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# musicweek

## Modest! opens as The Firm quits Europe

by Martin Talbot

The Firm's European adventure is over, with the US management giant withdrawing from the UK. Richard Griffiths – who took charge of the European operation a year ago last week – and his number two Harry Magee have quit The Firm over the financing of the European operation. Griffiths says that promises of funding were simply not fulfilled by the US company. Although The Firm were unavailable for comment, it is understood that the talent management company is not planning to re-establish a presence in the UK. Griffiths and Magee are setting up a new operation, drawing on the same team which they put together for the Firm.

The new company, named Modest! Management, is a joint venture between Griffiths and Magee and will also comprise a production operation and a record label; Griffiths says he is currently talking to companies about a possible label deal. The operation will remain at the offices previously occupied by The Firm in Parsons Green, London. Griffiths says he has reached agreement with the Los Angeles-based Firm to take on all of the UK Fame Academy acts, following a deal which he signed last year. Sinéad Quinn's debut single was challenging at the top of the singles chart last week, following David Sneddon's debut number one last month.



Quinn: battling to top chart

It is understood that Modest! is also talking to an established alternative rock act from the UK about taking over their management. While Griffiths says he is disappointed with the failure of The Firm

in Europe – and says he remains on good terms with the US giant – he believes the company simply over-stretched itself. "We actually had a promotions person lined up a few months ago, but, when it came to it, we simply didn't have the financial backing," he says. "And, once we realised that we couldn't do things the way we wanted them done, we decided we would rather to do it all ourselves." The Firm opened in the UK with a fanfare 12 months ago, promising to revolutionise the European business by establishing its first fully-fledged international base, with Griffiths as president. The company caused a stir among many UK labels at its launch, with

promises to develop in-house marketing, promotion, licensing and merchandising services for its acts. Griffiths says he aims to mimic The Firm's model for Europe, albeit on smaller scale. Modest! has already hired Katie Luggin, formerly of WEA London, to handle promotions in-house for Modest! Management, and plans to develop further services to support its acts and their labels. Harry Magee adds, "I am confident we will flourish, partly because of the way the industry is changing at the moment and because of the shortage of quality management companies with the kind of ambition and expertise that we have."

## Universal buys mobile group

Universal Music International has underlined its commitment to the fast-growing mobile market, acquiring 100% of Vivendi Universal Net for Mobile. UMI concluded the deal last Friday, buying out Vivendi Universal Net's 50% stake, and rebranding the concern Universal Mobile. UMI previously owned the other 50% of the company. The deal marks the first significant move by a major record company into the arena, highlighting the strategic importance of the mobile content market for the company. UMI chairman and CEO Jørgen Larsen says consumers are "becoming increasingly interested in accessing music by telephone, a

trend accelerated by improvements in technology". He adds, "The mobile phone not only represents an exciting medium for delivering such content, but it also enables our artists to develop an ongoing relationship with their fans through a variety of personalised services." Cedric Ponset, president and CEO of Universal Mobile, says the mobile phone market is a "very promising sector" for UMI. Universal Mobile, which already supplies telecoms operators in Belgium, France, Germany, Italy, the Netherlands, Portugal and Spain, offers content from Universal Music's catalogue, other Vivendi Universal companies and from third parties.

### Welsh act Funeral For A Friend (pictured) are the subject of growing interest from record companies and publishers eager to tap into Britain's buoyant regional rock movement, led by the success of bands such as InMe and Lostprophets.

Funeral For A Friend, who released the EP *Between Order And Model* through Welsh indie Mighty Atom at the end of 2002 and were recently signed by Sanctuary Management, are understood to be attracting attention from Indies and majors from both the UK and US. The band are among the Welsh acts featured on the *MW CD* with this issue (see p11-13).



## Brits upbeat despite security fears

Organisers of The Brits are confident of a stellar turn-out of performers and presenters at this week's event, despite the decision by two award presenters, Kelly and Sharon Osbourne, last week not to travel to the UK due to fears of a terrorist action. "A spokesman for BMG, whose artists Pink and Avril Lavigne were already in Europe before the weekend and are scheduled to appear at the Brits this Thursday (February 20), says none of its artists had expressed intention to cancel their appearance. "It is up to the individuals concerned, but both were planning to arrive in the UK at the weekend," he says. The only performer due to fly into



Pink: set to appear at Brits the UK directly from the US was Justin Timberlake, who is expected to perform a duet with Kylie Minogue. Meanwhile, Johnny Vegas, Jackie Chan, Martin Bashir and US actor Owen Wilson are the latest names to join the presenter list. Jonathan Ross will present Tom Jones with his lifetime achievement award.

## Oram moves up as Asda promotes Inglis

Becky Oram is stepping up as the role of general manager for Asda's entertainment division, pledging to work towards highlighting UK music and renewing a commitment to singles. Oram takes up the role with immediate effect, as David Inglis moves on to the role of director of home and seasonal product within the group. Oram, who will oversee music, video, DVD and games, was initially penned in as Inglis's successor following her management of the handover of a large part of Asda's music and video business to Home Entertainment in 2000. "The big thing for us this year is driving volume and value, continuing



Oram: commitment to singles to focus on singles – which are still very important for us and the business – and focusing on local ranging, as well as continuing to work on our really big store formats," she adds. Oram joined Asda in 1996, gaining experience initially as the entertainment marketing manager

and buying manager on music and games, while also running the video category for a short time in 1999. Music buyer Nick Chilcott and games buyer Raj Varma both report to Oram. David Inglis, who joined Asda in 1997 from BMG Records, says that he had considered the possibility of returning to the record industry with a label, but changed his mind to stay with Asda. "The music market is in a funny place, but one which we predicted pretty accurately some three years ago," says Inglis. "Actively taking part to the wider market is crucial, particularly if we are to sustain the music market and keep it vibrant and interesting."

## newsfile

## CARTHY WINS BBC2 FOLK AWARD

Eliza Carthy was the clear winner at the fourth annual BBC2 Folk Awards at London's Marriott Hotel last Monday, scooping three honours — folk singer of the year, best album, for Angelica and best traditional track. Christy Moore walked away with a special lifetime achievement award.

## HANSON LANDS KEY ROLE IN LEVY'S TOP TEAM

Ian Hanson (pictured), the lawyer who helped broker the Robbie Williams deal for EMI, has been rewarded with a key role working directly with chairman Alan Levy and vice chairman David Munn. Hanson, who first joined EMI UK in 1989 and was most recently executive VP for EMI Recorded Music Continental Europe, is to become senior vice president, chairman's office, for EMI Recorded Music. Hanson will work with Levy and Munn in areas including implementing new business strategies, as well as a new media and digital distribution strategy, and developing new structures for artist deals.



## EASYGROUPO LODGES APPEAL OVER BPI DEFEAT

EasyGroup is planning to lodge an appeal at the Court of Appeal this week, following last month's decision to turn down its application to appeal against the result of the summary judgment in its case against the BPI. Earlier this month, the court went against EasyGroup, whose cafés had operated a downloading and burning service. EasyGroup is also being ordered to pay the BPI's costs, after the organisation was forced to apply for a court order to keep its music without prejudice settlement meetings, held before the court case, confidential.

## CAPITAL WINS DIGITAL LICENCE BID IN KENT

Capital Radio Digital was confirmed as the winner of the Kent digital radio licence bid Tuesday, as the only applicant. The group — a part of Capital Radio — plans to launch a series of new ventures. First up next year, including Capital Gold, Invicta FM, XM, Saga and Kiss, to the region, which offers a potential adult audience of 1.1m.

## HEESE RESIGNS FROM PEOPLESOUND/VITAMINIC

Heese Resins has resigned as managing director of digital music company Peoplesound/Vitaminic UK to pursue a new venture. Heese, who joined the European website Peoplesound more than three years ago, says it is time for him to seek opportunities outside the group. The Vitaminic UK operations will be handled by Roberto Arcada, currently president of mobile at Milan-based Vitaminic Group.

## MP3.COM AND PROLIFICA JOIN FORCES FOR EMI PROMOTION

MP3.com Europe has joined forces with EMI dance imprint Prolifica in a promotion offering remixes a chance to win a record deal as well as new music software and CDs. From today until March 21, visitors to MP3.com Europe's site can win a website in UK, France, Germany, Italy, the Netherlands and Spain can enter a competition to remain tracks by Italian dance act Syntrophica. The winner will receive a Remix MP3 mixing suite, as well as a chance to have their remix commercially released.

## RIGHT RECORDINGS TO ISSUE POSTHUMOUS ROBERTS TRACKS

Right Recordings is planning to release The Rio Sessions, a series of tracks by the singer Malcolm Roberts, which were recorded shortly before he died earlier this month. The singer/songwriter, whose credits stretch back to 1975 in West Side Story and Maggie May in the early Sixties, died on February 7. His funeral takes place on Thursday in Henley-on-Thames; donations can be directed to the British Heart Foundation.

## new playlist

**HOT HOT HEAT** — *Bandages* (Sub Pop/B-Unique) The heat continues to rise on these funky punks who are proving to be a favourite on the airwaves (single, March 10)

**ALEXIS STRUM** — *Addicted* (WEA) This provocative newcomer is sure to make a big impact with this sassy slice of electro pop (single, 10c)

**DYNAMO DRESDEN** — *Playtime* (Plastic Ray) Interesting wonky weirdness from Wales (from *MW New Welsh Talent CD*, free with this issue)

**TERRI WALKER** — *Jesus You Didn't Love Me (Def Soul)* This stunning track from one of the UK's brightest new talents features Mos Def. Look out for remixes by Ben Watt & Kaskadee (from album, March 3)

**ATHLETE** — *El Salvador* (Parlophone) A classic single from a refreshingly original band whose debut album, *Vehicles & Animals*, is slated for an April release date (single, March 24)

**GIRLS ALoud** — *No Good Advice* (Polydor) The Postgraz band have bagged this Brian Higgins-produced Eighties synth stomper, which is a gem of a pop single (single, 10c)

**POLYPHONIC SPREE** — *Light & Day* (Beas Mix) (679 Recordings) The late Of Two members happens transforms the happy clappy pop's joyous rocket into a dubbed-out beat-scapes (single, out now)

**CLUE TO KALO** — *Come Here When You Sleepwalk* (The Leaf Label) Cracky pop songs in a world of lush, glitchy and twirly electronics (album, March 3)

**NEW YEAR YEARS** — *Happy* (Polydor) Highlight from The New York trio's much-anticipated debut album (from *Fever To Tell* album, 21c)

**BLUR** — *Out Of Time* (Food/Parlophone) This laid-back offering profers plenty of Moroccan influences (single, April)

## Classical world loses Ted Perry to cancer

Classical music has lost one of its shrewdest and most talented record makers with the death of Ted Perry, a seminal figure in the promotion of rare and neglected repertoire.

Perry died of lung cancer on Sunday last week (February 9), more than two decades after founding British Independent label Hyperion.

Perry's childhood passion for classical music developed when he became a buyer at EMI's Handley Gramophones, the so-called "gentleman's record shop" in Soho Square. His uncanny knowledge of past recordings extended to total recall of names and catalogue numbers, which he readily reported to anyone who shared his enthusiasm.



Perry: founded Hyperion in 1980

Hyperion was founded by Perry in 1980 from his home and supported through the early years by the managing director's moonlight mimbic-hing activities.

Chance encounters with the music of Hildegard of Bingen and Christopher Page's Gothic Voices led Perry to record Hyperion's most bankable disc, *A Feather On The Breath Of God*, which has sold more than 330,000 copies since

its release in 1992.

In an area of the music business noted for snobbery and pretension, Perry's down-to-earth manner, honesty and integrity proved to be standout qualities, say industry colleagues.

"Ted was unique in the record business," says Canadian pianist Angèle. "One of many young artists to benefit from Perry's support."

"He made Hyperion feel like a big family, one to which you were so happy to belong."

Although Perry's son Simon had taken over as Hyperion's executive director, Ted was at work in the label's south London offices two days before his death.

## IFPI issues big businesses with anti-piracy guidelines

by Martin Talbot

The record industry is appealing to big business in its bid to battle download piracy.

The IFPI last week issued some of the biggest companies in the US and Europe with a guide to the perils of allowing staff to use computers for downloading illicit files.

The document calls on companies and governments to advise employees of the danger of downloads, including the security risks from viruses, firewall breaches and the waste of resources. It also highlights the legal risks faced by companies which allow staff to use work equipment for downloading, including possible injunctions, damages, costs and criminal sanctions against companies and directors.

IFPI chairman and CEO Jay Berman says IFPI investigations have discovered companies and government computer systems hosting and uploading illicit music and film files.

The move by the IFPI comes a week after UK trade figures showed the first signs that the global recession is biting in Britain. IFPI executive chairman Peter Jamieson said that piracy will be at the centre of the agenda for the year 2003, as it bids to turn the market round.

## 2002: THE MARKETS DECLARED

	Singles m	change %	albums m	change %	albums per capita
Australia	11.3*	-8.3	47.7	-5.6	2.6
France	39.3	+3.6	125.7	+2.3	2.2
UK	52.5	-11.8	225.7	-4.1	3.9

\*Note sales declines. EU 2002, change compared to 2001. \*CD singles only.

"At the moment we are seeing some serious increases in physical piracy and downloading," he says. "When the government is soft on crime while doesn't have an emotional side to it, or a clear victim, it is difficult. But we are beginning to get support and we do have to put more emphasis on anti-piracy measures."

IFPI figures show the value of the first quarter fell back to the same level of 2000, after topping £0.5bn for the first time in 2001. This 4.8% decline fell the value of the UK market at £482.0m. In total, 30.1m 12.6m singles and 91.2m albums were sold in the quarter. Within the albums market, the CD held up best of all, with the delivery of 90.1m units representing a marginal increase of 1.3% on the same quarter of 2001.

The total number of CD albums hit an all-time high of 221.6m for 2002 as a whole, while the cassette albums market more than halved to 1.9m units. Even the decline in the singles mar-

ket appeared to slow, according to the BPI. The decline of 8.9% in quarter four — to 12.6m units — was the smallest fall for seven consecutive quarters and the second successive quarter of single digit decline. The figure still represents almost half of the 24.8m singles delivered in the final quarter of 1997.

The importance of greatest hits packages to the albums market declined for the first time in four years in 2002. The number of such titles fell from 20 in 2001 to 17 in 2002, while their share of total sales declines sharply, from 23.5% in 2001 to 16.8% this year.

The UK is among the first to declare its 2002 performance, along with Australia and France. The two overseas markets recorded contrasting fortunes; while France's sales across singles, albums and music video rose by 3.3% to 171.0m units, Australia recorded a 4.4% volume decline.

In terms of per capita music sales, the UK remains one of the strongest markets in the world.

## Guns and rap debate reignites as Howells clashes with Nutter on R4

The gun lyrics debate was re-ignited last Wednesday, when culture minister Kim Howells clashed with Chamberlain's Alice Nutter on Radio 4's Today programme.

On the eve of a debate at the University of Nottingham on censorship in music, the DCMS parliamentary under secretary and Nutter went head-to-head in a discussion which raked up the arguments over the influence of gangsta rap.

Howells resisted calling for censorship, arguing that societies that try to gag artists "end up going wrong," but he commented, "We are looking at it cynically attempting to glorify idiots who carry guns. What I would like to do is for the record industry, which is making a great deal of this, to start thinking seriously about engaging with their writers, their songwriters, singers and bands, and say 'this



Howells: difference of opinion over what we really want to put out?"

Nutter dismissed Howells' arguments, suggesting the rise of gangsta culture has nothing to do with song lyrics, but that "economics create culture".

The issue emerged again during the Music: The Food Of Love Or The Sound Of Hate? debate in Nottingham, chaired by journalist Steve Wells and featuring Nutter, music academic Martin Cloonan and Mediawatch UK's Richard Chamberlain. The discussion revealed that 5% of UK students think music should be censored.

## Roster development Key for Edel in 2003

Edel has declared that it is to concentrate on developing its roster in the coming year, after 12 months of restructuring which has returned it to a stable financial position with profits of €96.2m.

This performance, for the financial year to September 30, 2002, contrasts with 2001, when Edel faced a €207.9m deficit after over-reaching itself with a series of acquisitions and joint ventures that have largely now been dismantled. The extensive disposal is reflected in the fall in revenues over the year from €358.8m in 2001 to just €160.7m in 2002.

● UMG reported a 2% decline in revenues over the Christmas period, which is blamed on currency translation. Sales fell from €2.11m to €2.07m for quarter four. The company stresses that, judged on a constant currency basis, it increased 4% on a strong release schedule.

# Latest wave of guitar bands boost rock magazines' sales

by Robert Ashton

The fickle nature of musical tastes is demonstrated in the latest set of ABC figures, which show the emergence of acts such as The Strokes rejuvinating rock titles with the Pop Idol effect boosting teen titles.

The Strokes, Yeah Yeah Yeahs, White Stripes and other new rock acts have helped Kerrang!, NME and Classic Rock add readers.

Meanwhile, *TOTP* magazine, which has had a torrid last couple of ABCs including a massive 16.5% decline in the previous December to June 2002 figures, has steadied at 244,241. And the BBC's *It's Not* title, which replaced the ailing *Live & Kicking*, posted its first ABC of 104,015, 53% up on *Live & Kicking's* final figures of around 67,000.

At the same time, the grey brigade are continuing to snap up titles such as *Uncut*, which recorded a massive 24.6% uplift over the period, and *Mojo*, which added 3.7%.

However, *numetal* appears to

have lost its sheen with sales at Future's *Metal Hammer* slipping 11.3% to 35,536 copies in the period July to December 2002. And the dance market continues to struggle with *Mixmag* and *Muzik* both losing sizeable chunks of readership.

Future publishing director Robert Price accepts that the hook might have cooled on *numetal*, resulting in the disappointing 11.3% decline in *Metal Hammer*. In turn, though, Future's *Classic Rock* continued its rapid rise – up 26.7% to 40,271 – and has now overtaken *Metal Hammer*.

"I think young kids got onto the *numetal* thing, but have now switched to other areas," he says. "The next market is the new rock of The Strokes and the Darkness," says Price.

In a bid to stop the rot, *Metal Hammer* is being relaunched, steering away from the fashion-led "numetal and junior rock pop scene".

NME publishing director Neil

## WINNERS AND LOSERS

	Jul-Dec 02	Jul-Dec 01	% change
Q	180,215	200,636	-10.2
Mojo	100,418	96,837	+3.7
Uncut	91,204	73,198	+24.6
Kerrang!	84,173	70,841	+19.7
NME	73,338	70,456	+4.1
Classic Rock	40,271	31,794	+26.7
Metal Hammer	35,536	40,060	-11.3
Rock Sound	29,805	31,200	-4.1
TOTP	244,241	245,423	-0.5
TV Hits	153,807	151,292	+1.6
Smash Hits	145,174	162,712	-10.8
It's Not	104,015	n/a	n/a
Mixmag	60,070	91,944	-34.7
Muzik	36,089	40,559	-11.0

Source: ABC

Robinson also acknowledges the debt which IPC owes new rock in helping to increase the inkle's readership by 4.1% to 73,338. "All the bands that are currently coming along are NME bands," he says.

*TOTP* and *It's Not* publisher Alfie Lewis says TV programmes such as

Pop Idol, Popstars, The Rivals and Fame Academy have all delivered ready-made, photographic stars which are ideal for his magazine's pages.

"In the past, we have had to rely on the record companies, but these programmes have helped us completely turn a corner by giving us a regular crop of teen idols such as Will and Gareth," he says.

He also adds that the "texting" fad, which meant kids had less pocket money for teen mags and had hit circulation over the last couple of years, has also plateaued.

In the controlled circulation arena, HMV Choles registered its first ABC of 94,587, over three years after launching as an in-store title across the retail chain. Focussing on non-mainstream genres from jazz, classical and folk to blues, the title has grown to around 76 pages an issue and is underlining its importance with the appointment of Claire White as editor from May, says HMV head of specialist music Gary Rolfe.

## m w comment THE GREAT FORMAT DEBATE RAGES ON



When is an album not an album? If Zwan's debut album is anything to go by, it is when it comes with a free DVD. Featuring 15 minutes of video which has been long analysed over and for good reason – it is crucial to the shape of the business.

When the first moves were made to legislate formats, many years ago, they were largely efforts to prevent the freebie lunatics from taking over the industry – when marketers twiggled the benefits of stuffing pop bands' releases full of stickers, cards and posters. In a lot of ways, that's a different collectable in various different versions of the same product and get the same consumer to buy multiple copies.

Today, the formats issue has changed. Today, it is about something entirely different – about adding value. The key question is, how much value?

There's a school of thought-led schools of thought in the great format debate. One side argues that the existing format rules should be liberally relaxed to allow for a greater range of added extras to be slapped onto albums, to help raise the value of the format at a time when the peer-to-peer environment – among many other issues – is fundamentally changing attitudes towards buying music.

The alternative view is that giving away a full DVD of music videos, live footage or interviews with an album, and letting it into the market at the price of a standard album, is setting ourselves up for pain in the future.

The reality is, probably, somewhere in the middle. There may be some merit in adding an extra disc of extras – DVD or otherwise – to an album to create a special edition. Perhaps such extras could even enable the much-valued paperback/hardback model to become a music business reality.

In other words, if the price of a standard CD album begins to settle around the £10 mark, as appears to be increasingly becoming the case, perhaps the special edition can more legitimately justify the £15 High Street price point.

There are, of course, massive dangers inherent in this. Without some degree of self-restraint a concept which starts off as a "special edition" could rapidly deteriorate to become the norm. And, before we know it, we'll have albums with an hour or more of full motion video, to be on sale for £8.99, or within a three-for-£25 deal.

If chart rules – about formats or otherwise – have any value, they should protect us from ourselves.

As the chart supervisory committee, retailers and labels, struggle manfully with this issue, it is crucial that they keep this thought firmly in mind.

Martin Talbot  
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## Canadian funk punk act Hot

Hot Heat have confirmed a

March 10 release date for

their single Bandages. The

track has been the subject of

growing word of mouth buzz

since being discovered and

championed by Xfm, after

being licensed for the UK to

B Unique from Sub Pop.

Xfm's programme director

Andrew Phillips came across

the band by chance during a

holiday on the West Coast of

America in October. "I

brought it back and we

started playing it that night

and haven't stopped," he

says. "It is the next level of

this kind of sound we have

been looking for – they are a

band that could go a long

way." Hot Heat will be one

of the key attractions at

next month's SXSW festival

in Austin, Texas, after which

they will head to the UK for a

five-date tour.



## Chart rules in focus as DVD holds back Zwan

Chart format rules have again come under focus after the sales of a bonus-DVD edition of WEA London's Zwan album were not counted towards this week's albums chart position.

The album, *Mary Star of the Sea*, was due to appear in the albums chart Top 40 yesterday. In turn, a special edition of the album was set to top the music video chart because of the inclusion of an additional DVD of around 40 minutes of live and interview footage. Had sales of the two packages been combined, the album would have been likely to enter the albums chart in the Top 20.

Under chart rules, any album package is limited to 25 minutes of video; exceeding such guidelines results in the offending package counting towards the video chart. Eminem's *The Eminem Show* fell foul of similar restrictions last year, after

limited initial shipments also included an additional DVD disc.

Official UK Charts Company chart director Omar Malikov says the special edition also breached rules because it included stickers within its packaging. He says that format rules were discussed at the last Chart Supervisory Committee meeting, which took place a week ago. In a bid to update the current restrictions,

"We have proposals currently under consideration, which we would like to introduce as soon as possible," he says. "But there isn't any general agreement on them."

Zwan product manager Emma Newman says WEA London was aware that the DVD edition would not count towards the chart and was not caught out by the rule. "It is an album which we see selling beyond its fanbase," she says.

## Instrument sale paves way for Boosey publishing deal

Nearly 18 months after putting itself up for sale, Boosey & Hawkes is preparing to offload its lucrative publishing interests after finding a buyer for its Instruments division.

Last week, Rutland Fund Management formed a new company, the Music Group, and agreed to pay £33.2m for the Instruments business after protracted negotiations, which saw at least one other suitor – Close Brothers – fall by the wayside.

Now the stage is set for three other groups, *Hot Capital* – which is being supported by former PolyGram Music chief David Hockman – EMI Music and Music Sales, to table bids within the next week for the publishing division. Bids are expected to be pitched at around £50m; a spokesman for

Boosey says "in theory, it should happen quite quickly".

Rutland director Nick Merrill says it had been interested in Boosey's Instruments division before the group offered itself for sale, attracted by its fantastic brands and good heritage.

He says the main work will be to offer strategic and managerial assistance and also help with investment. "The group was under-resourced," he says.

Michael Winter, formerly the managing director of Boosey's video division, will take charge of the new group. Boosey is understood to have wanted to dispose of the Instruments business because it believes it can get a better price for a "cleaned up" public company with only the publishing interests remaining.

# Athlete ready to go for gold

by James Roberts

For a band preparing to release their debut album, Athlete are not exactly the newest name in town. In fact, it has been more than a year since the release of their first EP on Regal which signalled the start of the campaign leading up to release of the album, *Vehicles & Animals*, which is due out in April.

The album's long gestation can be explained by Joel Potts, guitarist and frontman of the Deptford-based act. "We could have made an album and put it out last year, but we decided to carry on working on it and see how things developed," he says.

For a band signed after writing just a handful of songs, the decision to take time to allow them to develop was a wise move. "It gave us the time to really develop our sound and experiment," he says.

