



NEWS: Buzz UK rock act FUNERAL FOR A FRIEND make their major label debut with East West
News 3



NEWS: AVRIL LAVIGNE provides template for female solo success as string of feisty artists look to follow suit
Talent 4



NEWS: US singer-songwriter ERIN MCKEOWN visits UK as Parlophone releases rollout of her second album
International 6



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Fuller plans global Love Music brand

by Ajax Scott

Pop Idol mastermind Simon Fuller is plotting his most ambitious project yet with plans to launch a global music brand targeting legged buyers. Though details are still sketchy, Fuller says he hopes to launch the Love Music brand in pilot form next year. The basic concept is to offer a vast catalogue of third-party-owned music content to consumers over platforms including TV, mobile telephones, online and traditional retail. He is currently in talks with several brands in the telecoms and soft drinks sectors with a view to signing around five global partnership deals over the next six months. Early discussions are also understood to have been held with key record companies about supplying content.

"There are a huge number of people who love music but don't know how to get it and don't buy it," he says. "My goal is to reconnect these people into the music industry and to plug them into all the new music that is happening." Fuller adds that his model would introduce a new stream of income to record companies. News of Fuller's latest scheme comes as his 19 Group of companies celebrates a week of successes involving its management, record pro-

MAKING UP THE MILLIONS

Gareth Gates and Will Young albums £20m
Gareth Gates and Will Young singles £9m
UK compilations £4m
All German releases £31m
All US albums £36m
All US singles £3m
All US DVDs and videos £12m
Total £115m
All figures are estimated retail grosses. Source: MW estimates.

duction and television arms. In the US, Fuller — who started his career managing Paul McCartney and recently developed the Pop Idol and American Idol brands — pulled off a historic double as American Idol runner-up Clay Aiken and winner Ruben Studdard debuted in the top two slots on Billboard's Hot 100 chart — a first in its history — while his projects claimed three albums in the Top 20, including Bare by Annie Lennox.

Meanwhile, in the UK last week 19 had two singles by Amy Studt and S Club and two albums (Lennox and S Club) in the respective Top 10 charts, as well as the biggest-selling single of 2003 to date through Spirit in the Sky by Gareth Gates featuring the Kumars. The chart successes come

on the back of runaway ratings for the American Idol series screened on the Fox Network.

"This week has been the best week in its history," says Fuller. "It's all coming together with everything we have been working towards on both sides of the Atlantic and across music, TV and film."

UK writer/producer Steve Mac also shared in the landmark Hot 100 achievement. He produced Aiken's RCA single This Is The Night, which took the top spot with 390,000 sales, while he co-wrote with Wayne Hector Studdard's J Records-issued Flying Without Wings, which debuted at number two with 285,000 sales. The releases mark the first time that two new entries have simultaneously debuted in the top two slots in the 45-year history of the Hot 100.

Sales of the records further boosted the global top-line revenue spurned from the Idol brand, which sources estimate tops £115m (see table). On top of that, broadcaster Fox is said to have grossed a further \$500m from the American Idol series, while sources indicate that gross touring revenue from the UK, Germany and US totals £25m and the two spin-off movies have grossed a further £3m each.

Radiohead to stick with EMI after six-album deal expires

Radiohead may now be out of contract with EMI, but the major is not about to face Robbie Williams-style negotiations.

"Absolutely not," says the band's co-manager Bryce Edge to the possibility of history repeating itself for EMI with Radiohead, following the delivery and release of the sixth and final album in their original deal. "We have no plans to work with anybody else at this time," he stresses.

Edge says there is a "huge amount of personal loyalty" from the band and their management company Courtyard towards EMI, underpinned by the fact that key executives, including Tony Wadsworth and Keith Wozencroft, have been around since the day Radiohead were signed and are now all in senior positions.

"That for me has been the major factor and that's why we might be coming to the end of our contract but not the end of our relationship," says Edge. He stresses that talks have not yet begun between EMI and Courtyard about the details of a new deal.

Bryce says there will be further music from Radiohead, which could include solo projects. "The band have finally found out how to enjoy making records and touring," he says. "They've finally found a system that works for them, which is a key to longevity. The thing about them is there's a



Radiohead: "personal loyalty"

huge amount of support for each other."

The band last week achieved their best sales start yet for an album in the US, with In Rainbows debuting just under 300,000 units and debuting at number three behind Luther Vandross and Metallica. "It's about 50,000 more than the most optimistic were probably predicting," says Edge.

The album was also yesterday (Sunday) poised to spend a second week at number one in the UK, while it has also topped the French chart and been a Top Three hit in territories including Australia, Germany and Italy. Capitol Music UK president Keith Wozencroft would not comment on the contract situation, beyond saying, "We have an ongoing relationship with the band and are looking forward to working with them in the future."



After scoring an historic US chart double, it was back into the studio last week for writer/producer Steve Mac to begin writing and production work on four tracks for American Idol runner-up Clay Aiken's forthcoming debut album. The RCA-signed singer (pictured, left, with Mac), whose This Is The Night — co-penned by UK songwriter Chris Braide — debuted at one on the Billboard Hot 100 ahead of the Mac and Wayne Hector-penned Flying Without Wings last week, arrived at Rokstone Studios in London last Thursday to start work on his album, which is scheduled for an August release in the US. "It is really good to be part of history and it is also good because I have just started in the US and this opens a lot of doors as people really respond to and respect the songwriting," says Mac. "It is a real buzz, almost like starting again."

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newsfile

BRONFMAN MAKES BID FOR UNIVERSAL

Edgar Bronfman's bid for Universal Music Group "is all systems go" and will land on the desk of CEO Dick D'Amico today (Monday) with at least five other offers for the same — or different — parts of the group. Bronfman, who is mounting a bid for UMG and Vivendi Universal Entertainment, is expected to go head to head with bidders including media group Viacom and MGM. The bids follow last week's first-quarter results that showed UMG reporting an operating loss of €28m, on revenues down 19% at €1.1bn, compared with a €27m operating profit in the same period in 2002.

SMASH HITS CHART SHOW UNDERGOES REBRANDING

The Top Five's Smash Hits Chart Show is to be rebranded the Flaunt Chart Show following a deal with BSkyB's new teen music channel. The Flaunt Chart Show will be re-viewed via SMS, with polls opening every Monday to decide the following week's chart. The first show broadcast under the new deal will air next Monday.

SCOTTISH FILM FACTORY RADI UNCOVERS £100,000 WORTH OF BAKE ODS

BPI anti-piracy investigators have had to uncover what is believed to be the largest illegal music and film factory found in Scotland. Illegal DVDs and CDs, including latest albums by Radiohead and Led Zeppelin (pictured) and initially calculated to be worth more than £100,000, were uncovered at the premises in Bellshill near Glasgow last Tuesday in a raid by police and trading standards officers, assisted by the BPI.

DEBUTS LOOK LARGE IN MERCURY MUSIC PRIZE ENTRIES

Nearly half of the entries for this year's Panasonic Mercury Music Prize — whose nomination deadline passed a week ago — come from debut artists. First albums make up 44% of the list, while there are 180 challengers in total, similar to last year. Rock, pop and indie releases form 45% of the entries, dance 22%, jazz 11%, folk, acoustic and world 12%, and contemporary classical 10%. The shortlist of 12 albums will be announced on July 22 and the winner on September 9.

SHAZAM MOVES INTO CHINA THANKS TO LICENSING DEAL

UK mobile phone recognition firm Shazam has made a step into China with a licensing deal with Soft Park Group to be the exclusive licensee of Shazam's technology there. ICG China portfolio company Soft Park, which took part in a €6m round of funding in the firm, hopes to launch a consumer mobile music recognition service this year.

CAPITAL GOLD'S SWEETEST HONEYBARD BOUNDED

Capital Gold DJ Mike Sweeney (pictured) is relocating from London to his home city of Manchester after five years in August to host Capital Gold Manchester's breakfast show. Sweeney, who spent 17 years on the city's Piccadilly Radio, currently hosts the weekday drivetime programme that is aired across the Capital Gold network.

LEWIS TAKES OVER DAY-TO-DAY CONTROL OF GWR

Classic FM managing director Roger Lewis has further strengthened his ties with GWR by taking on the day-to-day running of the group, alongside local radio managing director Steve Orchard, following the resignation of chief executive Patrick Taylor. Taylor and new media and digital director Simon Ward will step down from the board after the AGM on July 31.

mpw playlist

PHARRELL — Frontin' feat Jay-Z (Star Trak/Arista) They don't come much bigger than the Neptunes frontman and the Jiggaman, and the dynamic duo don't disappoint (single, du).

SPEEDWAY — Genie in a Bottle (Mercury) They might not be the first to cover a bootleg, but this Scottish band's debut is one stroke of genius that is going to sound awesome on the radio (single, August)

POLAROID — So Damn Beautiful (A7 Music) A track that started its career on Match 01 The Day is now being championed by a number of radio's finest (single, August)

DIDO — White Flag (Cheeky) Lifted from forthcoming second album *Life For Rent*, Dido is set to clean up again with her huge album-buying fanbase (single, August)

FREEFORM FIVE — Electromagnetic (Ultimate Dilemma) Prince and The Neptunes on this sexy slice of electrofunk from mar-to-wash Anch Pillaal. Tasty dubs and the thumping Shaka suggest there's much more to come (single, July 7)

RICHARD X FEAT KELIS — Finest Things (Virgin) Hit number three on the way from our favourites pop wizard (single, August)

JACK JOHNSON — On and On (The Moonshine Conspiracy/Universal) Get stoked on one of the world's most acoustic albums of the summer (album, out this week)

DIZZIE RASCAL — Boy In The Corner (XL Recordings) A unique lyrical flow and out-there production confirm Dizzie Rascal's place as the UK's hottest new MC (album, July 21)

DEEPEST BLUE — Deepest Blue (Data) The voice of this summer airplay smash — which is currently Blasted at Radio One — is singer/songwriter Joel Edwards, who was approached after being championed on this very playlist (single, July 25)

Radio Two's debate on industry not 'a trial', says its producer

Mercury Records' Steve Lillywhite, Sony's Rob Stringer and EMI's Tony Wadsworth will be grappling with some of the music business's most pressing issues live on air as part of Radio Two's five-hour debate on the industry next week.

The three executives will appear on the panel chaired by station presenter Jeremy Vine on July 2, in front of an audience of 400 people, including BPI executive chairman Peter Jamieson, AIM chief executive Alison Wenham and Paul Weller.

The Great British Music Debate's executive producer, Malcolm Prince, says the debate will cover industry issues raised by listeners via email, such as the price of CD singles in relation to albums, reality TV music shows and piracy.

It will be followed by a series of documentaries on industry topics,



Lillywhite: pressing issues

with Steve Lamacz looking at A&R, Paul Gambaccini on the globalisation of the music industry, Kate Thornton on how to get a number one, Simon Mayo on the history of the single and Tom Robinson on piracy.

"We're not putting the industry on trial," says Prince. "We're raising the issues and having an open debate. We're not here to say 'the music industry has got it completely wrong.'"

Live industry reprieved by Lords' licensing law vote

By Robert Ashton

The live music industry scored a key victory in the House of Lords last week when it knocked the Licensing Bill back to the Commons with a caveat to exclude small music events from having to apply for an entertainment licence.

The move, the most significant in the Government's long-running bid to introduce the controversial Bill by the end of the summer, comes as the record industry wants to discover which of the two new-arrived DCMS ministers — Estelle Morris or Lord McIntosh — will take over Kim Howells' responsibilities for music, following the Government reshuffle. With Howells moving to the transport ministry and arts minister Baroness Blackstone leaving the Government, secretary of state Tessa Jowell is taking to the new parliamentary under-secretary Michael Meach and arts minister Michael Mates to discuss about who will interface with music bodies such as the BPI and music business forum.

A DCMS spokesman says that a decision on "ministerial portfolios" has yet to be made.



Buscombe: crucially important issue

Last Thursday, an alliance of Liberal Democrat and Conservative peers, marshalled by Tory culture spokeswoman Baroness Buscombe, recommended that an amendment should be made to the Licensing Bill allowing small licensed premises with a capacity of 200 people or fewer, and where the event ends before 11.30pm, to be exempt from a music licence.

The narrow Lords vote, 128 to 113, comes after a 110,000-signature Musicians' Unions-sponsored petition was handed to No 10 protesting over what it thinks is unnecessary red tape that will discourage small

Garbutt takes pair for Lucid PR roles

Outside Organisation director of promotions Mick Garbutt has poached two of his former colleagues for his new Lucid Public Relations venture launching at the end of the month.

Charlie Lycett and Phil Christie are moving from Outside to Join Garbutt in the new company which will work in tandem with Outside on some projects.

Garbutt, who with Tony Barker, joined Outside in 1998 from Virgin Records, where he played a key role in the Spice Girls' success, says Lucid will initially concentrate on radio promotions as its core business, working with clients including Melanie C, Ocean Colour Scene, The Pretenders, Simply Red, UB40 and The Who among others.

However, Garbutt, who was named national publicist of the year at this year's Music Radio Conference, adds, "We may change the structure to adapt and move into other new areas in the future."

Buscombe, who drafted the amendment, believes that existing health and safety legislation is adequate to police smaller live music events and adds the Bill in its present form creates unnecessary paperwork and could strip away "the fabric of our lives" if licences are needed for parties and other functions.

She says, "We have again managed to defeat the Government on this crucially important issue, which matters so much to musicians and performers."

The MU's licensing advisor, Hamish Birchall, says the Lords vote is a "big battle, but does not spell the end of the war". The Bill goes back to the Commons tomorrow (Tuesday).

"It's a big breakthrough," adds Birchall, who has been lobbying for changes to the Bill to compensate for the loss of the two-tier bar exemption under previous legislation. "It shows the strength of feeling and may mean the Government will have to find some agreement with the Lords."

MPA prepares to look at online music delivery

The online delivery of music is to come under the spotlight at next week's MPA AGM, with a debate involving executives from Apple, Nokia and O2.

Nokia's content resources global mobile services chief Nancy Sobota, O2 managing director Charles Grimdsdale, AOL Europe executive music director Blair Schooff and an Apple representative, still to be announced, will take part in a discussion at next Tuesday's meeting at London's Congress Centre on how the online music market is likely to develop.

"Apple's iTunes Store and others show we finally have online delivery. We will look at how that



Grimdsdale: will speak at debate

will impact on our members and develop," says MPA chief executive Sarah Faulder.

Five popular music publisher places will be in contention at the AGM, with William Booth, Simon Platz and Ellis Rich all standing for re-election. "A further nominee,

Catherine Bell from Chrysalis Music, has also put her name forward for a place. Four places for standard publishers are available, with James Rushton, John Schofield and Richard King making themselves available for re-election. Meanwhile, three writer-directors, Nigel Beaham-Powell, Mick Leeson and John McLeod, are up for re-election at the PRS AGM in London. Ration SAS chairs the loss of the two-tier bar exemption under previous legislation. "It shows the strength of feeling and may mean the Government will have to find some agreement with the Lords."

Simon as chairman for a further five years.

UK steps up online offer with pre-release debut from Marsh

by Paul Williams

Universal has linked up with EMI to make Kym Marsh's album available to preorder customers as a download a full month before the physical version's release date.

Standing Tall, which is released into stores on July 21, will be accessible for an additional payment of £2.99 from today (Monday) in downloadable form to anyone ordering the album via either Woolworths, StreetsOnLine or MNC's websites. Customers will then receive the physical version through the post on the day of release, with the download version burning out shortly afterwards.

The Kym Marsh album is the latest release to be available initially as a download in the service, which launched in May with Polygora's Girls Aloud – but the first at four weeks' notice. XL act Electric Six's Fire album was added last week, two



Marsh download available earlier weeks before its physical release, alongside the debut album from new East West signings The Darkness.

EMI digital marketing manager Rich Linstead says the service, which is set up to only allow the downloads to be played on a customer's own computer, follows research carried out last year by EMI and its technical partner DK3. They questioned 10,000 consumers to learn who was already accessing digital music or wanted to. "There's a definite desire among

customers to get content early. Lots of people said they couldn't wait to get new albums from their favourite bands, so we decided to launch the preview service," says Linstead.

He adds that one of the key elements of selling the service to record companies has been that it offers a legal alternative to customers illegally using peer-to-peer services to access albums before release.

Universal new media director Rob Wells says, "There's an anti-piracy argument to doing this activity pre-release and there's an obvious revenue stream. The fact there are customers willing to pay to listen to an album before release is good for the business."

Alongside the preview service, EMI is also running a plug-in service, allowing customers to stream in their entirety a handful of tracks from a new album before deciding whether

to buy. Among the releases featured so far are the BMG-issued Bare by Annie Lennox and V2 act Stereophonics' You Heats Us There To Come Back, which also figured on the preview service.

Linstead says he is in discussions with record companies not already involved to make content available to both services, while he is also talking to other retailers about widening the services' availability beyond the three Woolworths Group sites.

Meanwhile, a survey among 2,500 people on an online panel for Internet Market Research Services found that 58% would be happy to buy music via a service like Apple's iTunes. But half questioned would want music to be priced more cheaply because of the "extra effort" of accessing music in this way. It also found 78% of those who would download would also continue to visit record shops.

m w comment LEARNING FROM WIZARD CHILD



It is good to see that the music industry is not completely alone in the face of the challenges

It hasn't been the UK book business prepared for the biggest release in its history on Friday night, the arrival of a new Harry Potter book, few retailers were rubbing their hands at the prospect of a fabulous financial windfall.

A price-cut frenzy surrounding the book event of the year ensured that few will make any money out of the release.

The price war in traditional stores was led, as usual, by online services and the supermarkets. Amazon's decision to sell the title at half price may have helped it to claim an global pre-order, but it will make it little money.

Likewise, Safeway's £8.49 and Tesco's £9.97 price points will be great news for consumers, but little comfort for specialist bookstores, independent or chain. As for Asda's coy assertion on Friday that it was "keeping some mystery about our price", it is unlikely to surprise anyone.

In one area, however, the books industry does appear to have things more sussed than us saps in the music industry. As the sector faced its equivalent of a brand new Eminem album last Friday, one retailer was feeling rather sore.

When the last Harry Potter was published in paperback, a number of Co-op stores sold copies in advance of the official release. Co-op insist that their breach was a mistake, that they don't sell many books and that they were not aware of the release.

But, that made no difference to Bloomsbury, which publishes Harry Potter books. It decided that, to pay for its breach, Co-op would have to refund the goldrush this time round, refusing to deliver units until the release date itself.

Bloomsbury has said, as they would of course, that it would have acted in the same way whoever was responsible for the breaches – Co-op, Tesco or Amazon.

It would seem to be plain common sense.

And EMI, meanwhile, appear to have struck on a smart new way to breach pre-release embargoes

legitimately giving customers who make pre-orders access to an exclusive, time-limited download of the new Kym Marsh album four weeks in advance of its official release.

Or, as related to the music business, be concerned that a rival has such an advantage in securing advance orders of the album. But such creative solutions are crucial as the music business looks to compete with the existing, legitimate pre-release music which pervades the internet.

Martin Talbot
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Rapidly-rising post-hardcore act Funeral For A Friend (pictured) – who were featured unsigned on MW's Welsh Talent CD In February – will win their major-label release debut through East West on July 28. The video for the single Jeneau (pictured) is being playlisted exclusively on Sky's rock channel Scuzz from this week, ahead of general release to media on Friday. The video for the band's previous release, the Mighty Atom-issued This Year's Most Open Heartbreak, has remained in the Top 20 most-viewed numbers since the channel launched in March. "We've had a phenomenal response to their debut video, so we are expecting Jeneau to be very popular on Scuzz," says Sky Music Channels programming manager Ian Greaves.

Poptones hits rocks, but McGee vows to plough on

Alan McGee is vowing to continue running his record label, despite the Poptones Group board selling its loss-making subsidiaries, including Poptones Limited, to him for just £1.

The move, which also saw McGee resigning from the board, follows a "strategic review" of the company on the back of £186,000 losses in the six months to the end of last year. This prompted a number of options, including the disposal of Poptones Limited, which has holdings in the Telstar joint venture, despite Poptones Telstar 1 Limited and Poptones Telstar 2 Limited, Poptones Music Ltd and The Punk Rock Film Company.

With the third birthday of the label three months away McGee, who had recently been trying to sign his friend Courtney Love to the label, sent an upbeat message to the industry. "The record company is to continue. It's all to play for."

However, it is likely he will need to find new financial backing for the operation because Poptones Group



McGee: Poptones 'is to continue' will retain approximately £180,000-worth of assets, its Arm listing and also change its name to Hawthorn Holdings. Poptones Group PLC chairman Mike Blackburn says the group's options were narrowed because "the cash would have been exhausted in the autumn and obviously one has to do something to remedy that situation".

The future of Hawthorn will be discussed at an EGM on July 8 when the sale to McGee will also be considered – subject to shareholder approval. However, Blackburn says that Hawthorn will not continue in the music business.

