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22 MARCH 2003 £3.20



music week

The White Stripes
ELEPHANT





ALBUM Elephant · 31.03.03

SINGLE Seven Nation Army · 21.04.03

TV ADVERTISING

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- two week nationwide TV campaign on Channel 4 and E4 from April 28th

TV APPEARANCES

Jonathan Ross April 4th

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Tues 8th April	MANCHESTER	Man City
Thu 10th April	GLOUCESTER	Gloucester
Fri 11th April	LIVERPOOL	Brixton Academy
Sat 12th April	LONDON	Brixton Academy

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TITLES IN THIS SERIES SO FAR

XLLP/CD 149	THE WHITE STRIPES
XLLP/CD 150	DE STIJL
XLLP/CD 151	WHITE BLOOD CELLS million sold worldwide



www.whitestripes.com www.xlondon.com



CMP
United Business Media

NEWS: Soma acts, such as **MASTER H**, set to benefit from EMI licensing deal

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

FOR EVERYONE IN THE BUSINESS OF MUSIC

22 MARCH 2003 £2.20

music week

Charity CD to benefit Iraqi victims of war

by Robert Ashton

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

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

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

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

New Order, Beth Orton and Moby are also providing songs and War Child's James Taylor says he is talking to other big names.

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



Michael: War Child effort

we can fit on the record to maximise the money. This is not the cheapest of wars and we are almost certain high because the war is at the front of everyone's minds at the moment."

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

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

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

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

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

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

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

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

Sony: Yates and Guy out, Samuels in

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

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

Jason Guy left as marketing director of Sony's UK repertoire division a week ago, after being made redundant. Guy's departure comes just six months after he took on the role following the reorganisation of Sony Music UK last September. His previous role was marketing director at S2.

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



Samuels: marketing role at Sony

a former marketing director of Epic Records.

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

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

becoming strategic marketing vice president in 2000.

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

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



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

Singles downloads on way as UK follows US

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

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

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

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

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

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

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

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

newsfile**MUSIC WEEK DVD AWARD SET TO BE LAUNCHED**

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

BBC LAUNCHES PRE-TEEN POP TITLE

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

**EMAP TO STAGE LIVE SHOWS BASED ON THE BOB**

Emap Performance is going interactive with a new touring festival linked to its cable, digital and satellite TV station The Box. Box Live, which launches on April 18, will tour the UK, beginning in May. It will weigh heavily on interactivity, with visitors to the channel being able to influence such things as the line-up and order which tracks the acts will perform at the shows. Starting at Blackpool Opera House on May 21, it will break the usual convention of such events by having six acts performing longer sets rather than 20-plus playing only one track each.

MTV SIGNS DEAL WITH MOTOROLA FOR LOCALISED MOBILE CONTENT

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

CAPITAL SET TO UNVEIL SATURDAY NIGHT ROCK SHOW

London's Capital FM is adding to its specialist shows with Capital Rocks, a Saturday night two-hour rock programme debuting on March 29. Programme controller Rio Blaxill (pictured) says the show – hosted by Jane Gazzo – follows Music Week/NOP research that shows 15-to-34-year-olds buy more nu-metal/punk and rock than all the dance genres put together.

FUTURE OF FREEVIEW UNCERTAIN AFTER CHARGE ROW

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

m w playlist

Martina Topley Bird – Quixotic
(Independent) One-time Tricky collaborator finally unveils her classically solo material – original moody blues (album sampler, tbc)
Lil' Kim – Jump Off (Atlantic) Pop with an edge thanks to no small part to a classy Timbaland production (album track, out now)

Rishi Rich Project feat Jay Sean and Juggy D (2Point9 Records) Hot debut from London-based Asia & R&B vocalist Jay Sean, which is already winning strong specialist radio support from the likes of Radio One's Bobby Friction and Nihal (white label, tbc)

Goldfrapp – Train (Mute) Now enjoying support from Radio One, this is the track that will catapult Goldfrapp into the UK mainstream (single, April 14)

Yeah Yeah Yeahs – Mope (Polydor) For once, a band that is actually worth the hype – this is one of the highlights from their forthcoming debut album (album, April 28)

Ful Flava feat. Carleen Anderson – Stories (Dome) Standout track from Birmingham soul outfit's forthcoming album (single, March 31)

Manakita – Flesh & Bone (M2) Hokey debut from Darren Berry, a singer songwriter from London's East End, recorded with former Nellee Hooper collaborator Fabien Waltham (single, March 31)

Tomcraft – Loneliness (Data) Trace goes electro on this building club hit from the German DJ, who is also head of Munich's Kosmo Records (single, April 28)

Beachbody – Killer Bee (Poptones) Two drummers an' all, these latest kids from the northeast blew M2 off the stage with a nervous set including this single, at last Thursday's 100 Club show (single, April 21)

Kent – Vapen & Ammunition (RCA Sweden) This excellent new Swedish-language album further underlines the enduring mystery, why these Swedish rock gods have never done it here.

Ticket sales on rise as live sector bucks trend

by Matt Pennell

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

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

"2002 was a bumper year for the live sector," says David Westoby, said Westoby's director of sales and marketing, Peter Tudor, as the NAA's Music & Event Research Report 2002 revealed at the conference a 37% rise in performances and 78% increase in US acts playing in the UK. The jump in Stateside acts was attributed to a recovery of confidence in international touring after September 11.

The UK saw 641 arena performances in total, with Westlife (43 gigs), Blue (29), Kylie Minogue (25), Cliff Richard and Rod Stewart (all Young and Gareth Gates) notching up the most shows.

Nine Degrees attracted the highest attendance per concert, 12,059 people. The Tweeple, categorised by the NAA as a family act, took the overall



PAUL MARYAN

Gibraltar: live industry is strong crown with 104 shows thanks to a three-eds-a-day schedule. In turn, Westlife, beat, Steps, ticket sales record, with 495,358 people seeing their 43 gigs.

The volatile nature of pricing was also highlighted, as average ticket prices dipped from £29.37 to £23.94. Tudor remarked that this was due to the shows staged by Madonna in 2001, with figures for 2003 expected to jump again because of The Rolling Stones tour.

The bullish mood continued in the main conference session, as ILMC chairman, Chris Cope, told the Gear Channel UK said, "The record industry is in a state of collapse, but the live industry is as strong as it's

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

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

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

Safety remained a pressing issue at the conference, following the recent Rhode Island fire at a show by Green Day, which left 99 people dead. The conference also heard that the number of preventable deaths had dropped by 80% and that the German authorities had introduced a new pop safety code without industry consultation.

Vine makes Music Radio event debut

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

Vine, who presents the station's 12pm to 2pm weekday programme, will chair the session Is Legs Real? More? in which Commercial Radio Companies Association chief executive Paul Brown, Radio One controller Andy Parfitt and BPI director general Andrew Esteves will discuss what happens to music if there are fewer station owners.

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

The event, at London's Mermaid Theatre, will also see Radio Five Live presenter Nicky Campbell chairing a panel asking if creative freedom brings greater responsibilities.

Story to look for new business deals with BMG brand partners

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

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

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

Story's appointment is the first to be made in the new BMG team and CEO Tim Bowen, Story, who has been with BMG for 17 years, succeeds Richard Corps, who has left the company to travel the world.



Story: plugging the gaps

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

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

Faith memorial could include live TV show

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

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

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



Faith: young varied career

the young kids to people like Roger Daltrey and Elton John," he says. Faith's career started in 1955 when the 15-year-old, then named Terence Neelands, took a job as a messenger at Rank Screen Services. But only four years later,

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

He followed a varied career that encompassed everything from acting – in films such as *Starburst* and *McVicar* and his own TV series *Budget* – through production, journalism and financial investments advice.

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

Faith died on March 8 and leaves a wife, Jackie, and daughter, Katy. His funeral is expected to be held in Kent within the next two weeks.

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Soma Records' artists are to win a push across Europe following a deal between the Glasgow-based dance label and EMI Recorded Music Continental Europe division Labels. The new multi-licensing agreement will cover the whole of Europe excluding the UK and Ireland, where Soma will continue to distribute independently by Visa. Albums from US house outfit H-Foundation and French DJ Master H (pictured) will be among the first titles to be released under the new deal, while new albums from Envoy, Slam and Silicone Soul will follow later this year. The agreement marks another step in the relationship between Soma and Labels, which began in January 1997 when the dance label licensed its remix of Scott Grooves by Labels artist Daft Punk to the EMI-linked company and subsequently signed a four-year licensing deal with Labels France.



Indies fear fair access after Radio One overhauls playlist

by Joanna Jones

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

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

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

Her questions came after several indie pluggers and record companies



Wenham: seeking clarification

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

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

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

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

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

"if you think about the history of

the music business, never has a new genre of music, whether it be rock'n'roll, punk or whatever, come from a major record label. If indie are being denied access when the whole music business is in turmoil, what happens? Radio One is where we break new bands and new genres of music, not at IRL."

Radio One's editor of music policy

Alex Jones-Dowling is seeking to reassure record companies that the changes, which will have just as much access to playlist, specialist producers and more "targeted" time.

Jones-Connelly says, "It is actually not the case the specialist producers have had their cut time. We have just developed a couple of block period times where smaller labels or any label have got the opportunity to have time with specialist producers that are dealing with that repertoire."

Music DVD set to come of age with Beatles Anthology release

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

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

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

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



Beatles: priceless performance

age with the release of this set." Apple/Blue Note/specialty markets marketing director Wendy Day says the TV campaign for the double-set will begin with prime-time advertising on ITV1 on the night before release. Advertising across the national press will begin on the same day.

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

mw comment DOWNLOADS CAN BRING BENEFITS



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

What is crucial is what the plunge recognises the importance of keeping traditional retailers in the loop.

This is not for any emotional, nostalgic reasons – it is simply because it makes sense for all concerned. The fact is that retailers know how to sell music to consumers. It makes sense for major labels looking to move into downloads to do so with the cooperation of the retail sector.

Until now, stepping aside from the thorny issue of retail involvement, downloaders offer a number of potential benefits for the music industry as a whole.

First, they could prove a vital fix for the singles market, creating interest and excitement in a sector which is fast losing its lustre among music consumers. It is certainly good news for the UK if we see the benefits well ahead of our singles business plummets anywhere near the sale levels of the US.

Also, downloads of singles before physical commercial release create a genuine promotional proposition, in areas where the illicit file-sharing sites cannot compete.

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

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

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

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

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

Firstly, is there any genuine intelligence on threats to bars, clubs, venues or other locations "where young people congregate"? And, if there isn't, could the authorities please refrain from further assaulting a legitimate industry's efforts to maintain a healthy business, in what are already difficult times?

Martin Talbot
ajax@musicweek.com

FUTURE ANNOUNCES BANG TEAM

Future Publishing's new monthly rock title *Bang* has put in place its editorial team, headed by founding editor Chris Parfitt, Danny Ford, and Emma, who has worked with Loaded and across national press. Emma is news editor, while Independent On Sunday music critic Simon Price becomes features editor and Kerrang!'s former associate editor Dan Silver becomes reviews editor.

NICK OWEN DIES

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

MOS REPORTS HIRSCHMEIER

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

C4 MAKES SMASH HITS DOCUMENTARY

Production company C4 Media Timberlake, along with former editors Mark Elwin and David Heworth, are among those contributing to a Channel 4 documentary marking the 25th anniversary of *Smash Hits*. The 90-minute-long 25 Years Of *Smash Hits*, produced by At It Productions, will air from 10pm on April 19.

KLOP ACTS UP AT EAST WEST

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

HALL FOR FINE LINES UP UK ACTS

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

EMAP RELINQUISHES ALoud.COM

Emap's ticketing business Aloud.com is following its relaunch under new head of ticketing GiGi Dryer with a deal to be this year's Glastonbury Music Festival's official online and telephone ticket sellers.

CHANNEL U PULLS IN 0.75M VIEWERS

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

R2 SECURES EXCLUSIVE TAYLOR GIG

Song signing James Taylor is set to become the latest artist to play an exclusive concert for R2 TV with a performance lined up at London's Mermaid Theatre on March 25. It will be broadcast from 10pm to 10pm four days later.

RA highlights opportunities for huge regional radio expansion

by Paul Williams

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

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

But, travel north of Watford and it is largely a different story. While the UK's tally of analogue commercial radio stations has accelerated from 105 in 1991 to 264 now, many areas still face a listening choice limited to just the national stations, a local BBC service and a solitary ILR outlet pumping out Top 40 hits. In the key city of Liverpool, for example, there are just two FM commercial stations, CityFM and Capital.

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

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

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

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

FUTURE FM LICENCES?



*Size not specified. **Similar size to existing ILR

Map shows cities where new FM licences could be allocated. Source: Radio Authority report.



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

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

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

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

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

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

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

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

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

beyond the already-published working list of forthcoming licences in London, Glasgow, East Midlands, West Midlands, and South and West Yorkshire. Its chief executive Tony Stoller notes that the only way round this is to open up to commercial radio some of the BBC's frequency spectrum in these areas, although there remains no sign of any political will to take such a step.

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

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

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

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

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

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

The radio industry will be watching with interest.

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

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

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

licences and how many digital licences it is doing.

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

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

Ofcom will be headed by former NTL managing director Stephen Carter and chaired by Lord Darzi, with the board including RA chairman Richard Hooper and RA director Sarah Nathan.

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

for Blackburn, Durham and Norwich. A large-scale Glasgow licence is due to be advertised by the RA in April.

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

Carter set to head Ofcom

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licences it is doing.

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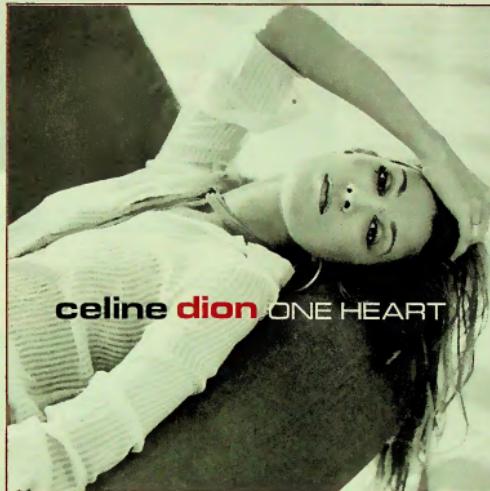
potential applicant, available fre-

quency and any new station has

potential financial viability.

celine dion ONE HEART

One woman has sold 11 million albums in the uk
and 155 million albums worldwide.



celine dion ONE HEART

ONE NEW ALBUM **24/3. ONE CAMPAIGN**

TV Advertising:

w/c 17/3 teaser's: GMTV, Magic TV,

UK Living & Hallmark TV

w/c 24/3 HTV, North, Central, GMTV,

Magic TV, UK Living,

Hallmark TV & UK Style.

Major retail campaign with album featured
in selected Mother's Day Promotions.

Radio Advertising:

commences Saturday 22/3:

Magic FM & AM nationally.

Press Advertising:

Closer, Hello, The Mail On Sunday,

The Daily Record, Boyz.

Outdoor Posterizing:

London including a 21 metre sheet scrolling
poster 12/3 to 16/4 at London Earl's Court
(outside The Daily Mail Ideal Home Exhibition).

Major Hello Magazine competition to see
Celine at her Vegas Spectacular w/c 17/3.

Radio promotions

with Magic FM & AM and Gold stations.

Including competitions each day to win tickets
to see Celine at her Vegas spectacular.

COLUMBIA

celinedion.com

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

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

DONAGHY'S POST-BABES DEBUT

Original Sugababes singer Siobhan Donaghy is set to return in June with her debut solo single, *Overshadowed*. The former Sugababes' former label WEA London's Donaghy remained signed to the label when she split with the group (who subsequently signed to Universal Island) after enjoying success with the group's debut album, *One Touch*. With an album due in the autumn, much of Donaghy's work has been produced by Cameron McVey, who has worked with All Saints, among others.

SUNDAY BEST ARTIST LP

The first artist album to be released through Sunday Best's label deal with BMG will appear on April 26 with the release of Norwegian act Palace Of Pleasure's fourth album, *Betty Ford, Here We Come*. Sunday Best founder, Rob Da Bank, says that the release ties in with the ethos of his label. "It's an underground label with its roots in pop and it is all about having fun with great music," he says.

BUSH/VEGAS DUO IN HARRINGTON
Liam Button from Death In Vegas and Bush drummer Robin Goodridge have formed a band, Harrington, with Canadian singer/songwriter Selena Harrington. The band describe their style as "electronica-fused ballads". Harrington are managed by 13artists - agents to Radiohead - and are releasing their first EP on 31 records, a label set up by 13artists to release a series of 31 projects, of which Harrington is the first.

THIS WEEK'S BPI AWARDS
 **Gold** - Bush, Death In Vegas, Girls Aloud
Sound Of The Underground (platinum)
Albums: Norah Jones *Come Away With Me* (4 x platinum)
Various The Very Best Of MTV Unplugged 2 (Gold) Counting Crows Hard Candy (gold)
Melanie C Reason (gold)
DJ Sammy Heavens (silver)
Led Zeppelin Early Days and Latter Days (silver)
Various Chick Flicks – The Sequel (silver)

Source: BPI. Table shows latest new awards in the seven days to Friday March 14, 2003

Creative fire is real bedrock of XL's independent success

by James Roberts

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

Its consistency in taking cutting-edge music to the mainstream has been achieved over a number of years, with each of the past four years seeing it take a major step to greater success, including Boyz Drawn Boy, Basement Jaxx, The White Stripes and The Avalanches. Add The Prodigy and other breaking acts such as Lemon Jelly, Electric Six and hot new signing Dizzee Rascal into that mix, and you have a label firing on all cylinders.

