

FOR EVERYONE IN THE BUSINESS OF MUSIC

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MW music week



The long-running jostle to sign New York punk-funk act **The Rapture** (pictured) is over, with Mercury Records emerging victorious. It is understood the freshly-signed worldwide deal is worth **£1.5m** for two albums, the first of which is already completed (with production by hip production team DFA) and set to be released on September 15, following the re-release of the band's seminal single **House Of Jealous Lovers** on August 25. "The Rapture cross the divide between the new rock revolution and dance music and are at the forefront of a new scene," says Mercury Records managing director of label development **Matt Jagger**. The Rapture last week also announced a one-off UK headline date at London venue **Cargo** on August 6, preceding several festival appearances in Europe.

Idol guru sells \$ in five-year BMG deal

by Martin Talbot

Simon Cowell has sold his stake in his **S** Records imprint to BMG Records, in a deal which ties him to the major for a further five years.

The deal, which is understood to be worth between **£20m** and **£25m**, secures for BMG the skills of Britain's pre-eminent pop A&R executive.

The deal effectively restructures Cowell's relationship with the major. BMG has bought Cowell's 50% stake in the holding company for **S**, to which Westlife, Will Young and Gareth Gates are signed.

While Cowell will continue to remain integrally involved in those artists, a new 50:50 joint venture operation has been set up under the **S** banner covering all of Cowell's future musical activities.

Cowell will also develop new TV productions for the joint venture, giving BMG rights to any future concepts created by the A&R executive, who was one of the pioneers of the Pop Idol format in tandem with 19 Management's **Simon Fuller**.

BMG UK & Ireland chairman and CEO **Tim Bowen** says, "We are delighted with this deal. Not only is Simon a fantastic music man, but he has a vision for TV which fits in perfectly with our overall



Clarkson: "monster" debut single
audio visual strategy."

Cowell adds, "It was one of those deals which worked for both of us. We take the view that we want to expand from just being a record label and we want to be in a position where we own format rights and other rights, as well as music."

Cowell praises the BMG management structure, which he describes as "the best since I have been here", "I could have done a futures deal with any of the majors, but I like these guys, they have been good to me," he says.

Cowell predicts that BMG will have sold more than 40m records worldwide through the Pop Idol and American Idol brands within three years, with Gareth Gates, Will Young and other UK Pop Idol releases selling 3m to 5m albums over

the next 12 months.

The BMG conference saw **S** unveil plans for second albums from both **Gareth Gates** and **Will Young** (on September 22 and October 20), with a new Westlife studio album set for November 10. The label is also lining up releases from a second UK series of Pop Idol, which will begin airing in August and climax in December.

S's American Idol winner **Kelly Clarkson** was unveiled to the UK market last week, at a showcase on Wednesday night and the BMG conference the following day. Cowell says he is targeting 750,000 to 1m UK sales for her debut album **Thankful** (which is released on September 15), and describes her first single **Miss Independent** as "a monster".

The deal comes less than three years after Cowell signed his last five-year deal with BMG in September 2000, when his 50:50 joint venture label was created.

Although November 2000's Westlife album **Coast To Coast** was the first to be released through the joint venture, it was not named **S** Records until spring last year, with Will Young's **Evergreen/Anything Is Possible** becoming the first release to carry the marquee.

● **BMG** boss advocates partnerships, p3

Music Week relaunch ready for take-off

Music Week is to undergo its biggest changes in more than a decade next month with a comprehensive relaunch following a year-long programme of research and investment.

In what is the biggest revamp for the magazine since 1990, the new look Music Week will hit the streets in the week beginning July 7 (issue dated July 12).

Award-winning design consultancy **August** - which has designed magazines including **New Scientist**, **Blueprint** and **Eye** - has been recruited to oversee the new look, which will involve a complete restructuring of the magazine and will be accompanied by the launch of the **musicweek.com** website.

As part of the relaunch, the print edition magazine will be repositioned

with a greater emphasis on new music and emerging hits, as well as in-depth business analysis. MW parent company **CMP** is also investing in greater content for the magazine, including an enlarged **data** section as well as more news and features.

The changes reflect the needs of readers, following an extensive programme of research coordinated in tandem with independent consultants **NOP World** and **Linda Jones & Partners**. The agencies talked to readers of Music Week right across the business, including the label, publishing, media, retail and management sectors, to gather views and attitudes towards the magazine.

Editor-in-Chief **Ajax Scott** says, "The business is undergoing huge changes, so it makes sense for

Music Week to reassess completely what it does and how it can best serve its readers.

"We have spent more than a year talking to our readers about Music Week and are now excited to be creating a new look magazine which addresses the issues they raised, and gives them more of what they like as well as introducing completely new elements.

"We have now started going out into the business, talking to some of our readers about our plans and are very pleased with the enthusiastic reactions we have received. They have vindicated our plans for the magazine."

Specific details of the relaunch will be unveiled over the coming weeks, before the new look magazine arrives on the market, adds Scott.

Midem cuts prices to draw crowds

Midem is slashing its prices for early registrations to next year's trade fair in a bid to attract more individuals and companies to the annual event in Cannes, taking place next year between January 25 and 29.

Participants who register before the early date of October 21 will be able to do so at a **€500** rate, representing a 41% reduction on the closing price of 2003, while rates for the Midemnet conference have been cut by 33% to **€210**. Exhibitor stand prices and advertising rates have also been frozen at 2003 levels.

Midem director **Domonique Lugern** says, "The prices are a gesture from Midem that shows we are aware of the difficulties that everyone is going through. We wanted to open the doors to as many participants as possible."

The BPI is one of a number of



Lugern: reflecting tough market
trade groups who had had discussions with Midem about their rates and the economic pressures on music companies.

BPI executive chairman **Peter Jameson** backs the price cuts, adding, "Midem's recognition of the tough economic climate facing music companies and their consequent lowering of prices is welcome news."

newsfile

STEREOPHONICS TOP CHAIN WITH NO NAME CHART

V2's The Stereophonics (pictured) have topped the first newly-revived Official No Name albums chart with *You Gotta Go There To Come Back*. XL act Electric Six top the sister singles countdown with *Gay Bar*. The charts have been developed by Vital and are compiled by the Official Charts Company from sales within stores in the chain.



HOUSE OF LORDS MAKES IMPORTANT STEP IN FIGHT AGAINST ONLINE PIRACY

In a landmark judgment, the House of Lords has clarified section 92 of the Trade Marks Act 1994, the section commonly used by Trading Standards authorities to prosecute CD pirates. The Lords said that the burden of proof in any case should rest on the accused trader to prove he had received goods honestly and believed them genuine. BPI director general Andrew Yeats says he regards the move "as an important step forward in the ongoing fight against counterfeiting and piracy".

FEWER VIEWERS TUNE INTO CLASSICAL BRITS

The Classical Brits has suffered a sharp drop in its TV audience. The ITV1 Sunday broadcast on June 1 gained a 14% audience share, with an average 2.2m viewers. This compares with an unconsolidated average of 3.1m viewers for the previous year. The drop is blamed on a later broadcast slot this year and tough scheduling competition from BBC1.

CAPITAL ANGLES FOR AN FM LICENCE FOR ITS CAPITAL GOLD BRAND

Capital Radio is aiming to give its AM frequency Capital Gold brand an FM outlet for the first time in an application for the forthcoming Glasgow large-scale licence. Capital Gold brand managing director Lyn Long believes there is a "substantial unmet demand" in Glasgow for a gold service, the closing date for applications for the FM licence is July 1.

UNIVERSAL AND SANCTUARY COMMISSION RECORDEURS FOR ONLINE OUTLET

Online retailer RecordStore.co.uk is being lined up to launch a number of online shops for Universal and Sanctuary and is launching these genre-based online shops for Sony Music. At the same time, Andrew Wilkinson, founder and chief executive of two producers Kingstreet FM, is joining the board of RecordStore as a non executive director.

EX-TOUCH MAGAZINE EDITOR LAUNCHES TENSE TITLE

Former editor of *Touch* magazine Tossaint Davy is aiming to capture the urban lifestyle and music market with a new magazine aimed especially at young people who enjoy urban culture. *Tense* magazine, which hits the shelves on June 20, targets 16- to 26-year-olds and will feature columns by the likes of Dis T Kingwood, Trevor Nelson — the launch issue's cover stars — and UK garage sound system Heartless Crew.

CAPITAL EXTENDS O'CONNELL'S STAY AT XFM'S BREAKFAST SHOW

Christian O'Connell (pictured), who won the breakfast music gold at last month's Sony Radio Awards, has extended his contract with Capital-owned Xfm to continue hosting the weekday breakfast slot until at least the end of 2005. Xfm, meanwhile, is up against Juice 107.6 and Hallam FM for commercial station of the year with a 3m plus TSA in this year's NTL commercial radio awards, being held on June 26 at London's The Brewery.

LYNNE PEACOCK DIES

Lynne Peacock, a partner in Peacock Design with husband Keith, died aged 50 on May 30 after a long illness. She previously worked for Logo, BMG and Magnet Records.

m w playlist



DIDO — *White Flag* (Cheeky) This gloriously typical Dido tune is a gorgeous, uplifting ballad which should sweep all before it as it goes to radio in early July, eight weeks ahead of commercial release (single, September)

THE RAVEONETTES — *The Great Love Sound* (Columbia) This was our favourite track when we discovered the unsigned Danish duo early in 2002. Now it is the lead single for their first full album for Sony in August (single, August 4)

THE CORAL — *Pass It On* (Deltasonic) Further evidence that the band's anthem *Dreaming Of You* was not a one-off, this first single from album number two should take things to the next level (single, July 14)

UNCUT — *The Uncancelled Songs* (WEA) A unique take on British urban culture, these soul sounds continue to amaze (album, July) **DUM DUM PROJECT** — *Punjabi 5-0* (white label) Already causing waves on the vibrant Asian urban scene, this is hotting up to be a summer hit (single, tbc)

R KELLY — *Snake* (remix) feat. Cam'ron & Big Tigger (Jive) Another hit to up the ad to count, all of which are set to be packaged as a greatest hits album for the autumn market (single, tbc)

KAUPA — *Helpless* (unsigned) This enchanting North West six piece are one to watch. See them at London's Barfly on June 16 — while you still can (MP3, demo)

BENNY BENASSI — *Satisfaction* (Data) Now added to *Radio One's* C-list, remember your first heard about this monster *hira* six weeks ago (single, July 14)

EU PRESLEY — *Rubberneckin'* (RCA) This year Paul Oakenfold does the remix/homage to create this fantastically compulsive dancefloor stunner (single, August 18)

KILEY DAN — *Make Me A Song* (Interscope) Top-notch soul from this talented US newcomer — a name to watch (single, tbc)

Capital of Culture status set to bring new venues to Liverpool

Music is to play a pivotal role in Liverpool's Capital of Culture year, with a new arena and a packed programme of events being planned for 2008, according to the city's bid chief Sir Bob Scott.

City centre regeneration organisation Liverpool Vision and the City Council are currently considering bids for a brand new arena and conference centre near Liverpool's Albert Dock — for which £35m of public funds has been ring-fenced — set to be ready for the banner year.

"Liverpool is the capital of pop and music is a fundamental part of Liverpool's culture," says Sir Bob Scott. "Every community will know someone in a band, a choir or orchestra and that will be reflected throughout the year."

The city set Wednesday evening its bid to become the Capital of Culture, beating com-



Liverpool: City of Culture in 2008

petition from Birmingham, Bristol, Cardiff, Newcastle-Gateshead and Oxford.

Throughout 2008, Liverpool will play host to a 24-hour music and theatre spectacular, an international festival of music, speech and drama and a year-long African music and dance festival.

A new anthem, called Liverpool's Fanfare For Europe, is being specially composed by Liverpool-born musicians for the Royal Liverpool Philharmonic and will frame the opening and closing events of the year.

BMG chairman underlines importance of partnerships

by Martin Talbot
CEO UK and Ireland chairman and CMO Tim Bowen highlighted the importance of partnerships with other sectors of the business as the major unveiled its line-up for the rest of the year at its sales conference last Thursday.

Talking at its first UK conference since replacing Hasse Breitholtz, Bowen addressed a broad-based audience, encompassing representatives from retail, managers, PR, press and the legal community.

Bowen said BMG wants to work closely with its partners as it looks to emulate its massive success over the past 12 months, across both UK and international territories.

Bowen voiced confidence in the rest of the year for BMG, with albums due in the second half of 2003 from Dido, Alicia Keys, Westlife, P!nk, Will Young and Gareth Gates, as well as the new Annie Lennox album, and second albums from Liverpool's Electric Six, Parade, Cooper Temple Clause and Ke\$ha.

"We as a company understand that the only way we can go forward is through partnerships, not only



Cooper Temple Clause: on line-up

with our artists but with media, retail and radio as well," he said. "With what, together, we have to offer, I think that business can be great for all of us in the future."

In 2002, BMG claimed an 18% share of the year's 75 biggest albums, but Bowen predicted that they would go one step further, targeting 22% in 2003. "I can guarantee that we are going to do better," he told the conference at London's Sader's Wells.

Bowen added that the music industry must embrace technologies which harness the growing con-

Friends gather for plugger's funeral

Radio Two controller Jim Mair and PR guru Max Clifford will be among the speakers tomorrow (Tuesday) at the funeral service of veteran record promoter Paddy Fleming, who died aged 80 last month, numbered Abba, Neil Diamond and Dusty Springfield among a catalogue of superstars he worked with in a career spanning several decades.

Fleming, whose son Nick is a partner in promotions company Fleming Connolly London, started out with the Rank Organisation in his Twenties when he befriended stars including Doris Day and Richard Attenborough.

His wife, as label manager for Fleming Connolly London, he signed Rod Stewart to the Mercury label. At CBS he promoted acts including Neil Diamond and Andy Williams and worked on Abba's European-winning *Voyage*.

Fleming's funeral service starts at 1.30pm at St Patrick's Catholic Church in London's Soho Square.

sumer demand for products with an audio-visual element, either via DVD products or through PDAs, mobiles and computers.

Besides outlining releases from key acts, the conference featured performances from Tom McEa, Kelly Clarkson, Abba and, in the evening, Electric Six/Koresh, Cooper Temple Clause and Ke\$ha.

BMG also confirmed at the conference that it will take over sales for Zomba product from July 1.

The move represents another significant step in the consolidation of BMG and Zomba following its acquisition of the independent, which is currently undergoing a restructuring to focus on the core functions of A&R, marketing and promotions.

Tim Bowen said, "We are taking over the selling of the major accounts from July 1." He stressed that Prinnale will continue to distribute Zomba product for the time being.

Zomba managing director Steve Jenkins, who was also reeling in a number one single and album through R Kelly and Justin Timberlake respectively, also announced that Bowen has become chairman of Zomba in parallel with his BMG role.

Artist Network vows to continue despite debts

Dave Stewart says he will continue to run his Artist Network vehicle, despite racking up more than £2m in debts and taking the company into a company voluntary arrangement.

The Eurythmics star, who launched the Artist Network vehicle, a blaze of publicity one year ago with promises of \$10m backing, says the CVA means the group can continue to trade and he is now personally arranging new record deals for AN's new acts, including The Davey Brothers, Nady, Joanne Shaw Taylor, Carina Rowe and Jimmy Cliff.

Five albums have already been recorded by AN and Stewart says he has deals on the table from companies including Mercury and 3M to



Stewart: new deals for AN acts

release material in the UK and Europe.

Stewart says the "simple story" is that AN never raised enough money, however, he says he is determined to press on with new ideas to give

artists more power, including establishing an online royalties system.

"The idea of AN was to create a company with music as the common denominator with TV and film and we have continued to do that, but we will split off into new cells and may come together in a different form," he says.

An indication that AN was experiencing financing problems came when he sold his 50% stake in, went into administration.

Stewart adds that his The Hospital TV and multimedia project he is opening in partnership with Microsoft boss Paul Allen is unaffected by AN's problems.

BPI and AIM seek 'road map' as AGM deadline approaches

by Robert Ashton

The BPI and AIM are looking increasingly unlikely to have agreed a new long-term deal of working together by their unofficial deadline of the two organisations' AGMs.

The pair have been in talks since their last deal expired at the end of last year and were aiming to have a deal in place to present in time for AIM's AGM on June 24.

However, with time fast running out, it is now expected AIM chief executive Alison Wenham will only be able to put forward a progress report at her AGM in a fortnight's time, with BPI executive chairman Peter Jamieson likely to be in the same position at his group's AGM on July 2.

Jamieson concedes that he would like to bring the discussions to a close with a new deal to present to the AGMs. But, at the end of last week, he said he could not

promise he would be able to that.

Both sides stress that discussions will continue with a new round of talks this week. For the AGMs, Jamieson says, "We may be able to – in the journalistic phrase of the day – provide a roadmap, in broad terms."

Five directors will be stepping down from the AIM board at its AGM at the University of Westminster, when Radio Authority member Fergal Sharkey will offer a keynote speech. They are Mushroom's Korda Marshall and Pinnacle's Steve Mason, who are now both disqualified following the takeover of their companies by Warner and BMG respectively, and three from either Beggars boss Martin Mills, Songlines' Doug D'Arcy, Cut Records' Guy Holmes and Cooking Vinyl's Martin Goldschmidt. The latter three resigns are stepping down by virtue of AIM's policy of

WHO'S IN AND OUT

AIM AGM

OUT – five members: Korda Marshall, Steve Mason, Martin Mills, Guy Holmes, Martin Goldschmidt
IN – five out of six nominees: Jeremy Lascelles, David Steele, Henry Semence, Richard Russell
Peter Pritchard, James Taylor

BPI AGM

OUT – five members: Lucian Grangin, Tony Wadsworth, Tim Bowen, Korda Marshall, Steve Mason
IN – Nominations close on June 17 rotating, enforced resignation.

Nominated for the five contested places are Chrysalis Music's Jeremy Lascelles, V2's David Steele, Absolute Marketing and Distribution's Henry Semence, XL's Richard Russell, Media Records' Peter Pritchard and P3 Music's James Taylor. Meanwhile, Ninja Tune managing director Peter

Quicke has replaced Martin Mills as AIM vice chairman.

Wenham says, "Over the past four years, four people's names have not come out of the hat, but we need to rotate the board. We have a very strong list of candidates for board nominees."

The BPI AGM on July 2 takes place in the former GLC debating chambers in County Hall. This year there are three vacancies for designated major representatives, following the retirement by rotation of Universal Music's Lucian Grangin and EMI's Tony Wadsworth. Also, BMG's Tim Bowen, who replaced Hasse Breiholz during the year, will need to step down for re-election. There will be two vacancies for designated independent representatives following the retirements of Marshall and Mason. The keynote speaker is David Heworth, current editorial director of *Ward magazine*.

m w comment KNOWING THE REAL VALUE OF MUSIC



A number of key Athemes have occupied our attention this year. If it hasn't been the state of singles, it has

been artists doing it for themselves or the final arrival of the download era.

And, of course, anyone in the business of music has been avidly seeking new ways of generating revenue. One of the most highly-touted new streams – at least delving into the arena of digital delivery – has been sync licensing.

The fact that more than 1,000 independent label executives turned up to hear what the agencies had to say at last Wednesday's AIM-organised Big Wednesday debate on that very subject highlights just how hot a topic it is.

What's intriguing, and perhaps a little alarming, is how the contrasting positions are likely to continue diverging.

What became clear from the polemic discussions was that there is a simmering, mutual discord simmering under the surface. It is a strange state of affairs given how much both sides gain from such collaborations such as the Nine-Club, Luv/Make Love or Auzi/Hendrix ads.

Ad agencies have always tended to believe that labels should earn less – perhaps, even, labels should put them – for the apparently huge promotional benefits of placing a track on a high-profile ad.

Meanwhile, labels are increasingly viewing the use of their music in ads not just for promotion but as a new revenue stream. And they are right to do so.

There is no doubting that TV ads can have a hefty impact. Make Luv is, after all, the third biggest-selling single of the year so far, following four weeks at number one, directly boosted by its use in that Lynx ad.

However, the fact is that, with the single market so depressed, four weeks at number one means far less now than it did five or 10 years ago. Inevitably, the levels of overrides offered in the past make less sense now than they once did, but because they are so high but because they are so low.

At a time when revenue from traditional sources is increasingly hard to come by, it is understandable that all rights owners should find alternative income that much more attractive. But that should not mask the fundamental value of the music they are trying to place.

There are signs that some labels are already giving away their music too cheaply. A tale last week reached me of one track which has been sold for a massive, international ad campaign for just £50,000 – half for publishing, half for records.

There is no doubting that ad sync deals can be a genuine boon for any track – but only at the right price.

Giving away the music should never be an option, regardless of the other potential "benefits".

Martin Talbot
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The signing of Danish duo Junior Senior (pictured) was among a host of high-profile deals concluded last week by Universal Music Publishing. The company has also re-signed The Clash's catalogue, along with new deals for Big Brovaz, The Flaming Lips and Australian singer-songwriter Butterfly Boucher, who is managed by Peter Leak at Nettwerk Management and is signed to Interscope Records. Junior Senior have also signed a deal with Atlantic Records for the US, where the group are currently playing their first live shows. The follow-up to their 350,000-selling debut UK hit *Move Your Feet* will be the rhythm bandits, released on July 20. The single, which features a video produced by Imaginary Tennis Club, is a re-recorded version of a track from their current album *D-Don't Stop The Beat*.