East West welcomes new general manager

Newly-installed East West managing director Korda Marshall has unveiled the first member of his new management team, with the appointment of Universal Island head of marketing Gareth Currie as general manager.

Currie, who has twice won the Music Week marketing award, takes up his role on July 7 and will oversee all operational functions of the label, whose new signings include The Darkness.

Marshall adds that XL Recordings video commissioner Richard Skinner, who has handled genres for the Prodigy and The White Stripes, is also joining the company as creative director on June 30. Skinner will report to Currie and will oversee creative aspects of artist campaigns.

It is understood that the roles of Nisha Partl and Mandie Harris have been made redundant in a parallel move.

CBE and OBE honours go to R2 veteran and Somethin' Else exec

Radio 2 controller Jim Mair has received a CBE in the Queen's Birthday Honours as his bosses prepare to begin their formal search for his successor.

In his seven-and-a-half years in the job, Mair, who has been given the award for services to broadcasting, has led an evolution at the station with the introduction of presenters such as Jonathan Ross, Johnnie Walker and Steve Wright.

"I'm very touched and my thoughts turn to all the colleagues with whom I collaborated, both in radio and television over so many years who share in this honour," says Mair who is due to retire at the end of the year.

The BBC is expected next month to formally advertise the controller's position, which Mair took up at the start of 1996 following a lengthy TV career, including six years as head of light entertainment.

Somethin' Else also made its



Alleyne: received OBE mark in the Birthday Honours, with co-founder Sonita Alleyne receiving an OBE for services to broadcasting. It is another 2003 high for the company, which, as well as related to the Queen's One commissions, established itself this year as the biggest independent producer of radio programming to the BBC.

Alleyne says the award will go to her parents. "They came over from the Caribbean. Their generation were smart and articulate but faced barriers and they couldn't progress this far," she says.

Lavigne-likes eye up chart as appetite for feisty pop grows

by James Roberts

Whether it was Britpop, dance or nu-metal, every generation's defining musical genre has delivered its leaders and followers. Now it is the turn of Avril Lavigne – and the feisty pop revolution of which she is the current princess – to deliver the second generation of acts keen to flourish in the slipstream of her recent success.

"It's only natural that record companies want to replicate the success of other artists – that's what they do," says Paul Adams of World's End, managers of the team behind Lavigne's hits to date, The Matrix.

Since Lavigne's debut album *Let Go*, exploded in mid-2002 (with worldwide sales currently at the 13m mark) The Matrix have been inundated with offers of work, as other acts look to repeat the huge success of the project. "It's not necessarily a bad thing," says Adams. "The best way to deal with it is to take each project individually and judge it on its merits, not just reject it because it is a solo female singer."

This winning Lavigne formula certainly has not gone unnoticed with other labels, a number of which are developing their own acts for launch into a market pre-prepared for pop with attitude.

Other UK acts currently developing careers in the rapidly growing market for pop with a perceived cool edge include Teletar's Maria Willson and Polydor's Amy Studt (see breakouts below).

The rise of eye girl-pop has also opened doors for international artists to reposition their careers in Europe. "There is definitely growing demand in the 14- to 24-year-old [demographic]

for female artists," says WEA/London product manager Leah Smosarski, who is overseeing the campaign for Michelle Branch's second album *Hotel Paper*, which is due for release through Maverick on July 7. While Branch sold around 40,000 copies of her 2002 debut *Spirit Room* in the UK, her sound is now significantly edgier, with forthcoming single *Are You Happy Now* (released next Monday) drawing particular reference to Lavigne.

One record executive who follows the ever-changing world of pop culture with a magnifying glass is Innocent Records managing director Hugh Goldsmith, who himself is steering clear of launching a guitar-wielding solo female. "It reminds me of when Britney Spears broke a few years ago and there was a wave of similar looking and sounding artists with pop-R&B records," he says.

"When this happens, it is generally only the frontrunner that has any real impact. I'm not expecting many of these feisty female artists to go on to sell 10m records worldwide, but it reflects the fact that kids want this type of

music at the moment"

instead of following the trend for edgy solo females, Goldsmith's latest venture is four-piece band Speedway, who will debut in

August with a guitar-based cover version of Christina Aguilera's *Genie in a Bottle*, itself a play on the well-known bootleg, *A Stroke of Genius*, which combined Aguilera's track with *The Strokes'* *Hard to Explain*.

"The radio people who have heard it so far see it as something very exciting," says Goldsmith. Speedway do, of course, have other inspiration, conscious or not, in the form of Universal-Island-signed band Bustard, who have rapidly become one of the UK's biggest pop acts through the same killer combination that has made Lavigne an international star – great pop songs, live ability and street style.

Bustard's formula is so successful – their eponymous debut album has already sold 650,000 copies in the UK and their 2004 arena tour is close to selling out – that the group's management company is currently in the process of developing two further guitar-based pop acts for Universal-Island.

So does the onset of such pop bands with an attitude and the so-called Lavigne-likes spell the start of the end for the movement? Not yet. The market is here for a while yet, if the feedback received by *Smash Hits* is anything to go by.

"We receive sackloads of post

about these feisty pop acts," says editor Lisa Smosarski. "For every one letter we get about Atomic Kitten, we get 10 for Avril."

Smosarski sees it as part of a reaction against overly manufactured TV pop. "We've seen a real rebellion against the *Pop Idol* culture and against clean-cut acts," she says. "At *Smash Hits*, we've known for some time that teenagers have been desperate for something new and original; something their parents will hate and they can rebel with. Music is part of growing-up and creating your personality, as is rebellion, which is why feisty pop is so effective."

"The novelty of a clean-cut act such as Westlife soon wears off when their mums, or grans, start buying the albums. As more and more record companies join the feisty pop bandwagon, we can be sure to see an explosion of this kind of music."

"This is sure to change the way new acts are launched and marketed. Without a fierce personality and a backload of angst, pop stars aren't going to be able to compete in the charts. Feisty pop has created a new-found interest for teenagers in music. Music is exciting again and the stars aren't scared of speaking out and saying what they really want."

If the trend continues, it could be the beginning of an exciting new era for pop music in which individuality is valued over conformity, something that has eluded the market for years.

On the other hand, it can only be a matter of time before the massive success of pop's golden boy Justin Timberlake triggers a wave of "Timbalikes" hot on the heels of the Lavigne-likes.

AMY STUDT

Seventeen-year-old UK singer Amy Studt has already drawn comparisons with Avril Lavigne, despite the fact that her debut single *Just a Little Girl* had already charted a couple of months before Lavigne arrived on the scene.

"I don't think those comparisons have harmed her," says Polydor co-managing director Colin Barlow. Studt is managed by Simon Fuller's 19 Management, recently returned to the chart with her second single *Misfit*, 12 months after her debut. "The market for eye female pop across Europe has developed over the last year, particularly at radio, so that can only be a good thing for Amy," says Barlow. "It is natural for the media to jump to comparisons with other artists but, as we release

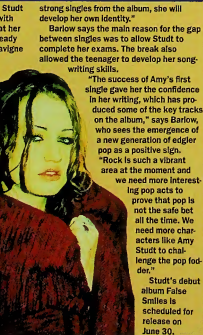
strong singles from the album, she will develop her own identity."

Barlow says the main reason for the gap between singles was to allow Studt to complete her exams. The break also allowed the teenager to develop her song-writing skills.

"The success of Amy's first single gave her the confidence in her writing, which has produced some of the key tracks on the album," says Barlow, who sees the emergence of a new generation of edgier pop as a positive sign.

"Rock is such a vibrant area at the moment and we need more interesting pop acts to prove that pop is not the safe bet all the time. We need more characters like Amy Studt to challenge the pop fad."

Studt's debut album *Fuse* (Smiles is scheduled for release on June 30,



MARIA WILLSON

The live ability of 21-year-old Hastings-based singer Maria Willson is a key part of the campaign for the artist's debut single, *Chooza Loозa*, which is due through Teletar on July 21.

"There are lots of girls out there shaking a guitar, but when you put the wind machine on they get blown away," says Teletar managing director Jeremy Marsh, who signed the singer.

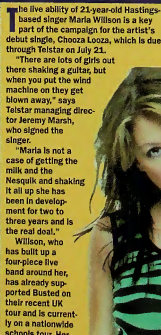
"Maria is not a case of getting the milk and the Nesquik and shaking it all up she has been in development for two to three years and is the real deal."

Willson, who has built up a four-piece live band around her, has already supported Bustard on their recent UK tour and is currently on a nationwide schools tour. Her

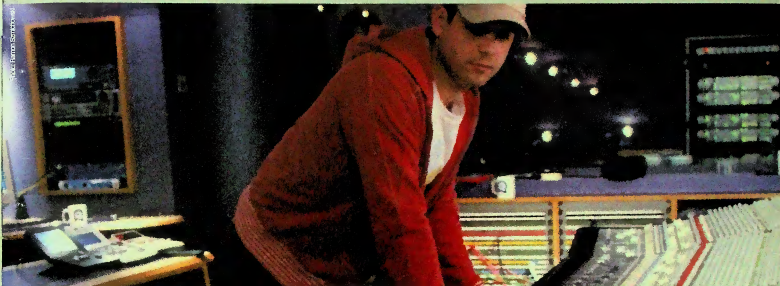
forthcoming album is the result of a collaboration between songwriter Simon Perry. The project is managed by Julian Close and Magnus Finnes of Silent Productions.

"It is a great partnership, we have an album's worth of fantastic material," says Marsh. "In terms of the whole package of songs, band and style, it is the most excited I've been about a new act since I signed Natalie Imbruglia to BMG in 1997."

"I wouldn't have gone into this if I wasn't convinced that Maria has better songs than everyone else and is a more consistent performer. This is not *Pop Idol*. Every good rock 'n' roll band, like Guns 'n' Roses with Paradise City, has great pop songs at the heart of the package."



TOP DOGS*



DARAH MUSIC CONGRATULATES

STEVE MAC

ON A UNIQUE DOUBLE:

This week in Billboard

No. 1 Clay Aiken 'This is the Night'
Produced by Steve Mac

No. 2 Ruben Studdard 'Flying Without Wings'
Written by Steve Mac & Wayne Hector

CONGRATULATIONS & THANKS TO: CLIVE DAVIS / J RECORDS / RCA / SIMON COWELL / S RECORDS
SIMON FULLER / 19 TV / STEVE FERRERA / CHRIS LAWS / BOB CLEARMOUNTAIN / RANI HANCOCK
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KENNY 'BABYFACE' EDMONDS / UNDERDOGS / NED BAINES / SONNY TAKHAR

HAPPY TO BE PART OF A WINNING TEAM

***top** a.—highest in position, degree, rank etc —**dog** n. quaint
vernacular expression, made popular by American Idol TV series

DARAH



info@darah.co.uk

US chartfile
FIRST NO. ONE FOR
VANDROSS

In a busy week that sees four new entries to the top five and sales of the Top 200 albums rocket by nearly 36%, rock's four-week lock on the US albums chart is over, as the leadership of the chart passes to the 11th different disc in as many weeks: The new Chicago is recovering stroke victim Luther Vandross, whose Dance With My Father sold nearly 442,000 copies last week to provide the 52-year-old R&B star with his first number one. Vandross's tally topped Metallica's St. Anger, which dips to number two, with 362,500 sales.

There are debuts at number three for Radiohead's *Hail To The Thief* (300,000 sales), at four for Annie Lennox's *Bare* (152,500) and at five for country veteran George Strait's *Honkytonkville* (143,000). Although it failed to match the number two debut of 2001's *Amnesiac* and the number one debut of 2000's *Kid A*, *Hail To The Thief* beat the first-week sales of both records, even though the first single - *There There* - peaked at 14 on the *Modern Rock* Tracks chart and failed to show on the *Hot 100*.

Although *Bare* has yet to span a hit single, Annie Lennox's return to recording brought out more than twice as many fans as her last set, *Medusa*, did when it debuted at 11, with 73,000 takes in 1995. Although Coldplay and Rod Stewart were in the top five on consecutive weeks last December, this is the first time two British acts have had simultaneous top five entries this century.

There is more good news for the UK on the *Classical Crossover* chart, where Sarah Brightman's latest album - *Harem* - debuted at number one after selling 40,000 copies. It is her 11th number one on the chart (following *Time To Say Goodbye*, *Eden and La Luna*), on which she has also had three number two discs.

The normally sedate pace of the *Hot 100* singles chart is shattered this week by new arrivals - for the first time ever - at one and two. American Idol runner-up Clay Aiken's debut single, *This Is The Night*, takes pole position, while winner Ruben Studdard's cover of Westlife's hit *Flying Without Wings* debuts at two. Although neither record was played enough to make the Top 75 airplay chart, they both recorded massive sales. Aiken's single sold 393,000 copies last week, and Studdard's 286,000.

Alan Jones

Radiohead and Lennox buck
British acts' poor US show

By Joanna Jones
Radiohead and Annie Lennox have staged a rare chart fight-back by UK acts across the Atlantic with their latest albums simultaneously debuting in the top five of the *Billboard* 200.

The Parlophone band's *Hail To The Thief* entered at three, behind Luther Vandross's J Records-issued *Dance With My Father* and Metallica's *St. Anger*, while BMG act Lennox's *Bare* - on J in the US - bows at number four.

Radiohead's album gives the band their highest first-week sales yet in the market. *SoundScan*ring 299,834 units, even though it was charged lower than their two previous studio albums. *Kid A* entered at one in 2000 with over-the-counter sales of 207,000 to become the first *Billboard* 200 number one for a UK act since Prodigy's *Fat Of The Land* in 1997, while 2001's *Amnesiac* entered at two.

Parlophone is starting to lay the groundwork of a UK push for Massachusetts-born singer-songwriter Erin McKeown (pictured), ahead of the release of her second album, *Grand*, on September 15.

McKeown, who is signed to Canadian label Network, which is distributed by Parlophone in the UK, is set to embark on a 16-date tour, kicking off on *Glastonbury Festival's* acoustic stage on June 29 and finishing at *Galaxy* on July 16. Parlophone product manager Emma Kelly says, "We released her debut album, *Distillation*, at the beginning of the year as an introduction and she came over to support the *Be Good Tanyas*, which started the word-of-mouth thing." McKeown has already completed some regional press interviews by phone in the run-up to the UK tour and is due to return to this country for further press and radio promo around the time of the album's release.



Radiohead: comprehensive campaign

Capitol UK international director Kevin Brown says, "The US company had the most comprehensive street marketing campaign I have that, the online campaign and other promotional activity, the album is selling faster than any Radiohead record has done in the US."

He adds, "It has mobilised the hardcore Radiohead fans and brought back the fanbase that has been dormant in the last few years."

Brown says the band are committed to promotion to support as

many as four singles from the album - the next being *Go To Sleep*, which is delivered to radio in the next two weeks, and they are set to return to the US after playing European festivals over the summer.

While the sales pattern continued in other international markets, though going head-to-head with Metallica across the world, the album grabbed the top spot in France, Hong Kong and Ireland, while garnering top-three positions in Australia, Denmark, Finland, Germany, Italy and Switzerland.

"The ambition we have for this record must be to reach the high that we saw with the sales of *OK Computer*," says Brown.

Meanwhile, Annie Lennox has scored her fastest week-one sales for a solo album Stateside to date, with *Bare* debuting at number four and shifting 152,500 units over the counter, more than twice her

previous solo album *Medusa's* sales opening tally.

BMG UK's marketing and A&R senior vice-president Yael Kenan says a US tour laid the groundwork for *Bare*, which also topped a number five debut in the German album sales chart.

"The US has historically been a big market for Annie, but she had not been in the market for a while so she toured for five to six weeks in all the main markets across the US. She also appeared on the *Tonight Show* with Jay Leno in the week of release," says Kenan.

Kenan notes that Annie Lennox was one of the most downloaded artists on Apple's iTunes service in the week of the album's release.

Kenan says more international tour dates are to be announced shortly, while the album's first physical single, *A Thousand Beautiful Things*, is being cued up for a September release.

Swedish festival is
set to attract Brits

The British Council and Export Music Sweden (ExMS) are drumming up support from UK bands and industry figures for a new music industry event being held in Sweden in November.

Access All Areas will be a two-day showcase event, to be held at Stockholm's Mondo venue, for the music industry, Swedish press and general public. It will feature seminars and showcases for up-and-coming and unsigned artists.

UK bands chosen to appear will be able to apply for a subsidy towards their costs.

Organised by the British Council and ExMS, and backed by the BPI, the event aims to serve as a gateway to Scandinavia and the Baltic states.



Early St Anger release sees
chart-topping performances

Metallica's *St Anger* album has reached the top spot in 13 markets on the strength of just a few days' sales, after the release CD66 was brought forward by half a week.

Universal has shipped more than 1.4m units of the album worldwide, excluding North America and Japan, where the band are signed to Elektra and Sony respectively. Metallica were re-signed by Universal Music chairman Lucian Grainge for the world outside North America and Japan earlier this year. *St Anger* has topped sales charts in Australia, Denmark, Finland, Germany, Hungary, Iceland, New Zealand, Norway, Poland, Portugal, Sweden, Mexico and Venezuela.

In the US, where the band are signed to Warner's Elektra imprint, the album has racked up more than 450,000 sales since its June 5 release, last week holding the number two spot on the *Billboard* 200.



Metallica: release thwarted piracy

"This is Metallica's best chart start ever in terms of breadth of chart positions and after only a few days of sales," says Mercury international director Stan Thomas.

She adds that *St Anger* is beating the first-week sales of previous releases, 1999's live album *S&M*, which went on to sell 3m copies in Universal territories.

Changes to visa rules
could thwart tour plans

British musicians are to lobby politicians in the UK and Europe over expected changes to US visa rules, which threaten to make travelling there more complicated for international touring artists.

Non-immigrant visa applications to the States have been under review since 9/11 and, among stricter measures proposed at US consulates within the next year, is a move that may mean all artists will have to visit the US embassy in person before a visa is issued.

Currently, artists submit a written application, usually via their management or an agency.

Musicians' Union general secretary John Smith says the Music Business Forum's live industry group discussed the issue last week and that he hopes to lobby the Parliamentary all-party music group in the next month.

Smith also plans to approach



Smith: nightmare scenario

international musicians' federation in July and Canadian musicians at the American Federation of Musicians meeting next week.

He says, "Obtaining a US work permit was always convoluted but this will make it worse, particularly if you're from Scotland or the north of England and each member has to get a permit - if you are on an orchestra it will be a nightmare."



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Page in OK Magazine

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Stunningly beautiful platinum diamond ring, claw set with central 'Asscher' cut diamond (approx 2.45 cts FVSJ) with eight channel set princess cut diamond shoulders on a plain mount. Can be redesigned and reset by the unique and talented Theo Fennell if required. Donated anonymously £ with thanks to Theo Fennell

John Lennon Painting

Oil on cotton 59" x 47" by Barry Novis

Kindly supplied by Barry Novis

Murder on TV - Midsomer Murders

Heart 106.2 exclusively invites you to spend a day of mystery and suspense on the set of Midsomer Murders. Meet the cast and crew and watch the series come to life. Filmed on location in the Home Counties from now until October 2003. For 2 people over the age of 18.

Kindly donated by Heart 106.2 and Bentley TV Productions.

Jimi Hendrix guitar

The 'Hear My Message' Portrait Edition Fender Stratocaster, a '69 re-issue overprinted with hand silk-screened image by Gered Mankowitz of Jimi Hendrix. Limited Edition of 375 only to be released in September - this advance copy will have a customised chromed steel backplate engraved with the purchaser's name to commemorate the Silver Clef Awards Luncheon

Kindly supplied by Gered Mankowitz and David Costs at Ink Icon

I Want Love...

Giant sheet music of I Want Love, signed by Elton John and Bernie Taupin

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This includes a trip on the River Thames and in a Met Police squad car plus lunch at New Scotland Yard.

Kindly donated by The Metropolitan Police Kensington

Fabulous Sunseeker Luxury Motor Yacht in the South of France...

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Kindly donated by David Lewis of Sunseeker London

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Two tickets to see Robbie Williams in Paris on July 2 plus a Robbie Tour Jacket. Travel first class on Eurostar and stay at the luxurious Hotel Bristol in the centre of Paris. Kindly donated by David Enthoven & Tim Clark at I.E. Management, Ian Huffam, Mason Rose, The Hotel Bristol, Eurostar

Sunday at the Open at Sandwich

The perfect setting to watch the world's elite on 20th July. Full hospitality - breakfast, champagne reception, lunch, afternoon tea, complimentary bar for the duration of the event in an on-course tented village, situated adjacent to the 1st and 2nd fairway. Kindly supplied by The Imperial Event Company

Sea The World

Seven nights onboard The World in a luxurious two-bedroom two-bath apartment with large veranda and jet pool. This prize also includes all meals and beverages aboard the ship including select wines, spirits and champagnes from around the world: all gratuities and all port charges. Available during 2004 except 12 - 24 April. Kindly donated by Residenseas & Brian Lane.