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

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

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

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

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



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

PROJECTS TO WATCH IN 2003

- **BASEMENT JAXX** - The follow-up to 2001's second album, *Roofy*, is in the final stages of preparation. The group play DJ shows in April.
- **ELECTRIC SIX** - Following hit single *Danger High Voltage*, the band release the equally chart-friendly *Gay Bar* on May 5, followed by a live album two weeks later.
- **PEACOCK** - Set to release more material from her new album, due in the summer at next week's Miami Winter Music Conference.
- **PRODIGY** - Liam Howlett has finished work on most of the band's (pictured) fourth studio album, and is working on additional collaborations. He is due to deliver the album to XL by late summer. Richard Russell is unsure as to its release date. "It's always taken Liam a long time to record - we've put out three Prodigy albums in 11 years - so a wait was not entirely unexpected," he says. "Patience is a virtue when you've no choice."
- **WHITE STRIPES** - (See below)
- **ZONGAMIN** - Word-of-mouth is building on this debut album from the artist which first appeared on Soutwax's already classic *2 Many DJs mix*.

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

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

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

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

"It's not all about the headline-grabbing artists," says Mills. "There have been less obvious successes that have been equally important." Lemon Jelly and Gotan Project are two acts that continue to sell strongly and build fanbases with every release, while XL is proud of its relationship with Super Fury Animals, which it handles for the US.

March sees the release of a land-

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

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

The current A&R team includes Leo Silverman (whose signings include The White Stripes and Electric Six), Nick Huggett (Dizzee Rascal and Zongamin), Ben Beardsworth (Peaches), Matt Thornhill (Gorillaz Project) and A&R coordinator Chris Bellam.

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

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

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

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

NEW ALBUM DESIGNED TO PUSH WHITE STRIPES TO NEXT LEVEL



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

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

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

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

Big sales can sometimes mean artists losing the credibility edge they have built up. This is in the first place, something XL is working hard to legislate against. "It's an absolute priority that the credibility stays intact," says Silverman.

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

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

Music, Coral and Blur ready for assault on the US market

By Joanna Jones

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

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

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

The song act kicked off their promotional visit to the market by performing on the *Conan O'Brien* and *Carson Daly* shows, as well as undertaking radio and TV promo, including MTV news, prior to a three-week support slot with Supergrass.

Sony UK International director Angie Somerside says an initial US visit in October laid the groundwork with key press, including Rolling Stone and *Reuter*, alongside



The Coral: grown-up sensibility

new York live dates.

"Musically, the Coral's album is growing – it is alternative and cool and there is a grown-up sensibility to the music that doesn't fit into a type," says Somerside.

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

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

on *Billboard*'s Heatseekers chart and marked a number 128 debut in the *Billboard* 200, before being released on February 20.

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

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

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

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

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

playing a key part in building the band's fanbase in the US. "They have been an extremely good live rep, especially as the US fans are starting to buy into them in a significant way," says Partridge.

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

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

Capitol UK International project manager Matt Cook says media and press awareness of Blur and Damon Albarn's work is high.

Despite the fact that their last studio album was released almost four years ago – a gap bridged by the release of a best of and Albarn's *Gorillaz* project, which sold 1.5m albums in the US. The band return to the States in April for promo and live dates, including radio festivals and key TV slots on the Craig Kilborn and Letterman shows.

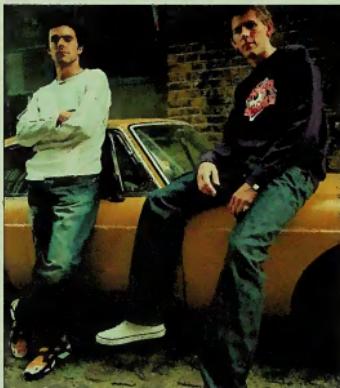
Sony/ATV strikes Strongsongs deal

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

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

Strongsongs' composers include Craig David's guitarist, Fraser T Smith, who wrote *World Ruled With Love* from David's *Sticker Than Your Age* album, and Peter Kirley, who is one half of the writing and production team behind Hear Say's *Pure & Simple*.

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



Groove Armada (pictured) are building on their profile in the US after securing a synchronisation deal in which their Groove Is In track will be used as a soundtrack for a track brand will be part of a year-long advertising campaign. The deal was struck with Warner/Chappell, which publishes band member Andy Cato, and Jive's marketing and business affairs team. The track will be used in the Sprite commercial from April 7. A second track, *Madder*, taken from the band's January-released *Lovebox* album, will feature with Ubisoft's *Rayman* computer game and on radio and TV advertising. "We have worked to get Groove Armada's name aimed at these markets as another way to raise profile. There are a limited number of outlets for DJ-based dance acts, particularly at radio, so sync deals are a great way to reach people who haven't heard them," says Kieron Farming, Jive International's marketing manager for UK and affiliate repertoire.

Warner/Chappell's film and TV director Ian Bell says the US pickup reflects advertisers' and film makers' interest there in using UK repertoire, even though the same acts can find radio airplay hard to come by.

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UMI rejects Biem's response to its 'cartel' claim

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

The latest submission rejects Biem's response to UMI's original complaint that the organisation acts as a cartel in its negotiations with record companies over the standard rate for the payment of songwriting royalties on record sales.

It also includes a report by Janusz Ordóñez, New York University professor of economics and former chief economist for the anti-trust division of the US department of Justice, which offers "compelling economic evidence" that changes to terms and conditions of Biem's



Larsen: Biem contract unfair

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

UMI filed its original complaint to

the European Commission last May

against Paris-based Biem and its member societies, which collect and distribute mechanical royalties in Continental Europe.

It alleged that the terms

imposed by the collecting societies

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

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

Biem also argued that any attempt to lower the rate should be done on a territory-by-territory basis through local courts and tribunals, while its president Cees Verwoerd says collective bargaining for licensing is not only fair way for creators to strike a deal with the majors.

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

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

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

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

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

US chartfile

50 CENT REGAINS THE TOP POSITION

As the Grammy effect wears off, 50 Cent (pictured) is back on top of the Top 200 albums chart, according to the latest SoundScan sales data.

That is because Norah Jones' multiple Award winning debut album *Come Away With Me* dips 46% to a still substantial total of nearly \$37,000 sales. 50 Cent – who is number one, 17 and 74 on the Hot 100 – suffers a much gentler 15% dip in sales of *Get Rich Or Die Tryin'* and consequently registers his third week at number one. Selling 358,000 in the week, *Get Rich* brings its five-week total to 2.99m.



50 Cent is not the only hip hop act to have a good week – the chart's top two debuts are also from acts like Fabolous' *Street Dreams*, arriving at number three and Lil' Kim's *Kim's Bellz Mafia* debuting at number five. Both albums feature guest appearances by Missy Elliott, whose own current album *Under Construction* dips 16-22, ending a 16-week tenure in the Top 20. The Eminem Show is also out of the *Top 20* for the first time, falling 12-21 to complete a 42-week residency.

After taking a big jump last week in response to the Grammys, Coldplay's *A Rush Of Blood To The Head* slips 13-16, with sales down 10.5% week-on-week to 55,000. Their single, *Clocks*, ticks up another good week, climbing 49-47.

Many other Brits there are **D**eclinines for Rod Stewart (28-40), Elton John (53-65), The Rolling Stones (70-81), Fleetwood Mac (87-115), Massive Attack (103-127), David Gray (141-154), The Music (128-138) (pictured) and Paul McCartney (170-200). The only other Brits to move are those whose Greatest Hits – The Record Jumps 130-130, in response to "N Sync's Grammy tribute and subsequent radio airplay, and R&B duo Floetry, who improve 140-112 with their

Floetic set. The album – which peaked last summer at 19 – leaped while the girls toured with

Common and Gang Starr. Their single, *Say Yes*, is the latest demand for the album, and moves 35-29 on the Hot Hip Hop/R&B singles chart, while climbing 15-6 on the Hot 100's Bubbling Under chart. Floetic has sold more than 282,000 copies, 10,000 of them last week.

There are two British debuts, with The Coral's self-titled album going in at 189 after selling nearly 6,000 copies, while prog rock legends King Crimson chart for the fifth decade in a row with *Return To Believe* (20) at number 100 with sales of nearly 7,500. They charted first in 1969 and last in 1995 and have 12 previous chart albums to their credit.

Alan Jones

CLASSICAL news

by Andrew Stewart

AVIE INKS WDR ORCHESTRA DEAL

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

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

Bychkov is certain of the advantages of working with a professional broadcast radio orchestra. He admits that while the WDR Symphony lacks the finesse of an orchestral thoroughbred such as the Berlin Philharmonic, its artistic remit demands adventurous programming and musical versatility as standard. "We have the kind of flexibility that most orchestras can only dream about," he says. "Although we are a concert and not a 'studio' orchestra, by the nature of the beast we do not play a subscription programme every week. The idea of assembly-line production is not present here to the same extent as elsewhere, so do we have to give concerts to stay in business?"

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

including the work on their last UK tour in 2000. The WDR Symphony Orchestra's London performance drew warm praise from the *Guardian*, who described it as "supremely sumptuous, full of cocksure bravado, cennily sexy... and gloriously played throughout". Thanks to West Deutsche

Rundfunk's close support, Bychkov and his players have been able to refine the recording process. "We have a very good situation to record what we do," the conductor observes. "And now we have a relationship with Avie Records that should bring that work to an even wider audience."

LINDSAYS ANNOUNCE RETIREMENT

After more than 40 years as a string quartet, Sheffield-based chamber group The Lindseys have decided to retire in the summer of 2005. The ensemble, founded by violinist Peter Cropper and cellist Bernard Greenbaum in 1965, has made more than 50 recordings for Sancore Classics' ASV label, with several Gramophone Award winners among them. The Lindseys are set to complete their second completed recorded cycle of Beethoven's string quartets for ASV later this year, with the final disc scheduled for release in November. It is expected that the quartet's members will explore fresh career paths as performers and teachers. Plans for the group's final three seasons include a complete cycle of Haydn's mature string quartets at London's Wigmore Hall to coincide with the completion of their Haydn recording series for ASV and a series of UK farewell concerts.

Andrew Stewart

(AndrewStewart1@compuserve.com)

ALBUM of the week

BACH: O Ewigkeit, du Donnerwort! - Cantatas BWV2, 20 & 176. Collegium Vocal/Herreweghe, (Harmonia Mundi HMC 901791). Philippe Herreweghe favours subtle details of phrasing and shades of tone colour over bold, angst-ridden

Mundi release, supported by ads in Gramophone and BBC Music Magazine and a Daily Telegraph interview with Herreweghe. The clarity of vocal and instrumental textures allows Bach's incredible invention to speak and also projects the cantata texts. Words matter to Herreweghe and his colleagues, used to heighten emotions and convey the sorrows and joys of Lutheran worship.

REVIEWS

For records released up to 24 March 2003



BRITTEN: String Quartets 2 & 3. Brodsky Quartet. (Challenge Classics CC 72099). Since parting company with Warner Music, the Brodsky's have found a new lease on recording life with the small independent label, Challenge Classics. Virtuosity and intelligent programming have been hallmarks of their releases for the Dutch-based company, coupled with performances of uncompromising quality. Britten's mature string quartets provide a musical challenge accepted by the Brodsky's and their very fine production team. These are interpretations blessed with serious emotional depth and impressive character. The release is backed by ads in the specialist classical press.

DVORAK: Symphony No.7. LSO/Davis. (LSO Live LS00014). Dvorak's Seventh Symphony, commissioned by the Philharmonic Society of London in 1884, stands as a favourite work in Sir Colin Davis's repertoire. The LSO Live label launched with releases of Davis at work

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

STRAVINSKY: Petrushka; Firebird Suite (1919 version); Scherzo à la Russe. Cincinnati SO/Pavlo Jirí. (Telarc CD-80587). Striking success at this year's

Grammy Awards has turned the spotlight on Telarc's catalogue, which swells this month with the addition of an excellent all-Stravinsky album forged in Cincinnati. The partnership between the Cincinnati Symphony and new music director Paavo Jirí has already delivered fine things on disc. Here, the Estonian-born conductor shapes genuinely individual and thought-provoking readings of two familiar Stravinsky ballet scores and brings out the grand Hollywood gestures in the shorter Scherzo à la Russe.

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SINGLE of the week

RECOMMENDED AVRIL LAVIGNE: I'm With You (Arista 82876515752). The Avril Lavigne phenomenon rolls onwards and upwards, and the single from the triple-platinum album Let Go is A-listed at Radio One and a third Top 10 hit is assured. The song is a strong ballad, co-written by The Matrix and produced to their usual high standard, resulting in "real" pop from an edger role model than most early-timers have had for some time.



SINGLE reviews



RECOMMENDED BRASSY: Play Some D (Willya WLJ33CD). This revived track from a few years back is currently being featured on a Motorola TV ad campaign. While the music scene has caught up with Brassy, their New York old-school video is soundly fresh. A new album is scheduled for release in April.

RECOMMENDED EVE: Satisfaction (Ruff)

Rydens/Interscope 4978262). Eve returns following the success of rap anthem Gangsta Lovin' with her lyrical flow in full force on this Dre-produced Satisfaction, which is taken from her Eve-Olution album. She may have ultimately lost out to Missy Elliott's Scream for the rap performance going at the Grammys, but Eve's formidable rapping skills are very much in evidence on this funky joint, which is B-listed at Radio One.

ANDY TOWLER: Salted Tangerines (Twisted Nerve/XLVE012). Twisted Nerve boss and all-round raconteur Vito lifts another track from his superb debut All Ten Fingers. Here the earl's Can't Malcon Monday's come along to provide over his rocky broc-filled soundscapes.

ATOMIC KITTEN: Love Doesn't Have To

Hurt (Innocent SINCD45). Taken from their double platinum second album, Feels So Good, this mid-tempo MOR song is tailor-made for mainstream radio, but is otherwise a rather transatlantic offering. Penned by celebrated writing team Billy Steinberg and Tim Kelly, Love Doesn't Have To Hurt is unlikely to give the girls their fourth chart-topper.

BETH ORTON: Thinking About Tomorrow (Heavenly HVN129CD). Taken from Orton's Top 10 album Daybreaker, this is a beautiful track, underpinned by the singer-songwriter's effortless vocal line. Live dates are planned for March, including a headline set at London's Royal Albert Hall.

THE DYSFUNCTIONALS: Payback Time (Sony 6737622). This soundtrack to the new Michel Gondry-directed Lev's TV advert was produced by Nellee Hooper and features ex-Sneaker Pimps vocalist Kelli Alli. But while this single – whose bopping track has been supplied by the Psychedelic Waltons – sounds initially exciting, it is ultimately rather forgettable.

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

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

INDIA ARIE: Little Things (Universal XLGCD162). This laid-back soulful track, which is taken from Arie's Grammy Award-nominated second album Voyage To India, is less obviously catchy than her previous offerings from debut set Acoustic Soul. With fewer of the pop/soul leanings of Brown Skin, Little Things exposes a more stripped-down sound which will, no doubt, still appeal to her fans.

BRIAN GILBERTO: Close Your Eyes (East West SAM0075). Bringing a touch of Carnival to the British spring, this samba-flavoured closer from Gilberto's excellent album Tanto Tempo deserves to win a wider audience. Backed by a funky French house mix from Buffalo Bunch, it supports the re-promotion of the parent album with a bonus CD of remixes.

RECOMMENDED THE FREE ASSOCIATION:

Everybody Knows (Ramp RAMP001). David Holmes' outfit tip their hats to Hendrix on this rocking second single from their self-titled album. While there is more than a whiff of Purple Haze in the air, hefty beats and vocals from Charles Fleischer, Sean Reardon and Paul Phillips make it an anarchic powerhouse all of its own.

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

THE DONNAS: Tie It Off (Atlantic 756780442). This single features three tracks, all under three minutes and with a video included. The Donnas are punk rock like

The Go-Gos were in their heyday. The title track has been mixed by the king of big-guitar-sound Chris Lord-Alge and is good enough to be on playlists everywhere.

ALBUM reviews

ROBIN GUTHRIE: Imperial (Bella Union BELACD048). This album of down-tempo instrumentals marks the first solo outing by Robin Guthrie, founding member of The Cocteau Twins. The gently undulating, hypnotic set seems to slow down time itself.

RECOMMENDED FOUR TET: She Moves She (Domino RUG155T). This offering heralds the eagerly-awaited return of folktronica maestro Kieran Hebden, with his first new material since the awe-inspiring Pause album. He has lost none of his ability to amaze, while She Moves She literally quivers with emotion and ideas. One can only imagine what he and Beth Orton are cooking up – Hebden is producing her next album.



ALBUM of the week

THE WHITE STRIPES: Elephant (XL XLCD162). Jack and Meg deliver a brawny and adventurous follow-up to their gold-awarded breakthrough album White Blood Cells with this splendid set. The duo's musical playfulness and ballyhoo-blues-rock innovation remain, with songs such as next single Seven Nation Army, Black Math and the cover of Dusty Springfield's I Just Don't Know What To Do With Myself helping to make this album a joy from start to finish.

RECOMMENDED TROUBLEMAKERS: Doubts & Convictions (PIAS PIASFO067CD). The debut from French three-piece Troublemakers is a masterful and dense mix of downtempo beats, old-school hip hop, jazz and funk, expertly interwoven with spoken-word and film samples and sweeping orchestral strings. At times calling to mind the funk-influenced film soundtracks of Lalo Schifrin, Doubts & Convictions is hypnotic, deeply atmospheric and drips with Gallow charm.

