 this week. Meanwhile, **Jennifer Lopez's** *I'm Alive* and **50 Cent's** *In Da Club* are two and four respectively on the sales chart and move 22-18 and 18-19 on the airplay chart.

On its sixth week in the Top 10 of the airplay chart, **Room 5's** *Make Luvs* hit, featuring the vocals of **Oliver Cheatham**, is making impressive strides on the airplay chart. It has jumped 38-20 in the last fortnight and dished from 959 plays to 1,624 last week. Its arrival in the top tier means that, while dance is at a low ebb on the sales chart at present, it is represented by six records in the Top 10 of the airplay chart, its best tally for more than two years.

## AIRPLAY FACTSHEET

● **Clocks** is the fifth of **Coldplay's** six singles to reach the top of **Virgin FM's** most-played list. It was aired 29 times on the station last week, two times more than any other record. On the overall airplay chart, strong increases in support for **Junior Senior's** *Move Your Body* and **Liberty X's** *Being Nobody* mean that **Clocks** slips 3-4 despite improving its plays tally from 1,552 to 1,737 and its audience from 69,32m to 76,45m. Making a major contribution to its audience tally – the highest yet for a **Coldplay** single – is the

fact that it is the only record to register 20 or more plays on **Radio One** and **Radio Two**, garnering 30 spins from the former and 20 from the latter. ● **What Goes Around** by **Jools Holland** and **His Rhythms & Blues Orchestra** debuts at number 56 on the Top 200 airplay chart despite getting just 16 plays last week. That is because 12 of those plays came from **Radio Two**, where it was the eighth most-played track last week. **What Goes Around** features **Donna Warwick** on vocals.



Figure shows the 10 companies by % of total audience of the Top 20, and corporate groups by % of the audience on the Top 20

# THE OFFICIAL UK CHARTS

## SINGLES

22 MARCH 2003

### SINGLES COMMENTARY

by ALAN JONES



With six new entries to the Top 10, including Gareth Gates' Comic Relief single *Spirit In The Sky*, last week was by far the best for singles sales this year. All told, some 820,000 singles were sold, 180,000 more than in any other week in 2003 and the best tally since 354,000 singles were sold in the final week of 2002.

*Spirit In The Sky* sold 273,500 copies last week, less than the 292,000 first-week sale of the last Comic Relief single - Westlife's *Uptown Girl* in 2001. Five other Comic Relief singles have reached number one: Cliff Richard & The Young Ones' *Living Doll* (1986), The Stonk by Hale & Pace (1991), *Love Can Build A Bridge* by Cher, Chrissie Hynde, Neneh Cherry & Eric Clapton (1995), *Mama Who Do You Think You Are* by the Spice Girls (1997) and *When The Going Gets Tough* by Boyzone (1999).

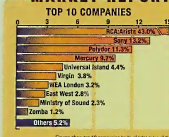
New entries fill the top four further on the chart for the first time in nine months, with Gates debuting at number one, Jennifer Lopez at number two, Delta Goodrem at number three

### SINGLES FACTFILE

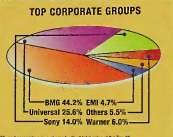
With sales of more than 273,500, Gareth Gates & The Kumars' *Comic Relief* single *Spirit In The Sky* debuts emphatically at number one. It accounted for a third of all singles sales last week and outsold the number two single by a margin of nearly six to one. The last single to sell more copies in a week was Gates' own debut single *Unchained Melody*, which was released a year ago tomorrow (March 18) and sold 850,000 copies on

its first week in the shops. *Spirit In The Sky* is Gates' fourth number one and was previously a chart-topper for its writer Norman Greenbaum in 1970 and for Doctor And The Medics in 1986. It is the third song to top the chart in more than two versions, following *You'll Never Walk Alone*, which went to number one for three artists, and *Unchained Melody*, which has been number one for four acts, including Gates.

### MARKET REPORT



50 Cent at number four. Lopez's single *All I Have* is a market savior to Gates, with sales of 45,000, but extends her run of consecutive top



five hits to an impressive seven. Her Epic labelmate Delta Goodrem follows at number three with her debut hit *Born To Try*.

Goodrem plays *Nina Tucker* in the long-running Aussie soap *Neighbours* and is the eighth blower to emerge from its ranks, following Kylie Minogue, Jason Donovan, Stefan Dennis, Gayle & Gillian, Craig McLachlan, Natalie Imbruglia and Holly Valance.

The last time the top four were all new entries was on June 22, 2002, when *A Little Less Conversation* by Elvis Vs JXL, *Love At First Sight* by Kylie Minogue, *Get Over* by Sophie Ellis Bextor and *Hero* by Chad Kroeger made their debuts in positions one to four.

Despite dipping 55-60 on the airplay chart, *Shania Twain* registers her sixth straight Top 10 hit with *King-Richter*. Debuting at number eight, it is the second single from her current album *Up!*, following *I'm Gonna Getcha Good*, which reached number four last November. *Up!* peaked at number four last November and has peaked up considerably in the past three weeks, moving 82 to 69-33-25. It has sold 440,000 copies including more than 8,000 last week.

### INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributed)
1	NEW	CRY ME A RIVER	Justin Timberlake	Jive 505432 (P)
2	NEW	TOGETHER	Artificial Funk feat. N. Etonson	Skiat SKINTROCD (DMV/P)
3	NEW	BLUE JEANS	Ladron	Inevita HI-FI/Teitar COSTAS2311 (P)
4	NEW	HAYLING	FC Kubana	Skiat SKINTROCD (DMV/P)
5	3	EPLÉ	Rockytop	Wail Of Sound WAILDWBV (P)
6	2	MO' FIRE	Bad Company UK/Rawhill Du	RC Recordings BCR/KOUCD (SRD)
7	NEW	DOWN AND UNDER TOGETHER	Kid Creole feat. MC Shurkano	Ink NINE132CD (P)
8	NEW	ONCE UPON A TIME IN AMERICA	Jeevas	Cowboy Music COWNB005 (P)
9	4	FAMILIAR FEELING	Melokla	Echo ECS0131 (P)
10	NEW	WE KNOW SOMETHING YOU DON'T KNOW	DJ Format feat. Chai Zha & Aki	Gemine GEMNOACD (X)
11	5	MOUNTAIN TO BACH	Parigati MC	Showbiz/Instant Kama KARMA2CD (P)
12	NEW	YOUR DAY IS COMING	Full intention & Shana	Espresso ES914 (DMV/P)
13	7	TRUE	Jamerson feat. Angel Blu	V2/J-ONE JAD521383 (DMV/P)
14	5	UNIVERSAL ANTHEM	Push	Inferno CERN653 (P)
15	10	LOVE STORY (VS FINALLY)	Fuay & Bushwack!	XL XL5154CD (V)
16	NEW	EYES WIDE OPEN	Redio 4	City Slang 20272 (V)
17	8	GET YOUR HANDS OFF MY WOMAN	The Darkness	Must Destroy DUSTY06CD (V)
18	11	DANGER! HIGH VOLTAGE	Electric Six	XL XS 1513CD (V)
19	NEW	FRAGILE ROCK/ROCK FORCE	Loy & Dyah	Renegade Hardware RH96 (SRD)
20	18	JUST THE WAY I'M FEELING	Foeder	Echo ECS0133 (P)

All charts © The Official UK Charts Company 2003

### hit 40 uk

This	Last	Title	Artist	Label
1	NEW	SPRIT IN THE SKY	Gareth Gates & The Kumars	S
2	NEW	ALL I HAVE	Jennifer Lopez feat. U. 50 Cent	J
3	NEW	ROCK TO TRY	Chris D'Elia	F
4	NEW	BEAUTIFUL	Colin Hay	PCA
5	NEW	MOVE YOUR FEET	Janet Simons	M
6	NEW	IN DA CLUB	So Co	H
7	NEW	I BEGIN TO WONDER	Delta Goodrem	L
8	NEW	THE BOYS OF SUMMER	U2	D
9	NEW	CRY ME A RIVER	Justin Timberlake	J
10	NEW	ALL THE THINGS SHE SAID	TaTi	U
11	NEW	SHAPE	Asaphasia	U
12	NEW	BEING NOBODY	Richard & The Liberty X	V
13	NEW	KA-CHING	Shania Twain	M
14	NEW	STOLEN	Earl Sweatshirt	H
15	NEW	STING FOR THE MOMENT	Estimote	H
16	NEW	GOSSIP FOLKS	Shane Tait	H
17	NEW	MAKE LUV	Doni & The Doni	P
18	NEW	CLOCKS	Caprice	P
19	NEW	U MAKE ME WANNA	Maroon 5	I
20	NEW	HERE IT COMES AGAIN	Maroon 5	V
21	NEW	INCREDIBLE (WHAT I MEANT TO SAY)	Janet Jackson	U
22	NEW	SCANDALOUS	Missy Elliott	M
23	NEW	SINKERS	Chris Peab	S
24	NEW	BE YELLOW	Tina Turner feat. Bruce Springsteen	U
25	NEW	YEAR 3000	Busted	U
26	NEW	WORK IT	Wendy Day	J
27	NEW	DONT WORRY	Apollonia	P
28	NEW	FEEL	Robin Williams	D
29	NEW	SHINE	EMD	P
30	NEW	SHAKER BOY	Arca	U
31	NEW	LOSE YOURSELF	Enrique Iglesias	H
32	NEW	IF YOU'RE NOT THE ONE	Dave Navarro	P
33	NEW	HEY MA	Carsten	P
34	NEW	YOU'RE A SUPERSTAR	Love Inc	H
35	NEW	I CANT BREAK DOWN	Busted	M
36	NEW	IF YOU WANT TO	Doni & The Doni	P
37	NEW	DE WAT PAKKIN HET HART	De Wap	P
38	NEW	SONGBIRD	Deak	P
39	NEW	CANT STOP	Paul Hill	P
40	NEW	SIBBY BELMS TO BE THE HARDEST	Wendy Day	J

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MUSIC WEEK 22 MARCH 2003

22 MARCH 2003

Pos	Title	Artist (Producer/Publisher/Writer)	Label/CD/Cass (Distributor)	W1	W2
1	<b>NEW</b> <b>SPIRIT IN THE SKY</b> Garrett Gates feat. The Kaurians (M&C Westminster/BMG)	S 820955/11022/029753/1194 (BMG)	BMG	1	1
2	<b>NEW</b> <b>ALL I HAVE</b> Janet Jackson feat. Cool J (Roney/Fon D) (EMI/Capitol)	Epic 67302/87236794 (TEN)	Epic	1	1
3	<b>NEW</b> <b>BORN TO TRY</b> Jesse Hooper (The Roots) (Sony ATV/EMI/Capitol)	Epic 67302/87236794 (TEN)	Epic	1	1
4	<b>NEW</b> <b>IN DA CLUB</b> DJ Jazzy Jeff & The Fresh Prince (A&M)	Interscope/Polydor 49736/12457814 (A)	Interscope	1	1
5	<b>BEAUTIFUL</b> Christina Aguilera (Pony) (A&M)	RCA 828750462/928750462 (BMG)	RCA	1	1
6	<b>MOVE YOUR FEET</b> Janet Jackson (A&M)	Mercury 01813201/88194 (A)	Mercury	1	1
7	<b>I BEGIN TO WONDER</b> Dennis Minniekin (A&M)	London LONDON2473/0MC8473 (TEN)	London	1	1
8	<b>KA-CHING!</b> Santitas (Wesley) (Zomba/Universal)	Mercury 17228721/228724 (U)	Mercury	1	1
9	<b>GOSSIP FOLKS</b> Missy Elliott feat. Twista (A&M)	Bakora E738002/1 (TEN)	Bakora	1	1
10	<b>THE BOYS OF SUMMER</b> DJ Sammy (Warner)	Warner Chappell/Dance/Dance (U)	Warner	1	1
11	<b>SHAPE</b> Pharrell (A&M)	Island/UK-Island DSDX8170/CS817 (U)	Island	1	1
12	<b>THE BITTER END</b> Pharrell (A&M)	Head/Virgin FLO0R02X1 (E)	Virgin	1	1
13	<b>ALL THE THINGS SHE SAID</b> Janet Jackson (A&M)	Interscope/Polydor 018693701/36974 (U)	Interscope	1	1
14	<b>SING FOR THE MOMENT</b> Eminem (Aftermath) (Jive)	Interscope/Polydor 49736/12457814 (A)	Interscope	1	1
15	<b>WORK IT</b> Kelly Rowland (A&M)	Interscope/MCA 020212/12 (U)	Interscope	1	1
16	<b>CRY ME A RIVER</b> Justin Timberlake (A&M)	Warner Chappell/Zomba (Timberlake/Motown/Sony)	Warner	1	1
17	<b>YEAR 3000</b> Eminem (Aftermath) (Jive)	Interscope/MCA 020212/12 (U)	Interscope	1	1
18	<b>ONE HORSE TOWN</b> The Roots (Jive)	Virgin VSCD11845 (E)	Virgin	1	1
19	<b>LOSE YOURSELF</b> Eminem (Aftermath) (Jive)	Interscope/Polydor 49736/12457814 (A)	Interscope	1	1
20	<b>INCREDIBLE (WHAT I MEAN TO SAY)</b> Darius (The Matrix) Warner Chappell/BMG	Mercury 0779702/70774 (U)	Mercury	1	1
21	<b>NEW</b> <b>GET UP</b> K.O. feat. Wycle D'Jean (Jive)	Capitol CD86031 (E)	Capitol	1	1
22	<b>STOLE</b> Kelly Rowland (A&M)	Columbia 6725182/1 (TEN)	Columbia	1	1
23	<b>LIFESTYLES OF THE RICH AND FAMOUS</b> Good Charlotte (Mercury)	Epic 6735582/1 (TEN)	Epic	1	1
24	<b>I CAN'T BREAK DOWN</b> Santitas (Wesley) (Zomba/Universal)	Mercury 0673282/057284 (U)	Mercury	1	1
25	<b>KEEP ME A SECRET</b> Janet Jackson (A&M)	Mercury 07781207/7814 (U)	Mercury	1	1
26	<b>IF YOU'RE NOT THE ONE</b> Darius (The Matrix) Warner Chappell/BMG	Polydor 065862/055864 (U)	Polydor	1	1
27	<b>HERE IT COMES AGAIN</b> Melanie C (The Vibe) (BMG)	Virgin VSCD11842/VSC1842 (E)	Virgin	1	1
28	<b>NEW</b> <b>SHAKE YA SHIMMY</b> Busta Rhymes feat. Fat Joe (F) (A&M)	A&M 020212/12 (U)	A&M	1	1
29	<b>HEY MA</b> Roc-A-Fella/Mercury 0674230/674230 (A)	Roc-A-Fella	0674230	1	1
30	<b>DON'T THINK YOU'RE THE FIRST</b> The Roots (Jive)	Delatone DCDL2016/1 (TEN)	Delatone	1	1
31	<b>FOR WHAT IT'S WORTH</b> The Carpenters (A&M)	Sire/Warner 0657220/057224 (U)	Sire	1	1
32	<b>'03 BONNIE &amp; CLYDE</b> The Roots (Jive)	Roc-A-Fella/Del Jem 07701207/70104 (U)	Roc-A-Fella	1	1
33	<b>CAN YOU DIG IT?</b> The Roots (Jive)	Virgin CDMD003/17C/MD0003 (E)	Virgin	1	1
34	<b>DON'T WORRY</b> Alicia Keys (A&M)	Polydor 0658192/058194 (U)	Polydor	1	1
35	<b>STOP LIVING THE LIE</b> Darius (The Matrix) Warner Chappell/BMG	Mercury 0673282/057284 (U)	Mercury	1	1
36	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> Busta Rhymes feat. Fat Joe (F) (A&M)	Interscope 5NDX435/NDX43 (E)	Interscope	1	1
37	<b>GIMME THE LIGHT</b> Sean Paul (Trojan) (EMI)	Atlantic 0146C02/1 (TEN)	Atlantic	1	1