This is not to suggest that an Athlete album in 2002 wouldn't have been up to scratch however. With singles such as 'You've Got The Style', *Beautiful* and *Waxstic* already in the can, the band could have quite easily put out a good album. But the fact that the band's label Parlophone did not rush into things allowed a good album to develop into a great album.

"Two of the best songs they have written and recorded came out of the last few weeks of recording," says Dan Keeling, A&R manager at Parlophone, referring to *Shake Those Windows* and *El Salvador*, which will be the next single on March 24. "Other labels might have put it out earlier, but the whole thing was about giving it time to let it develop, not rush them," he says.

The freedom given to the band allowed them to immerse themselves fully in exploring their potential. Most of the original record company advance went into kitting out their



Athlete: (l-r) Steve Roberts, Joel Potts, Carey Willets, Tim Wanstaff

own rehearsal space and studio, *The Bear*, which is sited into a basement underneath a church hall in Deptford High Street. It was here Athlete spent 12 months writing *Vehicles & Animals*, taking time out to play support slots with the likes of Doves, *The Electric Soft Parade* and *The Polyphonic Spree* to road test their work. When playing live, all four members share vocal duties. Likewise, the songs took shape through teamwork. "We all throw things together to come up with a song," says bass player Carey Willets. "Things can evolve from a simple idea like a sample," he says.

Although the band officially formed in 2000, the amiable four-piece go back a long way. Friends since the age of 14, three of the band played together in a Camden-based Britpop band in the mid-Nineties. But it was only when they stopped following that bandwagon and started doing things differently that they started getting noticed.

Although Athlete played it cool by getting a steady stream of A&Rs to trek down to their patch of South East London, the suspicions are that they secretly enjoyed the chase which led to a single deal with Regal, then a long-term deal with sister label Parlophone.

"When I saw them I thought they were like no other band I had seen and their songs stood out immediately," says Keeling, who also signed Coldplay to Parlophone in April 1999 (see breakout).

As the songs that would form *Vehicles & Animals* took shape over the course of 2002, Nick Cave and PJ Harvey producer Victor Van Vugt was brought on board to produce the album. Itself, which was recorded at Mayfair and Great Linford Manor. "Victor led us in new directions without us realising it. He would never tell us to play something in a certain way, but to play somehow get things out of us we never knew we had," says Willets. The resulting album is a snapshot of a remarkably fresh-sounding British rock band at the first stage of their life cycle. The potential for album two, and beyond, is enormous.

But Parlophone accepts that not being able to pigeonhole Athlete's sound may initially confuse people. "Sometimes, when you do things differently, it can take a while for people to get their heads around it," says managing director Keith Wozencroft.

"But if you believe that an album and artist are fantastic, there are lots of opportunities to get the message through."

The delay in releasing an album after the initial media interest could have led to Athlete being overlooked. But the band's music stands apart from current trends.

When asked to hazard a guess at describing their style, most people opt for Steely Dan, others for Pavement. A sign that pinpointing the familiarity of Athlete's sound is no easy task.

"It's the kind of album that you hear round a mate's house and then things build from there," says Keeling.

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## LONG-TERM APPROACH DELIVERS STRONG RELEASE SCHEDULE



Coldplay sign to Parlophone in London's Trafalgar Square in April 1999

Athlete's landmark debut album highlights Parlophone's mantra of artist development that runs throughout the company. "There is no fixed plan other than enabling artists to make the best records they are capable of making," says managing director Keith Wozencroft.

Part of the plan is to be able to deal with the unexpected. Starting with their debut album *Parachutes*, Coldplay's success was unusually quick and certainly unexpected. "Our first expectations for *Parachutes* were that it would sell 50,000 copies," says A&R manager Dan Keeling. "It is now past the six-times platinum mark.

But with other acts – as is the case with *Idolista* and *Beverly Knight* – a longer term view is crucial and it can take until album three to really make an impact. It is

that level of commitment which is key to the long-term strategy that has furnished Parlophone with an enviable schedule of UK-legend album projects for 2003.

Blur return on May 5 with their seventh as yet-untitled album, closely followed by Radiohead's sixth album which is currently being mixed. Solo artist Jamelia returns from a break with her second album in June, preceded by the single 'Bout In May, while Kylie Minogue is also currently working with various writers and producers on tracks for her third Parlophone album later in the year.

Factor in key albums from affiliate labels such as JBO (*Futureshock*), *Credence* (*Dirty Vegas*) and Regal (*Atlie*, *Beta Band*) – plus ongoing campaigns for the likes of Coldplay – and you have a UK roster which is the envy of many a major label.

A C BOUTSEN	CHRISTIAN JAMES	GARETH GRAVELL	JOHNNY NASH	MICHAEL ANDERSSON	ROY MILLS
ABRAHAM JUKES	CHRISTINE VAN DYKE	GARETH MILFORD	JOHN DALL	MICHAEL GRANT	RUFUS STONE
ABRAH UL-HAQ	CHRISTY JONES	GARY DOUGLAS	JONATHAN ALLEN	MICHAEL KUTNER	RUSS STAPLEFORD
ADAM HATES	CINDY REISER	GEOFF BAILEY	JONATHAN LINDSTROM	MICHAEL MCAVOY	RUSSELL DEFFELER
ADAM PETERS	CLAIRE INGRAM	GEOFFREY WAKEFIELD	JONATHAN SHARP	MICHAEL STEWART	SARAH FOLEY
ADRIAN PEAT	CLAIRE NICOLSON	GEORGE FORD	JONATHAN UNSER	NICKY CURRY	SCOTT FENLEY
ADRIAN POWELL	CLARE HOPMAN	GEORGE ROBINSON	JORGE BATISTA	NICKY DORE	SEANAG MCCOINCH
ADRIAN REA	COLETTE APPELEY	GERARD LYNCH	JORN CAHL	NICKY JONES	SEVEND ANDRAE
AL NUMAN	COLIN BROWN	GERRY PRINCE	JUDY MARTIN	MIROSLAV BERHOUTKA	SHANNON HARRIS
ALAN GRANT	COLIN CASE	GERRY SHEPHERD	JULIAN COPE	NIRWAIS	SHARON BARTON
ALAN HANKSHAW	CONAN MANCHESTER	GINNY GLEE	JULIAN GYBELL	NISS AUDRY	SIMON BALLEY
ALAN HANKSHIRE	CUTHBERT J MARONIE	GLEN CLARKE	JULIAN PEAKE	MONIKA SILVERSTRAND	SIMON DE WINTER
ALAN HENDERSON	CYRIL RUBENS	GORDON MCKUILTEN	JULIE PAYNE	MR OIZO	SIMONE DENNY
ALAN ROWE	DALE MALONEY	GRAEME DURCAN	KADRIA THOMAS	NAIDA COLE	STACY FLURK
ALESSANDRO TAMPIERI	DAMIEN EGAN	GREG D'ANGELO	KAREN FREEDMAN	NARDO BAILEY	STEVE CURRIE
ALEX ELLINGER	DANN LIEBERMANN	GREG LAWSON	KARL OLOF WENNERBERG	NATHAN DAMBUZA	STEVE KOSTELNIK
ALISON BALLEY	DARA MULLAN	RAHMAN THOMAS	KARL VANDEN BOSSURT	NATHAN MOORE	STEVE LINDSAY
ALISON WARREN	DARYL DODD	ROSELA RACHBONE	KATY ROSS	NEIL WILSON	STEVE GEBORNE
AMIT PUTNI	DARA LALOU	HENRIQUE DA SILVA	KATIA LEMPKOWICZ	NEVILLE YOUNG	STEVE ROBERTS
ANDREW HODGE	DARVY JONES	HOWARD DAVIES	KEITH ALEXIS	NICK AMOUR	STEVE SARDAR
ANDY BOUCHER	DAVE COLQUHOUN	HYWEL W BOWEN	KENDRICK ISADORE	NIGEL HAYES	STEVE SIMON
ANDY SEWARD	DAVE FORDE	IAN BRUCE	KEVIN MCKENZIE	NIKKI SUN	STEVEN BIGGS
ANGELA MURROE	DAVE HALFORN	IAN COMLEY	KIRBY FURLONG	NOEL FRANKLIN	STIRLING
ANTONY MCCRACKEN	DAVE HEALY	IAN GREEN	KWEE SHRAMAN	OISIN MURRAY	BATTENCOURT
ANTONY RANDALL	DAVE MATTOX	IAN KING	KYBERLEY PEER	OWEN REES	STUART BOYLE
ANYNA GORDON	DAVE RAWLINGS	IAN MACIVER	LARRY PRICE	OYANA WALSH	STUART HAINA
ARIANE ROTH	DAVID ELLIOTT	IMMANUEL ELIAS	LAURENT GARNIER	PATRICK KIERNON	SUE ROTHESTEIN
AUDREY PARKES	DAVID ESSEX	INFLEXION	LAURIE JONES	PATRICK WAITE	SUFF SAKOOR
BALAJI SRIVASTAV	DAVID GRANT	INGRID WEBSTER	LAWRENCE OAKLEY	PAUL MORGAN	SUSAN LYNN
BEATRICE HAYESAS	DAVID HARRAN	TRENE KING	LEE POW	PAUL RESSENDE	SUEI DAVIES
BER CROFT	DAVID LEONARD COOKE	JACK BERRY	LEN FARI	PAUL WALLER	BALVIND SINGH
BER KUMARD	DAVID PENTLAND	JACK MANDELL	LEON MURACGLIA	PAUL WATSON	THOMAS
BER THOMAS	DAVID WHITAKER	JACK THOMAS			
BER TRAMER	DAVID JOSEPH				
BERNARD...					

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BETHAN SMALLWOOD	DENIS NEWBY	JAMES FINNEGAN	LUIGI DE FILIPPI	PETER HUGHES	PETER POPLER	TERRY WOODRAMS
BIGGAN STROM	DEREK KAYE	JAMES FULLER	LUKE BRIGHTY	PETER WILGSON	PHILIP HARVEY	THOMAS WASHINGTON
BILL SHEETS	DEREK THOMAS	JAMES WILLIAMS	LUKE SLATER	PHILIP HARVEY	PHILIP ZDAR	TIM ARCHER
BILL SLIGHT	DERRICK MCINTYRE	JAQUELINE HEADLAM	LUKE VIBERT	PUI FAN LEE	PHILIP ZDAR	TIM CLANSFIELD
BILLY NICHOLAS	DES DYER	JAROSLAV KULHAN	MALCOLM JOSEPH	QUINN WALLEY	PHILIP ZDAR	TIM MACLEOD
BJORN CHARLES DREYER	DICK SCARFE	JAVIER ORTEGA	MALIK WORTHY	RACHEL SOLOMON	PHILIP ZDAR	TIMOTHY LANDALER
BOB ENGLISH	DILYS DUKU	JAY MCALLISTER	MANORAMA SHARMA	RAPHAEL DEJESUS	PHILIP ZDAR	TINA HARRIS
BOBBY MIDGELY	DIRK DIERICKX	JAYESH PATEL	MARC GUMBERG	RICCARDO DONI	PHILIP ZDAR	TOM ORTON
BOOM BASS	DJ LOTTIE	JERAN-MICHELE JARRE	MARCUS DYNE	RICHARD BAMPING	PHILIP ZDAR	TOM PARKER
BRADLEY DAYMOND	DOMINIC YOUNG	JENNIFER ISMAIL	MARGARET CAMERON	RICHARD BAMPING	PHILIP ZDAR	TOMAS HULCRANTZ
BRIAN ADAMS	DREN MCCONNELL	JESSE SAUNDERS	MARION BEROIST	RICHARD BAMPING	PHILIP ZDAR	TONY DIBLASI
BRIAN HAWKES	EDDIE SEVERN	JIM RYAN	MARK FORDSHAW	RICK FLICK	PHILIP ZDAR	TOM FISHER
BRUCE DUKER	ELERI TWINGO	JIMMY CLARK	MARK SHERIDAN	RITCHIE CLOSE	PHILIP ZDAR	UTHE LEMPER
BUNT EYZARD	ELISABETH TROY	JIMMY LEE	MARK VAN DALE	ROB LORD	PHILIP ZDAR	VAL BAIU
CAMERON SAUNDERS	ELISABETH FRASER	JIRI PANOCHA	MALAINE GORDON	ROBBIE TAYLOR	PHILIP ZDAR	VIVIAN JOSEPHS
CAROL JOHNSON	EMILIN COMER	JO DIXON	MARISTA GARCIA	ROBERT CHATER	PHILIP ZDAR	WALLEN KJALAND
CARL FYSH	EMMA WALFORD	JO DONNELLY	MARTIN BIGGS	ROBERT CHATTER	PHILIP ZDAR	WANDA MJEALD
CARLA OLLA	EMMETT CASLEY	JOANNE GENT	MARTIN BLUEHERFF	ROBERT CHIVILLES	PHILIP ZDAR	WANDA MJEALD
CATHERINE WOOD	ENYOMAM GBESEMETE	JOE JACKSON	MARTIN FORD	ROBERT CHIVILLES	PHILIP ZDAR	WENDY ASIEDU
CHANTELLE PHILLIPS	ERIC EADEN	JOHN GRAHAM	MARTIN JONES	ROBERT GROSSEAU	PHILIP ZDAR	WILLIAM HINCHIE
CHARLES DOTOIT	ERIC STONEROOK	JOHN KIRKLAND	MARTIN SAGE	ROGER FRITZ	PHILIP ZDAR	WILLIAM LIESENGAIG
CHARLIE GRIFFITHS	ERIK STORKE	JOHN LYDON	MARTY PHILLIPS	RONNIE LECHY	PHILIP ZDAR	XAVIER DEBRAZ
CHARLOTTE DAFFEY	ESTEVE DA SILVA	JOHN MOORES	MARY KINNI	RONNIE MCGRATH	PHILIP ZDAR	YOSHIO IWAY
CHRIS BRUCE	FRANK ERNEST CLARKE	JOHN O'NEILL	MASIMO MOSCARDO	RONNIE PONELL	PHILIP ZDAR	YVONNE WHAI
CHRIS MARRA	FRANK HORROCKS	JOHN PERRY	MATS PERSSON	RONNIE STEVENSON	PHILIP ZDAR	ZAFIR ZAMAN
CHRIS MILLWARD	FRED HARR	JOHN SWANICK	MATTHEW MARDEN	RONNIE VERREL	PHILIP ZDAR	ZAK MORRIS
CHRIS SHEPPARD	FREDRICK...		MAURICE BIRD	ROSIFF WARR	PHILIP ZDAR	
CHRIS...					PHILIP ZDAR	



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## US chartfile

50 CENT GRABS  
TOP POSITION

Rush-released on Thursday February 6 to foil bootleggers, much-hyped rapper 50 Cent's (pictured) Get Rich Or Die Tryin' set exceeded even the most optimistic projections by selling a colossal

872,000 copies in just five days to debut emphatically at the top of Billboard's Top 200 album chart. That is 101,000 more than the rest of the Top 10 managed in the full seven-day cycle and exceeds the highest first week sales of previous and present rap sensations such as

Snoop Dogg, Jay-Z, DMX, P Diddy and Nelly. In fact, the top rapper ever to make a bigger first week impression is Eminem, whose

Shady label released Get Rich Or Die Tryin'. 50 Cent — real name Curtis Jackson — has had a

framed life to date. A former drug dealer with a prison record, he was shot nine times in a drive-by shooting in 2000, he is

involved in vitriolic and venomous feuds with several other members of the hip-hop fraternity and is currently on bail for firearms offences. His Wanksta single is featured in 8 Mile, the Eminem movie, and is currently number 18 on the Hot 100. It is still in the ascendancy but has been

outranked by Da Club, the first single from Get Rich Or Die Tryin', which improves 4-2 this week and is looking a good bet to take the singles chart crown

for the last three weeks by Jennifer Lopez's A.I. Have. The release of Get Rich Or Die Tryin' gave the US market a much-needed shot in the arm last week, with sales of the Top 200 soaring 43.5%. Even after stripping the 50 Cent album out of the chart, sales improved by 18.9%. Country singer Blake

Shelton secured the week's only new Top 10 debut, entering at number eight with The Dreamer, while Kid Rock's 64 week-old

Cocky album enjoyed another massive surge, exploding 7-3 with sales up 37.8% week-on-week.

Among UK acts, Coldplay again lead the way with a Rush Of Blood To The Head. Helped by the success of the single Clocks — which jumps 62-55 on the Hot 100 this week — their first week registers a 5.5% increase in sales week-on-week but slips 20-24.

Rod Stewart's It Had To Be You — The Great American Songbook slips 23-28 this week, despite an 11.7% boost, and flashes past the 1m sales barrier after just 16 weeks in the shops.

The only British album among

Sho Boy's (pictured) Disco 3. It debuts at number 188 with just 5,900 sales. It is the duo's 13th US album chart entry and their second for Sanctuary Records.

Their first release — from which most of the songs reworked on Disco 3 originated — reached number 73 last May. The first Disco album reached number 95 in 1987, while Disco 2 got to number 75 in 1994.

Alan Jones

Tiscali signs deal with O2  
for 'free' online music trial

By Joanna Jones

Tiscali, the internet company which last year caused a music industry storm by advertising with controversial file-sharing service KaZaA, has become the first European ISP to bundle free access to legitimate digital music as part of its standard service.

Tiscali customers will initially be able to download free music during a six-month trial, following a deal between the European ISP and the digital music distribution company O2.

Under the deal, Tiscali's narrowband and broadband customers in France, Germany, Italy, the Netherlands and UK will have limited access to O2's catalogue of 150,000 tracks, including repertoire from BMG, EMI, Universal and Warner and a host of Indies.

Narrowband users will be able to download 30 tracks or stream 300



Mariani: legitimate service

tracks during the trial and broadband users will get access to an additional 100 tracks, while heavy users can trade up their basic membership package to Tiscali Music Club.

Tiscali's senior VP of access and media Mario Mariani says this new initiative demonstrates the company's continued commitment to legitimate online services.

He says if the trial is successful in netting new customers and retaining

existing users it will become part of Tiscali's standard offer.

"We have worked with the labels to create an alternative to illegal P2P services," he says. "People will experience the value and quality of a legitimate service compared with illegal file-sharing, which is not high quality, sometimes risky and slow."

Mariani adds, "We have always been on the side of legal distribution and have invested significant effort, money, time and stress to get there."

The ISP, which has 7m users in 16 countries, experienced a backlash from the record industry last October when it struck a marketing deal with peer-to-peer service KaZaA, advertising its high-speed broadband service on the site in return for paying a bounty for each user signing up.

At the time, the ISP dismissed Tiscali's claim that it was promoting

the development of legitimate online services as "absolute nonsense", while the company says it is just one of many who have advertised via KaZaA.

Mariani confirms that the company is not currently advertising with KaZaA, but did not confirm the relationship had come to an end.

Commenting on Tiscali's latest move, IPI's chairman and CEO Jay Berman says, "We welcome the development of all legitimate online music services including Tiscali and O2's venture. We hope this means that Tiscali has decided to stop supporting services like Kazaa, which undermines deals like this in which music is authorised and paid for."

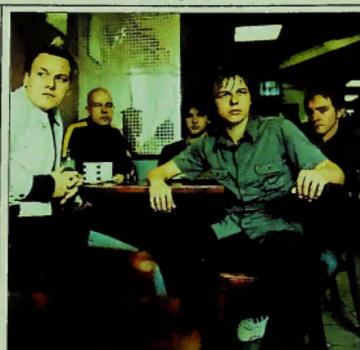
O2's CEO Charles Grimsdale says the new Tiscali deal will show consumers there is a "compelling alternative to piracy".

Official bootlegs  
for sale after gigs

Two new initiatives harnessing technology and the live music sector were unveiled last week, with Sony Music Holland and US company DiscLive announcing schemes to allow music fans to buy songs performed on the night of the concert.

Sony Music Holland announced that fans attending Acids en de Munnick gigs would be able to choose from six CDs each, including two live songs recorded that evening as well as two studio tracks. The legitimate bootleg CDs, produced in collaboration with Music Power and LiveTracks, cost €69.99 each and can be picked up at Free Record Shop outlets.

Meanwhile, US company DiscLive was reported to be close to launching a service selling CDs of concerts at the venue.



UK act @udapest (pictured) are picking up early media support in the US, after signing a deal with Universal via its Republic imprint for the US, Canada and Mexico. Last week, Budapest's track Is This The Best It Gets entered music TV station Much

Music's new music chart at number 6. "We are really encouraged by the feedback at this early stage," says

Jonathan Green, partner of the band's Eastyreet label. US radio promotions company Jeff McClusky & Associates

also reporting strong interest in Budapest from tastemakers. In the UK, the band have secured high-profile exposure on forthcoming BBC1 drama

Final Demand, which stars Tamsin Outhwaite. The prime time series will feature the band playing themselves

and includes eight songs, which were filmed on location at London's Forum. The drama is scheduled for broadcast in May. Budapest will also be

supporting Tom McCrae on his forthcoming UK tour.

IPI paves way for common  
online identification system

A new global identification system designed to accurately track and identify music delivered online received a cautiously positive welcome from the UK record industry when it was launched by the IPI last Monday.

Global Release Identifier or GRID, which has been developed by the IPI in conjunction with the RIAA over the past two years, is being hailed by the organisation as an important step in the legitimate and efficient delivery of music online.

An electronic version of the Universal Product Code (UPC), which currently identifies CDs, the GRID system is a means for grouping singles, album tracks, groups of tracks and multi-media releases distributed electronically.

The IPI will administer the system on behalf of the industry and distributors will have to pay an annual fee of £150 for the service. GRID is not designed to replace the UPC or International Standard Recording Code (ISRC), as any electronic release containing



Jessop: common ID system

sound or music video recordings will still have to feature ISRC codes. One identifier gives any individual company the potential to allocate codes for in excess of 30m different releases.

Paul Jessop, chief technology officer for the IPI, says, "The benefits are potentially that the whole industry can eventually line up behind a common ID system, rather like the format of the number plate."

The IPI stressed the importance of co-operation with all the labels in developing the system, while AIM welcomed universal application of a standard ID system.

Sony tight-lipped over  
possible restructuring

Sony Music has declined to comment on reports that it is examining plans for a "fundamental restructuring" of its global operations.

The reports came last week as Andrew Lack continues his review of the company, a month after taking over as chairman and ceo from Tommy Motola.

The Financial Times report suggested that Lack's review of the music division could cover artists contracts and the future means of distribution, in both the physical and digital space.

A Sony spokesman declined to comment further, although Music Week understands that discussions Music in New York regarding possible restructuring.

In an interview with the FT, chairman and chief executive of the Sony Corporation of America, Sir Howard Stringer appeared to explain the appointment of Lack, the former president and ceo of NBC.

He said, "The industry has been run by A&R people and at this point we need a better view. If you rein-

vent the business plan, it requires a different attitude, especially when you are trying to marry (the business) with movies and electronics."

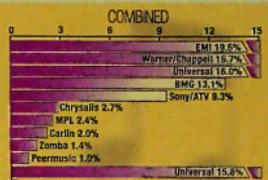
In another FT interview, Sony Corporation chairman Nobuyuki Ide dismissed suggestions of a civil war between the company and Sony Corporation profiting from sales of CD-Rs and burners, to the detriment of Sony Music — but suggested Sony could do more to "synchronise" its operations.

In a separate statement, Sony Corporation confirmed it is examining its management structure, but stressed that "no specific decisions have been taken".

The company was responding to FT reports that Ide is planning to disband the separate management boards of Sony Music and Sony Pictures Entertainment, instead managing the company's global operations via three hubs.

A European hub, overseeing all aspects of Sony Corporation's operations, would be headquartered jointly in Berlin and London. It suggested.

2002 FULL-YEAR PERFORMANCE

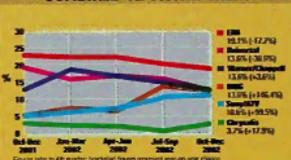


Source: Compiled by MW from Midwood Brown data

TOP 10 SINGLES FOR 2002

Title/Artist	Publisher
1 ANYTHING IS POSSIBLE Will Young Warner-Chappell 25%/EMI 25%	
2 EVERGREEN Will Young Warner-Chappell 12.5%/BMG 25%/Peermusic 12.5%	
3 UNCHAINED MELODY Gareth Gates MPL Communications 100%	
4 HERO (feat) Jelic Rive Deite 50%/EMI 50%	
5 DILEMMA Nelly feat. Kelly Rowland Warner-Chappell 85%/EMI 5%/BMG 10%	
6 A LITTLE LESS CONVERSATION Elvis Presley Carlin 100%	
7 ANYONE OF US Gareth Gates BMG 50%/Warner-Chappell 25%/Peermusic 25%	
8 WHENEVER, WHEREVER Shania Sony 75%/Universal 25%	
9 THE KETCHUP SONG (feat) Jay Leno Sony 100%	
10 JUST A LITTLE LITERY X EMI 50%/Big Life 50%	
11 WITHOUT ME Eminem Chrysalis 16.66%/BMG 37.5%/Universal 6.66%/Others 38.18%	

COMBINED 12-MONTH TREND



WRITERS OF 2002'S TOP SINGLES

Title/Artist	Publisher
1 BRAIDE/DENNIS Will Young Warner-Chappell/EMI	
2 HAGGESS/HELFSSON/REYER Will Young Warner-Chappell/EMI/Peermusic	
3 NORTHZARET Gareth Gates MPL	
4 BARRY/IGLES/SMITH/TAYLOR Elvis Presley Rive Deite/EMI	
5 GAMBLES/IGLES/SMITH/MOON Nelly feat. Kelly Rowland Warner-Chappell/BMG	
6 STRANGE/DAVIS Elvis Presley Carlin	
7 MAGNUSON/KREIGER/ELFSSON Gareth Gates Warner-Chappell/Peermusic	
8 RUIZ/BENTO Las Ketchup Sony/Universal	
9 ESCOFFERY/HAMMOND/HAMMOND Shania EMI/Big Life	
10 MATHERS/BASS/MCLAREN Eminem Chrysalis/BMG/Universal/Others	

So routine has it become, that few will be surprised to see who topped the publishing market shares in 2002. It was, once again, hard to see beyond EMI Music Publishing in 2002 – for an incredible eighth year in succession.