RECOMMENDED HOT HOT HEAT: Make Up The Breakdown (See Page 10407). Declaring Argentina as their approach to rock (Sergio Fronting The Clash, anyone?), this hot-tipped US guitar band are currently creating a buzz with their angular brand of accessible poppunk. A great debut.

MEAT LOAF: Couldn't Have Said It Better (Mercury 761192). His first album for new label Mercury sees Meat Loaf serving up what he does best – grand overblown epic songs with a smattering of power ballads sung in his incomparable operatic style.

Featuring long-time collaborator Pat Russo on vocals, the closest cuts are the title track and the single, the remarkable Love You. Out Loud is the one-stop-shop Testify, The BLUNI: Sally O'Matress (Hot CHDU030). This is the debut album from Northern group The Burn. Influences from Oasis, Ian Brown and Paul Weller – whom they have supported – jostle with a Levellers and blugrass feel on this exciting collection.

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

RECOMMENDED SPIRITUALITY: The Complete Works Part 1 (Spacecan/Arista OPM009CD). The spiritual stand-up of earthy blues and rare Beatles documents the band's early battles into interstellar space. The songs here have aged remarkably well, all blissed-out smack anthems and hypnotising drone workouts. The second in this series is released later in the year, but, for now, this offers enough.

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

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



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

ALL THE CHARTS

EXPOSURE



22 MARCH 2003

RADIO ONE



Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	BEING NOBODY	Richard X Vs Liberty X (Virgin)	2580	31	33		
2	IN DA CLUB	Cent (Interscope/Polydor)	2536	33	32		
3	MOVE YOUR FEET	Junior Senior (Mercury)	2704	33	31		
4	CLOCKS	Colplay (Parlophone)	2230	30	30		
5	SING FOR THE MOMENT	Emerge (Interscope/Polydor)	2434	30	29		
6	GET OVER IT	Dixie Chicks (Capitol)	2347	25	29		
7	SCANDALOUS	Misfits (Telstar)	2679	17	27		
8	MAKE LUU	Scout 5 (Nest, Oliver Cheatham (Pavilion))	1832	23	26		
9	GOSPIX FOLKS	Moxy Elites (Elzet)	1570	22	27		
10	THE BOYS OF SUMMER	Sammy Davis Jr (Sony/BMG)	1221	23	21		
11	ALL THE THINGS SHE SAID	T.A.T.U. (Mercury/Project)	1043	22	21		
12	HEY MA	Corinna (R&B/Futura/Project)	1303	21	21		
13	URFESTYLES OF THE ROCK AND FAMOUS	Dr.Dre/M. G (M&P)	1583	21	31		
14	GET IT WITH YOU	Avril Lavigne (Metsa)	1565	19	20		
15	MESMERIZE	Shy & Adams (Mutter Inc/Mercury)	1438	27	20		
16	THE BOY'S NOT NAMED RAY	Ray Charles (Interscope/Polydor)	1292	27	20		
17	FLASH	Queen & Vanguard (Necktie/Virgin)	1383	14	19		
18	SHAPE	Supaholics (Universal Island)	1103	13	18		
19	BESTIAL	Christina Aguilera (RCA)	1419	18	17		
20	CRY ME A RIVER	Janet Jackson (Mercury)	1388	23	17		
21	EPIK Rapkicks (VNU Of Sound)	1293	24	17			
22	STOLE	Kelly Rowland (Columbia)	1138	16	17		
23	I CAN'T STOP	Rod Hot Chili Peppers (Warner Bros)	1042	27	17		
24	SOUL	West End (Mercury)	1149	12	16		
25	PROVIDER	Ned (Nipsey)	1058	15	15		
26	WE MAKE WAAA	Blu (Innocent)	1467	13	15		
27	SATISFACTION	Kele (R&B/Interscope/Polydor)	918	8	15		
28	SOMEWHERE I BELONG	Linkin Park (Warner Bros)	1063	16	22		
29	TRUE	Jackson Five (U.S. Debut)	912	19	14		
30	PAIN KILLER	Tum-Tum (Brave)	893	13	14		
31	MIDNIGHT	Un-Dot (WEA)	816	13	14		

© Music Control UK. UK titles ranked by total number of plays on Radio One from 00:00 on Sun 9 March 2003 until 24:00 on Sun 15 March 2003.

ILR

Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	BEAUTIFUL	Christina Aguilera (RCA)	64982	209	2742		
2	BEING NOBODY	Richard X Vs Liberty X (Virgin)	5244	169	2262		
3	CRY ME A RIVER	Janet Jackson (Mercury)	4786	2370	2261		
4	SING FOR THE MOMENT	Emerge (Interscope/Polydor)	4778	1882	2116		
5	GET OVER IT	Dixie Chicks (Capitol)	3808	218	1815		
6	I BEGIN TO WONDER	Danni Minogue (Roxette)	1452	1788			
7	STOLE	Kelly Rowland (Columbia)	3831	234	1754		
8	THE BOYS OF SUMMER	Stevie Wonder (U2)	3694	1918	1659		
9	MAKE LUU	Scout 5 (Nest, Oliver Cheatham (Pavilion))	3594	923	1584		
10	CLOCKS	Colplay (Parlophone)	3598	1403	1583		
11	I MAKE ME WANNA	Blu (Innocent)	3213	1478	1580		
12	SHAPE	Supaholics (Universal Island)	3283	1265	1594		
13	HERE IT COMES AGAIN	Malina C (Virgin)	2560	1514	1370		
14	SCANDALOUS	Misfits (Telstar)	2867	948	1355		
15	ALL I HAVE	Jessie Jossi (Lena)	2861	1149	1280		
16	SUNRISE	Shy & Adams (Mutter Inc/Mercury)	2812	1228	1328		
17	DON'T WORRY	Agitator (Polydor)	2411	1443	1326		
18	BELOW THE LINE	Corinna (R&B/Futura/Project)	2492	1221	1196		
19	INCREDIBLE	WHAT I MEANT TO SAY (Darius) (Viv)	2347	1592	1163		
20	I'M WITH YOU	Avril Lavigne (Arista)	1908	356	988		
21	FEEL	Robbie Williams (EMI)	2347	1088	982		
22	I CAN'T BREAK DOWN	Seasick Steve (Mercury)	1294	952	917		
23	YOU'RE A SUPERSTAR	Leanne C (Warner Bros)	1064	566	906		
24	SING FOR THE MOMENT	Emerge (Interscope/Polydor)	2232	854	893		
25	WE MAKE WAAA	Blu (Innocent)	1558	941	839		
26	SKIER BOI	Avril Lavigne (Arista)	2580	923	825		
27	YEAR 2000	Scout 5 (Universal)	1580	820	778		
28	SOMEWHERE I BELONG	Linkin Park (Warner Bros)	1771	944	740		
29	MESMERIZE	Shy & Adams (Mutter Inc/Mercury)	1418	443	732		
30	BORN TO TRY	Deja Goodwin (Epic)	1126	521	700		

© Music Control UK. Titles ranked by total number of plays on all mid-morning independent local stations from 06:00 on Sun 9 March 2003 until 24:00 on Sat 15 March 2003.

© Music Control UK. Titles ranked by total number of plays on all mid-morning independent local stations from 06:00 on Sun 9 March 2003 until 24:00 on Sat 15 March 2003.

TOP 10 GROWERS

Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	MAKE LUU Room	5 Feat. Oliver Cheatham (Positiva)	1624	665			
2	SCANDALOUS	Mis-fit (Telstar)	1544	115			
3	BEING NOBODY	Richard X Vs Liberty X (Virgin)	2419	398			
4	CRAZY	Kym Marsh (Island/Uniland)	1993	351			
5	BEING A WONDER	Danni Minogue (Lund)	884	77			
6	MESMERIZE	Shy & Adams (Murder Inc/Mercury)	2205	238			
7	SHAPE	Supaholics (Universal Island)	1671	226			
8	I CAN'T READ YOU	Daniel Bedingfield (Polydor)	485	214			
9	SPirit IN THE RAIN	Gareth Gates & The Kumars (S)	628	204			

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TOP 10 MOST ADDED

Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	SOMewhere I BELONG	Linkin Park (Warner Bros)	20				
2	YOU DIDN'T EXPECT THAT	Billy Crawford (V2)	14				
3	BE MINE	David Gray (East West)	8				
4	CRAZY	Kym Marsh (Island/Uniland)	6				
5	CAN'T NOBODY	Katy Rowland (Columbia)	5				
6	COMING OUT	Ameri-Carrie (Columbia)	4				
7	BEING NOBODY	Richard X Vs Liberty X (Virgin)	3				
8	BORN TO TRY	David Gray (East West)	3				
9	LOVE DON'T HAVE TO HURT	Atomic Kitten (Innocent)	3				
10	OUT OF TIME	Bilbo (Parlophone)	3				

© Music Control UK. Chart shows tracks boasting greatest number of starline adds.

TOP 10 PRE-RELEASE

Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	BEING NOBODY	Richard X Vs Liberty X (Virgin)	7854	74			
2	CLOCKS	Colplay (Parlophone)	7646	14			
3	U MAKE ME WANNA	Blu (Innocent)	5610	52			
4	MARIAH LUV ROOM	5 Feat. Oliver Cheatham (Positiva)	5283	52			
5	SCANDALOUS	Mis-fit (Telstar)	5270	52			
6	TONIGHT	Westlife (S)	4837	63			
7	IM WITH YOU	Avril Lavigne (Arista)	4372	63			
8	MESMERIZE	Shy & Adams (Murder Inc/Mercury)	2866	28			
9	DO IT FOR LOVE	Hall & Oates (Sanctuary)	2854	28			
10	CD	Music Control UK	2449	20			

© Music Control UK. Chart shows tracks boasting greatest number of starline adds.

STUDENT CHART

Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	CLOCKS	Colplay	Parlophone	1	1		
2	PAIN KILLER	Travis	Source				
3	IN DA CLUB	5 Cent	Interscope/Polydor				
4	MOVE YOUR FEET	Junior Senior	Mercury				
5	THIS BITTER END	Placebo	Hut				
6	SING FOR THE MOMENT	Emerge	Interscope/Polydor				
7	IM WITH YOU	Avril Lavigne	Arista				
8	OUT OF TIME	Blu	Parlophone				
9	GOSSIP	Folks Misfit (E	Electric/Fast West				
10	9	THUNK/3/03	Compton				

© Music Control UK. Chart shows tracks boasting greatest year-to-year increase in plays.

UK student chart for 16/3/03. Compiled by Student Broadcast Network, based on UK student radio chart returns.

CAPITAL RADIO

Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	BLowin' Me Up	Joey	Capital Radio	1	1		
2	LINEAR	Timomatic	Compton				
3	LET'S GET IT ON	George Michael	EMI				
4	SHAGGABOOGIE	Shaggy	Parlophone				
5	SHAGGABOOGIE	Shaggy	Parlophone				
6	SHAGGABOOGIE	Shaggy	Parlophone				
7	SHAGGABOOGIE	Shaggy	Parlophone				
8	SHAGGABOOGIE	Shaggy	Parlophone				
9	SHAGGABOOGIE	Shaggy	Parlophone				
10	SHAGGABOOGIE	Shaggy	Parlophone				

© Music Control UK. Chart shows tracks boasting greatest year-to-year increase in plays.

© Music Control UK. Chart shows tracks boasting greatest year-to-year increase in plays.

Galaxy

Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	BLowin' Me Up	Joey	Galaxy	1	1		
2	LINEAR	Timomatic	Compton				
3	LET'S GET IT ON	George Michael	EMI				
4	SHAGGABOOGIE	Shaggy	Parlophone				
5	SHAGGABOOGIE	Shaggy	Parlophone				
6	SHAGGABOOGIE	Shaggy	Parlophone				
7	SHAGGABOOGIE	Shaggy	Parlophone				
8	SHAGGABOOGIE	Shaggy	Parlophone				
9	SHAGGABOOGIE	Shaggy	Parlophone				
10	SHAGGABOOGIE	Shaggy	Parlophone				

© Music Control UK. Chart shows tracks boasting greatest year-to-year increase in plays.

© Music Control UK. Chart shows tracks boasting greatest year-to-year increase in plays.

MTV UK

Pos	Title	Artist	Label	Avg	No of plays	LW	TW
1	BEING NOBODY	Richard X Vs Liberty X (Virgin)	1624	665			
2	SCANDALOUS	Mis-fit (Telstar)	1544	115			
3	BEING NOBODY	Richard X Vs Liberty X (Virgin)	2419	398			
4	CRAZY	Kym Marsh (Island/Uniland)	1993	351			
5	BEING NOBODY	Richard X Vs Liberty X (Virgin)	429	384			
6	BEING A WONDER	Danni Minogue (Lund)	1988	351			
7	MESMERIZE	Ja Rule & Ashanti (Murder Inc/Mercury)	884	77			
8	SHAPE	Supaholics (Universal Island)	2205	238			
9	I CAN'T READ YOU	Daniel Bedingfield (Polydor)	485	214			
10	SPirit IN THE RAIN	Gareth Gates & The Kumars (S)	628	204			

© Music Control UK. Chart shows tracks boasting greatest year-to-year increase in plays.

© Music Control UK. Chart shows tracks boasting greatest year-to-year increase in plays.

THE MIX

Pos	Title	Artist	Label	Avg	No of plays	LW	TW

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22 MARCH 2003

TOP 50

List
Chart
Date
of
Issue

music control

1 1 9 BEAUTIFUL

Christina Aguilera

RCA 2991 -2 94.63 -5

Rank	Week	Title	Artist	Label	Wk Sales	Play %	Add %	Exit %
▲ 2 4 6 6	MOVE YOUR FEET	Junior Senior	Mercury	2205	+12	79.47	+15	-
▲ 3 6 5	BEING NOBODY	Richard X Vs Liberty X	Virgin	2419	+20	78.64	+17	-
▲ 4 3 4	CLOCKS	Coldplay	Parlophone	1737	+12	76.46	+10	-
5 3 10 10	CRY ME A RIVER	Justin Timberlake	Jive	2472	-5	66.85	-22	-
6 5 11 12	ALL THE THINGS SHE SAID	T.A.T.U.	Interscope/Polydor	1976	-18	58.76	-15	-
▲ 7 17 5 7	I BEGIN TO WONDER	Dannii Minogue	London	1902	+23	57.92	+43	-
▲ 8 13 6 0	U MAKE ME WANNA	Blue	Innocent	1724	+5	56.16	+10	-
9 8 10 10	THE BOYS OF SUMMER	DJ Sammy	Data/Ministry Of Sound	1771	-15	53.33	-7	-
▲ 10 9 6 0	MAKE LUV	Room 5 feat. Oliver Cheetham	Positiva	1824	+69	52.83	+52	-
▲ 11 11 4 0	SUNRISE	Simply Red	Simplyred.com	1410	+7	52.79	+1	-
12 7 11 22	STOLE	Kelly Rowland	Columbia	1908	-23	49.98	-15	-
▲ 13 14 4 8	SCANDALOUS	Mis-Teeq	Telstar	1544	+37	43.37	+1	-
▲ 14 13 5 14	SING FOR THE MOMENT	Eminem	Interscope/Polydor	1050	+2	46.62	+8	-
▲ 15 16 4 11	SHAPE	Sugababes	Universal Island	1671	+16	44.32	+13	-
▲ 16 17 3 6	I'VE GOT YOU	Avril Lavigne	Arista	1190	+8	43.72	+2	-
17 9 7 21	HERE IT COMES AGAIN	Melanie C	Virgin	1420	-14	40.45	-30	-
▲ 18 22 3 2	ALL I HAVE	Jennifer Lopez feat. Li Cool J	Epic	1550	+12	33.15	+25	-
▲ 19 15 5 4	IN DA CLUB	50 Cent	Interscope/Polydor	698	+26	37.67	+4	-
20 13 5 94	SUGAH	Ruby Amanfu	Polydor	573	-77	33.26	-25	-
21 7 1 29	HEY MA	Cam'ron	Roc-A-Fella/Mercury	960	-12	31.88	-6	-
22 11 10 0	THE WAY (PUT YOUR HAND IN MY HAND)	Divine Inspiration	Head/Data/Ministry Of Sound	762	-27	30.10	-31	-
▲ 23 2 5 5	INCREDIBLE (WHAT I MEANT TO SAY)	Darius	Mercury	1205	-3	29.94	-6	-
24 23 21 0	FEEL	Robbie Williams	EMI	995	-12	29.56	-1	-

HIGHEST CLIMBER

Rank	Week	Title	Label	Wk Sales	Play %	Add %	Exit %
▲ 25 2 1	TONIGHT	Westlife	S	772	+33	28.66	+35

▲ 26 4 0	MESMERIZE	Jade & Ashanti	Murder Inc/Mercury	884	+59	28.54	+26
27 3 5 21	FOR WHAT IT'S WORTH	The Cardigans	Stockholm/Polydor	381	+1	27.74	+76

28 4 4 34	DON'T WORRY	Appleton	Polydor	1360	-11	25.50	+1
▲ 29 4 3 21	GOT OVER IT	Ok Go	Capitol	246	+24	25.14	+34

▲ 30 4 3 9	Gossip Folks	Missy Elliott	Elektra	539	+20	25.00	+1
31 11 5 56	CAN'T STOP	Red Hot Chili Peppers	Warner Bros	692	-7	25.34	-37

32 4 4 42	BIG YELLOW TAXI	Counting Crows feat. Vanessa Carlton	Geffen/Polydor	1244	-3	24.63	-6
33 11 10 51	YOU'RE A SUPERSTAR	Love Inc.	NuLife/Arista	918	-13	24.45	-11

BIGGEST INCREASE IN PLAYS							
▲ 34 42 1 1	DO IT FOR LOVE	Hall & Oates	Sanctuary	92	+84	24.40	+99
35 22 11 1	SK8ER BOI	Avril Lavigne	Arista	844	-15	24.10	-28

BIGGEST INCREASE IN AUDIENCE							
▲ 36 15 1 1	I CAN'T READ YOU	Daniel Bedingfield	Polydor	485	+79	20.47	+391
37 11 4 1	PAIN KILLER	Turin Brakes	Source	414	-42	20.03	-27
38 9 12 22	LIFESTYLES OF THE RICH AND FAMOUS	Good Charlotte	Daylight/Epic	364	-15	19.68	-1
39 11 12 17	YEAR 3000	Busted	Universal Island	866	-6	18.89	-15
40 46 4 21	SOMETHING THAT YOU SAID	The Bangles	EMI/Liberty	144	-1	18.95	n/a
▲ 41 42 2 15	WORK IT	Nelly	Universal Island	559	+9	18.57	+5
42 16 1 1	SPirit In The SKY	Gareth Gates & The Kumars	S	628	+48	18.13	+35
▲ 43 22 2 1	THE ZEPHYR SONG	Red Hot Chili Peppers	Warner Bros	571	-5	17.89	+3
▲ 44 18 1 21	CAN YOU DIG IT?	The Mock Turtles	Virgin	260	+10	17.18	+2
45 23 4 44	SONG BIRD	Oasis	Big Brother	611	-37	17.10	-55
46 38 11 44	TRUE	Jaimeon feat. Angel Blu	J-Didd/V2	326	-9	16.95	-31
47 17 11 1	IF YOU'RE NOT THE ONE	Daniel Bedingfield	Polydor	534	-36	16.76	-20
48 18 10 6	FAMILY PORTRAIT	Pink	Arista	662	-21	16.60	-29
▲ 49 31 11 16	BUMP, BUMP, BUMP	B2K & P. Diddy	Epic	492	+27	15.28	+123
50 32 11 21	LOSE YOURSELF	Eminem	Interscope/Polydor	458	+2	15.00	+9

▲ 50 32 11 21	LOSE YOURSELF	Eminem	Interscope/Polydor	458	+2	15.00	+9
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© Music Control UK. Compiled from data gathered between 20 Mar & 5 Mar '03. Broadcast audience figures based on latest full year data.