Football, Football, Football

Enjoy the Arsenal v Charlton game at Highbury in a box for 8 guests including lunch & drinks. Kindly donated by O.

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CLASSICAL news

by Andrew Stewart

ANDANTE LINKS WITH HARMONIA IN THE UK
Classical music web magazine site andante.com has gained a faithful following thanks to its extensive free daily news service and archive of countless stories dating back more than a year. The New York-based company, the brainchild of New York-based attorney Alan Coblenz and his business partners Pierre Bergh, co-founder of the Yves Saint-Lauren fashion house, and Parisian banker Jean-François Bretelle, is also widely known for its impressive series of historic recordings, marketed as the andante Collection.

Four new releases mark the launch of the andante Collection's UK distribution with Harmonia Mundi, and a strategic revamp of the series. Bradley Barmbarger, former executive editor of *Billboard* and a veteran classical music columnist, has been promoted from andante's editorial director and A&R manager to become the label's creative director, a role intended to develop the catalogue and raise its profile within the classical market.

According to Coblenz, andante's decision to reinforce Barmbarger's remit reflects "his deep-seated passion for and knowledge of classical music — both its repertoire and its marketplace — as well as his dedication to the mission of andante, which is to celebrate and share the extraordinary history of classical music and its greatest performers with connoisseurs and new listeners alike".

Barmbarger's influence can be seen in the price reduction of all andante multi-disc titles and the adoption of a new design to the already impressive andante Collection packaging. "From the beginning these sets

have been designed in a unique, ambitious way, but they weren't necessarily conceived with retail in mind. We think the new slipcases are going to improve sell-through exponentially. This is just one aspect of us reacting to the market, while we retain our essential musical and editorial ethos."

Retail-friendly packaging should help increase the profitability of an area of andante's business that has performed consistently well.

largely thanks to online sales. Coblenz predicts that the label will prove profitable by the end of 2003, and remains committed to the plan to extend its archive to 1,000 discs by the middle of the decade.

RIVERDANCE'S BUCKLEY SET FOR SUCCESS

Anne Buckley, whose distinctive soprano voice contributed to the worldwide Riverdance phenomenon, appears set for classical chart success with the release of a solo album on the Pinnacle-distributed Nova label, *Anne Buckley — The Celtic Goddess* rolls out on June 30, complete with arrangements by producer Mark Armstrong of familiar tunes by Bizet, Bizet, Rodrigo, Sondheim and Verdi. Buckley's fanbase is strong in the UK, backed by her appearance in the Riverdance and Michael Flatley's *Feet of Flames* videos. The latter became the fastest-selling video in PolyGram's history, creating a strong fanbase for the release of the singer's eponymous album. Armstrong's arrangements include a sufficient bias of classical tracks to make *The Celtic Goddess* eligible for inclusion in the Classical charts.

Andrew Stewart
(Andrew.Stewart1@compuserve.com)

ALBUM of the week



STRAUSS: Die Ägyptische Helena. Volgt; American SO/BoTstein. (Telarc CD-80605 (2CD)). Thanks to Deborah Voigt in top form in the title role, a strong cast, classy orchestral playing and fine recorded sound, this live account of Strauss's little-known opera surpasses Antal Dorati's complete recording of the work's original version on Decca.



Above all, conductor Leon Botstein takes the credit for throwing fresh light on a work that looks to the ancient world to reflect on the timeless condition of marital relationships. Telarc's Grammy Award-winning producer James Mullinson and his engineering team achieve miracles here in handling the dry acoustics of New York's Avery Fisher Hall and creating a warm yet focused recorded sound.

REVIEWS

For records released up to July 7 2003



BRUCKNER: Symphony No. 8. Gustav Mahler Jugendorchester/Welser-Moost. (EMI Classics 5 57406 2). The UK press quibbles Franz Welser-Moost as "Frankly Worse than Most" during his stint as music director of the London Philharmonic. But the Austrian conductor has had the last laugh, securing a long extension to his contract with the mighty Cleveland Orchestra and establishing his operatic credentials with Zürich Opera. His latest release on EMI Classics boasts a highly personal, spiritually charged live performance of Bruckner's Eighth Symphony, in which Welser-Moost extracts awesome playing from the GMDJO's young musicians. This disc is backed by advertising in the specialist classical press.

SILVESTRO: Metamusic; Postludium. Lubliner; Radio SO Vienna/Russell Davies. (ECM New Series 472 081-2). Any attempt to describe the music of Valentin Silvestrov in a few words is doomed to fail, not least

because of the incredible tonal and expressive variety that the 66-year-old Ukrainian composer brings to his work. This exquisitely performed and recorded disc offers two symphonic compositions in which solo piano stars. *Metamusic*, completed in 1992, ranges from overt Modernism to Jarrett-esque fantasy by way of Mahler, while the earlier *Postludium* contains a mind-blowing compression of ideas.

MORE SONGS MY FATHER TAUGHT ME:



Traditional songs, etc. Thomas Allen; Malcolm Martineau. (Hyperion CDA67374). Comforting harmonies and elegant, singable tunes did their bit to bring security to the parlours of middle-class families throughout the British Empire and across the Atlantic, with nostalgic songs papering over cracks in society and offering comfort in the years after the First World War. Sir Thomas Allen learned many of the pieces selected for this second Hyperion compilation from his father, and sings them here with a haunting sense of that what has been and may never be again.

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Marketing campaign includes National TV, Radio and Press advertising - In-store displays and outdoor flyposting



SINGLE

of the week

PINK FEAT. WILLIAM ORBIT: *Foal Good Time* (Columbia 0330331). With this track being co-written by Beck and Orbit, with Orbit also on production duties, the resulting single is a real pearl. Beck's angular melodies are softened by Orbit's digital sheen and topped by a storming vocal from Pink. Taken from the forthcoming soundtrack to Charlie's Angels: Full Throttle and already A-listed at Radio One, this looks set to be one of the summer's biggest singles.



BLUR: *Crazy Beat* (Parlophone CD6610). The high-octane riffage of Crazy Beat sounds infinitely better when isolated from the confines of current album. Think Tank's hazy atmosphere. It is not Blur's best single to date, but if they are ever going to make commercial inroads in the US, it will be with this snappy, Normans Cook-produced effort. Blighted on Radio One, a Top Five placing on these shores looks certain.

SINGLE reviews



RECORDED JAVINE: *The Real Things* (Innocent SINC046). The singer who did not make it into Girls Aloud has taken a more urban path on this Stargate-produced track, which samples the irresistible live from MO'N Arie Up. Slickly produced and with plenty of attitude from the Innocent-sounding, Javine's much anticipated debut promises much more to come.



RECORDED AVIL: *Losing Grip* (Arista 82876334542). The fourth single to be lifted from Lavigne's genre-defining and mega-selling *Let Go* album should raise out the handful of teens still undecided as to whether to part with their pocket money. The choice of singles this far into a campaign usually equals scraping the barrel, but such is the quality of Lavigne's material that this remains a premier-league hit.



RECORDED EMINEM: *Business* (Interscope/Polydor 9809381). Once again Marshall Mathers proves that he is the most dextrous and inventive of the rap artists, with few equals. Business is A-listed at Radio One and, with his Anger Management songs coming up, it is a safe bet that this is a major contender for the top spot.



MADONNA: *Hollywood* (Maverick/Warner Bros 9362426362). This, the third release from American Life, may not tip the scales in Madonna's favour, although it is the most chart and radio-worthy track on the album and is timed perfectly for a mid-summer release. It could seem a little dated to those expecting something more cutting-edge.



VITAMIN C: *Last Nite* (V2 VWR5023283). That Strokes/Blonde disco bootleg, which picked up ears earlier in the year, is finally released to the masses after radio, especially Xfm, picked up the track. Velvety vocals come courtesy of Coleen Fitzpatrick, while the three mixes will interest clubland.



FREEFORM FIVE: *Electromagnetic EP* (Ultimate Dilemma UDR52). Bursting out of the speakers like the bastard son of Prince and Missy Elliott, this excellent, quirky out follows Anu Pillai's massive club hit *Perspek Sex*. With equally strong cuts in the rest of the package, it hints at good things for his upcoming debut album.



JOE BUDDEN: *Pump It Up* (Def Jam 9806879). First championed on the *MM* playlist back at the start of April, this is shaping up nicely to be the next Top 10 rap crossover smash. A-listed at Radio One and with extensive specialist and club support, big things await this Harlem native.



RECORDED LONGVIEW: *Further* (14th Floor Recordings 14FLK010CD1). Manchester indie types Longview have surprised everyone on this lead track from their forthcoming album, Mercury. The Rick Parasher-produced track heralds the long-overdue return of high-production values to the world of alternative music, a refreshing change from the saturated sound of a string of post-Strokes wannabes. Awash with memorable melody, Longview are already winning plenty of fans at key media such as MTV2, Xfm and Radio One.



RECORDED OCEAN COLOUR: *Scene* (North Atlantic Drift [Sanctuary SAN160]). The "Scene" EP is the debut album for Sanctuary sees the group getting a bit more poppy and sound all the better for it. Released just before a mammoth UK tour in September, the standout tracks are the two singles, *Pop Rock of the Collector*, the beautiful m-piced title cut and the anthemic *Golden Gate Bridge*. A surprisingly good record, full of potential hit singles, following the worst press backlash imaginable.



THE DARKNESS: *Permission to Land* (Must Destroy/Atlantic F504667452Z). While this set delights and entertains, at the heart of the package are first-class songs, which suggests the band could be around for quite some time. With most of the key tracks — including *Love On the Rocks*, *With No One and I Believe In A Thing Called Love* — already widely known through extensive touring, this classic debut album sounds like a greatest hits collection in its first spin.



DAKOTA DAK TRIO: *Dot* (Twisted Nerve TN048). This offering sees the trio of dreamers drop their debut full-length album of muscular, melodic post-rock. A heavy enthusiasm ripples through the 10 tracks, which draw in electronic, jazz and lots of prog into their pastoral mix. A unique and timeless album.



VARIOUS: *Dancehall Techniques* (1986-91) (Maximum Pressure MPDC004). This album pulls together some of the star productions by the legendary Winston "Techniques" Riley who has been at the top of his game for close on 50 years. It is worth buying for the classic *Trent Saw track Ring The Alarm* Quik alone, but there are other gems, such as *Gill A'Fuff* by Ferguson and *Michael Prophet's* *No Call Me* John Boops.



THE JOLLY BOYS: *Pop 'N' Mento* (Cooking Vinyl CD00K004). This band formed in Jamaica in the Forties and were reputedly Erol Flynn's house band for his parties. They were rediscovered by Jules Shear in the late Eighties and this album represents some of their best moments. Included is their best-known song, the fabulous *Shaving Cream*, and the equally infectious *Back to Back*. This could end up the party album of the summer.



VARIOUS: *Etrusca* (Mute) mixed by Lisa Lashes (Telstar TVCD3305). This compilation hurts into hard-hitting tracks with influences ranging from breakbeat to trance and house, as well as a signature track from hostess Ms Lashes. A definite for hedonistic hard house fanatics, but perhaps a little too fanatic for tamer ears.



VARIOUS: *Rough Trade Shops* (Post Punk [Mute CDSTUM0224]). This latest Rough Trade collection brings together 44 tracks hailing from — or inspired by — the early Eighties boom in experimental pop/dance. Killer tracks from ESG, Public Image Ltd, Gramme and 23 Skidoo are included here. This is an essential and definitive history lesson that catches the current zeitgeist for all things punk and anorak.

RECORDED TAHITI 80: *Wallpaper for the Soul* (Atmospheriques 067-423-2). The follow-up to 2000's debut, *Puzzle*, the French posters return with yet another collection of sublime and sunny hits, produced by Andy Chase and accompanied by the Urban Soul Orchestra, Wallpaper For The Soul has a tangible melancholic depth, making it less shiny than its predecessor.

ALBUM

of the week

THE DARKNESS: *Permission to Land* (Must Destroy/Atlantic F504667452Z).



KRAFTWERK: *Tour De France* (03 EMI CDEM626). The first new material in three years from the enigmatic Germans sees them radically reworking the 1983 classic. They have obviously been keeping up with current events: the four tracks here glide over breezy techhouse rhythms which will thrill old and new fans alike. A new album is due in July. **BROADWAY PROJECT:** *U Believe In Superman* (Memphis Industries MI 029CD5). This is a welcome return from the Broadway Project, who seem to have emerged from their downtime chrysalis as a multi-coloured prog butterfly. Sitar and flute solos and what sounds suspiciously like whale noises all justify for attention. Mixers from Soulsavers and Gorodisch add to the fun.

ALBUM reviews

RECORDED KINGS OF LEON: *Youth And Young Manhood* (Hand Me Down RADV52394-2).

Kings Of Leon have already made a splash in the UK, to the extent that they have had to move their July 11 London gig from the Mean Fiddler to the Astoria. The album does more than to justify the excitement at their arrival. They may be more new wave than down here, but Caleb Followill's backwoods drawl ensures you never forget about their Tennessee roots. **MAGNET:** *On Your Side* (Ultimate Dilemma UDRCD0225). Expertly bridging the gap between acoustic and electronic, Magnet's debut proves to be a seductive affair. A wealth of flutry notes underpin the stately songs and extra string arrangements come courtesy of the ever-reliable Sean O'Hagan. This should benefit from the label's recent link-up with East West and could prove to be the slow burner of the summer.

RECORDED IKON: *IKON* (Jalapeño JAL19CD). Breaks producers Skewiff form the core of this 11-piece North London collective, which also includes Allison Limerick and Kirsty Hawkshaw. Highlights on this laidback, summery set include recent single *The Dow*, which enjoyed exposure on Xfm.

AIDAN SMITH: *At Home With Aidan Smith Vol. 2* (Twisted Nerve TN052). This is the second missive from the mind of Aidan, which matches the quirky world view laid out in the first. Beautifully ramshackle and gloriously human — it is not a question of if Aidan Smith will be huge, but when.

RECORDED SUPER FURRY ANIMALS: *Golden Retriever* (Sony XPC02840). Golden Retriever is the first single to be taken from the Furries' forthcoming sixth album, *Phantom Form*. Continuing the Sixties West Coast theme that was synonymous with the *Rings Around The World* album, this is a thundering, psychedelic pop gem that was first aired at the MTV Five Night Stand last year.

THE RAIN BAND: *Knee Deep & Damp* (Temptation TEMPTCD007). Released on Simon Williams' (Finger Pencil) new label and produced by Steve Osborne, this big, big drive track trays into Mansum territory at times. With their own tour and appearances at Glastonbury, V2003 and T in The Park, this should draw attention to their forthcoming album.

RECORDED LONGVIEW: *Further* (14th Floor Recordings 14FLK010CD1). Manchester indie types Longview have surprised everyone on this lead track from their forthcoming album, Mercury. The Rick Parasher-produced track heralds the long-overdue return of high-production values to the world of alternative music, a refreshing change from the saturated sound of a string of post-Strokes wannabes. Awash with memorable melody, Longview are already winning plenty of fans at key media such as MTV2, Xfm and Radio One.

RECORDED OCEAN COLOUR: *Scene* (North Atlantic Drift [Sanctuary SAN160]). The "Scene" EP is the debut album for Sanctuary sees the group getting a bit more poppy and sound all the better for it. Released just before a mammoth UK tour in September, the standout tracks are the two singles, *Pop Rock of the Collector*, the beautiful m-piced title cut and the anthemic *Golden Gate Bridge*. A surprisingly good record, full of potential hit singles, following the worst press backlash imaginable.

This week's reviewers: Dugald Baird, Phil Brookes, Jimmy Brown, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nicola Slade, Nick Tesco and Simon Ward.

It was 1974. I was in Stuart Reid's Office at Chappell Music. He was my first real, grown-up publisher. The Wombles had just had the fourth of about eight top twenty hits. Stuart said "Mike, I've got you a cover on "Banana Rock" (3rd Womble hit). "It's already been released in France, with French lyrics".

"What! Stuart, you know I'm supposed to approve any overseas lyrics, artists and arrangements of my work" I said. "Mon Coeur Est Malade" doesn't sound as if it has anything to do with Bananas or Rock."
(You see, even Wombles have integrity).

Stuart grinned his impish grin. "Would it help if I told you it had just sold 700,000 copies", he said. (It helped). My integrity was later found abandoned in the street outside his office window and handed in to the police.

Stuart Reid (1915-2003)



An inspirational publisher and a fantastic man. Much missed.
Love and thanks,

Mike Batt

DANCE REINVIGORATED BY MIGRATION INTO LEFT FIELD

Away from the mainstream, dance music is undergoing a revolution. The plummeting price of improving technology means the power to create exciting audio and visuals is increasingly in the hands of the artists. And labels too are broadening their interests, writes Adam Webb

This year something strange has happened to that genre formerly known as "dance". Following accusations of stagnation and over-saturation, not a solitary Superstar DJ has made the cover of *Muzik* in the past six months — the magazine opting instead for the likes of Prince, Justin Timberlake, P Diddy and the "Disco Punk Explosion". Meanwhile, *Jockey Slut* magazine, currently branding itself via the subtitle of "Disco Pogo for Funks in Pumps", has recently included features on such noted floor-fillers as My Bloody Valentine and Mogwai. Both stylistically and musically, the front pages are more eclectic and leftfield than they have been in years.

This trend has been noted throughout the market. Following the decline of the superclub, the spotlight has fallen on nights such as NagNagNag and Trash and an emphasis on low-key, grimy, electronic clubbing. Meanwhile, an influx of live bands (mostly American) is straddling the rock/dance divide to an extent not witnessed for a decade. Recent rave reviews for new Warp signings!!! replicated those of *The Rapture* (now signed to Mercury) just months before. Coming from opposite ends of the spectrum, albums by the likes of Four Tet and Manitoba have successfully fused electronica with rock to significant critical acclaim.

For Daniel Miller, whose recent signings of *The Warlocks* and *Mountaineers* to Mute Records is a prescient reminder of the label's historically diverse roster, the re-interest in left-field electronica and post-punk is partly explainable as a natural cycle of trends.

"The original electro-clash wave, when it came a few years ago, was over-hyped and there was a lot of rubbish," he says. "But now there's a real demand and a renewed interest in non-



Four Tet: acclaimed albums have fused electronica with rock

house-based electronic music, to term it crudely. That scene is now developing and there's a lot of good music coming out of it that isn't so retro as it was. It's developing its own sound."

For Miller it was obvious that dance music would have to change because clubs and labels were becoming too commercialised too quickly. "It felt like it was going away from innovation and towards corporatism and there seemed to be a clique of about 10 DJs who had been around for 15 years who were still there," he says. "There's always a

palace revolution at some point with these things and I'm sure it will come round again in a few years."

Certainly, for Trevor Jackson at Output Recordings, currently looking forward to imminent albums from the likes of *Colder* and *Hlurtz*, there is a clear divide between his label and the world of mainstream dance. "I'm sure there are people that love it," he says of the dance scene. "But to me it is a form of music that used to be the alternative, which used to be underground and different, that has now become the mainstream. It's turned itself into bands like *Sailor*, like when I was a kid, or *Bucks Fizz*. Most of that dance music is purely disposable pop and there's no difference between that of that stuff and Pop Idol. I believe that bands like *The Rapture* have captured people's imagination because, to me, it's just regenerating what you had with the *Happy Mondays* — rock bands that make dance music."

Citing the likes of *Domino* as kindred spirits, Jackson even rejects the idea of Output being a dance label, and he is not alone in finding the term increasingly limiting and irrelevant. "I like a dance and I like a beat and that's still at the heart of a lot of what we do, but it's clear that dance music has become very much a commodity," says Matt Black of *Coldcut*. "A lot of it could be described as 'McDance' and that's not the sort of diet I want to consume. These labels are OK so long as you can have more than one stick on your forehead at the same time — *Coldcut* are 'dance', but we're also 'art', and 'experimental', and 'audiovisual', and we're influenced by dub and jazz and funk, so we're not in any one box. The



Trevor Jackson: rejects idea that Output is a dance label

commodity consciousness wants to put you in that box and stick a label on you because then you're easier to sell, but we don't fit in there and our fans actually understand that and resist it."

This is especially true of established labels such as Mute, Warp, Ninja Tune or *IK7* — all of whom can be characterised only by the diversity of their artists. The roots of, say, Warp, might be firmly entrenched in electronic music, but their catalogue includes the likes of *Jimi Tenor* and *Vincent Gallo* as well as *Autoclave* and *Aphex Twin*. There is no generic sound.

But an increasing number of artists in this disparate group do have something in common — they are pushing and blurring the boundaries of music — not only in terms of what is considered to be "dance" or "electronica", but also into other fields of creative art. Electronic music is increasingly overlapping into visual or interactive forms and vice versa.