EMI charity scoops sponsorship award

EMI's Music Sound Foundation charity, set up in 1997 to mark the major's centenary, has won a sponsor of the year award for its work in improving music education.

The award was made by the Specialist Schools Trust, an organisation partly funded by the Department for Education and Skills.

As he picked up the honour from Education Secretary Charles Clarke MP in a ceremony last Wednesday at London's Banqueting House, EMI chairman Eric Nicol underlined the aim of the foundation was "quite simply" to improve music education. He added it was now the largest single sponsor of specialist performing arts colleges in the UK and had so far donated £1.6m.

Studios rule out claims of asbestos link to Most

Recording studio designers have dismissed reports that Mickie Most's death from a rare form of cancer was down to exposure to asbestos in a recording studio.

Most passed away aged 64 in the early hours of May 30 from a rare cancer condition called mesothelioma, which is linked to exposure to asbestos. This prioritised reports in the national media that the source of the material may have been in a studio in which he worked.

However, Neil Grant, a partner in acoustic and technical systems designs consultancy Harris Grant, rules out the possibility. "In the quarter of a century I've been designing facilities, I've never come across this material," he says. "It would be illegal and irresponsible to use it and there's no possible reason to use it because it would be so inefficient."

His views are echoed by Sphere Studios managing director Malcolm Atkins, who says, "I've built a lot of studios and I've never seen it used



Most: uncertainty over source

in a studio, it doesn't have acoustic properties."

Most's close friend Dave Aron, Sanctuary Entertainment Group president, adds that in conversations he had with the producer Most could not recall where he could have been exposed to the substance. "Where and when he ever came into contact with it there's no knowledge. It's not true to say this came from a recording studio," says Aron, who adds Sanctuary has had to reassure its own producers expressing health worries because of the reports.

● Obituary, p8

Industry wins radio concession as Lords examine Comms Bill

The music industry has won a key concession in the Communications Bill, with the Government offering to strengthen protection for local radio content against syndicated programming.

Prominent figures across the business have been concerned that, under the present wording of the Bill, huge media players such as the US's Clear Channel would be allowed to buy up UK stations and air live time with syndicated content. This, say opponents, risks further reducing the presence of homegrown artists on UK radio.

However, at the Bill's committee stage in the Lords last week Culture Minister Baroness Blackstone said the Government would bring in amendments to the Bill that would strengthen new regulator Ofcom's powers to ensure local material was broadcast.

AIM chief executive Alison Wenham says the industry has



Wenham: "substantial progress"

made "substantial progress" in having its concerns about the Bill addressed. "Music is the greatest part of the offer of commercial radio and we should have some judicial remedy if the service is not reflecting the diversity of music in this country which provides 80% of the output," she says.

BPI director general Andrew West says what was possible about the Lords debate was that Baroness Blackstone acknowledged the importance of the music industry and preserving a degree of local music content.

newsfile

GERYS SIGNS PUBLISHING DEAL
Welsh indie songstress turned alt-country starlet Gerys Matthews has signed a publishing deal with BMG Music. The deal follows the recent release of Matthews' debut solo album *Cockroach* for Blanco Y Negro.

CUT & PASTE HOSTS BUZZ ARTS
John Peel favourites Reverend and the Makers are playing at new London club Cut & Paste this coming Saturday (June 27) at Upstairs At The Garage. They will be joined by Joyfat, Cut & Paste's eclectic music policy takes everything from John Spencer Blues Explosion to Danni Minogue.

SOMETHIN' ELSE SIGNS DIS
Radio One DJ KC and Jazz FM's Helen Mayhew have signed exclusive management agreements with Somethin' Else Talent. Meanwhile, Somethin' Else has produced a 30-minute documentary called *Karma Policeman* about Radiohead producer Nigel Godrich going out at 11pm tonight (Monday) as part of a Radio One evening on the band.

KENNEDY REUNITES WITH STANLEY
Classical violinist Nigel Kennedy has reunited with his former manager John Stanley, who terminated the period of Kennedy's career which saw the release of his *Waldi's Four Seasons*, which is named in the Guinness Book of Records as the world's best-selling classical album.

FLEADH TO RETURN NEXT YEAR
Mean Fiddler Group CEO Vince Power has vowed there will be a Fleadh at Fingert Park next year after it emerged this year's festival has been cancelled due to the lack of a headliner. The event, in its 14th year, was set to go ahead last weekend.

IFPI UNVEILS AWARDS
EMI act Coldplay's *A Rush Of Blood To The Head* received a double-platinum award in May for 2m European sales, as Mariah Carey's *Sony-issued #1s* reached the same status. There were IFPI 1m Platinum Europe 1m awards for Sony's *Celine Dion* album *Unbreakable*, Universal's *Cat Stevens* best of *Remember Cat Stevens* — *The Ultimate Collection*.

THIS WEEK'S BPI AWARDS
ALBUMS
Smash Hits Chart Summer (silver) Various *Ibiza* — The History Of *Various* Various *The Quiet Storm* (silver) Led Zeppelin *Now The West Was Won* (silver) B2K *Panderemonium* (silver) *Girls Aloud Sound Of The Underground* (gold) Various *Best Power Ballads In The World Ever* (gold) Various *Kiss Presents Hip Hop Classics* (gold) Various *Cubland X-Treme* (gold) Various *All Time Classic Rock 'N' Roll Tearjerkers* (gold) Everything But *The Girl Best of* (platinum) *Lighthouse Family* *The Very Best Of* (platinum) *Evensence Fallen* (platinum) *Nickelback Silver Side Up* (3 x platinum) *Justin Timberlake Justified* (4 x platinum)

Source: BPI. These awards reflect new awards in the sector since the BPI's 6 June 2003

Jazzee Blue invests in string of new artists

by James Roberts
Following the success of the independent issue of his *Dancing Down The Stoney Road* album in 2002, Chris Rea is developing his self-financed Jazzee Blue label to launch a number of new artists.

Rea's manager John Knowles, who is also business manager of Jazzee Blue, says the 120,000 UK sales that *Dancing Down The Stoney Road* has achieved to date has given the team the confidence to release four new artist albums projects in late July.

"The success we have had by selling Chris' album directly with 3MW has really encouraged us to take things further," he says. "Not to mention the fact that the income has meant we can reinvest in the music we love."

Rea's self-financed album precedent of the high-profile *SimplyRed* project, which has already achieved sales of more than 1m copies of *Simply Red's* album *Home*, without being signed to a traditional record company. Coincidentally, both acts were previously signed to Warner Music UK.

Teletar imprint Multiply is underpinning the live ability of newly-signed dance duo *Glider* in the campaign for the acts' debut release, *Riding High*, on July 21. The single — which was first featured on *Music Week's* Miami Beach *Plugging CD* in March — will be supported by a series of high-profile support slots, including dates with Chicane. "They are a very diverse act which allows for a greater range of live performances — something that we believe will be key to their success," says the manager, Joel Davies. In the past 18 months, *Glider's* singer-songwriter Cozi Costi has also written songs for mainstream pop acts including Holly Valance. "We were immediately drawn to the band's excellent song-writing and arrangements and the sheer quality of their production," says Davies. The single release of *Riding High* will feature remixes from Boris Dlugosch and Nic Fanculli.



Rea: Independent album success



Sylvain Marc: in development

But Knowles says the new artists album through Jazzee Blue early in 2004, the development of the label to the point of signing new acts is a fulfilling experience. "The artists we sign are things that most labels wouldn't even consider taking onboard," he says. "There is a big difference between someone who wants to be famous in the music business and someone who wants to make music."

"I think the future of the music business is lots of artists selling some records, not just a handful selling loads."

For Rea, who will release a new artist album through Jazzee Blue early in 2004, the development of the label to the point of signing new acts is a fulfilling experience. "The artists we sign are things that most labels wouldn't even consider taking onboard," he says. "There is a big difference between someone who wants to be famous in the music business and someone who wants to make music."

"I think the future of the music business is lots of artists selling some records, not just a handful selling loads."



London City Showcase gears up for September relaunch as annual event

The Ken Livingstone-supported London City Showcase festival is set to return in September as an annual event following its successful launch in February when Big Brovaz featured on the line-up.

The expanded event will run from September 22 to 25, showcasing a wide range of London-based acts from unsigned to established. A week of evening gigs at the Mean Fiddler and Borderline venues will be supported by a daytime schedule, which will see acoustic sets from emerging artists in key West End stores to coincide with London Fashion Week. The first media party to confirm involvement include *Time Out* and *detour*.

"City Showcase demonstrates the strength and diversity of London's musical talent," says Nannette Riggs of *Blenchtra Productions*, who are producing the event. "Due to the substantial sup-



port that we received from the music and fashion industries and the extremely positive response from both the shops and the artists following our inaugural event in February, we are really pleased to be able to stage the second City Showcase."

"City Showcase is again being supported by the Mayor of London,

who is committed to promoting City Showcase as a part of his *Totally London* marketing campaign which aims to attract tourists and investors to London," adds Riggs.

Booking agents and promoters *Metropolis* are staging the event. Artists interested in appearing can find out more information at www.dotmusic.com/cityshowcase.

Hassan becomes first signing to new Mainspring venture

Former Columbia Records managing director Blair McDonald has made the first signing to his new independent music venture.

The company, called Mainspring, has signed the publishing for female singer-songwriter Fahan Hassan, who was formerly signed to Columbia on a development deal.

Although Mainspring's first deal is for publishing, McDonald says the company will develop the role of label, production company and management, depending on the artist.

"The vision for Mainspring is to develop artists through publishing deals, perhaps releasing singles independently before licensing onto a major," he says. "Ultimately, I think an album from Fahan or any artist we sign will be released on a target label, but until then there is a lot of work we can be doing to get it to that stage."

In addition to her solo work, since signing to Mainspring a Hassan-written song titled *Heaven Ain't A Long Way* has been covered by Emma Bunton's forthcoming solo album for 19/Universal. Hassan is currently recording new tracks with Brighton producer Richie Fernie.

McDonald's business partner in the venture is former Sony/ATV colleague William Booth.

New music course for Westminster uni as CM makes mark

Educational charity CM (formerly Community Music) has teamed up with the University of Westminster's Commercial Music faculty to launch a new qualification in music production.

The course is designed to welcome students from all backgrounds and does not require formal qualifications for entry. Students will be selected according to their commitment to developing production skills.

On completing the two-year flexible modular programme, students will be awarded a level four certificate in higher education, which is equivalent to the first year of a degree.

The course, which commences in September, is the latest development for CM, which has offered grassroots support to musicians and producers for 12 years. Artists associated with the scheme have included Asian Dub Foundation and Courtney Pine.

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WESTSIDE

US chartfile

WHOLE LOTTA ZEP AT ONE

Rock holds sway for the third consecutive week at the top of the US albums chart, as Led Zeppelin's (pictured) How The West Was Won becomes the ninth different album to take pole position in many weeks. The three-disc live set includes a 25-minute version of Don't Stop Believin' and is the first official live Zeppelin release to date, aside from the film soundtrack *The Song Remains The Same*, which reached number two in 1976. How The West Was Won sold more than 154,000 copies last week and is the group's seventh number one. They first topped the chart in 1969 with Led Zeppelin II and last topped it with 1979's In Through the Out Door. The only acts with a longer span of number one albums are Elvis Presley and The Beatles and the only acts to return to number one after a longer gap are The Isley Brothers, Presley and Santana.

How The West Was Won is the 178th number one album in America in the 21st Century but only the third by a British act. The last? That was another defunct group, The Beatles, which topped the list for seven weeks with 1 in 2000/1. The only other number one by a UK act this century is Radiohead's *Kid A*, which spent a week at the summit in October 2000.

The CD of *How The West Was Won* would have sold even better if it had not had competition from a new self-titled Led Zeppelin two-DVD set, which doubled the record one-week sale for a music DVD (held previously by Paul McCartney) selling 120,000 copies last week.

It includes footage from concerts and TV shows, with promos, interviews and nearly four hours of performances. Zep's high profile also helped their *Early Days* and *Later Days* CD set to rally. The album returned to the chart a fortnight ago and has since moved 195-169-135. It sold more than 8,000 copies last week to take its total sales to 208,000.

There is just one other new entry to the Top 50 and a further four albums debuting in the rest of the Top 200. Although their single *Clocks* is now in decline, Coldplay's *A Rush of Blood To The Head* returns to the Top 20 for the first time in a month, jumping 24-15. *Shades of Grey* by Stereo Days is in the bottom quarter of the chart, having never climbed higher than number 76.

Alan Jones

MPs ask BP/Aim for report on benefits of lower VAT on music

By Joanna Jones

The BPI and Aim have been asked by the British Government to give evidence on how slashing the UK's VAT rate on recorded music will spark a surge in CD sales.

Their fact-finding mission comes as Edna John and Tom Jones last week added their names to a list of more than 1,200 artists backing a cross-industry drive to cut the rate of the tax on music across Europe.

Following meetings with treasury officials and Customs & Excise on the issue a week ago, the BPI and Aim are now starting to gather evidence for a report to show how a reduced rate would affect the industry. It will add weight to ongoing lobbying efforts for sound recordings to be included in Annex H of the VAT directive alongside other cultural goods.

VAT on sound recordings is currently set at a minimum of 5% across Europe - in the UK at 17.5% and in some countries as high as 25%, com-



Sir Elton: supporting VAT cuts

pared with 5% upwards on other cultural products such as books.

"We have been asked to provide economic evidence and we are doing that," says BPI director general Andrew Yeates. "Our main concern is that without Annex H being amended we are at a huge cultural disadvantage."

"With the way the world of music is changing it is a question of making sure music is not disadvantaged by not even being on the playing field for a special rate."

Amr Ced Alson Venham adds, "It is difficult to point to other industries

where there has been a VAT reduction and point to a direct effect on volumes. But the argument is that if music is a cultural good under EU definitions, then it should not suffer from discrimination."

The artist petition backing the rate cut and containing 1,224 names from across Europe was presented to the European Commission in Brussels last Tuesday by artists including Alex Callier from the Belgian group Hooverphonic. It argues that music is an essential part of European culture and it is unfair to impose a higher rate on sound recordings compared with other cultural goods.

The petition marks another step forward in the campaign by the cross-industry coalition following an earlier five-country survey, which suggested the ailing worldwide music market would receive an economic boost for a reduced rate.

The European Commission is due to put forward its proposal on

reduced VAT rates before mid-July as part of its review of the 6th VAT directive.

IFI Europe director Frances Moore says it was "important for artists to come forward on an issue that directly affects them." "We thought it was time artists spoke up as this really is a subject that is discussed among them - that music they play on the stage has one VAT rate, while recorded music has another," says Moore.

She adds that although she does not expect the Commission to explicitly include music in its report, the debate on the issue of music being classified as a cultural good will be continued in the committee of ministers.

The campaign for a reduced VAT rate has already received support from member states including Belgium, Italy, Luxembourg, the Netherlands and Spain. A consumer petition at www.givemusiccalbreak.com, which was launched on June 16, will be presented to EU institutions in the autumn.

Kim Wilde enjoys German comeback

Kim Wilde's international career is enjoying an unexpected chart boost thanks to a duet with German pop icon Nena. Anytime, Anywhere, Anytime, rocketing into the top five of the country's sales chart.

Wilde recorded the song last summer for Nena's 20th anniversary album, *The Warner Music Group Marketing-issued 20 Jahre released in October*, which is currently in the German albums top three.

Wilde's manager Nick Boyles of Onside Management says, "Kim did a cameo appearance at Nena's Frankfurt in October and has recorded TOP1 Germany and several other shows."

Boyles says there are no plans yet to release the track in the UK although he does not rule it out.



Toyota selects Mel C album track for TV ad

Virgin Records has struck a sync deal with Toyota in Japan for Mel C's *Let's Love* album track to be used as the soundtrack in a six-month TV advertising campaign.

"The company is hoping the campaign, running from this month, will raise the artist's profile in the market where, although she is well known as a Spice Girl, she has yet to make a dent as a solo artist."

Meanwhile, Mel C's *On The Horizon* single, commercially released in international markets this week, has topped Top 10 airplay positions in Finland, Germany, Spain and Switzerland, while the video has garnered support from MTV, Viva Swiss, TMF in Belgium and the Netherlands.

"Previous single *Here It Comes Again* went Top 20 at airplay in most markets, but did not take the step to be a bona fide big radio hit whereas *On The Horizon* is shaping up to be a big radio record," says Virgin International product manager Matt Osborne.

Metallica rush-release album to thwart piracy

The international marketing campaign for Metallica's *St Anger* album goes into overtime this week after Mercury rush-released it early last Thursday.

Following a planned appearance at Germany's Rock Am Ring yesterday (Sunday) broadcast live across all MTV networks after a one-hour special programme, the band will tomorrow (Tuesday) perform live on Germany's TV show *TV Total*.

Then on Thursday they are due to play three gigs in Paris in one day at the venues La Boule (10pm), La Bataclan (8pm) and La Trabouche (10pm), while a signing session with Lars Ulrich at Virgin Megastore Champs Elysee is also planned.

Mercury UK international director Stan Thomas, who took the CD out to all the European territories and Australia on a five-week listening tour for media, retail and fans, says, "We just felt that as soon as the music was out there it would be on the net and that is applicable to all artists now, but



Metallica: campaign in overtime

having these listening sessions also helped bring focus to the album."

Band members attended a series of playback sessions in Denmark, Norway and Sweden in the weeks leading up to release, as well as visiting France, Italy and Poland for promo. Universal, which has Metallica for the world excluding North America, and Japan where they are signed to Sony, has shipped 1.2m copies of *St Anger* worldwide.

New filesharing set-up to reward legit users

Users of legal peer-to-peer services via KaZaA Music Desktop are to be rewarded from this month as part of a scheme launched by subscription file-sharing company Altnet with its Peer Point Manager technology.

The new platform will set regular users given incentives for sharing licensed digital content with prizes including MP3 players, Sony Walkmans, CD tickets and cash.

Peer Points Manager, which will meter file uploads to other users, is set to be available this month to KaZaA Music Desktop users.

Altnet CEO Kevin Bommerstein says the new scheme aims to reward and educate users by providing them with incentives to share licensed content within a P2P environment.

"As the industry moves to P2P computing, the ability to establish relationships with individual users becomes more important," he says.

PPM works with Altnet's TopSearch technology in which Altnet files appear as gold icon files in KaZaA search results.

Mickie Most

1938 - 2003



My inspiration, my best friend.
I will miss him everyday.

Nicky Chinn

Pioneer — and much more

In the mid Sixties era of two-and-a-half-minute pop ditties, ever-paranoid Phil Spector was convinced radio would deem his latest opus, clocking in at almost four minutes, just too long for the schedules. Never one to miss a trick, the maverick producer decided to hoodwink station programmers up and down the land by falsely claiming on the label that his newly-recorded Righteous Brothers track 'You've Lost That Lovin' Feelin' ran for just three minutes three seconds, rather than its genuine duration of three minutes 50.

The ruse worked like a dream. The single became a massive airplay and sales hit and arguably Spector's greatest success. But, his entire plan was, quite possibly, a waste of time, as the way ahead had already been carved out for him.

Months earlier, Mickie Most had made his Roger Bannister-style contribution to pop, with his Animals production House Of The Rising Sun becoming the first number one single in the UK — and later in the States — to break through the four-minute barrier.

"It was an early example of just how Most, who coincidentally would later cite the Righteous Brothers' hit as his all-time favourite recording, would not merely bend the business's 'rules' but reshape them as he went along.

"The music business without Mickie Most would actually be a different business," notes songwriter Nicky Chinn of the legendary producer, who passed away aged 64 in the early hours of May 30 after a battle with cancer.

As long-time friend Deke Arlon — now Sanctuary Entertainment Group's president — observes, in an era when the music business was basically under the control of a bunch of show business impresarios, the likes of Most had to go about inventing it.

"The thing about him was he wasn't just a great song man. He was also a ridiculously astute businessman," he says. "There was a piece in the papers which said he was Simon Cowell and Simon Fuller all wrapped up into one, which is true. He was the first man to make records with his own money and the first person to form an independent record company and license the music to a major, which was EMI."

Arlon had known Most since the early days when they had played in bands at London's famed 2 1/2 coffee bar, the unofficial mecca of Fifties British rock'n'roll.

By the twentieth birthday who was born Michael Peter Hayes in 1938 had changed his surname to Most and was performing as one half of the Most Brothers he formed with Alex Murray. But, aged 20, he left the UK with his future wife Christina for her homeland of South Africa where, with band The Playboys, he scored a string of hits.

Most the pop star never took off in Britain — his only hit as a recording artist, Mister Porter, spent just one week in the chart in 1963 — but it hardly mattered. Within a year he had scored his first number one as a producer with Herman's Hermits' 'I'm Into Something Good'.

The hit set the model for how Most would operate during the Sixties. He had picked up the Goffin & King song — remarkably the pair's only UK chart-topper — during what became a fortnightly trips to the States looking out for songs for his artists.

Most recalled in Simon Napier-Bell's Black Vinyl White Powder, "Flight 704 on Sunday, Monday and Friday. I would speak with writers and producers. Then I'd take the flight home on Friday night, over the weekend I'd be working on the arrangement, who was going to play on what songs. Then, the next week, we'd be in the studios cutting



Decades of success: Most (top) delivered hits for The Animals (left) and Suzi Quatro

them. The week after that I'd be on the plane again."