* Audience Increase

** Audience Increase 50% or more

† Audience Increase 100% or more

AIRPLAY COMMENTARY
by ALAN JONES

The longest-running number one airplay hit since Robbie Williams' 'Feel' spent five weeks at the summit at the end of 2002/beginning of 2003, Christina Aguilera's 'Beautiful' completes its fourth week at number one. It is still well clear of its nearest challenger, but Beautiful appears to have peaked and shed 64 points since nearly 5m listeners last week. Its still impressive tally of 2,991 plays generates an audience of 94.63%, making it a very comparable 19% ahead of new run-up Justin Timberlake's 'Cry Me A River'. Although slightly off at Radio 2 and Capital, Beautiful had its best week yet on Radio One, last week being aired 18 times.

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

After three weeks atop Radio One's most-played list, 50 Cent's 'In Da Club' steps aside to be replaced by Being Nobody, the Liberty X collaboration with Richard X. Some 33 spins on the network last week provided around a third of the 78.64m audience that moved Beautiful 6.3% on the overall airplay chart and left Beautiful X poised for their fourth straight number one airplay hit.

There is no move for Simply Red's 'Sunrise', which remains at number 11 – but appearances can be deceptive. Despite apparently plateauing, the record's audience swelled by more than 12.5% last week. Radio Two-support for the track remains crucial and it remains top of the station's most played list for the third consecutive week, with a repeat close of 22 plays. It now shares the title, however, being joined at the top by Do It For Love, the new single by Daryl Hall & John Oates, whose I Can't Get That Right (Do It) has added another 1.9m to its 6.2m sales.

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

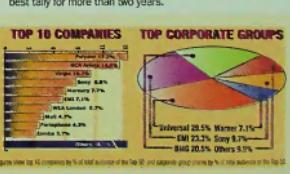
Not one of the top four singles in the OCC sales chart is in the Top 10 of the airplay chart – a highly unusual occurrence. Gareth Gates & The Kumars' Comic Relief smash Spirit In The Sky is a runaway number one on sales, but it is only now beginning to pick up steam on radio, where it moves 59-42 this week. Neighbours star Delta Goodrem's Born To Try – number three on the OCC lists – trails even further behind, although it moves 123-66 this week. Meanwhile, Jennifer Lopez' All I Have and 50 Cent's In Da Club are two and four respectively on the sales chart and move 22-18 and 18-19 on the airplay chart.

On its sixth week in the Top 10 of the airplay chart, Room 5's 'Mak U Luv' featuring the vocals of Oliver Cheetham, is making impressive strides on the airplay chart. It has jumped 38-20.10 in the last fortnight and dashed from 959 plays to 1,624 last week. Its arrival in the top tier means that, while dance is at a low ebb on the sales chart at present, it is represented by six records in the Top 10 of the airplay chart, its best tally for more than two years.

AIRPLAY FACTSHEET

• Clocks is the fifth of Coldplay's six singles to reach the top of Virgin FM's most-played list. It was aired 29 times on the station last week, two times more than any other record. On the overall airplay chart, strong increases in support for Junior Senior's 'Move Your Body' and Liberty X's 'Beautiful' mean that Clocks dips 3-4 despite improving its play tally from 1,552 to 1,737 and its audience from 69.32k to 76.45k. Making a major contribution to the audience tally – the highest yet for a Coldplay single – is the facelift from Joost van den Heuvel's 'Clocks'.

• What Goes Around by Joost Van Den Heuvel & His Rhinestone Blues Orchestra debuts at number 56 on the Top 200 airplay chart despite getting just 16 plays last week. That is because 12 of those plays came from Radio Two, where it was the eighth most popular track last week. What Goes Around features Dionne Warwick on vocals.





22 MARCH 2003

SINGLES COMMENTARY

by ALAN JONES

With six new entries to the Top 10, including Gareth Gates' Comic Relief single *Spirit In The Sky*, last week was by far the best for singles sales since 2001. All told, some 820,000 singles were sold, 180,000 more than in any other week in 2003 and the best tally since 854,000 singles were sold in the final week of 2002.

Spirit In The Sky sold 273,500 copies last week, less than the 292,000 first-week sale of the last Comic Relief single – Westlife's *Uptown Girl* in 2001. Five other Comic Relief singles have reached number one: Cliff Richard & The Young Ones' *Living Doll* (1986), The Stone Roses' *She's So High* (1990), Take That's *Build A Bridge* by Cher, Chris Rea's *Nelson Mandela* & Eric Clapton (1995), Mamas Who Do You Think You Are by the Spice Girls (1997) and When The Going Gets Tough by Boyzone (1999).

New entries fill the top four berths on the chart for the first time in nine months, with Gates debuting at number one. Jennifer Lopez has moved up to number two, Delta Goodrem at number three



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

SINGLES FACTFILE

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

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

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

Despite dipping 10% on the airplay chart, *Shania Twain* registers her sixth straight Top 10 hit with *Ka-Ching*. Debuting at number eight, it is the second consecutive chart-topping follow-up I'm Gonna Getcha Good, which reached number four last November. Up peaked at number four last November and has picked up considerably in the past three weeks, moving 82,693-32,25. It has sold 440,000 copies including more than 8,000 last week.

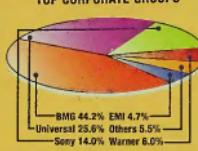
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 100, and corporate group shares by % of total sales of the Top 100

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +64.2%

YEAR TO DATE VERSUS LAST YEAR:

PERCENTAGE OF UK ACTS IN THE CHART

32.4% UK: 69.3% US: 28.0% Other: 2.7%

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

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

INDEPENDENT SINGLES

hit40.uk

This	Last	Title	Artist	Label
1	1	CRY ME A RIVER	Justin Timberlake	Jive 9254623 (P)
2	NEW	TOGETHER	Artificial Funk feat. N Elliott	Skint SKINTR013 (CMV/P)
3	NEW	BLUE JEANS	Ladytron	Invicta Hi-Fi/Telstar COSTAS331 (P)
4	NEW	HAYLING	FC Kahuna	Skint SKINTM024 (CMV/P)
5	3	EPLÉ	Roxyskope	Wall Of Sound WALL008 (V)
6	2	M'D FIRE	Bad Company UK/Rawhi Co.	BC Recordings BCN002 (SRD)
7	NEW	DOWN AND UNDER (TOTHERGETHER)	Kid Crewe feat. MC Shuriken	Ink INKBN033CD (P)
8	NEW	ONCE UPON A TIME IN AMERICA	Jeeves	Cowboy Music COWCW005 (V)
9	4	FAMILIAR FEELING	Moloko	Echo ECH00313 (P)
10	NEW	WE KNOW SOMETHING YOU DON'T KNOW	DJ Format feat. Chali 2na & Akil	Genuine GEN004CDX (V)
11	6	MUNDIAN TO BACH KE	Parallel MC	Showbiz/Instant Karma KARMA28CD (P)
12	NEW	YOUR DAY IS COMING	Full Intention & Shana	Essence ESSR010 (CMV/P)
13	7	TRUE	Jameson feat. Angel Blu	V2U-Vid.JAD021383 (CMV/P)
14	5	UNIVERSAL NATION	Push	Inferno COFERN03 (V)
15	10	LOVE STORY (VS FINALLY)	Layo & Bushwick	XL XL15154CD (V)
16	NEW	EYES WIDE OPEN	Radio 4	City Slams 20212 (V)
17	9	GET YOUR HANDS OFF MY WOMAN	The Darkness	Must Destroy DUSTY006CD (V)
18	11	DANGER! HIGH VOLTAGE	Electric Six	XXL XLS15102 (V)
19	NEW	FRAGILE ROCK/TH FORCE	Loy & Dylan	Renegade Hardware RHW001 (SRD)
20	18	JUST THE WAY I'M FEELING	Feeder	Echo ECSK133 (P)

Last week's highest selling independent artist

Artist: Justin Timberlake

Label: Jive

Top 100 title: CRY ME A RIVER

Artist: Gareth Gates & The Kumars

Label: Sony

Top 100 title: ALL I HAVE

Artist: Jennifer Lopez

Label: Epic

Top 100 title: I BORN TO TRY

Artist: Delta Goodrem

Label: Epic

Top 100 title: BEAUTIFUL

Artist: Crystal Aliquippa

Label: RCA

Top 100 title: MOVE YOUR FEET

Artist: Junior Senior

Label: Mercury

Top 100 title: I'M GOING TO CLUB

Artist: Cee Lo

Label: Interceptor

Top 100 title: I BEGIN TO WONDER

Artist: David Minogue

Label: London

Top 100 title: I'S THE BOYS OF SUMMER

Artist: DJ Sammy

Label: Ministry of Sound

Top 100 title: I CRY ME A RIVER

Artist: Justin Timberlake

Label: Jive

Top 100 title: ALL THE THINGS SHE SAID

Artist: TAYTE

Label: Interceptor

Top 100 title: I'M SO EXCITED

Artist: Shana

Label: Arista

Top 100 title: BEING ANGEL

Artist: Richard X Morris X

Label: Virgin

Top 100 title: I'M A CHI-CHING

Artist: Radio 4

Label: Mercury

Top 100 title: I'M SO EXCITED

Artist: David Minogue

Label: Arista

Top 100 title: I'M SO EXCITED

Artist: Cee Lo

Label: Interceptor

Top 100 title: I'M SO EXCITED

Artist: Cee Lo

Label: Interceptor

Top 100 title: I'M SO EXCITED

Artist: Cee Lo

Label: Interceptor

Top 100 title: I'M SO EXCITED

Artist: Cee Lo

Label: Interceptor

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22 MARCH 2003

Title	Artist (Producer)	Publisher (Writer)	Label CD/Cass (Distributor)	7/7/2
1 NEW SPIRIT IN THE SKY	Gimmie Gets You, The Kooks (M&C Westminster/Greensboro)	(S) 82276511202/(2) 82376511194 (BMG)		
2 NEW ALL I HAVE	Jon Lee (Lil' Cee J, Rap/Run/Pop) EM/Warner (Epic/Elektra/Universal/EMI/Warner)	Epic 8736192/8736784 (TEN)		
3 NEW BORN TO TRY	Data Groover (Whitel Spy ATW) (Groover/Metawave)	Epic 8736342/8736344 (U)		
4 NEW IN DA CLUB	InterScope/Polydor 457342/457344 (U)	50 Cent (Dr. Dre/West Coast Music London/Warner/Chappell/Columbia/Sony/ATL/ATL)	ATL/ATL	
5 NEW BEAUTIFUL	RCA 62276505452/6227651264 (BMG)	Shakira (Perry/Santana) (Shakira/Perry)		
6 NEW MOVE YOUR FEET	Mercury 15191320196134 (U)	Shakira (Perry/Santana) (Shakira/Perry)		
7 NEW I BEGIN TO WONDER	London 1004270051043/1004270143 (U)	Dannii Minogue (Ades) BMG/Warner/Chappell (U) (Ades/Dannii Minogue)		
8 NEW KA-CHING!	Mercury 72287/722874 (U)	Shania Twain (Twain/Zomba/Universal/Echo/Large/Parlophone)		
9 NEW GOSSIP FOLKS	Electra 2780CD/ (TEN)	Missy Elliot (Ludacris/Timbaland/Elect) EM/Warner (Madonna/Fergie)		
10 NEW THE BOYS OF SUMMER	Data/Mistry Of Sound DATA00503/CATA00405 (M&T/M&T)	DJ Sammy (DJ Samm) Warner-Chappell/Harvey/Campbell	-DATA/M&T	
11 NEW SHAPE	Island/Uni-Island CIDX017/018/019 (U)	Shawn Mendes (Shawn/Mendes) (Shawn/Mendes)		
12 NEW THE BITTER END	Hut/Virgin/Virgin 45/45 (U)	Nicole (Abbie Formula) (Picobello)		
13 NEW ALL THE THINGS SHE SAID	InterScope/Polydor 01987/019874/019874 (U)	U2 (U2/Red Hot Chili Peppers/Depeche Mode/Kings Of Leon/Kings Of Leon/Kings Of Leon/Kings Of Leon)		
14 NEW SING FOR THE MOMENT	InterScope/Polydor 45198/4519814 (U)	Emerson (Emerson/Essential/Coldplay/Atmosphere/Eight Mile/Syle/PinkPanther/Breakfast/Coldplay)		
15 NEW WORK IT	Universal MSCD40313/ (U)	Nelly (Nelly/Timberlake/Eponine/Zomba/EMG/Universal/Eponine/Hilary/Timberlake)		
16 NEW CRY ME A RIVER	Jive 9548620/9548614 (P)	Justin Timberlake (Timbaland) EM/Warner/Chappell/Zomba (Timbaland/Mosley/Stone) (-P)		
17 NEW YEAR 3000	Universal MTSX043096/MSX043095 (U)	Busted (Robson/McLoughlin) EM/Rondor/Universal (Busted/Jay/Simpson/Robson)		
18 NEW ONE HORSE TOWN	Virgin VSC01784/ (U)	The Shires (The Shires/Universal)		
19 NEW LOSE YOURSELF	InterScope/Polydor 497625/4976294 (U)	Linkin Park (Linkin Park/Eminem/Eight Mile/Stylz/Pharrell/Beck/Beyoncé)		
20 NEW INCREDIBLE (WHAT I MEANT TO SAY)	Mercury 0719261/0719284 (U)	Darren (The Matrix/Warner/Chappell/EMG/C/C) (Darren/The Matrix)		
21 NEW GET OVER IT	Capitol CDR60316/ (E)	OTK (OTK/Willing/Kush/JR DK/Kush/JR DK)		
22 NEW STOLE	Columbia 6751512/ (TEN)	Kylie Royland (Deville/Hansen/KyPn) EM/BMG (Deville/Hansen/KyPn)		
23 NEW LIFESTYLES OF THE RICH AND FAMOUS	Epic 6735502/ (TEN)	Good Charlotte (Valentino) EM/MC/Middle/Madden/Ammann)		
24 NEW I CAN'T BREAK DOWN	Mercury 0637282/0637284 (U)	Slade (Slade/Smash/Smash/C) (Slade/Smash/C)		
25 NEW KEEP ME A SECRET	Mercury 0776812/0776814 (U)	Mercury 0776812/0776814 (U)		
26 NEW IF YOU'RE NOT THE ONE	Polydor 056832/056834 (U)	Caron De Nijs (De Nijs/Smash/ATV/Big Bang/Big Bang)		
27 NEW HERE IT COMES AGAIN	Virgin VSC01784/0519134 (U)	Melanie C (C) (Vivian/EMG/Chrysalis/MC) (Dishon/De Vieja/Forward)		
28 NEW SHAKE YA SHIMMY	All Around The World CXL0623/ (AMG)	Porto Kings (Flip & Filp/Filp & Filp/Deejays/C/C) (Porto Kings)		
29 NEW HEY MA	Rosa-a-falla/Mercury 0637243/0637244 (U)	Porto Kings (Flip & Filp/Filp & Filp/Deejays/C/C) (Porto Kings)		
30 NEW DON'T THINK YOU'RE THE FIRST	Delosonic DLCTDCD010/ (TEN)	The Coral (Broudie/EMI/Debut) (Stevy)		
31 NEW FOR WHAT IT'S WORTH	Stockholm/Polydor 0657230/0657234 (U)	The Corrs (Corrs/Broadway/EMI) (The Corrs)		
32 NEW O'BONNIE & CLYDE	Roach-A-Fella/Def Jam 07102/071014 (U)	Porto Kings (Flip & Filp/Filp & Filp/Deejays/C/C) (Porto Kings)		
33 NEW CAN YOU DIG IT?	Virgin CDMD0001/ (CMCD001) (E)	The Mock Turtles (Stein/Cognac/Emi) (Cognac)		
34 NEW DON'T WORRY	Polydor 0651212/0651214 (E)	Apollonia (Oxford) Universal/Jazz/C (Apollonia/Martyn/Oxford)		
35 NEW STOP LYING THE LIE	Mercury 0637292/0637294 (U)	David Sheldon (Mewsh/Law/C) (Sneddon)		
36 NEW SORRY SEEMS TO BE THE HARDEST WORD	Innocent SINDX03/SINCS03 (E)	Blue Feat. John (Star/Gun) Warner-Chappell/John/Tajna		
37 NEW GIMME THE LIGHT	Atlantic AT0146CD/ (TEN)	Sean Paul (Troyton) EM/Black Shadow (Henriksen/Rash)		