It is not since 1994 that another company – Warner/Chappell, in fact – picked up the biggest share of singles and albums chart business for a given year. And it was, after a relatively quiet half decade, the AOL Time Warner company that mounted the strongest challenge to EMI in 2002.

The overall figures saw the traditional hierarchy re-established since Universal – then PolyGram Island – usurped Warner/Chappell as pretenders to EMI's throne in 1996.

To all but Universal and, possibly, EMI, this year's figures offer an attractive vision to watchers of the publishing shares, reinstating a competitive edge to the rankings. A year ago, 2001's end-of-year figures saw EMI substantially ahead of the rest of the field, with a 28.4% share, while only two other companies claimed double-figure shares.

This year, while EMI remains on top with 18.6% of the overall market, Warner/Chappell claims 16.7%, Universal 16.0%, BMG 13.1% and Sony 9.3%.

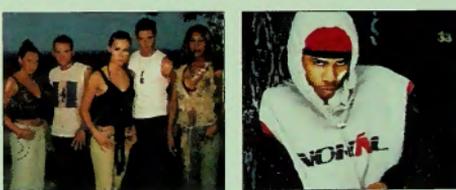
The strength of Peter Reichardt's unparalleled team showed itself most fully in the albums market with shares which marked an improvement on 2001 – up from 20.7% to 22.4%. The greatest single driver of its success was Robbie Williams, whose Escapology album was the biggest-selling album of the year, although it is worth noting that, while EMI claimed just under 50% of that title, it could also lay claim to shares in the second and third biggest albums of the year, in the form of Pink's Missundaztood (60%) and Enrique Iglesias's Escape (60%).

Indeed, despite the Document-only Robbie factor, there was never any doubt about EMI's domination throughout the year. At no point did its lead fall below four percentage points, as it started and finished with a victory margin of 6.5 points, with leads of 5.3 and 4.4 points in quarters two and three.

In second place on albums, Warner/Chappell's biggest title across the year was its 100% claim to the Red Hot Chili Peppers: By The Way, the sixth biggest album of the year and the publishers' only significant claim to any of the year's 10 biggest chart sellers. And, although Universal piped Warner/Chappell to second place overall in the final quarter by a tiny margin – 0.01 of a percentage point – it was Warner/Chappell which ousted it as the closest challenger to EMI's reign. In fact, WC took full honours for the year as a whole within the singles market, picking up a 16.8% share ahead of EMI on

BATTLE HEATS UP AS EMI RUN CONTINUES

While EMI continued its run by lifting the overall publishing title, its rivals mounted a strong challenge in 2002, writes Martin Talbot



Liberty X (left) helped EMI stay dominant overall, while Nelly boosted Warner/Chappell's

GRAY HELPS CHRYSALIS TOP INDIES LEAGUE

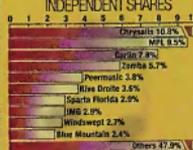
The enduring appeal of David Gray helped drive Chrysalis Music to a second successive claim to the title of biggest independent publisher in 2002.

Jeremy Lascelles' Chrysalis operation took the title with a marginal decline on last year's figures, its 10.8% of the indie sector translating to 2.7% of the market as a whole (compared with 11.7% and 3.3% respectively). This year's achievements included 100% of David Gray's A New Day At Midnight and 90% of the previous White Ladder album (at 1.4 and 3.6 in the biggest-selling albums of the year) and small stakes in albums by Avril Lavigne and Blue, not to mention 16.66% of Eminem's Without Me.

Last year's runner up, Zomba, saw its share almost halve, from 10.0% of the indie sector last year to 5.7% this year, despite claiming 50% of Shania Twain's Up. It didn't help that its figures only count for the first 11 months of the year, its shares contributing to its new owner BMG in December.

Knocking Zomba back into fourth place were two companies which benefited in a big way from the power of nostalgia. MPL

FULL-YEAR COMBINED INDEPENDENT SHARES



Source: Compiled by Music Week from GQQ data

appears nowhere in the all-market albums Top 10, but its claim to 100% of Unchained Melody – recorded by Gareth Gates in 2002 – gave it rights to the second-biggest single of the year. Meanwhile, Carlin's move into third place was driven by Elvis. As claimant to 54% of the Elvis album, Carlin was the only indie with a significant share in any of the year's biggest 10 albums (pushing it to 2.0% of all albums), although it also managed a strong singles share of 2.5%.

16.1%. Besides its claim to shares of both sides of Will Young's Anything Is Possible/Evergreen 1.8m-seller, Warner/Chappell also claimed shares in Nelly's Dilemma and Gareth Gates' Anyone Of Us. It also pulled Sound Of The Underground out of the drawer for the debut of Girls Aloud, a copyright which has continued to earn it share well into 2003.

The singles market was immensely competitive, with Universal's 15.8% barely a fraction of the percentage point behind EMI's 18.1%. While its second place on singles is clearly creditable, it is a long way off the extraordinary 37.7% share it claimed of the 2001 singles market, but EMI could then claim 100% of three of year's Top 10 sellers and boast significant claims to another three.

Universal's third place will be disappointing to Paul Cornelly's team, although they should be heartened by the fact that their overall share is exactly the same as it was last year, 16.0%. It is simply that the competition has got better. In singles, Universal actually claims a higher share in third place this year than it did in second place last year, claiming 100% of Holly Valance's hit Kiss Kiss, as well as big selling covers including The Logical Song and Light My Fire. In the albums field too, its position as biggest shareholders in Westlife's greatest hit album Unbreakable and Blue's One Love further suggest that it remains on target in the pop arena.

Below the traditional Top Three, BMG appears to be emerging as a genuine contender, with a singles share which more than doubled year-on-year, and an album share which was up more than 60%. Its albums share of 13.9% was buoyed by some claims to the biggest albums of the year, including 49% of Robbie Williams' Escapology – through its deal with its former co-singer Gay Chambers – 100% of Coldplay's A Rush Of Blood To The Head and 52% of the Eminem Show. In singles, the company's only claims to the biggest 10 singles included 25% of Evergreen, 10% of Nelly's Dilemma and just over one-third of Eminem's Without Me.

Sony/ATV, in contrast, will be disappointed to drop from fourth to fifth, despite increasing its share – another effect of the greater rivalry at the top end. Its strength was in singles, where it claimed 75% of the Shania's hit Whenever, Wherever and 100% of The Ketchup Song – as well as 100% of Darius Goff's Beddingford's copyrights and Will & Gareth's cover of the Beatles' tune Long & Winding Road.

Certainly, it has been a long and winding road since EMI was last pushed from its perch, at the top of the publishing shares. On the basis – and the margin – of its victory over the past year, it will be some time yet before it surrenders that position.

CLASSICAL news by Andrew Stewart

LANG LANG SECURES GRAMOPHON DEAL

Prodigious talent and a rare ability to communicate strong emotions have landed Chinese pianist Lang Lang (pictured) an impressive five-year contract with Deutsche Grammophon. The 20-year-old performer, who won a standing ovation following his Carnegie Hall debut in 2001, has been labelled as the Tiger Woods of classical music by the New York Post.



The Chopin piano concertos and a solo recital album.

Lang Lang's individual, often daring, interpretations have attracted a strong following in the United States, while his debut performance at the 2001 BBC Proms in Rachmaninov's notoriously difficult Third Piano Concerto set the foundations for a growing UK fan base. The Proms performance was subsequently released on the American independent Telarc label, one of two Lang Lang discs already in the catalogue.

Deutsche Grammophon plans to launch its new relationship with Lang Lang with an album of Tchaikovsky's First Piano Concerto and Mendelssohn's G minor Piano Concerto accompanied by the Chicago Symphony Orchestra and Daniel Barenboim. The disc is set for UK release in July.

The yellow label's roster of young artists and new signings has grown in recent years as part of a corporate strategy to restore DG's place as the leading classical record company. Lang Lang's addition to the books follows the signings of violinists Ilya Gringolts and Hilary Hahn, pianist Hélène Grimaud, and Russian soprano Anna Netrebko, and the move of exciting early music group Concerto Köln from Warner to Deutsche Grammophon.

"Ever since I was two years old, I grew up listening to Deutsche Grammophon's great artists and their top-line recordings and have always felt a close emotional connection to the label," says Lang Lang. "My lifetime dream has always been to record with the top

orchestras and conductors of the world. I am thrilled to see this dream become a reality and look forward to working with everyone on these projects. My hope is to share my passion for music with more people, especially the younger generation, and bring peace and joy to all." Reported recording plans include a disc of the Chopin piano concertos and a solo recital album.

RADIO THREE BACKS RPS AWARDS

Radio Three has joined forces with the Royal Philharmonic Society to serve as media partner to the venerable music institution's prestigious annual awards. This year's RPS Music Awards, which is to be presented at London's Dorchester Hotel on May 7, will include a new Radio Three audience prize chosen by listeners to the network.

Nominees for the Radio Three Listeners Award are considered to have made outstanding contributions to the station's broadcast output in 2002. The list of a dozen names includes significant recording artists and others at the start of their careers. Simon Rattle, Royal Opera House music director Antonio Pappano and 2002 Gramophone Award winners Jonathan Lemalu and Maxim Vengerov make sure that EMI Classics is well represented in the nominations. Baritone Matthias Goerne and pianist Mitsuko Uchida fly universal Classics' flag, while the value of the classical indie is highlighted by the presence of Gramophone Award winners Angela Hewitt (Hyperion) and Solo Isokowski (Orndine). Mezzo-soprano Sarah Connolly, Mstislav Rostropovich and Colin Davis complete the voting shortlist. Further details are offered on the Radio Three website, www.bbc.co.uk/radio3.

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ALBUM of the week



CPE BACH: The Resurrection and Ascension of Jesus. Soloists; Ex Tempore; La Petite Bande/S. Kuijken. Hyperion CDA67394. In a month scored by the death of Hyperion's founder Ted Perry, it is comforting to be reminded of his independent label's combative presence under the marketplace. This disc, recorded last June in Bruges, offers a heartfelt reading of CPE Bach's late oratorio, produced with a care that benefits the consumer and reflects well on the record company. Early music pioneer Sigiswald Kuijken (pictured) has a knack of revealing the bold instrumental colours and rhetorical effects in this music without using aggressive phrasing and unmusical gestures. His cause is helped by eloquent singing from the Genz brothers and Uta Schwabe.



REVIEWS

For records released up to 3 March 2003

VASKIS: Symphony No.2; Violin Concerto 'Distant Light'; Storgards; Tampere Philharmonic Orchestra; Ostrobothnian Chamber Orchestra; Kangas (Orndine OPE 1005-2). Latvian

composer Peteris Vaskis has forged a cut following not unlike that associated with the music of Arvo Pärt. Independent Finnish label Orndine has played a big part in raising Vaskis' profile and now turns up with an essential disc of his music. The 40-minute Second Symphony, commissioned for the 1999 BBC Proms, explores the human tragedy of the last century but ends on a more optimistic note. Contemplative stillness characterises the Violin Concerto of 1998-97, played with a hauntingly beautiful sense of its meaning by John Storgards and the Ostrobothnian Chamber Orchestra.

WAY AHEAD OF THE GAME — The Lyrics of Johnny Mercer. Richard Rodney Bennett etc (Black Box BB2018). Smooth jazz comes as second, perhaps even first, nature to Sir

Richard Rodney Bennett, but never covered with a band veneer. The composer pianist's vocals bring out the colour and wit in Mercer's lyrics, while Bennett's arrangements for small ensemble retain the original big band pizzazz of numbers such as 'I'm Way Ahead Of The Game and Come Rain Or Come Shine.



AN EVENING HYMN: Including motets and songs by Purcell, Stanford, Richard Rodney Bennett, Warlock, Ireland, Britten etc. Leppage-Dean; Choir of St John's College, Cambridge/Robinson (Naxos 8.557129). Oliver Leppage-Dean follows in the footsteps of Ernest Lough, Aled Jones, Jeremy Budd and Anthony Way as boy treble soloist, although this Naxos disc of the month presents the former St John's College chorister in a programme of anything but the traditionally cheesy repertoire. Leppage-Dean's voice slipped into manhood soon after completing this John Rutter-produced recording, pre-echoed on disc by moments of vocal tension. But the spirit of his work and his love of repertoire, including Gerstwin's Love Walked In, lift it far above the mundane.

MUSIC FROM THE MOTION PICTURE

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# SINGLE

## of the week

**EMINEM: Song For The Moment** (Interscope/Polydor 4978612). Having demonstrated with 8 Mile spin-off *Lose Yourself* that Eminem is still one of the few major artists whose talent matches his stature, Polydor go back to the *Eminem Show* for a third single. Inevitably, it is his Aggro-sampling track, all faded wisdom and power chords, a fearlessly commercial choice, and it sounds like a number one. However, he can do much better, and frequently does.



# SINGLE reviews



**DARIUS: Incredible (What I Meant To Say)** (Mercury 0639782). Co-written by Darius, this spiky love song is the third single from his platinum-selling album

*Dive In*. With an acoustic guitar hook guaranteed to make radio listeners swoon, it has been blasted at Radio Two and looks like a dead cert for strong I.R. airplay.

**NELLY FEAT. JUSTIN TIMBERLAKE: Work It (Universal Island MCSTD40312)**. If ever a record was designed to be a hit it has to be this track, with Nelly joined by Timberlake on the high girly vocal bits. Blasted at Radio One, it has fewer hooks than *Hot in Herre* or *Diemba* but sounds like a surefire hit.

**THE CORAL: Don't Think You're The First (Deltasonic DLTC0 010)**. Wisely keeping the momentum going after their fêted debut album, the Hoylake collective return with a corker. This first new material from the forthcoming second album is stronger than ever, a mid-tempo number with a yearning undertow. It is a classic British pop single which can only further their cause.

**THE BE GOOD TAYNAS: It's Not Hangeing (Nettwerk, EMI CD6MD1518)**. The Taynas return with the first single from their marvellous new album *Chinatown*. Having made a considerable impression with their first album *Blue Horses*, this Canadian act have established a solid base, which they should widen with this beautiful song and with a forthcoming UK tour their profile should be raised considerably.

**MUKAU: Loose Threads (Bubble Gum BGDS4005)**. Mukau is apparently Japanese for "move forward" and should not be confused with a big beast. That said, the Remas Brothers mix of the title track is a bit of a monster and, coupled with airplay support from Mark & Lard and Chris Moyles, this should do well for this original act.

**BETH GIBBONS & JUSTIN MANN: Tom The Model (Go Beat BGCD55)**. The first single from the excellent *Out of Season* album sees Portishead vocalist Gibbons team up with Paul Webb (Talk Talk) to produce a moody and atmospheric torch song. Though not one to set the singles charts alight, Gibbons' album could – and should – build here on the back of this single.

**MOBY: Sunday (The Day Before My Birthday) (Mute CDMUTE280)**. Like its predecessor *Play*, Moby's chart-topping album *18* seems to show no signs of flagging as a source of potential hit singles.

Although this third release may sound a little too "Moby by numbers" for some listeners, the bonus tracks and video are likely to be snapped up by his legion of fans.

**RADIO 4: Eyes Wide Open (City Slang 2012172)**. Radio 4 hit the spot on *Eyeg Wide Open*, which extumes the funk early Eighties New York new wave, adding a whiff of Happy Mondays hedonism into the mix. This DFA-produced stormer is complemented by a pair of rasping Adrian Sherwood/Mark Stewart dub mixes of the album track *Struggle*.

**FUTURESHOCK FEAT. BEN ONONO: On My Mind (Junior/Parlophone CDRD65955)**. This Birmingham house duo look like the act most likely to "do a Dirty Vegas" with this slice of deep, hypnotic progressive house with radio-friendly vocals from Onono. With an album set for release a fortnight later, they could make the leap into the mainstream given the right airplay.

**JENNIFER LOVE HEWITT: Can I Go Now (Jive9254692)**. The pin-up and star of films such as *I Know What You Did Last Summer* strikes up a songwriting partnership with singer songwriter Meredith Brooks, whose best known tune was 1997's *Bitch* and turns out this muscular pop-rock anthem with a driving and catchy chorus. This is Love Hewitt's third album, having already built a considerable international fanbase.

**DANNI MINOUE: I Begin To Wonder (London LONCD473)**. This catchy electro-pop number from the other Minoque comes ahead of her *Neon Nights* album, which is due out on March 17. While the electro edge could have been chertier, it makes *I Begin To Wonder* perhaps more appealing than previous singles *Who Do You Love Now* and *Put The Needle On It*.

**BEVERLY KNIGHT: Shape Of You - Reshaped (Parlophone CD66591)**. The Brit nominee teams up with Mycelif Jean for a complete overhaul of her club track *Shape Of You*. Set for release as a chart-eligible limited edition, this single will keep Knight's urban fanbase happy while the strong TV plot around the single will breathe new life into her *Who I Am* album.

# ALBUM reviews



**TURIN BRAKES: Ether Song (Source CDSOURX054)**. Clearly ready to shake of the "quietcore" tag which has stuck to them since their debut *The Optimist LP*, Ether Song is generally far more raucous, most notably on singles *Long Distance* and

**UN-CUT: Midnight (WEA WEA364CD1)**. Having already scored a massive underground hit on the drum & bass scene last year, the time has surely come for this Manchester trio to make their mark on the mainstream.

Producers 2D and Darren Lewis and the formidable vocal talents of Jenna G bring a sound that is as in touch with its classic soul roots as the current drum & bass scene. Jenna G's stunning vocal range is shot through with jazz and soul in this majestic anthem.

# ALBUM

## of the week

**MOLOKO: Statues (Echo ECHCD44)** The follow-up to *Things To Make And Do* curbs some of the more flamboyant excesses of that album, but the musical ambition remains and *Statues* could only be by one band, from the swaggering, scornful *Come On* to the clipped soul of *The Only Ones* and the disco rampage of lead-off single *Familiar Feeling*. Rosin Murphy may well be the finest singer we have, and this is the strongest album yet by an increasingly great British band.



**Pain Killer**. It is certainly more musically ambitious, and if its unassuming predecessor could shift 200,000 copies, this should easily put it in the shade.

**TERRI WALKER: Untitled (Def Soul UKX71262)**. Radio support from Gilles Peterson, Jo Wiley and Trevor Nelson attests to the quality of this debut album from one of the UK's hottest new soul talents. There are shades of the easy funk/soul style of India Arie in places, as Walker sets herself distinctly apart from the rest of the R&B crowd.

**CLUE TO KALO: Come Here When You Sleepwalk (The Leaf Label BAY30CD)**. Australian Mark Mitchell's debut album is a collection of poignant songs wrapped in lush, disjuncted electronics. He hits the perfect balance of emotional pop and glitchy experimentation, perfectly demonstrated on the album centerpiece *Still We Felt Bluffproof*.

**FLOW CLICK: Flow Click (Ruff Life RLD007)**. This Latino rap outfit from Pacoima, California, have been building a name for themselves over the past few

years. The album features guest appearances from veterans Kid Frost and Black Rob and, overall, is another take on another gangsta neighbourhood, California Superstar, which features Frost, is on the soundtrack for the forthcoming Nelly film so this could give the Click a better profile.

**THE ALL-AMERICAN REJECTS: The All-American Rejects (DreamWorks/Polydor 4504272)**. The Rejects hail from the deepest mid-West and, as a result, seem to have missed the changes that have been going on in US rock over the past year. Reminiscent of Ozzy or Camper Van Beethoven, the writer is occasionally going to mash their guitars in a bit more of a metal way with a scary vocal on top.

**BUJU BANTON: Friends For Life (Anti-Epipath 66742)**. Banton's new album is his shot at the international bulseye with a wide-ranging take on rap, regga and reggae. Kicking off with Banton's inimitable rap style, *Paid Not Played* sets the tone for an album that features such luminaries as Fat Joe and Beres Hammond.

This week's reviewers: Dugald Baird, Phil Brooke, Joanna Jones, Owen Lawrence, Nick Tesco, Simon Ward and Adam Woods.

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# WELSH INDEPENDENT SCENE LOOKS TO A POSITIVE FUTURE

After shaking off the "Cool Cymru" tag from the heyday of the Manics, Catatonia and Stereophonics, Wales is putting together a music industry infrastructure to match its reserve of talent with the help of public funding. By James McLaren

You can't get away with calling Wales "Cool Cymru" anymore. It was an embarrassing piece of journalistic aliteration in the first place. The people who are achieving things in Welsh music these days squirm at the very mention of that term.

Partly as a result of its burgeoning music scene, Cardiff is in a shortlist of five cities bidding to become the UK's choice for European City of Culture in 2008. And in musical terms, it is possible to locate the point at which Wales became able to exist without reference to the late-Nineties chart stars.

It was at Radio One's annual One Live series of gigs in October 2000 that the new generation staked its claim, with a Fringe event throbbing with energy and ambition and judiciously-chosen slots in the main event. Almost a changing of the guard, One Live handed the responsibility of improving Wales' domestic talent and infrastructure to a new generation. Two-and-a-half years on, we're still feeling the benefits.

Essentially, a change in people's perception of the country in which they lived – a greater, more visible confidence – led Channelfly to invest in its first venue outside London in Cardiff's Barbry, which opened in 2001. "After One Live, and having looked at Wales for a time, we decided the place and time was right for a Barbry venue in Cardiff," says Channelfly executive director Jeremy Ledin. "It's a reflection on the Welsh music scene that literally hundreds of domestic bands have played there in less than two years and the steadily-rising audience figures are a reflection of people's appetite for live music." With this venue and many more, Welsh bands were no

longer forced to find gigs in Bristol and London; a proper domestic live scene meant the creation of an atmosphere in which bands can develop, audiences can grow and independence and ambition can flourish.

"The last word one would associate with Wales would be 'cool' – you only have to look at Rob Brydon's *Manion & Geoff* for that," says In The City boss and former Factory Records kingpin Anthony Wilson. "Yet we all became aware that Newport and Cardiff are cool towns."

British youth culture from The Beatles onwards is one of the great transformers of perception. That transforming of perception certainly happened to Wales. Not only with the Super Furry Animals and the Manic Street Preachers, but even now when many of us in the industry talk about the country's best metal, it's coming out of the Valleys. Wales is cool – thank you rock'n'roll."

It might be cool, for the time being, but there's a desire to safeguard the coolest thing of all: a thriving, independent industry. People all over the country are taking it upon themselves to start their own labels, keeping costs down and the DIY ethic to the fore. That attitude goes both for the more established Welsh labels and the glut of new labels springing up across Wales.

"There's never been a better time to start a label," says Roger Hopkins of Swansea's Mighty Atom. "I think the majors aren't able to invest in the development of new talent as they used to, so they look more to the independent sector to find the successes that might otherwise elude them."

Of the more established labels, the now Anglesy-based Ankst Musik has an enviable



Cardiff: bidding for City Of Culture 2008 and home to a healthy music scene

back catalogue of material, including such gems as the first ever releases of Cory's Zyploc Myra and Super Furry Animals; a selection of this back catalogue will see the light of day very shortly with the release of a retrospective double-CD compilation, but they're also releasing such vital new music as that produced by Zabrinski, Llewelyn, Oni Records and its partner Sain have a back catalogue which stretches over 30 years and comes up to date with acts such as Taffia and T.N.P. Sain has recently started to expand into the American market through licensing deals

with Allgro in the US and EMI through Marquis Classics in Canada. Meanwhile, Cardiff's Plastic Raygun, one of the top five breakout labels in the world, struck a deal with Echo to release their chart smash, Jean Jacques Smoothie's *2People*; they are currently working with the hip-hop Dynamo Dresden.

In Swansea, Mighty Atom are largely agreed to have struck gold in signing Funeral For A Friend. Also based in Swansea, the Townhill label (administered by Sony/ATV) picked up such hotly-tipped acts as The Keys (recently a

## Welsh Music Foundation supports local business

Since its inception in 1999 as a joint venture between Swansea's Townhill label and the Welsh Development Agency, Welsh Music Foundation (WMF) has achieved an almost-unheard-of feat: a publicly-funded body that people in the wider industry have both heard of – and view positively. It is governed by a board of directors that includes a string of music industry figures such as Ann Harrison (head of the music group at Harbottle & Lewis lawyers), Dal Davies (former chief executive of Sanctuary Music Productions PLC), Gareth Hopkins (senior vice president legal and business affairs for EMI Recorded Music) and John Brand (managing director of Marsupial Management).

"Its aim is to stimulate the commercial music industry in Wales, says WMF founder and director, Natasha Hale. "It brings music audiences and music companies together through its magazine, *Honk*, offers advice and assistance from music industry professionals, entices music companies to Wales, and ensures that our Government is aware of the economic value of music."