Pos	Title	Artist (Producer/Publisher/Writer)	Label/CD/Cass (Distributor)	W1	W2
38	<b>27</b> <b>SON OF THE UNDERGROUND</b> Skins (A&M)	Polydor 0658270/658274 (U)	Polydor	1	1
39	<b>20</b> <b>HEAVEN IS A PLACE ON EARTH</b> Sade (A&M)	Concept CD03039/1 (A&M)	Concept	1	1
40	<b>NEW</b> <b>TOGETHER</b> Janet Jackson (A&M)	Sire SKINT022/1 (DMV/P)	Sire	1	1
41	<b>23</b> <b>I'LL BE YOUR ANGEL</b> Keri Hilson (A&M)	Nuffie 742119702/74211974 (BMG)	Nuffie	1	1
42	<b>6</b> <b>BIG YELLOW TAXI</b> Counting Crows feat. Vanessa Carlton (Fare) (Warner)	Geffin/Polydor 49736/12457814 (A)	Geffin	1	1
43	<b>NEW</b> <b>BIG JEANS</b> Lecra (A&M)	Invicta Hi-Fi/Interscope CD15243/11 (PP)	Invicta	1	1
44	<b>3</b> <b>SONGBIRD</b> Sade (A&M)	Big Brother RK05C022/1 (BMG)	Big Brother	1	1
45	<b>5</b> <b>AUTOMATIC</b> Santitas (Wesley) (Zomba/Universal)	RCA 828750462/928750462 (BMG)	RCA	1	1
46	<b>2</b> <b>MO' FIRE</b> Busta Rhymes feat. Twista (A&M)	Red Recorders BRK4402/1 (SR)	Red Recorders	1	1
47	<b>1</b> <b>THE OPERA SONG (BRAVE NEW WORLD)</b> Jagged Little Pill (A&M)	Direction 037002/1 (A&M)	Direction	1	1
48	<b>12</b> <b>WHAT MY HEART WANTS TO SAY</b> Santitas (Wesley) (Zomba/Universal)	Mercury 0779702/70774 (U)	Mercury	1	1
49	<b>NEW</b> <b>HAYLING</b> Roc-A-Fella/Mercury 0674230/674230 (A)	Sire SKINT022/1 (DMV/P)	Sire	1	1
50	<b>8</b> <b>BOTHER</b> Stone 5000 (Ruffalo) (EMI)	Roadrunner PRG224/1 (U)	Roadrunner	1	1
51	<b>3</b> <b>EPL</b> The Roots (Jive)	Wall of Sound WALL CD08V/1 (U)	Wall of Sound	1	1
52	<b>NEW</b> <b>THE TASTE OF INK</b> The Roots (Jive)	Reprise W9102/1 (U)	Reprise	1	1
53	<b>7</b> <b>OK</b> The Roots (Jive)	Reprise W9102/1 (U)	Reprise	1	1
54	<b>42</b> <b>MUNDIAN TO BACH KE</b> Punjabi MC (Punjabi MC) (A&M)	Shanley/Interscope/Karma KARMA022/1 (A&M)	Shanley	1	1
55	<b>NEW</b> <b>DOWN AND UNDER (TOGETHER)</b> Keri Hilson (A&M)	Interscope/MCA 020212/12 (U)	Interscope	1	1
56	<b>5</b> <b>CAN'T STOP</b> The Roots (Jive)	Warner Bros W9202/1 (U)	Warner	1	1
57	<b>15</b> <b>TRUE</b> James Taylor (A&M)	Capitol CD86031 (E)	Capitol	1	1
58	<b>3</b> <b>YOU'RE A SUPERSTAR</b> Janet Jackson (A&M)	Interscope/MCA 020212/12 (U)	Interscope	1	1
59	<b>RE</b> <b>YOU YOU WANNA</b> The Roots (Jive)	Parlophone CD85802/1 (BMG)	Parlophone	1	1
60	<b>6</b> <b>TREAT ME LIKE A LADY</b> Zoe Lister-Jones (A&M)	Universal 0658270/658274 (U)	Universal	1	1
61	<b>NEW</b> <b>ONCE UPON A TIME IN AMERICA</b> The Roots (Jive)	Cowboy Music CD000805/1 (U)	Cowboy Music	1	1
62	<b>1</b> <b>DANGER HIGH VOLTAGE</b> The Roots (Jive)	XLXS 151/CD02/1 (U)	XLXS	1	1
63	<b>NEW</b> <b>AND THEY OBEY</b> The Roots (Jive)	Independents IS05884/5 (TEN)	Independents	1	1
64	<b>2</b> <b>SUGAR</b> Roc-A-Fella/Mercury 0674230/674230 (A)	Polydor 065862/055864 (U)	Polydor	1	1
65	<b>4</b> <b>FAMILIO FEELING</b> Mokoko (Bristol) (A&M)	Echo ECSD1131/1 (E)	Echo	1	1
66	<b>8</b> <b>I'VE FREED YEA</b> Santitas (Wesley) (Zomba/Universal)	Mercury 0673282/057284 (U)	Mercury	1	1
67	<b>6</b> <b>THUG MANSION</b> The Roots (Jive)	Interscope/Polydor 49736/12457814 (A)	Interscope	1	1
68	<b>3</b> <b>PARADISE</b> The Roots (Jive)	Delatone DCDL2016/1 (TEN)	Delatone	1	1
69	<b>2</b> <b>BABALON AD (SO GLAD FOR THE MADNESS)</b> The Roots (Jive)	Epic 6735582/1 (TEN)	Epic	1	1
70	<b>4</b> <b>WHERE LOVE LIVES</b> Alicia Keys (A&M)	Interscope/MCA 020212/12 (U)	Interscope	1	1
71	<b>3</b> <b>SOMETHING THAT YOU SAID</b> The Roots (Jive)	Interscope/MCA 020212/12 (U)	Interscope	1	1
72	<b>15</b> <b>ALIVE</b> The Roots (Jive)	Virgin CDMD003/17C/MD0003 (E)	Virgin	1	1
73	<b>NEW</b> <b>WE KNOW SOMETHING YOU DON'T KNOW</b> The Roots (Jive)	Genie GEN04002/1 (U)	Genie	1	1
74	<b>5</b> <b>REFORMER WHERE THE STORIES END</b> The Roots (Jive)	East West SDA002/1 (U)	East West	1	1
75	<b>14</b> <b>DO NOT LET ME KNOW YOU AND I</b> The Roots (Jive)	Interscope/MCA 020212/12 (U)	Interscope	1	1

As used by Top Of The Pops and Radio One

Pos	Title	Artist (Producer/Publisher/Writer)	Label/CD/Cass (Distributor)	W1	W2
1	<b>TITLES A-Z</b>				
2	<b>1</b> <b>ALL ABOUT YOU</b>				
3	<b>2</b> <b>ALL ABOUT YOU</b>				
4	<b>3</b> <b>ALL ABOUT YOU</b>				
5	<b>4</b> <b>ALL ABOUT YOU</b>				
6	<b>5</b> <b>ALL ABOUT YOU</b>				
7	<b>6</b> <b>ALL ABOUT YOU</b>				
8	<b>7</b> <b>ALL ABOUT YOU</b>				
9	<b>8</b> <b>ALL ABOUT YOU</b>				
10	<b>9</b> <b>ALL ABOUT YOU</b>				
11	<b>10</b> <b>ALL ABOUT YOU</b>				
12	<b>11</b> <b>ALL ABOUT YOU</b>				
13	<b>12</b> <b>ALL ABOUT YOU</b>				
14	<b>13</b> <b>ALL ABOUT YOU</b>				
15	<b>14</b> <b>ALL ABOUT YOU</b>				
16	<b>15</b> <b>ALL ABOUT YOU</b>				
17	<b>16</b> <b>ALL ABOUT YOU</b>				
18	<b>17</b> <b>ALL ABOUT YOU</b>				
19	<b>18</b> <b>ALL ABOUT YOU</b>				
20	<b>19</b> <b>ALL ABOUT YOU</b>				
21	<b>20</b> <b>ALL ABOUT YOU</b>				
22	<b>21</b> <b>ALL ABOUT YOU</b>				
23	<b>22</b> <b>ALL ABOUT YOU</b>				
24	<b>23</b> <b>ALL ABOUT YOU</b>				
25	<b>24</b> <b>ALL ABOUT YOU</b>				
26	<b>25</b> <b>ALL ABOUT YOU</b>				
27	<b>26</b> <b>ALL ABOUT YOU</b>				
28	<b>27</b> <b>ALL ABOUT YOU</b>				
29	<b>28</b> <b>ALL ABOUT YOU</b>				
30	<b>29</b> <b>ALL ABOUT YOU</b>				
31	<b>30</b> <b>ALL ABOUT YOU</b>				
32	<b>31</b> <b>ALL ABOUT YOU</b>				
33	<b>32</b> <b>ALL ABOUT YOU</b>				
34	<b>33</b> <b>ALL ABOUT YOU</b>				
35	<b>34</b> <b>ALL ABOUT YOU</b>				
36	<b>35</b> <b>ALL ABOUT YOU</b>				
37	<b>36</b> <b>ALL ABOUT YOU</b>				
38	<b>37</b> <b>ALL ABOUT YOU</b>				
39	<b>38</b> <b>ALL ABOUT YOU</b>				
40	<b>39</b> <b>ALL ABOUT YOU</b>				
41	<b>40</b> <b>ALL ABOUT YOU</b>				
42	<b>41</b> <b>ALL ABOUT YOU</b>				
43	<b>42</b> <b>ALL ABOUT YOU</b>				
44	<b>43</b> <b>ALL ABOUT YOU</b>				
45	<b>44</b> <b>ALL ABOUT YOU</b>				
46	<b>45</b> <b>ALL ABOUT YOU</b>				
47	<b>46</b> <b>ALL ABOUT YOU</b>				
48	<b>47</b> <b>ALL ABOUT YOU</b>				
49	<b>48</b> <b>ALL ABOUT YOU</b>				
50	<b>49</b> <b>ALL ABOUT YOU</b>				
51	<b>50</b> <b>ALL ABOUT YOU</b>				
52	<b>51</b> <b>ALL ABOUT YOU</b>				
53	<b>52</b> <b>ALL ABOUT YOU</b>				
54	<b>53</b> <b>ALL ABOUT YOU</b>				
55	<b>54</b> <b>ALL ABOUT YOU</b>				
56	<b>55</b> <b>ALL ABOUT YOU</b>				
57	<b>56</b> <b>ALL ABOUT YOU</b>				
58	<b>57</b> <b>ALL ABOUT YOU</b>				
59	<b>58</b> <b>ALL ABOUT YOU</b>				
60	<b>59</b> <b>ALL ABOUT YOU</b>				
61	<b>60</b> <b>ALL ABOUT YOU</b>				
62	<b>61</b> <b>ALL ABOUT YOU</b>				
63	<b>62</b> <b>ALL ABOUT YOU</b>				
64	<b>63</b> <b>ALL ABOUT YOU</b>				
65	<b>64</b> <b>ALL ABOUT YOU</b>				
66	<b>65</b> <b>ALL ABOUT YOU</b>				
67	<b>66</b> <b>ALL ABOUT YOU</b>				
68	<b>67</b> <b>ALL ABOUT YOU</b>				
69	<b>68</b> <b>ALL ABOUT YOU</b>				
70	<b>69</b> <b>ALL ABOUT YOU</b>				
71	<b>70</b> <b>ALL ABOUT YOU</b>				
72	<b>71</b> <b>ALL ABOUT YOU</b>				
73	<b>72</b> <b>ALL ABOUT YOU</b>				
74	<b>73</b> <b>ALL ABOUT YOU</b>				
75	<b>74</b> <b>ALL ABOUT YOU</b>				

Once again Music Week will be taking an in-depth look at

Issue Date: 26 April 2003  
 Ad Booking Deadline: 11 April 2003  
 Ad Copy Deadline: 16 April 2003

For further details, please contact Gavin Saffer on 020 7921 8314 or e-mail [gavin@musicweek.com](mailto:gavin@musicweek.com)

ALBUMS COMMENTARY

by ALAN JONES



Melanie C's second solo album Reason is this week's highest newcomer, debuting at number five with sales of nearly 31,000. That is impressive compared to her debut solo album Northern Star, which debuted at number 10 with fewer than 18,000 sales in 1999 and did not reach number five until its 25th week on the chart. It took a further 20 weeks to reach its peak position of number four, a position it reached a

fortnight after its third and most successful single I Turn To You topped the singles chart. Thus far, the only single from Reason is Here It Comes Again, which reached number seven a fortnight ago. Melanie C is the second Spice Girl to have two top five albums - and her record is identical to Gen Hattaway, who reached fourth with her debut and five with the Follow-Up Scream If You Wanna Go Faster.

Declining in line with the market by 11%, Norah Jones' Come Away With Me album remains ahead at number one. It sold around 60,000 copies last week, 18,000 more than Coldplay's A Rush Of Blood To The Head, which improves 3-2. For Jones, it is week number three at number one, for Coldplay it is the highest position their album has held for 25 weeks.