Title	Artist (Producer)	Publisher (Writer)	Label CD/Cass (Distributor)	7/7/2
1 NEW SPIRIT IN THE SKY	Gimmie Gets You, The Kooks (M&C Westminster/Greensboro)	(S) 82276511202/(2) 82376511194 (BMG)		
2 NEW ALL I HAVE	Jon Lee (Lil' Cee J, Rap/Run/Pop) EM/Warner (Epic/Elektra/Universal/EMI/Warner)	Epic 8736192/8736784 (TEN)		
3 NEW BORN TO TRY	Data Groover (Whitel Spy ATW) (Groover/Metawave)	Epic 8736342/8736344 (U)		
4 NEW IN DA CLUB	InterScope/Polydor 457342/457344 (U)	50 Cent (Dr. Dre/West Coast Music London/Warner/Chappell/Columbia/Sony/ATL/ATL)	ATL/ATL	
5 NEW BEAUTIFUL	RCA 62276505452/6227651264 (BMG)	Shakira (Perry/Santana) (Shakira/Perry)		
6 NEW MOVE YOUR FEET	Mercury 15191320196134 (U)	Shakira (Perry/Santana) (Shakira/Perry)		
7 NEW I BEGIN TO WONDER	London 1004270051043/1004270143 (U)	Dannii Minogue (Ades) BMG/Warner/Chappell/Harvey/Campbell		
8 NEW KA-CHING!	Mercury 72287/722874 (U)	Shania Twain (Twain/Zomba/Universal/Echo/Large/Parlophone)		
9 NEW GOSSIP FOLKS	Electra 2780CD/ (TEN)	Missy Elliot (Ludacris/Timbaland/C) (Ladytron)		
10 NEW THE BOYS OF SUMMER	Data/Mistry Of Sound DATA00503/CATA00405 (M&T/M&T)	Big Brother/RKOSCO022/ (AMG)		
11 NEW SHAPE	Island/Uni-Island CIDX017/018/019 (U)	Artistic Rock Fest, N Nitro (R&B CC) EMI (Nowhere/Parlophone)		
12 NEW THE BITTER END	Hut/Virgin/Virgin 45/45 (U)	Cooper AD (Iron/Gold For The Maddest)		
13 NEW ALL THE THINGS SHE SAID	InterScope/Polydor 01987/019874/019874 (U)	Isolde HI-R (Foster CD/EMI) (P)		
14 NEW SING FOR THE MOMENT	InterScope/Polydor 45198/4519814 (U)	Isolde HI-R (Foster CD/EMI) (P)		
15 NEW WORK IT	Universal MSCD40313/ (U)	Isolde HI-R (Foster CD/EMI) (P)		
16 NEW CRY ME A RIVER	Jive 9548620/9548614 (P)	Isolde HI-R (Foster CD/EMI) (P)		
17 NEW YEAR 3000	Universal MTSX043096/MSX043095 (U)	Eric Clapton (Eric Clapton) (Eric Clapton)		
18 NEW ONE HORSE TOWN	Virgin VSC01784/ (U)	Shane MacGowan (Shane/MacGowan)		
19 NEW LOSE YOURSELF	InterScope/Polydor 497625/4976294 (U)	Linkin Park (Linkin Park/Eminem/Eight Mile/Stylz/Pharrell/Beyoncé)		
20 NEW INCREDIBLE (WHAT I MEANT TO SAY)	Mercury 0719261/0719284 (U)	Darren (The Matrix/Warner/Chappell/EMG/C/C) (Darren/The Matrix)		
21 NEW GET OVER IT	Capitol CDR60316/ (E)	OTK (OTK/Willing/Kush/JR DK/Kush/JR DK)		
22 NEW STOLE	Columbia 6751512/ (TEN)	Kylie Royland (Deville/Hansen/KyPn) EM/BMG (Deville/Hansen/KyPn)		
23 NEW LIFESTYLES OF THE RICH AND FAMOUS	Epic 6735502/ (TEN)	Good Charlotte (Valentino) EM/MC/Middle/Madden/Ammann)		
24 NEW I CAN'T BREAK DOWN	Mercury 0637282/0637284 (U)	Slade (Slade/Smash/Smash/C) (Slade/Smash/C)		
25 NEW KEEP ME A SECRET	Mercury 0776812/0776814 (U)	Mercury 0776812/0776814 (U)		
26 NEW IF YOU'RE NOT THE ONE	Polydor 056832/056834 (U)	Caron De Nijs (De Nijs/Smash/ATV/Big Bang/Big Bang)		
27 NEW HERE IT COMES AGAIN	Virgin VSC01784/0519134 (U)	Melanie C (C) (Vivian/EMG/Chrysalis/MC) (Dishon/De Vieja/Forward)		
28 NEW SHAKE YA SHIMMY	All Around The World CXL0623/ (AMG)	Porto Kings (Flip & Filp/Filp & Filp/Deejays/C/C) (Porto Kings)		
29 NEW HEY MA	Rosa-a-falla/Mercury 0637243/0637244 (U)	Porto Kings (Flip & Filp/Filp & Filp/Deejays/C/C) (Porto Kings)		
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32 NEW O'BONNIE & CLYDE	Roach-A-Fella/Def Jam 07102/071014 (U)	Porto Kings (Flip & Filp/Filp & Filp/Deejays/C/C) (Porto Kings)		
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35 NEW STOP LYING THE LIE	Mercury 0637292/0637294 (U)	David Sheldon (Mewsh/Law/C) (Sneddon)		
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37 NEW GIMME THE LIGHT	Atlantic AT0146CD/ (TEN)	Sean Paul (Troyton) EM/Black Shadow (Henriksen/Rash)		

As used by Top Of The Pops and Radio One

Title	Artist (Producer)	Publisher (Writer)	Label CD/Cass (Distributor)	7/7/2	TITLES A-Z
38 NEW SOUND OF THE UNDERGROUND	Polydor 0658273/0658274 (U)	Girls Aloud/Hannah Spearritt/Karen/Darren/Leigh-Anne/Chloe/Nicola (Cooper/Schaff/Leigh-Anne/Hannah Spearritt/Karen/Darren/Leigh-Anne/Chloe/Nicola)			12 Martin & Odele
39 NEW HEAVEN IS A PLACE ON EARTH	Concept CODON2592/ (AMG)	Soda Club Inst. Hannah Alvaria (Soda Club) EMI (Nowhere/Parlophone)			13 The Thing She Said
40 NEW TOGETHER	Skint SKINT02CD/ (BMG)	Artistic Rock Fest, N Nitro (R&B CC) EMI (Nowhere/Parlophone)			14 Another Day
41 NEW I'LL BE YOUR ANGEL	Nuffield 7432197/08742197/0873064 (BMG)	Wimberly/Wimberly/Chappell/Harvey (Wimberly/Wimberly/Chappell/Harvey)			15 Another AD (Iron/Gold For The Maddest)
42 NEW BIG YELLOW TAXI	Geffen 4707842/08742197/0873064 (BMG)	Cooper AD (Iron/Gold For The Maddest)			16 Another Day
43 NEW BLUE JEANS	Isolde HI-R (Foster CD/EMI) (P)	Isolde HI-R (Foster CD/EMI) (P)			17 Another Day
44 NEW SONGBIRD	Big Brother/RKOSCO022/ (BMG)	Big Brother/RKOSCO022/ (BMG)			18 Another Day
45 NEW AUTOMATIC	RCA 8267850461/0874205461/087305461 (BMG)	Sam Whammy (Sammy/Faithless/Soy ATW/ATW/Universal) (Sammy/Faithless/Universal)			19 Another Day
46 NEW MO' FIRE	BC Recordings BCUR003CD/ (ISRC)	Barry Cashman (Barry Cashman)			20 Another Day
47 NEW THE OPERA SONG (BRAVE NEW WORLD)	Direction 7316424/ (TEN)	Shannon (Shannon) (Shannon)			21 Another Day
48 NEW WHAT MY HEART WANTS TO SAY	S 7432196502/08742196503/0873053 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			22 Another Day
49 NEW HAYLING	Saint SKINT04CD/ (BMG)	FKA twigs (FKA twigs) (FKA twigs)			23 Another Day
50 NEW BROTHER	Readrunner RRC0242/ (U)	Stone Sour (Bartow/Taylor) EMI (EMI)			24 Another Day
51 NEW EPLE	Wall Of Sound WALLCD001/ (V)	Wall Of Sound Wall Of Sound			25 Another Day
52 NEW THE TASTE OF INK	Reprise WBL01CD/ (TEN)	Eric Clapton (Eric Clapton) (Eric Clapton)			26 Another Day
53 NEW MIDNIGHT TO BACH KE	Eric 735212/0873212/0873214 (BMG)	Shannon (Shannon) KARMA/2000 (Shannon)			27 Another Day
54 NEW DROWNED UNDER (TOGETHER)	Shannon (Shannon) KARMA/2000 (Shannon)	Shannon (Shannon) KARMA/2000 (Shannon)			28 Another Day
55 NEW DOWN (TOGETHER)	Eric 735212/0873212/0873214 (BMG)	Shannon (Shannon) KARMA/2000 (Shannon)			29 Another Day
56 NEW CAN'T STOP	Warner Bros WBR02CD/ (TEN)	Portugal.1 (Portugal.1)			30 Another Day
57 NEW YOU ARE A SUPERSTAR	Nuffield/Activa 7423197042/ (BMG)	Linkin Park (Linkin Park/Eminem/Dre/Drake)			31 Another Day
58 NEW V2/J-DID	V2/J-DID XAD/02136/02136 (BMG)	V2/J-DID XAD/02136/02136 (BMG)			32 Another Day
59 NEW KNOW YOU WANNA	Parlophone CDR5690/7/087306936 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			33 Another Day
60 NEW TREAT ME LIKE A LADY	19/Universals 0196520/0196534 (U)	Eric Clapton (Eric Clapton) (Eric Clapton)			34 Another Day
61 NEW ONCE UPON A TIME IN AMERICA	Cowboy Music COWC002CD/ (V)	The Corrs (The Corrs/Mits) (The Corrs/Mits)			35 Another Day
62 NEW DANGER! HIGH VOLTAGE	X XL 15 103/ (CDV)	Eric Clapton (Eric Clapton) (Eric Clapton)			36 Another Day
63 NEW AND THEY OBEY	Erica 735212/0873212/0873214 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			37 Another Day
64 NEW SUGAH	Polydor 0658302/0658304 (U)	Ruby Amerika (Simsi) Fatouros/BMG (Amerika/Simsi)			38 Another Day
65 NEW FAMILIAR SIGHT	Echo ECGCD01/ (TEN)	Monica (Monica) Chrysalis (Brynn/Murphy)			39 Another Day
66 NEW THE FREEWAY	Arista 74085057/0873065374 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			40 Another Day
67 NEW 5 THUGZ MANSION	White Label (White Label) WLM/087306538/087306539 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			41 Another Day
68 NEW PARADISE	Daf Jam Mercury 0305230/0305234 (U)	Eric Clapton (Eric Clapton) (Eric Clapton)			42 Another Day
69 NEW BARBALON AD (SO GLAD FOR THE MADNESS)	Epic 873612/0873612/0873612 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			43 Another Day
70 NEW WHERE LOVE LIVES	Antista Dance 7412911442/ (BMG)	Alison Limerick (Kronland) BMS (Kronland)			44 Another Day
71 NEW SOMETHING THAT YOU SAID	EMI/Universal LIBANGLES002/ (U)	The Bangles (The Bangles) BMSG/Universal (The Bangles)			45 Another Day
72 NEW 15 ALIVE	Polydor 0565120/0565120/0565120 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			46 Another Day
73 NEW WE KNOW SOMETHING YOU DON'T KNOW	General GEN05020/ (U)	Genius (Genius) Weisberg/Rosenblatt/Stern			47 Another Day
74 NEW REMINISCENCE WHERE THE STORY ENDS	Eon West 0240220/0240220/0240220 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			48 Another Day
75 NEW DON'T LET ME DOWN/YOU AND I	S 743219612/08730612/08730612 (BMG)	Eric Clapton (Eric Clapton) (Eric Clapton)			49 Another Day

As used by Top Of the Pops and Radio One

Detected the most played song by 5% or more

ONE Highest new entry

Hottest who's charted

10+ 10 or more who's charted

MUSIC WEEK 22 MARCH 2003

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

HIP HOP

For further details, please contact Gavin Saffer on 020 7921 8314 or e-mail gavin@gavinweek.com

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Ad Booking Deadline: 11 April 2003

Ad Copy Deadline: 16 April 2003

THE OFFICIAL UK CHARTS

ALBUMS



22 MARCH 2003

ALBUMS COMMENTARY

by ALAN JONES

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

The only artist to register a new entry to the album chart for each of the last 18 years, Daniel O'Donnell makes his 2003 debut with *Daniel In Blue Jeans*, a compilation of previously released "rock'n'roll love songs", which debuts at six this week after selling nearly 31,000 copies. The recently-married Irish country star made his album chart debut in 1988 and has not missed a year since, accumulating a grand total of 20 chart albums.

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

COMPILATIONS

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

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



ALBUMS FACTFILE

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

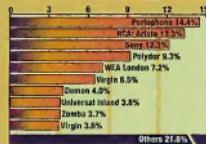
fortnight after its third and most successful single *I Turn To You* topped the singles chart. This far, the only single from *Reason* is *Here It Comes Again*, which reached number seven a fortnight ago. Melanie C is the second Spice Girl to have two top five albums – and her record is identical to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

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

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

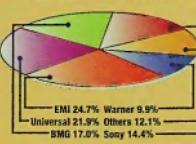
MARKET REPORT

TOP 10 COMPANIES



Figures show the 10 companies by sales share, and corporate group share by the total value of the top 75 artists.

TOP CORPORATE GROUPS



SALES UPDATE

VERSUS LAST WEEK: +10.8%

YEAR TO DATE

LAST YEAR:

PERCENTAGE OF UK ACTS IN THE CHART

UK: 93.5% USA: 41.3% Other: 5.4%

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

Greatest Hits – HIStory Volume 1, which leaps 30-15 this week. Perhaps the most remarkable bargains to be found in the

MARKET REPORT

TOP 10 COMPANIES



Figures show the 10 companies by sales share, and corporate group share by the total value of the top 75 artists.