A series of high-profile successes has meant that WMF's role is increasingly recognised by the UK industry: a highly-successful Radio One Live Fringe in Cardiff featuring acts including Tom Pure and McLasky (pictured), a partnership

with Channelfly in adding a Welsh venue to its Barbry brand and In The City which has spin-off Interactive City, all solidified WMF's reputation for those in the know. But, for the wider grassroots industry, it has been important to continue to expand its activities. A *Welsh Music Directory* featuring details of 600 businesses was published in 2002, while in spring 2002 WMF – through its

Block Music Industry Network – organised the BPI's first ever seminars outside Cardiff, taking music business people to small towns in the Welsh Valleys. "WMF believes that it is important to ensure people at every level of music are able to have access to good business advice and it is only through the spread of information by organisations like the BPI that a healthy industry can be created and maintained," says Bloc coordinator Clive Heat.

It is this conviction that lies at the very heart of WMF's philosophy: at its



inception, WMF was a unique body in Wales in that it deals solely with the commercial side of music – its industry – and in stimulating that commercialism.

Information and marketing are some of the most important tools for small businesses in any field and music is no exception. Part of the core activity of WMF is to provide a regular, high-quality outlet for this information: *Honk* magazine. *Honk* is a

free monthly with a 5,000-strong mailing list which uses journalists from *NME*, *Muzik* and *The Independent* in providing news, reviews and features on music in Wales, straddling the editorial divide between *Music Week* and traditional fan-based publications. "Honk represents part of WMF's innovation I think," says In The City Unsigned & R&P panel chairman Phil Sain. "It draws together and identifies a vibrant part of the industry. It prevents Wales being sectionalised and isolated from the national and International Industry."

But it is not just information which is the key to a healthy industry – it is important to have genuine advances in infrastructure. It is an apparent paradox that the creation of a framework in the Welsh music industry (profitable ventures, money-making companies and paying audiences), should rely in part on a publicly-funded organisation; but in this transitional period for Welsh music, some more "punk" way of doing things should perhaps be disregarded. Wales needs to make itself the equal of Ireland, Scotland, or Manchester, and it needs to do it fast.

Sian Lloyd Jones of the Welsh Development Agency says WMF has its support. "We recognise the economic significance of the music industry, currently worth £38m a year to the UK economy, and are therefore fully supportive of WMF and will continue to work in partnership with them to ensure Wales fulfils its commercial potential within the music industry," she says. But as Natasha Hale concludes: "The past 10 years have proved Wales is able to produce musical talent that can be cool or trad, Welsh or English, driven by guitars, violins or synths, and at the same time sell some records along the way."

WMF is about supporting the companies who support this talent, and offering new ways for Welsh music to be heard."



**Kennedy Soundtrack: hard-working Newport act won best newcomer at Welsh Music Awards**

Radio Two favourite) and agitpunkers Sammo Hung, Wales' very own singles club, Boobytrap, continues to release quality music, while FF Vinyl's singer-songwriter Amy Wadge is being talked about in extremely favourable terms after high profile tours with the likes of Eric Bibb.

The new entrepreneurial vigour of Wales is equally exciting: check out Dockrad, Cascade, Phoenix Uprising, MFLP, System, Headspace, SFD or Poisoned Whiskey. There's no rule that says ambitious, inventive label bosses have to come from Cardiff – all over Wales, people are fiercely independent and laying down their money and faith in artists.

Emyr Williams, managing director of Arkistmusic, is forthright in his opinion that Cardiff doesn't have a monopoly on good labels. "It's not a one central symbol or focus for what you could term the Welsh record industry," he says. "Although Cardiff is teeming with musical activity, the music tends

to originate from all over Wales, usually through a variety of tiny independent record labels. This reflects a positive DIY attitude that exists here with regard to music and a basic desire to get new groups and music heard and promoted. Importantly, this usually all happens on a local level first and offers a definite alternative to the way major record labels in London would operate."

It is not just labels, naturally. Bands themselves, with no link to domestic labels, are making more and more inroads into English labels. McLusky are signed to Too Pure, Mountainers to Mute, Adequate 7 are on Household Name and Visible Noise work with Lostprophets, The Benjamins and The Relatives are both working with Liverpool labels: Viper and Spark respectively.

It is also the case that the biggest UK media outside London does its bit to support music of all types. The Pop Factory programme is the only regional UK music show with the

clout to book the likes of Ms-Teeq and Blue at the same time as showcasing domestic up-and-coming acts. The BBC (especially its radio and coming acts). The BBC (especially its radio and coming acts). The BBC (especially its radio and coming acts). Cardiff's bid for European City of Culture 2008 is also firmly behind sustaining a healthy music to the top scene, publicising grassroots music to the top-level stadium capabilities of the city.

The commercial mindlessness and an obvious entrepreneurial awareness is an obvious aspect of the new Welsh music psyche, an attitude which is being reflected by a number of publicly-funded bodies such as Community Music Wales, Pynci and Total Music Wales. Although there is much debate about the role of public finance and how it best interacts with music, organisations such as Community Music Wales are, through its label Complete Control, providing some proof that such organisations do have a role to play, with releases from Jarcrew, Tetra Splendour and Talkshow. CMW has gone some of the way towards providing success, but the issue of whether public funding can work at all remains a moot point in Wales.

Bodies such as these, as well as a lot of the industry movers and shakers in Wales, are currently considering ways of addressing the discrepancies that are an odd aspect of the current scene. However Wales is in its healthiest state ever. It lacks a decent infrastructure on the business side. No music lawyers or agents operate in the country, there is no PRS representation and an organised touring circuit, like that managed by DF in Scotland is sorely lacking. Wales' problems are also unique in its geography. The towns are stretched around the coasts and split north and south, creating a divide for both those in Wales and outside. Many people and organisations are working to close the gap between north and south, forging closer links with a view to mutual support.

Related to this issue is the fact that the London-based industry can get to south Wales

in two hours, but it can take up to five hours to get to the north. Having spent years trying to convince London that Newport and Cardiff are just two hours away, now it seems that the A&R community think it is too near to bother with – "it's the bands come here" seems to be the thinking. But that just means that Welsh acts can get on with making and releasing music on their own.

"The ultimate trick would be to have a Welsh band achieving international success on a locally-based label with a Welsh-based publisher," says Townhill's Huw Williams. "There's a massive strength in depth of Welsh labels and acts, which consistently show a commitment to a range of genres, but we need also to have those extra elements of the industry."

Overall, though, there is massive strength in depth among Welsh labels and acts, which consistently show a commitment to a range of genres. The two brightest hopes of the moment, Mountainers and Lostprophets, point to the absence of any such thing as a "Welsh sound". However, Wales has always done the rock-metal-punk thing well; it could come out of the ever-stronger punk ethic of the country. Let's we forget, the willingness of bands from the rock background to get into a Transit and gig every night they can, building a strong fanbase, led to the biggest Welsh successes of the Nineties: Stereophonics and the Manic Street Preachers.

But if a thriving independent music industry is to develop in Wales, it needs to support all the genres, from Celtic to pop to rock. Many believe that the Welsh music community needs to enlist all the help it can, making sure that the PRS is in Wales, that Am and the BPI pay more attention to the nation, and that somewhere there is a 3,000-capacity venue. The view is that Wales, its bands, its labels and the government have to create a place in which the music industry wants to invest – agents, lawyers, the PRS, in The City and anything else – and those who are already blazing a trail there will welcome it all.

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# ALL THE CHARTS

## EXCLUSIVE

22 FEBRUARY 2003

### RADIO ONE

Pos.	Title/Artist	Label	Weeks on Chart	Peak
1	<b>CRY ME A RIVER</b> Justin Timberlake (Arista)	25791	21	32
2	<b>CAN'T STOP THE FEELING</b> Justin Timberlake (Arista)	22019	18	30
3	<b>ALL THE THINGS SHE SAID</b> L.A. Jaxx (Interscope/Polygram)	75254	28	29
4	<b>TRUE</b> Jay-Z (Roc-A-Fella)	24207	27	29
5	<b>BONNIE &amp; CLYDE</b> (The 1960s Soundtrack) (Mercury)	22819	27	29
6	<b>STOLE</b> Kelly Rowland (Jive)	23100	28	29
7	<b>LOVE STORY (VS FINALLY)</b> Love & Bonham (OLG)	18826	28	26
8	<b>IN DA CLUB</b> Sin (Shalika) (Polygram)	19320	13	24
9	<b>MOVE YOUR FEET</b> Avon (Mercury)	15747	11	23
10	<b>DEAN DEAN (THE NEW WORLD)</b> (Interscope/Polygram)	15649	29	22
11	<b>I WANT A SUPERSTAR</b> Huey (Interscope)	18236	25	22
12	<b>HEY MA</b> Cam'ron (RCA)	18236	21	22
13	<b>PARADISE</b> L. Cole (J&B) (Mercury)	19420	20	21
14	<b>SING FOR THE MOMENT</b> Enrique (Interscope/Polygram)	10366	9	21
15	<b>COME LIKE THE LIGHT (BUZZY BROWN)</b> Sin (Polygram)	14382	27	20
16	<b>URTSY OF THE RICH &amp; FAMOUS</b> Diddy (Bad Boy)	15511	20	20
17	<b>BEAUTIFUL CHRISTINE</b> Apollonia (RCA)	10247	20	19
18	<b>MINUANO TO BACH</b> Eric (Polygram)	14138	22	19
19	<b>SONGBIRD</b> Oasia (Big Brother)	14030	19	19
20	<b>THE PEPLA</b> Boyz II Men (Jive)	12164	21	19
21	<b>UPRA</b> Boyz II Men (Jive)	11349	19	19
22	<b>STREET LIFE</b> Bangs (Verve)	14421	22	17
23	<b>I'LL BE YOUR ANGEL</b> Kera (Vocal/Arista)	11799	17	17
24	<b>DO NOT WORRY</b> Apollonia (RCA)	19026	14	17
25	<b>JUST THE WAY I'M FEELING</b> Feeder (Ech)	10105	18	16
26	<b>A MODERN WAY OF LETTING GO</b> (Interscope/Polygram)	8999	6	15
27	<b>FAMILIAR FEELING</b> Whiskey (J&B)	8929	6	14
28	<b>AUTOMATIC</b> Sarah Whitman (RCA)	7022	11	14
29	<b>LOSE YOURSELF</b> Enrique (Interscope/Polygram)	91429	29	13
30	<b>SHUT UP</b> Kelly Osbourne (Ech)	13018	19	13
31	<b>PAIN KILLER</b> Turin Brakes (Epic)	6623	17	13
32	<b>WORK IT</b> Herby (Universal)	8073	7	13

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### ILR

Pos.	Title/Artist	Label	Weeks on Chart	Peak
1	<b>ALL THE THINGS SHE SAID</b> L.A. Jaxx (Interscope/Polygram)	54468	25	25
2	<b>STOLE</b> Kelly Rowland (Jive)	54201	25	24
3	<b>CRY ME A RIVER</b> Justin Timberlake (Arista)	46588	21	22
4	<b>BEAUTIFUL CHRISTINE</b> Apollonia (RCA)	41887	13	20
5	<b>YOU'RE A SUPERSTAR</b> Huey (Interscope)	16334	21	17
6	<b>DO NOT WORRY</b> Apollonia (RCA)	14259	14	25
7	<b>THE NEW WORLD</b> (Interscope/Polygram)	2704	14	14
8	<b>BEYONCÉ</b> (Interscope/Polygram)	12239	13	19
9	<b>FEEL THE ONE</b> Diddy (Bad Boy)	21471	13	17
10	<b>HEY MA</b> Cam'ron (RCA)	31498	10	17
11	<b>SONGBIRD</b> Oasia (Big Brother)	20655	10	19
12	<b>THE BOYS OF SUMMER</b> DJ Sammy (Ministry of Sound)	1214	10	18
13	<b>SKER BOI</b> Avon (Mercury)	2933	14	15
14	<b>HIDDEN AGENDA</b> Craig David (Wildcat)	21722	16	14
15	<b>HERE IT COMES AGAIN</b> Melanie C (Epic)	22565	10	12
16	<b>AUTOMATIC</b> Sarah Whitman (RCA)	26422	10	12
17	<b>HEY MA</b> Cam'ron (RCA)	27501	11	11
18	<b>YEAR 3000</b> Busta Rhymes (Arista)	18372	11	10
19	<b>SOUND OF THE UNDERGROUND</b> Gigs (Red Bull)	21132	11	10
20	<b>THE PEPLA</b> Boyz II Men (Jive)	18475	11	10
21	<b>SOBET</b> Sin (Shalika)	27794	14	12
22	<b>I BEGIN TO WONDER</b> Diddy (Bad Boy)	3162	9	9
23	<b>FAMILY PORTRAIT</b> Pink (Arista)	21468	10	11
24	<b>JUST THE WAY I'M FEELING</b> Feeder (Ech)	17081	9	9
25	<b>STOP LIVING THE LIE</b> David Snavdon (Mercury)	17453	8	8
26	<b>UP DOWN &amp; UP</b> Jaxx (Interscope/Polygram)	16236	8	8
27	<b>I CAN'T BREAK DOWN</b> Sin (Shalika)	15959	5	8
28	<b>STRONGER</b> Sugababes (Interscope)	16942	5	7
29	<b>BEING NOBODY</b> Richard X Vs Liberty X (Virgin)	17108	12	7
30	<b>CAN'T STOP</b> Herby (Universal)	13204	5	6

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### TOP 10 GROWERS

Pos.	Title/Artist	Label	Weeks on Chart	Peak
1	<b>BEAUTIFUL CHRISTINE</b> Apollonia (RCA)	2225	9	26
2	<b>REBEL</b> Nobby Richard X Vs Liberty X (Virgin)	769	5	22
3	<b>I'M WITH YOU</b> Avon (Mercury)	600	5	24
4	<b>I BEGAN TO WONDER</b> Danna Minogue (London)	1045	3	27
5	<b>SUGAR RUBY</b> Amara (Polydor)	1634	3	27
6	<b>I CAN'T BREAK DOWN</b> Sin (Shalika) (Mercury)	972	2	27
7	<b>SA-CRUISE</b> Shazna Twain (Mercury)	216	2	26
8	<b>SCANDALOUS</b> Mistaq (Telstar)	264	1	26
9	<b>MAKE ME WANNA BE</b> (Innocent)	208	1	26
10	<b>INCREDIBLE (WHAT I MEANT TO SAY)</b> Darina (Mercury)	657	1	26

© 2003 Capitol Music UK. Chart shows tracks reaching peak position in 1993.

### TOP 10 MOST ADDED

Pos.	Title/Artist	Label	Weeks on Chart	Peak
1	<b>I'M WITH YOU</b> Avon (Mercury)	22	22	
2	<b>SA-CRUISE</b> Shazna Twain (Mercury)	14	14	
3	<b>SCANDALOUS</b> Mistaq (Telstar)	10	10	
4	<b>SUGAR RUBY</b> Amara (Polydor)	8	8	
5	<b>BEING NOBODY</b> Richard X Vs Liberty X (Virgin)	11	11	
6	<b>INCREDIBLE (WHAT I MEANT TO SAY)</b> Darina (Mercury)	7	7	
7	<b>MAKE ME WANNA BE</b> (Innocent)	6	6	
8	<b>FOR WHAT IT'S WORTH</b> The Cardigans (Stockholm/polydor)	6	6	
9	<b>ALL I HAVE</b> Jennifer Lopez (Jive)	6	6	
10	<b>SUNRISE</b> Simply Deep (Simplex)	5	5	

© 2003 Capitol Music UK. Chart shows tracks reaching peak position in 1993.

### TOP 10 PRE-RELEASE

Pos.	Title/Artist	Label	Weeks on Chart	Peak
1	<b>BEAUTIFUL CHRISTINE</b> Apollonia (RCA)	75	75	
2	<b>THE BOYS OF SUMMER</b> DJ Sammy (Ministry of Sound)	38	38	
3	<b>HERE IT COMES AGAIN</b> Melanie C (Epic)	21	21	
4	<b>MOVE YOUR FEET</b> Junior Senior (Mercury)	20	20	
5	<b>SING FOR THE MOMENT</b> Enrique (Interscope/Polygram)	26	26	
6	<b>PAIN KILLER</b> Turin Brakes (Source)	26	26	
7	<b>I BEGAN TO WONDER</b> Danna Minogue (London)	23	23	
8	<b>SUGAR RUBY</b> Amara (Polydor)	21	21	
9	<b>HANG ON TO YOUR LOVE</b> The Vespene (Zavvy)	21	21	
10	<b>BEING NOBODY</b> Richard X Vs Liberty X (Virgin)	21	21	

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### MTV

Pos.	Title/Artist	Label
1	<b>CAN'T STOP THE FEELING</b> Justin Timberlake (Arista)	Warner Bros
2	<b>CRY ME A RIVER</b> Justin Timberlake (Arista)	Jive
3	<b>BEAUTIFUL CHRISTINE</b> Apollonia (RCA)	RCA
4	<b>STOLE</b> Kelly Rowland (Jive)	Columbia
5	<b>CLUCKS</b> Coldplay (Parlophone)	Parlophone
6	<b>JUST THE WAY I'M FEELING</b> Feeder (Ech)	RCA
7	<b>TIMES LIKE THESE</b> The Five Fathers (RCA)	RCA
8	<b>URTSY OF THE RICH &amp; FAMOUS</b> Diddy (Bad Boy)	Wadaya/Epic
9	<b>FAMILY PORTRAIT</b> Pink (Arista)	Arista
10	<b>SKER BOI</b> Avon (Mercury)	Arista

Most played videos on MTV UK/Video Research Ltd w/e 18/2/03. Source: MTV UK.

### THE BOX

Pos.	Title/Artist	Label
1	<b>ALL I HAVE</b> Jennifer Lopez (Epic)	Epic
2	<b>DOWN TO TRY THE FEELING</b> Feeder (Ech)	Ech
3	<b>ALL THE THINGS SHE SAID</b> L.A. Jaxx (Interscope/Polygram)	Mercury
4	<b>KEEP ME A SECRET</b> Amara (Polydor)	Mercury
5	<b>YEAR 3000</b> Busta Rhymes (Arista)	Universal/Interscope
6	<b>INCREDIBLE</b> Darina (Mercury)	Mercury
7	<b>I'M WITH YOU</b> Avon (Mercury)	Arista
8	<b>BEAUTIFUL CHRISTINE</b> Apollonia (RCA)	RCA
9	<b>TONIGHT</b> Whiskey (J&B)	J&B
10	<b>COMME TU L'ES</b> Sin (Shalika) (Polygram)	EastWest

Most requested records on the Box, w/e 18/2/03. Source: The Box.

### VH1

Pos.	Title/Artist	Label
1	<b>IF YOU'RE NOT THE ONE</b> David Bedingfield (Polydor)	Polydor
2	<b>BEH YOUNG TALK</b> Counting Down (Epic)	Epic
3	<b>STOP</b> Feeder (Ech)	Big Brother
4	<b>CRY ME A RIVER</b> Justin Timberlake (Arista)	Jive
5	<b>STOLE</b> Kelly Rowland (Jive)	Columbia
6	<b>HIDDEN AGENDA</b> Craig David (Wildcat)	Wildcat
7	<b>THE HANGS THAT BUILT AMERICA</b> DJ (Interscope)	Interscope
8	<b>DO NOT WORRY</b> Apollonia (RCA)	Polydor
9	<b>HERE IT COMES AGAIN</b> Melanie C (Epic)	Virgin
10	<b>PAIN KILLER</b> Turin Brakes (Source)	Virgin

Most played videos on VH1 w/e 18/2/03. Source: VH1.

### STUDENT CHART

Pos.	Title/Artist	Label
1	<b>PAIN KILLER</b> Turin Brakes (Source)	Pures
2	<b>A MODERN WAY OF LETTING GO</b> Mistaq (Telstar)	Source
3	<b>SING FOR THE MOMENT</b> Enrique (Interscope/Polygram)	Interscope/Polygram
4	<b>JUST THE WAY</b> Feeder (Ech)	Virgin
5	<b>JUST THE WAY</b> Feeder (Ech)	Virgin
6	<b>URTSY OF THE RICH &amp; FAMOUS</b> Diddy (Bad Boy)	Wadaya/Epic
7	<b>LINGER</b> High Voltage Electric Six (X)	Wadaya/Epic
8	<b>JUST THE WAY</b> Feeder (Ech)	Virgin
9	<b>THE HELL SONG</b> Sun-41 (Mercury)	Mercury
10	<b>DO NOT THINK YOUR THE</b> DJ (Interscope)	Mercury

UK student chart for 18/2/03. Compiled by Student Broadcast Network, based on UK student radio chart returns.

### CC UK CD UK

Performances: **Wanna Be** (Interscope) **Make Me Wanna Be** (Interscope) **Whitmore; Love Doesn't Have Mind; Honeyz; Year; All the Things She Said** L.A.T.U. **Final** 18/2/03.

### POPWORLD

Performances: **Justin Timberlake; Family Feeling; Madonna; Antwan; The Roots; Interview; Diamond Jim; Turk; Rakim; Street Q's; Richard X Vs Liberty X; The 1960s Soundtrack; Antwan; Looking For Balance; Mo'Nique.** **Final** 18/2/03.

### SMASH HITS

Performances: **Big Brother; Counting Down; Vanessa Carlton; Don't Worry Apollonia; Lifestyles Of The Rich And Famous; Good Charlotte; All I Have Jennifer Lopez; Cry Me A River Justin Timberlake; All the Things She Said L.A.T.U.; Songbird Oasia Finlay.** **Final** 18/2/03.

### 14 Sunday

Performances: **Here It Comes Again; Mistaq; C; Shape Of My Heart; Scuba.**

### TOP OF THE POPS

Performances: **Friday; Songbird Oasia; Don't Worry Apollonia; Automatic Sarah Whitmore; Reminiscence (Sound); I Can't Breathe; Down Street; Q's; All the Things She Said L.A.T.U.; Beyoncé; Cry Me A River; Justin Timberlake; All the Things She Said L.A.T.U.** **Final** 22/02/03.

### RADIO ONE PLAYLISTS

**A-LIST** The Way (Put Your Hand In My Hand) **Wendy** Inspiration; **Trust** Jamiroaqui; **Right Back** '03 Bonnie & Clyde (Jay-Z, Beyoncé); **Knowles**; **Here I Am** Ciara; **Gianna** The Light Seen Put; **Stole** Kelly Rowland; **All the Things She Said** L.A. Jaxx; **Cry Me A River** Justin Timberlake; **The Open Road** (Brave New World); **Jordan** Wyclef Jean; **C.M.C.** Lifestyles Of The Rich And Famous Good Charlotte; **Songbird** Oasia; **Beautiful Christine** Apollonia; **Paradise** L. Cole; **I Feel America**; **Can't Stop The Feeling** Feeder; **Move Your Mind** Junior Senior; **Sing For The Moment** Enrique; **Innocent** In Da Club; **30 Cent**; **Cluck** Coldplay; **I'm The New Angel** Kelly Rowland; **Eye** Rikydop.

**B-LIST** Don't Worry Apollonia; **Oh Big Brother**; **A Modern Way Of Letting Go** Mistaq; **Showdown** Jay-Z; **Here I Am** Ciara; **Agina** Mistaq; **Big Brother**; **Auto** Desant; **Desant** Elite; **Cluck** Coldplay; **Pain Killers**; **Automatic Sarah Whitmore**; **Pain Killers**; **Turin Brakes**.

### RADIO TWO PLAYLISTS

**A-LIST** Hang On To Your Love The Vespene; **Pain Killers** Turin Brakes; **The First** All Stars; **Justin Timberlake**; **Don't Worry Apollonia**; **Beautiful Christine** Apollonia; **Two Minutes** Antwan Snyder; **Something That You Said** The Bangles; **Sugah** Ruby Kwan.

**B-LIST** I Can't Break Down Sin; **Q's** Q's; **One Fine Day** Jaxx; **Scared** Diddy; **Party Baby** Vanessa Carlton; **Big Brother** Counting Down; **Vanessa Carlton**; **A Thing About You** Rikydop; **For What It's Worth** The Cardigans; **\*Shape** Sugababes.

**Danna Minogue**; **Family Feeling** Mistaq; **Work It Herby**; **Justin Timberlake**; **Boys Of Summer** DJ Sammy; **Shape** Sugababes; **Sugah Ruby Amara**; **Sensory** Fokke; **Misty** Ellet; **Scandalous** Mistaq; **Get Over It** DJ Sammy; **Mamezette** Ju Ruk; **Artisan**; **Being Nobody** Richard X Vs Liberty X.

**C-LIST** Harmonie Generation; **The Outcasts**; **Reminiscence** (Sound); **Squad**; **The Truth Is No Words** The Music; **Special Cases** Mistaq; **Attack** Mistaq; **Don't Think Your The Truth** The Truth; **All I Have Jennifer Lopez**; **Bump Bump Bump** (Ricky Jolt rem); **B2K**; **Feet**; **I'm With You** Avon; **Lonely**; **Prender** (Zee 7 edit); **NERO**; **I Can Nan**; **The Bitter End** Puccino.

### CAPITAL RADIO

Adds: **Wanna Be** (Interscope) **Make Me Wanna Be** (Interscope) **Whitmore; Love Doesn't Have Mind; Honeyz; Year; All the Things She Said** L.A.T.U. **Final** 18/2/03.