Most had plenty of reason to spend the Sixties flying to the US. While the screams echoing around New York's JFK Airport in early 1964 were for The Beatles, which weeked the British invasion they fed swelled with acts working with the great producer, George Martin may have had the Fabes, but no-one could rival Most's roster of Sixties talent: The Animals, Jeff Beck, Donovan, Herman's Hermits, Lulu and

"There was a piece in the papers which said he was Simon Cowell and Simon Fuller all wrapped up into one, which is true"
— Deke Arlon, Sanctuary

Nashville Teens are merely some of the highlights.

"Mickey was as big a part of that British influence in the early Sixties as anybody else," says Chinn. "If you add all those acts together, you could say he had the biggest part to play because he had more than one act."

In fact, his Stateside success during the decade outweighed even what he achieved in the UK. At one stage, Herman's Hermits threatened to challenge even The Beatles' popularity there with three simultaneous Top 30 hits, including 1965's Mrs Brown You've Got A Lovely Daughter which provided a promotional masterstroke for Most, even though he reckoned it to be the worst single he had ever made. Despite its growing popularity, Arlon says Most refused for it to be released until there were 1m advanced orders. The result was the highest entry to the Billboard Hot 100 chart had known at that point, as it debuted at 12 on the way to number one.

It was one of several huge US successes for Most during the Sixties that did not even chart back home. Like a later American chart-topper for the Hermits — 'I'm Henry VIII, I Am' — it was deemed "too British" for UK tastes,

while the Most-produced Lulu US number one To Sir With Love was oddly relegated to a B-side in the UK.

Had Most's contribution to British pop been restricted to his role as producer, his place in any hall of fame would already have been assured. But the launch in 1969 of Rak Records and Rak Music Publishing, running alongside Rak Management with Led Zepplin manager Peter Grant, established an early blueprint for success away from the major record companies.

"He was a pioneer," says one-time EMI executive Rupert Perry. "He started a label, turned it into a recording studio and a music publishing company. He put all these deals together so that my people strove for, but he made them successful."

Rak followed Most's simple, but highly effective, philosophy of "find good songs, go in the studio, make good records and go home". And, as successful as he was, he was never too big to share his time with an unknown, as Nicky Chinn found out when he craftily got hold of Most's phone number from a secretary, then rang him at home to ask for a meeting. Most duly obliged by seeing him the very next morning.

"I asked him a few months later why he agreed to see me," says Chinn. "He said there were two things: 'I learned a long time ago you never know what's round the corner and I wanted to meet the songwriter who had me never to phone me at 9 o'clock in the evening who didn't have any hits..."

The first artist assigned to Chinn and songwriter partner Mike Chasman was Suzi Quatro, who says Most had the vision to spot she was unlike any female artist that had come before. "First of all he saw charisma,

star quality," she says. "He could see a line of 20 people and say 'That one has something.' Then he was able to match a song and an image with an artist."

He and Quatro could be equally stubborn, as the artist discovered when she insisted she wanted to wear leather on stage. Most eventually relented, provided it was a leather cat suit.

"I had no idea it was going to be sexy," adds Quatro. "I thought it was sensible and you didn't have to iron it and it stays in place. Quatro says Most was "like a father to me", testament to a man who, in an industry where artists and executives continually fall out, also remains as good friends with his talent.

Quatro's Can The Can, written and produced by Chinn and Chapman, was the first of six number ones for the Rak label, whose ratio of hits to releases is the most impressive the industry has yet known. Forty-eight of Rak's first 100 releases were hits, while, in the opening weeks of 1974, the label achieved something entirely unique: having consecutive releases following each other at number one. After four weeks at the top, Mud's Tiger Feet (Rak 1066) was replaced at number one by Quatro's Devil Gate (Rak 1071).

Gary Farrow, who worked at EMI when he was charged with undertaking promotion for Rak acts, notes that for a period during the Seventies neighbours Rak and Bell virtually had the UK music industry sewn up between them. Along Mayfair, Rak — which had the likes of Mud, Hot Chocolate and Smokie — was situated at 2 Charles Street, while Bell Records — including Gary Glitter and the Bay City Rollers — was housed next door at number 3. "They used to go out on the veranda and discuss when they were putting out their records," says Farrow.

Kim Wilde, one of the last of Most's great successes, admits to being daunted by the rows of sales discs lining the walls on her first trips to Rak as a 20-year-old. But she notes, even after achieving so much, the ace producer was still hungry for success.

"He was a real pop fan," she says. "He loved music and he never got carried away or took it all for granted. He was as excited being involved with something like Kids in America as doing House Of The Rising Sun. He always had that genuine enthusiasm whatever he went into."

But, for all his achievements, there is a prevailing feeling that Most, who sold the Rak label and catalogue to EMI in 1983 while retaining the Rak name, has been under-appreciated by the industry that he helped to create.

"So much of English pop wouldn't be here if it wasn't for Mickey," says Chinn. "His name doesn't get recognised and that's a joke. "Part of that was because he was a private man. He didn't push himself and it's

the wonderful English way of not acknowledging our heroes."

Arlon, too, underlines the "privacy of the man" known for his wicked sense of humour (as Seventies contestants of New Faces found to his cost). Love it or hate it, being as "comfortable in the kitchen creating a dish as in the studio creating a hit".

"The Hollywood, show business side of him was there," Arlon adds. "He knew how to get press. He was very proud of the success he crafted, but very few people outside the circle knew the man."

But, regardless of the lack of outstanding contribution awards and the like, Most was a man never lacking in business acumen and stands as one of the most successful record producers in the history of the UK music industry. His immense impact on the business is unquestionable.

Paul Williams

NEW TITLES JOIN THE CLASSICS

This month's crop of new music books tackle a range of music from the legend of Britpop to the rise of The Strokes. Meanwhile, in our regular new feature, A Good Read, leading figures from the publishing world select their own all-time favourite reads



THE LAST PARTY: BRITPOP, BLAIR AND THE DEMISE OF ENGLISH ROCK



CALIFORNIA

John Harris (Fourth Estate — ISBN 000713472X). Out Now. As a writer with — and former editor of — magazines including *Q*, *Select* and the *NME*, Harris is as well placed as anybody to chronicle one of the most fascinating — and ultimately empty — music movements in memory, and he does it with some style. You know the script: a bunch of derivative and subtly opportunistic bunch of bands raid the creative wardrobes of Bowie, The Beatles and The Kinks to create the Britpop movement and help spring Tony Blair and New Labour into power. Harris's writing breathes warmth and personality into a story in which the pop stars were ultimately the victims who — with the possible exception of Damon Albarn — have never fulfilled the world-dominating potential with which they were lumbered. Given that it took Jon Savage's England's Dreaming well over a decade to chronicle the music/cultural significance of punk in this way, it is extraordinary how quickly Britpop seems to have become legend. In fact, this, if anything, is the book's greatest weakness. It is hard to avoid reaching the conclusion that this is a story whose conclusion has yet to be played out. Harris has, however, done a great job and — as we wait for the final chapter — written a story well worth reading.



BRITISH HIT SINGLES 16th Edition — Ed. David Roberts (Guinness World Records — ISBN 0 85112 190 X). Out now. This edition of British Hit Singles sticks to the same

winning formula that has seen it stay ahead of the many alternative guides that have appeared on the market over the past five years or so. The bulk of the guide concentrates on an A-Z of pop, listing singles chronologically with additional label, catalogue number, peak position and weeks on chart information, fleshed out by the kind of quirky factsoids and observations that Guinness reveal in; for instance, did you know that Madonna is the most-performed

artist on Stars in Their Eyes, with eight impressions to date? With additional sections listing all the UK's number ones, a breakdown of Brit hits in the US, and myriad mini-features and stories behind the songs including Good Vibrations, Jealous Guy and Pass The Dutchie also included — not to mention a sparkly new purple cover — this 16th edition of the now annual tome is more than capable of nourishing transposers' and chartologists' appetites for chart-related data over the next 12 months.



DEEP IN A DREAM: THE LONG NIGHT OF CHET BAKER — James Gavin (Vintage — ISBN 0 099 59051 4). Out now.

Baker is the James Dean lookalike who is perhaps better-known in mainstream circles as a postcard/poster image as he is for his music. This biography aims to put that right, detailing his emergence in the Fifties as a kind of white Miles Davis through his spiralling decline into drugs, to his death in Amsterdam on Friday 13 May 1988. A marvelous storyteller, Gavin also examines the fascinating tensions between East and West Coast jazz, at a time pre-rock'n'roll and before the emergence of black culture as a popular force. A tale which transcends music itself, *Deep In A Dream* has a marvelous, absorbing quality which is too often missing from biographies and renders this one simply compelling reading.



A GOOD READ
MARTIN ROACH, AUTHOR AND FOUNDER OF INDEPENDENT MUSIC PRESS AND IMP FICTION: "That's really easy. It's *Diary Of A Rock'n'Roll Star* by Mick Hunter, which is slightly self-serving because we publish it. As a writer, people kept saying to me 'You must read it', and I couldn't get it anywhere. I thought, 'If it's so good, how come the only copy I can find is £25 in Heltter Skelter?' But it was obviously marketable, because everyone who had read it said it was amazing. So, about six years ago, I tracked Mick Hunter down in Connecticut, told him how much I had heard about the book and now we have reprinted it six times.



DIARY OF A ROCK'N'ROLL STAR IAN HUNTER
THE HISTORY OF THE MOOTLE
My second favourite would be [Stephen Davis' Led Zeppelin biography] *Hammer Of The Gods*, but even that doesn't match up to it, because *Diary Of A Rock'n'Roll Star* is so unrock'n'roll. It's all the tedium of the road and all the weird politics, and I absolutely love it. *Q* did an unsolicited two-page review of it and called it 'the greatest music book ever written' and that is the quote we have used on the cover of the current edition."

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IAN GITTINS,
CONSULTANT
MUSIC EDITOR AT
CARLTON/ANDRE

DEUTSCH:
"I love Touching From A Distance, the biography of Ian Curtis by his widow, Deborah, which revealed that Curtis may have been a doomed icon for a generation, but he was also an obsessive, twitchy, adulterous working-class Tory. It is a fantastically candid and memorable biography, with the insights that only a spurned partner could possess."

There's also Björk by Björk. There aren't many artists who could carry this off without appearing hopelessly indulgent, but it is an artsy volume of self-celebration which is a must-have souvenir for any diehard fan. There are glorious images from the likes of Anton Corbijn, Juergen Teller and Rankin, and there are some really humorous, wide-ranging texts by a variety of contributors which free-associate with the spontaneity and vivacity of Björk herself."



Azoff, David Geffen and Clive Davis romp over the text, turning each other over, facilitating some of the greatest music of our times and laying the foundations of the industry as we now know it. Unreservedly recommended for anyone with a passing interest in the politics of the record industry's golden age.



ALL THE MOVES (BUT NONE OF THE LICHS) – Clive Selwood (Peter Owen Publishers – ISBN 0 7206 1153 9). Out now. Subtitled "Secrets Of The Music Business", this is a very personal journey through the business, the

journey travelled by Strange Fruit founder Selwood, from Vogue Records through Phillips, Pye, Elektra, CBS and many others. Well endowed with images of Selwood with the great and the good – from Jim Morrison to Barry White, via David Essex, Levantham and others – this is a tome which offers an insight into an era of the business which seems long forgotten and memories of working with executives including Maurice Oberstein, Dick Asher and Jonathan King, not to mention liaisons with the likes of Liza Minelli, Donovan and Gene Vincent, among others. In many respects a fascinating, and entertaining, chronicle, it is likely to hold most interest among Selwood's many colleagues and mates throughout the business.

WRESTLING WITH ELEPHANTS: THE AUTHORISED BIOGRAPHY OF DON BLACK – James Inverne (Sanctuary – ISBN 1 86074 468 0). Out this month. To suggest Don Black has had an illustrious career is almost to play down his achievements as one of the foremost lyricists of modern times – an Oscar winner by the age of 30 (for *Born Free*), with five Ivors, a Golden Globe and five Bond themes to his name. Black's songs have also featured in The



THE STROKES

THIS IS IT... THE FIRST BIOGRAPHY OF THE STROKES – Martin Roach (Omnibus Press – ISBN 0 7119 9601 6). Out now. As the band begin to focus on

living up to the impact of their arrival, Roach makes a refreshingly down-to-earth assessment of their career to date. While The Strokes have received more gushing press coverage than you could shake a stick at, (b) does not start from the premise that they are the ultimate saviours of rock'n'roll, gets automatic bonus points. There is plenty of context, a lot of new input from the band and (c) does not start from the premise that they are the ultimate saviours of rock'n'roll, gets automatic bonus points. There is plenty of context, a lot of new input from the Strokes themselves and loads of pictures. In-depth analysis of the real value of a band with about a dozen songs to their name is clearly interesting, but this is it is a decent introduction to a band whose story is sure to get a lot more interesting.

Italian Job, Out Of Africa, True Grit and Dances With Wolves and in stage productions including Sunset Boulevard, Tell Me On A Sunday and Bombay Dreams. Wrestling With Elephants – writer Christopher Hampton's description of the process of putting on a musical – is a lively romp through Black's good-natured reminiscences of all this and more. There are some great anecdotes and the whole enterprise is suffused with a warm glow. Black is clearly very close to the book, so it is hard to know whether he is quite as down-to-earth as the writer claims, but as a biography it is energetic and enjoyable, and all the more welcome for coming while the subject himself is still in full flight.

THE LIFE AND TIMES OF LITTLE RICHARD: THE AUTHORISED BIOGRAPHY – Charles White (Omnibus – ISBN 0 7119 9761 6). Out this month. This revised edition of the

1984 book which helped to revitalise Little Richard's career was described by Richard at the time as "the best book since the Bible, and it's the Bible of rock'n'roll". Not sure about that, but it is a war-torn and all-around portrait of the man, largely in his own words, which doesn't just touch on the orgies, the drugs, the homosexuality or the career disasters, but grabs them and rolls around on the floor with them. Richard is happy to do this, because he is in the arms of the Lord now and there is plenty about that too. Mao as a bag of cats, from start to finish.

I'M WITH THE BAND: CONFESSIONS OF A GROUPIE – Pamela Des Barres (Helter Skelter – ISBN 1 900924 55 2). Out now. Helter Skelter's welcome reissue of Des Barres' groupie classic is supported by the author herself and, given the proven quality of her anecdotal, spin-off publicity



HIT MEN: POWER BROKERS AND FAST MONEY INSIDE THE MUSIC BUSINESS – Freda Bannet (Helter Skelter – ISBN 1-900924-55-2). This is quite possibly the best book ever written about the business side of the music industry and, like *I'm With The Band*, is well due for its Helter Skelter reprint. Larger-than-life characters such as Walter Yetnikoff, Irving

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RECOMMENDED JUSTIN TIMBERLAKE: THE UNOFFICIAL BOOK – Martin Roach (Virgin Books) – ISBN 1 85227 029 2, August 7. It is a

little surprising that this is just the third book devoted to the ubiquitous JT, not least because Ballantine Books saw enough literary potential to sign him to write a novel of his own all of two years ago. The sadly unfinished *Inside Drive: A Novel of Basketball, Life, and Love* was shelved because Justin didn't reckon he'd have the time to promote it and, judging by the trajectory of his solo music career, he undoubtedly made the right call. Martin Roach executes a very similar trick here as he does with his biog of The Strokes, except without access to the artist, and he makes a pretty short story go a fairly long way, especially since more than half of the text focuses on Timberlake's solo career. There are no revelations here, but it is a tidy and well-presented account of events to date.

shouldn't be hard to come by. Des Barres spent the Seventies swooning in the orbit of notable members of the Stones, Led Zep, the Byrds, the Burritos, the Experience, The Who and others, without necessarily consuming quite as many of those relationships as legend might suggest. There is a sweetness and a romance about her recollections and her portrayal of her times is vivid, not least because she was clearly such a fan of their music. The quality of the writing is also yards ahead of the standard first-person memoir and, while the celebrity dirt is obviously a selling point, this is a kiss-and-tell that doesn't make you want to go and wash your hands.

SIOUXSIE & THE BANSHEES – THE AUTHORISED BIOGRAPHY – Mark Paytress (Sanctuary, £86074 375 7). Out this month. There hasn't been a book about Siouxsie & The Banshees since the Eighties,

which tells a story of its own, even if the band do continue to do a brisk catalogue trade. The USP of this return to print is that this is the complete authorised story, told in each member's own words with pictures and memorabilia from their own collections. Review copies were unavailable at the time of writing, but in many ways Siouxsie is the perfect candidate for this type of book – big enough to command a still-significant fanbase, cut off to be capable of generating excitement.

SECTION AND ALCHEMY: A BIOGRAPHY OF JOHN CALE – Tim Mitchell (Peter Owen) – ISBN 0 7206 1207 1. Out this month. In view of the amount of research which evidently went into this book – the author acknowledges the contributions of such

quotable individuals as Joe Boyd, Phil Manzanera, Moe Tucker and Factory photographer Billy Name – you might expect reams of sally reminiscences of Cale's undoubtedly colourful exploits. But, oddly, everything in this basically thorough biography is filtered through the third person, and the resulting monotony of tone does tend to take the fun out of things over 256 pages. And seeing as Section And Alchemy was written with "the full co-operation" of Cale himself, the absence of any direct speech from Cale himself is positively baffling. The other major Cale text – the Victor Books-edited *What's Welsh For Zen*, published by Bloomsbury in 1998 – was written entirely in Cale's own words, so maybe the object is to achieve a distance, but the narrative voice here is so excruciating that the reviewer would be hard-pressed to discern the relative importance of Cale's work with the Velvets and his Eighties solo period. As a result, the world is still waiting for a fully-furnished portrait of the work of a unique figure operating on the experimental fringes of rock'n'roll. The first 500 copies of the hardback edition offer a signed CD featuring *Imitating Violin*, an exclusive and previously unreleased Cale track, as well as additional unseen photographs of John Cale and extra multimedia features.

THE FALL: A USER'S GUIDE – Dave Thompson (Helter Skelter) – ISBN 1900924579. Out this month. Ever wanted to get into The Fall, but just didn't know how? Dave Thompson's biography/album-by-album guide assumes you are not the only one, trawling through Mark E Smith's every musical utterance to sort the definitive moments from those which are frankly hard to love. It is a great idea and it makes you wonder what other ludicrously prolific artists might benefit from the same treatment. But then that is part of the point: has there ever been an artist as uncompromising, as enterprising or as gloriously hard to get to grips with as Mark E Smith? ■

A GOOD READ

SEAN BODY, HELTER SKELTER

"Mystery Train by Greil Marcus is the best book on why rock'n'roll is important, what it means and what it evokes in the listener – the chapters on Robert Johnson, The Band and Elvis are as good as rock writing ever gets. England's *Dreaming* by Jon Savage possibly intellectualises the movement's origins more than its protagonists would have, but this is a great, panoramic history of the rise and fall of punk in the UK, with the Pistols, naturally, at the heart of the matter.

In *The Dark Stuff* by Nick Kent, rock's finest journalist collects his most evocative and compelling portraits of those on the darker side of the musical street – from Iggy and Lou to Sid and Shane and far beyond. *Revolution In The Head* by Ian MacDonald transcends its track-by-track format to produce a fascinating and moving account of the rise and fall both of the Beatles and of the Sixties. *A Journey Through America With The Rolling Stones* by Robert Greenfield gives a fly-on-the-wall account of one of the wildest tours in rock's history, in 1972, as they prepared for their biggest-ever US tour, with the shadow of Altamont still looming large. The Stones were simply the coolest, most influential band on the planet. Greenfield had the kind of access today's hacks only dream of.

Histories, genealogies, charts or whatever – there is nothing like *Rock Family Trees* by Pete Frame. It is the best way of following the long, twisted, Spinal Tap-like histories of rock's finest."

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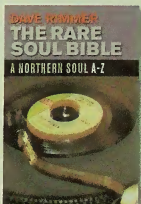


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SINGLES COMMENTARY

by ALAN JONES



The ceiling for weeks at number one was seemingly set at four after Cher's Believe occupied pole position for seven weeks in 1998. Since then singles by Westlife, Atomic Kitten, Kylie Minogue, Enrique Iglesias, Gareth Gates, Elva Presley, Girls Aloud tAtU, Room 5 and R Kelly have all spent four weeks at the top and little has gone any further.

Kelly's ignition is the latest to stall in fifth, copping 1.2 this week to hand its crown to Evanesence's Bring Me To Life. Kelly's single suffered its heaviest decline yet last week, with sales down a still small 22% week-on-week to a little more than 47,000, putting it well behind Evanesence's opening tally of more than 56,500. The good news for Kelly is that Ignition moves into third place for the year-to-date, with sales of more than 31.7,000 thus far. It should easily capture second place next week from tAtU's All The Things She Said (336,000) although it is still some distance behind the year's top tune, Spirit In The Sky. The Gareth Gates/Kumars track has sold more than

For only the second time in a year, a rock single is number one. Since Oasis held sway with The Hindu Times in April 2002, the only rock records to capture the sales crown are You Said No by Bustle, which topped the chart in May and Bring Me To Life by Evanesence, which debuts at number one this week. Artists who are considered too "lite" to count as rock by some observers, but Evanesence are clearly the real deal and the popularity of

SINGLES FACTFILE

Bring Me To Life has generated nearly 150,000 sales of their debut album Fallen in the past six weeks, as well as prompting a premature chart debut for the single - peaking at number 60 - on import. Ignoring the latter fact, Evanesence are the first rock act to debut at number one (unless you consider White Zoo or Babylon Zoo as rock) with their first single since SÜitSiick spent a week at the summit with Inside in 1994.

at number four last November, has been selling fairly poorly by Twain's own multi-platinum standards, but bounces 44-29 this week with sales up 64%.