The only artist to register a new entry in the albums chart for each of the last 16 years, Daniel O'Donnell makes his 2003 debut with Daniel In Blue Jeans, a compilation of previously released "rock/folk love songs", which debuts at six this week after selling nearly 31,000 copies. The recently-married Irish country star made his album chart debut in 1988 and has not missed a year since, accumulating a grand total of 20 chart albums.

Daniel In Blue Jeans is his second highest charting album to date, trailing only 2000's number four album Faith & Inspiration.

MARKET REPORT

TOP 10 COMPANIES



TOP CORPORATE GROUPS

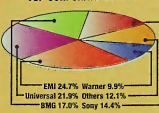
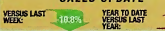
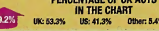


Figure shows the 10 companies by % of total sales and corporate groups shown by % of total sales of the top 20 total albums.

SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



The chart continues to be distorted by the many and various sales bargains, of which the most obvious is Michael Jackson's

Greatest Hits - HIStory Volume 1, which leaps 30.15 this week. Perhaps the most remarkable bargains to be found in the

current sales are Will Young's From Now On, Gareth Gates' What My Heart Wants To Say and Elvis Presley's Elvis albums, which are all included in WH Smith's Buy One Get One Half Price offer. Their tagged price is £6.99, so buying any two of these still current BMG releases together reduces their price to just £5.24 each - and for any record dealer who wishes to restock using Smith's as a source, once VAT has been deducted the unit cost is a mere £4.46.

Dance albums traditionally sell poorly, so it is an unexpected pleasure to welcome two to the chart this week. German-based Spaniard DJ Sammy's Heaven debuts at number 11, with sales of more than 13,000 after the number one success of the title track and the number two follow-up The Boys Of Summer. Don't Don't Stop That Beat enters at number 29 with sales of 7,000, a week after their debut single Move Your Feet peaked at number three.

COMPILATIONS

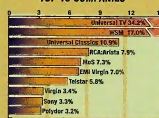
Coinciding with the broadcast of the final episode of Cold Feet - the popular comedy/drama which has been running for six years - The Very Best Of Cold Feet leaves 5-1 on the compilation chart this week, after enjoying a 71% expansion in sales week-on-week. The album - which features tracks such as Heard It Through The Grapevine by Marvin Gaye, I Get The Sweetest Feeling by Jackie Wilson and the original Spirit In The Sky by Norman Greenbaum, as well as a video featuring series highlights - is the fourth Cold Feet album. It has sold 41,000 copies since its release a fortnight ago, bringing cumulative sales of Cold Feet related albums to 450,000 copies.

One of the most successful compilations last year was The Ultimate Chick Flick Soundtrack. The album, released last July, reached number four and sold 208,000

copies by year's end, making it 2002's 16th biggest-selling compilation. Chick Flicks - The Sequel emulates its predecessors' debut/peak position this week, although its first-week sales of 26,000 are 1,000 fewer than the original. The highest-debuting album of the week, it contains tracks such as From The Heart by Another Level and Someone Like You by Dina Carroll, on the premise that they were used in "female movies": Notting Hill and Bridget Jones's Diary respectively. Its release carefully planned to coincide with St Patrick's Day. WSM's Irish-themed Shamrocks And Shenanigans sold more than 6,800 copies last week and debuts at number 10 on the compilations chart. Surprisingly, sales in Northern Ireland represent just 3% of its total and there were more than six sales in London for every one in Northern Ireland.

MARKET REPORT

TOP 10 COMPANIES



TOP CORPORATE GROUPS

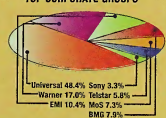
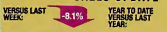


Figure shows the 10 companies by % of total sales and corporate groups shown by % of total sales of the top 20 total albums of the year.

SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Artists albums: 78.4%

Compilations: 21.6%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (week(s))
1	1	JUSTIFIED	Justin Timberlake	Jive (20/27/2)
2	NEW	DANIEL IN BLUE JEANS	Daniel O'Donnell	DMG TV DMGTV01 (00)
3	NEW	KEEP ON YOUR MEAN SIDE	The K'ls	Deimos WIG00124 (V)
4	3	MELDY AM	Royksopp	Walt Of Sound WALLCD027 (V)
5	2	STATUES	Mos Def	Echo ECHCD04 (P)
6	4	COMFORT IN SOUND	Feeder	Echo ECHCD03 (P)
7	NEW	SPRIT OF THE BUSH	The Dubliners	Sanctuary TYSAN003 (P)
8	5	CHOCOLATE FACTORY	El Kelly	Jive 0259402 (P)
9	6	THINKING IT OVER	Lemon X	V2 VVR107172 (V)
10	11	LOST HORIZONS	Lonzo Jolly	Impostor ForyXc F0XCD160 (V)
11	NEW	SEVEN EYES PIECES	The Detroit Cobras	Rough Trade STRADESC070 (P)
12	NEW	BUENOS HERMANDS	Ibrahim Ferrer	World Circuit WC0005 (N/P)
13	NEW	LIVE UP YOURSELF	Bob Marley	Emporio EMTD0203 (V)
14	7	THE OPTIMIST	Torn Brakes	Source S0U0 C023 (V)
15	NEW	VOLUME 4	Jae Jackson Band	Jive 0259402 (P)
16	14	SONGBIRD	Eve Casady	Blix Street/Ar 021005 (M/P)
17	12	GUESS WHO'S BACK	50 Cent	Fly City FC020 (V)
18	15	HAVE YOU FED THE FISH?	Buffy Drawn Boy	XL TNLXCD150 (V)
19	13	THE DATSUNS	The Datsuns	V2 VVR 02062 (M/W/P)
20	10	010	Mad Capsule Markets	Palm Picture PALMCD0112 (M/W/P)

THE YEAR SO FAR... TOP 20 ALBUMS

W	DU	ALBUM	ARTIST
1	1	JUSTIFIED	JUSTIN TIMBERLAKE
2	2	LET GO	ARISTA
3	3	COME AWAY WITH ME	PARLOPHONE
4	4	BY THE WAY	WARNER BROS
5	5	STRIPPED	RCA
6	6	A RUSH OF BLOOD TO THE HEAD	PARLOPHONE
7	7	MISSUNDOZDOO	ARISTA
8	8	BUSTED	UNIVERSAL
9	9	SIMPLY DEEP	COLUMBIA
10	10	GOTTA GET THRU THIS	POLYGRAM
11	11	ESCAPOLOGY	ROBBIE WILLIAMS
12	12	GREATEST HITS	EMI
13	13	THE EMERALD SNOW	UMTV
14	14	ANGELS WITH DIRTY FACES	INTERSCOPE
15	15	GET RICH OR DIE TRYIN'	ISLAND
16	16	ONE LOVE	INTERSCOPE
17	17	ONE BY ONE	RCA
18	18	NIGHT WINDOW	MASSIVE ATTACK
19	19	THEIR GREATEST HITS - THE RECORD	BEA GEES
20	20	MELDY AM	POLYGRAM
			WALT OF SOUND



# OFFICIAL CHARTS 22/3/2003

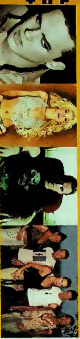
music week

## SINGLES

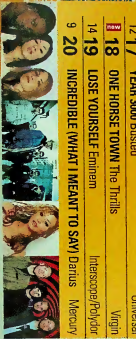
### 1 SPIRIT IN THE SKY

Gareth Gates feat. The Kumars

- 2 ALL I HAVE Jennifer Lopez feat. LL Cool J Epic
- 3 BORN TO TRY Delta Goodrem Epic
- 4 IN DA CLUB 50 Cent Interscope/Polydor
- 5 BEAUTIFUL Christina Aguilera RCA
- 6 MOVE YOUR FEET Junior Senior Mercury
- 7 I BEGIN TO WONDER Daniell Minogue London
- 8 KA-CHING! Shania Twain Mercury
- 9 GOSSIP BOLKS Missy Elliott feat. Ludacris Elektra
- 10 THE BOYS OF SUMMER DJ Sammy Dana/Ministry Of Sound



- 11 SHAPE Sugababes Island/UK-Island
- 12 THE BITTER END Placebo Hud/Virgin
- 13 ALL THE THINGS SHE SAID T.A.T.U. Interscope/Polydor
- 14 SING FOR THE MOMENT Erriem Interscope/Polydor
- 15 WORK IT Nelly feat. Justin Timberlake Universal
- 16 CRY ME A RIVER Justin Timberlake Jive
- 17 YEAR 2000 Busted Universal
- 18 ONE HORSE TOWN The Thrills Virgin
- 19 LOSE YOURSELF Erriem Interscope/Polydor
- 20 INCREDIBLE (WHAT I MEANT TO SAY) Darius Mercury



BIG B RADIO 1  
377-397M



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## Gareth Gates Spirit In The Sky



with special guests  
The Kumars

## OUT 10TH MARCH

CD1 Includes Bonus Track  
+ Amazing Video  
CD2 Bonus Track - Exclusive  
Gareth Gates Interview



100% of all  
profits will go to  
Comic Relief  
Comic Relief is a charity  
founded by Comic Relief Ltd. Registered in England No. 274281

## ALBUMS

### 1 COME AWAY WITH ME

Norah Jones

- 2 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
- 3 STRIPPED Christina Aguilera RCA
- 4 BY THE WAY Red Hot Chili Peppers Warner Bros
- 5 REASON Melanie C Virgin
- 6 DANIEL IN BLUE JEANS Daniel O'Donnell DMG TV
- 7 JUSTIFIED Justin Timberlake Jive
- 8 LET GO Avril Lavigne Arista
- 9 GREATEST HITS Tom Jones Universal TV
- 10 GET RICH OR DIE TRYIN' 50 Cent Interscope/Polydor



- 11 ETHER SONG Turin Brakes Source
- 12 ANGELS WITH DIRTY FACES Sugababes Island/UK-Island
- 13 VERY BEST OF - EMILO DAVIS & LATTER DAYS Les Zappalini Atlantic
- 14 HEAVEN DJ Sammy Dana/Ministry Of Sound
- 15 GREATEST HITS - HISTORY VOL. 1 Michael Jackson Epic
- 16 THE EMINEM SHOW Erriem Interscope/Polydor
- 17 SIMPLY DEEP Kelly Rowland Columbia
- 18 THE ESSENTIAL CLASH The Clash Columbia
- 19 SPIRIT OF THE BRISH The Dubliners Sanctuary
- 20 THIS IS ME... THEN Jennifer Lopez Epic



# music week

## COMMERCIAL POP TOP 30

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

## UPFRONT CLUB CHART TOP 40

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

## URBAN TOP 30

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

## PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Title	Label
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
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10	10	10	10
11	11	11	11
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14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

## Two Brand New 12" Releases From Hed Kandi.

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## COOL CUTS CHART

as featured in *Pop* magazine right from its first issue (from 25p) Network

Week	Label	Artist	Date
1	NO LABELS/RECORDS	(OFFICIAL UK #1 release for the week - either from Thomas (Unimusic) and Davey (New) (Interscope))	10/01/02
2	4	IF YOU WANT ME (Wanted)	10/01/02
3	3	ROSEM BANGS (Wanted)	10/01/02
4	4	EVERYBODY (Wanted)	10/01/02
5	4	EVERYBODY (Wanted)	10/01/02
6	4	EVERYBODY (Wanted)	10/01/02
7	4	EVERYBODY (Wanted)	10/01/02
8	4	EVERYBODY (Wanted)	10/01/02
9	4	EVERYBODY (Wanted)	10/01/02
10	4	EVERYBODY (Wanted)	10/01/02
11	4	EVERYBODY (Wanted)	10/01/02
12	4	EVERYBODY (Wanted)	10/01/02
13	4	EVERYBODY (Wanted)	10/01/02
14	13	TRAM (Wanted)	10/01/02

15	15	NO LABELS/RECORDS	10/01/02
16	15	NO LABELS/RECORDS	10/01/02
17	15	NO LABELS/RECORDS	10/01/02
18	15	NO LABELS/RECORDS	10/01/02
19	15	NO LABELS/RECORDS	10/01/02
20	15	NO LABELS/RECORDS	10/01/02

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After many successful releases in 2002, here are a few of our key releases to look forward to in the coming weeks...

Dino Janny  
Greene Armada  
Sam Obernick

Rob Baugan  
Meloko  
Jungle XL

Justin Timberlake  
DJ Chrome  
Uliza Kato

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CHART COMMENTARY  
By ALAN JONES

A keenly-contested fight for the Upfront Club Chart, leadership this week was resolved in favour of 11d Dio For You by **Shortfuse featuring Destry**. Beating **Sholan's** Can You Feel (What I'm Going Thru) by a slender 2% margin. Shortfuse - Aaron Gilbert and Nick Lover - earn new label Famous/N2 its first number one. Early exposure on the track came from the likes of Deep Dish. Darren Emersion and Danny Fennella, although it has yet to get a hold on radio, unlike **Room 5's** Make Lu, which was a club chart-topper a fortnight ago and which has the unusual distinction of moving a further 4.23 on the chart this far. For any record to spend five weeks in the top 10 of the club chart is unusual and for it to slip only a place in each of the two weeks after it was number one suggests it has a genuine and very strong club buzz which should readily translate into sales.

German trance duo **Paffendorf** climbed as high as number seven on the OCC chart with their debut but will be 'cool' last summer, and their follow-up **Crazy Sexy** Marvelous leaps 7.1 on the Commercial Pop Chart this week, leapfrogging fellow German **Sasli's** I'm Here, which is stranded in runners-up position. Although Paffendorf's victory is comparatively small, it will be interesting to see who depresses them next week, as the top 10 is full of potential replacements, including **Ultraheat**, **Simply Red** and **Black Eyed Peas**.

Although now delivered to the Top 10 of the sales chart, **50 Cent's** debut single In Da Club continues to dominate the Urban Chart. On its fifth week at number one it remains well ahead of the field, although its 42% lead is its smallest yet. Runner-up for the fourth straight week is **Beautiful by Snoop Dogg**. New challenger **NAS** debuts promisingly at number three with the affirmative I Can, helping rap to take all of the top five places, for the first time to date. The chart used to be made up primarily of R&B records, but that is no longer the case - the hip hop horde has more or less taken over. Should we should recognise this development and provide separate charts for the two main strands of urban music? Feedback would be welcome.