### GALAXY

Adds: **Beautiful Christine** Apollonia; **Wanna Be** (Interscope) **Make Me Wanna Be** (Interscope) **Whitmore; Love Doesn't Have Mind; Honeyz; Year; All the Things She Said** L.A.T.U. **Final** 18/2/03.

### MTV UK

Additions: **Shape** Sugababes; **Cluck** Coldplay; **Being Nobody** Richard X Vs Liberty X; **All I Have Jennifer Lopez**; **I'm With You Avon**; **For What It's Worth** The Cardigans.

### THE MIX

Adds: **Make Me Wanna Be** (Interscope) **Whitmore; Love Doesn't Have Mind; Honeyz; Year; All the Things She Said** L.A.T.U. **Final** 18/2/03.

### VIRGIN RADIO

Additions: **Burning Up** Al Green; **What A Wonderful World** The Four Tops; **Beautiful Christine** Apollonia; **Reminiscence (Sound)**; **Blue Jeans** (Duggan/Tony Ivy).

22 FEBRUARY 2003



music control

Rank	Artist	Title	Label	Weeks on Chart	Peak	Change	Points
1	ALL THE THINGS SHE SAID	L.A.T.U.	Interscope/polydor	2811	+1	86.95	+4
2	STOLE	Kelly Rowland	Columbia	2780	-1	82.06	-9
3	CRY ME A RIVER	Justin Timberlake	Jive	2532	+2	77.19	+1
4	BEAUTIFUL	Christina Aguilera	RCA	2235	+42	75.55	+63
5	DON'T WORRY	Apollonia	Polydor	1882	+7	58.74	-2
6	YOU'RE A SUPERSTAR	Love Inc	NuLife/Arista	1767	+4	51.24	-6
7	THE WAY (PUT YOUR HAND IN MY HAND)	Divine Inspiration	Heat/Data/Ministry Of Sound	1459	-4	47.28	-20
8	SONGBIRD	Oasis	Big Brother	1334	+11	44.80	+2
9	HEY MA	Cam'ron	Roc-a-fella/Mercury	1183	+2	43.76	-3
10	TRUE	Jaimeson feat. Angel Blu	J-DiD/V2	663	-15	42.00	-5
11	BIG YELLOW TAXI	Counting Crows feat. Vanessa Carlton	Geffen/Polydor	1462	+1	41.82	-1
12	SKRBR BOI	Avril Lavigne	Arista	1373	-19	41.46	-18
13	03 BONNIE & CLYDE	Jay-z feat. Beyonce Knowles	Roc-a-fella/Mercury	956	-2	40.82	-13
14	FEEL	Robbie Williams	Emi	1447	-9	38.21	-5
15	THE BOYS OF SUMMER	DJ Sammy	Data/Ministry Of Sound	1404	+8	38.14	+32
16	CAN'T STOP	Red Hot Chili Peppers	Warner Bros	726	+33	36.85	+54
17	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	1443	-24	35.74	-23
18	AUTOMATIC	Sarah Wharton	RCA	1333	+14	34.20	+23
19	LOSE YOURSELF	Eminem	Interscope/Polydor	744	-18	32.42	-42
20	HIDDEN AGENDA	Craig David	Wildstar	1285	-33	32.38	-51
21	LOVE STORY (VS FINALLY)	Lay & Bushwacka!	XL	675	-4	31.89	-7
22	HERE IT COMES AGAIN	Melanie C	Virgin	1372	+13	30.98	-7
23	THE OPERA SONG (BRAVE NEW WORLD)	Jürgen Vries feat. Cmc	Direction	1052	-18	30.78	-28
24	MOVE YOUR FEET	Junior Senior	Mercury	666	+13	30.51	+61
25	JUST THE WAY I'M FEELING	Feeder	Echo	913	-11	29.18	-7
26	SHINY SEEMS TO BE THE HARDEST WORD	Blue feat. Elton John	Innocent	1099	-14	27.88	-21
<b>HIGHEST CLIMBER</b>							
27	I CAN'T BREAK DOWN	Sinead Quinn	Mercury	972	+39	27.50	+65
28	SING FOR THE MOMENT	Eminem	Interscope/Polydor	653	+18	26.82	+80
29	FAMILY PORTRAIT	Pink	Arista	1014	-13	26.71	-8
30	PAIN KILLER	Turin Brakes	Source	400	+36	26.33	-5
31	I BEGIN TO WONDER	Danni Minogue	London	1045	+50	25.25	+60
32	YEAR 3000	Busted	Universal Island	1196	-8	24.72	-15
33	STOP LIVING THE LIFE	David Sneddon	Mercury	945	-68	24.59	-65
34	SOUND OF THE UNDERGROUND	Girls Aloud	Polydor	1115	-28	22.56	-25
<b>BIGGEST INCREASE IN AUDIENCE</b>							
35	SUGAH	Rufu Amani	Polydor	612	+13	21.97	+500
36	HANG ON TO YOUR LOVE	The Vessels	Gravity	91	+65	21.83	+18
<b>BIGGEST INCREASE IN PLAYS</b>							
37	BEING NOBODY	Richard X Vs Liberty X	Virgin	798	+55	21.79	+467
38	DILEMMA	Nelly feat. Kelly Rowland	Universal/Uni-Island	695	-15	21.38	-17
39	THE FINAL ARREARS	Mull Historical Society	Bianco Y Negro/WEA	213	+43	20.50	+13
40	STREET LIFE	Bessie Man	Virgin	392	+2	20.19	-29
41	A THING ABOUT YOU	Roxette	Roxette Recordings/EMI	107	+5	20.13	-5
42	STRONGER	Sugababes	Island/Uni-Island	764	-26	19.98	-23
43	IN DA CLUB	50 Cent	Shady/Interscope/Polydor	225	+24	19.79	+118
44	PARADISE	Li Cool J	Def Jam/Mercury	266	+1	19.75	-19
45	I'LL BE YOUR ANGEL	Kira	NuLife/Arista	428	+24	19.53	-8
46	LIFESTYLES OF THE RICH AND FAMOUS	Good Charlotte	Daylight/Epic	396	+2	18.77	-1
47	TWO MOONS	Adam Snyder	HTI	19	+58	17.89	+60
48	INCREDIBLE	Darius	Mercury	657	+36	17.62	+233
49	GIMME THE LIGHT	Sean Paul	East West	245	+27	17.43	-13
50	JENNY FROM THE BLOCK	Jennifer Lopez	Epic	621	-63	17.39	-54

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### SINGLES COMMENTARY

by ALAN JONES

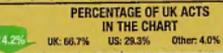
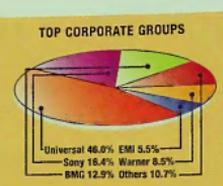


### SINGLES FACTFILE

Northern Ireland, whose introductory hit **I Can't Break Down** debuts at number two, Sneddon's single, which slips 6-10 this week, is the biggest seller of the year to date, though it will slip behind **L.A.T.U.'s** **The Things She Said** later this week. Sneddon polled 3.5m votes to narrowly beat Quinn (3.4m votes) in the final just two months ago but her single sold to little more than 1% of those viewers last week, with just less than 38,000 buyers.

**D**espite selling fewer than 46,000 copies last week, **L.A.T.U.'s** **The Things She Said** by **L.A.T.U.** is nevertheless more than 20% ahead of its nearest challenger – Sinéad Quinn's **I Can't Break Down** – and duly registers its third straight week at number one. Excluding one-off collaborations, such as those between Melanie B and Missy Elliott or Melanie C and Lisa Lopez, only four female vocal duos have ever topped the chart, with **L.A.T.U.'s** predecessors being Bocora, Affie & Donna and Mel & Kim. The only female pairing to spend longer at number one than **L.A.T.U.**, having spent four weeks in pole position exactly 18 years ago, was indeed a one-off pairing – **I Know Him So Well** by Elaine Paige and Barbara Dickson.

As the above suggests, female vocal duos are a rare chart phenomenon but there are two in the top five at the moment, with **L.A.T.U.** being joined by **Appleton**. Canadian sisters Natalie and Nicole Appleton, who were formerly 50% of the hugely successful **All Saints**, issued



their first single as a duo, **Fantasy**, last September, it reached number two. This week their follow-up, **Don't Worry**, debuts at number

five. Both tracks are taken from **Appleton's** upcoming album **Aloud**. Although murdered in 1996 when he had

just two hits to his name, rapper **2Pac** has since gone on to register a further 110, the latest of which is **Thugg Mansion**, which debuts this week at number 24. **2Pac** has had more posthumous hits than any other artist, beating **Elvis Presley** into second place.

By the way is **Red Hot Chili Peppers'** most successful album ever, going quadruple platinum (1.2m sales) and remaining in the top 20 for all 32 weeks which have elapsed since its release last July. It bounces 9-7 this week as its third single, **Can't Stop**, debuts at number 22. The title track of the album was the first hit, peaking at number two, while **The Zephyr Song** reached number 11. **Blazin' Squad** notch their first straight top 10 hit this week. They debut at number eight with **Reminisce/Where The Story Ends**, having previously topped the chart with **Crossroads** and reached number six with **Love On The Line** last year. All four tracks are on their album **The Beginning**, which has sold more than 110,000 copies without reaching the Top 30.

### INDEPENDENT SINGLES

The Last	Title	Artist	Label (in brackets)
1	<b>CRY ME A RIVER</b>	Justin Timberlake	Jive 525462 (P)
2	<b>HARMONIC GENERATOR</b>	The Osbournes	V2 VV9521228 (3M/VP)
3	<b>MUNDANO TO BACH ME</b>	Panyabi MC	Showbiz/Start Karma KAMMA2620 (P)
4	<b>THE HARDER THEY COME</b>	Daveyroll	Perfecto PER1005533 (3M/VP)
5	<b>TRUE</b>	Jamison feat. Angel Blu	V2/J4/06 JAD9521363 (3M/VP)
6	<b>LOVE STORY (VS FINALLY)</b>	Layo & Bushwacka	XL XLS15420 (V)
7	<b>DANGER! HIGH VOLTAGE</b>	Electric Six	XL XLS15422 (V)
8	<b>DON'T THINK IT (FEEL IT)</b>	Lange R/ Leah	Nobula NEB00027 (ADD)
9	<b>JUST THE WAY I'M FEELING</b>	Feeder	Eco ECH030133 (P)
10	<b>SNAPSHOT 2/SORRY FOR YOU</b>	Roni Size	Full Cycle FCY933 (V)
11	<b>HEAVEN SENT</b>	MI	Inferno INF09957 (V)
12	<b>DJ HATSON - BOOTLEG EDITION</b>	Nuklear DJs	Nuklear NUK09878 (ADD)
13	<b>SLEEP/TEARS FROM THE MOON</b>	Conjure One	Network N31712 (V)
14	<b>PLEASE</b>	Robin Gibb	SPV Recordings SPV0551463 (P)
15	<b>DEEP SOUTH</b>	Layo & Bushwacka	End End00698 (ADD)
16	<b>MONKEY MAN</b>	Red Fish	Jive 8201532 (P)
17	<b>NICE WEATHER FOR DUCKS</b>	Lemon Jelly	Impagnet FunX/ XL XLS15620 (V)
18	<b>VALLEY OF THE SHADOWS</b>	Origin Unknown	Ram RAMM 1602 (SRD)
19	<b>DAVID</b>	Gus Gus	Underwater H0020222 (3M/VP)
20	<b>LET GO</b>	Kinetic	Y2K Y2K029 (ADD)

All charts © The Official UK Charts Company 2003

### hit 40 UK

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>ALL THE THINGS SHE SAID</b> L.A.T.U.	Interscope/Polydor	21	<b>SOON I'M GOING TO BE THE HARDEST WORK</b> Jay-Z feat. Busta Rhymes	Atlantic
2	<b>I CAN'T BREAK DOWN</b> Sinéad Quinn	Mercury	22	<b>THE WAY YOU MAKE ME FEEL</b> Michael Jackson	Epic/Interscope
3	<b>CRY ME A RIVER</b> Justin Timberlake	Jive	23	<b>OK</b> Big Brother	EMI
4	<b>STOLE</b> Jody Watley	Columbia	24	<b>TRUE</b> Jamison feat. Angel Blu	J.5/0192
5	<b>DON'T WORRY</b> Appleton	Polydor	25	<b>CAN'T STOP</b> Red Hot Chili Peppers	Warner Bros
6	<b>SONGBIRD</b> Dots	Big Brother	26	<b>SKINER BOI</b> Layo Lounge	Atlantic
7	<b>AUTOMATIC</b> Sarah Williams	RCA	27	<b>GIMME THE LIGHT</b> Sean Paul	Epic/Warner
8	<b>IF YOU'RE NOT THE ONE</b> David Badgerford	Polydor	28	<b>HIDDEN AGENDA</b> C-Jay/Small	Warner
9	<b>LOSE YOURSELF</b> Eminem	Interscope/Polydor	29	<b>THE BOYS OF SUMMER</b> DJ Jazzy Jeff & The New Power Generation	Bad/Interscope
10	<b>STOP LIVING THE LIFE</b> David Sikes/Janet	Mercury	30	<b>LET'S LIVE! OF THE ROCK AND FAMOUS</b> C-Dance	Capitol/EMI
11	<b>HEY MA</b> Caravan	Rca - Interscope/Mercury	31	<b>PARADISE</b> L'lo/Janet	Dol/Janet/Mercury
12	<b>YEAR 2000</b> Busted	Universal Island	32	<b>DILEMMA</b> Ashly/Janet/Kelly Rowland	Universal Island
13	<b>YOU'RE A SUPERSTAR</b> L'lo/Janet	Mutiny/Atlantic	33	<b>JUST THE WAY I'M FEELING</b> Layo/Janet	Epic
14	<b>REMINISCENCE/WHERE THE STORY ENDS</b> Layo/Janet	Capitol/EMI	34	<b>HERE IT COMES AGAIN</b> Melissa C	Warner
15	<b>BIG YELLOW TALK</b> Conjure One/Janet	Capitol/EMI	35	<b>LOVE STORY (VS FINALLY)</b> Layo & Bushwacka	XL
16	<b>BEAUTIFUL</b> Conjure One/Janet	RCA	36	<b>FAMILY PORTRAIT</b> Jan	Atlantic
17	<b>SO SHINE &amp; GLOW</b> Layo/Janet	Rca - Interscope	37	<b>STROKEWHEELS WITH DRY CRYES</b> Tigranes	Mer/Interscope
18	<b>FEEL</b> Robyn Williams	Orion/EMI	38	<b>I BEGIN TO WONDER</b> Bambi G/Janet	London
19	<b>SOUND OF THE UNDERGROUND</b> Girls Aloud	Polydor	39	<b>JENNY FROM THE BLOCK</b> Jay-Z feat. Busta Rhymes	Epic
20	<b>THE SPINNERS/SHINE NEW WORLD</b> Layo/Janet	Capitol/EMI	40	<b>THUGZ MANSION</b> One	Interscope/Polydor

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### :GOODY GOODY

 THURSDAY MARCH 6, 2003  
 L.E. MCDONNELL GROSSEVENOR HOUSE

GOT SOMETHING FISH AND FUNNY TO PROMOTE YOUR COMPANY OR SERVICE? IF SO, YOU MUST GET IT IN THE HU AWARDS GOODY BAG!

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# AWARDS



### ALBUMS COMMENTARY

by ALAN JONES



100th Window – Massive Attack's first album in nearly five years – sold nearly 65,500 copies last week to debut at number one. While that is 20,000 fewer than their last album *Mezzanine* sold in becoming their first number one album in 1998, it is a solid start considering: firstly, their lengthy absence; secondly, the fact that although first single *Special Cases* is out next Monday (February 24) it has barely been aired by

radio yet, with just 53 spins last week on the Music Control panel, though it has now been added to the Radio One C-list; and thirdly very mixed reviews for 100th Window. Although *Mezzanine* managed two weeks at number one, it remains the least successful of Massive Attack's three previous albums in terms of sales, with Official Charts Company data suggesting it has sold fewer than 600,000 copies.

A year ago, Valentine's Day gift-buying helped the artist album market to achieve 20% growth week-on-week. This year, with compilations undoubtedly stealing some of the artist albums thunder, sales are up a still good 15%, and, at more than 2,149,000, they are at both their highest level of the year and 9.3% ahead of this week last year. Of course, the fact that a new *Massive Attack* album debuts at number one – as opposed to this week last year, when the Cooper Temple Clause's *See This Through* And *Louise* was the week's highest new entry at number 27 – also helped.

TV advertising tied in with Valentine's Day contributed to big jumps for *Barbra Streisand's The Essential* (up 29-19 on a 101% increase in sales), Nat "King" Cole's *Love Songs* (31-20, 121%), Barry White's *Love Songs* (29-21, 93%), Frank Sinatra's *A Fine Romance: The Love Songs Of* (105-44, 214%) and *AI Green's Love – The Essential* (95-58, 100%). New versions of *Counting Crows' Hard Candy* and *Big Brovaz's No Flow* also prospered.

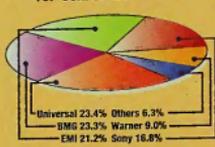
### MARKET REPORT

#### TOP 10 COMPANIES



Figures show Top 10 companies by % of total sales, and corporate groups shown by % of total sales of the Top 10 albums

#### TOP CORPORATE GROUPS



#### SALES UPDATE

VERSUS LAST WEEK: **+15.5%**  
 YEAR TO DATE VERSUS LAST YEAR: **+7.3%**

The Counting Crows album adds their current hit *Yellow* (1st), and sees its sales rocket 872% to earn it a return to the chart at

#### PERCENTAGE OF UK ACTS IN THE CHART

UK: 48.0% US: 44.0% Other: 8.0%

number 51 – it originally peaked at number nine last July – while *Big Brovaz's* newly-expanded *No Flow*, featuring their current hit

OK, resumes its chart career at number 24, more than three months after reaching its previous highest position of 51.

Both *Big Brovaz* and *Kelly Osbourne* – whose debut album *Shut Up* enters at number 31 – were helped by the latest offer at WH Smith's where they are priced at £9.99, and are also offered in a "buy one, get one half price" deal. That means that, if they are bought together, for example, their actual price is a little less than £7.50.

Virgin's spring clearout also helped inflate sales of some albums, including *Michael Jackson's Thriller* and *Meat Loaf's Bad Out Of Hell*. Thriller made a dash up the chart last week along with many other Jackson titles, in the wake of Martin Bashir's sensational interview with the star on ITV. Jackson albums typically declined 30% last week. Although it slips 45-55, Thriller's sales were unchanged, primarily because it is priced at £4.99 in Virgin. *Bad Out Of Hell* – cut to £3.99 at Virgin – re-charts at number 87.

### COMPILATIONS

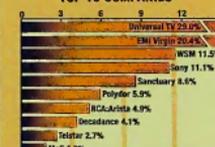
With Valentine's Day gift-buying high on the agenda, sales of compilations rocketed by 42% last week to reach more than 636,000. That is comfortably their highest level of the year, and more than 6% up on the comparable week last year. Underlining the reason for the surge, for the first time in compilation chart history the top four albums are all "love" compilations. Despite the fact there were more TV-promoted compilations than ever before targeting lovers last week, Universal Music Television's *Love – Eternal Love Songs* scorched to a 116% gain week-on-week and retained pole position with sales of more than 65,000 copies, the album – which includes new hits such as If You're Not The One by David Redfield and Coloured by Darius, as well as classic oldies such as *How Deep Is Your Love* by the Bee Gees and *Unbreak My Heart* by Toni Braxton –

sold 20,000 more than WSM's *Love So Strong* set, which took Valentine's Day honours last year. It was only just edged, however, with EMI/Virgin's *I Love U – up 3-2* with a 177% surge – selling more than 62,000 copies. *Reggae Love Songs*, in third place, sold more than 37,000 copies, while *The Power Of Love*, ranked fourth, sold nearly 34,000 copies. The best-ever compilation sales tally for this week came in 1959, when Warner's *Sony/Decca's Love Songs* sold more than 86,000 copies – but the overall compilation market that week was 200,000 below its level last week.

In contrast, this week's highest new entry, *I Love Smash Hits*, which debuts at number five with more than 30,000 sales, is not a love song album. However, its presence in that position means that the entire Top Five have "love" or "luv" in their title.

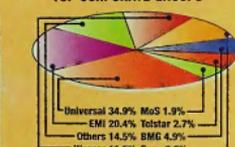
### MARKET REPORT

#### TOP 10 COMPANIES



Figures show Top 10 companies by % of total sales of the Top 20, and corporate groups shown by % of total sales of the Top 20

#### TOP CORPORATE GROUPS



#### SALES UPDATE

VERSUS LAST WEEK: **+42.4%**  
 YEAR TO DATE VERSUS LAST YEAR: **+6.8%**

#### COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 72.0%  
 Compilations: 28.0%

### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributed)
1	1	JUSTIFIED	Joslin Tomblake	Jive 824172 (P)
2	2	MELODY AM	RoyKynon	Wall Of Sound WALLCD07 (V)
3	4	COMFORT IN SOUND	Feeder	Echo ECHCD43 (P)
4	3	NOCTURNA	Kirk Cave & The Bad Seeds	Muc 12210090 (MVP) (V)
5	NEW	FEAST OF WINE	Canasta	City Stars SBCE02 (V)
6	NEW	GUESS WHO'S BACK	50 Cent	Full City FCXK02 (V)
7	10	THINKING IT OVER	Liberty X	V2 VVR191782 (MVP) (V)
8	5	OVERGROWN EDEN	Imma	Music For Nations COMN0275 (P)
9	NEW	HAVE YOU FED THE FISH?	Boddy Drawn Boy	XL NLC0156 (V)
10	7	LOST HORIZONS	Lemon Jolly	Impetuous Funyul FXLC0156 (V)
11	NEW	LOVE – THE ESSENTIAL	AI Green	RI RALY 2002 (U)
12	17	THE DASSUNS	The Daxxuns	V2 VVR 100902 (MVP) (V)
13	NEW	UNREST	Eriq-ed Day	Source CDSD0805 (V)
14	16	IS THIS IT	The Strokes	Rough Trade RTTRADE02 (P) (V)
15	NEW	GREATEST HITS 87-92	Kylie Minogue	PWL 328862 (P)
16	13	JUST ENOUGH EDUCATION TO PERFORM	Stereophonics	V2 VVR 101368 (MVP) (V)
17	14	NIGHT WORKS	Layo & Bushwacka	XL XLC0154 (V)
18	6	THE OLD KIT BAG	Richard Thompson	Cooking Vinyl COOK0251 (P)
19	15	PLAY	Moby	Mute CSTM101 (V) (V)
20	NEW	SONGBIRD	David McCallum	Bliss Street/Net 021005 (HOT)

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### THE YEAR SO FAR...

#### TOP 20 SINGLES

This	Last	Title	Artist	Label
1	1	STOP LIVING THE LIFE	DAVID SNEEDON	MERCURY
2	NEW	ALL THE THINGS SHE SAID	TATU	INTERSCOPE/GOOD
3	2	SOUND OF THE UNDERGROUND	GIGI ALLOUD	POYDOR
4	3	LOSE YOURSELF	EMINEM	INTERSCOPE/GOOD
5	4	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	POYDOR
6	5	STOLE	KELLY ROWLAND	COLUMBIA
7	6	YEAR 2000	BUSTED	UNIVERSAL
8	NEW	CHEEKY SONG (TOUCH MY BUM)	CHEEKY GIRLS	MULTPLY
9	15	31 BONNIE & CLYDE	JAY-Z FEAT. BEYONCE KNOWLES	ROC-A-FELLA/MERcury
10	NEW	SEE ME A RIVER	JUSTIN TIMBERLAKE	JIVE
11	16	THE OPERA SONG (HAVE NEW WORLD)	JURGEN VRIES FEAT. CMC	DIRECTION
12	7	DANGER HIGH VOLTAGE	ELECTRIC SIX	UNIVERSAL
13	12	MUNDIAN TO BACH KE	PRALINI MC	KULFI
14	8	YOU'RE A SUPERSTAR	LOVE INC	SHOWBIZ/INSTANT KAMIS
15	11	TROUBLE	JAMMESON FEAT. ANGEL BLU	VOJ-SD
16	NEW	SONGBIRD	AVRIL LAVIGNE	BMG
17	9	SOBRY SEEMS TO BE THE HARDEST WORD TO PERFORM	BLUFE FEAT. ELTON JOHN	INNOCENT
18	14	THE WAY PUT YOUR HAND IN MY HAND	DIVINE INSPIRATION	HEAT/DATAMUSIC
19	13	SACRED TRUSTAFUTER YOU'RE GONE	ONE TRUE VOICE	ESBUN/UMC
20	18	SKIER BID	AVRIL LAVIGNE	BMG

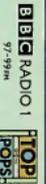
© The Official UK Charts Company 2003. Last week's position represents chart from three weeks ago

# OFFICIAL CHARTS 22/02/2003

music week

## SINGLES

- 1** **ALL THE THINGS SHE SAID**  
LATA  
Interscope/Polydor
- 2** **I CAN'T BREAK DOWN** Sinead Quinn  
Mercury
- 3** **CRY ME A RIVER** Justin Timberlake  
Jive
- 4** **STOLE** Kelly Rowland  
Columbia
- 5** **DON'T WORRY** Appleton  
Polydor
- 6** **SONGBIRD** Gasse  
Big Brother
- 7** **IF YOU'RE NOT THE ONE** Daniel Bedingfield  
Polydor
- 8** **REMINISCE WHERE THE STORY ENDS** Brian Auger & The Trinity  
East West
- 9** **LOSE YOURSELF** Eminem  
Interscope/Polydor
- 10** **STOP LIVING THE LIFE** David Sheppard  
Mercury
- 11** **AUTOMATIC** Sarah Whitmore  
RCA
- 12** **YEAR 3000** Busta  
Universal
- 13** **03 BUNNIE & CLOUE** Jay-Z feat. Beyoncé Knowles, Ras-A-Faell, Del'Jam  
Atlantic
- 14** **GAME THE LIGHT** Sean Paul  
Atlantic
- 15** **OK Big Brovaz**  
Epic
- 16** **THE PRA-SING BEGINS** NEW WORLD, Jürgen West feat. DMC, Director  
Polydor
- 17** **HEY MA** Cam'ron feat. Juice Santana, Roc-A-Fella/Mercury  
Def Jam/Mercury
- 18** **PARADISE** LL Cool J feat. Amerie  
Polydor
- 19** **SOUND OF THE UNDERGROUND** Girls Aloud  
Epic
- 20** **LIFESTYLES OF THE RICH AND FAMOUS** Good Charlotte  
Epic



The Official UK Charts Company 2003. Produced in co-operation with the BPI and BPIA, based on a sample of more than 4,000 record outlets.