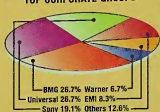
Sixpence189ers are rarely shifted in the chart, but Yoko Ono, who was 70th in February, returns to the Top 40 this week thanks to remixes of her long-known song Walking On Thin Ice. The song - which Ono was working on with husband John Lennon the day of his brutal 1980 killing - has been remixed by Danny Tondero and the Pet Shop Boys among others and re-enters the chart in number 35 this week, exactly matching its original 1981 chart peak.

One True Voice or Girls Aloud? The real winners of Pop Stars: The Rivals appear to be Girls Aloud, who followed up their number one debut Soul of the Underground with the number two hit No Good Advice. In direct competition with the girls, the boys settled for number two with Sacred Trust and can make only number 10 with their follow-up Shakespeare's (Way With) Words this week.

MARKET REPORT



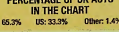
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



543,000 copies.

Shania Twain registers her seventh Top 10 single in a row - and her first from Upl.

following Jim Cornea Getcha Good and Ka-Ching! - debuting at number six with Forever And For Always. The album, which debuted and peaked

INDEPENDENT SINGLES

This Last	Title	Artist	Label (Scott/Bonus)
1	IGNITION	R Kelly	Jive ZS4982 (V)
2	GAY BAR	Electric Six	XL SL1560 (V/HE)
3	ROCK YOUR BODY	Justin Timberlake	Jive ZS4952 (V)
4	NOW IT'S ON	Grandaddy	V2 VV9622248 (CMV/P)
5	AT THE END	10	Free 2 All PR4802924 (V/HE)
6	SHAKESPEARE'S (WAY WITH) WORDS	Don Tap Voice	Real Gone Music
7	1 LUV U	Dizee Rascal	XL SL1560 (V/HE)
8	MADAME HELGA	Stereophonics	V2 VV9621743 (CMV/P)
9	CRY BABY	Jemini	Intergal INTEGR001 (V)
10	QUESTIONS & ANSWERS	Billy Cyro	Beggans Banquet BR038002 (V/HE)
11	A MIRACLE	Helen Camerins	Rough Trade RTB04SLC0105 (P)
12	NEVER CAN TELL/SOLD BEY CALLING	Kamachi	Full Circle FC095 (V)
13	FORGET ABOUT TOMORROW	Foster	Fuchs F650326 (P)
14	CARRERA 2	Three Drivers	Nebula NEB00301 (ADD)
15	WHIRLWINDS/HOOT	Capone	Time T13000 (USD)
16	ME AND COLUMAN DOWN BY THE SCHOOL YARD III	Way Wambuski	XL SL1560 (V/HE)
17	WHO'S CRYING NOW	DJ Chrome	Mashroom PRF44303 (CMV/P)
18	AYRA	DJ Energy	Nakhuze 029 PNK1 (ADD)
19	I CAN FEEL IT	Quadrasonic	Lost Language LOST102 (V/HE)
20	WHITE RUSSIAN GALAXY	Crash	Double Dragon DDD0080 (V/HE)

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hit 40 UK

This Last	Title Artist	Label	This Last	Title Artist	Label
1	BRING ME TO LIFE Evanesence	Epic	21	LATELY Use Slack Lee	Motown
2	IGNITION R Kelly	Jive	22	GIRLS AND BOYS Good Charlotte	Epic
3	I KNOW WHAT YOU WANT Bushy Bushy & Mocha Cruz	XL	23	SHAKESPEARE'S WAY WITH WORDS On The Run	Capitol
4	ROCK YOUR BODY Rascal	XL	24	STOP THE CLOCKS	BMG
5	CRY BABY Jemini	Intergal	25	BROCKEN BONES	Capitol
6	FOREVER AND FOR ALWAYS Shania Swan	Mercury	26	COME UNDONE Radio 4	Chrysalis
7	FAVOURITE THINGS U2	Epic	27	CLOCKS	Capitol
8	GET BUSY Sean Paul	East West	28	WIMMIN' Ashley Hamilton	Polygram
9	FREE ME Cornea Ben	XL	29	AT THE END 10	Real Gone
10	RISE & FALL Craig David	Sing	30	I'M WITH YOU Kelly Rowland	A&R
11	MAKE LUV	Beats	31	MORE OF ME	Capitol
12	LOUNELINESS	Dea	32	CRAZY IN LOVE	Capitol
13	FLY ON THE WINGS OF LOVE	Dea	33	CANT MOODIFY Kelly Rowland	Capitol
14	FIGHTER	Dea	34	DONT WANNA LOSE THIS FEELING	Dea
15	NO GOOD ADVICE	Dea	35	NOT GONNA GET US 10	Capitol
16	SCANDALIOUS	Dea	36	CANT STOP	Capitol
17	MOVE YOUR FEET	Dea	37	THERE'S NOTHING	Capitol
18	IN DA CLUB	Dea	38	BEING BROODY	Capitol
19			39	THE LONG GOODBYE	Capitol
20			40	CANT GET MY MIND SONG	Capitol

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Shazam TAG CHART

PRE-RELEASE / MULTI-GENRE

This Last	NO TAGGING	Label
1	NO TAGGING	Various
2	CRAZY IN LOVE	Various
3	EM SLAD	Various
4	FIGHTER	Various
5	SATISFACTION	Various
6	21 QUESTIONS	Various
7	LOVE WITHOUT YOU	Various
8	HOW DO YOU KNOW?	Various
9	THIS IS YOUR NIGHT	Various
10	SUNLIGHT	Various

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14 JUNE 2003

Pos	Weeks	Title	Artist (Producer) Publisher (Writer)	Label Co/Cass (Distributor)
1	NEW	BRING ME TO LIFE Sunglasses (Forman) EMI (Hoggin/Lee/Moody)	Epic 67362/67362/64 (TEN)	7/12
2	1	IGNITION R. Kelly (Kelly/Zomba/K. Kelly) Kelly	Jive 92549/24 (P)	92549/24
3	1	I KNOW WHAT YOU WANT Busta Rhymes & Mink (K. Kelly) BMG (Barnes/DeVito/Larson/McLellan/Young)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
4	2	SAY GOODBYE LOVE AIN'T GONNA WAIT FOR YOU E. Kelly (E. Kelly) Warner-Chappell/Universal (E. Kelly)	Polydor 98071/406/24 (E)	98071/406/24
5	NEW	GET BUSY Jaheim (Six (Madden/Bathory) Wall Of Sound/Sony ATV (Spencer))	XL 515/80/1 (W/THS)	515/80/1
6	NEW	FOREVER AND FOR ALWAYS Shawn Taylor (Lange) Zomba/Universal (Taylor/Lange)	Mercury 98073/406/98/24 (U)	98073/406/98/24
7	7	GET BUSY V. Williams (E. Kelly) Warner-Chappell/Universal (E. Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
8	1	FLY ON THE WINGS OF LOVE Xtina M. & DJ Chuckz presents Anita (DJ Richard/Doherty) BMG (N. Coomb)	Sony/BMG 98762/34/24 (BMG)	98762/34/24
9	6	ROCK YOUR BODY Justin Timberlake (Williams/Lange) EMI/Zomba (Timberlake/Lange/Hoggin)	Jive 92545/25/405/454 (P)	92545/25
10	NEW	SHAKESPEARE'S (W)AY WITH WORDS The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
11	1	FREE ME Emma Bunton (Peden) EMI (Burton/Maddison/Peden)	Universal 98072/42/796/24 (U)	98072/42/796/24
12	1	FAVOURITE THINGS R. Kelly (Kelly) EMI (Hoggin/Kenned/Stain III)	Epic 67362/67362/64 (TEN)	67362/67362/64
13	1	MOBSCENE Moby (Mann/Mason/Skott) EMI/Cristalis (Mason/Skott)	Interscope/Polydor 98077/16/1 (U)	98077/16/1
14	NEW	ON THE HORIZON Melanie C (Alexander/Rovell) EMI/Warner-Chappell (Alexander/Rovell/Chisholm)	Virgin VSCD1871/14 (E)	VSCD1871/14
15	10	STOP SIGN Ash (Dobson) Warner-Chappell/Atlantic (Dobson) BMG (Dobson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
16	12	IN DA CLUB S.O.S. (D. Felt) Warner-Chappell/Atlantic (D. Felt)	Interscope/Polydor 4278/24/4278/24 (U)	4278/24/4278/24
17	11	NO GOOD ADVICE G. Hogg (Hogg) Warner-Chappell/Atlantic (Hogg)	Polydor 98005/13/800/20 (U)	98005/13/800/20
18	13	LONELINESS Tina Turner (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
19	4	THERE THERE Radiohead (Chapell) Warner-Chappell (Radiohead)	Parlophone CDPR68/09 (E)	CDPR68/09
20	NEW	AT THE END M. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Free 2 V 01486/32/24 (W/THS)	01486/32/24
21	18	BROKEN BONES Natalie Imbruglia (Imbruglia) Warner-Chappell/Atlantic (Imbruglia)	Capitol 98073/406/98/24 (U)	98073/406/98/24
22	NEW	WHAT I SAW K. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
23	NEW	NOW IT'S ON C. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
24	20	X GONN GIVE IT TO YA DJ Jazzy Jeff & The Fresh Prince (J. J. Brown) Warner-Chappell/Atlantic (J. J. Brown)	Capitol 98073/406/98/24 (U)	98073/406/98/24
25	1	TAKE YOUR SHOES OFF The Chieftys (G. Kelly) Warner-Chappell/Atlantic (G. Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
26	1	NOT GONNA GET US The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
27	NEW	WIMMIN' Ashley Hamilton (Hamilton/O'Sullivan) EMI/BMG (Hamilton/O'Sullivan)	Capitol 98073/406/98/24 (U)	98073/406/98/24
28	1	RISE & FALL C. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
29	1	GIRLS AND BOYS Good Charlotte (Vaccaro) EMI (Madden/Madden)	Epic 67362/67362/64 (TEN)	67362/67362/64
30	1	HUSAN Busta Rhymes & Mink (K. Kelly) BMG (Barnes/DeVito/Larson/McLellan/Young)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
31	1	LATELY L. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
32	65	SPEECHLESS D. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
33	1	YOU SAID NO Busta Rhymes & Mink (K. Kelly) BMG (Barnes/DeVito/Larson/McLellan/Young)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
34	1	EVERYBODY COME ON (CAN U FEEL IT) The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
35	NEW	WALKING ON THIN ICE The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
36	1	MADAME HELGA The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
37	1	CAN'T MAKE UP MY MIND S. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24

Pos	Weeks	Title	Artist (Producer) Publisher (Writer)	Label Co/Cass (Distributor)
38	13	MOVE YOUR FEET Junior Senior (Troelsen/Lundin) Universal/Cherry/Tunes (Junior)	Mercury 01981/32019/194 (U)	32019/194
39	15	CRY BABY Integral (Integral) Integral (Integral)	Integral INTEG001/CCD/INTEG00X (W/THS)	INTEG001/CCD/INTEG00X
40	49	LOVE DOESN'T HAVE TO Hurt Alicia Keys (P. Dinklage) Jive (Alicia Keys) Jive (Alicia Keys)	Jive 92545/25/405/454 (P)	92545/25
41	NEW	NEVER FOR THE FLAVA The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
42	4	HELL YEAH B. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
43	27	HELL YEAH Shawn Taylor (Lange) Zomba/Universal (Taylor/Lange)	Mercury 98073/406/98/24 (U)	98073/406/98/24
44	NEW	LYRIC J. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
45	37	MAKE UP UR MIND R. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
46	18	DIRTY STICKY FLOORS The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
47	1	ALL OVER J. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
48	31	SLAIN THE TRUTH (AT THE ROADHOUSE) The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
49	2	I LUV U D. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
50	6	CAN'T NOBODY K. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
51	NEW	AM I WRONG M. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
52	41	THE LONG GOODBYE R. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
53	1	DAMAGED The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
54	6	COME UNDONE R. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
55	NEW	LA BELLEZ S. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
56	40	DO IT WITH MADONNA The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
57	9	CRY A. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
58	20	TRASHED S. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
59	53	SPIRIT IN THE SKY C. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
60	24	FEELIN' U The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
61	58	I CAN'T READ YOU Daniel Bedingfield (Bedingfield) Sony ATV (Bedingfield)	Polydor 06571/32095/13/4 (U)	32095/13/4
62	67	OUT OF TIME B. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
63	21	DON'T LET GO D. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
64	26	QUESTIONS & ANSWERS B. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
65	51	I'M WITH YOU Alicia Keys (P. Dinklage) Jive (Alicia Keys) Jive (Alicia Keys)	Jive 92545/25/405/454 (P)	92545/25
66	11	BEAUTIFUL S. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
67	50	AMERICAN LIFE M. Kelly (Kelly) Warner-Chappell/Atlantic (Kelly)	Capitol 98073/406/98/24 (U)	98073/406/98/24
68	43	HOME The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
69	NEW	NEVER CAN'T TELL/SOUL BEAT CALLING The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
70	NEW	A MIRACLE The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
71	44	THE THINGS TURNED AROUND Alicia Keys (P. Dinklage) Jive (Alicia Keys) Jive (Alicia Keys)	Jive 92545/25/405/454 (P)	92545/25
72	13	BORN TO TRY Data Group (W. Kelly) Sony ATV (Green/M. Kelly)	Epic 67362/67362/64 (TEN)	67362/67362/64
73	6	THE JUMP OFF The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
74	20	AVERAGE MAN The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24
75	18	ALL I HAVE The Roots (Lange) BMG (Lange/Robinson)	BMG 82785/32052/402/3529/24 (BMG)	32052/402/3529/24

Pos	Weeks	Title	Artist (Producer) Publisher (Writer)	Label Co/Cass (Distributor)
76	1	THE OFFICIAL UK Charts Company		
77	1	THE OFFICIAL UK Charts Company		
78	1	THE OFFICIAL UK Charts Company		
79	1	THE OFFICIAL UK Charts Company		
80	1	THE OFFICIAL UK Charts Company		
81	1	THE OFFICIAL UK Charts Company		
82	1	THE OFFICIAL UK Charts Company		
83	1	THE OFFICIAL UK Charts Company		
84	1	THE OFFICIAL UK Charts Company		
85	1	THE OFFICIAL UK Charts Company		
86	1	THE OFFICIAL UK Charts Company		
87	1	THE OFFICIAL UK Charts Company		
88	1	THE OFFICIAL UK Charts Company		
89	1	THE OFFICIAL UK Charts Company		
90	1	THE OFFICIAL UK Charts Company		
91	1	THE OFFICIAL UK Charts Company		
92	1	THE OFFICIAL UK Charts Company		
93	1	THE OFFICIAL UK Charts Company		
94	1	THE OFFICIAL UK Charts Company		
95	1	THE OFFICIAL UK Charts Company		
96	1	THE OFFICIAL UK Charts Company		
97	1	THE OFFICIAL UK Charts Company		
98	1	THE OFFICIAL UK Charts Company		
99	1	THE OFFICIAL UK Charts Company		
100	1	THE OFFICIAL UK Charts Company		

As used by Top Of The Pops and Radio One

Dance Feature
 Issue date: 28th June
 Deadline: 18th June
 For more details contact Scott Green on 020 7921 8352 or scott@musicweek.com

ALBUMS COMMENTARY

by ALAN JONES



The Stereophonics join Kelly Rowland, Morph Jones and Blur in dethroning Justin Timberlake's *Justified* – but whereas Timberlake retained a top three placing when slipping from the summit on previous occasions, he slides to number five this time, falling behind strong new entries from S Club and Metallica as well as Evanescence's debut album *Fallen*. The latter has done just that for the first time in its career, despite increasing its sales 14% week-on-week. It is the first time this year that the top three have all been new entries (it last happened on November 9, 2002) and helps the artist albums market enjoy a 15% expansion week on week.

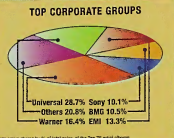
Never looking likely to bother the Stereophonics, S Club's greatest hits album *Best sold 73,000 copies* in the week – 30,000 fewer than the Stereophonics – and means that the band's singles and albums career will likely end with number two. Filing the first top three berth, *Metallica's St. Anger* was not released until Thursday so sold more than 46,000



ALBUMS FACTFILE

Although faced with tough competition from an S Club hits album and a new Metallica set, the Stereophonics easily beat their opponents to register their third consecutive number one album with *You Gotta Go There To Come Back*. The album – the Welsh group's fourth – sold nearly 102,000 copies last week, compared to first-week sales of 140,000 for 2001's *Just Enough Education To Perform* and 120,000 for 1999's

Performance And Cocktail. Their debut album, *Word Gets Around*, had a modest 13,000 sale to debut at number six in 1997. It has since gone on to sell nearly 750,000 copies, roughly half as many as both *Performance And Cocktail* (1,570,000) and *Just Enough Education To Perform* (1,535,000) – but it is the latter two albums which set the benchmark by which *You Gotta Go There To Come Back* will be measured.



copies in the next three days. It is the heavy metal legends' first all-new, all-studio album since *Reload* reached number one in 1997 and

easily beats that album's opening week's sales tally of 39,000. The previous year's effort, *Load*, reached number one with first week sales

of nearly 57,000 – a figure which St Anger may well have bettered had it been on sale for more than three days.

Combining their 1983 chart-topper *Labour Of Love*, their 1997 number three album *Labour Of Love II* and their 1998 number eight album *Labour Of Love III*, UB40's *Labour Of Love I, II and III* sold nearly 20,000 copies last week to earn a number 10 debut. All three albums are covers sets comprising the Midlands band's favourite reggae songs rather than originals. The only previous instance of a three-CD set reaching the Top 10 comprising previously separate releases which also reached the Top 10 was Queen's *Greatest Hits I, II and III*.

St Anger's right hand man for 14 years, Argentinian born guitarist Dominic Miller debuts at number one on the classical chart and number 38 on the regular albums chart with *Shapes*, which sold more than 6,000 copies. Most of the album is made up of classical pieces.

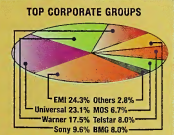
COMPILATIONS

After weeks of stagnation, a breath of fresh air blows through the compilations chart with seven-week chart-topper *Now! 54* diving to number seven as it is overwhelmed by six new entries. The unprecedented deluge of newcomers in the upper reaches of the chart helps the compilation sector to register a robust 18% improvement in sales week-on-week.

While the remainder of the newcomers are varied, the top two debuts – and thus the top two albums – are the similarly themed *Power Ballads* and *The Quiet Storm*. EMI/Virgin's *Power Ballads* won the tussle with some ease, selling more than 35,000 copies compared to *The Quiet Storm's* respectable but distant 15,000, with the remainder of the new entries tightly packed behind it and all selling

upwards of 15,000. Both bristling with AOR/rock favourites and issued to tie-in with Father's Day gift buying, *Power Ballads* and *The Quiet Storm* share four tracks in common, starting on the same selections by Mr Mister, Nickelback, Chad Kroeger feat. Josey Scott and RED Speedwagon. Using some of the same AOR acts but many more hard rock and rock'n'roll heroes, EMI/Virgin/UMTV's *Best Air Guitar* albums have proved a big success with Volume 1 appearing in November 2001 with selling 393,000 copies and Volume 2, issued a year later, notching sales of 355,000. Both reached number two, and have now been packaged together in a new cardboard outer sleeve, in which form they earn a number 27 debut this week, with combined sales of nearly 3,500.