SALES UPDATE

VERSUS LAST WEEK: -8.1%

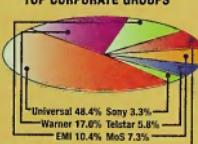
YEAR TO DATE

LAST YEAR:

COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 78.4% Compilations: 21.6%

TOP CORPORATE GROUPS



THE YEAR SO FAR... TOP 20 ALBUMS

TOP 20 ALBUMS

Wk	Ch	Title	Label/Inchmark
1	1	JUSTIFIED	Jive 57272 (P)
2	2	NORAH JONES IN BLUE JEANS	Daniel O'Donnell
3	3	KEEP ON YOUR MEAN SIDE	The Kinks
4	3	MEDLEY AM	Reyesong
5	2	STATUES	Minxlo
6	4	COMFORT IN SOUND	Feeder
7	5	SPRIT OF THE IRISH	The Dubliners
8	5	CHOCOLATE FACTORY	B Kelly
9	6	THINKING IT OVER	Liberty X
10	11	NOT LOST HORIZONS	Lemon Jelly
11	7	SEVEN EASY PIECES	The Detroit Cobras
12	8	BUENOS HERMANOS	Ibrahim Ferrer
13	8	LIVELY UP YOURSELF	Bob Marley
14	7	THE OPTIMIST	Turn Brakes
15	9	VOLUME 4	Source SOUR 02023 (N)
16	14	SONGBIRD	Joe Jackson Band
17	12	GUESS WHO'S BACK	Eva Cassidy
18	15	HAVE YOU FEED THE FISH?	Becky Brown Boy
19	13	THE DATSUNS	The Datsuns
20	10	D10	Mad Capsule Markers

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

INDEPENDENT ALBUMS

This	Last	Title	Artist
1	1	JUSTIFIED	Justin Timberlake
2	2	IN BLUE JEANS	Daniel O'Donnell
3	3	KEEP ON YOUR MEAN SIDE	The Kinks
4	3	MEDLEY AM	Reyesong
5	2	STATUES	Minxlo
6	4	COMFORT IN SOUND	Feeder
7	5	SPRIT OF THE IRISH	The Dubliners
8	5	CHOCOLATE FACTORY	B Kelly
9	6	THINKING IT OVER	Liberty X
10	11	NOT LOST HORIZONS	Lemon Jelly
11	7	SEVEN EASY PIECES	The Detroit Cobras
12	8	BUENOS HERMANOS	Ibrahim Ferrer
13	8	LIVELY UP YOURSELF	Bob Marley
14	7	THE OPTIMIST	Turn Brakes
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19	13	THE DATSUNS	The Datsuns
20	10	D10	Mad Capsule Markers

OFFICIAL CHARTS 22/3/2003

music week

SINGLES

1 SPIRIT IN THE SKY

Gareth Gates feat. The Kumars

s

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

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BPI and BARD based on a sample of more than 4,000 record outlets



BBC RADIO 1
97.9FM
**TOP
40
POP**

GarethGates

Spirit In The Sky

with special guests
The Kumars

OUT 10TH MARCH

CD1 Includes Bonus Track
+ Amazing Video

CD2 Bonus Track + Exclusive

Gareth Gates Interview



10% of all
record royalties
will go to
Comic Relief

ALBUMS

1 COME AWAY WITH ME

Norah Jones

Parlophone

3	A RUSH OF BLOOD TO THE HEAD Coldplay	Parlophone
2	STRIPPED Christina Aguilera	RCA
4	BY THE WAY Red Hot Chili Peppers	Warner Bros
5	REASON Melanie C	Virgin
6	DANIEL IN BLUE JEANS Daniel O'Donnell	DMG TV
7	JUSTIFIED Justin Timberlake	Jive
8	LET GO Avril Lavigne	Arista
9	GREATEST HITS Tom Jones	Universal
10	GET RICH OR DIE TRYIN' 50 Cent	Interscope/Polydor
11	ETHER-SONG Turiin Brakes	Source
12	ANGELS WITH DIRTY FACES Sugababes	Island/Universal
13	VERY BEST OF... EARLY DAYS & LATTER DAYS Led Zeppelin	Atlantic
14	HEAVEN DJ Sammy	Dream Ministry Of Sound
15	GREATEST HITS - HISTORY VOL 1 Michael Jackson	Eric
16	THE EMINEM SHOW Eminem	Interscope/Polydor
17	SIMPLY DEEP Kelly Rowland	Columbia
18	THE ESSENTIAL CLASH The Clash	Columbia
19	SPirit OF THE IRISH The Dubliners	Sanctuary
20	THIS IS ME... THEN Jennifer Lopez	Epic

A keenly-contested fight for the Upfront Club Chart leadership this week was resolved in favour of 'I Die For You' by Shortstuff featuring Destroy. Beating Shola's 'Can You Feel What I'm Going Through' by a slender 2% margin. Shortstuff and Nick Lowe's 'earn new label Famous' NZ's first number one. Early exposure on the track came from the likes of Deep Dish, Darren Emerson and Danny Tenaglia, although it has yet to get a radio airplay on radio, unlike **Rom 5's** 'Make Love', which was a club chart-topper a fortnight ago and which has the unusual distinction of moving 6.5-2.3 on the chart: far. For any record to spend five weeks in the Top 10 of the club chart is unusual and for it to slip only a place in each of the two weeks after it was number one suggests it has a genuine and very strong club buzz which should readily translate into sales.

German dance duo **Pattendorf** climbed as high as number seven on the OCC's **Crazy Sexy Marvelous** leads 7-1 on the Commercial Pop Chart this week, leapfrogging Fellow German **Sash!**'s latest, I Believe, which is stranded in runners-up position. Although Pattendorf's victory is competitive, it will be interesting to see who detracts them next week, as the Top 10 is full of potential replacements, including **Ultrateat**, **Simply Red** and **Blue**.

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



Label	Data	Incentive
LONELINESS	1 1 LONELINESS 'Tortoise' (featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
2 4 IF YOU WANT THE WOMAN	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
3 10 NISSAN BRINGER A KING TO HEAVEN	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
4 11 EYES OF A KID	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
5 8 EASY FUNK ANAKA	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
6 9 IT'S MY LIFE (Liquid People vs. The Star)	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
7 5 THE PUSH/PUSH JACKETS	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
8 10 NEW FUNK P.F. FOUNDATION	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
9 12 ANNE & PETER REINAI	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
10 10 DUST REFLAY	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
11 13 UNCHAINED MAN & BOBBY	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
12 12 JUST IN TIME FOR REINAI	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
13 14 THE REVOLUTION WILL NOT BE SETTLED/Soul Rebels	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
14 18 TRAIN STANDING	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
15 15 NO REPLAY (New Beat 'n' Funk)	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
16 17 NOVEMBER	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
17 19 DA TEST FEST EP (The Testi Kemper)	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
18 18 INEDO SUMMER/2nd Scenario	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
19 19 RHYTHM OF THE NIGHT (Ayumi Miyoshi vs. Reckless Thugz/Motown vs. Rockstar Radio)	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster
20 20 THIS IS MY LIFE (Paul Johnson)	(featuring a UK version of their new single from Michael Schenker and Benny Schwartz)	Poster

Label	Data	Incentive
KIDS	1 1 KIDS	Poster
2 2 KIDS	Poster	Poster
3 3 KIDS	Poster	Poster
4 4 KIDS	Poster	Poster
5 5 KIDS	Poster	Poster
6 6 KIDS	Poster	Poster
7 7 KIDS	Poster	Poster
8 8 KIDS	Poster	Poster
9 9 KIDS	Poster	Poster
10 10 KIDS	Poster	Poster

COOL CUTS CHART

© Music Week
KIDS
1 **1** KIDS
2 **2** KIDS
3 **3** KIDS
4 **4** KIDS
5 **5** KIDS
6 **6** KIDS
7 **7** KIDS
8 **8** KIDS
9 **9** KIDS
10 **10** KIDS

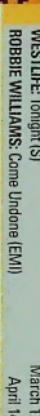
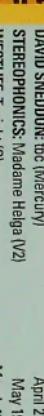
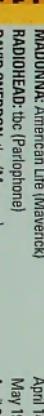
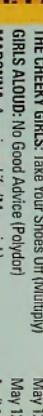
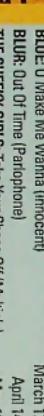
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KIDS

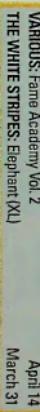
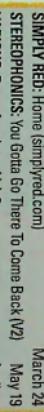
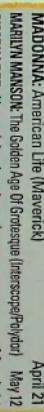
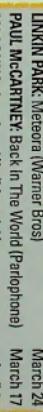
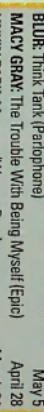
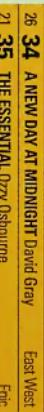
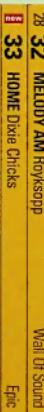


COMPILATIONS

121	GET OVER IT Go	Capitol
13 22	STOLE Kelly Rowland	Columbia
17 23	LIFESTYLES OF THE RICH AND FAMOUS Good Charlotte	Epic
15 24	I CAN'T BREAK DOWN Sinead O'Connor	Mercury
11 25	KEEP ME A SECRET Annie Henderson	Mercury
18 26	IF YOU'RE NOT THE ONE Daniel Bedingfield	Polydor
16 27	HERE IT COMES AGAIN Melanie C	Virgin
1 28	SHAKE YA SUMMAY Pam King Vs Flit & Fill	All Around The World
21 29	HEY MA Cam'ron feat. Juicy J, Santana	Roc-A-Fella/Mercury
10 30	DON'T THINK YOU'RE THE FIRST The Coral	Deluxe/sonic



1	THE VERY BEST OF COOL FEET	11 FUTURE TRANCE 2003
		Virgin
2	THE NEW BEST EVER 90'S GREATEST HITS	12 THE ALBUM
		BMG/RCA/Universal
3	THE VERY BEST OF MTV UNPLUGGED 2	13 CHICAGO (OST)
		Epic
4	CHUCK FUNKS - THE SEQUEL	14 8 MILE (OST)
		UMV/WSM
5	TRANCE NATION - FUTURE	15 I LUV SMASH HITS
		EMI/Virgin/Universal
6	CLUB MIX 2003	16 FRIENDS REUNITED
		Universal TV
7	THE NEW BEST OF RELAXING CLASSICS	17 STRANGE AND BEAUTIFUL
		WSNA
8	SMOOTH JAZZ	18 ALL TIME CLASSIC TEARJERKERS
		UCL
9	THE FORGER - THE BEST OF BRITPOP	19 BRIT AWARDS ALBUM
		BMG
10	SHAMROCKS AND SHENANIGANS	20 VENUE'S BEST OF DARE FACE CAME HOME
		WSNA
29	ONE BY ONE Foo Fighters	31 RCA
		Wall Of Sound
32	MELODY AM Royksopp	33 HOME
		Drivin' Chicks
34	A NEW DAY AT MIDNIGHT David Gray	34 EAST WEST
		East West
35	THE ESSENTIAL Ozzy Osbourne	35 Epic
		Epic
36	SURELY SHE'S THE HARDEST WORD Elton John	36 A LITTLE DEEPER
		Ma-Dynamite
37	THE KENT CHILL OUT ALBUM 2 Ryan & Rachel O'Donnell	37 POLYDOR
		Debut/Debut
38	STATUES Moloko	38 ECHO
		Echo
39	JOSH GROBAN Josh Groban	39 REPRISE
		Reprise
40	BIOGRAPHY - THE GREATEST HITS Lisa Stansfield	40 ARISTA
		Arista
41	THE KENT CHILL OUT ALBUM 1 Ryan & Rachel O'Donnell	41 POLYDOR
		Debut/Debut
42	MACY GRAY: The Trouble With Being Myself (Epic)	42 MAY 5
		April 28
43	LINKIN PARK Meteora (Warner Bros)	43 MARCH 24
		March 24
44	PAUL McCARTNEY Back In The World (Parlophone)	44 MARCH 17
		March 17
45	MADONNA American Life (Maverick)	45 APRIL 21
		April 21
46	MARINA MANSION The Golden Age Of Grime (Interscope/Polydor)	46 MAY 12
		May 12
47	SIMPLY RED Home (Simply Red/Parlophone)	47 MARCH 24
		March 24
48	STEREOPHONICS You Gotta Go There To Come Back (N2)	48 MAY 19
		May 19
49	VARIOUS FAME Academy Vol. 2	49 APRIL 14
		April 14
50	THE WHITE STRIPES Elephant (XL)	50 MARCH 31
		March 31



music week
DIRECTORY 2003

Why do all the hard work...
...when we've done it for you?

BLUR : Think Tank (Parlophone)	18	STATUES Moloko	55
MACY GRAY : The Trouble With Being Myself (Epic)	38		
LINKIN PARK : Meteora (Warner Bros)	39	JOSH GROBAN Josh Groban	56
PAUL McCARTNEY : Back In The World (Parlophone)	40		
MADONNA : American Life (Maverick)	41		
MARINA MANSION : The Golden Age Of Grime (Interscope/Polydor)	42		
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VARIOUS : FAME Academy Vol. 2	45		
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ROBBIE WILLIAMS: Come Undone (EMI)

March 17

April 14

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March 17

April 14

22 MARCH 2003

TOP 75

The Jan Feb Mar

Title

Artist (Producer)

Label/CD (Distributor)

Cass/Vinyl/MD

(Distributor)

1 **COME AWAY WITH ME** ★ 4 North Jones (Mardon)

Parlophone 536022 (EMI)

2 **A RUSH OF BLOOD TO THE HEAD** ★ Parlophone 565842 (EMI)

Coldplay (Nasco/Coldplay/Pixies)

5429344545402 (EMI)

3 **STRIPPED** ★ Columbia Argentina 5321961252 (BMG)

Christina Aguilera (Street/Perry/Morales/Ballard)

7437191254 (BMG)

4 **BY THE WAY** ★ 3 Warner Bros 5392481402 (TEEN)

Red Hot Chili Peppers (Huber)

9320814045401 (BMG)

5 **NEW REASON** ● Virgin CDBV399 (EMI)

Danielle Collier/Black/McCarthy/Vaughn

TCV2685 (EMI)

6 **NEW IN BLUE JEANS** DMG TV DMGTV001 (DX)

Dan O'Donnell (Ryan)

DMGTV001 (DX)

7 **JUSTIFIED** ★ 2 Justin Timberlake 5365882070 (EMI)

Timberlake/Timbaland/Trevis/West/Brigadoon

5365882070 (EMI)

8 **GO TO #3** ★ 2 Arista 74321945312 (BMG)

Avril Lavigne (The Matrix/France/Canada)

5116125844 (BMG)

9 **GREATEST HITS** ★ 1 Universal 528622 (EMI)

Tom Jones (Sullivan/Milner/Varney)

5116125844 (EMI)

10 **GET RICH OR DIE TRYIN'** ★ Interscope/Polydor 5283047 (EMI)

50 Cent (Dr Dre/Eminem/Various)

5116125844 (EMI)

11 **ETHER SONG** ★ 2 Ariana Brakes (Hoffert)

Source CDS090404 (EMI)

12 **ANGELS WITH DIRTY FACES** ★ 2 Inklus/Universal 5011601 (EMI)

Sugarbabe/Saintetique/Craigie/Lane/Rockwell/Varney

5116125844 (EMI)

13 **VERY BEST OF - EARLY DAYS & LATTER DAYS** ○ Atlantic 5638105 (EMI)

Lad Poppin' (Ziggy)

5116125844 (EMI)

14 **NEW HEAVEN** ○ Data/Misinfo/1 Sound DATACD01X (SWANVIEW)

DJ Sammy (O'Jays)

5116125844 (EMI)

15 **GREATEST HITS VOL 1** ★ 50116922 (EMI)

Michael Jackson (Jones/Jackson/Brett/Varley)

5116125844 (EMI)

16 **THE EMINEM SHOW** ★ 2 Interscope/Gold 502922 (EMI)

Eminem (Drake/Bass/Perry)

542964454202 (EMI)

17 **SIMPLY DEEP** ● Columbia 5036042 (EMI)

Kelly Rowland (Brown/Varney)

5116125844 (EMI)

18 **THE ESSENTIAL CLASH** Columbia 5010982 (EMI)

The Clash (Festa/Hanmer/Saville/The City/Perry/Varney)

5116125844 (EMI)

19 **SPRIT OF THE IRISH** Sanctuary TSVAN001 (PI)

The Dubliners (Varney)

5116125844 (EMI)

20 **THIS IS ME...THESE** ★ Epic 5101282 (EMI)

Jennifer Lopez (Roxy/She/Over/Various)

5116125844 (EMI)

21 **14 BUSTED** ★ Universal MC00804 (EMI)

Busted (Robson/McLaughlin)

5116125844 (EMI)

22 **6 GOLD** ● Virgin 65842 (EMI)

Ella Fitzgerald (Various)

5116125844 (EMI)

23 **MISUNDERSTOOD** ★ 3 Arista 672214782 (EMI)

Pink (Perry/Austin/Storch/Fredenstein/Snow)

5116125844 (EMI)

24 **ONE LOVE** ★ Innocent DCS011 (EMI)

Bob Marley (Kempster/Davis/The Notting Hill Cat)

5116125844 (EMI)

25 **16 UPT** ★ 1 Shania Twain (Langs)

Shania Twain (Langs)

5116125844 (EMI)

HNE Highest new entry

HC Highest charted

▲ Sales Increase

▲ Sales increase 15% or more

TOP COMPILATIONS

Label/CD/Cass/Vinyl/MD (Distributor)

1 **THE VERY BEST OF COLD FEET** Universal TV 0588202 (V+U)

The Very Best of Cold Feet

5116125844 (EMI)

2 **THE VERY BEST EUPHORIC HOUSE BREAKDOWN** Tastar TV 0588203 (BMG)

The Very Best of MTV Unplugged 2.0

UMTV/WSM 504682332 (V+U)

3 **THE VERY BEST OF MTV UNPLUGGED 2.0** UMTV/WSM 504682332 (V+U)

The Very Best of MTV Unplugged 2.0

UMTV/WSM 504682332 (V+U)

4 **NEW CHICK FLICKS - THE SEQUEL** ○ UMTV/WSM 5030126 (V+U)

The New Chick Flicks - The Sequel

UMTV/WSM 5030126 (V+U)

5 **2 TRANCE NATION - FUTURE** Ministry of Sound MOSCD011 (EMI)

Trance Nation - Future

5116125844 (EMI)

6 **4 CLUB MIX 2003** ● Universal TV 0687150 (V+U)

Club Mix 2003

5116125844 (EMI)

7 **6 THE VERY BEST OF RELAXING CLASSICS** Decca 4738623 (V+U)

The Very Best of Relaxing Classics

5116125844 (EMI)

8 **NEW SMOOTH JAZZ 2** UCA 065981612 (F+U)

Smooth Jazz 2

5116125844 (EMI)

9 **2 LIVE FOREVER - THE BEST OF BRITPOP** Virgin/EMI VTDCC012 (V+U)

Live Forever - The Best of Britpop

5116125844 (EMI)

10 **1 THE VERY BEST OF COLD FEET** Universal TV 0588202 (V+U)

The Very Best of Cold Feet

5116125844 (EMI)

HNE Highest new entry

HC Highest charted

▲ Sales Increase

▲ Sales increase 15% or more

10 NEW SHAMROCKS AND SHENANIGANS

WSM WSMCD0126 (V+U)

EMI/Warner Bros 5101282 (V+U)