Recent releases on Ninja Tune include *Kid Koala's* graphic novel *Nofuria Must Fall* and *The Cinematic Orchestra's* *Man With A Movie Camera* DVD, while *Coldcut* and *Hexstatic* pioneered weavjag back in the mid-Nineties. Warp Film, an offshoot of Warp Records, has already won a Batha for the *Chris Morris* DVD *My Wrong* (8245-8249 & 117), and has begun shooting an as-yet untitle feature film by *Shane Meadows* as well as *Bodysony* by *Simon Pummell*. The latter includes a soundtrack by *Radiohead's* *Johnny Greenwood*. At *Output*, Trevor Jackson doubles as a graphic designer, while *IK7's* first releases were as a video company producing computer-generated graphics for techno nights.



Coldcut: their Ninja Tune label has recently released a graphic novel and a DVD

Herbert swings into acclaim in Barcelona

Matthew Herbert is a busy man: his recent big band project, *Goodbye Swingtime*, has been released to critical acclaim on his own Accidental imprint and, as ever, he has a wealth of artists clamouring to be mimed. His three current mix projects – Yoko Ono, Moloko and Ennio Morricone – are a telling indication of the unique position Herbert holds as he manages simultaneously his role as leftfield darling and mainstream renegade of choice.

He also had the job of opening at this year's Sonar, which has previously seen high-profile appearances from artists as diverse as Karl-Helinz Stockhausen and the Pet Shop Boys. Herbert describes the Barcelona-based festival as his "magnetic north for the year" – the point in his calendar where all his and Accidental's projects have to be in a position to showcase. Sonar is obviously important to him. He appeared last year under his RadioBoy guise, but this year it was a more prominent show. Herbert feels honoured to have opened the festival, although he regards it as "not really an opening scenario. It is more an amazing opportunity to take some of our philosophies and those of the festival into a different world."

Sonar has become a forum for like-minded artists to meet and exchange ideas, as well as an overview of the current electronic scene: "It is a pretty good snapshot, but it is important to recognise that it is also a Spanish festival and places a lot of emphasis on local talent," he says. Herbert's big band show proved to be a big draw – he sold out two nights at the Auditori De Barcelona. The musicians should be getting used to these types of events – the project was born out of an offer to appear at the Montreux Jazz Festival in 2002. This led to 15 musicians being booked into Abbey Road, where the initial tracks were recorded with the assistance of arranger Pete Wright. Those recordings were then taken back to Herbert's home studio where he performed his trademark cut-and-paste trickery on them.



The results are dazzling – a smooth marriage of classic big band jazz with a stunningly agile production technique. Such an ambitious project would make any label quake in these hard times, so it is particularly impressive to hear that the whole venture was self-financed for Accidental. "It has been a bigger risk the longer it goes on," says Herbert. "It started out being a relatively small gamble as I found a way to minimise recording costs. However, when you are working on something with high-production values for more than a year, it can drain a lot of resources when you don't have access to your usual sources of income."

The Accidental company, which consists of two labels in addition to the main imprint, is clearly a source of pride for Herbert. The Lifetime roster features talent including the likes of guitar-based singer-songwriter John Mathias and Phil Parnell, an accomplished jazz pianist who has collaborated extensively with Herbert himself. Soundlike releases leftfield house and electro from Matmos member and Björk collaborator Drew Daniel and Japanese electro-popsters Doogymoto. These labels operate almost as a collective and they do not advertise or produce any merchandising, preferring to let the music speak for itself.

This independent spirit has not been tainted by a recent link-up with Vital, which acts, according to Herbert, "almost as a label, offering assistance and advice". The label's first compilation, due later in the year, should reap the benefits of this union.

Herbert extends this politically conscious label ethos to his music-making – all his tracks are produced in accordance to a stringent, self-written set of rules known as PCCOM (Personal Contract for the Composition of Music), which forbids him from sampling other people's work or using presets.

Recently, he has begun employing politically potent samples, such as the sound of McDonald's cartons being stamped on, or Nike trainers being destroyed. He explains that he was creating this work at a time of war: "If my music wasn't saying anything about war then I would be pretty disappointed with myself, looking back."

Although he accepts that an experimental jazz album might not be the final answer to the world's troubles, his political ideas could yet be subconsciously working away at some influential people. "I found out that Madeleine Albright's assistant was really into my music," he says. The irony of his music wafting across the office of the matronly US Secretary of State is not lost on Matthew Herbert.

Owen Lawrence

With musicians becoming increasingly involved in other fields, the correlation between music, video and art is gradually becoming seamless. Even the term "record label" seems inadequate, certainly for Ninja Tune, which is equally renowned for its visual work as its audio art. "It has always been about doing more than the expected," says Vez, Ninja head of video. "We were set up to be a record label but we're exploring all the places that it takes us – experimenting on all levels."

And while the synthesis of music and art is hardly an original concept itself (step forward Peter Blake, Throbbing Gristle, Peter Saville, Andy Warhol, Brian Eno) there are several factors of wide significance in this current manifestation – not least questions over the future role of the internet. With much of the music industry growing the growth of broadband as a Sword of Damocles – and with commentators already questioning the validity of a singles chart where 10,000 sales can potentially constitute a Top 10 hit – this loose affiliation of musicians, labels and artists are seemingly reveling in the possibilities offered by technological

advances and changing methods of operation.

"We are living in networked times," says Lewis Sykes, performance co-ordinator at Cybertronica, a three-day multimedia festival taking place at the ICA between June 19 and 21. "This is a really, it's not something like five years ago where people were talking about the potential of the internet and what it could do and what it could receive. Everybody walks around with a mobile radio and transmitter with them – their mobile phone – which can now increasingly download video and MP3s. The technology is now in place and people have it and engage with it on a day-to-day basis."

The sheer number of multimedia festivals is a good indicator of the evolution currently taking place within electronic music. Aside from Sonar in Barcelona – the International Festival of Advanced Music and Multimedia Art – 2003 has already seen many significant events in the UK, including: the Triptych Festival in Scotland; Only Connect at The Barbican; All Tomorrow's Parties curated by Autechre; ondozero at the ICA; and Coldcut playing MeltDown. Still to come are the likes of: Cyberonica; Super sonic in Birmingham (July 12) featuring DJ Food and

LCD Soundsystem among various installations; The Bays VS Hexstatic at the Queen Elizabeth Hall (July 20); Antenna at the NFT (July 24); and The Big Chill at Eastnor Castle Deer Park (August 1-3).

"There is a well-developed but quite disparate and fractionalised electronic audiovisual fusion scene, particularly here in the UK, with the likes of Warp and Ninja Tune being the major players," says Sykes. "But then there is a whole group of other collectives and organisations like Addictive TV, who are UK's only VJ/DVD label; D-Fuse, who are also audio-visualisers producing work for people like Burnt

Friedman and Kid 606; Sprawl, who have been running a laboratory for experimental music and sound art in London for about seven years now; Default who are electronic promoters in Birmingham; Eat Your Own Ears, who are club promoters around London, and so on. What we've found is that these people are more than happy to come together under the umbrella of Cyberonica."

Clare Cook, project manager for ondozero, whose recent Vital-distributed DVD featured 12 graphic and animated short films by the likes of Shynola and Tomato and music by FC Kahuna, Plastik and Prefuse 73, this crossover is being replicated throughout the digital world.

"Before, you were either new media or you were graphics, or you were this or you were that," she says. "But now a lot of people like Unit 9 or other up-and-coming collectives, they can do the New Media thing but they've also done music videos or they've made a couple of short films or they might have created an on-line game, so many different worlds are converging."

Central to driving these changes is the falling price of computers, the development of good-quality desktop software packages and the marked uptake in broadband connections. For Trevor Jackson, such freedom has been essential to creating a vibrant DIY independent scene. "Technology has empowered the individual," he says, "so you can now make your own records and design your own sleeves and make your

own videos all on a personal computer at home. And in theory they can all be as good as something that costs 100 times the price. You don't get much more

revolutionary than that. For some, such access to editing and home studio software will change the course of electronic music. In Matt Black's opinion, the move to

"In the same way that making music used to be only possible in big studios, making films and TV shows can now be done on the desktop. I expect that to take off in quite a big way"

– Matt Black, Coldcut/Ninja Tune

audio-visual manipulation, made possible by this democratisation of technology, is simply the next inevitable step onwards from desktop audio manipulation. In the same way that making music used to be only possible in big expensive studios,

making film and TV programmes can now be done on the desktop," he says. "So, I see the dance and electronic scene revolution as a kind of rehearsal for those techniques to be applied to making... you could call it audio-visual composition, or you could simply call it film-making. I expect that to take off in quite a big way, because it is a very exciting and additive platform and that some excellent art will come out of it."

I think that, in a way, it will become a new form, in as much as electronic music was."

Considering the current explosion in DVD sales, for an audio-visual artist such as Stuart Warren Hill of Hexstatic, this is certainly an encouraging scenario. "It's been quite difficult for us in the past, as record labels sell records – they don't sell CD-ROMs or DVDs, or at least that wasn't the case before," says Hill.

"Slowly, it seems to be changing. So hopefully we've turned a corner because we've got our name known for doing our live shows. We're hoping that when we release our DVD next year, the market might have caught up with us."

At a time of falling CD sales, the benefits of attracting two or three audiences instead of one, and in such a popular format, are obvious. The consolidation of music into other creative forms is a pointer not only for the dance industry but for the music industry as a whole.

Maybe this is the way of the future. As Coldcut themselves once prophetically said: "Fuck Dance, Let's Art."

Kid 606: Just one of the artists who has worked with audio/visual outfit D-Fuse

KV:5

NATURAL SCIENCE

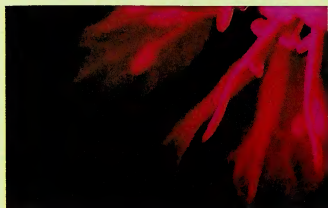
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28 JUNE 2003

AIRPLAY COMMENTARY

by ALAN JONES

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50																																																				
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R Kelly	Justin Timberlake	Christina Aguilera	Beyonce Knowles	Madonna	Maverick/Warner Bros.	Evanscence	Tomcraft	Amy Studt	Room 5 feat. Oliver Cheatham	Busta Rhymes feat. Mariah Carey	The Thrills	Daanij David feat. Sting	Christi Minogue	Red Hot Chili Peppers	Ashanti	DJ Sammy	Mi-Teq	Good Charlotte	Avril Lavigne	B'Z	Junior Senior	Parlophone	Mi-Teq	50 Cent	InterScope/Polydor	Eminem	InterScope/Polydor	608-424-2805-10	The Flaming Lips	Warner Bros	77-47-2800-15	Simply Red	Simplyred.com	459-827-220-48	Jennifer Lopez	Epic	1197-11-270-247	50 Cent feat. Nate Dogg	InterScope/Polydor	445-8-26-45-22	Wayne Wonder	VP/East West	191-435-2499-61	Melanie C	Virgin	1221-101-24-61-59	Stereophonics	V2	822-421-23-92-11	Stobhan Donaghy	London	319-1153-22-29-11	Pink feat. William Orbit	Columbia	764-483-21-95-105	The White Stripes	XL	106-8-21-36-27	Kurtis Mantronik pres. Chamorix	Southern Fried	417-44-21-34-21	Lisa Gray	IHT/East West	834-41-21-03-2	David Marie Presley	Parlophone	111-442-20-93-02	Robbie Williams	Chrysalis	870-33-21-19-39	Emma Bunton	19/Universal	961-43-19-96-40	Janine	Innocent	807-124-19-57-17	Daryl Hall & John Oates	Serious/Mercury	276-227-19-27-11	Plumett	Sanctuary	66-594-18-01-13	Big Brovaz	Epic	665-397-17-72-32	Annie Lennox	RCA	213-31-17-46-31	Sean Paul	VP/Atlantic	557-8-17-40-30	Love Inc	Nulife	471-321-17-39-3	Darius	Mercury	789-20-17-93-44	Universal Island	455-438-17-00-528	J-Did/V2	352-9-16-86-6

After six weeks atop the airplay chart, Justin Timberlake's Rock Your Body finally slips to number two, allowing Jive labelmate R. Kelly to take over at the top with Ignition. Kelly's single has number two for the past four weeks, and, ironically, hits the top with a smaller audience than it had at any time during its spell as runner-up. Ignition was exposed to approximately 84.94m listeners last week, 9.4% fewer than its peak listenership of 93.67m achieved three weeks ago. Meanwhile, its tally of 2,895 plays last week was 4.8% below its peak of 2,999 achieved a fortnight ago. Kelly's single tops the airplay chart an unprecedented six weeks after topping the sales chart.

The Timberlake/Kelly duopoly has held the top two places for five for five weeks now but their former hype lead over the rest of the field is dwindling rapidly. It is hard to say who will have the next number one but it's very likely that a) it will be a female solo artist and b) she will be American. That is because the singles in third, fourth and fifth positions are all rapidly improving records by US girls.

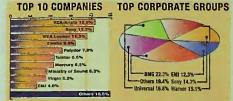
Christina Aguilera is a non-mover at number three with Fighter, which saw a 4.2% increase in audience last week but which – because Kelly and Timberlake's singles are both in decline – is now less than 10m away from this number one, as opposed to more than 24m a week ago. Beyonce Knowles is likewise unmoved at number four, with Crazy In Love, which added to its audience by 12.7% last week, helped largely by Radio One, where the record increased from 28 to 33 plays and moved 7.1 on the most-played list. But the biggest threat of all seems to be veteran campaigner Madonna, whose Hollywood single has rocketed 45-24-5 in the past fortnight. It has therefore already comprehensively eclipsed the peak position of her last single, American Life, which peaked at number 11.

Hollywood enjoyed a sensational increase of 96% in its audience last week, while improving its plays tally by 55%. It did well everywhere, climbing 30-18 on the IIR chart, 38-27 on Radio One's most-played list and – most crucially – 25-1 on Radio Two, where its support increased dramatically from two plays to 20, a total equalled only by the Flaming Lips' single Flight Test.

Aside from Madonna, the only new act in the Top 10 this week is Bourneouth girl Amy Studt, whose Misfit single climbs 11-8. Surprisingly, that makes Studt the highest-ranking Brit on the list, where six US acts are followed by Germany's Tomcraft. It does not get much better either – the only other Brits in the Top 20 are Teletext's Craig David and Mi-Teq.

While Madonna prospers, William Orbit, who produced some of her best work in recent years and provided AJ Saints with their best single, is back – and in form. Orbit produced, cowrote and gets a featuring credit on Pink's new single's Feel Good Time. From the upcoming soundtrack of Charlie's Angels: Full Throttle, the track is breaking rapidly in the US, where it debuts at number 63 on the Hot 100 this week and in the UK, where it storms 79-34 on the Airplay chart.

AIRPLAY FACTSHEET



© Music Control UK. Compiled from data gathered from 1000 radio stations in the UK from 26 June 2003. Stations ranked by audience figures based on latest IRI Four Panel data. Audience Increase: Audience Increase 10% or more. Audience Decrease: Audience Decrease 10% or more. * Music Control UK monitors the following 100 stations across a 90% of the UK: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

KOSHEEN

WWW.KOSHEEN.COM

SINGLES COMMENTARY

by ALAN JONES



They claim they met at a fast food festival in Folkestone, but whether its true or not **Fast Food Rockers** – **Lucy Martin** and **Ria** – land this week's highest debuting single with their infamously **Fast Food Song**. They are all newcomers, but their single is the debut release on the **Better The Devil label** – presumably named after the **Kylie Minogue** hit – owned by veteran **Mike Stock**, who also co-wrote and co-produced the song. It is

SINGLES FACTFILE

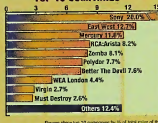
Stock's 58th Top 10 composition but his first this decade. **Stock's** former partner **Pete Waterman** has had a much higher profile than **Stock**, but saw his most recent production, **Shakespeare's Way With Words** by **One True Voice**, peak at number 10 a couple of weeks ago. While **Fast Food Song** clearly fared much better last week, it didn't live up to expectations. It apparently shipped well over **100,000** copies but sold only **32,000**.

Topping the singles chart for the third week in a row, **Evanescence's Bring Me To Life** suffered a 24% decline in sales week-on-week to a little more than **36,000**. That is barely half of the year-to-date average of **71,000** for number ones, which itself represents a catastrophic decline over previous years – in 25 weeks so far this year we have had only **107** in which the number one single topped **100,000** sales, compared to 15 at the same stage last year. In their defence, no matter how low copies the **Evanescence** single sold, it still beat all others and, more importantly, is helping them shift a lot of albums.

Two soap stars have new Top 10 hits this week, namely **Aussie** actress **Delta Goodrem**, formerly of **Neighbours** and **Jennifer Ellison** from **Brookside**. **Ellison's** cover of **Transvision Vamp's 1989** number three hit **Baby Don't Care** debuts at number six, while **Goodrem's Lost Without You** arrives at number four – a notch down on the number three peak of her

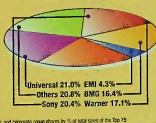
MARKET REPORT

TOP 10 COMPANIES

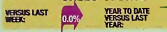


Points show Top 10 companies by % of total sales of the Top 75, and corporate group shares by % of total sales of the Top 75

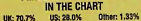
TOP CORPORATE GROUPS



SALES UPDATE



PERCENTAGE OF UK ACTS IN THE CHART



March debut **Born To Try**.
 Three **Lowest** lads and a **Scot**, **The Darkness** are generating a lot of heat in rock

circles and their chart fortunes are improving rapidly. Their introductory single **I Believe In A Thing Called Love** peaked at number 136 last

year and the follow-up **Get Your Hands Off My Woman** reached number 43 in February. They arrive in the Top 40 with a bang this week, debuting at number 11 with **Gowling On Me**.

Placebo have had eight consecutive Top 20 hits, but fall short of the mark this week, with this Picture debuting at number 23. Their only single to chart lower was their introductory hit **Teenage Angst**, which reached number 30 in 1995.

Meanwhile, **Ashtari** registers her seventh straight Top 20 hit in a string which extends back a mere 18 months. The controversial R&B singer's **Rock Wit' U (Jamw Baby)**, from the eagerly-awaited new album **Chapter II** debuts at number seven.

After 14 hits ranging in magnitude from number six to number 73 for **Sony's S2** label, **Reef's** first release on their own label, through **Snapper Musik**, is **Wrestler**. Unfortunately it does not arrest their decline and debuts at number 56, 12 places below their last **Sony** single.

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	IGNITION	R Kelly	Jive 254982 (P)
2	GROWING ON ME	The Darkness	Must Destroy/Adamo DUSTY1060 (W)HE
3	FAST FOOD SONG	Fast Food Rockers	Better The Devil BETED02 (W)HE
4	HOW DO YOU KNOW	Karla Monroja presents Dumoria	Southern Fried CDRA032 (W)HE
5	ROCK YOUR BODY	Justin Timberlake	Jive 254982 (P)
6	GAY BAR	Electric Six	XL XL151820 (W)HE
7	TWIST 'EM OUT	Dilejia feat. Skidavie	Trouble On Vinyl TDV0620 (SR)D
8	WALK SPARKS	Royksopp	Wall Of Sound WALL0849 (W)HE
9	DROWSY WITH HOPE	Shakedown	Defected DFTD101005 (W)HE
10	WASTER	Reef	Reef Recordings SMOCK091 (P)
11	AT THE END	NO	Free 2 All 01486092FA (W)HE
12	CALL OF THE WILD	Gunguis	Underwater KTO2002 (W)HE
13	LET'S ROLL	Jorny L	Piranha PIR008 (SR)D
14	SMD/PHACE EP	AFX	Rephlex MENC20 (SR)D
15	SHAKESPEARE'S (WAY WITH) WORDS	One True Voice	EbuJive 800182 (P)
16	I LUV U	Dizcay Rascaz	XL XL151820 (W)HE
17	THE MEXICAN REMIXES	Danny C	Druid DREAC049 (SR)D
18	THE RINK WETS THE FAN/THE GATE	Plump DJs	Finger Lickin' FLYB1 (IG)
19	GENERATION XAVIATOR	Lemon D	Neave VLV009 (SR)D
20	WHAT'S UP	DJ Destiny Vs Organ Donors	Nolvaiz 028PNUK (ADD)

AS charts © The Official UK Charts Company 2003

hit 40 UK

This Last	Title	Artist	Label
1	BRING ME TO LIFE	Evanescence	Epic
2	FAST FOOD SONG	Fast Food Rockers	Better The Devil
3	IGNITION	R Kelly	Jive
4	FIGHTER	Chickina Apples	BMG
5	ROCK YOUR BODY	Justin Timberlake	Jive
6	ROCK WIT' U (JAMW BABY)	Ashtari	Master/Melody
7	LOST WITHOUT YOU	Delta Goodrem	Sony
8	I KNOW WHAT YOU WANT	Sista Brothers & Mosh Corp	Sony
9	NO LETTING GO	Wayne Wonder	VA/Epic
10	BABY I DON'T CARE	Janelle Elison	East West
11	MISHT	Amey Saah	18P/Parlo
12	CRAZY IN LOVE	Destiny Feroxx	Columbia
13	DON'T WANNA LEAVE THIS FEELING	Daizy Wiggins	Atlantic
14	RISE AND FALL	Good Lovin' Sing	Warner
15	MAKE LUV	Reef & Reef	Parlo
16	SUNLIGHT	DJ Savary	Druid/Melody G1 Sound
17	LONGNESS	Santucci	Druid/Melody G1 Sound
18	FLY ON THE WINGS OF LOVE	STW Phoenix Kross	Sony
19	I'M GLAD	Amey Saah	Epic
20	I'M WITH YOU	Amey Saah	Arts
21	RISE AGAIN	Wayne Wonder	Parlo
22	GIRLS AND BOYS	Good Charlotte	Epic
23	HOLLYWOOD	Melanie Lynskey	Warner Bros
24	FREE ME	Enya	13/Warner
25	CLOCKS	Crashy	Parlo
26	MOKEY YOUR FEEL	Junior Senior	Mercury
27	GROWING ON ME	The Darkness	Must Destroy/Adamo
28	GET BUSY	Sean Paul	East West
29	SAY SOMETHING THAT GOVNA MAT FOR YOU	Daizy Wiggins	Atlantic
30	UNIVERSALLY SPEAKING	Reef & Reef	Warner Bros
31	HOW DO YOU KNOW	Karla Monroja	Southern Fried
32	FAVOURITE THINGS	Robbie Williams	Epic
33	GIRLFRIEND	ESQ	Epic
34	IN DA CLUB	Wet	Interscope/Polygram
35	FOREVER AND FOR ALWAYS	Diana Twinn	Mercury
36	COME UNDONE	Robbie Williams	Columbia
37	ON THE HORIZON	Melanie Lynskey	Warner
38	BE BIG SUR	The Roots	Mercury
39	CAN'T GET BACK	Missy Misdemeanor	Mercury
40	BE MINE	David Gray	1854 East West

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12th July issue (deadline 3rd July.)