## JUNIOR SENIOR

Move Your Feet



The Debut Single - Released 24th Feb  
Includes Remixes From Kurtis Mantonik, Kruffy Kuts & Filur

"Junior Senior are here to take your body and teach it how to dance again!" - NME

"A song so painlessly addictive... we will be feeling the frenzied shockwaves on dancefloors worldwide!" - DAZED & CONFUSED



Taken from the forthcoming album

"P-d-oh-ty-corn't stop me from being released" (Urban 100)

www.juniorseñior.com www.dnmy.dk

## ALBUMS

- 1** **100TH WINDOW**  
Messie Attuck  
Virgin
- 2** **JUSTIFIED** Justin Timberlake  
Jive
- 3** **SIMPLY DEEP** Kelly Rowland  
Columbia
- 4** **STRIPPED** Christina Aguilera  
RCA
- 5** **LET GO** Avril Lavigne  
Arista
- 6** **BIOGRAPHY - THE GREATEST HITS** Lisa Stansfield  
Arista
- 7** **BY THE WAY** Red Hot Chili Peppers  
Warner Bros
- 8** **I CARE 4 U** Ashliyah  
Independent/Background/Dirique
- 9** **GOTTA GET THRU THIS** Daniel Bedingfield  
Polydor
- 22** **COME AWAY WITH ME** Norah Jones  
Parlophone
- 23** **11 THE BALLAD HITS** Roxette  
Capitol
- 12** **THEIR GREATEST HITS - THE RECORD** Bee Gees  
Polydor
- 13** **BUSTED** Busta  
Universal
- 14** **MISSUNDAZIO** Pink  
Arista
- 15** **A RUSH OF BLOOD TO THE HEAD** Coldplay  
Parlophone
- 16** **THE ENEMEN SHOW** Eminem  
Interscope/Polydor
- 17** **ESCAPOLOGY** Robbie Williams  
EMI
- 18** **GOLD** Ella Fitzgerald  
Verve
- 19** **THE ESSENTIAL** Barbra Streisand  
Columbia
- 20** **LOVE SONGS** Mar'Kang Cole  
Capitol



# music week

# CLUB CHARTS 22/02/2003

## COMMERCIAL POP TOP 30

Pos	Weeks on Chart	Artist	Title	Label
1	1	IN A CLUB	IN A CLUB	London
2	1	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	London
3	1	AMERICA'S NEW (MARTINUSI BAROOTT MIXES)	AMERICA'S NEW (MARTINUSI BAROOTT MIXES)	London
4	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
5	1	STRENGTH (I INFINITY MIXES)	STRENGTH (I INFINITY MIXES)	London
6	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
7	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
8	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
9	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
10	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
11	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
12	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
13	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
14	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
15	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
16	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
17	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
18	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
19	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
20	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
21	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
22	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
23	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
24	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
25	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
26	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
27	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
28	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
29	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
30	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London

## UPFRONT CLUB CHART TOP 40

Pos	Weeks on Chart	Artist	Title	Label
1	1	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	London
2	1	DOWN AND UNDER (ALDO CREAZE MIXES)	DOWN AND UNDER (ALDO CREAZE MIXES)	London
3	1	ENVY (SOLARS MIX)	ENVY (SOLARS MIX)	London
4	1	SPACE (JAZZ TRAPZ/MAMA MIXES)	SPACE (JAZZ TRAPZ/MAMA MIXES)	London
5	1	DANCIN' TONIGHT (LOVE (I INFINITY MIXES))	DANCIN' TONIGHT (LOVE (I INFINITY MIXES))	London
6	1	MAKE LUV (ROOM SQUEAK MIXES)	MAKE LUV (ROOM SQUEAK MIXES)	London
7	1	L.A. TODAY (GREEN IS GOOD/MANALYSTA MIXES)	L.A. TODAY (GREEN IS GOOD/MANALYSTA MIXES)	London
8	1	MOVE YOUR FEET (MARTINUSI BAROOTT MIXES)	MOVE YOUR FEET (MARTINUSI BAROOTT MIXES)	London
9	1	HIT THE FREQUENCY (GOLDENWAVE/STAY MIXES)	HIT THE FREQUENCY (GOLDENWAVE/STAY MIXES)	London
10	1	SUDDENLY (RIVAL/WHITNEY MIXES)	SUDDENLY (RIVAL/WHITNEY MIXES)	London
11	1	ONE FINE DAY (LOVE (I INFINITY MIXES))	ONE FINE DAY (LOVE (I INFINITY MIXES))	London
12	1	TOGETHER (ISANUS HADJIOPOULOS/TOLA MIXES)	TOGETHER (ISANUS HADJIOPOULOS/TOLA MIXES)	London
13	1	BURNING UP (COMPRESSOR 66AR MIXES)	BURNING UP (COMPRESSOR 66AR MIXES)	London
14	1	LOOK AT ME NOW (GOLDENWAVE/STAY MIXES)	LOOK AT ME NOW (GOLDENWAVE/STAY MIXES)	London
15	1	FEEL THE RHYTHM (GOLDENWAVE/STAY MIXES)	FEEL THE RHYTHM (GOLDENWAVE/STAY MIXES)	London
16	1	SHAKE (SQUEAK (ROOM SQUEAK MIXES))	SHAKE (SQUEAK (ROOM SQUEAK MIXES))	London
17	1	MONTANA (ASHY/GOLDENWAVE/STAY MIXES)	MONTANA (ASHY/GOLDENWAVE/STAY MIXES)	London
18	1	SAVING GRACE (PRAYER (GOLDENWAVE/STAY MIXES))	SAVING GRACE (PRAYER (GOLDENWAVE/STAY MIXES))	London
19	1	THE MED (TOLL TIME (STORMING MIXES))	THE MED (TOLL TIME (STORMING MIXES))	London
20	1	FREE (LOVE (I INFINITY MIXES))	FREE (LOVE (I INFINITY MIXES))	London
21	1	BELIEVE (SQUASH & CLASH/MAMA MIXES)	BELIEVE (SQUASH & CLASH/MAMA MIXES)	London
22	1	DO NOT WORRY (KING BRITTA/LOREN FOOTMAMPY MIXES)	DO NOT WORRY (KING BRITTA/LOREN FOOTMAMPY MIXES)	London
23	1	PARADISE (REBORN (KING BRITTA & DJ DANZ/ONE DARK MARTIAN MIXES))	PARADISE (REBORN (KING BRITTA & DJ DANZ/ONE DARK MARTIAN MIXES))	London
24	1	NEVER BE Project	NEVER BE Project	London
25	1	SUPERSTAR (SMITH'S HYPH/PHUK INVESTIGATING TOUCH OF CLASS MIXES)	SUPERSTAR (SMITH'S HYPH/PHUK INVESTIGATING TOUCH OF CLASS MIXES)	London
26	1	CRY ME A RIVER (MOVES LIKE LOVE (I INFINITY MIXES))	CRY ME A RIVER (MOVES LIKE LOVE (I INFINITY MIXES))	London
27	1	SUBAR (BAD GIRLS (JESSE O'ROSHI/RASHO & BENSEN MIXES))	SUBAR (BAD GIRLS (JESSE O'ROSHI/RASHO & BENSEN MIXES))	London
28	1	FAMULAN FEELS (TWO MIXES BY ROOMMARTIN & BENSEN MIXES)	FAMULAN FEELS (TWO MIXES BY ROOMMARTIN & BENSEN MIXES)	London
29	1	TOUCH YOU (PIPER A/HAMMER/RAI/PHI & JAMES) Kabal	TOUCH YOU (PIPER A/HAMMER/RAI/PHI & JAMES) Kabal	London
30	1	STRENGTH (I INFINITY MIXES)	STRENGTH (I INFINITY MIXES)	London
31	1	ONE FINE DAY (LOVE (I INFINITY MIXES))	ONE FINE DAY (LOVE (I INFINITY MIXES))	London
32	1	FEELIN' LIKE SOULBROTHER	FEELIN' LIKE SOULBROTHER	London
33	1	THE BOTS OF SUMMER (ORIGINAL CLASS/GREEN COLOURED PROJECT/LOREN MIXES)	THE BOTS OF SUMMER (ORIGINAL CLASS/GREEN COLOURED PROJECT/LOREN MIXES)	London
34	1	SHOW ME HEAVEN (ORIGINAL/NEVUS MIXES)	SHOW ME HEAVEN (ORIGINAL/NEVUS MIXES)	London

## URBAN TOP 30

Pos	Weeks on Chart	Artist	Title	Label
1	1	IN A CLUB	IN A CLUB	London
2	1	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	BEAN TO WONDER (KRYSTAL KIBIN & MARTINUSI BAROOTT MIXES)	London
3	1	AMERICA'S NEW (MARTINUSI BAROOTT MIXES)	AMERICA'S NEW (MARTINUSI BAROOTT MIXES)	London
4	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
5	1	STRENGTH (I INFINITY MIXES)	STRENGTH (I INFINITY MIXES)	London
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7	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
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29	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London
30	1	LOVE (I INFINITY MIXES)	LOVE (I INFINITY MIXES)	London

## PRE-RELEASE AIRPLAY TOP 20

Pos	Weeks on Chart	Artist	Title	Label
1	1	MOVE YOUR FEET	Junior Senior	Klez
2	1	MOVE TO WONDER	Donni Minogue	London
3	1	MOVE TO WONDER	Donni Minogue	London
4	1	MOVE TO WONDER	Donni Minogue	London
5	1	MOVE TO WONDER	Donni Minogue	London
6	1	MOVE TO WONDER	Donni Minogue	London
7	1	MOVE TO WONDER	Donni Minogue	London
8	1	MOVE TO WONDER	Donni Minogue	London
9	1	MOVE TO WONDER	Donni Minogue	London
10	1	MOVE TO WONDER	Donni Minogue	London
11	1	MOVE TO WONDER	Donni Minogue	London
12	1	MOVE TO WONDER	Donni Minogue	London
13	1	MOVE TO WONDER	Donni Minogue	London
14	1	MOVE TO WONDER	Donni Minogue	London
15	1	MOVE TO WONDER	Donni Minogue	London
16	1	MOVE TO WONDER	Donni Minogue	London
17	1	MOVE TO WONDER	Donni Minogue	London
18	1	MOVE TO WONDER	Donni Minogue	London
19	1	MOVE TO WONDER	Donni Minogue	London
20	1	MOVE TO WONDER	Donni Minogue	London

**TWISTED DISCS**  
0103

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Compiled from pre-release airplay of dance records on Capital FM, the Gussy Network, Kiss FM, Radio One and The Voice of Music.

## KIDS **COOL CUTS CHART**

As ranked on 30 Pop, Specialty, reggae, etc. in the 100 and from the 81 chart

WEEK	THE ALBUM	ARTIST
1	SPURIT-Funk featuring Dances Thematic	Spiral
2	DAWNEY featuring Funky Funky (feature) featuring Funky Funky (feature)	Spiral/Motown/Motown
3	STARS DUCK (90-year-old man who's just got his first kiss)	Planet
4	STUCK IN A GROUP (feat. Funky Funky)	Planet
5	STUCK IN A GROUP (feat. Funky Funky)	Planet
6	STUCK IN A GROUP (feat. Funky Funky)	Planet
7	STUCK IN A GROUP (feat. Funky Funky)	Planet
8	STUCK IN A GROUP (feat. Funky Funky)	Planet
9	STUCK IN A GROUP (feat. Funky Funky)	Planet
10	STUCK IN A GROUP (feat. Funky Funky)	Planet
11	STUCK IN A GROUP (feat. Funky Funky)	Planet
12	STUCK IN A GROUP (feat. Funky Funky)	Planet
13	STUCK IN A GROUP (feat. Funky Funky)	Planet
14	STUCK IN A GROUP (feat. Funky Funky)	Planet
15	STUCK IN A GROUP (feat. Funky Funky)	Planet
16	STUCK IN A GROUP (feat. Funky Funky)	Planet
17	STUCK IN A GROUP (feat. Funky Funky)	Planet
18	STUCK IN A GROUP (feat. Funky Funky)	Planet
19	STUCK IN A GROUP (feat. Funky Funky)	Planet
20	STUCK IN A GROUP (feat. Funky Funky)	Planet

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## DISCO 0103



### TOP 10 BREAKERS

- 1 YOU SPIN ME ROUND (METROGRAM SOUND CHECK) (6. PRINCESS JULIA MOSES) Deaf Dr. Alura
- 2 TONIGHT (METRO MOSES) Westlife
- 3 RICOCHIT (KANSAS) & PARANOID (6. MOSES) Kansas
- 4 RISING SUN Paradise
- 5 PARADISE LL Cool J feat. Terri Walker
- 6 VENUS (APRIL ROSE) (APRIL ROSE) APRIL ROSE
- 7 ALL TIME JAMMER (LIPAZ) feat. LL Cool J
- 8 CLUBBIX 2003 Various
- 9 THINK OF IT (JULIA MOSES) (MOSES) Celia Cruz
- 10 SCHOLARSHIP BOYS feat. LL Cool J

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## CHART COMMENTARY

by ALAN JONES

Three months after racing to the top of the Upright Club Chart with The Noble On It, Donati Minogue remains pale position, this time with The Noble On It. The Noble On It (also got to number two on the 100 and Top Charts). Eight of the 10 songs on the list were from the last year. In the first five, she either held the number one position on the Upright Club Commercial Pop charts this year – the last record to do it was The Opera Song (New World) by Jürgen Vries featuring CMC last December. It went on to reach number three on the OCC chart when released a few weeks ago, another feat Minogue would doubtless be pleased to emulate.

Room 5.5. Make. Liv has been around for a couple of years on import but is finally set for a UK release from Positiva towards the end of next month. Ahead of that, it is the highest new entry on this week's Upright Club, debuting at number six. Room 5.5 is none other than Vito Luciente aka Junior Jack, the Belgian-based Italian who had a significant hit last year with Thrill Me, and it employs a re-recorded vocal excerpt from Oliver Cheatham's 1963 club monster Get Down Saturday Night. Obviously in with a chance of topping the chart next week, it will, however, have to eclipse Down And Under, the current number two, which is by Junior Jack's friend and frequent collaborator Kid Crems.

50 Cent's album Get Rich Or Die Tryin' had a sensational opening week at retail in the US last week (see US Chartwatch on p6 for details) and the introductory single, In Da Club, creates its own little whirlwind on the Upright Club Chart, where it leaps 6.1. While that is not a particularly unusual occurrence, the track is getting support from more than 95% of DJs on the panel, and is a massive 885 singles of biggest rive Bigsta Rhymes. Make it clap – a record margin – in a chart which is currently dominated by hip hop at the expense of R&B. Veteran rapper LL Cool J features on two hits in the top five, adding speed to Jennifer Lopez's new hit Love, which is this week's highest debut at number six. The track also features a single week's high debut at number six, featuring UK newcomer Ten Wheeler whose own debut single Guess You Don't Love Me holds at number 16.

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- Let's Get Crazy
- Artistic Funk
- Dirty Visions
- Diana Lenny

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# COMPILATIONS

- 16 21** BIG YELLOW HEAT Drowning Coves feat. Vanessa Carlton *Definitive*  
**17 22** CANT STOP Beat Hot Chili Peppers Warner Bros  
**17 23** MUNDIAN TO BACH Me Pengah MC *Swaziki/Instant Karma*  
**18 24** THUGZ MANSION 2 Pac *Interscope/Polydor*  
**19 25** TRUE Jamison feat. Angel Blu *V2/DiDi*  
**21 26** YOU'RE A SUPERSTAR Love Inc. *Nulife/Arista*  
**18 27** SHUT UP Kelly Osbourne *Epic*  
**28 28** A MODERN WAY OF LETTING GO idenitid *Panoptimo*  
**29 29** TIME AFTER TIME Novaspaces *Substance*  
**30 30** SORRY SEEMS TO BE THE HAPPIEST WORD Blue feat. Don John *Horizon*



- 20 31** STREET LIFE Beanie Man *Virgin*  
**22 32** DANGEROUS HIGH VOLTAGE Electric Six *XL*  
**33 33** HARMONIC GENERATOR The Datsuns *V2*  
**34 34** SHOWDOWN Jody Lei *Independiente*  
**35 35** THE HELL SONG Suni 41 *Mercury*  
**24 36** LOVE STORY (VS FINALLY) Lary & Bushwackel *XL*  
**31 37** FEEL Robbie Williams *Chrysalis*  
**38 38** THE HANDER THEY COME Oakenfold *Perfecto*  
**29 39** CHEERY SONG (TOUCH MY BUM) The Cheery Girls *Multiply*  
**40 40** LIGHT AND DAY The Polyphonic Spree *673 Recordings*

## KEY UPCOMING RELEASES

- ATOMIC KITTEN:** Love Doesn't Have to Hurt (Innocent) *Mar 31*  
**BLUE:** U Make Me Wanna (Innocent) *Mar 17*  
**CHRISTINA AGUILERA:** Beautiful (RCA) *Feb 24*  
**DU SAMM:** Boys Of Summer (Data/Ministry Of Sound) *Feb 24*  
**EMINEM:** Sing For The Moment (Interscope/Polydor) *Mar 3*  
**GARETH GATES:** Spirit In The Sky (S) *Mar 17*  
**AVRIL LAVIGNE:** I'm With You (Arista) *Mar 31*  
**MADONNA:** American Life (Maverick) *Apr 14*  
**MELANIE C:** Here It Comes Again (Virgin) *Feb 24*  
**NELLY FEAT. JUSTIN TIMBERLAKE:** Work It (Universal) *Mar 3*

## 1 LOVE - ETERNAL LOVESONGS

- 1** Universal TV  
**2** 1 LOVE U *Virgin/UK*  
**3** REGGAE LOVE SONGS *Sire/Warner*  
**4** THE POWER OF LOVE *Sony TV/UKG TV*  
**5** 1 LOVE SMASH HITS *EMI/Warner/Universal*  
**6** ALL TIME CLASSIC FALSERGERS *WASA*  
**7** 8 MILE (OST) *Interscope/Polydor*  
**8** LATE NIGHT LOVE *Sony TV/UKG TV*  
**9** FRIENDS REUNITED *Universal TV*  
**10 11** THE CLASSICAL LOVE ALBUM *Decca*  
**12** BEST OF DAVE BRUBECK EWING ANDERSON *Relator TV/UKG*  
**13** THE LUCK - BEST OF *Universal TV*  
**14** THE BEST ONE HIT WONDERS IN THE WORLD *Virgin/EMI*  
**14 15** CLUBBERS GUIDE 2003 *Ministry Of Sound*  
**16 16** THE FUNKIN' BSS *Relator TV/UKG*  
**17 17** URBAN EXPLOSION *Mercury/Phonogram*  
**18 18** NOW THAT'S WHAT I CALL MUSIC: 13 *EMI/Warner/Universal*  
**19 19** WHILE MY GUITAR GENTLY WEEPS *Universal TV*  
**20 20** STEVE WRIGHT'S SUNDAY LOVE *Universal TV*



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## music week

DIRECTORY 2003

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- 28 21** LOVE SONGS Barry White *Universal TV*  
**12 22** 200 KHM IN THE WRONG LANE (ATU) *Interscope/Polydor*  
**14 23** MELODY AM Boyksopp *Wall Of Sound*  
**24 24** NU FLOW Big Brovaz *Epic*  
**25 25** ANGELS WITH DIRTY FACES Sugababes *Island/Universal*  
**21 27** COME BY ONE Foo Fighters *RCA*  
**19 27** COMPART IN SOUND Feeder *Epic*  
**32 28** JOSH GROBAN Josh Groban *Reprise*  
**24 29** SLICKER THAN YOUR AVERAGE Craig David *Wildstar*  
**34 30** ONE LOVE Blue *Innocent*
- 31 31** SHUT UP Kelly Osbourne *Epic*  
**32 32** A NEW DAY AT MIDNIGHT David Grey *East West*  
**33 33** MARY STAR OF THE SEA Zwan *Reprise*  
**34 34** HEARTEN CHEMISTRY Oasis *Big Brother*  
**40 35** THE GREATEST HITS 1970-2002 Elton John *Mercury*  
**33 36** A LITTLE DEEPER Ms Dynamite *Polydor*  
**38 37** THINKING IT OVER Liberty X *V2*  
**30 38** THE YOUNG AND THE HOPELESS Good Charlotte *Epic*  
**27 39** AUDIOLiVE Audioliave *Epic/Interscope*  
**42 40** ESCAPE Enrique Iglesias *Interscope/Polydor*

## KEY UPCOMING RELEASES

- APELETON:** Everdring's Eventual (Polydor) *Feb 24*  
**FLEETWOOD MAC:** Say You Will (Reprise) *Apr 14*  
**TOM JONES:** Greatest Hits (Universal TV) *Feb 17*  
**LINKIN PARK:** Meleiora (Warner Bros) *Mar 24*  
**PAUL McCARTNEY:** Back In The World (Parlophone) *Mar 17*  
**MIS-TEEQ:** Eye Candy (Inferno/Relstar) *Mar 31*  
**MELANIE C:** Reason (Virgin) *Mar 10*  
**SIMPLY RED:** Home (simply/red.com) *Mar 24*  
**TUNISI BRAKES:** Esher Song (Source) *Mar 3*  
**WHITE STRIPES:** Elephant (XL) *Apr 7*



# THE OFFICIAL UK CHARTS SPECIAL LIST

22 FEBRUARY 2003

## MIDPRICE

This	Last	Title	Artist	Label (Distribution)
1	1	ALL RISE	Blue	Innocent COS198 (E)
2	3	WORLD OF OUR OWN	Westlife	RCA 742319642 (BMG)
3	2	NOT THAT KIND	Amazulu	Epic 491422 (E)
4	10	CAMINO PALMERO	The Calling	RCA 742319102 (BMG)
5	11	THE MAN WHO	Taviz	Independiente ISOM000 (E)
6	4	RIGHT NOW	Alicia Keys	Innocent COS1916 (E)
7	6	THE VERY BEST OF	The Pogues	WSM 627964105 (TEN)
8	8	GREATEST HITS	Rick Astley	Arista 742319512 (BMG)
9	9	RESIST	Koolhaas	Melksh 742318692 (BMG)
10	5	COUNTRY GRAMMAR	Nelly	Universal Island 0136362 (E)
11	7	CLAPTON CHRONICLES	Eric Clapton	Reprise 338247462 (TEN)
12	14	TRACY CHAPMAN	Tracy Chapman	Elektra 750607742 (TEN)
13	15	RACE AGAINST THE MACHINE	Doves	Heavenly HN12550 (E)
14	16	BORN TO DO IT	Craig David	Epic 672242 (TEN)
15	17	LOVE IS HERE	Stevie Nicks	Wildstar CDW1012 (E)
16	18	AALIYAH	Aaliyah	Chrysalis 535262 (E)
17	19	GREATEST	Duran Duran	Epic 4962362 (E)
18	20	GRACE	Jeff Buckley	Columbia 475232 (TEN)
19	13	LONDON CALLING	The Clash	Columbia 465242 (TEN)

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## BUDGET

This	Last	Title	Artist	Label (Distribution)
1	1	LOVE SONGS	Various	Musical Collection MCD0511 (DISC)
2	5	LET'S FALL IN LOVE	Nat 'King' Cole	Musica For Pleasure 483262 (E)
3	10	LOVE POWER	Various Artists	Crimson CRM0205 (EUK)
4	4	CLASSICAL AMBIENCE	Various	Crimson CRM0203 (EUK)
5	7	THE CARPENTERS	The Carpenters	Karnes/H&R 500032 (E)
6	9	MIDTOWN CHARTBUSTERS - VOLUME 6	Various	Spectrum 5541462 (EUK)
7	12	MEAT LOAF & FRIENDS	Various	Epic 5062762 (TEN)
8	12	THE BEST OF	The Mamas And The Papas	MCA MCD10 19519 (EUK)
9	6	HITS COLLECTION	Dusty Springfield	Spectrum 527542 (EUK)
10	13	WITH LOVE	Various	Crimson CRM0202 (EUK)