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## TOP 10 BREAKERS

1	DESTINATION (ARCADE FIRE) (ARCADE FIRE)	Double F Records R
2	STUCK IN A GROOVE (ARCADE FIRE)	Interscope
3	WEEKEND (INFRANGLER) (ARCADE FIRE)	Shedfield Records
4	HUBBUB (JACK AND MARY) (ARCADE FIRE)	Liberty
5	RHYTHM OF THE NIGHT (J.P. & J.P.) (ARCADE FIRE)	Produced
6	BACK AGAIN (J.P. SAUPEL) (J.P. SAUPEL)	Z
7	WE GET UP (ARCADE FIRE)	Freddie 2
8	CHANGE THE WORLD (ARCADE FIRE)	BMG
9	IT'S TRICKY (ARCADE FIRE)	Supertramp/Universal
10	HELP ME MAMA (ARCADE FIRE)	

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How Deep Is Your Love  
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StoneBridge  
(single only)



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9	IT'S TRICKY (ARCADE FIRE)	Supertramp/Universal
10	HELP ME MAMA (ARCADE FIRE)	

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- 21** GET OVER IT OK Go Capitol
- 22** STOLE Kelly Rowland Columbia
- 23** LIFESTYLES OF THE RICH AND FAMOUS Good Charlotte Epic
- 24** I CAN'T BREAK DOWN Sinead O'Brien Mercury
- 25** KEEP ME A SECRET Anastie Henderson Mercury
- 26** IF YOU'RE NOT THE ONE Daniel Bedingfield Polydor
- 27** HERE IT COMES AGAIN Melanie C Virgin
- 28** SHAKE YA SHIMMY Pom King's Vs Hip & Fill All Around The World
- 29** HEY MA Cam'ron feat. Juvel Santana Roc-A-Fella/Mercury
- 30** DON'T THINK YOU'RE THE FIRST The Coral Decca



- 31** FOR WHAT IT'S WORTH The Carpenters Stockholm/Polydor
- 32** BOUNNIE & CLYDE Jay-Z feat. Beyonce Knowles Roc-A-Fella/Mercury
- 33** CAN YOU DIG IT? The Mock Turtles Virgin
- 34** DON'T WORRY Appleton Polydor
- 35** STOP LIVING THE LIE David Sneedon Mercury
- 36** SORRY SEEMS TO BE THE HONEST WORD David feat. Elton John Incoast
- 37** GIMME THE LIGHT Sean Paul Atlantic
- 38** SOUND OF THE UNDERGROUND Girls Aloud Polydor
- 39** HEAVEN IS A PLACE ON EARTH Sade Dub feat. Hannah Athena Corect
- 40** TOGETHER Artificial Funk feat. N. Eason Skint

**KEY UPCOMING RELEASES**

- BLUR:** Out Of Time (Parlophone) March 17
- THE CHERYL COLE:** Take Your Shoes Off (Multiple) April 14
- GIRLS ALLOUD:** No Good Advice (Polydor) May 12
- MADONNA:** American Life (Maverick) April 14
- RADIOHEAD:** Icb (Parlophone) May 19
- DAVID SNEEDON:** Icb (Mercury) April 21
- STEREOHONICS:** Madame Helga (V2) May 19
- WESTLIFE:** Tonight (SI) March 17
- ROBBIE WILLIAMS:** Come Undone (EMI) April 14

**COMPILATIONS**

**1 THE VERY BEST OF COLD FEET 11 FUTURE TRANCE 2003**

- 2** THE BEST OF DORIAN WOODS REDEMPTION 8 **12** O THE ALBUM BMV/Virgin/Universal
- 3** THE VERY BEST OF JIMMY HURSTON 2 12 **13** CHICAGO (OST) Epic
- 4** CHICK FLICKS - THE SEQUEL 9 **14** 8 MILE (OST) BMV/Universal
- 5** TRANCE NATION - FUTURE 10 **15** I U V SMASH HITS EMI/Virgin/Universal
- 6** CLUB MIX 2003 14 **16** FRIENDS REUNITED Universal TV
- 7** THE VERY BEST OF RELAXING CLASSICS 11 **17** STRANGE AND BEAUTIFUL WEA
- 8** SMOOTH JAZZ 2 16 **18** ALL TIME CLASSIC TEARJERKERS WEA
- 9** LIVE FOREVER - THE BEST OF SHIRLEY 13 **19** BRIT AWARDS ALBUM EMI
- 10** SHAMROCKS AND SHEWANIGANS 15 **20** HEAVY METAL MUSIC: THE BEST OF METAL WEA



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- 21** BUSTED Busted Universal
- 22** GOLD Elia Fritzerfeldt Verve
- 23** MISSUNDADZTODD Pink Arista
- 24** ONE LOVE Blue Innocent
- 25** UPI! Shania Twain Mercury
- 26** THRILLER Michael Jackson Epic
- 27** EVERYTHING'S EVENTUAL Appleton Polydor
- 28** I CARE 4 U Aaliyah Independent/Blackground/Urquge
- 29** D D DON'T DON'T STOP THE BEAT Junior Senior Mercury
- 30** 100TH WINDOW Massive Attack Virgin
- 31** ONE BY ONE Foo Fighters RCA
- 32** MELODY AM Boyz n the Band Wall Of Sound
- 33** HOME Dixie Chicks Epic
- 34** A NEW DAY AT MIDNIGHT David Gray East West
- 35** THE ESSENTIAL Ozzy Osbourne Epic
- 36** A LITTLE DEEPER Ms Dynamite Polydor
- 37** THE BENT CHILDREN ALBUM 2 Ryan & Rachel O'Donnell DevaDev
- 38** STATUES Mobyko Echo
- 39** JOSH GROBAN Josh Groban Reprice
- 40** BIOGRAPHY - THE GREATEST HITS Lisa Stansfield Arista

**KEY UPCOMING RELEASES**

- BLUR:** Think Tank (Parlophone) May 5
- MACY GRAY:** The Trouble With Being Myself (Epic) April 28
- LUNKIN PARK:** Mezzora (Warner Bros) March 24
- PAUL MCGARTNEY:** Back In The World (Parlophone) March 17
- MADONNA:** American Life (Maverick) April 21
- MARVIN HAMSIS:** The Golden Age Of Gonesque (Interscope/Polydor) May 12
- SIMPLY RED:** Home (Simplex/Red.com) March 24
- STEREOHONICS:** You Gotta Go There To Come Back (V2) May 19
- VARIOUS:** Fame Academy Vol. 2 April 14
- THE WHITE STRIPES:** Elephant (XL) March 31

22 MARCH 2003

WEEK	LAST	ARTIST (Producer)	Label/Cat	Chart Position	Genre	Notes
1	1	COME AWAY WITH ME	Phonogram	536292	Pop	Herb Alpert (Prod)
2	2	RUSH OF BLOOD TO THE HEAD	Parlophone	565461	Rock	Nickelback (Nickelback/Phon)
3	2	STRIPPED	Mercury	1921263	Pop	Christina Aguilera (Storch/Perry/Morales/Ballard)
4	3	BY THE WAY	Warner Bros	9249140	Pop	Red Hot Chili Peppers (Rubin)
5	NEW	REASON	Virgin	CDV2989 (E)	Pop	Melanie C (Glascock/McCarthy/Varius)
6	NEW	DANIEL IN BLUE JEANS	DMG TV	DMG TV02 (D)	Pop	Danielle Bradbery (Dove)
7	10	JUSTIFIED	Jive	8247172 (E)	Pop	Justin Timberlake (Timbaland/Grady/The Underdogs)
8	3	LET GO	Arista	7432194332 (E)	Pop	Avril Lavigne (The Matrix/Francia/Casale)
9	3	GREATEST HITS	Universal	UR 826632 (E)	Pop	Tim James (Sullivan/McFly/Varius)
10	1	GET RICH OR DIE TRYIN'	Interscope/Polygram	5282841 (E)	Pop	50 Cent (Dr. Dre/Emery/Varius)
11	4	ETHER SOUND	Source Music	CDSC04054 (E)	Pop	Travis (Travis/Hoffe)
12	10	ANGELS WITH DIRTY FACES	Island/Atlantic	CD012 (E)	Pop	Sugababes (Whitfield/Craig/Lucas/Rocket/Varius)
13	11	VERY BEST OF - EARLY DAYS & LATER DAYS	Absc	5018105 (E)	Pop	Led Zepplin (Page)
14	NEW	HEAVEN	Data/Ministry of Sound	DATACD010 (E)	Pop	DJ Sammy (DJ Sammy)
15	▲	GREATEST HITS - HISTORY VOL 1	Epic	5011882 (E)	Pop	Michael Jackson (A&M/Jackson/Bret/Miller)
16	12	THE EMINEM SHOW	Interscope/Polygram	403202 (E)	Pop	Eminem (Dr. Dre/Ministry of Sound/Porter)
17	12	SIMPLY DEEP	Columbia	505042 (E)	Pop	Kelly Rowland (Jive/Rowland/Bass/Porter)
18	NEW	THE ESSENTIAL CLASH	Columbia	5110392 (E)	Pop	The Clash (Street/Parsons/Stratton/The Clash/White/Various)
19	NEW	SPIRIT OF THE IRISH	Sanctuary	TVSAN003 (P)	Pop	The Dubliners (Various)
20	11	THIS IS ME... THEN	Epic	5101282 (E)	Pop	Jennifer Lopez (Rovinsky/Vari/Vari)
21	10	BUSTED	Universal	MC067084 (E)	Pop	Ross (Robson/McLaughlin)
22	6	GOLD	Verve	554942 (E)	Pop	Ella Fitzgerald (Various)
23	16	MISSUNDAZOTOU	Arista	872234782 (E)	Pop	Perry (Perry/Di Leo/Austin/Storch/Federline/Super)
24	19	ONE LOVE	Innocent	CD5IN11 (E)	Pop	Frank Ocean (L.A. Reid/Christopher Brown/Justin Bieber)
25	10	UPI	Mercury	1703442 (E)	Pop	Stana Kovic (Lange)
26	18	THRILLER	Epic	CD08530 (E)	Pop	Michael Jackson (Janet)
27	15	EVERYTHING'S EVENTUAL	Polygram	0515192 (E)	Pop	Apollonia 6 (Bridgman/Backlund/Di Leo/50 Cent/Interscope)
28	8	CARE 4 U	Interscope/Atlantic	5010432 (E)	Pop	Arlyth (Timbaland/Grady/The Underdogs/Grady/Interscope)
29	NEW	D DON'T STOP THE BEAT	Mercury	PR03203 (E)	Pop	Junior Senior (Theater/Dave)
30	22	TENTH WINDOW	Virgin	CDV2987 (E)	Pop	Mossie Attack (De La Naja/Darville)
31	21	ONE BY ONE	RCA	7432193482 (E)	Pop	For Fighters (Bakula/Keane/For Fighters/Kager)
32	28	MELODY AM	Wall of Sound	WALL011 (E)	Pop	Royce (Rovinsky)
33	NEW	HOME	Epic	5050632 (E)	Pop	Dixie Chicks (Dixie Chicks/Marries)
34	26	ONE DAY AT MIDNIGHT	East West	50661582 (E)	Pop	David Gray (Gray/Carter/Pullon)
35	1	THE ESSENTIAL	Epic	5104842 (E)	Pop	Dave Navarro (Dave Navarro/Varius)
36	46	A LITTLE DEEPER	Polygram	589592 (E)	Pop	Mis-Teepee (Brett/Johnson/Wood/PunchDrum)
37	NEW	THE CELTIC CHILLOUT ALBUM 2	Decca	CD17009 (E)	Pop	Rachel O'Riordan (Moran)
38	18	STATUES O'	Echo	ECH04104 (E)	Pop	Mosk (Molecki)
39	6	JOH GRÖBAN	Reprise	8328481542 (E)	Pop	Josh Groban (Josh Groban/Various/Manning/Interscope/Mercury)
40	6	BIOGRAPHY - THE GREATEST HITS	Arista	820366222 (E)	Pop	Liza Minnelli (Decca/Interscope/Mercury/Columbia/Various)
41	43	DIVE IN	Mercury	06392 (E)	Pop	John Legend (Legend/Hedges/James & Remark/Various)
42	36	THINKING IT OVER	V2	VW1017172 (E)	Pop	Liberty X (Young)
43	2	THE YOUNG AND THE HOPELESS	Epic	506489 (E)	Pop	Rock (Charlton/Walsh)
44	NEW	DAMNATION AND A DAY	Epic	5106332 (E)	Pop	Cradle Of Filth (Cook/Dark Of Fire)
45	21	GOTTA GET THRU THIS	Polygram	831522 (E)	Pop	Daniel Bedingfield (Bedingfield/Stratton/O'Donovan/Sony)
46	11	ESCAPOLOGY	Epic	5A15392 (E)	Pop	Robbie Williams (Chambers/Bow)
47	NEW	KEEP ON YOUR OWN SIDE	Domino	WMSD0128 (E)	Pop	The Kooks (Virell/Hall/The Kooks)
48	10	PARACHUTES	Parlophone	527082 (E)	Pop	Colony (Nelson/Cadogan/Phon)
49	RE	SOMEWHERE IN TIME	Decca	065320 (E)	Pop	Danny Davenport (Barlow/Manning/Woodcock)
50	18	BAD	Epic	4520209 (E)	Pop	Michael Jackson (Janet/Jackson)
51	48	ADIOSOLAVE	Epic/Interscope	5101302 (E)	Pop	Audioslave (Ratliff/Audioslave)
52	NEW	SING THE SORROW	DreamWorks/Polygram	0454842 (E)	Pop	AFI (Finn)
53	18	US	Bianco Y Negro	052749562 (E)	Pop	Blanco Y Negro (Blanco Y Negro)
54	42	HEATHER CHEMISTRY	Big Brother	BB0205 (E)	Pop	Heather (Big Brother/Interscope)
55	48	THEIR GREATEST HITS - THE RECORD	Polygram	804842 (E)	Pop	Eric Burdon (Burdon/Phon/Various/Interscope)
56	47	THE CORAL	Deltasonic	DALTC008 (E)	Pop	The Coral (Deltasonic)
57	49	COMFORT IN SOUND	Echo	ECH04103 (E)	Pop	Feeder (Norton/Nicholas)
58	41	THE IMMEDIATE COLLECTION	Virgin	7535340 (E)	Pop	Madonna (Various)
59	44	ORIGINAL PAPER MATERIAL	Island	CD17009 (E)	Pop	The Streets (Street)
60	62	NELLYVILLE	Universal	018082 (E)	Pop	Nelly (Lauri Black)
61	114	CALIFORNICATION	Warner Bros	5067462 (E)	Pop	Red Hot Chili Peppers (Fisher)
62	53	THE GREATEST HITS 1970-2002	Mercury	0498 (E)	Pop	Queen (Queen/Richard/Robert/Mack/Moran/Varius)
63	46	200 KING IN THE WRONG LANE	Interscope/Polygram	41656 (E)	Pop	101 (Harris/Kierulff/Various)
64	18	UNBREAKABLE - THE GREATEST HITS VOL 1	Epic	6121700 (E)	Pop	Wycle Duce (Wycle Duce/Various/Warner/Vari/Vari)
65	7	NO FLUO	Epic	509494 (E)	Pop	Big Brother (Skaif/Interscope)
66	51	GREATEST HITS I II III	Phonogram	528882 (E)	Pop	Queen (Queen/Richard/Robert/Mack/Moran/Varius)
67	26	US - 30 HITS	RCA	078638007 (E)	Pop	Chris Young (Various)
68	62	ALL RISE	Innocent	CD5IN (E)	Pop	Frank Ocean (L.A. Reid/Christopher Brown/Justin Bieber)
69	181	OFF THE WALL	Epic	CD 0448 (E)	Pop	Michael Jackson (A&M)
70	58	SWING WHEN YOU'RE WINNING	Chryslers	CD012 (E)	Pop	Robbie Williams (Chambers/Bow)
71	37	SONGS IN A MINOR	Epic	J1061230022 (E)	Pop	Alicia Keys (Duppy/Brother/Vari/Vari)
72	13	VODOODO CHILD - THE COLLECTION	Universal	TV10222 (E)	Pop	Janet (Janet/Chandra/Enders/Di Leo/Kahn/Karn/Vari/Vari)
73	68	IT HAD TO BE YOU - THE AMERICAN	Jive	742126671 (E)	Pop	Red Stewart (Ramsey/Perry/David)
74	57	SILVER STAR	Rounder	1208482 (E)	Pop	Nickelback (Parashak/Nickelback)
75	RE	WHAT MY HEART WANTS TO SAY	Epic	514215702 (E)	Pop	Enrique Iglesias (Enrique Iglesias/Interscope)