Rock Feature

- what sounds are rocking today?

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ALBUMS COMMENTARY

by ALAN JONES



Evanescence continue the singles chart with *Bring Me To Life*, while surging #2 on the albums chart with *Fallen* to become the first act to top both charts simultaneously since last September, when Atomic Kitten turned the trick. They do so despite both records' sales falling week-on-week, the single by 24% and the album by 15%. *Fallen* previously peaked at number three and sold 38,500 copies last week to bring its overall sales to 232,000 in eight weeks. Its arrival at the top makes it the fourth number one in as many weeks. It surprisingly dethrones Radiohead's *Hail To The Thief*, which registered the year's highest weekly sale (more than 114,000) but suffered a very severe drop-off last week, dipping 71% to little more than 33,000 sales and second place.

The longest-running album in the Top 40 at the moment is the **Red Hot Chili Peppers'** *By The Way*. The album has never dipped below number 23 and has ranked up 50 straight

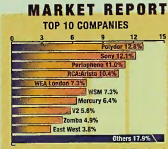


Figure shows top 10 companies by % of total sales, and compares growth against % of total sales of the top 75 active artists

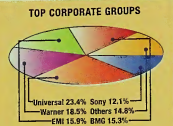


weeks on the list while selling 1.6m copies, making it by some distance the 65th's biggest seller. With so many fans owning the

ALBUMS FACTFILE

It is five years since Wayne Wonder's only previous appearance in the chart – his single *Badman* Girl reached number 152 – but the 36-year-old Jamaican marks his arrival proper this week by debuting at number five on the singles chart with *No Letting Go* while surging 105-40 on the albums chart with *No Holding Back*. Wayne is the second artist from Jamaica's 20-year-old VP Recordings label to break big here and

in America following its licensing deal with Atlantic. The first was Sean Paul, who reached number four with the single *Get Busy* last month and has since spent five weeks in a row in the Top 20 of the album chart with *Dutty Rock*. Paul topped the singles chart and reached number nine on the album chart in America, while Wonder peaked at number 11 on the US singles chart and number 23 on the albums chart.



album, it is no surprise that buyers for the singles from the album are becoming difficult to find. The title track peaked at number two

last July. The Zephyr Song got to number 11 in November, and Can't Stop reached number 22 in February. The latest single, *Universally Speaking* debuts this week at number 27.

After spawning a third hit in Sunshine, DJ Sammy's album *Heaven* has been the subject of renewed advertising, hence its 138-25 leap on this week's chart. The album, which peaked at number 14 in March, has sold more than 62,000 thus far, 7,000 of them last week.

Scots support for their own acts, as evidenced by recent Lemmonese and Darius Jones and Annie Lennox's album, is impressive though Kilianrock punk revivalists Billy Coyo's sales for new album *The Vertigo Of Bliss* are far less heavily biased towards their home country. But they still registered more than a quarter of their sales north of the border compared to a market average of 9.2% and their Scottish chart placing – number 28 – was 30 places higher than their UK chart position.

COMPILATIONS

Evanescence hit the top of the artist albums chart this week, but they did so with 39,570 sales – the second lowest tally for a number one artist album this year, and also sold fewer copies than the number one compilation *Power Ballads*, which suffered a 61% dip in its own sales week-on-week as the Father's Day effect worked its way out of the equation but still bested its artist chart challenger by 1,429 sales.

It's only the sixth time this year that the number one compilation has sold more than the number one artist album. Up until this week, the artist chart has the higher average for number one sales of 59,342 compared to the compilation sector's average of 43,354, but the compilation sector is far more volatile with a high of 184,739 (Now! 54's first week) and a low of 20,241 (Now! 54's seventh and last week at number one), while artist album

charts range from a weekly high of just 114,320 for Radiohead a fortnight ago to a low of 33,943 for Justin Timberlake's *Justified* at the end of January. Two albums from each sector have had weekly sales of more than 100,000 – the aforementioned Radiohead and *Now! 54* sets plus the Stereophonics' *You Gotta Go There To Come Back* (104,946) and *Power Ballads*, which sold 103,036 copies the week before last.

Despite new entries to the Top 10 for *Clubbies Guide To Summer 2003* at number two (34,000 sales), *60s Soul Mix* at number three (17,000) and *Magic – Summer Feeling 2003* at number 10 (10,000), the compilation market suffered a big downward last week, reversing the gains it made ahead of *Father's Day*. It dipped by 26%, while artist albums suffered slightly more, registering a 28% decline.

MARKET REPORT

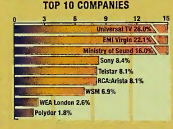
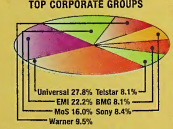


Figure shows top 10 companies by % of total sales of the Top 75 and compares growth against % of total sales of the Top 75



COMPILATIONS' SHARE OF TOTAL SALES
 Artist albums: 73.5%
 Compilations: 26.5%

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (Isobar)	Chart Ref	
1	1	YOU GOTTA GO THERE TO COME BACK	Stereophonics		V2 VWR1021982 (DMV/P)	
2	2	JUSTIFIED	Justin Timberlake		Jive J226772 (P)	
3	3	ELPHANT	The White Stripes		Jive J225862 (P)	
4	4	CHOCOLATE FACTORY	Katrina		Jive J225862 (P)	
5	4	SUNDAY	Grandaddy		V2 VWR1022238 (DMV/P)	
6	NEW	THE VERTIGO OF BLISS	Billy Coyo	Beggars Banquet	BEG0622233 (VW/E)	
7	7	MELODY AM	Reykjavik	Wall of Sound	WALLOCD2027 (VW/E)	
8	13	ALL EYES ON ME	2Pac	Death Row/Walsh	SR42942 (L)	
9	6	HAPPY SONGS FOR HAPPY PEOPLE	Mogwai	PIAS	PIAS3035030 (VW/E)	
10	12	GUESS WHO'S BACK	30 Cent		Fall City F30203 (VW/E)	
11	14	THE DECLINE OF BRITISH SEA POWER	British Sea Power		Rough Trade RTA022006 (P)	
12	11	SONGBIRD	Eva Cassidy		Blix Street/UMG	6210065 (NOT)
13	9	COMFORT IN SOUND	Feeder		Echo ECHO043 (P)	
14	17	LA REVANCHA DEL TANGO	Ortiz Project		XL XL02148 (VW/E)	
15	15	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics		V2 VWR 1019308 (DMV/P)	
16	18	THE VERY BEST OF	The Stone Roses		Sirenettes S908362 (P)	
17	8	ULTIMATE COLLECTION	The Small Faces		Echo ECHO044 (P)	
18	NEW	STATUES	Mozka		Echo ECHO044 (P)	
19	NEW	THE CHRONIC	Dr Dre		Death Row DR0222322 (TEN)	
20	NEW	THE STONE ROSES	The Stone Roses		Sirenettes OREC0 542 (P)	

THE YEAR SO FAR... TOP 20 SINGLES

TR	UK	SINGLE	ARTIST	CHART
1	1	SPIRIT IN THE SKY	GARETH GATES FT THE KUMARS	JIVE
2	4	IGNITION REMIX	R. KELLY	S
3	2	ALL THE THINGS SHE SAID	TATU	INTERSCOPE
4	2	MAKE LUV	RODFA FEAAT OLIVER CHEATHAM	SO CENT
5	7	IN LA CLUB	DAVID SENOIR	INTERSCOPE
6	6	MOVE YOUR FEET	JUNIOR SENIOR	MERCURY
7	5	STOP LIVING THE LIE	DANDY SNEEDON	MERCURY
8	6	SONG OF THE UNDERGROUND	GIRLS ALoud	POLYDOR
9	9	BEAUTIFUL	CHRISTINA AGUILERA	RCA
10	10	LOVE YOURSELF	EMINEM	INTERSCOPE
11	11	ALL I HAVE	JENNIFER LOPEZ FEAT LL COOL J	JIVE
12	12	CRY ME A RIVER	JUSTIN TIMBERLAKE	EPIC
13	13	STOLE	KELLY ROWLAND	COLUMBIA
14	14	YEAR END	BUSTED	UNIVERSAL
15	15	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	POLYDOR
16	16	SCANDALOUS	MIS-TEN	UNIVERSAL
17	17	BORN TO TRY	DELTA GOODREM	EPIC
18	18	BRING ME TO LIFE	EVANESCENCE	EPIC
19	19	FAVOURITE THINGS	EVANESCENCE	EPIC
20	20	THE BOYS OF SUMMER	BIG BROTZ V	EPIC
			DJ SAMMY	DATACORE

CLUB CHARTS 28/6/2003

music week

COMMERCIAL POP TOP 30

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

UPFRONT CLUB CHART TOP 40

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

PRE-RELEASE AIRPLAY TOP 20

Pos	Track	Label
1	1	Popstar
2	1	Popstar
3	1	Popstar
4	1	Popstar
5	1	Popstar
6	1	Popstar
7	1	Popstar
8	1	Popstar
9	1	Popstar
10	1	Popstar
11	1	Popstar
12	1	Popstar
13	1	Popstar
14	1	Popstar
15	1	Popstar
16	1	Popstar
17	1	Popstar
18	1	Popstar
19	1	Popstar
20	1	Popstar

URBAN TOP 30

Pos	Track	Label
1	1	Popstar
2	1	Popstar
3	1	Popstar
4	1	Popstar
5	1	Popstar
6	1	Popstar
7	1	Popstar
8	1	Popstar
9	1	Popstar
10	1	Popstar
11	1	Popstar
12	1	Popstar
13	1	Popstar
14	1	Popstar
15	1	Popstar
16	1	Popstar
17	1	Popstar
18	1	Popstar
19	1	Popstar
20	1	Popstar

100% **music week**

OFFICIAL CHARTS 28/6/2003



BIG RADIO 1
TOP 100
POPS!
97-99%K

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SINGLES

1 BRING ME TO LIFE

- | | | | |
|----|-------------------------|-------------------------------|--------------------|
| 1 | BRING ME TO LIFE | Enuff Z'nuff | Epic |
| 2 | FAST FOOD SONG | Fast Food Rockers | Belter/The Devil |
| 3 | IGNITION | R. Kelly | Jive |
| 4 | LOST WITHOUT YOU | Delta Goodrem | Epic |
| 5 | NO LETTING GO | Wayne Wonder | VP/Atlantic |
| 6 | BABY I DON'T CARE | Jennifer Ellison | East West |
| 7 | ROCK WIT U (AWWWW BABY) | Ashanti | Murder Inc/Mercury |
| 8 | I KNOW WHAT YOU WANT | Busta Rhymes & Mariah Carey | J |
| 12 | RY ON THE WINGS OF LOVE | KTM & DJ Chucky presents Anna | Sony's Mercury |
| 3 | 10 FIGHTER | Christina Aguilera | RCA |



- | | | | |
|----|--|-----------------------------------|------------------------|
| 11 | GROWING ON ME | The Darkness | Must Destroy/Atlantic |
| 6 | 12 MISRT | Amy Studt | Polydor |
| 8 | 13 SUNLIGHT | DJ Sammy | Data/Ministry Of Sound |
| 13 | 14 FOREVER AND FOR ALWAYS | Shania Twain | Mercury |
| 9 | 15 SAY GOODBYE/LOVE AIN'T GONNA WAIT FOR YOU | S Club | Polydor |
| 16 | 16 HOW DID YOU KNOW | Karis Mairbank presents Chameleon | Scarlean Field |
| 5 | 17 GIRLFRIEND | B2K | Epic |
| 5 | 18 DON'T WANNA LOSE THIS FEELING | Dannii Minogue | London |
| 7 | 19 GET BUSY | Sean Paul | VP/Atlantic |
| 14 | 20 ROCK YOUR BODY | Justin Timberlake | Jive |



ALBUMS

1 FALLEN

- | | | | |
|----|--|--------------------|------------|
| 1 | 2 HAIL TO THE THIEF | Radiohead | Parlophone |
| 2 | 3 YOU GOTTA GO THERE TO COME BACK | Stereophonics | V2 |
| 6 | 4 BEST - THE GREATEST HITS OF S Club 7 | Polydor | |
| 3 | 5 BARE | Annie Lennox | RCA |
| 11 | 6 STRIPPED | Christina Aguilera | RCA |
| 10 | 7 JUSTIFIED | Justin Timberlake | Jive |
| 4 | 8 ST ANGER | Metallica | Vertigo |
| 7 | 9 LABOUR OF LOVE - VOL. II & III | US40 | Virgin |
| 8 | 10 THE DEFINITIVE | The Drifters | Atlantic |



- | | | | |
|----|---------------------------|-----------------------|--------------------|
| 20 | 11 GET RICH OR DIE TRYIN' | 50 Cent | Interscope/Polydor |
| 16 | 12 BY THE WAY | Red Hot Chili Peppers | Warner Bros |
| 12 | 13 COME AWAY WITH ME | Noreah Jones | Parlophone |
| 15 | 14 DUTTY ROCK | Sean Paul | Atlantic |
| 18 | 15 LET GO | Avril Lavigne | Atsiga |
| 14 | 16 BUSTED | Busted | Universal |
| 13 | 17 ELEPHANT | The White Stripes | XL |
| 9 | 18 HOW THE WEST WAS WON | Led Zeppelin | Atlantic |
| 19 | 19 UPI | Shania Twain | Mercury |
| 28 | 20 METEORA | Linkin Park | Warner Bros |



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- 11 **21** I'M GLAD Jennifer Lopez Epic
 20 **22** IN DA CLUB 50 Cent Interscope/Polydor
 23 **THIS PICTURE** Placebo Hut/Virgin XL
 16 **24** GAY BAR Electric Six Warner Bros
 15 **25** FAINT Linkin Park 19/Universal
 18 **26** FREE ME Emma Bunton Warner Bros
 27 **UNIVERSALLY SPEAKING** Red Hot Chili Peppers All Around The World
 28 **FIELD OF DREAMS** Tip & Fill feat. Jo James
 17 **29** BIG SUR The Thrills Virgin
 19 **30** FAVOURITE THINGS Big Brovaz Epic



- 24 **31** LONELINESS Tomcraft Data/Ministry Of Sound
 32 **TAKE IT AND RUN** The Bandits B Unique
 23 **33** STOP SIGN Abs BMG
 27 **34** BROKEN BONES Love Inc. Nullto/Avista
 35 **TWIST EM OUT** Dillinja feat. Skibadee Trouble On Vinyl
 26 **36** NO GOOD ADVICE Girls Aloud Polydor
 30 **37** X GOIN' GIVE IT TO YA DMX Def Jam/Mercury
 58 **38** DON'T LET GO David Sneedon Mercury
 25 **39** MOBSCENE Marilyn Manson Interscope/Polydor
 34 **40** GIRLS AND BOYS Good Charlotte Epic

KEY UPCOMING RELEASES

- 50 **CENT**: 21 Questions (Interscope/Polydor) June 30
 BENNY BENASSATI: Satisfaction (Ministry Of Sound) July 14
 CRAIG DAVID: Spanish Wildstar July 28
 DIDO: White Flag (Cheeky/Arista) Sep 1
 EMINEM: Business (Interscope/Polydor) July 7
 GIRLS ALLOUD: Life Got Cold (Polydor) August 18
 BEYONCE KNOWLES: Crazy In Love (Columbia) June 30
 MADONNA: Hollywood (Maverick/Warner Bros) July 7
 PINK FEAT WILLIAM ORBIT: Feel Good Time (Columbia) July 14
 ELVIS PRESLEY: Rubberneckin' (RCA) Sep 8

COMPILATIONS

- 1 **POWER BALLADS** Virgin/EMI
 7 **11** ALL TIME CLASSIC: ROCKY HORROR PICTURE SHOW
 2 **CLUBBERS GUIDE TO SUMMER 2003** WSM
 3 **60'S SOUL MIX** BSA/Virgin/Universal
 4 **THE QUIET STORM** Universal TV
 5 **PURE URBAN ESSENTIALS** Ministry Of Sound
 6 **THE VERY BEST OF DRIVE TIME** Telstar TV/BMG
 7 **ALWAYS & FOREVER** Sony Music
 8 **NOW THAT'S WHAT I CALL MUSIC!** 54 F.M./Virgin/Universal
 9 **DARK SIDE OF THE BOYS** Telstar TV/BMG
 10 **MAGIC - SUMMER FEELING 2003** Universal TV
 11 **THE BEST FROG ROCK ALBUM IN THE WORLD... EVER!** Virgin/EMI
 12 **BACK TO THE OLD SCHOOL CLUB CLASSICS** Ministry Of Sound
 13 **CLUBLAND X-TREME** L.A.M.T./V&W
 14 **8 MILE (OST)** Interscope/Polydor

- 23 **21** CHOCOLATE FACTORY R Kelly Jive
 17 **22** A RUSH OF BLOOD TO THE HEAD Coldplay Parlophone
 42 **23** THE EMINEM SHOW Eminem Interscope/Polydor
 24 **24** THE BEST OF De La Soul Tommy Boy
 25 **HEAVEN DJ** Sammy Data/Ministry Of Sound
 35 **26** GOTTA GET THRU THIS Daniel Bedingfield Polydor
 33 **27** GOLD Nina Simone (UC)
 31 **28** NU FLOW Big Brovaz Epic
 37 **29** THE YOUNG AND THE HOPELESS Good Charlotte Epic
 29 **30** SOUND OF THE UNDERGROUND Girls Aloud Polydor



- 31 **AMERICAN LIFE** Madonna Maverick/Warner Bros
 27 **32** THE ESSENTIAL Paul Young Sony Music
 21 **33** EVERYTHING MUST GO Steely Dan Reprise
 32 **34** A NEW DAY AT MIDNIGHT David Gray East West
 22 **35** SUNDAY Grampianity V2
 25 **36** VERY BEST OF - EARLY DAYS & LATTER DAYS Led Zeppelin Atlantic
 51 **37** EYE CANDY Miss-Teeq Telstar
 34 **38** THE GOLDEN AGE OF GROTESQUE Marilyn Manson Interscope/Polydor
 41 **39** THINK TANK Blur Parlophone
 40 **NO HOLDING BACK** Wayne Wonder VP/Atlantic

KEY UPCOMING RELEASES

- ASHANTI: Chapter II (Murder Inc./Mercury) June 30
 BLACK REBE: MOTORCYCLE CLUB: Take Them On Your Own (Virgin) August 18
 EVA CASSIDY: True Colours (Hot) August 11
 THE CORAL: Magic Medicine (DeTonic) July 28
 THE DARKNESS: Permission To Land (Must Destroy/Atlantic) July 7
 BEYONCE KNOWLES: Dangerously In Love (Columbia) June 23
 RICHARD X: Richard X presents Hit X-Factor (Virgin) August 18
 SEAL: Seal (WEA) Sep 15
 SUPER FURRY ANIMALS: Phantom Power (Epic) July 21
 TRAVIS: bc (Independiente) Sep 15

music week DIRECTORY 2003

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COOL CUTS CHART

Pos	Artist	Label
1	2 SCHEMATA FOR MORE <i>Radio</i>	Motown
2	1 DISCOVER <i>Radio</i>	Shed
3	1 SO DAMN BEAUTIFUL <i>Patricia</i>	A7
4	1 WHAT IS THE FUTURE? <i>Genia</i>	673 Recordings
5	1 800 CALL ME <i>City</i>	PIG
6	1 PASSION <i>UK</i>	The Club
7	1 GET YOUR HEART ON <i>Radio</i>	Best Records
8	1 DIPOLO <i>UK</i>	Kill
9	1 WORK THE STOCK MARKET <i>High</i>	Big Line
10	1 THE MEDICAL ASSOCIATION <i>Presented</i>	Free 24hr
11	1 HEAT ENERGY <i>Radio</i>	Suez
12	1 THE <i>Radio</i>	Argentina
13	1 NO. 10 <i>ATC</i>	Disruptors
14	1 SHAKE YOUR BASS <i>Any</i>	Dubstep
15	1 ANYWAY <i>Any</i>	Underwater
16	1 ANYWAY <i>Any</i>	Bedrock
17	1 ANYWAY <i>Any</i>	Nobita
18	1 ANYWAY <i>Any</i>	Yerpe
19	1 ANYWAY <i>Any</i>	Adweek
20	1 ANYWAY <i>Any</i>	Six Records

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TOP 10 BREAKERS

- 1 **LESS TALK, MORE ACTION** *Tim Dantes*
- 2 **YOU'RE FREE** *(MUSIC)* *Yemuda*
- 3 **CRABBY IN LOVE** *(MUSIC)* *Yemuda*
- 4 **BEAT IT** *(MUSIC)* *Yemuda*
- 5 **FM NOT ANYBODY'S GIRL** *(MUSIC)* *Yemuda*
- 6 **NO LETTING GO** *(MUSIC)* *Yemuda*
- 7 **REAL THINGS** *(MUSIC)* *Yemuda*
- 8 **MY TIGHT** *(MUSIC)* *Yemuda*
- 9 **TO US FUTURE** *(MUSIC)* *Yemuda*
- 10 **EVERYTHING EVENTUALLY...** *(MUSIC)* *Yemuda*

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CHART COMMENTARY

By ALAN JONES

Closely following the template of Lorraine's, Tomcat's smash from earlier this year, the Ministry Of Sound's Dada label's latest chart topper is Satisfaction by Benny Benassi. Both records are smash hits of Continental origin (tomcat from Germany, Benassi from Italy), both made their first appearance on our chart as imports and both are hard to define musically. Satisfaction - not quite trance, nearly techno and a bit funky - morphs to an easy victory atop the Uffington Club Chart this week and is already featured on Radio One's A List way ahead of its July 14 release date. It is also being used as a pad for promos on the BBC's radio and sport stations 5 Live - a sure sign of its wide-range appeal.