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## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	CRY ME A RIVER	Justin Timberlake	Jive 025462 (E)
2	2	STOLE	Kelly Rowland	Columbia 673195 (TEN)
3	3	REMINISCE/WHERE THE STORY ENDS	Blair Squad	East West SQUAD0010 (TEN)
4	4	GAMME THE LIGHT	Sean Paul	Atlantic 4701462 (TEN)
5	5	LOVE YOURSELF	Enimem	Interscope/Polydor 497832 (E)
6	6	PARADISE	LJ Cool J feat. America	Roc-A-Fella 662731 (E)
7	5	OH BONNIE & CLYDE	Ricci P. Bynone/Knox	Roc-A-Fella/Mercury 077001 (E)
8	7	HEY MA	Cam'ron feat. Justin Santana	Roc-A-Fella/Mercury 063742 (E)
9	4	OK	Big Boiz	Epic 673512 (TEN)
10	8	THUGZ MANSSION	2Pac	Interscope/Polydor 478541 (E)
11	11	MUNDO TO BACK K	Prince MC	Showbiz/Interscope/Karma KARMA200 (E)
12	10	WHEN THE LAST TIME	Cleopatra	Arista 028976221 (BMG)
13	9	STREET LIFE	Beverie Men	Virgin VST1260 (E)
14	10	SHOWDOWN	Jody Lee	Independiente ISOM 6645 (TEN)
15	11	RING	Alexia	Virgin VST1183 (E)
16	10	MAKE IT CLAP	Busa Rhymes feat. Split 7	J 028765202 (EUK)
17	13	DILEMMA	Nelly feat. Kelly Rowland	Universal MCA704289 (E)
18	11	HIDDEN AGENDA	Craig David	Wildstar (BMG)
19	12	KNOW YOU WANNA	Strid Edge	Parlophone COR0596 (E)
20	10	MESS OUT	Aaliyah	Virgin EMI 10576 (Empire)
21	27	HAPPY	Alhamd	Def Jam 303241 (E)
22	11	I LOVE EVERY LITTLE THING ABOUT YOU	Dr. Lonnie Smith	SQ 873082 (TEN)
23	14	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 673572 (TEN)
24	17	WYZZY WOO	Blackstreet	DreamWorks/Polydor 4507462 (E)
25	20	NO FLOW	Big Boiz	Epic 673022 (E)
26	18	DOWN 4 U	Ivy G&S feat. Jo'Rok/Alexis C. Belandier/Vita	Murder Inc./Mercury 02006 (E)
27	18	REACT	Ericl Sermon feat. Redman	J 4742318962 (BMG)
28	17	IF I COULD GO	Angie Martinez feat. Lil Mo	Elektra E7331 (EUK)
29	23	LIKE I LOVE YOU	Justin Timberlake	Epic 954540 (E)
30	21	LOVE ON THE LINE	Blair Squad	East West SQUAD0010 (TEN)

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## MUSIC VIDEO

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	ZWAN: Mary Star Of The Sea	Reprise 3382462 (E)	Reprise 3382462 (E)
2	2	EMINEM: The Eminem Show	Interscope/Polydor 493272	Interscope/Polydor 493272
3	1	VARIOUS: The Last Waltz	MGM 17335	MGM 17335
4	3	QUEEN: Greatest Video Hits - 1	Parlophone 425416	Parlophone 425416
5	0	U2: The Best Of - 1990-2000	Island/UK Island 662350	Island/UK Island 662350
6	6	MICHAEL JACKSON: Video Greatest Hits - History	SNW Columbia 50129	SNW Columbia 50129
7	10	DAVID BOWIE: Best Of Bowie	Epic 490126	Epic 490126
8	5	MICHAEL JACKSON: History Do Film - Volume II	SNW Epic 50132	SNW Epic 50132
9	11	KYLE MINOGUE: Kyle Fever 2002	Parlophone 071013	Parlophone 071013
10	7	LED ZEPPELIN: Song Remains The Same	Warner Brothers 34638	Warner Brothers 34638

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## COUNTRY

This	Last	Title	Artist	Label (Distribution)
1	1	UPT	Shania Twain	Mercury 1710442 (E)
2	2	CHITOWN	Be Good T4men	EMI 581642 (E)
3	2	COME ON OVER	Shania Twain	Mercury 171007 (E)
4	3	LIVE	Alan Kruses & Union Station	Rounder ROUN0269 (PROP)
5	4	TRISTED ANGEL	John Rimes	Curb/London 50461190 (TEN)
6	5	CRY	Faith Hill	Warner Bros 50246362 (TEN)
7	6	THE MAN COMES AROUND	Johnny Cash	East West 003382 (E)
8	13	HALO	Be Good T4men	Network 30202 (E)
9	8	BURDS & HORNS	Dolly Parton	Sanctuary SAC0126 (E)
10	9	HOME	Diana Krall	Epic 596632 (E)
11	7	YESTERDAY'S MEMORIES	Beck (Dolores)	Reprise R05C2209 (IMPACT)
12	12	NEEDY STILL	Alan Kruses & Union Station	Rounder ROUN02 046 (PROP)
13	10	NEW FAVORITE	Alan Kruses & Union Station	Curb/London 503787382 (E)
14	11	I DEEP YOU	LeAnn Rimes	Network 1710252 (E)
15	14	GOLD	Pyan Adams	WEA 02748192 (E)
16	16	THIS SIDE	Nickel Creek	Zoe Z06105 (PROP)
17	15	FAILER	Kentlem Edwards	Epic 488442 (E)
18	15	WIDE OPEN SPACE	Steve Earle	Epic 504462 (TEN)
19	17	WHEN THE ROSES BLOOM AGAIN	Laura Cantrell	Shoeshine SPPT0004 (PROP)

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## ROCK

This	Last	Title	Artist	Label (Distribution)
1	2	BY THE WAY	Red Hot Chili Peppers	Warner Bros 502461462 (TEN)
2	4	ONE BY ONE	You Fights	RCA 7423192462 (BMG)
3	3	COMFORT IN SOUND	Feeder	Epic 673462 (E)
4	5	AUDIOLIFE	Audioslave	Reprise W1849423 (TEN)
5	1	MARY STAR OF THE SEA	Zoe J	EMI 584222 (E)
6	1	THE NEON HANDSHAKE	Huff	Epic CDX 02419 (TEN)
7	7	BAT OUT OF HELL	Mo'Nique	Defacto/Polydor 483822 (E)
8	7	NIRVANA	Nirvana	Musica For Nations COMPA0275 (E)
9	6	OVERGROUND	Queen	Parlophone 528632 (E)
10	10	GREATEST HITS I & II	Inna	

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## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	DEEP SOUTH	Lady & Bushwacka!	End END0509 (ADD)
2	1	LOVE STORY (5 FINALLY)	Lady & Bushwacka!	XL XL154 (V)
3	3	SNAPSHOT / JORRY FOR YOU	Roni Size	Ful Circle FCV033 (E)
4	5	THE HARDER THEY COME	Oakenfold	Perfecto PERF47 (DMV/P)
5	10	STING ME RED (YOU THINK YOU'RE SO)	Who Da Funk feat. Terra Vega	London CREAM11912 (E)
6	5	DI KATART - BOOTLEG EDITION	Nikolas D	Nikolas 045784UK (ADD)
7	7	PRAY	Syntax	Illustrious Epic 121LX012 (E)
8	11	LONELINESS	Capivalling Sounds	Capivalling Sounds 053568 (ADD)
9	10	DON'T THINK IT (FEEL IT)	Nebula	Nebula NEB7003 (ADD)
10	2	SLEEPY/TEARS FROM THE MOON	Conjure One	Network 321781 (P)
11	12	HEAVEN SENT	M1	Inferno TFR0513 (E)
12	12	TIME AFTER TIME	Nonpoint	Substance SUB51578 (DMV/TEN)
13	13	BLUE SONG	Mimi Royale	Faith & Hope F4113508 (E)
14	14	LET GO	Kinetics	Y2K Y2K0394 (E)
15	4	FIX MY SINK	CRJ Sneak feat. Bear Ho	Credence 12CR000303 (E)
16	3	SOG IT TO ME	Batfates feat. CK	SeriousMercury SER13123 (E)
17	20	NO NO NO	Manjama feat. Mukuga & Li T	Defected DFD0569 (E)
18	18	TRU	Jamieson feat. Angli Bla	V2/J-Ohl JAO502396 (DMV/P)
19	15	THE OPERA SONG (BRAVE NEW WORLD)	Jurgens Wins feat. CMC	Direction 073846 (TEN)
20	12	U KNOW Y	Moguai	Hope Recordings HOP02388 (E)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distribution)
1	1	TWTH WINDOW	Virgin V2907 (E)	Virgin V2907 (E)
2	1	MELODY AM	Massive Attack	Virgin V2907 (E)
3	4	ORIGINAL PRIMATE MATERIAL	Roscoe	Wall Of Sound WALL1007 (V)
4	1	UNREST	The Streets	Locked On/978 Recordings 06243362 (E)
5	3	200 KMH IN THE WRONG LANE	Erland Yue	Source SOURCE10539 (E)
6	2	DISCS	L.A.T.A.	Interscope/Polydor 0674362 (E)
7	6	LOST HORIZONS	Pet Shop Boys	Parlophone 581455182402 (E)
8	8	ANGELS WITH DIRTY FACES	Lemon Joy (X) LEXL11810 (V)	Interscope/Polydor 0674362 (E)
9	9	BEST OF DATE PAPER/DANCE ANTHEMS	Various	Island/UK Island - JCD1821 (E)
10	7	ENEMY OF THE ENEMY	Various	Telstar TV/BMG - TTY033118 (BMG)
11	12	WESTLIFE: Unbreakable - The Greatest Hits - Vol. 1	Adan Dub Foundation	Virgin LP/RO2 CDV19521 (E)

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## STORE OF THE WEEK

## SLOUGH RECORD CENTRE

## STORE DETAILS

Slough Record Centre was opened in 1964 by Ray Courtney and has stayed at the same location since then. Twenty years ago they bought the unit next door and expanded to the floor space. Four years ago Simon and his sister Sam were made full partners and have taken on the day-to-day responsibilities of running the store.

Store size: 278 sq m  
Music stocked: all genres  
Areas of specialisation: dance, reggae, soul, fitness rock n'roll, jazz  
Local competition: Woolworths, HMV, Virgin.

## SRC TOP 10:

- 50 Cent - In Da Club (Shady/Universal)
- Daniel Bedingfield - If You're Not The One (PolyDor)
- Sean Paul - Gimme The Light (East West)
- Justin Timberlake - Cry Me A River (Jive)
- Jeff Lorber - Greatest Hits (Verve)
- Various - Reggae Love Songs (Trojan)
- Kelly Rowland - Simply Deep (Columbia)
- Ella Fitzgerald - Gold (Universal)
- Various - Pure Garage Platinum (Warner Dance)
- Various - 8 Mile OST (Interscope/PolyDor)

## SIMON CHERRY, PARTNER

Most independent retailers outside of the M25 are struggling at the moment. This may be down to them over-specialising, which is something we've tried to avoid. We've stayed pretty diverse in the music we stock and we also carry vinyl as well as CDs. When it's appropriate, we'll stock in depth. If there's an artist we think justifies it, such as Elvis or Bob Marley, we'll carry as wide a range of titles as possible.

In Slough we are one of the major stockists for reggae, rap and R&B. We can tick over in our chart material but people know that they can usually find the more specialised music here, from hip hop to classical. All of the people who work here are specialists in one way or another across the whole range of music and if we don't have a title in stock we can get it, as we get at least two deliveries a week.

On the dance side, we source a lot of US imports through the likes of High Supply, although we only go for vinyl as the CDs are really expensive. US hip hop sets well - early material from acts like Notorious B.I.G. can be hard to get your hands on but has an endless shelf life. The main problem is that labels get short of cash and can't press new runs or the ownership will change and getting back catalogue can be a bit of a problem.

At the moment it would appear that piracy and downloading are the biggest problems the industry is facing and some record companies are really suffering, so people like Robbie Williams don't exactly help the situation. That said, many of these multi-nationals are sending out mixed signals by selling the hardware for



Slough Record Centre: diverse stock burning CDs on the one hand and producing the music on the other. By trying to make money from both ends of the deal, they will end up losers and they need to address this.

People who are genuinely into music still want the real thing and not some burnt copy. However, CD singles just aren't very good value any more so it's no surprise that sales have dropped off big time as people will hang on for the album rather than pay £3.99 for the single. Rather than waste money and resources on several different versions, companies should set a price, around £1.99 for a two- or three-track CD and release just the one version.

Ultimately the price of CDs has to come down to European levels and that will allow all retailers to compete equally. The cost is just too high at present and major supermarket chains are prepared to treat music as a loss leader which, in the end, develops the product."

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## ALBUMS

## This week

Folk Implosion The New Folk Implosion (Domino); Ed Harcourt From Every Sphere (Heavenly); Tom Jones Greatest Hits (Universal); R Kelly Chocolate Factory (Jive)

## February 24

Appleton Everything's Eventual (PolyDor); Clipse Lord Willin' (StarTrak/Arista); Electric Music AKA The Restoration Show (Sanctuary); Matchbox Twenty More Than You Think You Are (Atlantic); Disco Dethi 9 (IK7); Various Impact! (Soul Jazz)

## March 3

Tracy Chapman Let It Rain (EastWest); Hootie & The Blowfish Hootie & The Blowfish (EastWest); Lil' Kim La Belle Mafia (EastWest); Moko Status (EcoM); Mull Historical Society Usa (Blanco Y Negro); Turin Brakes Ether Song (Source)

## March 10

Ben Everlasting Bink (Sport); Blackstreet Level II (DreamWorks); Toni Braxton More Than A Woman (LaFace/Arista); Cradle Of Filth Damnation & A Day (Epitaph); Evercreek Slow Motion Daydream (Parlophone); Melanie C Reason (Virgin)

## March 17

828 Parliamentum (Epitaph); Evan Dando Baby I'm Bored (Santana); De'Vee Dream Soldier (S2); Paul McCartney Back In The World (Parlophone); Danzig Manic Street Preachers (London); Kelly Price The (Mercury)

## March 24

The Cora! Gone Home Before Daylight (Stockholm/PolyDor); Celine Dion One Heart (Epitaph); Linkin Park Meteora (Warner Bros); Placebo Sleeping With Ghosts (Hut); Simply Red Home (simply.com)

## March 31

3 Doors Down Away From The Sun (Island); Mia-Teq Eye Candy (Interscope/Telstar); PJ Cole via (Mercury); P!nk Remix (Mercury)

## SINGLES

## This week

Dee Dee The One (Incentive/Ministry Of Sound); Moko Family Feeling (Epic); Moony Aces (Looking For Balance) (Epic); The Ones Superstar (Positive); Turin Brakes Pain Killer (Source); WC The Streets (Def Jam/Mercury)

## February 24

Christina Aguilera Beautiful (RCA); DJ Sammy Boys Of Summer (Delta/Ministry Of Sound); Ainsley Henderson Keep Me A Secret (Mercury); Massive Attack Special Cases (Virgin); Melanie G Here It Comes Again (Virgin); Rikysek Eye (Wall Of Sound)

## March 3

The Cora! Don't Think You're The First (Delatone); Danis Incredible (Mercury); Emilian Sing The Moment (Interscope/PolyDor); Nelly feat Justin Timberlake Work It (Universal)

## March 10

50 Cent In Da Club (Interscope/PolyDor); The Cardigans For What It's Worth (PolyDor); Missy Elliott Gossip Girls (EastWest); Jennifer Lopez All I Have (Epitaph); Shanita Twain via (Mercury); Westlife The (S); Sugababes Shape (Island/Universal)

## March 17

Blue U Make Me Wanna (Innocent); Bon Jovi via (Mercury); Gareth Gates Spirit In The Sky (S); Mia-Teq Scandalous (Interscope/Telstar); Simply Red Sunrise (simply.com); Holly Valance via (London)

## March 24

Athlete D Salvatore (Regal); Coltrane Clocks (Parlophone); Alison Davidy via (Mercury); Richard X Vs Liberty X Being Nobody (Virgin); Erick Sermon Love Is (Arista)

## March 31

Atomic Kitten Love Doesn't Hurt To Hurt (Innocent); Death In Vegas feat Paul Weller So You Say You Lost Your Baby (Concrete); Eve Satisfaction (Ruff Ryders/Interscope); Whitney Houston On My Own (Arista); Avril Lavigne I'm With You (Arista); S Club Love Ain't Gonna Wait (PolyDor)

## IN-STORE NEXT WEEK: FROM 24/2/03



**Andys Records**  
Windows - Massive Attack, Eight Legged Freaks; InStore - Ed Harcourt, Massive Attack, Turin Brakes, Ed Harcourt, Idewild, Kelly Rowland, 3rd Edge, Roberto Alagna, Hell Is For Heroes, Nat King Cole, Beanie Man, Hell Is For Heroes, Richard Ashcroft, Asian Dub Foundation, Pet Shop Boys, Feeder, Mike Inc, DJ Set, Tenacious D, Darren Hayes, The Coral, Jennifer Lopez, Rolling Stones, Atomic Kitten, Now 53, The Music, Aaron Copeland, Hill St Soul, Kylie Minogue, Handel, Vaughan-Williams, Britten, Best Of Brian Auger, Walton, Finzi, Bend It Like Beckham, Marilyn Manson, Nigel Kennedy, Andys sale, Andys two for £7.99 Naxos sale, Andys three for £12 video sale, Andys £7.99 DVD sale; Press ads - 3rd Edge, Idewild, Roberto Alagna, Carmen, Rautavaara, Handel, Vaughan-Williams, Britten, Best Of British, Elgar



**TESCO**  
Single - Kirz; Albums - Tom Jones, Sugababes, Brit Awards 2003, MS Dynamite; InStore - Tom Jones, 50 Cent, Brits 2003, Clubmix 2003, Relating Classics



**OHMV**  
Press ads - Learn Rimes, Melanie C, Massive Attack, Rikysek, Zwan; TV ads - DJ Sammy; InStore - Christina Aguilera, Ainsley Henderson, Junior Senior; DJ Sammy



**MVC**  
Listening posts - Jakkata, Moko, Beth Gibbons, King Crimson; Windows - Dark Angel DVD, Steve-O DVD, Matchbox Twenty; InStore - Relaxing Classics, Oasis; Press ads - Peter Gabriel



**PINKIE NETWORK**  
Selects listening posts - Johnny Marr, Kelli All, Richard Thompson, Cuff Of Luna, Cornu Oz, Mojo recommended retailers - Adrian Legg, Breakbreak, Dirty 3, The Devis, Carl Wherhyan Band, Woven Hand



**Sainsbury's**  
Albums - Original Hardcore, Lornie Donegan, Breakdown, Jimi Hendrix, Appleton, Live Forever, Led Zeppelin, Matchbox Twenty, MTV Unplugged 2, MS Dynamite, MTV Unplugged 2



**VIRGIN megastore**  
Windows - The Brits, Massive Attack, Nick Cave, Queens of the Stone Age, Justin Timberlake, Foo Fighters, Ermenegildo Zegna



**Virgin megastore**  
Press ads - Appleton, Matchbox Twenty, Terri Walker, R Kelly, King Crimson; Windows - Appleton, Matchbox Twenty, Three for £30, clearout; InStore - Appleton, Matchbox Twenty, Led Zeppelin, Live Forever, MTV Unplugged, Twisted Disco, Hed Kandi



**WHSmith**  
Single - Christina Aguilera, Ainsley Henderson; Album - Tom Jones; InStore - Appleton, Brits, Ann Peebles



**Woolworths**  
Single - Ainsley Henderson, Melanie C, Christina Aguilera; Albums - Craig David, Lornie Donegan, Live Forever OST, The Very Best Euphoric House Breakdown, The Very Best Of MTV Unplugged 2



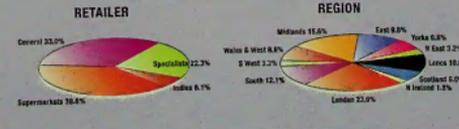
**BORDERS**  
Windows - Massive Attack; Listening posts - MTV Unplugged 2, Matchbox 20, Turin Brakes; InStore - two for £22 and two for £10 on CDs, three for two on books and CDs

## SALES WATCH: KELLY ROWLAND



**KELLY ROWLAND: SIMPLY DEEP (COLUMBIA)**  
LW Chart position: 1

Pie charts show sales by retailer type and geographical region respectively, for sales week to the end of February 8, 2003. Source: Official Charts Company.



# ASIAN MUSIC BIDS TO LOSE 'EXOTIC' TAG IN URBAN MARKET

Asian music's increasing influence on hip hop and R&B, as well as hits such as Panjabi MC's *Mundian To Bach Ke*, have highlighted that it should be taken seriously as a form of urban music, writes Raj Kaushal. Additional reporting by Mush Khan

Monsoon, Apache Indian, Bally Sagoo and Talvin Singh. What have they all got in common? To the average British Asian, not much. But to the music industry they have all been hyped as the "great brown hope", signed by major labels to cross over into the mainstream market with their exotic Eastern beats. Sadly, in the long run, these aspiring young Turks all failed to produce the goods.

But now, with the success of Panjabi MC (right), the industry is again beginning to wonder if, this time, Asian music will finally be able to cross over into the

mainstream. The more cynical are unlikely to agree and will dismiss the latest attempt as a novelty one-hit wonder. But there are clear signs that, this time, that would be wrong. Listen carefully and you'll hear this sound is very different because, unlike the tunes put out in the past, this is dance music that has evolved from the British Asian experience; it is a sound that has been developing in clubs for years and, most importantly, for once it actually represents the tastes of many British Asians — in short, it is pulka urban Asian music.

DJ Bobby Friction, from Radio One's new urban Asian show *Bobby Friction And Nihal Presents*, is forthright in summing up this new sound and how it differs from the previous Asian acts. "Asian music has gone through all the phases and gradually moved closer to its true identity," he says. "We had twangy sitar pop from Monsoon, we had the pseudo-Jamaican Apache Indian and we had watered-down Brit-Bollywood from Bally Sagoo," he says. "Then came the so-called Asian Underground phenomenon, which unintentionally became

so out of touch that at the height of their success the incredible Asian Dub Foundation were bottled by Asian youths at a festival in Bradford. The labels and their white, middle-class bosses, managers, pluggers, A&R teams and press people are more to blame than the bands for alienating the Asian youth. "Now, at last, the real sound of Desis [Asians] is making an impact. The reluctance of the industry to see Asians as 'cool' has led to the industry becoming uncool and needing Asians to give it a big kick up the arse."

And, if you look at the statistics, it could be quite a considerable lack. There are an estimated 2.5m Asians living in Britain and at least 65% of those are aged under 35. The Asian youth market is big, it is growing and it is wealthy. This demographic has also now proved it is strong enough to sustain a roots based urban Asian music scene. But the acts that have existed in the past have not represented this roots base. The twanging sitars of Monsoon in the Eighties and the trendy tablas of Talvin Singh in the Nineties are as alien to urban Asian youth as they are exotic for a Western audience. That wasn't real, that wasn't roots and there wasn't any real sales base, so unsurprisingly the major-signed acts were doomed to fail.

The difference today is that the new sound is nothing like the "cool" world music made famous by those much-praised Asian underground acts. This is down and dirty dance music from the streets that is bought in large numbers every week throughout the UK because it doesn't pander to patronising Western stereotypes of how Asian music should sound.

By far the biggest record company on the British Asian scene is the Moviebox label. Based in the Midlands, it incorporates

Kamlee Records, Kismet and Silver Streak and has in the past few years been responsible for releasing the majority of albums into this market. Its stable of artists include the current star Panjabi MC, plus Sukshinder Shinda, Suninder Rattan, DJ Vix, Kami K and Mac G, all of whom have produced top-selling albums.

The two other major players are Envy Records, which also includes R2 (the famous old Roma label), whose biggest-selling artists are the progressive DJ Sanj and Dr Zeus and, from the north of England, the new Untouchables label, which has helped to revitalise the scene with the popular RDB, and more recently Indya Sagoo.

Other smaller labels include Nachural Records, which originally released the current Panjabi MC hit, and Kiss Records from the north-west of England, run by producer DJ Sheikn.

But the real difference in the past year has come with the tentative interaction of the Asian music industry and the mainstream. *Movie Box*, *Untouchables*, *Envy*, *OSA*, *Kiss* and *Nachural* are among the labels which have struck deals with *Brothers Distribution*, whose physical distribution is handled by *Universal*. This in turn means a potential move into *High Street* retailers such as *HMV* for labels who have previously always been effectively excluded from the charts, regardless of the size of their sales, which sometimes run into the low hundreds of thousands.

Meanwhile, *Warner* and *Sony* recently teamed up to release *Urban Explosion*, a compilation listing 22 Asian artists including *Sanj*, *Metz & Trax*, *Rishi Rich* and *RDB* alongside mainstream urban and reggae. Following its success — sales after just a few weeks are nudging 40,000 — a second

**'The reluctance of the industry to see Asians as cool has led to it becoming uncool and needing Asians to give it a kick up the arse'**  
— Bobby Friction, DJ



## Producers forge groundbreaking new styles

Black music has always been led by big producers, who form the meat and bones of the industry. Today the major names are Dr Dre, Jermaine Dupri, The Neptunes, Timbaland and Master P. In the same way, the urban Asian music scene has always been producer led. Panjabi MC has been one of its brightest stars for over five years but there are a bunch of other hot shots following in his tracks from all over the UK.