WEEK 1 Highest new entry, NEW Highest debuter, ▲ Sales increase, ▲ Sales increase 5% or more

TOP COMPILATIONS

WEEK	LAST	ARTIST	Label/Cat	Chart Position	Genre	Notes	
1	1	THE VERY BEST OF COLD FEET	Universal	0980820 (E)	Pop	Various (Various)	
2	2	THE VERY BEST EUPHORIC HOUSE BREAKDOWN	Telepat	TV0805 (E)	Pop	Various (Various)	
3	1	THE VERY BEST OF UNPLUGGED 2	UMG/Interscope	508623332 (E)	Pop	Various (Various)	
4	NEW	CHICK FLICKS - THE SEQUEL	UMTV/WSM	WSM02125 (E)	Pop	Various (Various)	
5	3	TRANCE NATION - FUTURE	Ministry of Sound	MOSCD011 (E)	Pop	Various (Various)	
6	4	CLUB MIX 2003	Universal	TV08152 (E)	Pop	Various (Various)	
7	6	THE VERY BEST OF RELAXING CLASSICS	Decca	4738272 (E)	Pop	Various (Various)	
8	NEW	SMOOTH JAZZ 2	UCL	0686131 (E)	Pop	Various (Various)	
9	7	LIVE FOREVER - THE BEST OF BRITPOP	Virgin	EM105123 (E)	Pop	Various (Various)	
10	NEW	SHAMROCKS AND SHENAGANS	WSM	WMSD0129 (E)	Pop	Various (Various)	
11	NEW	FUTURE TRANCE 2003	Virgin	VD02518 (E)	Pop	Various (Various)	
12	2	O THE ALBUM	EM	Virgin/Universal	3685242 (E)	Pop	Various (Various)
13	2	CHICAGO (OST)	Epic	5125241 (E)	Pop	Various (Various)	
14	20	8 MILE (OST)	Interscope/Polygram	403832 (E)	Pop	Various (Various)	
15	10	LUV SMASH HITS	EM/Virgin	Universal/TVDC0151 (E)	Pop	Various (Various)	
16	14	FRIENDS REUNITED	Universal	TV08042 (E)	Pop	Various (Various)	
17	2	STRANGE AND BEAUTIFUL	WSM	WMSD0122 (E)	Pop	Various (Various)	
18	18	ALL TIME CLASSIC TEARJERKERS	WSM	WMSD0118 (E)	Pop	Various (Various)	
19	3	BRIT AWARDS ALBUM	BMG	028150342 (E)	Pop	Various (Various)	
20	15	THE VERY BEST OF DAVE PEABACE DANCE ANTHEMS	Telepat	TV0805 (E)	Pop	Various (Various)	

# THE OFFICIAL UK CHARTS SPECIAL LIST



22 MARCH 2003

## MIDPRICE

This Week	Last Week	Title	Artist	Label (Distribution)
1	1	ALL RISE	Blue	Innocent CDSDM9 (UK)
2	3	THE MAN WHO	Travis	Independent/ISOMNDC (TEN)
3	<b>NEW</b>	SONGS IN A MINOR	Alicia Keys	J 742128282 (BMG)
4	2	CAMINO PALMERO	The Cuffing	R 742129102 (BMG)
5	5	RIGHT NOW	Atlantic Kiten	Innocent CDSDM9 (UK)
6	<b>NEW</b>	SILVER SIDE UP	Nickelback	Roadrunner 1206462 (UJ)
7	4	THE VERY BEST OF THE POPES	The Popes	WGM 85374255 (TEN)
8	9	TRACY CHAPMAN	Tracy Chapman	Elektra 75506747 (TEN)
9	11	LOST SOULS	Does	Heavenly HWNL2612 (UK)
10	13	LOVE IS HERE	Stratovril	Chrysalis 525332 (UK)
11	19	O BROTHER, WHERE ART THOU? (OST)	Various	Mercy 170652 (UK)
12	7	BEST	Kubasan	Moksha 742128811 (BMG)
13	<b>NEW</b>	JAGGED LITTLE PILL	Ahava Morissette	Maverick 83264902 (TEN)
14	6	NOT THAT KIND	Anastacia	Epic 6714212 (UK)
15	16	WHAT NOW HITS?	Red Hot Chili Peppers	Parlophone/CMDTL107 (UK)
16	15	GREATEST	Duran Duran	EMI 426292 (UK)
17	12	LIFE THRU A LENS	Robin Williams	EMI CDSWB527 (UK)
18	8	WORLD OF OUR OWN	Wendie	S 742129108 (BMG)
19	19	I WOULD BE EXPECTING YOU	Robbie Williams	EMI 540062 (UK)
20	14	BORN TO DO IT	Craig David	Widulter CWMLD22 (TEN)

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## BUDGET

This Week	Last Week	Title	Artist	Label (Distribution)
1	<b>NEW</b>	SEVEN ASSE PICES	The Detroit Cobras	Rough Trade RTADESCD00 (PI)
2	1	YOU REALLY GOT ME - THE BEST OF THE ALTERNATIVE ALBUM	Kinks	Real Gone SCL5500 (PI)
3	4	PAR/PASSO	Vinícius	EMI 6048 5614702 (UK)
4	5	THE BEST OF	Tony Preradovic/Pets	Nones 852690 (UK)
5	6	BEST OF	Wika Nelson	Columbia 484942 (UK)
6	4	HITS COLLECTION	Alma Adoma	Spectrum 551292 (UK)
7	11	INSOMNIA'S DREAM	Adoma	RCA 0782147682 (BMG)
8	10	MEAT CATS & FRIENDS	Epic	Epic 500172 (UK)
9	14	THE LOVE SONGS	Andy Williams	Columbia 487142 (TEN)

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## R&B SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distribution)
1	<b>NEW</b>	ALLI HAVE	Jennifer Lopez feat. LL Cool J	Epic 671302 (TEN)
2	<b>NEW</b>	IN DA CLUB	50 Cent	Interscope 4027841 (RU)
3	<b>NEW</b>	GOSIP FOLKS	Mykki Eklat feat. Ludacris	Elektra E39817 (TEN)
4	2	SING FOR THE MOMENT	Emman	Interscope/Polydor 4029812 (UK)
5	1	WORK IT	Nelly feat. Justin Timberlake	Universal/MSCT4012 (UK)
6	3	CRY ME A RIVER	Justin Timberlake	Jive 425482 (PI)
7	4	LOSE YOURSELF	Emman	Interscope/Polydor 4029828 (UK)
8	5	STOLE	Kelly Rowland	Columbia 6735182 (TEN)
9	6	HEY MA	Cam'ron feat. Ju\$ta Santana	Roc-A-Fella/Fleming 0037424 (UK)
10	7	'03 BONNIE & LYDIE	Jay-Z feat. Beyoncé Knowles	Roc-A-Fella/Fleming 0770102 (UK)
11	8	GIMME THE LIGHT	Sean Paul	Atlantic 4701460 (TEN)
12	9	HIT THE FREEWAY	Toni Braxton	Arista 9261705831 (BMG)
13	10	PARADISE	LL Cool J feat. Amarle	Def Jam/Interscope 9637022 (UK)
14	11	OK	Big Brown	Epic 6752127 (TEN)
15	12	MUNDIAN TO BACH KE	Pavani MC	Showbiz/Intarsia/Karma 6748840282 (PI)
16	13	FABULOUS	Jehwin	Warner Bros 7569123 (TEN)
17	16	DILEMMA	Nelly feat. Kelly Rowland	Universal/MSCT40229 (RU)
18	14	THUGZ MANSSION	Pac feat. Jay-Z	Interscope/Polydor 4029542 (UK)
19	17	STREET LIFE	Beanie Man	Virgin VVS1766 (UK)
20	15	REMINISCE/WHERE THE STORY ENDS	Blazin' Squad	EastWest/SUAD00030 (TEN)
21	18	MAKE IT GLAP	Blaze Phyness feat. Spiff Star	J 8267650003 (BMG)
22	21	WHEN THE LAST TIME	Casta	Arista 820652211 (BMG)
23	22	MISS OUT	Aylish	Virgin E98-14105 (Import)
24	19	THE STREETS	Wc feat. Snoop Dogg & Nate Dogg	Def Jam/Mercy 0778852 (UK)
25	24	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 672537 (TEN)
26	20	LIKE I LOVE YOU	Justin Timberlake	Epic 675436 (PI)
27	27	REACT	Jeri Harmon feat. Redman	J 742129108 (BMG)
28	<b>NEW</b>	WORK IT OUT	Nelly	Universal/MSCT4012 (UK)
29	25	GUESS YOU DIDN'T LOVE ME	Ne-Yo	Universal/MSCT4012 (UK)
30	<b>NEW</b>	BULLETPROOF-WALLETS	Disciplesa Gilah feat. Redman	Def Soul 777608 (UK)

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## COUNTRY

This Week	Last Week	Title	Artist	Label (Distribution)
1	1	UP!	Shania Twain	Mercury 1704942 (UK)
2	3	HOME	Dixie Chicks	Epic 506602 (TEN)
3	2	CHINATOWN	Boyz n da City	EMI 591462 (UK)
4	6	COME ON OVER	Strawberry Twain	Mercury 1702712 (UK)
5	4	THE MAN COMES AROUND	Johnny Cash	WestHighway 603282 (PI)
6	5	IF I KNEW YOU	Boyz n da City	Network 36252 (UK)
7	10	HALOS & HORNS	Dolly Parton	Sanctuary SANC126 (PI)
8	12	YESTERDAY'S MEMORIES	Daniel O'Donnell	Rosette ROS02020 (INDU)
9	9	NEW FAVORITE	Innocent Krauss & Union Station	Rooster RFOUC0 0495 (Import)
10	8	TWISTED ANGEL	Diya Chica	Coru/London 052785382 (TEN)
11	14	WIDE OPEN SPACE	Rayon Adams	Epic 498422 (UK)
12	15	OPEN SPACE	Ryan Adams	EastWest 770232 (UK)
13	11	CRY	Faith Hill	Warner Bros 536248362 (TEN)
14	13	FALLER	Kathleen Edwards	Zoe ZDE133 (PROF)
15	10	FLY	Dixie Chicks	Epic 6051512 (TEN)
16	<b>NEW</b>	JERUSALEM	Sue Earle	Epic 509462 (TEN)
17	18	I NEED YOU	LeAnn Rimes	Coru/London 052785382 (TEN)
18	20	THIS SIDE IT	Nickel Creek	WEA 02781802 (TEN)
19	16	FORGET ABOUT IT	Innocent Krauss	Rooster RROCD 0465 (DIR)
20	17	DEEPER STILL	Boyz n da City	Sanctuary SANC126 (PI)

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## ROCK

This Week	Last Week	Title	Artist	Label (Distribution)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 53028402 (TEN)
2	<b>NEW</b>	KEEP ON YOUR MEAN SIDE	The Kills	Domino WHD0204 (UK)
3	2	DARKENATION AND A DRY	Contra D'Eliah	Epic 519822 (TEN)
4	4	THE ESSENTIAL CLASH	Columbia 6101892 (UK)	
5	2	VERY BEST OF - EARLY DAYS & LATTER DAYS	Le Zoupein	Atlantic 756726192 (BMG)
6	<b>NEW</b>	SING THE SORROW	AFI	DreamWorks/Polydor 0030402 (UK)
7	3	ONE BY ONE	Foo Fighters	RCA 7423173482 (BMG)
8	4	AUDIOTIVE	Audiobine	Epic/Interscope 510130 (UK)
9	5	CONCERT IN SOUND	Fefe D'Eliah	Hik NINE127X (PI)
10	9	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759626812 (TEN)