MARKET REPORT



INDEPENDENT ALBUMS

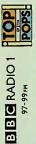
Pos	Title	Artist	Label (Distribution)
1	YOU GOTTA GO THERE TO COME BACK	Stereophonics	V2 VVRI02192 (CMV/P)
2	JUSTIFIED	Justin Timberlake	Jive J924772 (P)
3	ELEPHANT	The White Stripes	XL XLCD162 (V/NHE)
4	CHOCOLATE FACTORY	R Kelly	Jive J925282 (P)
5	MELODY AM	Royksopp	Wall of Sound WALLCD027 (V/NHE)
6	THE DECLINE OF BRITISH SEA POWER	British Sea Power	Rough Trade RTMCD229 (P)
7	COMFORT IN SOUND	Federer	Echo ECHCD343 (P)
8	ULTIMATE COLLECTION	The Small Faces	Sanctuary TDSANM04 (P)
9	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 161568 (CMV/P)
10	THE VERY BEST OF	The Stone Roses	Silvertones S08382 (P)
11	GUESS WHO'S BACK	50 Cent	Fall City FC92903 (V/NHE)
12	SONGBOX	Eva Cassidy	Bliss Street/Real G21005 (B/IT)
13	ALL EYED ON ME	Travis	Death Row/Realand S20540 (U)
14	LA REVANCHA DEL TANGO	Gotan Project	XL XLCD140 (V/NHE)
15	ABOUT A BOY (OST)	Billy Draven Boy	Twisted Nerve/XL TNXCD 152 (V/NHE)
16	GREATEST HITS	2 Pac	Jive J92562 (P)
17	THINKING IT OVER	Liberty X	V2 VVRI01792 (CMV/P)
18	LIVE	Roy Music	Eagle Records/E90 (CMV/P)
19	THE FAT OF THE LAND	The Prodigy	XL Recordings INT 486962 (V)
20	VERTIGO	Drivive Armada	Pepper 953032 (P)

THE YEAR SO FAR... TOP 20 ALBUMS

Pos	Album	Artist	Label
1	JUSTIFIED	JUSTIN TIMBERLAKE	JIVE
2	COME AWAY WITH ME	NORAH JONES	PARLOPHONE
3	LET GO	AVRIL LAVIGNE	ARISTA
4	A RUSH OF BLOOD TO THE HEAD	CHRISTINA AGUILERA	PARLOPHONE
5	STRIPPED	RED HOT CHILI PEPPERS	RCA
6	BY THE WAY	BUSTED	WARNER BROS
7	BUSTED	BUSTED	UNIVERSAL
8	GOTTA GET THRU THIS	DANIEL BENSINGFIELD	XL RECORDINGS
9	GET HIGH OR DIE TRYIN'	50 CENT	INTERSCOPE
10	SIMPY DEEP	KELLY ROWLAND	COLUMBIA
11	GREATEST HITS	TOM JONES	UMTV
12	MINDSIZINGOOD	ROBBIE WILLIAMS	ARISTA
13	SCAPOLOGY	SPUNKY RED	EMV
14	HOMIE	LINKIN PARK	WARNER BROS
15	METEGRA	EMINEM	INTERSCOPE
16	THE ENIMEM SHOW	SUGARBAES	ISLAND
17	ANGELS WITH DIRTY FACES	DAVID GRAY	EAST WEST
18	A NEW DAY AT MIDNIGHT	DANIEL O'DONNELL	DMG TV
19	DANIEL IN BLUE JEANS		
20			

1WY **music week**

OFFICIAL CHARTS 14/6/2003



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SINGLES

1 BRING ME TO LIFE

- 1 **1** **BRING ME TO LIFE** Eminem Epic
- 2 **IGNITION** R Kelly Jive
- 3 **I KNOW WHAT YOU WANT** Busta Rhymes & Mariah Carey J
- 4 **SAY GOODBYE** LOVE AIN'T GONNA WAIT FOR YOU S Club Polydor
- 5 **GAY BAR** Electric Six XL
- 6 **FOREVER AND FOR ALWAYS** Shania Twain Mercury
- 7 **GET BUSY** Sean Paul VP/Atlantic
- 8 **RY ON THE WINGS OF LOVE** KYM & DJ Ducky presents Anita Sirup/Mercury
- 9 **ROCK YOUR BODY** Justin Timberlake Jive
- 10 **SHAKESPEARE'S IN MY MOUTH** Words One True Voice EMI/Jive



- 11 **FREE ME** Emma Bunton 19/Universal
- 12 **FAVOURITE THINGS** Big Brovaz Epic
- 13 **MOBSCENE** Marilyn Manson Interscope/Polydor
- 14 **ON THE HORIZON** Melanie C Virgin
- 15 **STOP SIGN** Abs BMG
- 16 **IN DA CLUB** 50 Cent Interscope/Polydor
- 17 **NO GOOD ADVICE** Girls Aloud Polydor
- 18 **LOVELINESS** Tomcraft Datay/Ministry Of Sound
- 19 **THERE THERE** Radiohead Parlophone
- 20 **AT THE END** IIO Frea 2 Air



ALBUMS

1 YOU GOTTA GO THERE TO COME BACK Stereophonics v2

- 2 **BEST... THE GREATEST HITS OF S Club 7** Polydor
- 3 **ST ANGER** Metallica Varego
- 4 **FALLEN** Evanescence Epic
- 5 **JUSTIFIED** Justin Timberlake Jive
- 6 **STRIPPED** Christina Aguilera RCA
- 7 **HOW THE WEST WAS WON** Led Zepplin Atlantic
- 8 **ELEPHANT** The White Stripes XL
- 9 **BUSTED** Busted Universal
- 10 **LABOUR OF LOVE - VOL. 1, II & III** UB40 Virgin



- 11 **COME AWAY WITH ME** Norah Jones Parlophone
- 12 **SOUND OF THE UNDERGROUND** Girls Aloud Polydor
- 13 **THE DEFINITIVE** The Drifters Atlantic
- 14 **DUTTY ROCK** Sean Paul Atlantic
- 15 **CHOCOLATE FACTORY** R Kelly Jive
- 16 **LET GO** Avril Lavigne Arista
- 17 **THE BEST OF De La Soul** Tommy Boy
- 18 **NU FLOW** Big Brovaz Epic
- 19 **EGO WAR** Audio Bullys Source
- 20 **GET RICH OR DIE TRYIN'** 50 Cent Interscope/Polydor



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LACQUER

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WITH MIXES FROM ARMAND VAN HELDEN AND COSMO VITELLI

RELEASED 16.06.03



COMPILATIONS

1 POWER BALLADS

Virgin/EMI

4 11 DARK SIDE OF THE BOYS
Telstar TV/RMG

4 12 BACK TO THE OLD SKOOL CLUB CLASSICS
Ministry Of Sound

6 13 UP ALL NIGHT
EMI/Virgin/Universal

7 14 IBIZA - THE HISTORY OF HOUSE
Varese Dance

10 15 SMASH HITS CHART SUMMER 2003
EMI/Virgin/Universal

8 16 PIANO MOODS
Decca/Dabe

9 17 ELECTRIC - LEVEL 2
Telstar TV/RMG

13 18 THE MATRIX RELOADED (OST)
Mercury/Warner Bros

12 19 ALL TIME CLASSIC ROCKWOLFBREAKERS
VGM

10 20 COOL SUMMER JAZZ
Universal TV

16 21 BROKEN BONES Love Inc

22 WHAT I SAW Kings Of Leon

23 NOW IT'S ON Grandaddy

24 X GON' GIVE IT TO YA DMX

17 25 TAKE YOUR SHOES OFF The Cheeky Girls

14 26 NOT GONNA GET US iAtu

17 27 WIMMIN' Ashley Hamilton

19 28 RISE & FALL Craig David feat. Sine

23 29 GIRLS AND BOYS Good Charlotte

22 30 HUSAN Bhangra Knights Vs Husan

MUSIC WEEK 14 JUNE 2003

24 31 LATELY Lisa Scott-Lee

65 32 SPEECHLESS D-side

25 33 YOU SAID NO Busted

28 34 EVERYBODY COME ON (CAN U FEEL IT) Mr Red Vs DJ Skribble

31 35 WALKING ON THIN ICE Ono

21 36 MADAME HELGA Stereophonics

33 37 CAN'T MAKE UP MY MIND Sonique

38 38 MOVE YOUR FEET Junior Senior

15 39 CRY BABY Jemini

45 40 LOVE DOESN'T HAVE TO HURT Atomic Kitten

KEY UPCOMING RELEASES

50 CENT: 21 Questions (Interscope/Polydor) June 30

ASHANTI: Rock Wit U (Awww Baby) (Murder Inc/Mercury) June 16

COLDPLAY: God Put A Smile Upon Your Face (Parlophone) July 14

CRAIG DAVID: Spanish (Wildstar) July 28

EMINEM: Business (Interscope/Polydor) July 7

FAST FOOD ROCKERS: Fast Food Song (Better The Devil) June 16

GARETH GATES: tbc (S) July 21

BEYONCE KNOWLES: Crazy In Love (Columbia) July 7

MADONNA: Hollywood (Maverick/Warner Bros) July 7

PINK: Feel Good Time (Columbia) July 14

16 21 BY THE WAY Red Hot Chili Peppers

14 22 A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone

21 23 METEORA Linkin Park

26 24 GUNN GET THRU THIS Daniel Bedingfield

20 25 COLDTOWN HAVE SAID IT BETTER Meat Loaf

15 26 THE YOUNG AND THE HOPELESS Good Charlotte

17 27 THINK TANK Blur

25 28 THE GOLDEN AGE OF GROTESQUE Marilyn Manson

44 29 UPI Shania Twain

24 30 ULTIMATE COLLECTION The Small Faces

35 31 VERY BEST OF - EARLY DAYS & LATER DAYS Led Zepplin

22 32 AMERICAN LIFE Madonna

27 33 A NEW DAY AT MIDNIGHT David Gray

19 34 THANK YOU FOR THE YEARS Shirley Basssey

35 35 SHOOTENANNY! Eels

36 36 PAPER MONSTERS Dave Gahan

23 37 SHAPER THAN YOUR AVERAGE Craig David

38 38 SLICKS Dominic Miller

39 39 THE EMINEM SHOW Eminem

28 40 COMFORT IN SOUND Feeder

KEY UPCOMING RELEASES

ASHANTI: Chapter II (Murder Inc/Mercury) June 30

BLACK REBEL MOTORCYCLE CLUB: tbc (Virgin) August 18

THE CORAL: Magic Medicine (Delasonic) July 28

BEYONCE KNOWLES: Dangerously In Love (Columbia) June 23

ANNIE LENNOX: Bare (RCA) June 9

MANIC STREET PREACHERS: Lipsick Traces (Epic) July 14

RADIOHEAD: Hal To The Thief (Parlophone) June 9

SEAL: Seal (WEA) July 21

SUPER FURRY ANIMALS: Phantom Power (Epic) July 21

UNKLE: tbc (Mo Wax/Island) July 28

music week

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14 JUNE 2003

Pos	Label/CD (Distributor)	Artist (Producer)	Title	Weeks on Chart	Label/CD (Distributor)	Artist (Producer)	Title	Weeks on Chart
1	Capitol	Various Artists	YOU GOTTA GO THERE TO COME BACK (Various Artists)	1	Capitol	Various Artists	YOU GOTTA GO THERE TO COME BACK (Various Artists)	1
2	Capitol	Polydor	BEST... THE GREATEST HITS OF 50 Club (Album/Deluxe Edition StarGate/Various)	1	Capitol	Polydor	BEST... THE GREATEST HITS OF 50 Club (Album/Deluxe Edition StarGate/Various)	1
3	Capitol	Various Artists	ST ANGER (Musical/Theatrical)	1	Capitol	Various Artists	ST ANGER (Musical/Theatrical)	1
4	Capitol	Epic	FALLEN ★ (Fornem)	1	Capitol	Epic	FALLEN ★ (Fornem)	1
5	Capitol	Justin Timberlake	Just Intimacy ★ (Timberlake/McPhee/DaSilva)	1	Capitol	Justin Timberlake	Just Intimacy ★ (Timberlake/McPhee/DaSilva)	1
6	Capitol	RCA	STRIPPED ★ 2 (BGMG) Christina Aguilera (Storch/Perry/Morales/Baladed) 74321181254 (F)	1	Capitol	RCA	STRIPPED ★ 2 (BGMG) Christina Aguilera (Storch/Perry/Morales/Baladed) 74321181254 (F)	1
7	Capitol	Atlantic	HOW THE WEST WAS WON (The White Stripes) (White)	1	Capitol	Atlantic	HOW THE WEST WAS WON (The White Stripes) (White)	1
8	Capitol	XL	ELEPHANT ★ The White Stripes (White)	1	Capitol	XL	ELEPHANT ★ The White Stripes (White)	1
9	Capitol	Universal	BUSTED ★ 2 (Various Artists)	1	Capitol	Universal	BUSTED ★ 2 (Various Artists)	1
10	Capitol	Virgin	LABOUR OF LOVE - VOL. II & III (Various Artists)	1	Capitol	Virgin	LABOUR OF LOVE - VOL. II & III (Various Artists)	1
11	Capitol	Parlophone	COME AWAY WITH ME ★ 3 (Various Artists)	1	Capitol	Parlophone	COME AWAY WITH ME ★ 3 (Various Artists)	1
12	Capitol	Polydor	SOUND OF THE UNDERGROUND (Various Artists)	1	Capitol	Polydor	SOUND OF THE UNDERGROUND (Various Artists)	1
13	Capitol	Atlantic	THE DEFINITIVE (Various Artists)	1	Capitol	Atlantic	THE DEFINITIVE (Various Artists)	1
14	Capitol	Atlantic	DUTTY ROCK (Sean Paul)	1	Capitol	Atlantic	DUTTY ROCK (Sean Paul)	1
15	Capitol	Atlantic	CHOCOLATE FACTORY (R Kelly)	1	Capitol	Atlantic	CHOCOLATE FACTORY (R Kelly)	1
16	Capitol	Atlantic	LET GO ★ 2 (Ariana Grande)	1	Capitol	Atlantic	LET GO ★ 2 (Ariana Grande)	1
17	Capitol	Tommy Boy	THE BEST OF De La Soul (De La Soul/Prince Paul/Various)	1	Capitol	Tommy Boy	THE BEST OF De La Soul (De La Soul/Prince Paul/Various)	1
18	Capitol	Epic	NO FLOW (Big Brovaz)	1	Capitol	Epic	NO FLOW (Big Brovaz)	1
19	Capitol	Source	EGG WAR (Audiobulb)	1	Capitol	Source	EGG WAR (Audiobulb)	1
20	Capitol	Interscope	GET RICH OR DIE TRYIN' (50 Cent)	1	Capitol	Interscope	GET RICH OR DIE TRYIN' (50 Cent)	1
21	Capitol	Warner Bros	BY THE WAY (Red Hot Chili Peppers)	1	Capitol	Warner Bros	BY THE WAY (Red Hot Chili Peppers)	1
22	Capitol	Pulphonic	A RUSH OF BLOOD TO THE HEAD (Nelson/Dobson)	1	Capitol	Pulphonic	A RUSH OF BLOOD TO THE HEAD (Nelson/Dobson)	1
23	Capitol	Warner Bros	METEORA ★ (Linkin Park)	1	Capitol	Warner Bros	METEORA ★ (Linkin Park)	1
24	Capitol	Polydor	GOTTA GET THRU THIS ★ 2 (Damon Beedling)	1	Capitol	Polydor	GOTTA GET THRU THIS ★ 2 (Damon Beedling)	1
25	Capitol	Mercury	COULDN'T HAVE SAID IT BETTER (Meat Loaf)	1	Capitol	Mercury	COULDN'T HAVE SAID IT BETTER (Meat Loaf)	1
26	Capitol	Epic	THE YOUNG AND THE HOPELESS (Sade)	1	Capitol	Epic	THE YOUNG AND THE HOPELESS (Sade)	1
27	Capitol	Parlophone	THINK TANK (Blur)	1	Capitol	Parlophone	THINK TANK (Blur)	1
28	Capitol	Interscope	THE GOLDEN AGE OF GOSPEL (Ministry Manheim)	1	Capitol	Interscope	THE GOLDEN AGE OF GOSPEL (Ministry Manheim)	1
29	Capitol	Mercury	UPL! ★ (Sharna Twin)	1	Capitol	Mercury	UPL! ★ (Sharna Twin)	1
30	Capitol	Sanctuary	ULTIMATE COLLECTION (The Small Faces)	1	Capitol	Sanctuary	ULTIMATE COLLECTION (The Small Faces)	1
31	Capitol	Atlantic	THE BEST OF EARLY DAYS & LATER DAYS (David Byrne)	1	Capitol	Atlantic	THE BEST OF EARLY DAYS & LATER DAYS (David Byrne)	1
32	Capitol	Maverick	AMERICAN LIFE (David Gray)	1	Capitol	Maverick	AMERICAN LIFE (David Gray)	1
33	Capitol	East West	A NEW DAY AT MIDNIGHT (Sheryl Crow)	1	Capitol	East West	A NEW DAY AT MIDNIGHT (Sheryl Crow)	1
34	Capitol	Clinic	THANK YOU FOR THE YEARS (Sheryl Crow)	1	Capitol	Clinic	THANK YOU FOR THE YEARS (Sheryl Crow)	1
35	Capitol	DreamWorks	SHOOTENANNY! (Eels)	1	Capitol	DreamWorks	SHOOTENANNY! (Eels)	1
36	Capitol	Mute	PAPER MONSTERS (Dave Graham)	1	Capitol	Mute	PAPER MONSTERS (Dave Graham)	1
37	Capitol	Widow	SLICKER THAN YOUR AVERAGE (David Nunez)	1	Capitol	Widow	SLICKER THAN YOUR AVERAGE (David Nunez)	1
38	Capitol	BBC Music	SHAPES (Dannic Miles)	1	Capitol	BBC Music	SHAPES (Dannic Miles)	1
39	Capitol	Interscope	THE EMEM SHOW (Eminem)	1	Capitol	Interscope	THE EMEM SHOW (Eminem)	1
40	Capitol	Epic	COMFORT IN SOUND (Beady Eye)	1	Capitol	Epic	COMFORT IN SOUND (Beady Eye)	1
41	Capitol	WEA	SAV YOU WILL (The Roots)	1	Capitol	WEA	SAV YOU WILL (The Roots)	1
42	Capitol	Columbia	THE RISING (Beyoncé)	1	Capitol	Columbia	THE RISING (Beyoncé)	1
43	Capitol	EMI	FLESHWOODS (Skin)	1	Capitol	EMI	FLESHWOODS (Skin)	1
44	Capitol	Telstar	EYE CANDY (Mis-Teeq)	1	Capitol	Telstar	EYE CANDY (Mis-Teeq)	1
45	Capitol	Interscope	Z101 YOUNG IN THE WRONG LANE (Katy Heron)	1	Capitol	Interscope	Z101 YOUNG IN THE WRONG LANE (Katy Heron)	1
46	Capitol	Columbia	SMILEY DEEP ★ (Kylie Minogue)	1	Capitol	Columbia	SMILEY DEEP ★ (Kylie Minogue)	1
47	Capitol	Simply Red	HOME ★ (Simply Red)	1	Capitol	Simply Red	HOME ★ (Simply Red)	1
48	Capitol	EMI	ESCAPOLOPE ★ 4 (Robbie Williams)	1	Capitol	EMI	ESCAPOLOPE ★ 4 (Robbie Williams)	1
49	Capitol	Columbia	GREATEST HITS ★ 2 (Beyoncé)	1	Capitol	Columbia	GREATEST HITS ★ 2 (Beyoncé)	1
50	Capitol	Ward/Capitol	THE VERY BEST OF Lightshow Family (Lightshow Family)	1	Capitol	Ward/Capitol	THE VERY BEST OF Lightshow Family (Lightshow Family)	1
51	Capitol	Maverick/Warner Bros	THE DEFONES (The Defones)	1	Capitol	Maverick/Warner Bros	THE DEFONES (The Defones)	1
52	Capitol	Elektra	THE VERY BEST OF The Eagles (The Eagles)	1	Capitol	Elektra	THE VERY BEST OF The Eagles (The Eagles)	1
53	Capitol	Wall of Sound	MELLOY AM (The Roots)	1	Capitol	Wall of Sound	MELLOY AM (The Roots)	1
54	Capitol	Rough Trade	THE OCEAN OF BRITISH SEA POWER (The Roots)	1	Capitol	Rough Trade	THE OCEAN OF BRITISH SEA POWER (The Roots)	1
55	Capitol	Various Artists	STAY (Various Artists)	1	Capitol	Various Artists	STAY (Various Artists)	1
56	Capitol	Blanco Y Negro	THIS IS ME... THEN ★ (Janet Jackson)	1	Capitol	Blanco Y Negro	THIS IS ME... THEN ★ (Janet Jackson)	1
57	Capitol	Epic	SENTIMENTO ★ (Andrea Bocelli)	1	Capitol	Epic	SENTIMENTO ★ (Andrea Bocelli)	1
58	Capitol	Philips	WELCOME TO THE MONKEYHOUSE (The Roots)	1	Capitol	Philips	WELCOME TO THE MONKEYHOUSE (The Roots)	1
59	Capitol	Parlophone	14 SHADES OF GREY (The Roots)	1	Capitol	Parlophone	14 SHADES OF GREY (The Roots)	1
60	Capitol	Elektra	ETHER SON (The Roots)	1	Capitol	Elektra	ETHER SON (The Roots)	1
61	Capitol	Source	SUNGBIRD ★ (The Roots)	1	Capitol	Source	SUNGBIRD ★ (The Roots)	1
62	Capitol	Bite Street/HOT	THE DARK SIDE OF THE MOON ★ 7 (Pink Floyd)	1	Capitol	Bite Street/HOT	THE DARK SIDE OF THE MOON ★ 7 (Pink Floyd)	1
63	Capitol	EMI	GREATEST HITS II & III ★ 3 (Queen)	1	Capitol	EMI	GREATEST HITS II & III ★ 3 (Queen)	1
64	Capitol	Parlophone	SOUL JOURNEY (Greatest Hits)	1	Capitol	Parlophone	SOUL JOURNEY (Greatest Hits)	1
65	Capitol	Parlophone	BACK IN THE WORLD (The Roots)	1	Capitol	Parlophone	BACK IN THE WORLD (The Roots)	1
66	Capitol	Interscope	THE BEST OF 2002 & 3 SIDES (The Roots)	1	Capitol	Interscope	THE BEST OF 2002 & 3 SIDES (The Roots)	1
67	Capitol	Columbia	THE THORNS (The Thorns)	1	Capitol	Columbia	THE THORNS (The Thorns)	1
68	Capitol	Arista	GREATEST HITS (Rihanna)	1	Capitol	Arista	GREATEST HITS (Rihanna)	1
69	Capitol	Elektra	THE BEST OF (The Roots)	1	Capitol	Elektra	THE BEST OF (The Roots)	1
70	Capitol	Parlophone	BRAINWASHED (Greatest Hits)	1	Capitol	Parlophone	BRAINWASHED (Greatest Hits)	1
71	Capitol	Geffen	NEURVA ★ (The Roots)	1	Capitol	Geffen	NEURVA ★ (The Roots)	1
72	Capitol	Mina	BLACK CHERRY (Greatest Hits)	1	Capitol	Mina	BLACK CHERRY (Greatest Hits)	1
73	Capitol	Interscope	ESCAPE ★ 2 (Enrique Iglesias)	1	Capitol	Interscope	ESCAPE ★ 2 (Enrique Iglesias)	1
74	Capitol	Polydor	DESTINATION ★ 2 (Various Artists)	1	Capitol	Polydor	DESTINATION ★ 2 (Various Artists)	1