THE OFFICIAL UK CHARTS

SPECIALIST



22 MARCH 2003

MIDPRICE

This	Last	Title	Artist	Label (Distributor)
1	1	ALL RISE	Blue	Innocent CDS102 (E)
2	3	THE MAN WHO	Travis	Independent ISOMC102 (TEN)
3	New	SONGS IN A MINOR	Alicia Keys	J 4321916282 (BMG)
4	2	CAMINO PALMERO	The Calling	RICA 4321916102 (BMG)
5	5	RIGHT NOW	Atomic Kitten	Innocent CDS10416 (TEN)
6	New	SILVER SIDE UP	Nickelback	Roadrunner 12984652 (U)
7	4	THE EASY FEST	The Pogues	W5M 857307459 (TEN)
8	9	TRACY GROOMAN	Tracy Chapman	Electra 759807423 (U)
9	11	LOST SOULS	Doves	Hanssens INNOCENT102 (E)
10	13	LOVE IS HERE	Stevie Nicks	Chrysalis 635522 (E)
11	18	O BROTHER, WHERE ART THOU? (OST)	Vanessa	Mercury 550023 (U)
12	7	RESIST	Kohelet	Melska 7321288012 (BMG)
13	New	JAGGED LITTLE PILL	Alanis Morissette	Maverick 9362459012 (TEN)
14	6	NOT THAT KIND	Anastacia	Epic 4974122 (TEN)
15	16	WHAT HIT'S?	Red Hot Chili Peppers	Parlophone CDML101 (E)
16	15	GREATEST	Duran Duran	EMI 496292 (E)
17	12	LIFE THRU A LENS	Robbie Williams	EMI CDM102 (E)
18	8	WORLD OF OUR OWN	Westlife	S 2X121903082 (BMG)
19	19	THEY BEEN EXPECTING YOU	Robbie Williams	EMI 5400402 (E)
20	14	BORN TO DO IT	Craig David	Wildstar CW10102 (TEN)

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COUNTRY

This	Last	Title	Artist	Label (Distributor)
1	1	UP!	Shania Twain	Mercury 1703442 (U)
2	2	HOME	Dixie Chicks	Epic 550023 (U)
3	2	CHINATOWN	Da Brat	Mercury 1703812 (U)
4	6	COME ON OVER	Shania Twain	Mercury 1703812 (U)
5	4	THE MAN COMES AROUND	Johnny Cash	Lost Highway 0623282 (U)
6	5	BLUE EYES	Be Good Tanyas	Networks 324522 (U)
7	7	HORN & HORN	Dolly Parton	Sanctuary SANC12 (P)
8	9	YESTERDAY'S MEMORIES	Daniel O'Donnell	Rosette ROUCD020 (IND) (P)
9	8	NEW FAVORITE	Alison Krauss & Union Station	Rounder R0014 (P)
10	8	TWISTED ANGEL	Lauren Alaina	Epic 4988422 (TEN)
11	14	WIDE OPEN SPACE	Dixie Chicks	Epic 4988422 (TEN)
12	14	GOLD	Ryan Adams	Lost Highway 170322 (U)
13	11	CRY	Faith Hill	Warner Bros 936245832 (TEN)
14	13	FAILER	Kathleen Edwards	Epic 1021033 (PROD)
15	New	FLY	Dixie Chicks	Epic 0495132 (TEN)
16	14	JERUSALEM	Steve Earle	Epic 509482 (TEN)
17	15	I NEED YOU	LeAnn Rimes	Curly Label 05387633 (U)
18	20	THIS SIDE	Nickel Creek	WEA 06218182 (U)
19	15	FORGET ABOUT IT	Alison Krauss	Rounder RHC1045 (U)
20	17	DEEPER STILL	Beth Nielsen Chapman	Sanctuary SANC012 (P)

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BUDGET

This	Last	Title	Artist	Label (Distributor)
1	New	SEVEN EASY PIECES	The Devil Doubts	Rough Trade RTRADESC019 (P)
2	1	YOU REALLY GOT ME - THE BEST OF	Kirkits	Select SELCD016 (P)
3	2	THE ALTERNATIVE ALBUM	Various	EMI 5611032 (E)
4	3	PART/PASSIO	Torus Persephone/Pits	Naxos 8550960 (S)
5	New	THE BEST OF	Willie Nelson	Colombia 4941412 (TEN)
6	4	BEST OF	Ekie Brooks	Spectrum 5513292 (U)
7	11	HITS COLLECTION	Dusty Springfield	Spectrum 5575092 (U)
8	New	INSONNISMC'S DREAM	Adema	RCA 0723147622 (BMG)
9	5	MEAT LOAF & FRIENDS	Various	Epic 5001752 (TEN)
10	14	THE LOVE SONGS	Andy Williams	Columbia 4879142 (TEN)

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R&B SINGLES

This	Last	Title	Artist	Label (Cat. No.) (Distributor)
1	New	ALL I HAVE	Jennifer Lopez feat. Usher	Epic 6736782 (TEN)
2	2	IN DA CLUB	50 Cent	Interscope 4974741 (U)
3	New	GOSSIP FOLKS	Missy Elliott feat. Ludacris	Electra 73801 (TEN)
4	2	SING FOR THE MOMENT	Emmitt	InterScope/Polydor 4974122 (U)
5	1	WORK IT	Nelly feat. Justin Timberlake	Universal MCA74312 (U)
6	3	CRY ME A RIVER	Justin Timberlake	Jive 251632 (P)
7	4	LOSE YOURSELF	Eminem	Interscope/Polydor 4974322 (U)
8	5	STOLE	Kelly Rowland	Columbia 6735182 (TEN)
9	6	HEY MA	Cam'ron feat. Justina Santana	Roc-A-Fella/Mercury 6735242 (U)
10	7	'OBONNIE & CLYDE	Jay-Z feat. Beyoncé Knowles	Roc-A-Fella/Mercury 670102 (U)
11	8	GIMME THE LIGHT	Sean Paul	Atlantic 470160 (U)
12	9	HIT THE FREEWAY	Toni Braxton	Arista 03815905371 (BMG)
13	10	PARADISE	LL Cool J, feat. Amerie	Def Jam/RCA 650422 (TEN)
14	11	OK	Big Bozav	Fox 8759212 (TEN)
15	12	MUNDIAN TO BACH KE	Parjoli MC	Showbiz/Instant Karma KARMA020 (P)
16	13	FABULOUS	Jahiem	Warner Bros W59802 (TEN)
17	15	DILEMMA	Nelly feat. Kelly Rowland	Universal MCA740299 (U)
18	14	THUGZ MANSION	2Pac	Interscope/Polydor 4974542 (U)
19	17	STREET LIFE	Beyoncé	Virgin V7360 (U)
20	15	REMINISCENCE/WHERE THE STORY ENDS	Brian Molko	East West SW100001 (TEN)
21	19	MAKE IT CLAP	Busta Rhymes feat. Split Star	J 2985562002 (BMG)
22	21	WHEN THE LAST TIME	Clipse	Arista 0381590221 (BMG)
23	22	MISS OUT	Asiyah	Virgin E146105 (Import)
24	18	THE STREETS	WC feat. Snoop Dogg & Nate Dogg	Def Jam/G79852 (U)
25	24	JENNY FROM THE BLOCK	Jennifer Lopez	Epic 6733572 (TEN)
26	31	LIKE I LOVE YOU	Justin Timberlake	Jive 050340 (U)
27	27	REACT	Erick Sermon feat. Redman	J 42101983942 (BMG)
28	New	WORK IT OUT	Nelly	Universal 0159762 (Import)
29	20	GUESS YOU DIDN'T LOVE ME	Teri Walker	Def Soul 775802 (U)
30	New	BULLETPROOF WALLETS	Ghoulface Kihab feat. Reekwon	Epic EX61565 (Import)

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ROCK

This	Last	Title	Artist	Label (Distributor)
1	1	BY THE WAY	Red Hot Chili Peppers	Warner Bros 536245042 (TEN)
2	3	KEEP ON YOUR MEAN SIDE	The Killers	Domino W11G23 (TEN)
3	4	DAMNATION AND A DAY	Crade & Flit	Epic 510962 (TEN)
4	New	THE ESSENTIAL CLASH	The Clash	Columbia 0510950 (TEN)
5	2	BEST OF - VERY EARLY DAYS & LATTER DAYS	Del Zepelin	Atlantic 75617000 (TEN)
6	3	SING THE SORROW	AfI	DreamWorks 0509482 (TEN)
7	3	ONE BY ONE	Foo Fighters	RCA 432197342 (BMG)
8	4	AUDIOSLAVE	Audioslave	Epic 0510947 (TEN)
9	5	COMFORT IN SOUND	Feeder	Echo ECH040 (P)
10	9	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 7592056612 (TEN)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	New	TOGETHER	Artificial Funk feat. N'Est	Skint SKINT2002 (CMV/P)
2	3	MOVE YOUR FEET	Junior Senior	Mercury 01931913 (TEN)
3	1	MO' FIRE	Bad Company UK/Rough Cutt Cru	BC Records BCUR009 (SRG) (R)
4	New	BLUE JEANS	Ladytron	Telstar/Novato Hi-Fi 127AS331 (P)
5	4	DOWN AND UNDER (TOGETHER)	Kid Creole feat. Mac Sheraano	FC Nahuna
6	7	HAYLIN	Jive 251632 (P)	Futurashock feat. Ben Onono
7	2	ON MY MIND	Full Extension	Roykopp
8	9	YOUR DAY IS COMING	Full Extension	Skint SKINT178 (CMV/P)
9	8	WE KNOW SOMETHING YOU DON'T KNOW	Paul Garnett feat. Chaka Khan & Akil	Essence E5610 (CMV/P)
10	11	SHAKE YA SHUMMY	Pam Bailey Vi & Flip	Will Of Sound WALL027 (P)
11	12	LOSING MY EDGE	Daft Punk	Global DJ Broadcast
12	13	BOMBSKARE	2 Bad Mice	Moving Shadow SHADOW1001 (SRD)
13	14	LIGHTERS/MUSIC PLEASE	King Unique	Moving Shadow SHADOW1001 (SRD)
14	15	FRAGGLE ROCK/THE FORCE	Lasy & Dylan	Renegade Hardware RH08 (SRD)
15	19	10:06	Various	Moving Shadow SHADOW1008 (SRD)
16	15	WHERE LOVE LIVES	Aliston Limerick	Moving Shadow SHADOW1003 (SRD)
17	13	10:04	Various	Moving Shadow SHADOW1004 (SRD)
18	19	DONNA KEBAB	Artist Unknown	White Label NUT934 (SR)
19	6	SOLARCASTER	Solar Stone	Last Language LOST023R (V)

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DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	3	MELODY AM	Royksopp	Wall Of Sound WALL027 (V)
2	4	BAD	Michael Jackson	Epic 4520930/4520930 (TEN)
3	New	D.D.D. DON'T DON'T STOP THE BEAT	Junior Senior	Mercury 0592102 (U)
4	3	UP UP	Massive Attack	Virgin V25875 (ID)
5	1	STUCK	Motoko	Echo ECHL440/VECHM44 (P)
6	7	THE VERY BEST/EUPHORIC HOUSE BREAKDOWN	Various Artists	Telstar TV/Music /TTV003023 (BMG)
7	8	SIMPLIFIES	Dirty Vegas	Credence 12CRE002 (E)
8	6	TRANCE NATION - FUTURE	Various	Ministry Of Sound /MOSCD101 (CMV/TEN)
9	5	ANGELS WITH DIRTY FACES	Sugababes	Island/Uni-Intl /C10212 (U)
10	New	2 MANY DJS - AS HEARD ON RADIO SOULWAX	Various	Pias Recordings /PIAS065CD (V)
11	14	DAVID BOWIE: Best Of Bowie	Various	EMI 561003
12	20	ABBA: The Definitive Collection	Various	Polydor 710459
13	15	BLACK SABBATH: Never Say Die	Various	Sanctuary SV3672 (U)
14	15	KYLIE MINOGUE: Kylie Fever 2002	Various	Phone 491013
15	9	ALANIS MORISSETTE: Divinie De Scroop	Various	Warner Music Vinyl 7050332
16	13	VARIOUS: Punk It! - The Videos - Vol 1	Various	Epic 051098
17	11	BLUE: One Love Live Tour	Various	Warner Music Vinyl 7050333
18	25	RED HOT CHILI PEPPERS: Off The Map	Various	EMI 561018
19	16	THE CLASH: Westway To The World	Various	Warner Music Vinyl 7050333
20	24	LIVE AND LOUD: Ozzy Osbourne	Various	SMV Columbia 20033

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MUSIC VIDEO

Label/Cat. No.	Artist	Label (Distributor)
Reprise 53019452	Warner Music Vinyl 5574993	EMI 561003
Parlophone 49254	Parlophone 49254	Polydor 710459
MGM 12327	MGM 12327	Sanctuary SV3672 (U)
Rosene RSV26	Rosene RSV26	Mercury 1703812 (TEN)
SMV Epic 501092	SMV Epic 501092	Mercury 0592102 (U)
Stephanie 501093	Stephanie 501093	Virgin V25875 (ID)
Warner Bros 557339	Warner Bros 557339	Warner Music Vinyl 7050332
11	DAVID BOWIE: Best Of Bowie	Various
12	ABBA: The Definitive Collection	Various
13	BLACK SABBATH: Never Say Die	Various
14	KYLIE MINOGUE: Kylie Fever 2002	Various
15	ALANIS MORISSETTE: Divinie De Scroop	Various
16	VARIOUS: Punk It! - The Videos - Vol 1	Various
17	BLUE: One Love Live Tour	Various
18	RED HOT CHILI PEPPERS: Off The Map	Various
19	THE CLASH: Westway To The World	Various
20	LIVE AND LOUD: Ozzy Osbourne	Various

STORE OF THE WEEK

SPIN CDS

STEVE CURRIE, MANAGER

STORE DETAILS

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

Store size: 65 sq m

Music stocked: Alt. country, americana, powerpop

Areas of specialisation: Back catalogue, particularly West Coast

Local competition: RPM, CD Express, Steel Wheels

Spin's Top 10 Chart:

1. Grateful Dead - Dicks Picks 27 (Grateful Dead)
2. Rory Gallagher - Wheels Within Wheels (Capo)
3. Various Artists - Legend Of A Mind (Universal)
4. Fairport Convention - Unhalfbricking (Universal)
5. Simon & Garfunkel - The River (US Import)
6. Bob Dylan - Rolling Thunder Revue (Sony)
7. David Lindley - Twango Bang 3 (DL Inc)
8. Love - Eat All (Warners)
9. Howlin' Wolf - London Sessions (Deluxe Edition) (Universal)
10. Acid Mothers Temple - Universal Zen (Fractal)

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



Press ads Richard X vs Liberty X, Nerd, Ed Harcourt, Arvo Part **In-store** Richard X vs Liberty X, Nerd, David Bowie, Jeff Buckley, Phoenix, Whitesnake, The Hollies, OK Go, Paul McCartney, Bangles, Placebo, YK4, Hell Is For Heroes; Richard Ashcroft, Asian Dub Foundation, Kylie Minogue, Handel, Vaughn Williams, Britten, Best Of British; Windows Placebo, Paul McCartney



Singles Westlife, Room 5 feat. Oliver Cheetah, Scooter, Coldplay; **Albums** Linkin Park, Celine Dion, Simply Red, Placebo, Whitesnake, Hollies, Cardigans, Malachai, New Woman 2003, Late Night Sessions, Heartbeat Love Songs, Songbirds



In-store Ziggy Stardust, the Motion Picture, Beyoncé, Westlife, 2 and 2 for £10 on CDs, DVDs from £7.99 and 3 for 2 on books and CDs; **Listening posts** Michael Moore, Linkin Park, Celine Dion, India Arie, Evan Dando, Matchbox 20, Love



In-store Aphex Twin, Green Keepers, Zongamin, Plaid, V/A Safety In Numbers, The White Stripes

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

Most of our customers tend to be updating their record collections, although we have an ever increasing number of younger people who are discovering the music for the first time. We put acts like Gram Parsons and The Byrds in the racks for around £40 and they fly out. All the mid-price DC ranges from the majors keep getting cheaper, particularly if you can buy in quantities over 50 like we do. We've just got in the new U2 'How To Double CD', The London Sessions, on Universal. We bought 150 of them and they came in and went straight out the same day.