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## DANCE SINGLES

This Week	Last Week	Title	Artist	Label Cat. No. (Distribution)
1	<b>NEW</b>	TOGETHER	Antiral Funk feat. N. Enison	Skin SKINTXZ (JAM/PP)
2	3	MOVE YOUR FEET	Junior Senior	Mercury 618491 (UK)
3	1	MID FIRE	Bad Company UK/Retrax! Cu	BC Records BCRUK028 (SBC)
4	4	BLUE HEAVENS	Ladytron	Telstar/Novicia H-F 1213AS311 (PI)
5	<b>NEW</b>	DOWN AND UNDER (TOGETHER)	Kid Creole feat. MC Sharkano	Skin SKINTXZ (JAM/PP)
6	<b>NEW</b>	HAYLING	KFC Kabana	Skin SKINTXZ (JAM/PP)
7	2	ON MY MIND	FutureShock feat. Ben Onono	Junior/Parlophone 126955 (UK)
8	4	EPLÉ	Roxypop	Wall of Sound WALLT030 (V)
9	<b>NEW</b>	SHAKE IT IS COMING	Fall Intention & Shena	Essance ESG10 (IMP/PP)
10	10	BEYOND SOMETHING YOU DON'T KNOW	DJ Format feat. Chai Tina & Aiki	Genuma SEND047 (V)
11	<b>NEW</b>	YEA YA SHIMMY	Pan Kragu & Fly 5.T.E.	AD Around The World 021082314068 (V)
12	12	LOSSING MY EDGE	LBC Soundystem	Output OPRF402 (UK)
13	18	BOMBSCARE	2 Bad Mike	Moving Shadow SHADW0101 (SRD)
14	9	LIGHTERS/MUSIC PLEASE	King Unique	Junior BR001 (ADD)
15	<b>NEW</b>	FRAGILE/ROCK/FORCE	Roy & Dylan	Renegade Hardware RH055 (SRD)
16	10	100%	Various Artists	Moving Shadow SHADW1006 (SRD)
17	15	WHERE LOVE LIVES	Alizon Limerick	Credence 8287650 (SRD)
18	13	94	Various	Moving Shadow SHADW1040 (SRD)
19	<b>NEW</b>	DONNA KEBAB	Artist Unknown	White Label NTR30 (SR)
20	6	SOLARCAST	Solar Storm	Red Language LOST023R (V)

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## DANCE ALBUMS

This Week	Last Week	Title	Artist	Label Cat. No. (Distribution)
1	3	MELODY AM	Roxypop	Wall of Sound WALLP027 (V)
2	4	BAD	Michael Jackson	Epic 45209014520290 (SRD)
3	<b>NEW</b>	D DON'T DONT STOP THE BEAT	Junior Senior	Mercury 095201 (UK)
4	2	100% WINNING	Moskie Attack	Virgin V2561 (V)
5	1	STATUS	Various Artists	Echo ECHLPA4ECHM04 (PI)
6	7	THE VERY BEST EPIC/HIS/VEGAS BREAKDOWN	Dirly Vegas	Telstar TVBMS - JTTC03037 (BMG)
7	<b>NEW</b>	SMILE TIMES	Various Artists	Ministry Of Sound - AMOSDB1 (IMP/PP)
8	8	TRANCE NATION - FUTURE	Sugababes	Island/Univ.-Label - CDD122 (V)
9	5	ANGELS WITH DIRTY FACES	Various	Pias Recordings - PIAS08512 (V)
10	<b>NEW</b>	2 ANGEL - AS HEARD ON RADIO SOLIDWAX	Various	Various

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## MUSIC VIDEO

TW	LW	Title	Label Cat. No.
1	1	ZWAN - Mary Star Of The Sea	Reprise 52C584C52
2	2	DAVID DUNN - Live	Warner Music Video 1972891 (US)
3	3	QUEEN - Greatest Video Hits - 1	Parlophone 235449
4	2	VARIOUS: The Last Waltz	ARCA 112729
5	8	DANIEL O'DONNELL: Shades Of - Volans 5	Rosette RSV5421
6	6	MICHAEL JACKSON: History On Film - Volume 5	SMV Epic 501382
7	7	MICHAEL JACKSON: History Greatest Hits - History	Intarsia 65661435333
8	11	UZ: The Best Of - 1995-2000	BMG Video 328202582
9	4	VARIOUS: The Best 2003	Warner Brothers 526139
10	10	LEZ ZEPPELIN: Song Remains The Same	Various

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MUSIC WEEK 22 MARCH 2003

## STORE OF THE WEEK

## SPIN CDS

## STORE DETAILS

Dave Dodds, the owner, opened Spin in 1989. Spin started out as a standard back-catalogue specialist. With the launch of its mail order business more than 10 years ago, Spin went from being a store with a mail order service to a major mail order company with a strong retail outlet.

Store size: 65 sq m  
Music stocked: All, current, americana, powerpop

Areas of specialisation: Back catalogue, particularly West Coast  
Local competition: RPM, CD Express, Steel Wheels

## Spin's Top 10 Chart:

1. **Grateful Dead** - Dicks Picks 27 (Grateful Dead)
2. **Rory Gallagher** - Wheels Within Wheels (Capo)
3. **Various Artists** - Legend of A Mind (Universal)
4. **Fairport Convention** - Unhalfbricking (Universal)
5. **Terry Reid** - The River (US Import)
6. **Bob Dylan** - Rolling Thunder Revue (Sony)
7. **David Lindley** - Twangy Bang 3 (DE, Inc)
8. **Love** - 4-sail (Warner)
9. **Howlin' Wolf** - London Sessions (Deluxe Edition) (Universal)
10. **Alto Adams Temple** - Universal Zen (Fractal)

## STEVE CURRIE, MANAGER

"A secret of our success has been that we started buying music that we liked and listened to and people came in and bought it. We have more than 9,000 people on our database who we email monthly, letting them know of upcoming releases and releases. We started the mail-order business about ten years ago and it has grown so much that over the past two years we've increasingly focused on the internet/mail-order side of things as the shop takes care of itself. Advertising in magazines like Q, Mojo and Record Collector has paid off and, along with the website and newsletter, we pick up around 50 new customers a month.

Most of our customers tend to be updating their record collections, although we have an ever increasing number of younger people who are discovering the music for the first time. We put acts like Gram Parsons and The Byrds in the racks for around £6.00 and they fly out. All the mid-price DC ranges from the majors keep getting cheaper, particularly if you can buy in quantities over 50 like we do. We've just got in the new Howlin' Wolf double CD, The London Sessions, on Universal. We bought 150 of them and they came in and went straight out the same day.

"I've been with the shop for five years and I've seen major growth. Although our website isn't set up for online purchasing, we have a reference number system so once a customer sets up an account with us they don't have to keep sending their bank details. We're getting a couple of dozen orders a day from around the world, though



Spin: focus on internet/mail order

the onus tends to be more on Europe. Working on the outside of the mainstream has been great. We do get support from the majors. The raves are getting to know what our needs are and try to meet them.

It can freak them out, though, when they come in with something like a brand new Michael Jackson album with all the extras and we're not at all interested, but then they pull some obscure album of Spirit demos out of their bag and we'll take 100. We know what we sell and an act like the Grateful Dead accounts for around 10-15% of our business and the rest of the West Coast late Sixties acts are prime material for us. You could say looking to the past is our future."

Address: 8 High Bridge, Newcastle upon Tyne NE1 1EN  
Tel: 0191 261 4741  
Fax: 0191 261 4747  
Email: mailorder@spindocs.fs.business.co.uk  
Web: www.spincds.com

NEW RELEASE  
COUNTDOWN

## ALBUMS

**This week**  
Evan Dando Baby I'm Bored! (Setanta); Futurehush Phantom Theory (Junior Paraphone); Har Mar Superstar You Can Feel Me (B-Unique); Paul McCartney Back In The World (Paraphone); Darrell Mansage Neon Nights (London); Prince The Rainbow Children (George V)

**March 24**  
Adhes: The 26 Mixes For Cash (Warg), The Cardigans Long Gone Before Daylight (Stockholm/Polydor); Celine Dion One Heart (Epic); Linkin Park Mezzora (Warner Bros); Placebo Sleeping With Ghosts (Glo); Simply Red Home (implyred.com); Zangain Zangain (XL)

**March 31**  
Ruby Amanfu Smoke & Honey (Polydor); Des'ree Dream Sucker (SZ); Mis-Teeq Eye Candy (Telstar); Spiritualized The Complete Works Vol. 1 (Spaceman/Arista); The White Stripes Elephant (XL)

**April 7**  
Ablet's Vehicles & Animals (Paraphone); Dicks Chicks Landless (Columbia); The Donnas Soand The Night (EastWest); MJ Cole Out To The Chase (Falkin' Lou); Smog Supper (Dunmore); Lucia Williams World Without Tears (Last Highway)

**April 14**  
Akayla Parker Urban Ladies (Polydor); Run-DMC Greatest Hits (Profile/Arista); Scooter The Stadium Techno Experience (Geff); Tunes/Edel UK; Bob Sinclair Bob Sinclair III (Defected); Swag No Such Thing (Vertigo); Various Fame Academy Vol. 2 (Mercury)

**April 21**  
Arab Strap Morday At The Hug & Point (Chemikal Underground); Grand Pogo Football Club Shampoo Victims (Arista); Madonna American Life (Warner); Kym Marsh Its (Mercury)

**April 28**  
Fleetwood Mac Say You Will (Reprise); Goldfrapp Black Cherry (Mute); Macy Gray The Trouble With Being Myself (Epic); David Sneedon Ice (Mercury); Thorne Beyond These Things (Walt Disney); Yeah Yeah Yeahs Fever To Tell (B-Unique)

## SINGLES

**This week**  
Blue U Make Me Wanna (Innocent); Ja Rule Mesmerize (Def Jam/Mercury); Mis-Teeq Scandiano (Telstar); Richard X vs Liberty X Being Nobody (Virgin); Simply Red Sunrise (simplyred.com); Westlife Tonight (S)

**March 24**  
Athlete El Salvador (Regal); Mariah Carey Boy (Def Jam/Mercury); Coldplay Clocks (Paraphone); Des'ree It's OK (SZ); Room 5 feat. Oliver Cheatham Make Love (Postiva); Scooter Weekend (Sheffield Tunes/Edel UK)

**March 31**  
India Arie Little Things (Universal); Atomic Kitten Love Doesn't Have To Hurt (Innocent); Celine Dion I Drove All Night (Epic); Avril Lavigne I Wish You Were A Prince; Space Cowboy Just Put Your Hand In Mine (Southern Fried)

**April 7**  
Daniel Bedingfield Can't Read You (Polydor); Death Cab For Cutie Paul Walter So You Say You Lost Your Baby (Concert); David Gray Be Mine (HIT/EastWest); Kym Marsh Cry (Universal); OOTSA Go With The Flow (Intermusic/Polydor); Lionel Richie Real Entice (Igales To Love & America) (Mercury)

**April 14**  
Ashanti to: Blur (Def Jam/Mercury); Blur Out Of Time (Paraphone); Jay-Z to: R.I.C.O. A-Fella/Mercury; Madonna Arise (Arista); Space Cowboy Just Put Your Hand In Mine (Southern Fried); Robbie Williams Come Undone (EMI); Yeah Yeah Yeahs Date With The Night (B-Unique)

**April 21**  
Busted You Said No Universally; Macy Gray When I See You (Epic); Kelly Osbourne Dig Me Out (Epic); Kelly Rowland Can't Nobody (Columbia); David Sneedon to: The White Stripes Seven Nation Army (XL)

**April 28**  
Enrique Iglesias Love & Hate (Wildstar); Groove Armada Easy (Pepper); Holden & Thompson Nothing (Loaded); Ronan Keating The Long Goodbye (Polydor); Marilyn Manson Midcrosse (Intermusic/Polydor); TLC Hands Up (Arista)

## IN-STORE NEXT WEEK: FROM 25/3/03



Press ads Richard X vs Liberty X, NERD, David Bowie, Celine Dion, Placebo, Room 5, Whitesnake, The Hollies, OK Go, Paul McCartney, Bangles, Placebo, Y4K, Hell Is For Heroes, Richard Ashcroft, Asian Dub Foundation, Kylie Minogue, Hande Yulaerli, Vaughan Williams, Britten, Best of British; Windows Placebo, Paul McCartney



Windows campaign; Queen Vs Vanguard, Simply Red, NERD, Blue; Press Ads Missy Elliott, Liberty X, Linkin Park, Mis-Teeq; TV ads B2K, Finch

MVC  
Listening posts Cardigans, Acoustic 3, Hall & Oates; Windows Linkin Park, Simply Red In-store Placebo, David Bowie, New Woman 3; Press ads Neil Reid, Kenny Garrett, The Beatles



Select listening posts F & Sara, Joe Jackson, BJ, Billy Banton, DJ Muggs, Black Box Records; Mojo Recommended Retailers of Dean Martin, Biju, Banton, Blues Traveler, State River Widening, Howe Gelb, John Doe, Joe Jackson Band

Safeway  
Albums Jennifer Lopez, Dionne Warwick

Sainsbury's  
Albums Simply Red, Late Night Sessions, David Gates, The Hollies, B2K, Whitesnake Big Brown, Celine Dion, Malachi, Heartbeat Love Songs, Elton John, Cardigans, Placebo, New Woman 2003, Linkin Park



Singles Richard X & Liberty X, Mis-Teeq, Blue, Linkin Park, Delta Goodrem; Danni Minogue, Jennifer Lopez, Timeless, Cannibal Corpse Soul Legends; Albums Paul McCartney, Boyzone, Danni Minogue, Bangles, Missy Elliott



In-store The Beatles, Pink Floyd, Melanie C, Classic Albums from £5.99



Ads Mother's Day, Linkin Park, White Stripes, Fugees; Windows Mother's Day, 2 CDs for £20

Linkin Park, Bowie & Ziggy Stardust; In-store Mother's Day, Aphex Twin, Late Night Sessions

WHSmith  
Singles Westlife, Scooter;

Album Simply Red: In-store Elton John, Celine Dion, New Woman 2003

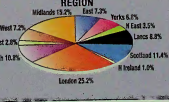
WOOLWORTHS  
Albums Simply Red, Jay Rule;

Celine Dion, Linkin Park, Mother's Day Promotion; Singles Coldplay, Blue, Scooter, Westlife, Room 5 feat. Oliver Cheatham

## SALES WATCH: TURIN BRAKES



TURIN BRAKES:  
ETHER SON  
LW Chart position: 8.  
Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of March 8, 2003. Source: Official Charts Company.



# WALL OF SOUND



We are 10  
**to celebrate WOS present:**  
10 international and 10  
national parties launching  
at Miami WMC 2003,  
The Penthouse Sagamore  
Hotel, 1671 Collins Avenue,  
22 March 2003 and  
including the official 10th  
Birthday Party at Fabric,  
19 September 2003.