NEW HD Highest cluster Sales increase Sales increase 50% or more

TOP COMPILATIONS ARTISTS A-Z

Pos	Label/CD (Distributor)	Artist (Producer)	Title	Weeks on Chart	Label/CD (Distributor)	Artist (Producer)	Title	Weeks on Chart
1	Capitol	VirginEMI	POWER BALLADS	1	Capitol	VirginEMI	POWER BALLADS	1
2	Capitol	Universal	THE QUIET STORM	1	Capitol	Universal	THE QUIET STORM	1
3	Capitol	Sony	PURE BURN ESSENTIALS	1	Capitol	Sony	PURE BURN ESSENTIALS	1
4	Capitol	Sony	ALWAYS & FOREVER	1	Capitol	Sony	ALWAYS & FOREVER	1
5	Capitol	EMI	SMASH HITS CHART SUMMER 2003	1	Capitol	EMI	SMASH HITS CHART SUMMER 2003	1
6	Capitol	VirginEMI	THE VERY BEST OF DRIVE TIME	1	Capitol	VirginEMI	THE VERY BEST OF DRIVE TIME	1
7	Capitol	EMI	NOW THAT'S WHAT I CALL MUSIC 54 ★ 2	1	Capitol	EMI	NOW THAT'S WHAT I CALL MUSIC 54 ★ 2	1
8	Capitol	Maverick/Warner Bros	THE MATRIX RELOADED (OST)	1	Capitol	Maverick/Warner Bros	THE MATRIX RELOADED (OST)	1
9	Capitol	WGSN	ALL TIME CLASSIC ROCK N' ROLL TEARJERKERS	1	Capitol	WGSN	ALL TIME CLASSIC ROCK N' ROLL TEARJERKERS	1
10	Capitol	Universal	KISS PRESENTS HIP HOP CLASSICS	1	Capitol	Universal	KISS PRESENTS HIP HOP CLASSICS	1
11	Capitol	Telstar	DARK SIDE OF THE 80'S	1	Capitol	Telstar	DARK SIDE OF THE 80'S	1
12	Capitol	Mintzofy	BACK TO THE OLD SKOOL CLUB CLASSICS	1	Capitol	Mintzofy	BACK TO THE OLD SKOOL CLUB CLASSICS	1
13	Capitol	EMI	UP ALL NIGHT	1	Capitol	EMI	UP ALL NIGHT	1
14	Capitol	Warner Bros	IBIZA - THE HISTORY OF HOUSE	1	Capitol	Warner Bros	IBIZA - THE HISTORY OF HOUSE	1
15	Capitol	UMT	CLUBLAND X-TREME	1	Capitol	UMT	CLUBLAND X-TREME	1
16	Capitol	Decca	PIANO MOODS	1	Capitol	Decca	PIANO MOODS	1
17	Capitol	EMI	ELECTRIC - LEVEL 2	1	Capitol	EMI	ELECTRIC - LEVEL 2	1
18	Capitol	EMI	THE VERY BEST OF PURE R&B - SUMMER 2003	1	Capitol	EMI	THE VERY BEST OF PURE R&B - SUMMER 2003	1
19	Capitol	Mintzofy	CHILLOUT SESSION - SUMMER COLLECTION 2003	1	Capitol	Mintzofy	CHILLOUT SESSION - SUMMER COLLECTION 2003	1
20	Capitol	VirginEMI	COOL SUMMER JAZZ	1	Capitol	VirginEMI	COOL SUMMER JAZZ	1

THE OFFICIAL UK CHARTS SPECIALIST



14 JUNE 2003

MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	1	THE VERY BEST OF	The Eagles	Elektra 59562082 (TEN)
2	NEW	GREATEST HITS	Bruce Springsteen	Columbia 2795552 (TEN)
3	3	THE MAN WHO	Travis	Independiente 1509090 (TEN)
4	4	NOT THAT KIND	Anastasia	Epic 4514122 (TEN)
5	5	LONDON CALLING	The Clash	Columbia 4953472 (TEN)
6	8	INTERNATIONAL SUPERHEROES	Green Day	Reprise 6824140 (TEN)
7	6	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472222 (TEN)
8	12	THE BEST OF THE DOORS	The Doors	Elektra 76596440 (TEN)
9	7	BACK TO FRONT	Lionel Richie	Polydor 5300182 (U)
10	2	THE IMMACULATE COLLECTION	Madonna	Sire 759824942 (TEN)
11	17	HITS OUT OF HELL	Mad Max	Epic 4954942 (TEN)
12	15	TRACY CHAPMAN	Tracy Chapman	Elektra 72690472 (TEN)
13	16	LIFE THRU A LENS	Rubell Williams	EMI C0C83127 (U)
14	NEW	THE VERY BEST OF THE SINGLES	The Pogues	WEA 8527465456 (TEN)
15	NEW	THE SCORE	The Pretenders	WEA 852746072 (TEN)
16	14	THE SCORE	Fugees	Columbia 4953495 (TEN)
17	13	GRACE	Jill Buckley	Columbia 4792926 (TEN)
18	13	SINGLES	Alison Moyet	Columbia 4906822 (TEN)
19	11	NEVER MIND THE BOLLOCKS	See Pinks	Virgin C0V92088 (U)
20	NEW	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/Polydor GFD12826 (U)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	UP!	Shania Twain	Mercury 7504042 (U)
2	NEW	BACK TO THE WELL/LIVE BY REQUEST	Kenny Rogers	Sanctuary 5301229 (JP)
3	2	HOME	Dixie Chicks	Epic 5066220 (TEN)
4	4	WORLD WITHOUT TEARS	Luchina Williams	Last Highway 770532 (U)
5	6	COME ON OVER	Shania Twain	Mercury 7706182 (U)
6	5	THE MAN COMES AROUND	Jenny Cash	Last Highway 0633292 (U)
7	8	BACK TO THE WELL/LIVE BY REQUEST	Kenny Rogers	Sanctuary 5301229 (JP)
8	7	WIDE OPEN SPACE	Dixie Chicks	Epic 4954942 (TEN)
9	11	TWISTED ANGEL	Lauren Williams	Carli/London 53061150 (TEN)
10	10	RY	The Jayhawks	American 5773232 (U)
11	9	RAINY DAY MUSIC HALDS & HORNS	Dolly Parton	Sanctuary 5301229 (JP)
12	12	HOW THE WEST WAS WON	LeAnn Rimes	EMI 541822 (U)
13	13	CHINA TOWN	Be Good Tanyas	Warner Bros 93024682 (TEN)
14	NEW	CRY	Faith Hill	Real Gone Music 0465 (PRP)
15	16	NEW FAVORITE	Alan Krass & Union Station	Carli/London 53780302 (TEN)
16	NEW	I NEED YOU	LeAnn Rimes	Norfolk 30282 (JP)
17	14	BLUE HEAVEN	Be Good Tanyas	Capitol 0637712 (U)
18	15	RILES OF TRAVEL	Roseanna Cash	Columbia 500682 (TEN)
19	18	AMERICAN III - SOLITARY MAN	Johnny Cash	

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	2	ZZ CABAT COUNTRY GOLD	Various	Cinebox CRM10351 (UK)
2	1	THE REGGAE LOVE COLLECTION	Various	Spacemusic P15C008 (P)
3	NEW	HE WANTS YOURSARE I'M ON FIRE	Rick Cavett & The Bad Seeds	Capitol 62087228 (U)
4	4	HITS COLLECTION	Dusty Springfield	Spectrvm 5254982 (U)
5	5	NORTHERN SOUL FLOORSHAKERS!	Various	Musica Collection MC20228 (D)
6	3	PUNK-O-RAMA 8	Various	Epic/A&P 66732 (P)
7	6	THE ESSENTIAL	Nina Simone	Metro METR00110 (NP)
8	12	BEST OF GMD	GMD	Virgin C0D0011 (P)
9	11	THE BEST OF	Mel Dromi	MCA/UK Island MCB0 12908 (U)
10	8	THE BEST OF	The Mamas And The Papas	MCA MCB0 15919 (UK)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	NEW	ST ANGER	Metallica	Vertigo 396643 (U)
2	1	FALLEN	Evanescence	Epic 52823 (TEN)
3	2	HOW THE WEST WAS WON	LeAnn Rimes	Atlantic 75103642 (TEN)
4	3	BY THE WAY	Red Hot Chili Peppers	Warner Bros 93024682 (TEN)
5	4	METEORA	Linkin Park	Warner Bros 93024682 (TEN)
6	6	THE GOLDEN AGE OF GROTESQUE	Marilyn Manson	Interscope/Polydor 930005 (U)
7	NEW	VERY BEST OF - EARLY DAYS & LATTER DAYS	LeAnn Rimes	Atlantic 75078195 (TEN)
8	7	CONFORT IN SOUND	Echo 020043 (U)	
9	5	THE DEFONES	The Defones	Maverick/Warner Bros 93024682 (TEN)
10	NEW	COULDN'T HAVE SAID IT BETTER	Meat Loaf	Mercury 061812 (U)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	IGNITION	R. Kelly	Jive 5254892 (U)
2	2	I KNOW WHAT YOU WANT	Dustin Diamond & Mariah Carey	J-ROBE182522 (BMG)
3	3	GET BUSY	Sean Paul	VP/Atlantic ATL15352 (TEN)
4	4	FAVOURITE THINGS	Big Boiz	Epic 573675 (TEN)
5	5	IN DA CLUB	50 Cent	Interscope/Polydor 4787442 (U)
6	6	X'GON' GIVE IT TO YA	DMX	Def Jam/Universal 4779942 (U)
7	8	RISE & FALL	David Lee Roth	Wildcat 1201145 (BMG)
8	7	HELL YEAH	Ministry	Epic 672345 (TEN)
9	10	EVERYBODY COME ON (CAN U FEEL IT)	Mr. Reddy vs DJ Skebelle	HR FC0446 (TEN)
10	11	ALL OVER	Lisa Maffia	Independiente 150615545 (TEN)
11	9	FEEL U	Sly FX & T-Power feat. Kala Le Roy	London F04308 (TEN)
12	12	CAN'T NOBODY	Kelly Rowland	Capitol 673842 (TEN)
13	15	BEAUTIFUL	Shaggy Davao	Capitol C02342 (U)
14	NEW	NEVER CAN TELL/SOUL BEAT CALLING	Kimanchi	Fuji Cycle F06765 (N77) (P)
15	13	HOME	Renee Thigp N' Harmony feat. Phil Collins	Epic 673638 (TEN)
16	14	ALL I HAVE	Jonny Lopta feat. LL Cool J	Epic 6736782 (TEN)
17	16	GUANTANAMO	Outdash	Capitol 6208157102 (BMG)
18	20	THE JUMP OFF	LF Kim feat. Mr. Cheeks	Atlantic ATL01510 (TEN)
19	19	SCANDALOUS	Mo'Nique	Telstar COSTA33193 (BMG)
20	22	EXCUSE ME MISS	Jay-Z	Roc-A-Fella/Mercury 0779122 (U)
21	24	LOSE YOURSELF	Eminem	Interscope/Polydor 4078262 (U)
22	18	MA I DON'T LOVE HER	Cliff Fife feat. Faith Evans	Arista 8287655482 (BMG)
23	21	BIG N BASHY	Fallacy feat. Tubby T	Virgin VSDT01847 (U)
24	NEW	GIVE PRAISE	Sina Sade Crew	Southern SOU17085 (U)
25	17	THE WRECKONING	Bookem	DreamWorks/Polydor 4054880 (U)
26	6	PUMP BUMP BUMP	Bizka feat. P Diddy	Epic 673485 (TEN)
27	27	CHING CHING (LOVIN' YOU STILL)	Toni Walker	Def Soul 8003735 (U)
28	27	21 QUESTIONS	50 Cent	Interscope/Polydor 4787442 (U)
29	31	SING FOR THE MOMENT	Eminem	Interscope/Polydor 4787442 (U)
30	28	WORK IT	Nelly feat. Justin Timberlake	Universal M025412 (U)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	ROCK YOUR BODY	Justin Timberlake	Jive 5254892 (U)
2	2	ILU VU	Ozuna Rasca!	XL XL1785 (W/TE)
3	3	LOUNGELESS	Dimitris	Data/Ministry/DJ Sound DATAS37 (DM) (TEN)
4	NEW	WALKING ON THIS ICE	Fre 2 Air 4182820 (U) (W/TE)	
5	NEW	WALKING ON THIS ICE	Pharograph 121MH023 (U)	
6	NEW	MUSIC MUSIC	Ono	Yoshu Toshi YR106 (P)
7	NEW	WHIRLWIND/SNOOT	Edie Amador	Test Test08 (SR)
8	NEW	I CAN FEEL IT	Capone	Last Language LUS1027R (W/TE)
9	8	CARRERA 2	Three Drives	Nebraska NETA0343 (ADD)
10	NEW	NO-ARBOTONATE	Fat Noise	Echo ECH0343 (U)
11	NEW	GIVE ME LOVE	DJ Hazard/Generation Dub	Formation FORM121008 (U) (W/TE)
12	7	MUSIC REVOLUTION	Alcatraz	Yoshu Toshi YR106 (P)
13	NEW	DE MOMAN DE	Scumfrog	Positiva 121VX191 (U)
14	NEW	ME AND GILIANI DOWN BY THE SCHOOLYARD	Casa Flava	Plastic Fantastic (ADD)
15	18	DRINK BEFORE YOU DIE	Ive	Warp WAP163 (W/TE)
16	NEW	FOR LOVERS NOT FIGHTERS	Brend Brennan	End END022R (ADD)
17	NEW	MAKE LU	Marine Parade	MARPA020 (W/TE)
18	NEW	SOULFRIGHT	Yoshu Toshi YR106 (P)	
19	NEW	DRUG IS THE MASTER	Rhythmic 5	Practica 12PXR313 (U)
20	6	FLY ON THE WINGS OF LOVE	Fallout Boy	Bullet Proof BPD072 (BMG)
21	NEW	TO THE OLD SCHOOL CLUB CLASSICS	XTM & DJ Cheeky presents Amia	Mercury/Mercury 56812 (U)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	DEEP DISH - TORONTO	Various	Global Underground GU120202 (W/TE)
2	3	MELODY AM	Rykospop	Wall Of Sound WALL022/WALL022 (W/TE)
3	2	AN AMERICAN LIFE	Madonna	Maverick/Warner Bros 93024682 (U)
4	NEW	A SPECIAL ALBUM	Various	Myer/Jay/Jack Haren Band Empor Nova 061V0022 (P)
5	6	CHILDREN'S SESSION - ROMBER COLLECTION 2003	Various	Ministry Of Sound - JMS05005 (W/TE)
6	1	MAN WITH A MOVIE CAMERA	Cinematic Orchestra	Ninja Tune ZEN78 (W/TE)
7	4	BACK TO LOVE 2.0.0.3	Various	Hed Kandi - HEDK0231 (BMG)
8	NEW	GOTTA GET THROUGH	Daniel Bedingfield	Polydor 4951252 (U)
9	5	BIZA - THE HISTORY OF HOUSE	Various	Warner Dance - WNSMCD075 (TEN)
10	11	TO THE OLD SCHOOL CLUB CLASSICS	Various	Ministry Of Sound - JMS05002 (W/TE)

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MUSIC VIDEO

This	Last	Title	Label Cat. No.
1	1	LEAD ZEPPELIN - Lead Zepppelin	Warner Music Video VSA101913
2	2	IRON MAZONS - Visions Of The Beast	EMI 456223
3	3	5 CLUB - Best - The Greatest Hits Of	Polydor 603705
4	NEW	50 CENT - The New Breed	Polydor 405630
5	3	THE BEATLES - The Beatles Anthology - Box Set	PMA 156016253
6	6	PINK PASCAGNET - Back In The US - Concert Film	Capitol 477929
7	NEW	THE CURE - Live In Berlin	Revolver Int 074717
8	4	SNOOP DOGG - Doggy Style 2	Capitol 477929
9	6	METALLICA - Concessions Tour	PolyGram Video 457543
10	7	EMINEM - E	Universal Video 303142

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This	Last	Title	Label (Distributor)
11	14	UZ - Route And Jam	De Weta 046238
12	NEW	SHOXXE & THE BANSHES - The Seven Year Itch Live	Sanctuary 02705
13	19	VARIOUS - The Last Waltz	MGM 12025
14	12	LEAD ZEPPELIN - Sing Remains The Same	Warner Brothers 306739
15	8	GABRIEL GATES - Live	Warner Music Video 508412 (U)
16	5	S CLUB - Learn To Dance The S Club Way	Polydor 495125
17	9	VARIOUS - Little White Holes - Leader	Warner Music Video 02178019
18	11	ROGER WATKINS - The Robbie Williams Show	EMI 49442
19	17	WESTIFE - Unbreakable - The Greatest Hits - Vol 1	Universal Video 30479

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STORE OF THE WEEK

WHITE LABEL

STORE DETAILS

White Label Records opened in January 2002. Malcolm White, the owner, had previously spent eight years in music retail managing other shops. Seeing a hole in the local market for a dance specialist dealing predominantly in vinyl to cater for the local club DJs and dance aficionados, he took the plunge and opened in premises that, early on in his career, had once been a record shop. The gamble has paid off.

Store size: 26 sq m
Music stocked: all dance genres
Area of specialisation: dance
Local competition: None

White Label Top 10:

1. Harry Romero feat. Robert Owens - I Go Back (Subliminal)
2. Joop - Act Of God (IDAT)
3. Plastic Pervert - Alarm Bells/Truth (M2)
4. Chocolate Puma feat. David Goncalves - A Star Is Born (Psssst)
5. Ferry Corsten - Indigo (Tsunami)
6. Cloak - Cloak (Whitelabel)
7. Tase Drives - Carrera 2 (Metula)
8. Sahara - Wasn't The Only (Senic Corros)
9. Audio Whores feat. Bill - After The Party (Sourpuss Deep)
10. Eric Prydz - Slam (Credence)

MAL WHITE, OWNER

"The dance market is extremely busy at the moment, which is a pleasant surprise as I hadn't expected any significant upswing until summer. That said, you always know when summer's coming on because everyone starts to move from trance into the funkier house sounds. Labels such as Soufrique, Subliminal and Positive are doing well and acts such as Alan Braxe on the French label Roule are all selling well. Another grower is the Klub Filters Basics Track Come With Me, which is flying out of the shop at the moment.

Drum & bass has come on in leaps and bounds over the last year and, since I increased the amount of space I give over to it in the store, I've increased my customer base from an original hardcore of a dozen or so up to 30 or 40 regulars. They used to buy from online stores but now that I've increased my profile in this area they come to me. One of the guys who comes in to help out in the shop each week is a drum & bass DJ, Hendrix, and he gives me a lot of great advice about what's coming up.

Because I'm a dance specialist, I'm not so dependent on the tourist trade. That said, in the past year I have started to stock CDs. I stick to my niche market so they tend to be dance compilations - trance, drum & bass and hip hop predominantly - and I tend to stock around 700 titles. Over the year, my sales tend to be very steady. Unfortunately, we're not like Ibiza in that we don't get a huge influx of youth over the summer period. All the clubs have to shut by 2am, which isn't great for the tourist trade. We only have six clubs here on Jersey, with capacities ranging from 150 to 2,000, so you'd



White Label: thriving local dance scene think that there would be enough room for the youth and the purple-line brigade, but the authorities don't see it that way.

The cost of getting to the Channel Islands tends to be ridiculously high and, for the sake of the local economy, this needs to be addressed. It's cheaper for the French to come here and we get a lot of teenagers coming over from St. Malo for hard techno and hip hop. They're very much into acts like 50 Cent and Nelly always sell well, but acts on AWS, like DJ Kool, are also blowing up at the moment.

I've got a web presence but I haven't fully developed it yet. People can send in their orders online and then I usually call them back within a couple of days to handle the payment. I've not got around to setting up a secure payment system so this is the safest way to do it, for the customer and for me.