On the Commercial Pop Chart, Popdog takes the top two positions with its new single 'I'm Not Anybody's Girl'. Leave Your Side and Pop No More by 5 Club & Radio 1's new duo, Leave Your Side and Pop No More, have both commercialised easily and feature the highly commercial Memo mix not only of Mellow Gonna Leave Your Side, but also of earlier smash It's Your Life. Mellow Gonna Leave Your Side is looking to become the first top 10 hit from Bedrigley's debut album Gots Get Thru This.

High Energy by Axwell is the most popular record across the Uffington and Commercial Pop charts together, even though it tops neither chart. Imporing 172 Uffington and 183 Commercial Pop, it features vocals from Evelyn Thomas, original 1984 smash and was particularly unlikely on the Uffington Chart, where its points tally would have made it an easy number one ahead of the Intense Project last week, which leaves it 101 points adrift of Benny Benassi this week.

After topping the Urban Chart for nine weeks with his debut smash in Da Club, 50 Cent returns to peak position this week, with the follow-up 21 Questions squeaking narrowly past Beyonce and Jay-Z's Crazy In Love, even though the latter disc - number one for the last fortnight - is itself still adding support. Meanwhile, in Da Club holds at number 30 on its 22nd appearance in the chart, while another 50 Cent promo - pairing in Da House and 5 Min - debuts at number 18, underlining just how hot he is at the moment.

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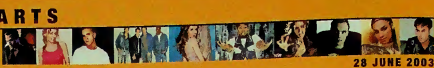
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THE OFFICIAL UK CHARTS

SPECIALIST



28 JUNE 2003

MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	2	GREATEST HITS	Bruce Springsteen	Columbia 478592 (TEN)
2	1	THE VERY BEST OF	The Eagles	Elektra 759628902 (TEN)
3	4	BORN IN THE USA	Bruce Springsteen	Columbia 5112522 (TEN)
4	NEW	ESCAPE	Enigma Ignites	Interscope/PolyGram 453362 (UK)
5	4	THE BEST OF THE DOORS	The Doors	Elektra 759628482 (TEN)
6	6	INTERNATIONAL SUPERHITS	Green Day	Reprise 55381812 (TEN)
7	NEW	THE MARSHALL MATHERS LP	Enimem	Interscope/PolyGram 4297612 (UK)
8	7	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472224 (TEN)
9	14	BORN TO RUN	Bruce Springsteen	Columbia 5112522 (TEN)
10	3	THE MAN WHO WORE	Travis	Virgin 557487495 (TEN)
11	NEW	THE VERY BEST OF	The Pogues	WGS 873476595 (TEN)
12	4	NOT THAT KIND	Anastasia	Epic 497412 (TEN)
13	5	LONDON CALLING	The Clash	Columbia 4953472 (TEN)
14	NEW	ECHO PARK	Federer	Echo 422034 (UK)
15	12	THE SLIM SHADY LP	Eminem	Interscope/PolyGram 4297622 (UK)
16	NEW	TRACY CHAPMAN	Tracy Chapman	Elektra 755686742 (TEN)
17	20	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen/PolyGram 4701328 (UK)
18	15	THE SINGLES	The Pretenders	WEA 487284672 (TEN)
19	13	LIFE THROUGH A LENS	Robin Williams	EMI CDHP6927 (E)
20	8	BACK TO FRONT	Local Riche	Virgin 5398142 (UK)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	NEW	BUTTERFLY CAUGHT	Missive Attack	Virgin VSC01183 (E)
2	3	GIRLFRIEND	B2K	Epic 4726326 (UK)
3	NEW	THE REGGAE LOVE COLLECTION	Various	Sansuatory PLS0206 (P)
4	1	22 CARAT COUNTY GOLD	Various	Crimson CRM60201 (EUK)
5	NEW	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 5544422 (UK)
6	12	THE BEST OF	The Manass And The Pogues	MCA MCB0 1919 (UK)
7	2	THAT OLD BLACK MAGIC	Frank Sinatra	Poly PLS0205 (P)
8	6	HITS COLLECTION	Dusty Springfield	Spectrum 5544422 (UK)
9	5	THE BEST OF	Nicki Minaj	MCA/Island MCB0 1948 (UK)
10	8	BEST OF OMD	OMD	Virgin CDOMO 1 (E)

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R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	NO LETTING GO	Wayne Wonder	VP/Atlantic AT01541 (TEN)
2	1	IGNITION	R Kelly	Jive 825462 (UK)
3	NEW	ROCK WITH U (JAWWU BABY)	Adonis	Murder 101 825463 (UK)
4	2	I KNOW WHAT YOU WANT	Busta Rhymes & Mariah Carey	3103763 2532 (BMG)
5	3	GIRLFRIEND	B2K	Epic 4726326 (TEN)
6	4	GET BUSY	Sean Paul	VP/Atlantic AT01550 (TEN)
7	6	IN DA CLUB	50 Cent	Interscope/PolyGram 497842 (UK)
8	5	FM FLAD	Jennifer Lopez	Epic 4726326 (TEN)
9	NEW	WHY (LOOKING BACK)	Headz Crew	EastWest HEAR1031 (TEN)
10	7	FAVOURITE THINGS	Big Brovaz	Epic 4726326 (TEN)
11	8	X GON' GIVE IT TO YA	DMX	Def Jam/Mercury 8778942 (UK)
12	NEW	FALLIN'	Un-Cat	WEA WEA360201 (TEN)
13	10	RISE & FALL	Craig David feat. Sting	Widstar 129V145 (BMG)
14	13	BEAUTIFUL	Snoop Dogg	Capitol C001492 (E)
15	9	BOIT	Jamelle Bouli, Rah Digga	Parlophone 1982591 (E)
16	11	EVERYBODY COME ON (CAN U FEEL IT)	Ms. Kelly & DJ Scribble	Is 471012 (TEN)
17	12	HELL YEA	Ginuwine	Epic 4726326 (TEN)
18	14	ALL OVER	Lisa Maffia	Independent IS0166555 (TEN)
19	15	CAN'T NORDDY	Kelly Rowland	Columbia 472614 (TEN)
20	10	LOSE YOURSELF	Enimem	Interscope/PolyGram 497832 (UK)
21	16	FEELIN' U	ShyFX & T-Power feat. Kele Le Roc	London F00409 (TEN)
22	12	THE JUMP OFF	Lil Kim feat. M Cheeks	Atlantic AT01510 (TEN)
23	18	EXCUSE ME MISS	Jay-Z	Roc-A-Fella/Mercury 077122 (UK)
24	21	SNAKE	R Kelly feat. Big Tiger	Jive 1401181 (Import)
25	25	NEVER FOR THE MOMENT	Enimem	Interscope/PolyGram 497842 (UK)
26	17	SING CAN TELL'S/DUB BEAT CALLING	I Momanchi	Epic 4726326 (TEN)
27	21	QUESTIONS	50 Cent feat. Nate Dogg	Interscope/PolyGram 497832 (Import)
28	20	GIMME THE LIGHT	Sean Paul	Atlantic AT01480 (TEN)
29	19	HOMIE	Boyz n da Hood feat. Pini Collins	Epic 4726326 (TEN)
30	26	MA I DON'T LOVE HER	Clipse feat. Faith Evans	Atlantic 8287653482 (BMG)

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MUSIC VIDEO

This	Last	Title	Label Cat No.
1	1	QUEEN: Live At Wembley Stadium	Parlophone 19439
2	2	LEO ZEPPELIN: Led Zeppelin	Warner Music Video 431407943
3	3	IRON MAIDEN: Videos Of The Beast	EM 454413
4	4	5 CLUB FOOT: The Greatest Hits Of	PolyGram 453279
5	5	VARSIGUS: The Last Waltz	NM 137375
6	6	THE BEATLES: The Beatles Anthology - Box Set	PM 1504191253
7	7	50 CENT: The New Breed	PolyGram 453279
8	NEW	NAS: Made Ya Look Good - God's Son Live	Columbia 200329
9	NEW	SNOOP DOGG: Siggypuff 2	Reservoir East 851117
10	7	PAUL McCARTNEY: Back In The US - Concert Film	Capitol 479239

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	UPI	Shania Twain	Mercury 170082 (UK)
2	2	SOUL JOURNEY	Gilan Welch	WEA 56666862 (TEN)
3	3	HOME	Dave Coles	Epic 506662 (TEN)
4	4	BACK TO THE WELFARE BY REQUEST	Kenny Rogers	Sansuatory SAN00219 (US)
5	5	COME ON OVER	Shania Twain	Mercury 170082 (UK)
6	6	THE MAN COMES AROUND	Johnny Cash	Lost Highway 103238 (UK)
7	7	WORLD WITHOUT TEARS	Lucinda Williams	Sanctuary SANCO 126 (P)
8	8	HALLES & HORNS	Dolly Parton	EMI 501402 (E)
9	9	WIDE OPEN SPACE	Dixie Chicks	Epic 489442 (E)
10	10	CRY	Faith Hill	Warner Bros 596463 (TEN)
11	11	FLY	Dixie Chicks	American 0771382 (UK)
12	14	RAINY DAY MUSIC	The Jayhawks	Network 320452 (P)
13	17	BIG ROUSE	Be'Good Tampas	Sanctuary SAN00219 (P)
14	18	DEFTER STILL	Be'Good Tampas	Rounder ROUND 045 (P/IMP)
15	16	NEW FAVORITE	Be'Good Tampas	EMI 501402 (E)
16	15	CHINATOWN	Alan Kramer & Union Station	Sanctuary SAN00219 (P)
17	12	TWISTED ANGEL	Alan Ramos	Mercury 522882 (UK)
18	20	THE WOMAN IN ME	Shania Twain	EMI 501402 (E)
19	19	FALLIN' KILLING ME	Kathleen Edwards	Zoe 20E105 (P/IMP)
20	NEW	I NEED YOU	Alan Ramos	Curb/London 80783382 (TEN)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	HAIL TO THE THIEF	Ridehead	Parlophone 566092 (E)
2	3	FALLEN	Evanescence	Epic 19063 (TEN)
3	2	ST ANGER	Metallica	Virgin 396540 (UK)
4	6	BY THE WAY	Red Hot Chili Peppers	Warner Bros 53824842 (TEN)
5	4	HOW THE WEST WAS WON	Leo Zepplin	Atlantic 196785472 (TEN)
6	8	METEORA	Linkin Park	Warner Bros 53824842 (TEN)
7	5	SUNDAY	Grandaddy	V2 VV8182228 (JMW/P)
8	NEW	THE VERTIGO OF BLISS	Billy Day	Beggans Began 89003223 (VW/E)
9	10	THE GOLDEN AGE OF GROTESQUE	Marilyn Manson	Interscope/PolyGram 497832 (UK)
10	NEW	FALLIN' KILLING ME	Type O Negative	Roadrunner 894388 (UK)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	HOW DID YOU KNOW	Krist Marston presents Charms	Southern Fried EDCB8 (VW/E)
2	2	DROWNY WITH HOPE	Shakedown	Defected DFT010R (VW/E)
3	3	TWIST 'EM OUT	Dilina feat. Skibadee	Trouble On Vinyl 107688 (SRO)
4	1	ROCK YOUR BODY	Justin Timberlake	Jive 825496 (UK)
5	NEW	LET'S ROLL	Juicy J	Priante PH00870 (TEN)
6	6	CALL OF THE WILD	Gusling	Underwater H002034 (VW/E)
7	NEW	THE FUNK HITS THE FANTASY GATE	Pump Duo	Finger Lickin' PL491 (E)
8	2	DON'T WANNA LOSE THIS FEELING	Daniel Minogue	London LDXN048 (TEN)
9	NEW	SPARKS	Rayksoop	Wall Of Sound WALL1084 (VW/E)
10	10	I NEED SOMEBODY	Sessomato	Z AZ2VYTB8 JMW (VW/E)
11	NEW	THE MEXICAN REMIXES	Danny C	Dread DREAM048 (SRO)
12	5	LIVIN' U	Dionne F	XL XL1765 (SRO)
13	NEW	GENERATION X/VOLATOR	Valve VLV016 (SRO)	
14	6	SMOUPHACE EP	Rephlex ME2 (SRO)	
15	8	LONELINESS	Tomcraft	Data/Ministry Of Sound DATA27 (JMW/TEN)
16	NEW	FIELD OF DREAMS	Fit & Rich feat. Jo James	All Around The World 150108223 (JMW/D)
17	14	BLENDS 3013	DJ Kurupt	AMF 890302 (SRO)
18	18	RUSA	AJ's	Anjambates 0111 (ADD)
19	3	HEAVY METAL/MINEFIELD	Twisted Individual/Zen	Formation F08M12100C (SRO)
20	NEW	STREET PLAYER	Artist Unknown	White label 17ST (SRO)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	NEW	CLUBBERS GUIDE TO SUMMER 2003	Various	Ministry Of Sound AM05CDE3 (JMW/TEN)
2	2	GILLESY AN	Rockyshop	Wall Of Sound WALL10272 (VW/E)
3	NEW	MELISSA PETERSON - WORLDWIDE 3	Various	Talkin Loud 980488/980489 (UK)
4	NEW	BUTTERFLY CAUGHT	Massive Attack	Virgin V211851 (E)
5	1	DEEP BEAT - TORONTO	Various	Global Underground GU025VNV/GU025C2 (VW/E)
6	4	AMERICAN LIFE	Maverick/Warner Bros - 833624642 (TEN)	
7	5	3 FEET HIGH AND RISING	Da La Soul	Tommy Boy TB9890131 (SRO)
8	6	GOTTA GET THRU THIS	Daniel Bedingfield	PolyGram 451923 (UK)
9	6	DELILOUT SESSION - SUMMER COLLECTION 2003	Various	Ministry Of Sound - AM05CDE3 (JMW/TEN)
10	NEW	VERTIGO	Groove Armada	Pepper 02033310533022 (P)

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STORE OF THE WEEK

SOLO MUSIC

STORE DETAILS

Maggie Garrett and Penny Keen opened Solo Music's first shop in Truro in 1989. Garrett had originally been commercial director for Virgin Retail and Keen had worked in advertising. Since 1989 they have opened stores in Exeter in 1992, Barnstaple in 1998 and Salisbury in 2002. All the stores are laid out over two floors with the ground floor specialising in rock, pop, singles and dance music while the second floor is given over to specialist product such as classical, world and Americana.

Store size: 280 sq m

Music stocked: All genres

Areas of specialisation: classical, world and roots

Local competition: Virgin, HMV, VMC, supermarkets

Solo Music Top 10 albums:

1. **Metallica** - *St Anger* (Vertigo)
2. **Radiohead** - *Hail To The Thief* (Parlophone)
3. **British Sea Power** - *The Decline of...* (Rough Trade)
4. **Mogwai** - *Happy Songs For Happy People* (FMS)
5. **Grasshopper** - *Sunday* (V2)
6. **White Stripes** - *Elephant* (XL)
7. **Eels** - *Shotgunnery!* (Dreamworks)
8. **Yeah Yeah Yeahs** - *Fever To Tell* (Polydor)
9. **Gillian Welch** - *Southern Journey* (Acrony)
10. **Evanescence** - *St Annes* (Epic)

MAAGIE GARRETT, OWNER

"I've been a different year overall. Up to this year we've been maturing along, but now that pop sales are down it has made life a bit harder. Although all our specialist music and back catalogue stock has continued to do well, it's the pop product that creates the volume through the store."

It seems possible that downloading and copying is having an effect, but we're also under far more competition in that area from the supermarkets, so one can't be exact as to the cause. It is a cause of concern for all independents, but on the plus side rock, in all its forms, is enjoying a revival and this is where we have an edge, as the supermarkets don't have a clue when it comes to new acts.

We have a ticket booth on the ground floor and this has been doing very well for us, and as a result we get people coming in for tickets who move on to the music. People are obviously still into their music, particularly cutting-edge music, and sales have been extremely strong across the board. The independent stores are best at bringing on new acts, such as the Thrills and the Kings of Leon, and as a result you get people coming in for tickets who move on to the music.

I do feel that the major labels in the UK need to latch on to new music a bit quicker than they do. Admittedly they're doing well with UK urban music, but this area is not big for that and the labels don't seem to be looking at the revitalised punk rock scene. Happily though it's left to the smaller labels to pick up on these new, hot acts and the smaller distributors get the business.

Evanescence and Good Charlotte have sold extremely well. Evanescence came out and



Solo Music: specialist music selling well

just grew and grew over time and every week the orders keep coming in. One of the causes of this was the introductory price that Sony released it at. I call these the "discovery" prices that allow us to sell them for £9.99. That way we can rack in depth and the price is right and the band explodes. It was the same with Athlete and The Thorns. Now there's a huge brick building on Electric Six's album and the forthcoming CD and DVD from Jack Johnson, who is something of a phenomenon among the surfers down here.

I think it's time that the major labels started to take a longer-term view of music and start to develop album bands again. The UK music industry needs album-selling acts in order to build solid financial foundations. If we lose our career bands then we will suffer in the long run."