Soon come singles:  
**Themroc**  
'Bloodline'  
**Eastwick and Hollway**  
'Number One'  
**Zoot Woman**  
'Its Automatic'  
**Medicine**  
'I Smile To My Eyes'  
**Röyksopp**  
'Sparks'  
**Blak Twang**  
'Publik Order'  
**Vinyl Dialect**  
'Ouch'  
**The Bees**  
'A Minna Menina'

**Cities include:**  
Amsterdam, Barcelona,  
Berlin, Birmingham,  
Brighton, Bristol, Cardiff,  
Dublin, Glasgow, Leeds,  
Liverpool, Manchester,  
Mexico City, New York,  
Paris, Reykjavik, Rio de  
Janeiro, Singapore, Sydney,  
Tokyo and Leicester.

Soon come albums:  
**Themroc**  
'Beyond These Things'  
**Medicine**  
'The Mechanical Forces  
of Love'  
**Vinyl Dialect**  
'Dialect'  
**American Analog Set**  
'Promise of Love'  
**Zoot Woman**  
'Zoot Woman'

Ten years is a long time in  
anyone's book... let alone  
one with most of the pages  
missing' **Mark Jones**  
[www.wallofsound.net](http://www.wallofsound.net)

**Also look out for:**  
The anniversary events  
and releases throughout the  
year including DVDs, box  
set, 10 Year Documentary,  
books and exhibitions...  
and the commemorative  
key ring.

**Eat the T-shirt**

# LOVE AND GOOD TIMES



# RETURN TO QUALITY CUTS AS UK LABELS TAKE STOCK

Go to this year's Miami Winter Music Conference and you might find it hard to believe how tough 2002 was for dance music. Phil Cheeseman reports on how labels are focusing on quality rather than quantity, while three success stories from outside the dance mainstream sum up the market

**D**ance music in crisis? You wouldn't think so looking at the preparations for this year's Miami Winter Music Conference, which runs from March 17 to 23. Potentially huge crowds are having the final touches put to them, parties have been booked and flight and hotel tickets have been locked down. The message is clear: never mind doom and gloom... let's party.

But their partying is central to dance music and the Miami Winter Music Conference, which started life as a small US-focused networking event, is now essentially one big party. For sheer intensity, it easily eclipses Ibiza.

But the rush to party does little to gloss over the underlying truth that things are not what they were. Whenever industry professionals meet, conversation invariably turns to the latest murmurs about who is in trouble and who has just gone bust. Things have been tough. 2002 was a troubled year for the music business as a whole, but for dance the pain has been particularly acute. Against a backdrop of fewer crossover hits and falling sales of singles and all-important compilation albums, some familiar names bit the dust.

The legendary New York label Strictly Rhythm went into receivership in October, the same month Warner shut down another dance music legend, frt. Universal closed Manifesto and reduced its dance focus to Serious, which also cut it was pulling out of music. Well-known DJ mix series Global Underground gave up the ghost and there was trouble in the superclub world as Cream shut down and Gatecrasher went monthly. In publishing, Scottish dance mag Wax closed its doors, followed by the higher-profile Ministry magazine. Indeed, radical respicing at



Feeling Positive: the EMI imprint's newcomers Room 5 (left) look set to follow their labelmates Lasgo into the UK singles chart

Ministry of Sound, the incumbent dance music behemoth, tells the story almost on its own as the company embarked on a drive to move away from its costly joint venture strategy. If the larger labels have not quite deserted dance, they're certainly beaten a hasty retreat.

EMI's Positive imprint however, celebrating both its 10th year and another Top Dance Label decoration at the Music Week Awards, is one label you'd put your house on surviving. With a remit to release big dance records of any style, the label has been able to ride changing genres, last year scoring hits with acts as

diverse as Lasgo and Shy FX.

"It is certainly not as easy as it was," says Positive director Jason Ellis. "Labels are having to be much more selective with

**'It is not as easy as it was. Labels are having to be much more selective with records now' — Jason Ellis, Positive**

records now. Good quality house at the specialist and cool end of the market seems quite vibrant although, of course, it doesn't generate as many hits, so for us it's a matter

of managing and lowering levels of expectation within the company.

"Pop-trance has been the biggest thing commercially in the last year and I think well-done covers in that genre will continue

to succeed — there's always that familiarity factor with radio."

For all that, Positive's next big hit will be Room 5's Make Love from Belgian producer Junior Jack — a straight-up house cut. Based on a sample from Oliver Cheatham's Get Down Saturday Night, the track — which featured on last year's Music Week Miami CD — has received huge exposure thanks to a TV commercial for Lynx.

"I think it proves that if you give this type of record the right exposure, it will open the door for other records," says Ellis. "Even up until a few weeks ago, we were still finding it tough at radio with the record."

With hindsight, it is easy to see the bubble now and it is equally easy to see that it has burst. The scarcely credible inflation in record advances between 1999 and 2001, for what were essentially one-off singles was as good an indication as any that a correction was due and no more so than when a DB Boulevard tune went for an estimated £300,000, closely followed by a Moony track for £400,000 — deals described by Ellis as "the straws that broke the camel's back".

"The bubble does seem to have burst," says Jonathan Woodfill at Independent Pressing, one of the UK's busiest vinyl pressing plants, which serves large and small labels alike. "Labels are being more cautious with initial pressing quantities. Every shop does not have the money to stock everything, so they are being cautious too. A small label that was pressing 2,500 two years ago might be doing 1,500 now, but the bigger and better-known labels will typically be pressing 58,000 on a first run. The drop seems to have steadied and there are just as many new titles and new labels as there have ever been. The market is buoyant, but hard."

The decline in dance seems to have hit the mainstream end of the market hardest, although there is plenty of evidence that vinyl sales for smaller labels have dropped too, the most-head phrase is that "dance music is going back underground". True or not, the keyword that many return to is "quality", it is a case of back to core principles: quality music and quality events.

Steve Owen, dance albums buyer at HMV, agrees with the ethic. "Quality music > p20

## SCOOTER FLOURISHES UNDER RADAR OF TASTE POLICE

Scooter sold more than 1m records in the UK last year for Sheffield Tunes/Edel, but although The Logical Song was the 15th-best-selling single of 2002 and sixth-most-played video on the Box, it failed to scrape the end-of-year airplay Top 50. Edel managing director Daniel Lyett believes radio is missing a trick.

"I love dance music. I always have done, and it has gone a little bit flat. I'm not knocking it, because it has enabled a few of us to enjoy a gap in the market. Something like Scooter is obviously dance-based, so that is why it can sit under the umbrella of that genre. But I would also say that, ultimately, it is pop music. It is not coming from a particularly cliquy area as perhaps dance music normally tends to do.

It is very interesting that, despite a lack of support from London-based national media, it still works, and that is a key issue if you look at artists like Scooter and labels like All Around The World. Our key area is The Box, because that gives us an opportunity to reach a national audience. The Box and those Empa stations are the only area where the audience programmes the shows and when that happens they vote with their feet, as they do when they go and buy the records on a Saturday morning.

We have sold 585,000 singles and 200,000 albums with Scooter and we do sort of feel, if we have managed to achieve that without the help you would normally need to break an artist, where could this have gone had there been a full gamut of support?

Radio and TV programmers make their playlist choices based not just on sales, but also their format and the identity of their station and you have to be aware of those considerations. But when you have got people voting with their feet, as they have done with this



Scooter

like there is an embarrassment factor. People think it is going to sell well, it is going to chart high, lots of kids are going to buy it, but they don't want to be seen by their friends to support it.

Once The Logical Song was number two in the chart, everybody came on board. So you think, 'We've cracked it, we've broken down the barriers', but then the next single comes along and the same thing happens — until it is number six in the chart, they ignore it. It is still the kids that go out on a Friday or a Saturday night outside the W25 who are going to go out and buy it.

We worked with Chicane and Xtravaganza in the early days and at the time that was exciting, but that chillout/Ibiza thing has been done to death and you have got to move on to something new. I don't proclaim Scooter as the saviour of dance music, but it does allow us to take a large slice of the club: Friday and Saturday playlists. So see the real cool guys, such as Ministry Of Sound, going down this route as well, because they realise it is no longer about x, y or z, it is about DJ Sammy."

**AATW SCORES A HIT WITH THE MASSES**

Blackburn-based label **All Around The World** sold nearly 570,000 singles across the counter last year, while its first two Clubland compilations, released through **UMTY**, have sold more than 700,000 copies combined. Director **Matt Cadman** says AATW's commercial dance will continue to thrive even without the blessing of the London-based dance cognoscenti.



**Matt Cadman**

the scene, really. Fortunately, dance has moved on a lot and this ridiculous obsession with labels and tags has gone slightly, to the point where it is only really being perpetuated by some of the print media. I think magazines like *DJ* and *Mixmag* were more reluctant to change and they are probably quite right because the people who buy this kind of dance

music aren't really dyed-in-the-wool clubbers in the same way; it is a lifestyle market.

"Things have been going well for us and it is a combination of being able to release good tracks and ensuring you have your compilations covered. That is something we are very conscious of, hence the way we are working with Universal this year. With singles, I think at the moment everyone is getting a little bit concerned about the amount of cover versions that have been around. Six or seven months ago, everyone seemed to be looking for the latest trance cover version and they are still going in fairly high, but the volume is not really there at the moment.

You will always get out-and-out dance-based labels who would say we are not really a dance label, we are a pop-dance label, but those definitions are a bit

A lot of the more mainstream media are a little set in their ways in the kind of dance music they want to feature and what we do is not something that the national media is focusing on, despite the fact that the Clubland albums were the sixth and seventh best-selling compilations albums last year. But, as the year goes on, people will realise it is not just us that are doing this — everybody is doing the more commercial dance stuff.

People have always been going to the Ritzys and the Luminas. It is just the superclubs and the super-DJs that have had their day, because there aren't the tracks there to support them. In the end, you are only as good as your tracks."

does seem to be holding its own, while the commercial end is slipping," he says.

"Although having said that, the same old formula with the credible compilations, whatever DJ is mixing the latest club tracks, isn't working and shelf-lives are shorter.

Compilations need to be tied in with something, such as a tour or a club, or have a very good concept and those that get it right will do fine. The Fabric series, for instance,

seems to be getting it right and the new Defected compilations with Jay J and Miguel Migs is doing well."

Owen also notes that the current success story in dance is drum & bass, a genre that, depending on your viewpoint, either died a sudden death in the mid-Nineties or went back underground.

"Drum & bass lost its fanbase to UK garage, but now that's collapsed drum & bass



**Shy FX & T-Power: Hits helped Positiva win Top Dance Label at Music Week Awards**

seems to be coming back. It's always been a tight-knit scene, vinyl-driven, and records don't really need radio to cross over. There seems to be real kudos for being a skilled producer and they can survive on having a fanbase."

Another phrase on a lot of lips is "bar culture". Already a target for a number of compilations, the bar scene has been a real growth story over the past few years as more and more venues have bought late music and liquor licences. As the phenomenon of superstar DJs commanding vast sums of money to play at big venues subsides, smaller venues using lesser-known local DJs and residents are coming into their own.

"It is really changing the picture of clubbing," says Woodliffe. "People don't want to spend £15 or £20 getting in every week, so they're switching to bars with extended licences where the entrance might be free."

Dave Lee, who runs independent label Z

Records and records as Jakatta, Raven Maize and Joey Negro, notes the same trend. "One of the main reasons for going to a club used to be the late drinks licence," he says. "On the Continent, where they have always had late licences, there doesn't seem to be much difference, but it is changing in the UK. I think

**'Labels are being a lot more cautious with initial pressing quantities. Equally, shops are being cautious, too' — Jonathan Woodliffe, Independent Pressing**

in a lot of cases, bars are playing more commercial music, big records that people want to hear, as opposed to some clubs where you hear DJs playing whole sets of 82 mixes of records that have sold 100 copies."

It is tempting to take a UK-centric attitude when it comes to dance music. After all, the UK has been its biggest market for many years. But the large community of travelling DJs reports that the global scene is opening up, with cities in South America and Eastern Europe joining the likes of Australia and Asia in forming thriving club scenes with DJs, record shops, clubs and producers.

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**Moony: £400,000 record advance deemed expensive in hindsight**

"The UK was the first place to embrace the genre into the youth mainstream and it is probably true to say that it is the first territory to express some boredom with it," says Lee. "But if you travel to the Far East, Eastern Europe or even the US you will be struck by the growing popularity of it there – people are still really excited about clubbing and dance music in those territories. But it is probably also true to say that the R&B scene has swallowed some of dance's popularity – many of the clubs I play at are also running very busy and successful R&B nights which seem to be attracting women and a younger urban crowd."

"However, if the popularity of dance is declining, someone forgot to tell the 250,000 revellers who descended on Brighton for Fatboy Slim's beach party last summer, or the people snapping up Meike Luv, or even Kylie Minogue, all of whose most recent hits are based on a fairly standard house beat.

Dance is still an immensely popular genre and the people involved in it, from the industry professionals and DJs to the clubbers and record buyers, are still hugely enthusiastic. If they were not, there would not be more than 100 events at the Winter Music Conference and there would not be another packed

season in Ibiza coming up, not to mention the lesser-known but equally successful dates in the calendar such as the Amsterdam Dance Event. Now that the froth has been drawn off, there is a sense of getting back to the real thing: music itself.

"I think people have moved away from genre categorising and it has come back to the quality and content of a release that interests the majority of people," says Andie Daw of Logic/BMG dance compilation imprint Obsessive. "You need to be seen to be able to offer something different for people. I'm hoping it will go back to people making fewer but better records."

## HED KANDI PROFITS FROM MAINSTREAM BACKLASH

Hed Kandi is one of the few companies to have profited from the decline in mainstream dance compilations. Series such as *Twisted Disco*, *Disco Kandi*, *Beach House*, *Back To Love* and *Winter Chill* have mined their own seam of funk, house, Latin and disco and found a cult market which still remembers the glory days, says founder Mark Doyle.



Mark Doyle

"We are really exploiting a market that is separate to what all of the majors have been doing. They are trying to sell high volumes of commercial dance music to the masses, which is why the business is slightly coming apart at the moment. Everyone who used to be independent got swallowed up by majors, the market got saturated and there was no-one really making compilations the way they used to be done: well-produced compilations of contemporary music.

It kind of got away from that, with everyone just stuffing 40 tracks on a TV compilation and throwing them out in the market. There seemed to be a whole philosophy that once you got to 25 you were going to buy a love album or a Motown compilation or something. There's an awful lot of people that grew up with dance culture and were used to going out and tracking down tunes they heard in clubs, but once you get to 25 you don't have the time, you don't go clubbing as much, but there was no-one really compiling those records. We work on original dance music principles: we work with a lot of small labels and a lot of artists and through them you try and build a family where you have got a little movement going.