Address: 4 Colomber, St Helier, Jersey, JE2 4QB, Channel Islands
Tel: 01534 725 256
Fax: 01534 720 956
Email: info@whitelabelrecords.co.uk
Website: www.whitelabelrecords.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

Annie Lennox *Bare* (RCA); Metallica *St. Anger*; Megway *Happy Songs For Happy People* (PIAS); *Queen Live At Wembley (Parlophone)*; Radiohead *Hail To The Thief (Parlophone)*; *Tindericks Waiting For The Moon* (Beggars Banquet)

June 16

Billy Cory *The Vertigo Of Bass* (Beggars Banquet); *Joe Budden Joe Budden* (Def Jam/Mercury); *Jim Yarbrow* (High Places Are Not Well) (Fatcat)

June 23

Tony Bennett & k.d. Lang *Wonderful World* (Columbia); *GANG Starr The Owner* (Virgin); *Beyonce Knowles Dangerously In Love* (Columbia); *Nu Afrobravoshokpop-disco* (Adventure); *Soul Redefine* (Arista); *Amy Studt False Smiles* (Poly)

June 30

Ashanti *Chapter II* (Murder Inc./Mercury); *Electric Six Fire XL*; *Heartless Crew Heart's In The Music* (East West); *Mercedes-Benz Parts Of The Process* (EastWest); *The Thrills So Much For The City* (Hut)

July 7

Michelle Branch *Hotel Paper* (Maverick); *Cosmic Rough Riders Too Close To See Far* (Massacre); *Outkast On Your Ultimate Delimma*; *Mugged Speakerbox - The Love Below* (Arista); *Richard X Richard X presents Hit-X*; *Factor* (Virgin)

July 14

The Cooper Temple Clause *(The Aristist)*; *Mariah Carey Pleasure* (Lispstick Traces (Epic)); *Sinead Quinn Ready to Run* (Mercury); *Nitin Sawhney Human* (V2)

July 21

Dizzee Rascal Boy In Da Corner (XL); *Kym Marsh Standing Tall* (Universal); *Mya Moodring* (Polydor); *Super Furry Animals Phantom Power* (Epic)

SINGLES

This week

Christina Aguilera *Fighter* (RCA); *Darius G in the Moon* (Mercury); *DJ Sammy Sunlight* (Data); *Jennifer Lopez I'm In Love* (Epic); *Daniel Mingo* *Doin' No Wanna Lose This Feeling* (London); *Amy Studt Mistr* (Poly)

June 23

Ashanti *Rock Wit U* (A&W Baby) (Murder Inc./Mercury); *Fast Food Rockers Fast Food Song* (Better the Devil); *Massive Attack Butterflies Caught* (Virgin); *Placebo This Picture* (Hut); *Red Hot Chili Peppers* *Universally Speaking* (Warner Bros)

June 23

Slothian Donaghy *Overrated* (London); *Foo Fighters Low* (RCA); *Ja Rule* (the Def Jam/Mercury); *Metallica St. Anger* (Mercury); *Scooby Doo The Night* (Sheffield Tunes/Edis); *Yeah Yeah Yeahs Pin Dress Up* (Polydor)

June 30

50 Cent 21 Questions (Interscope/Polydor); *Lisa Maffia In Love* (Independent); *Miley Cyrus Get It Back* (Tolstar); *P Diddy Let's Get It On* (Island); *S Club 8 No More* (Polydor); *Sinead Quinn Who You Need Is...* (Mercury)

July 7

Blur *Crazy Beat* (Parlophone); *Eminem* *Encore* (Interscope/Polydor); *Beyonce Knowles Crazy In Love* (Columbia); *Avril Lavigne Losing Grip* (Arista); *Madonna* *Hollywood* (Maverick/Warner Bros); *Simply Red Fake* (simplyred.com)

July 14

Ella Cantrell feat. Sean Paul *Breathe* (Arista); *Coldplay God Put A Smile Upon Your Face* (Parlophone); *The Coral Pass It On* (Deltasonic); *P!nk Hey Hey Hey* (Cherry); *P!nk Feel Good Time* (Columbia); *Triple 6 Give Me A Reason* (Polydor)

July 21

Daniel Bedingfield *Never Gonna Leave You* (Polydor); *Gareth Gates* (S); *Kosheen All In My Head* (Moksha); *Mark Owen* (Island); *Stereophonics Maybe Tomorrow* (V2)

IN-STORE NEXT WEEK: FROM 16/6/03

Records
Press ads - Prokofiev, Bach, Skin, Auro Part, Melanie C.
In-store - Audio Bubblics, Radiohead, George Harrison, Dandy Warhols, Now 54, Huey Lewis & the News, Bonnie Ratt, Skin, Prokofiev, Bonkers, Bich, Melanie C, DJ Tiesto, Falcoy, David Bowie, U2, Howard Marks, Les Zeppelin, 8 Mile, three for £18 campaign, three for £12 video campaign, 29.99 DVDs; **Wonders** - Animatrix, Dandy Warhols

ASDA
Singles - Delta, Ashanti, Jennifer Ellison, Wayne Wonder, Fast Food Rockers, P!nk/Fill, Red Hot Chili Peppers, The Darkness; **Albums** - Joe Budden, Clubbers Guide Summer 2003, Magic Album, 60s Soul Mix, Latin Legends

BORDERS
Wonders - Radiohead, two for £22 (or £13.99 each), three for two books & music summer campaign; **In-store** - Metallica, two for £22, two for £10 on CDs, DVDs from £7.99 and three for two on CDs and books; **Listening posts** - Annie Lennox, Steely Dan, Radiohead, Grandaddy

In-store - Aidan Smith, Biffy Cory, Only Child, Steve Turner, The American Analogue Set, Whitford Heat, The Darkness, Medicine

HMV
Wonders - Evanescence, Radiohead, Animatrix; **In-store** - Joe Budden, Lee Scratch Perry, Soul II Soul; **Africa Center**; **Press ads** - Ashanti, Eminem, Metallica, Evanescence, Type O Negative

MVC
Main promotion - two CDs for £20; **Listening posts** - Jodie Brooke Wilson, Skin, Grandaddy, Lloyd Cole; **Wonders** - Steely Dan, Radiohead; **In-store** - Rosette, Annie Lennox, Best Prog Rock Album

MOJO
Recommended retailers - The Loosezone, Original, Bruce Cockburn, Sandy Dillon, Steve Hackett, Morrissey, Ulliam; **Selects** listening posts - Dan Greenpeace & DJ Yoda, P!nk, Lloyd Cole, Reggae Gold 2003, Hidden Camera

Safeway
Albums - De La Soul, Stereophonics, Smash Hits Chart Summer, Pure Urban Essential; **Press ads** - S Club

Sainsbury's
In-store - Clubber's Guide Summer 2003, Latin Legends, Magic Summer Feeling, 60s Soul Mix, De La Soul, Darius, Eminem, D-12, Linkin Park, Dina Carroll, Matt Pellow

TESCO
Singles - Delta Goodrem, Ashanti, Fast Food Rockers, Wayne Wonder; **Albums** - Ministry, Clubbers Guide To Summer, Magic, 60s Soul Mix

TOWER
Wonders - 3 x 20 promotion, Radiohead, Our House; **In-store** - 3 x 20 promotion, Harmonia Mundi 2 x 22, Verve master edition, Leaf promotion

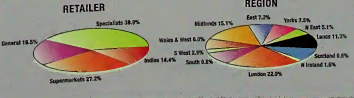
Virgin megastore
Press ads - Urban three for £20, three for £30 chart CDs, Joe Budden, Da Brat, Tyrrese, Marlo, Monica, Reggae Gold 2003, Biffy Cory, Type O Negative, Starting Line, Corrigan; **Wonders** - three for £30, Clubbers Guide To Summer; **In-store** - three for £30, Trevor Nelson Soul Nation, Joe Budden

WHSmith
Singles - Fast Food Rockers, Justin Timberlake; **Albums** - Evanescence, Justin Timberlake

WOOLWORTHS
Singles - Wayne Wonder, Jennifer Ellison; **Daniell** Mingoque, Clubbers Guide To Summer, Evanescence, Sean Paul, Wayne Wonder, Jennifer Ellison, Fast Food Rockers, Daniell Mingoque, Darius

SALES WATCH: LED ZEPPELIN

LED ZEPPELIN: HOW THE WEST WAS WON (ATLANTIC)
 LW Chart position: 5.
 Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of May 31, 2003. Source: Official Charts Company.





MICKIE MOST
1938-2003

A true innovator who helped put British music on
the International map and kept it there.

We value our long association.



SINGLE of the week

SIOBHAN DONAGHY: Overrated (London LONCD478). Already A-listed at Radio One, teamed with the video getting regular airplay on MTV and *The Box*, this is lining up to be a big single for the ex-Sugababe. Produced by Cameron McVey, Overrated sees Madonna's sampled acoustic turnabout trick, before the big-bottomed bass steps in and lifts the whole track to another level. This is a great hook-laden pop with more of an edge than most of the crowd.

SINGLE reviews

RECOMMEND THE DONNAS: Who Invited You (East West/Atlantic 8909072). This second single from The Donnas' power rock/pop album *Spend The Night*, Who Invited You?

is delivered with the same incoherence that makes the band so likeable. Fueled by their worship of the likes of AC/DC, The Sex Pistols and Madonna, this is another thrash teenage outburst.

EREND YEU: Sheltered Life (Source SOURCD083). Gladly picking up the post-bud, downtempo mantle that has long been associated with singers of folkish leanings, this marks a new direction for Kings of Convenience member Yeu. The radio edit is tinged with an early Nineties electro sound reminiscent of The Beloved, rendering it most definitely "grown-up" dance music.

TRICKY: Antimatter (Epitaph/Anti 11012). This, the most revolutionary single ever released, Antimatter sees Tricky following his tried and tested formula. Relying as ever on the inclusion of strong, female vocals supplied this time by Costanza, it is the first single to be taken from his seventh album *Vulnerable*.

AURORA: Sleeping Satellite (Multiply COMML1013). Aurora have manipulated Tasmin Archer's 1992 chart-topper into a rampant, bi-style dance track guaranteed to haunt you on your holidays. It is a horror, but it most probably cracked the Top 40.

SCOOTER: The Night (Sheffield Tunes/Edel UK 0149005STU). This second dose of techno-pop from Scooter's second album *The Stadium Techno Experience* follows pretty much the same formula as their previous chart-bothering releases. Expect further "hard" success with virtually no help from radio.

DJ SHADOW: Mashin' On (The Motorway/Walkie Talkie (Mo Wax/Island CID8818)). The third outing from The Private Press pairs two album favourites with a trio of intriguing mixes from Soulaw, Z-Trip and UML&E. Also released on DVD format, this is another strong, value-for-money package.

METALLICA: St Anger (Vertigo SACD2). The title track from Metallica's first studio album in five years signals their intent: St Anger is a densely structured yet no-frills treat on the suppression of rage which appropriately enough, broods menacingly over five minutes-plus.

COSMIC ROUGH RIDERS: Because You (Measured MR COSMIC025CX). This first single from the follow-up album to *Enjoy The*

Melodic Sunshine illustrates the Glaswegian's dedication to all things Byrdsian - or is that Teenage Fanclub? Jangly guitars, gorgeous harmonies and a catchy hook add up to agreeable summer pop for *Moby/Word* readers.

FOO FIGHTERS: Low (Roswell/EMG 8257652257Z). This brooding yet muscular offering is the third single from the Foo Fighters' fourth album. It is B-listed at Radio One, while the video looks set to head home - it features Grohl and Tenacious D's Jack Black as white trash truckers who, after one too many drinks and donning women's clothes, end up getting it on.

HAR MAR SUPERSTAR: EZ Pass (B-Unique BUN054CDS). This hip-hop-influenced track follows *Power Lunch*, also lifted from Har Mar's second album *You Can Feel Me*. Har Mar's profile has been growing following exposure in the style press.

HIDDEN CAMERAS: Miracle (Rough Trade RTA928CD105). This moving song is the second single from the Hidden Cameras' debut album, *The Smell Of Our Own*, a set which brings to mind Belle & Sebastian and early REM. The band have quickly built up a strong fanbase, largely through word of mouth, but also thanks to their subject-matter and lively performances.

THE FLAMING LIPS: Fight Test (Warner Bros WEL1CD). This defiant gem comes from the Lips' album *Yoshimi Battles The Pink Robots*, which has helped bring them a Grammy accolade and gold status in the UK. Known for their quirky B-sides, this time they cover Radiohead's *Knives Out*, a track they thank You Jack White

for.

RECOMMEND YEAH YEAH YEARS: Pin (Dress Up/Polydor 9808085). The New York punk trio release this edgy two-minute stomper to coincide with their largest

UK appearance to date at London's Forum and to push their Fever To Let debut album, which debuted at number 13 in May. As an album highlight, Pin is a slimy tune.

ANOTHERSIDE: This Is Your Night (Jaded/V2 JAD05023293). An above-par disco-pop effort from cousins Alan and Colena - formerly of *Rhesis* and *Honeyz* respectively - this is *Your Night Tunes*' whiff of mid-eighties cool. B-listed at Radio One, this could follow Jameson's *True*, Jidi's opening shot, to the Top 10.

THE HOMOES: Homos Cosmos Rock (Deltasonic DLTPSC002). This debut, a single from Swedish band The Homos is a genuine, glam/punk rock effort. Individually, gaffiant, glam/punk rock effort. Individually, gaffiant, glam/punk rock effort, fantastic, all of the band members sound fantastic,

with great thudding drums, unique fretwork and a frontman with a strong, nonchalant voice. However, this track doesn't quite come together, which is a shame since their live shows promise a great deal more.

FABLOUS: Can't Let You Go (East West/Elektra E7408CD). This tense, taught slice of hip-hop from the *Street Dreams* album sees Fabulous reunited with Lil' Mo. Utilising the handclaps used to such great effect by Busta Rhymes recently, it makes an impressive single which should make a massive impact on the coming weeks.

MORCHEEBA FEAT. BIG DADDY KANE: What's Your Name (East West/EW266CD). This seemingly unlikely pairing of Morcheeba and Big Daddy Kane is the first of two new cuts on the band's a

month. Whether this will satisfy the Morcheeba faithful is uncertain, but it showcases a harder-edged electronic sound with more urban appeal.

MOKO: Forever More (Echo RADC136). Starting off like a deep house track, this second single from Mokoko's fourth album *Statues* builds into a disappointing anthem. Reminisces from Francis & The Cat 7 have taken it into the Top Five of MW's Club Chart, while appearances at Glastonbury and V2003 should help the album's fortunes.

CAT POWER: He War (Matador LC11552). Char Marshall sidelines her usual indie-bus professionals for an almost funny approach on this cut from *You Are Free*. The Beside is a strikingly successful reworking of the Stooges' *Satisfaction* into an indie-bus confessional.

BIGANOE: ONE MINUTE SILENCE: I Wear My Skin (Taste TMCDS0005). This taster for the One Lie Fits All album is a fierce slice of rock that sees One Minute Silence step up a gear. With the current healthy rock climate, OMS will undoubtedly be truly on the map come the summer's end.

THE WARLOCKS: Shake (City Rockers CDNU1E305). With a classic, dirty New York/Detroit sound akin to the Velvettes or the Stooges, this LA seven-piece are a very different proposition to City Rockers' better-known electroclash signings. Managing to sound fresh despite their obvious influences, their lineup of four guitarists and two drummers may create a dragged-out, apocalyptic feel.

RECOMMEND ATHLETE: Westside (Parlophone CDATH5005). Taken from their debut album *Vehicles And Animals*, this single mirrors the band's quirky and innovative style. Its catchy and upbeat sound is tailor-made for the summer, which has resulted in a B-listing on Radio One.

TONY BENNETT & KD LANG: A Wonderful World (Columbia 5988702). Two of the world's greatest voices interpret 12 songs from the canon of Louis Armstrong with both duets and solos. But, although the vocals and orchestral arrangements are gorgeous - it was produced by *Tbone Burnett* - it completely smoothes the rough edges off of Satchmo.

AMOLLO 440: Duce Descending A Staircase (Sony SX54400CD). This eclectic double CD features both sides of the 440, CD2 features them in classic mode with excellent tracks such as the fat sound of Hustler Groove, which has to be a hit, and 1,2,3,4 which features Pete Wyllie. CD2 sees them leave the stage and reappear in slinky shorts for their laidback set as The Steathy Some Orchestra.

RECOMMEND WHIRLWIND HEAT: Do Rabbits Wonder? (XL Recordings XLC0167). This Michigan trio are set to cause a commotion. They have an exceptional backing - Jack White has put his Midas touch to producing them and Brendan Benson appears on engineering duties. The Heat's debut album reflects these influences yet it's all very distinctive and unique sound.

AMY STUDD: False Smiles (Polydor 9800097). Another Britone electro, 16-year-old Studd writes her own songs and has a slightly surfer image. False Smiles is a polished set of pop tracks with standouts including the upbeat single *Misfit*, mixed with some more brooding ballads.

STEVE WINWOOD: About Time (Sanctuary SAN 130). Winwood's first album for six years sees him delivering a soulful, contemporary set with a world music flavour. It includes a lo-fi-esque version of *Why Can't We Live Together*, the Hammond-driven *Turn Different Light*, and the pretty soul swayer *Final Hour*.

TASHA'S WORLD: Tasha's World (Dome DOMECD43). Confusingly singer Natasaša Slagrand is based in Holland, had her album funded and largely produced from the UK by manager Patrick Jacobs, and received rave press reviews when it first there appeared on a limited Japanese import. Now given the full UK release treatment - through Dome, this is quality soul that more than lives up to (unfair but inevitable) comparisons with the likes of Erykah Badu and Jill Scott.

ALBUM of the week

NU: Alpha Bravo Shockpop Discso (Adventure ADVNML1). Indie-pop seldom comes

better than this Danish debut treat, which, perhaps, steals the direction Garbage could have taken. Catchy tunes convey both sunshine and darkness, while producer Michael Patterson (who has also worked with Beck and Brinc) has certainly worked his magic. There are no discs or fillers here - in fact even on it is on the stereo, it becomes rather hard to turn it off.

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THE WEEK'S REVIEWERS: Dugald Baird, Phil Brooke, Jimmy Brown, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nick Tesco, Simon Ward and Adam Woods.

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CLASSICAL NEWS

by Andrew Stewart

TORIES SLAIN NEW BBC LABEL

John Whittingdale, Conservative culture spokesman, has attacked BBC Worldwide's decision to launch a record label devoted to classical and adult contemporary music. Invention Records, an initiative of the corporation's commercial arm, BBC Worldwide, attracted Whittingdale's broadside because of what he considers to be its potentially unfair promotional advantages. "However much the BBC say there's an arm's length relationship between itself and its commercial division," says Whittingdale, "it is worth asking why a state-owned broadcaster has any business getting involved in an area where commercial companies already fill the market." He adds that the label's forthcoming appearance is an example of "empire building gone mad".

Invention Records — whose priorities include guitarist Dominic Miller (pictured) — is expected to offer a platform for artists spotted and signed by BBC Worldwide. Times broadcasting correspondent Jonathan Miller, an outspoken critic of the BBC, also questioned the ethics of the corporation plugging and advertising invention releases.

"Given the BBC's unerring talent for promoting the crass," wrote Miller, "the record label will doubtless soon release a compilation of Eurovision's greatest hits. This will be advertised on all BBC platforms and the brainwashed masses might even buy it. But what about artists who are not so fortunate to sign with the BBC? The BBC insists that those signed to its label will receive no more on-air plugs than anyone else. Rest homes for the feeble-minded are available to all who believe this."

In response, a BBC spokesman told Music Week, "This is a complete non-story. The accusation is that the label would have preferential treatment on BBC stations. It

anything, we've found the opposite to be true. They're actually less willing to publicise it because they don't want to be seen doing puff pieces for BBC Worldwide products."

O'ROURKE JOINS DECCA

Decca Music Group has announced the appointment of Niell O'Rourke as its manager, marketing and artist development, with effect from June 30. O'Rourke will report to Decca's marketing director Paul Moseley and replaces Miranda Patterson, who has decided not to rejoin the company following maternity leave.

O'Rourke comes to Decca after a stint as manager of clients included Classical Brit Award-winning pianist Murray Perahia and rising star early music conductor and harpsichordist Emmanuelle Haïm. Before joining AH, he worked for Warner Classics, including stints as label manager in Canada, as Teldec's director of international marketing in Hamburg and, for four years, in the same position for Warner Classics International in London.

Mearwhile, Chandos Records has announced that its managing director and founder, Brian Couzens, is to step down in favour of his son, Ralph. The senior Couzens, a legendary figure in the classical recording world, will continue to serve as the company's chairman and senior record producer. However, Ralph Couzens will gradually assume full responsibility for A&R projects in addition to fulfilling his current duties as senior engineer. "Brian, who was 70 earlier this year, has decided to take things a little easier," says Chandos spokesman Paul Westcott, "although he will still be making a sizeable commitment to producing new recordings."

Andrew Stewart
(AndrewStewart11@compuserve.com)



ALBUM of the week

NIGEL KENNEDY AND THE KROKE BAND - EAST MEETS EAST. Kennedy, Kroke (EMI 5 57512 2). Nigel Kennedy, back under John Stanley's management, has set down strong roots in Poland. The fiddle player is artistic director of the Polish Chamber Orchestra in Warsaw and has also forged a strong alliance with the Kraków-based Kroke Band. Kroke's folk-inspired numbers project the melancholy, yet spirited, style of contemporary Polish music, holding close contact with ancient roots despite the use of electric instruments, strong back-beats and jazz-rock idioms. Stanley and Jaz Coleman have done a cracking production job, giving Kennedy moments in the spotlight without obscuring the Kroke musicians. TV ads and a high-profile press campaign underpin this release.



REVIEWS

For records released up to 23 June 2003



ALBÉNIZ: Henry Clifford. Soloists; Choir and Orchestra of Madrid/De Eusebio (Decca 473 937-2 (2CD)). The Spanish-born, Leipzig-trained pianist and composer

Isaac Albéniz placed artistic integrity below the pension he was offered by London banker Francis Burdett Money-Coutts in return for setting the financier's opera librettos. Decca scored critical success with the release of Albéniz's Merini, despite textbook descriptions of his operas as mediocre. For the world premiere recording of Henry Clifford, a Money-Coutts tale set during the Wars of the Roses, conductor José De Eusebio has reconstructed the work's original English version. Although obscure, this set could emulate Merini's award-winning success.