Address: 22a Market Arcade, Guildhall Shopping Centre, Exeter EX4 3HW
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E-mail: solo@solomusic.freemove.co.uk
Website: www.solomusic.co.uk

NEW RELEASE COUNTDOWN

ALBUMS

This week

Apolló Four Forty Dude Descending A Sidecases (Sleazy/Sonic/Epic); **Tommy Bennett & Ed Lang** A Wonderful World (Columbia); **Garf Star** The Owner (Virgin); **Bevonce Knowles** Dangerously In Love (Columbia); **Nu Alpha** alpharockpoddico (Adventure); **Soli Redefine** (Arista)

June 30

Ashanti Chapter II (Murder Inc./Mercury); **Electric Six** Fire (XL); **Morcheeba** Parts Of The Process (EastWest); **Amy Studt** Face Me Smiles (Polydor); **The Thrills** So Much For The City (HiZ)

July 1

Cosmic Howl Riders Too Close To See Far (Measure); **The Darkness** Permission To Land (Must Destroy/Atlantic); **Kings of Leon** Youth And Young Manhood (Hard Music Down); **Ocean** Colour Scene North Atlantic Drift (Sanctuary)

July 14

Manic Street Preachers UpsticK Traces - A Secret History (Epic); **Lisa Marie Presley** To Whom It May Concern (Polydor); **Sleazy Quid** Ready To Run (Mercury); **Sleepy Jackson** Lovers (Virgin)

July 21

Dizze Rascal Boy In Da Corner (XL); **Jane's Addiction** Hypersonic (Parlophone); **Kym Marsh** Standing Tall (Universal); **Super Furry Animals** Phantom Power (Epic)

July 28

The Coral Magic Medicine (Deltasonic); **Flint** Drive 1 (Polydor); **Pepe Deluxe** Beatitude (Catskills)

August 4

Koheon Kokopeli (Moksha/Arista); **John Mellencamp** Trouble No More (Columbia); **Space Cowboy** Across The Sea (Southern Field)

SINGLES

This week

Siobhan Donaghy Overrated (London); **Flaming Lips** Fight Test (WEA); **Foo Fighters** Low (RCA); **Metallica** St Anger (Mercury); **Sevendust** The Night (Sheffield Tunes/Ele); **Yeah Yeah Yeahs** Fin (Dress Up/Polydor)

June 30

50 Cent 21 Questions (Interscope/Polydor); **David Guetta** vs **Bowling For Soup** (Interscope); **Virgin** Beyonce Knowles Crazy In Love (Columbia); **Mis-Teeq** Can't Get It Back (Telstar); **Sleazy Quid** What You Need... (Mercury); **S Club 8** Foot No More (Polydor)

July 7

Apolló Everything Eventually (Polydor); **Enimem** Business (Interscope/Polydor); **Jayvee** Real Things (Innocent); **Madonna** Hollywood (Maverick/Warner Bros); **Kym Marsh** Come On Over (Universal); **Simply Red** Fate (simplyred.com)

July 14

Benny Benassi Satisfaction (Ministry Of Sound); **The Coral** Pass It On (Deltasonic); **D-Side** Invisible (Blacklist/Edel/AWE); **Lisa Maffia** In Love (Innocent); **Pink** feat. **William Orbit** Feel Good Time (Columbia)

July 21

Daniel Bedingfield Never Gonna Leave Your Side (Polydor); **Macy Gray** He Ain't Right For You (Epic); **Koheon** All In My Head (Moksha); **Space Cowboy** Just Put Your Hand In Mine (Southern Field); **Stereophonics** Maybe Tomorrow (V2)

July 28

Craig David Spanish (Widstar); **Fallacy** Monstrous (Virgin); **Junior Senior** Rhythm Bandits (Mercury); **Supergas** Rush Hour Soul (Parlophone); **Robbie Williams** Something Beautiful (Chrysalis)

August 4

Black Rebel Motorcycle Club (Sire); **Melanie Blatt** Do Be Wrong (London); **The Cheeky Girls** Hooray Hooray (It's A Cheeky Holiday) (Multiple); **Mark Owen**叔 (Mercury); **Richard X** feat. **Kelsi Frost** Dreams (Virgin); **Kelly Rowland** Train On Track (Columbia)

IN-STORE NEXT WEEK: FROM 30/6/03



Singles - S Club 8, Mis-Teeq, Beyoncé, 50 Cent, Sinead Quinn, Mario, Lisa Marie Presley; **Albums** - Ashanti, Morcheeba, Osmonds, The Who, Electric Six, Delta Goodrem, The Thrills, Back To The Old Skool Ibiza, Anthems, Kiss Hitlist Summer 2003, Very Best Of Summer Classics, Charlene Angels OST, Very Best Of Latin Jazz



Main promotion - Half price clearance; **Listening posts** - Robert Cray, Damien Rice, Tony Bennett & KD Lang, Love & Arthur Lee; **Windows** - The Thrills; **In-store** - The Who, Electric Six, Old Skool Ibiza Anthems

Selecta listening posts - Delerium, Steve Winwood, Various, Adam Green, Motion City Soundtrack; **Major recommended retailers** - The Lonesome Organist, Bruce Cockburn, Sandy Dillon, Steve Hackett, Marcinsey presents, Lilium



Albums - Beyoncé, George Benson, Clubland 3, Best Summer Holiday Ever 2003



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Albums - Ashanti, Morcheeba, The Thrills, Electric 6, Osmonds, Delta Goodrem, Amy Studt, Kiss Hitlist

Back To The Old Skool, Very Best Of Summer Classics, Very Best Of Latin Jazz; **Singles** - S Club 8, Mis-Teeq, Beyonce Knowles, 50 Cent



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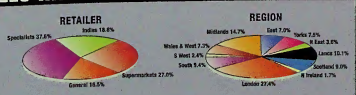
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NEW RULES IMPACT ON DVD

Updated OCC rules will allow certain music DVD titles into the mainstream albums chart, but at what cost to the fledgling DVD chart? Adam Woods reports

Despite the relatively modest number of sales it represents, the official music DVD chart has its hold by a major music sector to be a key weapon in the battle for profits, both at retail and in the wider business. Next month, Music Week begins publishing the chart on a weekly basis, while retailers including WH Smith and Asda are beginning to use it to rack music DVD titles for the first time. But as the music business reaches for ways to add value to audio releases, DVD risks being caught in a tug-of-war as both the industry's promotional extra of choice and a fast-growing format in its own right.

The Official Chart Company's decision to permit certain DVD sales to count towards the audio sales chart is, at face value, mainly a concession to the CD-focused side of the industry. The new rules allow an exclusive DVD of unlimited length to be packaged with a CD format and also permit certain DVDs to contribute to the album chart placing of a directly equivalent CD release.

The changes have been introduced after CD/DVD releases from Zwan and Eminem were rendered ineligible for the mainstream album chart because of their excessive DVD content. The special, two-disc edition of The Eminem Show sold nearly 90,000 copies in the UK and ended up topping the year-end music DVD chart in 2002, while Zwan's *Mary Star Of The Sea* album (which offered a lengthy documentary DVD as standard) sat out the UK album chart in the interests of a unified global release. Under the OCC rules that were in force at the time, the maximum content for a bonus DVD was 25 minutes.

Metallica's *St Anger* album, a special edition of which includes a live DVD of the band playing the album in full, is the first to take advantage of the OCC's new stance.

According to OCC product and new media coordinator James Gillespie, to restrict the use of DVD as a promotional add-on is to fly in the face of consumer enthusiasm for the format.

"The new rules reflect the potential of DVD better than the previous rules did," says Gillespie. "Allowing only 25 minutes of video on a DVD format means any releases which comply with that rule are going to fall far below the expectations of the marketplace. We don't want record companies to reject the idea of doing a long-form companion DVD because it might impact an album's chart position."

Where the rules begin to impact on the music DVD community, however, is in the second new provision, which allows for the potential migration of appropriate stand-alone DVD titles into the albums chart. To be eligible, the DVD must be newly-released,



The Chemical Brothers (1), Super Furry Animals: forthcoming release to take advantage of new chart rules, which allows more DVD content than share a title with its CD counterpart and feature 80% of the same songs — although these may be in different versions, as is the case with the song titles themselves which must match. The nature of the new rule is that it will mainly apply only to best-of or live DVDs where they have a direct audio equivalent; and, in fact, the history of the music DVD chart offers few such examples.

Even in the case of a relatively obvious candidate, such as EMI's Best Of Bowie collections, the 47-track DVD version features only 65% of the tracks of the 39-track CD version. Meanwhile, Warner Vision's mammoth Led Zeppelin live DVD shares just 72% of the song titles of the *How The West Was Won* live album, and the pair's contrasting titles would also ensure their mutual exclusivity under the new rules.

Even where there is an appropriate content overlap, record companies must



specifically request that a particular DVD be counted out of the specialist chart and into the album leagues.

Nonetheless, some in the music DVD industry believe a rule which says key releases co-opted into the audio chart could potentially reverse some of the good work that has been done in explaining music DVD as a consumer proposition.

"Whatever we do with the chart rules, we have to ensure that the consumer is not confused as to what they are getting and we must also be sure that we don't devalue both formats," says Warner Vision general manager Simon Heller. "At the moment, consumers understand that DVD gives them long-form entertainment and lots of extras and they understand that CD gives them an audio offering and sometimes little CD-Rom extras. If we are going to combine the formats into the same box, we have to be very

sure the consumer understands what it is they will be getting."

The forthcoming Super Furry Animals album, *Phantom Power*, will be released in a CD and a DVD version, as was predecessor *Rings Around The World*, which topped the music video chart in its DVD guise. This time, however, Sony will take advantage of the new rules to count sales of the visual format in with straight CD sales. It is all a question of common sense, according to James Gillespie. "It is pretty clear when you look at this DVD that it does belong in the albums chart, not the video chart," he says.

But as music DVD concentrates its energies on pulling away from the small-but-significant 2.6% share of total DVD sales for which it currently accounts, the last thing it needs is to have its own chart depleted. Accordingly, the OCC is examining the potential of a further rule change in the coming months, which would allow a given DVD release to feature in both the music DVD and album charts, provided it fulfilled the criteria for the latter.

"Obviously the music DVD chart will be missing some very key titles under the current rules, so we are looking into doing some database modifications so the chart can be an accurate reflection of what is selling on music DVD," says Gillespie.

The immediate significance of the rule changes remains unclear. EMI DVD and new formats manager Stefan Demetriou says the forthcoming Chemical Brothers collection and its parallel DVD release could present the company with its first difficult choice, but he suggests that, charts apart, the most important thing is for music DVD to continue its upward sales curve.

"We are keen to keep the integrity of music DVD, definitely," says Demetriou. "But the main thing is people are going to be buying music DVD and it is still going to be getting the profile as a separate release."

OCC DVD chart rule changes

CD/DVD SETS

■ A DVD may be packaged with a CD format

■ A DVD must be directly related to the artist/brand in question and not previously available for purchase in its entirety as a separate product

■ A DVD may be shrink-wrapped to a CD format or contained within standard CD/DVD packaging

■ A DVD packaged with a CD may have unlimited audio and/or video playing time
■ In order to be combined with a stand-alone CD format, a CD/DVD set must feature 80% of the tracks featured on the stand-alone CD format

STAND-ALONE DVD FORMATS

■ An album may be released on a DVD format and its sales combined with

other format variants, provided:

■ There is chart-eligible CD variant of the same album on general release bearing the same title as the DVD format

■ 80% of tracks on one of the available CD formats should appear on the DVD format

■ A DVD format may have a maximum audio and/or video playing time of twice the total playing time of the available CD formats. Maximum content refers to original material only and does not include material that loops or repeats, which shall be counted only once

■ Audio-only remixes or alternative versions of tracks that already appear on the DVD will not count as additional tracks and their timing will be exempt from the playing time

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THIS MONTH'S DVD RELEASES

The bulk of new music DVDs remain within the nostalgia niche, but the Cinematic Orchestra and Faith Hill provide 21st century relief. By Neil Armstrong



RECOMMEND

THE CURE: Trilogy (Eagle Vision EREOV312). Out now. Berlin's pale and wan right people crept from their gloomy garrets in their thousands last year to see Pornography, Disintegration and Bloodflowers played in their entirety over two nights at the Tempodrom. The tone is set at the top of the show with a fatalistic quote from Koel's *Aide On Melancholy*. It is a laugh a minute – much to the German fans' delight. The murky lighting means it is occasionally difficult to distinguish what is going on onstage, but the sound is sharp. If Only Tonight We

Could Sleep and The Kiss are played as encores and there is a half-hour interview with band members. Robert Smith says the gigs were "the fulfilment of a dream". In all, more than three-and-a-half hours of footage is offered.



SHAM 69: The Adventures of Sham 69 (Secret Films SECVD104). Out now. Jimmy Pursey and the boys rattle through 21 rabble-rousing political anthems at Brighton's Concorde venue on this issue. The gig was recorded last year and the songs include

Hersham Boys, Angels With Dirty Faces, If The Kids Are United and Hurry Up Harry. The music is interspersed with interviews with Pursey in which he outlines his



VARIOUS: Supershow (Eagle Vision EREOV223). Out now. Billed as "the last great jam of the Sixties", this is a record of the bizarre collaboration between Eric Clapton, Jack Bruce, Buddy Guy, Steven Seals and others over two days in a disused London factory in 1969. The

thoughts on a variety of topics on a disc with a total running time of 74 minutes.



RECOMMEND

IRON MAIDEN: Visions of the Beast (EMI 4904039). Out now.

This DVD includes all 31 of the band's promos from 1980's *Women In Uniform* through to *Brave New World* recorded at 2001's *Rock In Rio*. The running time is more than three hours and that includes 40 minutes of bonus material such as Camp Chaos animated versions of six numbers, including *The Wicker Man* and *Run To The Hills*, and some footage of Iron Maiden FC which, should it ever make its way to Sven's desk, could result in England call-ups. The

obligatory bog-standard discography is accompanied by some splendid animated menus. The band are currently on tour and their new studio album is out in September.

engaging performances cover a wide variety of musical styles including blues, 12-bar R&B and out-there experimental jazz from the Roland Kirk Quartet, (including Kirk on stylophone) and the Modern Jazz Quartet. This DVD perfectly illustrates the sort of gig where mini-skirted lovelies sat around on the stage and earnest young men chain-smoked a lot and looked very intense. It is a fascinating document, but it would have been nice to have a commentary placing the concert in some sort of historical context.



RECOMMEND

HEART: The Road Home (Capitol 4779189). June 23, Heart's singing sisters Ann and Nancy Wilson deliver 17 numbers on what is effectively a Heart unplugged set. The gig, in the Wilsons' home town of Seattle, was recorded in 1995 and the

set features their biggest UK hits – Alone, All I Wanna Do is Make Love To You and These Dreams – although it must be said that Heart's power ballads don't always

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REMARKS: QUEEN: Live At Wembley (EMI 4904715). Out now. Fans will already be familiar with the 1986 gig, Queen's final London concert, in which the band thrillingly demonstrated their consummate mastery of the singing-song stadium anthem. Brian May described it as "the great

pinnacone for us - we were at our height band-wise". For this two-DVD set, the gig has been restored from its 75-minute video version to its entire 110 minutes for the first time. The second disc includes a new interview with May and Roger Taylor, highlights of the previous night's concert, some never-before seen film of appalling quality of the band rehearsing in a warehouse, a run-of-the-mill backstage documentary and the "Queen Cam", which allows the viewer to watch four songs with the camera trained on one member of the band only. And, as appears to be customary with Queen releases these days, Live At Wembley comes with a special offer on tickets for the Queen musical We Will Rock You.

respond well to the acoustic treatment. Rather impressively, some of the tracks are backed by the string section of the Seattle Symphony Orchestra. Bonus material comprises the electronic press kit from the original video/CD release which is effectively a 10-minute mini-documentary, plus American TV show performances of Crazy On You and The Road Home.



VARIOUS: Rock Icons (Warner 0349701912). June 23. This no-frills triple-disc set - Psychedelic High/Hard Rockin'/Guitar Gods - is aimed at nostalgia buffs. The somewhat thin link between the material on the discs is that they represent "three of rock's most interesting movements". All feature TV performances and offer a mix of live and lip-sync numbers. Rather irritatingly, the menus give only song titles and not artists. The Psychedelic High disc collects a number of Sixties/Seventies performances by the likes of The Who, The Small Faces, The Moody Blues, Cannon Heat and Thunderpup Newman. Hard Rockin' offers artists such as Black Sabbath, Mötley Crüe (giving what must have been one of the first TV airings for the word "motherfuckers"), Deep Purple, Steppenwolf and Pacific Gas and Electric. Guitar Gods features Santana, Jeff Beck, Eric Clapton and Jimi Hendrix, among others. The total running time is 148 minutes.



VARIOUS: Jazz Masters, The Vintage Collection (Warner 2564600582). June 23. At the time of reviewing, this was only available in test disc form. But this disc brings together a package of studio sessions recorded for TV between 1958 and

1961 and features Count Basie, Thelonious Monk, Lester Young, John Coltrane and Miles Davis, among others. One of the standout moments is a gloriously languorous number from Billie Holiday, possibly the only woman in the world who could make the lyric "Love is like a fawcett" sound sexy.



VARIOUS: Blues Masters: The Essential History Of The Blues (Warner 034970752). June 23. This DVD does pretty much what it says on the tin. An entertaining and informative one-and-three-quarter hour documentary tracing the development of the blues from its birth on the Mississippi Delta to the modern age, it places the music in historical and social context. Packed full of fantastic rare footage of artists such as Bessie Smith, Billie Holiday, Muddy Waters and BB King, it also features the only known film of Leadbelly.



REMARKS: CINEMATIC ORCHESTRA: Man With A Movie Camera (Ninja Tune ZENV018). Out now. With a dramatic, string-laden sound that lives up to their name, Cinematic Orchestra are ideally suited to the task of soundtracking a movie. They open their account with this live score to Daga Vertov's classic silent film

Man With A Movie Camera. The music forms the ideal backdrop to Vertov's striking black and white imagery of a Soviet utopia, shot and edited with a verve that belies the fact that it was made more than 70 years ago. Extras including a documentary, two music videos and live material make this a must for both fans from the band and of cinema history. An extensive UK tour of live performances of the score ending this month will have helped raise the release's profile.



ERIC BURDON & THE ANIMALS: Finally (Warner 8536502772). June 23. This 60-minute DVD release is the 1994 documentary on the ups and many downs of the Newcastle combo who paved the way for the US

success of many other British outfits, but never gained the recognition they perhaps deserved. It incorporates interviews and vintage footage and Burdon proves himself something of a raconteur, delivering well-turned anecdotes on the prickliness of Nina Simone, the military hawk-like tendencies of Jimi Hendrix and the inadvisability of sharing a tour bus with Chuck Berry and Jerry Lee Lewis. There is a hilarious and revealing sequence in which the sullen Animals get a bollocking from an American PR woman over their bad attitude. The second half of the DVD focuses on Burdon after the demise of the Animals, but the first 30 minutes should be required viewing for anyone starting a band.



FAITH HILL: When The Lights Go Down (Warner 7599385752). July 7. The performance here was broadcast as a television special in the US in November and represents the first in-concert DVD from the Grammy-winning country

star. There are 12 numbers featured, including There You'll Be, from the movie Pearl Harbor, and Breathe, on which Carlos Santana guests. It looks and sounds as glossy as Faith herself and will please fans, but is unlikely to win many new recruits. The "Candid Behind the Scenes" bonus feature lasts for all of 90 seconds and is about as candid and natural as the Queen's Christmas Day message.



VARIOUS: Stuck In The Middle; We Could Be Kings (Uncut CUT1006; CUT1010). July 21. On the first of these compilation releases, Paul Morley presents a series of 15 "classic" Seventies videos comprising what the sleeve notes cheerfully admit is a "scattergun" collection. They include The Boomtown Rats' I Don't Like Mondays, Squeeze's Up The Junction, 10CC's Dreadlock Holiday and Siouxsie And The Banshees' Hong Kong Garden. A brief written biography for each band scrolls up the screen to the sound of whichever of their tracks features on the DVD. On We Could Be Kings, Gary Crowley presents 18 indie videos from the 1980s and 1990s. The last, There She Goes, James's Sit Down, Del Amitri's Nothing Ever Happens and The Beautiful South's You Keep It All In are among those represented.

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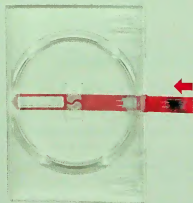
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DVD offers: HMV's most recent DVD promotion (inset) typifies retailers' increasingly competitive campaigns to attract consumers in-store

WILL DISCOUNTED TITLES CHEAPEN DVD ATTRACTION?

Acceptance of DVD as a format has been overwhelming. But independent retailers are finding it hard to compete against chains and supermarkets, which are slashing prices on new releases. Adam Webb reports

Against a background of falling CD sales, the buoyant DVD market has provided music retailers with an invaluable revenue stream. Describing its arrival as a kiss of life might be excessive, but the format has certainly provided a shot in the arm, with four-quarter sales of nearly 28m in 2002 and month-on-month sales averaging more than 6m so far this year. The perception of DVD as a premier product — with its extra content creating that much-sought-after wow factor — could be said to have made it the antithesis of the devalued CD. Customers have fallen in love with the format and are prepared to spend money on it.

Restaurants to this is the increasing appearance of DVD in the space previously allocated solely to music promotions, as retailers attempt to capitalise on the public's seemingly insatiable demand. Current eye-catching front-of-store promotions include HMV's £12.99 "buy one get one free" on a range of more than 400 titles, Virgin Megastores' "five for £30" deal, MCV's "two for £20" and Borders' "buy one get one free" on selected Alfred Hitchcock titles. Meanwhile, the likes of Fopp and Music Zone have succeeded in promoting catalogue releases such as O Brother, Where Art Thou?, The Shawshank Redemption and Blue Velvet at an attractive £5-£10 price point.