If the country is cut up into turfs, then the top dogs



the heavyweight black acts, Ashanti and Mis-Teeq.

As this underground trend continues to grow, Asian producers, with their extensive musical

from each man are Rishi Rich from London, Sukshinder Shinda (right) from the Midlands, RDB from the north of England and Tigerstyle (left) from Scotland.

Between them they have shaken up the urban Asian music scene, created groundbreaking new styles, dragged the industry into the 21st Century and, in their spare hours, found time to also produce some of

the



knowledge formulated from three cultures — Asian, black and English — and their stable of untapped Asian talent, could become some of the most sought-after removers and producers in the industry.

volume is now being planned. "This was the first mainstream album that had a mix of Asian and cutting-edge urban music – traditionally Asian albums have been more associated with world music," says Brothers director Ian Titchener, who put the album together. "There's some excellent product around. Acts like Sanj and Zeus are going to come through because they're great producers, their stuff is extraordinary." Showbiz Ahmed of Movebox believes the current climate is as favourable as it has ever been. "It's good that this urban Asian sound has at last broken through, as we've now managed to get our foot into the door of the mainstream, a market we've never had access to before," he says. "Of course, we've tried. In the past we've sent these tracks to all the major record labels but they just wouldn't bother listening to them. If

only they had, because that Panjabi MC track is over five years old. Hopefully attitudes will now change within the white music industry and they'll be more receptive to this urban sound – there's a lot of British Asian talent here, but they've never been given a chance."

This is a view reinforced by Jay Kumar, owner of Planet Bollywood, one of the biggest distributors of music to Asian music stores in the UK. "At the height of the Asian Underground hype, I didn't really shift that many units of Talvin Singh, Nitin Sawhney or whoever else was popular," he says. "Kids preferred to buy – and still do – strictly Hindi and bhangra tunes that have been fused with black urban beats. This dance music is

ultimately rooted in the inner cities and estates and has the same passion and angst as hip hop. Back home,



Mushtaq: the American R&B scene's interest in Asian music is the ultimate accolade

bhangra may be the poor man's music, but everyone loves dancing to it. It's all about big drums and big beats and big vocals."

It is this mix of black and white musical influences blending with Asian sounds that has created an underground urban Asian dance scene that is threatening to bubble over into the mainstream. Developed for years at the many Asian club nights – primarily in London and the Midlands, where there are nearly always three main dance rooms, one of which will play bhangra, another UK garage and the third R&B & hip hop – DJs would hear and be influenced by these differing genres. Many young black acts, such as Ms Teq and Ms Dynamite, developed their acts at such nights, while the big UK DJs, such as the Dream Team, regularly played at these Asian

gigs. The result is, today, that the urban Asian sound has crept into the spotlight, merging with other genres so seamlessly that it isn't unusual to hear it mixed into a hardcore hip hop set, or even played in mainstream clubs where there are no Asians.

"The new urban Asian sound can be any kind of music from two-step to house to hip hop, which incorporates an Asian vibe – therefore it is indestructible and will never die out, it will adapt to the times," says Tony Millan of Untouchables.

The music has also transcended skin colour, as highlighted by Markie Mark from Punjabi Hit Squad (left), a white DJ involved in the British bhangra scene for the past 10 years, who also co-hosts a bhangra show on Radio 1Xtra: "Asian culture is part of the fabric of British society and Asian music is part of the urban scene," he says. "Recently we just did a massive show at the Coliseum with Ms Dynamite and, when it



**From the label that launched**

**Panjabi MC**

(Mundian to Bach Ke)



**Chart positions:**

Italy no.1

Austria no.2 (gold status)

United Kingdom (no.5)

Germany no.2 (gold status)

Denmark no.5

Switzerland no.4 (gold status)

Holland no.10

Belgium no.3

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RDB: top production team on new Leeds-based Untouchables label

was our turn to drop a set, Tim Westwood came on and did a little MC voice over stuff on our bhangra set. You go to any R&B club and you will see a majority of Asians there. Desis are one of the biggest supporters of R&B in the UK. It's only fair that we should also play a bigger part than just consumers. We have just finished doing remixes for Ashanti and Def Jam and at our own shows we no longer have to play just bhangra or have a separate bhangra room.

"The crowd is also now increasingly mixed, where in the past it was predominantly Asian and part black. Asian music is urban and needs to be addressed as such and sold as such. That whole exotic thing is patronising and non-representative."

This new urban sound has been picked up and championed over the past year by the likes of Missy Elliott, Truth Hurts, Erick Sermon and Hill St. Soul, who have all

sampled Hindi and bhangra tracks. This interest from the black urban music scene in America seems perfectly obvious to Mushtaq, former Fun-Dq-Mental member and Mis-Teeq producer. "The emergence of ethnic influences in urban dance music is primarily because music operates within a limited circle of trends," he says.

"The complacency of that circle forces producers to look elsewhere. The popularity of their music in other ethnic communities means that producers such as Timbaland can take a trip down to Lexington Avenue in New York, absorb the culture of the Indian community there, buy a few bhangra records, be influenced by them and the result is Get Ur Freak On, one of the biggest R&B hits of recent times. These records sound completely different from what has gone before them. They awaken the urban market and the fact that pedigree names

such as Dr Dre, Timbaland and DJ Quik have made this music means that artists who have always made Indian music fused with black music, such as Fun-Dq-Mental, Jai, Asian Dub Foundation and Panjabi MC, suddenly become trendsetters. Ultimately, all devotees of urban music in the UK have always been disciples of the Yanks and this is like the ultimate accolade."

The urban Asian music scene is indebted to the black urban music scene for opening the door and bringing it to a wider audience. But in many places, such as Europe where the Panjabi MC track has already proved incredibly popular – well ahead of the UK market, in fact – this urban Asian sound is regarded as just another part of the black British experience. This European lack of interest in race is best explained by Marcin Pospisyl, CEO of Tam Tam Records, Poland's biggest urban Asian and reggae music label.

"Polish people don't have the stereotypes and prejudices about Asians that the British industry might have," he says. "When I started bringing Asian artists over to Poland, the people immediately went for them with an open mind. They won people over strictly with the power and coolness of the music. Panjabi MC's Mundaian To Bach Ka would drive the crowd crazy every time it was played. I could never understand why it wasn't doing the same in the UK. Now that it has broken through, it means the British are going to experience something which the Poles have been getting down to for the last two years."

But can urban Asian music really break through into the UK mainstream? Well, the true sign of success for any music form is when it succeeds beyond its core audience and emerges onto the major scene in all its

authenticity. Panjabi MC has achieved that, but there are clear signs that the time is right for the industry to respect its origins and sell it accordingly. Avoiding the mistake of dumping Asian music into an "exotic" world music category, but treating it as an urban sound just as black music is now respected, is crucial. This new Asian scene needs to be treated in a similar way to the urban black music scene. Initially black music was the property of specialist music shops but as soon as the mainstream stores began stocking and promoting this music in its urban sections, it created a situation where it became easily available to pre-teens and teenagers from middle England and the scene boomed.

Cynics may question whether the young middle England market is ready to accept such a fresh, different sound. Evidence that it is was provided a couple of years ago when *Snoop magazine* was invited to organise a chill-out zone at the Clothes Show exhibition at the NEC with DJs and a dancefloor that held 50 people. The majority of visitors were pre-teen and teenage girls – apparently the biggest buyers of music – and after warming up with some R&B records a string of urban Asian music tracks saw the area rammed with over 150 white pre-teens and teens, all popping to bhangra strictly on its merits as enjoyable dance music. If anything, such evidence illustrates the point – that urban Asian music has grown popular beyond its core audience and has the potential to cross over.

The key to any such success is simple – it is urban music, not world music. ■  
Raj Kaushal is editor of *Snoop*, the UK's number one British Asian lifestyle magazine

**'Asian music is urban and needs to be addressed as such and sold as such. The exotic thing is patronising and non-representative' – Markie Mark, DJ**

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# BUZZ BUILDS OVER BEATLES DVDS

Anticipation is building about the forthcoming release on DVD of rare material from The Beatles, The Clash and Queen. By Adam Woods

The need for exclusive video content on DVDs should ensure that the current era of music is documented for posterity down to the last detail, but there can be no substitute for archive material innocently captured on film long before anybody considered it might have a commercial use. In their respective ways, forthcoming releases from The Beatles, The Clash and Queen will once again demonstrate the power of the archive over the next couple of months.

The Beatles Anthology series, first aired in 1996, is possibly the definitive example of the profitable potential of studio odds and ends and off-the-cuff video footage and, accordingly, the DVD release of the eight episodes, along with the inevitable extras, has been one of the most anticipated in the short history of the format. Now it has release dates — March 31 in the UK and April 1 in the US — as well as the sketchiest of advance product information. The set will be issued through Parlophone on five DVDs, remixed in 5.1, with the fifth disc offering about 50 minutes of rare and previously unseen footage.

It took the re-release of the Beatles catalogue to truly christen the compact disc catalogue market and, while DVD has derived most of its growth from the surging popularity of feature film titles, there can be no doubting the demand for this latest Apple-sanctioned DVD offering (the third in the UK, after *Yellow Submarine* in 1999 and *A Hard Day's Night* last year). When Amazon.com recently posted the product on its US site, it jumped into the DVD Top 10 instantly on the strength of pre-orders and it now looms inside the Top 30 six weeks before its arrival.

The Clash are one of the few UK acts whose legend bears comparison to that of the Beatles and, however regrettably, their aura has only strengthened with the death of Joe Strummer just before Christmas. A



The Beatles: five DVDs offering material from the Beatles Anthology plus rare extra footage relatively modest amount of Clash video footage has been officially released over the years, but Sony's Essential Clash collection, released on March 24, puts most of their promises in one place — I Fought The Law is conspicuous by its absence — alongside *Hell W.O.*, a black-and-white home movie left half-finished by Strummer from the early-Eighties, starring Paul Simonon and Mick Jones.

The footage was abandoned by Strummer and then mislaid and it only came to the attention of Sony after a Clash fan dug a copy out of a car boot sale. The short film has now been restored by Don Letts, the

band's one-man film department, who has also fashioned a soundtrack from Clash material. A Strummer-sanctioned Best Of CD, also entitled *Essential Clash*, is to be released on March 30, which is also the day *The Clash* will be inducted into the Rock 'N' Roll Hall of Fame.

Compiling worthwhile video material of a defunct band is not the easiest job in the world, Queen's *Made In Heaven* album saw the three surviving members of the band faced with a unique problem on its release in 1995. The band had spent the best part of three years working up tracks left by Freddie Mercury before his death in 1991, but although they now had a finished album to promote, they had no promos with which to promote it. Accordingly, Queen approached the British Film Institute and offered young film-makers the chance to create short films to back a number of the album's songs.

Of the songs accounted for by the eight short films collected on *Wienersworld's Made In Heaven: The Films*, only *You Don't Fool Me* was ever released as a single in the UK, hitting number 17 in November 1996, but the works took on a life of their own. As an aside, it was at a screening of the films at the Venice Film Festival in 1996 that Robert De Niro met Brian May and

## UPCOMING MUSIC DVD RELEASES

**RYAN ADAMS:** *Live in Jamaica* (BMG), April 14. The ludicrously prolific Adams makes his first move into the DVD racks **THE WAITERS:** *Live in Seattle* (BMG), April 21.  
**S CLUB:** *Learn To Dance The S Club Way* (Universal), April 28. *S Club* and *S Club Juniors* feature in this self-help package, aimed at the younger end of the market.  
**ROGER WATERS:** *The Wall — Live in Berlin* (Universal), April 28. This DVD release for Waters' 1990 concert at the Berlin Wall, remastered in 5.1, by the man himself and featuring Sinéad O'Connor, Van Morrison, Bryan Adams and Cyndi Lauper among the cast.  
**HEART:** *Alive in Seattle* (BMG), April 28.  
**JOOLES HOLLAND:** *Laser Loader* (Warner Vision), May tbc. The second *Laser DVD* takes a heavier approach. Bands include White Stripes, Foo Fighters, Ash and Hole.  
**JETHRO TULL:** *25 Years Of* (EMI), April tbc. The Tull's second DVD effort last year's *live in concert film, Living With The Past*, is a retrospective of the band's entire career.  
**TOM PETTY:** *The Last DJ Live At The Olympia* (Warner Vision), April tbc.  
**MORCHEEBA:** *Live In Concert* (Warner Vision), June tbc.

Roger Taylor and suggested the idea of the musical that would become *We Will Rock You*.

A 10-minute EPK from *We Will Rock You* has been added to *Made In Heaven: The Films* as extra footage and *Wienersworld* managing director Anthony Broza believes the success of the musical will help break the DVD out beyond those who bought the films on their VHS release in 1996, also on *Wienersworld*.

"There is huge awareness of the band at present and I think people will pick up on it," he says. "I think it stands a serious chance." The DVD, due for release on March 24, will be stickered with a special offer to buy reduced-price tickets for the show and will also be backed with consumer press advertising and a major retail campaign.

Broza is in no doubt of the value of the material, particularly given the new lease of life Queen have enjoyed on DVD. EMI's *Greatest Video Hits — 1* was the biggest-selling DVD release of the fourth quarter last year, selling almost 60,000 units in the run-up to Christmas. "I am actually quite flattered, I'm honoured that we have got the title," says Broza. "We are going to do it justice and I reckon the timing just couldn't be better."



The Clash: Sony releasing DVD best of



Queen: link-up with *We Will Rock You* show

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# POP DIVAS LEAD DVD LINE-UP

Pop divas Lisa Stansfield and Sophie Ellis-Bextor join rock veterans Brian Wilson and David Bowie in this month's crop of DVDs. By Neil Armstrong



**EMINENT** LISA STANSFIELD: *Biography – The Greatest Hits (BMG 74321984789)*. Out now. Coinciding with the release of Stansfield's Greatest Hits album comes this 140-minute DVD featuring promos and live performances. Tracks include People Hold On, All Around The World, All Woman and the raunchy-ish video for Never, Never Gonna Give You Up in which Stansfield goes all Cadbury's Flake ad. In an interview,

accessible only through the "play all" option, the singer discusses the videos, her career and reveals how she once got the better of Shaun Ryder's dad. This is an attractive product, sales of which will be boosted by her UK tour which commences in April.

**EMINEM: The Slim Shady Show – Special Edition (MIA DV1116)**. Out now. Nine brief episodes of the rather unfunny animation series along with a making-of featurette are gathered together on this "special collector's edition", timed to cash in on the release of the rapper's hit film, *8 Mile*. The DVD also includes two 8 Mile trailers, three clips from the film, an interview with Eminem and less than three minutes of behind-the-scenes on-set footage.

**VARIOUS: So You Wanna Be A Rock'n'Roll Star (Classic Pictures DVD6063X)**. Out now. This comprises "original TV recordings from the Beat Generation (1967-1972)", it says on the cover. Reminiscent of the television show *The Rock'n'Roll Years*, there are 24 tracks here, framed by archive news footage. They include songs such as the era-defining *Something In The Air* by Thundercap Newman, *Waterloo Sunset* by The Kinks, *So You Want To Be A Rock'n'Roll Star* by The Byrds, *Mighty Quinn* by Manfred Mann and *Lay Sunday* by The Small Faces. It is an enjoyable watch, but it is difficult to know what its market niche might be.

**JAQUIN CORTEZ: Live (Sany 201.8429)**. Out now. Recorded last year at the Royal Albert Hall, this is the dancer's solo show. Fans of flamenco will probably love it; to the

rest of us it looks like tap dancing for cultural snobs. Some viewers will be disappointed that Cortes doesn't get his shirt off until about one hour in, but he does offer a 30-minute interview in which the dancer discusses his influences and technique.

**BIG PUN: Still Not A Player (MIA DV1114)**. Out now. This is a portrait of the late rapper Christopher Rios, aka Big Pun, the first Latino rapper to go platinum in the US. This DVD includes grainy footage of Big Pun apparently smashing his spouse in the face with a gun – presumably what the publicity blurb means by "raw" and "gitty" – along with lengthy interviews with his wife and sister about the assault. A bonus disc features a selection of live material.



**VARIOUS: Let It Rock (Classic Pictures DVD6055X)**. Out now. This is a similar proposition to *So You Wanna Be A Rock'n'Roll Star*, although without the news footage. The premise here is that these are "rare TV recordings" by rock acts. The 22 tracks including *Highway Star* by Deep Purple, *Barracuda* by Heart, *Born To Be Wild* by Steppenwolf and *You Ain't Seen Nothing* by Yeti Bachman-Turner-Overdrive. A booklet provides brief details of each band.

**DJ CRAZE: Live In Puerto Rico (D-Rom**



**EMINENT** SOPHIE ELLIS-BEXTOR: *Watch My Lips (Universal 0688099)*, February 24. This title features a full concert filmed at the Shepherd's Bush Empire last year, five solo promos and three videos from Ellis-Bextor's pro-solo career band, theaudience. A 12-minute on-tour diary shows the singer chatting on a radio programme, interviewing her band members on the tour bus and preparing for a show. In addition there is a 28-minute interview

exclusive to the DVD. Britain's poshest pop star (just listen to how she pronounces the word "ghastly") will ride the back of heightened profile, as she is up for a Brit in the best female solo artist category.

**DROM15**, Out now. "I tried to break, I tried to rap, I tried to write graf, but I wasn't good at none of them. That's why I started DJing," says three-times DMC world champion turntablist DJ Craze, presented live in action here in the mountains of Puerto Rico. Extras include a tips and tricks demo and an interview with Craze.



**VARIOUS: The Brits 2003 (BMG 82876503949)**. Out now. This is a compilation of promos by some (but not all) of this year's Brit Awards nominees, accessible by nomination category. Featured acts include The Streets, Will Young, Gareth Gates, Alicia Keys, Pink, Ms Dynamite, Nickelback and Sugababes. There is also a brief film looking at the music industry-backed Brit School in Croydon.

**VARIOUS: Roadrage (Roadrunner 09639)**. Out now. This compilation of 20 promos from artists on the Roadrunner label features tracks including *Left Behind* by Slipknot, *Territory* by Sepultura, *Dead In Hollywood* by Mursderdolls, *Six Wrist Theory* by 36 Crazyfists and *How You Remind Me* by Nickelback, who look very out of place in this sort of company. The ideal gift for the withdrawn, alienated nihilist in your life, it retails for just £7.99.

**ETIENNE DE CRECY: Temptovision (XL**

**DVD141)**, February 24. This mini-DVD features three award-winning videos for the singles *Am I Wrong*, *Scratched* and *Temptovision*, taken from the French deep house music producer's 2000 album of the same name. Each of the digitally-animated promos is a minor masterpiece, rich in design and content. They were produced by Geoffrey De Crecy, the brother of the easy-listening electronica guru. This cool.



**CESARIA EVORA: Live In Paris (BMG 74321904659)**. Out now. A good-value offering from the Grammy-nominated French-speaking singer. Evora hails from the Cape Verde islands and specialises in Portuguese-Creole ballads known as *mornas*. The bulk of this DVD features a concert at the Zenith, Paris, in 2001, but there are also seven promos and four short films showing the artist recording around the world. It is sure to be popular with world music fans.

**DOGGY STYLE ALL-STARS: Welcome To The House, Vol. 1 (Universal 1130249)**, March 3. This DVD features brief films on each of four artists on Snoop Dogg's label Doggy Style Records – Snoopily, Latoya Williams, Mi-Kane and E-White – plus a handy-filmed documentary on the origin of the label and five promos. With a running time of one hour and four minutes, this is one for

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**REMEMBER** BRIAN WILSON: On Tour (Sanctuary SV3030).

March 3. This 77-minute documentary follows Wilson through

the US and Japan on his first solo tour, bumping into artists such as Paul McCartney, Sheryl Crow, Neil Young, Ronnie Spector and Patti Smith along the way. The great man is largely on pretty good form – indeed, he looks almost sprightly during Barbara Ann. There is a large amount of interview footage and we see Wilson rehearsing his musicians and taking the stage with them. A total of 24 previously unreleased performances are also featured here, including God Only Knows, California Girls and Good Vibrations.

friends and relatives of Mr Dogg and his acts only.



**JENNIFER LOPEZ: Let's Get Loud (Epic 54137 9).** Out now. As her This Is Me...Then album propels Lopez to ever greater heights, this live DVD gathers together material from her first two albums, On The 6 and J.Lo.

performed live in Puerto Rico at Roberto Clemente Stadium in San Juan in September 2001. Tracks include Ain't It Funny, Play, If You Had My Love and Love Don't Cost A Thing, as one would expect, plus about 10 others.

**BLACK SABBATH: Never Say Die (Sanctuary SV3012).** March 3. "Classic" is a word often used to describe DVDs when the picture quality is below par and the sound isn't up to scratch. The classic performance featured here was recorded in

1978 at the Hammersmith Odeon with the classic line-up of Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward promoting the Never Say Die album. The 60-minute setlist includes favourites such as War Pigs, Black Sabbath and Paranoid, but this is really for Sabbath completists only.



**RUN-DMC: Together Forever - Greatest Hits 1983-2000 (BMG 07822164269).** March 24.

This DVD brings together 14 promos from the hip-hop populists, including Walk This Way, It's Like That and It's Tricky. The special features comprise a five-minute mini-documentary on the band and a big standard discography with full track listings.

**SIMPLY RED: Greatest Video Hits (Warner 0927454212).** March 24. Released on the same day as the band's new album Home,



stereo and 5.1 surround sound by producer Tony Visconti. Visconti also provides a new commentary, along with director DA Pennebaker. A DVD-ROM section provides a screensaver, wallpaper and a calendar.

this features 26 videos, eight of which are exclusive to the DVD and have never before been available to buy. The promos include Money's Too Tight (To Mention), Holding Back The Years, Fairground and so on. A special programmable feature also allows up to six songs to be played in any order. A national tour kicks off on April 22.



**THE CARS: Live (Warner Vision 0349766052).** March 24. The US new wave legends storm through 10 songs from their first and second albums plus unreleased track Take What You Want, live at Bremen's Musikladen studios in

1979. The DVD also includes an interview with all five original band members of the band – their first in more than a decade. The interview was recorded in 2000, shortly before bass player and vocalist Benjamin Orr – the voice of the band's biggest UK hit,

Drive – died from pancreatic cancer at the age of 53.

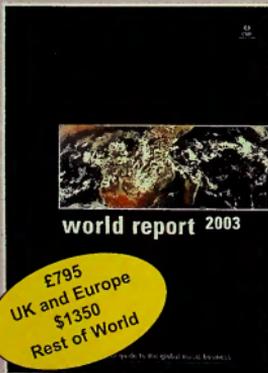


**BEN HARPER: Pleasure + Pain (Virgin DDDVUS225).** March 31. Hard on the heels of the slide guitarist's first studio album in four years (Diamonds On The Inside, released March 10) comes this 90-minute

documentary about Harper and his band, the Innocent Criminals. There is a lot of behind-the-scenes, backstage material but not much music. However the DVD also features four live performances – Waiting On An Angel (Claremont, California), Give A Man A Home and I Shall Not Walk Alone (both in the studio with the Blind Boys of Alabama) and Faded (Royal Albert Hall), the promo for Ground On Down, a studio rehearsal of Strawberry Fields Forever and a couple of bootleg tracks recorded at London's Royal Albert Hall.

## music week World Report 2003

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# New DVD VIDEO Releases

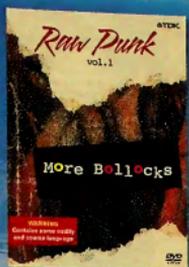


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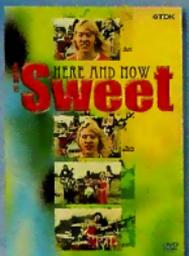


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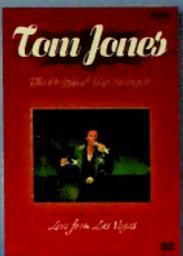
**THE SWEET - Here and Now**

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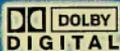
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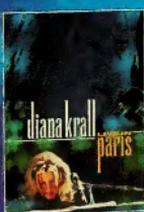
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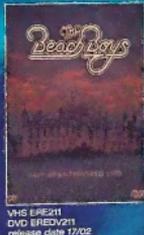
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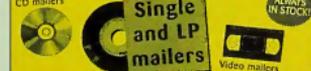
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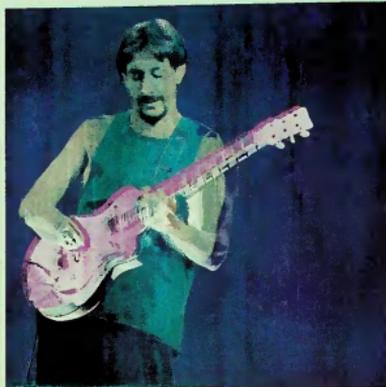
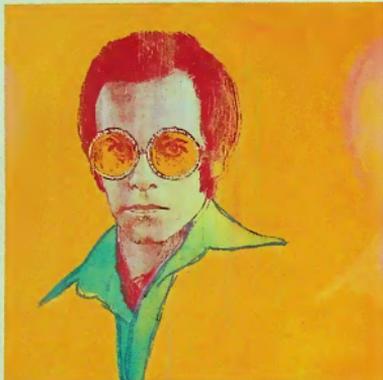
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