KARAS: The Third Man. City of Prague Philharmonic/Raine (Silva Screen FILMCD 367). The latest title from Silva Screen is billed as the world premiere digital

recording of Anton Karas's OST score for Carol Reed's *The Third Man*. Reed discovered zither player Karas performing in a Vienna tavern and persuaded him to craft an authentic musical flavour of the old imperial city to accompany on-screen images of post-war treachery and suspense. Gerard Butler brings the zither solos back to life on this disc, which also includes an enhanced CD video of her playing the Harry Lime theme.



BETHOVEN: Violin Concerto; MENDELSSOHN: Violin Concerto. Mullova; Orchestre Révolutionnaire et Romantique/Gardiner (Philips 473 872-2). With

so many outstanding recordings of both these works available at budget or mid-price, any new full-price issue must offer more than the notes to make headway at retail. Victoria Mullova's technical excellence ensures that she is in full control of Beethoven's impassioned work, while her musical brain delivers a compelling performance. John Eliot Gardiner and his period instrument band match her work.

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SECURITY SUPPLIERS ANSWER RETAILERS' CALLS FOR HELP

The ideal retail security solution should not only combat theft, but should also be consumer-friendly, thereby promoting sales and speeding up over-the-counter transactions. Adam Webb weighs up the increasingly diverse options and gauges the feedback from UK outlets

With the estimated cost of shoplifting standing at £830m in 2002, theft is a serious and ongoing issue in the retail industry. For a sluggish music sector diversifying increasingly into premium-priced products such as DVD and computer games, security is of paramount importance. What is attractive and desirable to the customer is equally so to the thief.

"Entertainment shrinkage is rising rapidly and we need an urgent solution to bring it under control," says Brian Cottrell, crime prevention specialist at WH Smith. "Things like CCTV and guards really don't cut it, particularly in an environment like ours because we are in lots of small stores where the cost and manning of those systems is not an option."

The problem of countering theft is compounded by retailers' decisions to opt increasingly for a "live" retail environment in which stock is placed directly onto the shelves. The old system of master bagging – the process of holding stock behind the counter and empty cases on the racks – is now generally considered unsuitable for the cut and thrust of modern retail. Shifting live product from storeroom to the shop front means a better utilisation of space, a more efficient use of staff and minimal queues for customers. But, the availability of desirable stock "live" on the shelves also throws up a dilemma: namely, how do you protect it.

In fact, the dilemma is more complicated than that. The issue is not only how to protect stock, but how to incorporate a security system that won't interfere with customer flow and will, if anything, accentuate it.

Currently, the most common security



Music retail shops: need security solutions which encourage sales

system is Electronic Article Surveillance (EAS), utilising clear, tagged, plastic security boxes or safers. These safers encase the relevant merchandise and will trigger an alarm if passed through sensor gates at the store entrance before being de-tagged. Safers are applied by staff instantly, removed at the point of sale and then reapplied to new product before it hits the shelves. However, as music retailers diversify their product range and incremental sales gain increasing importance, the safer is

'Entertainment shrinkage is rising rapidly and we need an urgent solution to bring it under control' – Brian Cottrell, WH Smith

becoming an unpopular option. Often bulky, and hardly aesthetically pleasing, they are often a cumbersome solution – wasting precious space, proving awkward to de-tag and not allowing for any variation of protection levels.

"I wouldn't say we were happy with it, but we're short of alternatives," admits Brian Cottrell. "We would love someone to come up to us and offer us something instead of a safer; it takes up room on the shelf, it detracts from the product in that people can't touch it and feel it, but



ADT tagging system: inserted at source, so no need for safers

alternatives are thin on the ground. What we would like, ideally, is a product that (a) doesn't take up any more room on the shelf and (b) is invisible to the customer while being a real problem to the thief. And the way we would like it to be a problem is that we would like it to damage the product, so that if you stole something you wouldn't get the benefit of it, because in breaking the security device you harmed the product – rather like the idea of the ink cartridge tag on clothes.

'The way forward is mixed solutions. You have the level of protection that the product deserves' – Mike Vickers, Pro-Loc UK

Round-up of the main players in the security market

ADT

Products: working with Universal Music, ADT is the main UK proponent of source tagging. Tags are inserted inside the CD case at the point of manufacture. Stores supplied: Currently being tested on selected Universal products at most UK multiple retailers. Market penetration: Only single CDs manufactured at Universal's Blackburn pressing plant are being source tagged. Results of tests should be unveiled later in the year. www.adt.co.uk

AGI/AMARAY – THE TAG COMPANY

Products: range of safer boxes, AGI has patented the Red Tag system for DVDs and video games. Stores supplied: used extensively in the Australian market and currently

being tested by most UK multiple retailers. Market penetration: Aiming for 400 million Red Tag-compatible cases to be in the UK and European market by the end of the year. www.agimedia.com www.tagcompany.com www.amaray.com

ALPHA SECURITY PRODUCTS

Products: safe range of safers – new products in its S3 range including Benefit Denial DVD/video game keepers and swivel tabs/secure hooks for video games. Stores supplied: supply Virgil UK, plus companies such as Wal Mart and Target Records in the US and European markets. Market penetration: 40m safers sold worldwide in 2002. www.alpha-world.com

PIPER MEDIA

Products: Peg-it loss prevention system for DVD and VHS – specialising in the retail market. The system works with a polycarbonate peg designed for merchandise that will consistently return to the retailer. Hoping to have a CD version available by end of 2003. Stores supplied: Blockbuster and library sector. www.peg-it.com

PLESCON

Products: Plescon's Kwik-Case safer boxes are available in a premium Gold range – for CDs, double CDs, cassettes and VHS – a cheaper Silver range – for CDs, cassettes, double cassettes, VHS and video games – as well as in a DVD version. According to Plescon, its boxes unlock in less than a second and

lock automatically on reloading, minimising staff time wasted at the point of payment or loan. Stores supplied: public, academic, school and business libraries. www.plescon.co.uk

PRO-LOC

Products: Safers for CD, DVD, VHS, MC and Video games, as well as furniture and fittings such as MicroSlat. Stores supplied: Sainsbury's, WH Smith, Currys, Blockbusters plus UK labels. www.proloc-online.com

RSL (RETAIL SAFERS LIMITED)

Products: RSL has marketed its Original Safer since 1993 in a growing range of permutations. The company offers 14 CD solutions as well as solutions for DVDs and games. www.rsl.eu.com

We would also like to make replenishment a slicker process so that people in the back office don't have to stop and apply keepers or tags or whatever it is – so that it comes in the back door and we put it on the shelves and it's done and dusted and ready."

This may seem a tall order, but many safer manufacturers are now extending their range in line with retailers' needs and the market for product security is generating a diverse range of solutions.

Perhaps the most noted of these is Red Tag for DVD and computer games. Launched in October 2001 through a partnership between AGI Amaray and The Tag Company, Red Tag is a combination of lightweight clear plastic case and reusable tag that locks the case shut. Red Tag is revolutionary because the Amaray cases are actually used by studios such as Disney/Buena Vista and Sony/Columbia to package DVDs and games manufacturers such as Nintendo. The result is a potential shortening of the retail supply chain, since only the tag need be applied before merchandise is racked. No safers are needed at all.

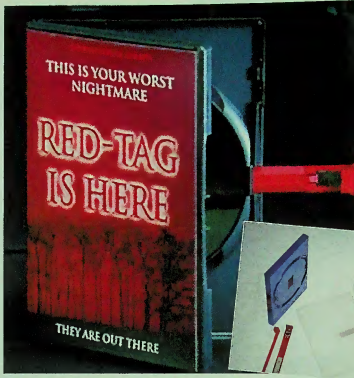
"The cases already go to the retailers at a small charge because the studios and replicators are already using their case and put the product into it," explains Leigh Read, UK sales manager at The Tag Company. "Then it's shrinkwrapped, then it arrives at the store and then it gives the multi-media retailer the opportunity to red tag it and put it out live."

The system has already been used to great success in the Australian market, where almost all DVD cases are Red Tag compatible and is currently on trial in the UK at HMV, Borders, WH Smith and Virgin. While the majority of back catalogue releases are still packaged by other means, approximately 60% of new-release DVDs – which are, of course, the most valuable to the retailer – are Red Tag compatible.

Alpha Security Products is another company in the process of massively diversifying its range. Already supplying safers to Virgin UK and as well as the likes of Wal Mart in the US, it has developed a number of tagging solutions across the retail spectrum. The result is its S3 range ("show, security, sell") with an ethos designed to get merchandise out of display cases and into an environment as possible. Among the most recent products it has launched is a

"benefit denial" keeper box for DVD and Video Games. "After talking to many retailers over the past 12 months, we hear that the theft of high value items – specifically video games – is mainly for resale," says David Janssen, managing director of Alpha Security Products Europe. "To combat this, Alpha is the first company in the world to develop a benefit denial video game box. You can put this box in the store – you don't have to put it in a show case, it has the ES alarm inside – but if a thief runs off and tries to open it they will trigger a device inside which has five large pins that will dig into the packaging.

"The object of the exercise is not always to reduce theft... it is to reduce and manage theft without reducing sales" – Sean Maddox, AGI/Amaray



Red Tag: effective because it dispenses with safers altogether

When you try and remove that game from the keeper, it will damage it so badly that it has no resale value."

For Janssen, one of the key elements to any security system is to offer differing levels of protection in proportion to a product's value. "We are being diverse, so that the customer can choose," he continues. "They can protect their chart products at a certain level of security, while their new releases are protected at a higher level because those are more attractive to shoplifters. That means they don't have to buy all the way a cheap solution, or all the way an expensive solution. Also, all the security devices that we develop whether it's a CD safer or a box for a Nintendo or if it's a tag for garments – they all work off the same detacher."

Other interesting developments in the sector come from ADT, which has developed

its Source Protection tagging operation with Disronics for selected Universal Music products. This involves high-risk titles from the likes of Daniel Bedingfield and the Sugababes being tagged at the point of manufacture – "source tagging" – as opposed to being tagged in-store.

"The benefit of it is that the retailer doesn't have to spend time in-store tagging stock, so basically they can focus on customer service," says ADT source protection development manager Jill Collins. "It also means that there is a compliance in placement of the tag. We recommend it

to be in a certain place by the bar code and, if the product is tagged at the factory, we can be sure that is where it is."

Piper Media has developed its Peg-It system, which is purposely marketed for the rental sector, while Pro-Loc, which supplies safers to Sainsbury's and Currys, is combating the issue of shelf capacity by designing fixtures and fittings to compliment its security range.

"Capacity has always been an issue," says Mike Vickers, managing director of Pro-Loc UK Ltd, "so, one of the things we did as a company to resolve this was to start producing our own furniture and display systems. The other issue you always face is whether they are going to fit the fittings, so two years ago we decided to produce our own audio/visual display systems. The other issue you always face is whether they are going to fit the fittings, so two years ago we decided to produce our own audio/visual display systems, which incorporate a product called MicroSlat and, by getting more shelves on, you get quite a lot of that capacity loss back. We just sold the shelving system into a new shop in Liverpool airport last week and they also took our security cases – so there you get the synergy between the two."

For Sean Mastodon, marketing manager at AGI/Amaray, the producers of the Red Tag compatible DVD case, the ideal result should be a system that deters the thief yet also – just as importantly – increases sales as a by-product. "The object of the exercise is not always to reduce theft," he confirms, "it is to reduce and manage theft without

reducing sales." Even if theft did go up, if store traffic and sales increased then that is half of the same equation.

At present, security products such as Red Tag and Source Protection are still being tested in the UK, although multiple retailers are working closely with each other to improve existing systems.

"There is certainly a big drive from the retailers," says Richard Mathers, loss prevention manager at Virgin Megastores. "In fact, there's a multimedia loss prevention consortium and we meet every six to eight weeks. That will be us and HMV and WH Smith and all the other major retailers. We will all talk together about common issues and certainly that body has instigated solutions with the client of the sort of thing that we'd like to see more of. We don't talk about trade, but we do quite openly share experiences with each other – so it is useful to know as a retailer that you're not fighting the battle

all by yourself."

That the safer retains its dominant position in the market is not the result of a lack of alternatives. From the evidence above, there is an abundance of creativity on the manufacturing side and retailers are eager to test it. If anything, it is the complexity of the supply chain – from manufacturer/replicator to distributor/studio to studio – and the difficulty in co-ordinating comparable formats that is slowing down the transition from the safer to more advanced systems. Retailers demand the uniformity offered by the likes of Red Tag – yet with the CD, in particular, where there are thousands of box manufacturers, it is probably impossible to find one solution that fits across the board.

Ultimately, it is more likely – and, perhaps, ideal – that individual retailers will utilise a number of the available options and that manufacturers will work together to find solutions.

For Mike Vickers, an embracing and acceptance of the diversity in the marketplace would probably offer the most realistic and consistent protection option. "My belief is that the way forward is mixed solutions," he says. "You have the protection for the product that the product deserves. So there are various levels of protection. If it is very high risk, like computer games, then let's go for the security case – you have to break into those. If it's standard DVD, then maybe go for Red Tag. But not every product is in an Amaray box so you can't use those on every product, so you can use the self-sealed tags on budget products at the other end of the market."

As a company, we've decided that we should form alliances and work with people so we can offer a range of solutions."



Pro-Loc safer: popular form of security device



Piper's Peg-It system: used in video rental market



Pro-Loc fixtures: for racking with or without safers

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Then you see another that takes your fancy. This time the box is empty. The DVD itself is behind the counter. You can queue for it later.

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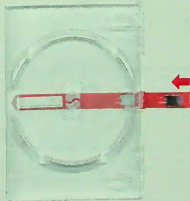
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OFF THE RECORD

LET'S NOT MAKE THE SAME MISTAKES WE MADE IN 1991'S ROYALTY RATE ROW

This industry has been launched into a period of rapid change and instant negative impact on revenues brought about by a revolution in digital communication.

The old business models, confrontational attitudes and the territorial-based organisations that protect both of them sit uncomfortably in a global market, which is now being awarded to the creators.

Who'd you expect the industry leaders to be sitting down together and, as a matter of urgency, hammering out the new way ahead? Instead we have the spectacle of the two prime powers in the industry - labels and publishers - spitting at each other and spending shareholders' millions (the last copyright tribunal spat cost £4.5m 12 years ago) in what is little more than a departmental shindig over a comparatively unimportant fact issue.

What the presidents and chairmen of the majors, who will stamp up the lion's share of costs, want all their shareholders is anyone's guess.

My students will, of course, enjoy the case study and the industry will once again draw criticism from, not only those within it, but all those who look on as interested observers.

Come on! We made this mistake 12 years ago. A reasonable settlement was close then, but we chose the tribunal. Maybe we needed an outside party to establish sound ground rules after the new act had abolished the so-called statutory rate - but not now. Now, like no other time in the industry's history, we need to work together.

If the negotiators cannot get their heads round a settlement then it is time to change the negotiators. If the second team cannot find a settlement then the parties should go to mediation. At least that is a cheaper alternative to the tribunal and is based on a process of reconciliation rather than confrontation.

Going to a tribunal is a massive statement of failure by an industry coming to terms with a decline in its fortunes.

Kath Lewde was MCPS's senior executive responsible for coordinating their case during the Record Royalty Rate Tribunal of 1991. He is now head of music business studies at the Academy of Contemporary Music in Guildford

Off The Record is a personal view

THE BIG QUESTION

WHAT CAN RECORD COMPANIES DO TO HELP INDIE RETAILERS?

Phil Patterson, Trade Partners UK, promoter for the music industry

"Some retailers think that the record industry should not release so much product. Indies are trying to compete with supermarkets on price, which they just can't do. Perhaps one way the industry could help is to encourage them and help them to specialise a bit more in various genres."

Richard Willis, Vital Distribution, marketing manager

"Record companies need to realise that the Indies need nurturing. It is important that everybody understands and respects the role these stores play in the key development stage of any artist. It is paramount that everybody continues to support the Indies."

Dave Stewart, musician

"The Indies have to operate on a limited amount of volume, which is impossible against the power of, say, Woolworths. It needs someone to pull together the independents, to garner all their power. If there was a leader organising them, they would be more powerful than if they were on their own."

Dan Gilbert, manager of Massive Records' Birmingham store

"We deal with a lot of distributors who give out specific deals to the chain stores. It's impossible to compete because these three-for-two deals seem to be exclusive to the chains. It's an uphill struggle."

Peter Jameson, BPI executive chairman

"The record industry can hardly discount any more. But record companies do give retailers support."

Colin Martin, executive producer for music

Radio Two

"It all boils down to interest in the single and whether people are still interested in buying records. If we could, together as an industry, support acts when they develop, then it gives people something they want to buy. It is down to A&R - get the grassroots right and everything falls into place."

Ian De-Whittle, owner of Leeds-based indie Crash Records

"I'm pretty happy with the support I get in terms of point of sale and from the reps. The only thing I'd like to have is a bigger flexibility with returns from record companies willing to clear stock up."

Indie retail chain Anrys Records last month went into administration after more than three decades in business

DIARY

Remember where you heard it: A splendid BMG bash at Sadler's Wells last Thursday offered plenty of exciting exclusives, including three tracks from Dido's new album and the new Elvis remix - this time by Paul Oakenfold... Just as well TOTP rehearsals were in full flow during the presentation. They had no-one in the house to hear Simon Cowell's sniping comments. "Top Of The Pops. It's so boring. Isn't it?... Don't feel too envious of Cowell's new BMG deal. He was certainly earning his corn the following morning, as the very first audition for Pop Idol 2 kicked off... While the audience wasn't that impressed with his one-liners, Zomba boss Steve Jenkins' introduction of Cowell had Dido giggling. "I want to welcome to the stage, my father Simon Cowell"... Cowell is certainly confident of the chances for Kelly Clarkson's Miss Independent single. "If that isn't number one in the UK," he told the audience at last Wednesday's The Avenue showcase in London. "I'll be nice for the rest of my life"... After the Bee Gees, Queen and Madness, get ready for Rod Stewart's greatest hits coming to a stage near you soon... Meanwhile, Aim's top brass are doing everything in their power to stop a repeat of Fran Nerling's 42-minute speech given at last year's AGM. This year's keynote speaker, Feargal Sharkey, will face the newly-appointed Nevkla Bell, which will be activated if he reaches the PPL man's time limit... One of Anrys Records' administrators, Adrian Howlett, says he has received "quite a lot of interest" in people looking to buy up the business after for-sale adverts went out last week. Expect more news soon... The unlikely star of last weekend's Donington rock fest was Suzy TV's ironic mascot Mullet Man (pictured, right) who was chased around the site by autograph-hunting rock fans like a mulleted Pied Piper... Anyone wanting to get a slot onstage at Glastonbury should take some tips from the direct approach of unknown and unsigned Welsh band Shiroski. Not only did the group turn up on Michael Eavis' Worthy Farm doorstep to ask to play at the festival, they even put on a gig at the Cheese & Grain booth in nearby Frome especially for Eavis. Yes, he had booked them for a Glasto slot... The Underworld attraction a few faces this week, thanks to the Wannadies' first gig since signing to Cooking Vinyl. Spotted among the crowd in conversation with each other were Frank Black and Fran Healy, while Sean Hughes and Phil Jupitus were lurking on the sidelines... Meanwhile, pluggie Nick Fleming has been recalling some of the horrors his late dad Paddy had to face in his distinguished career as record company promotions man. Not least was the episode back in the Seventies when Tammy Wynette flew over to appear on Top Of The Pops. "You told me this was the biggest show on TV," Wynette yelled at Paddy, whose funeral takes place tomorrow (Tuesday). "It is," he replied, only for Wynette to look round at her fellow guests - among them The Goodies, The Wombles and Alice Cooper - and reasonably observe, "It's a goddam freak show!"



Ian De-Whittle, owner of Leeds-based indie Crash Records

Indie retail chain Anrys Records last month went into administration after more than three decades in business



...and everything falls into place."

The UK's leading pop magazine Top Of The Pops threw the biggest birthday bash of the year so far last Thursday at the glitzy Mantra nitespot in London's Soho. Among the magazine team's pop pals who popped down for a free press of shandy in celebration of the millennium of the 100th issue were the Cheeky Girls, Lisa Aloud, Blazie's Squad and Liza Maffia, who all performed their recent singles. The schmoozers and shakers spotted on the night included Little Miart Owens and a school rejects who mime to the Fox Food Song. Pictured is TOTP editor Corinna Shaffer with Bustard, who arrived at the party fresh from their sell-out UK tour to perform three acoustic numbers.

For direct from, dial (020) 7921 plus the extension you require. For a weekly list of items as shown, followed by email@musicweek.com. Editorial: Andy Ape (020) 7921 (ext. 101). Executive editor: Martin Talbot (020) 7921 (ext. 102). News editor: Phil Williams (020) 7921. Special projects editor: Alan Smith (020) 7921 (ext. 103). Advertising: James Roberts (020) 7921 (ext. 104). Circulation: James Roberts (020) 7921 (ext. 105). Distribution: James Roberts (020) 7921 (ext. 106). Subscriptions: Phil Brooks (020) 7921 (ext. 107). Classifieds: James Roberts (020) 7921 (ext. 108). Business development manager: Martin Tyrrell (020) 7921 (ext. 109). Chief sub-editor: Douglas Bate (020) 7921 (ext. 110). Chief copywriter: Douglas Bate (020) 7921 (ext. 111). Chief photographer: James Roberts (020) 7921 (ext. 112). Chief designer: James Roberts (020) 7921 (ext. 113). Chief art director: James Roberts (020) 7921 (ext. 114). Chief copywriter: James Roberts (020) 7921 (ext. 115). 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