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



Spin: focus on internet/mail order

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

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

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

NEW RELEASE COUNTDOWN

ALBUMS

This week
Evan Dando Baby I'm Bored (Selena); **Futura** Check Your Phone (Tiger); **Parlophone** Maroon 5 Superstar You Can't Help Me (B-Uncle); **Paul McCartney** Back In The World (Parlophone); **Daft Punk** Minogue Neon Nights (London); **Prince** The Rainbow Children (George V)

March 24
Aphex Twin 25 Miles For Cash (Warp); **The Cardigans** Grown Up (DGC); **Deutsche Grammophon** Celine Dion One Heart (Epic); **Linkin Park** Meteora (Warner Bros); **Placebo** Sleeping With Ghosts (Gut); **Simply Red** Home (Simpled.com); **Zongamin** Zongamin (XL)

March 31
Ruby Amanfu Smoke & Honey (Polydor); **Des'ree** Dream Soldier (32); **Mis-Teeq** Candy (Relistar); **Spiralized** The Complete Works Vol. 1 (Spaceman/Artista); **The White Stripes** Elephant (XL)

April 7
Athlete Vehicles & Animals (Parlophone); **Dixie Chicks** Landslide (Columbia); **The Donnas** Spend The Night (EastWest); **MJ** Cole Cut To The Chase (Fallin' Loud); **Smug** Supper (Domino); **Lucinda Williams** World Without End (Sony Music)

April 14
Akaya Parker Urban Lullabies (Polydor); **Rundgren** Greatest Hits (Profile/Artist); **Scooter** The Stadium Techno Experience (Sheffield Tunes/Edel UK); **Bob Sinclar** Bob Sinclar III (Defected); **Swan** No Such Thing (Version); **Various** Fame Academy Vol. 2 (Mercury)

April 21
Ariwa Strap Monday At The Hug & Point (Chemical Underground); **Grand Poobah Football Club** Shampoo Victims (Artist); **Madonna** American Life (Maverick); **Kym Marsh** Iba (Mercury)

April 28
Fleetwood Mac Say You Will (Reprise); **George Michael** Cherish (Mute); **Macy Gray** The Trouble With Being Myself (Epic); **David Snyddon** I'm (Mercury); **Thom Yorke** Beyond These Things (Wall Of Sound); **Yeah Yeah Yeahs** Fever To Tell (B-Uncle)

SINGLES

This week
U2 I'm Not Your Baby (Mercury); **Ja Rule** Money (Mercury); **Jay-Z** I'm Still In Love (Mercury); **Mc-Ree** Scandalous (Telstar); **Richard X** vs Liberty X Being Nobody (Virgin); **Simply Red** Sunrise (Simpled.com); **Westlife** Tonight (S)

March 24
Athlete El Salvador (Regal); **Mariah Carey** Boy (Def Jam/Mercury); **Coldplay** Clocks (Parlophone); **Des'ree** It's OK (S2); **Room 5** Night Owl; **Olivia** Cheetah Make Love (Postcard); **Wet Sounds** Weekend (Edel UK)

March 31
India Arie Little Things (Universal); **Atomic Kitten** Love Doesn't Have To Hurt (Innocent); **Celine Dion** I Drove All Night (Epic); **Eve** Satisfaction (Ruff Ryders/Interscope); **Avril Lavigne** I'm With You (Artist); **Space Cowboy** Just Put Your Hand In Mine (Southern Fried)

April 7
David Bedingfield I Can't Read You (Polydor); **Death In Vegas** feat. Paul Weller You Say You Lost Your Baby (Concrete); **David Gray** Be Mine (IHT/EastWest); **Maya** March Cry (Universal); **QTOSA** Get With The Flow (Interscope/Polydor); **Lionel Richie** fest. Enrique Iglesias To Love A Woman (Mercury)

April 14
Aswad The Edge (Def Jam/Mercury); **Blur** Out Of Time (Parlophone); **Jay-Z** bic (Rosé/Arista/Mercury); **Madonna** American Life (Maverick); **Robbie Williams** Come Undone (EMI); **Yeah Yeah Yeahs** Date With The Night (B-Unique)

April 21
Busted You Said No (Universal); **Macy Gray** When I See You (Epic); **My Chemical Romance** Dig Me Out (Mercury); **Kelly Rowland** Can't Hold You (Columbia); **David Snyddon** I'm (Mercury); **The White Stripes** Seven Nation Army (XL)

April 28
Criss David feat. Sting Rave & Fall (Wildstar); **Groove Armada** Easy (Pepper); **Holden & Thompson** Nothing (Looped); **Ronan Keating** The Long Goodbye (Polydor); **Marilyn Manson** Mobscene (Interscope/Polydor); **TLC** Hands Up (Artist)

SALES WATCH: TURIN BRAKES

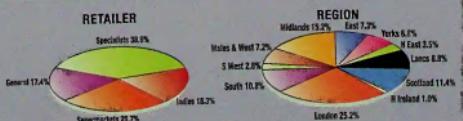


TURIN BRAKES:

ETHER SONG

LW chart position: 8.

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



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Zoot Woman
'Its Automatic'
Medicine
'Smile To My Eyes'
Röyksopp
'Sparks'
'Blak Twang'
'Publik Order'
Vinyl Dialect
'Ouch'
The Bees
'A Minha Menina'

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



LOVE DAD GOOD TIMES

RETURN TO QUALITY CUTS AS UK LABELS TAKE STOCK

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

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

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

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

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



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



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

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

"It is not as easy as it was."

Labels are having to be much more selective with records now – Jason Ellis, Positive

Positive director Jason Ellis. "Labels are having to be much more selective with records now. Good quality house at the specialist and cool end of the market seems quite vibrant although, of course, it doesn't generate as many hits, so for us it's a matter

of managing and lowering levels of expectation within the company."

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

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

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

"I think it proves that if you give this type of record the right exposure, it can be very popular and hopefully it will open the door for other artists like Mike Luv. Even up until a few weeks ago, we were still finding it tough at radio with the record."

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

"The bubble has definitely burst," says Steve Woolfitt at Independent Pressing, one of the UK's busiest vinyl pressing plants, which serves large and small labels alike. "Labels are being more cautious with initial pressing quantities. Equally, shops do not have the money to stock everything, so they are bringing out less. A small label that was pressing 2,500 two years ago might be doing 1,500 now, but the bigger and better-known labels will typically be pressing 6-8,000 on a first run. The drop seems to have steadied and there are just as many new titles and new labels as there have ever been. The market is buoyant, but hard."

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

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

SCOOTER FLOURISHES UNDER RADAR OF TASTE POLICE

Scooter sold more than 1m records in the UK last year for *Sheffield Tunes/Edel*, but, although *The Logical Song* was one of the best-selling singles of 2002 and sixth-most-played video on *The Box*, it failed to scrape the end-of-year *playlist Top 90*. Edith managing director Daniel Lyett believes radio is missing a trick.

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

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

We have sold 655,000 singles and 200,000 albums with Scooter and you do sort of feel, if we have managed to achieve that without the help you would normally need to break an artist, where could this have gone had there been a full gamut of support?

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



style of music, you should pay more attention to it. There's a lot of labels working with quality club music – we have got *Free To Alr*, which works out of Edel – and there will always be room for that. Acts like Scooter take that base and cross it over.

It is an odd sensation for me, because I am based in London and there are times with every Scooter release where I find myself sat at my desk thinking, 'This one is a bit quiet... and I can't think of any All Around The World in Blackpool and they say, 'Don't worry, it's absolutely massive!'

We are getting more support on the new single *1999*, which is released on March 24 than we have had before, but it is almost like there is an embarrassment factor. People know it is going to sell well, it is going to chart high, lots of kids are going to buy it, but they don't want to be seen by their friends to support it.

Once *The Logical Song* was number two in the chart, everybody came on board. So you think, 'We've cracked it, we've broken down the barriers', but then the next single comes along and the same thing happens – until it is number six in the chart, they ignore it. It is still the kids that go out on a Saturday night outside the M25 who are going to go and buy it.

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

AATW SCORES A HIT WITH THE MASSES

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



Matt Cadman

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

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

does seem to be holding its own, while the commercial end is slipping," he says. "Although having said that, the same old formula with the credible compilations, whatever DJ is mixing the latest club tracks, isn't working and shelf-lives are shorter. Compilations need to be tied in with something, such as a tour or a club, or have a very good concept and those that get it right will do fine. The Fabric series, for instance,

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

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

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

tremes, really. Fortunately, dance has moved on a lot and this ridiculous obsession with labels and tags has gone slightly, to the point where it is only really being perpetuated by some of the print media. I think magazines like DJ and Mixmag were more reluctant to change and adapt, but it's probably quite right because the people who buy this kind of dance music aren't really dyed-in-the-wool clubbers in the same way; it is a lifestyle market."

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

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

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

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



Shy FX & T-Power: hits helped Positive win Top Dance Label at Music Week Awards

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

Another phrase on a lot of lips is "bar culture". Already a target for a number of

complications, the bar scene has been a real growth story over the past few years as more and more venues have bought late music and liquor licences. As the phenomenon of smaller DJs commanding vast sums of money to play at big venues subsides, smaller venues using lesser-known local DJs and residents are coming into their own.

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

Dave Lee, who runs independent label Z

Records and records as Jakksta, Raven Maize and Joey Negro, notes the same trend. "One of the main reasons for going to a club used to be the late drinks licence," he says. "On the Continent, where they have always had late licences, there doesn't seem to be much difference, but it is changing in the UK. I think in a lot of cases, bars are playing more commercial music, big records that people want to buy as opposed to some clubs where you hear DJs playing whole sets of B2B mixes of records that have sold 700 copies."

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

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

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

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

'People have moved away from genre categorising and it has come back to the quality and content of a release'

— Andie Dow, Obsessive

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

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

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

HED KANDI PROFITS FROM MAINSTREAM BACKLASH

Hed Kandi is one of the few companies to have profited from the decline in mainstream dance compilations. Series such as Twisted Disco, Disco Kandi, Tech House, Back To Love and After Dark have mirrored their original team of funk, house, Latin and disco and found a cult market which still remembers the glory days, says founder Mark Doyle.



Mark Doyle

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

It kind of got away from that, with everyone just stuffing 40 tracks on a TV compilation and throwing them out in the market. There seemed to be a whole philosophy that once you got to 25 you were going to buy a love album or a Motown compilation or something. There's an awful lot of people that grew up with dance culture and were used to going out and tracking down tunes they heard in clubs, but once you get to 25 you don't have the time, you don't have the money, but the market was none really compiling those records. We work on original dance music principles: we work with a lot of small labels and a lot of artists and through them you try and build a family where you have got a little movement going."

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

compilations that don't sell huge numbers and the mass market with all the TV compilations. A Hed Kandi CD will sell between 15,000 and 20,000 in the UK. We look at a lot of compilations and people who were doing 200,000 and are struggling in at 30,000 to 60,000, and a lot of them are doing a lot less than that. It is the variations on Trance Club Classic in Ibiza which have caused all of these problems, because the market has just been saturated.

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

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

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

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TOP TUNES UNITE ON MIAMI TASTER

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

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

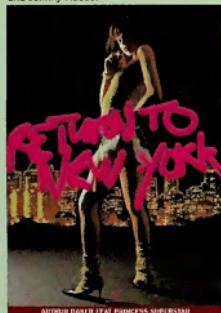
TRACK 2 Q BURNS ABSTRACT MESSAGE – Innocent (Joey Negro Mix) (NRK). This new mix of Q-Burn's innocent, featuring vocals from Lisa Shaw, follows other mixes by King Britt and Magik Johnson and has already received interest from Radio One's Peter Tong and Lottie. It is signed to the UK independent NRK.

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

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

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

TRACK 6 CRAIG JENSEN – Club Loneliness (Hed Kandi). DJing on the international stage since the early Nineties, Jensen covers a Lil' Louis track with this tune, which was originally released on a very limited white label and now returns with new mixes from Rab and Johnny Rasco.



ARTHUR BAKER FEAT PRINCESS SUPERSTAR – Return To New York (Hawked)

The sleazy slice of electroclash is the result of Arthur Baker and Princess Superstar putting pen to paper and fingers to keyboards to create the theme song to transglobal club night Return To New York.

TOMCRAFT – Loneliness (Data).

Released commercially on April 28, this electro-house tune is already building underground buzz, starting back in March last year. Tomcraft is the pseudonym of Munich-based artist Thomas

Miami Beach Plugging CD

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

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

TRACK 7 FAT MAN KICKS CAT – Don't You Know (Jungle Management). Hailing from Finchley, North London, FMK's highlight names such as Blonde, AC/DC, P. Diddy and Tool are among those to have received plaudits from tastemakers including Radio One's Ross Allen. Forthcoming live shows include a performance at the launch of the Ross Allen/Cargo label, Casual Records, at the London club on April 3.

HED KANDI TOLOUSE LE PLOT FEAT KILLA BEANZ – I Need You (Lost Edit) (Ark Records)

Born in the Congo to the son of a warrior chief, La Plot has been around the dance scene for several years now, including a two-year stint DJing the broadcast show on Paris's Radio Nouvea before relocating to Camden in London.

HED KANDI TRANSLUZENT FEAT O'DESSA – I Need You (Lost Edit) (Ark Records)

Debuting the original of this track in the spring of last year through subsidiary label 9Dot, before it made an impact in the MW Club Chart Top 40. Now beginning to grow profitably internationally, the nine-minute version of this tune is being showcased by selected DJs in Miami.

TRACK 8 DISTANT SOUNDS FEAT DAMAE – Just Wanna Luv U (Single Minded). Chosen by Capital's Justin Wilkes and Kiss FM's DJ EZ as one of Galaxy FM's top tunes follows Distant Sounds Top 20 After All Time. Named among RMF's 100 sexiest women of 2002, Damae hosts her own TV show in Germany and is, of course, already known for her work with Fergie.

TRACK 9 SNAP – Rhythm Is A Dancer (Data). This new take on the early Eighties smash from the German outfit needs little introduction. Released commercially in the UK on April 21, it retains the heady feel of the original, backed with a new twist based on pumping bass lines and a euphoric arrangement.

HED KANDI NRC – Here Comes The Rain (Radio Edit) (Motiv8)

Featuring the string line from the Electrohouse track Head Come The Rain Again, this trance track has hit the upper reaches of the Music Week Club Chart as well as a string of other dance trend charts.



TRANSLUZENT FEAT O'DESSA – I Need You (Lost Edit) (Ark Records)



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OFF THE RECORD

A NUMBER OF RECORD COMPANIES ARE FAILING TO NURTURE NEW ACTS

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

We've also been told in the last three years we've got a recession in this country. Somebody has spotted it yet. And what we're up to at the moment in the music business is telling everyone CD sales are failing and the business is in crisis. It's apparently obvious why it's happening, because it's all down to people bootlegging CDs and people burning them themselves. Can you imagine what lovely Christmas presents they must make? But all that is a convenient excuse that certain record companies are happy to accept to disguise their less-than-impressive performance in nurturing new acts.

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

Russ Granger is owner/founder of Music Zone

• Off The Record is a personal view

THE BIG QUESTION

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

Peter Ellen, Foga managing director

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

Steve Forster, group operations manager at Mackenzie Group

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

Clive Dickens, BBC Radio 2 programme and operations director

"It's definitely car crash TV, unless you want to spend your career touring with Jamie McDonald. And I think the potential values of the programme are really bad." Tony Wadsworth, The Record's Music chairman/CEO

"It revolves around an artist's career, it's got to be a good thing for the artist."

John Hegarty, advertising agency Bartle Bogle Hegarty co-founder

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

Richard Story, BMG commercial vice president

"This one is in danger of being a step too far. As a TV show it didn't hang together. It came across as slightly ill-conceived and ever-so-slightly pointless. The stock answer is any music on TV is a good thing, but this may be the exception."

Angie Somerside, Sone UK International director

"Car crash TV? It's a multiple pile up, although I did laugh when Mark Thompson [from TV2 Tony Hadley, 'At least I can play guitar'] it's a bit like 'I'm a Celebrity Get Me Out Of Here' TV can sing, it's between this Britain's dirtiest farts."

Nick Boyles, Kim Wilde's manager at Onside Management

"History will determine whether it revives any careers or not. If it works for the individuals, then that's good. I find it reviving because I have met a lot of the people on the programme. And, like I'm A Celebrity Get Me Out Of Here, I suspect there will be some commercial opportunities springing off from it."

Reborn In The USA, a pop reality TV contest featuring 10 one-time hit acts, is now in its second week on ITV1

DIARY

Remember where you heard it: The Brits provided one of the first surprises of this year's SXSW when a very different-looking Blur took to the stage last Thursday for their first US gig in more than four years. Missing was bassist Alex James who failed to get a work visa in time, which meant his place was filled by a stand-in, who had to learn Blur's catalogue in a matter of hours...Blur shared the bill with what was emerging as an early contender for the most-hyped performance of SXSW, New York act *The Rapture*. Whether they manage to live up to the plaudits, particularly with a set that placed *style above songs*, remains to be seen. But, with plenty of UK label interest (Mercury's Matt Jagger and Richard O'Donnell are understood to be among the most interested), we should find out soon. Also picking up plenty of props from the US industry were Europeans Junior Senior and The Raveonettes. *Back In Blighty*, spare a thought for poor Alm head honcho Alison Wenham. Besides having to spend endless amounts of time in a room with the BPI's Peter Jamieson right now – only joshing, PJ – a computer glitch last week destroyed her database of more than 4,000 contacts. "It had everything on it, including family names and my favourite hotels and restaurants," sobbed Wenham last Friday, before appealing for any contacts to forward their details to her again... Worried where that next hit is coming from? Well, a bunch of boffins at Hit Song Science has developed software called *Hit Song Science* which claims to identify the hit potential of a song before it is released. It is all done by earmarking characteristics including brightness and tempo, which makes it appealing to the human ear. Music companies are being invited to a seminar at the BPI next month. It is, perhaps appropriately, scheduled for April 1... Well done to *Independent's* Pat Clinton (pictured), who is now revelling in digital joy after taking delivery of the SACD Player for winning MW's Fantasy Xmas competition...The launch of D2Z's *Digital Download Day* – when UK consumers get access to £3 worth of free digital music – has been bumped from this Friday to April 9 to allow for last-minute repertoire to be included. The European version of the day will still kick off on March 21, starting in France and Spain...It can surely only be a matter of time, but free agent Paul WELLER has got it into his head that Polydor's long-serving George McManus is a knight of the realm. The evidence is on the new Style Council compilation, which was co-ordinated by the Polydor man and where he is billed as Sir George McManus... Spotted ducking into Wessex Studios last week was former Days man Kevin Rowland, who is recording two big tracks with producer Mike Hedges... While it may have appeared that a bunch of accountants had rushed the stage, London's 100 Club heralded the return of MCS last Thursday. Tying in with a Lev's promotion, the gig attracted names including former creation boss Dick Green and current Wall Of Sound top man Mark Jones...In contrast, Demon's newly-launched DMGT label was yesterday set to score a first Top 10 hit with first release, Daniel O'Donnell's *Daniel In Blue Jeans*...



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

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