Competition on new-release titles — especially on the handful of must-have blockbuster movies — is even more pronounced, with supermarkets and internet retailers selling the likes of Harry Potter, The Lord Of The Rings and James Bond well below their listed RRP. The Lord Of The Rings: The Two Towers is already available

for a pre-order price of £15.99 at Tesco, Amazon and CD WOW — a 36% reduction on expected retail price and 20% cheaper than some of the High Street multiples. Music Zone is currently offering the double-disc set of The Lord Of The Rings: The Fellowship Of The Ring for a mere £8.

For the customer, such competition is undoubtedly good news, but many fear that prices could be dropping too quickly and too dramatically. Could such ferocious cost-cutting not only drive down the price of new-cutting not only drive down the price of new-cutting DVDs but also threaten to devalue the premier status of the format itself. Indeed, many consumers are increasingly asking themselves why they should pay £17.99 for a DVD when it will most likely be included in a £10 offer only months later.

There is certainly a consensus building in the industry on this subject, especially where the best-selling blockbuster releases are concerned. "We're all pretty much of the same opinion, certainly on lead titles with the involvement of internet companies which

have forced the retail price down to the bare bones," says Nigel Hellicar, national sales manager at THE. "It means on those must-have titles — such as Harry Potter and the Lord Of The Rings — no-one's making any margin out of it. With a format that's growing at the rate DVD is, that seems pretty ridiculous all round."

For Ian Dawson, head of DVD and video at HMV, although dropping prices are the inevitable consequence of a developing and competitive market, recent fluctuations in DVD prices have been particularly marked on new releases. "Price drops on older catalogue have always taken place," he says, "but the speed of it on DVD is a cause for concern. It would be healthy for it not to accelerate any more than it already has done. Every title has its price and, for some titles, £9.99 or £5.99 is the right price, but many others don't need to be as cheap as they've become.

"Since Christmas," he continues, "there has been a lot of accelerated price-cutting, with certain retailers panicking to maintain

their market share — basically, those who missed a trick on DVD — and price-cutting purely to drive their market share at whatever cost to their viability.

"Suppliers don't necessarily need to drop prices further at the moment. That should be good for the industry because it means people can invest in extras and in making a stronger product. There certainly isn't a driving force that says you've got to bring out vanilla discs to cut the price because people are not happy to pay the prices they are currently being released at."

However, there can be little doubt that the sheer range of reduced titles and multi-buy promotions now on offer has been a major factor in driving the huge uptake in DVD sales. For Pete Cowdrey, south regional sales manager at Golds, this can only be a good thing, although he too is concerned with unnecessary reductions on premier titles.

"Promotions stimulate the market," he says, "especially from Golds' point of view, as a wholesaler. We do phenomenal amounts of business on the promotions that are put together and certainly with stuff that's not just a vanilla disc and has a lot of extras on it that fans want to collect. Campaigns are predominantly price-based, but the take-up of DVD as a format has been absolutely phenomenal. Some 60% of our business is now DVD and 40% is VHS. Maybe with something like The Lord Of The Rings or Harry Potter there is an issue — I can't understand why they do price cuts so much on premium product, because people will want to buy it anyway. There has certainly been a much quicker drop in price than you ever had with VHS."

In this situation, the options for retailers

'The film industry has a case study sipping right next to it, but rather than tackle it head-on it has become like a bunny in a car's headlights'
— Mark Edemando, Deloitte & Touche

'Promotions stimulate the market, especially from Golds' point of view as a wholesaler. We do phenomenal amounts of business on the promotions'
— Pete Cowdrey, Golds

Amazon.co.uk offer: online stores are also driving down the price of premium titles

HOME ENTERTAINMENT

Forthcoming significant releases

It is still too early to confirm a complete quarter four release schedule, but there is little doubt that the bestselling DVD of 2003 will include a character called Harry, Frodo or Neo. Harry Potter And The Chamber of Secrets (Warner Home Video) has already broken 1m sales in the UK while the Lord of the Rings: The Two Towers (EVI) is topping pre-release charts some two months before its August 26 release date. As expected, the double-disc will feature a host of extras, including short films, featurettes and previews. Meanwhile, the second instalment of the Matrix (Warner Home Video) made US box office history by taking \$135.8m in the first four days of release, while spin-off animation collection The Animatrix has topped the DVD charts in the UK. All three franchises will receive a further injection of hype towards the end of the year when their third – and in some cases final – parts are unleashed onto the big screen.

With the window narrowing between cinema and DVD releases, the likes of Charlie's Angels: Full Throttle (July 4); 2 Fast 2 Furious (June 20); Terminator 3 (August 2); The Incredible Hulk (July 18); and Tomb Raider: The Cradle of Life (August 22) could surface late in Q4 or early 2004. All would be custom-made for the format.

Significant Hollywood films released in the next few months are Oscar-winners such as: The Hours (Buena Vista, early August); The Pianist (Buena Vista, August 18); and Chicago (Buena Vista, August 19). Others include Gangs Of New York (EVI, June 30, double-disc including director's commentary from Martin Scorsese); Catch Me If You Can (Paramount, July 26, double-disc including



documentaries and making of feature); Daredevil (20th Century Fox, June 30, double-disc including interactive elements and music videos); Punch Drunk Love (Columbia TriStar, July 28); Insomnia (Buena Vista, July 7); Jackass: The Movie (Paramount, August 11); About Schmidt (EVI, early August); Analyse That (Warner Home Video, August 11); The Core (Paramount, October); The Rookie (Buena Vista, August 18); The Recruit (Buena Vista, September); and Moonlight Mile (Buena Vista, September).

Among the most significant releases this summer is the director's cut of Sergio Leone's Once Upon A Time In America (Warner Home Video, out now) which appears on DVD for the first time and including featurettes and documentaries across two discs. Another big seller that will be released in time for the Christmas market will be the four-DVD box set of Indiana Jones (November 4, including a whole disc of bonus material). Other classic releases include: James Dean in Giant (Warner Home Video, out now, two-disc set including three hours of documentary footage); Transpoting: the

Definitive Edition (Universal Pictures, out now, two-disc set); The Mission (Warner Home Video, June, two-disc set including commentary from director Roland Joffe); Citizen Kane: Special Edition (Universal Pictures, July 21); and China Moon, Lenny, A Cry In The Dark, At Close Range, Thunderbolt & Lightfoot, A Kiss Before Fortuna, Two Moon Junction, Bound For Glory, Alice's Restaurant, Terminator Box Set, Misery (special edition), and Legally Blonde 2 (all MGM Home Entertainment).

The TV titles to look out for will be second series of The Office and Phoenix Nights, both of which will be released early in Q4. Other strong comedy titles from the BBC will include series three of The League Of Gentlemen, the last series of Alan Partridge, Dead Ringers, Human Remains and Dr Terrible's House Of The Horrible. Also of interest will be a series of DVDs to celebrate Dr Who's 40th anniversary, David Attenborough's Private Life of Plants, Michael Palin's Around The World In 80 Days and a second collection from The Old Grey Whistle Test. Aside from Phoenix Nights, Channel 4 will

release the official Big Brother DVD while quality American series will be represented by box-sets of 24 – Series 2, Six Feet Under – the complete first series, The Simpsons – Series 3, Stargate SG1 – Series 6, Friends – Series 9, and The West Wing – Series 2 Part 2.

Cult titles are led by the acclaimed Brazilian film City Of God (Buena Vista, July 7); Lynne Ramsay's Morvern Callar (Monty Python, July 21); two-disc editions of The Hills Have Eyes and Day Of The Dead, plus a director's cut of Manhunter (all Anchor Bay); a two-disc edition of The Hitcher (HBO, July 14); David Cronenberg's Spinal (HBO, July 14); and a series of exploitation titles including Foxy Brown, Black Caesar, Coffy, Truck Turner and Black Mama, White Mama (all MGM Home Entertainment).

Forthcoming family films for the summer include: Spy Kids 2 (Buena Vista, June 30); Treasure Planet (Disney, July 7); and George Of The Jungle II (Disney, August 18), while November sees the release The Little Polar Bear (Warner Home Video) and the editions of Chitty Chitty Bang Bang, Fiddler On The Roof, Westside Story and a Very Muppet Christmas (all MGM Home Entertainment).

Music-wise there is nothing that compares to the recent Beatles and Led Zeppelin collections but significant releases include: Queen The DVD (EMI, out now) at Wembley Stadium (Collection: Live); Paul Weller – Live At Braebank (Sanctuary, July 7); while Mike White has forthcoming digital releases of New Wave Mob, Erasure and Depeche Mode coming out between August and October.

are to either follow the lead of the supermarkets and online retailers and slash prices further, or to remain competitive on the top titles while concentrating on promotions and supplying a strong range of catalogue. Unsurprisingly, most music retailers are opting for the latter strategy. "In the past two months or so it's become really competitive, but you still haven't got the supermarkets focusing on campaign products," says Richard Jarmin, senior product manager at Music Zone. "They're still doing silly prices on new releases and ridiculously bringing down the prices on discs retailers can potentially still make a nice margin from. From our point of view it's like, let them get on with it – we'll make sure we do the proper thing and look after the catalogue and run some strong campaigns. It's certainly competitive out there, but it's not like there aren't deals. You just have to use your imagination."

"Ultimately," he continues, "we're not worried about it; it's just happening. If we were to start putting out Lord Of The Rings for £20 we wouldn't sell any because there will always be a supermarket who will do it for £15.99 just to get those extra three in and make their extra margin on their milk and bread. We've just got to accept it and work harder on our catalogue and our range that the likes of the supermarkets aren't focusing on. We still carry on making money and the public out there are getting a cracking deal."

"With price points pre-determined, retailers are becoming increasingly creative in how they market blockbuster releases and still make some sort of margin. "We would look for the independents to maybe put an offer out there that's not directly linked to price," says Nigel Hellicar, in anticipation of the release of Matrix Reloaded later in the year. "If you purchase the DVD then you get the original Matrix for £4.99, or some other benefit deal. We'll try and change the offer slightly, and skin the cat another way, rather than have the independent go down in price."

to retailers and studios is not price reductions and promotions but a more familiar enemy, certainly for the music industry: online piracy. "It's becoming increasingly apparent that people are able to pirate DVD," he says, "and I think if that effect continues to grow on the industry then for the customer, if they are buying copies for £5 or £6, it becomes the norm."

People will think they pay £17 or £20 when you can go down the local car boot sale or the local market? That's where we see the biggest issues being with the value or perception of the product." With many big titles emerging as prate DVDs at the same time that they hit cinema screens – and months ahead of legitimate DVD releases –

the problem is acute, adds Hellicar.

Such comments seem particularly prescient in the week of a Deloitte & Touche report that estimates the film industry could be losing \$4.5bn in revenue per year to online piracy (or soft copying) by 2005. Citing the experience of the music industry and point-to-point file-sharing services, the report says an

increased take-up of broadband and the falling price of DVD recorders will make illegal copying an increasingly viable prospect in terms of quality and download times. At present, 350,000-400,000 films are illegally downloaded each day. Coupled with the failure of litigation and enforcement as a means to combat online piracy, Mark

"There will always be a supermarket who will do [Lord Of The Rings] for £15.99 just to get extra people in and make their extra margin on their milk and bread"

Richard Jarmin, Music Zone



Music Zone: current DVD promotion typifies indie's competitive drive

Endemano, director of Deloitte Consulting's media practice, sees ominous parallels with the music industry. "The music industry has a case study sitting right next to it, but rather than tackle it head-on it has become like a bunny in a car's headlights," he told The Guardian earlier this month.

Among a list of potential mid-range and supply-side solutions the report suggests a shortening of distribution windows, more bonus features on DVDs and the creation of legal download services as the best means of protection.

These issues were also the subject of a joint BVA/SP/FTA report published in February, though the conclusions were markedly different, highlighting the fundamental differences between film and music and the relationships with consumers and technology.

"We found was that film has a natural protection at the moment because you use film differently," says Lavinia Carey, director general of the BVA. "Basically, the quality [of soft copies] is bad enough that it spoils your viewing, so you wouldn't bother. There are lots of problems with downloading video, but there are not problems with downloading music."

"Certainly the scale of illegal soft copying is nowhere near the equivalent of online music piracy. The BVA estimates that only 3% of weekly internet users in the UK have illegally downloaded a film, compared to 23.5% who have illegally downloaded music."

With the DVD market currently so strong, and the continual week-on-week appearance of well-packaged, quality titles, the risks can seem remote. Yet, aggressive price-cutting, combined with technological advances, has certainly heightened the risk of piracy and threaten to undermine the perception of product value.

Promotions are a perfect way to sell catalogue, but now more than ever it is vital not to undersell the format and for it to retain premier status. If the business is to continue to thrive, the retail industry has to make the most of DVD's potential as a format worth buying.



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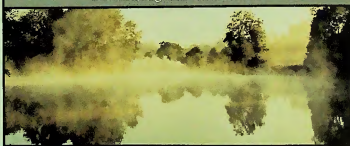
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OFF THE RECORD

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It's great to be part of a little bit of pop history. It's such a buzz for Wayne Hector and me to see Flying Without Wings at number two in America.

This is an exciting time for British writers and producers to be making records for America. We seem to be making a huge impact in all areas, not only with TV programme imports such as Pop Idol (American Idol) and Who Wants To Be A Millionaire?, but also in movies with directors such as Sam Mendes (Road To Perdition and American Beauty) and Christopher Nolan (Memento and Insignia).

As outsiders, we're in a lucky position to bring a fresh approach to a country and a medium that we admire, but which sometimes gets itself caught up in niche markets. Maybe we're not

ashamed to be seen to be romantic. The cry is often heard "You can't sell romantic ballads in America", but events prove otherwise. The US is, after all, the home of the sentimental movie so how can they not share the same musical taste? Ballads often end up as the biggest records. Right now David Bedingfield has his break with If You're Not The One.

British songwriters have consistently picked up awards for American success. It's just that we have a higher profile at present. That's the power of TV. It could be argued that Craig David and Coldplay's impact in America is partly due to being different, even exotic, in the eyes of Americans. They remain British and the US values that difference. Our strength is doing what we do best. Rather than copy, we need to offer something different. Our policy at Rokstone has been to try to give the public what they want at a better quality than they expect. We have incredible writers and producers in this country. There is an open door for British talent in the States. It's just a question of delivering hits.

Steve Mac is the producer of Clay Aiken's current Hot 100 number one This Is The Night and co-writer of Ruben Studdard's US number two hit Flying Without Wings.

● Off The Record is a personal view

THE BIG QUESTION

IS GASTONBURY STILL THE ULTIMATE FESTIVAL EXPERIENCE?

Charles Shaar Murray, writer and broadcaster: "In the current climate, you need a certain amount of business rigour to survive. But I am impressed that the organisers are keeping faith with their original counter-culture roots and, if not keeping with their original constituency, at least the children and grandchildren of them."

Korda Marshall, East West managing director



"Glastonbury is much safer now and better organised. The spirit of the festival is still alive. Emily Eavis is doing a brilliant job and they have been helped by Melvin Benn and Mean Fiddler Organisation in that."

Shella McClurg, Cooking Vinyl production manager

"What makes Glastonbury such a great experience is the mixture of becoming a part of the stunning Pilton landscape for three days and seeing so many great bands. The hideously expensive ticket prices link me, which must put many people off. It seems to be a reflection of how out-of-touch with its roots the festival has become."

Hamish Birchall, Musicians Union music advisor: "It does seem to have become a bit more corporate, like a lot of venues. Changes can certainly change the spirit of the event and sometimes a lot of the spontaneity may be lost because you can't plan for that. It is just something that happens and makes something great."

Mark Rodal, Ministry Of Sound CEO

Glastonbury is now as important to crusty music fans as it is to grow-up clubbers who would rather not club any more. That means a safe, secure environment and toilet rolls. If Mean Fiddler can provide that it will re-assert Glastonbury as the ultimate live music festival event."

Mark Picken, MelanKolle CEO: "Emily Eavis knows what she is doing and she is a music person like her dad. Certain safety measures have been tightened up out of necessity but ultimately every band wants to play Glastonbury."

John Chuter, Echo managing director: "They've had these changes to protect the future of the festival. It's a great festival and because of its heritage it has more excitement around it than other festivals."

Despite being priced more than £100, demand for tickets to next weekend's Glastonbury festival have reached unprecedented levels

DIARY

Remember where you heard it: As initial vinyl copies of Elton John's rediscovered disco track *Are You Ready For Love* land in the shops this week via Southern Fried, Dooley hears that the song is now being lined up for one of the **biggest sync deals of the summer** that will mean it will be **unescapable** by September... Administrators are currently in talks with two parties about beleaguered indie chain **Andy's Records**. Meanwhile, brother Billy is back with a new business in London's Dean Street... Going, er, bang? And you thought it was just artists who don't stay signed for very long these days. After just three months, **Crispin Parry and Dan Fox are leaving their editors' posts** at Future Publishing the **Bang** to "independently develop" other magazine projects. Deputy editor **Dan Silver** is stepping into the breach to take over the day-to-day running of the magazine... The **Darkness** madness continues - Dooley hears the BPI-produced 10-track **SXSW sampler** given out to delegates at the conference this year, which includes the current single from the falsetto rock fops **Growing On Me**, is retailing for a **whopping £45** on the eil.com website... **Dotmusic's** London club night **D-Train** celebrated its first birthday last week with a **world record-breaking marathon DJ set**, which saw 59 DJs beat-mixing their top choons. The feat was clinched by **Charlie Gillett** (pictured), the **51st DJ** of the night, who broke through the previous record of 50... **Big Jim Miro** really is **amassing an impressive collection of honours**. The Radio Two chief's newly-awarded **CBE** comes just a year after he was appointed a Lieutenant of the Royal Victorian Order in the Queen's Birthday Honours, in recognition of his role as a liaison between the BBC and Royal Household.

"I've bought a lot of Brasso and I'm going to spend my retirement years shining my medals," he says... Movie connections: watch out for a certain **Lauren Farrow** - yes, she is related, poor love - in the new independent movie **The Swimming Pool**, also starring Charles Dance and Charlotte Rampling. Never one to hide his light under a bushel, her dad reckons she's the star of the show - watch out Gary, with *Sun* columnist and novelist Jane Moore as your missus, you'll soon be the least famous member in the family... In what is likely to be an even bigger movie, keep 'em peeled for the ebows of **Colm Dinealey**, the teenage son of PR supremo **Jody Dunneley**, who is a stand-in in the forthcoming **Harry Potter** movie... Over at the **BPI's County Hall headquarters** last Wednesday, industry bods were giving themselves a deserved pat on the back for raising more than **£6m** last year for five charities. In attendance were members of the All-Party Music Group and Music Business Forum.....



"British songwriters have consistently picked up awards for American success"



Mark Picken, MelanKolle CEO: "Emily Eavis knows what she is doing and she is a music person like her dad. Certain safety measures have been tightened up out of necessity but ultimately every band wants to play Glastonbury."

John Chuter, Echo managing director: "They've had these changes to protect the future of the festival. It's a great festival and because of its heritage it has more excitement around it than other festivals."

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To celebrate reaching the ripe old age of 19, **Key Production** decided to pull out all the stops for a party on Friday, June 23. The date-inspired theme saw the venue - suitably an old church in London's East End - packed with staff and around 500 friends of the company, all in horror fancy dress. But if that were not enough, top rockers **The Darkness** turned up to play a top secret set, before rushing to play at the **late of May Day festival**. The **Darkness** in a church - gigs don't get much better than that.

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- : Everyone is a publisher these days. If you can exploit music rights, why not own them?
- : If piracy is here to stay - then is there a way to live with it?

:THE PARTICIPANTS

- : Alan Morris, Executive Vice President, **Sharman Networks Ltd (Kazaa)**
- : Mike Miller, Finance Director, **The Sanctuary Group**
- : Frances Royle, Head of TV, **BBH**, Director, **Leap Music**
- : Andrew Yeates, Director General, **BPI**
- : Alan Cronin, Anti-Piracy Investigator, **MCPS**

:THE CONVENTION

MusicWorks, the 2nd International Cross Media Music Convention, is a unique opportunity for the music industry to come together to discuss global issues and explore future developments across associated converging sectors including film, TV, games and new media. 800 delegates are expected to converge on Glasgow for three days of seminars, exhibitions and live music.

Programme highlights include 'The Works' - two day-long themed sessions investigating File Sharing and the Future of Peer-to-Peer and Selective Synchronisation: Music in Advertising, Masterclasses in Music for Games and Films, and seminars in Format Analysis, Music and Television, Piracy and Organised Crime, Music and Media Business Models and Copyright Vs Public Access.

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