"What we have done is straddle two markets: a niche market of cool

compilations that don't sell huge numbers and the mass market with all the TV compilations. A Hed Kandi CD will sell between 15,000 and 20,000 in the UK. We look at a lot of TV compilations and people who were doing 100,000 are now struggling in at 30,000 to 50,000 and a lot of them are doing a lot less than that. It is the variations on Trance Club Classic in Ibiza which have caused all of these problems, because the market has just been saturated.

What we have very consciously tried to do is not pigeonhole ourselves. Although it's a really naff thing to say, I consider Hed Kandi to be a lifestyle brand. We can sell seven different CDs in a year in different styles, but they will all appeal to our target audience at some level.

The secret is that I sit down and I put whatever I like on the album. It could be something that sold five copies as a single or it could have sold 5,000. There is a hell of a lot of really good music out there from really good independent labels. We don't really have an agenda and it hasn't got to have 15 number one hits on to make it sell.

There will always be fads, but even with all the fluctuations and the knee-jerk reactions happening at the moment, there is a core of people that just like good quality dance music and we are in a unique niche to exploit that. We have had offers to do joint ventures and TV comps and I would rather sit here, stay true to the brand and sell 25,000 units than compromise the integrity of the brand and sell 100,000. I look at the people who are still in the game and they are the people who were there at the start and are doing it for the love of the music."

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# TOP TUNES UNITE ON MIAMI TASTER

To tie in with the Miami Winter Music Conference, Pioneer is backing this Miami Beach Plugging CD which highlights some of the tunes which will be presented to the dance community when they come together in the sunshine state of Florida this week. Supporting labels range from Multiply and Data, through to Hed Kandi, Single Minded and Motiv8.

**TRACK 1 GLIDER – Riding High (Original Mix) (Multiply)**, Comprising the duo Max Reich and Cozi Costi – as in turn, DJ/producer and vocalist – Glider has spent the past year writing and co-writing their debut album, which is due for release this coming May. This track is the first sample from that set.

**TRACK 2 Q BURNS ABSTRACT MESSAGE – Innocent (Joey Negro Mix) (NRK)**, This new mix of Q-Burn's Innocent, featuring vocals from Lisa Shaw, follows other mixes by King Britt and Magik Johnson and has already received interest from Radio One's Pete Tong and Lottie. It is signed to the UK independent NRK.

**TRACK 3 BKT – When The Music (Club Mix) (Single Minded)**, BKT stands for Brian "Keys" Thorne, the former keyboard player with Banana Republic, and this track samples 1979's Arthur-Baker-produced I Don't Need The Music by TM.

**TRACK 4 FUEL – Do For Love (Andy Morris Tribal Vocal) (Hed Kandi)**, Originally featuring on last year's Disco Kandi CD, this anthem fuses the classic vocal from Bobby Caldwell and a sample from She's Like The Wind. Now being prepared for commercial release, the track comes in this tough, tribal mix.

**TRACK 5 LUXX – Let It Shine (Dub Mix) (Shocking Music)**, Luxx comprise former Rah Band writer and producer Richard Hewson and his son Dan, who is best known for his work as a musician, mixer with acts ranging from Groove Armada to Madonna. The vocal version features the vocals of Debbie Sharp – ex-Dream Frequency – and will be promoted to clubs on white labels along with this mix.

**TRACK 6 CRAIG JENSEN – Club Lonely (Hed Kandi)**, Diving on the international stage since the early Nineties, Jensen covers a Lil' Louis track with this tune, which was originally released on a very limited white label and now returns with new mixes from Rulers Of The Deep and Johnny Fiasco.



**TRACK 7 ARTHUR BAKER FEAT PRINCESS SUPERSTAR – Return To New York (Whacked)**, This sleazy slice of electrochass is the result of Arthur Baker and Princess Superstar putting pen to paper and fingers to keyboards to create the theme song to trans-global club night Return To New York.

**TRACK 8 TOMCRAFT – Loneliness (Data)**, Released commercially in the UK on April 28, this electro-trance tune is already building underground buzz, starting back in March last year. Tomcraft is the pseudonym of Munich-based artist Thomas

Bruckner, who began building profile for this offering at last summer's Berlin Love Parade, leading to support from Radio One's Judge Jules, among others.

**TRACK 9 FAT MAN KICKS CAT – Don't You Know (Jungle Management)**, Hailing from Finchley, North London, FMKC highlight names such as Blondie, AC/DC, P Funk and Tom Waits among their influences and have received plaudits from tastemakers including Radio One's Ross Allen. Fortemakers include a performance at the launch of the Ross Allen/Cargo label, Casual Records, at the London club on April 3.

**TRACK 10 TOULOUSE LE PLOT FEAT KILLA BENIZ – Hot Steppa (Single Minded)**, Born in the Congo to the son of a warrior chief, Le Plot has been around the dance scene for several years now, including a two-year stint DJing the breakfast show on Paris's Radio Nove, before relocating to Camden in London.

**TRACK 11 TRANSLUENT FEAT O'DESSA – I Need You (Lost Edit) (Ark Records)**, Translucent debuted the original of this track in the spring of last year through Ark subsidiary label Obet, before it made an impact in the MW Club Chart Top 40. Now beginning to grow profile internationally, the nine-minute version of this tune is being showcased by select DJs in Miami.

**TRACK 12 DISTANT SOUNDS FEAT DAMAE – Just Wanna Luv U (Single Minded)**, Championed by Capital FM's Justin Wilkes and Kiss FM's DJ EZ as well as Galaxy FM, this tune follows Distant Sounds Top 20 Tune After Tune. Named among FHM's 100 sexiest women of 2002, Damae hosts her own TV show in Germany and is, of course, already known for her work with Fragma.

**TRACK 13 SNAP – Rhythm is a Dancer (Data)**, This new take on the early Eighties smash from the German outfit needs little introduction. Released commercially in the UK on April 21, it retains the heady feel of the original, backed with a new twist based on pumping bass lines and a euphoric arrangement.

**TRACK 14 NRC – Here Comes The Rain (Radio Edit) (Motiv8)**, Featuring the string line from the Eurythmics track Here Comes The Rain Again, this trance track has hit the upper reaches of the Music Week Club Chart as well as a string of other dance trend charts.

## Miami Beach Plugging CD

1. Glider – Riding High (Original Mix) (Multiply)
2. Q-Burns Abstract Message – Innocent (Joey Negro Club Mix) (NRK)
3. BKT – When The Music (Club Mix) (Single Minded)
4. Fuel – Do For Love (Andy Morris Tribal Vocal) (Hed Kandi)
5. Luxx – Let It Shine (Dub Mix) (Shocking Music)
6. Craig Jensen – Club Lonely (Hed Kandi)
7. Arthur Baker feat Princess Superstar – Return To New York (Whacked)
8. Tomcraft – Loneliness (Data)
9. Fat Man Kicks Cat – Don't You Know (Jungle Management)
10. Toulouse Le Plot feat Killa Beniz – Hot Steppa (Single Minded)
11. Translucent feat O'Dessa – I Need You (Lost Edit) (Ark Records)
12. Distant Sounds feat Damae – Just Wanna Luv U (Single Minded)
13. Snap! – Rhythm is A Dancer (Data)
14. NRC – Here Comes The Rain (Radio Edit) (Motiv8)



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# music week World Report 2003

## The annual guide to the global music industry



### Sector analysis

In-depth coverage of the record, publishing, retail/distribution and collection society sectors

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In-depth data on music sales, piracy, market shares, publishing and collection society income and retail trends for each of the world's top 40 markets

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Analysis of the emerging business models for the online distribution of music as well as an assessment of their prospects for success

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CMP

## OFF THE RECORD

## A NUMBER OF RECORD COMPANIES ARE FAILING TO NURTURE NEW ACTS

There's a general pessimism with British people. Is the glass half full or half empty? In this country it's always half empty. The so-called experts told us a couple of years ago that the housing boom was going to disappear up our backslides and there would be a housing crash, but we all know that really happened.

We've also been told for the last three years we've got a recession in this country, but nobody has spotted it yet. And what we're up to at the moment in the music business is selling every CD sales are falling and the business is in crisis. It's apparently obvious that it's happening, because it's all down to people buying CDs and people burning them themselves. Can you imagine what lovely Christmas presents they must make? But all that is a convenient excuse which certain record companies are happy to accept to disguise their less-than-impressive performance in nurturing new acts.

This stems from a decade ago when they studiously saw dance music as the future of music retailing, which turned out to be a ludicrously short-term view of the business. That brought about the demise of a lot of quality back catalogue product coming through. In this obsession, people took their eye off the really core part of the business, catalogue, which has not been topped up by top-quality bands coming through, apart from rare exceptions such as Coldplay. Belatedly, some of the companies have woken up to this and are now focusing on developing quality acts. At the end of the day, the destiny of this business is in the hands of the record companies who can, if they get their fingers out, begin to work their artists and work with people such as myself to encourage sales of a wealth of catalogue product. This sometimes tends to be an afterthought, but to me, is the most important part of the business. Instead of people making excuses about things they should be telling people about the excellent product that there is around to buy. With me the glass should be half full, I always try to be optimistic because if you're not optimistic about your business who else is going to be?

Russ Graelger is owner/founder of Music Zone

● Off The Record is a personal view

THE BIG QUESTION  
REBORN IN THE USA: CAREER RELAUNCH PLATFORM OR SIMPLY CAR CRASH TV?

Peter Ellen, Pop managing director  
"Car crash television, public humiliation? It is all those things. It's light entertainment but, in terms of developing or re-developing artists, it might work for them in a light entertainment context – but it is unlikely they will come out of it with a multiple album deal and an album that goes triple platinum around the world."



Steve Foster, group operations manager at Mackenzie Group

"It depends what sort of career they have. It is going to be practically impossible to relaunch a credible career on the basis of that. I don't think Tony Hadley will have a strong number one."

Clive Dickens, Absolute Radio programme and operations director

"It's definitely car crash TV, unless you want to spend your career touring with Jane McDonald. And I thought the production values of the programme were really bad."

Tony Wadsworth, EMI Recorded Music chairman/CEO  
"If it revives interest in an artist's career, it's got to be a good thing for the artist."

John Hegarty, advertising agency Bartle Bogle Hegarty founder

"It's bit of both which is the thing that is fascinating about it. Will they be able to go back in there or were they just one-hit wonders? With these things, the voyeurists are always going to be there which is what Big Brother is all about. This is just another thing on that."

Richard Stone, BMG commercial vice president

"Car crash TV? It's a multiple pile up, although I did laugh when Mark from Then Jerico told Tony Hadley, 'At least I can play guitar.' It's hard to see how much lower TV can sink – it's between this and Britain's dirtiest toilets."



Nick Boyles, Kim Wilde's manager at Onade Management

"I'm not sure if it's a multiple pile up, although I did laugh when Mark from Then Jerico told Tony Hadley, 'At least I can play guitar.' It's hard to see how much lower TV can sink – it's between this and Britain's dirtiest toilets."

Reborn In The USA, a pop reality TV contest featuring 10 one-time hit acts, is now in its second week on ITV2

## DIARY

Remember where you heard it: The Brits provided one of the first surprises of this year's SXSW when a very different-looking Blur took to the stage last Thursday for their first US gig in more than four years. Missing was bassist Alex James who failed to get a work visa in time, which meant his place was filled by a stand-in, who had to learn Blur's catalogue in a matter of hours...Blur shared the bill with what was emerging as an early contender for the most-hyped performance of SXSW, New York act The Rapture. Whether they manage to live up to the plaudits, particularly with a set that placed style above songs, remains to be seen. But, with plenty of UK label interest (Mercury's Matt Jagger and Richard O'Donovan are understood to be among the most interested), we should find out soon. Also picking up plenty of props from the US industry were Europeans Junior Senior and The Raveonettes...Back in Bighty, spare a thought for poor Aim head honcho Alison Venham. Besides having to spend endless amounts of time in a room with the BP's Peter Jamieson right now – only joshing, PJ – a computer glitch last week destroyed her database of more than 4,000 contacts. "It had everything on it, including family names and my favourite hotels and restaurants," sobbed Venham last Friday, before appealing for any contacts to forward their details to her again...Worried where that next hit is coming from? Well, a bunch of buffons at Polyphonic HM says it has developed software called Hit Song Science which claims to identify the hit potential of a song before it is released. It is all done by earmarking characteristics including brightness and tempo, which makes it appealing to the human ear. Music companies are being invited to a seminar at the BPI next month. It is, perhaps appropriately, scheduled for April 1...Well done to Independentie's Pat Cifkin (pictured), who is now reworking in digital joy after taking delivery of the SACD Player for winning MW's Fantasy Xmas competition...The launch of OD2's Digital Download Day – when UK consumers get access to £3 worth of free digital music – has been bumped from this Friday to April 9 to allow for last-minute repertoire to be included. The European version of the day will still kick off on March 21, starting in France and Spain...It can surely only be a matter of time, but free agent Paul Weller has got it into his head that Polydor's long-serving George McManus is a knight of the realm. The evidence is on the new Style Council compilation, which was coordinated by the Polydor man and where he is billed as Sir George McManus...Spotted ducking into Wesssex Studios last week was former Dexys man Kevin Rowland, who is recording two big tracks with producer Mike Hedges...While it may have appeared that a bunch of accountants had rushed the stage, London's 200 Club heralded the return of MCSI last Thursday, Tying in with a Lev's promotion, the gig attracted names including former Creation boss Dick Green and current Wall of Sound top man Mark Jonas...In contrast, Demon's newly-launched DMGTV trial was yesterday set to score a first Top 10 hit with label release, Daniel O'Donnell's Daniel In Blue Jeans...



John Lennon, Linda Eastman, Rupert the Bear – Sir Paul McCartney has clearly added to his list of creative collaborators in the shape of EMI's very own kindie Tony Ladsworth (complete, please note, with his copy of Music Week). The pair got together last Tuesday to share harmonies at the UK launch of Macca's new double live album Back In The World and its accompanying DVD which both hit stores today ahead of the British leg of his tour. Always the showman, McCartney half-heartedly started to break into a singalong rendition of Hey Jude from the launch's Baffa stage following a screening of the concert film to the audience of "Shame about the singer,"

EMI, MPI, and media types. "Aren't they a great band?" enthused Macca. "I screamed back one heckler."

## MW music week

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